

Focus

Brass Band

Leon Vargas

(Pseudonym: Fritz Voegelin)

EMR 1708

- | | | | |
|---|------------------------------------|---|---|
| 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 | Solo B $\flat$ Cornet I | 1 | Bass Trombone $\text{tr} + \text{b}$ |
| 3 | Solo B $\flat$ Cornet II | 2 | B $\flat$ Euphonium |
| 1 | Repiano B $\flat$ Cornet | 3 | E $\flat$ Bass |
| 3 | 2 nd B $\flat$ Cornet | 3 | B $\flat$ Bass |
| 3 | 3 rd B $\flat$ Cornet | 1 | Timpani |
| 1 | B $\flat$ Flugelhorn | 1 | Percussion 1 (Xylophone / Glockenspiel / Bells) |
| 2 | Solo E $\flat$ Horn | 1 | Percussion 2 (Tam-Tam / Triangle / Cymbals / S.D. /
Temple Blocks / Tom) |
| 2 | 1 st E $\flat$ Horn | 1 | Percussion 3 (B.D. / Tambourine / S.D. / Cymbals /
Tom / Temple Blocks) |
| 2 | 2 nd E $\flat$ Horn | | |
| 2 | 1 st B $\flat$ Baritone | | |
| 2 | 2 nd B $\flat$ Baritone | | |

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Focus

Leon Vargas

Der Balkan steht im Brennpunkt (Focus) des Weltgeschehens. Bereits 1914 entzündeten Ereignisse in jener Gegend den ersten Weltkrieg. Heute, am Ende des 20. Jahrhunderts wird klar, dass der Konflikt, der bis ins 16. Jahrhundert zurückgeht, längst nicht ausgestanden ist.

Das vorliegende Stück verfolgt in seiner Aussage keinerlei politische Thematik. Es möchte in dieser Zeit des Krieges die Volksmusik des Balkans, die weltweit als eine der reichsten gilt, thematisieren.

In der Anordnung wird eine Brennpunktform verfolgt. Im Zentrum steht eine schlichte albanische Melodie (Brautlied), die als einziges Element nur einmal erscheint. Sie wird flankiert von Tänzen aus Mazedonien und Bulgarien, die auch in Umkehrungen (Spiegelformen) auftreten, sowie einem bulgarischen Wiegenlied, das ebenfalls gespiegelt erscheint. Refrainartig hält ein kurzes bosnisches Motiv die Teile zusammen.

Erläuterungen zum Schlagzeug:

- das Xylophon ist optional
- Röhrenglocken (Bells) können bei Fehlen durch Glockenspiel ersetzt werden.
- An Stelle der 3 Tomtoms kann die kleine Trommel mit unterschiedlichen Anschlagsarten eingesetzt werden.

Les Balkans se trouvent au point focal de l'histoire mondiale. En 1914 des événements dans cette région furent à l'origine de la première guerre mondiale et aujourd'hui, à la fin du 20^e siècle, on doit constater que les conflits, qui débutèrent il y a 400 ans, ne sont toujours pas éteints.

Cette composition ne comporte aucun aspect politique. Le but, en ce temps de guerre, est simplement de mettre en vedette la musique folklorique des Balkans, qui est une des plus riches du monde.

La forme musicale s'inspire également du concept de point focal. Ce dernier est représenté par un chant nuptial albanais, qui n'apparaît qu'une seule fois. Ce chant unique est encadré par des danses macédoniennes et bulgares, ainsi que par une berceuse bulgare. Tout ce matériel est repris en forme « miroir ». Un court motif bosnien sert de refrain entre les autres thèmes.

Remarques concernant la percussion :

- le xylophone est facultatif
- les cloches peuvent être remplacées par un jeu de timbres (glockenspiel)
- On peut remplacer les 3 tom-toms par une seule caisse-claire jouée de manière variée.

The Balkans are in the centre, or focal point, of world history. In 1914, events in this region sparked off World War I. Today, at the end of the 20th century, it is clear that the conflicts, which date back to the 16th century, have not by any means died out.

This piece carries no political message, but in this time of war simply puts a spotlight on Balkan folk music, which is one of the richest in the world.

