

# Suite and Sour

Brass Quintet

**Johannes Prischl**

EMR 5117

1. Trumpet in B<sup>b</sup> + C

2. Trumpet in B<sup>b</sup> + C

Horn in F

Trombone  $\text{F}$  &  $\text{B}$

Tuba  $\text{F}$

**Print & Listen**  
**Drucken & Anhören**  
**Imprimer & Ecouter**



**[www.reift.ch](http://www.reift.ch)**



**EDITIONS MARC REIFT**

Case Postale 308 • CH-3963 Crans-Montana (Switzerland)

Tel. ++41 (0)27 483 12 00 • Fax ++41 (0)27 483 42 43 • E-Mail : [info@reift.ch](mailto:info@reift.ch) • [www.reift.ch](http://www.reift.ch)

# DISCOGRAPHY



## Lipkillers

Juvavum Brass

- |   |  |       |   |  |      |
|---|--|-------|---|--|------|
| 1 | <b>Lipkillers</b><br>Horst Hofer                                       | 8'37  |   | <b>Let's Talk About Jazz *</b><br>Johannes Prischl |      |
| 2 | <b>Pizza diavolo</b><br>Christoph Wundrak                              | 5'24  | 5 | Joe's Toes   | 4'42 |
| 3 | <b>Suite &amp; Sour *</b><br>Johannes Prischl                          | 11'25 | 6 | No Hurry   | 3'56 |
| 4 | <b>Stations - A tribute<br/>To Duke Ellington</b><br>Christoph Wundrak | 11'19 | 7 | Fish Funk  | 4'17 |
|   |  |       | 8 | Brasstafarian Dilemma                              | 3'28 |
|   |  |       | 9 | <b>Lipolog</b><br>Horst Hofer                      | 0'51 |

\* Compositions published by Editions Marc Reift  
Route du Golf • 3963 Crans-Montana (Switzerland)  
Tel.: 027/483 12 00 • Fax: 027/483 42 43 • E-Mail: itc-reift@bluewin.ch  
Warning: all rights reserved  
Unauthorized duplication is a violation of applicable laws.  
© & © by Marcophon / Editions Marc Reift

MARCOPHON

LC 1374

CD 955-2

Zu bestellen bei • A commander chez • To be ordered from:

Editions Marc Reift • Route du Golf 150 • CH-3963 Crans-Montana (Switzerland) • Tel. +41 (0) 27 483 12 00 • Fax +41 (0) 27 483 42 43 • E-Mail: info@reift.ch •

# Suite and Sour

(Ein Blechstück)

(Transponierte Partitur)

Johannes Prischl (1993)

langsam (ca. 60), eher frei im Tempo, fanfarenartig

Staccato, völlig unabhängig von Metrum und Takt. Die zusammen- und auseinandergelassenen Notenbalken stehen für "federndes" Schneller- und Langsamerwerden der Tonwiederholungen (Wie das Aufspringen eines Tischtennisballes auf einem Tisch, das immer schneller wird - und umgekehrt). Die Anzahl der gespielten Noten kann und soll dabei ebenso variieren wie die Anzahl der gespielten Figuren insgesamt

Trompete 1  
Trompete 2  
Horn  
Posaune  
Tuba

staccato

5/ 6 7

Diese Figuren werden über den angegebenen Zeitraum (hier: 6 Takte) wiederholt, wobei das Metrum als solches nicht mehr direkt wahrnehmbar wird. Es ist daher ein angedeutetes Dirigieren oder ähnliches notwendig.

Insgesamt soll durch das ständig abwechselnde An- und Abschwellen der verschiedenen Staccatofiguren ein durchgehender "Klangteppich" entstehen, welcher in Takt 7 ausklingen soll (Die Figuren müssen bzw. sollen nicht gleichzeitig aufhören).

simile (aber nur über vier Takte)

Musical score for measures 9-11. The score consists of five staves. Measures 9-11 show a series of triplets in the upper staves and a rhythmic pattern in the lower staves. Dynamics include *f*, *p*, *pp*, and *mf*. There are crescendo and decrescendo markings. A double bar line with repeat dots is at the end of measure 11.

aus der Figur heraus direkt in Takt 14 hineinleiten

Musical score for measures 13-15. Measure 13 is a double bar line with repeat dots. Measure 14 starts with a *f* dynamic and a staccato marking. Measure 15 features a quintuplet. Dynamics include *f* and *mf*. There are crescendo and decrescendo markings.

simile (zweieinhalb Takte)

mit dem letzten Ton ca. auf "4+" hängenbleiben (nicht gemeinsam)

gemeinsam

Musical score for measures 17-19. Measure 17 starts with a *p* dynamic. Measure 18 has a *pp* dynamic. Measure 19 features a quintuplet and a *f* dynamic. Dynamics include *p*, *pp*, *mf*, and *f*. There are crescendo and decrescendo markings. A double bar line with repeat dots is at the end of measure 18.

