



SWISS COMPOSERS SERIES

JEAN-FRANÇOIS MICHEL

(*1957)

CALL

2014

for 8 Trumpets

DURÉE / DAUER / DURATION: C. 5'

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L'oeuvre

La superposition de deux tonalités qui se confrontent, crée dès le début de la pièce une tension dramatique, amplifiée par des figures rythmiques scandées qui se répondent. Suit une phase calme, mystique, avec des clusters en mouvement. Le paysage sonore de *Call* joue beaucoup sur des mélanges et des transformations de timbres et de couleurs. Après un rappel du début, l'oeuvre se termine délicatement par un choral céleste aux nuances douces et paisibles.

Pour que l'effet musical de *Call* puisse s'épanouir dans toute sa densité émotionnelle, son interprétation exige un travail en profondeur, une forte concentration collective, une cohésion indispensable au niveau des nuances et de la justesse, une précision de tous les instants sur le touché des attaques et un soin particulier pour l'assemblage raffiné de sonorités pures.

Pour que cette oeuvre prenne toute sa dimension musicale en toutes circonstances acoustiques (concert en plein air ou en salle), elle exige en plus une indispensable adaptation à l'acoustique des lieux, d'où le choix ouvert de l'usage des sourdines.

Call a spécifiquement été écrit pour huit trompettes en Do afin d'exploiter les couleurs sonores particulières à ce ton.

Toutefois cette oeuvre offre également un support pédagogique précieux dans le cadre des classes de trompette des institutions musicales. Dans ce cas être elle peut aussi être étudiée et jouée avec des ensembles de 8 trompettes, 8 bugles ou 8 cornets, tous dans le même ton de Sib.

The work

The superposition of two confronting keys creates, right from the beginning of the piece, a strong dramatic tension, amplified by exchanged stressed rhythmic figures.

Then follows a calm, quasi mystical phase with clusters in movement. The sound landscape of *Call* plays a lot with the mix and transformation of timbres and colours. After a recall of the beginning, the piece ends delicately with a quasi celestial choral with extrem soft and calm dynamic.

To have the musical effect open out in its complete emotional density, the interpretation of *Call* requests to work in-depth, with a strong collective concentration, an essential cohesiveness on expression signs and tuning accuracy, a constant precision on the touch of the attacked notes and special care for a refined collective merging of pure, unforced sounds.

To open out the delicate musical dimension of *Call* in all kinds of performing places (open air or various sized halls), it requests over all a good acoustical adaptation from each performer, reason why it offers a free alternative use of mutes.

Call has specifically been composed for 8 trumpets in C to make the most out of the sound resources of that key.

Nevertheless, this work offers also a very good pedagogical material for trumpet classes of music institutions. In this case it can be practiced and played by 8 trumpets, cornets or flugelhorn, all in the same key of Bb.

Das Werk

Die Überlagerung von zwei sich konfrontierenden Tonarten bildet gleich von Anfang des Stückes eine dramatische Spannung, verstärkt durch skandierete rhythmische Figuren. Es folgt eine ruhige, mystische Phase mit sich bewegenden Clusters. Die klangliche Landschaft von *Call* stützt sich stark auf Klang- und Tonfarben-Mischungen und Veränderungen. Nach einer Reminiszenz der Einleitung geht das Werk langsam und ruhig zu Ende mit einem himmlisch sanften Choral.

Um den musikalischen Effekt in seiner vollen emotionalen Dichte zu erreichen, beansprucht die Interpretation tiefgehende Arbeit, eine starke kollektive Konzentration, eine hohe Kohäsion von Dynamik und Intonation, eine anhaltende Präzision und eine besondere Sorgfältigkeit bei der Ausführung. Um die musikalische Dimension von *Call* in jeder Art von Aufführungssituation zu erschließen, ist eine gute akustische Anpassung an den jeweiligen Aufführungsort notwendig, weshalb es eine freie Wahl der Dämpfer-Einstellung gibt.

Call wurde spezifisch für 8 Trompeten komponiert, um die Eigenschaften dieser Tonart bestmöglich zu erschöpfen.

