

Focus

Wind Band / Concert Band / Harmonie / Blasorchester

Leon Vargas
(Pseudonym: Fritz Voegelin)

EMR 1707

1	Score	2	1 st F & E ^b Horn
1	Piccolo / 3 rd Flute	2	2 nd F & E ^b Horn
4	1 st Flute	1	3 rd F & E ^b Horn
4	2 nd Flute	1	4 th F & E ^b Horn
1	1 st Oboe	2	1 st Trombone $\text{tr} + \text{b}$
1	2 nd Oboe	2	2 nd Trombone $\text{tr} + \text{b}$
1	1 st Bassoon	1	Bass Trombone $\text{tr} + \text{b}$
1	2 nd Bassoon	2	1 st Baritone $\text{tr} + \text{b}$
1	E ^b Clarinet	2	2 nd Baritone $\text{tr} + \text{b}$
5	1 st B ^b Clarinet	2	E ^b Bass tr
4	2 nd B ^b Clarinet	2	B ^b Bass tr
4	3 rd B ^b Clarinet	2	Tuba tr
1	Alto Clarinet	1	Timpani
1	B ^b Bass Clarinet	1	Percussion 1 (Xylophone / Glockenspiel / Bells)
1	B ^b Soprano Saxophone (optional)	1	Percussion 2 (Tam-tam / Triangle / Cymbals Snare Drum / Temple-Blocks / Toms)
2	1 st E ^b Alto Saxophone	1	Percussion 3 (Bass Drum / Tambourine / Cymbals Snare Drum / Tom / Temple-Blocks)
2	2 nd E ^b Alto Saxophone		
2	B ^b Tenor Saxophone		
1	E ^b Baritone Saxophone		
1	E ^b Trumpet (optional)		
2	1 st B ^b Trumpet		
2	2 nd B ^b Trumpet		
2	3 rd B ^b Trumpet		
2	1 st B ^b Cornet		
2	2 nd B ^b Cornet		

Special Parts

1	1 st B ^b Trombone tr
1	2 nd B ^b Trombone tr
1	B ^b Bass Trombone tr
1	1 st B ^b Baritone tr
1	2 nd B ^b Baritone tr
1	E ^b Tuba tr
1	B ^b Tuba tr

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Fritz Voegelin

(Pseudonym: Leon Vargas)



Geboren 1943 in Zürich (Schweiz). Violindiplom am Konservatorium Bern; Kapellmeisterdiplom an der Musikakademie Basel. Kompositionstudien in den Klassen von Klaus Huber und Robert Suter. Dirigieren bei Hans Swarowsky in Wien. Gründer und Dirigent des "Orchestre de Chambre de Fribourg" und Chefdirigent des "Orchestre de la Ville et de l'Université de Fribourg".

Gastdirigent Schweizerischer Sinfonieorchester (Bern, Basel, Lugano). 1984 Berufung als künstlerischer Direktor "en Résidence" des Landeskonservatoriums von Kolumbien. 1988 Berufung als Chefdirigent des "Orquesta Sinfonica de Antioquia". Gastdirigent des Nationalorchesters von Kolumbien sowie der Nationalphilharmonie von Venezuela. Lebt seit 1992 als Komponist und Dirigent wieder in der Schweiz.

Komposition: 1. Preisträger des Schweiz. Wettbewerbs für Streichquartett-Komposition (1981); 1. Preisträger des Internationalen Kompositionswettbewerbs des Landeskonservatoriums von Kolumbien (1982); Kompositionspreis der Sarna-Stiftung CH-700 (1990). Auftragskompositionen: Stadt Bern, Schweiz. Tonkünstlerverein, Concours International d'exécution musicale in Genf, Eidg. Musikverband, Schweiz. Brass Band-Verband, Radio Suisse Romande, u.a.

1993: Gilson Preis: 1. Preis der Internationalen französischsprachigen Rundfunksendern in Montreal, Kanada ("ZONE", Text von Guillaume Apollinaire).