Musical score for measures 20-22, featuring five staves. Measures 20 and 21 contain complex rhythmic patterns with triplets and quintuplets. Measure 22 features a dynamic marking of *mf*. The notation includes various articulations and slurs.

Musical score for measures 24-26, featuring five staves. Measures 24 and 25 contain sustained notes with a dynamic marking of *mp*. Measure 26 features a dynamic marking of *mp*. The notation includes slurs and sustained notes.

Musical score for measures 28-29, featuring five staves. Measures 28 and 29 contain complex rhythmic patterns with triplets and quintuplets. Measure 28 features a dynamic marking of *pp* and the instruction "mit Dämpfer (Harmon)". Measure 29 features a dynamic marking of *pp* and the instruction "mit Dämpfer". The notation includes various articulations and slurs.

Musical score system 1, measures 31-33. The system consists of five staves. The top two staves (treble clef) and the bottom staff (bass clef) contain melodic lines with dynamic markings *mp* and *pp*. The middle two staves (treble clef) are mostly empty with some rests. The bottom staff features triplet markings (3) under the first three measures.

Musical score system 2, measures 34-36. The system consists of five staves. The top two staves (treble clef) and the bottom staff (bass clef) contain melodic lines with dynamic markings *mf* and *pp*. The middle two staves (treble clef) are mostly empty with some rests. The bottom staff features triplet markings (3) under the first three measures.

Musical score system 3, measures 37-39. The system consists of five staves. Measures 37-39 are marked with *pp*. The top two staves (treble clef) and the bottom staff (bass clef) contain long, sustained notes. The middle two staves (treble clef) are mostly empty with some rests. The bottom staff has a dynamic marking *mp* at the beginning. The system ends with the instruction "offen ->" on the right side.

♩ = 176

40 41 42 43

*mp* akzentuiert!  
*mp* akzentuiert!

44 45 46

*mp* *fz* *fz* *fz* *fz*  
*mp* *fz* *fz* *fz*

47 48 49

mit Dämpfer (Harmon)  
*mp*

50 51 52

Musical score for measures 50-52. Measure 50 features a treble clef with a melodic line starting on G4, followed by a bass clef with a rhythmic accompaniment of eighth notes. Measure 51 continues the bass clef accompaniment. Measure 52 introduces a new melodic line in the treble clef starting on A4, with the bass clef accompaniment continuing.

54 55

Musical score for measures 54-55. Measure 54 shows a treble clef with a melodic line starting on G4, and a bass clef with a rhythmic accompaniment. Measure 55 continues the melodic line in the treble clef and the accompaniment in the bass clef.

56 57 58

Musical score for measures 56-58. Measure 56 features a treble clef with a melodic line starting on G4, and a bass clef with a rhythmic accompaniment. Measure 57 continues the melodic line in the treble clef and the accompaniment in the bass clef. Measure 58 continues the melodic line in the treble clef and the accompaniment in the bass clef.





Musical score system 1, measures 59-61. The system consists of five staves. The top staff (treble clef) has measures 59, 60, and 61. Measures 60 and 61 contain dynamic markings *mf* and *fz*. The second staff (treble clef) has a melodic line in measure 59. The third staff (treble clef) has a rhythmic accompaniment. The fourth staff (bass clef) has a melodic line in measures 60 and 61 with dynamic markings *mf* and *fz*. The fifth staff (bass clef) has a rhythmic accompaniment.



Musical score system 2, measures 62-64. The system consists of five staves. The top staff (treble clef) has measures 62, 63, and 64 with dynamic markings *fz* and *mf*. The second staff (treble clef) has a melodic line in measure 64 with dynamic marking *mf*. The third staff (treble clef) has a rhythmic accompaniment. The fourth staff (bass clef) has a melodic line in measures 62, 63, and 64 with dynamic marking *fz*. The fifth staff (bass clef) has a rhythmic accompaniment.



