

Spanish Trumpet

E^b Cornet & Piano

Piano Reduction: Colette Mourey

Jérôme Thomas

EMR 53008

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EDITIONS MARC REIFT

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Jérôme Thomas

Saxophonist, Flötist, Komponist,
Arrangeur und Band-Leiter

- Geboren 1963 in Freiburg, Schweiz
- Ausbildung:
1979-1987 Studierte Flöte und Saxophon am Freiburger Konservatorium, Schweiz.
1984-1987 Studierte Saxophon am Konservatorium von Montreux.
- 1987-1990 Studierte am "Berklee College of Music", Boston, U.S.A.
- Saxophon bei Bunky Green, Andy McGhee, Joe Viola und Jerry Bergonzi.
- Arrangement und Komposition bei Greg Hopkins und Herb Pomeroy.
- Improvisation bei Ed Tomassi, Jerry Bergonzi und Hal Crook.
- Aufführungen:
mit vielen Jazz-, Latin- und afrikanischen Gruppen in Europa, in den U.S.A. und in Südamerika, z.B. Big Band Lumière von Laurent Cugny (Paris) - Alejandro Santos Group (USA) - Big Band von Lausanne - Protojazz (USA)...
Führt zur Zeit seine eigene Big Band.
- Hat sich unter anderem mit Americo Belloto, Bob Mover, John Scotfield und Ray Anderson produziert.
- Erfahrung als Lehrer:
Seit 1991 unterrichtet Saxophon, Theorie und Ensemble-Spiel an der EJMA Jazz-Schule in Lausanne und am Konservatorium Montreux.
- Ist seit 1998 bei Editions Marc Reift als Arrangeur und Kompositeur tätig.
- Diskographie:
Una Musica (Jazz Rabelaisien) - La Dame Blanche (Ilia Chkolnik) - J. Thomas Big Band (My Beloved Witch) - J. Thomas Big Band & Ray Anderson (Big Bone & Jazz Band) - Jean-Pierre Pasquier Quintet (Sky Light) - Stéphane Calmeyn (Tout oublier) - Styve Tromasl Quintet (En Chantier) - Gustavo Murillo Quintet (Dancing with Dolphins)....

Saxophone, flûte, compositions et arrangements

- Né en 1963 à Fribourg, étudie le saxophone et la flûte traversière aux Conservatoires de Fribourg (1979 à 1987) et de Montreux (1984 à 1987).
De 1987 à 1990 poursuit ses études au "Berklee College of Music" à Boston. Obtient son diplôme de saxophone et composition & arrangement en décembre 1989.
- Etudes de saxophone avec Bunky Green, Andy McGhee, Joe Viola et Jerry Bergonzi.
- A travaillé l'improvisation avec Ed Tomassi, Jerry Bergonzi et Hal Crook.
- A étudié la composition et l'arrangement avec Greg Hopkins et Herb Pomeroy.
- A suivi des séminaires avec Bunky Green (Directeur des études de Jazz à l'Université de Chicago), Americo Belloto et George Wilson.
- A joué dans de nombreuses formations de Jazz, Salsa (+ divers styles de musique latino-américaine) et musique africaine en Suisse ou à l'étranger dont le Big Band Lumière de Laurent Cugny (Paris) - Alejandro Santos Group (USA) - le Big Band de Lausanne - Protojazz (USA)...
- Dirige depuis 1991 son propre Big Band et joue dans divers orchestres de Jazz et musique latine.
- S'est produit notamment avec Americo Belloto, Bob Mover, John Scotfield, Ray Anderson...
- Enseignement:
1991-98 saxophone et arrangement (+ théorie musicale) à l'EJMA (Ecole de Jazz et Musique Actuelle, Lausanne) et au Conservatoire de Montreux (1995-).
- Travaille depuis 1998 comme arrangeur et compositeur pour les Editions Marc Reift.
- Discographie:
Una Musica (Jazz Rabelaisien) - La Dame Blanche (Ilia Chkolnik) - J. Thomas Big Band (My Beloved Witch) - J. Thomas Big Band & Ray Anderson (Big Bone & Jazz Band) - Jean-Pierre Pasquier Quintet (Sky Light) - Stéphane Calmeyn (Tout oublier) - Styve Tromasl Quintet (En Chantier) - Gustavo Murillo Quintet (Dancing with Dolphins)....

