

Gershwin Medley

2 Trombones (♭ + ♯) & Piano

Arr.: Jérôme Naulais

EMR 86084

Bess You Is My Woman Now (Porgy)

It Ain't Necessarily So (Porgy)

Foggy Day

I Got Rhythm

'S Wonderful

An American In Paris

Summertime (Porgy)

I Got Plenty O' Nuttin'

Rhapsody In Blue / The Man I Love

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Gershwin Medley

BESS YOU IS MY WOMAN NOW (PORGY)

Arr.: Jérôme Naulais

♩ = 104

1. Trombone

2. Trombone

Piano / Keyboard

5

10

EMR 86084

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15

mf

mf

mf

f

20

mf

f

mf

f

mf

f

25

mf

f

mf

f

mf

f

IT AIN'T NECESSARILY SO (PORGY)

(♩ = ♩)

30

ff

mf

ff

mf

ff

f

mf

35 **B**

Measures 35-40, section B. The score is in 3/4 time with a key signature of one flat (B-flat). It features a piano accompaniment with triplets in both hands and a melody in the right hand. The dynamic is marked *mf*.

41

Measures 41-46. The score continues with triplets and a melody. Dynamics include *f* and *mf*.

47

Measures 47-52. The score continues with triplets and a melody. Dynamics include *f* and *mf*.

53

Measures 53-58. The score continues with triplets and a melody. Dynamics include *f* and *mf*.

58

58

mf

f

FOGGY DAY
Swing ♩ = 160

mf

mf

mf

f

p

69

mf

f

f

p

76

mf

f

mf

f

cresc.

C I GOT RHYTHM
(♩ = ♩)

Measures 85-90. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The piano part (left hand) features a steady eighth-note bass line. The right hand plays a series of chords and single notes, with dynamics ranging from *mf* to *f*. The melody is primarily in the right hand, with some octaves in the left hand.

90

Measures 91-96. The piano part continues with a consistent eighth-note pattern. The right hand features a more active melody with some triplets and dynamic markings of *mf* and *f*. The overall texture is rhythmic and driving.

97

Measures 97-103. The piano part maintains its eighth-note foundation. The right hand has a more complex melody with some grace notes and dynamic markings of *mf* and *f*. The piece continues to build in intensity.

104

Measures 104-109. The piano part features a more active bass line with some triplets. The right hand has a complex melody with many grace notes and dynamic markings of *f*. The piece concludes with a final chord in the right hand.

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