


Conquistador

Brass Band
(Chorus optional)

John Glenesk Mortimer

EMR 2914

- | | | | |
|----|---|---|---|
| 1 | Full Score | 2 | 1 st B ^b Trombone  |
| 10 | Chorus (optional) | 2 | 2 nd B ^b Trombone  |
| 1 | E ^b Cornet | 1 | B ^b Bass Trombone  |
| 5 | Solo B ^b Cornet | 1 | 1 st Trombone  |
| 1 | Repiano Cornet | 1 | 2 nd Trombone  |
| 3 | 2 nd B ^b Cornet | 1 | Bass Trombone  |
| 3 | 3 rd B ^b Cornet | 2 | Euphonium |
| 1 | B ^b Flugelhorn | 2 | E ^b Bass |
| 2 | Solo E ^b Horn | 2 | B ^b Bass |
| 2 | 1 st E ^b Horn | 1 | Timpani |
| 2 | 2 nd E ^b Horn | 2 | Percussion |
| 2 | 1 st B ^b Baritone | | |
| 2 | 2 nd B ^b Baritone | | |

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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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Notes for the conductor / Bemerkungen für den Dirigenten / Remarques pour le directeur

English: The passage from bar 238 where the musicians are instructed to sing can be treated very freely, at the conductor's discretion. The composer recommends the use of singing if possible, as it greatly adds to the drama of this scene; however if the musicians find this difficult, it can be omitted. In this case perhaps other instruments can play as well as the clarinets, probably other woodwind instruments rather than brass. On the other hand, if the best singers are amongst the clarinets, they can sing and the saxophones can play! The conductor must organise this according to the specific composition of his ensemble. The text imitates the sounds of the Nahuatl language, but does not mean anything. Any other syllables such as *na*, *la* or *ah* can be substituted. Another possibility is to use a separate chorus, for which a special part is provided. The flute glissandi starting at bar 195 are to be played by varying the intonation with the breath. The player should start on an A, and flatten the note as much as possible (or also sharpen it). If this is too difficult, the notes A and G# can be played in the given rhythm but without any glissando.

Deutsch: Die Passage ab Takt 238 wo die Musiker singen sollen, kann nach Ermessen des Dirigenten frei behandelt werden. Der Komponist empfiehlt wohl das Singen, wegen der dramatischen Wirkung; aber falls die Musiker dies zu schwierig finden, kann es wegfallen. In diesem Fall sollen vielleicht andere Instrumente (ausser den Klarinetten) mitspielen - lieber andere Holzinstrumente als Blech. Andererseits, falls die besten Sänger sich bei den Klarinetten befinden, können die Klarinetten singen, während die Saxophone spielen! Der Dirigent soll dies je nach der spezifischen Zusammensetzung seines Ensembles organisieren. Der Text imitiert die Laute der Nahuatl-Sprache, bedeutet aber nichts. Andere Silben, wie *na*, *la* oder *ah* können verwendet werden. Eine weitere Möglichkeit wäre, einen separaten Chor zu verwenden, wofür eine Sonderstimme geliefert wird. Die Flöten-Glissandi ab Takt 195 sollten durch Ändern der Intonation mit dem Atem verwirklicht werden. Der Flötist soll zuerst ein A spielen, dann diesen Ton so weit wie möglich erniedrigen (oder auch eventuell erhöhen). Falls dies zu schwierig erscheint, kann er auch einfach die A und Gis im vorgeschriebenen Rhythmus spielen, aber ohne glissando.

Français: Le passage dès mesure 238, où les musiciens sont censés chanter, peut être traité avec une grande liberté, à la discrétion du directeur. Le compositeur recommande vivement l'utilisation du chant, pour son effet hautement dramatique, mais il peut être omis si les musiciens le trouvent trop difficile. Dans ce cas d'autres instruments devraient jouer la mélodie en plus des clarinettes, probablement les autres bois plutôt que les cuivres. D'autre part, si les meilleurs chanteurs se trouvent par hasard parmi les clarinettes, ceux derniers peuvent chanter, tandis que les saxophones jouent! Le directeur doit organiser ceci en fonction de la composition spécifique de son ensemble. Le texte imite les sons de la langue Nahuatl, mais ne signifie rien. D'autres syllabes telles que *na*, *la* ou *ah* peuvent être utilisées. Une autre possibilité est d'employer un chœur à part. Une partie de chœur séparée est fournie à cet effet. Les glissandi pour la flûte (dès mesure 195) devraient être réalisés en variant l'intonation avec le souffle. Le musicien doit jouer un la, et baisser la note autant que possible; il peut aussi éventuellement la hausser. Si ceci s'avère trop difficile, il peut aussi simplement jouer les la et sol dièse dans le rythme écrit, mais sans glisser.



