

Sinfonietta Concertante

Clarinet Solo

Wind Band / Concert Band / Harmonie / Blasorchester

Jan Valta

EMR 42285

| | | | |
|---|---|---|--|
| 1 | Score | 2 | 1 st F & E ^b Horn |
| 1 | Solo B ^b Clarinet | 2 | 2 nd F & E ^b Horn |
| 1 | Piccolo | 2 | 3 rd F & E ^b Horn |
| 4 | 1 st Flute | 2 | 1 st Trombone $\text{tr} + \text{b}$: |
| 4 | 2 nd Flute | 2 | 2 nd Trombone $\text{tr} + \text{b}$: |
| 2 | 3 rd Flute (<i>optional</i>) | 1 | Bass Trombone $\text{tr} + \text{b}$: |
| 1 | 1 st Oboe | 2 | Baritone $\text{tr} + \text{b}$: |
| 1 | 2 nd Oboe (<i>optional</i>) | 2 | E ^b Bass tr : |
| 1 | 1 st Bassoon | 2 | B ^b Bass tr : |
| 1 | 2 nd Bassoon (<i>optional</i>) | 1 | Tuba tr : |
| 1 | E ^b Clarinet (<i>optional</i>) | 1 | String Bass (<i>optional</i>) |
| 5 | 1 st B ^b Clarinet | 1 | Timpani |
| 4 | 2 nd B ^b Clarinet | 1 | Drum Set |
| 4 | 3 rd B ^b Clarinet | 1 | 1 st Percussion (Glockenspiel / Vibraphone) |
| 1 | B ^b Bass Clarinet | 1 | 2 nd Percussion (Triangle / Cymbals / Chimes) |
| 1 | B ^b Soprano Saxophone | | Special Parts |
| 2 | 1 st E ^b Alto Saxophone | 1 | 1 st B ^b Trombone tr : |
| 2 | 2 nd E ^b Alto Saxophone | 1 | 2 nd B ^b Trombone tr : |
| 2 | B ^b Tenor Saxophone | 1 | B ^b Bass Trombone tr : |
| 1 | E ^b Baritone Saxophone | 1 | B ^b Baritone tr : |
| 1 | E ^b Trumpet / Cornet (<i>optional</i>) | 1 | E ^b Tuba tr : |
| 2 | 1 st B ^b Trumpet / Cornet | 1 | B ^b Tuba tr : |
| 2 | 2 nd B ^b Trumpet / Cornet | | |
| 2 | 3 rd B ^b Trumpet / Cornet | | |

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Sinfonietta

| Track N° | Titel / Title (Komponist / Composer) | Time | N° EMR Blasorchester Concert Band | N° EMR Brass Band |
|-------------|---|-------|---|----------------------|
| 1 | March Of Honor (Rocha) | 3'52 | EMR 42102 | EMR 9129 |
| 2 | Sinfonietta Concertante (Valta) | 15'08 | EMR 42285 | - |
| 3 | Knightsbridge March (Coates) | 3'51 | EMR 42060 | EMR 32959 |
| 4 | Wein, Weib und Gesang (J. Strauss) | 3'12 | EMR 42184 | EMR 32972 |
| 5 | Dein ist mein ganzes Herz (Lehár) | 3'02 | EMR 42197 | EMR 32971 |
| 6 | Mit Dampf (E. Strauss) | 2'25 | EMR 42215 | EMR 32973 |
| 7 | Czech March (Dvorák) | 4'05 | EMR 42183 | EMR 32960 |
| 8 | Piccadilly (Reift) | 2'42 | EMR 12652 | EMR 32974 |
| 9 | Wolgalied (Lehár) | 4'37 | EMR 42193 | EMR 32970 |
| 10 | National Guard March (Smetana) | 4'17 | EMR 42200 | EMR 32961 |

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Milan Řeřicha & SBO Kreuzlingen gewidmet

SINFONIETTA CONCERTANTE

Deutsch: Die Komposition entstand im Sommer 2019 auf Bestellung des wunderbaren Klarinettenisten **Milan Řeřicha**, mit welchem ich eine langjährige Freundschaft pflege. Milan wünschte sich eine Komposition mit einer virtuosen Solo-Stimme, die aber auch für Orchester einige Anforderungen stellen sollte. Daher habe ich mich für die Form einer konzertanten Symphonie entschieden. Und weil es ein kürzeres Stück sein sollte, trägt das Werk den Titel "*Sinfonietta Concertante*".

Die Sinfonietta besteht aus zwei ineinanderfließenden Sätzen. Der erste längere Satz ist in Sonatensatzform gehalten. Das lebhaftes Hauptthema wird von einer nachdenklichen Kantilene, dem Seitenthema, abgelöst. Diese beiden Charaktere und ihre Abwechslungen bestimmen die Dramaturgie dieses Satzes. Am Ende steht eine kurze Kadenz, die sich auf die bisherigen musikalischen Ideen bezieht. Darauf folgt unmittelbar der Übergang zum zweiten Satz, der in einer Rondo-Form ausgebaut ist.

Die Sinfonietta Concertante hat keinen inhaltlich programmatischen Hintergrund. Trotzdem habe ich während dem Schreiben dieses Werkes begriffen, dass es für mich eine gewisse Metapher für ein menschliches Leben darstellt. Ich möchte dem Publikum diese Ansicht aber keinesfalls aufzwingen! Im Gegenteil, ich wünsche mir, dass die Zuhörenden meine Musik mit ihren eigenen Gefühlen erleben, und dabei ihre eigenen Lebenserfahrungen einfließen lassen können.

