

Sur

1. *Nizza: Auf der Promenade des Anglais*
2. *Granada: Phantasmen in den arabischen Gärten*
3. *Lissabon: Ein Sommerabend*
4. *Athen: Die Prozession*
5. *Korfu: Auf der Esplanade*

Brass Quintet

Wilhelm von Grunelius

EMR 5275

**Dieser Titel enthält alle transponierten Stimmen
Ce titre contient toutes les voix transposées
This title contains all the transposed parts**

1. Trumpet B^b + C
2. Trumpet B^b + C
- F Horn
- Trombone ♩ + ♩
- Tuba ♩

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"Sur"

Wilhelm von Grunelius

„Sur“ ist eine Hommage an das mich seit je faszinierende Südeuropa. Licht, Geschichte, Atmosphäre in den südlichen Städten – alles das hat eine magische Wirkung. So ist das Stück aus besonderen musiklösenden Eindrücken entstanden.

Die Uferpromenade von Nizza zum Beispiel: Dicht auf dicht plaziert, spielen Musikgruppen und einzelne Strassenmusikanten sich ihre Melodien gleichsam zu. (N° 1)

Beim Spaziergang durch das abendliche Lissabon im Sommer entwickelt sich ein besonderer Zauber im Spannungsfeld zwischen extrovertierter südlicher Lebensfreude und der typisch portugiesischen Melancholie. (N°3)

In den Gärten der Alhambra erwartet mich eine so gnadenlose Hitze, dass mein Kopf eine phantasmagorische Zeitreise zurück in das Jahr 1492 beginnt. In der Verwirrung meine ich die näherrückenden Heeresignale der Reconquista zu vernehmen, vermischt mit wilden Gitarrenklängen. (N°2)

Die inbrünstige Religion der Menschen in einer Prozession (N°4) und das Wohlgefühl auf einem herrlichen, von venezianischen und französischen Baumeistern gezauberten Platz (N°5), geben Anlass zu den übrigen Sätzen.

Auch wenn diese Musikanlässe thematisch gebunden sind, ist das Quintett doch keine Programmmusik im traditionellen Sinne. Gedacht ist sie vielmehr als eine die konkreten Anlässe überhöhende dankbare Reverenz an die Musizierlust des Südens mit meinen musikalischen Miteln.

Das Werk ist so konzipiert, dass die einzelnen Sätze untereinander anders kombiniert, ausgelassen oder einzeln vorgebracht werden können. Gleichwohl bringt die integrale Aufführung des Quintetts seine kontrastierenden musikalischen Charaktere sicher am besten zur Geltung.

« Sur » est un hommage à l'Europe du Sud, qui m'a fasciné depuis toujours. La lumière et la mémoire de l'histoire ancienne créent une atmosphère magique dans les villes méridionales. Cette composition fut inspirée par des événements spécifiques qui firent naître directement les idées musicales.

La promenade des Anglais à Nice par exemple : des groupes de musiciens étroitement juxtaposés et des musiciens de rue jouent leurs mélodies simultanément (no.1).

Lors d'une flânerie à Lisbonne, un soir d'été, une ambiance magique se développe grâce au contraste entre la joie de vivre extravertie du sud et la mélancolie typiquement portugaise (no. 3).

Dans les jardins de l'Alhambra, je suis accablé par une chaleur tellement impitoyable que je me perds dans un voyage fantasmagorique dans le temps qui me fait retourner à l'an 1492. Dans ma confusion, je crois entendre les clairons de l'armée de la Reconquête, mélangés aux sons effrénés de la guitare (no. 2).

La religiosité fervente des gens lors d'un cortège (no. 4) et le contentement éprouvé sur une place splendide, construite comme par magie par des contremaîtres vénitiens et français (no. 5), furent les sources d'inspiration des deux autres mouvements.

Même si ces événements sont liés à des thèmes spécifiques, ce quintette n'est pas à considérer comme de la musique à programme dans le sens traditionnel. J'ai plutôt essayé de créer un hommage reconnaissant à la musicalité spontanée des peuples du midi qui va au-delà des images concrètes.

