

Duet Album

Volume 2

Alto Sax & Tenor Sax

Arr.: Jean-François Michel

EMR 46568

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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. Alto Saxophone

2. Tenor Saxophone

The musical score for the first system (measures 1-4) shows the Alto Saxophone starting with a forte (f) dynamic and the Tenor Saxophone with a forte (f) dynamic. The Alto Saxophone has a half note rest in measure 2. The second system (measures 5-8) shows the Alto Saxophone with a piano (p) dynamic and the Tenor Saxophone with a forte (f) dynamic. The third system (measures 9-12) shows the Alto Saxophone with a piano (p) dynamic and the Tenor Saxophone with a forte (f) dynamic. The fourth system (measures 13-15) shows the Alto Saxophone with a forte (f) dynamic and the Tenor Saxophone with a forte (f) dynamic. The score includes various musical notations such as notes, rests, dynamics, and a ritardando (rit.) marking at the end of measure 15.

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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 and B-flat major. The right hand features a melody with eighth-note patterns, while the left hand provides a steady eighth-note accompaniment. Dynamics include *f* (forte) and *p* (piano).

Measures 9-17. The melody continues with eighth-note patterns. A key signature change to C major occurs at measure 16, indicated by a sharp sign on the F line. Dynamics include *p* and *f*.

Measures 18-25. The piece returns to B-flat major. The right hand has more complex rhythmic patterns, including sixteenth notes. Dynamics include *p* and *f*.

Measures 26-33. The right hand features a series of eighth-note runs. Dynamics include *f* and *p*.

Measures 34-41. The right hand continues with eighth-note patterns. A key signature change to C major occurs at measure 37, indicated by a flat sign on the B line. Dynamics include *f*.

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

3. Trompetenstück

Leopold Mozart

Arr.: Jean-François Michel

 $\text{♩} = 104$

1 *f*

5 *p*

9 *f* *p* *f*

13 *f* *p*

17 *f* *p*

21 *f*

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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2 CLARINETS, 2 ALTO SAXOPHONES & WIND BAND

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