English: I composed this piece in summer 2019. It was commissioned by the wonderful clarinetist **Milan Řeřicha** with whom I have been friends for a long time. Milan asked for a piece with a virtuoso solo clarinet part but which would also be challenging for the orchestra. From the very first moment the idea of a sinfonia concertante struck me; but since this had to be a shorter piece of music, I chose the title "*Sinfonietta Concertante*".

This Sinfonietta is in two continuous movements. The first movement is longer, and is in sonata form with two themes. The main theme is lively and the second subject more thoughtful. The dramaturgy of this movement is based on the alternation of these two moods and their development. At the end a short cadenza appears, which recapitulates the previous material. Immediately after that follows the transition to the second movement which takes the form of a rondo.

The Sinfonietta contains no intentional extra-musical narrative. But whilst working on it I realized that for me it is like a metaphor for a human life. Nevertheless, I don't want to impose this meaning on the audience! On the contrary: I would be most happy if listeners fill my music with their own feelings and life experiences.

Français: Je composai cette œuvre en été 2019. Elle fut une commande de la part du merveilleux clarinetiste **Milan Řeřicha**, avec lequel je partage l'Amitié depuis fort longtemps. Milan me demanda une œuvre avec une partie solistique très virtuose, mais qui représente aussi un certain défi pour l'orchestre. Dès le début je songeai à une symphonie concertante ; mais puisque la composition devait être assez courte, je choisis le titre "*Sinfonietta Concertante*".

Cette Sinfonietta comporte deux mouvements qui s'enchaînent sans pause. Le premier est plus long et est en forme de sonate avec deux thèmes. Le thème principal est vif, tandis que le deuxième est plus contemplatif. La dramaturgie de ce mouvement est basée sur l'alternation de ces deux caractères. A la fin une courte cadence pour le soliste qui reprend les thèmes précédents est suivi d'une transition au deuxième mouvement, qui est en forme de rondo.

La Sinfonietta ne contient pas de programme narratif. Mais en la composant je me rendis compte qu'elle représentait en quelque sorte une métaphore sur la vie humaine. Je ne voudrais pas pour autant imposer ceci à l'auditeur ! Au contraire, chacun est libre de s'imaginer ce que l'on voudrait en l'écoutant, selon ses propres expériences de vie.

- Jan Valta -



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Sinfonietta Concertante

Milan Řeřicha & SBO Kreuzlingen gewidmet

Jan Valta

Allegro agitato ♩ = 120

3

4

5

6

7

Score for Sinfonietta Concertante, featuring various instruments including Solo Clarinet in Bb, Piccolo, Flutes, Oboes, Bassoons, Saxophones, Trumpets, Horns, Trombones, Baritone, Tuba, String Bass, Timpani, and Percussion.

Key performance instructions include *poco fma marcato*, *mf*, *f*, *cresc.*, *f marc.*, *poco f*, *sfp*, and *mp*.

NOTE: 3rd Flute combines the parts of Piccolo and 2nd Flute. It should be used only if these two instruments aren't present.

Additional markings include *Tri.* and *D, G, es*.

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Solo

Picc. *a* *sf* *ff* *f*

Fl. 1 *a* *sf* *ff* *poco f. cresc.*

Fl. 2 *a* *sf* *ff* *poco f. cresc.*

Fl. 3 *a* *sf* *ff* *f*

Ob. 1 *a* *sf* *ff* *poco f. cresc.*

Ob. 2 *sf* *ff* *poco f. cresc.*

Bsn. 1 *sf* *ff* *f*

Bsn. 2 *sf* *ff* *f*

Es. Cl. *a* *sf* *ff* *poco f. cresc.*

Cl. 1 *a* *sf* *ff* *mf ma marcato* *cresc.*

Cl. 2 *a* *sf* *ff* *mf ma marcato* *cresc.*

Cl. 3 *a* *sf* *ff* *poco f. cresc.*

B. Cl. *a* *sf* *ff* *f*

A. Sax. 1 *a* *sf* *ff* *poco f. cresc.*

A. Sax. 2 *a* *sf* *ff* *f*

T. Sax. *a* *sf* *ff* *f*

B. Sax. *a* *sf* *ff* *f*

Tpt./Ctt. 1 *f* *aperto*

Tpt./Ctt. 2 *f* *aperto*

Tpt./Ctt. 3 *f* *aperto*

Hn. 1 *f* *aperto*

Hn. 2 *f* *aperto*

Hn. 3 *f* *aperto*

Tbn. 1 *f* *aperto*

Tbn. 2 *f* *aperto*

B. Tbn. *f* *aperto*

Bar. *f* *aperto*

Tba. *sf* *f* *f*

Str. B. *sf* *f* *f*

Timp. *sf* *p* *f* *mp cresc.*

Glock. *mf* *Glock.* *Sus. Cym.*

Tri. *f* *Sus. Cym.*

S.D. *f* *poco f* *f* *mp*

This page of a musical score, numbered 17 through 24, features a variety of instruments. The woodwind section includes Piccolo (Picc.), Flutes 1-3 (Fl. 1-3), Oboes 1-2 (Ob. 1-2), Bassoons 1-2 (Bsn. 1-2), English Horns (En. Cl.), Clarinets 1-3 (Cl. 1-3), Bass Clarinet (B. Cl.), Saxophones (A. Sax. 1-2, T. Sax., B. Sax.), and Trumpets/Cornets 1-3 (Tpt./Cnt. 1-3). The brass section consists of Horns 1-3 (Hn. 1-3), Trumpets 1-2 (Tbn. 1-2), Baritone (B. Tbn.), Trombones (Tbn.), and Str. B. The string section includes Timpani (Timp.), Glockenspiel (Glock.), Cymbals (Cym.), and Snare Drum (S.D.). The score is marked with dynamics such as *ff*, *sf*, and *poco f*. It also includes performance instructions like *secco* and *rit.* (ritardando). The page is numbered 5 in the top right corner.

