

Dialogue

2 Clarinets & Piano

Jean-François Michel

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Dialogue

Jean-François Michel

Français:

DIALOGUE de Jean-François Michel est un mini concerto original pour deux instruments solistes, conçu comme un véritable échange complice entre deux musiciens. L'œuvre se construit en deux parties bien distinctes, à la fois contrastées et complémentaires.

La première partie, d'un caractère classique et mesuré, installe une atmosphère élégante, presque protocolaire, où les deux voix s'écoutent, se répondent avec respect et clarté. Le langage musical y est sobre, parfois nostalgique, mais toujours équilibré.

Ce cadre posé, la deuxième partie s'engage dans un tout autre registre : celui de la virtuosité et de l'humour. Ici, les solistes se lancent dans un véritable jeu de questions-réponses, parfois espiègle, parfois malicieux, toujours brillant. Les traits techniques s'enchaînent avec vivacité, défiant les limites des instruments avec panache. La musique devient théâtre : rires, surprises, clins d'œil et reparties musicales animent la scène.

Jean-François Michel joue avec les styles et les contrastes pour créer une œuvre à la fois exigeante et jubilatoire. **DIALOGUE** est un moment de plaisir autant pour les interprètes que pour le public. C'est une conversation musicale pleine de caractère, entre élégance et fantaisie, entre sérieux et dérision. Une démonstration d'écoute, de complicité, et surtout, de liberté musicale.

Une pièce idéale pour mettre en valeur deux talents, et leur donner la parole... en musique.

Deutsch:

DIALOGUE von Jean-François Michel ist ein originelles Minikonzert für zwei Soloinstrumente, das als veritabler, komplizenhafter Austausch zwischen zwei Musikern konzipiert ist. Das Werk besteht aus zwei sehr unterschiedlichen Teilen, die sich sowohl kontrastieren als auch ergänzen.

Der erste Teil ist klassisch und bedächtig und schafft eine elegante, fast protokollarische Atmosphäre, in der die beiden Stimmen einander mit Respekt und Klarheit zuhören und antworten. Die musikalische Sprache ist nüchtern, manchmal nostalgisch, aber immer ausgewogen.

In diesem Rahmen schlägt der zweite Teil ein ganz anderes Register an: das der Virtuosität und des Humors. Hier beginnen die Solisten ein regelrechtes Frage-Antwort-Spiel, manchmal schelmisch, manchmal boshaft, aber immer brillant. Die technischen Läufe reihen sich lebhaft aneinander und fordern die Grenzen der Instrumente schwingvoll heraus. Die Musik wird zum Theater: Gelächter, Überraschungen, Augenzwinkern und musikalische Pointen beleben die Bühne.

Jean-François Michel spielt mit Stilen und Kontrasten, um ein anspruchsvolles und zugleich heiteres Werk zu schaffen. **DIALOGUE** ist ein Vergnügen für Ausführende und Publikum. Es ist ein charaktervolles musikalisches Gespräch zwischen Eleganz und Phantasie, zwischen Ernst und Spott. Eine Demonstration des Zuhörens, des Miteinanders und vor allem der musikalischen Freiheit.

Ein ideales Stück, um zwei Talente hervorzuheben und ihnen eine Stimme zu geben... in der Musik.

English:

DIALOGUE by Jean-François Michel is an original mini-concerto for two solo instruments, conceived as a genuine exchange between two musicians. The work is divided into two distinct parts, both contrasting and complementary.

The first part, of a classical, measured character, creates an elegant, almost ceremonial atmosphere in which the two voices listen and respond to each other with respect and clarity. The musical language is sober, sometimes nostalgic, but always balanced.

Within this framework, the second part moves into a completely different register: that of virtuosity and humour. Here the soloists engage in a veritable game of questions and answers, sometimes mischievous, sometimes malicious, always brilliant. Technical features follow one another with vivacity, challenging the limits of the instruments with panache. Music becomes theatre: laughter, surprises, winks and musical repartee animate the stage.

Jean-François Michel plays with styles and contrasts to create a work that is both demanding and exultant. **DIALOGUE** is a moment of pleasure for performers and audience alike. It's a musical conversation full of character, between elegance and fantasy, between seriousness and mockery. A demonstration of listening, complicity and above all musical freedom.

