

Duet Album

Volume 1

2 Soprano Saxophones

Arr.: Jean-François Michel

EMR 46442

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Duet Album Vol. 1

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6. Maikäfer flieg (Volkslied)
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26. Leise rieselt der Schnee
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30. American traditional
31. Malbrough s'en va-t'en guerre

Duet Album Vol. 4

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22. Gavotte (R. Valentino)
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 Soprano Saxophone

2nd Soprano Saxophone

The first two staves of music for 'L'Appel / Der Ruf'. The top staff is for the 1st Soprano Saxophone and the bottom staff is for the 2nd Soprano Saxophone. Both are in treble clef with a key signature of one flat (Bb) and a common time signature (C). The music consists of a series of notes and rests, with some notes beamed together.

Avec écho / mit Echo

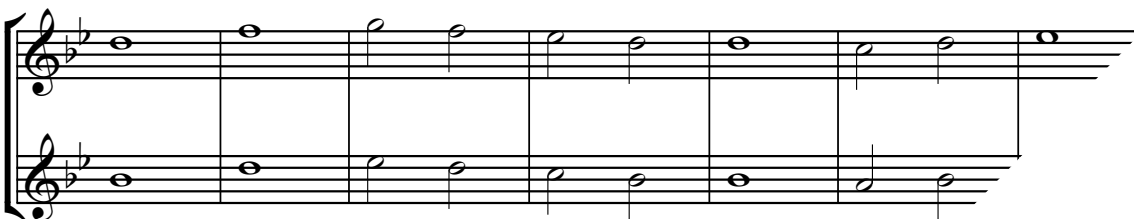
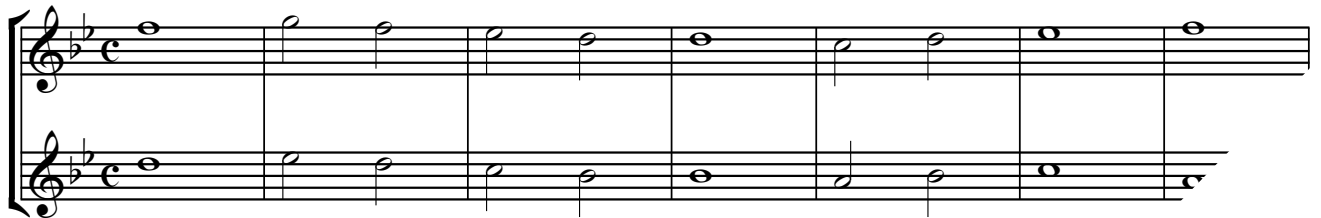
The first system of musical notation for the 'Avec écho / mit Echo' section. It consists of two staves in treble clef with a key signature of one flat (Bb) and a common time signature (C). The music features a melodic line with an echo effect, indicated by the title.

The second system of musical notation for the 'Avec écho / mit Echo' section. It continues the melodic line from the first system, with an echo effect.

2. Choral (Jean-François Michel)

The first two staves of musical notation for '2. Choral'. Both staves are in treble clef with a key signature of one flat (Bb) and a common time signature (C). The music consists of a series of notes and rests, with some notes beamed together.

The second two staves of musical notation for '2. Choral'. It continues the melodic line from the first system, with an echo effect.

3. Valse (Jean-François Michel)**4. Carillon de Westminster****5. So nimm denn meine Hände (Volkslied)**

6. Maikäfer flieg (Volkslied)

The first system of musical notation for 'Maikäfer flieg' consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of B-flat major (two flats) and common time (C). The melody in the top staff begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass line in the bottom staff starts with a half note G3, followed by quarter notes A3, Bb3, and C4.

The second system continues the piece. The top staff features a quarter note D5, followed by quarter notes E5, F5, and G5. The bass line continues with quarter notes D4, E4, F4, and G4.

The third system continues the piece. The top staff features a quarter note A5, followed by quarter notes B5, C6, and B5. The bass line continues with quarter notes A4, B4, C5, and B4.

7. Mélodie de l'Eurovision (Te deum de Charpentier)

The first system of musical notation for 'Mélodie de l'Eurovision' consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of B-flat major (two flats) and common time (C). The melody in the top staff begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass line in the bottom staff starts with a half note G3, followed by quarter notes A3, Bb3, and C4.

The second system continues the piece. The top staff features a quarter note D5, followed by quarter notes E5, F5, and G5. The bass line continues with quarter notes D4, E4, F4, and G4.

The third system continues the piece. The top staff features a quarter note A5, followed by quarter notes B5, C6, and B5. The bass line continues with quarter notes A4, B4, C5, and B4.

8. Old Folks At Home (Stephen Foster)

The first system of musical notation for 'Old Folks At Home' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of B-flat major (two flats) and common time (C). The melody in the upper staff begins with a half rest, followed by quarter notes G4, A4, Bb4, and C5. The bass line starts with a half rest, followed by quarter notes G3, F3, E3, and D3.

