SMALL ENSEMBLE SERIES

Belwin JAZZ
a division of Alfred

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♭ Trumpet
2nd B♭ Trumpet
Horn in F
1st Trombone
Tuba

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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 a garnered a large following as an arranger for his brass ensemble writing and won the 2012 Humboldt State University Brass Chamber Music competition.

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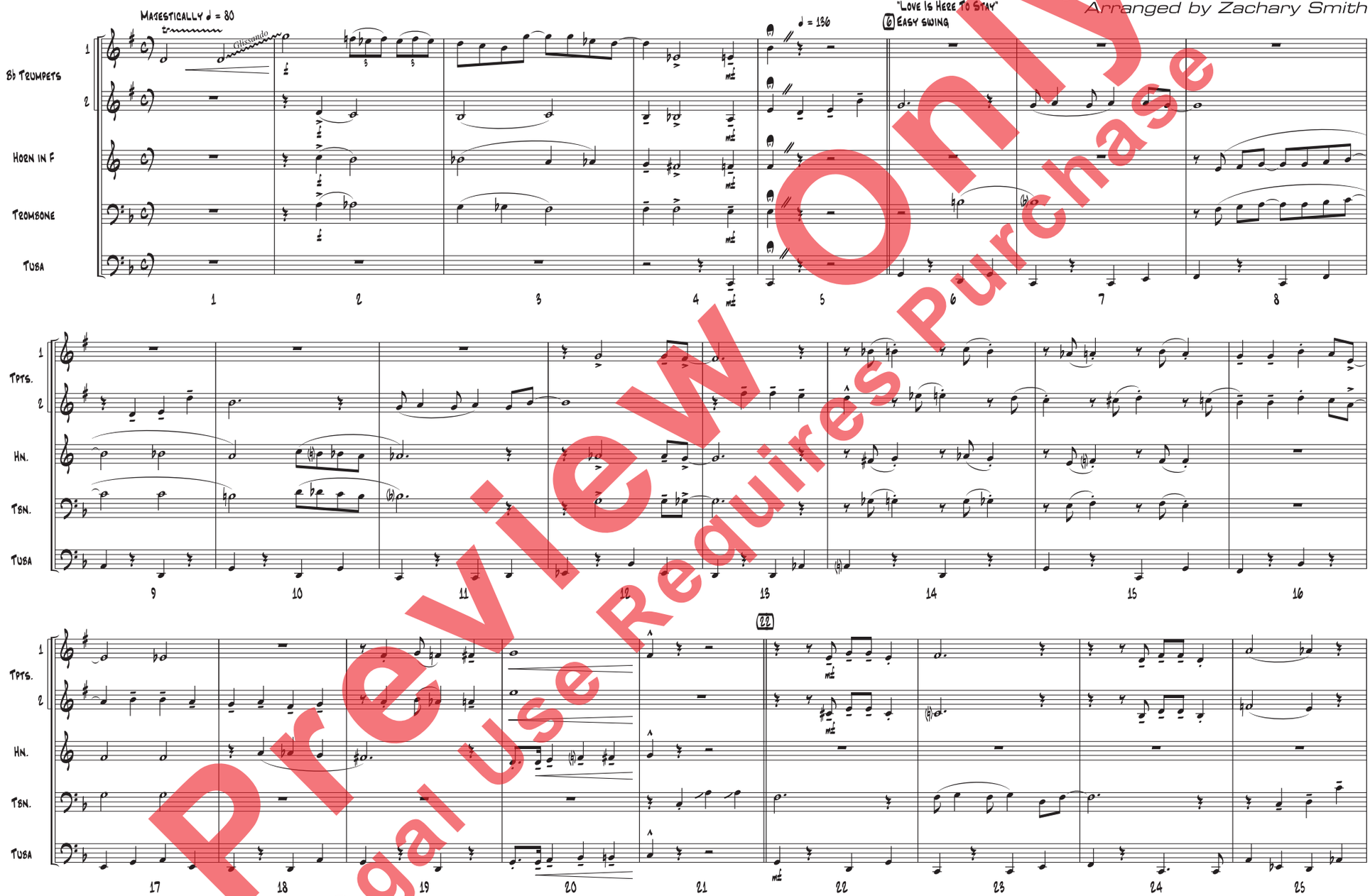

