

*Pièce commandée en 2014 pour la 25ème Fête Cantonale
des Musiques Valaisannes à Martigny. Catégorie Brass Band 2*

The Son Of The Sun

Brass Band

Bertrand Moren

EMR 9329

- | | | | |
|---|---------------------------------------|---|--|
| 1 | Full Score | 2 | 1 st B \flat Trombone $\text{tr} + \text{b}$: |
| 1 | E \flat Cornet | 2 | 2 nd B \flat Trombone $\text{tr} + \text{b}$: |
| 3 | 1 st Solo B \flat Cornet | 1 | Bass Trombone $\text{tr} + \text{b}$: |
| 3 | 2 nd Solo B \flat Cornet | 2 | 1 st Euphonium |
| 1 | Repiano Cornet | 1 | 2 nd Euphonium |
| 3 | 2 nd B \flat Cornet | 3 | E \flat Bass |
| 3 | 3 rd B \flat Cornet | 3 | B \flat Bass |
| 1 | B \flat Flugelhorn | 1 | Timpani (4) |
| 2 | Solo E \flat Horn | 1 | 1 st Percussion (Cl. Cymb. / Susp. Cymb. / Drums / 3 Toms-Toms / Tambourine) |
| 2 | 1 st E \flat Horn | 1 | 2 nd Percussion (Bass Drum / Xylophone / Triangle / Castanets / Tam-Tam (or Gong) / Susp. Cymb) |
| 2 | 2 nd E \flat Horn | | |
| 2 | 1 st B \flat Baritone | | |
| 2 | 2 nd B \flat Baritone | | |

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DISCOGRAPHY



Bolero

Track N°	Titel / Title (Komponist / Composer)	Time	N° EMR Blasorchester Concert Band	N° EMR Brass Band
1	Bolero (Ravel)	7'25	EMR 12077	EMR 9754
2-4	L'Arlésienne (Bizet)	9'39	EMR 12080	EMR 9755
5	Concerto (Bellini)	6'56	EMR 16046	-
6	The Son Of The Sun (Moren)	11'04	EMR 12110	EMR 9329
7	Meditation from Thaïs (Massenet)	4'40	EMR 10635	EMR 3764
8	Old Castle (Mussorgsky)	4'30	EMR 12134	EMR 9756
9	The Perfect Fool (Holst)	10'29	EMR 11818	EMR 9757

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L'empire Inca fut, entre le XV^{ème} et le XVI^{ème} siècle, le plus vaste de l'Amérique précolombienne. Durant une centaine d'années, ce ne furent pas moins de quatorze millions d'habitants qui peuplèrent son territoire.

Cette civilisation, très avancée et organisée, n'offrait néanmoins qu'une unité de façade, et les dissensions entre les différentes tribus qui le composaient étaient nombreuses. Ainsi, lorsque le conquistador espagnol Francisco Pizarro pénètre sur le territoire inca en 1532, il parvient à conquérir le vaste territoire de l'empire, à capturer et à exécuter l'empereur Atahualpa sans rencontrer une grande résistance.

Celui-ci peut donc être considéré comme le dernier empereur légitime des incas. Son autorité, sa bravoure et son intelligence étaient reconnus de tout son peuple, qui le considérait comme le « Fils du Soleil ». C'est sa vie fascinante que j'ai tenté de mettre en musique.

1. Noblesse et grandeur

Fils d'une princesse de l'ancien Royaume de Quito (Nord) et de l'Empereur Huayna Capac, Atahualpa naît vers 1500. C'est donc un jeune homme habitué aux fastes majestueux de la cour.

2. Guerre de succession et victoire

Lorsque son père décède, la succession au trône reste incertaine. Dans l'incertitude, son demi-frère Huascar, dont la mère est une princesse de Cuzco (Sud), est couronné. La noblesse de Quito, étant hostile à cette décision, décide de couronner Atahualpa comme Empereur du nord. Après deux ans de coexistence pacifique entre les deux souverains, les hostilités s'ouvrent. La guerre civile dure des mois, mais finalement les armées de Huascar sont presque défaites. Atahualpa semble pouvoir devenir le 13^e empereur inca.

3. Rencontre avec Pizarro et capture

Il est en route pour Cuzco lorsqu'il reçoit la nouvelle du débarquement des espagnols dans la baie de Tumbes. Après quelques pourparlers, Atahualpa est invité par le conquistador Francisco Pizarro dans le village de Cajamarca, au nord de l'actuel Pérou, pour une entrevue. C'était en fait un piège, et il est fait prisonnier.

