

Symphonic Variations

Wind Band / Concert Band / Harmonie / Blasorchester / Fanfare

Jean-Claude Kolly

EMR 1703

- | | | | |
|---|--|---|--|
| 1 | Score | 2 | 1 st Trombone $\text{♩} + \text{♮}$ |
| 3 | 1 st Flute | 2 | 2 nd Trombone $\text{♩} + \text{♮}$ |
| 3 | 2 nd Flute | 1 | Bass Trombone $\text{♩} + \text{♮}$ |
| 3 | 3 rd Flute / Piccolo | 2 | 1 st Baritone $\text{♩} + \text{♮}$ |
| 1 | 1 st Oboe | 2 | 2 nd Baritone $\text{♩} + \text{♮}$ |
| 1 | 2 nd Oboe | 2 | E ^b Bass ♩ |
| 1 | 1 st Bassoon | 2 | B ^b Bass ♩ |
| 1 | 2 nd Bassoon | 2 | Tuba ♩ |
| 1 | E ^b Clarinet (<i>optional</i>) | 1 | Timpani |
| 5 | 1 st B ^b Clarinet | 1 | Percussion 1 (Cymbals / Glockenspiel / Marimba
Xylophone / Vibraphone / Bongos) |
| 4 | 2 nd B ^b Clarinet | 1 | Percussion 2 (Cymbals / Side Drum / Triangle
Maracas) |
| 4 | 3 rd B ^b Clarinet | 1 | Percussion 3 (Temple Blocks / Bass Drum) |
| 1 | B ^b Bass Clarinet | | |
| 1 | B ^b Soprano Saxophone (<i>optional</i>) | | |
| 2 | 1 st E ^b Alto Saxophone | | |
| 1 | 2 nd E ^b Alto Saxophone | | |
| 2 | 1 st B ^b Tenor Saxophone | | |
| 1 | 2 nd B ^b Tenor Saxophone | | |
| 1 | E ^b Baritone Saxophone | | |
| 1 | E ^b Trumpet / Cornet (<i>optional</i>) | | |
| 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 | | |
| 1 | 3 rd F & E ^b Horn | | |
| 1 | 4 th F & E ^b Horn | | |

Special Parts

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

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Symphonic Variations

Jean-Claude Kolly

Diese Komposition für Bläserorchester ist ein Auftrag vom Verband der Dirigenten des Eidgenössischen Musikverbandes.

Es handelt sich um Variationen über zwei sehr bekannte Freiburger Melodien des Abbé Bovets. Die erste (A) ist ein Kirchenlied „Nouthra Dona di Maortsè“ (Notre Dame des Marches), die zweite (B) ist „Le vieux chalet“.

Die etwas geheimnisvolle Einleitung verwendet auch ein Nebenmotiv auf gedämpften Trompeten, welches später wieder erscheint. Motiv A erscheint auf dem tiefen Blech, während B von den Flöten und Pikkolo dargestellt wird, mit einer Alphorn-ähnlichen Begleitung auf Klarinetten, Hörnern und Marimba.

Die erste Variation ist schnell und flott. Die rhythmischen Figuren stammen von den Noten 3-4-5-6 des Motivs A, aber die melodischen Elemente sind vom ganzen Motiv aufgebaut.

Variation II ist etwas langsamer und kräftiger. Zwei Zellen werden aufeinandergeschichtet. Die erste ist energisch und stammt von einer Umkehrung von A; die andere ist lyrisch und basiert auf B. Diese beiden Elemente erscheinen auch in einem kurzem Zwischenspiel wo das Schlagzeug solistisch auftritt.

Die dritte Variation ist langsam und lyrisch und stellt ein Oboensolo dar. Die Noten des Motivs B werden in einer impressionistischer Stimmung verwendet, die vom Gebrauch des Vibraphons unterstützt wird. Anschliessend wird das Motiv von den Klarinetten, später von den Flöten chorisch wiederholt.

Das folgende Allegretto ist eine leichte, tänzerische, sogar etwas spassige Variation, die häufig unregelmässige Taktarten benützt. Das Saxophonsolo verwendet die Noten des Motivs A.

Das Finale präsentiert beide Motive wieder vollständig, aber neu gestaltet, um einen glänzenden Schluss zu bilden.

Cette œuvre pour harmonie est une commande de l'association alémanique des directeurs de musique instrumentale. (Verband der Dirigenten des Eidgenössischen Musikverbandes).

Il s'agit (comme son titre l'indique) d'un ensemble de variations sur deux thèmes fribourgeois forts connus de l'abbé Bovet. Le premier (thème A) est un chant religieux « Nouthra Dona di Maortsè » (Notre Dame des Marches), alors que le deuxième thème (B) n'est autre que « Le vieux chalet ».

