

March

Op. 76

Wind Band / Concert Band / Harmonie / Blasorchester

Arr.: Andrew Robertson Mackereth

Reinhold Glière

EMR 92113

- | | | | |
|---|--|---|---|
| 1 | Score | 2 | 1 st Trombone $\text{tr} + \text{b}^{\flat}$ |
| 1 | Piccolo | 2 | 2 nd Trombone $\text{tr} + \text{b}^{\flat}$ |
| 8 | Flute | 1 | Bass Trombone $\text{tr} + \text{b}^{\flat}$ |
| 1 | Oboe | 3 | Baritone $\text{tr} + \text{b}^{\flat}$ |
| 1 | Bassoon (<i>optional</i>) | 2 | E $\flat$ Bass tr |
| 1 | E $\flat$ Clarinet (<i>optional</i>) | 2 | B $\flat$ Bass tr |
| 5 | 1 st B $\flat$ Clarinet | 2 | Tuba tr |
| 4 | 2 nd B $\flat$ Clarinet | 1 | String Bass (<i>optional</i>) |
| 4 | 3 rd B $\flat$ Clarinet | 1 | Timpani |
| 1 | B $\flat$ Bass Clarinet (<i>optional</i>) | 1 | Cymbals |
| 1 | B $\flat$ Soprano Saxophone (<i>optional</i>) | 1 | Drums |
| 2 | 1 st E $\flat$ Alto Saxophone | | |
| 2 | 2 nd E $\flat$ Alto Saxophone | | |
| 2 | B $\flat$ Tenor Saxophone | | |
| 1 | E $\flat$ Baritone Saxophone (<i>optional</i>) | | |
| 1 | E $\flat$ Trumpet / Cornet (<i>optional</i>) | | |
| 3 | 1 st B $\flat$ Trumpet / Cornet | | |
| 3 | 2 nd B $\flat$ Trumpet / Cornet | | |
| 3 | 3 rd B $\flat$ Trumpet / Cornet | | |
| 2 | 1 st F & E $\flat$ Horn | | |
| 2 | 2 nd F & E $\flat$ Horn | | |
| 2 | 3 rd F & E $\flat$ Horn | | |

Special Parts

- | | |
|---|--|
| 1 | 1 st B $\flat$ Trombone tr |
| 1 | 2 nd B $\flat$ Trombone tr |
| 1 | B $\flat$ Bass Trombone tr |
| 1 | B $\flat$ Baritone tr |
| 1 | E $\flat$ Tuba tr |
| 1 | B $\flat$ Tuba tr |

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March

Op. 76

Arr.: Andrew Robertson Mackereth (2025)

Reinhold Glière

English: Born in Kiev during the Russian Empire era, Glière was a composer and educator who studied violin and composition at the Kiev School of Music and Moscow Conservatory. He held significant teaching and administrative roles, including director of the Kiev School of Music and a long tenure at the Moscow Conservatory.

Known for monumental operas, ballets, and cantatas, his music combined Slavonic epics with lyrical harmony, earning him favour under both Tsarist and Soviet regimes while avoiding accusations of formalism.

His "Field March in Bb," composed in 1946, exemplifies his style. Glière passed away in Moscow in 1956.

Performance Note:

Every effort has been made to be faithful to the original but there were mistakes in the 1946 score that have been corrected. The piece is remarkably light on dynamics, leaving conductors a lot of scope to explore their own dynamic range and interpretation.

Deutsch: Geboren in Kiew während der Zeit des Russischen Reiches, war Glière ein Komponist und Pädagoge, der Violine und Komposition an der Musikschule von Kiew und am Moskauer Konservatorium studierte. Er bekleidete bedeutende Lehr- und Verwaltungsämter, darunter das des Direktors der Musikschule von Kiew sowie eine lange Tätigkeit am Moskauer Konservatorium.

Bekannt für monumentale Opern, Ballette und Kantaten, verband seine Musik slawische Epen mit lyrischer Harmonik, was ihm sowohl unter dem zaristischen als auch unter dem sowjetischen Regime Anerkennung einbrachte und ihn zugleich vor dem Vorwurf des Formalismus bewahrte.

Sein „Field March in B-Dur“, komponiert im Jahr 1946, ist ein charakteristisches Beispiel seines Stils. Glière starb 1956 in Moskau.

Aufführungsanmerkung:

Es wurde alles darangesetzt, dem Original treu zu bleiben, doch enthielt die Partitur von 1946 einige Fehler, die korrigiert wurden. Das Werk ist bemerkenswert arm an dynamischen Angaben, was Dirigenten viel Raum lässt, ihren eigenen dynamischen Umfang und ihre Interpretation zu entfalten.

