

Homage to Gershwin

Wind Band / Concert Band / Harmonie / Blasorchester / Fanfare

Michal Worek

EMR 92000

1	Score	2	1 st Trombone $\text{♩} + \text{♮}$
1	Piccolo	2	2 nd Trombone $\text{♩} + \text{♮}$
8	Flute	1	Bass Trombone $\text{♩} + \text{♮}$
1	Oboe	3	Baritone $\text{♩} + \text{♮}$
1	Bassoon (<i>optional</i>)	2	E ^b Bass ♩
1	E ^b Clarinet (<i>optional</i>)	2	B ^b Bass ♩
5	1 st B ^b Clarinet	2	Tuba ♩
4	2 nd B ^b Clarinet	1	String Bass (<i>optional</i>)
4	3 rd B ^b Clarinet	1	Timpani
1	B ^b Bass Clarinet (<i>optional</i>)	1	Glockenspiel / Xylophone
1	B ^b Soprano Saxophone (<i>optional</i>)	1	Clashed Cymbals / Triangle
2	1 st E ^b Alto Saxophone	1	Drum Set
2	2 nd E ^b Alto Saxophone		
2	B ^b Tenor Saxophone		
1	E ^b Baritone Saxophone (<i>optional</i>)		
1	E ^b Trumpet / Cornet (<i>optional</i>)		
3	1 st B ^b Trumpet / Cornet		
3	2 nd B ^b Trumpet / Cornet		
3	3 rd B ^b Trumpet / Cornet		
2	1 st F & E ^b Horn		
2	2 nd F & E ^b Horn		
2	3 rd F & E ^b Horn		

Special Parts

1	1 st B ^b Trombone ♩
1	2 nd B ^b Trombone ♩
1	B ^b Bass Trombone ♩
1	B ^b Baritone ♩
1	E ^b Tuba ♩
1	B ^b Tuba ♩

Fanfare Parts

2	1 st Flugelhorn
2	2 nd Flugelhorn
2	3 rd Flugelhorn

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Michal Worek



Michal Worek was born in 1989 in Trinec, Czech Republic. He studied piano at the local primary art school. After high school, Michal attended Jaroslav Jezek Conservatory in Prague, where he studied piano with Professor Irina Kondratenko, Matej Benko and Ondrej Kabrna, and composition with Professor Michal Macourek. Later, he continued at The Academy of Performing Arts in Prague, where he finished his bachelor studies in the field of composition with Professor Ivan Kurz in 2015.

During his studies, Michal won several awards, including third place in the composition contest 'Generation 2010' for his composition *Mysterium Sanctissimae Trinitatis* for chamber orchestra, third place in the competition of the Society of Spiritual Music for Mass Ordinary (2011), as well as the first place in the Ferenc Liszt piano competition in Budapest, where he received a special prize for an extraordinary performance of Olivier Messiaen's music (2011).

Michal currently works as a freelancer, mostly doing piano session work, arrangements and composition. He has collaborated with Fernando Saunders, Ewa Farna, Lake Malawi, Renata Drössler, festival Soundtrack, Volvo cars, Hamleys, etc. He is currently working as an arranger for Swiss label EMR, as well as his own Triple M Production.

He has composed several children's musicals for the Centre of Musical Acting in Prague, provided music for several student films and participated in orchestrating music for the movie *Dukla 61*. In 2013, he released the album 'Time' with his jazz band Michal Worek Quartet, and a self-titled album with his progressive rock project Silegrail in 2017.



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Français:

Ce morceau s'inscrit dans l'esprit vibrant et envoûtant de George Gershwin, dont l'influence se fait ressentir à travers l'harmonie et la rythmique. Toutefois, tous les thèmes, qu'ils soient lents ou rapides, sont le fruit de ma propre composition, offrant ainsi une vision personnelle de l'univers musical de Gershwin.

Dès les premières notes, le morceau se déploie dans une dynamique contrastée, alternant des sections de calme introspectif et des passages plus entraînants, typiques des grands classiques de la musique américaine du XXe siècle. Le thème lent évoque une mélancolie douce, presque cinématographique, où les harmonies se déploient lentement, créant une atmosphère intime et rêveuse. À l'inverse, le thème rapide, vif et rythmé, rappelle les influences du jazz et du blues qui transportent l'auditeur dans une danse effervescente.

Les variations entre les tempos viennent jouer sur les contrastes émotionnels, offrant à la fois des moments de légèreté et de profondeur. À travers cette alternance, le morceau fait appel à la richesse de l'harmonie tonale et aux subtilités rythmiques qui caractérisent l'œuvre de Gershwin, tout en préservant une identité propre, marquée par des thèmes originaux et des développements inattendus.

L'ensemble, bien que fidèle à l'esthétique de l'époque, se veut un hommage personnel à l'héritage de Gershwin, une invitation à un voyage musical où chaque passage révèle une facette différente de l'émotion et de la créativité.

