

# Sensemaya

Brass Band

Arr.: James Gourlay

## Silvestre Revueltas

EMR 1887

- |   |                                    |   |   |
|---|------------------------------------|---|---|
| 1 | Full Score                         | 2 | 1 <sup>st</sup> Trombone $\text{♩} + \text{♭}$                        |
| 1 | E $\flat$ Cornet                   | 2 | 2 <sup>nd</sup> Trombone $\text{♩} + \text{♭}$                        |
| 2 | Solo B $\flat$ Cornet 1            | 1 | Bass Trombone $\text{♩} + \text{♭}$                                   |
| 2 | Solo B $\flat$ Cornet 2            | 2 | B $\flat$ Euphonium 1   |
| 2 | Solo B $\flat$ Cornet 3            | 2 | B $\flat$ Euphonium 2   |
| 2 | Solo B $\flat$ Cornet 4            | 2 | E $\flat$ Bass 1  |
| 1 | Repiano B $\flat$ Cornet           | 2 | E $\flat$ Bass 2  |
| 3 | 2 <sup>nd</sup> B $\flat$ Cornet 1 | 2 | B $\flat$ Bass 1  |
| 3 | 2 <sup>nd</sup> B $\flat$ Cornet 2 | 2 | B $\flat$ Bass 2  |
| 3 | 3 <sup>rd</sup> B $\flat$ Cornet 1 | 1 | Timpani / Xylophone   |
| 3 | 3 <sup>rd</sup> B $\flat$ Cornet 2 | 1 | Percussion 1 (Tam-Tam / Claves / Cymbal / Xylophone)                  |
| 1 | B $\flat$ Flugelhorn               | 1 | Percussion 2 (Tom-Toms / Indian Drum / Cymbals)                       |
| 2 | Solo E $\flat$ Horn                | 1 | Percussion 3 (Bass Drum / Raspador / Bongos / Tam-Tam / Glockenspiel) |
| 2 | 1 <sup>st</sup> E $\flat$ Horn     |   |   |
| 2 | 2 <sup>nd</sup> E $\flat$ Horn     |   |   |
| 2 | 1 <sup>st</sup> B $\flat$ Baritone |   |   |
| 2 | 2 <sup>nd</sup> B $\flat$ Baritone |   |   |

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# Biography of James Gourlay

**English:** James Gourlay was born in Scotland and began to play in his local brass band at an early age. He took part in numerous solo competitions at that time and soon became Scottish Champion at junior and open levels. After studying at the Royal College of Music James Gourlay became principal tuba of the City of Birmingham Symphony Orchestra where he remained for four years. There followed posts in the BBC Symphony Orchestra and the Orchester der Oper in Zürich where James worked with most of the world's top conductors.

As a soloist, James Gourlay has won international acclaim. He has toured Japan playing the Vaughan Williams Tuba Concerto accompanied by the BBC SO and has appeared with the BBC Concert Orchestra at the Proms.

James Gourlay has always had a strong commitment to new music. He has given premières of works by Lachenmann, Gregson, Horowitz, Sparke, Penderecki and Newton to name but a few. As a chamber musician, James Gourlay has been a member of the Philip Jones Brass Ensemble and the English Brass Ensemble with which he has toured the world.

Not content with simply playing the tuba, James Gourlay has made a reputation as a conductor. He has been Music Director of the Brass Band Berner Oberland and the Williams Fairey Band (with whom he won the British Open Championships and the All England Masters), has conducted all of England's top brass bands and has worked with the National Youth Wind Orchestra and the National Youth Brass Band of Great Britain. He has also recorded a number of CD recordings with the RNCM Wind Orchestra.

Currently, James Gourlay continues his lifelong dedication to music education, at the Royal Northern College of Music, where he is head of Wind and Percussion. James Gourlay plays Besson Tubas.

**Français:** James Gourlay est né en Ecosse, et commence très tôt à jouer dans le brass band de son village natal. Il participe à de nombreux concours instrumentaux et devient bientôt champion d'Ecosse à tous les niveaux. Après ses études au Royal College of Music il reçoit le poste de tuba solo à l'Orchestre symphonique de Birmingham, où il reste quatre ans. Ensuite il travaille sous la direction de nombreux chefs d'orchestre de renommée mondiale dans l'Orchestre symphonique de la BBC et à l'Opéra de Zurich.

James Gourlay jouit d'une réputation internationale en tant que soliste. Il a entrepris une tournée du Japon, jouant le concerto pour tuba de Vaughan Williams avec l'Orchestre Symphonique de la BBC. Il a aussi été soliste aux concerts "Proms" à Londres avec le BBC Concert Orchestra.