An ideal piece to showcase two talents and give them a voice... in music.



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Dialogue

Jean-François Michel

Energico cadenza ♩ = ca. 72

1. B♭ Clarinet

2. B♭ Clarinet

Piano

6

Meno mosso accel. // Più mosso ♩ = ca. 92

11

accel.

15

cresc. *cresc. molto*

cresc. *cresc. molto*

18 **Meno mosso** ♩ = ca. 72

f *dim. poco a poco*

f *dim. poco a poco*

21 **molto rall.** **A Più mosso** ♩ = ca. 88

pp *mp* *pp cresc.*

Ped. *Ped.*

26

mf *cresc.* *f*

Ped. *Ped.*

30

Musical score for measures 30-34. The system consists of two staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include *dim.* (diminuendo) and *p* (piano). A trill is marked in the right hand at the end of measure 34. The tempo is marked *And.* (Andante).

35 **B** Più mosso ♩ = ca. 98

Musical score for measures 35-41. The system consists of two staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano). The tempo is marked *Più mosso* with a quarter note equal to approximately 98 beats per minute.

C

42

Musical score for measures 42-47. The system consists of two staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *mf* (mezzo-forte). The tempo is *Più mosso*.

48

Musical score for measures 48-53. The system consists of two staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *mf* (mezzo-forte). The tempo is *Più mosso*.

54

p

mf

59 **D**

mf

mf \leftarrow *f*

mf

Ped.

63

f

cresc.

f subito

67 **E**

mf

p

cresc. poco a poco

p

cresc. poco a poco

p

72

ff *ff* *f* *f*

Ped. Ped.

76

f *mf* *p* *f* *mf* *p* *pp*

F

Ped.

83

p *p* *p*

Ped.

88

cresc. *f* *p* *cresc.* *f* *p*

G

Ped.

92

mf *f*

97

ff Ped. Ped. Ped.

102

Ped. Ped.

poco rit. **H** *poco meno mosso* ♩ = ca. 92

108

p *sim.* *p* *sim.* *pp* *solo* *p*

115

Musical score for measures 115-123. The score is in 2/4 time and consists of three systems. The first system shows the right and left hands with rests. The second system shows the right hand with a melodic line and the left hand with a bass line. Dynamics include *pp*. Pedal markings are present below the first system.

Ped. _____
rit. - - - - -

I Vivace giocoso ♩ = ca. 140

124

Musical score for measures 124-132. The score is in 2/4 time and consists of three systems. The first system shows the right hand with a melodic line and the left hand with a bass line. Dynamics include *f*, *fp*, and *f*. The second system shows the right hand with a melodic line and the left hand with a bass line. Dynamics include *f*, *fp*, and *f*. The third system shows the right hand with a melodic line and the left hand with a bass line.

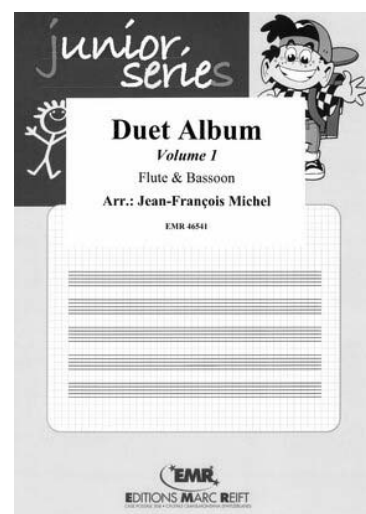
133

Musical score for measures 133-141. The score is in 2/4 time and consists of three systems. The first system shows the right hand with a melodic line and the left hand with a bass line. Dynamics include *p*, *sfz*, *f*, and *fp*. The second system shows the right hand with a melodic line and the left hand with a bass line. Dynamics include *fp*, *p*, *sfz*, and *ff*. The third system shows the right hand with a melodic line and the left hand with a bass line.

142

Musical score for measures 142-149. The score is in 2/4 time and consists of two systems. The first system shows the right hand with a melodic line and the left hand with a bass line. Dynamics include *sfz* and *p*. The second system shows the right hand with a melodic line and the left hand with a bass line. Dynamics include *p*.

Collection Jean-François Michel



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