4. Exécution

Il offre aux espagnols pour sa libération une fabuleuse rançon en or et en argent. Ceux-ci acceptent, mais ils prennent alors conscience de sa puissance et de son influence sur son peuple. Par prudence, ils préfèrent l'exécuter discrètement, et mettent à sa place sur le trône un empereur fantoche, Manco Inca.

5. Mémoire et héritage

Aux yeux de nombreux habitants des pays andins, le prince Atahualpa reste une figure historique très estimée en raison de l'aspect tragique de sa capture par les Espagnols. Cette partie finale s'ouvre par une cadence d'alto en *declamato*, ce qui pourrait à mes yeux représenter le dernier message d'Atahualpa à son peuple qui pourrait être : « Restez fiers et debout ». Elle reprend ensuite les principaux thèmes de la pièce, mais d'une manière plus positive et optimiste, à la manière du peuple inca qui a su, malgré toutes les souffrances endurées, garder son sourire et son optimisme

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Vom 15. bis zum 16. Jahrhundert war das Inkareich das größte im präkolumbischen Amerika. Während etwa hundert Jahren lebten nicht weniger als 14 Millionen Menschen in seinem Bereich.

Diese sehr fortgeschrittene und gut organisierte Zivilisation war jedoch nicht so einig, wie man denken könnte, und es gab viel Streit zwischen den verschiedenen Stämmen. Deshalb konnte der spanische *Conquistador* Pizarro, der 1532 in das Inkareich eindrang, ohne großen Widerstand dieses riesige Gebiet erobern und den Kaiser Atahualpa hinrichten.

Dieser kann als der letzte legitime Kaiser der Inkas gelten. Seine Autorität, seine Tapferkeit und seine Intelligenz wurden vom ganzen Volk anerkannt, das ihn den "Sohn der Sonne" nannte. Ich habe versucht, sein faszinierendes Leben in Musik darzustellen.

1. Adel und Pracht

Atahualpa wurde 1500 als Sohn einer Prinzessin aus der Gegend des heutigen Quito (im Norden) und des Kaisers Huayna Capac geboren. Er war also ein junger Mann, der den majestätischen Pomp des Hofes gewöhnt war.

2. Erbfolgekrieg und Sieg

Als sein Vater starb, war die Thronfolge unklar. Zuerst wurde sein Halbbruder Huascar gekrönt, dessen Mutter eine Prinzessin aus Cuzco (im Süden) war. Die Adligen von Quito waren damit nicht einverstanden und krönten Atahualpa zum Kaiser des Nordens. Nach zwei Jahren des friedlichen Zusammenlebens brach ein Bürgerkrieg aus. Der Kampf dauerte viele Monate, aber am Schluss wurde die Armee Huascars besiegt. Atahualpa konnte jetzt der 13. Kaiser der Incas werden.

3. Begegnung mit Pizarro und Gefangennahme

Er war unterwegs nach Cuzco, als er die Nachricht von der Landung der Spanier in der Bucht von Tumbes erhielt. Pizarro lud Atahualpa zu einer Besprechung in das Dorf Cajamarca im Norden des Landes ein. Doch dies war eine Falle, um Atahualpa gefangen zu nehmen.

4. Hinrichtung

Er bot den Spaniern ein fabelhaftes Lösegeld von Gold und Silber an. Sie nahmen es an, doch dann wurde ihnen bewusst, wie mächtig und einflussreich er bei den Einheimischen war. Sie entschieden, ihn heimlich hinzurichten, und ernannten einen Marionettenkaiser, Manco Inca.

5. Nachlass

Wegen seiner tragischen Schicksals und seiner Ermordung durch die Spanier bleibt Atahualpa bei vielen Andenbewohnern eine hoch angesehene historische Figur. Dieser Schlusssatz fängt mit einer Kadenz *declamato* des Solohorns an, die die letzte Botschaft des Kaisers an sein Volk darstellen könnte: "Bleibt stolz und fest". Danach kehren die Hauptthemen des Stückes zurück, aber auf eine positivere und optimistischere Art, genau wie das Inka Volk trotz seiner großen Leiden sein Lächeln und seine Hoffnung bewahren konnte.

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From the 15th to the 16th century, the Inca Empire was the largest in Pre-Columbian America. For a hundred years or so, not less than 14 million people lived in its territory.

This very advanced and well-organised civilisation was however not as united as it appeared, and there were numerous disagreements between the various tribes which belonged to it. This helped the Spanish conquistador Francisco Pizarro, who penetrated Inca territory in 1532, to conquer the empire's vast territory and execute the emperor Atahualpa without meeting much resistance.