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Texts for the speaker (optional)
Texte für den Erzähler (fakultativ)
Textes pour le récitant (facultatif)

TEXT 1

English: I, Hernán Cortés, will relate the greatest adventure of my life, one of the greatest adventures of all time. In the year 1519 we set sail from Cuba in 11 ships, with 500 men and 16 horses. Our aim: the conquest of the Aztec Empire, with its vast quantities of gold. The voyage was perilous; we nearly lost all in a terrible storm.

Deutsch: Ich, Hernán Cortés, werde Ihnen das grösste Abenteuer meines Lebens erzählen - wohl eins der grössten Abenteuer aller Zeit. Im Jahr 1519 segelten wir in 11 Schiffen aus Kuba, mit 500 Männern und 16 Pferden. Unser Ziel: die Eroberung des Aztekischen Reichs, mit seiner riesigen Menge Gold. Die Fahrt war sehr gefährlich; fast verloren wir alles in einem furchtbaren Sturm.

Français: Moi, Hernán Cortés, je vous raconterai la plus grande aventure de ma vie, une des plus grandes aventures de tous les temps. En l'année 1519 nous partîmes de Cuba dans 11 navires, avec 500 hommes et 16 chevaux. Notre but: la conquête de l'empire aztèque, avec son immense quantité d'or. Le voyage fut périlleux, nous faillîmes perdre tout dans une tempête terrible.

TEXT 2

English: The storm nearly sank our ships, and many men fell ill and died, but at last we arrived exhausted on the coast of Mexico. We set up camp and rested, gathering strength for the long march to the interior. Suddenly, in the middle of the night, the sound of native drums awoke us. Hordes of Indians rushed out of the jungle to attack us. We were outnumbered, but they had never encountered firearms, and our muskets terrified them. The bravery of our men did the rest, and the Indians suffered many losses. The survivors crept away into the forest.

Deutsch: Der Sturm versenkte fast unsere Schiffe, und etliche Männer erkrankten und starben. Aber schliesslich landeten wir, erschöpft, an der Küste Mexikos. Wir errichteten ein Lager, um uns vor dem langen Marsch zum Inneren des Landes zu erholen. Plötzlich, mitten in der Nacht, wurden wir durch den Klang einheimischer Trommeln geweckt. Unzählige Indianer stürzten sich aus dem Dschungel und griffen uns an. Wir waren in der Minderheit, aber sie hatten nie Schusswaffen gesehen, und unsere Musketen erschreckten sie wieder, sowie die Pferde. Unsere Männer kämpften mutig, so dass die Indianer grosse Verluste hatten. Die Überlebenden flüchteten wieder in den Urwald.

Français: La tempête faillit faire couler nos navires, et bien des hommes tombèrent malade et moururent. Mais enfin nous débarquâmes, épuisés, sur la côte du Mexique. Nous établîmes un camp pour reprendre nos forces pour la longue marche vers l'intérieur du pays. Tout d'un coup, au milieu de la nuit, le son de tambours indigènes nous réveilla. D'innombrables Indiens sortirent précipitamment de la jungle pour nous attaquer. Ils furent bien plus nombreux, mais ils n'avaient jamais vu des armes à feu, et nos mousquets les effrayèrent. Nos hommes se battirent courageusement, et les Indiens subirent des pertes importantes. Les survivants se sauvèrent de nouveau dans la forêt.

