



SWISS COMPOSERS SERIES

JEAN-FRANÇOIS MICHEL

(*1957)

PRÉLUDE, ROMANCE, BACCHANALE

2012

trombone and piano

Trombone et piano - Posaune und Klavier

Durée / Dauer / duration: c. 8'

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Michelangelo Merisi da Caravaggio (1537-1610), Bacchus (1593-94)

Oil on canvas, Galleria degli Uffizi, Firenze - GNU Free License

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L'oeuvre

Prélude, Romance, Bacchanale pour trombone et piano est conçue en trois séquences musicales distinctes qui s'enchaînent. De niveau technique "moyen avancé", elles stimulent l'imagination, l'expression musicale et les connaissances stylistiques du soliste.

Le Prélude, solennel mais animé, relève d'une écriture harmonique verticale prononcée qui sublime la voix sobre et prenante du trombone.

La Romance exige du soliste un lyrisme délicat et un sens des couleurs sonores. Les trois quarts de la séquence sont joués avec une sourdine douce et commencent par des interventions cadentielles mouvantes (*ritenutos*, *a tempo* ou *poco rubato*), avant de trouver un rythme chaloupé et calme sur lequel s'élève la voix poétique du trombone ouvert, mais *pianissimo*. S'enchaîne alors brusquement la Bacchanale au fugato endiablé (toujours dans les nuances confidentielles *leggiero*), interrompue d'une partie bitonale. Ce n'est que sur les trente dernières mesures que les nuances s'amplifient jusqu'au *fortissimo* final.

La partie de piano, sobre et précise, correspond au même niveau de difficulté.

The work

Prelude, Romance, Bacchanale for trombone and piano is a work which Jean-François Michel conceived as three distinct consecutive musical sequences of "upper medium" difficulty. These sequences challenge and stimulate the soloist's imagination, musical expression and knowledge of musical style.

The Prelude, solemn but animated and related to strong vertical harmonic piano writing, sublimates the sober and captivating voice of the trombone and sense of sound colors. Three-quarters of the following Romance are played with a soft mute and begin with moving cadential interventions (*ritenuto*, *a tempo*, or *poco rubato*), before finding a calm swaying rhythm over which the open *pianissimo* poetic voice of the trombone becomes prominent. Then the Bacchanale follows suddenly with a frenzied fugato, still in the soft (confidential) *leggiero* sound, interrupted by a bitonal part. The dynamics grow only during the last thirty measures leading up to the final *fortissimo*.

The sober and precise piano part corresponds to the same (upper medium) level of difficulty.

Das Werk

Prelude, Romance, Bacchanale für Posaune und Klavier liegt technisch in der "oberen Mittelstufe" und ist in drei verschiedenen, sich folgenden Sequenzen angelegt. Diese stimulieren des Solisten Fantasie, das musikalische Ausdrucksvermögen und die stilistischen Kenntnisse.

Im feierlich bewegten Prélude, mit streng senkrechter harmonischer Struktur am Klavier, wird die schlichte und packende Posaunenstimme sublimiert.

In der Romance wird feinfühligere Sinn für Lyrismus und Klangfarben verlangt. Drei Viertel dieser Sequenz werden mit sanftem (soft) Dämpfer gespielt; sie beginnt mit ergreifenden, kadenzartigen Passagen (*ritenuto*, *a tempo* oder *poco rubato*), bevor ein ruhig wiegender Rhythmus einsetzt, über welchem sich die poetische Stimme der offenen Posaune *pianissimo* erhebt. Unvermittelt folgt die Bacchanale mit einem teuflischen fugato (stets in vertraulich leiser *leggiero* Dynamik), das durch einen bitonalen Teil unterbrochen wird. Die Lautstärke steigt nur während der dreissig letzten Takte *fortissimo* bis zum Finale.

Die präzise unterstützende Klavierstimme entspricht demselben Schwierigkeitsgrad (obere Mittelstufe).

Pour Alain Robiolio

Prélude, romance, bacchanale

for trombone and piano (2013 — c. 8 min.)

Jean-François MICHEL (*1957)

Prelude ♩ = 98

Trombone

Piano

f poco marc.

mf < f

4

8

sim.

sim.

