

CONDUCTOR



„WHEN I FALL IN LOVE“

Music: VICTOR YOUNG
Lyrics: EDWARD HEYMAN

Arranged by PETER SCHUELLER

Grade 5/6 - Performance Time: 4:20

Instrumentation

1 - Conductor	1 - F/Eb Horn 1/3
1 - Solo T-bone	1 - F/Eb Horn 2/4
1 - Solo T-bone Bb	1 - Bb Trumpet 1
1 - Piccolo	1 - Bb Trumpet 2
2 - Flute 1	1 - Bb Trumpet 3/4
2 - Flute 2	1 - Bb/C Tenorhorn
1 - Oboe 1/2	1 - Bb/C Bariton
1 - Bassoon 1/2	1 - Bb/C T-bone 1
1 - Eb Clarinet	1 - Bb/C T-bone 2
2 - Bb Clarinet 1	1 - Bb/C T-bone 3
2 - Bb Clarinet 2	1 - C/Bb/Eb Tuba
2 - Bb Clarinet 3	1 - C/Bb/Eb Tuba (if no E-Bass)
1 - Bass Clarinet	1 - Piano (optional)
1 - Alto Sax 1	1 - Guitar (optional)
1 - Alto Sax 2	1 - E-Bass
1 - Tenor Sax 1	1 - Drums
1 - Tenor Sax 2	1 - Mallets
1 - Baritone Sax	2 - Percussion
	1 - Timpani

Extra Conductor Score A4 (CB 2011011 VS A4) 7,50 €
Extra Conductor Score A3 (CB 2011011 FS A3) 15,00 €
Extra Parts 2,00 €

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Sehr geehrte Damen und Herren
sehr geehrte Kolleginnen und Kollegen,
sehr geehrte Dirigentin, sehr geehrter Dirigent

In meinen Arrangements für Concert Bands schreibe ich grundsätzlich **2** verschiedene Tuba Stimmen:

1. Tuba 1/2, wenn ein **E-Bass** besetzt ist
2. Tuba 1/2 (if no E-Bass), wenn **kein E-Bass** besetzt ist.

Es ist zwar ein höherer Aufwand, eine zusätzliche Tuba Stimme zu schreiben, jedoch meiner Auffassung nach unverzichtbar.

Zu der Aufführung eines modernen Werkes oder Arrangements für Blasorchester/Concert Band ist ein E-Bass und ein Drum-Set eigentlich erforderlich und gibt dem Orchester natürlich ein gutes "Fundament". In diesem Falle ist die „normale“ **Tuba 1/2** zu spielen und ist eher als Bass T-bone (4. T-bone) zu betrachten. Ich persönlich finde diese Lösung besser und auch notwendig, wobei Ausnahmen natürlich die Regel bestätigen.

In vielen Blasorchestern ist oft jedoch kein E-Bass besetzt und für diese Situation habe ich generell immer **Tuba 1/2 (if no E-Bass)** geschrieben. Hier spielt die Tuba eine an die E-Bass-Linie angelehnte Stimme, die das Orchester auch ohne E-Bass mit dem nötigen Fundament ausstattet.

Ich wünsche Ihnen ein erfolgreiches Konzert und viel Spass mit meinem Arrangement

Mit musikalischen Grüßen

Ihr



Robert Schüll

DEMO SCORE

Conwood Music

WHEN I FALL IN LOVE

NAT KING COLE

FEATURED TROMBONE

Music: Victor Young
Lyrics: Edward Heyman
Arranged by Peter Schüller

Ballade ♩ = 72

The musical score is arranged for a large ensemble. The woodwinds and brass sections provide harmonic support, while the solo trombone and guitar play the main melody. The percussion section, including drums, mallets, and timpani, adds rhythmic texture. The keyboard/piano and euphonium parts provide a steady harmonic foundation. The score is marked with various dynamics and articulation to guide the performers.

DEMO SCORE

When I Fall in Love

ConWood Music
FINEST ARRANGEMENTS FOR CONCERT & JAZZ BAND

(A) (SOLO)

5

Solo T-bone *mf*

Picc.