The form can be considered as "focal" – a simple Albanian bridal song is the centre point and only appears once. It is flanked by dances from Macedonia and Bulgaria and by a Bulgarian cradle-song, which are all repeated in mirror form. A short Bosnian theme recurs as a refrain, linking the various other parts.

Notes for the percussion:

- The xylophone is optional
- The tubular bells can be replaced by a glockenspiel if necessary
- The 3 tom-toms can be replaced by a single snare drum, struck in different ways.



EDITIONS MARC REIFT

Fritz Voegelin



Geboren 1943 in Zürich (Schweiz). Violindiplom am Konservatorium Bern; Kapellmeisterdiplom an der Musikakademie Basel. Kompositionstudien in den Klassen von Klaus Huber und Robert Suter. Dirigieren bei Hans Swarowsky in Wien. Gründer und Dirigent des "Orchestre de Chambre de Fribourg" und Chefdirigent des "Orchestre de la Ville et de l'Université de Fribourg".

Gastdirigent Schweizerischer Sinfonieorchester (Bern, Basel, Lugano). 1984 Berufung als künstlerischer Direktor "en Résidence" des Landeskonservatoriums von Kolumbien. 1988 Berufung als Chefdirigent des "Orquesta Sinfonica de Antioquia". Gastdirigent des Nationalorchesters von Kolumbien sowie der Nationalphilharmonie von Venezuela. Lebt seit 1992 als Komponist und Dirigent wieder in der Schweiz.

Komposition: 1. Preisträger des Schweiz. Wettbewerbs für Streichquartett-Komposition (1981); 1. Preisträger des Internationalen Kompositionswettbewerbs des Landeskonservatoriums von Kolumbien (1982); Kompositionspreis der Sarna-Stiftung CH-700 (1990). Auftragskompositionen: Stadt Bern, Schweiz. Tonkünstlerverein, Concours International d'exécution musicale in Genf, Eidg. Musikverband, Schweiz. Brass Band-Verband, Radio Suisse Romande, u.a.

1993: Gilson Preis: 1. Preis der Internationalen französischsprachigen Rundfunksender in Montreal, Kanada ("ZONE", Text von Guillaume Apollinaire).

Né en 1943 à Zurich (Suisse). Diplômé de violon au Conservatoire de Berne et de direction à l'Académie de Musique de Bâle. Etudes de composition dans les classes de Klaus Huber et Robert Suter et de direction avec Hans Swarowsky à Vienne. Chef fondateur de l'Orchestre de Chambre de Fribourg et chef de l'Orchestre de la Ville et de l'Université de Fribourg.

Chef invité d'orchestres symphoniques suisses (Berne, Bâle, Lugano). Nommé en 1984 directeur artistique "en résidence" du Conservatoire National de Colombie. Nommé en 1988 chef titulaire de l'Orquesta Sinfonica de Antioquia. Professeur de direction à l'Université d'Antioquia. Chef invité de l'Orchestre National de Colombie et de la Philharmonie Nationale du Vénézuëla. Depuis 1992 vit à nouveau en Suisse comme compositeur et chef d'orchestre.

Komposition: Premier Prix du Concours Suisse de composition pour Quatuor à Cordes (1981); premier Prix du Concours de composition du Conservatoire National de Colombie (1982); Prix de composition de la Fondation Sarna CH-700 (1990).

Œuvres commanditées entre autres par: la ville de Berne, le Concours International d'exécution musicale de Genève, Association des musiciens suisses, Association suisse de Brass Band, Radio Suisse Romande.

1993, Prix Gilson: Premier Prix International des programmes radiophoniques de langue française à Montréal, Canada. ("ZONE", Texte de Guillaume Apollinaire).

Fritz Voegelin was born in 1943 in Zurich, Switzerland. Violin diploma from the Berne Conservatory, degree in conducting from the Basel Academy of Music. Composition studies with Klaus Huber and Robert Suter; conducting studies with Hans Swarowsky in Vienna. Founder and head conductor of the Fribourg Chamber Orchestra, conductor of the City and University Orchestra of Fribourg.

Guest conductor with Swiss symphony orchestras (Berne, Basel, Lugano). Named artistic director "in residence" of the National Conservatory of Columbia in 1984. Named head conductor of the Orquesta Sinfonica of Antioquia in 1988. Guest conductor with the National Orchestra of Columbia and with the National Philharmonic of Venezuela. Living in Switzerland again after 1992 as a composer and conductor.

