

20 Greatest Marches

F Horn & Piano

Arr.: Colette Mourey

EMR 22460

1. **Combination March (Joplin)**
2. **Deux Marches from *Le Carnaval de Venise* (Campra)**
3. **Grosser Fest-Marsch (Wagner)**
4. **Grande Marche from *Trois Grandes Marches* (Czerny)**
5. **Majestic March (Joplin)**
6. **March from *Nutcracker Suite* (Tchaikovsky)**
7. **March N° 4 from *Pomp And Circumstance* (Elgar)**
8. **Marche du Couronnement from *Le Prophète* (Meyerbeer)**
9. **Marche Ecossaise (Debussy)**
10. **Marche Militaire Française from *Suite Algérienne* (Saint-Saëns)**
11. **Marche Militaire from *Trois Marches Militaires* (Schubert)**
12. **Marche pour la Cérémonie des Turcs from *Le Bourgeois Gentilhomme* (Lully)**
13. **Marche Religieuse (Guilmant)**
14. **Slavonic March (Tchaikovsky)**
15. **Military March (Granados)**
16. **Marche Triomphante from *David et Jonathas* (Charpentier)**
17. **Oriental March from *Seis Piezas Sobre Cantos Populares Españoles* (Granados)**
18. **Radetzky-March (Strauss)**
19. **Toreador Grand March from *Carmen* (Bizet / Maylath)**
20. **Two Marches for Military Band (Beethoven)**



EDITIONS MARC REIFT

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1. Combination March

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Scott Joplin

(1867-1917)

Arr.: Colette Mourey

Durée : 3'40"

Tempo di Marcia viva ♩ = 160



The musical score is arranged for F Horn and Piano. It consists of five systems of music. The first system (measures 1-5) features the F Horn with a melodic line and the Piano with a rhythmic accompaniment. Dynamics include *mf*, *mf deciso*, *f*, and *molto*. The second system (measures 6-10) continues the piano accompaniment with a *mp ritmico* marking and includes the word *fuero*. The third system (measures 11-15) shows the F Horn with dynamics *f*, *mp*, and *mf*. The fourth system (measures 16-20) includes the word *fuero* and dynamics *mf* and *f*. The fifth system (measures 21-24) features a first and second ending for the F Horn and a *mp* dynamic for the piano.

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2. Deux Marches

"Marche de la Fortune", "Marche des Gondoliers"
from "Le Carnaval de Venise" (1699)

André Campra

(1660-1744)

Arr.: Colette Mourey

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Durée : 3'26"

Maestoso $\text{♩} = 50$

F Horn

Piano *f*

7

f

mf

13

18

f

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3. Grosser Fest-Marsch

Grand Festival March
(Excerpts)

Richard Wagner

(1813-1883)

Arr.: Colette Mourey

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durée : 3'40"

Maestoso ♩ = 100

F Horn

(simplified)

Piano

ff

R.H. 3

5

11

16

(simplified)

ff

f

4. Grande Marche

from "Trois Grandes Marches" (excerpt)

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Durée : 2'30"

Carl Czerny

(1791-1857)

Arr.: Colette Mourey

Allegro Vivace

F Horn

(simplified)

Piano

ff

sfz

p dolce

f

ff

sfz

A

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5. Majestic March

17


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Scott Joplin

(1867-1917)