The latter can thus be considered the last legitimate Inca emperor. His authority, his bravery and his intelligence were recognised by his whole people, who called him "the Son of the Sun". I have tried to depict his fascinating life in music.

1. Nobility and grandeur

The son of a princess of the ancient Kingdom of Quito (in the north) and the emperor Huayna Capac, Atahualpa was born around 1500. He was thus a young man used to the majestic pomp of the court.

2. War of succession and victory

When his father died, the succession to the throne was not clear. At first his half-brother Huascar, whose mother was a princess of Cuzco (in the south), was crowned. The nobles of Quito were unhappy with this decision and crowned Atahualpa as Emperor of the north. After two years of peaceful co-existence, civil war broke out. This lasted many months, but finally Huascar's armies were defeated. Atahualpa seemed set to become the 13th Inca emperor.

3. Meeting with Pizarro and capture

He was on the way to Cuzco when he received news of the Spanish landing in the bay of Tumbes. Pizarro invited Atahualpa for talks in the village of Cajamarca, in the north of what is now Peru. It was in fact a trap, and he was taken prisoner.

4. Execution

He offered the Spaniards a fabulous ransom in gold and silver in return for his freedom. They accepted, but then they realised how powerful and influential he was amongst the natives. They decided to play safe by executing him in secret, and put in place a puppet emperor, Manco Inca.

5. Heritage

Atahualpa remains a highly respected historical figure in the eyes of many inhabitants of the Andes, because of the tragic aspect of his capture by the Spanish. This final movement opens with a solo horn cadenza marked *declamato*, which could represent the emperor's last message to his people: "Stay proud and stand fast". Then the principal themes of the piece return, but in a more positive and optimistic guise, just as the Inca people managed to keep their smile and their hope despite all the suffering they endured.

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Pièce commandée en 2014 pour la 25ème Fête Cantonale des Musiques Valaisannes à Martigny. Catégorie Brass Band 2

Bertrand Moren

1 2 3 4 5 6 7
1. Nobility and Greatness - Molto maestoso e tenuto ♩ = 80

Score for Brass Band 2, including parts for Eb Cornet, Solo Bb Cornet I and II, Repiano Bb Cornet, 2nd and 3rd Bb Cornet, Bb Flugel Horn, Solo Eb Horn, 1st and 2nd Eb Horn, 1st and 2nd Bb Baritone, 1st and 2nd Bb Trombone, Bass Trombone, Bb Euphonium I and II, Eb Bass, Bb Bass, and Timpani. Percussion parts include Clashed Cymbals, Suspended Cymbal, Drums, 3 Toms-Toms, Tambourine, Bass Drum, Xylophone, Triangle, Tam-Tam (or Gong), and Suspended Cymbal.

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Eb Cnt. *f* *sfz*
 Solo Cnt.I *sfz* *f* *mp* *sfz*
 Solo Cnt.II *sfz* *f* *mp* *sfz*
 Rep.Cnt. *f* *sfz* *sfz*
 2nd Cnt. *sfz* *f* *mf* *sfz*
 3rd Cnt. *sfz* *f* *mf* *sfz*
 Flug. *f* *sfz* *sfz*
 Solo Hn. *mf* *sfz* *sfz* *p* *sfz*
 1st Hn. *mf* *sfz* *sfz* *p* *sfz*
 2nd Hn. *mf* *sfz* *sfz* *p* *sfz*
 1st Bar. *mp* *sfz* *sfz* *mp solo*
 2nd Bar. *mp* *sfz* *sfz*
 1st Tbn. *sfz* *f* *p* *sfz* Straight mute *sfz*
 2nd Tbn. *sfz* *f* *p* *sfz* Straight mute *sfz*
 B. Tbn. *sfz* *f* *p* *sfz* Straight mute *sfz*
 Euph.I *mp* *sfz* *sfz* *mp solo*
 Euph.II *mp* *sfz* *sfz* *mp solo*
 Eb Bass *sfz* *p* *sfz* *p*
 Bb Bass *sfz* *p* *sfz* *p*
 Timp. *sfz* Dry *p* *sfz* *p*
 Perc.1 *sfz* *sfz* *sfz* L.v. *sfz* L.v.
 Perc.2 *sfz* *sfz* *sfz* *p*

Musical score for a symphony orchestra, spanning pages 14 to 18. The score includes parts for various instruments, with dynamic markings and performance instructions.

Woodwinds:
Eb Cont. (Straight mute)
Solo Cont. I (2nd straight mute)
Solo Cont. II (2nd straight mute)
Rep. Cont. (Straight mute)
2nd Cont.
3rd Cont.
Flug.
Solo Hn.
1st Hn.
2nd Hn.