Deutsch:

Dieses Stück steht ganz im Zeichen von George Gershwins lebendigem und bezauberndem Geist, dessen Einfluss in Harmonie und Rhythmus spürbar ist. Alle Themen, ob langsam oder schnell, sind jedoch von mir selbst komponiert und bieten so eine persönliche Sicht auf Gershwins musikalische Welt.

Vom ersten Ton an entfaltet das Stück eine kontrastreiche Dynamik, in der sich Momente introspektiver Ruhe mit mitreißenden Passagen abwechseln, wie sie für die großen Klassiker der amerikanischen Musik des 20. Jahrhunderts typisch sind: Das langsame Thema erinnert an eine sanfte, fast filmische Melancholie, in der sich die Harmonien langsam entfalten und eine intime, verträumte Atmosphäre schaffen. Im Gegensatz dazu erinnert das schnelle, lebhaft und rhythmische Thema an Einflüsse aus Jazz und Blues, die den Zuhörer in eine ausgelassene Tanzstimmung versetzen.

Der Wechsel der Tempi spielt mit emotionalen Kontrasten und bietet sowohl Momente der Leichtigkeit als auch der Tiefe. Durch dieses Wechselspiel nutzt das Stück die reiche tonale Harmonie und die rhythmischen Feinheiten, die Gershwins Werk kennzeichnen, und bewahrt gleichzeitig seine eigene Identität, die durch originelle Themen und unerwartete Entwicklungen gekennzeichnet ist.

Obwohl das Ensemble der Ästhetik der Epoche treu bleibt, versteht es sich als persönliche Hommage an Gershwins Erbe, als Einladung zu einer musikalischen Reise, bei der jede Passage eine andere Facette von Emotion und Kreativität offenbart.

English:

This piece is inspired by the vibrant and captivating spirit of George Gershwin, whose influence can be felt in the harmonies and rhythms. However, all the themes, whether slow or fast, are of my own composition and offer a personal vision of Gershwin's musical world.

From the very first notes, the piece unfolds in dynamic contrast, alternating between quiet, introspective sections and more upbeat passages typical of the great American music of the 20th century. The slow theme evokes a soft, almost cinematic melancholy, with harmonies that unfold slowly, creating an intimate and dreamy atmosphere. The fast theme, on the other hand, is lively and rhythmic, reminiscent of jazz and blues, with syncopations and improvisations that lead the listener into an exuberant dance.

The changes of tempo provide emotional contrasts, offering moments of both lightness and depth. Through this alternation, the piece draws on the richness of tonal harmony and the rhythmic subtleties that characterise Gershwin's work, while retaining a unique identity marked by original themes and unexpected developments.

The whole piece, while faithful to the aesthetic of the period, is a personal tribute to Gershwin's legacy, an invitation to a musical journey where each passage reveals a different facet of emotion and creativity.



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Maestoso $\text{♩} = 108$

3 4 5 6 7 8 9

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rit. **Meno mosso** ♩ = 80

Picc. *f* *ff* *f*

Fl. *f* *ff* *f*

Ob. *f* *ff* *f*

Bsn. *ff* *mf*

Cl.1 *ff* *f*

Cl.2 *ff* *mf*

Cl.3 *ff* *mf*

B.Cl. *ff* *mf*

A.Sax.1 *ff* *mf*

A.Sax.2 *ff* *mf*

T.Sax. *ff* *mf*

B.Sax. *ff* *mf*

Tpt./Cnt.1 *ff* *mf*

Tpt./Cnt.2 *ff* *mf*

Tpt./Cnt.3 *ff* *mf*

Hn.1 *ff* *poco f*

Hn.2 *ff* *poco f*

Hn.3 *ff* *poco f*

Tbn.1 *ff* *mf*

Tbn.2 *ff* *mf*

B.Tbn. *ff* *mf*

Bar. *ff* *mf*

Tba. *ff* *mf*

Str.B. *ff* *mf*

Timp. *f* *mf* *p* F, B♭, c

Glock. *ff*

Cl.Cym. *f*

Dr. *f* 3 *CRASH* soft sticks

molto rall.

