

Concerto No. 2

Trumpet (B^b + C) & Piano

Jean Daetwyler

EMR 6046

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Jean Daetwyler

English:

Jean Daetwyler was born in Basle on 24 January 1907 but he soon move to Bulle. His father, a confectioner, settled in the canton of Fribourg where he found employment at the Broc chocolate factory.

Thus Jean Daetwyler did all his schooling in Bulle and graduated with a commercial diploma as so ardently desired by his father.

But working in an office did not appeal to Jean Daetwyler. He had already decided what he wanted to do – he would be a musician or a writer. A first composition, dated 1919, was found in his archives as well as unfinished tale written in 1921 "to amuse mummy".

Once he had completed his commercial studies, Jean Daetwyler therefore set out for Paris. Music had become his true reason for living. For nearly twelve years, from summer 1927 to the end of 1938, he studied at the Conservatory, the Schola Cantorum and the César Franck School. He followed classes in composition, harmony, counterpoint, Gregorian Chant and orchestral conducting.

His teachers included Vincent Indy, Guy de Lioncourt, Auguste Bertelin, Jean de Valois, Amédée Gastoué, Charles Koechlin and Paul Leflemme. In all the schools he attended, Jean Daetwyler picked up the first prizes.

In 1933, he married. The couple were to be blessed with three children, two of whom were born in Paris. In 1938, Jean Daetwyler settled in Sierre and was taken on by the "Gérodine". For more than 40 years, Jean Daetwyler was to mark the lay and religious vocal and instrumental musical life of his city and region.

He was in charge of the "Gérodine" for 40 years and "Sainte Cécile" for 39 years. In 1947, he founded the *Chanson du Rhône*, which he directed until 1991. Beside his composition and direction activities, Jean Daetwyler taught harmony and counterpoint at the Sion Conservatory of which he was the co-founder with Georges Haenni.

He also served as member of various musical commissions and as an expert at countless federal and cantonal music and singing festivals. And we cannot forget Jean Daetwyler, the journalist, as much concerned by the life of a worker as by functioning of a local municipal committee, as much as by the situation of the peasant as by the philosophical works of Teilhard de Chardin or as much by youth problems as by the political situation in the world.

But the composer has always taken precedence over the critic, the narrator or the poet. Indeed, it was as such that he was honoured by the Foundation Rünzi in 1973 and by the Canton of Valais in 1981. The 1981 prize confirmed the *Prix rhodanien* for music that he had received in 1946.

Jean Daetwyler was extraordinarily prolific. The Suisa catalogue of his works contains 673 titles, covering all types of music: symphonies, concerti, chamber music, ballets, choir and brass band music. One cannot forget the numerous religious compositions and festivals that linger in everyone's memory: *Fêtes du Rhône*, *Fête des Abricots*, *Seigle et Vignes* and *Barrage*, to mention but a few.

As the works of Jean Daetwyler were published, the number of his admirers increased. His concerti for Alpenhorn toured the world. The number of records he made increased constantly. Jean Daetwyler finally passed away in Sierre on 4 June 1994. But he is not dead. He is merely sleeping in the shadow of his rock.