Français : Né à Kiev à l'époque de l'Empire russe, Glière était un compositeur et pédagogue qui étudia le violon et la composition à l'École de musique de Kiev puis au Conservatoire de Moscou. Il occupa d'importantes fonctions d'enseignement et d'administration, notamment celle de directeur de l'École de musique de Kiev, ainsi qu'un long mandat au Conservatoire de Moscou.

Connu pour ses opéras, ballets et cantates monumentaux, sa musique mêlait épopées slaves et harmonie lyrique, ce qui lui valut la faveur aussi bien des régimes tsariste que soviétique, tout en lui évitant les accusations de formalisme.

Son « Field March en si bémol », composé en 1946, illustre parfaitement son style. Glière s'éteignit à Moscou en 1956.

Note d'interprétation :

Tout a été mis en œuvre pour rester fidèle à l'original, mais la partition de 1946 comportait certaines erreurs qui ont été corrigées. L'œuvre présente remarquablement peu d'indications dynamiques, offrant ainsi aux chefs d'orchestre une large marge pour explorer leur propre palette dynamique et leur interprétation.



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2

3

4

A

5

6

Allegro ♩ = 120

Piccolo *f* *mf*
 Flute *f* *mf*
 Oboe *f* *mf*
 Bassoon *f* *mf*
 E♭ Clarinet (optional) *f* *mf*
 1st B♭ Clarinet *f* *mf*
 2nd B♭ Clarinet *f* *mf*
 3rd B♭ Clarinet *f* *mf*
 B♭ Bass Clarinet *f* *mf*
 1st E♭ Alto Saxophone *f* *mf*
 2nd E♭ Alto Saxophone *f* *mf*
 B♭ Tenor Saxophone *f* *mf*
 E♭ Baritone Saxophone *f* *mf*
 1st B♭ Trumpet / Cornet *f* *mf*
 2nd B♭ Trumpet / Cornet *f* *mf*
 3rd B♭ Trumpet / Cornet *f* *mf*
 1st F Horn *f* *mf*
 2nd F Horn *f* *mf*
 3rd F Horn *f* *mf*
 1st Trombone *f* *mf*
 2nd Trombone *f* *mf*
 Bass Trombone *f* *mf*
 Baritone *f* *mf*
 Tuba in C *f* *mf*
 String Bass (optional) *f* *mf*
 Timpani *f* *mf*
 Cymbals *f* *mf*
 Drums *f* *mf*

EMR 92113

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Picc.

Fl.

Ob.

Bsn.

E♭ Cl.

Cl.1

Cl.2

Cl.3

B.Cl.

A.Sax.1

A.Sax.2

T.Sax.

B.Sax.

Tpt./
Cnt.1

Tpt./
Cnt.2

Tpt./
Cnt.3

Hn.1

Hn.2

Hn.3

Tbn.1

Tbn.2

B.Tbn.

Bar.

Tba.

S.Bass

Timp.

Cym.

Dr.

Picc.

Fl.

Ob.

Bsn.

E♭ Cl.

Cl.1

Cl.2

Cl.3

B.Cl.

A.Sax.1

A.Sax.2

T.Sax.

B.Sax.

Tpt./Cnt.1

Tpt./Cnt.2

Tpt./Cnt.3

Hn.1

Hn.2

Hn.3

Tbn.1

Tbn.2

B.Tbn.

Bar.

Tba.

S.Bass

Timp.

Cym.

Dr.

Picc.
 Fl.
 Ob.
 Bsn.
 E♭ Cl.
 Cl.1
 Cl.2
 Cl.3
 B. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 B. Sax.
 Tpt./Cnt. 1
 Tpt./Cnt. 2
 Tpt./Cnt. 3
 Hn. 1
 Hn. 2
 Hn. 3
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Bar.
 Tba.
 S. Bass
 Timp.
 Cym.
 Dr.

This musical score page contains measures 30 through 37 of a piece. The instrumentation includes Piccolo, Flute, Oboe, Bassoon, E♭ Clarinet, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Bass Saxophone, Trumpet/Cornet 1, Trumpet/Cornet 2, Trumpet/Cornet 3, Horn 1, Horn 2, Horn 3, Trombone 1, Trombone 2, Baritone, Tuba, Subbass, Timpani, Cymbals, and Drums. The score is written in a key signature of one flat (B♭) and a common time signature (C). Measures 30-33 show a rhythmic pattern of eighth notes in the woodwinds and strings, with the brass section providing harmonic support. Measures 34-37 feature a more complex rhythmic structure, including sixteenth notes and triplets, with the woodwinds and strings playing a more active role. The brass section continues to provide harmonic support throughout the measures.