Saxophone, flute, composer, arranger and bandleader

- Born 1963 in Fribourg, Switzerland.
- Musical formation:
1979-1987: Flute and saxophone studies, Fribourg Conservatory, Switzerland.
1984-1987: Saxophone studies, Fribourg and Montreux Conservatories.
- 1987-1990: "Berklee College of Music", Boston, U.S.A.
- Private saxophone instruction with Bunky Green, Andy McGhee, Joe Viola and Jerry Bergonzi.
- Arranging and composing classes with Greg Hopkins and Herb Pomeroy.
- Improvisation classes with Ed Tomassi, Jerry Bergonzi and Hal Crook.
- 1989 Graduated from "Berklee College of Music" with a Major in Jazz Composition & Arranging.
- Performances:
with many Jazz, Latin and African Groups in Europe, U.S.A. & South America.
Leads actually his own Big Band.
- Teaching experience:
1991- : Saxophone, theory and ensembles teacher, EJMA Jazz School in Lausanne and Montreux Conservatory.
- Works as composer and arranger since 1998 for Editions Marc Reift, Switzerland.
- Discography:
Una Musica (Jazz Rabelaisien) - La Dame Blanche (Ilia Chkolnik) - J. Thomas Big Band (My Beloved Witch) - J. Thomas Big Band & Ray Anderson (Big Bone & Jazz Band) - Jean-Pierre Pasquier Quintet (Sky Light) - Stéphane Calmeyn (Tout oublier) - Styve Tromasl Quintet (En Chantier) - Gustavo Murillo Quintet (Dancing with Dolphins)....



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Recorded on CD - Auf CD aufgenommen - Enregistré sur CD

Spanish Trumpet

Jérôme Thomas

Piano Reduction: Colette Mourey

$\text{♩} = 92$

E♭ Cornet

Piano

mf *mp* *mf* *mf*

6

11

16

Tap your fingers on the lid of the piano

mf

3 3

EMR 53008

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Measures 21-25 of the musical score. The system consists of a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then eighth notes D5, E5, F5, and G5, and finally a half note G5. The piano accompaniment features a steady eighth-note triplet pattern in the left hand. In measure 25, the right hand has a trill on G5, and the left hand has a fortissimo (f) chord. Dynamics include *fp* (fortissimo piano) and *f*.

26

Measures 26-30 of the musical score. The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, and C5, then eighth notes D5, E5, F5, and G5, and finally a half note G5. The piano accompaniment continues with the eighth-note triplet pattern in the left hand. In measure 30, the right hand has a fortissimo (f) chord, and the left hand has a mezzo-forte (mf) chord. Dynamics include *mf* and *f*.

31

Measures 31-35 of the musical score. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then eighth notes D5, E5, F5, and G5, and finally a half note G5. The piano accompaniment continues with the eighth-note triplet pattern in the left hand. In measure 35, the right hand has a fortissimo (f) chord, and the left hand has a mezzo-forte (mf) chord. Dynamics include *mf* and *f*.

36

Measures 36-40 of the musical score. The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, and C5, then eighth notes D5, E5, F5, and G5, and finally a half note G5. The piano accompaniment features a steady eighth-note triplet pattern in the left hand. In measure 40, the right hand has a fortissimo (f) chord, and the left hand has a mezzo-forte (mf) chord. Dynamics include *mf* and *f*.

41

Measures 41-45 of the musical score. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then eighth notes D5, E5, F5, and G5, and finally a half note G5. The piano accompaniment continues with the eighth-note triplet pattern in the left hand. In measure 45, the right hand has a fortissimo (f) chord, and the left hand has a mezzo-forte (mf) chord. Dynamics include *mf* and *f*.

46

49

♩ = 126

fp

53

59

64

69

6
74

Musical score for measures 74-78. The system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of three flats. It features a melodic line with a slur over measures 75-76 and a triplet of eighth notes in measure 78. The piano accompaniment is in bass clef, featuring a steady eighth-note bass line and chords in the right hand. A crescendo hairpin is present in the piano part between measures 75 and 76.

79

Musical score for measures 79-83. The vocal line continues with a melodic line. The piano accompaniment features a series of chords in the right hand, some with a 'v' marking above them, and a steady eighth-note bass line. A crescendo hairpin is present in the piano part between measures 80 and 81.

84

Musical score for measures 84-88. The vocal line features a melodic line with a slur over measures 85-86. The piano accompaniment features a series of chords in the right hand, some with a 'v' marking above them, and a steady eighth-note bass line. A crescendo hairpin is present in the piano part between measures 84 and 85. The dynamic marking *mf* is present in both staves at measure 84. A pedal point marking 'Ped.' is indicated at the bottom of the system.

89

Musical score for measures 89-93. The vocal line continues with a melodic line. The piano accompaniment features a series of chords in the right hand, some with a 'v' marking above them, and a steady eighth-note bass line. A crescendo hairpin is present in the piano part between measures 90 and 91. The dynamic marking *f* is present in the piano part at measure 92. Pedal point markings 'Ped.' are indicated at the bottom of the system for measures 89-91 and 92-93.

94

Musical score for measures 94-98. The vocal line continues with a melodic line. The piano accompaniment features a series of chords in the right hand, some with a 'v' marking above them, and a steady eighth-note bass line. A crescendo hairpin is present in the piano part between measures 94 and 95. A pedal point marking 'Ped.' is indicated at the bottom of the system for measures 94-95.

