

MALDEGEM CENTENARY MARCH

Benoît Chantry

Grade / Moeilijkheidsgraad / Degré de difficulté /
Schwierigkeitsgrad / Difficoltà **3**

Duration / Tijdsduur / Durée / Dauer / Durata **4:10**

Recording on / Opname op / Enregistrement sur /
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Concert Band

Full Score	1
Piccolo	1
Flute 1	2
Flute 2	2
Oboe	2
Bassoon	2
E♭ Clarinet	1
B♭ Clarinet 1	5
B♭ Clarinet 2	5
B♭ Clarinet 3	5
B♭ Bass Clarinet	1
E♭ Alto Saxophone 1	1
E♭ Alto Saxophone 2	1
B♭ Tenor Saxophone	2
E♭ Baritone Saxophone	1
B♭ Trumpet 1	2
B♭ Trumpet 2	2
B♭ Trumpet 3	2
F Horn 1	1
F Horn 2	1
F Horn 3	1
F Horn 4	1
C Trombone 1	2
C Trombone 2	2
C Trombone 3	2
C Euphonium	2
B♭ Euphonium treble clef	2
C Basses	4
Side Drum	1
Bass Drum - Cymbals	2
Timpani	1
Mallets	1
E♭ Cavalry Trumpet	4

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Europe Only

E♭ Horn 1	1
E♭ Horn 2	1
E♭ Horn 3	1
E♭ Horn 4	1
B♭ Trombone 1 bass clef	1
B♭ Trombone 2 bass clef	1
B♭ Trombone 1 treble clef	1
B♭ Trombone 2 treble clef	1
B♭ Euphonium bass clef	2
E♭ Bass bass clef	1
E♭ Bass treble clef	1
B♭ Bass bass clef	1
B♭ Bass treble clef	1

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English:

This piece was commissioned by the Royal Band of the Belgian Guides, who wished to celebrate in 2018 an important military event that took place 100 years earlier in Maldegem: the Burkel Charge. During the night of 18 to 19 October 1918, the German troops were forced to withdraw at Burkel, following an attack led by the 1st Regiment of Guides, which at that time still included cavalry (an optional cavalry trumpet section is also included). The episode is considered to have been a major factor in the liberation of Belgium at the end of the First World War. Despite its classical form, this march is unlike any other, since it mixes the festive character of the commemoration, the evocation of the battles, and the heroic character through a grandiose chorale.

Nederlands:

Dit stuk werd geschreven in opdracht van de Koninklijke Muziekkapel van de Gidsen (België), die in 2018 een belangrijke militaire gebeurtenis wilde vieren die 100 jaar eerder in Maldegem plaatsvond: de Slag bij Burkel. In de nacht van 18 op 19 oktober 1918 werden de Duitse troepen gedwongen zich terug te trekken bij Burkel, na een aanval onder leiding van het 1e Regiment Gidsen, dat toen nog cavalerie omvatte (een optionele cavalerie trompetsectie is daarom opgenomen in dit muziekwerk). De episode wordt beschouwd als een belangrijke factor in de bevrijding van België tegen het einde van de Eerste Wereldoorlog. Ondanks zijn klassieke vorm is deze mars anders dan alle andere, omdat hij het feestelijke karakter van de herdenking, de evocatie van de veldslagen en het heroïsche karakter door een grandioos koraal mengt.

Deutsch:

Dieses Stück ist ein Auftragswerk der Musique Royale des Guides (Belgien), die 2018 ein wichtiges militärisches Ereignis feiern wollte, das 100 Jahre zuvor in Maldegem stattgefunden hatte: die Charge de Burkel. In der Nacht vom 18. auf den 19. Oktober 1918 wurden die deutschen Truppen bei Burkel durch einen Angriff des 1. Regiments der Guides, das damals noch eine Kavallerie umfasste, zum Rückzug gezwungen (ein optionaler Teil mit Kavallerietrompeten ist übrigens vorgesehen). Die Episode wird als entscheidend für die Befreiung Belgiens am Ende des Ersten Weltkriegs angesehen. Trotz seiner klassischen Form ist dieser Marsch nicht wie jeder andere, da er den festlichen Charakter des Gedenkens, die Erinnerung an die Kämpfe sowie den heroischen Charakter durch einen großartigen Choral vermischt.

