

# Romance et Danse

Baritone Saxophone & Piano

**Jean-François Michel**

EMR 98016

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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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# Romance et Danse

*Jean-François Michel*

## **English:**

“*Romance et Danse*” by Jean-François Michel highlights two contrasting yet complementary characters. The first part, full of lyricism, develops a gentle and expressive atmosphere, where the melody unfolds with elegance and sensitivity. The musical lines breathe naturally, inviting an intimate and contemplative listening experience.

A serene mood gradually settles in, supported by refined and nuanced writing.

The second part introduces a marked change of energy, giving way to a lively and engaging dance. The rhythm becomes driving, infusing the piece with dynamic momentum and communicative vitality. The contrasts of character enhance the expressive richness of the whole. The work captivates through its balance between emotion and movement.

It skillfully illustrates the melodic sense and creativity of the composer.

## **Français:**

“*Romance et Danse*” de Jean-François Michel est une œuvre qui met en lumière deux caractères contrastés et complémentaires. La première partie, empreinte de lyrisme, développe une atmosphère douce et expressive, où la mélodie se déploie avec élégance et sensibilité. Les lignes musicales y respirent avec naturel, invitant à une écoute intime et contemplative. Un climat de sérénité s’installe progressivement, porté par une écriture raffinée et nuancée. La seconde partie introduit un changement d’énergie marqué, laissant place à une danse vive et entraînante. Le rythme y devient moteur, insufflant un élan dynamique et une vitalité communicative. Les contrastes de caractères renforcent la richesse expressive de l’ensemble. L’œuvre séduit ainsi par son équilibre entre émotion et mouvement. Elle illustre avec finesse le sens mélodique et la créativité du compositeur.

## **Deutsch:**

“*Romance et Danse*” von Jean-François Michel hebt zwei kontrastierende, aber sich ergänzende Charaktere hervor. Der erste Teil, von Lyrik geprägt, entwickelt eine sanfte und ausdrucksvolle Atmosphäre, in der sich die Melodie mit Eleganz und Sensibilität entfaltet.

Die musikalischen Linien atmen auf natürliche Weise und laden zu einem intimen und kontemplativen Hörerlebnis ein. Nach und nach breitet sich eine ruhige Stimmung aus, getragen von einer feinen und nuancierten Komposition. Der zweite Teil bringt einen deutlichen Energiewechsel, der einem lebhaften und mitreißenden Tanz Platz macht.

Der Rhythmus wird treibend und verleiht dem Werk dynamischen Schwung und lebendige Vitalität. Die Charakterkontraste verstärken die expressive Reichhaltigkeit des Ganzen.

Das Werk fesselt durch sein Gleichgewicht zwischen Emotion und Bewegung.

Es veranschaulicht auf feinsinnige Weise das melodische Gespür und die Kreativität des Komponisten.



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# Romance et Danse

Jean-François Michel

## 1. Romance

Andante (♩ = 68)

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Musical score for the first movement 'Romance' in 3/4 time, Andante (♩ = 68). The score consists of six staves of music. The first staff (measures 1-10) features dynamics *mp*, *mp*, and *p*. The second staff (measures 11-19) features *mp*, *p*, *p*, and *cresc.*. The third staff (measures 20-29) features *mf*, *cresc.*, *poco f*, and *f*. The fourth staff (measures 30-38) features *f*, *molto*, *p*, *p*, *p*, and *mf*. The fifth staff (measures 39-48) features *p poco animando e cresc.*, *decresc.*, and includes markings for *rit.*, *Lento* (3), and *G.P.* (1). The sixth staff (measures 49-58) features *ppp (lointain)*, *mp*, and *mp*, with the tempo marking *Tempo primo e rit. poco a poco*. Fingerings are indicated by numbers 1, 2, 3, and 4.

(♩ = ca. 198)

## 2. Danse

♩ = 66 Leggiero

Musical score for the second movement 'Danse' in 3/4 time, Leggiero (♩ = 66). The score consists of three staves of music. The first staff (measures 1-18) features dynamics *mf* and includes a first ending bracket labeled 'A' (measures 12-18). The second staff (measures 19-28) features dynamics *sfz*, *f*, and *p*, with a *cresc.* marking. The third staff (measures 29-36) features dynamics *p* and *p*, with a second ending bracket labeled 'B' (measures 29-36). Fingerings are indicated by numbers 8 and 12.