Musical score system 3, measures 65-67. The system consists of five staves. The top staff (treble clef) has measures 65, 66, and 67 with dynamic markings *fz*. The second staff (treble clef) has a melodic line in measure 65. The third staff (treble clef) has a rhythmic accompaniment. The fourth staff (bass clef) has a melodic line in measures 66 and 67 with dynamic markings *fz*. The fifth staff (bass clef) has a rhythmic accompaniment.

Musical score for measures 64-70. The score consists of five staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a rhythmic accompaniment of eighth notes. The third staff is a treble clef with a rhythmic accompaniment of eighth notes. The fourth staff is a bass clef with a melodic line. The fifth staff is a bass clef with a rhythmic accompaniment of eighth notes. Measure numbers 64, 69, and 70 are indicated above the staves.

Musical score for measures 71-74. The score consists of five staves. The top staff is a treble clef with a melodic line starting at measure 73. The second staff is a treble clef with a melodic line starting at measure 73. The third staff is a treble clef with a rhythmic accompaniment. The fourth staff is a bass clef with a rhythmic accompaniment. The fifth staff is a bass clef with a rhythmic accompaniment. Measure numbers 71, 72, 73, and 74 are indicated above the staves. Performance markings include *legato*, *p*, and *mf*.

Musical score for measures 75-78. The score consists of five staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a melodic line. The third staff is a treble clef with a rhythmic accompaniment. The fourth staff is a bass clef with a rhythmic accompaniment. The fifth staff is a bass clef with a rhythmic accompaniment. Measure numbers 75, 76, 77, and 78 are indicated above the staves. Performance markings include *crescendo poco a poco - - - >*.

79 80 81 82

*mf* *ppp* *mf*

offen

This system contains measures 79 through 82. It features five staves. The top three staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). Measure 79 starts with a *mf* dynamic. Measure 80 has a *ppp* dynamic and the instruction "offen". Measure 81 has a *mf* dynamic. Measure 82 continues the *mf* dynamic. The music consists of long, flowing lines with many ties across measures.

84 85

*pp* *pp* *pp* *mf*

(Solo)

This system contains measures 84 and 85. It features five staves. The top three staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). Measures 84 and 85 are marked with *pp* dynamics. Measure 85 begins with a *mf* dynamic and is marked "(Solo)". The music consists of long, flowing lines with many ties across measures.

87 88 89

*mf* *mf*

This system contains measures 87 through 89. It features five staves. The top three staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). Measures 87 and 88 are marked with *mf* dynamics. Measure 89 continues the *mf* dynamic. The music consists of long, flowing lines with many ties across measures.

90 91 92

*mf* *mp* *mp*

This system contains measures 90, 91, and 92. It features five staves. The top two staves are treble clefs, and the bottom three are bass clefs. Measures 90 and 91 are mostly rests. In measure 92, the top two staves have a half note with a sharp sign and a dynamic marking of *mp*. The third staff has a melodic line starting in measure 90 with a dynamic marking of *mf*. The bottom two staves have a rhythmic accompaniment of eighth notes.

94 95 96

This system contains measures 94, 95, and 96. It features five staves. The top three staves are treble clefs, and the bottom two are bass clefs. Measures 94 and 95 show a melodic line in the top two staves with a dynamic marking of *mp*. The bottom two staves continue with the rhythmic accompaniment of eighth notes.

97 98 99

*mp* *mp* *mf*

This system contains measures 97, 98, and 99. It features five staves. The top three staves are treble clefs, and the bottom two are bass clefs. Measures 97 and 98 are mostly rests. In measure 98, the top three staves have a melodic line with a dynamic marking of *mp*. The bottom two staves continue with the rhythmic accompaniment of eighth notes.

Musical score for measures 99-102. The score consists of five staves. Measures 99 and 100 show a melodic line in the upper staves and a rhythmic accompaniment in the lower staves. Measure 101 features a whole note chord in the upper staves and a rhythmic accompaniment. Measure 102 continues the melodic and rhythmic patterns.

Musical score for measures 103-105. The score consists of five staves. Measures 103 and 104 show a melodic line in the upper staves and a rhythmic accompaniment in the lower staves. Measure 105 features a whole note chord in the upper staves and a rhythmic accompaniment.

