

Uncle Teddy

Op. 239

Wind Band / Concert Band / Harmonie / Blasorchester / Fanfare

Arr.: Bertrand Moren

Julius Fucik

EMR 92238

- | | |
|---|--|
| 1 | Score |
| 1 | Piccolo |
| 8 | Flute |
| 1 | Oboe |
| 1 | Bassoon (<i>optional</i>) |
| 1 | E $\flat$ Clarinet (<i>optional</i>) |
| 5 | 1 st B $\flat$ Clarinet |
| 4 | 2 nd B $\flat$ Clarinet |
| 4 | 3 rd B $\flat$ Clarinet |
| 1 | B $\flat$ Bass Clarinet (<i>optional</i>) |
| 1 | B $\flat$ Soprano Saxophone (<i>optional</i>) |
| 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 |

- | | |
|---|---|
| 2 | 1 st Trombone $\text{tr} + \text{b}$ |
| 2 | 2 nd Trombone $\text{tr} + \text{b}$ |
| 1 | Bass Trombone $\text{tr} + \text{b}$ |
| 3 | Baritone $\text{tr} + \text{b}$ |
| 2 | E $\flat$ Bass tr |
| 2 | B $\flat$ Bass tr |
| 2 | Tuba tr |
| 1 | String Bass (<i>optional</i>) |
| 1 | Timpani |
| 1 | Cymbals |
| 1 | Bass Drum |
| 1 | Snare Drum / Woodblock (<i>optional</i>) |

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 |

Fanfare Parts

- | | |
|---|----------------------------|
| 2 | 1 st Flugelhorn |
| 2 | 2 nd Flugelhorn |
| 2 | 3 rd Flugelhorn |

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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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Julius Fucik
Arr.: Bertrand Moren

2 3 4 5 6 7 8 9 10 11 12

This page of a musical score is for a large ensemble, featuring various instruments including woodwinds, brass, and percussion. The score is written in 2/4 time and includes dynamic markings like *ff* and *p*.

The instruments listed on the left are:

- Piccolo
- Flute
- Oboe
- Bassoon
- 1st B $\flat$ Clarinet
- 2nd B $\flat$ Clarinet
- 3rd B $\flat$ Clarinet
- B $\flat$ Bass Clarinet
- 1st E $\flat$ Alto Saxophone
- 2nd E $\flat$ Alto Saxophone
- B $\flat$ Tenor Saxophone
- E $\flat$ Baritone Saxophone
- 1st B $\flat$ Trumpet / Cornet
- 2nd B $\flat$ Trumpet / Cornet
- 3rd B $\flat$ Trumpet / Cornet
- 1st F Horn
- 2nd F Horn
- 3rd F Horn
- 1st Trombone
- 2nd Trombone
- Bass Trombone
- Baritone
- Tuba in C
- String Bass (optional)
- Timpani
- Cymbals
- Bass Drum
- Snare Drum / Woodblock (opt.)

The score includes dynamic markings such as *ff* (fortissimo) and *p* (piano). The percussion section includes parts for Timpani, Cymbals, Bass Drum, and Snare Drum / Woodblock (opt.).

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13 14 15 16 17 18 **A** 19 20 21 22 23 24

Picc. *mf* *f* *ff*

Fl. *mf* *f* *ff*

Ob. *mf* *f* *ff*

Bsn. *mf* *f* *ff*

Cl.1 *mf* *f* *ff*

Cl.2 *mf* *f* *ff*

Cl.3 *mf* *f* *ff*

B.Cl. *mf* *f* *ff*

A.Sax.1 *mf* *f* *ff*

A.Sax.2 *mf* *f* *ff*

T.Sax. *mf* *f* *ff*

B.Sax. *mf* *f* *ff*

Tpt./Cnt.1 *mf* *f* *ff*

Tpt./Cnt.2 *mf* *f* *ff*

Tpt./Cnt.3 *mf* *f* *ff*

Hn.1 *mf* *f* *ff*

Hn.2 *mf* *f* *ff*

Hn.3 *mf* *f* *ff*

Tbn.1 *mf* *f* *ff*

Tbn.2 *mf* *f* *ff*

B.Tbn. *mf* *f* *ff*

Bar. *mf* *f* *ff*

Tba. *mf* *f* *ff*

S.Bass *mf* *f* *ff*

Timp. *f* *ff*

Cym. *f* *ff*

B.D. *f* *ff*

S.D. *mf* *f* *ff*

Snare Drum

2 3 4 5 6

2 3 4 5 6

25 26 27 28 29 30 31 32 33 34

Picc. Fl. Ob. Bsn. 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. B.D. S.D.

1.

7 8 2 3 4 5 6 7

7 8 9 10 11 12 13 14 15

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

2.