TEXT 3

English: After many days march, we finally arrived at the great Aztec capital, Tenochtitlan. What a sight met our weary eyes! A dream city built on a lake, with massive temples bursting with gold.....everywhere we looked, there was gold. The Aztecs accepted us as guests, I believe they thought we were gods. They fed us, they gave us gold. But they were not Christians - they worshipped a terrible god who demanded human sacrifice. The brutality was hard to believe - the victim's heart was cut from his living body and burnt. One day, we were present at this god's festival. A thousand Aztecs, dressed only in loincloths and jewellery, danced and sang in honour of this foul deity. Human sacrifices were prepared. My men could bear it no longer, and threw themselves into the crowd of worshippers, slaying them with their great swords of Spanish steel. A massacre ensued; we were greatly outnumbered, but once again our guns terrified the Aztecs, as did the horses, which they had never seen before. Much blood was spilt, but at last the city of dreams was ours.

Deutsch: Nach einem langen Marsch, erreichten wir endlich die aztekische Hauptstadt, Tenochtitlan. Welche Augenweide! Eine Traumstadt, auf einem See gebaut, mit riesigen Tempeln voll von Gold.....überall, wo wir hinschauten, war Gold. Die Azteken empfingen uns als Gäste, wahrscheinlich glaubten sie, dass wir Götter waren. Sie ernährten uns, sie gaben uns sogar Gold. Aber sie waren keine Christen - sie beteten einen schrecklichen Gott an, der menschliche Opfer verlangte. Die Grausamkeit war unglaublich - das Herz des Opfers wurde aus seinem lebendigen Leib zerrissen und verbrannt. Eines Tages wohnten wir den Festtag dieses Gottes bei. Tausend Azteken, nur mit Lendentüchern und Schmuck gekleidet, tanzten und sangen, diesem entsetzlichen Gott zu Ehren. Menschliche Opfer waren vorbereitet. Meine Männer hielten es nicht mehr aus, und sich in die Menge von Anbetern stürzend, schlachteten sie mit ihren grossen Schwertern aus spanischem Stahl. Es erfolgte ein Massaker. Die Azteken waren viel zahlreicher, aber unsere Flinten erschreckten sie wieder, so wie auch die Pferde, die sie nie vorher gesehen hatten. Viel Blut wurde vergossen, aber am Schluss gehörte die Traumstadt uns.

Français: Après une longue marche, nous arrivâmes finalement à la capitale aztèque, Tenochtitlan. Quel spectacle merveilleux! Une cité de rêve, bâtie sur un lac, avec d'immenses temples, pleins d'or! Partout où nous regardâmes, il y avait de l'or. Les Aztèques nous accueillirent les bras ouverts, croyant peut-être que nous étions des dieux. Ils nous donnèrent à manger, et nous offrirent même de l'or. Mais ils n'étaient point chrétiens - ils adoraient un dieu monstrueux, qui exigeait des sacrifices humains. La brutalité de ce culte était incroyable - le coeur était arraché du corps vivant de la victime et jeté dans le feu. Un jour, nous assistâmes à une fête religieuse, où mille Aztèques, vêtus seulement de pagnes et de bijoux, dansèrent et chantèrent à l'honneur de ce dieu répugnant. On prépara des sacrifices humains. Mes hommes ne supportèrent plus ce spectacle odieux, et se lancèrent dans la foule, tuant les chanteurs et danseurs avec leurs immenses épées en acier espagnol. Il eut lieu un vrai massacre; nous étions bien moins nombreux, mais de nouveau nos fusils les épouvantèrent, ainsi que nos chevaux, qu'ils n'avaient jamais vu. Beaucoup de sang fut versé, mais à la fin la cité de rêves nous appartint.



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2 3 4 5 6 7 8 9

Grandioso $\text{♩} = 66$
Introduction

accel. molto

Molto agitato $\text{♩} = 160$

Score for Conquistador, featuring various instruments and percussion parts. The score is divided into measures 2 through 9. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is Grandioso (♩ = 66), and the performance style is Molto agitato (♩ = 160). The score includes dynamics such as *ff* (fortissimo) and *mf* (mezzo-forte). The percussion parts include Snare Drum/Tamb./Susp.Cym./4 Toms/Triangle/Temple Blocks/Xylophone and Clashed Cyms./Susp.Cym./B.D./Congas/T.D./Metal Chimes/Bongos.

