

Echoes of Seville

Neil Moret, composer

James DeCaro, editor

Instrumentation

Full Score	Trumpet 1
Flute 1, 2, Piccolo	Trumpet 2
Oboe	Trumpet 3
E♭ Clarinet	F Horn 1
Clarinet 1	F Horn 2
Clarinet 2	F Horn 3
Clarinet 3	F Horn 4
Bass Clarinet	Trombone 1
Bassoon	Trombone 2
Alto Sax	Trombone 3
Tenor Sax	Euphonium
Baritone Sax	Euphonium TC
	Tuba
Percussion 1 (Castanets, Bells, Tambourine)	
Percussion 2 (Snare Drum, Tambourine)	
Percussion 3 (Bass Drum, Cymbals, Triangle)	

About the Composer

Neil Moret (Charles N. Daniels)

Composer Neil Moret was born Charles N. Daniels in Leavenworth, Kansas on April 23, 1878. At 18 he won a prize for his composition "Margery", which was performed by John Philip Sousa's band. In the 1910's he became an executive at Remick Music Company.

As a songwriter, Moret worked with legendary lyricists Gus Kahn and Richard Whiting among others. His catalog includes such hits as "You Tell Me Your Dreams, I'll Tell You Mine," "Moonlight and Roses," "Chloe," "She's Funny That Way," "Sweet and Lovely."

Neil Moret died on January 21, 1943 in Los Angeles, California. –*Abstracted from Songwriters' Hall of Fame.*

About the Editor

James DeCaro



James DeCaro is a trumpet player, career music educator, school band teacher, and composer/arranger. He has taught band in grades 5-12 at St. Croix Preparatory Academy, a classical charter school, in Stillwater, MN, since 2006. James graduated from Lawrence University in Appleton, WI. Composing first interested James while working on his sixth grade class's original musical. He began composing and arranging seriously after studying jazz with Fred Sturm.

James enjoys an active house with his wife and two sons.

About the Music

Echoes of Seville was written by Charles N. Daniels under the pseudonym of Neil Moret and published in 1913 by Jerome H. Remick. The piece is identified as a "March Espanole." As might be expected the music is filled with exciting Spanish rhythms, flourishes and ornaments, colorful harmonies and appealing melodies. When he wrote this work at 35 years of age, Daniels was a mature musician and skilled composer and this is reflected in **Echoes of Seville**.

Editor, James DeCaro has corrected a number of century old errors in the original publication, clarified all dynamics, phrasings and articulations in this new edition. In addition the percussion music is scored for 3 performers to support the inherent rhythmic energy of this colorful Spanish march.

The editor recommends that the march be performed circa 104 beats per minute in keeping with the stately nature of the music.

Echoes of Seville

Marche Espagnole

Neil Morét, arr. Lampe

Edited by James DeCaro

Duration - 3:40

Marcia, ♩ = 104

5 %

Flute 1, 2 Piccolo
Oboe
E♭ Clarinet
B♭ Clarinet 1
B♭ Clarinet 2, 3
Bass Clarinet in B♭
Bassoon
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
B♭ Trumpet 1
B♭ Trumpet 2, 3
F Horn 1, 2
F Horn 3, 4
Trombone 1, 2
Trombone 3
Euphonium
Tuba
Castanets Bells
Snare Drum
Bass Drum and Cymbals

