

Duet Album

Volume 2

Clarinet & Bass Clarinet

Arr.: Jean-François Michel

EMR 46563

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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. B♭ Clarinet

2. B♭ Bass Clarinet

The musical score for "1. Bourrée" is written for two parts: 1. B♭ Clarinet and 2. B♭ Bass Clarinet. The tempo is marked as $\text{♩} = 88$. The key signature is one sharp (F#), and the time signature is 2/4. The score consists of 15 measures. Measures 1-4 are marked with a forte (f) dynamic for the Clarinet and piano (p) for the Bass Clarinet. Measures 5-8 are marked with piano (p) for the Clarinet and forte (f) for the Bass Clarinet. Measures 9-12 are marked with forte (f) for both parts. Measures 13-15 are marked with piano (p) for both parts. The piece ends with a ritardando (rit.) marking.

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2. Air

Georg Friedrich Händel

Arr.: Jean-François Michel

♩ = 98

Measures 1-8 of the piece. The music is in D major (two sharps) and 2/4 time. The first system consists of two staves. The upper staff begins with a forte (*f*) dynamic and features a series of eighth-note patterns. The lower staff also begins with a forte (*f*) dynamic and provides a rhythmic accompaniment. Dynamics alternate between *f* and piano (*p*) across the measures.

Measures 9-17. The upper staff continues with eighth-note patterns, marked piano (*p*) in measure 9 and ending with a half note in measure 17. The lower staff continues the accompaniment, marked piano (*p*) in measure 9 and ending with a forte (*f*) dynamic in measure 17.

Measures 18-25. The upper staff has a piano (*p*) dynamic in measure 18 and a forte (*f*) dynamic in measure 20. The lower staff has a piano (*p*) dynamic in measure 18 and a forte (*f*) dynamic in measure 20. The system concludes with a piano (*p*) dynamic in measure 25.

Measures 26-33. The upper staff has a forte (*f*) dynamic in measure 27. The lower staff has a forte (*f*) dynamic in measure 27 and a piano (*p*) dynamic in measure 33.

Measures 34-41. The upper staff has a forte (*f*) dynamic in measure 34 and measure 41. The lower staff has a forte (*f*) dynamic in measure 34 and measure 41.

Measures 42-48. The upper staff has a piano (*p*) dynamic in measure 43 and a forte (*f*) dynamic in measure 45. The lower staff has a piano (*p*) dynamic in measure 43 and a forte (*f*) dynamic in measure 45. The piece concludes with a *rit.* (ritardando) marking above the final measure (48).

3. Trompetenstück

Leopold Mozart

Arr.: Jean-François Michel

 $\text{♩} = 104$

The musical score is written for a trumpet and piano. It is in G major (one sharp) and 2/4 time. The tempo is marked as $\text{♩} = 104$. The score is divided into six systems, each with two staves. The first system starts with a forte (*f*) dynamic. The second system begins at measure 5 and includes a piano (*p*) dynamic. The third system starts at measure 9 and features alternating forte (*f*) and piano (*p*) dynamics. The fourth system begins at measure 13 and also has alternating forte and piano dynamics. The fifth system starts at measure 17 and includes a piano (*p*) dynamic. The sixth system begins at measure 21 and returns to a forte (*f*) dynamic. The piece concludes with a final flourish in the trumpet part.

4. Duetto

Anonym

Arr.: Jean-François Michel

$\text{♩} = 94$

The musical score is written for piano and violin. It begins with a tempo marking of $\text{♩} = 94$. The key signature consists of two flats (B-flat and E-flat). The score is divided into six systems, each containing two staves. The first system starts at measure 1. The second system starts at measure 6. The third system starts at measure 12. The fourth system starts at measure 17. The fifth system starts at measure 23. The sixth system starts at measure 28. The score includes various dynamic markings: *mf* (mezzo-forte), *p* (piano), and *f* (forte). There are also articulation marks such as accents and slurs throughout the piece.

