

Fireworks Fanfare

Brass Band

Jean-François Michel

EMR 82474

- | | | | |
|---|------------------------------------|---|---|
| 1 | Full Score | 2 | 1 st Trombone $\text{tr} + \text{b}$ |
| 1 | E \flat Cornet | 2 | 2 nd Trombone $\text{tr} + \text{b}$ |
| 5 | Solo B \flat Cornet | 1 | Bass Trombone $\text{tr} + \text{b}$ |
| 1 | Repiano B \flat Cornet | 2 | B \flat Euphonium |
| 3 | 2 nd B \flat Cornet | 3 | E \flat Bass |
| 3 | 3 rd B \flat Cornet | 3 | B \flat Bass |
| 1 | B \flat Flugelhorn | 1 | Timpani |
| 2 | Solo E \flat Horn | 1 | Toms-Toms |
| 2 | 1 st E \flat Horn | 1 | Percussion 1 (Bass Drum / Glockenspiel) |
| 2 | 2 nd E \flat Horn | 1 | Percussion 2 (Tam-Tam / Xylophone or Marimba) |
| 2 | 1 st B \flat Baritone | | |
| 2 | 2 nd B \flat Baritone | | |

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Jean-François Michel



Français: Jean-François Michel naît le 6 mars 1957. Il fait ses études musicales au conservatoire de Fribourg de 1965 à 1976. En 1975 il gagne la médaille de bronze au concours international de Genève. De 1976 à 1986, il est trompettiste solo de l'Orchestre philharmonique de Munich.

Dès 1986, il est professeur au conservatoire de Fribourg. Entre 1991 à 2001, il enseigne au conservatoire de Lausanne et de 1997 à 2004 à Genève pour les classes professionnelles.

Ses activités solistiques l'ont conduit dans de nombreux pays européens, ainsi qu'au Japon, au Brésil et en Argentine et aux USA. Il donne régulièrement des cours de maître essentiellement en Europe mais également dans d'autres parties du monde.

Il est membre du Nov'ars (quatuor de cuivres), Buccinatoris (ensemble de création

musicale) et joue dans de nombreux orchestres.

Jean-François Michel est régulièrement invité comme jury lors de concours nationaux et internationaux.

Actuellement il enseigne au conservatoire de Fribourg, à la Haute Ecole de Musique de Lausanne site Fribourg ; il a dirigé le brass band de Fribourg de 2010 à 2012.

En tant que compositeur, sa musique est reconnue et jouée dans le monde entier. En gardant toujours sa personnalité et sa sincérité, son catalogue comprend des oeuvres allant d'un style très contemporain jusqu'à des compositions plus populaires. Dans ce catalogue, le côté pédagogique n'est pas en reste.

En 2017 a été invité comme compositeur en résidence au « Asia slider festival » à Hong Kong

Ses œuvres sont publiées aux éditions BIM, Woodbrass, Editions Marc Reift, Editions Rinner

« *La musique c'est d'abord l'émotion ... et puis le reste* »

English: Jean-François Michel was born on the 6th of March 1957. He studied at Fribourg Conservatoire from 1965 to 1976, and in 1975 won the bronze medal at the Geneva international competition. From 1976 till 1986 he was principal trumpet in the Munich Philharmonic.

He has taught at the Fribourg Conservatoire since 1986. From 1991 till 2001, he was also professor at the Lausanne Conservatoire and from 1997 till 2004 at Geneva for the professional classes.

He has played as a soloist in many European countries, as well as in Japan, Brazil, Argentina and the USA. He regularly gives masterclasses in Europe and around the world. He is a member of the brass quartet Nov'ars and the Buccinatoris new music ensemble. He also plays in many orchestras.

He is often invited to be a jury member at national and international competitions, and at present he teaches at the Fribourg Conservatoire and at the Fribourg branch of the Haute Ecole de Musique. He conducted the Fribourg brass band from 2010 till 2012.

His compositions are played all over the world. Whilst maintaining his personal style and sincerity, his works range in style from contemporary to very popular. Many of his works have a pedagogical aspect.

In 2017 he was invited as composer in residence at the "Asia Slider Festival" in Hong Kong.

His works are published by Editions BIM, Woodbrass, Editions Marc Reift and Editions Rinner.

« *La musique c'est d'abord l'émotion ... et puis le reste* » (*Music is first of all emotion...and then everything else*)

Deutsch: Jean-François Michel wurde am 6. März 1957 geboren. Er studierte von 1965 bis 1976 am Freiburger Konservatorium und gewann 1975 die Bronze-Medaille beim Genfer internationalen Wettbewerb in Genf. Von 1976 bis 1986 spielte er Solotrompete in der Münchner Philharmonie.