Komposition: First Prize in the Swiss Composition Contest for String Quartet (1981); first prize in composition contest of the National Conservatory of Columbia (1981); winner of the Sarna Foundations Composition Prize CH-700 (1990).

Works commissioned from (among others): the City of Berne, the Geneva International Competition, the Swiss Musicians Association, the Swiss Brass Band Association, the Radio Suisse Romande.

1993, Gilson Prize, Montreal, Canada: First Prize of the International French Speaking Broadcasting Organisation ("ZONE", Text by Guillaume Apollinaire).



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Focus

Leon Vargas

Largo pesante (Bosnien)

♩ = 60

3

4

5

6

7

Score for Focus (Largo pesante (Bosnien)) by Leon Vargas. The score is for a large ensemble, including brass, woodwinds, strings, and percussion. The tempo is marked "Largo pesante (Bosnien)" with a metronome marking of ♩ = 60. The score is divided into measures 3 through 7.

Brass Section:

- E♭ Cornet:** Starts with a *tr♯* and *ff* dynamic, playing a melodic line.
- Solo B♭ Cornet I & II:** Play a melodic line with *ff* dynamics, featuring triplets and *tr♯* ornaments.
- Repiano B♭ Cornet:** Plays a melodic line with *ff* dynamics, featuring triplets and *tr♯* ornaments.
- 2nd B♭ Cornet:** Plays a melodic line with *ff* dynamics, featuring *tr♯* ornaments.
- 3rd B♭ Cornet:** Plays a melodic line with *ff* dynamics, featuring *tr♯* ornaments.
- B♭ Flugelhorn:** Plays a melodic line with *ff* dynamics, featuring triplets and *tr♯* ornaments.
- Solo E♭ Horn:** Plays a melodic line with *ff* dynamics, featuring *espr.* (espressivo) markings.
- 1st E♭ Horn:** Plays a melodic line with *ff* dynamics, featuring *espr.* (espressivo) markings.
- 2nd E♭ Horn:** Plays a melodic line with *ff* dynamics, featuring *espr.* (espressivo) markings.
- 1st B♭ Baritone:** Plays a melodic line with *ff* dynamics, featuring *espr.* (espressivo) markings.
- 2nd B♭ Baritone:** Plays a melodic line with *ff* dynamics, featuring *espr.* (espressivo) markings.
- 1st B♭ Trombone:** Plays a melodic line with *ff* dynamics, featuring *f* and *sfz* markings.
- 2nd B♭ Trombone:** Plays a melodic line with *ff* dynamics, featuring *f* and *sfz* markings.
- Bass Trombone:** Plays a melodic line with *ff* dynamics, featuring *sfz* markings.
- B♭ Euphonium:** Plays a melodic line with *ff* dynamics, featuring triplets and *sfz* markings.
- E♭ Bass:** Plays a melodic line with *ff* dynamics, featuring *sfz* markings.
- B♭ Bass:** Plays a melodic line with *ff* dynamics, featuring *sfz* markings.

Percussion Section:

- Timpani:** Plays a melodic line with *ff* dynamics, featuring *p* and *sfz* markings.
- Percussion 1 (Xylophone / Glockenspiel / Bells):** Plays a melodic line with *ff* dynamics, featuring *p* and *sfz* markings.
- Percussion 2 (Tam-Tam / Triangle / Cymbals / S.D. / Temple Blocks / Tom):** Plays a melodic line with *ff* dynamics, featuring *poco f* and *To Tri.* markings.
- Percussion 3 (B.D. / Tambourine / S.D. / Cymbals / Tom / Temple Blocks):** Plays a melodic line with *ff* dynamics, featuring *mf* and *f* markings.

EMR 1708

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Tanzlied (Bulgarien)

Spiegelform 1

(♩ = 63)

10 11 12 13 14 15 16 17 18 19
poco a poco
accel.

♩ = 108 accel.

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.
 Eb Bass
 Bb Bass
 Timp.
 Xyl.
 Tri.
 Tamb./ B.D.

Musical score for "Tanzlied (Bulgarien)" in 2/4 time. The score includes parts for various instruments and voices, with dynamics and articulation markings. The tempo is marked as "poco a poco accel." and the tempo change is indicated by "♩ = 108 accel." at measure 16.

