

Ode to Joy

4 to 8 Brass Ensemble

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

Arr.: Jérôme Naulais

Ludwig Van Beethoven

EMR 89496

- (obligato) 1. Part / Stimme / Voix** E $\flat$ Cornet
C Trumpet
B $\flat$ Trumpet
- (obligato) 2. Part / Stimme / Voix** B $\flat$ Trumpet
C Trumpet
- (obligato) 3. Part / Stimme / Voix** B $\flat$ Trumpet - B $\flat$ Flugelhorn
E $\flat$ Horn
F Horn
B $\flat$ Trombone - B $\flat$ Baritone (♩)
Trombone - Baritone (♩)
- (obligato) 4. Part / Stimme / Voix** B $\flat$ Bass (♩)
Tuba
E $\flat$ Bass
- (optional) 5. Part / Stimme / Voix** E $\flat$ Cornet
C Trumpet
B $\flat$ Trumpet
- (optional) 6. Part / Stimme / Voix** B $\flat$ Trumpet - B $\flat$ Flugelhorn
E $\flat$ Horn
F Horn
- (optional) 7. Part / Stimme / Voix** B B $\flat$ Trombone - B $\flat$ Baritone (♩)
Trombone - Baritone (♩)
E $\flat$ Horn
F Horn
- (optional) 8. Part / Stimme / Voix** B $\flat$ Trombone - B $\flat$ Baritone (♩)
Trombone - Baritone (♩)

Partitur / Direction / Score

Piano / Keyboard (*optional*)

Bass Guitar (*optional*)

Tambourine / Triangle / Congas (*optional*)

Drums (*optional*)



EDITIONS MARC REIFT

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Français: Il est parfois difficile pour une société de musique d'avoir tous ses musiciens présents à chaque prestation. Bien souvent, les exigences personnelles familiales ou professionnelles font que, pour les engagements de moindre importance, il manque des musiciens qui jouent parfois des parties indispensables pour la bonne interprétation de la pièce choisie.

Avec cette collection, nous désirons présenter une alternative grâce à laquelle un ensemble peut jouer même s'il lui manque des musiciens. Ainsi, les pièces peuvent être jouées avec un minimum de 4 musiciens (les voix 1,2,3 et 4 sont « obligatoires») mais il est possible également d'ajouter une autre voix (5 et/ou 6 et/ou 7 et/ou 8).

Ainsi, pour un ensemble d'une vingtaine de musiciens, le but est que les pièces interprétées pourront sonner de manière large et volumineuse si les voix sont bien réparties.

Deutsch: Für einen Musikverein ist es manchmal schwierig, bei jedem Auftritt alle seine Musiker anwesend zu haben. Oft führen persönliche, familiäre oder berufliche Verpflichtungen dazu, dass bei kleineren Engagements Musiker fehlen, die Teile spielen, die für die richtige Interpretation des gewählten Stücks unerlässlich sind.

Mit dieser Sammlung möchten wir eine Alternative vorstellen, mit der ein Ensemble auch dann spielen kann, wenn ihm Musiker fehlen. So können die Stücke mit mindestens vier Musikern gespielt werden (die Stimmen 1, 2, 3 und 4 sind „obligatorisch“), aber es ist auch möglich, eine weitere Stimme hinzuzufügen (5 und/oder 6 und/oder 7 und/oder 8).

Bei einem Ensemble von etwa 20 Musikern ist das Ziel, dass die gespielten Stücke breit und voluminös klingen können, wenn die Stimmen gut verteilt sind.

English: It is sometimes difficult for a musical ensemble to have all its musicians present at every performance. Very often, family or professional demands mean that, for less important events, musicians are missing who sometimes play parts that are essential to the proper interpretation of the chosen piece.

With this collection, we want to offer an alternative that enables an ensemble to play even when some players are missing. The pieces can be played with a minimum of 4 musicians (voices 1, 2, 3 and 4 are compulsory), but it is also possible to add another voice (5 and/or 6 and/or 7 and/or 8).

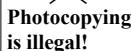
So, for an ensemble of around twenty musicians, the aim is for the pieces performed to sound broad and voluminous if the voices are well distributed.



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2 3 4 5 6 7 8 9 10 11

March ♩. = 116

The musical score is for the song "The Rose Tree" and is arranged for a vocal quartet and a full instrumental ensemble. The score is written in 6/8 time and the key of B-flat major (two flats). The vocal parts are labeled as follows:

- 1 in C *obligato* (Soprano)
- 2 in C *obligato* (Alto)
- 3 in C *obligato* (Tenor)
- 4 in C *obligato* (Bass)
- 5 in C *optional* (Soprano)
- 6 in C *optional* (Alto)
- 7 in C *optional* (Tenor)
- 8 in C *optional* (Bass)

The instrumental parts include:

- Piano / Keyboard (*optional*)
- 5 Strings / Bass Guitar (*optional*)
- Tambourine / Triangle / Congas (*optional*)
- Drums (*optional*)

The score begins with a piano introduction in the key of B-flat major. The vocal quartet enters with the melody in the first measure. The instrumental ensemble provides a rhythmic and harmonic foundation. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *f* for fortissimo). The piece concludes with a final chord in the key of B-flat major.

12 13 14 15 16 17 18 19 § 20 21

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This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a piano, guitar, tambourine, and drums. The score is written in G major (one sharp) and 4/4 time. It consists of 16 measures, with a double bar line after the 8th measure. The piano part (Pno./Kbd.) is written in a grand staff (treble and bass clefs). The guitar part (B.Gtr.) is written in a single staff with a treble clef. The tambourine part (Tamb.) is written in a single staff with a treble clef. The drum part (Dr.) is written in a single staff with a treble clef. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The piano part features a complex melody with many beamed sixteenth and thirty-second notes, particularly in the right hand. The guitar part provides a steady accompaniment with a mix of eighth and sixteenth notes. The tambourine part has a simple, rhythmic pattern. The drum part features a steady bass drum and snare pattern.

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1. 2. 3. 4. 5. 6. 7. 8. Pno./Kbd. B.Gtr. Tamb. Dr.



1. 2. 3. 4. 5. 6. 7. 8. Pno./Kbd. B.Gtr. Tamb. Dr.

Triangle

1. *f*

2. *mf*

3. *mf*

4. *mf*

5. *mf*

6. *mf*

7. *mf*

8. *mf*

Pno./Kbd. *mf*

B.Gtr. *mf*

Tri. *mf*

Dr. *mf*



1. *f* *mp* *f*

2. *mf* *p* *mf*

3. *mf* *p* *mf*

4. *mf* *p* *mf*

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

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

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

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

Pno./Kbd. *mf*

B.Gtr. *mf*

Tri. *p*

Dr.

p $\longrightarrow$ *mf*

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