

Gaudete

Wind Band / Concert Band / Harmonie / Blasorchester / Fanfare

Arr.: Bertrand Moren

EMR 92066

1	Score	2	1 st Trombone $\text{tr} + \text{b}$
1	Piccolo	2	2 nd Trombone $\text{tr} + \text{b}$
8	Flute	1	Bass Trombone $\text{tr} + \text{b}$
1	Oboe	3	Baritone $\text{tr} + \text{b}$
1	Bassoon	2	E $\flat$ Bass tr
1	E $\flat$ Clarinet (<i>optional</i>)	2	B $\flat$ Bass tr
5	1 st B $\flat$ Clarinet	2	Tuba tr
4	2 nd B $\flat$ Clarinet	1	String Bass (<i>optional</i>)
4	3 rd B $\flat$ Clarinet	1	Timpani
1	B $\flat$ Bass Clarinet	1	Percussion 1 (Marimba / Xylophone / Glockenspiel)
1	B $\flat$ Soprano Saxophone (<i>optional</i>)	1	Percussion 2 (Congas / Clashed Cymbals Field Drum / Bongos)
2	1 st E $\flat$ Alto Saxophone	1	Drums / Suspended Cymbal
2	2 nd E $\flat$ Alto Saxophone		
2	B $\flat$ Tenor Saxophone		
1	E $\flat$ Baritone Saxophone		
1	E $\flat$ Trumpet / Cornet (<i>optional</i>)		
3	1 st B $\flat$ Trumpet / Cornet		
3	2 nd B $\flat$ Trumpet / Cornet		
3	3 rd B $\flat$ Trumpet / Cornet		
2	1 st F & E $\flat$ Horn		
2	2 nd F & E $\flat$ Horn		
2	3 rd F & E $\flat$ Horn		

Special Parts		Fanfare Parts	
1	1 st B $\flat$ Trombone tr	2	1 st Flugelhorn
1	2 nd B $\flat$ Trombone tr	2	2 nd Flugelhorn
1	B $\flat$ Bass Trombone tr	2	3 rd Flugelhorn
1	B $\flat$ Baritone tr		
1	E $\flat$ Tuba tr		
1	B $\flat$ Tuba tr		

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Arr.: Bertrand Moren

Français :

Gaudete est un chant traditionnel de Noël d'origine médiévale, dont les premières traces remontent au XVI^e siècle. Son titre, tiré du latin, signifie "Réjouissez-vous", et il exprime la joie de la Nativité avec une ferveur toute spirituelle. Véritable hymne de réjouissance, ce chant a traversé les siècles grâce à sa mélodie entraînante et son texte liturgique d'une grande richesse. Dans cet arrangement original de Bertrand Moren, le thème ancestral prend une dimension nouvelle : les harmonies modernes et les variations rythmiques mettent en valeur la puissance du chant tout en respectant son caractère sacré. Moren réussit à concilier tradition et modernité, offrant ainsi une version dynamique et accessible à différents types de formations instrumentales. L'œuvre conserve son essence liturgique tout en gagnant en expressivité, ce qui en fait une pièce idéale pour les concerts de Noël ou les cérémonies festives. Une belle redécouverte d'un classique intemporel.

English:

Gaudete is a traditional medieval Christmas carol, first traced back to the 16th century. Its title, taken from Latin, means "Rejoice," and it conveys the joy of the Nativity with deep spiritual fervor. A true hymn of rejoicing, this song has endured through the centuries thanks to its captivating melody and its liturgical text of great richness.

In this original arrangement by Bertrand Moren, the ancient theme takes on a new dimension: modern harmonies and rhythmic variations highlight the power of the chant while preserving its sacred character. Moren succeeds in reconciling tradition with modernity, offering a dynamic version accessible to a variety of instrumental ensembles.

The work retains its liturgical essence while gaining in expressiveness, making it an ideal piece for Christmas concerts or festive ceremonies. A beautiful rediscovery of a timeless classic.

Deutsch:

Gaudete ist ein traditionelles Weihnachtslied mittelalterlichen Ursprungs, dessen erste Spuren bis ins 16. Jahrhundert zurückreichen. Der Titel, aus dem Lateinischen entnommen, bedeutet „Freut euch“ und drückt die Freude über die Geburt Christi mit tiefer spiritueller Inbrunst aus. Als wahres Freudenlied hat es die Jahrhunderte überdauert – getragen von seiner mitreißenden Melodie und einem liturgischen Text von großer Ausdruckskraft.