Né en 1943 à Zurich (Suisse). Diplômé de violon au Conservatoire de Berne et de direction à l'Académie de Musique de Bâle. Etudes de composition dans les classes de Klaus Huber et Robert Suter et de direction avec Hans Swarowsky à Vienne. Chef fondateur de l'Orchestre de Chambre de Fribourg et chef de l'Orchestre de la Ville et de l'Université de Fribourg.

Chef invité d'orchestres symphoniques suisses (Berne, Bâle, Lugano). Nommé en 1984 directeur artistique "en résidence" du Conservatoire National de Colombie. Nommé en 1988 chef titulaire de l'Orquesta Sinfonica de Antioquia. Professeur de direction à l'Université d'Antioquia. Chef invité de l'Orchestre National de Colombie et de la Philharmonie Nationale du Vénézuéla. Depuis 1992 vit à nouveau en Suisse comme compositeur et chef d'orchestre.

Composition: Premier Prix du Concours Suisse de composition pour Quatuor à Cordes (1981); premier Prix du Concours de composition du Conservatoire National de Colombie (1982); Prix de composition de la Fondation Sarna CH-700 (1990).

Œuvres commanditées entre autres par: la ville de Berne, le Concours International d'exécution musicale de Genève, Association des musiciens suisses, Association suisse de Brass Band, Radio Suisse Romande.

1993, Prix Gilson: Premier Prix International des programmes radiophoniques de langue française à Montréal, Canada.

("ZONE", Texte de Guillaume Apollinaire).

Fritz Voegelin was born in 1943 in Zurich, Switzerland. Violin diploma from the Berne Conservatory, degree in conducting from the Basel Academy of Music. Composition studies with Klaus Huber and Robert Suter; conducting studies with Hans Swarowsky in Vienna. Founder and head conductor of the Fribourg Chamber Orchestra, conductor of the City and University Orchestra of Fribourg.

Guest conductor with swiss symphony Orchestras (Berne, Basel, Lugano). Named artistic director "in residence" of the National Conservatory of Columbia in 1984. Named head conductor of the Orquesta Sinfonica of Antioquia in 1988. Guest conductor with the National Orchestra of Columbia and with the National Philharmonic of Venezuela. Living in Switzerland again after 1992 as a composer and conductor.

Composition: First Prize in the Swiss Composition Contest for String Quartet (1981); first prize in composition contest of the National Conservatory of Columbia (1981); winner of the Sarna Foundations Composition Price CH-700 (1990).

Works commissioned from (among others): the City of Berne, the Geneva International Competition, the Swiss Musicians Association, the Swiss Brass Band Association, the Radio Suisse Romande.

1993, Gilson Prize, Montreal, Canada: First Prize of the International French Speaking Broadcasting Organisation ("ZONE", Text by Guillaume Apollinaire).



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Focus

Leon Vargas

Der Balkan steht im Brennpunkt (Focus) des Weltgeschehens. Bereits 1914 entzündeten Ereignisse in jener Gegend den ersten Weltkrieg. Heute, am Ende des 20. Jahrhunderts wird klar, dass der Konflikt, der bis ins 16. Jahrhundert zurückgeht, längst nicht ausgestanden ist.

Das vorliegende Stück verfolgt in seiner Aussage keinerlei politische Thematik. Es möchte in dieser Zeit des Krieges die Volksmusik des Balkans, die weltweit als eine der reichsten gilt, thematisieren.

In der Anordnung wird eine Brennpunktform verfolgt. Im Zentrum steht eine schlichte albanische Melodie (Brautlied), die als einziges Element nur einmal erscheint. Sie wird flankiert von Tänzen aus Mazedonien und Bulgarien, die auch in Umkehrungen (Spiegelformen) auftreten, sowie einem bulgarischen Wiegenlied, das ebenfalls gespiegelt erscheint. Refrainartig hält ein kurzes bosnisches Motiv die Teile zusammen.

