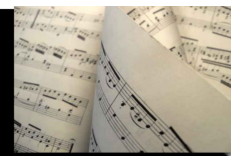


Collectif en portée



Arrangement Bourgeois

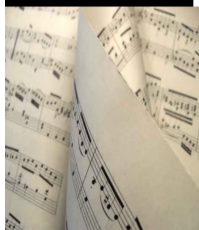
Final

Pièce de clôture d'un programme de Noël
Sur des pièces de G. Holst et G.F Haendel

**Arrangement pour quintette à
vents et chœur mixte**

Conducteur et parties séparées

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Final

Pour quintette à vent et chœurs

Avec des extraits de Bleak midwinter et Joy to the world

Conducteur en ut

Holst.G & Handel.F

Bourgeois.T

Andante (♩ = 65)

Soprano

1. In the bleak mid-winter, fros - ty wind made moan, earth stood hard as i ron, wa - ter like a
2. Our God, heav'n can - not hold him, nor earth sus - tain; heav'n and earth shall flee a-way when he comes to
3. An - gels and arch - an - gels may have ga - thered there, che - ru - bim and ser - aphim thron'g'd the
4. What can I give him, poor as I am? If I were a shep-herd, I would bring a

Alto

Ténor

1. In the bleak mid-winter, fros - ty wind made moan, earth stood hard as i ron, wa - ter like a
2. Our God, heav'n can - not hold him, nor earth sus - tain; heav'n and earth shall flee a-way when he comes to
3. An - gels and arch - an - gels may have ga - thered there, che - ru - bim and ser - aphim thron'g'd the
4. What can I give him, poor as I am? If I were a shep-herd, I would bring a

Basse.

Flûte

Clarinette en Sib

Trompette en ut

Saxophone Ténor

Euphonium

8

S.

stone; snow had fal - len, snow on snow, snow on snow, in the bleak mid-winter, long a - go.
reign: in the bleak mid - win - ter a sta-ble place suf - ficed the Lord God al - migh-ty Je sus Christ.
air; but his mo - ther on - ly in her mai - den bliss worshipped the Be - lov - ed with a kiss.
lamb, if I were a wise man, I would do my part, yet what I can I give him give my heart.

A.

T.

stone; snow had fal - len, snow on snow, snow on snow, in the bleak mid-winter, long a - go.
reign: in the bleak mid - win - ter a sta-ble place suf - ficed the Lord God al - migh-ty Je sus Christ.
air; but his mo - ther on - ly in her mai - den bliss worshipped the Be - lov - ed with a kiss.
lamb, if I were a wise man, I would do my part, yet what I can I give him give my heart.

B.

Fl.

Cl.

Trp.

Sax.T

Euph.

A

p

mp 5

3

25

Fl.

Cl.

Trp.

Sax.T

Euph.

31

Fl.

Cl.

Trp.

Sax.T

Euph.

37

Fl.

Cl.

Trp.

Sax.T

Euph.

43

Fl.

Cl.

Trp.

Sax.T

Euph.

rit.

p

50 **B a tempo**

Fl.
Cl.
Trp.
Sax.T
Euph.

Detailed description: This system covers measures 50 to 52. The Flute (Fl.) part is mostly silent, with a single melodic phrase in measure 52. The Clarinet (Cl.), Trumpet (Trp.), and Saxophone Tenor (Sax.T) parts play sustained chords in measures 50 and 51, then transition to rhythmic patterns in measure 52. The Euphonium (Euph.) part plays sustained chords. The key signature has two flats, and the tempo is 'a tempo'.

53

Fl.
Cl.
Trp.
Sax.T
Euph.

Detailed description: This system covers measures 53 to 56. Measures 53 and 54 feature a dynamic shift from *f* to *p* for all instruments. Measures 55 and 56 show a return to *f* dynamics. The Flute part has a melodic line starting in measure 53. The Clarinet, Trumpet, and Saxophone Tenor parts have complex rhythmic patterns with triplets. The Euphonium part has a steady rhythmic accompaniment.

57

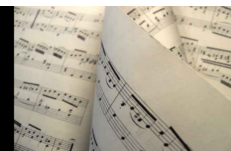
Fl.
Cl.
Trp.
Sax.T
Euph.

Detailed description: This system covers measures 57 to 60. Measures 57 and 58 feature a dynamic shift from *f* to *p*. Measures 59 and 60 return to *f*. The Flute part has a melodic line starting in measure 57. The Clarinet, Trumpet, and Saxophone Tenor parts have complex rhythmic patterns with triplets. The Euphonium part has a steady rhythmic accompaniment.

60 **C**

Fl.
Cl.
Trp.
Sax.T
Euph.

Detailed description: This system covers measures 60 to 63. The Flute part has a melodic line starting in measure 60. The Clarinet, Trumpet, and Saxophone Tenor parts have complex rhythmic patterns with triplets. The Euphonium part has a steady rhythmic accompaniment. The key signature changes to three flats, and the section is marked 'C'.



Après avoir obtenu le D.E.M de Formation Musicale au CRR de Nantes en 2009, **Tommy Bourgeois** intègre en 2010 le CNSMD de Lyon en classe d'écriture/composition.

Cette formation de 5 ans l'amène à étudier diverses techniques d'écriture et de composition . Il obtient son diplôme en 2015.

Fort de cela il réalise de nombreux projets variés, notamment, en 2011, en collaboration avec **Florent Sénia**, il compose la musique d'une pièce de théâtre pour l'ENSATT et débute par la suite une collaboration avec le Quatu'Or en Cuivres, groupe pour lequel il compose l'année suivante deux pièces (*Hey, Brown !!* et *Ballade au Minton's Playhouse*) et arrange trois pièces (*Harold en Italie* de Berlioz, *Menuet sur le nom d'Haydn* de Ravel et le *Menuet* de la suite Bergamasque de Debussy).

Il compose en octobre 2013 la musique du film *Un ballon rouge* commandé par la ville de Nantes pour le festival : La quinzaine des droits de l'enfant.

En partenariat avec le Centre de Musique Baroque de Versailles il restaure l'opéra *Vénus, feste galante (1698)* de A. Campra qui est donné en concert dans la galerie des batailles du château de Versailles en 2015, soit 317 ans après sa dernière représentation! Depuis toutes ces années **Tommy Bourgeois** ne cesse de composer et d'arranger seul ou en collaboration avec **Florent Sénia**.