Marcia, ♩ = 104

1 2 3 4 5 6 7 8 9 10 11 12

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13 21

Fl. 1/2 Picc. *p cresc.* *f*

Ob. *mf* *p cresc.* *f* *mf*

Es. Cl. *mf* *p cresc.* *f* *mf*

Cl. 1 *mf* *p cresc.* *f* *mf*

Cl. 2/3 *mf* *p cresc.* *f* *mf*

B. Cl. *mf* *p cresc.* *f* *mf*

Bsn. *p cresc.* *f* *mf*

Alto Sax. *mf* *p cresc.* *f* *mf*

Ten. Sax. *mf* *p cresc.* *f* *mf*

Bari. Sax. *p cresc.* *f* *mf*

Tpt. 1 *mf* *p cresc.* *f* *mf*

Tpt. 2/3 *mf* *p cresc.* *f* *mf*

Hn. 1/2 *mf* *p cresc.* *f* *mf*

Hn. 3/4 *mf* *p cresc.* *f* *mf*

Tbn. 1/2 *mf* *mp* *f* *mf*

Tbn. 3 *mp* *f* *mf*

Euph. *mf* *p cresc.* *f* *mf*

Tba. *mf* *p cresc.* *f* *mf*

Cast. Bells *p cresc.* *f* *mf*

B. D. Cym. *mf* *p cresc.* *f* *mf*

13 14 15 16 17 18 19 20 21 22 23 24

29 To Coda ⊕

Fl. 1/2 Picc. *p cresc.* *f*

Ob. *p cresc.* *f*

Es. Cl. *p cresc.* *f*

Cl. 1 *p cresc.* *f*

Cl. 2/3 *p cresc.* *f*

B. Cl. *p cresc.* *f*

Bsn. *p cresc.* *f*

Alto Sax. *cresc.* *f*

Ten. Sax. *p cresc.* *f*

Bari. Sax. *p cresc.* *f*

Tpt. 1 *p cresc.* *f*

Tpt. 2/3 *p cresc.* *f*

Hn. 1/2 *p cresc.* *f*

Hn. 3/4 *p cresc.* *f*

Tbn. 1/2 *p' cresc.* *f*

Tbn. 3 *p* *f*

Euph. *p cresc.* *f*

Tba. *p cresc.* *f*

Cast. Bells *p cresc.* *f* To Coda ⊕

B. D. Cym. *p cresc.* *f*

25 26 27 28 29 30 31 32 33 34 35

38

1. 2.

Fl. 1/2 Picc. *f marcato* *ff*

Ob. *f marcato* solo *mp* *ff*

E. Cl. *f marcato* *mp* *ff*

Cl. 1 *f marcato* *mp* *ff*

Cl. 2/3 *f marcato* *mp* *ff*

B. Cl. *f marcato* *mp* *ff*

Bsn. *f marcato* *mp* *ff*

Alto Sax. *f marcato* *mp* *ff*

Ten. Sax. *f marcato* *mp* *ff*

Bari. Sax. *f marcato* *mp* *ff*

Tpt. 1 *f marcato* *ff*

Tpt. 2/3 *f marcato* *ff*

Hn. 1/2 *f marcato* *mp*

Hn. 3/4 *f marcato* *mp*

Tbn. 1/2 *f marcato* *ff*

Tbn. 3 *f marcato* *ff*

Euph. *f marcato* *mp* *ff*

Tba. *f marcato* *mp* *ff*

38

Cast. Bells *f* Tambourine *mp*

S. D. *f*

B. D. Cym. *f* Tri. *mp* B.D. *ff*

36 37 38 39 40 41 42 43 44 45

This musical score page, titled "Echoes of Seville - Full Score", is page 5 of the score. It features a variety of instruments including woodwinds (Flute, Oboe, Clarinets, Bassoon, Saxophones), brass (Trumpets, Horns, Trombones, Euphonium, Tuba), and percussion (Tambourine, Snare Drum, Bass Drum, Cymbals). The score is written in a key signature of one sharp (F#) and a common time signature. It includes dynamic markings such as *f* (forte), *mp* (mezzo-piano), and *ff* (fortissimo), as well as articulation like trills and slurs. Measure numbers 46 and 53 are highlighted in boxes. The score concludes with the instruction "To Cast." at the end of the page.

62

This page contains the musical score for measures 57 through 69 of the piece "Echoes of Seville". The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Flute 1/2 Piccolo, Oboe, Clarinet in E-flat (1 and 2/3), Bass Clarinet, Bassoon, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets 1 and 2/3, Horns 1/2 and 3/4, Trombones 1/2 and 3, Euphonium, and Tuba. The percussion section includes Tambourine, Snare Drum, and Bass Drum/Cymbal. The score features dynamic markings such as *ff*, *mf*, *p*, *cresc.*, and *f*, along with various articulation marks like accents and slurs. A rehearsal mark "62" is placed above the woodwind staves and below the percussion staves at the beginning of measure 62.

