

Duet Album

Volume 1

2 Bass Clarinets

Arr.: Jean-François Michel

EMR 46436

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Duet Album Vol. 1

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6. Maikäfer flieg (Volkslied)
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22. La chasse (J. F. Michel)
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27. Napoli (Funiculi, Funicula)
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30. American traditional
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Duet Album Vol. 4

1. Bourrée (J. J. Fux)
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16. Thema aus "Don Juan" (W. A. Mozart)
17. Allemande (J. Mattheson)
18. Bourrée (L. Mozart)
19. Sauteuse (J. C. Naudot)
20. Christmas song (J. F. Michel)
21. Adios mi chaparrita (Mexikanische Volksweise)
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23. O du eselhafter Martin (W. A. Mozart)
24. Bourrée (J. Banister)
25. Gavotte (J. P. Rameau)
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 1

Arr.: Jean-François Michel

1. L'Appel / Der Ruf (Jean-François Michel)

1st B♭ Bass Clarinet

2nd B♭ Bass Clarinet

Avec écho / mit Echo

2. Choral (Jean-François Michel)

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3. Valse (Jean-François Michel)

Musical score for '3. Valse (Jean-François Michel)'. The score is written for two staves in treble clef, with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4. The bass line consists of a sequence of eighth notes: G3, F#3, E3, D3, C3, B2, A2, G2.

Continuation of the musical score for '3. Valse (Jean-François Michel)'. The melody continues with eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4. The bass line continues with eighth notes: G3, F#3, E3, D3, C3, B2, A2, G2.

4. Carillon de Westminster

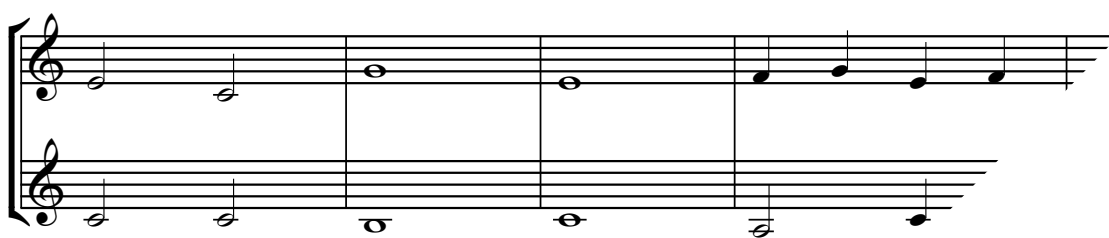
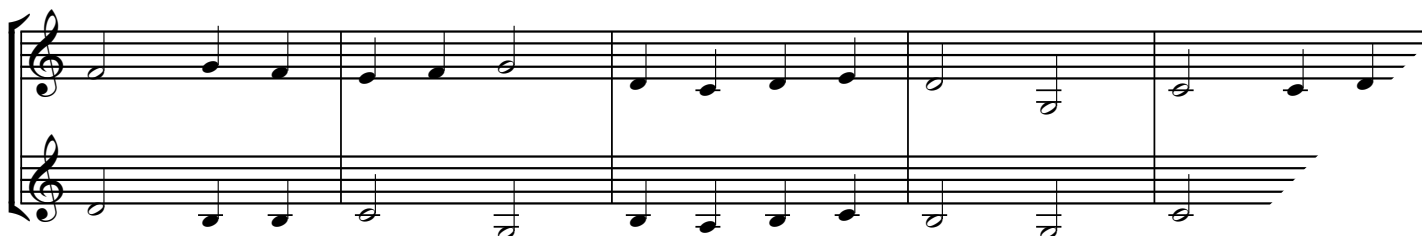
Musical score for '4. Carillon de Westminster'. The score is written for two staves in treble clef, with a common time signature (C). The melody consists of a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4. The bass line consists of a sequence of quarter notes: G3, F#3, E3, D3, C3, B2, A2, G2.

Continuation of the musical score for '4. Carillon de Westminster'. The melody continues with quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4. The bass line continues with quarter notes: G3, F#3, E3, D3, C3, B2, A2, G2.

5. So nimm denn meine Hände (Volkslied)

Musical score for '5. So nimm denn meine Hände (Volkslied)'. The score is written for two staves in treble clef, with a common time signature (C). The melody consists of a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4. The bass line consists of a sequence of quarter notes: G3, F#3, E3, D3, C3, B2, A2, G2.

Continuation of the musical score for '5. So nimm denn meine Hände (Volkslied)'. The melody continues with quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4. The bass line continues with quarter notes: G3, F#3, E3, D3, C3, B2, A2, G2.

6. Maikäfer flieg (Volkslied)**7. Mélodie de l'Eurovision (Te deum de Charpentier)**

8. Old Folks At Home (Stephen Foster)

The first system of musical notation for 'Old Folks At Home' consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#) and a common time signature (C). The music begins with a whole note chord in the right hand and a whole note in the left hand. The melody in the right hand consists of quarter notes, while the left hand plays a steady eighth-note accompaniment.

The second system of musical notation continues the piece. It maintains the same two-staff structure with treble and bass clefs, one sharp key signature, and common time. The melody in the right hand continues with quarter notes, and the left hand accompaniment remains consistent with eighth notes.

The third system of musical notation continues the piece. It maintains the same two-staff structure with treble and bass clefs, one sharp key signature, and common time. The melody in the right hand continues with quarter notes, and the left hand accompaniment remains consistent with eighth notes.

