

Sousa Medley

Brass Band

Norman Tailor

EMR 1594

- | | | | |
|---|------------------------------------|---|---|
| 1 | Full Score | 2 | 1 st B \flat Trombone $\text{tr} + \text{b}$: |
| 1 | E \flat Cornet | 2 | 2 nd B \flat Trombone $\text{tr} + \text{b}$: |
| 5 | Solo B \flat Cornet | 1 | Bass Trombone $\text{tr} + \text{b}$: |
| 1 | Repiano B \flat Cornet | 2 | B \flat Euphonium |
| 3 | 2 nd B \flat Cornet | 3 | E \flat Bass |
| 3 | 3 rd B \flat Cornet | 3 | B \flat Bass |
| 1 | B \flat Flugelhorn | 1 | Triangle / Glockenspiel |
| 2 | Solo E \flat Horn | 1 | Drums |
| 2 | 1 st E \flat Horn | | |
| 2 | 2 nd E \flat Horn | | |
| 2 | 1 st B \flat Baritone | | |
| 2 | 2 nd B \flat Baritone | | |

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Parade Marches Volume 7

Track N°	Titel / Title (Komponist / Composer)	Time	N° EMR Blasorchester Concert Band	N° EMR Brass Band
1	The Cross Of Honour (Rimmer)	3'52	EMR 11283	EMR 9641
2	Happy March (Carron)	2'25	EMR 10599	EMR 3087
3	Happy Hours (Barclay)	3'11	EMR 11604	EMR 9642
4	Bravura (Rittiner)	3'58	EMR 10914	EMR 3252
5	Marching - Miller (Tailor)	2'06	EMR 1595	EMR 1596
6	Happy Musicians (Barclay)	2'35	EMR 11605	EMR 9643
7	Red Gauntlet (Rimmer)	3'25	EMR 11331	EMR 9318
8	Oktoberfest March (Baginsky)	3'00	EMR 11667	EMR 9531
9	Gloria Deo (Carron)	3'54	EMR 10601	EMR 3089
10	Black Fully 2001 (Barras)	3'12	EMR 1891	EMR 1892
11	The Patriot (Tailor)	2'27	EMR 1591	EMR 1592
12	Caprice (Rittiner)	4'02	EMR 10915	EMR 3253
13	Sousa Medley (Tailor)	2'01	EMR 1593	EMR 1594
14	Mountain Echo (Carron)	3'16	EMR 10598	EMR 3086

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Sousa Medley

Norman Tailor

2 3 4 5 6 7 8 9 10 11 12

$\text{♩} = 126$

A

Eb Cornet
 Solo Bb Cornet
 Repiano Bb Cornet
 2nd Bb Cornet
 3rd Bb Cornet
 Bb Flugelhorn
 Solo Eb Horn
 1st Eb Horn
 2nd Eb Horn
 1st Bb Baritone
 2nd Bb Baritone
 1st Bb Trombone
 2nd Bb Trombone
 Bass Trombone
 Bb Euphonium
 Eb Bass
 Bb Bass
 Triangle / Glockenspiel
 Drums

The musical score is arranged in a standard orchestral format with 17 staves. The top five staves are for the brass section (Cornets, Flugelhorn, Horns, Baritones, Trombones, and Euphonium). The bottom five staves are for the woodwinds and percussion (Basses, Triangle/Glockenspiel, and Drums). The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *p* (piano). It also features performance instructions like *tr* (trills) and *Tgl.* (Triangle). The piece is in 2/4 time and starts with a tempo of 126 beats per minute. A section marker 'A' is placed above measure 8.

EMR 1594

The musical score is arranged in a system of 17 staves. The top five staves are for woodwinds: E♭ Cnt. (E-flat Clarinet), Solo Cnt. (Solo Clarinet), Rep. Cnt. (Repetitive Clarinet), 2nd Cnt. (Second Clarinet), and 3rd Cnt. (Third Clarinet). The next three staves are for brass: Flug. (Flugelhorn), Solo Hn. (Solo Horn), and 1st Hn. (First Horn). The following three staves are for baritone and euphonium: 2nd Hn. (Second Horn), 1st Bar. (First Baritone), and 2nd Bar. (Second Baritone). The next three staves are for tubas and euphonium: 1st Tbn. (First Tuba), 2nd Tbn. (Second Tuba), and B. Tbn. (Bass Tuba). The final three staves are for percussion: Euph. (Euphonium), E♭ Bass (E-flat Bass), B♭ Bass (B-flat Bass), Glock. (Glockenspiel), and Dr. (Drum). The score is in 6/8 time and has a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The drum part consists of a steady eighth-note pattern.

B

L'istesso tempo

25

26

27

28

29

30

31

32

33

5

$\text{♩} = \text{♩}$

Score for measures 25-33, starting with section B. The tempo is L'istesso tempo. The score includes parts 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, Glock., and Dr. Dynamics range from *f* to *p*.