Er unterrichtet am Freiburger Konservatorium seit 1986. Von 1991 bis 2001 war er auch Professor am Lausanner Konservatorium. Von 1997 bis 2004 war er Professor für die Berufsklassen in Genf.

Er ist als Solist in vielen europäischen Ländern vorgetreten, so wie auch in Japan, Brasilien, Argentinien und den Vereinigten Staaten. Er leitet auch Meisterkurse in Europa und auch in andern Ländern der ganzen Welt. Er ist Mitglied des Blechquartetts Nov'ars und des zeitgenössischen Ensembles Buccinatoris.

Er wird oft als Jurymitglied bei nationalen und internationalen Wettbewerben eingeladen. Zur Zeit unterrichtet er am Freiburger Konservatorium und an der Freiburger Zweigstelle der Haute Ecole de Musique. Von 2010 bis 2012 leitete er die Freiburger Brass Band.

Seine Kompositionen werden auf der ganzen Welt gespielt. Er schafft es, trotz verschiedenen Stilrichtungen vom Zeitgenössischen bis zum sehr populären, seine eigene Persönlichkeit und Ehrlichkeit aufzubewahren. Viele seiner Werke haben eine pädagogische Neigung.

2017 wurde er als *composer-in-residence* at beim "Asia Slider Festival" in Hong Kong eingeladen.

Seine Werke sind bei Editions BIM, Woodbrass, Editions Marc Reift und Editions Rinner verlegt.

« *La musique c'est d'abord l'émotion ... et puis le reste* » (*Die Musik ist zuerst Gefühl, erst danach kommt alles andere*)



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Français :

Bienvenue dans l'univers éblouissant de FIREWORKS FANFARE, une composition qui célèbre l'énergie, la lumière et la grandeur. Imaginée comme une ouverture audacieuse et spectaculaire, cette pièce s'inspire des feux d'artifice, symboles d'émerveillement et d'éclat. L'écriture musicale y combine des rythmes éclatants, des harmonies scintillantes et des mélodies vibrantes qui évoquent l'intensité d'un ciel illuminé.

Cette fanfare, conçue pour captiver dès les premières notes, invite l'auditoire à une expérience sonore où chaque instrument contribue à peindre une fresque dynamique et festive. À travers ses contrastes saisissants et son crescendo final, elle incarne un véritable hommage à la joie et à la célébration. Laissez-vous emporter par cette ouverture qui promet de faire briller l'esprit de ce concert.

Deutsch:

Willkommen in der schillernden Welt von FIREWORKS FANFARE, einer Komposition, die Energie, Licht und Größe feiert. Dieses als kühne und spektakuläre Ouvertüre konzipierte Stück ist von Feuerwerken, Symbole des Wunders und Glanzes, inspiriert. Die musikalische Komposition verbindet strahlende Rhythmen, funkelnde Harmonien und vibrierende Melodien, die die Intensität eines erleuchteten Himmels heraufbeschwören.

Diese Fanfare, die vom ersten Ton an fesselt, lädt den Zuhörer zu einem Klangerlebnis ein, bei dem jedes Instrument zu einem dynamischen und festlichen Gemälde beiträgt. Mit ihren starken Kontrasten und dem abschließenden Crescendo ist sie eine Hommage an die Freude und das Feiern. Lassen Sie sich von dieser Ouvertüre mitreißen, die verspricht, die Seele dieses Konzerts zum Leuchten zu bringen.

English:

Welcome to the dazzling world of FIREWORKS FANFARE, a composition that celebrates energy, light and grandeur. Conceived as a bold and spectacular overture, this piece is inspired by fireworks, symbols of wonder and brilliance. The musical writing combines dazzling rhythms, shimmering harmonies and vibrant melodies that evoke the intensity of an illuminated sky.

Captivating from the very first notes, this fanfare invites the audience into a sonic experience in which each instrument contributes to painting a dynamic, festive fresco. With its striking contrasts and final crescendo, it's a true tribute to joy and celebration. Let yourself be carried away by this overture, which promises to set the spirit of the concert aglow.