Instrumentation:

- E♭ Cornet
- Solo B♭ Cornet
- Repiano B♭ Cornet
- 2nd B♭ Cornet
- 3rd B♭ Cornet
- B♭ Flugel Horn
- Solo E♭ Horn
- 1st E♭ Horn
- 2nd E♭ Horn
- 1st B♭ Baritone
- 2nd B♭ Baritone
- 1st B♭ Trombone
- 2nd B♭ Trombone
- Bass Trombone
- B♭ Euphonium
- E♭ Bass
- B♭ Bass
- Timpani
- Percussion 1
- Percussion 2

Performance Instructions:

- Tempo: Grandioso $\text{♩} = 66$ (Introduction)
- Tempo: Molto agitato $\text{♩} = 160$
- Dynamic: *ff* (fortissimo), *mf* (mezzo-forte)
- Articulation: *acc.* (accents), *tr.* (trills), *3* (triplets)

Percussion Details:

- Percussion 1: Snare Drum/Tamb./Susp.Cym./4 Toms/Triangle/Temple Blocks/Xylophone
- Percussion 2: Clashed Cyms./Susp.Cym./B.D./Congas/T.D./Metal Chimes/Bongos

TEXT 1 Tranquillo ♩ = 66
(or cut) 1 - The Voyage

Score 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, Timp., Perc. 1, Perc. 2.

Dynamic markings: *ffp*, *fff*, *mf*, *f*, *p*.

Performance instructions: [SUSP. CYM.], [B.D.]

[the sea is calm at first]

Eb Cnt. *p* *mf* *p* *p*
 Solo Cnt. *mp* *mf* *p* *p*
 Rep. Cnt. *p* *mf* *p* *p*
 2nd Cnt. *p*
 3rd Cnt. *p*
 Flug. *p* *mf* *p* *p*
 Solo Hn. *p* *mf* *p* *mf*
 1st Hn. *p* *mf* *p* *mf*
 2nd Hn. *p* *mf* *p* *mf*
 1st Bar. *p* *mf* *p*
 2nd Bar. *p* *mf* *p*
 1st Tbn. *p* *p*
 2nd Tbn. *p* *p*
 B.Tbn. *p* *p*
 Euph. *p* *mf* *p* *mf*
 Eb Bass *p* *p*
 Bb Bass *p* *p*
 Timp.
 Perc. 1 *mf* *p* *p*
 Perc. 2 *p*

accel.

Eb Cnt. *f* *sfp* *tr*
 Solo Cnt. *f* *sfp*
 Rep. Cnt. *f* *sfp* *tr*
 2nd Cnt. *f* *sfp* *tr*
 3rd Cnt. *f* *sfp*
 Flug. *f* *mf* *sfp*
 Solo Hn. *f* *mf* *sfp* *tr*
 1st Hn. *f* *mf* *sfp* *tr*
 2nd Hn. *f* *mf* *sfp* *tr*
 1st Bar. *f* *f*
 2nd Bar. *f* *f*
 1st Tbn. *f* *mf* *f*
 2nd Tbn. *f* *mf* *f*
 B.Tbn. *f* *mf* *f*
 Euph. *f* *mf* *f*
 Eb Bass *f* *mf* *f*
 Bb Bass *f* *mf* *f*
 Timp. *mf* *f*
 Perc.1 *f* *mf* *S.D.* *sfz* *sfz*
 Perc.2 *f* *[SUSP.CYM.]* *CONGAS with sticks* *f*

This page contains a musical score for a large ensemble. The instruments listed on the left are: 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, Timp., Perc. 1, and Perc. 2. The score is written in 4/4 time. The Solo Cnt. part begins with a piano (*p*) dynamic and features a melodic line with slurs. The Rep. Cnt., 2nd Cnt., 3rd Cnt., and Flug. parts enter in measure 52 with a mezzo-forte (*mf*) dynamic, playing a rhythmic pattern that builds to a fortissimo (*ff*) dynamic in measure 54 before returning to *mf*. The 1st Tbn., 2nd Tbn., and B.Tbn. parts are marked with a *p* dynamic and a 'mute' instruction. The Perc. 1 part includes a section marked 'S.D.' (snare drum) with a *pp* dynamic. The Perc. 2 part plays a steady rhythmic accompaniment. The Eb Bass and Bb Bass parts provide a harmonic foundation with a walking bass line.