L'œuvre est conçue de telle manière que les mouvements individuels peuvent être joués séparément ou dans une succession différente, bien que les contrastes musicaux soient certainement mieux mis en valeur par une exécution intégrale.

“Sur” is a homage to the world of Southern Europe, which has always fascinated me. The light and the memories of ancient history give the southern cities a magical atmosphere. This piece was inspired by particular events, which gave rise directly to musical ideas.

For instance, on the seashore promenade in Nice, groups of musicians placed closely together and individual buskers play different melodies simultaneously (No. 1).

Walking through Lisbon on a summer evening, a special magic develops from the contrast between the general extrovert southern ebullience and the typically Portuguese sense of melancholy (No. 3).

In the gardens of Alhambra the heat is so pitiless, that I drift into a phantasmagorical time-journey back to the year 1492. In my confused state I imagine I can hear the approaching bugle calls of the Reconquista army, mixed with wild guitar sounds (No. 2).

The fervent piety of the people in a procession (No. 4) and the feeling of contentment on a splendid town square built as if by magic Venetian and French master craftsmen (No. 5) provided the inspiration for the two remaining movements.

Although these images are tied to various themes, the quintet is not programme music in the traditional sense. It is intended as a grateful homage to the spontaneous musicianship of the southern peoples, which goes beyond the specific events described above.

The work is conceived in such a way that the individual movements can be played separately or in any combination. However the musical contrasts are certainly best brought out by a performance of the complete work as it stands.



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"Sur"

1. Nizza: Auf der Promenade des Anglais
2. Granada: Phantasmen in den arabischen Gärten
3. Lissabon: Ein Sommerabend
4. Athen: Die Prozession
5. Korfu: Auf der Esplanade

☆☆☆☆☆☆

1. Nice: Sur la Promenade des Anglais
2. Grenade: Fantasmies dans les jardins arabes
3. Lisbonne: Un soir d'été
4. Athènes: La procession
5. Corfou: Sur l'Esplanade

☆☆☆☆☆☆

1. Nice: On the Promenade des Anglais
2. Granada: Daydreams in the Arabian Gardens
3. Lisbon: A Summer Evening
4. Athens: A Procession
5. Corfu: On the Esplanade



EDITIONS MARC REIFT



für Nini
Sur

2. Quintett für Blechbläser

Wilhelm von Grunelius

1. Nizza: Auf der Promenade des Anglais

Allegramente ♩ = ca. 120

1. C Trumpet *pp ma molto marcato* *poco* *pp* *pp* *p*

2. C Trumpet *pp ma molto marcato* *poco* *pp* *pp* *p*

F Horn *pp ma molto marcato* *poco* *pp* *pp* *p*

Trombone *pp ma molto marcato* *poco* *pp* *pp* *p*

Tuba *pp ma molto marcato* *poco* *pp* *pp* *p*

10 *p* *f poco strepitoso* *sim.*

p *cresc. molto* *f poco strepitoso*

p *cresc. molto* *f poco strepitoso*

p *cresc. molto* *f poco strepitoso*

p *cresc. molto* *f poco strepitoso* *sim.*

19 *f sempre*

f sempre

f sempre

f sempre

f sempre

EMR 5275

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26 $\text{♩} = \text{♩}$

f *mf* *mf* *f* *mf* *ff* *f*

32

p dim. (non rit.) *pp legg.* *p* *pp legg.* *p* *pp legg.* *p* *pp legg.* *mf* *p* *pp legg.*

40

p *p* *p* *p* *p* *ṗ* *p*

49

p cresc. *p* *ṗ* *p sub. cresc.* *pp sub.* *pp sub.* *pp sub.* *pp sub.* *pp sub.*

2. Granada: Phantasmen in den arabischen Gärten

Molto lento ♩ = ca. 69

Musical score for measures 1-5. The score is written for five staves (two treble clefs and three bass clefs). The tempo is 'Molto lento' with a quarter note equal to approximately 69 beats per minute. The key signature has one sharp (F#). The time signature is 4/4. The first three measures are in 4/4, and the last two are in 3/4. Dynamics include *pp*, *poco*, *poco sfz*, and *pp*. There are triplets in measures 2 and 4.

