

Duet Album

Volume 2

E $\flat$ Bass & B $\flat$ Bass

Arr.: Jean-François Michel

EMR 55433

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Duet Album

Volume 2

Il est conseillé de travailler ces pièces avec le métronome au tempo indiqué. Les élèves qui ont déjà travaillé le premier volume se trouvent certainement au stade où il faudrait développer la technique digitale. La précision qui est imposée par l'utilisation du métronome entraînera tôt ou tard une amélioration de l'agilité.

These pieces should be practised with a metronome. Pupils who have already worked through the first volume will be at the stage where they should develop their fingering technique. The precision imposed by the use of the metronome will in time increase the agility of the fingers.

Diese Stücke sollten unbedingt mit Metronom geübt werden. Schüler die den ersten Band durchgearbeitet haben befinden sich im Stadium wo sie ihre Fingertechnik entwickeln sollten. Die durch den Metronomgebrauch gezwungene Präzision führt mit der Zeit zu einer wesentlichen Verbesserung der Geläufigkeit.

1. Bourrée

Johann Joseph Fux

Arr.: Jean-François Michel

$\text{♩} = 88$

1. Eb Bass

2. Bb Bass

5

10

15

f *p* *f* *p* *f*

(r)

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2. Air

Georg Friedrich Händel

Arr.: Jean-François Michel

♩ = 98

The musical score is written for a piano and consists of 42 measures. It is in 2/4 time and the key of D major (two sharps). The tempo is marked as ♩ = 98. The score is divided into six systems, each with a measure number at the beginning. The dynamics are marked as *f* (forte) and *p* (piano). The first system (measures 1-8) starts with *f* in both hands. The second system (measures 9-17) starts with *p* in both hands. The third system (measures 18-25) starts with *p* in both hands. The fourth system (measures 26-33) starts with *f* in both hands. The fifth system (measures 34-41) starts with *f* in both hands. The sixth system (measures 42-49) starts with *p* in both hands.

3. Trompetenstück

Leopold Mozart

Arr.: Jean-François Michel

$\text{♩} = 104$

Measures 1-4 of the Trompetenstück. The music is in 2/4 time. The first staff (treble clef) starts with a forte (*f*) dynamic. The second staff (bass clef) starts with a forte (*f*) dynamic. The key signature has one flat (B-flat).

Measures 5-8 of the Trompetenstück. The music continues with a piano (*p*) dynamic in both staves.

Measures 9-12 of the Trompetenstück. The music features a forte (*f*) dynamic in the first staff and a piano (*p*) dynamic in the second staff.

Measures 13-16 of the Trompetenstück. The music continues with a forte (*f*) dynamic in the first staff and a piano (*p*) dynamic in the second staff.

Measures 17-20 of the Trompetenstück. The music features a forte (*f*) dynamic in the first staff and a piano (*p*) dynamic in the second staff.

Measures 21-24 of the Trompetenstück. The music continues with a forte (*f*) dynamic in both staves.

4. Duetto

Anonym

Arr.: Jean-François Michel

♩ = 94

The musical score is written for a piano and violin in 2/4 time, with a tempo of 94 beats per minute. The key signature consists of two flats (B-flat and E-flat). The score is divided into six systems, each containing two staves. The dynamics are marked as *mf* (mezzo-forte), *p* (piano), and *f* (forte). The score includes various musical notations such as eighth notes, sixteenth notes, and rests, as well as articulation marks like accents. The systems are numbered 6, 12, 17, 23, and 28.

5. Marsch

Johann Fischer

Arr.: Jean-François Michel

♩ = 84

Measures 1-4 of the march. The key signature is two sharps (F# and C#), and the time signature is 2/4. The music is written for piano with a treble and bass staff. Dynamics include *f* (forte) and *p* (piano).

Measures 5-8 of the march. The key signature is two sharps (F# and C#), and the time signature is 2/4. The music is written for piano with a treble and bass staff. Dynamics include *f* (forte).

