

Gershwin Festival

4 to 8 Euphoniums

Piano / Keyboard, Bass Guitar, Percussion & Drums (*optional*)

Arr.: Jérôme Naulais

EMR 90260

1. Euphonium $\text{♩} + \text{♩}$ (*obligato*)
2. Euphonium $\text{♩} + \text{♩}$ (*obligato*)
3. Euphonium $\text{♩} + \text{♩}$ (*obligato*)
4. Euphonium $\text{♩} + \text{♩}$ (*obligato*)
5. Euphonium $\text{♩} + \text{♩}$ (*optional*)
6. Euphonium $\text{♩} + \text{♩}$ (*optional*)
7. Euphonium $\text{♩} + \text{♩}$ (*optional*)
8. Euphonium $\text{♩} + \text{♩}$ (*optional*)

Partitur / Direction / Score

Piano / Keyboard (*optional*)

Bass Guitar (*optional*)

Vibra-Slap / Tambourine / Claves / Bongos / Congas / Maracas (*optional*)

Drums (*optional*)

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EDITIONS MARC REIFT

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Français : Cette collection offre une solution innovante et flexible pour les ensembles, permettant de s'adapter à des formations variées en fonction du nombre de musiciens disponibles.

Les œuvres ont été spécialement conçues pour être interprétées par un minimum de quatre musiciens, avec les voix 1, 2, 3 et 4 considérées comme obligatoires pour garantir l'intégrité musicale de chaque pièce.

Toutefois, la collection se distingue par sa souplesse, offrant la possibilité d'ajouter des voix supplémentaires (5 et/ou 6 et/ou 7 et/ou 8) pour enrichir l'arrangement lorsque davantage de musiciens sont présents. Cette approche modulable rend ces œuvres idéales pour les ensembles à géométrie variable, qu'il s'agisse de petits groupes ou de formations plus étoffées.

Deutsch: Diese Sammlung bietet eine innovative und flexible Lösung für Ensembles, die sich je nach der Anzahl der verfügbaren Musiker an verschiedene Besetzungen anpassen lässt.

Die Werke wurden speziell für die Aufführung durch mindestens vier Musiker konzipiert, wobei die Stimmen 1, 2, 3 und 4 als obligatorisch angesehen werden, um die musikalische Integrität jedes Stücks zu gewährleisten.

Die Sammlung zeichnet sich jedoch durch ihre Flexibilität aus und bietet die Möglichkeit, zusätzliche Stimmen (5 und/oder 6 und/oder 7 und/oder 8) hinzuzufügen, um das Arrangement zu bereichern, wenn mehr Musiker anwesend sind. Dieser modulare Ansatz macht die Werke ideal für Ensembles mit variabler Geometrie, von kleinen Gruppen bis hin zu größeren Besetzungen.

English: This collection offers an innovative and flexible solution for ensembles, enabling them to adapt to a variety of formations depending on the number of musicians available.

The works have been specially designed to be performed by a minimum of four musicians, with voices 1, 2, 3 and 4 considered mandatory to guarantee the musical integrity of each piece.

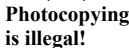
However, the collection is distinguished by its flexibility, offering the possibility of adding additional voices (5 and/or 6 and/or 7 and/or 8) to enrich the arrangement when more musicians are present. This modular approach makes these works ideal for variable-geometry ensembles, whether small groups or larger ensembles.



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Gershwin Festival

Arr.: Jérôme Naulais

YOU IS MY WOMAN NOW (PORGY)

4

♩ = 104

1. B♭ Euphonium *obligato*

2. B♭ Euphonium *obligato*

3. B♭ Euphonium *obligato*

4. B♭ Euphonium *obligato*

5. B♭ Euphonium *optional*

6. B♭ Euphonium *optional*

7. B♭ Euphonium *optional*

8. B♭ Euphonium *optional*

Piano / Keyboard *(optional)*

Bass Guitar *(optional)*

Vibra - Slap / Tambourine / Claves / Bongos / Congas / Maracas *(optional)*

Drums *(optional)*

Dynamic markings: *p* (piano), *mf* (mezzo-forte), *f* (forte).

Tempo: 104.

Time signature: 4/4.

Key signature: One sharp (F#).

Instrumentation details: The score is for a full band arrangement. It includes 8 B♭ Euphoniums (4 obligato, 4 optional), Piano/Keyboard (optional), Bass Guitar (optional), and Percussion (Vibra-Slap, Tambourine, Claves, Bongos, Congas, Maracas, and Drums, all optional). The percussion section includes a 'V.-Slap' and 'Drums' part, with a note indicating '(mallets)' for the Vibra-Slap.

