



TRADITION OF EXCELLENCE™  
EXCELLENCE IN PERFORMANCE

KJOS CONCERT BAND  
OPTIONAL GRADE 2 PARTS  
WB466M  
\$55.00

# PETER TCHAIKOVSKY arr. ROBERT LONGFIELD

## *Highlights from 1812 Overture*

Correlated with TRADITION OF EXCELLENCE™ Book 2, Page 34



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SAMPLE

## About the Arrangement

This arrangement was written so that it may be used in a variety of different performance situations. The grade 3 **Advanced Band** (WB466) version of this arrangement is complete and may be used independently of the other versions. This version, for grade 2 **Intermediate Band** (WB466M), and the version for grade 1 **Beginning Band** (WB466E) are intended for use in a mass band performance with the advanced band version. All three versions, although different, are coordinated to allow players in the respective bands to perform at their own technical and musical levels.

When used in a mass band setting, please use the following plot:

*Measures 1–13 Beginning Band Only*

*Measures 14–16 Beginning and Intermediate Bands (the Beginning Band stops on the downbeat of 16)*

*Measures 16–33 Intermediate Band Only*

*Measures 34–36 Intermediate and Advanced Bands (the Intermediate Band stops on the downbeat of 36)*

*Measures 36–64 Advanced Band Only*

*Measures 64 (pick-up to 65)–end Mass Band together*

When performing as a mass band, care should be taken to join the sections each band plays.

To enhance the audience’s experience, consider placing multiple Bass Drums (“cannons”) and Chimes around the audience if performers and instruments are available.

## Correlation with TRADITION OF EXCELLENCE™

This **Intermediate Band** version of *Highlights from 1812 Overture* correlates with *Tradition of Excellence* Book 2, page 34.

New terms and concepts to introduce:

- Quarter Note Triplet .
- **poco a poco**. An Italian term meaning “little by little.”
- **ff fortissimo**. Play very loud; louder than **f forte**.
- **norm.** (*normale*). Play your instrument in the normal fashion. Used in Bass Drum to cancel the “cannon” indication.

Teaching objective:

Given the use of the French and Russian anthems, engage the students in a discussion regarding who they think won the battle. Have them provide examples in the music to support their argument.

**Instrumentation List**

8 – Flute  
 2 – Oboe  
 3 – 1st B♭ Clarinet  
 3 – 2nd B♭ Clarinet  
 3 – 3rd B♭ Clarinet  
 2 – E♭ Alto Clarinet  
 2 – B♭ Bass Clarinet  
 2 – Bassoon  
 4 – 1st E♭ Alto Saxophone

4 – 2nd E♭ Alto Saxophone  
 2 – B♭ Tenor Saxophone  
 2 – E♭ Baritone Saxophone  
 4 – 1st B♭ Trumpet  
 4 – 2nd B♭ Trumpet  
 6 – F Horn  
 3 – 1st Trombone  
 3 – 2nd Trombone  
 2 – Baritone

2 – Baritone T.C.  
 4 – Tuba  
 1 – Electric Bass  
 3 – Bells, Chimes  
 3 – Triangle, Crash Cymbals  
 3 – Snare Drum, Bass Drum  
 2 – Timpani  
 1 – Full Conductor Score

Approximate Performance Time—5:00

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**Percussion Assignment Chart**

It is essential that students receive training on all percussion instruments. To ensure a comprehensive experience for each student and to aid in equitable instrument assignment, use a percussion assignment chart, such as the one appearing below. Provide a copy for each percussionist.

Group:		Date:									
PERCUSSION ASSIGNMENT CHART	Student Name	Bells	Chimes	Crash Cymbals	Snare Drum	Bass Drum	Timpani				

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**Dates to Remember:**

Highlights from  
**1812 Overture**

INTERMEDIATE BAND  
Full Conductor Score  
Approx. performance time—5:00

Peter Ilyich Tchaikovsky  
Russian Composer (1840–1893)  
arr. Robert Longfield (ASCAP)

**Largo (♩ = 60)**

2 3 4 5 6

Flute

Oboe

1  
B♭ Clarinets

2  
3

E♭ Alto Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

**Largo (♩ = 60)**

1 2  
B♭ Trumpets

F Horn

1 2  
Trombones

Baritone

Tuba

**Largo (♩ = 60)**

Bells  
Chimes

Triangle  
Crash Cymbals

Snare Drum  
Bass Drum

F, B♭  
Timpani

**Largo (♩ = 60)**

Reduction  
Beg. Band

7 8 9 10 11 12

Fl.