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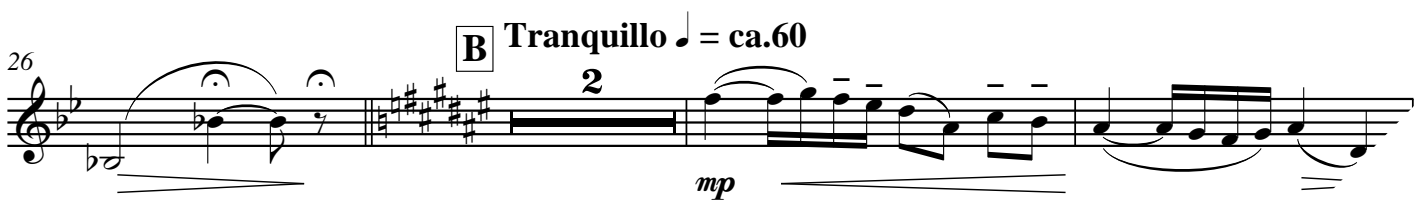
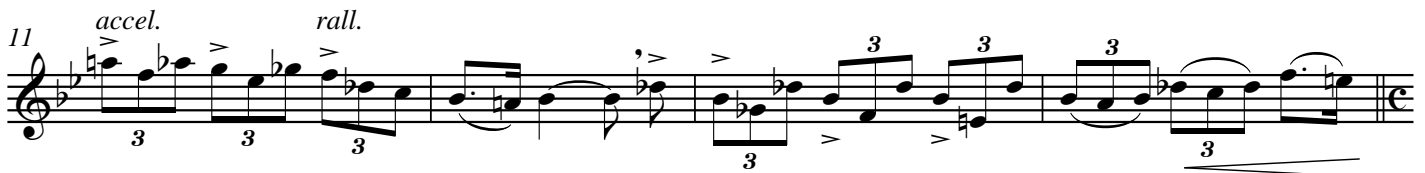
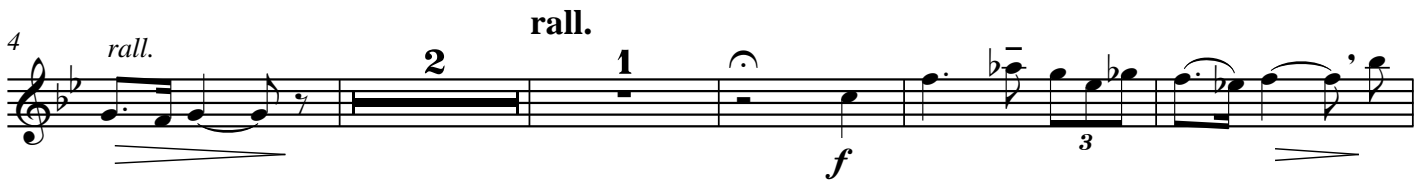
B \flat TRUMPETConcerto N $^{\circ}$ 2

I. Prélude

Jean Daetwyler

Quasi recitativo $\text{♩} = \text{ca.}80$

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I. Prélude

Jean Daetwyler

Quasi recitativo ♩ = ca.80

B♭ Trumpet *f* *rall.* *G.O.*

Piano *f (Anches)*

6 *rall.* *f* *accel.* *rall.*

13 *A a tempo* *f G.O.*

19 *f* *rall.* *mf* *accel.* *f* *dim.* *a tempo*

25 *rall.* *B Tranquillo ♩ = ca.60* *mp* *dolce* *(Fonds)*

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30

Musical score for measures 30-33. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a melodic line with slurs and accents, marked *mf* *espressivo*. The left hand provides a rhythmic accompaniment with slurs and accents.

34

Musical score for measures 34-37. A section marker **C** is placed above the first measure. The right hand continues with a melodic line, including a sixteenth-note sextuplet (6) in measure 35. The left hand accompaniment features slurs and accents.

38

Musical score for measures 38-41. The right hand features a melodic line with a sixteenth-note sextuplet (6) in measure 39 and a dynamic marking of *f*. The left hand accompaniment includes slurs and accents.

42

Musical score for measures 42-45. A section marker **D** is placed above the first measure. The tempo changes from *rall.* to *a tempo*. The right hand has a dynamic marking of *mf* and includes a sixteenth-note sextuplet (6) and a triplet (3) in measure 44. The left hand accompaniment features slurs and accents.

46

Musical score for measures 46-49. The right hand features a melodic line with a sixteenth-note sextuplet (6) and a triplet (3) in measure 46, and a dynamic marking of *f*. The left hand accompaniment includes slurs and accents.

49 *poco string.* *rall.* **E** *a tempo*

53 *f espress.*

57 *rall.* **F** *Largo. L'istesso tempo* ($\text{♩} = \text{ca. } 60$)

62 *liberamente* *f* *rall.* *p*

68 *a tempo* *rall.* *attaca*

II

Allegro con brio ♩ = 152 - 160

Musical score for measures 1-4. The piece is in 2/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Allegro con brio' with a metronome marking of ♩ = 152 - 160. The first system shows the right hand playing a melody of eighth notes with triplets, starting with a mezzo-forte (*mf*) dynamic. The left hand is silent in the first two measures and then enters with a rhythmic accompaniment of eighth notes, also starting with a mezzo-forte (*mf*) dynamic.