6 7 8 9 10

1. *mf* *f*

2. *mf* *f*

3. *mf* *f*

4. *mf* *f*

5. *mf* *f*

6. *mf* *f*

7. *mf* *f*

8. *mf* *f*

Pno./ Kbd. *mf* *f*

Bass *mf* *f*

V.-Slap

Dr.

EMR 90260

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IT AIN'T NECESSARELY SO (PORGY)

Musical score for measures 23-28. The score is for a 10-piece band. Measures 23-24 are marked with a forte (*f*) dynamic. Measures 25-28 are marked with a mezzo-forte (*mf*) dynamic. The score includes staves for 1. (Soprano), 2. (Alto), 3. (Tenor), 4. (Bass), 5. (Soprano), 6. (Alto), 7. (Tenor), 8. (Bass), Pno./Kbd. (Piano/Keyboard), Bass, Tamb. (Tambourine), and Dr. (Drum). The key signature is one flat (B-flat major/D minor). The time signature is 4/4. The score features various musical notations including eighth notes, quarter notes, and triplet markings.

29

30

31

32

33

34

35

Musical score for measures 29-35. The score continues from the previous page. Measures 29-32 are marked with a forte (*f*) dynamic. Measures 33-35 are marked with a mezzo-forte (*mf*) dynamic. The score includes staves for 1. (Soprano), 2. (Alto), 3. (Tenor), 4. (Bass), 5. (Soprano), 6. (Alto), 7. (Tenor), 8. (Bass), Pno./Kbd. (Piano/Keyboard), Bass, Tamb. (Tambourine), and Dr. (Drum). The key signature is one flat (B-flat major/D minor). The time signature is 4/4. The score features various musical notations including eighth notes, quarter notes, and triplet markings.

FOGGY DAY

58

59

60

61

62

63

64

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a vocal ensemble of 8 voices (Soprano, Alto, Tenor 1, Tenor 2, Baritone 1, Baritone 2, Bass 1, Bass 2) and piano accompaniment. The score is in G major (one sharp) and 4/4 time. The key signature is G major, and the time signature is 4/4. The score includes 8 vocal staves and piano accompaniment staves for Piano/Keyboard, Bass, Tambourine, and Drums. The piano part includes a grand staff (treble and bass clef). The vocal parts are arranged in a choral style, with each voice part having its own staff. The piano accompaniment includes a grand staff for Piano/Keyboard, a Bass staff, a Tambourine staff, and a Drums staff. The score includes dynamic markings such as *p* (piano) and *cresc.* (crescendo). The score also includes performance instructions such as "To Clv." (To Clarinet) and "2" (second ending). The score is a full orchestration of the song, suitable for a large vocal ensemble and piano accompaniment.

I GOT RHYTHM

1. *f*

2. *f*

3. *f*

4. *f*

5. *f*

6. *f*

7. *f*

8. *f*

Pno./ Kbd. *f*

Bass *f*

Clv. *f*

Dr. *f*

Claves

2 3 4 5 6 7

p

1. *mf*

2. *mf*

3. *mf*

4. *mf*

5. *mf* *p* *mf* *p* *mf* *p* *mf*

6. *mf* *p* *mf* *p* *mf* *p* *mf*

7. *mf* *p* *mf* *p* *mf* *p* *mf*

8. *mf* *p* *mf* *p* *mf* *p* *mf*

Pno./ Kbd. *mf*

Bass *mf*

Clv. *mf*

Dr. *mf*

2 3 4 5 6 7 2

1. *f* *mf*

2. *f*

3. *f*

4. *f*

5. *f* *mf*

6. *f*

7. *f*

8. *f*

Pno./Kbd. *f*

Bass *f*

Clv. 3 4 5 *f* To Bongos

Dr. 3 4 5 *f* *mf*

E

91

92

93

94

95

96

'S WONDERFUL

1. *mf*

2. *mf*

3. *mf*

4. *mf*

5. *mf* *p* *mf* *p* *mf*

6. *p* *mf* *p* *mf* *p* *mf*

7. *p* *mf* *p* *mf* *p* *mf*

8. *p* *mf* *p* *mf* *p* *mf*

Pno./Kbd. *mf*

Bass *mf*

Bong. *mf*

Dr. *mf* 2 3 4 5 6

1. *p*

2. *p*

3. *p*

4. *p*

5. *p*

6. *p*

7. *p*

8. *p*

Pno./Kbd.