Dynamics and articulation markings include: *pp*, *p*, *mp*, *f*, *one*, *a2*, *Tri.*, *Cym.*, *Tamb.*, *B.D.*

20 21 22 23 24 25 26 27 28 29 30

$\text{♩} = 126$ **sempre accel.**

E♭ Cnt. *mp* *mf*

Solo Cnt. I *mp* *mf*

Solo Cnt. II *mp* *mf*

Rep. Cnt. *mp* *mf*

2nd Cnt. *mp* *mf*

3rd Cnt. *mp* *mf*

Flug. *mp* *mf*

Solo Hn. *mp*

1st Hn. *mf*

2nd Hn. *p* *mf*

1st Bar. *p* *mp*

2nd Bar. *p* *mp*

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn.

Euph. *mf*

E♭ Bass *p* *mf* one a2

B♭ Bass *p* *mf* one a2

Timp.

Xyl. *mf* *poco f*

Tri. *mp* To Cym.

Tamb./ B.D. *mf*

♩ = 138

♩ = 144

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.
 Eb Bass
 Bb Bass
 Timp.
 Xyl.
 Tri.
 S.D./
 B.D./
 Cymb.

Musical score for measures 31 to 40. The score includes parts for various instruments and vocals. The tempo is marked as ♩ = 138 for measures 31-35 and ♩ = 144 for measures 36-40. The key signature is one flat (Bb). The score features dynamic markings such as *f* (forte), *sfz* (sforzando), and *f* B.D./Cymb. (forte B.D./Cymb.). The score is written in 2/4 time.

accel.

Score for EMR 1708, measures 41-49. 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., Eb Bass, Bb Bass, Timp., Xyl., Tri., and B.D. (Bass Drum).

Key markings include *ff* (fortissimo), *sfz* (sforzando), *f* (forte), and *p* (piano). The score features various musical notations such as slurs, ties, and dynamic markings.

Measure 44 includes the instruction *accel.* (accelerando). Measure 49 includes the instruction *Cym.* (Cymbal).

The score is written for a large ensemble, including woodwinds, brass, and percussion. The key signature is one sharp (F#), and the time signature is 4/4.

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Eb Cnt. *mp* *mf* *poco f*
 Solo Cnt. I *mp* *mf* *poco f*
 Solo Cnt. II *mp* *mf* *poco f*
 Rep. Cnt. *mp* *poco f*
 2nd Cnt.
 3rd Cnt.
 Flug. *mp* *poco f*
 Solo Hn. *poco f* 3
 1st Hn. *poco f* 3
 2nd Hn. *poco f* 3
 1st Bar. *p* 3 *mp* 3
 2nd Bar. *mf* *poco f*
 1st Tbn. *mp* *mf* *a2 poco f*
 2nd Tbn. *p* 3 *mp* *mf* *a2 poco f*
 B. Tbn. *p* *mf*
 Euph. *mf* Tutti
 Eb Bass *poco f* one
 Bb Bass *p* 3 *mf* *poco f*
 Timp. *p*
 Xyl. *mp* *mp*
 T.-Tam.
 S.D./
 B.D./
 Cymb. *p* B.D./Cymb. *B.D./Cymb.* S.D. S.D.

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Wiegenlied (Bulgarien)

Original ♩ = 69

Eb Cnt. *sf* *sf* *pp* *pp*
 Solo Cnt. I *sf* *sf* *pp* *pp*
 Solo Cnt. II *sf* *sf* *pp* *pp*
 Rep. Cnt. *sf* *sf*
 2nd Cnt. *sf* *sf* *pp* *pp*
 3rd Cnt. *sf* *sf* *pp* *pp*
 Flug. *sf* *sf* *p* *pp*
 Solo Hn. *sf* *sf* *p* *pp* *Solo p espr.*
 1st Hn. *sf* *sf* *pp*
 2nd Hn. *sf* *sf*
 1st Bar. *sf* *sf* *pp*
 2nd Bar. *sf* *sf*
 1st Tbn. *ff* *ff* *p* *pp*
 2nd Tbn. *ff* *ff*
 B. Tbn. *sf*
 Euph. *ff* *ff* *pp* *pp*
 Eb Bass *sf* *sf* *pp*
 Bb Bass *sf* *sf* *pp*
 Timp. *sf*
 Xyl. *Glock. p*
 T.-Tam
 S.D./
B.D./
Cymb. *S.D.*
B.D./Cymb.