L'introduction un peu mystérieuse fait entendre un motif secondaire aux trompettes avec sourdines. Ce motif sera réutilisé par la suite... Le thème A fait son apparition aux cuivres graves de l'ensemble. Le deuxième thème est présenté aux flûtes et piccolo alors qu'une ambiance « cor des Alpes » est développée aux clarinettes, cors et marimba.

La première variation est rapide et légère. Les motifs rythmiques de la variation I sont construits sur les notes 3 – 4 – 5 – 6 du thème A. Les éléments méthodiques par contre tirent leur essence de toutes les notes du même thème.

La variation II est un peu plus robuste, moins rapide. Deux cellules y sont superposées. La première, musclée, est une issue du thème A (renversé), tandis que l'autre, lyrique, de l'idée B. Ces éléments sont également utilisés dans un petit intermède où la percussion est soliste.

La troisième variation lente est lyrique et présente un solo de hautbois. Les notes de l'idée B sont utilisées dans un climat impressionniste souligné par l'emploi du vibraphone. Le thème est repris en chœur par les clarinettes et flûtes par la suite.

L'allegretto suivant est une variation légère, dansante, un peu cocasse. Les mesures irrégulières sont très présentes. Le solo de saxophone utilise les notes du thème A.

Le Final présente à nouveaux les deux thèmes (en entier), mais retravaillés quelque peu afin de former une conclusion brillante.

This works for wind band was commissioned by the conductor's association of the Swiss federal music society.

The variations indicated by the title are based on two well-knowns Freiburg melodies by the abbot Bovet. The first (A) is a hymn “Nouthra Dona di Maortsè” (Notre Dame des Marches) and the second (B) is “Le vieux chalet”.

The introduction is slightly mysterious and uses a secondary theme on muted trumpets, which will reappear later. Theme A is presented by the low brass, while B appears on the piccolo and flutes, accompanied by clarinets, horns and marimba in figures reminiscent of alphorn music.

The first variation is rapid and light. The rhythmic figures are based on the 3rd, 4th, 5th and 6th notes of theme A, while the melodic elements use all the notes of this theme.

Variation two is slower and more robust. Two cells are superimposed; the first is muscular and comes from an inversion of theme A, whilst the other is more lyrical and comes from B. This same material also forms the base of a short intermezzo featuring the percussion.

The third variation is slow and lyrical and starts with an oboe solo. The notes of B are used in an impressionistic atmosphere, which is underlined by the use of the vibraphone. The theme is repeated in chorus by the clarinets then the flutes.

The following allegretto is a light, dancing, slightly comic variation, full of irregular bars. A saxophone solo uses the notes of theme A.

The finale presents both themes again in their entirety, but reworked to form a brilliant conclusion.



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Jean-Claude Kolly

Jean-Claude Kolly wurde am 7. Juli 1961 in Freiburg (Schweiz) geboren. Er ist Musiklehrer an der Orientierungsschule in Marly und unterrichtet Dirigieren im Rahmen des Freiburger Kantonalmusikverbandes.

Er lernte sehr früh das Klavier und die Trompete und studierte Musiktheorie, Gesang und Instrumentierung am Freiburger Konservatorium, wo er auch ein Musiklehrdiplom erhielt. Am Konservatorium in Lausanne studierte er auch Dirigieren, Instrumentierung und Komposition mit Hervé Klopfenstein und Jean Balissat. Diese Arbeit führte 1988 zu einem Dirigentendiplom.

Jean-Claude Kolly fing seine Dirigentenlaufbahn beim Chor Lè Tsèrdziniòle in Treyvaux an. 1984 übernahm er die Leitung der Gèrinia in Marly, dirigierte auch gleichzeitig das Blasorchester der Stadt Vevey und das Freiburger Brass Band. 1993 wurde er zur Leitung der Concordia in Freiburg berufen, so dass er heute zwei Blasorchester der Höchstklasse betreut – La Concordia und La Gèrinia.

Er ist auch als Komponist tätig; unter seinen Werken für Bläser seien folgende erfolgreiche Stücke genannt: *Un soupçon de Paganini*, *Petite légende*, *Lagrima*, *Anna Göldin – die letzte Hexe*, *Hauterive* und neulich *Symphonic Variations*.

Sein Chorschaffen enthält auch mehrere Werke: *Ou Rio dè Bournin* (für ein Dialekt-Theaterstück), *L'Oura de Chenalyiè* (in Zusammenarbeit mit Oscar Moret), ein Musiktheaterstück – *La Légende du Roi Samarkand* – eine Messe, sowie einige kürzere Kompositionen mit Texten auf französisch und in Freiburger Mundart.

1998 erhielt er den ersten Kompositionspreis der *Fédération Fribourgeoise des Costumes et Coutumes* mit dem Tanzstück *De Gruyères à Château-d'Oex* (Choreographie von Anne-Claire Vuichard).

