

March

Op. 76

Brass Band

Arr.: Andrew Robertson Mackereth

Reinhold Glière

EMR 82640

1	Full Score	2	1 st B \flat Baritone
1	E \flat Cornet	2	2 nd B \flat Baritone
5	Solo B \flat Cornet	2	1 st Trombone $\text{tr} + \text{b}$
1	Repiano B \flat Cornet	2	2 nd Trombone $\text{tr} + \text{b}$
3	2 nd B \flat Cornet	1	Bass Trombone $\text{tr} + \text{b}$
3	3 rd B \flat Cornet	2	B \flat Euphonium
1	B \flat Flugelhorn	3	E \flat Bass
2	Solo E \flat Horn	3	B \flat Bass
2	1 st E \flat Horn	1	Timpani
2	2 nd E \flat Horn	1	Clashed Cymbals
		1	Drums

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EDITIONS MARC REIFT

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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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1 2 3 4 5 6 7 8 9 10 11 12
Allegro ♩ = 120 **A**

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B

13

14

15

16

17

18

19

20

21

Musical score for a concert band, measures 13-21. The score includes parts for Eb Cornet, Solo Cornet, Repetition Cornet, 2nd and 3rd Cornets, Flugel, Solo Horn, 1st and 2nd Horns, 1st and 2nd Baritone, 1st and 2nd Trombone, Bass Trombone, Euphonium, Eb Bass, Bb Bass, Timpani, Cymbal, and Drum. The score is in 2/4 time and features a key signature of one sharp (F#). Dynamics include *f* (forte) and *mf* (mezzo-forte). The piece concludes with a first and second ending at measure 21.

Musical score for Eb Cnt., Solo Cnt., 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., Cymb., and Dr. The score is in common time (C) and features a variety of instruments including woodwinds, brass, and percussion. The Eb Cnt., Solo Cnt., Rep. Cnt., 2nd Cnt., 3rd Cnt., Flug., Solo Hn., 1st Hn., and 2nd Hn. parts are marked with a forte (f) dynamic. The 1st Bar. and 2nd Bar. parts are also marked with a forte (f) dynamic. The Timp., Cymb., and Dr. parts are marked with a forte (f) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

D

30

31

32

33

34

35

36

37

This musical score is for a brass and woodwind ensemble, covering measures 30 through 37. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into several sections:

- Woodwinds:** Eb Cnt., Solo Cnt., Rep. Cnt., 2nd Cnt., 3rd Cnt., Flug., Solo Hn., 1st Hn., 2nd Hn.
- Brass:** 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, Bb Bass.
- Drum Set:** Timp., Cymb., Dr.

The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics markings such as *mf* and *f* are present throughout. The piece concludes with a final cadence in measure 37.

This musical score is for a brass and percussion ensemble. It features 18 staves, each representing a different instrument. The instruments are: Eb Cornet, Solo Cornet, Repetition Cornet, 2nd and 3rd Cornets, Flugel, Solo Horn, 1st, 2nd, and 3rd Horns, 1st and 2nd Baritone, 1st and 2nd Trombone, Bass Trombone, Euphonium, Eb Bass, Bb Bass, Timpani, Cymbal, and Drums. The score is written in a key signature of one sharp (F#) and a common time signature (C). The music is divided into measures corresponding to the page numbers 38 through 45. The Eb Cornet part has a dynamic marking of *mf* in measure 39. The Drums part features a complex rhythmic pattern with various drum sounds indicated by different note heads and stems.



G

55

56

57

58

59

60

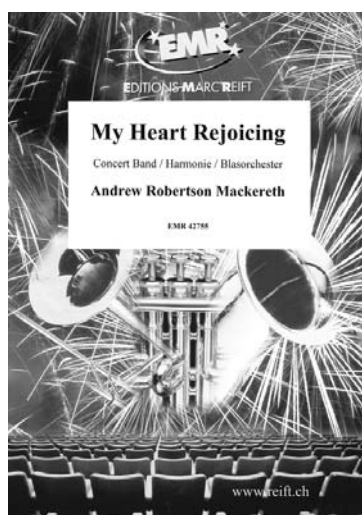
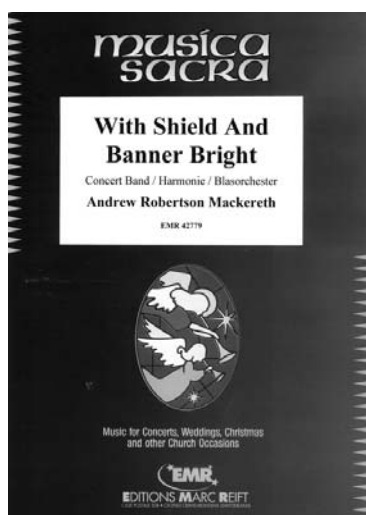
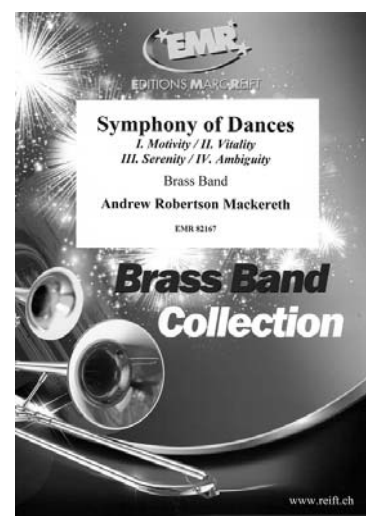
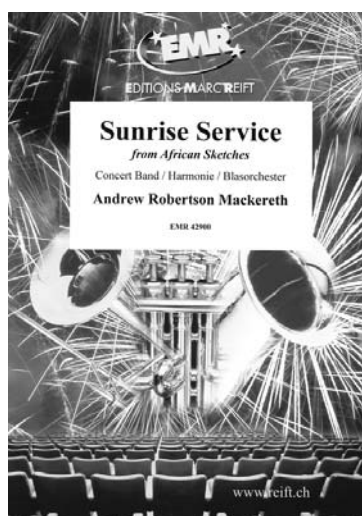
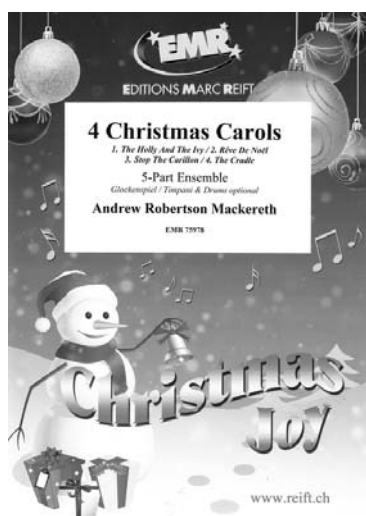
61

62

Cantabile

Eb Cnt.
 Solo Cnt. *mf* *One*
 Rep. Cnt. *mf* *Solo Cnt.*
 2nd Cnt.
 3rd Cnt.
 Flug.
 Solo Hn.
 1st Hn. *mf*
 2nd Hn. *mf*
 1st Bar. *mf*
 2nd Bar. *mf*
 1st Tbn. *mf*
 2nd Tbn. *mf*
 B. Tbn. *mf*
 Euph.
 Eb Bass *mf*
 Bb Bass *mf*
 Timp. *p*
 Cymb. *p*
 Dr. *p*

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