

60 Solo Pieces

Volume 2

Euphonium (♩ + ♭) & Piano

Hale Ascher VanderCook

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60 Solo Pieces

Hale Ascher VanderCook

Volume 1

1. Albatross
2. Altair
3. Amethyst
4. Antares
5. Arbutus
6. Arcturus
7. Bombastoso
8. Bonita
9. Carnations
10. Centaurus
11. Chrysanthemum
12. Colossus
13. Columbine
14. Cygnus
15. Daisies

Volume 2

16. Debonnaire
17. Dewdrops
18. Diamond
19. Emerald
20. Falcon
21. Garnet
22. Hawthorne
23. Heliotrope
24. Hyacinthe
25. Ivy
26. Jessamine
27. Kinglet
28. Lilacs
29. Lily
30. Lyra

Volume 3

31. Magnolia
32. Marigold
33. Meadowlark
34. Mignonette
35. Mira
36. Morning Glory
37. Moss Rose
38. Myrtle
39. Opal
40. Oriole
41. Orion
42. Pansies
43. Pearl
44. Peony
45. Primrose

Volume 4

46. Punchinello
47. Rigel
48. Rosebuds
49. Ruby
50. Sapphire
51. Sirius
52. Spica
53. Starling
54. The Tulip
55. The Wild Rose
56. Topaz
57. Turquoise
58. Twosome
59. Vega
60. Warbler



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Volume 2

B $\flat$ EUPHONIUM

16. Debonnaire

Hale Ascher VanderCook

Allegro moderato

Moderato quasi Andante

7

p

13

mf

p

20

f

rit.

Allegro

2

1

28

§ Moderato

mp daintily

35

42

Allegro

8

TRIO

f pompously

56

rit.

64

a tempo

mp

1. //

2.

Allegro

2

1

73

D.S. §

⊕ Coda

Cadenza

75

Vivace

f

3

3

3

3

60 Solo Pieces

53

Volume 2

16. Debonnaire

Hale Ascher VanderCook

Allegro moderato

B♭ Euphonium

Piano

f

Moderato quasi Andante

5

p

10

15

mf

p

mf

p

17. Dewdrops

Hale Ascher VanderCook

Andante moderato

5

mp

9

Animato

p

14

Slower

mf

18. Diamond

Hale Ascher VanderCook

Andante

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in treble clef with a key signature of one flat and a 6/8 time signature. The melody begins with a whole rest, followed by a half note G4, and then a series of eighth notes: A4, B4, A4, G4, F4, E4, D4. The second system continues the vocal melody, starting with a half note D4, followed by a half note C4, and then a series of eighth notes: B3, A3, G3, F3, E3, D3. The third system shows the vocal melody concluding with a half note D3, followed by a half note C3, and then a series of eighth notes: B2, A2, G2, F2, E2, D2. The piano accompaniment is shown in the bottom system, with the right hand in treble clef and the left hand in bass clef. The piano part begins with a half note G3, followed by a half note F3, and then a series of eighth notes: E3, D3, C3, B2, A2, G2. The piano part continues with a half note F2, followed by a half note E2, and then a series of eighth notes: D2, C2, B1, A1, G1, F1. The piano part concludes with a half note E1, followed by a half note D1, and then a series of eighth notes: C1, B0, A0, G0, F0, E0.

6

The musical score for 'The Rose Tree' is presented in three systems. The first system features a single melodic line on a treble clef staff, starting with a key signature of one flat (B-flat) and a common time signature. The melody consists of eighth and quarter notes, with a dynamic marking of *f* (forte) followed by *p* (piano). The second system is a piano accompaniment for the first system, featuring a treble and bass clef staff. The right hand plays chords and single notes, while the left hand plays a simple bass line. The dynamic marking *f* is present in the right hand, and *p* is present in the left hand. The third system continues the piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line. The dynamic marking *p* is present in the right hand.

11

rit.

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the vocal melody (treble clef) and piano accompaniment (treble and bass clefs). The second system continues the vocal melody and piano accompaniment. The third system shows the vocal melody and piano accompaniment, with the piano part featuring a final chord. The score includes dynamic markings (*f* and *p*) and articulation marks (accents and slurs).