Musical score for a symphony orchestra, measures 58-66. 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, Timp., Perc. 1, and Perc. 2. Dynamics include *fff*, *f*, and *open*.

This page contains a musical score for a brass and percussion ensemble, spanning measures 67 to 76. The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments included are:

- E♭ Cnt. (E-flat Cornet)
- Solo Cnt. (Solo Cornet)
- Rep. Cnt. (Repertoire Cornet)
- 2nd Cnt. (Second Cornet)
- 3rd Cnt. (Third Cornet)
- Flug. (Flugelhorn)
- Solo Hn. (Solo Horn)
- 1st Hn. (First Horn)
- 2nd Hn. (Second Horn)
- 1st Bar. (First Baritone)
- 2nd Bar. (Second Baritone)
- 1st Tbn. (First Trombone)
- 2nd Tbn. (Second Trombone)
- B. Tbn. (Bass Trombone)
- Euph. (Euphonium)
- E♭ Bass (E-flat Bass)
- B♭ Bass (B-flat Bass)
- Timp. (Timpani)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)

The score features various musical notations, including dynamics such as *ff* (fortissimo) and *p* (piano), and articulation marks like accents and slurs. A specific instruction for Percussion 1 is labeled "SUSP. CYM." (Suspended Cymbal). The page number "10" is located in the top left corner, and the page number "10" is also present in the top left corner of the page. The page number "10" is also present in the top left corner of the page.

Score for measures 77-85, featuring various instruments and dynamic markings.

Instrument Parts:

- E♭ 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.
- E♭ Bass
- B♭ Bass
- Timp.
- Perc. 1
- Perc. 2

Dynamic Markings:

- p* (piano)
- mf* (mezzo-forte)
- f* (forte)
- p* (piano)
- ff* (fortissimo)

Performance Instructions:

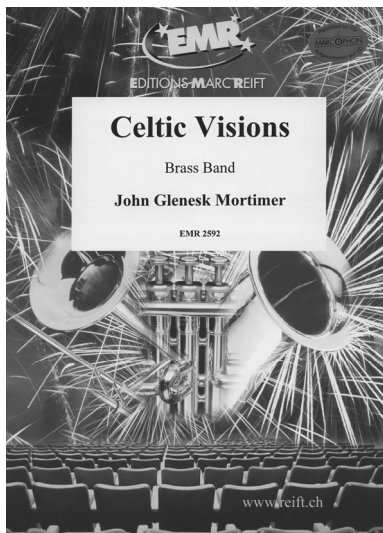
- mute* (for Tbn. parts)
- [S.D.] (for Perc. 1)

Score for measures 86-94, featuring 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, Timp., Perc.1, and Perc.2. The score includes dynamic markings such as *mf*, *ff*, *cresc.*, and *sfz p*, and performance instructions like *open*. A tempo marking *♩ = ♩* is present at the top.

