



Lavender March
Eugene Belianski

Duration: ca. 3 min. 30 sec.

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Instrumentation

Soprano Cornet
Solo Cornet
(div. a2)
Repiano Cornet
Cornet 2, 3
Flugelhorn
Solo Tenor Horn
Tenor Horn 1, 2
Baritone 1, 2
Trombone 1, 2
Bass Trombone
Euphonium
(div. a2)
E \flat Bass
B \flat Bass
Glockenspiel
Percussion
(Cymbals, Snare Drum, Bass Drum)



Eugene Belianski is a Canadian composer, arranger, and scholar based in northern Toronto. Since 2007, he has arranged over 20 works for brass and woodwind ensembles, including 10 original compositions. He has a BFA and a Master's Degree in Composition from York University where he studied with William Thomas and James MacDonald, and is a graduate of the Claude Watson Arts Program. He plays a number of musical instruments, including euphonium, tuba, bayan (Russian accordion), trombone, recorder, gusli, Vladimir horn and various ocarinas and kalimbas. His research interests include brass music, European folk music, microtonality, musical instrument design, and ludomusicology.

LAVENDER MARCH was written as an entry for the 2016 Hannaford Youth Young Composers Composition Contest, which asked entrants to write a march. It was one of the three finalists, and was premiered in its initial brass band arrangement by the Hannaford Youth Band under the baton of Anita McAlister on April 15, 2016. It has since been revised, but the integral components remain the same.

In preparation for composing *Lavender March*, Belianski analyzed the structure, chord progressions and melodic characteristics used in classic American marches from the late 19th-early 20th centuries, whose musical language was used to create this piece: Kenneth J. Alford's *Colonel Bogey*, Henry Fillmore's *Rolling Thunder* and *Men of Ohio*, John Philip Sousa's *The Stars and Stripes Forever*, *The Thunderer* and *Washington Post*, and Abe Holzmans's *Blaze-Away!*.

For example, the melodies in *Lavender March* are fundamentally diatonic (they use the major and melodic minor scales, with brief modulations into not-too-distant keys), yet use chromaticism in two ways: as passing tones between any diatonic tones (ascending or descending), and as lower-neighbour tones to any diatonic tones (in the marches of the tradition, a lower-neighbour tone is typically just a semitone below the tones before and after, regardless of the key. The overall effect seems like a constant "pulling yourself up by your bootstraps," perhaps fitting to the genre's military roots).

Structurally, *Lavender March* largely follows the common Sousa-era march form: it has three melodies that are each repeated once, with countermelodies being added during the repetitions. The third melody (called the "trio") has a flat added to the key signature, and there is a transitional section (called "break strain" or "dogfight") before this melody's final, slightly modified appearance. Typically, a "trio" is twice as long as the other melodies (though there are exceptions, e.g. *Colonel Bogey*), but in *Lavender March* they are all the same length. The harmonic language consists of major, minor, and dominant seventh chords, except for the transitional section, which uses more complex harmonies.

Cover drawing by Jessie Eaton

Introduction:

B^{b+}
 1 2 3 4
 | | | | F7 |

Melody A (played twice):

B^{b+}
 5,37 6,38 7,39 8,40 9,41 10,42 11,43 12,44
 | B^b | - | - | - | - | - | c | - |

13,45 14,46 15,47 16,48 17,49 18,50 19,51 20,52
 | - | - | - | - | - | F7 | - | B^b | - |

g-
 21,53 22,54 23,55 24,56 25,57 26,58 27,59 28,60
 | - | - | - | - | - | D7 | - | g | - |

B^{b+}
 29,61 30,62 31,63 32,64 33,65 34,66 35,67 36,68
 | c | C7- | B^b | - | F7 | - | B^b | - |

Melody B (played twice):

B^{b+}
 69,101 70,102 71,103 72,104 73,105 74,106 75,107 76,108
 | B^b | - | c | - | F7 | - | B^b | - |

77,109 78,110 79,111 80,112 81,113 82,114 83,115 84,116
 | - | - | c | - | F7 | - | B^b | F7 |

g-
 85,117 86,118 87,119 88,120 89,121 90,122 91,123 92,124
 | B^b | - | c | - | F7 | - | D7 | - |

B^{b+} **g-** **B^{b+}**
 93,125 94,126 95,127 96,128 97,129 98,130 99,131 100
 | g | c | F7 | B^b | E^b | D7 | g | F7 |

E^{b+}
 132
 2nd time: | B^{b7} |

Melody C ("Trio"):

E^{b+}
 133 134 135 136 137 138 139 140
 | E^b | - | - | - | - | - | B^{b7} | - |

141 142 143 144 145 146 147 148
 | - | - | - | - | - | - | E^b | - |

f-
 149 150 151 152 153 154 155 156
 | - | - | - | - | C7 | - | f | - |

E^{b+}
 157 158 159 160 161 162 163 164
 | B^{b7} | - | E^b | - | B^{b7} | - | E^b | - |

Transition ("Dogfight", "Break Strain"):

165 166 167 168 169 170 171 172
 | e^{b07} | E^b | e^{b07} | E^b | e^{b07} | G | b^{b07} |

173 174 175 176 177 178 179 180
 | g^{b07} | G^b | g^{b07} | G^b | g^{b07} | B^b | g⁰⁷ |

181 182 183 184 185 186 187 188
 | b^{b0} | E^b | b^{b0} | E^b | b^{b0} | F7 | B^{b7} | - |

*another way of looking at it:

e^{b07}=f^{#0}/E^b, b^{b07}=e⁰/B^b, g^{b07}=a⁰/G^b

Melody C' (slightly longer "Trio"):

E^{b+}
 189 190 191 192 193 194 195 196
 | E^b | - | - | - | - | - | B^{b7} | - |

197 198 199 200 201 202 203 204
 | - | - | - | - | - | - | E^b | - |

f-
 205 206 207 208 209 210 211 212
 | - | - | - | - | C7 | - | f | - |

E^{b+}
 213 214 215 216 217 218 219 220
 | B^{b7} | - | E^b | - | B^{b7} | - | E^b | - |

221 222 223 224 225 226 227 228
 | B^{b7} | - | E^b | - | B^{b7} | - | E^b | - |

To band directors

If your brass band consists of less than the full roster of instruments, you may contact the composer at eugenebl@sympatico.ca to receive an altered arrangement with cues for the missing parts.