Musical score for measures 5-8. The right hand continues with a melody of eighth notes, marked with a fortissimo (*f*) dynamic and a *sim.* (sforzando) marking. The left hand continues with a rhythmic accompaniment of eighth notes, also marked with a fortissimo (*f*) dynamic and a *sim.* marking.

Musical score for measures 9-13. The right hand continues with a melody of eighth notes, marked with a mezzo-forte (*mf*) dynamic. The left hand continues with a rhythmic accompaniment of eighth notes, also marked with a mezzo-forte (*mf*) dynamic. The piece ends with a mezzo-piano (*mp*) dynamic marking.

Musical score for measures 14-17. The right hand continues with a melody of eighth notes, marked with a piano (*p*) dynamic. The left hand continues with a rhythmic accompaniment of eighth notes, marked with a mezzo-piano (*mp*) dynamic. A first ending bracket labeled 'G' spans measures 15-17. The piece ends with a mezzo-forte (*mf*) dynamic marking.

Musical score for measures 18-21. The right hand continues with a melody of eighth notes, marked with a mezzo-forte (*mf*) dynamic. The left hand continues with a rhythmic accompaniment of eighth notes, marked with a mezzo-forte (*mf*) dynamic.

22

Musical score for measures 22-25. The system consists of a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#). The vocal line features a melodic line with some slurs and ties. The piano accompaniment has a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

26 **H**

Musical score for measures 26-29. Measure 26 starts with a forte (*f*) dynamic. The vocal line includes a triplet in measure 28. The piano accompaniment features a complex rhythmic pattern with many slurs and ties.

30

Musical score for measures 30-33. The vocal line starts with a piano (*p*) dynamic and includes a triplet in measure 30. The piano accompaniment also starts with a piano (*p*) dynamic and includes a crescendo (*cresc.*) in measure 33.

34

Musical score for measures 34-37. The vocal line starts with a mezzo-forte (*mf*) dynamic and includes a forte (*f*) dynamic in measure 35. The piano accompaniment also starts with a mezzo-forte (*mf*) dynamic and includes a forte (*f*) dynamic in measure 35. There are triplets in measures 36 and 37.

38

Musical score for measures 38-41. The vocal line includes a triplet in measure 38 and a ritardando (*rit.*) marking in measure 40. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

42 **I** a piacere

rall.

Musical score for measures 42-45. The right hand features a complex melodic line with many triplets and a forte (*f*) dynamic. The left hand is mostly silent with some chords at the end.

46 **J** Grazioso ♩ = 132 - 140

Musical score for measures 46-52. The right hand has a simple melodic line. The left hand has a rhythmic accompaniment of chords with *mf* and *sim.* dynamics.

53

Musical score for measures 53-59. The right hand has a melodic line with some slurs. The left hand has a rhythmic accompaniment of chords.

60

K

Musical score for measures 60-66. The right hand has a melodic line with some slurs. The left hand has a rhythmic accompaniment of chords.

67

L Allegro con brio ♩ = ca.144

Musical score for measures 67-73. The right hand has a melodic line with some slurs. The left hand has a rhythmic accompaniment of chords. Dynamics include *f*, *p Récit. (Flûtes)*, and *f (Fonds)*.

74

Musical score for measures 74-81. The system includes a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal line starts with a rest, followed by notes marked with accents and dynamics *f* and *mf*. The piano accompaniment features chords and arpeggiated patterns, with dynamics *f* and *mf sim.* indicated.

82

Musical score for measures 82-89. The system includes a vocal line and a piano accompaniment. The key signature is three sharps. The vocal line has notes with accents and dynamics *mf*. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand, with dynamics *mf* indicated.

90

M

Musical score for measures 90-96. The system includes a vocal line and a piano accompaniment. The key signature is three sharps. A box containing the letter 'M' is placed above the vocal line at the start of measure 90. The vocal line features long phrases with slurs and dynamics *mf*. The piano accompaniment has a consistent eighth-note accompaniment in both hands.