Français:

Cette pièce est une commande de la Musique Royale des Guides (Belgique), qui souhaitait en 2018 célébrer un événement militaire important survenu 100 ans plus tôt à Maldegem : la Charge de Burkel. Durant la nuit du 18 au 19 octobre 1918, les troupes allemandes sont forcées de se replier à hauteur de Burkel, suite à une attaque menée par le 1er Régiment des Guides, qui incluait notamment encore, à cette époque, une cavalerie (une partie optionnelle de trompettes de cavalerie est d'ailleurs prévue). L'épisode est considéré comme primordial dans la libération de la Belgique à la fin de la Première Guerre. Malgré sa forme classique, cette marche n'est pas comme les autres, puisqu'elle mélange le caractère festif de la commémoration, l'évocation des combats, ainsi que le caractère héroïque à travers un choral grandiose.

MALDEGEM CENTENARY MARCH

Benoît Chantry

Moderato ♩ = 108-112

The musical score is arranged in a concert band format. The instruments and their parts are as follows:

- Piccolo:** Rests until measure 7, then plays a trill.
- Flute 1 & 2:** Rests until measure 7, then plays a trill.
- Oboe:** Rests until measure 7, then plays a trill.
- Bassoon:** Rests until measure 7, then plays a trill.
- E♭ Clarinet:** Rests until measure 3, then plays a melodic line.
- B♭ Clarinet 1 & 2:** Rests until measure 3, then plays a melodic line.
- B♭ Clarinet 3:** Rests until measure 3, then plays a melodic line.
- B♭ Bass Clarinet:** Rests until measure 3, then plays a melodic line.
- E♭ Alto Saxophone 1 & 2:** Rests until measure 3, then plays a melodic line.
- B♭ Tenor Saxophone:** Rests until measure 3, then plays a melodic line.
- E♭ Baritone Saxophone:** Rests until measure 3, then plays a melodic line.
- E♭ Cavalry Trumpet:** Rests until measure 3, then plays a melodic line.
- B♭ Trumpet 1, 2, & 3:** Rests until measure 3, then plays a melodic line.
- F Horn 1-3 & 2-4:** Rests until measure 3, then plays a melodic line.
- Trombone 1, 2, & 3:** Rests until measure 7, then plays a melodic line.
- C Euphonium:** Rests until measure 7, then plays a melodic line.
- C Bass:** Rests until measure 3, then plays a melodic line.
- Timpani:** Rests until measure 3, then plays a melodic line.
- Mallets:** Rests until measure 3, then plays a melodic line.
- Side Drum:** Rests until measure 3, then plays a melodic line.
- Cymbals/Bass Drum:** Rests until measure 3, then plays a melodic line.

The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *p* (piano). The piece is in 4/4 time and consists of 8 measures.

Picc. A

Fl. 1

Fl. 2

Ob.

Bsn.

Eb Clar.

Clar. 1

Clar. 2

Clar. 3

Bs. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Eb Cav. Tpt.

Tpt. 1

Tpt. 2

Tpt. 3

F Hn. 1-3

F Hn. 2-4

Tbn. 1

Tbn. 2

Tbn. 3

C Euph.

C Bs.

Timp.

Mall.

S. Dr.

Cym. Bs. Dr.

9 10 11 12 13 14 15 16 17

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

Eb Clar.

Clar. 1

Clar. 2

Clar. 3

Bs. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Eb Cav. Tpt.

Tpt. 1

Tpt. 2

Tpt. 3

F Hn. 1-3

F Hn. 2-4

Tbn. 1

Tbn. 2

Tbn. 3

C Euph.

C Bs.

Timp.

Mall.

S. Dr.

Cym.

Bs. Dr.

