

Collectif en portée



Arrangement Bourgeois

Ouverture

Pièce d'ouverture d'un programme de Noël
Sur des pièces de Mendelssohn
et G.F Haendel

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

Conducteur et parties séparées

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Ouverture

Pour quintette à vent et chœur mixte

Sur Hark the Herald et Joy to the world

Conducteur en ut

Mendelssohn & Haendel

Bourgeois.T

Moderato (♩ = 90)

Andante (♩ = 70)

Flûte

Clarinette en Sib

Trompette en sib

Saxophone Ténor

Euphonium

Fl.

Cl.

Trp.

Sax.T

Euph.

en dehors

Fl.

Cl.

Trp.

Sax.T

Euph.

rit.

Allegro (♩ = 110)

14

Fl. *f*

Cl.

Trp.

Sax.T

Euph.

20

Fl.

Cl.

Trp.

Sax.T

Euph.

p

26

Fl.

Cl.

Trp.

Sax.T

Euph.

f

p

1.

33

Fl.

Cl.

Trp.

Sax.T

Euph.

2.

Conducteur en ut

38

Fl. Cl. Trp. Sax.T Euph.

Detailed description: This system contains measures 38 through 42. The Flute part (Fl.) features a continuous sixteenth-note pattern. The Clarinet (Cl.) and Saxophone (Sax.T) parts play triplets of eighth notes. The Trumpet (Trp.) part has a melodic line with a dynamic marking of *tr* (trill) in measure 40. The Euphonium (Euph.) part provides a steady bass line.

43

Fl. Cl. Trp. Sax.T Euph.

Detailed description: This system contains measures 43 through 47. The Flute part continues with sixteenth-note patterns. The Clarinet part has triplets in measures 43-45. The Trumpet part has a melodic line with rests in measures 45-46. The Saxophone and Euphonium parts continue with their respective rhythmic patterns.

50

Moderato (♩ = 90)

Fl. Cl. Trp. Sax.T Euph.

fp

Detailed description: This system contains measures 50 through 52. The tempo is marked *Moderato* with a quarter note equal to 90 beats per minute. The Flute part has a melodic line. The Clarinet, Trumpet, and Saxophone parts play chords with a dynamic marking of *fp* (fortissimo). The Euphonium part has a bass line. There are triplets in the Clarinet, Trumpet, and Saxophone parts in measure 52.

55

Fl. *f* *p*

Cl. *f* *p*

Trp. *f* *p*

Sax.T *f* *p*

Euph. *f* *p*

59

Fl. *f* *p* *p*

Cl. *f* *p* *p*

Trp. *f* *p* *p*

Sax.T *f* *p* *p*

Euph. *f* *p* *p*

63

Fl. *f* *p*

Cl. *f* *p*

Trp. *f* *p*

Sax.T *f* *p*

Euph. *f* *p*

67

S. Hark! the he - rald an - gels sing, — Glo - ry to the

A. Hark! the he - rald an - gels sing, — Glo - ry to the

T. Hark! the he - rald an - gels sing, — Glo - ry to the

B. Hark! the he - rald an - gels sing, — Glo - ry to the

Fl. *mf*

Cl. *mf*

Trp. *mf*

Sax.T *mf*

Euph. *mf*

71

S. new-born King. Peace on earth and mer - cy mild, — God and sin - ners re - con - cil'd.

A. new-born King. Peace on earth and mer - cy mild, — God and sin - ners re - con - cil'd.

T. new-born King. Peace on earth and mer - cy mild, — God and sin - ners re - con - cil'd.

B. new-born King. Peace on earth and mer - cy mild, — God and sin - ners re - con - cil'd.

Fl.

Cl.

Trp.

Sax.T

Euph.

76

S. Joy - ful all ye na - tions rise. — Join the tri - umph of the skies. With th'an - ge - lic

A. Joy - ful all ye na - tions rise. — Join the tri - umph of the skies. With th'an - ge - lic

T. Joy - ful all ye na - tions rise. — Join the tri - umph of the skies. With th'an - ge - lic

B. Joy - ful all ye na - tions rise. — Join the tri - umph of the skies. With th'an - ge - lic

Fl.

Cl.

Trp.

Sax.T

Euph.

81

S. host pro-claim: Christ is_ bor in Beth - le - hem. Hark! the he - rald an - gels sing,

A. host pro-claim: Christ is_ bor in Beth - le - hem. Hark! the he - rald an - gels sing,

T. host pro-claim: Christ is_ bor in Beth - le - hem. Hark! the he - rald an - gels sing,

B. host pro-claim: Christ is_ bor in Beth - le - hem. Hark! the he - rald an - gels sing,

Fl.

Cl.

Trp.

Sax.T

Euph.