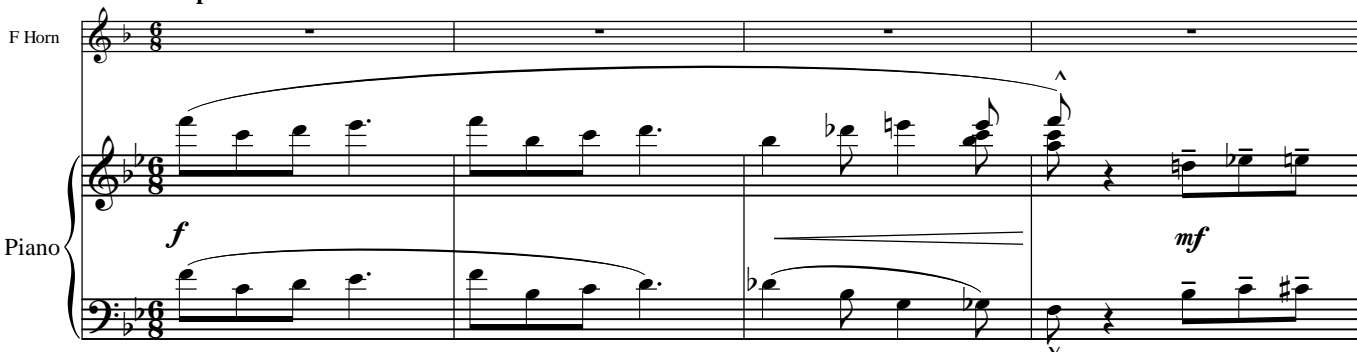
Arr.: Colette Mourey

Durée : 3'16"

Tempo di Marcia ♩ = 100

F Horn

Piano



5



11



16



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6. March

21

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from "Nutcracker Suite" (1892) Opus 71a

Piotr Illich Tchaikovsky

(1840-1893)

Arr.: Colette Mourey

durée : 2'40"

Tempo di marcia viva ♩ = 132

The musical score is arranged for F Horn and Piano. It begins with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Tempo di marcia viva' with a quarter note equal to 132 beats per minute. The score is divided into four systems, with measure numbers 6, 11, and 16 indicated. The piano part features a consistent accompaniment of eighth-note triplets. Dynamics include piano (*p*), mezzo-forte (*mf*), mezzo-piano (*mp*), and forte (*f*). The F Horn part has rests in the first system and enters in the second system. A section marked 'A' begins at measure 16.

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7. March N° 4

from "Pomp And Circumstance" (excerpts) (1901)

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Edward Elgar

(1857-1934)

Arr.: Colette Mourey

durée : 2'21"

Allegro marziale (♩ = 112)

F Horn

Piano

f

6

f

sfz sfz sfz f mf

13

A

p

19

p f sfz sfz sfz

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8. Marche du Couronnement

Coronation March / Krönungsmarsch
from "Le Prophète" (1849)

Giacomo Meyerbeer

(1791-1864)

Arr.: Colette Mourey

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durée : 3'40"

Tempo di marcia maestoso ♩ = 104

F Horn

Piano

ff ³ pesante

5

10 **A**

14

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9. Marche Ecossaise

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sur un Thème Populaire (excerpts)
original for Piano duet (1891), orchestra (1911)

Claude Debussy
(1862-1918)
Arr.: Colette Mourey

durée : 3'43"

Allegretto scherzando



The score is written for F Horn and Piano. It begins with a 2/4 time signature and a key signature of two flats. The tempo is marked 'Allegretto scherzando'. The piano part starts with a *pp* dynamic and includes a '(simplified)' section with trills. Measure numbers 6, 11, and 16 are indicated at the start of their respective systems. Dynamics include *mp*, *poco*, and *p*. The score features various musical notations such as trills, slurs, and articulation marks.

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10. Marche Militaire Française

from "Suite Algérienne" (1880) (excerpts)


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Camille Saint-Saëns

(1835-1921)

Arr.: Colette Mourey

Durée : 3'10"

Allegro giocoso $\text{♩} = 132$

F Horn

Piano

Simplified

f

7

13

Simplified

mp

mp

p

p

19

mp

mf

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11. Marche Militaire

49

from "Trois Marches Militaires" (op. 51, N° 1)

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Durée : 4'40"

Franz Schubert
(1797-1828)
Arr.: Colette Mourey

Allegro vivace ♩ = 120



The musical score is arranged for F Horn and Piano. It begins with a 2/4 time signature and a key signature of one flat (B-flat). The tempo is marked 'Allegro vivace' with a metronome marking of ♩ = 120. The piano part starts with a forte (*f*) dynamic. The horn part is initially silent. The score is divided into systems, with measures 7, 12, and 17 marked at the beginning of their respective systems. Dynamics include *mp*, *p*, *fp*, and *sfz*. The piano part features a complex rhythmic accompaniment with many sixteenth notes, while the horn part has a more melodic line with some slurs and accents.

