

# Duet Album

## *Volume 2*

Flute & Bassoon

**Arr.: Jean-François Michel**

EMR 46560

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Route du Golf 150 • CH-3963 Crans-Montana (Switzerland)

Tel. +41 (0) 27 483 12 00 • Fax +41 (0) 27 483 42 43 • E-Mail : [info@reift.ch](mailto:info@reift.ch) • [www.reift.ch](http://www.reift.ch)



# 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. Flute

2. Bassoon

5

10

15

*f*

*p*

*f*

*p*

*f*

*f*

(rit.)

EMR 46560

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## 2. Air

Georg Friedrich Händel

Arr.: Jean-François Michel

♩ = 98

The musical score is written for two staves (treble and bass clef) in G major (one sharp) and 2/4 time. The tempo is marked as quarter note = 98. The piece is divided into six systems, each starting with a measure number (9, 18, 26, 34, 42). The dynamics are indicated by *f* (forte) and *p* (piano). The piece concludes with a *rit* (ritardando) marking.

System 1 (Measures 1-8): Treble clef starts with *f*, Bass clef starts with *f*. Dynamics: *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*.

System 2 (Measures 9-17): Treble clef starts with *p*, Bass clef starts with *p*. Dynamics: *p*, *p*, *p*, *p*, *p*, *p*, *f*, *p*.

System 3 (Measures 18-25): Treble clef starts with *p*, Bass clef starts with *p*. Dynamics: *p*, *f*, *f*, *f*, *f*, *f*, *p*, *p*.

System 4 (Measures 26-33): Treble clef starts with *f*, Bass clef starts with *f*. Dynamics: *f*, *f*, *f*, *f*, *f*, *f*, *p*, *p*.

System 5 (Measures 34-41): Treble clef starts with *f*, Bass clef starts with *f*. Dynamics: *f*, *f*, *f*, *f*, *f*, *f*, *f*, *f*.

System 6 (Measures 42-49): Treble clef starts with *p*, Bass clef starts with *p*. Dynamics: *p*, *f*, *f*, *f*, *f*, *f*, *f*, *f*. The piece ends with a *rit* marking.

# 3. Trompetenstück

Leopold Mozart  
Arr.: Jean-François Michel

♩ = 104

Measures 1-4 of the piece. The music is in treble and bass clefs with a key signature of two sharps (F# and C#). The tempo is marked as quarter note = 104. The first measure starts with a forte (*f*) dynamic in the treble. The bass line begins in the third measure with a forte (*f*) dynamic.

Measures 5-8. The music continues with a piano (*p*) dynamic starting in measure 6. The bass line also transitions to piano (*p*) in measure 6.

Measures 9-12. This section features dynamic contrasts, with forte (*f*) and piano (*p*) markings alternating between the two staves.

Measures 13-16. The music continues with alternating forte (*f*) and piano (*p*) dynamics across the staves.

Measures 17-20. This section includes a long slur over the treble staff in measure 19, with dynamic markings of forte (*f*) and piano (*p*).

Measures 21-24. The final section of the page, maintaining the forte (*f*) dynamic in both staves.

## 4. Duetto

Anonym

Arr.: Jean-François Michel

♩ = 94

*mf* *p* *mf* *p*

*mf* *p* *mf* *f*

*p* *f* *p* *f* *p*

*f* *f* *p* *f*

*p* *f*

*p* *f* *p* *f*

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