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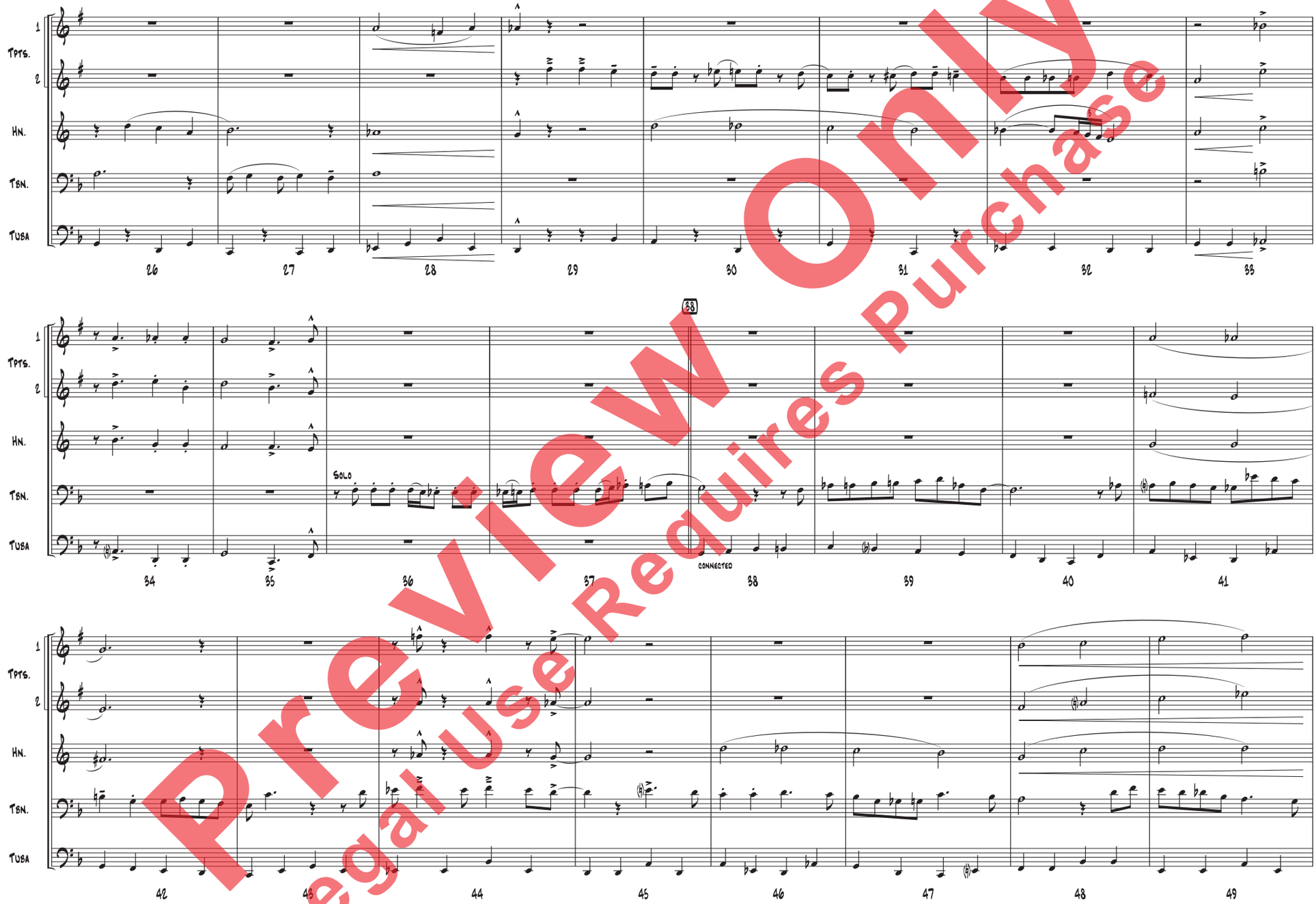

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