

Invercargill

March

Bass Trombone & Piano

Arr.: Bertrand Moren

Alexander Frame Lithgow

EMR 100798

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Invercargill

Alexander Frame Lithgow (Arr.: Bertrand Moren)

English:

“Invercargill March” is one of the most famous works by New Zealand composer Alexander Frame Lithgow, a significant figure in early 20th-century wind music. Written in 1901, the march is dedicated to the city of Invercargill, located at the southern tip of New Zealand. The work belongs to the British march tradition, while adding a distinctive energy and personal harmonic colour. Its instantly recognisable main theme is lively, direct, and festive in character. The piece alternates contrasting sections, combining rhythmic brilliance with more lyrical passages. It perfectly reflects Lithgow’s style, blending strong melodic appeal with effective structural development. Widely performed in the wind ensemble repertoire, it is often regarded as a concert march standard. Its popularity quickly spread beyond New Zealand to achieve international recognition. Today, *Invercargill March* remains an emblematic work of the Anglo-Saxon march tradition.

Français:

« *Invercargill March* » est l’une des œuvres les plus célèbres du compositeur néo-zélandais Alexander Frame Lithgow, figure marquante de la musique pour orchestre d’harmonie du début du XX^e siècle. Écrite en 1901, cette marche est dédiée à la ville d’Invercargill, située à l’extrême sud de la Nouvelle-Zélande. L’œuvre s’inscrit dans la tradition des marches britanniques, tout en y apportant une énergie et une couleur harmonique très personnelles.

Son thème principal, immédiatement reconnaissable, se distingue par son caractère entraînant et festif. La pièce alterne des épisodes contrastés, mêlant brillance rythmique et passages plus chantants. Elle illustre parfaitement le style de Lithgow, qui savait allier efficacité mélodique et sens du développement orchestral. Très populaire dans le monde des ensembles à vent, elle est souvent considérée comme une marche de concert incontournable. Son succès a largement dépassé les frontières de la Nouvelle-Zélande pour s’imposer dans le répertoire international. Aujourd’hui encore, *Invercargill March* demeure une œuvre emblématique de la tradition des marches anglo-saxonnes.

Deutsch:

„Invercargill March“ gehört zu den bekanntesten Werken des neuseeländischen Komponisten Alexander Frame Lithgow, einer bedeutenden Persönlichkeit der Blasmusik des frühen 20. Jahrhunderts. Die 1901 komponierte Marschmusik ist der Stadt Invercargill gewidmet, die im äußersten Süden Neuseelands liegt. Das Werk steht in der Tradition der britischen Marschmusik, erweitert diese jedoch durch eine eigene klangliche Energie und harmonische Farbigkeit. Sein sofort wiedererkennbares Hauptthema ist lebhaft, direkt und festlich geprägt.

Die Komposition wechselt zwischen kontrastreichen Abschnitten mit rhythmischer Brillanz und gesanglichen Passagen. Sie zeigt exemplarisch Lithgows Stil, der melodische Eingängigkeit mit wirkungsvoller formaler Gestaltung verbindet. Im Repertoire von Blasorchestern ist das Werk weit verbreitet und gilt als klassische Konzertmarsch.

Seine Popularität ging rasch über Neuseeland hinaus und erreichte internationale Anerkennung. Bis heute bleibt *Invercargill March* ein emblematisches Werk der anglo-sächsischen Marschtradition.



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BASS
TROMBONE

Invercargill

March

Alexander Frame Lithgow

Arr.: Bertrand Moren

Tempo di Marcia **A**

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3

mf

3

9

3

15

ff

20

mf

3

26

3

mp

33

ff

B

40

mf

47

EMR 100798

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Invercargill

March

Alexander Frame Lithgow

Arr.: Bertrand Moren

Tempo di Marcia

A

Bass Trombone

Piano

ff

mf

7

14

21

The musical score is written for Bass Trombone and Piano. The key signature has three flats (B-flat major). The time signature is 2/4. The tempo is marked 'Tempo di Marcia'. The score is divided into three systems. The first system includes a section labeled 'A'. The piano part features a strong bass line with chords and single notes. The bass trombone part has a melodic line with slurs and accents. Dynamic markings include *ff* (fortissimo) and *mf* (mezzo-forte). Measure numbers 7, 14, and 21 are indicated at the start of their respective systems.