In diesem originellen Arrangement von Bertrand Moren erhält das uralte Thema eine neue Dimension: Moderne Harmonien und rhythmische Variationen unterstreichen die Kraft des Gesangs, ohne dabei seinen sakralen Charakter zu verlieren. Moren gelingt es, Tradition und Moderne zu verbinden und so eine dynamische Fassung zu schaffen, die für verschiedene Instrumentalbesetzungen zugänglich ist.

Das Werk bewahrt seine liturgische Essenz und gewinnt zugleich an Ausdruckskraft – eine ideale Wahl für Weihnachtskonzerte oder festliche Zeremonien. Eine wunderbare Wiederentdeckung eines zeitlosen Klassikers.

Arr.: Bertrand Moren

6

The musical score is for the percussion section of 'The Barber of Seville' by Gioacchino Rossini. It is a full orchestral score, likely for a production. The score is written for a full orchestra and includes parts for the following instruments:

- Piccolo
- Flute
- Oboe
- Bassoon
- Clarinet
- Saxophone
- Trumpet / Cornet
- F Horn
- Trombone
- Baritone
- Tuba in C
- String Bass (optional)
- Timpani
- Congas (with hands)
- Marimba (Xylo if not available)
- Drums / Sp. Cym.

The score is written in 4/4 time and is in the key of D major. The tempo is marked 'Allegretto'. The score is for a full orchestra and includes parts for the following instruments:

- Piccolo
- Flute
- Oboe
- Bassoon
- Clarinet
- Saxophone
- Trumpet / Cornet
- F Horn
- Trombone
- Baritone
- Tuba in C
- String Bass (optional)
- Timpani
- Congas (with hands)
- Marimba (Xylo if not available)
- Drums / Sp. Cym.

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- Clarinet
- Saxophone
- Trumpet / Cornet
- F Horn
- Trombone
- Baritone
- Tuba in C
- String Bass (optional)
- Timpani
- Congas (with hands)
- Marimba (Xylo if not available)
- Drums / Sp. Cym.

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Picc. Fl. Ob. Bsn. Cl.1 Cl.2 Cl.3 B.Cl. A.Sax.1 A.Sax.2 T.Sax. B.Sax. Tpt./Cnt.1 Tpt./Cnt.2 Tpt./Cnt.3 Hn.1 Hn.2 Hn.3 Tbn.1 Tbn.2 B.Tbn. Bar. Tba. S.Bass Timp. Mar. Congas Dr.

2 3 4 5 6 7 8 9

mf *p* *mf*

mf *p* *mf*

mf *p* *mf*

mf *p* *mf*

p *mfz* *p* *mfz*

p *mfz* *p* *mfz*

p *mfz* *p* *mfz*

p *mfz* *p* *mfz*

6 7 8 9 10 11 12 13

3 4 5 6 7 8 9 10

3 4 5 6 7 8 9

2 3 4 5 6 7 8 9

This musical score page covers measures 15 through 22. It features a large ensemble of instruments, including woodwinds, brass, strings, and percussion. The woodwind section includes Piccolo, Flute, Oboe, Bassoon, Clarinets 1-3, Bass Clarinet, Alto Saxophones 1-2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets 1-3, Horns 1-3, Trombones 1-3, and Tuba. The string section includes Violins 1-2, Viola, Cello, and Double Bass. The percussion section includes Timpani, Maracas, Congas, and Drums. The score includes various musical notations such as notes, rests, and dynamic markings (p, mf, f, mp, pp). Measure numbers are indicated above the staves for each instrument. The key signature is B-flat major, and the time signature is 4/4. The score concludes with a 'To G, C, D, F' instruction in measure 22.

