

Paris By Night

1. *Montmartre*
2. *Pigalle*
3. *Quartier Latin*

Wind Band / Concert Band / Harmonie / Blasorchester / Fanfare

Norman Tailor

EMR 10167

- | | | | |
|---|---|---|--|
| 1 | Score | 2 | 1 st Trombone $\text{♩} + \text{♮}$ |
| 8 | 1 st & 2 nd Flute | 2 | 2 nd Trombone $\text{♩} + \text{♮}$ |
| 1 | Oboe (optional) | 1 | Bass Trombone $\text{♩} + \text{♮}$ |
| 1 | Bassoon (optional) | 3 | Baritone $\text{♩} + \text{♮}$ |
| 1 | E ^b Clarinet (optional) | 2 | E ^b Bass ♩ |
| 5 | 1 st B ^b Clarinet | 2 | B ^b Bass ♩ |
| 4 | 2 nd B ^b Clarinet | 2 | Tuba ♮ |
| 4 | 3 rd B ^b Clarinet | 1 | String Bass (optional) |
| 1 | B ^b Bass Clarinet (optional) | 1 | Timpani |
| 1 | B ^b Soprano Saxophone (optional) | 1 | Mallets |
| 2 | 1 st E ^b Alto Saxophone | 3 | Percussion |
| 2 | 2 nd E ^b Alto Saxophone | | |
| 2 | B ^b Tenor Saxophone | | |
| 1 | E ^b Baritone Saxophone (optional) | | |
| 1 | E ^b Trumpet / Cornet (optional) | | |
| 3 | 1 st B ^b Trumpet / Cornet | | |
| 3 | 2 nd B ^b Trumpet / Cornet | | |
| 3 | 3 rd B ^b Trumpet / Cornet | | |
| 2 | 1 st F & E ^b Horn | | |
| 2 | 2 nd F & E ^b Horn | | |

Special Parts

- | | |
|---|--|
| 1 | 1 st B ^b Trombone ♮ |
| 1 | 2 nd B ^b Trombone ♮ |
| 1 | B ^b Bass Trombone ♮ |
| 1 | B ^b Baritone ♮ |
| 1 | E ^b Tuba ♮ |
| 1 | B ^b Tuba ♮ |

Fanfare Parts

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

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DISCOGRAPHY



Around The World

Track N°	Titel / Title (Komponist / Composer)	Time	N° EMR Blasorchester Concert Band	N° EMR Brass Band	Difficulty
1	Conquistador (Mortimer)	7'20	EMR 10163	EMR 2914	6
2	España (Chabrier)	4'51	EMR 1990	EMR 2919	7
3	In A Persian Market (Ketelbey)	4'26	EMR 10154	EMR 2916	6
4	Bramstedter Marsch (Buttall)	2'59	EMR 10146	-	6
5	Around The World (Traditional) Paris By Night (Tailor)	7'58	EMR 10106 EMR 10167	EMR 2918 -	6 6
6	Montmartre	2'43			
7	Pigalle	3'11			
8	Quartier Latin	2'27			
9	The Sheek of Araby (Tailor)	2'11	EMR 1903	EMR 2917	5
10	Alexandrie, Alexandra (François / Bourtayre)	4'02	EMR 10200	EMR 2920	6
11	Latin Voyage (Tailor)	3'39	EMR 1970	EMR 2915	5
12	Valère et Tourbillon (Barras)	2'59	EMR 10095	EMR 2830	4

Schwierigkeitsgrad/Degrees of Difficulty : 1-3 = leicht/facile/easy / 4-6 = mittelschwer/moyennement difficile/medium difficulty / 7-9 = schwer/difficile/difficult

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PARIS BY NIGHT

1. Montmartre

English: Montmartre has been described as "the last village of Paris". Set on a hill, it is dominated by a magnificent church, the basilica of the Sacred Heart (Sacré-Coeur). Montmartre has long been home to many famous artists: Picasso, Renoir, Van Gogh and Monet all lived there at one time. This movement starts in a lively tempo, depicting perhaps the carefree Bohemian life of the artists. A slow interlude, introduced by the sound of bells, represents the Sacré-Coeur.

Deutsch: Montmartre wurde schon "das letzte Dorf von Paris" genannt. Dieser Stadtteil steht auf einem Hügel, und wird von einer großartigen Kirche beherrscht, die Basilika des Herzen Jesu (Basilique du Sacré-Coeur). Er ist als Künstlerquartier bekannt: Picasso, Renoir, Van Gogh und Monet wohnten alle einmal hier. Dieser Satz fängt in einem lebendigen Tempo an, wobei man sich vielleicht das sorgenfreie Künstlerleben vorstellen kann. Ein langsamer Mittelteil, von Glockengeläute eingeführt, stellt die Sacré-Coeur dar.

