

Uncle Teddy

Op. 239

Brass Band

Arr.: Bertrand Moren

Julius Fucik

EMR 82793

- | | | | |
|---|------------------------------------|---|---|
| 1 | Full Score | 2 | 1 st Trombone $\text{tr} + \text{b}$ |
| 1 | E $\flat$ Cornet | 2 | 2 nd Trombone $\text{tr} + \text{b}$ |
| 3 | Solo B $\flat$ Cornet I | 1 | Bass Trombone $\text{tr} + \text{b}$ |
| 3 | Solo B $\flat$ Cornet II | 2 | B $\flat$ Euphonium |
| 1 | Repiano B $\flat$ Cornet | 3 | E $\flat$ Bass |
| 3 | 2 nd B $\flat$ Cornet | 3 | B $\flat$ Bass |
| 3 | 3 rd B $\flat$ Cornet | 1 | Timpani |
| 1 | B $\flat$ Flugelhorn | 1 | Cymbals |
| 2 | Solo E $\flat$ Horn | 1 | Bass Drum |
| 2 | 1 st E $\flat$ Horn | 1 | Snare Drum / Woodblock (<i>optional</i>) |
| 2 | 2 nd E $\flat$ Horn | | |
| 2 | 1 st B $\flat$ Baritone | | |
| 2 | 2 nd B $\flat$ Baritone | | |

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Uncle Teddy

Op. 239

Julius Fučík

English:

Composed in 1910 by the Czech composer Julius Fučík, *Uncle Teddy*, Op. 239, is a brilliant and highly characteristic march that reflects the expressive and melodic style of its composer. Originally titled *Onkel Tom*, the work was completed during a period when Fučík was leaving his post in Hungary to take up a new appointment in Bohemia. Its final title is believed to refer to the American president Theodore Roosevelt, who was famously nicknamed "Teddy." True to Fučík's musical style, the march combines energy, elegance, and strong contrasts with a distinctive lyrical quality. Although less well known than some of his most famous compositions, *Uncle Teddy* stands out for its vitality, refined craftsmanship, and engaging character. The work demonstrates Julius Fučík's talent for creating music that is both accessible and expressive, while remaining particularly effective in concert performance.

Français:

Composée en 1910 par le compositeur tchèque Julius Fučík, *Uncle Teddy*, opus 239, est une marche brillante et pleine de caractère, représentative du style expressif et mélodique de son auteur. Initialement intitulée *Onkel Tom*, l'œuvre fut achevée alors que Fučík quittait son poste en Hongrie pour rejoindre une nouvelle affectation en Bohême. Son titre définitif ferait référence au président américain Theodore Roosevelt, surnommé « Teddy ». Fidèle à l'esthétique de Fučík, cette marche allie énergie, élégance et sens du contraste, tout en mettant en valeur un lyrisme caractéristique. Moins connue que certaines de ses œuvres emblématiques, *Uncle Teddy* séduit par son dynamisme, son écriture raffinée et son caractère entraînant. Elle témoigne du talent de Julius Fučík pour créer des pages musicales à la fois accessibles, expressives et particulièrement efficaces en concert.

Deutsch:

Uncle Teddy, Opus 239, wurde 1910 vom tschechischen Komponisten Julius Fučík komponiert und ist ein brillanter, charakturvoller Marsch, der den ausdrucksstarken und melodischen Stil seines Schöpfers eindrucksvoll widerspiegelt. Das Werk trug ursprünglich den Titel *Onkel Tom* und entstand zu einer Zeit, als Fučík seine Stellung in Ungarn verließ, um eine neue Tätigkeit in Böhmen anzutreten. Der endgültige Titel soll sich auf den amerikanischen Präsidenten Theodore Roosevelt beziehen, der den Spitznamen „Teddy“ trug. Ganz im Sinne von Fučíks musikalischer Ästhetik verbindet dieser Marsch Energie, Eleganz und kontrastreiche Gestaltung mit einer charakteristischen lyrischen Ausdruckskraft. Obwohl *Uncle Teddy* weniger bekannt ist als einige seiner berühmtesten Werke, überzeugt es durch seine Dynamik, seine raffinierte Schreibweise und seinen mitreißenden Charakter. Das Werk zeugt von Julius Fučíks Talent, Musik zu schaffen, die zugleich zugänglich, ausdrucksstark und besonders wirkungsvoll im Konzert ist.



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Uncle Teddy

Op. 239

Julius Fucik

Arr.: Bertrand Moren

1
Tempo di Marcia

3

4

5

6

7

8

9

10

11

12

Score for Uncle Teddy, Op. 239, Arr. by Bertrand Moren. The score is in 2/4 time and features a variety of instruments including Cornets, Flugel Horn, Horns, Baritone, Trombone, Euphonium, Bass, Timpani, Cymbals, Bass Drum, and Snare Drum / Woodblock (opt.). The score is divided into measures 1 through 12, with a tempo marking of Tempo di Marcia.

Key dynamics and markings include:

- ff** (fortissimo) for measures 1, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12.
- p** (piano) for measures 1, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12.
- G, C, E, F** for measures 1, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12.
- S.D. (opt. Woodblock)** for measures 1, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12.

The score is arranged for a large band, with multiple parts for each instrument family. The key signature is one sharp (F#), and the time signature is 2/4.

