

Duet Album

Volume 2

Trumpet or Cornet (B^b) & Trombone (♩)

Arr.: Jean-François Michel

EMR 46570

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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. B♭ Trumpet
or Cornet

2. B♭ Trombone

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2. Air

Georg Friedrich Händel

Arr.: Jean-François Michel

♩ = 98

The musical score is written for piano and violin in G major (one sharp) and 2/4 time. The tempo is marked as ♩ = 98. The score is divided into six systems, each with a starting measure number (9, 18, 26, 34, 42) indicated above the first staff of the system. The piano part is on the bottom staff and the violin part is on the top staff. Dynamic markings include *f* (forte) and *p* (piano). A *rit.* (ritardando) marking is placed above the final system. The piece concludes with a double bar line and repeat dots.

3. Trompetenstück

Leopold Mozart
Arr.: Jean-François Michel

♩ = 104

Measures 1-4 of the trumpet piece. The music is in G major (one sharp) and 2/4 time. The first staff (treble clef) starts with a forte (*f*) dynamic. The second staff (bass clef) has a forte (*f*) dynamic starting in measure 3. The melody in the first staff consists of quarter and eighth notes, while the bass staff provides a simple harmonic accompaniment.

Measures 5-8. The first staff continues with a melody of quarter and eighth notes. The second staff has a piano (*p*) dynamic starting in measure 6. The music maintains the same rhythmic and melodic patterns.

Measures 9-12. This section features dynamic contrast. The first staff has a forte (*f*) dynamic in measure 9, piano (*p*) in measure 10, and forte (*f*) in measure 11. The second staff mirrors these dynamics, with forte (*f*) in measure 9, piano (*p*) in measure 10, and forte (*f*) in measure 11. The melody in the first staff includes a long note in measure 9.

Measures 13-16. The first staff starts with a forte (*f*) dynamic in measure 13 and piano (*p*) in measure 14. The second staff has a forte (*f*) dynamic in measure 13 and piano (*p*) in measure 14. The music continues with quarter and eighth notes.

Measures 17-20. The first staff has a forte (*f*) dynamic in measure 17 and piano (*p*) in measure 19. The second staff has a forte (*f*) dynamic in measure 17 and piano (*p*) in measure 19. The melody in the first staff features a long note in measure 18.

Measures 21-24. Both the first and second staves maintain a forte (*f*) dynamic throughout. The melody in the first staff consists of eighth and quarter notes, while the second staff provides a rhythmic accompaniment of eighth notes.

4. Duetto

Anonym

Arr.: Jean-François Michel

♩ = 94

The musical score is written for two staves in common time (C). The tempo is marked as quarter note = 94. The dynamics are indicated by *mf*, *p*, and *f*. The score is divided into six systems, each starting with a measure number (6, 12, 17, 23, 28). The piece features a rhythmic pattern of eighth and sixteenth notes with frequent rests.

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