

9 Duets

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2 Tenor Saxophones & Piano / Organ

Arr.: Jean-François Michel

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2. Ouverture Aus Der Wassermusik

Georg Friedrich Händel

Arr.: Jean-François Michel

Allegro (♩ = ca.112)

f marcato

7

p *f*

p *f*

p *f*

14

20

mf

mf

p

3. March

Johann Fischer
Arr.: Jean-François Michel

Moderato (♩ = 84 - 96)

Musical score for measures 1-6. The score is in 2/4 time with a key signature of three sharps (F#, C#, G#). It features three staves: two treble clefs and one bass clef. The first two staves are marked *f-p marcato*. The bass staff is marked *f-p marcato* and *sempre stacc.*

7

Musical score for measures 7-13. The score continues with the same instrumentation. Measures 7-12 include fingering indications (IV) above the notes. Measure 13 is marked *f*.

14

Musical score for measures 14-20. Measures 14-19 are marked *f*. Measure 20 is marked *f* and includes fingering indications (IV, VI) above the notes.

D

(ohne Wiederh.
(rit.)

21

Musical score for measures 21-26. The score concludes with a *rit.* (ritardando) marking. The instrumentation remains consistent with the previous sections.

4. Intrada

Johann Pezel

Arr.: Jean-François Michel

Allegro (♩ = ca.112)

Musical score for measures 1-3. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). The tempo is Allegro (♩ = ca.112). The dynamic marking is *f-p marcato*. The music features a rhythmic pattern of eighth and sixteenth notes in the upper parts, and a bass line with chords and moving lines.

4

Musical score for measures 4-7. The score continues from measure 3. The dynamic marking changes to *f-p* in measures 6 and 7. The music maintains the rhythmic pattern with some melodic development.

8

Musical score for measures 8-11. The score continues from measure 7. The dynamic marking is *f sempre* starting in measure 10. The music features a more active bass line with chords and moving lines.

D.C

12

Musical score for measures 12-15. The score continues from measure 11. The dynamic marking is *f sempre*. The tempo marking is *(rit.)*. The music concludes with a fermata over the final note. The instruction *(ohne Wiederhol.)* is present.

5. Hochzeitsmarsch

Franz Joseph Haydn
Arr.: Jean-François Michel

Moderato (♩ = 76)

First system of the musical score, measures 1-6. It features a piano accompaniment with four staves: two for the right hand and two for the left hand. The tempo is marked 'Moderato' with a quarter note equal to 76 beats per minute. The dynamic is 'f marc. ma cantando'.

Second system of the musical score, measures 7-13. The piano accompaniment continues with four staves. Dynamics include 'p' and 'cresc.'.

Third system of the musical score, measures 14-21. The piano accompaniment continues with four staves. Dynamics include 'mf' and 'f'.

Fourth system of the musical score, measures 22-28. The piano accompaniment continues with four staves. The tempo is marked '(rit.)' at the end of the system.

6. Marche Religieuse

Christoph W. Gluck
Arr.: Jean-François Michel

Moderato (♩ = 92)

p dolce cantabile
p dolce

5
p dolce cantabile

10
p
p

15
mf
mf
mf
ad lib.
ad lib.
ad lib.
mf sempre
mf sempre
mf sempre

7. Rifa

(aus der "Messias")

Georg Friedrich Händel
Arr.: Jean-François Michel

Larghetto (♩ = 56)

Musical score for measures 1-4. The score is in 12/8 time and B-flat major. It features a piano accompaniment with a steady eighth-note bass line in the left hand and a more melodic line in the right hand. Dynamics include *mf portato ma sempre ritmico*, *p*, and *mf*.

5

Musical score for measures 5-9. The piano accompaniment continues with the same eighth-note bass line. Dynamics include *poco avanti e cresc.* and *mf*.

10

Musical score for measures 10-13. The piano accompaniment continues with the same eighth-note bass line. Dynamics include *p* and *p*.

14

Musical score for measures 14-17. The piano accompaniment continues with the same eighth-note bass line. Dynamics include *mf*, *mf*, and *mf*.

8. Sinfonia e Gavotte

Georg Friedrich Händel

Arr.: Jean-François Michel

Sinfonia (♩ = 96)

f marcato
f marcato
2x only and D.C. al Fine
f

The Sinfonia section consists of four measures. The first two measures are marked *f marcato* and feature a rhythmic pattern of eighth notes in the treble clef and a similar pattern in the bass clef. The last two measures are marked *f* and feature a more complex rhythmic pattern with eighth and sixteenth notes. The instruction *2x only and D.C. al Fine* is placed above the piano part.

5 (rit.) Fine Gavotte (♩ = 84 - 90)

mf leggiero

The Gavotte section begins at measure 5 with a *rit.* marking. It consists of six measures. The first three measures are marked *mf leggiero* and feature a rhythmic pattern of eighth notes in the treble clef and a similar pattern in the bass clef. The last three measures are marked *mf leggiero* and feature a more complex rhythmic pattern with eighth and sixteenth notes. The instruction *mf leggiero* is placed above the piano part.

11

f leggiero
f leggiero
f
mf

The Gavotte section continues from measure 11 to 17. The first two measures are marked *f leggiero* and feature a rhythmic pattern of eighth notes in the treble clef and a similar pattern in the bass clef. The last five measures are marked *f* and feature a more complex rhythmic pattern with eighth and sixteenth notes. The instruction *f leggiero* is placed above the piano part, and *f* and *mf* are placed below the piano part.

18

f
f
f
ff
ff

The Gavotte section concludes from measure 18 to 21. The first two measures are marked *f* and feature a rhythmic pattern of eighth notes in the treble clef and a similar pattern in the bass clef. The last three measures are marked *ff* and feature a more complex rhythmic pattern with eighth and sixteenth notes. The instruction *f* is placed above the piano part, and *f*, *ff*, and *ff* are placed below the piano part. The instruction *D.C. al F^o* is placed above the piano part.

9. Air

Georg Friedrich Händel

Arr.: Jean-François Michel

Air (♩ = 69)

p espressivo, sostenuto

p espressivo, sostenuto

p espressivo, sostenuto

5 *cresc.* *mf* *ad lib.*

cresc. *mf*

cresc. *mf*

9 *pp* *p*

mf

14 *mf* *mf* *mf* (rit.) *ad lib.*

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