Musical score for measures 106-108. The score consists of five staves. Measure 106 is a whole rest. Measure 107 is a whole rest. Measure 108 features a melodic line in the upper staves and a rhythmic accompaniment in the lower staves. A dynamic marking **f** is present. A note with an accent (>) is marked **sehr akzentuiert!** above it. The score ends with a double bar line.

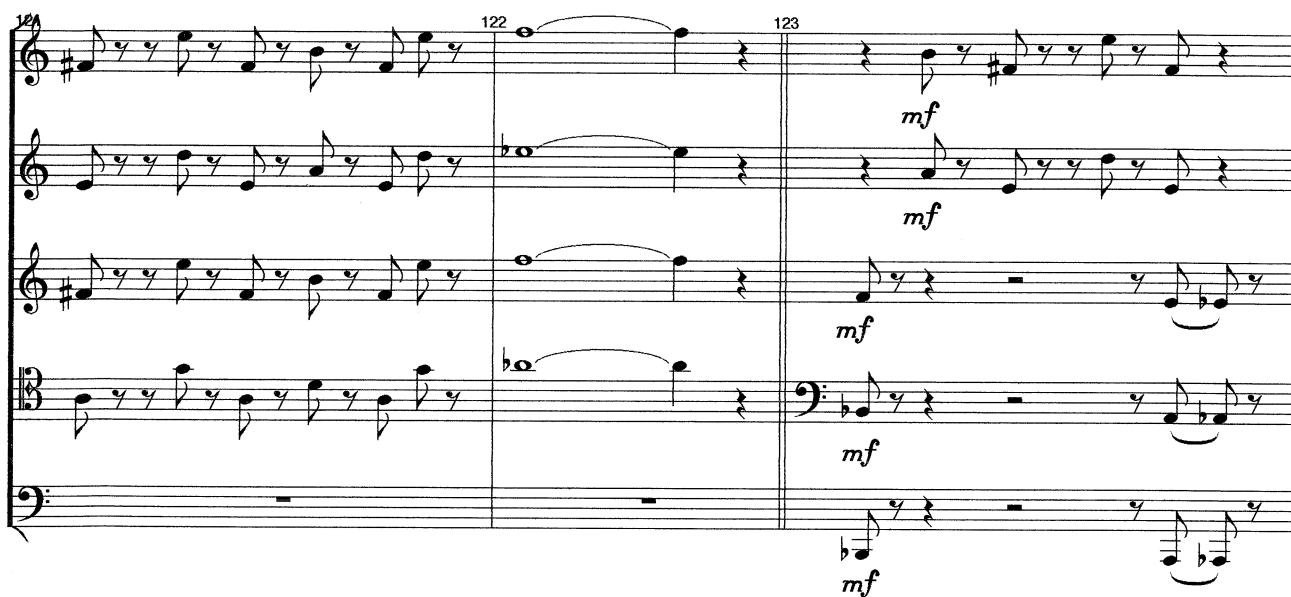
Musical score system 1, measures 109-111. The system consists of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. Measure numbers 109, 110, and 111 are indicated above the first staff. The music features a complex rhythmic pattern with eighth and sixteenth notes, and rests.

Musical score system 2, measures 113-114. The system consists of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. Measure numbers 113 and 114 are indicated above the first staff. The music continues with similar rhythmic patterns and includes some chromatic movement.

Musical score system 3, measures 116-117. The system consists of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. Measure numbers 116 and 117 are indicated above the first staff. The music concludes with a final cadence in the upper staves.



Musical score system 1, measures 118-120. The system consists of five staves. The first three staves are in treble clef, and the fourth and fifth are in bass clef. Measure numbers 118, 119, and 120 are indicated above the first staff. The music features a complex rhythmic pattern with eighth and sixteenth notes, and rests.



Musical score system 2, measures 121-123. The system consists of five staves. The first three staves are in treble clef, and the fourth and fifth are in bass clef. Measure numbers 121, 122, and 123 are indicated above the first staff. The music features a complex rhythmic pattern with eighth and sixteenth notes, and rests. The dynamic marking *mf* is present in measures 122 and 123.