Brass:
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.

Other Instruments:
Euph. I
Euph. II
Eb Bass
Bb Bass
Timp.
Perc. 1
Perc. 2

Dynamic Markings and Performance Instructions:
mf, p, mp solo open 1st, sfz, sfzp, sfz L.v.

accel.

Musical score for various instruments across measures 19-22. The score includes parts for Eb Cnt., Solo Cnt.I, Solo Cnt.II, Rep. Cnt., 2nd Cnt., 3rd Cnt., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph.I, Euph.II, Eb Bass, Bb Bass, Timp., Perc.1, and Perc.2. The score includes dynamic markings such as *mf*, *p*, *mp*, and *mp*. Performance instructions include *Open*, *2nd muted*, *Both*, *Bb to Db*, and *Suspended Cymbal (soft sticks)*. The score shows a progression from measure 19 to 22, with an acceleration instruction at the top.

molto rit.

B A tempo ♩ = 80

Score for Eb Cnt., Solo Cnt.I, Solo Cnt.II, Rep.Cnt., 2nd Cnt., 3rd Cnt., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B.Tbn., Euph.I, Euph.II, Eb Bass, Bb Bass, Timp., Perc.1, Perc.2.

Dynamic markings: *f*, *ff*, *fff*, *mf*.

Performance instructions: *L.v.*, *Db to Cb*.

Score for measures 28-33. Instrumentation includes:
Eb Cnt., Solo Cnt. I & II, Rep. Cnt., 2nd & 3rd Cnt., Flug., Solo Hn., 1st & 2nd Hn., 1st & 2nd Bar., 1st & 2nd Tbn., B. Tbn., Euph. I & II, Eb & Bb Bass, Timp., Perc. 1 & 2.
Dynamics: *mf*, *ff*, *fff*.
Performance instructions: "Cb to Bb", "L.v." (Livre).

C

Eb Cnt. *f espressivo* *p*
 Solo Cnt.I *f espressivo* *p*
 Solo Cnt.II *f espressivo* *p*
 Rep.Cnt. *f espressivo* *p*
 2nd Cnt. Straight mute *sfz p*
 3rd Cnt. Straight mute *sfz p*
 Flug. *f espressivo* *p*
 Solo Hn. *mf* *p* *sfz p* *p*
 1st Hn. *mf* *p* *sfz p* *p*
 2nd Hn. *mp* *p* *sfz p* *p*
 1st Bar. *mf* *p* *sfz p*
 2nd Bar. *mf* *p* *sfz p*
 1st Tbn. *mp* Straight mute *sfz p*
 2nd Tbn. *mp* Straight mute *sfz p*
 B.Tbn. *p* Straight mute *sfz p*
 Euph.I *f* *p* *sfz p* *p*
 Euph.II *f* *p* *sfz p* *p*
 Eb Bass *mp* *p*
 Bb Bass *mp* *p*
 Timp. *mp* *p*
 Perc.1 Suspended cymbal - scrape w. coin *sfz* L.v.
 Perc.2 *p*

rall.

Straight mute

Eb Cnt. *f espressivo* *p* *sfzp*
 Solo Cnt.I *f espressivo* *p* *sfzp* Straight mute one
 Solo Cnt.II *f espressivo* *p* *sfzp* Straight mute one
 Rep.Cnt. *f espressivo* *p* *sfzp* Straight mute
 2nd Cnt. *sfzp* *sfzp* One
 3rd Cnt. *sfzp* *sfzp* One
 Flug. *f espressivo* *p* *pp solo*
 Solo Hn. *sfzp* *p* *pp* *pp solo*
 1st Hn. *sfzp* *p* *pp*
 2nd Hn. *sfzp* *p* *pp*
 1st Bar. *p* *pp*
 2nd Bar. *p* *pp*
 1st Tbn. *sfzp* *sfzp*
 2nd Tbn. *sfzp* *sfzp*
 B.Tbn. *sfzp* *sfzp*
 Euph.I *sfzp* *p* *pp*
 Euph.II *sfzp* *p* *pp*
 Eb Bass *pp*
 Bb Bass *pp*
 Timp. *pp*
 Perc.1 Suspended cymbal - scrape w. coin *sfz* L.v. *sfz* L.v. To Snare Drum
 Perc.2 *pp* To Xyl.

2. Succession war and victory - allegro furioso ♩ = 138

Score for Eb Cnt., Solo Cnt. I, Solo Cnt. II, Rep. Cnt., 2nd Cnt., 3rd Cnt., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph. I, Euph. II, Eb Bass, Bb Bass, Timp., Perc. 1, Perc. 2.