86

S. Glo - ry_ to the new - born King! Christ, by high - est

A. Glo - ry_ to the new - born King! Christ, by high - est

T. Glo - ry_ to the new - born King! Christ, by high - est

B. Glo - ry_ to the new - born King! Christ, by high - est

Fl.

Cl. *mp*

Trp. *f*

Sax.T *mp*

Euph. *mp*

89

S. heav'n a - dor'd, Christ, the e - ver - last - ing Lord,

A. heav'n a - dor'd, Christ, the e - ver - last - ing Lord,

T. heav'n a - dor'd, Christ, the e - ver - last - ing Lord,

B. heav'n a - dor'd, Christ, the e - ver - last - ing Lord,

Fl.

Cl. *mp*

Trp.

Sax.T *mp*

Euph.

92

S. Late in time be - hold Him come, off - spring of a

A. Late in time be - hold Him come, off - spring of a

T. Late in time be - hold Him come, off - spring of a

B. Late in time be - hold Him come, off - spring of a

Fl.

Cl.

Trp.

Sax.T

Euph.

95

S. vir - gin's womb, Veil'd in flesh the God-head he, Hail th'in-car-nate

A. vir - gin's womb, Veil'd in flesh the God-head he, Hail th'in-car-nate

T. vir - gin's womb, Veil'd in flesh the God-head he, Hail th'in-car-nate

B. vir - gin's womb, Veil'd in flesh the God-head he, Hail th'in-car-nate

Fl.

Cl.

Trp.

Sax.T

Euph.

99

S. De - i - ty! Pleas'd as man with man ap - pear,

A. De - i - ty! Pleas'd as man with man ap - pear,

T. De - i - ty! Pleas'd as man with man ap - pear,

B. De - i - ty! Pleas'd as man with man ap - pear,

Fl.

Cl. 6 3 3 3 3 3 3

Trp.

Sax.T 3 7 7

Euph.

102

S. Je - sus our Im - man - uel here. Hark! the he - rald

A. Je - sus our Im - man - uel here. Hark! the he - rald

T. Je - sus our Im - man - uel here. Hark! the he - rald

B. Je - sus our Im - man - uel here. Hark! the he - rald

Fl.

Cl. 3 3 3 3 3 3 3 3

Trp.

Sax.T 7 7 7

Euph.

105

rit.

S. an - gels sing, Glo - ry_ to the new - born King!

A. an - gels sing, Glo - ry_ to the new - born King!

T. an - gels sing, Glo - ry_ to the new - born King!

B. an - gels sing, Glo - ry_ to the new - born King!

Fl.

Cl.

Trp.

Sax.T

Euph.

Ouverture

Pour quintette à vent et chœur mixte

Sur *Hark the Herald* et *Joy to the world*

Clarinete en Sib

Mendelssohn & Haendel

Bourgeois.T

Moderato (♩ = 90) *p* Andante (♩ = 70) *f*

4 *p*

8

12 rit. Allegro (♩ = 110)

17 3 3

23 *p* 2 *f*

31 1 2 3 3 3 3 3 3

37 3 3 3 3 3 3 3

Clarinete en Sib

42

3 3 3 3 3 3

47

Moderato (♩ = 90)

fp

53

f p

58

f p

62

p f p

67

mf

71

#

76

Ouverture

Pour quintette à vent et chœur mixte

Sur Hark the Herald et Joy to the world

Euphonium

Mendelssohn & Haendel

Bourgeois.T

Moderato (♩ = 90)
2

Andante (♩ = 70)

f *p* *mp* *en dehors*

9

rit. Allegro (♩ = 110)

16

26

36

47

Moderato (♩ = 90)
fp

55

f *p* *f* *p*

Detailed description: This is a musical score for the Euphonium part of an Overture. The score is written in bass clef with a key signature of one sharp (F#). It begins with a tempo of Moderato (♩ = 90) in common time (C). The first measure is a whole rest. The second measure is a half note G2. The tempo then changes to Andante (♩ = 70) in 2/4 time. The first measure of this section is a half note G2, followed by a half note A2, and then a half note B2. The dynamic is marked *f*. The next measure is a half note C3, followed by a half note D3, and then a half note E3. The dynamic is marked *p*. The following measure is a half note F3, followed by a half note G3, and then a half note A3. The dynamic is marked *mp*. The tempo then changes to Allegro (♩ = 110) in 2/4 time. The first measure is a quarter note G3, followed by a quarter note A3, and then a quarter note B3. The dynamic is marked *f*. The next measure is a quarter note C4, followed by a quarter note D4, and then a quarter note E4. The dynamic is marked *p*. The following measure is a quarter note F4, followed by a quarter note G4, and then a quarter note A4. The dynamic is marked *f*. The next measure is a quarter note B4, followed by a quarter note C5, and then a quarter note D5. The dynamic is marked *p*. The score continues with various rhythmic patterns and dynamics, including a section marked *rit.* and *Allegro* (♩ = 110) in 2/4 time. The final measure is a quarter note G3, followed by a quarter note A3, and then a quarter note B3. The dynamic is marked *p*.

