

The Mysteries Of Egypt

Die Geheimnisse Ägyptens / Les Mystères de l'Égypte

Bassoon & Piano

Arr.: Michal Worek

Norman Tailor

EMR 77757

- 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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BASSOON

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 $\text{♩} = 88$

Photocopying
is illegal!



Più mosso

A $\text{♩} = 116$



C March Tempo $\text{♩} = 116$



Agitato $\text{♩} =$

accel. F

EMR 77757

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Norman Tailor

Arr.: Michal Worek

Lento ♩ = 88

Bassoon

Piano

Measures 1-6 of the musical score. The Bassoon part begins in measure 3 with a melodic line marked *mp*. The Piano part features a complex accompaniment with multiple textures, including arpeggiated figures and sustained chords, also marked *mp*. The key signature is one sharp (F#) and the time signature is 6/8.

4

7

A Più mosso ♩ = 116

Measures 7-11 of the musical score. The tempo changes to *Più mosso* (♩ = 116). The Bassoon part features a more active melodic line with *f* dynamics. The Piano part continues with complex textures, including dense chordal passages and arpeggios, with dynamics ranging from *f* to *p*.

12

Measures 12-15 of the musical score. The Bassoon part has a melodic line with *f* dynamics. The Piano part features a melodic line in the right hand and a more active bass line, with dynamics including *p*, *f*, and *dim.*

17 **B**

Measures 17-20, section B. The score is in 2/4 time and features a piano (*p*) dynamic. The bass line has a melodic line with slurs, and the piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand.

21

Measures 21-24. The score is in 2/4 time and features a mezzo-forte (*mf*) dynamic. The bass line has a melodic line with slurs, and the piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand.

25

Measures 25-28. The score is in 2/4 time and features a forte (*f*) dynamic. The bass line has a melodic line with slurs, and the piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand.

29

Measures 29-34, section C. The score is in 2/4 time and features a forte (*f*) dynamic. The bass line has a melodic line with slurs, and the piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand.

35

Measures 35-38. The score is in 2/4 time and features a forte (*f*) dynamic. The bass line has a melodic line with slurs, and the piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand.

C March Tempo ♩ = 116

II - Building The Great Pyramid

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

Vivo ♩ = 116

Measures 1-4. Bass clef, key of D major, 6/8 time. Measure 1 has a forte (*f*) dynamic. The melody is in the bass, with piano accompaniment in the treble and bass staves.

5

Measures 5-8. Continuation of the previous system. Measure 8 ends with a repeat sign.

11 **A** ♩ = 116 (= previous ♩.)

Measures 11-14. Measure 11 has a forte (*f*) dynamic. The melody is in the bass, with piano accompaniment in the treble and bass staves.

15

Measures 15-18. Continuation of the previous system. Measure 18 ends with a repeat sign.

19

Measures 19-22 of the musical score. The bass line features a melodic line with a half note and a quarter note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

23

Measures 23-26 of the musical score. The bass line has a long melodic phrase spanning four measures. The piano accompaniment continues with the same eighth-note pattern in the right hand and a simple bass line in the left hand.

27

Measures 27-30 of the musical score. The bass line features a melodic line with a half note and a quarter note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

31 **B**

Measures 31-34 of the musical score. The bass line features a melodic line with a half note and a quarter note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

35

Measures 35-38 of the musical score. The bass line features a melodic line with a half note and a quarter note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

III - The Tombs

Die Grabstätten / Les Tombes

Lento ♩ = 84

The musical score is written for a solo voice and piano. It consists of four systems of staves, each with a vocal line and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The tempo is marked 'Lento' with a quarter note equal to 84 beats per minute.

System 1: The vocal line begins with a long note, followed by a melodic phrase marked *f espr.* The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand, marked *mf*.

System 2: The vocal line continues with a melodic phrase marked *mf*. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand.

System 3: The vocal line begins with a long note marked *f*. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand, marked *f*.

System 4: The vocal line continues with a melodic phrase. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand.

13

A Moderato ♩ = 112

mf

f

3

mf

f

16

f

p sub.

20

B

p

f

f

25

f espr.

p sub.

29

V - The Legend Of The Cobra

Die Legende der Kobra / La Légende du Cobra

Moderato ♩ = 92

5

accel.

9

A Agitato ♩ = 132

14

19

19

B

mf

25

25

ff 3

p cresc.

cresc.

31

31

f

f

37

37

42 **C** Andante ♩ = 80

42

mf marc.

mf

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