This page contains the musical score for measures 25 through 33. The instruments listed on the left are: Solo, Picc., Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Bsn. 1, Bsn. 2, Eb Cl., Cl. 1, Cl. 2, Cl. 3, B. Cl., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Tpt./Ctt. 1, Tpt./Ctt. 2, Tpt./Ctt. 3, Hn. 1, Hn. 2, Hn. 3, Tbn. 1, Tbn. 2, B. Tbn., Bar., Tba., Str. B., Timp., Glock., Cym., and S. D. The score includes various musical notations such as dynamics (e.g., sf, f, mf, mp, p, poco f), articulation (e.g., sf, espress., p, marcato), and performance instructions (e.g., solo, pizz., arco). The Soloist part is mostly rests, with some activity in measures 31 and 32. The woodwinds and strings have active parts throughout the measures.

calando

Moderato ♩ = 100

mf ma espressivo

The musical score is arranged in a standard orchestral format. The Solo part is at the top, followed by woodwinds (Piccolo, Flutes, Oboes, Bassoons, Clarinets, Bass Clarinet), saxophones (Alto, Tenor, Baritone), trumpets and trombones, and percussion (Timpani, Glockenspiel, Cymbals, Snare Drum). The score includes various dynamic markings and performance instructions. Key markings include *mf ma espressivo* at the start of measure 41, *calando* above measures 39-40, and *Moderato ♩ = 100* above measure 41. Dynamics range from *p* (piano) to *pp* (pianissimo), with *mp* (mezzo-piano), *mf* (mezzo-forte), and *sf* (sforzando) also present. Performance instructions include *p dim.*, *poco*, and *change the bow freely* for the strings.

poco accel.

Solo *mf dolce* *cresc.*

Picc. *p* *poco*

Fl. 1 *p* *poco*

Fl. 2 *p* *poco*

Fl. 3 *p* *poco*

Ob. 1 *p* *poco*

Ob. 2 *p* *poco*

Bsn. 1 *mp* *mp*

Bsn. 2 *mp*

Es. Cl. *p* *poco*

Cl. 1 *p* *poco*

Cl. 2 *p* *poco*

Cl. 3 *p* *poco*

B. Cl. *mp* *mp*

A. Sax. 1 *mp* *ppp* *p*

A. Sax. 2 *mp* *ppp* *p*

T. Sax. *mp* *ppp* *p* *poco* *p*

B. Sax. *mp* *ppp*

Tpt./Ctn. 1

Tpt./Ctn. 2

Tpt./Ctn. 3

Hn. 1 *mp* *ppp*

Hn. 2 *mp* *ppp*

Hn. 3 *mp* *ppp*

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *p*

Bar. *p*

Tba. *mp* *ppp*

Str. B. *mp* *ppp*

Timp.

Glock. *p*

Cym. *p* *Til*

S. D.

Solo

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt./Ctt. 1

Tpt./Ctt. 2

Tpt./Ctt. 3

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

B. Tbn.

Bar.

Tba.

Str. B.

Timp.

Glock.

Tri.

S.D.

ff

poco f

sf

p

mp

cresc.

dim.

pp

tutti

G. A. d

Sus. Cym.

(solo)

Moderato ♩ = 100

rall.

a tempo

Solo *mf* *mf ma espressivo*

Picc. *mp* *pp*

Fl. 1 *p* *mp* *pp*

Fl. 2 *p* *mp* *pp*

Fl. 3 *mp* *pp* Change to Fl.

Ob. 1 *mp* *pp*

Ob. 2 *mp* *pp*

Bsn. 1 *p* *pp* *poco*

Bsn. 2 *p* *pp*

Es. Cl. *mp* *pp*

Cl. 1 *p* *mp* *pp* *poco*

Cl. 2 *p* *pp* *poco*

Cl. 3 *p* *pp* *poco*

B. Cl. *p* *pp* *poco*

A. Sax. 1 *p* *pp* *poco*

A. Sax. 2 *p* *pp* *poco*

T. Sax. *p* *pp* *poco*

B. Sax. *p* *pp* *poco*

Tpt./Ctt. 1

Tpt./Ctt. 2

Tpt./Ctt. 3

Hn. 1 *p* *pp*

Hn. 2 *p* *pp*

Hn. 3 *p* *pp*

Tbn. 1 *pp* *poco* *p*

Tbn. 2 *pp* *poco*

B. Tbn. *pp* *poco*

Bar. *pp* *poco* *p* *pp*

Tba. *p* *mp* *pp*

Str. B. *p* *mp* *pizz.* *mp* *p ma poco marcato* *sim.*

Timp. *mp* *mp* *mf* *mp* *p*

Glock. *mp*

Cym.

S.D.

rall. a tempo

accel.

Solo
 Picc.
 Fl. 1
 Fl. 2
 Fl. 3
 Ob. 1
 Ob. 2
 Bsn. 1
 Bsn. 2
 Eb Cl.
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 B. Sax.
 Tpt./Cnt. 1
 Tpt./Cnt. 2
 Tpt./Cnt. 3
 Hn. 1
 Hn. 2
 Hn. 3
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Bar.
 Tba.
 Str. B.
 Timp.
 Glock.
 Tri.
 S.D.