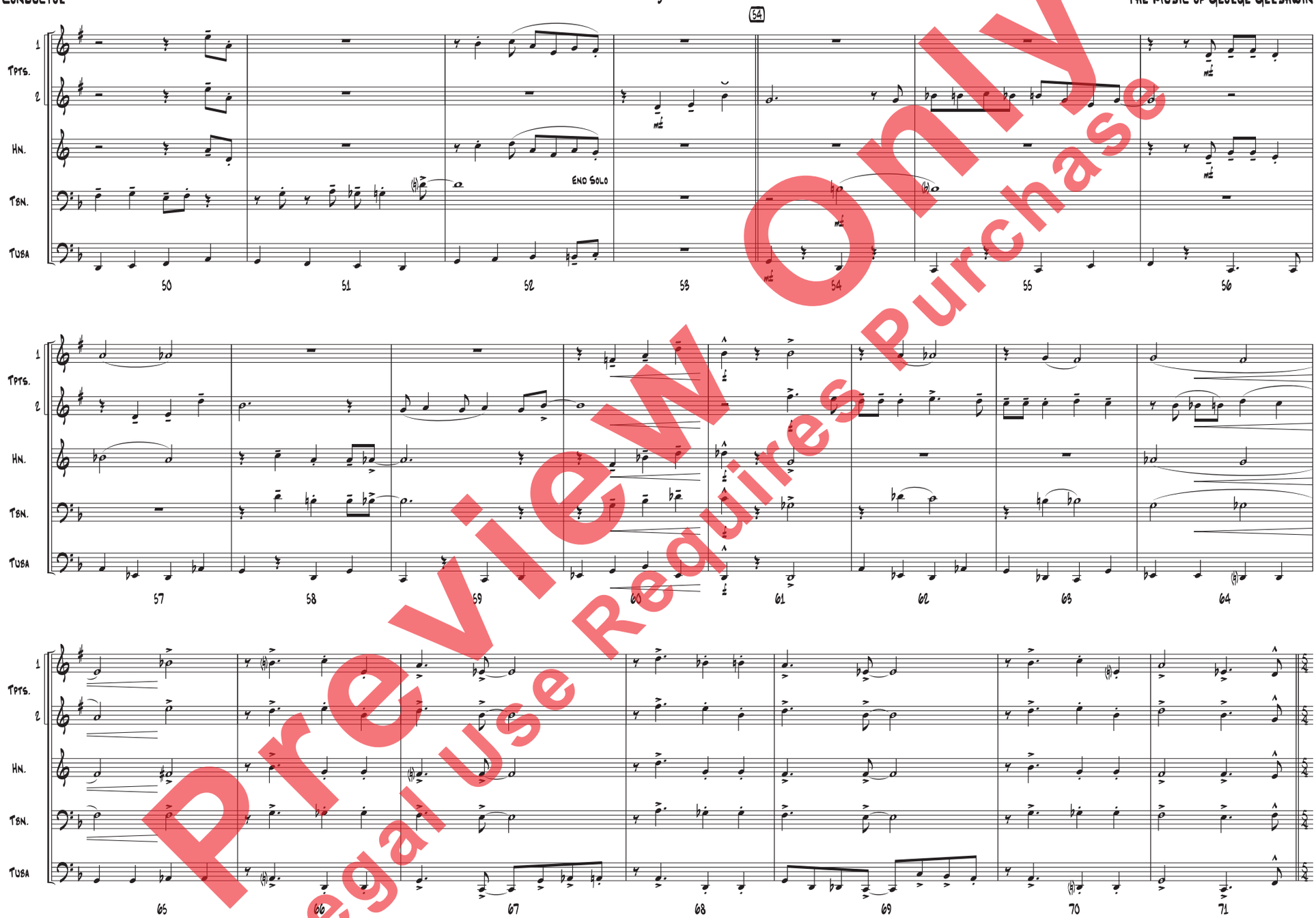

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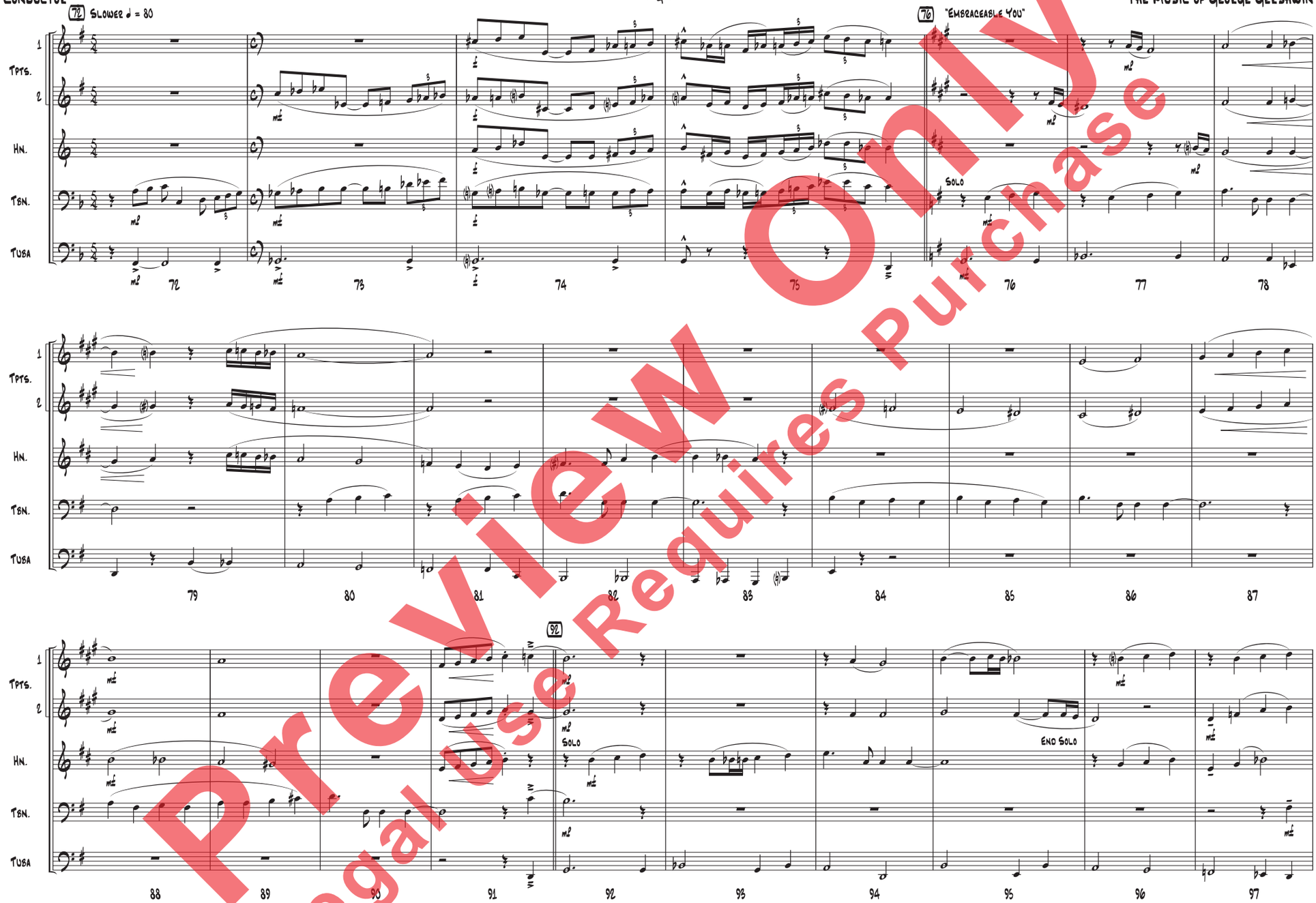

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