16

a tempo

rit.

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a single melodic line on a treble clef staff, starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic. The second system is a piano accompaniment for the first system, featuring a treble and bass clef staff. It begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The third system is a piano accompaniment for the second system, also in treble and bass clef, beginning with a forte (*f*) dynamic and ending with a piano (*p*) dynamic. The key signature is one flat (B-flat), and the time signature is 4/4.

19. Emerald

Hale Ascher VanderCook

Andante

Measures 1-9 of the piece. The tempo is Andante. The key signature has two flats (B-flat and E-flat). The time signature is 6/8. The music features a vocal line and a piano accompaniment. Dynamics include *mp* (mezzo-piano) and *f* (forte).

10

Measures 10-18. The vocal line continues with dynamics *p* (piano) and *mp*. The piano accompaniment features chords and moving lines in both hands.

19

Measures 19-26. The tempo remains Andante. Dynamics include *f* (forte) and *p* (piano). The piano accompaniment has a more active role with eighth-note patterns.

27

⌘ Moderato

Measures 27-30. The tempo changes to Moderato. The key signature changes to one flat (B-flat). The time signature changes to 2/4. Dynamics include *mf* (mezzo-forte) and *p* (piano). The music features a more rhythmic and driving feel.

20. Falcon

Hale Ascher VanderCook

Andante maestoso

Measures 1-5 of the piece. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante maestoso'. The first staff (treble clef) begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The second staff (bass clef) begins with a half note G3, a quarter note A3, and a half note B3. Both staves have a forte (*f*) dynamic marking.

Measures 6-9 of the piece. The first staff continues with a half note C5, a quarter note D5, and a half note E5. The second staff features a triplet of eighth notes (G4, A4, B4) in the treble clef and a steady eighth-note bass line (G3, A3, B3, C4, D4, E4, F4, G4). A forte (*f*) dynamic marking is present.

Measures 10-14 of the piece. The first staff begins with a half note F#4, a quarter note G4, and a half note A4. The second staff features a triplet of eighth notes (G4, A4, B4) in the treble clef and a steady eighth-note bass line. A piano (*p*) dynamic marking is present.

Measures 15-18 of the piece. The first staff begins with a half note B4, a quarter note C5, and a half note D5. The second staff features a triplet of eighth notes (G4, A4, B4) in the treble clef and a steady eighth-note bass line. A forte (*f*) dynamic marking is present.

21. Garnet

Hale Ascher VanderCook

Andante

The first system of the musical score for 'Garnet' is marked 'Andante'. It consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). It begins with a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It starts with a forte (*f*) dynamic and features a steady eighth-note bass line and a melody in the right hand.

6

Not too slow

The second system of the musical score is marked 'Not too slow'. It continues the vocal and piano parts. The vocal line has a mezzo-forte (*mp*) dynamic followed by a piano (*p*) dynamic. The piano accompaniment also transitions from mezzo-forte (*mp*) to piano (*p*). The tempo and dynamics are clearly indicated by the markings above the staves.

13

The third system of the musical score continues the composition. The vocal line shows a dynamic progression from mezzo-forte (*mf*) to piano (*p*), mezzo-forte (*mp*), and finally forte (*f*). The piano accompaniment follows a similar pattern, starting at mezzo-forte (*mf*), moving to piano (*p*), mezzo-forte (*mp*), and ending at forte (*f*). The notation includes various musical symbols such as slurs and ties.

19

rit.

The fourth system of the musical score is marked 'rit.' (ritardando). The vocal line begins with a piano (*p*) dynamic and features a series of notes with slurs. The piano accompaniment also includes slurs and a gradual deceleration. The system concludes with a final chord in the piano part.

22. Hawthorne

Hale Ascher VanderCook

Andante

The first system of the musical score for 'Hawthorne' is in 6/8 time. The right hand (treble clef) begins with a whole rest, followed by a half note G4, and then a melodic line starting on A4. The left hand (bass clef) starts with a whole rest, followed by a half note G3, and then a bass line. Dynamics include *mf dolce* for the right hand and *f* for the left hand. The system concludes with a double bar line.