Flute 1/2

Oboe 1/2 *(SOLO)* *mf*

Bsn. 1/2 *(HORN)* *mp*

Clar. Eb

Clar. 1/2/3 *mp* *(SOLO)* *mf*

B. Clar.

Alto 1/2 *mp*

Ten. 1/2 *mp*

Bari *mp*

Horn 1 & 3 *(UNIS) (SOLO)* *mp*

Horn 2 & 4 *(UNIS) (SOLO)* *mp*

Tpt. 1

Tpt. 2

Tpt. 3 & 4

Euph. 1/2 *(HORN SOLO)* *mp*

T-bone 1/2

T-bone 3/4

Tuba 1/2

Keyb./Piano *(COMPIING ALONE)* *mp*

Git.

Bass

Drums *(BRUSHES) (COMPIING ON CYMBALS)* 2 3 4 5 6 *(1ST HORN)* 7 8 *(BASS & DRUM)*

Mall.

Perc.

Timp.

Chord Progression:

E^b9^{#9} C+7(9) Fm⁹ B^b7sus⁴ E^b9^{#9} G^b13sus⁴ G^b13(b9) Fm⁷ B^b7sus⁴ B^b7(b9) E^bMAJ⁹ D+⁹ D^b9sus⁴ D^b9 C⁹ F⁹/C F+7 B^b9sus⁴ B^b7(b9)

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When I Fall in Love

When I Fall in Love



FINEST ARRANGEMENTS FOR CONCERT & JAZZ BAND

4

13

Solo T-bone

Picc.

Flute 1/2

Oboe 1/2

Bsn. 1/2

Clar. Eb

Clar. 1/2/3

B. Clar.

Alto 1/2

Ten. 1/2

Bari.

Horn 1 & 3

Horn 2 & 4

Tpt. 1

Tpt. 2

Tpt. 3 & 4

Euph. 1/2

T-bone 1/2

T-bone 3/4

Tuba 1/2

Keyb./Piano

Git.

Bass

Drums

Mall.

Perc.

Timp.

(SOLO)

(SOLO END)

(UNIS)

(PLAY)

(TO TRUMPET)

(TO VIBRAPHONE)

(CYMBAL WITH SOFT STICKS)

(OPEN TRIANGLE)

Glockenspiel

mf

mp

f

all

9 10 11 12 13 14 15

(FLUTES)

(FLGHS)

(TUTTI)

Chords:

Ebmaj7 D9 C7(b9) Fm9 Bb9sus4 Bb7(b9) Ebmaj7 Db9(#11) C7sus4 C7(b9) Fm7 Ab9#6 G7(b9) G+7 C9sus4 C7(b9) Fm9 Ab9 Bb7sus4 Bb7(b9)

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ConWood
Music
FINEST ARRANGEMENTS FOR CONCERT & JAZZ BAND

21

Solo T-bone

Picc.

Flute 1/2

Oboe 1/2

Bsn. 1/2

Clar. Eb

Clar. 1/2/3

B. Clar.

Alto 1/2

Ten. 1/2

Bari

Horn 1 & 3

Horn 2 & 4

Tpt. 1

Tpt. 2

Tpt. 3 & 4

Euph. 1/2

T-bone 1/2

T-bone 3/4

Tuba 1/2

Keyb./Piano

Git.

Bass

Drums

Mall.

Perc.

Timp.

Chords:

Ebmaj9 Eb7/A Ab13(#11) Aø D+7(#9) G7(b9) C7(#9) Gb7sus4 F7sus4 Eb7sus4 Db7sus4

Ebmaj9 Eb7/A Ab13(#11) Am7(b6) D+7(#9) G7(b9) C7(#9) Gb7sus4 F7sus4 Eb7sus4 Db7sus4

(Sticks) 3 3 3 3

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FINEST ARRANGEMENTS FOR CONCERT & JAZZ BAND

45 Fm^9 $A\flat 13$ $G7(b9)$ $C7(b9)$ Fm^9 $F7/B$ $B\flat 7sus^4$ $B\flat 7(b9)$

Solo T-bone

Picc.