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Measures 27-33 of the musical score. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody in the bass clef starts with a half note G2, followed by a quarter note A2, and then a half note B2. It continues with a half note C3, a quarter note D3, and a half note E3. The melody then moves to a half note F3, a quarter note G3, and a half note A3. The melody concludes with a half note B3, a quarter note C4, and a half note D4. The piano accompaniment in the grand staff consists of a steady eighth-note pattern in the right hand and a steady eighth-note pattern in the left hand. The dynamic marking *mp* (mezzo-piano) is indicated.

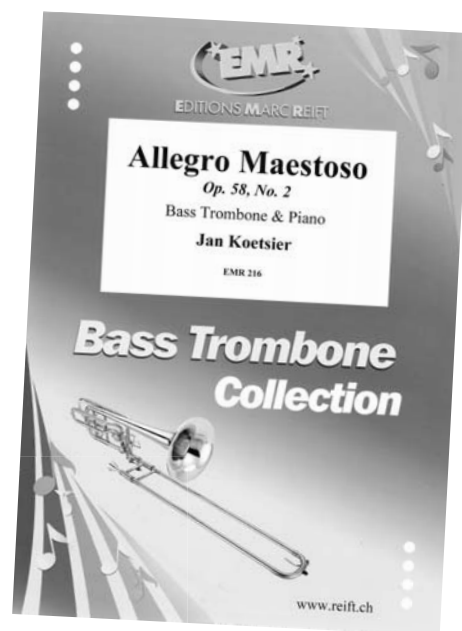
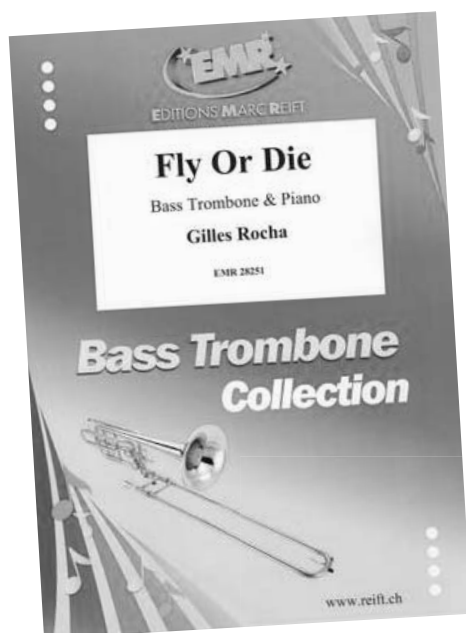
B

Measures 34-40 of the musical score. The melody in the bass clef starts with a half note G2, followed by a quarter note A2, and then a half note B2. It continues with a half note C3, a quarter note D3, and a half note E3. The melody then moves to a half note F3, a quarter note G3, and a half note A3. The melody concludes with a half note B3, a quarter note C4, and a half note D4. The piano accompaniment in the grand staff consists of a steady eighth-note pattern in the right hand and a steady eighth-note pattern in the left hand. The dynamic marking *ff* (fortissimo) is indicated.

Measures 41-47 of the musical score. The melody in the bass clef starts with a half note G2, followed by a quarter note A2, and then a half note B2. It continues with a half note C3, a quarter note D3, and a half note E3. The melody then moves to a half note F3, a quarter note G3, and a half note A3. The melody concludes with a half note B3, a quarter note C4, and a half note D4. The piano accompaniment in the grand staff consists of a steady eighth-note pattern in the right hand and a steady eighth-note pattern in the left hand. The dynamic marking *mf* (mezzo-forte) is indicated.

Measures 48-54 of the musical score. The melody in the bass clef starts with a half note G2, followed by a quarter note A2, and then a half note B2. It continues with a half note C3, a quarter note D3, and a half note E3. The melody then moves to a half note F3, a quarter note G3, and a half note A3. The melody concludes with a half note B3, a quarter note C4, and a half note D4. The piano accompaniment in the grand staff consists of a steady eighth-note pattern in the right hand and a steady eighth-note pattern in the left hand. The dynamic marking *ff* (fortissimo) is indicated.

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