

Europa

Guitar Solo & Brass Band

Arr.: Jérôme Thomas

Carlos Santana

EMR 1894

- | | |
|--------------------------------------|--|
| 1 Full Score | 2 1 st B $\flat$ Trombone  |
| 1 E $\flat$ Cornet | 2 2 nd B $\flat$ Trombone  |
| 5 Solo B $\flat$ Cornet | 1 B $\flat$ Bass Trombone  |
| 1 Repiano Cornet | 1 1 st Trombone F |
| 3 2 nd B $\flat$ Cornet | 1 2 nd Trombone F |
| 3 3 rd B $\flat$ Cornet | 1 Bass Trombone F |
| 1 B $\flat$ Flugelhorn | 2 Euphonium |
| 2 Solo E $\flat$ Horn | 2 E $\flat$ Bass |
| 2 1 st E $\flat$ Horn | 2 B $\flat$ Bass |
| 2 2 nd E $\flat$ Horn | 1 Keyboard (optional) |
| 2 1 st B $\flat$ Baritone | 1 Drums |
| 2 2 nd B $\flat$ Baritone | 1 Congas |

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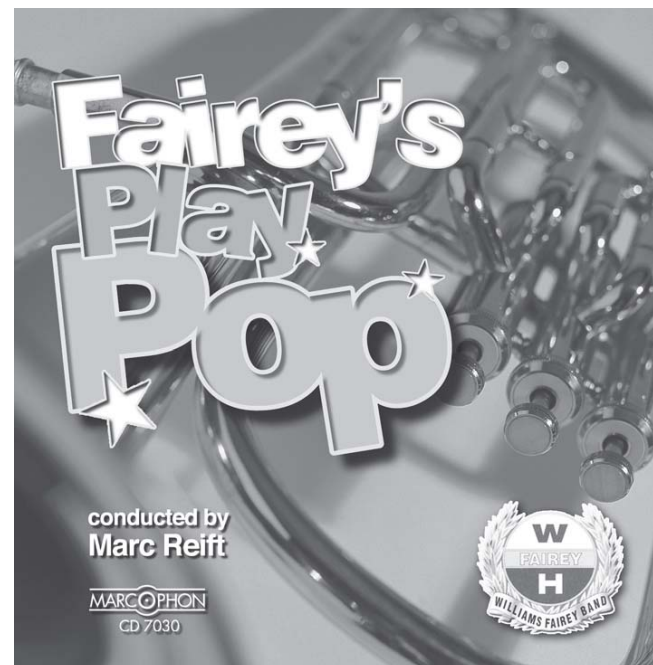


EDITIONS MARC REIFT

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DISCOGRAPHY



Fairey's Play Pop

Williams Fairey Band

conducted by Marc Reift

- | | | | |
|---|------|--|------|
| 1 The Final Countdown
Europe - Tempest / Arr.: J. G. Mortimer | 2'55 | 11 One Moment In Time
Hammond - Bettis / Arr.: J. G. Mortimer | 4'39 |
| 2 Bohemian Rhapsody
Queen - Mercury / Arr.: J. G. Mortimer | 5'39 | 12 Thank You For The Music
ABBA / Arr.: Dennis Armitage | 3'06 |
| 3 We Are The Champions
Queen - Mercury / Arr.: J. G. Mortimer | 2'48 | 13 Quando Quando
Tony Renis / Arr.: Dennis Armitage | 1'45 |
| 4 Gonna Fly Now
Bill Conti / Arr.: J. G. Mortimer | 2'08 | 14 Beatles Forever
Lennon - McCartney / Arr.: J. G. Mortimer | 7'40 |
| 5 Music
John Miles / Arr.: J. G. Mortimer | 6'05 | 15 Y.M.C.A.
J. Morali / Arr.: J. G. Mortimer | 2'15 |
| 6 Morgens um Sieben
<i>At Seven O'Clock In The Morning</i>
James Last / Arr.: J. G. Mortimer | 3'11 | A Tribute To The Carpenters | |
| 7 ABBA
ABBA / Arr.: J. G. Mortimer | 6'05 | 16 Jambalaya
Hank Williams / Arr.: J. G. Mortimer | 2'45 |
| 8 Love Is A Many Splendoured Thing
Fain - Webster / Arr.: Dennis Armitage | 3'18 | 17 Goodbye To Love
Richard Carpenter / Arr.: J. G. Mortimer | 2'41 |
| 9 Europa
Carlos Santana / Arr.: Jérôme Thomas | 3'33 | 18 Superstar
Russel - Bramlet / Arr.: J. G. Mortimer | 2'50 |
| 10 Volare
Domenico Modugno / Arr.: Norman Tailor | 2'10 | 19 We've Only Just Begun
Nichols - Williams / Arr.: J. G. Mortimer | 2'32 |
| | | 20 Sweet, Sweet Smile
Newton - Young / Arr.: J. G. Mortimer | 2'09 |

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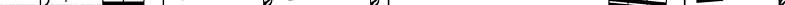
Europa

for Brass Band

6 *slight vib* Musical notation for measures 6 and 7. Measure 6 starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains a half note G4, a quarter note A4, and a quarter note B-flat4. Measure 7 contains a half note C5, a quarter note B-flat4, and a quarter note A4. Above measure 6 is the instruction 'slight vib' with a wavy line. Above measure 7 is a first ending bracket labeled '1.' containing a half note G4, a quarter note A4, and a quarter note B-flat4. Above measure 8 is a second ending bracket labeled '2.' containing a half note G4, a quarter note A4, and a quarter note B-flat4.

