



Anthony (Antonio) SOUEREF

Grèce, CORFU

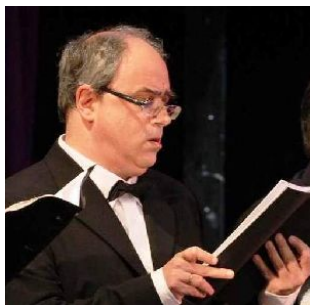
Marcia Religiosa LA VERGINE DEGLI ANGELI (IIa) // I PLATYTERA TIS AGAPIS KAI KYRA TON AGELLON (IIa)

A propos de l'artiste

Anthony Soueref 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.

Page artiste : https://www.free-scores.com/partitions_gratuites_axress.htm

A propos de la pièce



Titre : Marcia Religiosa LA VERGINE DEGLI ANGELI (IIa) // I PLATYTERA TIS AGAPIS KAI KYRA TON AGELLON (IIa)
Compositeur : SOUEREF, Anthony (Antonio)
Droit d'auteur : Public Domain
Editeur : SOUEREF, Anthony (Antonio)
Instrumentation : Fanfare
Style : Christian

Anthony (Antonio) SOUEREF sur [free-scores.com](https://www.free-scores.com)



- écouter l'audio
- commenter la partition
- contacter l'artiste

Η ΠΛΑΤΥΤΕΡΑ ΤΗΣ ΑΓΑΠΗΣ ΚΑΙ ΚΥΡΑ ΤΩΝ ΑΓΓΕΛΩΝ (IIa / XI.2015)

(La Vergine degli Angeli)
marcia religiosa processionale

Αντώνιος Δ. Σουρέρφ

Ενοργάνωση: Γιάννης Καλαϊτζίδης

♩=112

The musical score is arranged for a large symphony orchestra. It features 15 woodwind parts (Piccolo, Flute, Oboe, three Clarinets in E♭, B♭, and B♭ II/III, Bass Clarinet in B♭, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, and Bassoon), 10 brass parts (Horn in F I and II/III, Trumpet in B♭ I/II, Trombone I, II, and III, Bass Trombone, Baritone (T.C.), Euphonium, and Tuba), and a Percussion section with Cymbals, Bass Drum, and Snare Drum. The score is in common time (C) and begins with a tempo marking of ♩=112. The woodwinds and brasses play a melodic line, while the percussion provides a steady rhythmic accompaniment. Dynamics range from *mf* to *ff*. The score is divided into measures, with some measures containing rests for certain instruments.

This page of a musical score is for a large orchestra. It contains 24 staves, each labeled with an instrument or section. The instruments listed are: Picc., Fl., Ob., Eb Cl., Cl. I, Cl. II,III, B. Cl., Sop. Sax., Alto Sax., Ten. Sax., Bsn., Hn. I, Hn. II,III, Tpt. I,II, Tbn. I, Tbn. II, III, B. Tbn., Bar. (T.C.), Euph., Tba., Cym. B.D., and S. D. The score is written in a key signature of two flats (Bb and Eb) and a common time signature (C). It features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *mf* (mezzo-forte) and *ff* (fortissimo). There are also articulation marks like accents and slurs. The bottom of the page shows a snare drum part with a trill-like pattern and dynamic markings *mf* and *ff*.

A

17

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, 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. *mp* *f*

33 **B**

Instrument List:
Picc., Fl., Ob., Eb Cl., Cl. I, Cl. II,III, B. Cl., Sop. Sax., Alto Sax., Ten. Sax., Bsn., Hn. I, Hn. II,III, Tpt. I,II, Tbn. I, Tbn. II, III, B. Tbn., Bar. (T.C.), Euph., Tba., Cym. B.D., S. D.

Dynamic Markings: *ff*, *mf*, *mf < ff*

Performance Instructions: *tr* (trill), *trill*

41

Picc.

Fl.

Ob.

E♭ Cl.

Cl. I

Cl. II, III

B. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bsn.

Hn. I

Hn. II, III

Tpt. I, II

Tbn. I

Tbn. II, III

B. Tbn.

Bar. (T.C.)

Euph.

Tba.

Cym. B.D.

S. D.

mf *ff* *mf* *ff* *mf* *ff* *mf* *ff*

TRIO

49

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,II *f*

Tbn. I *mf*

Tbn. II, III *mf*

B. Tbn. *f*

Bar. (T.C.) *f*

Euph. *f*

Tba. *f*

Cym. B.D.

S. D. *mp* < *f*

trill

59

Picc.

Fl.

Ob.

E♭ Cl.

Cl. I

Cl. II, III

B. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bsn.

Hn. I

Hn. II, III

Tpt. I, II

Tbn. I

Tbn. II, III

B. Tbn.

Bar. (T.C.)

Euph.

Tba.

Cym. B.D.

S. D.

tr

mp *f*

67

Picc.

Fl.

Ob.

E♭ Cl.

Cl. I

Cl. II, III

B. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bsn.

Hn. I

Hn. II, III

Tpt. I, II

Tbn. I

Tbn. II, III

B. Tbn.

Bar. (T.C.)

Euph.

Tba.

Cym. B.D.

S. D.

mp < *f* *mp* < *f* *mp* < *f*

75

Picc.

Fl.

Ob.

E♭ Cl.

Cl. I

Cl. II, III

B. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bsn.

Hn. I

Hn. II, III

Tpt. I, II

Tbn. I

Tbn. II, III

B. Tbn.

Bar. (T.C.)

Euph.

Tba.

Cym. B.D.

S. D.

mp *f* *mp* *f*

83 **C**

Picc. *ff*

Fl. *ff*

Ob. *ff*

Eb 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,II *ff*

Tbn. I *ff*

Tbn. II, III *ff*

B. Tbn. *ff*

Bar. (T.C.) *ff*

Euph. *ff*

Tba. *ff*

Cym. B.D. *ff*

S. D. *mf* *ff* *mf* *ff* *mf* *ff*

91

Picc.

Fl.

Ob.

E♭ Cl.

Cl. I

Cl. II, III

B. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bsn.

Hn. I

Hn. II, III

Tpt. I, II

Tbn. I

Tbn. II, III

B. Tbn.

Bar. (T.C.)

Euph.

Tba.

Cym. B.D.

S. D.

mf *ff* *mf* *ff*