Toujours disposé à promouvoir la nouvelle musique, James Gourlay a créé des oeuvres de Lachenmann, Gregson, Horowitz, Sparke, Penderecki et Newton entre autres. Il a été membre de l'Ensemble de Cuivres Philip Jones et de l'English Brass Ensemble, avec lequel il a joué dans le monde entier.

En plus de ses activités comme tubiste, James Gourlay est aussi un chef d'orchestre bien apprécié. Il a été directeur du brass band Berner Oberland et du Williams Fairey Band, avec lequel il a gagné les concours *British Open Championship* et *All England Masters*. Il a dirigé tous les meilleurs brass bands d'Angleterre ainsi que le National Youth Wind Orchestra et le National Youth Brass Band. Il a enregistré plusieurs CDs avec le RNCM Wind Orchestra.

Dévoué depuis toujours à l'éducation musicale, il enseigne actuellement au Royal Northern College of Music, où il est directeur de la faculté de vents et percussions.

James Gourlay joue sur des tubas Besson.

**Deutsch:** James Gourlay wurde in Schottland geboren und spielte schon sehr früh mit der örtlichen Brass-Band. Er wurde bald schottischer Meister an den Jugend- und freien Solowettbewerben. Nach seinem Studium am Royal College of Music wurde er Solotuba der Stadt von Birmingham-Symphonieorchesters, wo er während vier Jahren blieb. Danach spielte er unter der Leitung vieler weltberühmten Dirigenten im BBC Symphonieorchester und im Zürcher Opernorchester.

James Gourlay genießt einen internationalen Ruf als Solist. Auf Tournee in Japan spielte er das Tubakonzert von Vaughan Williams mit dem BBC Symphonieorchester, und war auch Solist an den "Proms" in London mit dem BBC Concert Orchestra.

James Gourlay befördert gerne neue Musik, und hat Werke von Lachenmann, Gregson, Horowitz, Sparke, Penderecki, Newton und anderen uraufgeführt. Er war Mitglied des Philip Jones Brass Ensembles und auch des English Brass Ensembles, mit welchem er eine Welttournee unternahm.

Ausser seiner Tätigkeiten als Tubist, ist James Gourlay als Dirigent bekannt. Er war Leiter der Brass-Band Berner Oberland und der Williams Fairey Band, mit dem er die Wettbewerbe *British Open Championship* und *All England Masters* gewonnen hat. Er hat alle die besten englischen Brass-Bands dirigiert, sowie das National Youth Wind Orchestra und die National Youth Brass Band of Great Britain. Er hat mit dem RNCM Wind Orchestra mehrere CDs eingespielt.

James Gourlay hat sich immer auch der musikalischen Erziehung gewidmet, und ist zur Zeit Leiter der Blasinstrument- und Schlagzeugabteilung am Royal Northern College of Music. Er spielt auf Tuba der Marke Besson.



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# SENSEMAYA

**Deutsch:** Der Komponist, Geiger und Dirigent Silvestre Revueltas (1899-1940) komponierte *Sensemaya* in 1938. Das Werk ist typisch des Komponisten in seiner Verwendung komplizierter 7/8- und 7/16-Rhythmen, sowie vieler farbigen Dissonanzen, die mit einer einfachen, ständig wiederholten Melodie verflochten sind. Es gibt zwei Fassungen: die erste ist eine Vertonung eines Gedichts des afro-kubanischen sozialistischen Dichters Nicolas Guillen, die das rituelle Schlachten einer Zauberschlange beschreibt, während die zweite für Orchester allein geschrieben wurde. Diese Orchesterfassung bildet die Grundlage meiner Bearbeitung für Blech. Die treibenden Rhythmen und orgiastischer Höhepunkt, der an den *Sacre du Printemps* erinnert, eignen sich bestens für ein Brass-Band-Arrangement, trotz der Klangfarben- und Umfangseinschränkungen. Ich habe die Klangfarbenpalette mit der Verwendung von sehr hell klingenden Metalldämpfern und von Schlagzeug mit bestimmter Tonhöhe erweitert. Revueltas verlangt in seiner Orchesterpartitur acht Schlagzeuger; ich musste diese Anzahl reduzieren ohne die Treibkraft des Originals zu verlieren. Die Soprankornettstimme enthält einige hohen Töne die normalerweise als unspielbar betrachtet werden. Ich habe sie geschrieben in der Hoffnung, dass ein begabter Musiker sie doch beherrschen kann, oder dass man den Kornett durch eine Pikkolotrompete ersetzt.