Er hat viele internationale Meisterkurse belegt, unter anderem bei Eugen Corporon (USA), Howard Snell (GB), Keith Wilkinson (GB), Henk van Lijnschooten (NL) et Michel Ricquier (F).

Jean-Claude Kolly est né le 7 juillet 1961 à Fribourg. Professeur de musique, il enseigne au Cycle d'Orientation de Marly et dans le cadre des cours de direction de la Société Cantonale des Musiques Fribourgeoises.

Dès son plus jeune âge, Jean-Claude Kolly étudie le piano et la trompette, puis se perfectionne en étudiant les branches théoriques, le chant et l'orchestration au Conservatoire de Fribourg où il obtient le diplôme d'enseignement de la musique dans les classes supérieures.

Elève du Conservatoire de Lausanne, il travaille la direction d'orchestre, l'orchestration et la composition sous la conduite de Hervé Klopfenstein et Jean Balissat, travail conclu par un diplôme de chef d'orchestre au printemps 1988.

Jean-Claude Kolly entame sa carrière de chef au chœur Lè Tsèrdziniòle de Treyvaux, puis dès 1984 il prend la tête de la Gèrinia de Marly. En parallèle, il assure la direction de l'Harmonie municipale de Vevey et du Brass Band de Fribourg. Nommé chef à la Concordia en 1993, il dirige aujourd'hui les deux orchestres d'harmonie de catégorie d'excellence que sont la Concordia de Fribourg et la Gèrinia de Marly.

Compositeur à ses heures, il signe quelques œuvres pour vents. Parmi ses œuvres le plus connues, citons *Un soupçon de Paganini*, *Petite légende*, *Lagrima*, *Anna Göldin – dernière sorcière*, *Hauterive* et plus récemment, *Symphonic Variations*. Il compte également plusieurs œuvres pour chœur: *Ou Rio dè Bournin* (musique chorale d'une pièce théâtrale en patois), un spectacle en collaboration avec Oscar Moret - *L'Oura di Chenalyiè* -, comédie musicale - *La Légende du Roi Samarkand* -, une messe, ainsi que diverses pièces en patois et en français.

En 1998, il obtient le premier prix du concours de composition de la *Fédération Fribourgeoise des Costumes et Coutumes* avec une danse *De Gruyère à Château-d'Oex* (chorégraphie: Anne-Claire Vuichard). Cherchant continuellement à se perfectionner, il a eu l'occasion de travailler au niveau international avec Eugen Corporon (USA), Howard Snell (GB), Keith Wilkinson (GB), Henk van Lijnschooten (NL) et Michel Ricquier (F).

Jean-Claude Kolly was born on the 7th July 1961 in Fribourg. He teaches music at the Cycle d'Orientation in Marly and conducting for the Fribourg Wind Band Association.

He learnt the piano and the trumpet at a very early age and studied music theory, singing and orchestration at the Fribourg Conservatoire, where he obtained a music-teaching diploma. He also spent time at the Lausanne Conservatoire, where he studied conducting, orchestration and composition with Hervé Klopfenstein and Jean Balissat, obtaining a conducting diploma in 1988.

Jean-Claude Kolly started his conducting career with the choir Lè Tsèrdziniòle in Treyvaux, before taking charge of La Gèrinia in Marly, as well as the Vevey Municipal Band and the Fribourg Brass Band. In 1993 he was appointed conductor of the Concordia in Fribourg, which is a top-class wind orchestra, as is La Gèrinia, which he also still conducts.

He also composes, and has written several widely performed works for band: *Un soupçon de Paganini*, *Petite légende*, *Lagrima*, *Anna Göldin – The Last Witch*, *Hauterive* and recently, *Symphonic Variations*.

His choral works include *Ou Rio dè Bournin* (for a play in dialect), *L'Oura di Chenalyiè* (in collaboration with Oscar Moret), a musical – *The Legend of King Samarkand* -, a mass and various shorter pieces in dialect and in French.

In 1988 he won the first prize in the *Fédération Fribourgeoise des Costumes et Coutumes* competition with his dance piece (*De Gruyères à Château-d'Oex* (choreography by Anne-Claire Vuichard)).

He has taken international masterclasses with Eugen Corporon (USA), Howard Snell (GB), Keith Wilkinson (GB), Henk van Lijnschooten (NL) et Michel Ricquier (F).