Measures 9-14 of the march. The key signature is two sharps (F# and C#), and the time signature is 2/4. The music is written for piano with a treble and bass staff. Dynamics include *p* (piano) and *f* (forte). A repeat sign is present at the end of measure 12.

Measures 15-18 of the march. The key signature is two sharps (F# and C#), and the time signature is 2/4. The music is written for piano with a treble and bass staff. Dynamics include *p* (piano) and *f* (forte).

Measures 19-23 of the march. The key signature is two sharps (F# and C#), and the time signature is 2/4. The music is written for piano with a treble and bass staff.

Measures 24-27 of the march. The key signature is two sharps (F# and C#), and the time signature is 2/4. The music is written for piano with a treble and bass staff. Dynamics include *p* (piano) and *f* (forte).

6. Tambourin

Anonym

Arr.: Jean-François Michel

♩ = 104

Measures 1-9 of the piece. The music is in 2/4 time with a key signature of two sharps (F# and C#). The melody in the right hand starts with a half note G4, followed by quarter notes A4, B4, and C5. The left hand plays a steady eighth-note accompaniment. Dynamics include *pp* (pianissimo) in both hands.

Measures 10-18. The melody continues with eighth-note patterns. Dynamics include *p* (piano) in both hands.

Measures 19-26. The melody features a mix of eighth and quarter notes. Dynamics include *mp* (mezzo-piano) in both hands.

Measures 27-35. The melody includes sixteenth-note passages. Dynamics include *mf* (mezzo-forte) in both hands.

Measures 36-44. The melody continues with eighth-note patterns. Dynamics include *f* (forte) in both hands.

Measures 45-52. The melody features sixteenth-note passages. Dynamics include *ff* (fortissimo) in both hands.

7. March

Henry Purcell

Arr.: Jean-François Michel

♩ = 92

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the beginning of the piece, with the treble staff starting on a G4 and the bass staff on a G3. The melody in the treble staff is: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The bass staff provides a simple accompaniment: G3 (quarter), A3 (quarter), B3 (quarter), A3-G3 (beamed eighth notes), F#3 (quarter), E3 (quarter), D3 (half). The second system continues the melody: E4 (quarter), D4 (quarter), C#4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The bass staff continues with: C#3 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (half). The piece concludes with a final D4 in the treble and a D3 in the bass.

9

Handwritten musical score for measures 9-12. The score is written on two staves, both in treble clef and key of D major (two sharps). The time signature is 4/4. The first staff begins with a forte (*f*) dynamic marking. The melody in the first staff consists of eighth and sixteenth notes, with a half note rest in measure 10. The second staff begins with a forte (*f*) dynamic marking and contains a continuous eighth-note accompaniment pattern. The measures are numbered 9, 10, 11, and 12 at the top.

13

p

17

p

p

p

21 (rit.)

The musical score for measures 21-24 of 'The Swan' from Tchaikovsky's Swan Lake. The score is for piano and features a melody in the right hand and a supporting line in the left hand. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'rit.' (ritardando). The melody in the right hand consists of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The piece concludes with a final cadence in measure 24.

8. Tambourin

Esprit Philippe Chédeville

Arr.: Jean-François Michel

♩ = 104

The musical score is written for two staves in G major (one sharp) and 2/4 time. It consists of six systems of music, each with a measure number at the beginning. The first system (measures 1-4) starts with a forte (*f*) dynamic. The second system (measures 5-8) ends with a piano (*p*) dynamic. The third system (measures 9-12) continues the piano dynamic. The fourth system (measures 13-16) features alternating forte (*f*) and piano (*p*) dynamics. The fifth system (measures 17-20) also features alternating forte and piano dynamics. The sixth system (measures 21-24) continues the alternating dynamics. The seventh system (measures 25-28) ends with a forte (*f*) dynamic. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings.

9. Moderato

11

Michel Pignolet de Montéclair

Arr.: Jean-François Michel

$\text{♩} = 90$

7

14

10. Polonaise

Leopold Mozart

Arr.: Jean-François Michel

$\text{♩} = 78$

6

11

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Dennis Armitage / Marc Reift

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