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Fireworks Fanfare

Jean-François Michel

2

3

4

5

6

Allegro ♩. = ca. 132

A

The musical score is arranged in a grand staff format with multiple staves for different instruments. The key signature is one sharp (F#) and the time signature is 12/8. The score is divided into measures 2 through 6. A rehearsal mark 'A' is placed above measure 4. The instruments and their parts are as follows:

- E♭ Cornet:** Rests in all measures.
- Solo B♭ Cornet:** Rests in all measures.
- B♭ Repiano Cornet:** Rests in all measures.
- 2nd B♭ Cornet:** Rests in all measures.
- 3rd B♭ Cornet:** Rests in all measures.
- B♭ Flugel Horn:** Rests in measures 2-4, then plays a melodic line in measures 5-6 starting on G4, marked *p*.
- Solo E♭ Horn:** Rests in measures 2-4, then plays a melodic line in measures 5-6 starting on G4, marked *p*.
- 1st E♭ Horn:** Rests in measures 2-4, then plays a rhythmic pattern in measures 5-6 starting on G4, marked *p*.
- 2nd E♭ Horn:** Rests in measures 2-4, then plays a rhythmic pattern in measures 5-6 starting on G4, marked *p*.
- 1st B♭ Baritone:** Rests in measures 2-4, then plays a melodic line in measures 5-6 starting on G3, marked *p*.
- 2nd B♭ Baritone:** Rests in measures 2-4, then plays a melodic line in measures 5-6 starting on G3, marked *p*.
- 1st B♭ Trombone:** Rests in measures 2-4, then plays a melodic line in measures 5-6 starting on G3, marked *p*.
- 2nd B♭ Trombone:** Rests in measures 2-4, then plays a melodic line in measures 5-6 starting on G3, marked *p*.
- Bass Trombone:** Rests in all measures.
- B♭ Euphonium:** Rests in measures 2-4, then plays a melodic line in measures 5-6 starting on G3, marked *p*.
- E♭ Bass:** Rests in measures 2-4, then plays a rhythmic pattern in measures 5-6 starting on G3, marked *p*.
- B♭ Bass:** Rests in all measures.
- Timpani:** Plays a rhythmic pattern in measures 2-4, then rests in measure 5, and plays a melodic line in measure 6, marked *p*.
- Tom-Toms:** Plays a rhythmic pattern in measures 2-4, then rests in measure 5, and plays a rhythmic pattern in measure 6, marked *p*.
- Percussion 1 (Bass Drum / Glockenspiel):** Plays a rhythmic pattern in measures 2-4, then rests in measure 5, and plays a rhythmic pattern in measure 6, marked *p*.
- Percussion 2 (Tam-tam / Xylophone / or Marimba):** Plays a rhythmic pattern in measures 2-4, then rests in measure 5, and plays a rhythmic pattern in measure 6, marked *p*.

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B

Eb Cnt.
 Solo Cnt.
 Rep. Cnt.
 2nd Cnt.
 3rd Cnt.
 Flug.
 Solo Hn.
 1st Hn.
 2nd Hn.
 1st Bar.
 2nd Bar.
 1st Tbn.
 2nd Tbn.
 B. Tbn.
 Euph.
 Eb Bass
 Bb Bass
 Timp.
 Tom-T.
 B.D.
 T.-T.

This musical score is for a brass and woodwind ensemble, covering measures 13 through 18. The score is written in G major (one sharp) and 4/4 time. The instruments and their parts are as follows:

- E♭ Cnt.:** Remains silent throughout the passage.
- Solo Cnt.:** Features a melodic line starting in measure 13 with a *p* dynamic, moving through measures 14 and 15, and then reappearing in measure 17 with a *p* dynamic.
- Rep. Cnt.:** Remains silent throughout the passage.
- 2nd Cnt.:** Remains silent throughout the passage.
- 3rd Cnt.:** Remains silent throughout the passage.
- Flug.:** Plays a rhythmic pattern of eighth notes with accents, starting in measure 13 and continuing through measure 18.
- Solo Hn.:** Plays a rhythmic pattern of eighth notes with accents, starting in measure 13 and continuing through measure 18.
- 1st Hn.:** Plays a rhythmic pattern of eighth notes with accents, starting in measure 13 and continuing through measure 18.
- 2nd Hn.:** Plays a rhythmic pattern of eighth notes with accents, starting in measure 13 and continuing through measure 18.
- 1st Bar.:** Plays a rhythmic pattern of eighth notes with accents, starting in measure 13 and continuing through measure 18.
- 2nd Bar.:** Plays a rhythmic pattern of eighth notes with accents, starting in measure 13 and continuing through measure 18.
- 1st Tbn.:** Plays a rhythmic pattern of eighth notes with accents, starting in measure 13 and continuing through measure 18.
- 2nd Tbn.:** Plays a rhythmic pattern of eighth notes with accents, starting in measure 13 and continuing through measure 18.
- B. Tbn.:** Plays a rhythmic pattern of eighth notes with accents, starting in measure 13 and continuing through measure 18.
- Euph.:** Plays a rhythmic pattern of eighth notes with accents, starting in measure 13 and continuing through measure 18.
- E♭ Bass:** Plays a rhythmic pattern of eighth notes with accents, starting in measure 13 and continuing through measure 18.
- B♭ Bass:** Plays a rhythmic pattern of eighth notes with accents, starting in measure 13 and continuing through measure 18.
- Timp.:** Plays a rhythmic pattern of eighth notes with accents, starting in measure 13 and continuing through measure 18.
- Tom-T.:** Plays a rhythmic pattern of eighth notes with accents, starting in measure 13 and continuing through measure 18.
- B.D.:** Plays a rhythmic pattern of eighth notes with accents, starting in measure 13 and continuing through measure 18.
- T.-T.:** Plays a rhythmic pattern of eighth notes with accents, starting in measure 13 and continuing through measure 18.