Key signature: D major (indicated by 'D' in a box). Time signature: 2/4. Tempo: allegro furioso, ♩ = 138.

Performance instructions include: *mfz*, *simile*, *mp*, *sfz*, *p*, *Tutti*, *Open*, *S.D.*, *Xylophone*, *mfz 2nd voice opt.*, *sfzmp*.

Eb Cnt. *simile* *mfz* *simile* *mfz*
 Solo Cnt.I *sfz* *mp*
 Solo Cnt.II *mp* *sfz*
 Rep.Cnt. *simile* *mfz* *simile* *mfz*
 2nd Cnt. *simile* *mfz* *simile* *mfz*
 3rd Cnt. *simile* *mfz* *simile* *mfz*
 Flug. *p* *sfz*
 Solo Hn. *p* *sfz*
 1st Hn. *p* *sfz*
 2nd Hn. *p* *sfz*
 1st Bar. *p*
 2nd Bar. *p*
 1st Tbn.
 2nd Tbn.
 B.Tbn.
 Euph.I *p*
 Euph.II *p*
 Eb Bass
 Bb Bass
 Timp.
 Perc.1 *sfzmp* *sfzmp*
 Perc.2 *simile* *mfz* *simile* *mfz*

Eb Cnt. *simile* *mfz* *simile*
 Solo Cnt.I *sfz*
 Solo Cnt.II *mp*
 Rep.Cnt. *simile* *mfz* *simile*
 2nd Cnt. *simile* *mfz* *simile*
 3rd Cnt. *simile* *mfz* *simile*
 Flug. *p* *sfz*
 Solo Hn. *p* *sfz*
 1st Hn. *p* *sfz*
 2nd Hn. *p* *sfz*
 1st Bar. *sfz* *p*
 2nd Bar. *sfz* *p*
 1st Tbn. *f* *p* *f*
 2nd Tbn. *f* *p* *f*
 B.Tbn. *f* *p* *f*
 Euph.I *sfz* *p*
 Euph.II *sfz* *p*
 Eb Bass *f* *p* *f*
 Bb Bass *f* *p* *f*
 Timp. *f* *p* *f*
 Perc.1 *sfzmp*
 Perc.2 *simile* *mfz* *simile*

Eb Cnt. *mfz* *simile* *mfz* *simile*
 Solo Cnt.I *mp* *sfz*
 Solo Cnt.II *sfz* *mp*
 Rep.Cnt. *mfz* *simile* *mfz* *simile*
 2nd Cnt. *mfz* *simile* *mfz* *simile*
 3rd Cnt. *mfz* *simile* *mfz* *simile*
 Flug. *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz*
 Solo Hn. *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz*
 1st Hn. *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz*
 2nd Hn. *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz*
 1st Bar. *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz*
 2nd Bar. *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz*
 1st Tbn. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*
 2nd Tbn. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*
 B.Tbn. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*
 Euph.I *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz*
 Euph.II *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz*
 Eb Bass *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*
 Bb Bass *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*
 Timp. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*
 Perc.1 *sfzmp* *sfzmp*
 Perc.2 *mfz* *simile* *mfz* *simile*

Eb Cnt. *mp* *sfzp* *ff* Open
 Solo Cnt.I *mp* *sfz* *p* *ff*
 Solo Cnt.II *sfz* *mp* *sfz* *p* *ff*
 Rep.Cnt. *mp* *sfzp* Open
 2nd Cnt. *mp* *sfzp* Open
 3rd Cnt. *mp* *sfzp* Open
 Flug. *p* *sfz* *p* *ff*
 Solo Hn. *p* *sfz* *p* *ff*
 1st Hn. *p* *sfz* *p* *ff*
 2nd Hn. *p* *sfz* *p* *ff*
 1st Bar. *p* *sfz* *p* *ff*
 2nd Bar. *p* *sfz* *p* *ff*
 1st Tbn. *sfzp* *sfz* *p* *ff*
 2nd Tbn. *sfzp* *sfz* *p* *ff*
 B.Tbn. *sfzp* *sfz* *p* *ff*
 Euph.I *p* *sfz* *p* *ff*
 Euph.II *p* *sfz* *p* *ff*
 Eb Bass *sfzp* *sfz* *ff*
 Bb Bass *sfzp* *sfz* *ff*
 Timp. *sfzp* *ff* *ff*
 Perc.1 *sfzmp* *ff* 3 Tom-Toms *p* S.D. *ff*
 Perc.2 *mp* *sfzp* *ff*

E

Score for measures 82-91, section E. The score includes parts for Eb Cnt., Solo Cnt.I, Solo Cnt.II, Rep. Cnt., 2nd Cnt., 3rd Cnt., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph.I, Euph.II, Eb Bass, Bb Bass, Timp., Perc.1, and Perc.2. Dynamics range from p to f, with sfz markings.