18 19 20 21 22 23 24 25 26 27

B

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
Eb Clar.
Clar. 1
Clar. 2
Clar. 3
Bs. Clar.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Eb Cav. Tpt.
Tpt. 1
Tpt. 2
Tpt. 3
F Hn. 1-3
F Hn. 2-4
Tbn. 1
Tbn. 2
Tbn. 3
C Euph.
C Bs.
Timp.
Mall.
S. Dr.
Cym.
Bs. Dr.

28 29 30 31 32 33 34 35 36

©

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. *f*

Bsn. *f*

Eb Clar. *f*

Clar. 1 *f*

Clar. 2 *f*

Clar. 3 *f*

Bs. Clar. *f*

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. *f*

B. Sax. *f*

Eb Cav. Tpt.

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

F Hn. 1-3

F Hn. 2-4

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

C Euph. *f*

C Bs. *f*

Timp. *f*

Mall. *f*

S. Dr. *f*

Cym. *f*

Bs. Dr. *f*

37 38 39 40 41 42 43 44 45 46

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
Eb Clar.
Clar. 1
Clar. 2
Clar. 3
Bs. Clar.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Eb Cav. Tpt.
Tpt. 1
Tpt. 2
Tpt. 3
F Hn. 1-3
F Hn. 2-4
Tbn. 1
Tbn. 2
Tbn. 3
C Euph.
C Bs.
Timp.
Mall.
S. Dr.
Cym.
Bs. Dr.

47 48 49 50 51 52 53 54 55

D

Picc. *p* *mf* *cresc.* *f* *mf* *mp*

Fl. 1 *p* *mf* *cresc.* *f* *mf* *mp*

Fl. 2 *p* *mf* *cresc.* *f* *mf* *mp*

Ob. *p* *mf* *cresc.* *f* *mf* *mp*

Bsn. *p* *mf* *cresc.* *f* *mf* *mp*

Eb Clar. *p* *mf* *cresc.* *f* *mf* *mp*

Clar. 1 *p* *mf* *cresc.* *f* *mf* *mp*

Clar. 2 *p* *mf* *cresc.* *f* *mf* *mp*

Clar. 3 *p* *mf* *cresc.* *f* *mf* *mp*

Bs. Clar. *mp subito* *mf* *cresc.* *f* *mf* *mp*

A. Sax. 1 *mf* *cresc.* *f* *mf* *mp*

A. Sax. 2 *p subito* *mf* *cresc.* *f* *mf* *mp*

T. Sax. *p subito* *mf* *cresc.* *f* *mf* *mp*

B. Sax. *p subito* *mf* *cresc.* *f* *mf* *mp*

Eb Cav. Tpt. *mf* *cresc.* *f* *mf* *mp*

Tpt. 1 *mf* *cresc.* *f* *mf* *mp*

Tpt. 2 *mf* *cresc.* *f* *mf* *mp*

Tpt. 3 *mf* *cresc.* *f* *mf* *mp*

F Hn. 1-3 *mf* *cresc.* *f* *mf* *mp*

F Hn. 2-4 *mf* *cresc.* *f* *mf* *mp*

Tbn. 1 *p subito* *mf* *cresc.* *f* *mf* *mp*

Tbn. 2 *p subito* *mf* *cresc.* *f* *mf* *mp*

Tbn. 3 *p subito* *mf* *cresc.* *f* *mf* *mp*

C Euph. *mf* *cresc.* *f* *mf* *mp*

C Bs. *p subito* *mf* *cresc.* *f* *mf* *mp*

Timp. *mf* *mp*

Mall. *mf* Tub. Bells

S. Dr. *p* *cresc.* *mf* *mp*

Cym. Bs. Dr. *p subito* *cresc.* *mf* *mp*

56 57 58 59 60 61 62 63 64

Picc. *mf* cresc. *f*

Fl. 1 *mf* cresc. *f*

Fl. 2 *mf* cresc. *f*

Ob. *mf* cresc. *f*

Bsn. *mf* cresc. *f*

Eb Clar. *mf* cresc. *f*

Clar. 1 *mf* cresc. *f*

Clar. 2 *mf* cresc. *f*

Clar. 3 *mp* cresc. *f*

Bs. Clar. *mf* cresc. *f*

A. Sax. 1 *mf* cresc. *f*

A. Sax. 2 *mf* cresc. *f*

T. Sax. *mf* cresc. *f*

B. Sax. *mf* cresc. *f*

Eb Cav. Tpt. *mf* cresc. *f*

Tpt. 1 *mf* cresc. *f* div.