6 **Animato** ♩ = 76 - 84

Musical score for measures 6-10. The tempo is 'Animato' with a quarter note equal to 76-84 beats per minute. The key signature has one sharp (F#). The time signature is 3/4. Dynamics include *p*, *pp di lontano*, *ppp*, and *dim.*. There are triplets in measures 7 and 10, and sextuplets in measures 8, 9, and 10.

Musical score for measures 11-14. The key signature has one sharp (F#). The time signature is 3/4. Dynamics include *p*, *pp di lontano*, and *pp*. There are sextuplets in all measures.

Musical score for measures 15-18. The key signature has one sharp (F#). The time signature is 3/4. Dynamics include *mp cresc.*, *p cresc.*, *pp*, *pp sub.*, and *mp*. There are sextuplets in measures 15-17 and a triplet in measure 18. The piece concludes with a *rit.* (ritardando) marking.

Tempo I (Molto lento)

18

pp, pp, pp, pp, pp, trem., trem., flat., flat., sfz, pp, mp espr., pp

Più vivo (liberamente)

23

p espr., trem., pp, trem., pp, pp, cresc., cresc., cresc., cresc., cresc., cresc., cresc.

Sostenuto

poco a poco accel.

28

mf, mf, pp senza vibr., pp senza vibr., pp quasi pizz., pp quasi pizz., pp, pp, pp

molto accel.

31

cresc., cresc., cresc., cresc., cresc., flat., mp, flat., mp, mp, flat., mp, flat., mp

3. Lissabon: Ein Sommerabend

Moderato e rubato $\text{♩} = 40$

rit.

Musical score for measures 1-4. The score is in 3/4 time and features five staves. The first staff (treble clef) has a tempo marking of *Moderato e rubato* and a quarter note equal to 40. It includes a *mf espr.* dynamic and a triplet of eighth notes. The second staff (treble clef) has a *p* dynamic. The third staff (treble clef) has a *p* dynamic and a triplet of eighth notes. The fourth staff (bass clef) has a *p* dynamic. The fifth staff (bass clef) has a *p* dynamic. The piece concludes with a *rit.* marking.

5 *Allegro giocoso* $\text{♩} = 69 \rightarrow$

Musical score for measures 5-9. The tempo changes to *Allegro giocoso* with a quarter note equal to 69. The score continues with five staves. The first two staves (treble clef) have a *pp legg.* dynamic. The third staff (treble clef) has a *p con eleganza* dynamic and a triplet of eighth notes. The fourth staff (bass clef) has a *pp* dynamic. The fifth staff (bass clef) has a *pp* dynamic.

10 *Poco meno* \rightarrow *a tempo*

Musical score for measures 10-13. The tempo changes to *Poco meno* and then *a tempo*. The score continues with five staves. The first two staves (treble clef) have a *pp sempre* dynamic. The third staff (treble clef) has a *mp* dynamic and a triplet of eighth notes. The fourth staff (bass clef) has a *pp sempre* dynamic. The fifth staff (bass clef) has a *pp sempre* dynamic. Dynamics include *mp*, *mf*, and *p dim.*

14

Musical score for measures 14-17. The score continues with five staves. The first three staves (treble clef) have a *pp* dynamic. The fourth staff (bass clef) has a *pp* dynamic. The fifth staff (bass clef) has a *pp* dynamic. Dynamics include *p cresc.*, *p*, and *cresc.*

18

mf f mf mf mf mf

22

pp p mf mf pp p pp mf

26 ← → a tempo

f pp mf mp p pp p Solo Solo

30

mf pp p p legg. pp pp

4. Athen: Die Prozession

Pesante ♩ = ca. 84

The musical score is divided into four systems, each containing five staves (three treble clefs and two bass clefs). The music is in a 3/4 time signature and features a variety of dynamics and articulations.