62

70

78

Fl. 1/2 Picc. *p cresc.* *f*

Ob. *mf* *p cresc.* *f* *mf*

Es. Cl. *mf* *p cresc.* *f* *mf*

Cl. 1 *mf* *p cresc.* *f* *mf*

Cl. 2/3 *mf* *p cresc.* *f* *mf*

B. Cl. *mf* *p cresc.* *f* *mf*

Bsn. *p cresc.* *f* *mf*

Alto Sax. *mf* *p cresc.* *f* *mf*

Ten. Sax. *mf* *p cresc.* *f* *mf*

Bari. Sax. *p cresc.* *f* *mf*

Tpt. 1 *mf* *p cresc.* *f* *mf*

Tpt. 2/3 *mf* *p cresc.* *f* *mf*

Hn. 1/2 *mf* *p cresc.* *f* *mf*

Hn. 3/4 *mf* *p cresc.* *f* *mf*

Tbn. 1/2 *mf* *mp* *f* *mf*

Tbn. 3 *mp* *f* *mf*

Euph. *mf* *p cresc.* *f* *mf*

Tba. *mf* *p cresc.* *f* *mf*

Tamb. *p cresc.* *f* *mf*

B. D. Cym. *mf* *p cresc.* *f* *mf*

70 71 72 73 74 75 76 77 78 79 80 81

86

Fl. 1/2 Picc. *p cresc.* *f*

Ob. *p cresc.* *f*

E. Cl. *p cresc.* *f*

Cl. 1 *p cresc.* *f*

Cl. 2/3 *p cresc.* *f*

B. Cl. *p cresc.* *f*

Bsn. *p cresc.* *f*

Alto Sax. *cresc.* *f*

Ten. Sax. *p cresc.* *f*

Bari. Sax. *p cresc.* *f*

Tpt. 1 *p cresc.* *f*

Tpt. 2/3 *p cresc.* *f*

Hn. 1/2 *p cresc.* *f*

Hn. 3/4 *R cresc.* *f*

Tbn. 1/2 *p' cresc.* *f*

Tbn. 3 *p* *f*

Euph. *p cresc.* *f*

Tba. *p cresc.* *f*

Tamb. *p cresc.* *f*

B. D. Cym. *p cresc.* *f*

82 83 84 85 86 87 88 89 90 91 92 93

Bells

94 -picc 1x 102

Fl. 1/2
Picc. *p - ff*

Ob. *p - ff*

E♭ Cl. *p - ff*

Cl. 1 *p - ff*

Cl. 2/3 *p - ff*

B. Cl. *p - ff*

Bsn. *p - ff*

Alto Sax. *p - ff*

Ten. Sax. *p - ff*

Bari. Sax. *p - ff*

Tpt. 1 *p - ff*

Tpt. 2/3 *p - ff*

Hn. 1/2 *p - ff*

Hn. 3/4 *p - ff*
2x only

Tbn. 1/2 *p - ff*
2x only

Tbn. 3 *p - ff*

Euph. *p - ff*

Tba. *p - ff*

Bells *p - ff*
2x only

S.D. *f*

Tamb. *f*
Tambourine
1x only

B. D. Cym. *f*
1x only

Triangle *mp*

94 95 96 97 98 99 100 101 102 103

The musical score is arranged in two systems. The first system includes:

- Fl. 1/2 Picc.
- Ob.
- E. Cl.
- Cl. 1
- Cl. 2/3
- B. Cl.
- Bsn.
- Alto Sax.
- Ten. Sax.
- Bari. Sax.
- Tpt. 1
- Tpt. 2/3
- Hn. 1/2
- Hn. 3/4
- Tbn. 1/2
- Tbn. 3
- Euph.
- Tba.

The second system includes:

- Bells
- S.D.
- Tamb.
- B. D. Cym.

Measure numbers 104 through 114 are printed at the bottom of the page. A box containing the number 110 is placed above the Fl. 1/2 Picc. staff at the beginning of measure 110, and another box with 110 is placed above the Bells staff at the beginning of measure 110.

118

Fl. 1/2 Picc.

Ob.

E♭ Cl.

Cl. 1

Cl. 2/3

B. Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

Tbn. 3

Euph.

Tba.

Bells

S.D.

Tamb.

B. D. Cym.

115 116 117 118 119 120

D.S. al Coda

Fl. 1/2 Picc.

Ob.

E. Cl.

Cl. 1

Cl. 2/3

B. Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

Tbn. 3

Euph.

Tba.

To Cast. (2nd time)

Bells

S. D.

Tamb.

To S. D.

B. D. Cym.

1. 2.

ff

both times

D.S. al Coda

Coda \oplus \wedge

Fl. 1/2 Picc. *ff*

Ob. *ff*

E. Cl. *ff*

Cl. 1 *ff*

Cl. 2/3 *ff*

B. Cl. *ff*

Bsn. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Tpt. 1 *ff*

Tpt. 2/3 *ff*

Hn. 1/2 *ff*

Hn. 3/4 *ff*

Tbn. 1/2 *ff*

Tbn. 3 *ff*

Euph. *ff*

Tba. *ff*

Cast. *f* *ff*

S.D.

Tamb. *ff*

B. D. Cym. *ff*

126 127 128 129 130 131