Picc. *mf* *f* *mf* *f* *mf*

Fl. *mf* *f* *mf* *f* *mf*

Ob. *mf* *f* *mf* *f* *mf*

Bsn. *p* *mf* *p* *mf*

Cl.1 10 11 12 13 14 15 16

Cl.2 10 11 12 13 14 15 16

Cl.3 10 11 12 13 14 15 16

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

A.Sax.1 10 11 12 13 14 15 16

A.Sax.2 10 11 12 13 14 15 16

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

B.Sax. *p* *mf* *p* *mf*

Tpt./Cnt.1 *mp* *mfz* *mp* *mfz*

Tpt./Cnt.2 *mp* *mfz* *mp* *mfz*

Tpt./Cnt.3 *mp* *mfz* *mp* *mfz*

Hn.1 *p* *mfz* *p* *mfz*

Hn.2 *p* *mfz* *p* *mfz*

Hn.3 *p* *mfz* *p* *mfz*

Tbn.1 *p* *mfz* *p* *mfz*

Tbn.2 *p* *mfz* *p* *mfz*

B.Tbn. *p* *mfz* *p* *mfz*

Bar. *p* *mf* *p* *mf*

Tba. *p* *mfz* *p* *mfz*

S.Bass *p* *mfz* *p* *mfz*

Tim. 14 15 16 17 18 19 To G, C, D, F

Mar. 11 12 13 14 15 16 17

Congas 7 9

Dr. 10 11 12 13 14 15 *mp* *pp* *<* *mp*

molto accel.

Allegro Energico ♩. = 120

Picc. *ff*
 Fl. *ff*
 Ob. *ff*
 Bsn. *ff*
 Cl.1 *ff*
 Cl.2 *ff*
 Cl.3 *ff*
 B.Cl. *ff*
 A.Sax.1 *ff*
 A.Sax.2 *ff*
 T.Sax. *ff*
 B.Sax. *ff*
 Tpt./Cnt.1 *ff*
 Tpt./Cnt.2 *ff*
 Tpt./Cnt.3 *ff*
 Hn.1 *ff*
 Hn.2 *ff*
 Hn.3 *ff*
 Tbn.1 *ff*
 Tbn.2 *ff*
 B.Tbn. *ff*
 Bar. *ff*
 Tba. *ff*
 S.Bass *ff*
 Timp. *ff* Normal
 Mar. *ff*
 Congas *ff*
 Dr. *ff* Full Kit (Snare on)

fff solo
 Xylophone
ff
 Clashed Cym.
fff solo
 S.D.
fff solo
 Toms

Picc. *ff* *sfz* *mf*
 Fl. *ff* *sfz* *mf*
 Ob. *ff* *sfz* *mf*
 Bsn. *ff* *sfz* *mp*
 Cl.1 *f* *ff* *mf*
 Cl.2 *f* *ff* *mf*
 Cl.3 *f* *ff* *mf*
 B.Cl. *p* *ff* *mp*
 A.Sax.1 *f* *ff* *mp*
 A.Sax.2 *f* *ff* *mp*
 T.Sax. *f* *ff* *mp*
 B.Sax. *p* *ff* *mp*
 Tpt./Cnt.1 *mf* *ff* *mf*
 Tpt./Cnt.2 *mf* *ff* *mf*
 Tpt./Cnt.3 *mf* *ff* *mf*
 Hn.1 *mf* *ff* *mp*
 Hn.2 *mp* *ff* *mp*
 Hn.3 *mp* *ff* *mp*
 Tbn.1 *mp* *ff* *mf*
 Tbn.2 *p* *ff* *mf*
 B.Tbn. *p* *ff* *mf*
 Bar. *mp* *ff* *mp*
 Tba. *p* *ff* *mp*
 S.Bass *p* *ff* *mp*
 Timp. *f* *mp*
 Xyl. *f* *mf*
 Cym. *S.D.* *Toms* *S.D.*
 Dr. *f* *mp* 2 3 4