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12. Marche pour la Cérémonie des Turcs

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from "Le Bourgeois Gentilhomme"

Jean-Baptiste Lully

(1632-1687)

Arr.: Colette Mourey

durée : 3'43"

Maestoso $\text{♩} = 66$

F Horn

Piano

mp

mf

tr

tr

tr

13

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13. Marche Religieuse

on : "Lift Up Your Heads" Messiah, Händel
(opus 15, N° 2) (excerpts)

Alexandre Guilmant
(1837-1911)

Arr.: Colette Mourey


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durée : 4'5"

Allegro moderato e maestoso ♩ = 84

F Horn

(simplified)

Piano

p

5

mp

9

13



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14. Slavonic March

Marche Slave (excerpts) (1876)

Piotr Illich Tchaikovsky

(1840-1893)

Arr.: Colette Mourey

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durée : 4'

Moderato in modo di marcia funebre ♩ = 116

F Horn

Piano

pp

p espressivo

6

11

16

mp

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15. Military March

65

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Enrique Granados

(1867-1916)

Arr.: Colette Mourey

durée : 5'

Lento $\text{♩} = 66$

F Horn

mp espressivo

(simplified)

Piano

f energico

p espressivo

6

11

ff ritmico

ff ritmico

f

16

mp espressivo

p esp

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16. Marche Triomphante

from "David et Jonathas" (1688)


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Marc Antoine Charpentier

(1643-1704)

Arr.: Colette Mourey

Maestoso ♩ = 80

F Horn

Piano

f

5

f

mf

9

13

f

1. 2.

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17. Oriental March

*Marcha Oriental from
"Seis Piezas Sobre Cantos Populares Españoles"*

Enrique Granados

(1867-1916)

Arr.: Colette Mourey


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durée : 3'10"

Allegro moderato ♩ = 92

F Horn

Piano

f

mf

6

11

16

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18. Radetzky-March

Opus 228, 1848

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Johann Strauss

(1804-1849)

Arr.: Colette Mourey

durée : 4'10"

Vivace $\text{♩} = 100$

F Horn

mp

Piano

ff

p

6

11

f

mf

16

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19. Toreador Grand March

from "Carmen" (1875)

Georges Bizet

(1838-1875)

Henry Maylath

(1827-1883)

Arr.: Colette Mourey

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Durée : 402"

Moderato e risoluto ♩ = 96-100

F Horn

(Song of the Toreador)

Piano

5

10

15

f

f

f

mf

f

ff

original



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20. Two Marches for Military Band

85


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from "Zwei Märsche für Militärmusik" (1808)

Ludwig Van Beethoven

(1770-1827)

Arr.: Colette Mourey

I

durée : 4'22"

Allegro $\text{♩} = 69$ ($\text{♩} = 138$)



The musical score is arranged in two systems. The first system (measures 1-4) features an F Horn part with a whole rest and a Piano accompaniment starting with a forte (*f*) dynamic. The second system (measures 5-9) continues the Piano accompaniment with a mezzo-forte (*mf*) dynamic. The third system (measures 10-14) shows the F Horn part with a forte (*f*) dynamic and a fortissimo (*ff*) dynamic. The fourth system (measures 15) concludes the F Horn part with a forte (*f*) dynamic. The Piano accompaniment consists of chords and rhythmic patterns in the right hand and a steady bass line in the left hand.

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