BRASS BAND

ORIGINAL COMPOSITION

EMR 3141	3 Sketches (Solo)	TAILOR
EMR 1242	3 Visions Lunaires	DEBONS
EMR 1424	A Bumble Bee's Fantasy (Cornet Solo)	DEBONS
EMR 1622	A Bumble Bee's Fantasy (Eb Horn Solo)	DEBONS
EMR 1415	A Celebration Prelude	DEBONS
EMR 1433	A Festive Intrada	DEBONS
EMR 2655	A Quia (Eb Bass Solo)	DEBONS
EMR 1194	A Roman Overture	DEBONS
EMR 2574	A Scottish Cradle Song	GOURLAY
EMR 1105	A Song For Lea	GOURLAY
EMR 2863	Akron (Euphonium Solo)	DEBONS
EMR 2658	All Aboard !	TAILOR
EMR 1422	Alpine Tuba (Eb Bass Solo)	GOURLAY
EMR 1104	Amazonia	GOURLAY
EMR 2865	Balkan Suite (Hungaria - Bulgaria - Romania)	SCHNEIDERS
EMR 1040	Ballade (Euphonium or Trombone Solo)	VOEGELIN
EMR 1301	Baritone Aria (Euphonium Solo)	NEWTON
EMR 1885	Batuque (Danza di Negri)	FERNANDEZ
EMR 1303	Berceuse	GOURLAY
EMR 1240	Berenice's Minuet (Euphonium Solo)	NEWSOME
EMR 1561	Bergamasca	GIANONCELLI (Gourlay)
EMR 3120	Best Of British	MORTIMER
EMR 2643	Bulgaria	SCHNEIDERS
EMR 1272	Burlesque (Trombone Solo)	VOEGELIN
EMR 1037	Caprice (Cornet & Euphonium Duet)	VOEGELIN
EMR 2795	Carnival Fantasy	TAILOR
EMR 1392	Cavatine (Trombone Solo)	SAINT-SAENS (Gourlay)
EMR 2621	Celebration Overture	FRACKENPOHL
EMR 2618	Celtic Moods	MORTIMER
EMR 2870	Celtic Parade	TAILOR
EMR 2592	Celtic Visions	MORTIMER
EMR 2868	Ceremonial Fanfare	TAILOR
EMR 1031	Changing Cells	VOEGELIN
EMR 1675	Chenegouda	DEBONS
EMR 2960	Circus Cancan	OFFENBACH (King)
EMR 2962	Circus Fantasy	TAILOR
EMR 2861	Cleopatra	MORTIMER
EMR 2966	Clown's Carnival	RICHARDS
EMR 1882	Concertino (B-Dur) (Trombone Solo)	SACHSE (Mortimer)
EMR 1560	Concertino (Eb Horn Solo)	GOURLAY
EMR 1404B	Concertino (Euphonium Solo)	DAVID (Mortimer)
EMR 1881	Concertino (F-Dur) (Bass Trombone Solo)	SACHSE (Mortimer)
EMR 1226	Concertino (Trombone Solo)	DAETWYLER
EMR 1404A	Concertino (Trombone Solo)	DAVID (Mortimer)
EMR 1159	Concertino Olympique (Trombone Solo)	NEWSOME
EMR 1158B	Concerto (Euphonium Solo)	PONCHIELLI (Sommerhalder)
EMR 1398	Concerto (Trombone Solo)	RIMSKY-KORSAKOV
EMR 1163	Concerto For Cornet (Trumpet)	GLIERE (Mortimer)
EMR 1391	Concerto For Tuba & Percussion (Eb Bass)	CHAPPOT
EMR 1041	Concerto Grosso (Trombone Quartet)	VOEGELIN
EMR 2914	Conquistador	MORTIMER
EMR 1094	Cousins (Duet)	CLARKE (Mortimer)
EMR 2766	Cousins (Duet)	CLARKE (Mortimer)
EMR 1241	Daybreak Over Lake Frostad	NEWSOME
EMR 2837	Dear Reflection	ARMITAGE
EMR 1232	Dinardzade (Cornet Solo)	DEBONS
EMR 2939	Evasion (Cornet Solo)	NAULAIS
EMR 1886	Fanfare for Symphony Hall	GOURLAY
EMR 1139	Fat & Crazy (Duet)	ARMITAGE



Original Composition (Fortsetzung – Continued – Suite)