Musical score system 3, measures 124-126. The system consists of five staves. The first three staves are in treble clef, and the fourth and fifth are in bass clef. Measure numbers 124, 125, and 126 are indicated above the first staff. The music features a complex rhythmic pattern with eighth and sixteenth notes, and rests. The dynamic marking *mf* is present in measures 125 and 126.

**2 TRUMPETS, HORN, TROMBONE & TUBA**

|           |                    |  |
|-----------|--------------------|--|
| EMR 5676  | GERSHWIN, George   | The Man I Love (5)                     |
| EMR 5083  | GERVAISE, Claude   | Deux Danses (Michel) (6)               |
| EMR 5201  | GERVAISE, Claude   | French Renaissance Dances              |
| EMR 5091  | GESUALDO, Carlo    | 3 Madrigale (Hofer)                    |
| EMR 5091  | GESUALDO, Carlo    | Ancide sol la Morte (Hofer) (3)        |
| EMR 5091  | GESUALDO, Carlo    | Già Piansi Nel Dolore (Hofer) (3)      |
| EMR 5091  | GESUALDO, Carlo    | Quando Ridente e Bella (Hofer) (3)     |
| EMR 5085  | GIORDANI, T.       | Caro mia ben (Michel) (5)              |
| EMR 5678  | GLUCK, C.W.von     | Marche Religieuse (5)                  |
| EMR 562   | GLUCK, R.Ch.W.     | Aria: Che Faro Senza Euridice          |
| EMR 559   | GLUCK, R.Ch.W.     | Overture to "Orfeo ed Euridice"        |
| EMR 5161  | GRIEG, Edvard      | Peer Gynt                              |
| EMR 5678  | GRIEG, Edvard      | Solveigs Lied (5)                      |
| EMR 5081  | GROH, Johann       | Intrada (Michel) (6)                   |
| EMR 5097  | GRUSIN, Dave       | Theme from "Tootsie" (Stone)           |
| EMR 507   | GUIGOU, Pierre     | Suite Bretonne                         |
| EMR 5094  | HAMLISCH, Marvin   | A Chorus Line (Stone)                  |
| EMR 5083  | HÄNDEL, Georg Fr.  | Air (Michel) (6)                       |
| EMR 5674  | HÄNDEL, Georg Fr.  | Arioso (5)                             |
| EMR 524   | HÄNDEL, Georg Fr.  | Entrance of the Queen of Sheeba        |
| EMR 5081  | HÄNDEL, Georg Fr.  | Er Weidet seine Herde / Messiah (6)    |
| EMR 5083  | HÄNDEL, Georg Fr.  | Halleluja (Michel) (6)                 |
| EMR 5684  | HÄNDEL, Georg Fr.  | La Réjouissance (Michel / Naulais) (5) |
| EMR 5081  | HÄNDEL, Georg Fr.  | La Réjouissance (Michel) (6)           |
| EMR 5678  | HÄNDEL, Georg Fr.  | Largo (5)                              |
| EMR 5054  | HÄNDEL, Georg Fr.  | Largo (Xerxes) (Michel) (6)            |
| EMR 513   | HÄNDEL, Georg Fr.  | Let the Bright Seraphim (Stone)        |
| EMR 5683  | HÄNDEL, Georg Fr.  | March "Occasional Oratorio" (5)        |
| EMR 5672  | HÄNDEL, Georg Fr.  | March "Scipio"(5)                      |
| EMR 5680  | HÄNDEL, Georg Fr.  | March (5)                              |
| EMR 5682  | HÄNDEL, Georg Fr.  | Marche aus "Judas Maccabaeus" (5)      |
| EMR 5679  | HÄNDEL, Georg Fr.  | Minuet (5)                             |
| EMR 5682  | HÄNDEL, Georg Fr.  | Overture from "Water Music" (5)        |
| EMR 5082  | HÄNDEL, Georg Fr.  | Overture from Water Music (Michel)     |
| EMR 5675  | HÄNDEL, Georg Fr.  | Sarabande I (5)                        |
| EMR 5677  | HÄNDEL, Georg Fr.  | Sarabande II (5)                       |
| EMR 5054  | HÄNDEL, Georg Fr.  | Sinfonia e Gavotte (Michel) (6)        |
| EMR 5178  | HÄNDEL, Georg Fr.  | Two Sarabands                          |
| EMR 5028  | HANDY, W.C.        | St. Louis Blues (Hofer)                |
