



Anthony (Antonio) SOUEREFF

Greece, CORFU

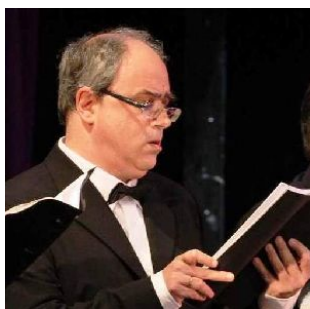
PER LA SEQUENZA DEL ESEQUIE (Ia) Marcia Funebre // EKSODIASTIKON (Ia) // FOR THE SEQUENCE OF FUNERALS (Ia)

About the artist

Anthony Souereff born in Corfu - Greece on 1962 (Xuereb, origin from Malta). Composes music for four-voice Choir, a cappella or accompanied by eccl. organ, on religious issues in particular, as well religious marches for Marching Band and other types of classical music. He is a civil engineer, since 1983 a member of the Choir of the Municipality of Corfu Town, a founding member of the School of Classical Singing in the chorus (1988), graduate student in classical singing also, with soprano Barbara Gkavakou, professor. He studied harmony and, since 2000, composes music as a hobby.

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-axress.htm>

About the piece



Title: PER LA SEQUENZA DEL ESEQUIE (Ia) Marcia Funebre // EKSODIASTIKON (Ia) // FOR THE SEQUENCE OF FUNERALS (Ia)
Composer: SOUEREFF, Anthony (Antonio)
Copyright: I don't want free-scores license / Public domain
Publisher: SOUEREFF, Anthony (Antonio)
Instrumentation: Marching Band
Style: March

Anthony (Antonio) SOUEREFF on [free-scores.com](https://www.free-scores.com)



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ΕΞΟΔΙΑΣΤΙΚΟΝ (Ia / XI.2015)

ή Η Πομπή των επί γης στερνών

(Per la sequenza del Esequie)

marcia funebre

εις την Ιερή Μνήμη π. Νικολάου Ρούσσου
(alla Cara Memoria di p. Nicolao Roussos)

Αντώνιος Δ. Σουρέρεφ

Ενοργάνωση: Γιάννης Καλαϊτζίδης

♩=46

The score is for a funeral march in 3/4 time, marked with a tempo of quarter note = 46. It features a variety of instruments:

- Woodwinds:** Piccolo, Flute, Oboe, Clarinet in E \flat , Clarinet in B \flat I, Clarinet in B \flat II, III, Bass Clarinet in B \flat , Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Bassoon.
- Brass:** Horn in F I, Horn in F II, III, Trumpet in B \flat I, Trumpet in B \flat II, Trombone I, Trombone II, III, Bass Trombone, Baritone (T.C.), Euphonium, Tuba.
- Percussion:** Cymbals, Bass Drum, Snare Drum.

Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). The score includes various musical notations such as slurs, ties, and articulation marks.

A

17

Picc. *sempre f*

Fl. *sempre f*

Ob. *sempre f*

E♭ Cl. *sempre f*

Cl. I *sempre f*

Cl. II, III *sempre f*

B. Cl. *sempre f*

Sop. Sax. *sempre f*

Alto Sax. *sempre f*

Ten. Sax. *sempre f*

Bsn. *sempre f*

Hn. I *sempre f*

Hn. II, III *sempre f*

Tpt. I *sempre f*

Tpt. II *sempre f*

Tbn. I *sempre mf*

Tbn. II, III *sempre mf*

B. Tbn. *sempre f*

Bar. (T.C.) *sempre f*

Euph. *sempre f*

Tba. *sempre f*

Cym. B.D. *sempre f*

S. D. *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f*

25

This page of a musical score, numbered 25, is for a large orchestra. It features 22 staves, each representing a different instrument or section. The instruments listed are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Eb Clarinet (Eb Cl.), Clarinet I (Cl. I), Clarinet II and III (Cl. II, III), Bass Clarinet (B. Cl.), Soprano Saxophone (Sop. Sax.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), Bassoon (Bsn.), Horn I (Hn. I), Horn II and III (Hn. II, III), Trumpet I (Tpt. I), Trumpet II (Tpt. II), Trombone I (Tbn. I), Trombone II and III (Tbn. II, III), Baritone Trombone (B. Tbn.), Baritone (Bar. (T.C.)), Euphonium (Euph.), Tuba (Tba.), Cymbals (Cym. B.D.), and Snare Drum (S. D.). The score is written in a key signature of two flats (Bb and Eb) and a common time signature (C). It includes various musical notations such as dynamics (ff, f, mf), articulation (accents), and performance instructions (trums). The dynamics range from fortissimo (ff) to mezzo-forte (mf). The score is divided into measures by vertical bar lines, and the instruments are grouped into sections.

33 **B**

Picc. *f*

Fl. *f*

Ob. *f*

E♭ Cl. *f*

Cl. I *f*

Cl. II, III *f*

B. Cl. *f*

Sop. Sax. *f*

Alto Sax. *f*

Ten. Sax. *f*

Bsn. *f*

Hn. I *f*

Hn. II, III *f*

Tpt. I *f*

Tpt. II *f*

Tbn. I *mf*

Tbn. II, III *mf*

B. Tbn. *f*

Bar. (T.C.) *f*

Euph. *f*

Tba. *f*

Cym. B.D. *f*

S. D. *mf*

TRIO

41

Picc. *ff*

Fl. *ff*

Ob. *ff*

E♭ Cl. *ff*

Cl. I *ff*

Cl. II, III *ff*

B. Cl. *ff*

Sop. Sax. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bsn. *ff*

Hn. I *ff*

Hn. II, III *ff*

Tpt. I *ff*

Tpt. II *ff*

Tbn. I *f*

Tbn. II, III *f*

B. Tbn. *ff*

Bar. (T.C.) *ff*

Euph. *ff*

Tba. *ff*

Cym. B.D. *ff*

S. D. *mf* *f* *mf* *f*

47

Picc. *sempre ff*

Fl. *sempre ff*

Ob. *sempre ff*

E♭ Cl. *sempre ff*

Cl. I *sempre ff*

Cl. II, III *sempre ff*

B. Cl. *sempre ff*

Sop. Sax. *sempre ff*

Alto Sax. *sempre ff*

Ten. Sax. *sempre ff*

Bsn. *sempre ff*

Hn. I *sempre ff*

Hn. II, III *sempre ff*

Tpt. I *sempre ff*

Tpt. II *sempre ff*

Tbn. I *sempre f*

Tbn. II, III *sempre f*

B. Tbn. *sempre ff*

Bar. (T.C.) *sempre ff*

Euph. *sempre ff*

Tba. *sempre ff*

Cym. B.D. *sempre ff*

S. D. *mf* — *f* *mf* — *f* *mf* — *f* *mf* — *f* *mf* — *f*

W.B.D.S.