Erläuterungen zum Schlagzeug:

- das Xylophon ist optional
- Röhrenglocken (Bells) können bei Fehlen durch Glockenspiel ersetzt werden.
- An Stelle der 3 Tomtoms kann die kleine Trommel mit unterschiedlichen Anschlagsarten eingesetzt werden.

Les Balkans se trouvent au point focal de l'histoire mondiale. En 1914 des événements dans cette région furent à l'origine de la première guerre mondiale et aujourd'hui, à la fin du 20^e siècle, on doit constater que les conflits, qui débutèrent il y a 400 ans, ne se sont toujours pas éteints.

Cette composition ne comporte aucun aspect politique. Le but, en ce temps de guerre, est simplement de mettre en vedette la musique folklorique des Balkans, qui est une des plus riches du monde.

La forme musicale s'inspire également du concept de point focal. Ce dernier est représenté par un chant nuptial albanais, qui n'apparaît qu'une seule fois. Ce chant unique est encadré par des danses macédoniennes et bulgares, ainsi que par une berceuse bulgare. Tout ce matériel est repris en forme « miroir ». Un court motif bosnien sert de refrain entre les autres thèmes.

Remarques concernant la percussion :

- le xylophone est facultatif
- les cloches peuvent être remplacées par un jeu de timbres (glockenspiel)
- On peut remplacer les 3 tom-toms par une seule caisse-claire jouée de manière variée.

The Balkans are in the centre, or focal point, of world history. In 1914, events in this region sparked off World War I. Today, at the end of the 20th century, it is clear that the conflicts, which date back to the 16th century, have not by any means died out.

This piece carries no political message, but in this time of war simply puts a spotlight on Balkan folk music, which is one of the richest in the world.

The form can be considered as "focal" – a simple Albanian bridal song is the centre point and only appears once. It is flanked by dances from Macedonia and Bulgaria and by a Bulgarian cradle-song, which are all repeated in mirror form. A short Bosnian theme recurs as a refrain, linking the various other parts.

Notes for the percussion:

- The xylophone is optional
- The tubular bells can be replaced by a glockenspiel if necessary
- The 3 tom-toms can be replaced by a single snare drum, struck in different ways.



EDITIONS MARC REIFT



Focus

Leon Vargas

Largo pesante (Bosnien)

$\text{♩} = 60$

3

4

5

6

7

Tanzlied (Bulgarien)

Spiegelform 1 poco a poco accel.

$\text{♩} = 63$

Piccolo / 3rd Flute
 1st Flute
 2nd Flute
 1st Oboe
 2nd Oboe
 1st Bassoon
 2nd Bassoon
 E \flat Clarinet
 1st B \flat Clarinet
 2nd B \flat Clarinet
 3rd B \flat Clarinet
 Alto Clarinet
 B \flat Bass Clarinet
 1st E \flat Alto Saxophone
 2nd E \flat Alto Saxophone
 B \flat Tenor Saxophone
 E \flat Baritone Saxophone
 1st B \flat Trumpet
 2nd B \flat Trumpet
 3rd B \flat Trumpet
 1st B \flat Cornet
 2nd B \flat Cornet
 1st F Horn
 2nd F Horn
 3rd F Horn
 4th F Horn
 1st Trombone
 2nd Trombone
 Bass Trombone
 1st Baritone
 2nd Baritone
 Tuba in C / String Bass
 Timpani
 Percussion 1 (Cym / Xylophone / Glockenspiel / Tam-Tam)
 Percussion 2 (Tam-Tam / Triangle / Cymbals / Crash / S.D. / T. BI. / Tom / Tambourine)
 Percussion 3 (B.D. / Tambourine / Tam-Tam / S.C.)