J

93

94

95

96

97

98

99

100

Tempo I. ♩ = 120

Solo

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Es Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt./Ctt. 1

Tpt./Ctt. 2

Tpt./Ctt. 3

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

B. Tbn.

Bar.

Tba.

Str. B.

Timp.

Glock.

Tri. (Tri.)

S.D.

mf, *f*, *cresc.*, *sfz*, *ff*, *mf*, *poco f*, *mf*

This page contains a musical score for measures 101 through 109. The instruments listed on the left are: Solo, Picc., Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Bsn. 1, Bsn. 2, Eb Cl., Cl. 1, Cl. 2, Cl. 3, B.Cl., A.Sax. 1, A.Sax. 2, T.Sax., B.Sax., Tpt./Cnt. 1, Tpt./Cnt. 2, Tpt./Cnt. 3, Hn. 1, Hn. 2, Hn. 3, Tbn. 1, Tbn. 2, B.Tbn., Bar., Tba., Str. B., Timp., Glock., Tri., and S.D. The score includes various musical notations such as dynamics (e.g., *sf*, *mp*, *p cresc.*, *mf*, *f*, *p*), articulation (e.g., *mf espress.*), and performance instructions (e.g., *poco f*, *Sus.Cym.*). The Solo part features a melodic line with some trills and slurs. The woodwinds and strings provide harmonic support, with some instruments like the Bsn. and Cl. parts showing a crescendo. The percussion section includes timpani rolls and cymbal effects.

110

K

111

112

113

114

115

116

117

118

Solo *ff* *f* *cresc.*

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Bsn. 1 *f* *mf*

Bsn. 2 *f* *mf*

E♭ Cl.

Cl. 1 *f* *mf* *cresc.*

Cl. 2 *f* *mf* *cresc.*

Cl. 3 *f* *mf* *cresc.*

B. Cl. *f* *mf*

A. Sax. 1 *f* *mf* *cresc.*

A. Sax. 2 *f* *mf* *cresc.*

T. Sax. *f* *mf* *cresc.*

B. Sax. *mf* *f*

Tpt./Ctt. 1 *f* *aperto*

Tpt./Ctt. 2 *f* *aperto*

Tpt./Ctt. 3 *f* *aperto*

Hn. 1 *f* *aperto* *mf*

Hn. 2 *f* *aperto* *mf*

Hn. 3 *f* *aperto* *mf*

Tbn. 1 *f* *mf cresc.*

Tbn. 2 *f* *mf cresc.*

B. Tbn. *mp* *f* *mf cresc.*

Bar. *f* *mf cresc.*

Tba. *f* *mf cresc.*

Str. B. *f* *mf cresc.*

Timp. *p* *f*

Glock. *mf*

Cym. *poco f*

S. D. *mp* *f* *poco f*

127

128

129

130

131

132

M

133

134

The musical score is arranged in a standard orchestral format. The Soloist part is at the top, followed by Piccolo. The woodwinds include Flutes (Fl. 1-3), Oboes (Ob. 1-2), Bassoons (Bsn. 1-2), Clarinets (Cl. 1-3), Bass Clarinet (B.Cl.), Saxophones (A.Sax. 1-2, T.Sax., B.Sax.), Trumpets (Tpt./Cnt. 1-3), Horns (Hn. 1-3), Trombones (Tbn. 1-2, B.Tbn.), Baritone (Bar.), and Tuba (Tba.). The strings include String Bass (Str.B.), Timpani (Timp.), Glockenspiel (Glock.), Cymbals (Cym.), and Snare Drum (S.D.).

Key performance markings include dynamics such as *sf*, *p*, *mf*, *f*, *ff*, *pp*, *ppoco*, and *mp*. Crescendo markings (*p cresc.*) are used extensively across the woodwind and string sections. A section marked 'M' begins at measure 133. Specific performance instructions like 'G-B' and 'Sus. Cym.' are also present.

Solo

Picc. *mp leggiero* *mf* *f*

Fl. 1 *mf leggiero* *p* *mf*

Fl. 2 *mp leggiero* *mf*

Fl. 3 *mp leggiero* *mf* *f*

Ob. 1 *solo* *mf*

Ob. 2

Bsn. 1 *solo* *poco f* *mf* *tutti*

Bsn. 2 *p* *p* *mp* *p*

Es. Cl. *mp leggiero* *mf* *p* *p* *f*

Cl. 1 *mp leggiero* *mf* *p* *p* *p*

Cl. 2 *mf leggiero* *p* *p* *p*

Cl. 3 *p* *p* *p*

B. Cl. *p* *p* *mp* *p*

A. Sax. 1 *p*

A. Sax. 2 *p*

T. Sax. *p*

B. Sax. *p*

Tpt./Ctt. 1 *poco* *p* (mute on)

Tpt./Ctt. 2 *poco* *p* (mute on)

Tpt./Ctt. 3 *poco* *p* (mute on)

Hn. 1 *mp* *p* *tutti* *mp* *p*

Hn. 2 *mp* *p* *mp* *p*

Hn. 3 *mp* *p* *mp* *p*

Tbn. 1 *mp* *mf*

Tbn. 2 *mp* *mf*

B. Tbn. *mp* *p*

Bar. *mp* *mf* *p* *p*

Tba. *mp* *p* *p* *mp* *p*

Str. B. *pizz.* *mp* *mf* *mp* *p* *arco* *mp* *p* *pizz.*

Timp. *mf* *p* *p* *mp* *p* (d3 - c)

Glock. *mp*

Cym.

