

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 D major (two sharps) and 12/16 time. The treble and bass staves are joined by a brace. Dynamics are marked *f* (forte) and *p* (piano).

Measures 9-17. Measure 9 is marked with a '9' above the staff. Dynamics include *p* and *f*.

Measures 18-25. Measure 18 is marked with an '18' above the staff. Dynamics include *p* and *f*.

Measures 26-33. Measure 26 is marked with a '26' above the staff. Dynamics include *f* and *p*.

Measures 34-41. Measure 34 is marked with a '34' above the staff. Dynamics include *f*.

Measures 42-48. Measure 42 is marked with a '42' above the staff. The piece 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 rest and then enters with a forte (*f*) dynamic in the third measure, providing a harmonic foundation.

Measures 5-8 of the Trompetenstück. The upper staff continues its melodic development. In measure 6, the upper staff changes to a piano (*p*) dynamic. The lower staff maintains a steady eighth-note accompaniment, also marked piano (*p*) in measure 6.

Measures 9-12 of the Trompetenstück. A long slur spans across measures 9 and 10 in the upper staff. The dynamics alternate: forte (*f*) in measures 9 and 11, and piano (*p*) in measures 10 and 12. The lower staff continues with eighth-note accompaniment.

Measures 13-16 of the Trompetenstück. The upper staff features a melodic line with a repeat sign at the beginning of measure 13. Dynamics are forte (*f*) in measures 13 and 15, and piano (*p*) in measures 14 and 16. The lower staff provides consistent eighth-note accompaniment.

Measures 17-20 of the Trompetenstück. A long slur is present in the upper staff across measures 18 and 19. Dynamics are forte (*f*) in measures 17 and 20, and piano (*p*) in measures 18 and 19. The lower staff continues with eighth-note accompaniment.

Measures 21-24 of the Trompetenstück. The upper staff features a melodic line with eighth and sixteenth notes. Dynamics are forte (*f*) in measures 21 and 23, and piano (*p*) in measures 22 and 24. The lower staff continues with eighth-note accompaniment.

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 include *mf* and *p*.

Measures 6-11. The melodic line continues with various intervals and rests. The accompaniment remains consistent. Dynamics include *mf*, *p*, and *f*.

Measures 12-16. The piece shows a clear pattern of alternating *p* and *f* dynamics between the two staves.

Measures 17-22. The melodic line becomes more active with sixteenth notes. Dynamics include *f* and *p*.

Measures 23-27. The lower staff features a more complex rhythmic pattern with beamed sixteenth notes. Dynamics include *p* and *f*.

Measures 28-31. The final section of the page, showing alternating *p* and *f* dynamics.

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