

# Clementine

## Chorus (SATB)

Wind Band / Concert Band / Harmonie / Blasorchester / Fanfare

Arr.: Jérôme Naulais

EMR 10884

1	Score	2	1 <sup>st</sup> Trombone $\text{♩} + \text{♯}$		
20	Chorus	2	2 <sup>nd</sup> Trombone $\text{♩} + \text{♯}$		
1	Piccolo	1	Bass Trombone $\text{♩} + \text{♯}$		
8	Flute	2	Baritone $\text{♩} + \text{♯}$		
1	Oboe (optional)	2	E $\flat$ Bass $\text{♩}$		
1	Bassoon (optional)	2	B $\flat$ Bass $\text{♩}$		
1	E $\flat$ Clarinet (optional)	2	Tuba $\text{♯}$		
5	1 <sup>st</sup> B $\flat$ Clarinet	1	Keyboard / Guitar / Bass Guitar (optional)		
4	2 <sup>nd</sup> B $\flat$ Clarinet	1	Timpani		
4	3 <sup>rd</sup> B $\flat$ Clarinet	1	Drum Set		
1	B $\flat$ Bass Clarinet (optional)	1	Tambourine		
1	B $\flat$ Soprano Saxophone (optional)				
2	1 <sup>st</sup> E $\flat$ Alto Saxophone				
2	2 <sup>nd</sup> E $\flat$ Alto Saxophone				
2	1 <sup>st</sup> B $\flat$ Tenor Saxophone				
2	2 <sup>nd</sup> B $\flat$ Tenor Saxophone				
1	E $\flat$ Baritone Saxophone (optional)				
1	E $\flat$ Trumpet / Cornet (optional)				
3	1 <sup>st</sup> B $\flat$ Trumpet / Cornet				
3	2 <sup>nd</sup> B $\flat$ Trumpet / Cornet				
3	3 <sup>rd</sup> B $\flat$ Trumpet / Cornet				
2	1 <sup>st</sup> F & E $\flat$ Horn				
2	2 <sup>nd</sup> F & E $\flat$ Horn				

### Special Parts

### Fanfare Parts

1	1 <sup>st</sup> B $\flat$ Trombone $\text{♯}$	2	1 <sup>st</sup> Flugelhorn
1	2 <sup>nd</sup> B $\flat$ Trombone $\text{♯}$	2	2 <sup>nd</sup> Flugelhorn
1	B $\flat$ Bass Trombone $\text{♯}$	2	3 <sup>rd</sup> Flugelhorn
1	B $\flat$ Baritone $\text{♯}$		
1	E $\flat$ Tuba $\text{♯}$		
1	B $\flat$ Tuba $\text{♯}$		

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# Clementine

Arr.: Jérôme Naulais



CHOIR

Swing  $\text{♩} = 116$  ( $\text{♩} = \text{♩} \text{♩}$ )

mf **A**

Soprano  
Alto

Oh my dar-ling, oh my dar-ling, oh my dar-ling Cle-men

Tenor  
Bass

Oh my dar-ling, oh my dar-ling, oh my dar-ling Cle-men

13

tine! Thou art lost and gone for - e - ver, dread-ful sor- ry, Cle-men- tine! 1. In a

tine! Thou art lost and gone for - e - ver, dread-ful sor- ry, Cle-men- tine!

18

ca - vern, In a ca - ñon, ex - ca - vat - ing for a mine, lived a

church - yard near the ca - ñon, where a myrt - le doth en - twine, there grow

lived a

6. there grow

22

min - er, for - ty - nin - er and his daugh - ter Cle-men - tine. 2. light she

ro - ses and oth - er pos - ies, fer - ti - lised by Cle-men - tine. 6. then the

min - er, for - ty - nin - ter and his daugh - ter Cle-men - tine. 2. light she

ro - ses and oth - er pos - ies, fer - ti - lised by Cle-men - tine. 6. then the

26

her - ring box - es with-out thought he ought to join his

was and like a fai - ry, and her shoes were num - ber nine her - ring box - es with-out

min - er, for - ty ni - er, soon be - gan to peak and pine thought he ought to join his

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10 11 12 13 14 15 16 17

S. A. dar - ling, oh my dar - ling, oh my dar - ling Cle - men - tine! Thou art lost and gone for - e - ver, dread - ful sor - ry, Cle - men - tine! 1. In a

T. B. dar - ling, oh my dar - ling, oh my dar - ling Cle - men - tine! Thou art lost and gone for - e - ver, dread - ful sor - ry, Cle - men - tine!

Picc.

Fl.

Ob.

Bsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax. 1/2

Bar. Sax.

Tpt./Cnt. 1

Tpt./Cnt. 2

Tpt./Cnt. 3

Hr. 1

Hr. 2

Tbn. 1

Tbn. 2

B. Tbn.

Bar.

Tuba

Bass (opt.)

Kbd./Gtr. (opt.)

Timp.

Dr. Set

Tamb.