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# Romance et Danse

## 1. Romance

Jean-François Michel

Andante (♩ = 68)

Baritone Saxophone

Piano

The first system of the score is for measures 1-5. The Baritone Saxophone part (top staff) has a treble clef and a 3/4 time signature. It features two measures of music, each starting with a half note followed by a quarter note, marked with *mp*. The Piano part (bottom staves) has a bass clef and a 3/4 time signature. It features a right-hand melody (r.h. m.d.) and a left-hand accompaniment (l.h. m.g.). The right hand plays a series of eighth notes, and the left hand plays a series of quarter notes. The piano part is marked with *p* and includes a *ped.* (pedal) marking. The system concludes with a *p sost.* (piano sostenuto) marking.

6

The second system of the score is for measures 6-12. The Baritone Saxophone part (top staff) has a treble clef and a 3/4 time signature. It features a half note followed by a quarter note, marked with *p*. The Piano part (bottom staves) has a bass clef and a 3/4 time signature. It features a right-hand melody (r.h. m.d.) and a left-hand accompaniment (l.h. m.g.). The right hand plays a series of eighth notes, and the left hand plays a series of quarter notes. The piano part is marked with *p*.

13

The third system of the score is for measures 13-18. The Baritone Saxophone part (top staff) has a treble clef and a 3/4 time signature. It features a half note followed by a quarter note, marked with *mp*. The Piano part (bottom staves) has a bass clef and a 3/4 time signature. It features a right-hand melody (r.h. m.d.) and a left-hand accompaniment (l.h. m.g.). The right hand plays a series of eighth notes, and the left hand plays a series of quarter notes. The piano part is marked with *p*.

19

The fourth system of the score is for measures 19-24. The Baritone Saxophone part (top staff) has a treble clef and a 3/4 time signature. It features a half note followed by a quarter note, marked with *cresc.*. The Piano part (bottom staves) has a bass clef and a 3/4 time signature. It features a right-hand melody (r.h. m.d.) and a left-hand accompaniment (l.h. m.g.). The right hand plays a series of eighth notes, and the left hand plays a series of quarter notes. The piano part is marked with *cresc.*.

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# 2. Danse

(♩ = ca. 198) ♩. = 66 *Leggiero*

The musical score is written for piano and features a complex 3+2+2/4 time signature. It is divided into several systems, each with a vocal line and a piano accompaniment. The score includes various dynamic markings such as *f marc.*, *mf marc.*, *f*, *p*, *cresc.*, *sfz*, and *p sempre marc.*. There are also performance instructions like *Leggiero* and a tempo marking of 66 beats per minute. The score is marked with measure numbers 11, 21, 31, and 37. Section markers 'A' and 'B' are placed at the beginning of the piano accompaniment parts in measures 11 and 21 respectively. The piano part consists of chords and arpeggiated figures, while the vocal part features melodic lines with slurs and accents.

43

Musical score for measures 43-52. The system includes a vocal line and a piano accompaniment. The vocal line starts with a *f sub.* dynamic and a *pp (echo)* dynamic. The piano accompaniment starts with a *f sub.* dynamic and a *mp* dynamic. The key signature is one sharp (F#) and the time signature is 4/4.

53

**C** Poco meno mosso

Musical score for measures 53-62. The system includes a vocal line and a piano accompaniment. The vocal line has dynamics *mf*, *f*, *mf*, *f*, *p*, *cresc.*, and *ff*. The piano accompaniment has dynamics *f*, *p*, *cresc.*, *ff*, and *f dim. poco a poco*. The key signature is one sharp (F#) and the time signature is 4/4.

63

Musical score for measures 63-72. The system includes a vocal line and a piano accompaniment. The vocal line has a *p* dynamic. The piano accompaniment has a *p* dynamic. The key signature is one sharp (F#) and the time signature is 4/4.

73

Musical score for measures 73-78. The system includes a vocal line and a piano accompaniment. The vocal line has a *p* dynamic. The piano accompaniment has a *dim.* dynamic and a *p* dynamic. The key signature is one sharp (F#) and the time signature is 4/4.

79

Musical score for measures 79-88. The system includes a vocal line and a piano accompaniment. The vocal line has a *mf* dynamic. The piano accompaniment has a *mf* dynamic. The key signature is one sharp (F#) and the time signature is 4/4.

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