EMR 82793

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Eb Cnt. *mf* *f* *ff*
 Solo Cnt. I *mf* *f* *ff*
 Solo Cnt. II *mf* *f* *ff*
 Rep. Cnt. *mf* *f* *ff*
 2nd Cnt. *mf* *f* *ff*
 3rd Cnt. *mf* *f* *ff*
 Flug. *mf* *f* *ff*
 Solo Hn. *mf* *f* *ff*
 1st Hn. *mf* *f* *ff*
 2nd Hn. *mf* *f* *ff*
 1st Bar. *mf* *f* *ff*
 2nd Bar. *mf* *f* *ff*
 1st Tbn. *mf* *f* *ff*
 2nd Tbn. *mf* *f* *ff*
 B. Tbn. *mf* *f* *ff*
 Euph. *mf* *f* *ff*
 Eb Bass *mf* *f* *ff*
 Bb Bass *mf* *f* *ff*
 Timp. *f* *ff*
 Cym. *f* *ff*
 B.D. *f* *ff*
 S.D. *mf* *f* *ff*

35 36 **B** 37 38 39 40 41 42 43 44 45

2.

E♭ Cnt. *ff*

Solo Cnt. I *ff* *mp*

Solo Cnt. II *ff* *mp*

Rep. Cnt. *ff*

2nd Cnt. *ff*

3rd Cnt. *ff*

Flug. *ff* *mp*

Solo Hn. *ff* *mp*

1st Hn. *ff* *p*

2nd Hn. *ff* *p*

1st Bar. *ff* *p*

2nd Bar. *ff* *p*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *ff*

Euph. *ff* *mp*

E♭ Bass *ff* *p*

B♭ Bass *ff*

Timp. *ff* To G, B♭, C, F

Cym. *ff*

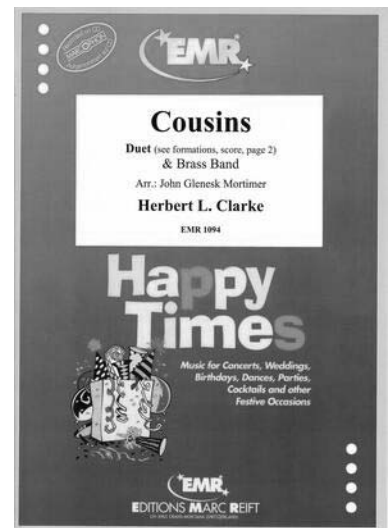
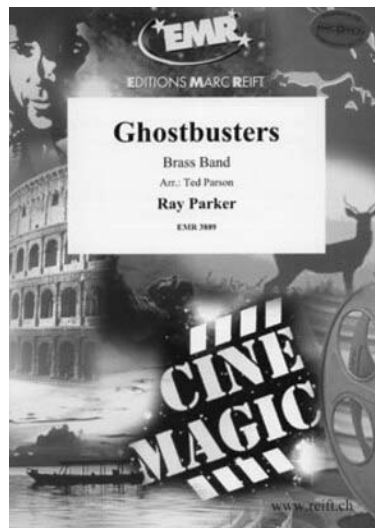
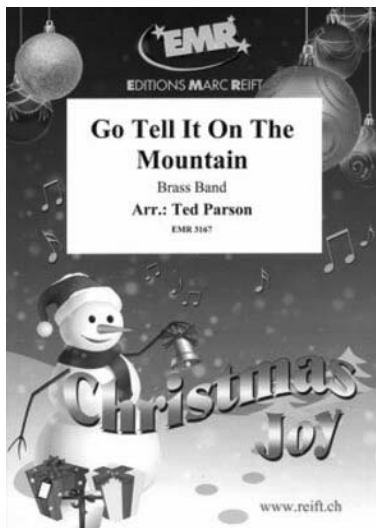
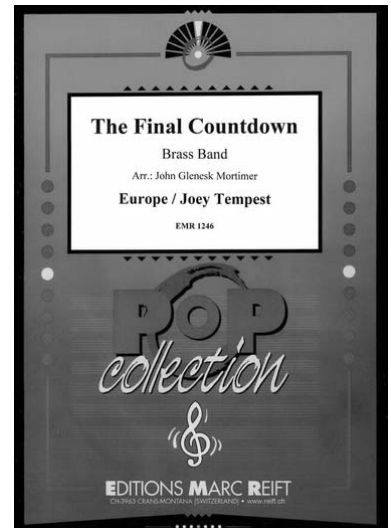
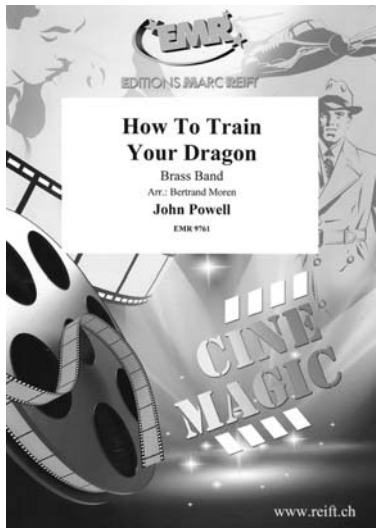
B.D. *ff*

S.D. *ff* On Rim *p*

Eb Cnt.
 Solo Cnt. I
 Solo Cnt. II
 Rep. Cnt.
 2nd Cnt.
 3rd Cnt.
 Flug.
 Solo Hn.
 1st Hn.
 2nd Hn.
 1st Bar.
 2nd Bar.
 1st Tbn.
 2nd Tbn.
 B. Tbn.
 Euph.
 Eb Bass
 Bb Bass
 Timp.
 Cym.
 B.D.
 S.D.

Musical score for measures 46 to 55. The score includes parts for Eb Cnt., Solo Cnt. I, Solo Cnt. II, Rep. Cnt., 2nd Cnt., 3rd Cnt., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, Bb Bass, Timp., Cym., B.D., and S.D. The music is in 2/4 time with a key signature of one sharp (F#). Dynamics include mp, ff, and sf.

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