The fourth system of musical notation concludes the piece. It maintains the same two-staff structure with treble and bass clefs, one sharp key signature, and common time. The melody in the right hand continues with quarter notes, and the left hand accompaniment remains consistent with eighth notes.

9. O du Fröhliche (Volkslied)

The first system of musical notation for 'O du Fröhliche' consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#) and a common time signature (C). The music begins with a whole note chord in the right hand and a whole note in the left hand. The melody in the right hand consists of quarter notes, while the left hand plays a steady eighth-note accompaniment.

The second system of musical notation continues the piece. It maintains the same two-staff structure with treble and bass clefs, one sharp key signature, and common time. The melody in the right hand continues with quarter notes, and the left hand accompaniment remains consistent with eighth notes.

10. Marche des Rois de l'Arlésienne (Georges Bizet)

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in common time (C). The music begins with a half rest in the upper staff and a half note in the lower staff. The melody in the upper staff is: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass line in the lower staff is: G2, B1, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The melody in the upper staff continues: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass line continues: G2, B1, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The melody in the upper staff continues: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass line continues: G2, B1, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The melody in the upper staff continues: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass line continues: G2, B1, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The melody in the upper staff continues: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass line continues: G2, B1, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4.

The sixth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The melody in the upper staff continues: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass line continues: G2, B1, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4.

11. Weihnachtslied

First system of musical notation for '11. Weihnachtslied'. It consists of two staves in common time (C). The upper staff begins with a dynamic marking of *f*. The melody in the upper staff features a series of eighth notes followed by a half note, while the lower staff provides a steady accompaniment of quarter notes.

Second system of musical notation for '11. Weihnachtslied'. The upper staff begins with a dynamic marking of *p*. The musical structure continues with similar rhythmic patterns as the first system.

Third system of musical notation for '11. Weihnachtslied'. The upper staff begins with a dynamic marking of *f*, which changes to *p* later in the system. The piece concludes with a final cadence.

Fourth system of musical notation for '11. Weihnachtslied'. The upper staff begins with a dynamic marking of *f*. This system continues the melodic and harmonic development of the piece.

12. Grand Dieu nous te bénissons

First system of musical notation for '12. Grand Dieu nous te bénissons'. The piece is in 3/4 time. The upper staff begins with a dynamic marking of *f-p*. The melody is characterized by a steady eighth-note pattern.

Second system of musical notation for '12. Grand Dieu nous te bénissons'. The upper staff begins with a dynamic marking of *p-f*. The piece concludes with a final cadence.

13. Long Long Ago (Mélodie Populaire)

Musical score for 'Long Long Ago' in 3/4 time. The piece is written for two staves. The first staff begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The second staff provides a harmonic accompaniment.

Continuation of the musical score for 'Long Long Ago'. The first staff features a forte (*f*) dynamic marking. The second staff continues the accompaniment.

14. Meunier, tu dors (Mélodie Populaire)

Musical score for 'Meunier, tu dors' in 3/4 time. The first staff starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The second staff provides a harmonic accompaniment.

Continuation of the musical score for 'Meunier, tu dors'. The first staff features a forte (*f*) dynamic marking. The second staff continues the accompaniment.

15. Au clair de la Lune (Mélodie Populaire)

Musical score for 'Au clair de la Lune' in common time (C). The key signature has two sharps (F# and C#). The first staff starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The second staff provides a harmonic accompaniment.

Continuation of the musical score for 'Au clair de la Lune'. The first staff features dynamic markings of forte (*f*), piano (*p*), and forte (*f*). The second staff continues the accompaniment.

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EMR 15127	GERSHWIN, George	Fascinating Rhythm
EMR 13566	GERSHWIN, George	I Got Plenty O' Nuttin'
EMR 14657	GERSHWIN, George	I Got Plenty O' Nuttin'
EMR 15123	GERSHWIN, George	I Got Plenty O' Nuttin'
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EMR 15120	NAULAIS, Jérôme (Arr.)	Kumbaya
EMR 14662	NAULAIS, Jérôme (Arr.)	La Virgen De La Macarena
EMR 15125	NAULAIS, Jérôme (Arr.)	La Virgen De La Macarena
EMR 14664	NAULAIS, Jérôme (Arr.)	Les Yeux Noirs
EMR 15121	NAULAIS, Jérôme (Arr.)	Les Yeux Noirs
EMR 14665	NAULAIS, Jérôme (Arr.)	Lil' Liza Jane
EMR 15122	NAULAIS, Jérôme (Arr.)	Lil' Liza Jane
EMR 13567	NAULAIS, Jérôme (Arr.)	Mexican Hat Dance
EMR 14666	NAULAIS, Jérôme (Arr.)	Mexican Hat Dance
EMR 15118	NAULAIS, Jérôme (Arr.)	Mexican Hat Dance
EMR 13541	NAULAIS, Jérôme (Arr.)	Morning Has Broken
EMR 14667	NAULAIS, Jérôme (Arr.)	Morning Has Broken
EMR 15126	NAULAIS, Jérôme (Arr.)	Morning Has Broken
EMR 14670	NAULAIS, Jérôme (Arr.)	Nautical Airs
EMR 15120	NAULAIS, Jérôme (Arr.)	Nautical Airs
EMR 13555	NAULAIS, Jérôme (Arr.)	Rosamunde
EMR 13551	NAULAIS, Jérôme (Arr.)	Russian Gipsy Song
EMR 14679	NAULAIS, Jérôme (Arr.)	Russian Gipsy Song
EMR 15119	NAULAIS, Jérôme (Arr.)	Russian Gipsy Song