Euphonium

61

61-66

p *f* *p*

Musical notation for measures 61-66. The key signature has one sharp (F#). Measures 61-64 feature a series of chords, each marked with a *p* dynamic. Measure 65 has a *f* dynamic, and measure 66 returns to *p*. The notation includes slurs and accents.

67

67-73

mf

Musical notation for measures 67-73. The key signature has one sharp (F#). Measure 67 starts with a *mf* dynamic. The notation includes slurs and accents.

74

74-80

Musical notation for measures 74-80. The key signature has one sharp (F#). The notation includes slurs and accents.

81

81-87

Musical notation for measures 81-87. The key signature has one sharp (F#). The notation includes slurs and accents.

88

88-94

mp

Musical notation for measures 88-94. The key signature has one sharp (F#). Measure 88 starts with a *mp* dynamic. The notation includes slurs and accents.

95

95-100

f

Musical notation for measures 95-100. The key signature has one sharp (F#). Measure 95 starts with a *f* dynamic. The notation includes slurs and accents.

101

101-106

rit.

Musical notation for measures 101-106. The key signature has one sharp (F#). Measure 101 starts with a *rit.* dynamic. The notation includes slurs and accents.

Ouverture

Pour quintette à vent et chœur mixte

Sur *Hark the Herald et Joy to the world*

Flûte

Mendelssohn & Haendel

Bourgeois.T

Moderato (♩ = 90)

Andante (♩ = 70)

f

p

rit.

Allegro (♩ = 110)

f

5

1 2

34

38

42

Detailed description: This is a musical score for the Flute part of an Overture. The score is written in a single system with ten staves. The key signature is one flat (B-flat major or F minor). The time signature starts in common time (C) and changes to 2/4 at measure 11. The tempo markings are Moderato (♩ = 90), Andante (♩ = 70), and Allegro (♩ = 110). The dynamics range from piano (p) to fortissimo (f). The score includes various musical notations such as slurs, accents, and dynamic markings. The piece concludes with a double bar line at the end of the final staff.

Flûte

46

52 **Moderato** (♩ = 90)
fp *f*

56 *p* *f*

60 *p* *p*

63 *f*

66 *p*

68 *mf*

71

75

79

Detailed description: This is a musical score for a flute part, spanning measures 46 to 79. The music is written in a single staff with a treble clef and a key signature of one flat (B-flat). The time signature is common time (C). The score begins at measure 46 with a series of eighth and quarter notes. At measure 52, the tempo is marked 'Moderato' with a quarter note equal to 90 beats per minute. The dynamics range from fortissimo piano (fp) to fortissimo (f). The piece features several passages of sixteenth-note runs, particularly in measures 60-62 and 66-68. The dynamics fluctuate, including piano (p) and mezzo-forte (mf) sections. The score concludes at measure 79 with a final melodic phrase.

Flûte

83

87

89

91

93

95

100

102

104

106

Saxophone Ténor

62 

67 

74 

82 

88 

92 

96 

103 

Ouverture

Pour quintette à vent et chœur mixte

Sur Hark the Herald et Joy to the world

Trompette en Sib

Mendelssohn & Haendel

Bourgeois.T

Moderato (♩ = 90)

Andante (♩ = 70)

Allegro (♩ = 110)

f *fp* *f* *p*

rit.

1.

2.

3.

Moderato (♩ = 90)

fp *f* *p* *p*

7

14

24

33

43

53

58

Detailed description: This is a musical score for a Trombone in B-flat. The score is written on a single staff in treble clef with a key signature of one sharp (F#). It begins with a 'Moderato' tempo (quarter note = 90) in common time (C). The first measure starts with a forte (*f*) dynamic. The second measure is marked *fp*. The third measure changes to 'Andante' (quarter note = 70) in 5/4 time, starting with a forte (*f*) dynamic. The fourth measure returns to common time with a piano (*p*) dynamic. The score continues with various dynamics and articulations, including a 'rit.' (ritardando) section. At measure 14, the tempo changes to 'Allegro' (quarter note = 110) in 2/4 time. The score includes first and second endings, marked with '1.' and '2.'. The piece concludes with a 'Moderato' tempo (quarter note = 90) in common time, featuring a *fp* dynamic. The score ends with a double bar line and repeat dots.

Trompette en Sib

63

f *p*

68

mf

74

80

86

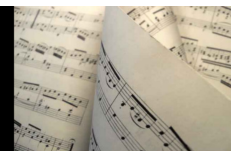
f

92

98

103

rit.



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**.

