

FULL CONDUCTOR SCORE

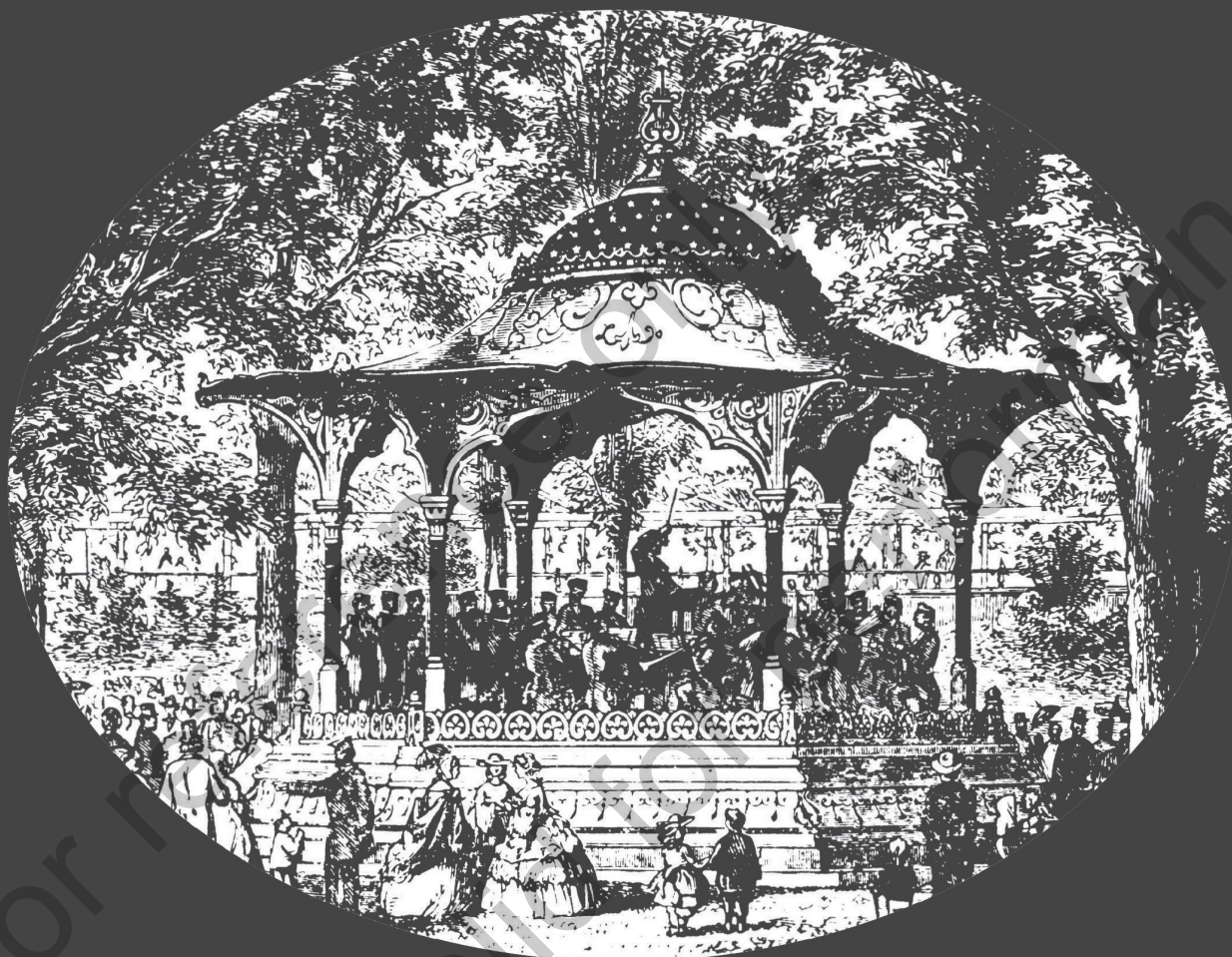
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# LA SORELLA

Marcia Italiano

Adapted and Arranged by

Andrew Glover



Barnhouse

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**BARNHOUSE**  
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# LA SORELLA

## Marcia Italiano

Adapted and Arranged by  
Andrew Glover

### Instrumentation

Full Conductor Score .....	1
Flute & Piccolo .....	10
Oboe .....	2
1st B $\flat$ Clarinet .....	4
2nd B $\flat$ Clarinet .....	4
3rd B $\flat$ Clarinet .....	4
B $\flat$ Bass Clarinet .....	2
Bassoon .....	2
1st E $\flat$ Alto Saxophone .....	3
2nd E $\flat$ Alto Saxophone .....	3
B $\flat$ Tenor Saxophone .....	2
E $\flat$ Baritone Saxophone .....	1
1st B $\flat$ Cornet (Trumpet) .....	3
2nd B $\flat$ Cornet (Trumpet) .....	3
3rd B $\flat$ Cornet (Trumpet) .....	3
1st & 2nd F Horn .....	2
3rd & 4th F Horn .....	2
1st Trombone .....	2
2nd Trombone .....	2
3rd Trombone .....	2
Euphonium (Baritone) B.C. .....	2
Euphonium (Baritone) T.C. .....	2
Tuba .....	4
Bells .....	2
Snare Drum, Triangle .....	2
Crash Cymbals, Bass Drum .....	2
Tambourine .....	1

