



Petite Fanfare

2 Trumpets, 2 Horns & 2 Trombones

Frank Martin

EMR 5346

1. Trumpet in C + B^b
2. Trumpet in C + B^b
1. Horn in F
2. Horn in F
1. Trombone 
2. Trombone 

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Petite Fanfare

Frank Martin

English:

In the autumn of 1966, the Lausanne Chamber Orchestra was planning a tour of Poland with its conductor Victor Desarzens. Frank Martin's Studies for String Orchestra was on the programme.

Some friends of Victor Desarzens had just come into possession of Bavois Castle, and he decided to organise a trial run of the programme in the splendid Knights' Hall in the castle for an invited audience, which we were naturally part of.

When we were seated, we were surprised to see, coming out of a door to the right of the small stage, not the strings we expected, but a sextet of brass players, who lined up in front of the newly whitewashed wall at the back.

Victor Desarzens turned to the audience to tell them this story:

Shortly after the end of the war, he had organised a sale for the benefit of the many French musicians who had suffered from the hostilities. He had asked a composer friend to write a short prelude for brass to open this sale ceremoniously. This was the piece we were going to hear.

While we were listening, Frank whispered to me: "That can only be Honegger", and at the end, during the enthusiastic applause, he added: "If I were asked to write something for a similar occasion, that's exactly how I would do it".

When Victor Desarzens, instead of taking a bow, gestured towards the auditorium, we turned, curious to see who would stand up....nobody! As no one appeared about to acknowledge his increasingly energetic gestures, he came off the stage and propelled Frank to the front of the hall. The latter had no memory of writing this piece (it must be said that he had never heard it performed). The brass players went off and were replaced by the strings. Victor Desarzens was very proud of this initiative.

This music was written in two stages, of which the first (from bar 21 onwards of this edition), dates from 1945 and was written for the occasion described above, with the title *Petite Fanfare*.

The second stage was the addition of twenty introductory bars at the request of Victor Desarzens for the purpose of a concert organised by Lausanne Radio on 15th September 1960 for the composer's 70th birthday.

This enlarged version was entitled "Sonnerie de cuivre pour Radio-Lausanne". As the original score and parts of this prelude have disappeared (only a two-stave pencil sketch has survived), Didier Godel has reinstrumented the material.

The title of "Petite Fanfare" should be used for both versions, as the piece appears thus in the catalogues of Frank Martin's works.

However musicians who wish to perform it can choose between the complete version and the short one (starting at bar 21), which is also a valid independent composition.

Naarden, 28 september 2003
Maria Martin



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Sonnerie de cuivre pour Radio-Lausanne

[Frank Martin]

Musical score for the first system, measures 1-4. The score is in 3/4 time with a key signature of one sharp (F#). It features six staves: Trompette I en UT, Trompette II en UT, Cor en Fa I, Cor en Fa II, Trombone I, and Trombone II. The first four staves (trumpets and horns) contain melodic lines with various dynamics including *f* and *mf*. The trombone staves are mostly silent with rests.

Musical score for the second system, measures 5-8. This system continues the melodic lines from the first system. It features six staves: Trompette I en UT, Trompette II en UT, Cor en Fa I, Cor en Fa II, Trombone I, and Trombone II. The first four staves (trumpets and horns) contain melodic lines with various dynamics including *f* and *mf*. The trombone staves contain bass lines with dynamics such as *f* and *mf*.

EMR 5346

Musical score for measures 10-14. The score is written for four staves. The first staff (treble clef) begins with a measure rest and a dynamic marking of *mf*. The second staff (treble clef) starts at measure 10 with a dynamic marking of *p* and a *cresc.* marking. The third staff (treble clef) starts at measure 10 with a dynamic marking of *mp* and a *cresc.* marking. The fourth staff (bass clef) starts at measure 10 with a dynamic marking of *p* and a *cresc.* marking. The piece concludes at measure 14 with a dynamic marking of *mf*.

Musical score for measures 15-19. The score is written for four staves. The first staff (treble clef) begins at measure 15 with a dynamic marking of *f*. The second staff (treble clef) starts at measure 15 with a dynamic marking of *f*. The third staff (treble clef) starts at measure 15 with a dynamic marking of *f*. The fourth staff (bass clef) starts at measure 15 with a dynamic marking of *f*. The piece concludes at measure 19 with a dynamic marking of *sf*.

Petite Fanfare

Frank Martin 1945

Allegro comodo ♩ = 100

Musical score for measures 21-28. The score is in 3/4 time and consists of four systems. Each system has two staves. The first system includes dynamics markings *f* and *[f]*. The second system includes *[f]* and *f*. The third system includes *[f]* and *f*. The fourth system includes *f* and *[f]*. The music features various rhythmic patterns and articulations.

Musical score for measures 29-36. The score is in 3/4 time and consists of three systems. Each system has two staves. The first system includes the tempo marking **Riten.** and **A Tempo**, and the dynamic marking *dolce cantabile*. The second system includes the dynamic marking *dolce*. The third system includes the dynamic marking *dolce*. The music features a change in tempo and dynamics, with a more melodic and expressive character.

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EMR 1159	NEWSOME, Roy	Concertino Olympique
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TROMBONE & WIND BAND

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Trombone & Wind Band (Fortsetzung - Continued - Suite)

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