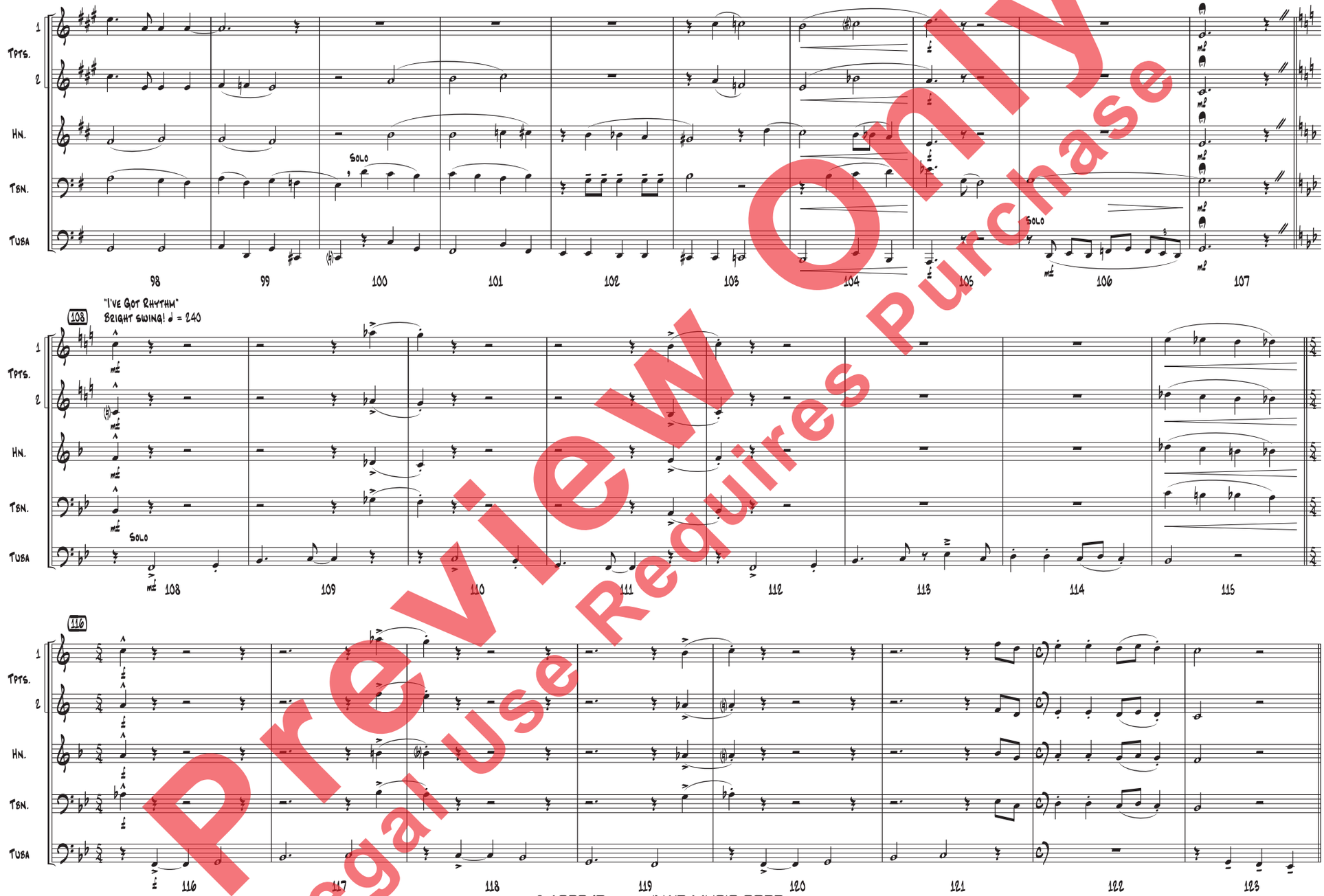

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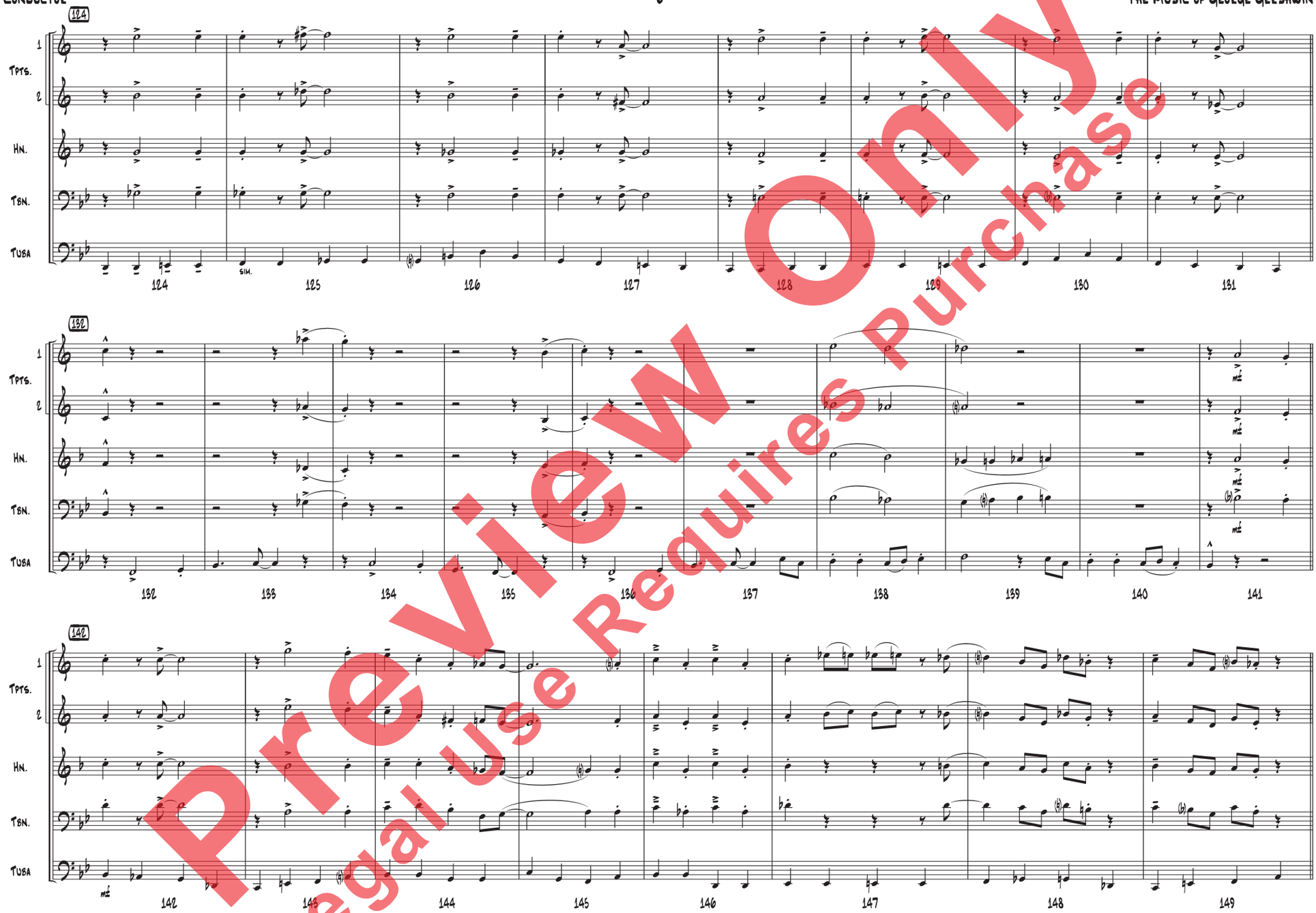