| EMR 5681  | HAYDN, Fr.J.       | St. Anthony Choral (5)                 |
| EMR 597   | HAYDN, Joseph      | Adagio and Presto (Frackenpohl)        |
| EMR 5143  | HAYDN, Joseph      | Adagio from the "Emperor" Quartet      |
| EMR 5683  | HAYDN, Joseph      | Andante (5)                            |
| EMR 5683  | HAYDN, Joseph      | Hochzeitsmarsch (5)                    |
| EMR 5084  | HAYDN, Joseph      | Hochzeitsmarsch (Michel) (5)           |
| EMR 5667  | HERMAN, Jerry      | Hello, Dolly!                          |
| EMR 582   | HIDAS, Frigyes     | Quintettino N° 1                       |
| EMR 583   | HIDAS, Frigyes     | Quintettino N° 2                       |
| EMR 584   | HIDAS, Frigyes     | Quintettino N° 3                       |
| EMR 5081  | HOLBORNE, A.       | Intrada (Michel) (6)                   |
| EMR 5663  | HORNER / JENNINGS  | My Heart Will Go On                    |
| EMR 5905  | IVANOVICI, Ivan    | Donauwellen                            |
| EMR 5110  | JACKSON, Michael   | Heal the World (Michel)                |
| EMR 5211  | JAMES, Ifor        | Left Bank                              |
| EMR 5272  | JAMES, Ifor        | Little Suite N° 1                      |
| EMR 5255  | JAMES, Ifor        | Solitude                               |
| EMR 5257  | JAMES, Ifor        | Windmills                              |
| EMR 589   | JOBIM, A.C.        | One Note Samba (Lang)                  |
| EMR 5095  | JOBIM, A.C.        | Wawe (Lang)                            |
| EMR 5918  | JOPLIN, Scott      | Elite Syncopations                     |
| EMR 5653  | JOPLIN, Scott      | Maple Leaf Rag                         |
| EMR 5659  | KAEMPFERT, Bert    | Strangers In The Night                 |
| EMR 5286  | KOETSIER, Jan      | 5 unterkagner Ländler                  |
| EMR 512   | KOETSIER, Jan      | Brass Quintett                         |
| EMR 5172  | KOETSIER, Jan      | Don Quichottisen                       |
| EMR 540   | KOETSIER, Jan      | Kinderzirkus Op. 79B                   |
| EMR 538   | KOETSIER, Jan      | Kleiner Zirkusmarsch Op. 79A           |
| EMR 5107  | KOETSIER, Jan      | Quintetto Lirico                       |
| EMR 5037  | KRETZ, Johannes    | Kretzilla                              |
| EMR 19763 | LAGGER, Damien     | Concerto                               |
| EMR 5664  | LAST, James        | Morgens um Sieben                      |
| EMR 5062  | LOTTI, Antonio     | Sonata G-Dur                           |
| EMR 5083  | LULLY, Jean-B.     | Marche (Michel) (5)                    |
| EMR 5082  | LULLY, Jean-B.     | Marche Guerrière (6)                   |
| EMR 5192  | MACHI I CASTELL    | Bracamate King of Golds                |
| EMR 5035  | MAHLER, Gustav     | Ging Heut Morgen übers Feld (Kretz)    |
| EMR 5115  | MANCINI, Henry     | The Pink Panther                       |
| EMR 5065  | MANFREDINI, Fr.    | Konzert in D-Dur (Michel)              |
| EMR 19616 | MARTINI, Jean-Paul | Plaisir d'Amour                        |
| EMR 526   | McDOWELL, Ed.      | To a Wild Rose (Lotsch)                |
| EMR 5683  | MENDELSSOHN, F.    | Hochzeitsmarsch (Michel / Naulais) (5) |
| EMR 5084  | MENDELSSOHN, F.    | Hochzeitsmarsch (Michel) (5)           |
| EMR 5681  | MENDELSSOHN, F.    | Hochzeitsmarsch (Naulais) (5)          |
| EMR 595   | MENDELSSOHN, F.    | Nocturne and Presto (Frackenpohl)      |