Bass

Bong.

Dr.



1. *mf*

2. *mf*

3. *mf*

4. *mf*

5. *mf*

6. *mf*

7. *mf*

8. *mf*

Pno./Kbd.

Bass

Bong.

Dr.

rall.

Straight ♩ = 92

1. *dim.* *mf*

2. *dim.* *mf*

3. *dim.* *mf*

4. *dim.* *mf*

5. *dim.* *mf*

6. *dim.* *mf*

7. *dim.* *mf*

8. *dim.* *mf*

Pno./ Kbd. *dim.* *mf*

Bass *dim.* *mf*

Bong. To Tamb.

Dr. *dim.*


F AN AMERICAN IN PARIS

120

121

122

123

124

1. *p* *mf* *p* *mf*

2. *p* *mf* *p* *mf*

3. *p* *mf* *p* *mf*

4. *p* *mf* *p* *mf*

5. *p* *mf* *p* *mf*

6. *p* *mf* *p* *mf*

7. *p* *mf* *p* *mf*

8. *p* *mf* *p* *mf*

Pno./ Kbd. *p* *mf* *p* *mf*

Bass *p* *mf* *p* *mf*

Tamb. *mf*

Dr. *mf*

Swing (l'stesso tempo)

1. *f* *mf* *ff*

2. *f* *mf* *ff*

3. *f* *mf* *ff*

4. *f* *mf* *ff*

5. *f* *mf* *ff*

6. *f* *mf* *ff*

7. *f* *mf* *ff*

8. *f* *mf* *ff*

Pno./ Kbd. *f* *mf* *ff*

Bass *f* *mf* *ff*

Tamb. *f* To Congas

Dr. *f* *mf* *ff*


G SUMMERTIME (PORGY)

1. *ff*

2. *ff*

3. *ff*

4. *ff*

5. *ff*

6. *ff*

7. *ff*

8. *ff*

Pno./ Kbd. *ff*

Bass *ff*

Cong. *ff*

Dr. *ff*

Straight ♩ = 138

1. *mf*

2. *mf*

3. *mf*

4.

5. *mf*

6.

7.

8.

Pno./ Kbd.

Bass

Cong.

Dr.

**H**

149

150

151

152

153

154

155

156

I GOT PLENTY O' NUTTIN (PORGY)

1.

2.

3.

4. *mf*

5.

6. *mf*

7. *mf*

8. *mf*

Pno./ Kbd. *mf*

Bass *mf*

Cong.

Dr. *mf*

Claves

J Rhapsody in Blue (+ The Man I Love)

Samba ♩ = 112

175

176

177

178

179

180

15

1. 2. 3. 4. 5. 6. 7. 8. Pno./Kbd. Bass Maracas Mrs. Dr.



181

182

183

184

185

186

187

188

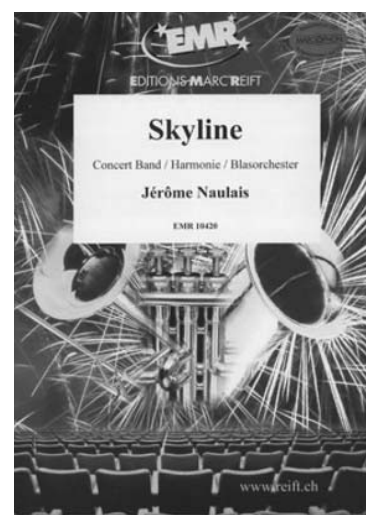
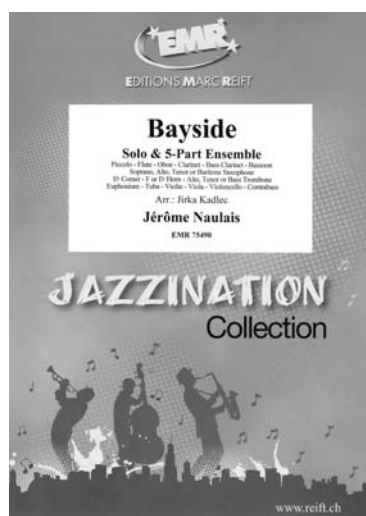
189

190

191

1. 2. 3. 4. 5. 6. 7. 8. Pno./Kbd. Bass Maracas Mrs. Dr.

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