Ob.

B $\flat$  Cls. 1 2 3

E $\flat$  A. Cl.

B $\flat$  B. Cl.

Bsn.

E $\flat$  A. Saxes 1 2

B $\flat$  T. Sax.

E $\flat$  B. Sax.

B $\flat$  Tpts. 1 2

F Hn.

Trbs. 1 2

Bar.

Tuba

Bells

Tri.

S.D.  
B.D.

Timp.

9

9

9

Reduct.

Musical score for a symphony orchestra, page 7. The score includes parts for Flute, Oboe, Clarinet (Bb), Clarinet (Eb), Bass Clarinet, Bassoon, Saxophones (Eb Alto, Bb Tenor, Eb Baritone), Trumpets (Bb), Horns (F), Trombones (Bb), Baritone, Tuba, Bells, Triangle, Snare Drum (S.D.), Bass Drum (B.D.), and Timpani (Timp.). The score is in 4/4 time and features dynamic markings such as *ff*, *f*, *mf*, and *mp*, along with performance instructions like "div.", "unis.", and "rit.". A large "SAMPLE" watermark is overlaid on the page.

**18 Andante** (♩ = 76)

19 20 21 22 23

Fl.

Ob.

B♭ Cls. 1 2 3

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1 2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpts. 1 2

F Hn.

Trbs. 1 2

Bar.

Tuba

Bells

Triangle

Tri.

S.D. B.D.

Timp.

Reduct.

*p* *mp* *cresc.*



24 25 26 27 28 29

Fl. *f*

Ob. *f*

1 B♭ Cls. *f*

2 3

E♭ A. Cl. *mf*

B♭ B. Cl. *mf*

Bsn. *mf*

1 2 E♭ A. Saxes *mf* a2

B♭ T. Sax. *f*

E♭ B. Sax. *mf*

1 2 B♭ Tpts. *f* a2

F Hn. *f*

1 2 Trbns. *mf*

Bar. *mf*

Tuba *mf*

Bells *f*

Tri. *f*

S.D. B.D.

Timp.

26

26

26

Reduct.

This page contains a musical score for a concert band, starting at measure 30 and ending at measure 35. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Clarinets (B♭ Cls. 1 and 2/3), Eb Alto Clarinet (Eb A. Cl.), B♭ Bass Clarinet (B♭ B. Cl.), Bassoon (Bsn.), Eb Alto Saxophones (Eb A. Saxes 1/2), B♭ Tenor Saxophone (B♭ T. Sax.), Eb Baritone Saxophone (Eb B. Sax.), B♭ Trumpets (B♭ Tpts. 1/2), French Horns (F Hn.), Trombones (Trbs. 1/2), Baritone (Bar.), Tuba, Bells, Triangle (Tri.), Snare Drum (S.D.), Bass Drum (B.D.), and Timpani (Timp.). The piano part is labeled 'Reduct.'. The score features a melodic line for the woodwinds and strings, with the brass section providing harmonic support. A large 'SAMPLE' watermark is overlaid diagonally across the score. Measure numbers 30, 31, 32, 33, 34, and 35 are indicated at the top of the staves. The number 34 is boxed in several staves, indicating the entry point for the advanced band. Dynamics include *p* (piano) and *pp* (pianissimo).

\*\*\* The advanced band enters in measure 34.

**38** Allegro (♩ = 138)

36 37 39 40 41

Fl.

Ob.

1  
B♭ Cls.

2  
3

E♭ A. Cl.

B♭ B. Cl.

Bsn.

1  
E♭ A. Saxes

2

B♭ T. Sax.

E♭ B. Sax.

**38** Allegro (♩ = 138)

B♭ Tpts. 1  
2

F Hn.

1  
Trbns. 2

Bar.

