

The Mysteries Of Egypt

Die Geheimnisse Ägyptens / Les Mystères de l'Égypte

Flute & Piano

Arr.: Michal Worek

Norman Tailor

EMR 77756

- I. The Valley Of The Kings
- II. Building The Great Pyramid
- III. The Tombs
- IV. King Tutankhamun
- V. The Legend Of The Cobra

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Hardy Schneiders

(pseudonyme: Norman Tailor)

English: Hardy Schneiders was born of Swiss German parents in the Cayman Islands, but returned to Switzerland when he was three. He studied music in Neuchâtel and Geneva, obtaining a trombone diploma. After a short period as a trombonist in the Basle Radio Orchestra he went on to study conducting with Eugen Jochum in Munich, subsequently working as a rehearsal pianist and conductor in various opera houses in Switzerland and Germany. He emigrated to the USA in 1959 where he worked as a pianist and arranger. He then returned to Europe, where he regularly arranged music for the German radio orchestras and undertook a worldwide tour with Josephine Baker. He taught for two years at the Music Academy in Basle. He now divides his time between homes in Canada and Switzerland and works as an arranger for Marc Reift Editions.

Français: Hardy Schneiders naquit de parents suisses alémaniques aux îles Caïmans, mais retourna en Suisse à l'âge de trois ans. Il étudia aux Conservatoires de Neuchâtel et de Genève et obtint un diplôme de trombone. Après une période courte en tant que tromboniste à l'orchestre de la radio à Bâle, il étudia la direction d'orchestre chez Eugen Jochum à Munich, travaillant ensuite comme co-répétiteur et chef d'orchestre dans divers opéras en Suisse et en Allemagne. Il émigra aux Etats-Unis en 1959, où il travailla comme pianiste et arrangeur. Ensuite il revint en Europe, où il fit régulièrement des arrangements pour les orchestres de radio allemands et entreprit une tournée mondiale avec Josephine Baker. Pendant deux ans il enseigna à l'Académie de musique à Bâle. Actuellement il partage sa vie entre ses résidences au Canada et en Suisse, et travaille en tant qu'arrangeur pour les Editions Marc Reift.

Deutsch: Hardy Schneiders wurde von Deutschschweizer Eltern in den Cayman-Inseln geboren, kehrte aber im Alter von drei Jahren in die Schweiz zurück. Er studierte an den Konservatorien von Neuenburg und Genf, und erhielt ein Posaunendiplom. Nach einer kurzen Tätigkeit als Posaunist im Basler Radioorchester, studierte er Dirigieren bei Eugen Jochum in München. Danach arbeitete er als Korrepetitor und Dirigent in verschiedenen Opernhäusern in Deutschland und in der Schweiz. 1959 wanderte er nach den Vereinigten Staaten aus, wo er als Pianist und Arrangeur tätig war. Nach seiner Rückkehr schuf er regelmässig Bearbeitungen für die deutschen Radioorchester, und unternahm eine Welttournee mit Josephine Baker. Während zwei Jahre unterrichtete er an der Basler Musikakademie. Zur Zeit wohnt er abwechselnd in Kanada und in der Schweiz, und arbeitet als Arrangeur für den Marc Reift-Verlag.



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FLUTE

The Mysteries Of Egypt

Die Geheimnisse Ägyptens / Les Mystères de l'Égypte

I - The Valley Of The Kings

Der Tal der Könige / La Vallée des Rois

Norman Tailor

Arr.: Michal Worek

Lento $\text{♩} = 88$

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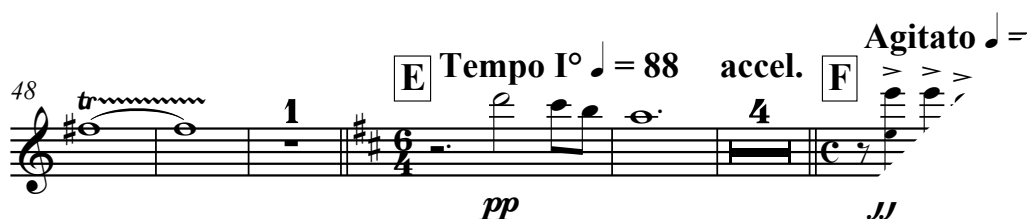


Più mosso

$\text{♩} = 116$



March Tempo $\text{♩} = 116$



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Die Geheimnisse Ägyptens / Les Mystères de l'Égypte

I - The Valley Of The Kings *Der Tal der Könige / La Vallée des Rois*

Norman Tailor

Arr.: Michal Worek

Lento ♩ = 88

Flute

Piano

mp

4

7

A Più mosso ♩ = 116

f

p

f

12

f

p

f

dim.

17 **B**

p

21

mf *p*

mf *p*

25

f

f

29 **C** March Tempo ♩ = 116

f 3

f

35

3

II - Building The Great Pyramid

Der Bau der Grossen Pyramide / La Construction de la Grande Pyramide

Vivo ♩ = 116

5

11 **A** ♩ = 116 (= previous ♩)

15

19

Measures 19-22 of the musical score. The system consists of a vocal line and a piano accompaniment. The vocal line features a melody with a half note, a quarter note, and a half note, with a fermata over the final half note. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with eighth notes and quarter notes in the left hand.