Musical score for Focus, featuring woodwinds, brass, and percussion. The score is divided into two sections: 'Largo pesante (Bosnien)' and 'Tanzlied (Bulgarien)'. The tempo for the first section is $\text{♩} = 60$, and for the second section, it is $\text{♩} = 63$. The score includes various dynamics such as *ff*, *f*, *sfz*, *p*, *pp*, and *mf*, as well as articulation marks like *espr.* and *acc.*. The instrumentation includes Piccolo / 3rd Flute, 1st and 2nd Flutes, 1st and 2nd Oboes, 1st and 2nd Bassoons, E \flat Clarinet, 1st, 2nd, and 3rd B \flat Clarinets, Alto Clarinet, B \flat Bass Clarinet, 1st and 2nd E \flat Alto Saxophones, B \flat Tenor Saxophone, E \flat Baritone Saxophone, 1st, 2nd, and 3rd B \flat Trumpets, 1st and 2nd B \flat Cornets, 1st, 2nd, 3rd, and 4th F Horns, 1st, 2nd, and Bass Trombones, 1st and 2nd Baritones, Tuba in C / String Bass, and Timpani. Percussion includes Cym / Xylophone / Glockenspiel / Tam-Tam, Tam-Tam, Triangle, and B.D. / Tambourine / Tam-Tam / S.C.

EMR 1707

♩ = 138

♩ = 144

Picc.

Fl.1

Fl.2

Ob.1

Ob.2

Bsn.1

Bsn.2

Alto Cl.

B.Cl.

A.Sax.1

A.Sax.2

T.Sax.

B.Sax.

Tpt.1

Tpt.2

Tpt.3

Cor.1

Cor.2

Hn.1

Hn.2

Hn.3

Hn.4

Tbn.1

Tbn.2

B.Tbn.

Bar.1

Bar.2

Tuba

Timp.

Xyl.

S.D.

B.D.

accel.

$\text{♩} = 60$

poco rit.

Allegro vivo (Mazedonien)

Spiegelform $\text{♩} = 104$

Picc. *f* *piú f* 3

Fl. 1 *f* *piú f* 3

Fl. 2 *f* *piú f* 3

Ob. 1 *f* *mf* 3 *f* *piú f* 3

Ob. 2 *f* *mf* 3 *f* *piú f* 3

Bsn. 1 *f* *mf* *f*

Bsn. 2 *f* *mf* *f*

E♭ Cl. *f* *piú f* 3

Cl. 1 *f* *mf* 3 *f* *piú f* 3

Cl. 2 *f* *mf* 3 *f* *piú f* 3

Cl. 3 *f* *mf* 3 *f* *piú f* 3

Alto Cl. *f* *piú f*

B. Cl. *f* *piú f*

A. Sax. 1 *mf* *f* *piú f* 3

A. Sax. 2 *mf* *f* *piú f* 3

T. Sax. *f* *piú f* 3

B. Sax. *mf* *f* *piú f* 3

Tpt. 1 *f* *f* 3 3 *piú f* 3

Tpt. 2 *f* *f* 3 3 *piú f* 3

Tpt. 3 *f* *f* 3 3 *piú f* 3

Cor. 1 *f* *piú f* 3

Cor. 2 *f* *piú f* 3

Hn. 1 *f* *mf* 3 3 *piú f* 3

Hn. 2 *f* *mf* 3 3 *piú f* 3

Hn. 3 *f* *mf* 3 3 *piú f* 3

Hn. 4 *f* *mf* 3 3 *piú f* 3

Tbn. 1 *f* *mf* 3 3 *piú f* 3

Tbn. 2 *f* *mf* 3 3 *piú f* 3

B. Tbn. *f* *mf* 3 3 *piú f* 3

Bar. 1 *f* *piú f* 3

Bar. 2 *f* *piú f* 3

Tuba *f* *mf* 3 3 *piú f* 3

Timp. *f* *mf* *piú f*

Xyl. *f* *piú f*

S.D. *f*

B.D. *f*

Tanzlied (Bulgarien) 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 ¹³
 Spiegelform 2 ♩ = 138