Eb Cnt.
 Solo Cnt. I
 Solo Cnt. II
 Rep. Cnt.
 2nd Cnt.
 3rd Cnt.
 Flug.
 Solo Hn.
 1st Hn.
 2nd Hn.
 1st Bar.
 2nd Bar.
 1st Tbn.
 2nd Tbn.
 B. Tbn.
 Euph. I
 Euph. II
 Eb Bass
 Bb Bass
 Timp.
 Perc. 1
 Perc. 2

Eb Cnt. *p* *f*
 Solo Cnt.I *p* *sfz-p* *f*
 Solo Cnt.II *p* *sfz-p* *f*
 Rep.Cnt. *p* *f*
 2nd Cnt. *p* *sfz-p* *f*
 3rd Cnt. *p* *sfz-p* *f*
 Flug. *p*
 Solo Hn. *p*
 1st Hn. *p*
 2nd Hn. *p*
 1st Bar. *p*
 2nd Bar. *p*
 1st Tbn. *p* *sfz-p*
 2nd Tbn. *p* *sfz-p*
 B.Tbn. *p* *sfz-p*
 Euph.I *p* *sfz-p* *f*
 Euph.II *p* *sfz-p* *f*
 Eb Bass *p*
 Bb Bass *p*
 Timp.
 Perc.1 *p*
 Perc.2 *p* *sfz-p* *p* *f*

Eb Cnt. *p* *f*
 Solo Cnt.I *sfz* *f*
 Solo Cnt.II *sfz* *f*
 Rep.Cnt. *p* *f*
 2nd Cnt. *sfz* *f* *f*
 3rd Cnt. *sfz* *f* *f*
 Flug.
 Solo Hn.
 1st Hn.
 2nd Hn.
 1st Bar.
 2nd Bar.
 1st Tbn. *sfz* *f*
 2nd Tbn. *sfz* *f*
 B.Tbn. *sfz* *f*
 Euph.I *sfz* *f*
 Euph.II *sfz* *f*
 Eb Bass
 Bb Bass
 Timp.
 Perc.1
 Perc.2 *p* *f*

Eb Cnt. *ff* *p*
 Solo Cnt.I *ff* *p* 5 *ff* 3
 Solo Cnt.II *ff* *p* 5 *ff* 3
 Rep.Cnt. *ff* *sfz*
 2nd Cnt. *ff* *sfz*
 3rd Cnt. *ff* *sfz*
 Flug. *ff* *f*
 Solo Hn. *ff* *f*
 1st Hn. *ff* *f*
 2nd Hn. *ff* *f*
 1st Bar. *ff* *f*
 2nd Bar. *ff* *f*
 1st Tbn. *ff* *ff* 3
 2nd Tbn. *ff* *ff* 3
 B.Tbn. *ff* *sfz*
 Euph.I *ff* *sfz*
 Euph.II *ff* *sfz*
 Eb Bass *ff* *sfz*
 Bb Bass *ff* *sfz*
 Timp. *ff* *sfz*
 Perc.1 *ff* *f*
 Perc.2 *ff* To Triangle Triangle *f*

Score for measures 118-127, featuring various instruments including Eb Cnt., Solo Cnt. I & II, Rep. Cnt., 2nd Cnt., 3rd Cnt., Flugelhorn, Solo Horn, 1st Horn, 2nd Horn, 1st Baritone, 2nd Baritone, Bass Trombone, Euphonium I & II, Eb Bass, Bb Bass, Timpani, Percussion 1, and Percussion 2. The score includes dynamic markings such as *f*, *sfz*, and *sfz-p*, and includes a trill in the Eb Cnt. part at the beginning of measure 118. A '3 Tom-Toms' instruction is present in the Perc. 1 part at the end of measure 124.

Eb Cnt. *f* 5 *ff* *sfz-p*
 Solo Cnt.I *f* *ff*³
 Solo Cnt.II *f* *ff*³
 Rep.Cnt. *f* 5 *ff* *sfz-p*
 2nd Cnt. *ff* *sfz-p*
 3rd Cnt. *ff* *sfz-p*
 Flug. *f* 5 *f*
 Solo Hn. *f*
 1st Hn. *f*
 2nd Hn. *f*
 1st Bar. *f*
 2nd Bar. *f*
 1st Tbn. *ff* *sfz-p* *ff* *sfz-p*
 2nd Tbn. *ff* *sfz-p* *ff* *sfz-p*
 B.Tbn. *ff* *sfz-p* *ff* *sfz-p*
 Euph.I *ff* *sfz-p* *ff*³
 Euph.II *ff* *sfz-p* *ff*³
 Eb Bass *ff* *sfz-p* *ff* *sfz-p*
 Bb Bass *ff* *sfz-p*
 Timp. *ff* *sfz*
 Perc.1 *f* *ff*
 Perc.2 *f*

Cb to C
 S.D.