Più mosso ♩ = 126

Picc. *f* *ff* *p*

Fl. *f* *ff* *p*

Ob. *f* *ff* *p*

Bsn. *poco f* *f* *p*

Cl.1 *f* *ff* *p*

Cl.2 *poco f* *f* *p*

Cl.3 *poco f* *f* *p*

B.Cl. *poco f* *f* *p*

A.Sax.1 *poco f* *f* *p*

A.Sax.2 *poco f* *f* *p*

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

B.Sax. *poco f* *f* *p*

Tpt./Cnt.1 *f* *f* *p*

Tpt./Cnt.2 *poco f* *f* *p*

Tpt./Cnt.3 *poco f* *f* *p*

Hn.1 *f* *ff* *p*

Hn.2 *f* *ff* *p*

Hn.3 *f* *ff* *p*

Tbn.1 *poco f* *f* *p*

Tbn.2 *poco f* *f* *p*

B.Tbn. *poco f* *f* *p*

Bar. *poco f* *f* *p*

Tba. *poco f* *f* *p*

Str.B. *poco f* *f* *p*

Timp. *poco f* (F→G) G, B \flat , c *f* *p*

Glock. *poco f*

Cl.Cym.

Dr. *poco f* *mf* **HIHAT** drum sticks **break**

Picc. *mp* *mp* *mf*

Fl. *mp* *mp* *mf*

Ob. *mf*

Bsn. *p* *mp*

Cl.1 *mp*

Cl.2 *mp*

Cl.3 *mp*

B.Cl. *p* *mp*

A.Sax.1 *mp* *mf*

A.Sax.2 *mp* *mf*

T.Sax. *mp* *mf*

B.Sax. *p* *mp*

Tpt./Cnt.1 *p* *mf*

Tpt./Cnt.2 *p* *mf*

Tpt./Cnt.3 *p* *mf*

Hn.1 *p* *mp*

Hn.2 *p* *mp*

Hn.3 *p* *mp*

Tbn.1 *p* *mp*

Tbn.2 *p* *mp*

B.Tbn. *p* *mp*

Bar. *p* *mp*

Tba. *p* *mp*

Str.B. *pizz.* *p* *mp*

Timp.

Glock. *mf*

Cl.Cym.

Dr. *p* KICK 2 3 4 5 6 7 fill in 8 9 10 11 12 *mp*

Picc. *mf* *f*

Fl. *mf* *f*

Ob. *mf* *f*

Bsn. *mf* *f*

Cl.1 *f*

Cl.2 *f*

Cl.3 *f*

B.Cl. *mf* *f*

A.Sax.1 *mp* *mf* *f*

A.Sax.2 *mp* *mf* *f*

T.Sax. *mp* *mf* *f*

B.Sax. *mf* *f*

Tpt./Cnt.1 *mf* *f*

Tpt./Cnt.2 *mf* *f*

Tpt./Cnt.3 *mf* *f*

Hn.1 *mf* *f*

Hn.2 *mf* *f*

Hn.3 *mf* *f*

Tbn.1 *mf* *f*

Tbn.2 *mf* *f*

B.Tbn. *mf* *f*

Bar. *mf* *f*

Tba. *mf* *f*

Str.B. *mf* *f*

Timp. *p* *mf* *mf* *mf* *mf* *poco f*

Xyl. *mf* *f*

Cl.Cym. *poco f*

Dr. 13 14 15 fill in 16 RIDE 2 3 4 5 6 7 *mf* *poco f*

Picc. *p* *f*

Fl. *p* *f*

Ob. *p* *f*

Bsn. *p* *f*

Cl.1 *p* *mp* *f*

Cl.2 *mp* *f*

Cl.3 *mp* *f*

B.Cl. *p* *f*

A.Sax.1 *mp* *f*

A.Sax.2 *mp* *f*

T.Sax. *mp* *f*

B.Sax. *p* *f* *ff*

Tpt./Cnt.1 *mp* *f* *ff*

Tpt./Cnt.2 *mp* *f* *ff*

Tpt./Cnt.3 *mp* *f* *ff*

Hn.1 *p* *f*

Hn.2 *p* *f*

Hn.3 *p* *f*

Tbn.1 *p* *f* *ff*

Tbn.2 *p* *f* *ff*

B.Tbn. *p* *f* *ff*

Bar. *p* *f* *ff*

Tba. *p* *f* *ff*
arco

Str.B. *p* *f* *ff*

Timp. *poco f*

Xyl.

Cl.Cym.