Picc.

Fl.

Ob.

Bsn.

E♭ Cl.

Cl.1

Cl.2

Cl.3

B.Cl.

A.Sax.1

A.Sax.2

T.Sax.

B.Sax.

Tpt./
Cnt.1

Tpt./
Cnt.2

Tpt./
Cnt.3

Hn.1

Hn.2

Hn.3

Tbn.1

Tbn.2

B.Tbn.

Bar.

Tba.

S.Bass

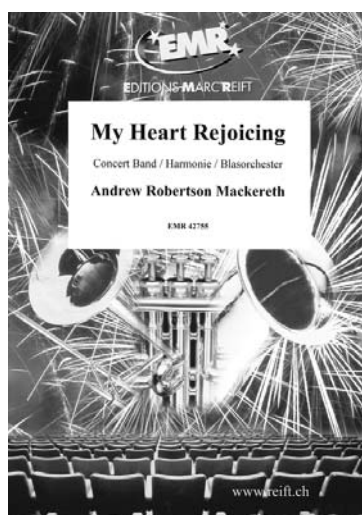
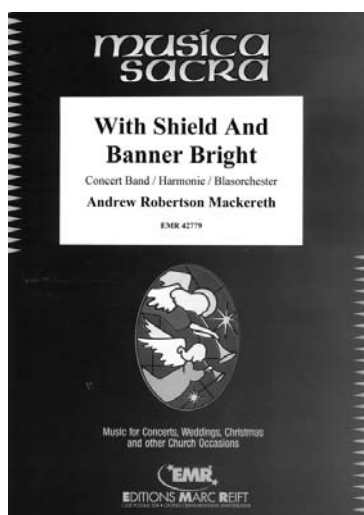
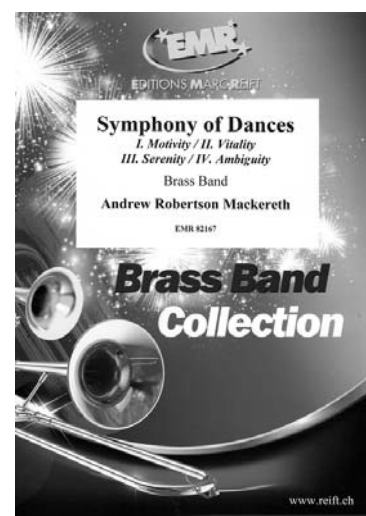
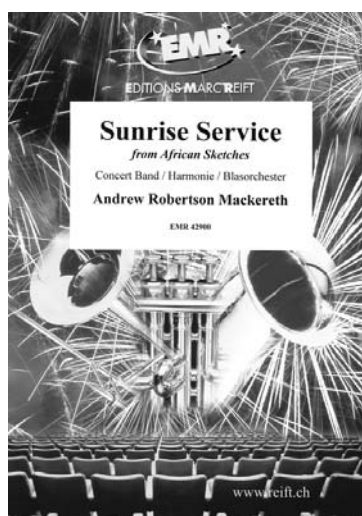
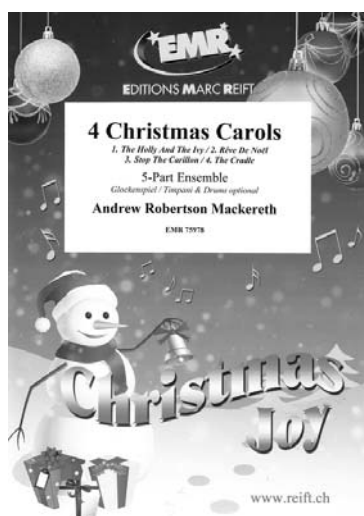
Timp.

Cym.

Dr.

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, and percussion. The instruments listed on the left are: Picc., Fl., Ob., Bsn., E♭ Cl., Cl.1, Cl.2, Cl.3, B.Cl., A.Sax.1, A.Sax.2, T.Sax., B.Sax., Tpt./Cnt.1, Tpt./Cnt.2, Tpt./Cnt.3, Hn.1, Hn.2, Hn.3, Tbn.1, Tbn.2, B.Tbn., Bar., Tba., S.Bass, Timp., Cym., and Dr. The music is written in 4/4 time, with a key signature of one flat (B♭). The score includes various musical notations such as notes, rests, and dynamic markings like 'mf'. The page is numbered '11' in the top right corner.

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