### About the Arranger



**Andrew Glover's** diverse career in music has included successful tenures as educator, composer/arranger, performer, conductor, clinician, and publisher. He joined the staff of the C. L. Barnhouse Company in 1998, and as Executive Vice President is in charge of music production, serves as staff composer-arranger and editor, and manages the business as Chief Operating Officer. A native of the St. Louis area, he was educated in the public schools of Webster Groves, where he was a student of Walter Lathen, Tony Carosello, and Ed Carson. He received a Bachelor of Music Education degree from Central Methodist University, where he studied with Keith House, Ron Anson, and Ronald Shroyer, and did graduate work at Southeast Missouri State University.

As a sophomore in high school, Glover first band arrangement was performed by the school's wind ensemble, and thus began a multi-decade career in composition and arranging. His band works number over 200, many published by Barnhouse, and have been performed, recorded, and broadcast by bands worldwide.

In college, Glover won a position in the Detroit Concert Band, conducted by Leonard B. Smith, and performed for four seasons on euphonium. He participated in numerous recording sessions with the DCB, including ten phonograph records of "Gems of the Concert Band" and a documentary film soundtrack. For many years he also performed as a soloist and guest artist.

Glover taught briefly in the public schools of Webster Groves, and served for seven years as Director of Bands at Rosary High School in St. Louis. As a guest conductor, clinician, soloist, and speaker he has appeared in over 35 states. He also worked in the private sector for over a decade in association management.

An enthusiast of, and advocate for classic concert band music and history, Glover is not only involved in new music production at Barnhouse, but also oversees the company's 130+ year archive of publications and historical memorabilia, and is frequently involved in band history research projects. He is a member of ASCAP; Association of Concert Bands, where he serves on the advisory council; and is Vice President of Windjammers Unlimited. In May 2013 he received the Distinguished Alumni award from Central Methodist University.

### About the Music

The origins of melodies contained in **La Sorella** are with Spanish zarzuelas of the late 1800's. (The zarzuela, something of a Spanish version of an American musical, is a genre of a musical and dramatic production which includes both spoken word and sung music.) "La Sorella" is thought to be a Spanish dance tune, possibly composed by P. Badia, around 1870. Badia set the melodies to the style of the maxixa (also known as machicha,) a precursor of the samba. Not tremendously famous in its earliest incarnations, the tune was heard by Félix Mayol, a popular French singer and entertainer, around 1905. Mayol contacted French composer Charles Louis Raymond Francois Clerc (1879-1959) to compose a song based on "La Matichiche" (the French spelling of the Spanish "maxixa"), using the tune heard by Mayol. The song, as performed by Mayol, and entitled "La Sorella" (translated: the sister) became an immediate and immense hit, eclipsing any previous work by both composer and performer; thanks in large part to an exciting and emerging technology of the time, the phonograph. Presented by many famous singers (including a young Maurice Chevalier,) La Matichiche became known worldwide as a song indigenous to France – despite the fact its true origins were from the distinct characteristic melodies and rhythms of the Spanish zarzuela.

The song was arranged for virtually all formats of voices and instruments, including military band; and the song made a splash in America as well, where the earliest edition for band was produced in 1906. A later American band edition presenting "La Sorella" as a march further cemented the music's perceived origin as French. Despite various subtitles on print editions identifying the work as being based on Spanish airs, the Americanized versions were universally presented as a delicate French dance. While the lyrics have long been forgotten, the melodies continue to evoke images for many of busy Paris streets and other sights and sounds of France. A portion was used in the 1954 film "Sabrina," during a scene establishing Audrey Hepburn's presence in a Paris culinary school.

This contemporary edition of **La Sorella** restores the music to its origins as a Spanish tune, and is beautifully suited to the concert band of the twenty-first century.

### Rehearsal and Performance Suggestions

Italian marches are often noteworthy for soaring melodic lines, and flrid countermelodies in the "bombardino," or euphonium. Starting with the pickups to m. 16, both the solo trumpet and euphonium should play lyrically, and a vibrato would be appropriate as well. At m. 31 the upper voices should play lightly, like a music box; the euphonium again providing a lyrical countermelody. The trumpet/euphonium duo returns with a new melody at m. 75.