EDITIONS MARC REIFT



Symphonic Variations

Jean-Claude Kolly

Adagio $\text{♩} = 60$

2 3 4 5 6 7 8 **A** 9 10

1st Flute (stagger breathing) *pp* *legatissimo*

2nd Flute (stagger breathing) *pp* *legatissimo*

3rd Flute / Piccolo (stagger breathing) Fl. *pp* *legatissimo*

1st Oboe

2nd Oboe

1st Bassoon

2nd Bassoon

1st B \flat Clarinet (stagger breathing) *pp* *legatissimo*

2nd B \flat Clarinet (stagger breathing) *pp* *legatissimo*

3rd B \flat Clarinet (stagger breathing) *pp* *legatissimo*

B \flat Bass Clarinet (stagger breathing) *pp* *legatissimo*

1st E \flat Alto Saxophone (stagger breathing) *pp* *legatissimo*

2nd E \flat Alto Saxophone (stagger breathing) *pp* *legatissimo*

1st B \flat Tenor Saxophone

2nd B \flat Tenor Saxophone

E \flat Baritone Saxophone

1st F Horn (stagger breathing) *pp* *legatissimo*

2nd F Horn (stagger breathing) *pp* *legatissimo*

3rd F Horn (stagger breathing) *pp* *legatissimo*

4th F Horn (stagger breathing) *pp* *legatissimo*

1st B \flat Trumpet / Cornet (stagger breathing) muted *mf*

2nd B \flat Trumpet / Cornet (stagger breathing) muted *mf*

3rd B \flat Trumpet / Cornet (stagger breathing) muted *mf*

1st Trombone (stagger breathing) muted *pp* *legatissimo*

2nd Trombone (stagger breathing) muted *pp* *legatissimo*

Bass Trombone (stagger breathing) muted *pp* *legatissimo*

1st Baritone (stagger breathing) *pp* *legatissimo*

2nd Baritone (stagger breathing) *pp* *legatissimo*

Tuba in C (stagger breathing) muted *pp* *legatissimo*

Timpani

Percussion 1 (Suspended Cymbals / Glockenspiel / Marimba / Xylophone / Vibraphone / Bongos) *pp*

Percussion 2 (Suspended Cymbals / Side Drum / Triangle / Maracas) *pp* Susp. Cym.

Percussion 3 (Temple Blocks / Bass Drum)

EMR 1703

accel.

Fl.1

Fl.2

Fl.3

Ob.1

Ob.2

Bsn.1

Bsn.2

Cl.1

Cl.2

Cl.3

B.Cl.

A.Sax.1

A.Sax.2

T.Sax.1

T.Sax.2

B.Sax.

Hn.1

Hn.2

Hn.3

Hn.4

Tpt./Cnt.1

Tpt./Cnt.2

Tpt./Cnt.3

Tbn.1

Tbn.2

B.Tbn.

Bar.1

Bar.2

Tba.

Timp.

Cym.

Cym.

T. Bl.

To Picc.

open

open

open

open

Susp. Cym.

To Glock.

B Andante $\text{♩} = 80$

19

20

21

22

5

Fl.1
Fl.2
Picc.
Ob.1
Ob.2
Bsn.1
Bsn.2
Cl.1
Cl.2
Cl.3
B.Cl.
A.Sax.1
A.Sax.2
T.Sax.1
T.Sax.2
B.Sax.
Hn.1
Hn.2
Hn.3
Hn.4
Tpt./Cnt.1
Tpt./Cnt.2
Tpt./Cnt.3
Tbn.1
Tbn.2
B.Tbn.
Bar.1
Bar.2
Tba.
Timp.
Glock.
Cym.
T. Bl.

C

Fl.1
Fl.2
Picc.
Ob.1
Ob.2
Bsn.1
Bsn.2
Cl.1
Cl.2
Cl.3
B.Cl.
A.Sax.1
A.Sax.2
T.Sax.1
T.Sax.2
B.Sax.
Hn.1
Hn.2
Hn.3
Hn.4
Tpt./Cnt.1
Tpt./Cnt.2
Tpt./Cnt.3
Tbn.1
Tbn.2
B.Tbn.
Bar.1
Bar.2
Tba.
Timp.
Glock.
Cym.
T. Bl.

Fl.1
Fl.2
Picc.
Ob.1
Ob.2
Bsn.1
Bsn.2
Cl.1
Cl.2
Cl.3
B.Cl.
A.Sax.1
A.Sax.2
T.Sax.1
T.Sax.2
B.Sax.
Hn.1
Hn.2
Hn.3
Hn.4
Tpt./Cnt.1
Tpt./Cnt.2
Tpt./Cnt.3
Tbn.1
Tbn.2
B.Tbn.
Bar.1
Bar.2
Tba.
Timp.
Glock.
Cym.
T. Bl.

D

Fl.1 *mp*

Fl.2 *mp*

Picc. *mp*

Ob.1

Ob.2

Bsn.1 *f* *p*

Bsn.2 *f* *p*

Cl.1 *pp*

Cl.2 *pp*

Cl.3 *pp*

B.Cl.

A.Sax.1

A.Sax.2

T.Sax.1

T.Sax.2

B.Sax.