This page contains the musical score for measures 34 through 43. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- E♭ Cnt.**: Trumpet in E-flat, starting with a rest in measure 34 and entering in measure 37 with a forte (*f*) dynamic.
- Solo Cnt.**: Solo voice part, starting in measure 34 with a mezzo-forte (*mf*) dynamic and reaching forte (*f*) by measure 35.
- Rep. Cnt.**: Repetition of the solo voice part.
- 2nd Cnt.**: Second trumpet part, starting in measure 34 with a mezzo-forte (*mf*) dynamic and reaching forte (*f*) by measure 35.
- 3rd Cnt.**: Third trumpet part, starting in measure 34 with a mezzo-forte (*mf*) dynamic and reaching forte (*f*) by measure 35.
- Flug.**: Flute part, starting in measure 34 with a mezzo-forte (*mf*) dynamic and reaching forte (*f*) by measure 35.
- Solo Hn.**: Solo horn part, starting in measure 34 with a forte (*f*) dynamic.
- 1st Hn.**: First horn part, starting in measure 34 with a forte (*f*) dynamic.
- 2nd Hn.**: Second horn part, starting in measure 34 with a forte (*f*) dynamic.
- 1st Bar.**: First baritone part, starting in measure 34 with a forte (*f*) dynamic.
- 2nd Bar.**: Second baritone part, starting in measure 34 with a forte (*f*) dynamic.
- 1st Tbn.**: First trombone part, starting in measure 34 with a forte (*f*) dynamic.
- 2nd Tbn.**: Second trombone part, starting in measure 34 with a forte (*f*) dynamic.
- B. Tbn.**: Bass trombone part, starting in measure 34 with a forte (*f*) dynamic.
- Euph.**: Euphonium part, starting in measure 34 with a forte (*f*) dynamic.
- E♭ Bass**: E-flat bass part, starting in measure 34 with a forte (*f*) dynamic.
- B♭ Bass**: B-flat bass part, starting in measure 34 with a forte (*f*) dynamic.
- Glock.**: Glockenspiel part, which is silent throughout these measures.
- Dr.**: Drum part, starting in measure 34 with a forte (*f*) dynamic.

The score includes various musical notations such as dynamics (*mf*, *f*), articulation marks (accents, slurs), and phrasing slurs. The key signature is one sharp (F#), and the time signature is 4/4.

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

D

E

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
 Glock.
 Dr.

Musical score for measures 54-64. The score is written for a large ensemble including 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, Glock., and Dr. The key signature is D major (two sharps). The score includes dynamic markings such as *ff* (fortissimo) and articulation markings such as *4* (quatuor). The score is divided into two sections, D and E, indicated by brackets above the measures.

Hardy Schneiders

(pseudonyme: Norman Tailor)

English: Hardy Schneiders was born of Swiss German parents in the Cayman Islands, but returned to Switzerland when he was three. He studied music in Neuchâtel and Geneva, obtaining a trombone diploma. After a short period as a trombonist in the Basle Radio Orchestra he went on to study conducting with Eugen Jochum in Munich, subsequently working as a rehearsal pianist and conductor in various opera houses in Switzerland and Germany. He emigrated to the USA in 1959 where he worked as a pianist and arranger. He then returned to Europe, where he regularly arranged music for the German radio orchestras and undertook a worldwide tour with Josephine Baker. He taught for two years at the Music Academy in Basle. He now divides his time between homes in Canada and Switzerland and works as an arranger for Marc Reift Editions.

Français: Hardy Schneiders naquit de parents suisses alémaniques aux îles Caïmans, mais retourna en Suisse à l'âge de trois ans. Il étudia aux Conservatoires de Neuchâtel et de Genève et obtint un diplôme de trombone. Après une période courte en tant que tromboniste à l'orchestre de la radio à Bâle, il étudia la direction d'orchestre chez Eugen Jochum à Munich, travaillant ensuite comme co-répétiteur et chef d'orchestre dans divers opéras en Suisse et en Allemagne. Il émigra aux Etats-Unis en 1959, où il travailla comme pianiste et arrangeur. Ensuite il revint en Europe, où il fit régulièrement des arrangements pour les orchestres de radio allemands et entreprit une tournée mondiale avec Josephine Baker. Pendant deux ans il enseigna à l'Académie de musique à Bâle. Actuellement il partage sa vie entre ses résidences au Canada et en Suisse, et travaille en tant qu'arrangeur pour les Editions Marc Reift.

Deutsch: Hardy Schneiders wurde von Deutschschweizer Eltern in den Cayman-Inseln geboren, kehrte aber im Alter von drei Jahren in die Schweiz zurück. Er studierte an den Konservatorien von Neuenburg und Genf, und erhielt ein Posaunendiplom. Nach einer kurzen Tätigkeit als Posaunist im Basler Radioorchester, studierte er Dirigieren bei Eugen Jochum in München. Danach arbeitete er als Korrepetitor und Dirigent in verschiedenen Opernhäusern in Deutschland und in der Schweiz. 1959 wanderte er nach den Vereinigten Staaten aus, wo er als Pianist und Arrangeur tätig war. Nach seiner Rückkehr schuf er regelmässig Bearbeitungen für die deutschen Radioorchester, und unternahm eine Welttournee mit Josephine Baker. Während zwei Jahre unterrichtete er an der Basler Musikakademie. Zur Zeit wohnt er abwechselnd in Kanada und in der Schweiz, und arbeitet als Arrangeur für den Marc Reift-Verlag.



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