**Français:** Le compositeur, violoniste et chef d'orchestre Silvestre Revueltas (1899-1940) composa *Sensemaya* en 1938. Cette oeuvre est bien typique du compositeur dans ses rythmes complexes en 7/8 et 7/16, et sa palette de dissonances pittoresques tissées autour de mélodies simples et répétitives. Il y a deux versions de cette pièce: la première est une oeuvre vocale basée sur un poème de l'écrivain afro-cubain gauchiste Nicolas Guillen, qui décrit l'abattage rituel d'un serpent magique, tandis que la deuxième est une oeuvre pour orchestre seul. C'est cette dernière version que j'ai employée pour cet arrangement pour cuivres.

Les rythmes obsédants et l'apogée orgiaque, qui rappelle le *Sacre du printemps*, rendent cette oeuvre idéale pour un ensemble de cuivres, malgré la limitation de couleur et de tessiture. J'ai élargi la palette de couleurs en utilisant les sourdines en métal, qui donnent un effet très brillant, et des instruments de percussion mélodiques. Revueltas emploie huit percussionnistes dans sa partition originale; j'ai dû en réduire le nombre en essayant de ne rien perdre de la force énergique qu'il a conçue. La partie pour cornet soprano contient quelques notes aiguës en dehors de la tessiture normale. Je les ai incluses dans l'espoir qu'un musicien exceptionnel pourra les maîtriser ou que l'on remplace le cornet par une trompette piccolo.

**English:** Mexican composer, violinist and conductor **Silvestre Revueltas** (1899-1940) wrote his *Sensemaya* in 1938. The work is typical of this composer's style in that it uses complex seven-eight and seven-sixteen rhythms as well as a large palette of colourful dissonance woven around a simple, repetitive melody. There are two versions of the work. The first is a vocal setting of a poem by the Afro-Cuban left-wing writer, Nicolas Guillen, about the ritual killing of a magic snake, and the second is a purely orchestral version of the original. It is this version that I have used as a basis for the brass band score. The work's driving rhythms and orgiastic climax (not unlike a Hispanic *Sacre du Printemps*) make it, in my opinion, ideal for transcription to the brass band, despite the dual challenge of limited range and colour. I have tried to overcome this with extensive use of metal mutes (which give a brilliant sound) and tuned percussion. Revueltas scored for eight percussionists in his orchestral score and so there was a need to reduce the parts whilst retaining the energy he obviously intended. The soprano cornet part contains some notes, which are normally considered to be too high to be possible. I write these in the hope that the player will either learn to play them or switch to the piccolo trumpet.

This arrangement will be released for publication in September 2001.



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# Sensemaya

Silvestre Revueltas  
Arr.: James Gourlay

♩ = 102                                      2                                      3                                      4

Eb Cornet  
 Solo Bb Cornet 1  
 Solo Bb Cornet 2  
 Solo Bb Cornet 3  
 Solo Bb Cornet 4  
 Repiano Bb Cornet  
 2nd Bb Cornet 1  
 2nd Bb Cornet 2  
 3rd Bb Cornet 1  
 3rd Bb Cornet 2  
 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 1  
 Bb Euphonium 2  
 Eb Bass 1  
 Eb Bass 2  
 Bb Bass 1  
 Bb Bass 2  
 Timpani /  
 Xylophone  
 Percussion 1  
 (Tam-Tam / Claves  
 Cymbal / Xylophone)  
 Percussion 2  
 (Tom-Toms / Indian Drum  
 Cymbals)  
 Percussion 3  
 (Bass Drum / Raspador  
 Bongos / Tam-Tam  
 Glockenspiel)

Large Tam-Tam                                      to Claves  
 2 Tom Toms                                      l.v.  
 Bass Drum (on shell)

pp                                      pp                                      pp                                      pp

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Eb Cnt.  
 Solo Cnt. 1  
 Solo Cnt. 2  
 Solo Cnt. 3  
 Solo Cnt. 4  
 Rep. Cnt.  
 2nd Cnt. 1  
 2nd Cnt. 2  
 3rd Cnt. 1  
 3rd Cnt. 2  
 Flug.  
 Solo Hn.  
 1st Hn.  
 2nd Hn.  
 1st Bar.  
 2nd Bar.  
 1st Tbn.  
 2nd Tbn.  
 B. Tbn.  
 Euph. 1  
 Euph. 2  
 Eb Bass 1  
 Eb Bass 2  
 Bb Bass 1  
 Bb Bass 2  
 Timp.  
 Cliv. *pp* [Claves] To T.-t. [Large Tam-Fam] *pp*  
 Tom-T.  
 B.D.

