

Duet Album

Volume 4

2 Euphoniums (♫)

Arr.: Jean-François Michel

EMR 831M

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Duet Album Vol. 1

1. L'Appel / Der Ruf (J. F. Michel)
2. Choral (J.F. Michel)
3. Valse (J.F. Michel)
4. Carillon de Westminster
5. So nimm denn meine Hände (Volkslied)
6. Maikäfer flieg (Volkslied)
7. Mélodie de l'Eurovision (Te Deum de Charpentier)
8. Old folks at home (S.C. Foster)
9. O du Fröhliche (Volkslied)
10. Marche des rois de l'Arlésienne (G. Bizet)
11. Weihnachtslied
12. Grand Dieu nous te bénissons
13. Long long ago (Mélodie populaire)
14. Meunier, tu dors (Mélodie populaire)
15. Au clair de la lune (Mélodie populaire)
16. Hymne à la joie (L. v. Beethoven)
17. Happy birthday
18. Adestes fideles
19. A la claire fontaine (Mélodie populaire)
20. Ce n'est qu'un au revoir
21. Cou cou (Mélodie populaire)
22. Carnaval de Venise
23. O When the saints
24. Alouette
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26. Cielito lindo (Fernandez)
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28. O my darling
29. Freut euch des Lebens
30. Schlaf mein Prinzchen (W. A. Mozart)

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3. Soldatenmarsch (R. Schumann)
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14. Schweizer Hymne
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17. Jericho (Spiritual)
18. The entertainer (S. Joplin)
19. Somebody's knocking at your door
20. Swing Low, Sweet Chariot
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22. Comptown Races (S. Foster)
23. Nobody Knows the Trouble I've Seen
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25. La Paloma
26. Where did you Get That Hat (J. J. Sullivan)
27. Vas-t-en, ne m'importune pas
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Duet Album Vol. 2

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2. Sum, summ, summ (Mélodie populaire)
3. Muss i denn zum Städtle naus ! (Mélodie populaire)
4. Frère Jacques
5. Le coq est mort (Mélodie populaire)
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8. Ei wie so töricht
9. Marche (Ph. E. Chedeville)
10. Santa Lucia (Mélodie populaire)
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14. Deutscher Tanz (F. Schubert)
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17. A toi la gloire (G. F. Händel)
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23. Matilda
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Duet Album Vol. 4

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17. Allemande (J. Mattheson)
18. Bourrée (L. Mozart)
19. Sauteuse (J. C. Naudot)
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22. Gavotte (R. Valentino)
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26. Marsch (J. C. F. Fischer)
27. Ich will den Herrn loben (G. P. Telemann)
28. Rigaudon (J. Bodin de Boismortier)
29. Signor Abbate (L. van Beethoven)
30. Berner Marsch (Traditional)



Duet Album

Volume 4

Il est conseillé de travailler ces pièces avec le métronome au tempo indiqué. Les élèves qui ont déjà travaillé les trois premiers volumes 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 three volumes 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 die ersten drei Bänder 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

$\text{♩} = 88$

1st B♭ Euphonium

2nd B♭ Euphonium

EMR 831M

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2. Air

Johann Joseph Fux

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 first system consists of two staves. The upper staff begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic in measure 4, and returns to forte (*f*) in measure 6. The lower staff maintains a consistent forte (*f*) dynamic throughout the system.

Measures 9-17. The upper staff starts with a piano (*p*) dynamic and features a half rest in measure 15. The lower staff continues with a steady eighth-note accompaniment, ending with a forte (*f*) dynamic in measure 17.

Measures 18-25. The upper staff has a piano (*p*) dynamic in measure 18, followed by a forte (*f*) dynamic in measure 20, and ends with a piano (*p*) dynamic in measure 25. The lower staff maintains a consistent forte (*f*) dynamic throughout the system.

Measures 26-33. The upper staff has a forte (*f*) dynamic in measure 27, followed by a piano (*p*) dynamic in measure 33. The lower staff maintains a consistent forte (*f*) dynamic throughout the system.

Measures 34-41. The upper staff has a forte (*f*) dynamic in measure 34, followed by a piano (*p*) dynamic in measure 41. The lower staff maintains a consistent forte (*f*) dynamic throughout the system.

Measures 42-49. The upper staff has a piano (*p*) dynamic in measure 43, followed by a forte (*f*) dynamic in measure 45. The lower staff maintains a consistent forte (*f*) dynamic throughout the system.

3. Trompetenstück

Leopold Mozart

Arr.: Jean-François Michel

$d = 104$

A musical score for the song 'The Rose Tree'. It consists of two staves, both in G major (one sharp) and common time (C). The melody is written on the upper staff, and the accompaniment on the lower staff. The melody begins with a quarter note G4, followed by a half note A4-B4, a quarter note C5, and a half note B4-A4. The accompaniment starts with a quarter rest, followed by a half rest, and then a quarter note G3. The piece concludes with a final G4 note on the melody and a G3 note on the accompaniment.