6

The second system continues the piece. The right hand features a melodic line with eighth and sixteenth notes. The left hand provides a harmonic accompaniment with chords and moving lines. The system ends with a double bar line.

12

Animato

The third system is marked 'Animato'. The right hand has a more active melodic line. The left hand features a prominent bass line with chords. Dynamics include *p* (piano) for both hands. The system concludes with a double bar line.

18

rit.

a tempo

The fourth system includes tempo markings 'rit.' (ritardando) and 'a tempo'. The right hand has a melodic line with some grace notes. The left hand has a bass line with chords. Dynamics include *p* (piano) and *pp* (pianissimo). The system concludes with a double bar line.

23. Heliotrope

Hale Ascher VanderCook

Andante moderato

mf

5

p grazioso

p

9

rit.

a tempo

p

p

14

Animato

f

24. Hyacinthe

Hale Ascher VanderCook

Allegro brillante

6

Allegro brillante

12

17

25. Ivy

Hale Ascher VanderCook

Andante moderato

The musical score for 'Ivy' is written for piano in 6/8 time. The key signature has one sharp (F#). The tempo is marked 'Andante moderato'. The score is divided into four systems, each with a vocal line and a piano accompaniment.

- System 1 (Measures 1-5):** The vocal line is mostly whole rests. The piano accompaniment begins with a mezzo-forte (*mf*) dynamic. The right hand features chords and moving lines, while the left hand has a steady eighth-note accompaniment.
- System 2 (Measures 6-11):** The vocal line enters in measure 6 with a half note, marked *p cantabile*. The piano accompaniment continues with a piano (*p*) dynamic. The right hand has chords and moving lines, while the left hand has a steady eighth-note accompaniment.
- System 3 (Measures 12-17):** The vocal line continues with eighth-note patterns, including triplets. The piano accompaniment features more complex textures with triplets and chords in the right hand, and a steady eighth-note accompaniment in the left hand.
- System 4 (Measures 18-23):** The vocal line continues with eighth-note patterns. The piano accompaniment features more complex textures with triplets and chords in the right hand, and a steady eighth-note accompaniment in the left hand.

26. Jessamine

Hale Ascher VanderCook

Andante moderato

The first system of the musical score for 'Jessamine' consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, and then a quarter note A4. The piano accompaniment features a series of chords in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *f* (forte) and *cresc.* (crescendo) in the piano part, and *mf recitante* (mezzo-forte recitative) in the vocal part.

6

The second system continues the vocal and piano parts. The vocal line features a melodic phrase starting on G4 and moving up to A4. The piano accompaniment continues with its chordal texture and bass line. The system concludes with a repeat sign.

11

The third system begins with the tempo change to *a tempo*. The vocal line starts with an *ad lib.* (ad libitum) marking and a melodic phrase. The piano accompaniment features a series of chords. Dynamics include *p dolce* (piano dolce) in the vocal part and *p* (piano) in the piano part.

15

The fourth system continues the vocal and piano parts. The vocal line features a melodic phrase starting on G4 and moving up to A4. The piano accompaniment continues with its chordal texture and bass line. The system concludes with a repeat sign.

27. Kinglet

Hale Ascher VanderCook

Andante rit. Andante moderato

7

13

19 rit. Brightly

28. Lilacs

Hale Ascher VanderCook

Andante moderato

The first system of the musical score for 'Lilacs' is in 3/4 time, key of D major. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest. The piano accompaniment starts with a forte (*f*) dynamic, featuring a descending eighth-note scale in the right hand and a steady eighth-note bass line in the left hand.

5

The second system of the musical score begins at measure 5. The vocal line is marked *f declamato* and features a series of eighth and sixteenth notes. The piano accompaniment continues with a forte (*f*) dynamic, maintaining the eighth-note bass line and adding chords in the right hand.