Picc. Solo
 Fl.1
 Fl.2
 Ob.1
 Ob.2
 Bsn.1
 Bsn.2
 Eb Cl.
 Cl.1
 Cl.2
 Cl.3
 Alto Cl.
 B. Cl.
 A. Sax.1
 A. Sax.2
 T. Sax.
 B. Sax.
 Tpt.1 Solo mute
 Tpt.2
 Tpt.3
 Cor.1
 Cor.2
 Hn.1
 Hn.2
 Hn.3
 Hn.4
 Tbn.1
 Tbn.2
 B. Tbn.
 Bar.1
 Bar.2
 Tuba
 Timp.
 Xyl.
 Tom / S.D. / Crash.
 B.D. / Tamb.
 p, ff, sfz, mp, def. one, tutti, Solo, mute, Crash, Tom, Tamb., (2), (3), (4), (5), (6), (7), (8), (2), (3), (4)

♩ = 142

tutti

Picc. *mf* *f* *ff*

Fl.1 *mf* *f* *ff*

Fl.2 *mf* *f* *ff*

Ob.1 *mf* *f* *ff*

Ob.2 *mf* *f* *ff*

Bsn.1 *mf* *f* *ff*

Bsn.2 *mf* *f* *ff*

E♭ Cl. *mf* *f* *ff*

Cl.1 *mf* *f* *ff*

Cl.2 *mf* *f* *sfz* *sfz*

Cl.3 *mf* *f* *sfz* *sfz*

Alto Cl. *mf* *f* *ff*

B. Cl. *mf* *f* *ff*

A. Sax. 1 *mf* *f* *ff*

A. Sax. 2 *mf* *f* *ff*

T. Sax. *mf* *f* *sfz* *sfz*

B. Sax. *mf* *f* *sfz* *sfz*

Tpt.1 *mf* *f* *ff* *tutti open*

Tpt.2 *mf* *f* *ff* *open*

Tpt.3 *mf* *f* *ff* *open*

Cor. 1 *mf* *f* *ff*

Cor. 2 *mf* *f* *ff*

Hn. 1 *mf* *f* *sfz* *sfz*

Hn. 2 *mf* *f* *sfz* *sfz*

Hn. 3 *mf* *f* *sfz* *sfz*

Hn. 4 *mf* *f* *sfz* *sfz*

Tbn. 1 *mf* *f* *ff*

Tbn. 2 *mf* *f* *ff*

B. Tbn. *mf* *f* *ff*

Bar. 1 *mf* *f* *ff*

Bar. 2 *mf* *f* *ff*

Tuba *mf* *f* *ff*

Timp. *mf* *f* *ff*

Xyl. *mf* *f* *sfz* *sfz*

S.D. *mf* *f* *Crash*

B.D. *mf* *f* *p* *f*

WIND BAND – HARMONIE – BLASORCHESTER**ARRANGEMENT OF THE CLASSIC**

EMR 1857	Solvejg's Song	GRIEG (Mortimer)
EMR 10634	Sonata in D (Duet)	FRANCESCHINI (Andrews)
EMR 10300	Spanish Dance	GRANADOS (Richards)
EMR 11479	Tambourin	GOSSEC (Mortimer)
EMR 11408	Tancredi Overture	ROSSINI (Mortimer)
EMR 11487	Tannhäuser	WAGNER (Mortimer)
EMR 11198	Tannhäuser (Grand March from)	WAGNER
EMR 10129	The Barber Of Seville - Overture	ROSSINI (Sip)
EMR 11746	The Bells Of Moscow (Prelude)	RACHMANINOFF (Valta)
EMR 1393	The Best Of 1812	TCHAIKOVSKY (Richards)
EMR 10803	The Entry Of The King (Lohengrin)	WAGNER (Moren)
EMR 1263	The Flight Of The Bumble Bee (Solo)	RIMSKY-KORSAKOV (Reift)
EMR 1265	The Flight Of The Bumble Bee (Solo)	RIMSKY-KORSAKOV (Reift)
EMR 10130	The Flying Dutchman - Overture	WAGNER (Mortimer)
EMR 10230	The Four Seasons - I. Spring	VIVALDI (Mortimer)
EMR 10231	The Four Seasons - II. Summer	VIVALDI (Mortimer)
EMR 10232	The Four Seasons - III. Autumn	VIVALDI (Mortimer)
