

The Earle of Oxford's Marche

from

B♭ Trumpet

Fitzwilliam Virginal Book William Byrd (1546-1623)

Trans./Arranged by Ronald C. Dishinger

(♩ = 116)

f

f

p

mp

mf

cresc.

f

ff

ff

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(♩ = 116)

Piano

The musical score is written for a single melodic line and a piano accompaniment. The key signature is G minor (three flats) and the time signature is common time (C). The tempo is marked as quarter note = 116. The score is divided into four systems. The first system begins with a forte (f) dynamic. The second system continues the piece. The third system includes a section marked with a circled 'A' and a forte (f) dynamic. The fourth system ends with a piano (p) dynamic. The score is written for a single melodic line and a piano accompaniment.

(B)

First system of music, measures 1-4. The key signature has two flats (B-flat and E-flat). The melody in the upper staff begins with a quarter note B-flat, followed by eighth notes A-flat, G, and F. The piano accompaniment in the lower staff features a steady eighth-note pattern in the right hand and a bass line with chords and eighth notes in the left hand. The word "mp" (mezzo-piano) appears above the right hand in measures 3 and 4.

Second system of music, measures 5-8. The melody continues with quarter notes E-flat, D, and C, followed by a half note B. The piano accompaniment maintains its rhythmic pattern. A crescendo hairpin is placed over the right hand in measure 7.

(C)

Third system of music, measures 9-12. The melody is mostly whole and half notes. The piano accompaniment continues with eighth-note patterns. The word "mp" appears above the right hand in measure 12.

Fourth system of music, measures 13-16. The melody features dotted rhythms. The piano accompaniment includes a crescendo hairpin in measure 14. The word "mf" (mezzo-forte) appears above the right hand in measure 14 and below the left hand in measure 15.

Fifth system of music, measures 17-20. The melody continues with dotted rhythms. The piano accompaniment features a crescendo hairpin in measure 18.

(D)

Section D, measures 1-4. The music is in 4/4 time with a key signature of two flats. The melody in the treble clef starts with a half note G4, followed by a half note F#4, then a quarter rest, and finally a quarter note G4. The piano accompaniment in the grand staff features a continuous eighth-note pattern in the right hand and a bass line in the left hand. A *mf* dynamic marking is present above the melody in measure 4.

Section D, measures 5-8. The melody continues with a quarter note F#4, a quarter note E4, a quarter note D4, and a half note C4. The piano accompaniment maintains its rhythmic pattern. A *cresc.* marking is placed below the piano part in measure 5, and a *f* dynamic marking appears above the melody in measure 6. A crescendo hairpin is shown above the melody in measure 8.

(E)

Section E, measures 1-4. The melody in the treble clef begins with a half note G4, followed by a half note F#4, then a quarter note E4, and a quarter note D4. The piano accompaniment features a more complex rhythmic pattern with sixteenth notes in the right hand. A *f* dynamic marking is placed above the melody in measure 2.

Section E, measures 5-8. The melody continues with a quarter note C4, a quarter note B3, a quarter note A3, and a half note G3. The piano accompaniment remains active. A *ff* dynamic marking is placed above the melody in measure 5, and another *ff* marking is placed below the piano part in measure 6.

Section E, measures 9-12. The melody in the treble clef consists of a half note G4, a half note F#4, a half note E4, and a half note D4. The piano accompaniment continues with its rhythmic pattern. A *ff* dynamic marking is placed above the melody in measure 10. The section concludes with a final chord in measure 12.