9

The third system of the musical score begins at measure 9. The vocal line is marked *mf dolce* and features a melodic line with some grace notes. The piano accompaniment continues with a mezzo-forte (*mf*) dynamic, featuring a steady eighth-note bass line and chords in the right hand.

13

The fourth system of the musical score begins at measure 13. The vocal line continues with a melodic line. The piano accompaniment is marked *mf* and features a steady eighth-note bass line and chords in the right hand, ending with a final chord.

29. Lily

Hale Ascher VanderCook

Andante moderato

First system of the musical score. The treble clef staff begins with a whole rest, followed by a melodic phrase starting on a whole note G4, marked *p dolce*. The piano accompaniment in the grand staff starts with a forte (*f*) chord and features a steady eighth-note bass line. The system concludes with a piano (*p*) chord.

6

Second system of the musical score. The treble clef staff continues the melody with a forte (*f*) dynamic. The piano accompaniment maintains its rhythmic pattern with chords and a moving bass line.

11

Più mosso

Third system of the musical score, marked *Più mosso*. The treble clef staff shows a dynamic shift from forte (*f*) to piano (*p*) and back to *f*. The piano accompaniment also varies in dynamics, including a forte (*f*) chord and a piano (*p*) section.

16

Cadenza
Slowly

accel.

Fourth system of the musical score, labeled as a Cadenza. The treble clef staff features a rapid, ascending melodic line starting with a forte (*f*) dynamic, marked *dim.* and *furioso*. The piano accompaniment consists of a series of horizontal lines, indicating a sustained or arpeggiated accompaniment.

30. *Lyra*

Hale Ascher VanderCook

Andante

p legato

f

p

p

6

p

f

p

f

11

p

p

17

f

p

f

p

rit.

EUPHONIUM & PIANO (ORGAN)