12 

17 (8)-----] loco switch to clean and wet sound

22 

26 

30  vib



Europa

for Brass Band

[illegible]

7

Guit. *[1.]* *[2.]* *[8va]*

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass

Bass Eb

Bass Eb

Dr. *tom*

Perc.

Pno. *[1.]* *[2.]* *G⁷* *Cm* *G⁷* *Cma⁷* *C*

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13 *(8)* *loco*

Guit.

Sop. Cor.

Solo Cor. *mf*

Rep. Cor. *mf*

2nd Cor. *mf*

3rd Cor. *mf*

Flug. *mf*

Solo Hn *mf*

1st Hn *mf*

2nd Hn

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. *mf*

Euph.

Bass *mf*

Bass Eb *mf*

Bass Eb *mf*

Dr. *mf*

Perc. *mf*

Pno. *mf* *Fm⁷* *B⁷* *E^bma⁷* *A^bma⁷* *G⁷sus⁴* *G⁷*

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19 *switch to clean and wet sound*

Guit. *mf*

Sop. Cor. *mf*

Solo Cor. *mf*

Rep. Cor. *mf*

2nd Cor. *mf*

3rd Cor. *mf*

Flug. *mf*

Solo Hn *mf*

1st Hn *mf*

2nd Hn *mf*

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. *mf*

Euph. *mf*

Bass *mf*

Bass Eb *mf*

Bass Bb *mf*

Dr. *mf*

Perc. *mf*

Pno *mf* Cm Fm7/Bb Bb7 Ebma7 A^bma7

25 *gliss*

Guit. *mf*

Sop. Cor. *mf*

Solo Cor. *mf*

Rep. Cor. *mf*

2nd Cor. *mf*

3rd Cor. *mf*

Flug. *mf*

Solo Hn *mf*

1st Hn *mf*

2nd Hn *mf*

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. *mf*

Euph. *mf*

Bass *mf*

Bass Eb *mf*

Bass Bb *mf*

Dr. *mf*

Perc. *mf*

Pno *mf* G⁷sus4 G⁷ Cm Fm7/Bb Bb7

31

Guit. *vib* *gliss*

Sop. Cor.

Solo Cor. *mf* *f*

Rep. Cor. *mf* *f*

2nd Cor. *mf* *f*

3rd Cor. *mf* *f*

Flug. *f*

Solo Hn *mf* *f*

1st Hn *f*

2nd Hn *mf* *f*

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *mf*

Bass *f*

Bass Eb *f*

Bass Bb *f*

Dr. *X*

Perc. *X*

Pno. *Ebm7* *Abm7* *G7sus4* *G7* *Cma7* *f*

36 back to overdrive sound

Guit. *8*

Sop. Cor.

Solo Cor. *mf*

Rep. Cor. *mf*

2nd Cor. *mf*

3rd Cor. *mf*

Flug. *mf*

Solo Hn *mf*

1st Hn *mf*

2nd Hn *mf*

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. *mf*

Euph. *mf*

Bass *mf*

Bass Eb *mf*

Bass Bb *mf*

Dr. *mf* *ride*

Perc. *mf* *Fm7* *Bb7* *Ebm7* *Abm7* *G7sus4*

Pno. *C* *mf*

(solo as written or
improvise on changes)

42 (8)----- loco $\text{♩} = 80$ Cm Fm vib

Guit. *mf*

Sop. Cor. *mf*

Solo Cor. *mf*

Rep. Cor. *mf*

2nd Cor. *mf*

3rd Cor. *mf*

Flug. *mf*

Solo Hn *mf*

1st Hn *mf*

2nd Hn *mf*

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. *mf*

Euph. *mf*

Bass *mf*

Bass Eb *mf*

Bass Eb *mf*

Dr. *mf*

Perc. *mf*

G7 Cm Fm Cm

Pno. *mf*

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49 $\text{♩} = 80$

Guit. *mf*

Sop. Cor. *mf*

Solo Cor. *mf*

Rep. Cor. *mf*

2nd Cor. *mf*

3rd Cor. *mf*

Flug. *mf*

Solo Hn *mf*

1st Hn *fp*

2nd Hn *fp*

1st Bar. *fp*

2nd Bar. *fp*

1st Tbn. *fp*

2nd Tbn. *fp*

B. Tbn. *fp*

Euph. *fp*

Bass *mf*

Bass Eb *mf*

Bass Eb *mf*

Dr. *mf*

Perc. *mf*

Fm Cm Fm Cm

Pno. *mf*

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