

ENTRY OF THE GLADIATORS

(1897)

Edition for Brass Quintet by R.P. Block

SCORE in C

JULIUS FUCIK

(1872 - 1916)

Tempo di Marcia

TRUMPET I

TRUMPET II

HORN

TROMBONE

TUBA

mf

mf

mf

mf

mf

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2

A

1.



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B

Section B consists of five measures. The first measure is a whole rest for all parts. The second measure begins with a forte (*ff*) dynamic. The music features a complex texture with multiple voices. The bass line is particularly active, with many sixteenth and thirty-second notes. The upper staves have a more melodic, eighth-note pattern.

Measures 6-10 of section B. The music continues with the same complex texture. The bass line remains very active, while the upper staves have a more melodic, eighth-note pattern. The dynamics are consistent with the previous measures.

1. 2. **C** *Trio*

Section C consists of two endings. The first ending (marked '1.') leads to the second ending (marked '2.'). The second ending is marked 'C' and 'Trio'. The music features a complex texture with multiple voices. The bass line is particularly active, with many sixteenth and thirty-second notes. The upper staves have a more melodic, eighth-note pattern.

4

First system of musical notation, measures 1-4. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features five staves: Treble 1, Treble 2, Treble 3, Bass 1, and Bass 2. Measures 1-3 contain rests for all parts. In measure 4, all parts enter with a piano (*p*) dynamic. Treble 1 has a half note G4, Treble 2 has a half note F4, Treble 3 has a half note E4, Bass 1 has a half note D3, and Bass 2 has a half note C3. A slur connects the notes in Treble 1 and Treble 2.

Second system of musical notation, measures 5-8. The notation continues across five staves. Measures 5-8 show various rhythmic patterns and melodic lines for each part, maintaining the piano (*p*) dynamic.

Third system of musical notation, measures 9-12. The notation continues across five staves, concluding the piece with final notes and rests in measures 9-12.



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