EMR 10233	The Four Seasons - IV. Winter	VIVALDI (Mortimer)
EMR 1048	The Great Gate of Kiev	MOUSSORGSKY (Mortimer)
EMR 11443	The Great Gate Of Kiev	MUSSORGSKY (Naulais)
EMR 1846	The Last Rose Of Summer	FLOTOW (Mortimer)
EMR 10037	The Lost Chord	SULLIVAN (Richards)
EMR 10539	The Lost Chord (Chorus SATB)	SULLIVAN (Richards)
EMR 11073	The Love Of Three Oranges	PROKOFIEV (Richards)
EMR 10110	The Marriage Of Figaro - Overture	MOZART (Sip)
EMR 11125	The Mastersingers	WAGNER
EMR 11485	The Messiah (Overture)	HANDEL (Mortimer)
EMR 10113	The Minute Waltz (Solo)	CHOPIN (Sip)
EMR 11553	The Pearl-Fishers (Solo)	BIZET (Mortimer)
EMR 11061	The Prophet (Coronation March)	MEYERBEER (Richards)
EMR 11633	The Ruins Of Athens (Turkish March)	BEETHOVEN (Mortimer)
EMR 10804	The Sorcerer's Apprentice	DUKAS (Mortimer)
EMR 11445	The Wand Of Youth	ELGAR (Moren)
EMR 11239	The Wild Bears	ELGAR (Moren)
EMR 11477	Three Equali	BEETHOVEN (Andrews)
EMR 10380	Toccata	WIDOR (Mortimer)
EMR 11270	Toccata	BOELLMANN (Mortimer)
EMR 11274	Toccata	GIGOUT (Mortimer)
EMR 1421	Tosca - Final Act I	PUCCINI (Mortimer)
EMR 10125	Triumphal Scene From Aida	VERDI (Hendriks)
EMR 10126	Triumphal Scene From Aida (Chorus SATB)	VERDI (Hendriks)
EMR 10034	Triumphs Of Tchaikovsky	TCHAIKOVSKY (Richards)
EMR 11442	Trumpet Tune	PURCELL (Naulais)
EMR 11441	Trumpet Voluntary	CLARKE (Naulais)
EMR 1464	Tuneful Tchaikovsky	TCHAIKOVSKY (Mortimer)
EMR 1278	Viva Verdi (Il Trovatore - La Traviata - Rigoletto - Nabucco - Aïda)	VERDI (Mortimer)
	Viva Verdi (Il Trovatore - La Traviata - Rigoletto - Nabucco - Aïda)	
EMR 1582	(Chorus SATB)	VERDI (Mortimer)
	Viva Verdi (Il Trovatore - La Traviata - Rigoletto - Nabucco - Aïda)	
EMR 1582M	(Male Chorus)	VERDI (Mortimer)
EMR 1797	Waltz No. 2	SHOSTAKOVICH (Schneiders)
EMR 11668	War Dance	RESPIGHI (Mortimer)
EMR 10318	Wiegenlied	BRAHMS (Naulais)
EMR 10318C	Wiegenlied (Chorus SATB)	BRAHMS (Naulais)
EMR 10318V	Wiegenlied (Solo Voices)	BRAHMS (Naulais)
EMR 1943	Zigeunerweisen (Solo)	SARASATE (Dokshitser)
EMR 10206	Zigeunerweisen (Violin Solo)	SARASATE (Mortimer)
EMR 10740	Zirkus Renz (Accordion Solo)	PETER (King)
EMR 11138	Zirkus Renz (Clarinet Solo)	PETER (King)
EMR 11675	Zirkus Renz (Solo)	PETER (King)
EMR 11674	Zirkus Renz (Violin Solo)	PETER (King)
EMR 10142	Zirkus Renz (Xylophone Solo)	PETER (King)