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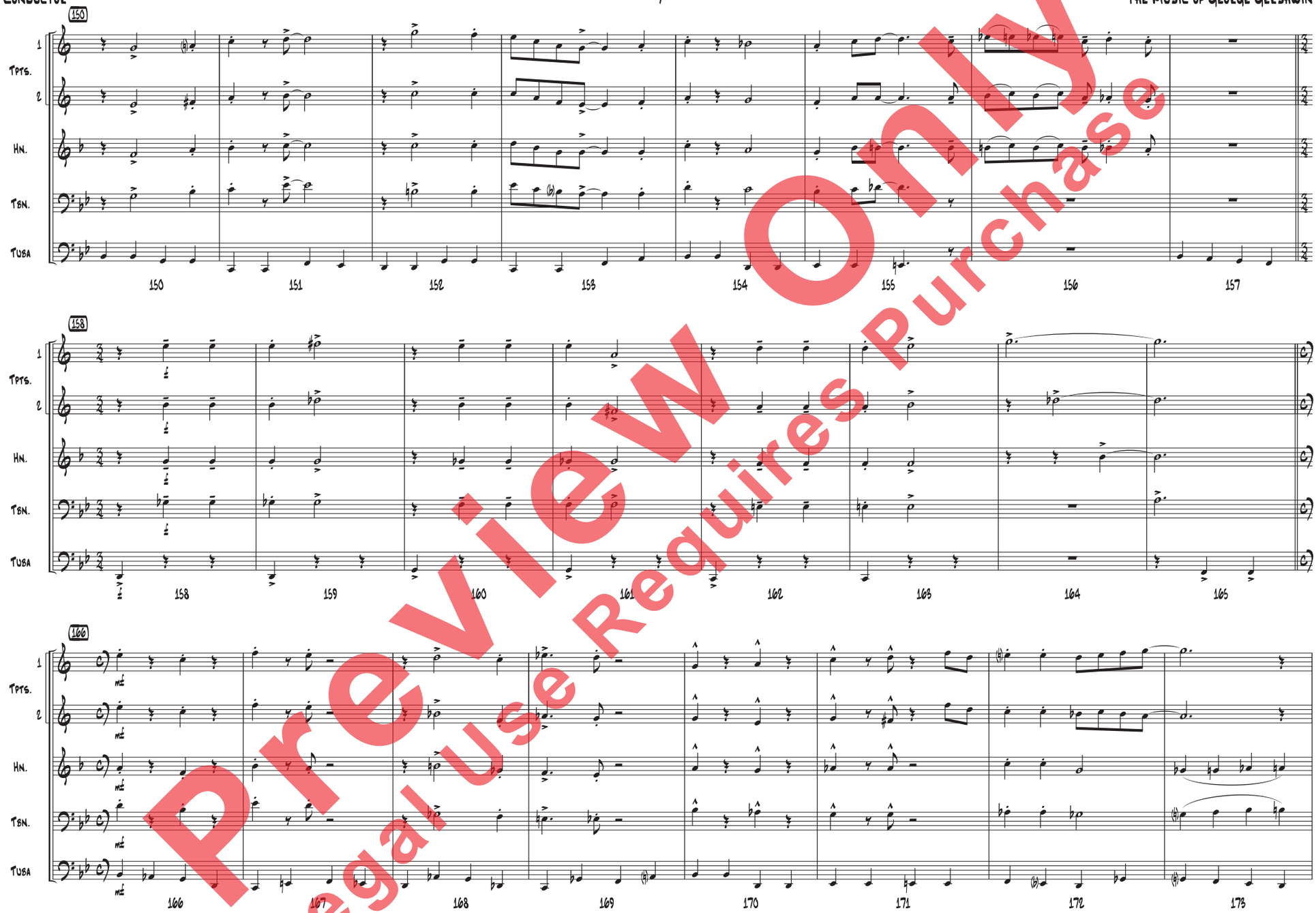

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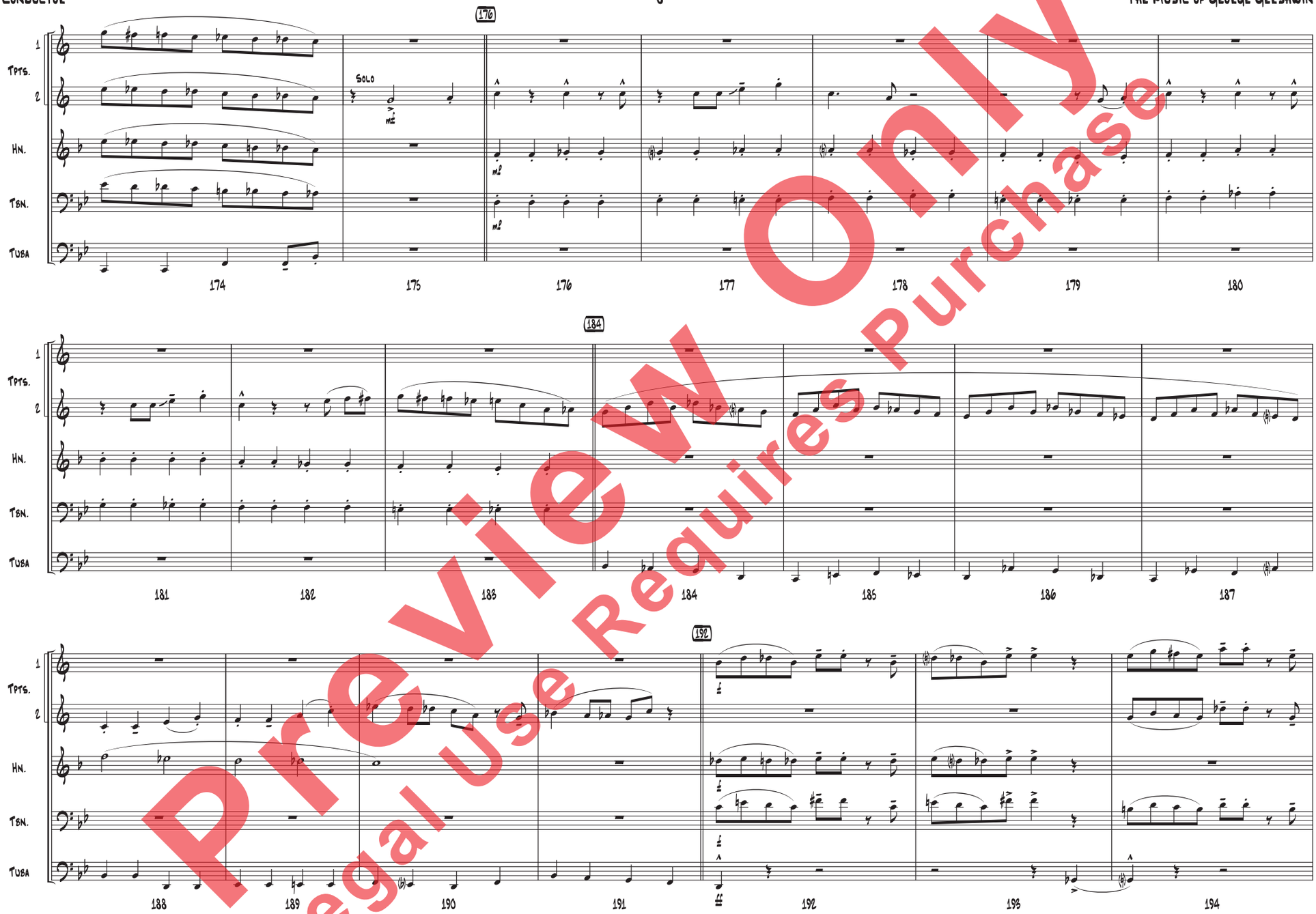