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Romance ♩ = 46

→ st. mute (soft)

55 Romance ♩ = 46

p

59 *p poco marc.*

st. mute poco rit. A tempo poco rubato rit.

poco rit. A tempo poco rubato r

Ped.

64 A tempo

p

A tempo

67 poco rit. a tempo poco rubato rit.

poco rit. a tempo poco rubato rit.

Ped.

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C Più mosso $\text{♩} = 50$

Musical score for measures 68-73. The system includes a vocal line and a piano accompaniment. The vocal line begins with a whole note G4, marked *p grazioso*. The piano accompaniment starts at measure 71 with a *pp sotto voce* dynamic. The bass line features a rhythmic pattern of quarter notes (G2, F2, E2, D2) with a trill on the G2. The right hand plays a melody of quarter notes (G4, A4, B4, C5) with a trill on the G4. Pedal markings include *Ped.* and *poc.*

Musical score for measures 74-77. The piano accompaniment continues with the same rhythmic pattern in the bass line and melody in the right hand. The bass line trill is marked *tr*. The right hand melody is marked *poc.* under each measure.

Musical score for measures 78-81. The piano accompaniment continues. The right hand melody is marked *dim.* at the beginning of measure 78. The bass line trill is marked *tr#*.

Musical score for measures 82-85. The piano accompaniment continues. The right hand melody is marked *p* at the beginning of measure 82. The bass line trill is marked *tr#*.

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poco rit.

p

118

poco rit..

Ped.

rit.

dim.

122

rit.

pp

126 **Bacchanale** ♩ = 176

pp sotto voce

131

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F

p *leggiero*

F

pp *cantabile*

G

p *cantabile*

G

mf *leggiero*

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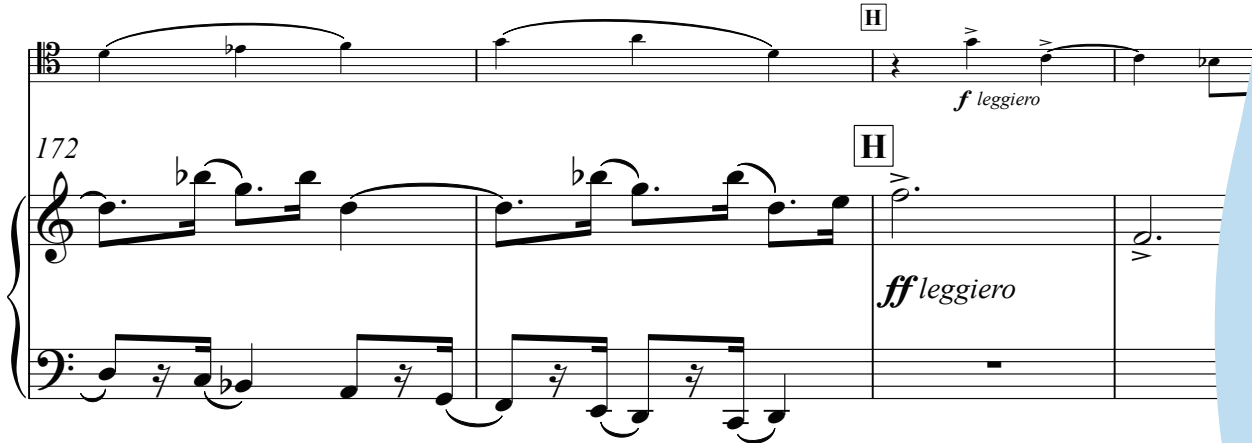
161

System 1: Treble and bass clefs. Treble clef starts with a half note G4, followed by a quarter note A4, and a half note B4. Bass clef starts with a half note G2, followed by a quarter note A2, and a half note B2. The system continues with various rhythmic patterns and accidentals.



167

System 2: Treble clef features a trill (tr) on a note. Bass clef continues with rhythmic patterns. The system concludes with a half note G2.



172

System 3: Treble clef has a half note G4 with a fermata. Bass clef has a half note G2 with a fermata. Dynamics include *f* *leggiero* and *ff* *leggiero*. Hairpins are present. A box containing the letter 'H' is located above the treble clef staff.



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System 4: Treble clef has a half note G4 with a fermata. Bass clef has a half note G2 with a fermata. The system concludes with a half note G2.

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