Tuba

**38** Allegro (♩ = 138)

Chimes

C. Cyms.

S.D.  
B.D.

Timp.

**38** Allegro (♩ = 138)

Reduct.

Adv. Band

42 43 44 45 46

Fl.

Ob.

1  
B $\flat$  Cls.  
2  
3

E $\flat$  A. Cl.

B $\flat$  B. Cl.

Bsn.

1  
E $\flat$  A. Saxes  
2

B $\flat$  T. Sax.

E $\flat$  B. Sax.

1  
B $\flat$  Tpts.  
2

F Hn.

1  
Trbs.  
2

Bar.

Tuba

Chimes

C. Cyms.

S.D.  
B.D.

Timp.

Reduct.

A large diagonal watermark reading "SAMPLE" is overlaid across the center of the page.

47 48 49 50 51 52

Fl.

Ob.

1  
B $\flat$  Cls.  
2  
3

E $\flat$  A. Cl.

B $\flat$  B. Cl.

Bsn.

1  
E $\flat$  A. Saxes  
2

B $\flat$  T. Sax.

E $\flat$  B. Sax.

47

1  
B $\flat$  Tpts.  
2

F Hn.

1  
Trbs.  
2

Bar.

Tuba

47

Chimes

C. Cyms.

S.D.  
B.D.

Timp.

47

Reduct.

53 54 55 56 57 58

Fl.

Ob.

1  
B $\flat$  Cls.

2  
3

E $\flat$  A. Cl.

B $\flat$  B. Cl.

Bsn.

1  
E $\flat$  A. Saxes

2

B $\flat$  T. Sax.

E $\flat$  B. Sax.

1  
B $\flat$  Tpts.

2

F Hn.

1  
Trbs.

2

Bar.

Tuba

55

Chimes

C. Cyms.

S.D.  
B.D.

Timp.

55

55

Reduct.

rit. poco a poco

Largo (♩ = 60)

59 60 61 62 63 64

Fl. *ff*

Ob. *ff*

1 B♭ Cls. *ff*

2 3 *ff*

E♭ A. Cl. *ff*

B♭ B. Cl. *ff*

Bsn. *ff*

1 E♭ A. Sax. *ff*

2 *ff*

B♭ T. Sax. *ff*

E♭ B. Sax. *ff*

rit. poco a poco

Largo (♩ = 60)

1 2 B♭ Tpts. *ff*

F Hn. *ff*

1 2 Trbs. *ff*

Bar. *ff*

Tuba *ff*

rit. poco a poco

Largo (♩ = 60)

Chimes

C. Cyms.

S.D. Bass Drum *ff*

B.D. *ff*

Timp. *ff*

rit. poco a poco

Largo (♩ = 60)

Reduct. *ff*



65

Fl.

Ob.

1  
B♭ Cls.

2  
3

E♭ A. Cl.

B♭ B. Cl.

Bsn.

1  
2  
E♭ A. Saxes

B♭ T. Sax.

E♭ B. Sax.

65

1  
2  
B♭ Tpts.

F Hn.

1  
2  
Trbs.

Bar.

Tuba

65

Chimes - like church bells†  
*ff*

Crash Cymbals  
*ff*

S.D.  
B.D.

Timp.

65

Reduct.

† With two mallets, quickly and randomly play all notes, letting them ring together to imitate the pealing of church bells. More than one set of chimes may be used.



72

Fl.

Ob.

1  
B $\flat$  Cls.  
2  
3

E $\flat$  A. Cl.

B $\flat$  B. Cl.

Bsn.

1  
2  
E $\flat$  A. Saxes

B $\flat$  T. Sax.

E $\flat$  B. Sax.

72

1  
2  
B $\flat$  Tpts.

F Hn.

1  
2  
Trbs.

Bar.

Tuba

72

Chimes

C. Cyms.

S.D.  
B.D.

Timp.

72

Reduct.

82 Allegro (♩ = 138)

79 80 81 83 84

Fl.

Ob.

B♭ Cls. 1 2 3

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1 2

B♭ T. Sax.

E♭ B. Sax.

82 Allegro (♩ = 138)

B♭ Tpts. 1 2

F Hn.

Trbs. 1 2

Bar.