Score for measures 19-24, featuring parts for Eb Cnt., Solo Cnt., Rep. Cnt., 2nd Cnt., 3rd Cnt., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, Bb Bass, Timp., Tom-T., B.D., and T.-T. The Solo Cnt. part includes a *div.* (divisi) section starting in measure 21 with a *p* (piano) dynamic.

C

Eb Cnt.
 Solo Cnt. *mf cresc. poco a poco*
 Rep. Cnt. *mf cresc. poco a poco*
 2nd Cnt. *mf cresc. poco a poco*
 3rd Cnt. *mf cresc. poco a poco*
 Flug. *mf cresc. poco a poco*
 Solo Hn. *mf cresc. poco a poco*
 1st Hn. *mf cresc. poco a poco*
 2nd Hn. *mf cresc. poco a poco*
 1st Bar. *cresc. poco a poco*
 2nd Bar. *cresc. poco a poco*
 1st Tbn. *cresc. poco a poco*
 2nd Tbn. *cresc. poco a poco*
 B. Tbn. *cresc. poco a poco*
 Euph. *mf cresc. poco a poco*
 Eb Bass *cresc. poco a poco*
 Bb Bass
 Timp. *solo mf cresc. poco a poco*
 Tom-T. *cresc. poco a poco*
 B.D. *cresc.*
 T.-T.

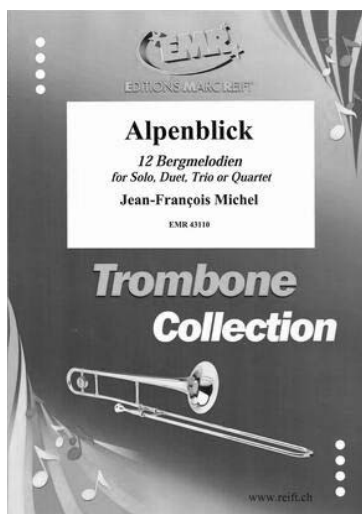
Musical score for a concert band, measures 31-36. The score includes parts for Eb Cnt., Solo Cnt., Rep. Cnt., 2nd Cnt., 3rd Cnt., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, Bb Bass, Timp., Tom-T., B.D., and T.-T. The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include 'f' (forte) and hairpins. The score shows a variety of rhythmic patterns and melodic lines across the instruments.

D

Eb Cnt. *mf* *cresc.* *f*
 Solo Cnt. *mf* *cresc.* *f* *p*
 Rep. Cnt. *mf* *cresc.* *f* *p*
 2nd Cnt. *mf* *cresc.* *f* *p*
 3rd Cnt. *mf* *cresc.* *f* *p*
 Flug. *cresc.* *ff* *p*
 Solo Hn. *f* *cresc.* *ff* *p*
 1st Hn. *f* *cresc.* *ff* *p*
 2nd Hn. *f* *cresc.* *ff* *p*
 1st Bar. *f* *cresc.* *ff* *mp*
 2nd Bar. *f* *cresc.* *ff* *mp*
 1st Tbn. *f* *ff* *mp*
 2nd Tbn. *f* *ff* *mp*
 B. Tbn. *cresc.* *ff* *mp*
 Euph. *f* *cresc.* *ff* *mp*
 Eb Bass *cresc.* *ff* *mp*
 Bb Bass *cresc.* *ff* *mp*
 Timp. *ff* *tutti mp*
 Tom-T. *mp*
 B.D. *f* *To Glock.*
 T.-T. *f* *mf* *Xylophone (or marimba) solo*

Score for measures 43-48, featuring parts for Eb Clarinet, Solo Clarinet, Repetitive Clarinet, 2nd Clarinet, 3rd Clarinet, Flute, Solo Horn, 1st Horn, 2nd Horn, 1st Baritone, 2nd Baritone, 1st Trombone, 2nd Trombone, Bass Trombone, Euphonium, Eb Bass, Bb Bass, Snare Drum, Tom-Tom, Bass Drum, and Xylophone. The score includes dynamic markings such as *mp* and various articulations like accents and slurs.

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