23

Measures 23-26 of the musical score. The system consists of a vocal line and a piano accompaniment. The vocal line features a melody with a half note, a quarter note, and a half note, with a fermata over the final half note. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with eighth notes and quarter notes in the left hand.

27

Measures 27-30 of the musical score. The system consists of a vocal line and a piano accompaniment. The vocal line features a melody with a half note, a quarter note, and a half note, with a fermata over the final half note. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with eighth notes and quarter notes in the left hand. The dynamic marking *ff* is present in both staves.

31 **B**

Measures 31-34 of the musical score. The system consists of a vocal line and a piano accompaniment. The vocal line features a melody with a half note, a quarter note, and a half note, with a fermata over the final half note. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with eighth notes and quarter notes in the left hand. The dynamic marking *f* is present in both staves.

35

Measures 35-38 of the musical score. The system consists of a vocal line and a piano accompaniment. The vocal line features a melody with a half note, a quarter note, and a half note, with a fermata over the final half note. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with eighth notes and quarter notes in the left hand.

III - The Tombs

Die Grabstätten / Les Tombes

Lento $\text{♩} = 84$

The musical score is written for a piano and a vocal or instrumental line. The tempo is Lento, with a quarter note equal to 84 beats per minute. The key signature is one flat (B-flat major or D minor). The time signature is 4/4.

The score is divided into four systems, each starting with a measure number (1, 4, 7, 10). The first system begins with a vocal line marked *f espr.* and a piano accompaniment marked *mf*. The second system continues the vocal line with a *mf* dynamic and features a more active piano accompaniment. The third system shows the vocal line with a *f* dynamic and the piano accompaniment with a *f* dynamic. The fourth system concludes the piece with a final vocal phrase and a piano accompaniment featuring a series of sixteenth notes.

13

A Moderato ♩ = 112

13

mf *f*

mf *f*

16

f

p sub.

20

B

p *f*

f

25

f espr.

p sub.

29

IV - King Tutankhamun

Der König Tutenchamun / Le Roi Toutankhamon

Moderato ♩ = 104

Measures 1-6 of the piece. The music is in G major (one sharp) and common time (C). The tempo is Moderato at 104 beats per minute. The first system shows the vocal line starting with a forte (f) dynamic and the piano accompaniment. The piano part features a series of chords in the right hand and a steady eighth-note bass line in the left hand.

Measures 7-11. Measure 7 is marked with a box containing the letter 'A'. The vocal line continues with a melodic phrase. The piano accompaniment features a more active right hand with eighth-note patterns and a steady bass line. A forte (f) dynamic is indicated in measure 10.

Measures 12-16. The vocal line continues with a melodic phrase. The piano accompaniment features a more active right hand with eighth-note patterns and a steady bass line. A forte (f) dynamic is indicated in measure 12.

Measures 17-20. Measure 17 is marked with a box containing the letter 'B' and the tempo change 'Meno mosso ♩ = 92'. The vocal line continues with a melodic phrase. The piano accompaniment features a more active right hand with eighth-note patterns and a steady bass line. A mezzo-forte (mf) dynamic is indicated in measure 17.

21

Measures 21-24 of the musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The melody in the top staff features eighth and quarter notes. The piano accompaniment in the grand staff includes chords and moving lines in both hands.

25

Measures 25-28 of the musical score. Measures 25 and 26 include a forte (*f*) dynamic marking. The piano accompaniment features a complex, rhythmic pattern in the right hand, while the left hand provides a steady bass line.

29

Measures 29-32 of the musical score. The melody in the top staff has a more active, eighth-note character. The piano accompaniment continues with chords and moving lines in both hands.

33 C

Measures 33-36 of the musical score. Measure 33 begins with a common time signature change (C) and a fortissimo (*ff*) dynamic marking. The piano accompaniment features a complex, rhythmic pattern in the right hand, while the left hand provides a steady bass line.

37

Measures 37-40 of the musical score. The melody in the top staff features eighth and quarter notes. The piano accompaniment includes chords and moving lines in both hands.

V - The Legend Of The Cobra

Die Legende der Kobra / La Légende du Cobra

Moderato ♩ = 92

Measures 1-4 of the piece. The music is in 3/4 time, key of B-flat major. The piano part features a complex, rhythmic accompaniment with many accidentals. The violin part has a melodic line with a crescendo leading to a fortissimo (ff) dynamic at the end of measure 4.

5

accel.

Measures 5-8. The tempo is marked 'accel.' (accelerando). The piano part continues with its complex accompaniment. The violin part has a melodic line with a crescendo leading to a fortissimo (ff) dynamic at the end of measure 8.

9

A Agitato ♩ = 132

Measures 9-13. The tempo is marked 'A Agitato' (Allegro Agitato) with a tempo of ♩ = 132. The key signature changes to B major. The piano part features a complex, rhythmic accompaniment with many accidentals. The violin part has a melodic line with a crescendo leading to a fortissimo (f) dynamic at the end of measure 13.

14

Measures 14-17. The tempo remains 'A Agitato'. The key signature changes to D major. The piano part features a complex, rhythmic accompaniment with many accidentals. The violin part has a melodic line with a crescendo leading to a fortissimo (f) dynamic at the end of measure 17.

19

B

mf

25

ff 3

p cresc.

cresc.

31

f

f

37

42

C Andante ♩ = 80

mf marc.

mf

FLUTE

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