18 19 20 21 22 23 24 25

S. A. ca - ven, In a ce - lon, ex - ce - pted sig for a mine, lived a min - er, for - ty - nin - er and his daugh - ter Cle - men - tine

T. B. church - yard near the ce - lon, where a myrt - le bush en - twine, there grow ro - ses and oth - er pos - ies, fer - ti - lized by Cle - men - tine.

6. There grow ro - ses and oth - er pos - ies, fer - ti - lized by Cle - men - tine. 2 light she 6 then she

Picc.

Fl.

Ob.

Bsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax. 1/2

Bar. Sax.

Tpt./Cnt. 1

Tpt./Cnt. 2

Tpt./Cnt. 3

Hr. 1

Hr. 2

Tbn. 1

Tbn. 2

B. Tbn.

Bar.

Tuba

Bass (opt.)

Kbd./Gtr. (opt.)

Timp.

Dr. Set

Tamb.

26 27 28 29 30 31 32 33

S. A. **B** her - ring how... es with - out hope - es son - did... were... for Cle - men - line  
 thought he ought... to join his daugh - er, now he's with... his Cle - men - line

T. B. was and like a fal - ry, and her shoes were num - ber nine her - ring how... es with - out hope - es son - did... were... for Cle - men - line  
 like - er, like - ly mi - er, seen be - pan - to peek and pine thought he ought... to join his daugh - er, now he's with... his Cle - men - line

Picc.  
 Fl.  
 Ob.  
 Ban.  
 Eb Cl.  
 Cl. 1.  
 Cl. 2.  
 Cl. 3.  
 B. Cl.  
 A. Sax. 1.  
 A. Sax. 2.  
 T. Sax. 1/2.  
 Bar. Sax.  
 Tpt./Cml. 1.  
 Tpt./Cml. 2.  
 Tpt./Cml. 3.  
 Hn. 1.  
 Hn. 2.  
 Tbn. 1.  
 Tbn. 2.  
 B. Tbn.  
 Bar.  
 Tuba.  
 Bass (opt.).  
 Kbd./Gtr. (opt.).  
 Timp.  
 Dr. Set.  
 Tamb.

## Bearbeitungen für Chor (SATB) und Blorchester / Brass Band

Diese Bearbeitungen sind in erster Linie als Blorchesterwerke mit fakultativer Mitwirkung eines Chors konzipiert. Die Instrumentenstimmen sind selbständig, so dass der Dirigent ohne weiteres den Chor streckenweise auslassen darf. Andererseits kann er auch gewisse Instrumentalverdopplungen streichen, um eine grössere Transparenz zu erzielen. Schliesslich kann der Chor ganz oder teilweise durch eine Solostimme ersetzt werden.

## Arrangements pour Choeur (SATB) et Harmonie / Brass Band

Il s'agit d'arrangements qui sont conçus au départ comme oeuvres instrumentales avec la participation facultative d'un chœur. L'écriture pour harmonie est ainsi complète en elle-même, ce qui permet au chef d'adapter la partition en supprimant le chœur à certains moments s'il le désire. Par contre, il pourrait aussi éliminer certaines doublures instrumentales pour alléger l'accompagnement. Le chœur peut être entièrement ou partiellement remplacé par une voix solo.

## Arrangements for Chorus (SATB) and Concert Band / Brass Band

These arrangements are conceived primarily as band works, with optional additional chorus. The band parts are self-sufficient, so the conductor should feel free to adapt the score as he wishes by leaving the chorus out at certain moments, or on the contrary by reducing the band's doubling of the choral parts to lighten the texture. The chorus may also be entirely or partially replaced by a solo voice.