5

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, both in treble clef and key of D major (indicated by two sharps). The melody is written on the upper staff, and the accompaniment is on the lower staff. The piece consists of 5 measures. The first measure is a whole note chord (D4, F#4, A4). The second measure is a half note chord (D4, F#4, A4). The third measure is a half note chord (D4, F#4, A4). The fourth measure is a half note chord (D4, F#4, A4). The fifth measure is a half note chord (D4, F#4, A4). The piece ends with a double bar line. The tempo is marked 'p' (piano).

9

f *p* *f*

13

13

f *p*

f *p*

21

f

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* *p* *f*

5. Marsch

5

Johann Fischer

Arr.: Jean-François Michel

♩ = 84

Measures 1-4 of the march. The music is in 2/4 time with a key signature of one sharp (F#). The first staff (treble clef) starts with a forte (f) dynamic and ends with a piano (p) dynamic. The second staff (bass clef) starts with a forte (f) dynamic and ends with a piano (p) dynamic.

Measures 5-8 of the march. The music continues in 2/4 time with a key signature of one sharp (F#). The first staff (treble clef) has a forte (f) dynamic in measure 6. The second staff (bass clef) has a forte (f) dynamic in measure 6.

Measures 9-12 of the march. The music continues in 2/4 time with a key signature of one sharp (F#). The first staff (treble clef) has a piano (p) dynamic in measure 9 and a forte (f) dynamic in measure 10. The second staff (bass clef) has a piano (p) dynamic in measure 9 and a forte (f) dynamic in measure 10. There is a repeat sign between measures 11 and 12.

Measures 13-16 of the march. The music continues in 2/4 time with a key signature of one sharp (F#). The first staff (treble clef) has a piano (p) dynamic in measure 13 and a forte (f) dynamic in measure 14. The second staff (bass clef) has a piano (p) dynamic in measure 13 and a forte (f) dynamic in measure 14.

Measures 17-18 of the march. The music continues in 2/4 time with a key signature of one sharp (F#). The first staff (treble clef) has a piano (p) dynamic in measure 17. The second staff (bass clef) has a piano (p) dynamic in measure 17.

Measures 19-23 of the march. The music continues in 2/4 time with a key signature of one sharp (F#). The first staff (treble clef) has a piano (p) dynamic in measure 20 and a forte (f) dynamic in measure 23. The second staff (bass clef) has a piano (p) dynamic in measure 20 and a forte (f) dynamic in measure 23.

6. Tambourin

Anonym

Arr.: Jean-François Michel

♩ = 104

Measures 1-9 of the piece. The music is in 2/4 time with a key signature of one sharp (F#). The first staff (treble clef) begins with a *pp* dynamic. The second staff (bass clef) also begins with a *pp* dynamic. The melody in the first staff features a series of eighth and sixteenth notes, while the bass line consists of a steady eighth-note accompaniment.

Measures 10-18. The first staff begins with a *p* dynamic. The second staff begins with a *p* dynamic. The melody continues with eighth and sixteenth notes, and the bass line maintains a consistent eighth-note pattern.

Measures 19-26. The first staff begins with a *mp* dynamic. The second staff begins with a *mp* dynamic. The melody continues with eighth and sixteenth notes, and the bass line maintains a consistent eighth-note pattern.

Measures 27-35. The first staff begins with a *mf* dynamic. The second staff begins with a *mf* dynamic. The melody continues with eighth and sixteenth notes, and the bass line maintains a consistent eighth-note pattern.

Measures 36-44. The first staff begins with a *f* dynamic. The second staff begins with a *f* dynamic. The melody continues with eighth and sixteenth notes, and the bass line maintains a consistent eighth-note pattern.

Measures 45-52. The first staff begins with a *ff* dynamic. The second staff begins with a *ff* dynamic. The melody continues with eighth and sixteenth notes, and the bass line maintains a consistent eighth-note pattern.

7. March

7

Henry Purcell

Arr.: Jean-François Michel

♩ = 92

Measures 1-3 of the 7. March. The score is in 3/4 time with a key signature of one sharp (F#). Measures 1-3 show a piano introduction with a forte (*f*) dynamic. The right hand plays a melody of eighth notes, while the left hand provides a bass line of eighth notes starting in measure 2.

Measures 4-6 of the 7. March. Measure 4 begins with a piano (*p*) dynamic. The right hand has a half rest, and the left hand continues the eighth-note bass line. In measure 5, the right hand joins with a melody of eighth notes.

Measures 7-9 of the 7. March. Measures 7-9 continue the eighth-note patterns in both hands with a forte (*f*) dynamic.

Measures 10-12 of the 7. March. Measures 10-12 continue the eighth-note patterns. Measure 12 ends with a piano (*p*) dynamic marking.

Measures 13-16 of the 7. March. Measures 13-16 continue the eighth-note patterns with a piano (*p*) dynamic.

Measures 17-19 of the 7. March. Measures 17-19 continue the eighth-note patterns with a forte (*f*) dynamic. Measure 19 ends with a ritardando (*rit.*) marking.