EMR 317M	ALBINONI, Tomaso	Konzert B-Dur
EMR 905M	ALBINONI, Tomaso	Adagio
EMR 8445	ANDREWS, D. (Arr.)	The Old Rugged Cross (5)
EMR 903M	ARMITAGE, Dennis	28 Weihnachtsmelodien Vol. 1
EMR 904M	ARMITAGE, Dennis	28 Weihnachtsmelodien Vol. 2
EMR 911M	ARMITAGE, Dennis	4 Fanfares
EMR 908M	ARMITAGE, Dennis	Abide with me
EMR 906M	ARMITAGE, Dennis	Il Silenzio
EMR 906M	ARMITAGE, Dennis	Nobody Knows
EMR 906M	ARMITAGE, Dennis	So nimm denn meine Hände
EMR 902M	ARMITAGE, Dennis	Solo Album Vol. 01 (5)
EMR 905M	ARMITAGE, Dennis	Solo Album Vol. 02 (5)
EMR 906M	ARMITAGE, Dennis	Solo Album Vol. 03 (5)
EMR 907M	ARMITAGE, Dennis	Solo Album Vol. 04 (5)
EMR 908M	ARMITAGE, Dennis	Solo Album Vol. 05 (5)
EMR 909M	ARMITAGE, Dennis	Solo Album Vol. 06 (5)
EMR 910M	ARMITAGE, Dennis	Solo Album Vol. 07 (5)
EMR 911M	ARMITAGE, Dennis	Solo Album Vol. 08 (5)
EMR 912M	ARMITAGE, Dennis	Solo Album Vol. 09 (5)
EMR 913M	ARMITAGE, Dennis	Solo Album Vol. 10 (5)
EMR 909M	ARMITAGE, Dennis	Swing Low, Sweet Chariot
EMR 913M	BACH, Johann S.	Arioso
EMR 2104M	BACH, Johann S.	Chorale Prelude "Ich ruf zu Dir"
EMR 217M	BACH, Johann S.	Jesu, meine Freude (Reift)
EMR 8475	BACH, Johann S.	Lobe den Herrn (5)
EMR 2107M	BACH, Johann S.	Prelude D minor BWV 539 (Hilgers)
EMR 2103M	BACH, Johann S.	Prelude XX BWV 865 (Hilgers)
EMR 2106M	BACH, Johann S.	Prelude XXII BWV 867 (Hilgers)
EMR 905M	BEETHOVEN, L.v.	Die Ehre Gottes aus der Natur
EMR 908M	BEETHOVEN, L.v.	Ode to Joy
EMR 289M	BOND, Capel	Concerto Nr. 6 in Bb
EMR 911M	BORODIN, Alexander	Polovtsian Dance
EMR 908M	CHARPENTIER, M.A.	Te Deum
EMR 905M	CHOPIN, Frédéric	Tristesse
EMR 902M	CLARKE, Jeremiah	Trumpet Voluntary
EMR 2070M	CORELLI, A.	Sonata in g-minor
EMR 291M	CORRETTE, Michael	Sonata in D minor
EMR 8501	CRÜGER, Johann	Nun danket alle Gott (5)
EMR 912M	DEBUSSY, Claude	Clair de Lune
EMR 2039B	DELLA BELLA, D.	Sonata in C major
EMR 907M	DVORAK, Antonin	Humoresque
EMR 912M	DVORAK, Antonin	Largo aus der Neuen Welt
EMR 6081M	FRANCK, César	Panis Angelicus
EMR 305M	FRANCK, Melchior	Suite de Danses (Sturzenegger)
EMR 2403	FRANZ, Ignaz	Grosser Gott, wir loben Dich (5)
EMR 2145M	GALLIARD, J.E.	6 Sonatas
EMR 2139M	GALLIARD, J.E.	Sonata N° 1 in A minor
EMR 2140M	GALLIARD, J.E.	Sonata N° 2 in G major
EMR 2141M	GALLIARD, J.E.	Sonata N° 3 in F major
EMR 2142M	GALLIARD, J.E.	Sonata N° 4 in E minor
EMR 2143M	GALLIARD, J.E.	Sonata N° 5 in D minor
EMR 2144M	GALLIARD, J.E.	Sonata N° 6 in C major
EMR 2035M	GERVAISE, Claude	Danses de la Renaissance
EMR 910M	GLUCK, C.W.von	Marche Religieuse
EMR 911M	GOUNOD, Charles	Ave Maria
EMR 910M	GRIEG, Edvard	Solvejgs Lied
EMR 2036M	GRILLO, G.B.	Canzon XV
EMR 906M	HÄNDEL, Georg Fr.	Arioso
EMR 910M	HÄNDEL, Georg Fr.	Largo
EMR 912M	HÄNDEL, Georg Fr.	March
EMR 902M	HÄNDEL, Georg Fr.	March Scipio
EMR 911M	HÄNDEL, Georg Fr.	Minuet
EMR 302M	HÄNDEL, Georg Fr.	Prelude & Fugue (Sturzenegger)
EMR 907M	HÄNDEL, Georg Fr.	Sarabande I
EMR 909M	HÄNDEL, Georg Fr.	Sarabande II
EMR 2038B	HÄNDEL, Georg Fr.	Sonate A-moll
EMR 2403	HASSLER, H.L.	Passion Choral (5)
EMR 913M	HAYDN, Joseph	St. Anthony Choral
EMR 8445	KING, Peter (Arr.)	The Lord's My Shepherd (4)
EMR 2403	KOCHER, Conrad	Dix (5)
EMR 2440	LOEILLET, J.B.	Sonata
EMR 307M	LOEILLET, J.B.	Sonate As-Dur (Sturzenegger)
EMR 8501	LUTHER, Martin	Ein' feste Burg ist unser Gott (5)
EMR 8445	MACDUFF, G. (Arr.)	Jerusalem (5)
EMR 2048M	MARCELLO, B.	6 Sonatas
EMR 301M	MARCELLO, B.	Adagio - Largo - Allegretto
EMR 2043M	MARCELLO, B.	Sonata N° 1 in F major
EMR 2044M	MARCELLO, B.	Sonata N° 2 in E minor
EMR 2032M	MARCELLO, B.	Sonata N° 3 in A minor
EMR 2045M	MARCELLO, B.	Sonata N° 4 in G minor
EMR 2046M	MARCELLO, B.	Sonata N° 5 in Bb major
EMR 2047M	MARCELLO, B.	Sonata N° 6 in G major
EMR 2403	MASON, Lowell	Nearer, My Go, To Thee (5)
EMR 2053M	MATHESON, Johann	Aria