I hope you enjoy performing **La Sorella**.

per signore Luigi Farotto  
**LA SORELLA**  
Marcia Italiano

P. Badia (?) - C. Clerc  
adapted and arranged by Andrew Glover

Conductor  
012-4726-00

Marcia ♩ = 112

Flutes & Piccolo

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

3rd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

1st & 2nd E♭ Alto  
Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1st B♭ Cornet (Trumpet)

2nd & 3rd B♭ Cornet  
(Trumpet)

1st & 2nd F Horn

3rd & 4th F Horn

1st & 2nd Trombone

3rd Trombone

Euphonium  
(Baritone)

Tuba

Bells

Snare Drum  
Triangle

Crash Cymbals  
Bass Drum

Tambourine

*scherzoso* A tempo

Fl./Picc.

Ob.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

Bs. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

*scherzoso* A tempo

1st Cor.

2nd & 3rd Cor.

1st & 2nd Hn.

3rd & 4th Hn.

1st & 2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bls.

S. Dr.

Tri.

Cr. Cym.

B. Dr.

Tamb.

24

*scherzoso* A tempo

- *picc.*

Fl./Picc. *mp*

Ob. *mp*

1st B $\flat$  Cl. *mp*

2nd B $\flat$  Cl. *mp*

3rd B $\flat$  Cl. *mp*

Bs. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

24

*scherzoso* A tempo

1st Cor. *mp* *f* <sup>3</sup>

2nd & 3rd Cor.

1st & 2nd Hn.

3rd & 4th Hn.

1st & 2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bls.

S. Dr. Tri. *mp* tri.

Cr. Cym. B. Dr.

Tamb.

21 22 23 25 26 27 28 29 30

31

39

Fl./Picc.

Ob.

1st B<sup>b</sup> Cl.

2nd B<sup>b</sup> Cl.

3rd B<sup>b</sup> Cl.

Bs. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

*mp*

*mp*

*mp*

31

39

1st Cor.

2nd & 3rd Cor.

1st & 2nd Hn.

3rd & 4th Hn.

1st & 2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bls.

S. Dr.

Tri.

Cr. Cym.

B. Dr.

Tamb.

*mp*

*tutti*

*mp*

*f*

*f*

*f*

32 33 34 35 36 37 38 40



51

59

Fl./Picc.  
Ob.  
1st B♭ Cl.  
2nd B♭ Cl.  
3rd B♭ Cl.  
Bs. Cl.  
Bsn.  
A. Sax.  
T. Sax.  
B. Sax.

51

59

1st Cor.  
2nd & 3rd Cor.  
1st & 2nd Hn.  
3rd & 4th Hn.  
1st & 2nd Tbn.  
3rd Tbn.  
Euph.  
Tuba  
Bls.

S. Dr.  
Tri.  
Cr. Cym.  
B. Dr.  
Tamb.

*p* *f* *p* *f*  
50 52 53 54 55 56 57 58







Fl./Picc.  
Ob.  
1st B♭ Cl.  
2nd B♭ Cl.  
3rd B♭ Cl.  
Bs. Cl.  
Bsn.  
A. Sax.  
T. Sax.  
B. Sax.

1st Cor.  
2nd & 3rd Cor.  
1st & 2nd Hn.  
3rd & 4th Hn.  
1st & 2nd Tbn.  
3rd Tbn.  
Euph.  
Tuba  
Bls.  
S. Dr.  
Tri.  
Cr. Cym.  
B. Dr.  
Tamb.



*scherzoso* A tempo

Fl./Picc.  
Ob.  
1st B♭ Cl.  
2nd B♭ Cl.  
3rd B♭ Cl.  
Bs. Cl.  
Bsn.  
A. Sax.  
T. Sax.  
B. Sax.

Musical score for woodwinds and reeds, measures 101-103. The score includes parts for Flute/Piccolo, Oboe, Clarinets (1st, 2nd, 3rd B♭, Bass), Bassoon, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The music is in 3/4 time with a key signature of two flats. The tempo is marked 'A tempo' and the mood is 'scherzoso'. The first measure of each part has a double bar line and a repeat sign.

*scherzoso* A tempo

1st Cor.  
2nd & 3rd Cor.  
1st & 2nd Hn.  
3rd & 4th Hn.  
1st & 2nd Tbn.  
3rd Tbn.  
Euph.  
Tuba  
Bls.  
S. Dr.  
Tri.  
Cr. Cym.  
B. Dr.  
Tamb.