Score for measures 9-12, featuring vocal soloists and a full orchestra. The vocal parts include Eb Cnt., Solo Cnt. 1-4, Rep. Cnt., 2nd Cnt. 1-2, 3rd Cnt. 1-2, Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., and B. Tbn. The instrumental parts include Euph. 1-2, Eb Bass 1-2, Bb Bass 1-2, Timp., T.-t., Tom-T., and B.D. The score includes various musical notations such as rests, notes, slurs, and dynamic markings like *f* *espr. e solo* and *f*. A rehearsal mark 'A' is present at the beginning of measure 9. The percussion part includes a transition from Tom-Toms to Claves in measure 10.

Score for measures 13-16, featuring parts for Eb Cnt., Solo Cnt. 1-4, Rep. Cnt., 2nd Cnt. 1-2, 3rd Cnt. 1-2, Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B.Tbn., Euph. 1-2, Eb Bass 1-2, Bb Bass 1-2, Timp., Clv., Tom-T., and B.D. The Euphonium and Eb Bass parts have musical notation with dynamics like *p* and *f*, and articulation like accents and slurs. The Eb Bass 1 part includes a triplet of eighth notes.

Score for measures 17-20, section B. The score includes parts for various instruments:

- Eb Cnt.
- Solo Cnt. 1
- Solo Cnt. 2
- Solo Cnt. 3
- Solo Cnt. 4
- Rep. Cnt.
- 2nd Cnt. 1
- 2nd Cnt. 2
- 3rd Cnt. 1
- 3rd Cnt. 2
- Flug.
- Solo Hn.
- 1st Hn.
- 2nd Hn.
- 1st Bar.
- 2nd Bar.
- 1st Tbn.
- 2nd Tbn.
- B. Tbn.
- Euph. 1
- Euph. 2
- Eb Bass 1
- Eb Bass 2
- Bb Bass 1
- Bb Bass 2
- Timp.
- Clv.
- Tom-T.
- B.D.

Key performance markings include dynamics *mf* and *f*, and the instruction "open" for the Eb Bass 2 part.



Eb Cnt.  
 Solo Cnt. 1  
 Solo Cnt. 2  
 Solo Cnt. 3  
 Solo Cnt. 4  
 Rep. Cnt.  
 2nd Cnt. 1  
 2nd Cnt. 2  
 3rd Cnt. 1  
 3rd Cnt. 2  
 Flug.  
 Solo Hn.  
 1st Hn.  
 2nd Hn.  
 1st Bar.  
 2nd Bar.  
 1st Tbn.  
 2nd Tbn.  
 B. Tbn.  
 Euph. 1  
 Euph. 2  
 Eb Bass 1  
 Eb Bass 2  
 Bb Bass 1  
 Bb Bass 2  
 Timp.  
 Clv.  
 Tom-T.  
 B.D.

*con sord.*  
*mf espr. e misterioso*  
*con sord.*  
*mf espr. e misterioso*  
*con sord.*  
*mf espr. e misterioso*  
*ppp*  
*ppp*  
*ppp*  
*pp*  
*pp*  
*mf espr. e misterioso*  
*open*  
*open*

Score for measures 25-28, featuring vocal soloists and a full orchestra. The vocal parts include Eb Cnt., Solo Cnt. 1-4, Rep. Cnt., 2nd Cnt. 1-2, 3rd Cnt. 1-2, Flug., Solo Hn., 1st Hn., and 2nd Hn. The instrumental parts include 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph. 1-2, Eb Bass 1-2, Bb Bass 1-2, Timp., Clv., Tom-T., and B.D. The score includes dynamic markings such as *mf* and features complex rhythmic patterns, including triplets and sixteenth-note runs.

Eb Cnt.  
 Solo Cnt. 1  
 Solo Cnt. 2  
 Solo Cnt. 3  
 Solo Cnt. 4  
 Rep. Cnt.  
 2nd Cnt. 1  
 2nd Cnt. 2  
 3rd Cnt. 1  
 3rd Cnt. 2  
 Flug.  
 Solo Hn.  
 1st Hn.  
 2nd Hn.  
 1st Bar.  
 2nd Bar.  
 1st Tbn.  
 2nd Tbn.  
 B. Tbn.  
 Euph. 1  
 Euph. 2  
 Eb Bass 1  
 Eb Bass 2  
 Bb Bass 1  
 Bb Bass 2  
 Timp.  
 Clv.  
 Tom-T.  
 B.D.

Musical score for page 10, featuring various instruments and dynamic markings. The score includes parts for woodwinds (Flug., Solo Hn., 1st Hn., 2nd Hn.), brass (1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph. 1, Euph. 2, Eb Bass 1, Eb Bass 2, Bb Bass 1, Bb Bass 2), and percussion (Timp., Clv., Tom-T., B.D.). Dynamic markings include *f*, *mf*, *p*, and *con sord. (metal)*.