Dr. *p* 2 3 4 5 6 solo break *f*

Picc. *p* *mf* *ff*

Fl. *p* *mf* *ff*

Ob. *p* *mf* *ff*

Bsn. *p* *mf* *ff*

Cl.1 *p* *mf* *ff*

Cl.2 *p* *mf* *ff*

Cl.3 *p* *mf* *ff*

B.Cl. *p* *mf* *ff*

A.Sax.1 *p* *mf* *ff*

A.Sax.2 *p* *mf* *ff*

T.Sax. *p* *mf* *ff*

B.Sax. *ff* *mf* *ff*

Tpt./Cnt.1 *ff* *mf subito* *ff*

Tpt./Cnt.2 *ff* *mf subito* *ff*

Tpt./Cnt.3 *ff* *mf subito* *ff*

Hn.1 *ff* *mf subito* *ff*

Hn.2 *ff* *mf subito* *ff*

Hn.3 *ff* *mf subito* *ff*

Tbn.1 *ff* *mf* *ff*

Tbn.2 *ff* *mf* *ff*

B.Tbn. *ff* *mf* *ff*

Bar. *ff* *mf* *ff*

Tba. *ff* *mf* *ff*

Str.B. *ff* *mf* *ff*

Timp. *p* *f*

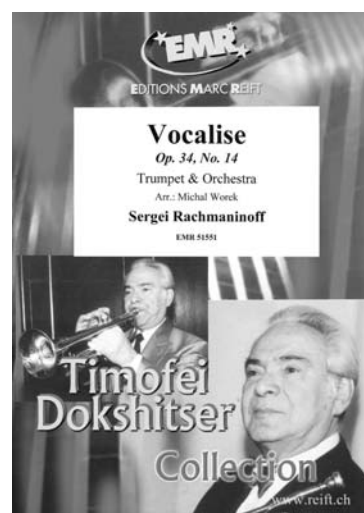
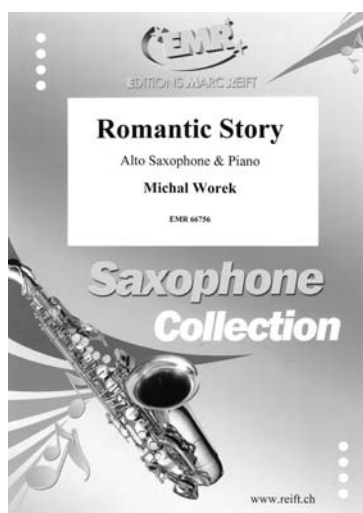
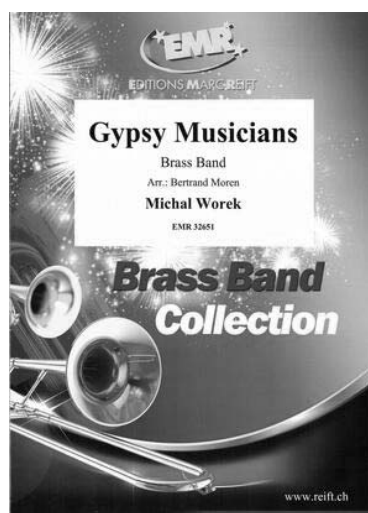
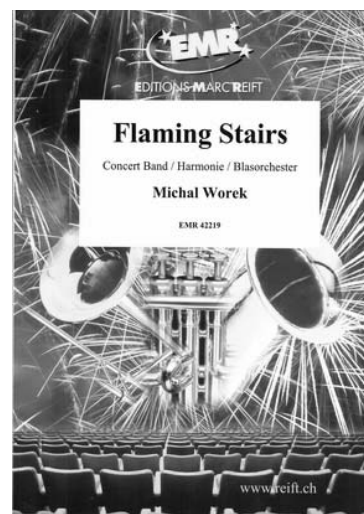
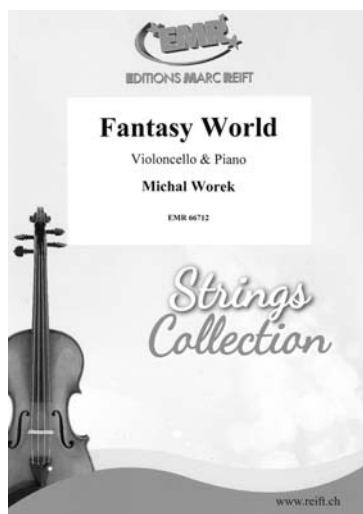
Xyl. *mf* *f*

Tri. *p* *f* Cl.Cym.

Dr. *f* *p* *f*

Picc. *p*
 Fl. *p*
 Ob. *p*
 Bsn. *p* *mf* *p*
 Cl.1 *mp* *f* *mp*
 Cl.2 *mp* *f* *mp*
 Cl.3 *mp* *f* *mp*
 B.Cl. *p* *p*
 A.Sax.1 *mp* *f* *mp*
 A.Sax.2 *mp* *f* *mp*
 T.Sax. *mp* *f* *mp*
 B.Sax.
 Tpt./Cnt.1 *mp*
 Tpt./Cnt.2 *mp*
 Tpt./Cnt.3 *mp*
 Hn.1 *mp* *mf* *p*
 Hn.2 *mp* *mf* *p*
 Hn.3 *mp* *mf* *p*
 Tbn.1 *mf* *p*
 Tbn.2 *mf* *p*
 B.Tbn. *mf* *p*
 Bar. *p* *mf* *p*
 Tba. *p* *mf* *p*
 Str.B. *p* *mf* *p*
 Timp. *p* Glock. ²
 Xyl. *p*
 Cl.Cym.
 Dr. *p* 2 3 4 5 6 7 fill in 8 *mf*

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