8. Tambourin

Esprit Philippe Chédeville

Arr.: Jean-François Michel

♩ = 104

The musical score is written for two staves in 2/4 time, with a key signature of one flat (B-flat). The tempo is marked as ♩ = 104. The score consists of six systems of two staves each, with measure numbers 5, 10, 15, 21, and 27 indicated at the start of their respective systems. The dynamics are marked as follows: *f* (forte) at the beginning of measures 1, 5, 10, 15, 21, and 27; *p* (piano) at the beginning of measures 9, 14, 20, and 26. The notation includes eighth and sixteenth notes, rests, and slurs. The piece concludes with a final flourish in measure 28.

9. Moderato

Michel Pignolet de Montéclair

Arr.: Jean-François Michel

$\text{♩} = 90$



10. Polonaise

Leopold Mozart

Arr.: Jean-François Michel

$\text{♩} = 78$



11. Galway Piper

Traditional

Arr.: Jean-François Michel

♩ = 104

The musical score for 'Galway Piper' is written in 2/4 time with a tempo of 104 beats per minute. It is arranged for piano and features a variety of dynamics including *f* (forte), *p* (piano), and *mf* (mezzo-forte). The score is divided into six systems, each with a measure number at the beginning. The first system (measures 1-7) starts with a *f* dynamic in the right hand and a *f* dynamic in the left hand, followed by a *mf* dynamic in the left hand and a *p* dynamic in the right hand. The second system (measures 8-14) features a *f* dynamic in the right hand and a *f* dynamic in the left hand. The third system (measures 15-20) continues with a *f* dynamic in the right hand and a *f* dynamic in the left hand. The fourth system (measures 21-27) features a *f* dynamic in the right hand and a *f* dynamic in the left hand. The fifth system (measures 28-33) features a *f* dynamic in the right hand and a *f* dynamic in the left hand. The sixth system (measures 34-39) features a *f* dynamic in the right hand and a *f* dynamic in the left hand. The score includes various musical notations such as eighth notes, sixteenth notes, and slurs.

12. Duetto

11

Anonym

Arr.: Jean-François Michel

♩ = 100

Measures 1-5 of the piece. The music is in 2/4 time with a key signature of two sharps (F# and C#). The first staff (treble clef) begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic in measure 4. The second staff (bass clef) begins with a forte (*f*) dynamic in measure 3, followed by a piano (*p*) dynamic in measure 5. The melody consists of eighth and sixteenth notes, often beamed together.

Measures 6-11. The first staff (treble clef) has a forte (*f*) dynamic in measure 6, followed by a piano (*f*) dynamic in measure 10. The second staff (bass clef) has a forte (*f*) dynamic in measure 7, followed by a piano (*f*) dynamic in measure 11. The melody continues with eighth and sixteenth notes.

Measures 12-17. The first staff (treble clef) has a piano (*p*) dynamic in measure 12, followed by a forte (*f*) dynamic in measure 15. The second staff (bass clef) has a piano (*p*) dynamic in measure 13, followed by a forte (*f*) dynamic in measure 17. The melody features eighth notes and rests.

Measures 18-24. The first staff (treble clef) has a forte (*f*) dynamic in measure 19, followed by a piano (*p*) dynamic in measure 24. The second staff (bass clef) has a forte (*f*) dynamic in measure 21. The melody includes eighth notes and sixteenth notes.

Measures 25-31. The first staff (treble clef) has a forte (*f*) dynamic in measure 26, followed by a piano (*f*) dynamic in measure 31. The second staff (bass clef) has a forte (*f*) dynamic in measure 27. The melody continues with eighth and sixteenth notes.

Measures 32-36. The first staff (treble clef) has a piano (*p*) dynamic in measure 33, followed by a forte (*f*) dynamic in measure 35. The second staff (bass clef) has a piano (*p*) dynamic in measure 33, followed by a forte (*f*) dynamic in measure 35. The melody concludes with eighth notes and sixteenth notes.

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EMR 3541	ROCHA, Gilles	Peaceful World
EMR 3448	ROCHA, Gilles	The Crazy Turkey (Bariton Solo)
EMR 3872	ROCHA, Gilles	Two Faces
EMR 2576	SARASATE, Pablo De	Chansons Tziganes
EMR 2576	SARASATE, Pablo De	Gipsy Airs
EMR 2576	SARASATE, Pablo De	Zigeunerweisen
EMR 2586	TAILOR, Norman	Gramercy Park
EMR 2947	TAILOR, Norman	Keep On Smiling
EMR 2760	TRADITIONAL	Londonderry Air
EMR 2587	TRADITIONAL	Morning Has Broken
EMR 1040	VOEGELIN, Fritz	Ballad
EMR 2600	WEBBER, Andrew L.	Don't cry for me, Argentina
EMR 3883	WEBBER, Andrew L.	Memory
EMR 1412	WEBER, C.M. von	Romance