Hn.1 *p*

Hn.2 *p*

Hn.3 *p*

Hn.4 *p*

Tpt./Cnt.1

Tpt./Cnt.2

Tpt./Cnt.3

Tbn.1

Tbn.2

B.Tbn.

Bar.1 *f* *p*

Bar.2 *f* *p*

Tba.

Timp.

Glock. *pp* Marimba

Cym.

T. Bl.

accel.

E Allegro ♩ = 120

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute 1 & 2, Piccolo, Oboe 1 & 2, Bassoon 1 & 2, Clarinet 1, 2, & 3, Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone 1 & 2, and Baritone Saxophone. The brass section includes Horn 1, 2, 3, & 4, Trumpet 1, 2, & 3 (with Cymbal), Trombone 1 & 2, Baritone, and Tuba. The percussion section includes Timpani, Maracas, Cymbals, and Tom-toms. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the woodwinds and strings. Dynamics range from piano (p) to fortissimo (f). Performance instructions include 'accel.' and 'Allegro ♩ = 120'. Specific markings for the trumpets include 'muted' and 'open'. The percussion part includes 'To Xyl.' and 'S.D.' (Small Drum) markings.

G

Fl.1
Fl.2
Picc.
Ob.1
Ob.2
Bsn.1
Bsn.2
Cl.1
Cl.2
Cl.3
B.Cl.
A.Sax.1
A.Sax.2
T.Sax.1
T.Sax.2
B.Sax.
Hn.1
Hn.2
Hn.3
Hn.4
Tpt./Cnt.1
Tpt./Cnt.2
Tpt./Cnt.3
Tbn.1
Tbn.2
B.Tbn.
Bar.1
Bar.2
Tba.
Timp.
Xyl.
S. D.
T. Bl.

This page of a musical score contains 23 staves for various instruments. The instruments listed on the left are: Fl.1, Fl.2, Picc., Ob.1, Ob.2, Bsn.1, Bsn.2, Cl.1, Cl.2, Cl.3, B.Cl., A.Sax.1, A.Sax.2, T.Sax.1, T.Sax.2, B.Sax., Hn.1, Hn.2, Hn.3, Hn.4, Tpt./Cnt.1, Tpt./Cnt.2, Tpt./Cnt.3, Tbn.1, Tbn.2, B.Tbn., Bar.1, Bar.2, Tba., Timp., Xyl., S. D., and T. Bl. The score is written in a key signature of two sharps (F# and C#) and a common time signature (C). The music consists of rhythmic patterns, primarily eighth and sixteenth notes, with some rests and dynamic markings. The layout is a standard orchestral score with multiple systems of staves.

H

This page of a musical score, labeled 'H', covers measures 87 through 98. It is arranged in a standard orchestral layout with 28 staves. The instruments included are:

- Flutes: Fl. 1, Fl. 2
- Piccolo
- Oboes: Ob. 1, Ob. 2
- Bassoons: Bsn. 1, Bsn. 2
- Clarinets: Cl. 1, Cl. 2, Cl. 3
- Bass Clarinet: B. Cl.
- Saxophones: A. Sax. 1, A. Sax. 2, T. Sax. 1, T. Sax. 2, B. Sax.
- Horns: Hn. 1, Hn. 2, Hn. 3, Hn. 4
- Trumpets: Tpt./Cnt. 1, Tpt./Cnt. 2, Tpt./Cnt. 3
- Trombones: Tbn. 1, Tbn. 2, B. Tbn.
- Baritone: Bar. 1, Bar. 2
- Tuba: Tba.
- Timpani: Timp.
- Xylophone: Xyl.
- Snare Drum: S. D.
- Bass Drum: T. Bl.

The score is written in a key signature of one sharp (F#) and a common time signature (C). It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A large 'H' is positioned above the first staff at the beginning of measure 90.

Fl.1
Fl.2
Picc.
Ob.1
Ob.2
Bsn.1
Bsn.2
Cl.1
Cl.2
Cl.3
B.Cl.
A.Sax.1
A.Sax.2
T.Sax.1
T.Sax.2
B.Sax.
Hn.1
Hn.2
Hn.3
Hn.4
Tpt./Cnt.1
Tpt./Cnt.2
Tpt./Cnt.3
Tbn.1
Tbn.2
B.Tbn.
Bar.1
Bar.2
Tba.
Timp.
Xyl.
S. D.
T. Bl.

I Un poco meno

Fl.1

Fl.2

Picc.

Ob.1

Ob.2

Bsn.1

Bsn.2

Cl.1

Cl.2

Cl.3

B.Cl.

A.Sax.1

A.Sax.2

T.Sax.1

T.Sax.2

B.Sax.