- System 1 (Measures 1-7):** Dynamics range from *pp* to *p*. Includes markings for *flat.* and *mp*.
- System 2 (Measures 8-12):** Dynamics range from *mp* to *f*. Includes markings for *mf* and *p*.
- System 3 (Measures 13-18):** Dynamics range from *p* to *pp*. Includes markings for *pp espr. ma semplice*, *pp < p*, and *pp ma espr.*.
- System 4 (Measures 19-24):** Dynamics range from *p* to *mp*. Includes markings for *pp* and *p*.

24

Measures 24-26 of a musical score. The score is written for five staves (two treble clefs, two bass clefs, and a sub-bass clef). The key signature has one flat (B-flat). The time signature is 4/4. Dynamics include *p*, *pp*, and *pp sub.*. There are various articulations and phrasing marks throughout the system.

27

Measures 27-29 of a musical score. The score is written for five staves. The key signature has one flat. The time signature is 4/4. Dynamics include *mp*, *mf*, *cresc.*, and *f*. There are sixteenth-note runs and triplet markings (3 and 6) in the upper staves.

30

Measures 30-33 of a musical score. The score is written for five staves. The key signature has one flat. The time signature is 4/4. Dynamics include *f*, *cresc.*, *sfz*, and *mf*. The music features complex rhythmic patterns and accents.

34

Measures 34-36 of a musical score. The score is written for five staves. The key signature has one flat. The time signature is 4/4. Dynamics include *p*, *mf*, *f*, *dim.*, and *mp*. The music features expressive markings (*espr.*) and phrasing slurs.

5. Korfu: Auf der Esplanade

Vivace ♩ = ca. 126

Musical score for measures 1-7. The piece is in 8/8 time and marked Vivace. The tempo is approximately 126 beats per minute. The score consists of five staves: two treble clefs and three bass clefs. Dynamics include *mp*, *p* scherzando, *cresc.*, *mf*, and *pp*. The music features a mix of eighth and sixteenth notes with various articulations and slurs.

Musical score for measures 8-14. Dynamics include *sfz dim.*, *mp*, *sfz*, *p*, *p dolce*, *pp*, and *pp*. The music continues with similar rhythmic patterns and dynamic contrasts.

Musical score for measures 15-21. Dynamics include *pp*, *sfz*, *mf*, *mp*, *p dolce*, *pp*, *sfz*, and *mp*. The music features a variety of dynamic levels and articulations.

Musical score for measures 22-28. The piece changes to 2/4 time and is marked *breve* ♩ = ♩. Dynamics include *f*, *mf*, *<f p>*, *pp legg.*, and *pp*. The music features a mix of eighth and sixteenth notes with various articulations and slurs.

28

Musical score for measures 28-34. The score consists of four staves. The top staff (treble clef) starts with a melody marked *mf con enfasi*. The second staff (treble clef) has a melody marked *mf* and *pp*. The third staff (treble clef) has a melody marked *pp*. The bottom staff (bass clef) has a melody marked *mf con enfasi* and *mf con enfasi*. The key signature has one flat, and the time signature is 2/4. There are dynamic markings *mf*, *pp*, and *mf con enfasi*. The piece concludes with a double bar line and a repeat sign.

35

Musical score for measures 35-41. The score consists of four staves. The top staff (treble clef) starts with a melody marked *mf* and *pp*. The second staff (treble clef) has a melody marked *mp*. The third staff (treble clef) has a melody marked *mp* and *pp sub.*. The bottom staff (bass clef) has a melody marked *mf*, *mp*, and *pp sub.*. The key signature has one flat, and the time signature is 2/4. There are dynamic markings *mf*, *pp*, *mp*, and *pp sub.*. The piece concludes with a double bar line and a repeat sign.