Français: Montmartre a été appelé "le dernier village de Paris". Situé sur la plus haute colline de la ville, il est dominé par une église splendide, le Basilique du Sacré-Coeur. Montmartre était pendant longtemps le quartier des artistes: Picasso, Renoir, Van Gogh et Monet vécutent tous ici. Ce mouvement commence dans un tempo rapide qui suggère la vie de Bohème des artistes. Un intermède plus lent, annoncé par le son des cloches, dépeint le basilique célèbre.

2. Pigalle

English: La Place Pigalle is the centre of a cosmopolitan and very lively part of Paris, with all-night cafés, night-clubs and other less respectable activities. The main theme is jazz-influenced. A direct reference to night-club life appears in the form of a brief quotation of the famous can-can, which leads into a light Waltz.

Deutsch: La Place Pigalle ist das Zentrum eines sehr weltoffenen und lebendigen Stadtteils, mit Bars, die 24 Stunden im Tag offen bleiben, Nachtclubs und anderen weniger anständigen Betrieben. Das Hauptthema dieses Satzes ist von der Jazzmusik geprägt. Eine kurze Zitat des berühmten Cancans, welche uns an das rege Nacht-Klub-Leben erinnert, führt zu einem Leichtschwebenden Walzer.

Français: La Place Pigalle est le centre d'une partie de Paris cosmopolite et très vivante, avec les bars qui restent ouvert 24 heures sur 24, les boîtes de nuit et bien d'autres commerces peu convenables. Le thème principal de ce mouvement est empreint de la musique de jazz. Une courte citation du célèbre can-can nous rappelle la vie des boîtes de nuit, et nous amène à une valse planante et légère.

3. Quartier Latin

English: This is the university quarter of Paris. The first part of this movement is slow and reflective; one can imagine interminable philosophic discussions in the student cafés. However even students are not serious for very long, and we soon return to a more frivolous cabaret mood, more typical of Parisian night-life in general!

Deutsch: Dies ist das Universitätsviertel von Paris. Der erste Teil dieses Satzes ist langsam und nachdenklich; man kann sich die ewigen philosophischen Gespräche in den Studentencafés vorstellen. Aber sogar Studenten bleiben nicht allzu lang seriös, so dass wir bald zu einer frivolen Kabarettstimmung zurückkehren, die sonst das Pariser Nachtleben kennzeichnet!

Français: Voici le quartier universitaire de Paris. La première partie de ce mouvement est lente et pensive; on s'imagine les interminables discussions philosophiques dans les cafés des étudiants. Mais même ces derniers ne restent pas sérieux trop longtemps, ainsi retournons-nous à une ambiance de cabaret frivole, ce qui est plus typique des nuits parisiennes en général!



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Paris By Night

Norman Tailor

1. Montmartre



1
Vivo $\text{♩} = 132$

2

3

4

5

6

7

8

9

10

11

1st & 2nd Flute

Oboe

Bassoon

1st B♭ Clarinet

2nd B♭ Clarinet

3rd B♭ Clarinet

B♭ Bass Clarinet

1st E♭ Alto Saxophone

2nd E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1st B♭ Trumpet / Cornet

2nd B♭ Trumpet / Cornet

3rd B♭ Trumpet / Cornet

1st F Horn

2nd F Horn

1st Trombone

2nd Trombone

Bass Trombone

Baritone

Tuba in C / String Bass

Timpani

Mallets

Percussion 1

Percussion 2

Percussion 3

mf

f

[S.D.]

[CYM.]

[B.D.]

A

Fl.1/2 *mf*

Ob. *mf*

Bsn. *mf*

Cl.1 *mf* *f* *sol*

Cl.2 *mf* *f* *sol*

Cl.3 *mf* *f* *sol*

B.Cl. *mf* *f*

A.Sax.1 *mf* *f* *sol*

A.Sax.2 *mf* *f* *sol*

T.Sax. *mf* *f* *sol*

B.Sax. *mf*

Tpt./Cnt.1 *sol* *mf*

Tpt./Cnt.2 *sol* *mf*

Tpt./Cnt.3 *sol* *mf*

Hn.1 *mf*

Hn.2 *mf*

Tbn.1 *sol*

Tbn.2 *sol* *ossia*

B.Tbn. *mf*

Bar. *mf*

Tba./Str.Bass *mf*

Timp. *mf*

Mallets

Perc.1 *mp*

Perc.2

Perc.3 *mp*

25 26 27 28 29 30 31 32 33 34 35 36 37

Fl. 1/2
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
Tbn. 1
Tbn. 2
B.Tbn.
Bar.
Tba./Str. Bass
Timp.
Mallets
Perc. 1
Perc. 2
Perc. 3

