

The Highlander

Orchestra

Norman Tailor

EMR 4577

1	Full Score	10	Violin I
1	Flute 1	10	Violin II
1	Flute 2 & Piccolo (<i>optional</i>)	4	Violin III (<i>doubles Viola</i>)
1	Oboe 1 (<i>optional</i>)	6	Viola
1	Oboe 2 (<i>optional</i>)	6	Cello
1	Clarinet 1	4	Contrabass
1	Clarinet 2	1	Timpani
1	Bassoon 1 (<i>optional</i>)	1	Glockenspiel
1	Bassoon 2 (<i>optional</i>)	1	Snare Drum / Tenor Drum / Triangle
1	Horn 1 in F	1	Susp. Cymbal / Tambourine / Clashed Cymbals
1	Horn 2 in F		
1	Trumpet 1 in B ^b		
1	Trumpet 2 in B ^b	2	Alto Sax (<i>doubles 1st Horn</i>)
1	Trombone 1	2	Tenor Sax (<i>doubles 2nd Horn</i>)
1	Trombone 2		
2	Trombone 3 / Tuba (<i>optional</i>)		

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DISCOGRAPHY



Symphonic Impressions

Track N°	Titel / Title (Komponist / Composer)	Time	N° EMR Orchester Orchestra
1	The Lone Ar-ranger (Buttall)	3'09	EMR 4599
2	The Highlander (Tailor)	5'14	EMR 4577
3	A Song for Léa (Gourlay)	6'11	EMR 4593
4	The Drunken Sailor (Tailor)	2'58	EMR 4588
5	Happy Days Overture (Tailor)	3'29	EMR 4598
6	Scarborough Fair (Tailor)	2'34	EMR 4653
7	Two Scottish Dances (Mortimer)	4'38	EMR 4662
8	Knights Of The Round Table (Richards)	5'11	EMR 4591
9	Headliner (Armitage)	3'18	EMR 4652
10	The Last Rose Of Summer (Von Flotow)	4'28	EMR 4661
11	Country & Western (Tailor)	5'56	EMR 4597
12	Latin Fever (Tailor)	3'48	EMR 4587
13	Autumn With You (Armitage)	2'56	EMR 4590
14	Carnival Fantasy (Tailor)	3'10	EMR 4592
15	Balkan Impressions (Mortimer)	4'11	EMR 4654

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The Highlander

Norman Tailor

2 3 4 5 6 7 8 9

Moderato $\text{♩} = 112$

(2nd = flute)

Flute 1 & 2
(2nd also optional piccolo)

Oboe 1 & 2

Clarinet 1 & 2
in B $\flat$

Bassoon 1 & 2

Horn 1 & 2
in FTrumpet 1 & 2
in B $\flat$ Trombone
1 & 2Trombone 3
and / or Tuba

Timpani

Glockenspiel

Percussion 1
(S.D./T.D./
Triangle)Percussion 2
(Susp.Cym./Tamb.
Clashed Cyms.)

Violin I

Violin II

Viola /
Violin III

Violoncello

Contrabass

10 11 12 13 14 15 16 17 18

Fl. 1/2 *a2* *mp* *mp* *f*

Ob. 1/2 *mp* *mp* *f* *a2*

Cl. in B $\flat$ 1/2 *mf* *mp* *f* *a2*

Bsn. 1/2 *mf* *a2*

Hn. in F 1/2 *f* *a2* *mp*

Tpt. in B $\flat$ 1/2 *mf* *p*

Tbn. 1/2 *mf* *mp*

Tbn. 3/ Tba. *mf*

Timp. *mf* *mf*

Glock. *mp*

Perc. 1

Perc. 2 *SUSP. CYM. soft sticks* *p* *mf*

Vln. I *mf* *div.*

Vln. II *mf*

Vla./ Vln. III *f* *small notes = vln. III* *mf*

Vc. *f* *mf*

Cb. *arco* *mf*

19 20 21 22 23 24 25 26

Fl. 1/2
mf³

Ob. 1/2
mf^{1°}

Cl. in B $\flat$ 1/2
mf^{1°}

Bsn. 1/2
mf

Hn. in F 1/2
mf^{a2}

Tpt. in B $\flat$ 1/2
mf^{a2}

Tbn. 1/2
mf

Tbn. 3/
Tba.
mf

Timp.
mf

Glock.
mf

Perc. 1

Perc. 2

Vln. I
f

Vln. II
f

Vla./
Vln. III
f

Vc.
f

Cb.
f

27 28 29 30 31 32 33 34 35 36

Fl. 1/2 *f*

Ob. 1/2 *f*

Cl. in B $\flat$ 1/2 *f*

Bsn. 1/2 *mf* *pp* 1°

Hn. in F 1/2 *mf* *pp*

Tpt. in B $\flat$ 1/2 *f* 1° solo *mf espr.*

Tbn. 1/2 *mf* *pp*

Tbn.3/ Tba.

Timp. *p*

Glock.