S. D.

rall. a tempo

Solo *poco f* *sim.* *mf giocoso*

Picc. *mp* *p*

Fl. 1 *mp* *p* *ten.*

Fl. 2 *mp* *p* *ten.*

Fl. 3 *mp* *p* *ten.*

Ob. 1 *tutti* *mp* *p* *ten.*

Ob. 2 *mp* *p* *ten.*

Bsn. 1 *p* *mp* *p* *ten.*

Bsn. 2 *p* *mp* *p* *ten.*

Es Cl. *mp* *p* *ten.*

Cl. 1 *p* *mp* *p* *ten.*

Cl. 2 *p* *mp* *p* *ten.*

Cl. 3 *p* *mp* *p* *ten.*

B. Cl. *p* *mp* *p* *ten.*

A. Sax. 1 *p* *mp* *p*

A. Sax. 2 *p* *mp* *p*

T. Sax. *p* *mp* *p*

B. Sax. *p* *mp* *p*

Tpt./Cnt. 1 *con sord.* *mp* *p*

Tpt./Cnt. 2 *con sord.* *mp* *p*

Tpt./Cnt. 3 *con sord.* *mp* *p*

Hn. 1 *p* *ten.* *(p)* *p*

Hn. 2 *p* *ten.* *(p)* *p*

Hn. 3 *p* *ten.* *(p)* *p*

Tbn. 1 *mp* *p* *ten.* *mp*

Tbn. 2 *mp* *p* *ten.* *mp*

B. Tbn. *mp* *p* *ten.* *mp*

Bar. *p* *ten.* *mp*

Tba. *p* *ten.* *mp*

Str. B. *arco* *p* *pizz.* *mp* *p* *pizz.* *p sempre*

Timp. *F. Gt. c* *mp*

Glock. *Vibra. (tubes off)* *mf*

Cym. *Tri.* *mp* *mp* *p (mute)* *mp*

S.D.

Solo

Picc. *mf*

Fl.1 *mf*

Fl.2 *mf*

Fl.3 *mf*

Ob.1 *mf*

Ob.2 *mp*

Bsn.1 *mf*

Bsn.2 *mp*

E♭ Cl. *(mf)*

Cl.1

Cl.2

Cl.3

B.Cl.

A.Sax.1

A.Sax.2

T.Sax.

B.Sax.

Tpt./Ctt.1 *mf*

Tpt./Ctt.2 *mf*

Tpt./Ctt.3 *mf*

Hn.1 *mp*

Hn.2 *mp*

Hn.3 *mp*

Tbn.1 *mf*

Tbn.2 *mf*

B.Tbn.

Bar.

Tba.

Str.B.

Timp. *E, G, B*

Vib.

Tri.

S.D.

mf, *mp*, *p*, *p cresc.*, *mf*, *sfz*, *mp cresc.*, *mf cresc.*, *p*, *arco*, *mp*, *poco f*, *mp ma marcato*, *p cresc.*

180



181

182

183

184

185

186

187

Solo *ff*

Picc. *f* *f secco* *sfzp*

Fl. 1 *f* *f secco* *mf*

Fl. 2 *f* *f secco* *sfzp*

Fl. 3 *f* *f secco* *sfzp*

Ob. 1 *f* *f secco* *mf*

Ob. 2 *f* *f secco* *mf*

Bsn. 1 *f* *f secco* *sfzf*

Bsn. 2 *f* *f secco* *sfzf*

Es. Cl. *f* *f secco* *mf*

Cl. 1 *f* *f secco* *mf*

Cl. 2 *f* *f secco* *sfzp* *mf*

Cl. 3 *f* *f secco* *sfzp*

B. Cl. *f* *f secco* *sfzf*

A. Sax. 1 *f* *f secco* *mf*

A. Sax. 2 *f* *f secco* *mp*

T. Sax. *f* *f secco* *mf*

B. Sax. *f* *f secco* *sfzf*

Tpt./Ctt. 1 *f* *f secco* *f sfz* *mf*

Tpt./Ctt. 2 *f* *f secco* *f sfz* *mf*

Tpt./Ctt. 3 *f* *f secco* *f sfz*

Hn. 1 *f* *f secco* *sfzf* *f secco sfz*

Hn. 2 *f* *f secco* *sfzf* *f secco sfz*

Hn. 3 *f* *f secco* *sfzf* *f secco sfz*

Tbn. 1 *f* *f secco* *sfzf*

Tbn. 2 *f* *f secco* *sfzf*

B. Tbn. *f* *f secco* *sfzf*

Bar. *f* *f secco* *sfzf*

Tba. *f* *f secco* *sfzf*

Str. B. *f* *f secco* *sfzf*

Timp. *f* *f secco* *sfz* *f* *sfz*

Vib. *f* *mf*

Tri. *Sus. Cym.* *poco f* *Cl. Cym.* *poco f*

S. D. *f* *sfz* *poco f*

Solo

Picc.

Fl.1

Fl.2

Fl.3

Ob.1

Ob.2

Bsn.1

Bsn.2

Es.Cl.

Cl.1

Cl.2

Cl.3

B.Cl.

A.Sax.1

A.Sax.2

T.Sax.

B.Sax.

Tpt./Ctt.1

Tpt./Ctt.2

Tpt./Ctt.3

Hn.1

Hn.2

Hn.3

Tbn.1

Tbn.2

B.Tbn.

Bar.

Tba.

Str.B.

Timp.

Vib.

Cym.