Musical score for brass and percussion, measures 101-110. The score includes parts for 1st, 2nd & 3rd Cornets, 1st & 2nd and 3rd & 4th Horns, 1st & 2nd and 3rd Trombones, Euphonium, Tuba, Baritone Saxophone, Snare Drum, Triangle, Crash Cymbal, Bass Drum, and Tambourine. The music is in 3/4 time with a key signature of two flats. The tempo is marked 'A tempo' and the mood is 'scherzoso'. The 1st Cor. part has a 'solo' section starting at measure 103, marked with dynamics *mp*, *f*, and *mp*. The Horns and Trombones have 'div.' (divisi) markings. The Euphonium has a 'solo' section starting at measure 103, marked with dynamics *f* and *mf*. The percussion parts include a steady rhythm of eighth notes.

112

*scherzoso* A tempo

119

- *picc.*

Fl./Picc.

Ob.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

Bs. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

112

*scherzoso* A tempo

119

1st Cor.

2nd & 3rd Cor.

1st & 2nd Hn.

3rd & 4th Hn.

1st & 2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bls.

S. Dr.

Tri.

Cr. Cym.  
B. Dr.

Tamb.

111

113

114

115

116

117

118

*f*  
120

127

Fl./Picc.

Ob.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

Bs. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

1st Cor.

2nd & 3rd Cor.

1st & 2nd Hn.

3rd & 4th Hn.

1st & 2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bls.

S. Dr.  
Tri.

Cr. Cym.  
B. Dr.

Tamb.

121 122 123 124 125 126 127 128 129 130

*f* *f*

+ picc. (bottom)  
fls. div.

138

Fl./Picc. *f* *ff* *f*

Ob. *f* *ff* *f*

1st B♭ Cl. *f* *ff* *f*

2nd B♭ Cl. *f* *ff* *f*

3rd B♭ Cl. *f* *ff* *f*

Bs. Cl. *f* *fz* *f*

Bsn. *f* *fz* *f*

A. Sax. *f* *ff* *f*

T. Sax. *f* *ff* *f*

B. Sax. *f* *fz* *f*

1st Cor. *f* *ff* *f*

2nd & 3rd Cor. *f* *ff* *f*

1st & 2nd Hn. *f* *ff* *f*

3rd & 4th Hn. *f* *ff* *f*

1st & 2nd Tbn. *f* *ff* *f*

3rd Tbn. *f* *ff* *f*

Euph. *f* *ff* *f*

Tuba *f* *ff* *f*

Bls. *f* *ff* *f*

S. Dr. Tri. *f* *ff* *p* *f*

Cr. Cym. B. Dr. *fz* *f* *fz* *f*

Tamb. *f* *f* *f* *f*

131 132 133 134 135 136 137 139



Fl./Picc.  
 Ob.  
 1st B♭ Cl.  
 2nd B♭ Cl.  
 3rd B♭ Cl.  
 Bs. Cl.  
 Bsn.  
 A. Sax.  
 T. Sax.  
 B. Sax.

*f*

1st Cor.  
 2nd & 3rd Cor.  
 1st & 2nd Hn.  
 3rd & 4th Hn.  
 1st & 2nd Tbn.  
 3rd Tbn.  
 Euph.  
 Tuba  
 Bls.  
 S. Dr.  
 Tri.  
 Cr. Cym.  
 B. Dr.  
 Tamb.

*p* *f*

Fl./Picc.  
Ob.  
1st B♭ Cl.  
2nd B♭ Cl.  
3rd B♭ Cl.  
Bs. Cl.  
Bsn.  
A. Sax.  
T. Sax.  
B. Sax.  
1st Cor.  
2nd & 3rd Cor.  
1st & 2nd Hn.  
3rd & 4th Hn.  
1st & 2nd Tbn.  
3rd Tbn.  
Euph.  
Tuba  
Bls.  
S. Dr.  
Tri.  
Cr. Cym.  
B. Dr.  
Tamb.

150 151 152 153 154 155 156

*ff*

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Not valid for performance.

## 2019 Concert Band CD



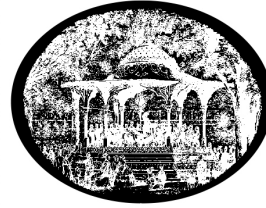
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### RISE

*The Washington Winds,*  
**Edward S. Petersen – Conductor**

**CONTENTS:** *Rise (Galante), Fantasy On Old Hundred (Holsinger), Pageantry March (K. L. King / arr. Glover),*

*As I Walked Through The Meadow (La Plante), Prelude And Presto (Holsinger), La Sorella (arr. Glover), The River And The Rock (Shaffer), The Parting Glass (setting by Conaway), Marche Russe (Ganne / arr. C. T. Smith), The Lost City Of Shambhala (Bell), The Bluebonnet Revue (Wasson), Soliloquy (Holsinger), A Trombone Family Reunion (Fillmore / arr. Glover), Dylan Has The Look (Holsinger), Jubilee 150 (Chattaway)*



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