Hn.1

Hn.2

Hn.3

Hn.4

Tpt./Cnt.1

Tpt./Cnt.2

Tpt./Cnt.3

Tbn.1

Tbn.2

B.Tbn.

Bar.1

Bar.2

Tba.

Timp.

Mar.
Marimba

S. D.

T. Bl.

J

Fl.1

Fl.2

Picc.

Ob.1

Ob.2

Bsn.1

Bsn.2

Cl.1

Cl.2

Cl.3

B.Cl.

A.Sax.1

A.Sax.2

T.Sax.1

T.Sax.2

B.Sax.

Hn.1

Hn.2

Hn.3

Hn.4

Tpt./Cnt.1

Tpt./Cnt.2

Tpt./Cnt.3

Tbn.1

Tbn.2

B.Tbn.

Bar.1

Bar.2

Tba.

Timp.

Mar.

S. D.

T. Bl.

To Fl.

f

f Glock.

WIND BAND – HARMONIE – BLASORCHESTER**LIGHT MUSIC / POP**

EMR 11726	Rocky Bach	NAULAIS
EMR 11787	Rocky Folk	NAULAIS
EMR 11725	Rocky Mozart	NAULAIS
EMR 11727	Rocky Vivaldi	NAULAIS
EMR 11493	Root Beer Rag	JOEL (Bellini)
EMR 1481	Rosamunde	VEJVODA (Schneiders)
EMR 1294	Royal Blue	ARMITAGE
EMR 10625	Russian Impressions	VAL
EMR 1732	Sailing	SUTHERLAND (Schneiders)
EMR 1964	Sandpaper concerto (Sandpaper Solo)	TAILOR
EMR 10648	Say Goodbye	KÖTSCHER (Suba)
EMR 1483	Schneewalzer	TRADITIONAL (Schneiders)
EMR 10180	Serenata Amorosa	TOSELLI (Saurer)
EMR 11777	Sexbomb (Solo Voice)	MOUSSE / RENNALLS (Mortimer)
EMR 10179	Show Time	BUTTALL
EMR 11720	Siffler sur la Colline (Solo Voice)	DASSIN (Mortimer)
EMR 1805	Silberfäden (Solo)	DANKS (Schneiders)
EMR 1444	Silly-Willy	ARMITAGE
EMR 10662	Smart Boy	WEBER (King)
EMR 1739	Soleado (Solo)	DAMMICCO / BEMBO (Schneiders)
EMR 11416	Solitaire	SEDAKA / CODY (Parson)
EMR 11405	Solitaire (Solo)	SEDAKA (Parson)
EMR 1488	Souvenir de Russie	SCHNEIDERS
EMR 10587	Souvenirs Of Switzerland	SCHNEIDERS
EMR 1537	Spanish Eyes	KAEMPFFERT (Tailor)
EMR 11003	Spente Le Stelle	CAPDEVIELLE (Parson)
EMR 11003C	Spente Le Stelle (Chorus SATB)	CAPDEVIELLE (Parson)
EMR 11003S	Spente Le Stelle (Solo Voice)	CAPDEVIELLE (Parson)
EMR 11146	Sunset Party	PARSON
EMR 1184	Superstar	CARPENTERS (Mortimer)
EMR 10525	Swanee	GERSHWIN (Bellini)
EMR 10810	Swiss Lady (Alphorn Solo in F)	REBER (Saurer)
EMR 10382	Swiss Lady (Alphorn Solo in Gb)	REBER (Saurer)
EMR 10403	Take Me Home, Country Roads	DANOFF / DENVER (King)
EMR 10387	Take Me Home, Country Roads (Chorus SATB)	DANOFF / DENVER (King)
EMR 10292	Tarantella Trapanese	SAURER
EMR 1221	Teddy Bear	ARMITAGE
EMR 1456	Teeny-Weeny Waltz	ARMITAGE
EMR 1154	Thank You For The Music	ABBA (Armitage)
EMR 1292	The Butterfly Waltz	ARMITAGE
EMR 10655	The Emperor's Monument	POSEL (Andrews)
EMR 1245	The Final Countdown	EUROPE (Mortimer)
EMR 10198	The Great Pretender	RAM (Tailor)
EMR 1068	The Happy Twins (Trumpet Duet)	ARMITAGE
EMR 1863	The Happy Whistler (Solo)	ARMITAGE
EMR 1235	The House Of The Rising Sun	TRADITIONAL (Armitage)
EMR 10000	The Joust	GILLIS (Mortimer)
EMR 10247	The Power Of Love	DETMAN / MENDE / RUSH (Saurer)
EMR 10946	The Show Must Go On	QUEEN (Parson)
EMR 10944	The Show Must Go On (Chorus SATB)	QUEEN (Parson)
EMR 10945	The Show Must Go On (Solo Voice)	QUEEN (Parson)
EMR 10658	The Student's Return	KÖTSCHER / LINDT (Bellini)
EMR 10018	The Time Of My Life (Dirty Dancing)	PREVITE / DENICOLA (Saurer)
EMR 1405	Time To Say Goodbye	SARTORI (Mortimer)
EMR 1577	Time To Say Goodbye (Chorus SATB)	SARTORI (Mortimer)
EMR 1577M	Time To Say Goodbye (Male Chorus)	SARTORI (Mortimer)
EMR 11007	Toundra (Solo)	NAULAIS
EMR 10863	Trumpet Holiday (Trumpet or Cornet Trio)	TSCHANNEN
EMR 1123	Trumpet Playtime (Trumpet Quartet)	ARMITAGE
EMR 10357	Tzena, Tzena, Tzena	MIRON / GROSSMAN (Saurer)
EMR 10007	Unchained Melody (Ghost)	NORTH / ZARET (Mortimer)
EMR 10007C	Unchained Melody (Ghost) (Chorus SATB)	NORTH / ZARET (Mortimer)
EMR 10007V	Unchained Melody (Ghost) (Solo Voice)	NORTH / ZARET (Mortimer)
EMR 1440	Up And Away	ARMITAGE
EMR 1448	Up And Down	ARMITAGE
EMR 10464	Venus	LEEUEWEN (Saurer)
EMR 11088	Vienna By Night (WB & Strings)	NAULAIS
EMR 1477	Vive la France	TAILOR
EMR 11505	Vivere	ANASTASIO / VALLI (Parson)
EMR 10135	Vivo Per Lei	PANCERI / MENGALI / ZELLI (Saurer)
EMR 10379	Vivo Per Lei (Chorus SATB)	PANCERI / MENGALI / ZELLI (Saurer)
EMR 1522	Volare	MODUGNO (Tailor)
EMR 1115	Waltz For Daisy	ARMITAGE
EMR 1848	Watering The Periwinkles (Hosepipe or Alphorn Solo in F)	SCHNEIDERS
EMR 10412	Watering The Periwinkles (Hosepipe or Alphorn Solo in Gb)	SCHNEIDERS
EMR 1255	We Are The Champions	QUEEN (Mortimer)
EMR 1580	We Are The Champions (Chorus SATB)	QUEEN (Mortimer)
EMR 1780	We Are The World	JACKSON / RICHIE (Mortimer)

