

Duet Album

Volume 2

Flute & Bassoon

Arr.: Jean-François Michel

EMR 46560

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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. Flute

2. Bassoon

The musical score for the first Bourrée by Johann Joseph Fux, arranged by Jean-François Michel. It is written for Flute and Bassoon. The tempo is marked as quarter note = 88. The key signature has one flat (B-flat). The score is divided into four systems, each with a measure number (1, 5, 10, 15) at the beginning. The first system (measures 1-4) starts with a forte (f) dynamic for the Flute and a piano (p) dynamic for the Bassoon. The second system (measures 5-8) continues with the Flute playing a melodic line and the Bassoon providing harmonic support. The third system (measures 9-12) features a change in dynamics, with the Flute playing piano (p) and the Bassoon playing forte (f). The fourth system (measures 13-16) concludes the piece with a ritardando (rit.) marking and a forte (f) dynamic for both instruments.

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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 tempo is marked as ♩ = 98. The dynamics are *f* (forte) for measures 1-2, *p* (piano) for measures 3-4, and *f* for measures 5-8. The melody is in the treble clef, and the bass line is in the bass clef.

Measures 9-17. The dynamics are *p* for measures 9-10, *p* for measures 11-12, and *f* for measures 13-17. The melody continues in the treble clef, and the bass line remains in the bass clef.

Measures 18-25. The dynamics are *p* for measures 18-19, *f* for measures 20-21, and *p* for measures 22-25. The melody continues in the treble clef, and the bass line remains in the bass clef.

Measures 26-33. The dynamics are *f* for measures 26-27, *f* for measures 28-29, and *p* for measures 30-33. The melody continues in the treble clef, and the bass line remains in the bass clef.

Measures 34-41. The dynamics are *f* for measures 34-35, *f* for measures 36-37, and *f* for measures 38-41. The melody continues in the treble clef, and the bass line remains in the bass clef.

Measures 42-49. The dynamics are *p* for measures 42-43, *f* for measures 44-45, and *p* for measures 46-49. The tempo marking *rit* (ritardando) appears above measure 42. The melody continues in the treble clef, and the bass line remains in the bass clef.

3. Trompetenstück

Leopold Mozart

Arr.: Jean-François Michel

 $\text{♩} = 104$

Measures 1-4 of the Trompetenstück. The music is in D major (two sharps) and common time. The tempo is marked as quarter note = 104. The first staff (treble clef) starts with a forte (*f*) dynamic. The second staff (bass clef) starts with a forte (*f*) dynamic. The music features a series of eighth and sixteenth notes, with some measures containing slurs.

Measures 5-8 of the Trompetenstück. The music continues with eighth and sixteenth notes. The first staff (treble clef) has a piano (*p*) dynamic starting in measure 6. The second staff (bass clef) has a piano (*p*) dynamic starting in measure 6.

Measures 9-12 of the Trompetenstück. The music continues with eighth and sixteenth notes. The first staff (treble clef) has a forte (*f*) dynamic starting in measure 9, followed by a piano (*p*) dynamic in measure 10, and a forte (*f*) dynamic in measure 11. The second staff (bass clef) has a forte (*f*) dynamic starting in measure 9, followed by a piano (*p*) dynamic in measure 10, and a forte (*f*) dynamic in measure 11.

Measures 13-16 of the Trompetenstück. The music continues with eighth and sixteenth notes. The first staff (treble clef) has a forte (*f*) dynamic starting in measure 13, followed by a piano (*p*) dynamic in measure 14. The second staff (bass clef) has a forte (*f*) dynamic starting in measure 13, followed by a piano (*p*) dynamic in measure 14.

Measures 17-20 of the Trompetenstück. The music continues with eighth and sixteenth notes. The first staff (treble clef) has a forte (*f*) dynamic starting in measure 17, followed by a piano (*p*) dynamic in measure 18. The second staff (bass clef) has a forte (*f*) dynamic starting in measure 17, followed by a piano (*p*) dynamic in measure 18.

Measures 21-24 of the Trompetenstück. The music continues with eighth and sixteenth notes. The first staff (treble clef) has a forte (*f*) dynamic starting in measure 21. The second staff (bass clef) has a forte (*f*) dynamic starting in measure 21.

4. Duetto

Anonym

Arr.: Jean-François Michel

♩ = 94

6

12

17

23

28

mf *p* *mf* *p*

mf *p* *mf* *f*

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

f *f* *p* *f*

p *f*

p *f* *p* *f*

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