THE CHARM OF VIENNA

EMR 1945	An der schönen blauen Donau	STRAUSS (Mortimer)
EMR 1998	Annen-Polka	STRAUSS (Mortimer)
EMR 1719	Donauwellen	IVANOVICI (Mortimer)
EMR 1951	Egyptian March	STRAUSS (Mortimer)
EMR 1946	Emperor Waltz	STRAUSS (Mortimer)
EMR 1954	Persian March	STRAUSS (Mortimer)
EMR 1955	Petersburg Sleigh Ride	EILENBERG (Mortimer)
EMR 1947	Roses From The South	STRAUSS (Mortimer)
EMR 1949	Tales From The Vienna Woods	STRAUSS (Mortimer)
EMR 1948	The Skaters' Waltz	WALDTEUFEL (Mortimer)
EMR 1953	Thunder And Lightning Polka	STRAUSS (Mortimer)
EMR 1952	Tritsch-Tratsch-Polka	STRAUSS (Mortimer)
EMR 11237	Holberg Prelude	GRIEG (Mortimer)

TRADITIONAL / SPIRITUAL

EMR 1121	A Gospel Voyage	ARMITAGE
EMR 1969	Amazing Grace	TRADITIONAL (Tailor)
EMR 10986	Amazing Grace (Alphorn Duet in F)	TRADITIONAL (MacDuff)
EMR 10987	Amazing Grace (Alphorn Duet in Gb)	TRADITIONAL (MacDuff)
EMR 10684	Amazing Grace (Alphorn Solo in F)	TRADITIONAL (MacDuff)
EMR 10500	Amazing Grace (Alphorn Solo in Gb)	TRADITIONAL (MacDuff)
EMR 10976	Amazing Grace (Chorus SATB)	Arr.: TAILOR
EMR 1286	Amazing Grace (Solo)	TRADITIONAL (Mortimer)
EMR 1679	Amen	ARMITAGE
EMR 1674	Auld Lang Syne (Chorus SATB)	TRADITIONAL (Armitage)
EMR 1674M	Auld Lang Syne (Male Chorus)	TRADITIONAL (Armitage)
EMR 10470	Aura Lee	TRADITIONAL (Tailor)
EMR 1957	Battle Hymn Of The Republic	TAILOR
EMR 10843	Best Of Gospel	NAULAIS
EMR 1956	Black Is The Colour Of My True Love's Hair	TRADITIONAL (Schneiders)
EMR 10528	Blessed Bones (Trombone Section)	SAURER
EMR 10201	Bridge Over Troubled Water	SIMON (Saurer)
EMR 1972	Bublitchki	TRADITIONAL (Tailor)
EMR 10241	By The Riverside (Piano Solo)	TAILOR
EMR 10306	Ciribiribin	TRADITIONAL (Tailor)
EMR 10725	Deep River	PARSON
EMR 1696	Deep River	TRADITIONAL (Armitage)
EMR 10824	Deep River (Chorus SATB)	PARSON
EMR 10839	Deep River (Solo Voice)	PARSON
EMR 1416	Down By The Riverside	ARMITAGE
EMR 10366	Dubinushka	TRADITIONAL (Mortimer)
EMR 10367	Dubinushka (Chorus SATB)	TRADITIONAL (Mortimer)
EMR 10224	From A Distance	GOLD (Saurer)
EMR 10825	Glory	PARSON
EMR 10726	Glory (Chorus SATB)	PARSON
EMR 10840	Glory (Solo Voice)	PARSON
EMR 1725	Glory March	TAILOR
EMR 1320	Glory, Glory Halleluja	ARMITAGE
