

# Entry of the Gladiators

*Transposition Inquisition No. 98*

Julius Fucik  
arr. Martorano

## About the Composer:

*"Julius Ernest Wilhelm Fučík. Czech composer and conductor of military bands. He became a prolific composer, with over 400 marches, polkas, and waltzes to his name. As most of his work were for military bands, he is sometimes known as the "Bohemian Sousa".*

*Today his marches are still played as patriotic music in the Czech Republic. His worldwide reputation rests primarily on two works: "The Florentiner March", popular throughout much of Europe, and the "Entrance of the Gladiators" (Vjezd gladiátorů), which is widely recognized, often under the title "Thunder and Blazes", as one of the most popular theme tunes for circus clowns.*

*Fučík was the brother of opera singer and bass player Karel Fučík and uncle of the journalist Julius Fučík, who was executed by the Third Reich.*



## About the Composition:

*"Entrance of the Gladiators" op. 68 or "Entry of the Gladiators" (Czech: Vjezd gladiátorů) is a military march composed in 1897 by the Czech composer Julius Fučík. He originally titled it "Grande Marche Chromatique", reflecting the use of chromatic scales throughout the piece, but changed the title based on his personal interest in the Roman Empire.*

*Generally, the march is divided into three parts. The first part contains the melody that the trumpet keeps and the several supporting parts. The second third is the section where the low brass (mainly the tubas) take over with the chromatic scale like role. Finally there is a trio, or a softer melodic section, where there is a strong balance between woodwinds and low brass. The trio has a part similar to the second third with a chromatic scale-like sound. The piece is written in cut time and is originally written to be played at standard march tempo, but when played as a screamer it is usually played much faster.*

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①

First system of musical notation for exercise 1. It consists of two staves in bass clef with a key signature of one flat (B-flat). The top staff begins with a forte (*ff*) dynamic marking. The music features a melodic line with eighth and sixteenth notes and a bass line with dotted half notes.

②

Second system of musical notation for exercise 1. The key signature changes to three sharps (F#, C#, G#). The top staff begins with a forte (*ff*) dynamic marking. The melodic and bass lines continue from the first system.

③

Third system of musical notation for exercise 1. The key signature changes to two sharps (F#, C#). The top staff begins with a forte (*ff*) dynamic marking. The melodic and bass lines continue.

④

Fourth system of musical notation for exercise 1. The key signature changes to two flats (B-flat, E-flat). The top staff begins with a forte (*ff*) dynamic marking. The melodic and bass lines continue.

⑤

Fifth system of musical notation for exercise 1. The key signature changes to one sharp (F#). The top staff begins with a forte (*ff*) dynamic marking. The melodic and bass lines continue.

6

Exercise 6 consists of two staves of music in bass clef. The first staff begins with a *ff* dynamic marking. The key signature has two flats (B-flat and E-flat). The first staff contains a melodic line with eighth-note patterns and a final quarter rest. The second staff contains a bass line with dotted half notes and eighth-note patterns, ending with a quarter rest.

7

Exercise 7 consists of two staves of music in bass clef. The first staff begins with a *ff* dynamic marking. The key signature has three sharps (F#, C#, G#). The first staff contains a melodic line with eighth-note patterns and a final quarter rest. The second staff contains a bass line with dotted half notes and eighth-note patterns, ending with a quarter rest.

8

Exercise 8 consists of two staves of music in bass clef. The first staff begins with a *ff* dynamic marking. The key signature has two flats (B-flat and E-flat). The first staff contains a melodic line with eighth-note patterns and a final quarter rest. The second staff contains a bass line with dotted half notes and eighth-note patterns, ending with a quarter rest.

9

Exercise 9 consists of two staves of music in bass clef. The first staff begins with a *ff* dynamic marking. The key signature has three flats (B-flat, E-flat, and A-flat). The first staff contains a melodic line with eighth-note patterns and a final quarter rest. The second staff contains a bass line with dotted half notes and eighth-note patterns, ending with a quarter rest.

10

Exercise 10 consists of two staves of music in bass clef. The first staff begins with a *ff* dynamic marking. The key signature has one sharp (F#). The first staff contains a melodic line with eighth-note patterns and a final quarter rest. The second staff contains a bass line with dotted half notes and eighth-note patterns, ending with a quarter rest.