Euphonium & Piano (Organ) (Fortsetzung - Continued - Suite)

EMR 913L	MENDELSSOHN, F.	Hochzeitsmarsch
EMR 8254	MICHEL, Jean-Fr.	32 Christmas Carols
EMR 905M	MOURET, J.J.	Fanfare-Rondeau
EMR 2108M	MOZART, W.A.	Adagio KV 580A
EMR 908M	MOZART, W.A.	Ave Verum
EMR 8445	OLIVER, Julian (Arr.)	Onward, Christian Soldiers (5)
EMR 902M	PERGOLESI, G.B.	Aria
EMR 306M	PEZEL, Johann	Suite de Danses (Sturzenegger)
EMR 304M	PORPORA, N.A.	Sonate F-Dur (Sturzenegger)
EMR 303M	PURCELL, Henry	Suite (Sturzenegger)
EMR 902M	PURCELL, Henry	Trumpet Tune
EMR 2037M	REICHE, Gottfried	Turmsong
EMR 8475	RICHARDS, Scott	In Terra Pax (5)
EMR 2403	RICHARDS, Scott	Redemption (5)
EMR 8475	RICHARDS, Scott	Resurrection (5)
EMR 912M	SCHUBERT, Franz	Ave Maria
EMR 907M	SCHUBERT, Franz	Serenade
EMR 8475	SCHULZ, Johann	Wir pflügen (5)
EMR 909M	SCHUMANN, Robert	Träumerei
EMR 293M	SENAILLE, J.B.	Andante & Allegro Spiritoso
EMR 906M	STANLEY, John	Trumpet Voluntary
EMR 5145	STURZENEGGER (Arr.)	11 Pieces (Barock)
EMR 8501	TAILOR, Norman	Elegy (5)
EMR 8501	TAILOR, Norman	Hymn To Life (5)
EMR 8475	TAILOR, Norman	Pray For A Better World (5)
EMR 8445	TAILOR, Norman	Requiem (5)
EMR 8501	TAILOR, Norman (Arr.)	Morning Prayer (5)
EMR 288M	TELEMANN, G.Ph.	Sonata in F minor
EMR 910M	TRADITIONAL	Amazing Grace
EMR 912M	TRADITIONAL	Down by the Riverside
EMR 913L	TRADITIONAL	Glory, Glory, Halleluja
EMR 907M	TRADITIONAL	Greensleeves
EMR 911M	TRADITIONAL	Joshua fit the Battle of Jericho
EMR 910M	TRADITIONAL	When the Saint go marching in
EMR 2331	VARIOUS	Baroque Masterpieces
EMR 2403	VARIOUS	Sacred Music Volume 1 (5)
EMR 8445	VARIOUS	Sacred Music Volume 2 (5)
EMR 8475	VARIOUS	Sacred Music Volume 3 (5)
EMR 8501	VARIOUS	Sacred Music Volume 4 (5)
EMR 287M	VIOLA, Anselm	Concerto
EMR 2052M	VIVALDI, Antonio	6 Sonatas
EMR 323M	VIVALDI, Antonio	Sonata N° 1 in Bb major
EMR 324M	VIVALDI, Antonio	Sonata N° 2 in F major
EMR 325M	VIVALDI, Antonio	Sonata N° 3 in A minor
EMR 2049M	VIVALDI, Antonio	Sonata N° 4 in Bb major
EMR 2050M	VIVALDI, Antonio	Sonata N° 5 in E minor
EMR 2051M	VIVALDI, Antonio	Sonata N° 6 in Bb major
EMR 909M	WAGNER, Richard	Brautchor aus Lohengrin

EUPHONIUM & PIANO / KEYBOARD (DRUMS OPTIONAL)

EMR 19315	BARCLAY, Ted	Final Curtain
EMR 19319	MONTANA, Carlos	Good Friends
EMR 2227M	RICHARDS, Scott	Latin Fever