Titel	Composer	Edition N° Concert Band (Price)	Edition N° Brass Band (Price)
1492 «Conquest of Paradise»	VANGELIS	EMR 1579 (Pa)	EMR 1636 (Na)
Alexandrie, Alexandra	FRANCOIS, Claude	EMR 10093 (Ja)	-
Amen from the «Messiah»	HÄNDEL, Georg Fr.	EMR 1342C (Gf)	EMR 1343C (Ga)
Anvil Chorus	VERDI, Giuseppe	EMR 10137 (Ma)	EMR 2970 (La)
Auld Lang Syne	ARMITAGE, Dennis	EMR 1674 (Ma)	EMR 2582 (La)
Ave Maria paven	PLAMONDON / COCCIANTE	EMR 10094 (La)	EMR 2973 (Ja)
Bohemian Rhapsody	QUEEN/MERCURY	EMR 1573 (Sa)	EMR 2560 (Qa)
Chess (Anthem)	ANDERSSON/ULVAEUS	EMR 1578 (Oa)	EMR 2547 (Na)
Choral / Sinfonia + Gavotte	BACH/HÄNDEL	EMR 1358C (Gf)	EMR 1359C (Ga)
Conquistador	MORTIMER, J.G.	EMR 10163 (Ua)	EMR 2914 (Ta)
Dona Nobis Pacem	BACH, Johann S.	EMR 1344C (Gf)	EMR 1345C (Ga)
Don't cry for me, Argentina (+ Solo Voice)	WEBBER, Andrew L.	EMR 1545 (Pa)	EMR 2546 (Oa)
Egyptian March	STRAUSS, Johann	EMR 1951 (Na)	EMR 2761 (Ma)
Gloryland (+ Solo Voice )	RICHARDS, Scott	EMR 1547 (Ma)	EMR 2583 (La)
Gospel Train	TAILOR, Norman	EMR 1535 (Ta)	EMR 2580 (Sa)
Greensleeves	TRADITIONAL	EMR 10317C (Oa)	-
Hark, The Herald Angels Sing	TRADITIONAL	EMR 1760C (Ma)	EMR 2778C (La)
Highlights from Carmen	BIZET, Georges	EMR 1581 (Ua)	EMR 1685 (Qa)
Hymn To Red October	POLEDOURIS, Basil	EMR 10240 (Na)	-
I Will Follow Him (Sister Act)	POURCEL / MAURIAT	EMR 10038 (Oa)	EMR 2755 (Na)
Ihr Kinderlein kommet / Lasst uns	TRADITIONAL	EMR 1366C (Ma)	EMR 2776C (La)
Il est né, le divin enfant	TRADITIONAL	EMR 1368C (Ma)	EMR 2633C (La)
Irish Eyes	TRADITIONAL	EMR 10329 (Ma)	-
Jingle Bells	TRADITIONAL	EMR 1758C (Ma)	EMR 2757C (La)
Joy To The World	TRADITIONAL	EMR 1772C (Ma)	EMR 2626C (La)
La Mer	TRENET, Charles	EMR 10331C (Na)	-
Les anges dans nos campagnes	TRADITIONAL	EMR 1759C (Ma)	EMR 2763C (La)
Les Laes du Connemara	SARDOU/DELANOE/REVA	EMR 10082 (Qa)	-
Les Trois Cloches (+ Solo Voice)	GILLES	EMR 10046 (Na)	EMR 2768 (Ma)
March Of The Three Kings	TRADITIONAL	EMR 1765C (Ma)	EMR 2653C (La)
Merry Christmas	SCHNEIDERS, Hardy	EMR 1770C (Ma)	EMR 2762C (La)
Money, Money, Money	ABBA	EMR 10081 (Oa)	EMR 2991 (Ma)
Moscow Nights	MORTIMER, J.G.	EMR 1574 (Sa)	EMR 2579 (Ra)
Muscle	MILES, John	EMR 1576 (Ua)	EMR 2538 (Ta)
Non Nobis Domine (Henry V)	DOYLE, Patrick	EMR 10185 (Ja)	EMR 2969 (La)
O Come, All Ye Faithful	TRADITIONAL	EMR 1771C (Ma)	EMR 2764C (La)
O Du Fröhliche	TRADITIONAL	EMR 1764C (Ma)	EMR 2771C (La)
O Holy Night	TRADITIONAL	EMR 1773C (Ma)	EMR 2772C (La)
O Tannenbaum / In Dulci Jubilo	TRADITIONAL	EMR 1762C (Ma)	EMR 2774C (La)
Ode To Joy	BETHOVEN, Ludwig van	EMR 10185 (Ma)	-
Oh Happy Day	TRADITIONAL	EMR 10041 (Ma)	EMR 2758 (La)
One Moment in Time	HAMMOND / BETTIS	EMR 1575 (Oa)	EMR 2518 (Na)
Pie Jesu	WEBBER, Andrew Lloyd	EMR 10324C (Ma)	-
Pomp And Circumstance Nr. 1	ELGAR, Edward	EMR 10124 (Ua)	EMR 2974 (Qa)
Qu'est-ce qu'on attend pour être heureux	HORNEZ/MISRAKI	EMR 1826 (Ka)	-
Requiem Aeternam	TAILOR, Norman	EMR 10085 (Pa)	EMR 2880 (Na)
Samba Olé	NORIS, Günter	EMR 1843C (Ma)	EMR 2542C (La)
Stille Nacht / Kommet Ihr Hirten	TRADITIONAL	EMR 1757C (Ma)	EMR 2777C (La)
Süsser die Glocken nie klingen	TRADITIONAL	EMR 1769C (Ma)	EMR 2775C (La)
The First Novell	TRADITIONAL	EMR 1761C (Ma)	EMR 2652C (La)
Time to say Goodbye / Con te partirò	BOCELLI, Andrea	EMR 1577 (Oa)	EMR 2570 (Na)
Triumphal Scene From Aida	VERDI, Giuseppe	EMR 10126 (Va)	EMR 2972 (Ra)
Troy	HORNER, James	EMR 10182 (Oa)	EMR 2933 (Na)
Viva Verdi	VERDI, Giuseppe	EMR 1582 (Xd)	EMR 1680 (Ua)
Vom Himmel hoch / Leise rieselt	TRADITIONAL	EMR 1763C (Ma)	EMR 2773C (La)
We are the Champions	QUEEN/MERCURY	EMR 1580 (Oa)	EMR 2571 (Na)
We Are The World	JACKSON/RICHIE	EMR 1865 (Na)	EMR 2769 (Ma)
We Have A Dream	BOHLEN, Dieter	EMR 10057 (Na)	EMR 2867 (La)
We Wish You A Merry Christmas	TRADITIONAL	EMR 1767C (Ma)	EMR 2770C (La)