The second system continues the piece. The upper staff has a half rest followed by quarter notes G4, A4, Bb4, and C5. The bass line has a half rest followed by quarter notes G3, F3, E3, and D3.

The third system continues the piece. The upper staff has a half rest followed by quarter notes G4, A4, Bb4, and C5. The bass line has a half rest followed by quarter notes G3, F3, E3, and D3.

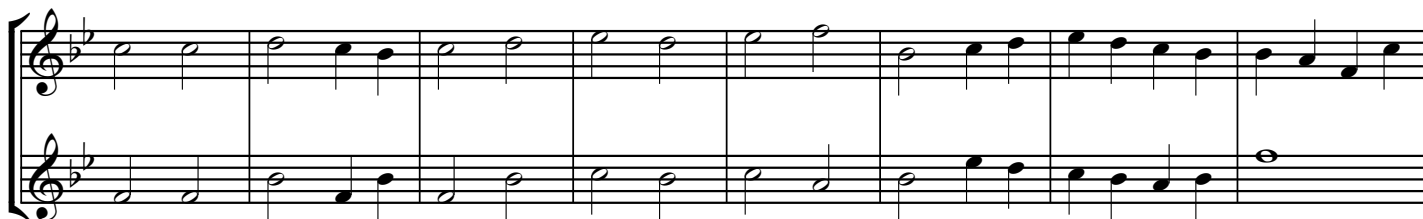
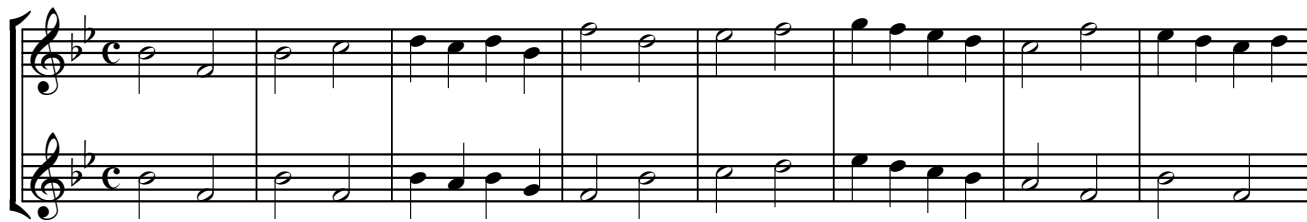
The fourth system continues the piece. The upper staff has a half rest followed by quarter notes G4, A4, Bb4, and C5. The bass line has a half rest followed by quarter notes G3, F3, E3, and D3.

9. O du Fröhliche (Volkslied)

The first system of musical notation for 'O du Fröhliche' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of B-flat major (two flats) and common time (C). The melody in the upper staff begins with a half rest, followed by quarter notes G4, A4, Bb4, and C5. The bass line starts with a half rest, followed by quarter notes G3, F3, E3, and D3.

The second system continues the piece. The upper staff has a half rest followed by quarter notes G4, A4, Bb4, and C5. The bass line has a half rest followed by quarter notes G3, F3, E3, and D3.

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



11. Weihnachtslied

First system of musical notation for '11. Weihnachtslied'. It consists of two staves in a grand staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a forte (*f*) dynamic. The melody is primarily composed of half notes and quarter notes.

Second system of musical notation for '11. Weihnachtslied'. It continues the two-staff grand staff. The music starts with a piano (*p*) dynamic. The melody continues with half and quarter notes.

Third system of musical notation for '11. Weihnachtslied'. It continues the two-staff grand staff. The music starts with a forte (*f*) dynamic, then transitions to a piano (*p*) dynamic. The melody continues with half and quarter notes.

Fourth system of musical notation for '11. Weihnachtslied'. It continues the two-staff grand staff. The music starts with a forte (*f*) dynamic. The melody continues with half and quarter notes.

12. Grand Dieu nous te bénissons

First system of musical notation for '12. Grand Dieu nous te bénissons'. It consists of two staves in a grand staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a *f-p* dynamic. The melody is primarily composed of quarter notes.

Second system of musical notation for '12. Grand Dieu nous te bénissons'. It continues the two-staff grand staff. The music starts with a *p-f* dynamic. The melody continues with quarter notes.

13. Long Long Ago (Mélodie Populaire)

Musical score for 'Long Long Ago' in 3/4 time, B-flat major. The score consists of two staves. The first staff begins with a dynamic marking of *f* and ends with a dynamic marking of *p*. The second staff continues the accompaniment.

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

14. Meunier, tu dors (Mélodie Populaire)

Musical score for 'Meunier, tu dors' in 3/4 time, B-flat major. The score consists of two staves. The first staff begins with a dynamic marking of *f* and ends with a dynamic marking of *p*. The second staff continues the accompaniment.

Continuation of the musical score for 'Meunier, tu dors'. The first staff has a dynamic marking of *f*. 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 major. The score consists of two staves. The first staff begins with a dynamic marking of *f* and ends with a dynamic marking of *p*. The second staff continues the accompaniment.

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

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