108

109

110

111

112

113

114

115

116

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.
 Eb Bass
 Bb Bass
 Timp.
 Glock.
 T.-Tam
 S.D./
 B.D./
 Cymb.

a2
 Solo
 Solo
 one mute
 pp
 a2
 pp
 pp
 mf
 p espr.
 mf
 pp
 pp
 a2
 pp
 a2

poco rall. Più tranquillo $\text{♩} = 63$

132 133 134 135 136 137 138 139

poco rit. *a tempo* *poco rall.*

E♭ Cnt. *ppp*

Solo Cnt. I *ppp*

Solo Cnt. II *ppp*

Rep. Cnt. *pp*

2nd Cnt. *pp*

3rd Cnt. *pp*

Flug. *pp* *pp espr.* *ppp*

Solo Hn. *pp* *ppp* *ppp*

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. *ppp* *pp espr.*

E♭ Bass *ppp* *ppp*

B♭ Bass *ppp*

Timp.

Glock. *pp* *To Xyl.* *ppp*

T.-Tam.

S.D./
B.D./
Cymb.

Tanzlied (Bulgarien)
Spiegelform 2 ♩ = 138

143

144

145

146

147

148

149

150

151

152

153

Eb Cnt. *ff* *p*
 Solo Cnt. I *ff* *p* Solo
 Solo Cnt. II *ff* *p* Solo
 Rep. Cnt. *ff* *p*
 2nd Cnt. *ff* *p*
 3rd Cnt. *ff* *p*
 Flug. *ff* *p*
 Solo Hn. *ff*
 1st Hn. *ff*
 2nd Hn. *ff*
 1st Bar. *ff* *p*
 2nd Bar. *ff*
 1st Tbn. *ff* *p* one
 2nd Tbn. *ff*
 B. Tbn. *ff*
 Euph. *p* one
 Eb Bass *ff* *p* Tutti one
 Bb Bass *ff*
 Timp. *sfz*
 Xyl. *ff* Xylo. *sfz*
 Tamb./ S.D. *p* (2) (3) (4) (5) (6) (7) (8) S.D. *p* (2) (3) (4)
 S.D./ B.D./ Cymb./ Tom *sfz* *ff* *p* Tom Cymb.

♩ = 142

Eb Cnt. *mp* *mf* *f* *ff*
 Tutti
 Solo Cnt. I *mp* *mf* *f* *ff*
 Tutti
 Solo Cnt. II *mp* *mf* *f* *ff*
 Rep. Cnt. *mf* *f* *ff*
 2nd Cnt. *p* *mf* *f* *ff*
 3rd Cnt. *p* *mf* *f* *ff*
 Flug. *mf* *f*
 Solo Hn. *mf* *f* *ff* 3
 1st Hn. *mf* *f* *ff* 3
 2nd Hn. *f* *ff* 3
 1st Bar. *mf* *f* *ff*
 2nd Bar. *mf* *f* *ff*
 1st Tbn. *Tutti* *mf* *mf* *f* *ff*
 2nd Tbn. *mf* *mf* *f* *ff*
 B. Tbn. *mf* *f* *ff*
 Euph. *Tutti* *mf* *f* *ff*
 Eb Bass *a2* *mf* *f* *ff*
 Bb Bass *mf* *f* *ff*
 Timp. *mf* *f* *sfz*
 Xyl. *ff* 3
 T. Bl. / S.D. / T.-Tam *p* *mf* *f* *sfz* Tam-tam
 Tom / B.D. / Cymb. *mf* B.D./Cymb. *f* *p* B.D.

167

168

169

170

171

172

173

174

175

176

177

♩ = 148

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.
 Eb Bass
 Bb Bass
 Timp.
 Xyl.
 Cymb./
 T.-Tam/
 S.D./
 T.BI.
 B.D./
 Cymb.

Musical score for measures 167-177, featuring various instruments and dynamics. 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., Eb Bass, Bb Bass, Timp., Xyl., Cymb./T.-Tam/S.D./T.BI., and B.D./Cymb. Dynamics include *ff*, *sfz*, *f*, *p*, and *f*.

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 of 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