S.D.

ff

f secco

f

f espress.

sfz

sf

fmp

mf

poco f

mp

197

198

199

200

201

202

Solo *mf* *cresc. molto*

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Fl. 3 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Bsn. 1 *p* *cresc.*

Bsn. 2 *p* *cresc.*

E♭ Cl. *mf*

Cl. 1 *mf*

Cl. 2 *p* *mf*

Cl. 3 *p* *mf*

B. Cl. *p* *mp*

A. Sax. 1 *p* *mf*

A. Sax. 2 *p* *mf*

T. Sax. *p* *mf*

B. Sax. *p* *mp*

Tpt./Ctt. 1 *p* *mf* *sfz* *f secco*

Tpt./Ctt. 2 *p* *mf* *sfz* *f secco*

Tpt./Ctt. 3 *p* *mf* *sfz* *f secco*

Hn. 1 *mf* *mp cresc.*

Hn. 2 *mf* *mp cresc.*

Hn. 3 *mf* *mp cresc.*

Tbn. 1 *p* *cresc.* *mf*

Tbn. 2 *p* *cresc.* *mf*

B. Tbn. *p* *cresc.*

Bar. *p* *cresc.* *mf*

Tba. *p* *cresc.*

Str. B. *p* *cresc.*

Timp. *mp* *cresc.* *mf* *sfz* *f*

Vib. *p* *mf* *Glock.*

Cym. *Sus. Cym.*

S. D.

P

203

204

205

206

207

208

209

210

Solo *ff*

Picc. *f* *mf*

Fl. 1 *f* *sfmp* *mf espress.*

Fl. 2 *mf* *cresc.*

Fl. 3 *f* *mf*

Ob. 1 *mf* *mf espress.* *cresc.*

Ob. 2 *mf* *mf*

Bsn. 1 *sfmf* *p* *cresc.*

Bsn. 2 *sfmf* *p* *cresc.*

Es. Cl. *f* *sfmp* *mf espress.* *cresc.*

Cl. 1 *f* *mf* *p* *cresc.*

Cl. 2 *f* *mf* *p* *cresc.*

Cl. 3 *sfmp* *p* *cresc.*

B. Cl. *sfmf* *p* *cresc.*

A. Sax. 1 *f* *espress.* *p* *cresc.*

A. Sax. 2 *f* *p* *cresc.*

T. Sax. *f* *p* *cresc.*

B. Sax. *sfmf* *p* *cresc.*

Tpt./Ctt. 1 *sfp* *f*

Tpt./Ctt. 2 *f secco* *sfp* *f*

Tpt./Ctt. 3 *f secco* *sfp* *f*

Hn. 1 *f* *espress.* *(p)* *mp* *cresc.* *mf*

Hn. 2 *sfmf* *(p)*

Hn. 3 *sfmf* *(p)*

Tbn. 1 *sfmf* *(p)*

Tbn. 2 *sfmf* *(p)*

B. Tbn. *sfmf* *(p)*

Bar. *f* *espress.* *(p)*

Tba. *sfmf* *(p)* *mf*

Str. B. *sfmf* *(p)* *mf*

Timp. *D. G. 3* *mf*

Glock. *f* *mf* *mf*

Cym. *poco f*

S.D. *poco f* *p*

Solo *ff* *sim.* *mf* *f* *ff*
 Picc. *f* *ff*
 Fl. 1 *f* *mf* *ff*
 Fl. 2 *f* *mf* *ff*
 Fl. 3 *f* *mf* *ff*
 Ob. 1 *f* *mf* *ff*
 Ob. 2 *f* *mf* *ff*
 Bsn. 1 *f* *mp cresc.* *f* *ff*
 Bsn. 2 *f* *mp cresc.* *f* *ff*
 Eb Cl. *f* *p cresc.* *ff* *ff*
 Cl. 1 *f* *p cresc.* *ff* *ff*
 Cl. 2 *f* *p cresc.* *ff* *ff*
 Cl. 3 *f* *Ossia: p cresc.* *ff* *ff*
 B.Cl. *f* *mp cresc.* *f* *ff*
 A.Sax. 1 *f* *mp* *ff* *ff*
 A.Sax. 2 *f* *mp* *ff* *ff*
 T.Sax. *f* *mp* *ff* *ff*
 B.Sax. *f* *mp* *f* *ff*
 Tpt./Ctn. 1 *f* *mp* *ff* *ff*
 Tpt./Ctn. 2 *f* *mp* *ff* *ff*
 Tpt./Ctn. 3 *f* *mp* *ff* *ff*
 Hn. 1 *fmp* *f* *mp* *ff* *ff*
 Hn. 2 *fmp* *f* *mp* *ff* *ff*
 Hn. 3 *fmp* *f* *mp* *ff* *ff*
 Tbn. 1 *f* *mp cresc.* *ff* *ff*
 Tbn. 2 *f* *mp cresc.* *ff* *ff*
 B.Tbn. *f* *mp cresc.* *f* *ff*
 Bar. *f* *mp cresc.* *ff* *ff*
 Tbn. *f* *mp cresc.* *f*
 Str.B. *f* *mp cresc.* *f*
 Timp. *f* *mp* *f*
 Glock. *f* *mp* *f*
 Cym. *f* (mute)
 Dr. *f* *mp* *ff* *mf cresc.* *HH half-open*

