

Duet Album

Volume 2

Viola & Violoncello

Arr.: Jean-François Michel

EMR 46577

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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. Viola

2. Violoncello

5

10

15

(rit.)

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2. Air

Georg Friedrich Händel

Arr.: Jean-François Michel

♩ = 98

Measures 1-8 of the piece. The music is in 2/4 time with a key signature of one sharp (F#). The score is written for piano with a grand staff. Dynamics include *f* (forte) and *p* (piano).

Measures 9-17 of the piece. The music continues with various dynamics including *p* and *f*.

Measures 18-25 of the piece. The music continues with various dynamics including *p* and *f*.

Measures 26-33 of the piece. The music continues with various dynamics including *f* and *p*.

Measures 34-41 of the piece. The music continues with various dynamics including *f* and *p*.

Measures 42-48 of the piece. The music concludes with a *rit.* (ritardando) marking. Dynamics include *p* and *f*.

3. Trompetenstück

Leopold Mozart

Arr.: Jean-François Michel

 $\text{♩} = 104$

Measures 1-4 of the Trompetenstück. The music is in 12/16 time with a key signature of one sharp (F#). The upper staff (treble clef) begins with a forte (*f*) dynamic and features a melodic line with eighth and sixteenth notes. The lower staff (bass clef) starts with a forte (*f*) dynamic and provides a rhythmic accompaniment. The piece is marked with a tempo of 104 beats per minute.

Measures 5-8 of the Trompetenstück. The music continues with a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. The dynamics shift to piano (*p*) in measure 6 and remain piano through measure 8.

Measures 9-12 of the Trompetenstück. The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. The dynamics alternate between forte (*f*) and piano (*p*) across the measures.

Measures 13-16 of the Trompetenstück. The music continues with a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. The dynamics alternate between forte (*f*) and piano (*p*) across the measures.

Measures 17-20 of the Trompetenstück. The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. The dynamics alternate between forte (*f*) and piano (*p*) across the measures.

Measures 21-24 of the Trompetenstück. The music continues with a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. The dynamics alternate between forte (*f*) and piano (*p*) across the measures.

4. Duetto

Anonym

Arr.: Jean-François Michel

♩ = 94

Measures 1-5 of the piece. The music is in 12/16 time with a key signature of one sharp (F#). The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with eighth notes. Dynamic markings alternate between *mf* and *p* for both staves.

Measures 6-11. The melodic line continues with more complex rhythmic patterns, including triplets. The accompaniment remains steady. Dynamics include *mf*, *p*, and *f*.

Measures 12-16. This section features a more active melodic line with frequent sixteenth-note runs. The accompaniment also becomes more rhythmic. Dynamics are marked *p* and *f*.

Measures 17-22. The music builds in intensity with a series of sixteenth-note passages in both hands. Dynamics are primarily *f*, with a brief *p* marking in measure 20.

Measures 23-27. The melodic line continues with rapid sixteenth-note runs. The accompaniment features a consistent eighth-note pattern. Dynamics alternate between *p* and *f*.

Measures 28-31. The final section of the page shows a continuation of the rapid sixteenth-note passages. The piece concludes with a final flourish in the upper staff. Dynamics are marked *p* and *f*.

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