Light Music / Pop (Fortsetzung - Continued - Suite)

EMR 1865	We Are The World (Chorus SATB)	JACKSON / RICHIE (Mortimer)
EMR 10056	We Have A Dream	BOHLEN (Saurer)
EMR 10057	We Have A Dream (Chorus SATB)	BOHLEN (Saurer)
EMR 1188	We've Only Just Begun	CARPENTERS (Mortimer)
EMR 11136	Westside	NAULAIS
EMR 1849	What A Wonderful World	THIELE / WEISS (Tailor)
EMR 10169	What A Wonderful World (Solo Voice)	THIELE / WEISS (Saurer)
EMR 10398	What's A Woman	SCHOOVAERTS / SCHOUFFS (Saurer)
EMR 1792	Who Wants To Live Forever (Highlander)	MAY (Mortimer)
EMR 10189	Wie mein Ahner 20 Jahr (Der Vogelhändler)	ZELLER (Tailor)
EMR 1524	Wiener Walzer Medley	SCHNEIDERS
EMR 10656	Wine Of Tokay	POSEL (Bellini)
EMR 1383	Without You	HAM / EVANS (Mortimer)
EMR 1282	Y.M.C.A.	MORALI (Mortimer)
EMR 1784	Yesterday	LENNON / McCARTNEY (Mortimer)
EMR 10288	Zuger Schottisch	MAGLIOCCO

