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STRING ORCHESTRA | GRADE 3

March of the Little Tin Soldiers

(Op. 14, No. 6)

ARR. STEVE COLDIRON



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MARCH OF THE LITTLE TIN SOLDIERS

(Opus 14, No 6.)

ARR. STEVE COLDIRON



TIMEWORKS

INSTRUMENTATION

(Parts Included)

(1) Conductor's Score, (10) Violin I, (10) Violin II, (5) Viola, (5) Violincello, (5) Double Bass

PROGRAM NOTES

Gabriel Pierné (1863 - 1937) was a French composer, conductor, arranger, and organist. He graduated from the Paris Conservatory, where he won many prestigious awards, including the Prix de Rome in 1882. He became the organist at the Sainte-Clotilde Basilica in 1890, succeeding César Franck, and subsequently devoted himself largely to composition.

Pierné, has been called the most complete French musician of the late Romantic Era, and the early 20th century. He wrote in all the principal genres except the symphony. His work includes, eight operas, oratorios, instrumental pieces, orchestral music, and songs

He studied and assimilated the styles of the major musical influences of his time, including those of Massenet, Franck, Fauré, Saint-Saëns, Ravel, and Debussy.

He successfully integrated these different musical styles into his own works, which contributed to them being notably eclectic.

His composition “**March of the Little Tin Soldiers**” is a fairly short work which he often used as an encore at concerts. It was immensely popular in France, and other countries.

About the Composer

Steve Coldiron, received a Bachelor of Arts degree in music from Wayne State University in Detroit, Michigan where he studied composition with Dr. James Hartway. He was also awarded a Master of Church Music Degree with a major in music theory from the Southern Baptist Theological Seminary in Louisville, Kentucky studying with renowned pianist and educator Dr. Maurice Hinson.

He served as a director of music in Baptist and Methodist churches for 42 years, retiring in 2019. He is an active instructor with Brenau University Lifelong Learning Institute, in Gainesville, GA.

Mr. Coldiron is currently serving as the Area 4 (GA, SC, and FL) chair for Handbell Musicians of America. He is the founder, musical director, and conductor of the Gainesville String Orchestra, and remains active as a composer specializing in music for handbell, orchestra, and band music.

March of the Little Tin Soldiers

Op. 14, No. 6

Gabriel Pierné
(1863-1937)

Arr. Steve Coldiron
(ASCAP)

Allegretto moderato ♩ = 120

Violin I *mf*

Violin II

Viola

Cello *mp*

Double Bass *mp*

5

Vln. I

Vln. II *mp*

Vla. *mp*

Vc.

D.B.

Full Score - March of the Little Tin Soldiers

2

A

9

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

13

Vln. I

Vln. II

Vla.

Vc.

D.B.

17

Vln. I

Vln. II

Vla.

Vc.

D.B.

21

Vln. I

Vln. II

Vla.

Vc.

D.B.

B

Full Score - March of the Little Tin Soldiers

25

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

mf

mf

mf

29

Vln. I

Vln. II

Vla.

Vc.

D.B.

Div.

f

mf

C

34

Musical score for measures 34-37. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature is one sharp (F#) and the time signature is 2/4. Measure 34 starts with a treble clef and a key signature of one sharp. The Vln. I part has a dynamic marking of *mf*. The Vln. II part has a dynamic marking of *mp*. The Vla. part has a dynamic marking of *mp*. The Vc. part has a dynamic marking of *mp*. The D.B. part has a dynamic marking of *mp*. There are various musical notations including eighth notes, quarter notes, and rests, along with dynamic markings like *mf* and *mp*, and articulation marks like accents and slurs.

38

Musical score for measures 38-41. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature is one sharp (F#) and the time signature is 2/4. Measure 38 starts with a treble clef and a key signature of one sharp. The Vln. I part has a dynamic marking of *mf*. The Vln. II part has a dynamic marking of *mp*. The Vla. part has a dynamic marking of *mp*. The Vc. part has a dynamic marking of *mp*. The D.B. part has a dynamic marking of *mp*. There are various musical notations including eighth notes, quarter notes, and rests, along with dynamic markings like *mf* and *mp*, and articulation marks like accents and slurs.

D

43

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

47

Vln. I

Vln. II

Vla.

Vc.

D.B.

51 **E**

Vln. I *mf*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

55

Vln. I

Vln. II

Vla.

Vc.

D.B.

59

Vln. I *f*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

63

Vln. I

Vln. II *f*

Vla.

Vc.

D.B.

FOR PREVIEW ONLY

F

67

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

FOR PREVIEW ONLY

Detailed description: This system of musical notation covers measures 67, 68, and 69. It includes staves for Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#) and the time signature is 2/4. Measures 67 and 68 feature a rhythmic pattern of eighth notes with accents (V) and slurs. Measure 69 begins with a dynamic marking of *mf* and continues the eighth-note pattern. A large diagonal watermark 'FOR PREVIEW ONLY' is overlaid across the score.

70

Vln. I

Vln. II

Vla.

Vc.

D.B.

FOR PREVIEW ONLY

Detailed description: This system of musical notation covers measures 70, 71, 72, and 73. It includes staves for Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#) and the time signature is 2/4. Measure 70 features a more complex rhythmic pattern with sixteenth notes and accents (V). Measures 71 and 72 continue with eighth notes and accents. Measure 73 features a final rhythmic pattern with accents (V). A large diagonal watermark 'FOR PREVIEW ONLY' is overlaid across the score.

G

74

Musical score for measures 74-77. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature is one sharp (F#) and the time signature is 3/8. Measure 74 starts with a dynamic marking of *mf*. In measure 75, there is a *Div.* marking. The Vln. I part features a melodic line with slurs and accents. The Vln. II part plays a steady eighth-note accompaniment. The Vla., Vc., and D.B. parts provide harmonic support with various rhythmic patterns.

78

Musical score for measures 78-81. The score continues for the same five instruments. Measure 78 starts with a dynamic marking of *f*. The Vln. I and Vln. II parts have more complex rhythmic patterns with slurs and accents. The Vla., Vc., and D.B. parts continue their accompaniment. The overall texture is more active and rhythmic in this section.

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No Ritard

82

Vln. I

Vln. II

Vla.

Vc.

D.B.

H

86

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

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