WIND BAND – HARMONIE – BLASORCHESTER**ENGLISH HORN & WIND BAND**

EMR 10758 El Condor Pasa Arr.: NAULAIS

BASSOON & WIND BAND

EMR 10973 Aria BACH (Naulais)
 EMR 10768 Arioso BACH (Naulais)
 EMR 11053 Ave Maria BACH / GOUNOD (Richards)
 EMR 11065 Ave Maria SCHUBERT (Oliver)
 EMR 11520 Ave Maria ROCHA
 EMR 11521 Ave Maria PIAZZOLA (Mortimer)
 EMR 11576 Ave Maria CACCINI (Oliver)
 EMR 11039 Ave Maria GOUNOD (Naulais)
 EMR 10094 Ave Maria païen (Notre Dame de Paris) PLAMONDON / COCCIANTE (Richards)
 EMR 11522 Badinerie BACH (Naulais)
 EMR 11110 Balada POROMBESCU (Sedlak)
 EMR 10536 Bassoonissimo RICHARDS
 EMR 10307 Chorus Of Hebrew Slaves VERDI (Oliver)
 EMR 10770 Concerto Piccolo TAILOR
 EMR 10368 Concerto Pour Une Voix SAINT-PREUX (Naulais)
 EMR 11537 Conradiana MORRICONE (Mortimer)
 EMR 1261 Csardas (Version in C minor) MONTI (Reift)
 EMR 10147 Csardas (Version in D minor) MONTI (Reift)
 EMR 1713 Gramercy Park TAILOR
 EMR 11040 Greensleeves Arr.: NAULAIS
 EMR 11702 Jerusalem Arr.: MORTIMER
 EMR 10456 Jeux Interdits Arr.: NAULAIS
 EMR 1958 Keep On Smiling TAILOR
 EMR 11531S La Califfa MORRICONE (Mortimer)
 EMR 1726 La Maladie d'Amour REVAUX (Tailor)
 EMR 10635 Meditation From Thaïs MASSENET (Mortimer)
 EMR 10446 Morning Has Broken RICHARDS
 EMR 1801 Morning Has Broken TRADITIONAL (Schneiders)
 EMR 1153 My Way FRANCOIS (Schneiders)
 EMR 11066 Nessun Dorma PUCCINI (Mortimer)
 EMR 11710 Onward, Christian Soldiers Arr.: MORTIMER
 EMR 11113 Panis Angelicus FRANCK (Naulais)
 EMR 1741 Petite Fleur BECHET (Schneiders)
 EMR 1803 Porgy And Bess (Summertime) GERSHWIN (Schneiders)
 EMR 1901 Romantic Blue ARMITAGE
 EMR 1805 Silberfäden DANKS (Schneiders)
 EMR 1739 Soleado DAMMICCO (Schneiders)
 EMR 11405 Solitaire SEDAKA (Parson)
 EMR 10634 Sonata in D (Duet) FRANCESCHINI (Andrews)
 EMR 1265 The Flight Of The Bumble Bee RIMSKY-KORSAKOV (Reift)
 EMR 11714 The Lord's Shepherd Arr.: MACDUFF
 EMR 10113 The Minute Waltz CHOPIN (Sip)
 EMR 11706 The Old Rugged Cross Arr.: MORTIMER
 EMR 11553 The Pearl-Fishers BIZET (Mortimer)
 EMR 11094 Tico-Tico ABREU (Bellini)
 EMR 10199 Tutti Frutti BUTTALL
 EMR 10690 What A Wonderful World THIELE / WEISS (Saurer)
 EMR 1899 Wild And Blue ARMITAGE
 EMR 10313 Winter Days MORTIMER

CLARINET & WIND BAND

EMR 11382 12th Street Rag (Solo or Duet) BOWMAN (Barclay)
 EMR 1286 Amazing Grace TRADITIONAL (Mortimer)
 EMR 10973 Aria BACH (Naulais)
 EMR 10768 Arioso BACH (Naulais)
 EMR 11021 Arioso BACH (Naulais)
 EMR 11053 Ave Maria BACH / GOUNOD (Richards)
 EMR 11065 Ave Maria SCHUBERT (Oliver)
 EMR 11520 Ave Maria ROCHA
 EMR 11521 Ave Maria PIAZZOLA (Mortimer)
 EMR 11545 Ave Maria NAULAIS
 EMR 11576 Ave Maria CACCINI (Oliver)
 EMR 11039 Ave Maria GOUNOD (Naulais)
 EMR 11114 Ave Maria SCHUBERT (Naulais)
 EMR 11199 Ave Maria (Trio) GOUNOD (Naulais)
 EMR 10094 Ave Maria païen (Notre Dame de Paris) PLAMONDON / COCCIANTE (Richards)
 EMR 10636 Badinerie BACH (Naulais)
 EMR 11522 Badinerie BACH (Naulais)
 EMR 11110 Balada POROMBESCU (Sedlak)
 EMR 1551 Ballad For Clarinet THOMAS
 EMR 11000 Bayside NAULAIS
 EMR 1804 Benny Hill (Yackety Sax) RICH / RANDOLPH (Schneiders)
 EMR 10670 Blue Clarinet NAULAIS
 EMR 11001 Blue Day NAULAIS
 EMR 11149 Caprice N°. 24 PAGANINI (Mortimer)
 EMR 11150 Caprice N°. 24 PAGANINI (Mortimer)
 EMR 10980 Carmen Fantasy MORTIMER
 EMR 10307 Chorus Of Hebrew Slaves VERDI (Oliver)

Clarinet & Wind Band (Fortsetzung - Continued - Suite)