**2 Trumpets, Horn, Trombone & Tuba (Fortsetzung - Continued - Suite)**

|           |                         |                                      |
|-----------|-------------------------|--------------------------------------|
| EMR 516   | MENDELSSOHN, F.         | Vier Lieder ohne Worte (Stone)       |
| EMR 5668  | MERCER / MELNECK        | Goody, Goody                         |
| EMR 5658  | MERCURY, Freddie        | We Are The Champions                 |
| EMR 5054  | MICHEL / BYRD           | Pavan (6)                            |
| EMR 5682  | MICHEL / NAULAIS        | Feierliche Musik Volume 1 (5)        |
| EMR 5683  | MICHEL / NAULAIS        | Feierliche Musik Volume 2 (5)        |
| EMR 5684  | MICHEL / NAULAIS        | Feierliche Musik Volume 3 (5)        |
| EMR 5685  | MICHEL / NAULAIS        | Golden Hits Volume 1 (5)             |
| EMR 5686  | MICHEL / NAULAIS        | Golden Hits Volume 2 (5)             |
| EMR 5687  | MICHEL / NAULAIS        | Golden Hits Volume 3 (5)             |
| EMR 5686  | MICHEL/NAULAIS (Arr.)   | Amazin Grace (5)                     |
| EMR 5687  | MICHEL/NAULAIS (Arr.)   | Auld Lang Syne (5)                   |
| EMR 5687  | MICHEL/NAULAIS (Arr.)   | El Condor Pasa (5)                   |
| EMR 5686  | MICHEL/NAULAIS (Arr.)   | Funiculi Funicula (5)                |
| EMR 5685  | MICHEL/NAULAIS (Arr.)   | Glory, Glory, Alleluja (5)           |
| EMR 5686  | MICHEL/NAULAIS (Arr.)   | Go Down Moses (5)                    |
| EMR 5682  | MICHEL/NAULAIS (Arr.)   | Grosser Gott, wir preisen Dich (5)   |
| EMR 5687  | MICHEL/NAULAIS (Arr.)   | Hava Nagila (5)                      |
| EMR 5685  | MICHEL/NAULAIS (Arr.)   | I Got Rhythm (5)                     |
| EMR 5687  | MICHEL/NAULAIS (Arr.)   | Joshua Fit The Battle Of Jericho (5) |
| EMR 5685  | MICHEL/NAULAIS (Arr.)   | Kalinka (5)                          |
| EMR 5687  | MICHEL/NAULAIS (Arr.)   | La Cucaracha (5)                     |
| EMR 5685  | MICHEL/NAULAIS (Arr.)   | Muss I denn, Muss i denn (5)         |
| EMR 5685  | MICHEL/NAULAIS (Arr.)   | Nobody Knows (5)                     |
| EMR 5686  | MICHEL/NAULAIS (Arr.)   | O When The Saints (5)                |
| EMR 5684  | MICHEL/NAULAIS (Arr.)   | Plus près de toi Mon Dieu (5)        |
| EMR 5686  | MICHEL/NAULAIS (Arr.)   | The Entertainer (5)                  |
| EMR 509   | MICHEL, Jean-Fr.        | 3 Pastels sur la Belle Epoque        |
| EMR 8285  | MICHEL, Jean-Fr.        | 32 Christmas Carols                  |
| EMR 573   | MICHEL, Jean-Fr.        | 4 Spirituals                         |
| EMR 5088  | MICHEL, Jean-Fr.        | Campeones Cariocas (4)               |
| EMR 586   | MICHEL, Jean-Fr.        | Charleston Time                      |
| EMR 593   | MICHEL, Jean-Fr.        | Festliche Weihnachtssuite            |
| EMR 5088  | MICHEL, Jean-Fr.        | Game Over (4)                        |
| EMR 5088  | MICHEL, Jean-Fr.        | Good Morning Mister R. (4)           |
| EMR 587   | MICHEL, Jean-Fr.        | Guantanamera                         |
| EMR 5089  | MICHEL, Jean-Fr.        | Marche des Reines (5)                |
| EMR 5089  | MICHEL, Jean-Fr.        | Marche du Funanbule (5)              |
| EMR 5087  | MICHEL, Jean-Fr.        | Marie's Song (Michel) (4)            |
| EMR 5089  | MICHEL, Jean-Fr.        | Polka du Patineur (5)                |
| EMR 5054  | MICHEL, Jean-Fr.        | Quintett Album Vol. 01 (6)           |
