

# The Music of George Gershwin for Brass Quintet

Music and Lyrics by *GEORGE GERSHWIN* and *IRA GERSHWIN*  
Arranged by *ZACHARY SMITH*

## INSTRUMENTATION

Conductor  
1st B $\flat$  Trumpet  
2nd B $\flat$  Trumpet  
Horn in F  
1st Trombone  
Tuba

SMALL  
ENSEMBLE  
SERIES

 **Belwin JAZZ**  
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## NOTES TO THE CONDUCTOR

This arrangement is designed as a showpiece when played in its entirety, but you could perform each song individually if desired. For example, to play “Love Is Here to Stay,” begin on the second beat of m. 5 and end at m. 71. For “Embraceable You,” begin at m. 76 and end at the *fermata* in m. 107. For “I’ve Got Rhythm,” begin at m. 108 and play to the end.

The medley begins with the first trumpet trilling on a low C to a low D. Try the trill with the false fingering of 1&3 to 3; hold down the third valve and trill with the first valve. Beginning in m. 6, the quintet should play with a light swing feel. Don’t try to swing the figures too much, as they should swing by themselves if the players lightly emphasize the “ands” of the eighth notes. Tuba should play the walking bass line figure beginning at m. 38 with connected notes to mimic an acoustic bass line. Avoid the tendency to put space between each quarter note, which will make the bass line sound choppy. Regarding articulation, a *staccato* marking is short (think “dit”), and notes marked with a *marcato*, or rooftop (▲), accents are detached, accented, and played for their full value (think “daht”).

The transition to “Embraceable You” is a bit tricky. Don’t take it too fast, and be careful not to rush the sixteenth notes or the triplet figures. Eighth notes are to be played straight in this part of the medley.

When working up the “I’ve Got Rhythm” portion of the piece, start slowly and gradually increase the tempo to performance speed. It is crucial that everyone in the quintet is feeling the time together! Again, when the tuba begins the walking bass line at m. 124, make sure the quarter notes are connected, and use a light *legato* tongue. The soli beginning at m. 141 should be treated like a big band shout chorus. Players should overemphasize all the articulations and match the first trumpet in note length and dynamics.

Although this is a swing tune, players do not need to “swing” the figures. When played at the marked tempo and with the correct articulations, these figures will swing naturally.

Enjoy!

—Zachary Smith



**Zachary  
Smith**

Zachary Smith is a noted composer, arranger, and professional trumpet player and has led the New Orleans music ensemble Dixie Power Trio for the past twenty-five years. He earned a BS in jazz performance at the University of North Texas and has maintained a busy performing, writing, and teaching schedule in the Washington, D.C. area. Zack has garnered a large following as an arranger for his brass ensemble writing and won the 2012 Humboldt State University Brass Chamber Music competition.

CONDUCTOR  
41174S

# THE MUSIC OF GEORGE GERSHWIN

for Brass Quintet

Music and Lyrics by  
George Gershwin and Ira Gershwin  
Arranged by Zachary Smith

MAGESTICALLY  $\text{♩} = 80$   
*tristando*

$\text{♩} = 186$   
EASY SWING

"LOVE IS HERE TO STAY"

1 2 3 4 5 6 7 8

9 10 11 12 13 14 15 16

17 18 19 20 21 22 23 24 25

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1. TPRS. 2. HN. TBN. TUBA

26 27 28 29 30 31 32 33

Detailed description: This system contains measures 26 through 33. It features five staves: TPRS. 1, TPRS. 2, HN., TBN., and TUBA. The key signature is one sharp (F#). Measures 26-27 show rests for all instruments. Measure 28 has a first ending bracket over the TPRS. 1 staff. Measure 29 has an accent (^) over the TPRS. 1 staff. Measure 30 has a first ending bracket over the TPRS. 1 staff. Measure 31 has a first ending bracket over the TPRS. 1 staff. Measure 32 has a first ending bracket over the TPRS. 1 staff. Measure 33 has a first ending bracket over the TPRS. 1 staff.

1. TPRS. 2. HN. TBN. TUBA

34 35 36 37 38 39 40 41

Detailed description: This system contains measures 34 through 41. It features five staves: TPRS. 1, TPRS. 2, HN., TBN., and TUBA. The key signature is one sharp (F#). Measure 34 has a first ending bracket over the TPRS. 1 staff. Measure 35 has a first ending bracket over the TPRS. 1 staff. Measure 36 has a first ending bracket over the TPRS. 1 staff. Measure 37 has a first ending bracket over the TPRS. 1 staff. Measure 38 has a first ending bracket over the TPRS. 1 staff. Measure 39 has a first ending bracket over the TPRS. 1 staff. Measure 40 has a first ending bracket over the TPRS. 1 staff. Measure 41 has a first ending bracket over the TPRS. 1 staff. A 'SOLO' marking is present above the TBN. staff in measure 36. A 'CONNECTED' marking is present below the TBN. staff in measure 38.