Tpt. 2 *mf* cresc. *f*

Tpt. 3 *mf* cresc. *f*

F Hn. 1-3 *mf* cresc. *f*

F Hn. 2-4 *mf* cresc. *f*

Tbn. 1 *mf* cresc. *f*

Tbn. 2 *mf* cresc. *f*

Tbn. 3 *mf* cresc. *f*

C Euph. *mf* cresc. *f*

C Bs. *mf* cresc. *f*

Timp. *mf* cresc. *f*

Mall. *mf* Glock. *f*

S. Dr. *mf* cresc. *f*

Cym. *mf* *f*

Bs. Dr. *mf* *f*

65 66 67 68 69 70 71 72 73

TRIO

Picc.
 Fl. 1
 Fl. 2
 Ob.
 Bsn.
 Eb Clar.
 Clar. 1
 Clar. 2
 Clar. 3
 Bs. Clar.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 B. Sax.
 Eb Cav. Tpt.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 F Hn. 1-3
 F Hn. 2-4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 C Euph.
 C Bs.
 Timp.
 Mall.
 S. Dr.
 Cym.
 Bs. Dr.

74 75 76 77 78 79 80 81 82 83

E

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

Eb Clar.

Clar. 1

Clar. 2

Clar. 3

Bs. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Eb Cav. Tpt.

Tpt. 1

Tpt. 2

Tpt. 3

F Hn. 1-3

F Hn. 2-4

Tbn. 1

Tbn. 2

Tbn. 3

C Euph.

C Bs.

Timp.

Mall.

S. Dr.

Cym. Bs. Dr.

p

poco cresc.

dim.

F Horn

p

1.

2.

84 85 86 87 88 89 90 91 92 93

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

Bsn. *mf* *cresc.*

Eb Clar. *mf*

Clar. 1 *mf* *cresc.*

Clar. 2 *mf* *cresc.*

Clar. 3 *mf* *cresc.*

Bs. Clar. *mf* *cresc.*

A. Sax. 1 *mf* *cresc.*

A. Sax. 2 *mf* *cresc.*

T. Sax. *mf*

B. Sax. *mf* *cresc.*

Eb Cav. Tpt. *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

F Hn. 1-3 *mf* *cresc.*

F Hn. 2-4 *mf* *cresc.*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

C Euph. *mf* *cresc.*

C Bs. *mf* *cresc.*

Timp. *mf*

Mall. *mf*

S. Dr. *mf* *cresc.*

Cym. Bs. Dr. *mf* *cresc.*

94 95 96 97 98 99 100 101 102 103

This musical score is for the 'MALDEGEM CENTENARY MARCH'. It is arranged for a large band and spans measures 104 to 112. The score includes parts for the following instruments:

- Picc.
- Fl. 1
- Fl. 2
- Ob.
- Bsn.
- Eb Clar.
- Clar. 1
- Clar. 2
- Clar. 3
- Bs. Clar.
- A. Sax. 1
- A. Sax. 2
- T. Sax.
- B. Sax.
- Eb Cav. Tpt.
- Tpt. 1
- Tpt. 2
- Tpt. 3
- F Hn. 1-3
- F Hn. 2-4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- C Euph.
- C Bs.
- Timp.
- Mall.
- S. Dr.
- Cym.
- Bs. Dr.

The score features a variety of musical notations, including dynamics such as *f* (forte), *mf* (mezzo-forte), and *p* (piano). A section marked with a box containing the letter 'F' begins at measure 108. The percussion section includes a 'Tam-tam' instrument, with dynamics *p* and *mf* indicated. The bass drum part shows a rhythmic pattern of eighth notes in measures 104-107, followed by a more complex pattern in measures 108-112.