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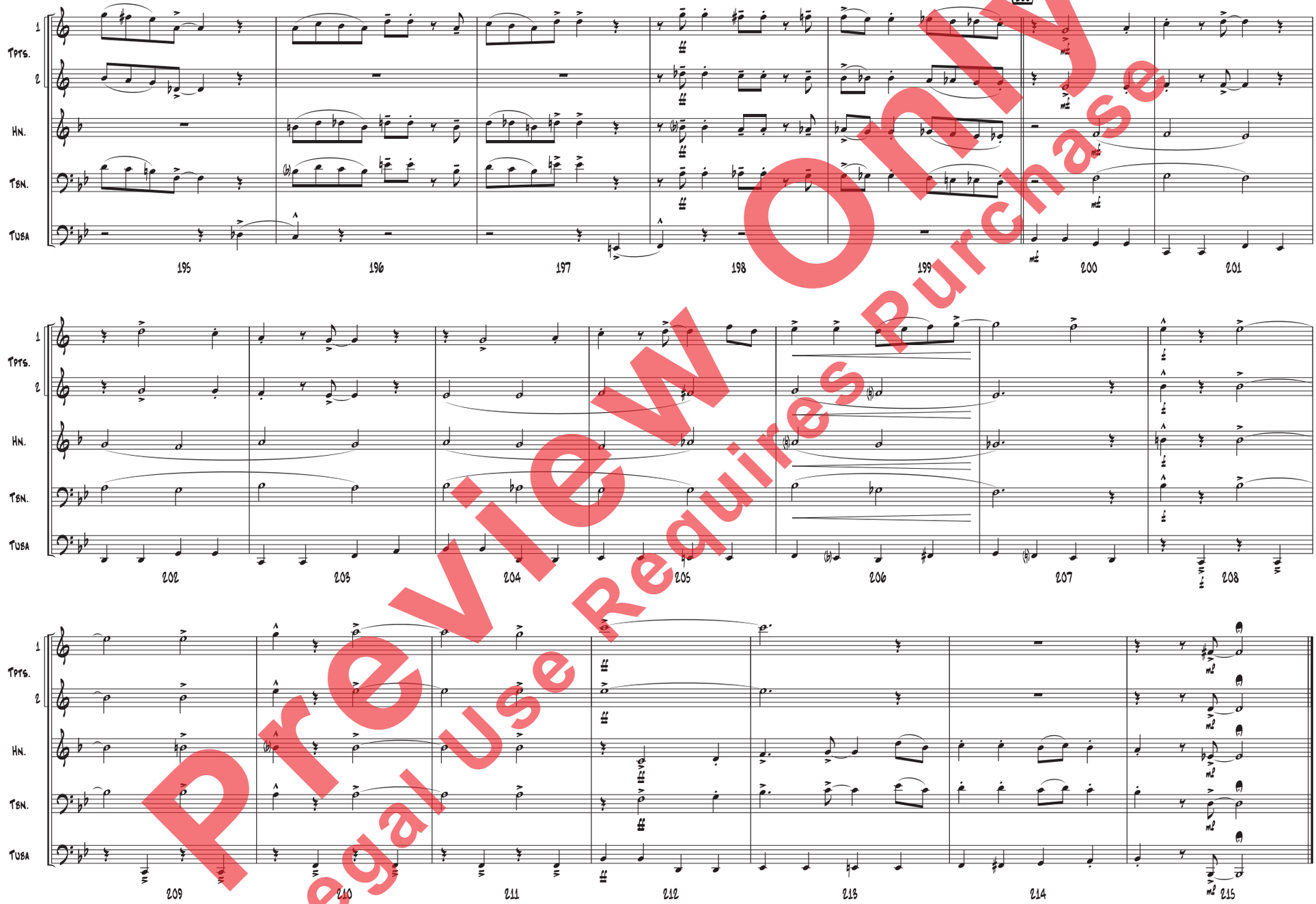

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