CHRISTMAS COLLECTION

EMR 10743	A Merry Christmas	Arr.: PARSON
EMR 10568	A Merry Christmas (Chorus SATB)	Arr.: PARSON
EMR 10751	Adeste Fideles	Arr.: SAURER
EMR 10750	Christmas Glory	Arr.: PARSON
EMR 10575	Christmas Glory (Chorus SATB)	Arr.: PARSON
EMR 1971	Christmas Impressions	TAILOR
EMR 574	Christmas Joy	MICHEL
EMR 10754	Christmas Swing	Arr.: PARSON
EMR 10579	Christmas Swing (Chorus SATB)	Arr.: PARSON
EMR 11316	Fantaisie sur des Chants de Noël	ALOY
EMR 10749	Go Tell It On The Mountain	Arr.: PARSON
EMR 10574	Go Tell It On The Mountain (Chorus SATB)	Arr.: PARSON
EMR 1760	Hark, The Herald Angels Sing	TRADITIONAL (Schneiders)
EMR 1760C	Hark, The Herald Angels Sing (Chorus SATB)	TRADITIONAL (Schneiders)
EMR 10747	Holy Night	Arr.: PARSON
EMR 10572	Holy Night (Chorus SATB)	Arr.: PARSON
EMR 1766	Ihr Kinderlein kommet / Lasst uns	TRADITIONAL (Schneiders)
EMR 1766C	Ihr Kinderlein kommet / Lasst uns (Chorus SATB)	TRADITIONAL (Schneiders)
EMR 1768	Il est né, le divin enfant	TRADITIONAL (Schneiders)
EMR 1768C	Il est né, le divin enfant (Chorus SATB)	TRADITIONAL (Schneiders)
EMR 1758	Jingle Bells	TRADITIONAL (Tailor)
EMR 1758C	Jingle Bells (Chorus SATB)	TRADITIONAL (Tailor)
EMR 1772	Joy To The World	TRADITIONAL (Schneiders)
EMR 1772C	Joy To The World (Chorus SATB)	TRADITIONAL (Schneiders)
EMR 10748	Joyful Christmas	Arr.: PARSON
EMR 10573	Joyful Christmas (Chorus SATB)	Arr.: PARSON
EMR 10752	King's Blues March	Arr.: SAURER
EMR 10577	King's Blues March (Chorus SATB)	Arr.: SAURER
EMR 10746	Kling Glöckchen	Arr.: PARSON
EMR 10571	Kling Glöckchen (Chorus SATB)	Arr.: PARSON
EMR 1759	Les anges dans nos campagnes	TRADITIONAL (Schneiders)
EMR 1759C	Les anges dans nos campagnes (Chorus SATB)	TRADITIONAL (Schneiders)
EMR 1765	March Of The Three Kings	TRADITIONAL (Tailor)
EMR 1765C	March Of The Three Kings (Chorus SATB)	TRADITIONAL (Tailor)
EMR 1770	Merry Christmas	SCHNEIDERS
EMR 1770C	Merry Christmas (Chorus SATB)	SCHNEIDERS
EMR 10745	O Christmas Tree	Arr.: PARSON
EMR 10570	O Christmas Tree (Chorus SATB)	Arr.: PARSON
EMR 1771	O Come, All Ye Faithful	TRADITIONAL (Tailor)
EMR 10576	O Come, All Ye Faithful (Chorus SATB)	Arr.: SAURER
EMR 1771C	O Come, All Ye Faithful (Chorus SATB)	TRADITIONAL (Tailor)
EMR 1764	O Du Fröhliche / Alle Jahre wieder	TRADITIONAL (Schneiders)
EMR 1764C	O Du Fröhliche / Alle Jahre wieder (Chorus SATB)	TRADITIONAL (Schneiders)
EMR 1773	O Holy Night	TRADITIONAL (Schneiders)
EMR 1773C	O Holy Night (Chorus SATB)	TRADITIONAL (Schneiders)
EMR 1762	O Tannenbaum / In Dulci Jubilo	TRADITIONAL (Schneiders)
EMR 1762C	O Tannenbaum / In Dulci Jubilo (Chorus SATB)	TRADITIONAL (Schneiders)
EMR 10753	Ox And Donkey Blues	Arr.: SAURER
EMR 10578	Ox And Donkey Blues (Chorus SATB)	Arr.: SAURER
EMR 10744	Silent Night	Arr.: SAURER
EMR 10569	Silent Night (Chorus SATB)	Arr.: SAURER
EMR 1757	Stille Nacht / Kommet Ihr Hirten	TRADITIONAL (Schneiders)
EMR 1757C	Stille Nacht / Kommet Ihr Hirten (Chorus SATB)	TRADITIONAL (Schneiders)
EMR 1769	Süsser die Glocken nie klingen	TRADITIONAL (Schneiders)
EMR 1769C	Süsser die Glocken nie klingen (Chorus SATB)	TRADITIONAL (Schneiders)
EMR 10741	Swingle Bells	Arr.: PARSON
EMR 10566	Swingle Bells (Chorus SATB)	Arr.: PARSON
EMR 1761	The First Nowell	TRADITIONAL (Schneiders)
EMR 1761C	The First Nowell (Chorus SATB)	TRADITIONAL (Schneiders)
EMR 1763	Vom Himmel hoch / Leise rieselt	TRADITIONAL (Schneiders)
EMR 1763C	Vom Himmel hoch / Leise rieselt (Chorus SATB)	TRADITIONAL (Schneiders)
EMR 1767	We Wish You A Merry Christmas	TRADITIONAL (Schneiders)
EMR 1767C	We Wish You A Merry Christmas (Chorus SATB)	TRADITIONAL (Schneiders)
EMR 10742	What Child Is This ?	Arr.: PARSON
EMR 10567	What Child Is This ? (Chorus SATB)	Arr.: PARSON