Tuba

82 Allegro (♩ = 138)

Chimes

C. Cyms.

S.D. B.D.

Timp.

82 Allegro (♩ = 138)

Reduct.

85 86 87 88 89

Fl.

Ob.

1  
2  
3  
B $\flat$  Cls.

E $\flat$  A. Cl.

B $\flat$  B. Cl.

Bsn.

1  
2  
E $\flat$  A. Saxes

B $\flat$  T. Sax.

E $\flat$  B. Sax.

1  
2  
B $\flat$  Tpts.

F Hn.

1  
2  
Trbs.

Bar.

Tuba

Chimes

C. Cyms.

S.D.  
B.D.

Timp.

Reduct.

90

Fl. *ff*

Ob. *ff*

1 *ff*

2 *a2* *ff*

3 *ff*

E♭ A. Cl. *ff*

B♭ B. Cl. *ff*

Bsn. *ff*

E♭ A. Sax. 1 *ff*

2 *ff*

B♭ T. Sax. *ff*

E♭ B. Sax. *ff*

90

B♭ Tpts. 1 *ff*

2 *ff*

F Hn. *ff*

2 *a2* *ff*

Trbs. 1 *ff*

2 *ff*

Bar. *ff*

Tuba *ff*

90 *ff*

Chimes

C. Cyms. *ff*

S.D. *ff*

B.D. *ff* "cannon" ‡

Timp. *ff*

90 *ff*

Reduct. *ff*

‡ With a large beater, strike B.D. in center of drum head to imitate cannon shots.

96 97 98 99 100 101

Fl.

Ob.

B $\flat$  Cls. 1 2 3

E $\flat$  A. Cl.

B $\flat$  B. Cl.

Bsn.

E $\flat$  A. Saxes 1 2

B $\flat$  T. Sax.

E $\flat$  B. Sax.

B $\flat$  Tpts. 1 2

F Hn.

Trbs. 1 2

Bar.

Tuba

Chimes

C. Cyms.

S.D.  
B.D.

Timp.

98

98

98

Reduct.

102 103 104 105

Fl.

Ob.

B $\flat$  Cls. 1 2 3

E $\flat$  A. Cl.

B $\flat$  B. Cl.

Bsn.

E $\flat$  A. Saxes 1 2

B $\flat$  T. Sax.

E $\flat$  B. Sax.

B $\flat$  Tpts. 1 2

F Hn.

Trbs. 1 2

Bar.

Tuba

Chimes

C. Cyms.

S.D. B.D.

Timp.

Reduct.

a2

SAMPLE

106

107 108 109 110 111

Fl.

Ob.

B $\flat$  Cls. 1 2 3

E $\flat$  A. Cl.

B $\flat$  B. Cl.

Bsn.

E $\flat$  A. Sax. 1 2

B $\flat$  T. Sax.

E $\flat$  B. Sax.

106

B $\flat$  Tpts. 1 2

F Hn.

Trbs. 1 2

Bar.

Tuba

106

Chimes - like church bells

C. Cyms.

S.D. B.D.

Timp.

*ff*

*norm.*

106

Reduct.

112 113 114 115 116 117

Fl.

Ob.

B $\flat$  Cls. 1 2 3

E $\flat$  A. Cl.

B $\flat$  B. Cl.

Bsn.

E $\flat$  A. Saxes 1 2

B $\flat$  T. Sax.

E $\flat$  B. Sax.

B $\flat$  Tpts. 1 2

F Hn.

Trbs. 1 2

Bar.

Tuba

Chimes

C. Cyms. choke

S.D. B.D.

Timp.

116 a2

116

116

116

Reduct.



118 119 120 121 122 123 124

Fl.

Ob.

B $\flat$  Cls. 1 2 3

E $\flat$  A. Cl.

B $\flat$  B. Cl.

Bsn.

E $\flat$  A. Saxes 1 2

B $\flat$  T. Sax.

E $\flat$  B. Sax.

B $\flat$  Tpts. 1 2

F Hn.

Trbs. 1 2

Bar.

Tuba

Chimes

C. Cyms.

S.D.  
B.D.

Timp.

Reduct.

SAMPLE

SAMPLE

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