Eb Cnt.   
 Solo Cnt. 1   
 Solo Cnt. 2   
 Solo Cnt. 3   
 Solo Cnt. 4   
 Rep. Cnt.   
 2nd Cnt. 1   
 2nd Cnt. 2   
 3rd Cnt. 1   
 3rd Cnt. 2   
 Flug.   
 Solo Hn.   
 1st Hn.   
 2nd Hn.   
 1st Bar.   
 2nd Bar.   
 1st Tbn.   
 2nd Tbn.   
 B. Tbn.   
 Euph. 1   
 Euph. 2   
 Eb Bass 1   
 Eb Bass 2   
 Bb Bass 1   
 Bb Bass 2   
 Timp.   
 Clv.   
 Tom-T.   
 Gro.   
 Raspador (scraper / güiro)

*con sord.*  
*mf*  $\rightarrow$  *f*  
*con sord.*  
*mf*  $\rightarrow$  *f*  
*con sord.*  
*mf*  $\rightarrow$  *f*  
*con sord.*  
*mf*  $\rightarrow$  *f*  
*ppp*  
*ppp*  
*ppp*  
*ppp*  
*fff* *p* *fff* *fff* *p* *fff* *fff* *p* *fff* *fff* *p* *fff* *fff* *p* *fff* *fff*  
*fff* *p* *fff* *fff* *p* *fff* *fff* *p* *fff* *fff* *p* *fff* *fff* *p* *fff* *fff*  
*f espr.*  $\rightarrow$  *ff* *mute out*  
*mute out*  $\rightarrow$  *senza sord.* *f*  
*p*  
*Raspador (scraper / güiro)*

This page contains the musical score for measures 37 through 40. The score is arranged in a system with 24 staves. The instruments and parts are as follows:

- Vocal Soloists:** Eb Cnt., Solo Cnt. 1, Solo Cnt. 2, Solo Cnt. 3, Solo Cnt. 4, Rep. Cnt., 2nd Cnt. 1, 2nd Cnt. 2, 3rd Cnt. 1, 3rd Cnt. 2.
- Woodwinds:** Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph. 1, Euph. 2.
- Brass:** Eb Bass 1, Eb Bass 2, Bb Bass 1, Bb Bass 2.
- Drum Kit:** Timp., Clv., Tom-T., Gro.

Key musical features include:

- Measures 37-38:** Solo vocalists enter with *mf* dynamics, playing melodic lines with slurs. The woodwinds and brass provide accompaniment with various rhythmic patterns.
- Measure 39:** Dynamics shift to *f* for the vocalists. The woodwinds and brass continue their accompaniment.
- Measure 40:** The vocalists conclude their phrase with a triplet of notes. The woodwinds and brass also feature triplet patterns.

This page contains the musical score for measures 41 through 44. The score is arranged in a standard orchestral format with vocal soloists at the top. The instruments and parts included are:

- Vocal Soloists:** Eb Cnt., Solo Cnt. 1, Solo Cnt. 2, Solo Cnt. 3, Solo Cnt. 4, Rep. Cnt., 2nd Cnt. 1, 2nd Cnt. 2, 3rd Cnt. 1, 3rd Cnt. 2, Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph. 1, Euph. 2, Eb Bass 1, Eb Bass 2, Bb Bass 1, Bb Bass 2, Timp., Clv., Tom-T., and Gro.

The score features various dynamics such as *ppp*, *pp*, *f*, and *fff*. There are also performance instructions like "open" for the woodwinds. The notation includes complex rhythmic patterns, particularly in the woodwind and percussion sections, and melodic lines for the vocal soloists.

open

E♭ Cnt.

Solo Cnt. 1

Solo Cnt. 2

Solo Cnt. 3

Solo Cnt. 4

Rep. Cnt.

2nd Cnt. 1

2nd Cnt. 2

3rd Cnt. 1

3rd Cnt. 2

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. 1

Euph. 2

E♭ Bass 1

E♭ Bass 2

B♭ Bass 1

B♭ Bass 2

Timpani

Civ.

Indian Drum

Gro.

Eb Cnt.   
 Solo Cnt. 1   
 Solo Cnt. 2   
 Solo Cnt. 3   
 Solo Cnt. 4   
 Rep. Cnt.   
 2nd Cnt. 1   
 2nd Cnt. 2   
 3rd Cnt. 1   
 3rd Cnt. 2   
 Flug.   
 Solo Hn.   
 1st Hn.   
 2nd Hn.   
 1st Bar.   
 2nd Bar.   
 1st Tbn.   
 2nd Tbn.   
 B. Tbn.   
 Euph. 1   
 Euph. 2   
 Eb Bass 1   
 Eb Bass 2   
 Bb Bass 1   
 Bb Bass 2   
 Timp.   
 Clv.   
 Tom-T.   
 Gro.