Flute 1/2 (UNIS) mp

Oboe 1/2 (UNIS) mp

Bsn. 1/2

Clar. Eb

Clar. 1/2/3 (UNIS) mp

B. Clar.

Alto 1/2

Ten. 1/2

Bari

Horn 1 & 3

Horn 2 & 4

Tpt. 1

Tpt. 2

Tpt. 3 & 4

Euph. 1/2

T-bone 1/2 mp

T-bone 3/4 mp

Tuba 1/2

Keyb./Piano Fm^9 $A\flat 13$ $G7(b9)$ $C7(b9)$ Fm^9 $F7/B$ $B\flat 7sus^4$ $B\flat 7(b9)$

Git. Fm^9 $A\flat 13$ $G7(b9)$ $C7(b9)$ Fm^9 $F7/B$ $B\flat 7sus^4$ $B\flat 7(b9)$

Bass mp

Drums mp 3 4 (T-BONES) (T-BONES) f

Mall.

Perc. mp 3 4 5 6 7 8

Timp. mp f

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14

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FINEST ARRANGEMENTS FOR CONCERT & JAZZ BAND

Solo T-bone

Picc.

Flute 1/2

Oboe 1/2

Bsn. 1/2

Clar. Eb

Clar. 1/2/3

B. Clar.

Alto 1/2

Ten. 1/2

Bari

Horn 1 & 3

Horn 2 & 4

Tpt. 1

Tpt. 2

Tpt. 3 & 4

Euph. 1/2

T-bone 1/2

T-bone 3/4

Tuba 1/2

Keyb./Piano

Git.

Bass

Drums

Mall.

Perc.

Timp.

Chorus

Verse

Bridge

Coda

Rehearsal Markers

First Ending

Second Ending

Third Ending

Fourth Ending

Fifth Ending

Sixth Ending

Seventh Ending

Eighth Ending

Ninth Ending

Tenth Ending

Eleventh Ending

Twelfth Ending

Thirteenth Ending

Fourteenth Ending

Fifteenth Ending

Sixteenth Ending

Seventeenth Ending

Eighteenth Ending

Nineteenth Ending

Twentieth Ending

Twenty-first Ending

Twenty-second Ending

Twenty-third Ending

Twenty-fourth Ending

Twenty-fifth Ending

Twenty-sixth Ending

Twenty-seventh Ending

Twenty-eighth Ending

Twenty-ninth Ending

Thirtieth Ending

Thirty-first Ending

Thirty-second Ending

Thirty-third Ending

Thirty-fourth Ending

Thirty-fifth Ending

Thirty-sixth Ending

Thirty-seventh Ending

Thirty-eighth Ending

Thirty-ninth Ending

Fortieth Ending

Forty-first Ending

Forty-second Ending

Forty-third Ending

Forty-fourth Ending

Forty-fifth Ending

Forty-sixth Ending

Forty-seventh Ending

Forty-eighth Ending

Forty-ninth Ending

Fiftieth Ending

Fifty-first Ending

Fifty-second Ending

Fifty-third Ending

Fifty-fourth Ending

Fifty-fifth Ending

Fifty-sixth Ending

Fifty-seventh Ending

Fifty-eighth Ending

Fifty-ninth Ending

Sixtieth Ending

Sixty-first Ending

Sixty-second Ending

Sixty-third Ending

Sixty-fourth Ending

Sixty-fifth Ending

Sixty-sixth Ending

Sixty-seventh Ending

Sixty-eighth Ending

Sixty-ninth Ending

Seventieth Ending

Seventy-first Ending

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Seventy-third Ending

Seventy-fourth Ending

Seventy-fifth Ending

Seventy-sixth Ending

Seventy-seventh Ending

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Eightieth Ending

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FINEST ARRANGEMENTS FOR CONCERT & JAZZ BAND

(SOLO)

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