Perc.1

Perc.2

Vln. I *p*

Vln. II *p* *pp*

Vla./ Vln.III *p* *vla. only* *p*

Vc. *p*

Cb. *pizz.* *p*

37

38

39

40

41

42

43

44

Più mosso $\text{♩} = 120$

Fl. 1/2 *mf* *a2* *1°* *a2*

Ob. 1/2 *mp* *1°*

Cl. in B $\flat$ 1/2 *p* *mf* *a2* *1°* *a2*

Bsn. 1/2

Hn. in F 1/2 *mf* *a2* *mp marc.* *p*

Tpt. in B $\flat$ 1/2 *mp*

Tbn. 1/2 *mp marc.* *p*

Tbn. 3/ Tba. *mp marc.* *p*

Timp. *mp*

Glock.

Perc. 1 *S.D.* *mp* *mf* *pp*

Perc. 2 *TAMB.* *mf* *pp*

Vln. I *mp marc.* *mf*

Vln. II *mp marc.* *mf*

Vla./ Vln. III *mf* *mp marc.* *p*

Vc. *mp marc.* *p*

Cb. *arco* *mp marc.* *p*

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53 54 55 56 57 58 59 60

Fl. 1/2

Ob. 1/2

Cl. in Bb 1/2

Bsn. 1/2

Hn. in F 1/2

Tpt. in Bb 1/2

Tbn. 1/2

Tbn. 3/ Tba.

Timp.

Glock.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla./ Vln. III

Vc.

Cb.

Fl. 1/2

Ob. 1/2

Cl. in B $\flat$ 1/2

Bsn. 1/2

Hn. in F 1/2

Tpt. in B $\flat$ 1/2

Tbn. 1/2

Tbn. 3/ Tba.

Timp.

Glock.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla./ Vln. III

Vc.

Cb.

mf

a2

f

marcato

1^o

3

div.

f cantabile

marcato

f

mf

67 68 69 70 71

Fl. 1/2

Ob. 1/2

Clt. in B $\flat$ 1/2

Bsn. 1/2

Hn. in F 1/2

Tpt. in B $\flat$ 1/2

Tbn. 1/2

Tbn. 3/ Tba.

Timp.

Glock.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla./ Vln. III

Vc.

Cb.

f *mf* *mf* *mf* *mf*

a2 *a2* *a2* *a2*

72 73 74 75 76

Fl. 1/2 *f* *a2* *1°* *f*

Ob. 1/2 *f* *1°* *f*

Cl. in B $\flat$ 1/2 *f* *a2* *mf* *1°*

Bsn. 1/2 *f* *mf*

Hn. in F 1/2 *f cant.* *1°*

Tpt. in B $\flat$ 1/2 *mf* *f cant.*

Tbn. 1/2

Tbn. 3/ Tba.

Timp. *mf*

Glock.

Perc. 1 *mp*

Perc. 2 *mp*

Vln. I *f* *div.*

Vln. II *mp*

Vla./ Vln. III *mp*

Vc. *mp*

Cb. *mp*

77

78

79

80

81

Fl. 1/2

Ob. 1/2

Cl. in B $\flat$ 1/2

Bsn. 1/2

Hn. in F 1/2

Tpt. in B $\flat$ 1/2

Tbn. 1/2

Tbn. 3/ Tba.

Timp.

Glock.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla./ Vln. III

Vc.

Cb.

Measures 77-81 are shown. The score includes parts for Flute 1/2, Oboe 1/2, Clarinet in B $\flat$ 1/2, Bassoon 1/2, Horn in F 1/2, Trumpet in B $\flat$ 1/2, Trombone 1/2, Trombone 3/4 and Tuba, Timpani, Glockenspiel, Percussion 1 and 2, Violin I, Violin II, Viola/Violin III, Violoncello, and Contrabass. Dynamics include *mf* and *f*. Performance markings include *a2* and *1 $^{\circ}$* . The key signature is B $\flat$ major (two flats) and the time signature is 4/4.

Fl. 1/2 *f* 1° (2nd to piccolo) *f* a2

Ob. 1/2 *f* a2

Cl. in B $\flat$ 1/2 *mp* 1° *f* a2

Bsn. 1/2 *mf* a2

Hn. in F 1/2 *mf*

Tpt. in B $\flat$ 1/2 *mp* 1° con sord.

Tbn. 1/2 *mf*

Tbn. 3/ Tba. *mf*

Timp. *mf*

Glock. *f*

Perc. 1 *p* *mf*

Perc. 2 *mf*

Vln. I *p sub.* *mf*

Vln. II *p sub.* *mf*

Vla./ Vln. III *p sub.* *mf*

Vc. *p sub.* *mf*

Cb. *p* *mf*

95 96 97 98 99 100 101 102

1° (or a2 if picc. not used)

Fl. 1/2

Ob. 1/2

Cl. in B $\flat$ 1/2

Bsn. 1/2

Hr. in F 1/2

Tpt. in B $\flat$ 1/2

Tbn. 1/2

Tbn. 3/ Tba.

Tim.

Glock.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla./ Vln. III

Vc.

Cb.

mf

f

senza sord.

f

1°

mp

solo espr.

f

mf

f

mp

f

mp

f

mp

f

pizz.

CLASHED CYMS

ORCHESTRA

ORCHESTRA

EMR 4836	ANKA, Paul	The Longest Day
EMR 4590	ARMITAGE, Dennis	Autumn With You
EMR 4689	ARMITAGE, Dennis	Fiddler's Playtime
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Orchestra (Fortsetzung - Continued - Suite)

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