2 CLARINETS & PIANO

EMR 8711	ANDREWS, D. (Arr.)	Aura Lee (5)
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EMR 8715	ANDREWS, D. (Arr.)	Funiculi Funicula (5)
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EMR 8169P	ARMITAGE, Dennis	Be-Bop
EMR 8088P	ARMITAGE, Dennis	Blues
EMR 8115P	ARMITAGE, Dennis	Boogie
EMR 8196P	ARMITAGE, Dennis	Bossa Nova
EMR 8034P	ARMITAGE, Dennis	Dixieland
EMR 8007P	ARMITAGE, Dennis	Ragtime
EMR 8061P	ARMITAGE, Dennis	Swing
EMR 915C	ARMITAGE, Dennis	Volume 1 "Ragtime"
EMR 916C	ARMITAGE, Dennis	Volume 2 "Dixieland"
EMR 917C	ARMITAGE, Dennis	Volume 3 "Swing"
EMR 918C	ARMITAGE, Dennis	Volume 4 "Blues"
EMR 919C	ARMITAGE, Dennis	Volume 5 "Boogie"
EMR 920C	ARMITAGE, Dennis	Volume 6 "Ballad"
EMR 921C	ARMITAGE, Dennis	Volume 7 "Be-Bop"
EMR 922C	ARMITAGE, Dennis	Volume 8 "Bossa Nova"
EMR 14585	BARCLAY, Ted (Arr.)	Battle Hymn
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EMR 925C	BEATLES, The	Hey Jude (3)
EMR 924C	BEATLES, The	I Wanna Hold Your Hand (4)
EMR 925C	BEATLES, The	It's for You (3)
EMR 924C	BEATLES, The	Michelle (4)
EMR 925C	BEATLES, The	Ob-la-di, Ob-la-da (3)
EMR 926C	BEATLES, The	Penny Lane (3)
EMR 926C	BEATLES, The	When I'm 64 (3)
EMR 924C	BEATLES, The	Yellow Submarine (5)
EMR 924C	BEATLES, The	Yesterday (4)
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EMR 14565	COLEMAN, Ervan B.	Tijuana Taxi
EMR 8713	GERSHWIN, George	Bess, You Is My Woman Now (5)
EMR 8712	GERSHWIN, George	I Got Plenty O' Nuttin' (5)
EMR 8716	GERSHWIN, George	Strike Up The Band (5)
EMR 8714	GERSHWIN, George	Swanee (5)
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EMR 8710	MACDUFF, G. (Arr.)	Bill Bailey (5)
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EMR 16003	MENDELSSOHN, F.	Concertpieces N°1 F-minor opus 113
EMR 16004	MENDELSSOHN, F.	Concertpieces N°2 D-minor opus 114
EMR 13842	MILOSEVIC, Bozidar	Hameum Suite
EMR 8715	MORTIMER, J.G. (Arr.)	La Cucaracha (5)
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EMR 924C	MORTIMER, J.G. (Arr.)	The Beatles Vol. 1 (4)
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EMR 926C	MORTIMER, J.G. (Arr.)	The Beatles Vol. 3 (3)
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EMR 5300	MORTIMER, John G.	Happy Birthday
EMR 8712	OLIVER, Julian (Arr.)	Deep River (5)
EMR 13861	PONCHIELLI, A.	Il Convegnon
EMR 16001	PONCHIELLI, A.	Il Convegnon
EMR 5392	RICHARDS, Scott	Latin Fever
EMR 8715	RICHARDS, Scott (Arr.)	Home On The Range (5)
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EMR 8714	SEDLAK, Jan (Arr.)	Shalom (5)
EMR 8716	SEDLAK, Jan (Arr.)	Two Guitars (5)
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EMR 8713	STRAUSS, Johann	Radetzky March (5)
EMR 8711	STRAUSS, Johann	Rosen aus dem Süden (5)
EMR 8714	STRAUSS, Johann	Tritsch-Tratsch Polka (5)
EMR 8714	SUBA, Eduardo (Arr.)	Cielito Lindo (5)
EMR 8712	SUBA, Eduardo (Arr.)	La Paloma (5)
EMR 8713	SUBA, Eduardo (Arr.)	Tico-Tico (5)
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2 Clarinets & Piano (Fortsetzung - Continued - Suite)

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EMR 8713	VARIOUS	Greatest Hits Volume 5 (5)
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2 CLARINETS & PIANO (ORGAN)

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EMR 2411	BACH, Johann S.	Aria (5)
EMR 930M	BACH, Johann S.	Aria (Reift) (5)
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EMR 2414	DVORAK, Antonin	Humoresque (5)
EMR 2419	DVORAK, Antonin	Largo aus der Neuen Welt (5)
EMR 2414	GERSHWIN, George	'S Wonderful (5)
EMR 2412	GERSHWIN, George	I Got Rhythm (5)
EMR 2420	GERSHWIN, George	Summertime (5)
EMR 2415	GERSHWIN, George	The Man I Love (5)
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