99

99

mf

mf

104

104

fp

109

109

f

3 3

115

115

tr

Ped.

120

120

ff

ff

mf

System 1 (measures 125-129). The score is in B-flat major (two flats). The right hand plays a series of chords and arpeggiated figures, while the left hand provides a steady bass line. A forte (*f*) dynamic marking is present in measure 127.

System 2 (measures 130-134). The right hand continues with complex chordal textures, and the left hand maintains a rhythmic accompaniment.

System 3 (measures 135-140). The right hand features more arpeggiated patterns, and the left hand has a more active bass line with some eighth-note movement.

System 4 (measures 141-145). The right hand has a more melodic line with some grace notes, and the left hand has a long, sustained note in the first measure of the system.

System 5 (measures 146-150). The right hand continues with arpeggiated figures, and the left hand has a long, sustained note in the first measure of the system.

System 6 (measures 151-155). The right hand has a more melodic line with some grace notes, and the left hand has a long, sustained note in the first measure of the system. A forte (*f*) dynamic marking is present in measure 153.

160

Musical score for measures 160-163. The score is in 3/4 time and features a piano accompaniment. The right hand (Pno. (R.H.)) plays a melodic line with slurs and accents. The left hand (Pno. (L.H.)) plays a bass line with slurs and accents. A pedal point (Ped.) is indicated at the bottom of the left hand part.

164

Musical score for measures 164-168. The score is in 3/4 time and features a piano accompaniment. The right hand (Pno. (R.H.)) plays a melodic line with slurs and accents. The left hand (Pno. (L.H.)) plays a bass line with slurs and accents. The dynamic marking *mf* is present.

169

Musical score for measures 169-173. The score is in 3/4 time and features a piano accompaniment. The right hand (Pno. (R.H.)) plays a melodic line with slurs and accents. The left hand (Pno. (L.H.)) plays a bass line with slurs and accents.

174

Musical score for measures 174-178. The score is in 3/4 time and features a piano accompaniment. The right hand (Pno. (R.H.)) plays a melodic line with slurs and accents. The left hand (Pno. (L.H.)) plays a bass line with slurs and accents. A triplet of eighth notes is marked with a '3' in measure 175.

179

Musical score for measures 179-183. The score is in 3/4 time and features a piano accompaniment. The right hand (Pno. (R.H.)) plays a melodic line with slurs and accents. The left hand (Pno. (L.H.)) plays a bass line with slurs and accents.

Measures 184-189. The right hand features a melody with a triplet of eighth notes in measure 187. The left hand provides a harmonic accompaniment with sustained chords. Dynamics include *mf* in the right hand and *mf* in the left hand.

Ped. _____ Ped. _____

190

Measures 190-195. The right hand continues the melodic line. The left hand features a series of sustained chords. Dynamics include *mf* in the left hand.

_____ Ped. _____

196

Measures 196-201. The right hand has a melodic line with a *dim.* marking in measure 199. The left hand has a more active accompaniment. Dynamics include *dim.* in the right hand and *mf* in the left hand.

Ped. _____

202

Measures 202-206. The right hand has a melodic line with a trill in measure 203. The left hand has a more active accompaniment. Dynamics include *mf* in the left hand.

207

Measures 207-211. The right hand has a melodic line. The left hand has a more active accompaniment. Dynamics include *mp* in the left hand.

212

Measures 212-216. The right hand has a melodic line. The left hand has a more active accompaniment. Dynamics include *mf* in the left hand.

217

mf cresc.

222

mf

228

cresc.

234

Ped.

240

f cresc. ff

3 CORNETS

EMR 6192	ALBINONI, Tomaso	Adagio (5)
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EMR 6192	GERSHWIN, George	I Got Rhythm (5)
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EMR 6193	NAULAIS, Jérôme (Arr.)	Il Silenzio (5)
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EMR 6191	PURCELL, Henry	Trumpet Tune (5)
EMR 6199	SCHUBERT, Franz	Ave Maria (5)
EMR 6194	SCHUBERT, Franz	Serenade (5)
EMR 6196	SCHUMANN, Robert	Träumerei (5)
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EMR 6118	STANLEY, John	Trumpet Voluntary (Sip)
EMR 6197	TRADITIONAL	Amazing Grace (5)
EMR 6194	TRADITIONAL	Greensleeves (5)
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EMR 6196	WAGNER, Richard	Brautchor aus Lohengrin (5)

3 CORNETS & BRASS BAND

EMR 3098	CARRON, Martin	Souvenir Polka
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EMR 6197	TRADITIONAL	When The Saint Go Marching In (5)
EMR 6196	WAGNER, Richard	Brautchor aus Lohengrin (5)

3 CORNETS & CD PLAYBACK

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