EMR 10990 Clarinet Carnival MORTIMER
 EMR 10504 Clarinet Jam (Clarinet Section) SAURER
 EMR 10934 Clarinetonic NAULAIS
 EMR 10505 Clarinetissimo MORTIMER
 EMR 10668 Concertino GRGIN (Mortimer)
 EMR 11129 Concerto BELLINI (Andrews)
 EMR 10689 Concerto For Clarinet SHAW (Parson)
 EMR 10771 Concerto Piccolo TAILOR
 EMR 10368 Concerto Pour Une Voix SAINT-PREUX (Naulais)
 EMR 11537 Conradiana MORRICONE (Mortimer)
 EMR 11371 Csardas (Duet) MONTI (Reift)
 EMR 1261 Csardas (Version C minor) MONTI (Reift)
 EMR 10147 Csardas (Version D minor) MONTI (Reift)
 EMR 1546 Don't Cry For Me Argentina WEBBER (Tailor)
 EMR 1169 Einsamer Hirte LAST (Mortimer)
 EMR 10758 El Condor Pasa (Bb or Eb Clarinet Solo) Arr.: NAULAIS
 EMR 11082 Elisa Arr.: NAULAIS
 EMR 10443 Elite Syncopations JOPLIN (King)
 EMR 1543 Feelings MORRIS (Tailor)
 EMR 11305 Flamme And Co NAULAIS
 EMR 10671 Flight Of The Bumble-Bee RIMSKY-KORSAKOV (Andrews)
 EMR 11011 For You NAULAIS
 EMR 1530 Gloryland RICHARDS
 EMR 1713 Gramercy Park TAILOR
 EMR 11040 Greensleeves Arr.: NAULAIS
 EMR 1898 Holiday Swing ARMITAGE
 EMR 1694S I Will Always Love You PARTON (Mortimer)
 EMR 11269 Intermedio (from El Baile de Luis Alonso) GIMENEZ
 EMR 10386 Introduction, Theme and Variations ROSSINI (Oliver)
 EMR 10998 It's Just Like A Dream NAULAIS
 EMR 11008 It's Time NAULAIS
 EMR 10963 Japanese Folksongs Arr.: RICHARDS
 EMR 11702 Jerusalem Arr.: MORTIMER
 EMR 10456 Jeux Interdits Arr.: NAULAIS
 EMR 10999 Julito Mio NAULAIS
 EMR 11108 Julito Mio (Duet) NAULAIS
 EMR 11105 Julito Mio (Trio) NAULAIS
 EMR 11009 Just One NAULAIS
 EMR 1958 Keep On Smiling TAILOR
 EMR 11010 Key West NAULAIS
 EMR 1484 Klarifari (Trio) SCHNEIDERS
 EMR 10683 Klezmer Fantasy SAURER
 EMR 11531S La Califfa MORRICONE (Mortimer)
 EMR 10755 La Cucaracha (Trio) Arr.: NAULAIS
 EMR 1726 La Maladie d'Amour REVAUX (Tailor)
 EMR 10417 Latin Lovers (Duet) SUBA
 EMR 1195 Les Feuilles Mortes PREVERT / KOSMA (Mortimer)
 EMR 10040 Londonderry Air TRADITIONAL (Tailor)
 EMR 10635 Meditation From Thaïs MASSENET (Mortimer)
 EMR 10444 Mexican Hat Dance (Trio) SUBA
 EMR 10529 Morceau de Salon KALLIWODA (Oliver)
 EMR 11012 Morning NAULAIS
 EMR 10446 Morning Has Broken RICHARDS
 EMR 1801 Morning Has Broken TRADITIONAL (Schneiders)
 EMR 10910 Moto Perpetuo PAGANINI (Andrews)
 EMR 1153 My Way FRANCOIS (Schneiders)
 EMR 11066 Nessun Dorma PUCCINI (Mortimer)
 EMR 11710 Onward, Christian Soldiers Arr.: MORTIMER
 EMR 11113 Panis Angelicus FRANCK (Naulais)
 EMR 1741 Petite Fleur BECHET (Schneiders)
 EMR 10765 Pink Panther MANCINI (Saurer)
 EMR 11052 Polovetzian Dance BORODINE (Naulais)
 EMR 1803 Porgy And Bess (Summertime) GERSHWIN (Schneiders)
 EMR 1554 Qu'est-ce qu'on attend HORNEZ / MISRAKI (Mortimer)
 EMR 10273 Rhapsody in Blue GERSHWIN (Dokshitzer)
 EMR 1411 Romance WEBER (Mortimer)
 EMR 1901 Romantic Blue ARMITAGE
 EMR 10807 Saltatio Diabolica DEBONS (Richards)
 EMR 1805 Silberfäden DANKS (Schneiders)
 EMR 1739 Soleado DAMMICCO (Schneiders)
 EMR 10937 Solfeggietto BACH C.p.e. (Mortimer)
 EMR 11405 Solitaire SEDAKA (Parson)
 EMR 10634 Sonata in D (Duet) FRANCESCHINI (Andrews)
 EMR 11597 South American Suite PARSON
 EMR 11471 Stranger On The Shore BILK (Parson)
 EMR 1519 Strangers In The Night KAEMPFFER (Tailor)
 EMR 10465 Swing Low TRADITIONAL (Oliver)
 EMR 11286 Swingair Bumble Bee RIMSKY-KORSAKOV (Thomas)
 EMR 1900 Take-Off ARMITAGE
 EMR 1263 The Flight Of The Bumble Bee RIMSKY-KORSAKOV (Reift)
 EMR 1863 The Happy Whistler ARMITAGE
 EMR 11234 The Lark Arr.: KING
 EMR 11714 The Lord's Shepherd Arr.: MACDUFF
 EMR 10113 The Minute Waltz CHOPIN (Sip)
 EMR 11706 The Old Rugged Cross Arr.: MORTIMER
 EMR 11553 The Pearl-Fishers BIZET (Mortimer)