BRASS BAND

ORIGINAL COMPOSITION

EMR 3141	3 Sketches (Solo)	TAILOR
EMR 1242	3 Visions Lunaires	DEBONS
EMR 3525	4 Fanfares	NAULAIS
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 3777	A Part Of Dream	NAULAIS
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 9021	A Tale Of Friendship (Duet for Cornet & Euphonium)	MOREN
EMR 9130	Ad Astra (Cornet Solo)	ROCHA
EMR 3870	Adventure Quest (Cornet Solo)	MOREN
EMR 2863	Akron (Euphonium Solo)	DEBONS
EMR 2658	All Aboard !	TAILOR
EMR 9112	Allegro Maestoso (Bass Trombone Solo)	KOETSIER (Collins)
EMR 1422	Alpine Tuba (Eb Bass Solo)	GOURLAY
EMR 1104	Amazonia	GOURLAY
EMR 3217	At Hell's Gate (Eb Horn Solo)	MOREN
EMR 2865	Balkan Suite (Hungaria - Bulgaria - Romania)	SCHNEIDERS
EMR 1040	Ballade (Solo)	VOEGELIN
EMR 1301	Baritone Aria (Euphonium Solo)	NEWTON
EMR 3299	Battle Cry Of Freedom	MOREN
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 3474	Best Of Joplin (Piano Solo)	JOPLIN (Mortimer)
EMR 3298	Beyond The Horizon	MOREN
EMR 3227	Brass Passion	MOREN
EMR 3495	Brass Power	MOREN
EMR 3550	Bravissimo	BELLINI
EMR 3472	Brisk Parade	RAIK
EMR 3681	Broadway Nights (Cornets & Trombones feature)	MOREN
EMR 2643	Bulgaria	SCHNEIDERS
EMR 1272	Burlesque (Trombone Solo)	VOEGELIN
EMR 3887	Call Of The Champions	MOREN
EMR 9104	Can-Can Alla Rossini!	BUTTALL
EMR 3750	Cap Opera	NAULAIS
EMR 1037	Caprice (Cornet & Euphonium Duet)	VOEGELIN
EMR 3718	Carnival (Solo)	MOREN
EMR 2795	Carnival Fantasy	TAILOR
EMR 1392	Cavatine (Trombone Solo)	SAINT-SAENS (Gourlay)
EMR 3220	Celebration Fanfare	MOREN
EMR 2621	Celebration Overture	FRACKENPOHL
EMR 3265	Celtic Euphoniums (Quartet for 2 Euphoniums and 2 Baritones)	MOREN
EMR 3918	Celtic Folk (Euphonium Duet)	MOREN
EMR 2618	Celtic Moods	MORTIMER
EMR 2870	Celtic Parade	TAILOR
EMR 3774	Celtic Spirit	MOREN
EMR 2592	Celtic Visions	MORTIMER
EMR 3277	Celtica	MOREN
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 3229	Close To The Sky (Duet ofr Soprano Eb Cornet & Eb Bass)	MOREN
EMR 3719	Clouds	MOREN
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 (Mortimer)
EMR 9100	Concerto (Solo)	BELLINI (Andrews)
EMR 1398	Concerto (Trombone Solo)	RIMSKY-KORSAKOV (Mortimer)
EMR 3610	Concerto Fantastico (Piano Solo)	ANDREWS
EMR 1163	Concerto For Cornet (Trumpet)	GLIERE (Mortimer)
EMR 1391	Concerto For Tuba & Percussion (Eb Bass Solo)	CHAPPOT
EMR 1041	Concerto Grosso (Trombone Quartet)	VOEGELIN
EMR 9002	Connemara (Solo)	MOREN

Original Composition (Fortsetzung - Continued - Suite)