Musical score for concert band, page 15. The score is divided into measures 49, 50, 51, 52, and 53. The instruments listed on the left are: Eb Cnt., Solo Cnt. 1, Solo Cnt. 2, Solo Cnt. 3, Solo Cnt. 4, Rep. Cnt., 2nd Cnt. 1, 2nd Cnt. 2, 3rd Cnt. 1, 3rd Cnt. 2, Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph. 1, Euph. 2, Eb Bass 1, Eb Bass 2, Bb Bass 1, Bb Bass 2, Timp., Clv., Tom-T., and Gro. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *ff*, *open*). A "To B.D." instruction is present at the end of the snare drum part in measure 53.



This page contains the musical score for measures 54 through 57. The score is arranged in a standard orchestral format with vocal soloists at the top. The instruments and parts included are:

- Vocal Soloists:** Eb Cnt., Solo Cnt. 1, Solo Cnt. 2, Solo Cnt. 3, Solo Cnt. 4, Rep. Cnt., 2nd Cnt. 1, 2nd Cnt. 2, 3rd Cnt. 1, 3rd Cnt. 2.
- Woodwinds:** Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph. 1, Euph. 2.
- Brass:** Eb Bass 1, Eb Bass 2, Bb Bass 1, Bb Bass 2.
- Timpani and Percussion:** Timp., Clv., Tom-T., B.D.

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff* (fortissimo) and *f* (forte). The key signature is G major, and the time signature is 4/4. The page is numbered 16, and the measures are numbered 54, 55, 56, and 57.

Eb Cnt. *fff*  
 Solo Cnt. 1 *fff*  
 Solo Cnt. 2 *fff*  
 Solo Cnt. 3 *fff*  
 Solo Cnt. 4 *fff*  
 Rep. Cnt. *f*  
 2nd Cnt. 1 *ff*  
 2nd Cnt. 2  
 3rd Cnt. 1  
 3rd Cnt. 2  
 Flug. *ff*  
 Solo Hn. *ff*  
 1st Hn. *ff*  
 2nd Hn. *ff*  
 1st Bar. *ff*  
 2nd Bar. *ff*  
 1st Tbn. *ff*  
 2nd Tbn. *ff*  
 B. Tbn. *ff*  
 Euph. 1 *ff*  
 Euph. 2 *ff*  
 Eb Bass 1  
 Eb Bass 2  
 Bb Bass 1  
 Bb Bass 2  
 Timp.  
 Clv.  
 Tom-T.  
 B.D.

Eb Cnt.  
 Solo Cnt. 1  
 Solo Cnt. 2  
 Solo Cnt. 3  
 Solo Cnt. 4  
 Rep. Cnt.  
 2nd Cnt. 1  
 2nd Cnt. 2  
 3rd Cnt. 1  
 3rd Cnt. 2  
 Flug.  
 Solo Hn.  
 1st Hn.  
 2nd Hn.  
 1st Bar.  
 2nd Bar.  
 1st Tbn.  
 2nd Tbn.  
 B. Tbn.  
 Euph. 1  
 Euph. 2  
 Eb Bass 1  
 Eb Bass 2  
 Bb Bass 1  
 Bb Bass 2  
 Timp.  
 Clv.  
 Tom-T.  
 B.D.