42

Musical score for measures 42-47. The score consists of four staves. The top staff (treble clef) starts with a melody marked *mp*, *mf*, and *pp legg.*. The second staff (treble clef) has a melody marked *p*, *mp*, *pp sub. leggieriss.*, and *pp sempre*. The third staff (treble clef) has a melody marked *p*, *mp*, *mf*, and *pp legg.*. The bottom staff (bass clef) has a melody marked *p*, *mp*, *pp sub. leggieriss.*, and *pp sempre*. The key signature has one flat, and the time signature is 2/4. There are dynamic markings *p*, *mp*, *mf*, *pp*, *pp legg.*, *pp sub. leggieriss.*, and *pp sempre*. The piece concludes with a double bar line and a repeat sign.

48

Musical score for measures 48-53. The score consists of four staves. The top staff (treble clef) starts with a melody marked *pp* and *mp*. The second staff (treble clef) has a melody marked *pp* and *p*. The third staff (treble clef) has a melody marked *pp*. The bottom staff (bass clef) has a melody marked *pp* and *p*. The key signature has one flat, and the time signature is 2/4. There are dynamic markings *pp* and *p*. The piece concludes with a double bar line and a repeat sign.

2 TRUMPETS, HORN & 2 TROMBONES

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EMR 15046	NAULAIS, Jérôme (Arr.)	Brass Quintets Vol. 12
EMR 15047	NAULAIS, Jérôme (Arr.)	Brass Quintets Vol. 13
EMR 15048	NAULAIS, Jérôme (Arr.)	Brass Quintets Vol. 14
EMR 15049	NAULAIS, Jérôme (Arr.)	Brass Quintets Vol. 15
EMR 15050	NAULAIS, Jérôme (Arr.)	Brass Quintets Vol. 16
EMR 15051	NAULAIS, Jérôme (Arr.)	Brass Quintets Vol. 17
EMR 15052	NAULAIS, Jérôme (Arr.)	Brass Quintets Vol. 18
EMR 15053	NAULAIS, Jérôme (Arr.)	Brass Quintets Vol. 19
EMR 15054	NAULAIS, Jérôme (Arr.)	Brass Quintets Vol. 20
EMR 15055	NAULAIS, Jérôme (Arr.)	Brass Quintets Vol. 21
EMR 15056	NAULAIS, Jérôme (Arr.)	Brass Quintets Vol. 22
EMR 15057	NAULAIS, Jérôme (Arr.)	Brass Quintets Vol. 23
EMR 5622	NAULAIS, Jérôme (Arr.)	Can - Can
EMR 19612	NAULAIS, Jérôme (Arr.)	Can-Can
EMR 5621	NAULAIS, Jérôme (Arr.)	Cheers!
EMR 5903	NAULAIS, Jérôme (Arr.)	Cia Bella, Cia
EMR 5901	NAULAIS, Jérôme (Arr.)	Deep River
EMR 5913	NAULAIS, Jérôme (Arr.)	Easy Winners
EMR 5956	NAULAIS, Jérôme (Arr.)	Francky And Johnny
EMR 5626	NAULAIS, Jérôme (Arr.)	Glory Glory Halleluja
EMR 5627	NAULAIS, Jérôme (Arr.)	Go Down Moses
EMR 5629	NAULAIS, Jérôme (Arr.)	Home on the Range
EMR 19602	NAULAIS, Jérôme (Arr.)	Irish Eyes
EMR 19603	NAULAIS, Jérôme (Arr.)	Jeux Interdits
EMR 19606	NAULAIS, Jérôme (Arr.)	Kumbaya
EMR 19607	NAULAIS, Jérôme (Arr.)	La Bamba
EMR 19608	NAULAIS, Jérôme (Arr.)	La Virgen De La Macarena
EMR 19610	NAULAIS, Jérôme (Arr.)	Lil' Liza Jane
EMR 5632	NAULAIS, Jérôme (Arr.)	Little Brown Jug
EMR 5634	NAULAIS, Jérôme (Arr.)	Means That You're Grand
EMR 5636	NAULAIS, Jérôme (Arr.)	Mexican Hat Dance
EMR 5912	NAULAIS, Jérôme (Arr.)	Mexican Hat Dance
EMR 5886	NAULAIS, Jérôme (Arr.)	Morning Has Broken
EMR 5637	NAULAIS, Jérôme (Arr.)	Oh Happy Day