

Three Sketches From The Belle Epoque

1. In The Street / 2 The Flirt / 3. Cabaret

Baritone Saxophone & Piano

Arr.: Michal Worek

Jean-François Michel

EMR 66669

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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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BARITONE
SAXOPHONE

Three Sketches From The Belle Epoque

1. In The Street

Jean-François Michel

Arr.: Michal Worek

Allegro $\text{♩} = 138$ **A**

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6 *f* *mf*

14 *f* *mf*

22 **B** *f* *mf*

31 **C** *f*

40 **D** *f* *mf* 4

52 *mp* *f*

60 **E** *mf*

68 *p*

77 **F** *f* *mf*

85 *cresc.* *f*

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Three Sketches From The Belle Epoque

1. In The Street

Jean-François Michel

Arr.: Michal Worek

Allegro $\text{♩} = 138$

Baritone Saxophone

Piano



The musical score is arranged in two systems. The first system (measures 1-5) features a Baritone Saxophone part with a whole rest and a Piano part with a forte (*f*) dynamic. The Piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The second system (measures 5-11) includes a Baritone Saxophone part with a forte (*f*) dynamic and a Piano part with a forte (*f*) dynamic. A section labeled 'A' is marked above measure 7. The third system (measures 11-18) features a Baritone Saxophone part with dynamics of mezzo-forte (*mf*) and forte (*f*), and a Piano part with dynamics of mezzo-forte (*mf*) and forte (*f*). The score concludes with a fermata over the final note of the Baritone Saxophone part.

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2. The Flirt

Andante (liberamente, rubato e comico) ♩ = 92

Musical score for measures 1-8. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is Andante (liberamente, rubato e comico) with a metronome marking of ♩ = 92. The score consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest for the first six measures, followed by a half note G4 in the seventh measure and a quarter note A4 in the eighth measure, marked *mp*. The piano accompaniment starts with a half note chord of G2-B2-D3 in the first measure, followed by a series of chords and moving lines in both hands, marked *mf*.

9

A

Musical score for measures 9-17. The vocal line continues with a half note A4 in measure 9, followed by a half note B4 in measure 10, and a half note C5 in measure 11. Measures 12-17 contain a melodic line with various intervals and rests, marked *mp*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, marked *mp*.

18

B Più mosso ♩ = 104

Musical score for measures 18-25. The tempo changes to Più mosso with a metronome marking of ♩ = 104. The vocal line continues with a half note D5 in measure 18, followed by a half note E5 in measure 19, and a half note F5 in measure 20. Measures 21-25 contain a melodic line with various intervals and rests, marked *mf*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, marked *mf*. A first ending bracket labeled "l.h." spans measures 23-25.

26

rit.

Musical score for measures 26-33. The tempo is marked *rit.* (ritardando). The vocal line continues with a half note G5 in measure 26, followed by a half note A5 in measure 27, and a half note B5 in measure 28. Measures 29-33 contain a melodic line with various intervals and rests, marked *p*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, marked *p*. A first ending bracket labeled "l.h." spans measures 29-33.

34

C Tempo primo ♩ = 92

Musical score for measures 34-37. The tempo returns to Tempo primo with a metronome marking of ♩ = 92. The vocal line continues with a half note C6 in measure 34, followed by a half note D6 in measure 35, and a half note E6 in measure 36. Measure 37 contains a half note F6. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, marked *p*.

3. Cabaret

Presto ♩ = 160

The first system of the score consists of three staves. The top staff is a vocal line with a whole rest. The middle staff is the right-hand piano part, starting with a forte (*f*) dynamic and a series of chords, then moving to a piano (*p*) dynamic with the instruction *p subito*, and ending with a forte (*f*) dynamic. The bottom staff is the left-hand piano part, featuring a steady eighth-note accompaniment.

9 **A**

The second system begins at measure 9. The vocal line (top staff) starts with a mezzo-forte (*mf*) dynamic and a rhythmic pattern of eighth notes. The piano accompaniment (middle and bottom staves) continues with the eighth-note accompaniment in the left hand and chords in the right hand, also marked *mf*.

17

The third system begins at measure 17. The vocal line continues with the eighth-note pattern. The piano accompaniment remains consistent with the previous system.

25 **B**

The fourth system begins at measure 25. The vocal line continues with the eighth-note pattern. The piano accompaniment remains consistent with the previous system.

33

The fifth system begins at measure 33. The vocal line continues with the eighth-note pattern. The piano accompaniment remains consistent with the previous system. The system concludes with a forte (*f*) dynamic marking on the vocal line.

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