# BRASS BAND

## JAZZ / RAGTIME / DIXIELAND

EMR 3022	12th Street Rag	BOWMAN (Tailor)
EMR 3189	A Cornet's Pleasure (Cornet Solo)	KÜBLER
EMR 1244	A Portrait	GERSHWIN (Armitage)
EMR 3021	A String Of Pearls	GRAY (Saurer)
EMR 3903	A Swinging Safari (Mary And Max)	KAEMPFERT (Parson)
EMR 3189	A Trumpeter's Pleasure (Cornet Solo)	KÜBLER
EMR 1337	Ain't She Sweet	AGER / YELLEN (Armitage)
EMR 2668	Alexander's Ragtime Band	BERLIN (Tailor)
EMR 3497	Aloa-Oe	Arr.: TAILOR
EMR 2666	American Patrol (Glenn Miller)	TRADITIONAL (Richards)
EMR 3024	Artistry In Rhythm	KENTON (Saurer)
EMR 3902	As You Like	NAULAIS
EMR 3003	Bad Bad Leroy Brown	CROCE (Saurer)
EMR 3641	Badinerie (Cornet Solo)	BACH (Naulais)
EMR 3894	Bahia Blues	NAULAIS
EMR 2640	Bethena	JOPLIN (Thomas)
EMR 3529	Birdland	ZAWINUL (Saurer)
EMR 3623	Black Bottom Stomp	MORTON (Saurer)
EMR 3900	Black River	NAULAIS
EMR 3634	Blessed Bones (Trombone Trio)	SAURER
EMR 3639	Blue Bone (Trombone Solo)	NAULAIS
EMR 3938	Boney Island	ARMITAGE
EMR 3632	Boogie Never Stops	SAURER
EMR 3621	Bourbon On The Rocks	TAILOR
EMR 3016	Bugle Call Rag	PETTIS / MEYERS (Thomas)
EMR 2981	Bumblebee	RIMSKY-KORSAKOV (Tailor-Saurer)
EMR 3849	Canal Street parade	PARSON
EMR 2754	Caravan	ELLINGTON (Thomas)
EMR 1692	Chattanooga Choo Choo	WARREN (Thomas)
EMR 3930	Club Sandwich	ARMITAGE
EMR 1175	Complaining Blues	ARMITAGE
EMR 9042	Crazy Love	BARCLAY
EMR 9033	Crazy Shuffle	BARCLAY
EMR 2787	Danube Shuffle	IVANOVICI (Schneiders)
EMR 2780	Dreaming Of Love	LISZT (Tailor)
EMR 3194	Easy Life	TAILOR (Saurer)
EMR 3857	Easy Winners	JOPLIN (Andrews)
EMR 2551	Everybody Loves To Jive	CORREA (Tailor)
EMR 2944	Fascinating Rhythm	GERSHWIN (Tailor)
EMR 9058	For Elise	CHESEAU
EMR 3931	Four Golden Bells (3 Trombones)	ARMITAGE
EMR 1210	Free Time Blues	ARMITAGE
EMR 3627	Georgia On My Mind	CARMICHAEL (Tailor)
EMR 3761	Gershwin Medley	Arr.: NAULAIS
EMR 2839	Glenn Miller Medley	Arr.: TAILOR
EMR 3898	Glenn Miller's Greatest Hits	TAILOR
EMR 2583	Gloryland (Female or Male Voice, Chorus SATB)	RICHARDS
EMR 2590	Gloryland (Solo)	RICHARDS
EMR 3633	Glühwürmchen	LINCKE (Val)
EMR 3937	Going Home	ARMITAGE
EMR 3638	Good Stuff (Drums Solo)	TAILOR
EMR 1333	Goody, Goody	MERCER / MELNECK (Armitage)
EMR 9034	Happy Swing	BARCLAY
EMR 1262	Happy-Go-Lucky-Rag	ARMITAGE
EMR 9035	Have A Nice Day	BARCLAY
EMR 1204	Headliner	ARMITAGE
EMR 1281	Hello, Dolly ! (Solo Voice)	HERMAN (Mortimer)
EMR 1281	Hello, Dolly ! (Solo)	HERMAN (Mortimer)
EMR 3936	Horny	ARMITAGE
EMR 2791	I Got Rhythm	GERSHWIN (Mortimer)
EMR 3653	I Love Paris	PORTER (Tailor)
EMR 1271	I'm Getting Sentimental Over You (Trombone Solo)	BASSMAN / MILLER (Privzek)
EMR 3897	Ice Cream	JOHNSON / MOLL / KING (Parson)
EMR 2990	Impromptu In Rhythm	CHOPIN (Tailor)
EMR 2916	In A Persian Market	KETELBEY (Saurer-Tailor)
EMR 1689	In The Mood	GARLAND (Thomas)
EMR 3640	Jeepers Creepers	WARREN, Harry (Saurer)
EMR 2569	Just A Gigolo (Male Vocal Solo)	BRAMER / CASUCCI (Thomas)
EMR 2569	Just A Gigolo (Trombone Solo)	BRAMER / CASUCCI (Thomas)
EMR 3933	Kick Off	ARMITAGE
EMR 3934	Lament	ARMITAGE
EMR 3643	Let It Swing	LOVLANG, Rolf (Richards)
EMR 1214	Let's All Take It Easy	ARMITAGE
EMR 2903	Let's Go	TAILOR
EMR 3895	Let's Twist Again	MANN / APPELL (Parson)
EMR 2578	Li'l Darlin'	HEFTI (Thomas)
EMR 2898	Liebestraum	LISZT (Mortimer)
EMR 2667	Little Brown Jug	TRADITIONAL (Richards)
EMR 9037	Love Train	NAULAIS
EMR 3105	Mack The Knife	WEILL (Saurer-Tailor)
EMR 3025	Mack The Knife (Solo Voice)	WEILL (Saurer-Tailor)