EMR 9003	Connemara (Solo)	MOREN
EMR 3228	Conquering The Victory (Brass Quartet)	MOREN
EMR 2914	Conquistador	MORTIMER
EMR 3689	Contrasts	MOREN
EMR 3729	Cornet Wizards (Cornet Duet)	MOREN
EMR 3267	Cossack Ride	TAILOR (Saurer)
EMR 1094	Cousins (Duet)	CLARKE (Mortimer)
EMR 2766	Cousins (Duet)	CLARKE (Mortimer)
EMR 3271	Dance Of The Bedouins	TAILOR (Saurer)
EMR 3275	Dance Of The Oriental Queen	TAILOR
EMR 2940	Danses Paiennes (Solo)	DEBONS
EMR 3104	Danses Paiennes (Solo)	DEBONS
EMR 1241	Daybreak Over Lake Frostad	NEWSOME
EMR 2837	Dear Reflection	ARMITAGE
EMR 3481	Devil's Concertino (Bb Bass Solo)	MOREN
EMR 3482	Devil's Concertino (Cornet Solo)	MOREN
EMR 3480	Devil's Concertino (Euphonium Solo)	MOREN
EMR 1232	Dinardzade (Cornet Solo)	DEBONS
EMR 3297	Discovery (Duet for Trombone & Eb Bass)	MOREN
EMR 3826	Divertimento (Solo)	DEBONS (Moren)
EMR 3230	Duel (Duet)	MOREN
EMR 3245	Duel (Eb Horn Duet)	MOREN
EMR 3485	Eastern Dances (Cornet Solo)	MOREN
EMR 3483	Eastern Dances (Euphonium or Baritone Solo)	MOREN
EMR 3484	Eastern Dances (Trombone Solo)	MOREN
EMR 3247	El Sol De Sevilla (Cornets Feature)	MOREN
EMR 2939	Evasion (Cornet Solo)	NAULAIS
EMR 1886	Fanfare for Symphony Hall	GOURLAY
EMR 3979	Fantasietta (Solo)	DEBONS
EMR 3954	Fantasy On Themes From Carmen (Cornet Trio)	MOREN
EMR 1139	Fat & Crazy (Duet)	ARMITAGE
EMR 3542	Fiesta (Solo)	MOREN
EMR 1034	Fifteen's Puzzle	VARGAS
EMR 3896	Flamme And Co	NAULAIS
EMR 3854	Flamme And Co (Cornet Solo)	NAULAIS
EMR 3585	Flash-Opening	NAULAIS
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 3758	Gourmetmenu	TAILOR
EMR 3487	Hades' Kingdom	DEBONS
EMR 9108	Harley Quinn's Madness (Solo)	ROCHA
EMR 3588	Hasty Start	RAIK
EMR 1701	Hauterive	KOLLY
EMR 1298	Heroes & Warriors	NEWTON
EMR 1177	Heroic Fanfare	DEBONS
EMR 3748	High Voltage	NAULAIS
EMR 3721	Hocus-Pocus (Duet for Cornet & Euphonium)	DEBONS
EMR 3219	Hollywood Fanfare	MOREN
EMR 3473	Homeland Fantasy	RAIK
EMR 3587	Homely Melody	RAIK
EMR 1302	Horizon	HARPER
EMR 2656	Hungaria	SCHNEIDERS
EMR 3476	Hurricane	NAULAIS
EMR 3829	Ice & Fire	MOREN
EMR 1297	Im Volkston	GRIEG (Andrews)
EMR 9140	Imaginary Worlds	MOREN
EMR 3728	Introducing The Band	MOREN
EMR 2796	Irish Fantasy	TAILOR
EMR 3224	Irish Folk (Cornet & Euphonium Duet)	MOREN
EMR 3491	Irish Folk (Duet for Cornet & Flugelhorn)	MOREN
EMR 3990	Irish Story	NAULAIS
EMR 3244	Jazzy Brass	MOREN
EMR 9110	Journey Into Fear	ROCHA
EMR 3874	Journey Into Space	ROCHA
EMR 3752	Juana Of Castille	BARATTO
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 9062	Klezmer Fantasy (Cornet Trio)	SAURER
EMR 3221	Knights Of The Round Table	RICHARDS
EMR 1532	Konzerstück Nr. 1 (Cornet Solo)	BRANDT (Mortimer)
EMR 1534	Konzerstück Nr. 2 (Cornet Solo)	BRANDT (Mortimer)
EMR 3543	Konzert-Etüde (Cornet or Euphonium Solo)	GOEDICKE (Mortimer)
EMR 3722	Korobushka (Eb Horn Solo)	MOREN
EMR 3591	Kuuvalgel	RAIK
EMR 3725	La Cueva Del Dragon (Bass Trombone Solo)	NAULAIS (Moren)
EMR 2765	Le pêcheur et sa femme	BALISSAT
EMR 1307	Les Compagnons du Pain	BRON
EMR 1097	Les Gursks	BALISSAT