1. TPRS. 2. HN. TBN. TUBA

42 43 44 45 46 47 48 49

Detailed description: This system contains measures 42 through 49. It features five staves: TPRS. 1, TPRS. 2, HN., TBN., and TUBA. The key signature is one sharp (F#). Measure 42 has a first ending bracket over the TPRS. 1 staff. Measure 43 has a first ending bracket over the TPRS. 1 staff. Measure 44 has a first ending bracket over the TPRS. 1 staff. Measure 45 has a first ending bracket over the TPRS. 1 staff. Measure 46 has a first ending bracket over the TPRS. 1 staff. Measure 47 has a first ending bracket over the TPRS. 1 staff. Measure 48 has a first ending bracket over the TPRS. 1 staff. Measure 49 has a first ending bracket over the TPRS. 1 staff.

54

1. TPRS. 2. HN. TBN. TUBA

50 51 52 53 54 55 56

END SOLO

1. TPRS. 2. HN. TBN. TUBA

57 58 59 60 61 62 63 64

1. TPRS. 2. HN. TBN. TUBA

65 66 67 68 69 70 71

CONDUCTOR

THE MUSIC OF GEORGE GERSHWIN

72 SLOWER  $\text{♩} = 80$

76 "EMBRACEABLE YOU"

1  
TPTS.  
2  
HN.  
TBN.  
TUBA

72 73 74 75 76 77 78

1  
TPTS.  
2  
HN.  
TBN.  
TUBA

79 80 81 82 83 84 85 86 87

1  
TPTS.  
2  
HN.  
TBN.  
TUBA

88 89 90 91 92 93 94 95 96 97

1  
TPTS.  
2  
HN.  
TSN.  
TUBA

98 99 100 101 102 103 104 105 106 107

1  
TPTS.  
2  
HN.  
TSN.  
TUBA

108 "I'VE GOT RHYTHM"  
BEIGHT SWING! ♩ = 240

108 109 110 111 112 113 114 115

1  
TPTS.  
2  
HN.  
TSN.  
TUBA

116

116 117 118 119 120 121 122 123



CONDUCTOR

124

1  
TPTS.

2

HN.

TBN.

TUBA

124 125 126 127 128 129 130 131

132

1  
TPTS.

2

HN.

TBN.

TUBA

132 133 134 135 136 137 138 139 140 141

142

1  
TPTS.

2

HN.

TBN.

TUBA

142 143 144 145 146 147 148 149



CONDUCTOR

150

1 2

TRPT. 1 2

HN.

TBN.

TUBA

150 151 152 153 154 155 156 157

158

1 2

TRPT. 1 2

HN.

TBN.

TUBA

158 159 160 161 162 163 164 165

166

1 2

TRPT. 1 2

HN.

TBN.

TUBA

166 167 168 169 170 171 172 173

170

1 2

TPTS.

HN.

TBN.

TUBA

SOLO

174 175 176 177 178 179 180

184

1 2

TPTS.

HN.

TBN.

TUBA

181 182 183 184 185 186 187

192

1 2

TPTS.

HN.

TBN.

TUBA

188 189 190 191 192 193 194

1  
2  
HN.  
TBN.  
TUBA

195 196 197 198 199 200 201

This system of musical notation covers measures 195 through 201. It includes staves for Trumpets (1 and 2), Horns, Trombones, and Tubas. The music features various rhythmic patterns and melodic lines. A circled measure number '200' is present above the first staff. A large red watermark 'Preview Only' is overlaid on the score.

1  
2  
HN.  
TBN.  
TUBA

202 203 204 205 206 207 208

This system of musical notation covers measures 202 through 208. It includes staves for Trumpets (1 and 2), Horns, Trombones, and Tubas. The music continues with various rhythmic and melodic elements. A large red watermark 'Preview Only' is overlaid on the score.

1  
2  
HN.  
TBN.  
TUBA

209 210 211 212 213 214 215

This system of musical notation covers measures 209 through 215. It includes staves for Trumpets (1 and 2), Horns, Trombones, and Tubas. The music concludes with various rhythmic and melodic elements. A large red watermark 'Preview Only' is overlaid on the score.

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