The musical score consists of 15 staves. The woodwind section includes Flute 1/2, Oboe, Bassoon, Clarinet 1, 2, and 3, Bass Clarinet, Alto Saxophone 1 and 2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpet/Coronet 1, 2, and 3, Horn 1 and 2, Trombone 1 and 2, and Baritone Trombone. The percussion section includes Mallets, Percussion 1, 2, and 3, and Timpani. The score features various dynamics such as *mf* and *f*, and includes articulation marks like accents and slurs. A rehearsal mark 'a2' is present above the Flute 1/2 staff at measure 37.

2. Pigalle

2 3 4 5 6 7 8 9

Allegro comodo ♩ = 120

Fl.1/2
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
Tbn.1
Tbn.2
B.Tbn.
Bar.
Tba./Str.Bass
Timp.
Mallets
Perc.1
Perc.2
Perc.3

mf
p
f
p
pizz
mp
pp

Solotone mute solo

TAMB.
B.D.

10 11 12 13 14 15 16 17 18

F

Fl.1/2
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
Tbn.1
Tbn.2
B.Tbn.
Bar.
Tba./Str.Bass
Timp.
Mallets
Perc.1
Perc.2
Perc.3

mf
p
f
open
f
solo (open)
f
f
f
f
S.D.
mf
mf
mf

Fl. 1/2
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
Tbn. 1
Tbn. 2
B.Tbn.
Bar.
Tba./Str. Bass
Timp.
Mallets
Perc. 1
Perc. 2
Perc. 3

f, *mf*, *mp*

H

Fl. 1/2
 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
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Bar.
 Tba./ Str. Bass
 Timp.
 Mallets
 Perc. 1
 Perc. 2
 Perc. 3

3. Quartier latin

2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

Andante con moto ♩ = 100

Fl. 1/2 *mf espr.*

Ob. *mf espr.*

Bsn. *p*

Cl. 1 *mf espr.* if no oboe play if no oboe

Cl. 2 *mf espr.*

Cl. 3 *mf espr.*

B. Cl. *p*

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt./Cnt. 1

Tpt./Cnt. 2

Tpt./Cnt. 3

Hn. 1 *p*

Hn. 2 *p*

Tbn. 1 optional *f* *p* optional

Tbn. 2 *p*

B. Tbn.

Bar. *p* if no bassoon / bass clt. *p*

Tba./Str. Bass *p*

Timp.

Mallets [GLOCK.] *pp*

Perc. 1

Perc. 2 *p* [TAMB.] *pp*

Perc. 3

N

Fl.1/2 *mf* *a2*

Ob. *mf*

Bsn. *mp*

Cl.1 *mf espr.* *play* *mf*

Cl.2 *mf espr.* *mp*

Cl.3 *mf espr.* *mp*

B.Cl. *mf*

A.Sax.1 *mf*

A.Sax.2 *mp*

T.Sax. *mp*

B.Sax. *mp*

Tpt./Cnt.1 *p* *mute*

Tpt./Cnt.2 *p* *mute*

Tpt./Cnt.3 *p* *mute*

Hn.1 *mp*

Hn.2 *mp*

Tbn.1 *mp*

Tbn.2 *mp*

B.Tbn. *mp*

Bar. *mf* *play*

Tba./Str.Bass *mf*

Timp.

Mallets

Perc.1 *mp* [CONGAS (with hands)]

Perc.2 *mp*

Perc.3 [WOODBLOCKS] *mp*

Fl.1/2
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
Tbn.1
Tbn.2
B.Tbn.
Bar.
Tba./Str.Bass
Timp.
Mallets
Perc.1
Perc.2
Perc.3

44 45 46 47 48 49 50 51 52 53

O Allegro giocoso $\text{♩} = 132$

Fl.1/2
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
Tbn.1
Tbn.2
B.Tbn.
Bar.
Tba./Str.Bass
Timp.
Mallets
Perc.1
Perc.2
Perc.3

Dynamics: *mf*, *cresc.*, *fp*, *f*, *mf*, *fpp*

Performance notes: [S.D.], [B.D.]