EMR 1034	Fifteen's Puzzle	VARGAS
EMR 2822	Fly To The Moon	MORTIMER
EMR 1708	Focus	VARGAS
EMR 3115	Frère Jacques	RICHARDS
EMR 1088	Gaudeamus	MORET
EMR 1053	Ghostly Hour	VOEGELIN
EMR 1309	Gladiatores	BRON
EMR 1370	Gli Elementi	BALISSAT
EMR 1701	Hauterive	KOLLY
EMR 1298	Heroes & Warriors	NEWTON
EMR 1177	Heroic Fanfare	DEBONS
EMR 1302	Horizon	HARPER
EMR 2656	Hungaria	SCHNEIDERS
EMR 1297	Im Volkston	GRIEG (Andrews)
EMR 2796	Irish Fantasy	TAILOR
EMR 2872	Jubilee Parade	TAILOR
EMR 2964	Kinderzirkus	KOETSIER (King)
EMR 3191	Kirbo (Solo)	DEBONS
EMR 3216	Kirbo (Solo)	DEBONS
EMR 3215	Kirbo (Trombone Solo)	DEBONS
EMR 1532	Konzerstück Nr. 1 (Cornet Solo)	BRANDT (Mortimer)
EMR 1534	Konzerstück Nr. 2 (Cornet Solo)	BRANDT (Mortimer)
EMR 1307	Les Compagnons du Pain	BRON
EMR 1097	Les Gursks	BALISSAT
EMR 2875	Majestic Fanfare	TAILOR
EMR 1080	Mayenzeit	POWELL
EMR 2873	Memories Of Cyprus	MAVROPOULOS
EMR 2616	Metropolitan Overture	SCHNEIDERS
EMR 1879	Montreux Wind Dances	RÜTTI
EMR 1706M	Morceau Symphonique (Euphonium Solo)	GUILMANT (Mortimer)
EMR 1706L	Morceau Symphonique (Trombone Solo)	GUILMANT (Mortimer)
EMR 2804	Nautical Airs	TAILOR
EMR 1054	Nordlicht Variationen (Solo)	VOEGELIN
EMR 2638	Nova Scotia Suite	SCHNEIDERS
EMR 2799	Opening Night	TAILOR
EMR 1259	Our Mission (Bass Trombone Solo)	VON SIEBENTHAL
EMR 2871	Overture Fanfare	TAILOR
EMR 2940	Pagan Dances (Solo)	DEBONS
EMR 3104	Pagan Dances (Solo)	DEBONS
EMR 3145	Pantomime (Accordion Solo)	MAGLIOCCO (Bellini)
EMR 1223	Partita Burlesca	DEBONS
EMR 1559	Phaeton	DEBONS
EMR 2943	Phoenix	RÜTTI
EMR 2935	Prelude & Burlesque (Cornet/ Trumpet Solo)	DEBONS
EMR 1017	Prelude & Dance (Trombone Solo)	MORTIMER
EMR 2639	Prelude, Saraband & Finale	MORTIMER
EMR 2925	Presenting The Band	TAILOR
EMR 3042	Processional Fanfare	TAILOR
EMR 1098	Ranz des Vaches (Alphorn Duet or Trio)	BALISSAT
EMR 1311	Rhapsodie Fantasque (Cornet Solo)	DEBONS
EMR 1099	Rolipops (Cornet Duet)	MICHEL
EMR 1412	Romance (Trombone Solo)	WEBER (Mortimer)
EMR 2622	Romanian Rhapsody	SCHNEIDERS
EMR 2876	Sahara (Caravan – Dance Of The Veiled Princess – The Sultan's Court)	TAILOR
EMR 1082	Saisons	BALISSAT
EMR 1890	Saltatio Diabolica (Cornet Solo)	DEBONS
EMR 2899	Saltatio Diabolica (Eb Horn Solo)	DEBONS
EMR 2931	Sandpaper Concerto (Sandpaper Solo)	TAILOR
EMR 3043	Sea Songs	MORTIMER
EMR 1887	Sensemaya	REVUELTAS
EMR 2926	Show Time	BUTTALL
EMR 1304	Solitude (Eb Horn Solo)	NUSSBAUMER
EMR 1038	Suite (Trombone Solo)	MARCELLO (Voegelien)
EMR 1468	Suite For Brass Band	DARBELLAY
EMR 3106	The Crusades	DEBS
EMR 2797	The Drunken Sailor	TAILOR
EMR 2765	The Fisherman And His Wife	BALISSAT
EMR 2838	The Highlander	TAILOR
EMR 2927	The Lone Ar-ranger !	BUTTALL
EMR 2917	The Sheek of Araby	TAILOR
EMR 1102	Tower Music	MICHEL
EMR 2593	Tribal Pursuit	THOMAS
EMR 1810	Tubanera (Eb or Bb Bass Solo)	SCHNEIDERS
EMR 2958	Zece Prajini (Cornet or Euphonium Solo)	DEBONS
EMR 3183	Zingaresca (Bb Cornet or Trumpet Solo)	DEBONS