97

Musical score for measures 97-103. The system includes a vocal line and a piano accompaniment. The key signature is three sharps. The vocal line has notes with accents and dynamics *mf* and *f*. The piano accompaniment continues with the eighth-note accompaniment in both hands.

104

Musical score for measures 104-110. The system includes a vocal line and a piano accompaniment. The key signature is three sharps. The vocal line starts with a rest, followed by notes with accents and dynamics *sfz*. The piano accompaniment continues with the eighth-note accompaniment in both hands.

111 N Poco più lento (♩ = ca.132)

mf Récit.

119

mf *Fonds* *f* Récit.

128 O

135

f Récit. *f* Récit. *mf* Fonds

142

f *cresc.*

TRUMPET & PIANO

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EMR 6550	MOREN, Bertrand	Eastern Folks
EMR 14222	MOREN, Bertrand	Fantasia
EMR 6216	MOREN, Bertrand	Fiesta
EMR 6219	MOREN, Bertrand	Japanese Dance
EMR 6291	MOREN, Bertrand	Korobushka
EMR 6214	MOREN, Bertrand	Oriental Variations
EMR 6253	MOREN, Bertrand	Sorcerers and Wizards
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EMR 151	MORTIMER, John G.	Solo Pieces Vol. 3
EMR 153	MORTIMER, John G.	Solo Pieces Vol. 4
EMR 155	MORTIMER, John G.	Solo Pieces Vol. 5
EMR 157	MORTIMER, John G.	Solo Pieces Vol. 6
EMR 633	MORTIMER, John G.	Variations pour Trompette et Piano
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EMR 6144	MOZART, W.A.	Concerto in G Major (K.216)
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EMR 19342	NAULAIS, Jérôme	Bayside
EMR 19349	NAULAIS, Jérôme	Blue Day
EMR 6159	NAULAIS, Jérôme	Evasion
EMR 19335	NAULAIS, Jérôme	For You
EMR 19328	NAULAIS, Jérôme	It's Just Like A Dream
EMR 19384	NAULAIS, Jérôme	It's Time
EMR 19377	NAULAIS, Jérôme	Julito Mio
EMR 19356	NAULAIS, Jérôme	Just One
EMR 19370	NAULAIS, Jérôme	Key West
EMR 19391	NAULAIS, Jérôme	Morning
EMR 19363	NAULAIS, Jérôme	Toundra
EMR 19195	NAULAIS, Jérôme (Arr.)	Elisa
EMR 19556	NAULAIS, Jérôme (Arr.)	Greensleeves
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EMR 656	NESTEROV, Arkadi	Konzert C-Moll Op. 42
EMR 2307H	NORIS, Günter	El Toro
EMR 8582	OLIVER, Julian (Arr.)	Deep River (5)
EMR 19534	OWEN, Alexander	Mermaid's Song
EMR 672	PACHMUTOVA, A.	Konzert
EMR 6014	PACHMUTOVA, A.	Nostalgie
EMR 6246	PAGANINI, N.	Caprice No. 24
EMR 6130	PAGANINI, N.	Perpetuo Mobile (Nakariakov)
EMR 659	PESKIN, Vladimir	Konzert N° 1 C-Moll
EMR 674	PESKIN, Vladimir	Konzert N° 2 (Konzert Allegro)
EMR 660	PESKIN, Vladimir	Melodie
EMR 6108	PESKIN, Vladimir	Nocturne & Scherzo
EMR 658	PESKIN, Vladimir	Poème N° 1
EMR 662	PESKIN, Vladimir	Präludium N° 1
EMR 661	PESKIN, Vladimir	Scherzo
EMR 306H	PEZEL, Johann	Suite de Danses (Sturzenegger)
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EMR 6072	PONCHIELLI, A.	Fantasy On Motives from "La Traviata"
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EMR 2030H	PUCCINI, Giacomo	Aria from "Tosca"
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EMR 6127	WEBER, C.M. von	Concerto in F Major (Nakariakov)
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