Das Werk bietet allerdings auch ein sehr gutes pädagogisches Material für Trompetenklassen in Musikinstitutionen, und kann in diesem Fall auch mit 8 B-Trompeten, 8 Kornetten oder 8 Flügelhörnern studiert und gespielt werden.

A Olivier Anthony Theurillat

CALL

for 8 trumpets in C (2014 — c. 5')

Jean-François MICHEL (*1957)

Andante $\text{♩} = 78$

(st. mute ad lib.)

Trumpet 1 C
mf *sempre marc.* *fp* *< sfz*

Trumpet 2 C
mf *sempre marc.* *fp* *< sfz*

Trumpet 3 C
mf *sempre marc.* *fp* *< sfz*

Trumpet 4 C
mf *sempre marc.* *fp* *< sfz*

Andante $\text{♩} = 78$

(st. mute ad lib.)

Trumpet 5 C
mf *sempre marc.*

Trumpet 6 C
mf *sempre marc.*

Trumpet 7 C
mf *sempre marc.*

Trumpet 8 C
mf *sempre marc.*



7

1 *(mf)*

2 *(mf)*

3 *(mf)*

4 *(mf)*

5 *fp* *< sfz* *mf* *fp* *< sfz*

6 *fp* *< sfz* *mf* *fp* *< sfz*

7 *fp* *< sfz* *mf* *fp* *< sfz*

8 *fp* *< sfz* *mf* *fp* *< sfz*

14

Musical score for measures 14-20. The score is arranged in two systems of four staves each. The first system (staves 1-4) is in treble clef, and the second system (staves 5-8) is in bass clef. Dynamics include *mf*, *fp*, and *sfz*. There are accents and slurs throughout the piece.



21

Musical score for measures 21-24. The score is arranged in two systems of four staves each. The first system (staves 1-4) is in treble clef, and the second system (staves 5-8) is in bass clef. Dynamics include *sfz*, *mf*, and *fp*. There are accents and slurs throughout the piece.

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Musical score for measures 28-34. It consists of eight staves. Staves 1-4 are in treble clef, and staves 5-8 are in bass clef. The music features dynamic markings such as *mf*, *fp*, and *sfz*. There are also accents and slurs. A double bar line is present at the end of measure 34.



Musical score for measures 35-42. It consists of eight staves. Staves 1-4 are in treble clef, and staves 5-8 are in bass clef. The music is marked with a tempo of quarter note = 78. It includes dynamic markings like *f marc. sempre* and *sf sempre marc.* There are also "open" markings with a circled arrow. A section marker "A" is present at the beginning of measure 35.

43

Musical score for measures 43-48. The score consists of 8 staves. Measures 43-48 show a rhythmic pattern of eighth notes and quarter notes. Dynamic markings include *fp* (fortissimo piano) and *f* (forte). There are also hairpins indicating a crescendo.



49

Musical score for measures 49-54. The score consists of 8 staves. Measures 49-54 show a melodic line with long slurs. Dynamic markings include *pp* (pianissimo), *f* (forte), and *cresc.* (crescendo). There are also hairpins indicating a crescendo.

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56

Musical score for measures 56-62. The score consists of 8 staves. Measures 56-58 feature a melodic line with dynamics *ffp* and *<sfz*. Measures 59-62 feature a sustained chord with dynamics *pp* and *cresc.*



63

Musical score for measures 63-69. The score consists of 8 staves. Measures 63-65 feature a melodic line with dynamics *f*. Measures 66-69 feature a sustained chord with dynamics *f*.

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70

1 *f*

2 *f*

3 *f*

4 *f*

5 *fp* *f*

6 *fp* *f*

7 *fp* *f*

8 *fp* *f*



76 **B** $\text{♩} = 78$

1 *ff marc. sempre*

2 *ff marc. sempre*

3 *ff marc. sempre*

4 *ff marc. sempre*

5 *ff*

6 *ff*

7 *ff*

8 *ff*

MUSIC FOR TRUMPET ENSEMBLES

- ALTENBURG, Johann Ernst (1734-1801) **Concerto for 7 trumpets & timpani** (6', diff.4-5, - arr. Ed Tarr) - ref. TP120
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