## Jazz / Ragtime / Dixieland (Fortsetzung - Continued - Suite)

EMR 3105	Mackie Messer	WEILL (Saurer-Tailor)
EMR 3025	Mackie Messer (Solo Voice)	WEILL (Saurer-Tailor)
EMR 2646	Maple Leaf Rag	JOPLIN (Thomas)
EMR 1339	Means That You're Grand	SECUNDA / JACOBS (Armitage)
EMR 3745	Meet Mr. Gershwin (Piano Solo)	TAILOR
EMR 2988	Meet The Bat	STRAUSS (Tailor-Saurer)
EMR 2980	Moments Musicaux	SCHUBERT (Tailor)
EMR 1690	Moonlight Serenade (Sun Valley Serenade)	MILLER (Thomas)
EMR 1329	My Happiness	BERGANTINE / PETERS (Armitage)
EMR 3932	Naggy Blues	ARMITAGE
EMR 3496	Navy Jump	TAILOR
EMR 3635	Night And Day	PORTER, Cole (Saurer)
EMR 3899	Night On The Town	VALTA
EMR 2526	On The Sunny Side Of The Street	McHUGH (Thomas)
EMR 2650	Pancake Rag	THOMAS
EMR 1367	Rise & Shine	ARMITAGE
EMR 2835	Rock Around The Clock	FREEDMAN / KNIGHT (Tailor)
EMR 3935	Roller Coaster	ARMITAGE
EMR 3184	Romantic Blue (Solo)	ARMITAGE
EMR 3519	Roxy Boogie	TAILOR (Saurer)
EMR 3019	Satin Doll	ELLINGTON / STRAYHORN (Saurer)
EMR 2783	See You Later, Alligator	GUIDRY (Tailor)
EMR 2511	Sing, Sing, Sing	PRIMA (Thomas)
EMR 1147	Sliding The Blues (Trombone Quartet)	ARMITAGE
EMR 1331	South America Take It Away	ROME (Armitage)
EMR 1369	Southern Stomp	ARMITAGE
EMR 3852	St. James Infirmary (Jazz Band Solo)	Arr.: SAURER
EMR 3535	Stardust	CARMICHAEL (Tailor)
EMR 3630	Steamboat Stomp (Eb or Bb Bass Solo)	SAURER
EMR 2997	Stompin' At The Savoy	GOODMAN / WEBB (Thomas)
EMR 3000	Stormy Weather	ARLEN (Saurer-Tailor)
EMR 9066	Stovepipe Stomp (Eb Bass Solo)	PARSON
EMR 2502	Strangers In The Night (Solo Voice)	KAEMPFERT (Tailor)
EMR 2502	Strangers In The Night (Solo)	KAEMPFERT (Tailor)
EMR 9038	Sunny	BARCLAY
EMR 3471	Swanee	GERSHWIN (Bellini)
EMR 1199	Sweet And Mellow	ARMITAGE
EMR 1635	Sweet Georgia Brown	BERNIE / PINKART (Thomas)
EMR 3856	Sweet Georgia Brown	BERNIE / CASEY / PINKHARD (Parson)
EMR 2950	Swing In To Spring	ARMITAGE
EMR 1312	Swing Time (12 Pieces)	VARIOUS
EMR 3690	Swing, Swing, Swing	ROCHA
EMR 2767	Swingair Bumble Bee (Xylophone Solo)	RIMSKY-KORSAKOV (Thomas)
EMR 3619	Take Five	DESMOND (Saurer)
EMR 3642	Take The "A" Train	STRAYHORN, Billy (Tailor)
EMR 3636	Take-Off (Solo)	ARMITAGE
EMR 2976	Tchaikovsky Boogie	TCHAIKOVSKY (Tailor-Saurer)
EMR 3448	The Crazy Turkey (Euphonium or Baritone Solo)	ROCHA
EMR 3004	The Great Pretender	RAM (Tailor)
EMR 3018	The Opener	KÜBLER
EMR 2631	The Speakeasy	MORTIMER
EMR 2665	The St. Louis Blues	HANDY (Mortimer)
EMR 3020	The Washboard King (Washboard Solo)	TAILOR
EMR 2508	Tiger Rag	LA ROCCA / DE COSTA (Schneiders)
EMR 3855	Tiger Rag (Jazz Band Solo)	LA ROCCA / SHIELDS (Saurer)
EMR 3859	Tin Pan Alley	TAILOR
EMR 2523	Trumpet Blues And Cantabile (Solo or Trio)	JAMES (Thomas)
EMR 1691	Tuxedo Junction	HAWKINS / JOHNSON (Armitage)
EMR 2984	Venice Junction	STRAUSS (Tailor)
EMR 1168	Way Down Blues (Bass Trombone Solo)	ARMITAGE
EMR 1366	Way Down Blues (Tenor Trombone Solo)	ARMITAGE
EMR 3929	What's Cooking?	ARMITAGE
EMR 9040	Zodiac	VALTA

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