| EMR 5081  | MICHEL, Jean-Fr.        | Quintett Album Vol. 02 (6)           |
| EMR 5082  | MICHEL, Jean-Fr.        | Quintett Album Vol. 03 (5)           |
| EMR 5083  | MICHEL, Jean-Fr.        | Quintett Album Vol. 04 (6)           |
| EMR 5084  | MICHEL, Jean-Fr.        | Quintett Album Vol. 05 (5)           |
| EMR 5085  | MICHEL, Jean-Fr.        | Quintett Album Vol. 06 (5)           |
| EMR 5086  | MICHEL, Jean-Fr.        | Quintett Album Vol. 07 (5)           |
| EMR 5087  | MICHEL, Jean-Fr.        | Quintett Album Vol. 08 (4)           |
| EMR 5088  | MICHEL, Jean-Fr.        | Quintett Album Vol. 09 (4)           |
| EMR 5089  | MICHEL, Jean-Fr.        | Quintett Album Vol. 10 (5)           |
| EMR 5088  | MICHEL, Jean-Fr.        | To Beat or not to Beat (4)           |
| EMR 5089  | MICHEL, Jean-Fr.        | Valse des Baisers (5)                |
| EMR 5089  | MICHEL, Jean-Fr.        | Valse des Rêves (5)                  |
| EMR 573   | MICHEL, Jean-Fr. (Arr.) | Amen (4)                             |
| EMR 5086  | MICHEL, Jean-Fr. (Arr.) | Give me Jesus (Michel) (5)           |
| EMR 5086  | MICHEL, Jean-Fr. (Arr.) | Joshua Fit the Battle of Jericho(5)  |
| EMR 5086  | MICHEL, Jean-Fr. (Arr.) | Nobody Knows (Michel) (5)            |
| EMR 5086  | MICHEL, Jean-Fr. (Arr.) | O When the Saints (Michel) (5)       |
| EMR 573   | MICHEL, Jean-Fr. (Arr.) | Oh, Happy Day (4)                    |
| EMR 573   | MICHEL, Jean-Fr. (Arr.) | Sometimes I Feel (4)                 |
| EMR 573   | MICHEL, Jean-Fr. (Arr.) | Wade in the Water (4)                |
| EMR 5086  | MICHEL, Jean-Fr. (Arr.) | When the Stars begin to fall (5)     |
| EMR 19620 | MONTANA, Carlos         | Good Friends                         |
| EMR 19622 | MONTANA, Carlos         | Latino                               |
| EMR 19625 | MONTANA, Carlos         | Santa Barbara                        |
| EMR 5022  | MONTEVERDI, Cl.         | Cantate Domine (Profanter)           |
| EMR 5063  | MONTEVERDI, Cl.         | Madrigal                             |
| EMR 5348  | MONTI, Vittorio         | Czardas (Solo Tuba)                  |
| EMR 5931  | MOREN, Bertrand         | 6 Irish Tunes                        |
| EMR 5774  | MOREN, Bertrand         | March Of The Cadets                  |
| EMR 5652  | MORTIMER, J.G. (Arr.)   | Happy Birthday                       |
| EMR 5134  | MORTIMER, J.G. (Arr.)   | The Beatles Vol. 1 (4)               |
| EMR 5135  | MORTIMER, J.G. (Arr.)   | The Beatles Vol. 2 (3)               |
| EMR 5136  | MORTIMER, J.G. (Arr.)   | The Beatles Vol. 3 (3)               |
| EMR 5583  | MORTIMER, John G.       | Brass Quintet Vol. 1                 |
| EMR 5584  | MORTIMER, John G.       | Brass Quintet Vol. 2                 |
| EMR 5585  | MORTIMER, John G.       | Brass Quintet Vol. 3                 |
| EMR 5003  | MORTIMER, John G.       | Divertimento                         |
| EMR 5647  | MORTON, Jelly Roll      | Black Bottom Stomp                   |
| EMR 5673  | MOURET, J.J.            | Fanfare-Rondeau (5)                  |
| EMR 5054  | MOURET, J.J.            | Rondeau (Michel) (6)                 |
| EMR 5224  | MOUSSORGSKY, M.         | 3 Movements                          |
| EMR 5214  | MOUSSORGSKY, M.         | A Night on the Bare Mountain         |
| EMR 5224  | MOUSSORGSKY, M.         | Marche Triomphale (3)                |