Picc. *ff* *f*

Fl. *ff* *f*

Ob. *ff* *f*

Bsn. *ff* *f*

Cl.1 *ff* *f*

Cl.2 *ff* *f*

Cl.3 *ff* *f*

B.Cl. *ff* *f*

A.Sax.1 *ff* *f*

A.Sax.2 *ff* *f*

T.Sax. *ff* *f*

B.Sax. *ff* *f*

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

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

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

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

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

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

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

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

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

Bar. *ff* *ff* *ff* *f*

Tba. *ff* *f*

S.Bass *ff*

Timp. *mp* *ff* *f*

Xyl. *mf* *ff* *f* *ff* *f*

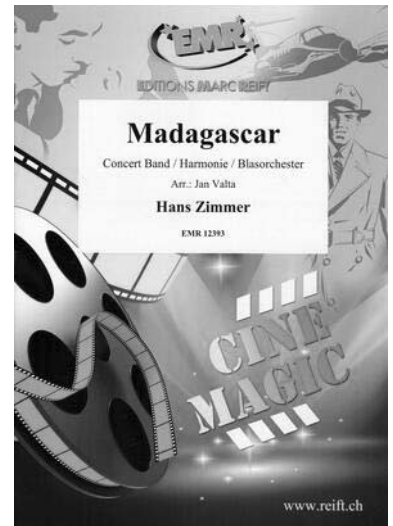
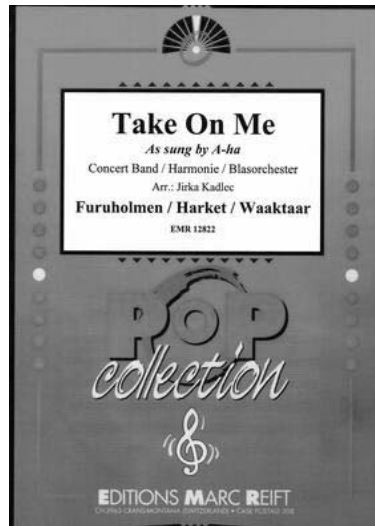
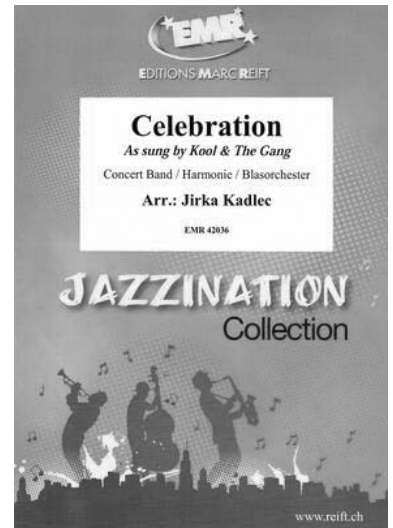
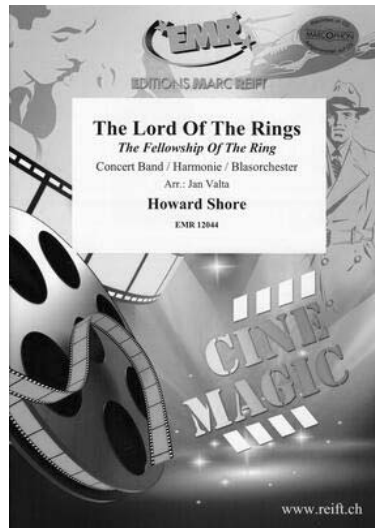
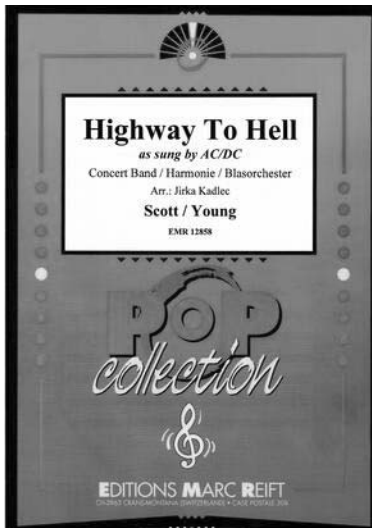
Cym. *mp* *ff* *f*

Dr. *ff*

Picc. *ff* *f* *ff*
 Fl. *ff* *f* *ff*
 Ob. *ff* *f* *ff*
 Bsn. *ff* *f* *ff*
 Cl.1 *ff* *f* *ff*
 Cl.2 *ff* *f* *ff*
 Cl.3 *ff* *f* *ff*
 B.Cl. *ff* *f* *ff*
 A.Sax.1 *ff* *f* *ff*
 A.Sax.2 *ff* *f* *ff*
 T.Sax. *ff* *f* *ff*
 B.Sax. *ff* *f* *ff*
 Tpt./Cnt.1 *ff* *f* *ff*
 Tpt./Cnt.2 *ff* *f* *ff*
 Tpt./Cnt.3 *ff* *f* *ff*
 Hn.1 *ff* *f* *ff*
 Hn.2 *ff* *f* *ff*
 Hn.3 *ff* *f* *ff*
 Tbn.1 *ff* *f* *ff*
 Tbn.2 *ff* *f* *ff*
 B.Tbn. *ff* *f* *ff*
 Bar. *ff* *f* *ff*
 Tba. *ff* *f* *ff*
 S.Bass *ff* *f* *ff*
 Timp. *ff* *f* *ff*
 Xyl. *ff* *f* *ff*
 F.D. *ff* *f* *ff*
 Dr. *ff* *f* *ff*

To F, A $\flat$, B $\flat$, E $\flat$

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