Picc. *ff*

Fl. *ff*

Ob. *ff*

Bsn. *ff*

Cl.1 *ff*

Cl.2 *ff*

Cl.3 *ff*

B.Cl. *ff*

A.Sax.1 *ff*

A.Sax.2 *ff*

T.Sax. *ff*

B.Sax. *ff*

Tpt./Cnt.1 *ff*

Tpt./Cnt.2 *ff*

Tpt./Cnt.3 *ff*

Hn.1 *ff*

Hn.2 *ff*

Hn.3 *ff*

Tbn.1 *ff*

Tbn.2 *ff*

B.Tbn. *ff*

Bar. *ff*

Tba. *ff*

S.Bass *ff*

Tim. *ff*

Cym. *ff*

B.D. *ff*

S.D. *ff*

2 3 4 5 6 7

45 46 47 48 49 50 51 52

Picc. *mp* *ff* *ff*

Fl. *mp* *ff* *ff*

Ob. *mp* *ff* *ff*

Bsn. *p* *ff* *ff*

Cl.1 *mp* *ff* *ff*

Cl.2 *mp* *ff* *ff*

Cl.3 *mp* *ff* *ff*

B.Cl. *p* *ff* *ff*

A.Sax.1 *mp* *ff* *ff*

A.Sax.2 *mp* *ff* *ff*

T.Sax. *mp* *ff* *ff*

B.Sax. *p* *ff* *ff*

Tpt./Cnt.1 *mp* *ff* *ff*

Tpt./Cnt.2 *mp* *ff* *ff*

Tpt./Cnt.3 *mp* *ff* *ff*

Hn.1 *p* *ff* *ff*

Hn.2 *p* *ff* *ff*

Hn.3 *p* *ff* *ff*

Tbn.1 *mp* *ff* *ff*

Tbn.2 *mp* *ff* *ff*

B.Tbn. *mp* *ff* *ff*

Bar. *mp* *ff* *ff*

Tba. *p* *ff* *ff*

S.Bass *p* *ff* *ff*

Timp. *p* *ff* *ff*

Cym. *ff* *ff* *ff*

B.D. *ff* *ff* *ff*

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

Low W.W. Cue

Pizz.

To G, B $\flat$, C, F

Play

Arco

Normal



53

54

55

56

57

58

59

60

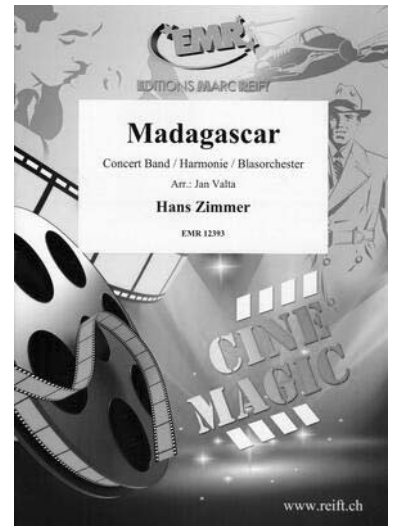
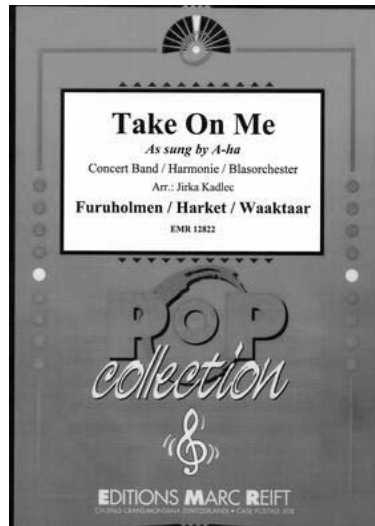
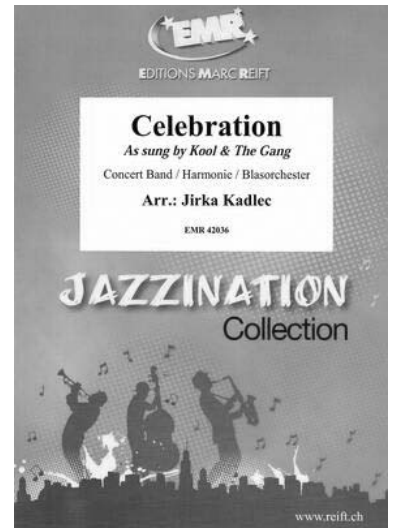
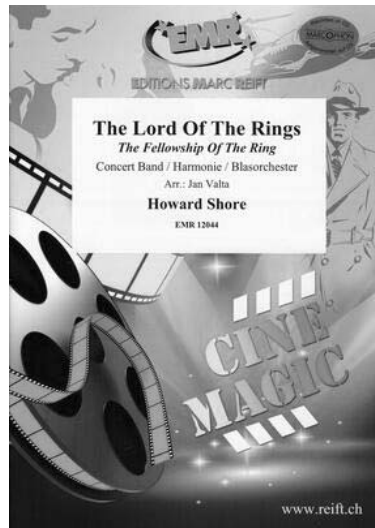
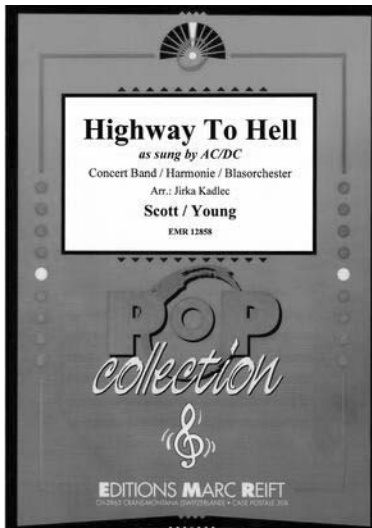
61

62

63

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

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