EMR 1659	Go Down Moses	TRADITIONAL (Armitage)
EMR 1486	Gospel Medley	TAILOR
EMR 1556	Gospel Train	TAILOR
EMR 1535	Gospel Train (Chorus SATB)	TAILOR
EMR 10291	Greek Dances	TAILOR
EMR 10317	Greensleeves	TRADITIONAL (Andrews)
EMR 10317C	Greensleeves (Chorus SATB)	TRADITIONAL (Andrews)
EMR 11040	Greensleeves (Solo)	Arr.: NAULAIS
EMR 10330	Irish Eyes	TRADITIONAL (Oliver)
EMR 10329	Irish Eyes (Chorus SATB)	TRADITIONAL (Oliver)
EMR 11783	Irish Washerwoman	ARR.: PARSON
EMR 1417	Joshua Fit The Battle Of Jericho	TRADITIONAL (Armitage)
EMR 1664	Just A Closer Walk With Thee	TRADITIONAL (Thomas)
EMR 10535	Kalinka	TRADITIONAL (Sedlak)
EMR 10139	Kumbaya	Arr.: TAILOR / SAURER
EMR 1715	Les Yeux Noirs (Schwarze Augen)	TRADITIONAL (Schneiders)
EMR 10826	Let My People Go	PARSON
EMR 1558	Let My People Go	TRADITIONAL (Thomas)
EMR 10727	Let My People Go (Chorus SATB)	PARSON
EMR 10841	Let My People Go (Solo Voice)	PARSON
EMR 1967	Londonderry Air	TRADITIONAL (Tailor)
EMR 10040	Londonderry Air (Solo)	TRADITIONAL (Tailor)
EMR 10632	Men Of Harlech	TRADITIONAL (Macduff)
EMR 10532	Men Of Harlech (Chorus SATB)	TRADITIONAL (Macduff)
EMR 11662	My Heart Will Always Wander	Arr.: VALTA
EMR 1417	Nobody Knows The Trouble I've Seen	TRADITIONAL (Armitage)
EMR 10271	O Sole mio	TRADITIONAL (Tailor)
EMR 10437	O Sole mio	TRADITIONAL (Naulais)
EMR 10390	O Sole mio (Chorus SATB)	TRADITIONAL (Naulais)
EMR 10436	O Sole mio (Solo Voice)	TRADITIONAL (Naulais)
EMR 1668	Oh Happy Day	TRADITIONAL (Armitage)
EMR 10041	Oh Happy Day (Chorus SATB)	TRADITIONAL (Armitage)
EMR 1673	Over In The Gloryland	ARMITAGE
EMR 10540	Polka Hey!	TRADITIONAL (Sedlak)
EMR 10543	Polka Hey! (Chorus SATB)	TRADITIONAL (Sedlak)
EMR 1902	Russian Gipsy Song	TRADITIONAL (Richards)
EMR 10805	Santa Lucia	Arr.: MONTANA
EMR 1874	Scarborough Fair	TAILOR
EMR 11723	Simple Gifts	Arr.: MORTIMER
EMR 1682	Sometimes I Feel Like A Motherless	TRADITIONAL (Armitage)
EMR 1896	Stairway To Heaven	TAILOR
EMR 1626	Swing Low, Sweet Chariot	TRADITIONAL (Armitage)
EMR 11104	The Bells of Shandon	MOREN
EMR 11671	The Rose Of Tralee	Arr.: MACDUFF
EMR 11672	The Rose Of Tralee (Chorus SATB)	Arr.: MACDUFF
EMR 1625	The Saints	TRADITIONAL (Armitage)
EMR 1968	The Saints Go Crazy	TAILOR