

# Duet Album

## *Volume 2*

Trumpet or Cornet (B<sup>b</sup>) & Trombone (B<sup>b</sup>)

**Arr.: Jean-François Michel**

EMR 832

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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. Trombone

5

10

15

EMR 832

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## 2. Air

Georg Friedrich Händel

Arr.: Jean-François Michel

♩ = 98

Measures 1-8 of the piece. The music is in 2/4 time with a key signature of one sharp (F#). The tempo is marked as ♩ = 98. The score consists of two staves: a treble staff and a bass staff. The dynamics are marked as *f* (forte) in measures 1, 3, and 5, and *p* (piano) in measures 2, 4, and 6. The piece begins with a treble clef and a key signature of one sharp.

Measures 9-17 of the piece. The music continues in the same 2/4 time and key signature. The dynamics are marked as *p* (piano) in measures 9, 10, and 11, and *f* (forte) in measures 12, 13, and 14. The piece continues with a treble clef and a key signature of one sharp.

Measures 18-25 of the piece. The music continues in the same 2/4 time and key signature. The dynamics are marked as *p* (piano) in measures 18, 19, and 20, and *f* (forte) in measures 21, 22, and 23. The piece continues with a treble clef and a key signature of one sharp.

Measures 26-33 of the piece. The music continues in the same 2/4 time and key signature. The dynamics are marked as *f* (forte) in measures 26, 27, and 28, and *p* (piano) in measures 29, 30, and 31. The piece continues with a treble clef and a key signature of one sharp.

Measures 34-41 of the piece. The music continues in the same 2/4 time and key signature. The dynamics are marked as *f* (forte) in measures 34, 35, and 36, and *f* (forte) in measures 37, 38, and 39. The piece continues with a treble clef and a key signature of one sharp.

Measures 42-49 of the piece. The music continues in the same 2/4 time and key signature. The dynamics are marked as *p* (piano) in measures 42, 43, and 44, and *f* (forte) in measures 45, 46, and 47. The piece continues with a treble clef and a key signature of one sharp.

## 3. Trompetenstück

Leopold Mozart

Arr.: Jean-François Michel

♩ = 104

Measures 1-4 of the trumpet piece. The music is in G major and 2/4 time. The first staff (treble clef) starts with a forte (*f*) dynamic. The second staff (bass clef) starts with a forte (*f*) dynamic. The melody in the first staff is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

Measures 5-8 of the trumpet piece. The first staff (treble clef) starts with a piano (*p*) dynamic. The second staff (bass clef) starts with a piano (*p*) dynamic. The melody in the first staff is: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).

Measures 9-12 of the trumpet piece. The first staff (treble clef) starts with a forte (*f*) dynamic. The second staff (bass clef) starts with a forte (*f*) dynamic. The melody in the first staff is: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

Measures 13-16 of the trumpet piece. The first staff (treble clef) starts with a forte (*f*) dynamic. The second staff (bass clef) starts with a forte (*f*) dynamic. The melody in the first staff is: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).

Measures 17-20 of the trumpet piece. The first staff (treble clef) starts with a forte (*f*) dynamic. The second staff (bass clef) starts with a forte (*f*) dynamic. The melody in the first staff is: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

Measures 21-24 of the trumpet piece. The first staff (treble clef) starts with a forte (*f*) dynamic. The second staff (bass clef) starts with a forte (*f*) dynamic. The melody in the first staff is: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).

## 4. Duetto

Anonym

Arr.: Jean-François Michel

♩ = 94

The musical score is divided into six systems, each with a starting measure number:

- System 1: Measures 1-5. Dynamics: *mf*, *p*, *mf*, *p*.
- System 2: Measures 6-11. Dynamics: *mf*, *p*, *mf*, *f*.
- System 3: Measures 12-16. Dynamics: *p*, *f*, *p*, *f*, *p*.
- System 4: Measures 17-22. Dynamics: *f*, *f*, *p*, *f*.
- System 5: Measures 23-27. Dynamics: *p*, *f*.
- System 6: Measures 28-31. Dynamics: *p*, *f*, *p*, *f*.

# 5. Marsch

Johann Fischer  
Arr.: Jean-François Michel

♩ = 84

Musical notation for measures 1-4. Treble clef, key signature of one sharp (F#), 2/4 time signature. Dynamics: *f* (measures 1-2), *p* (measures 3-4).

Musical notation for measures 5-8. Treble clef, key signature of one sharp (F#), 2/4 time signature. Dynamics: *f* (measures 5-6), *f* (measures 7-8).

Musical notation for measures 9-14. Treble clef, key signature of one sharp (F#), 2/4 time signature. Dynamics: *p* (measures 9-10), *f* (measures 11-12), *f* (measures 13-14). Includes a repeat sign between measures 12 and 13.

Musical notation for measures 15-18. Treble clef, key signature of one sharp (F#), 2/4 time signature. Dynamics: *p* (measures 15-16), *f* (measures 17-18).

Musical notation for measures 19-23. Treble clef, key signature of one sharp (F#), 2/4 time signature. Dynamics: *p* (measures 19-20), *f* (measures 21-22), *f* (measure 23).

Musical notation for measures 24-27. Treble clef, key signature of one sharp (F#), 2/4 time signature. Dynamics: *p* (measures 24-25), *f* (measures 26-27). Includes an accent (>) over the final note of measure 27.

## 6. Tambourin

Anonym

Arr.: Jean-François Michel

♩ = 104

pp

pp

Musical notation for measures 1-9. The piece is in 2/4 time with a key signature of one sharp (F#). The tempo is marked as ♩ = 104. The first system shows the beginning of the piece with a piano-piano (pp) dynamic.

10

p

p

Musical notation for measures 10-18. The dynamics are marked as piano (p).

19

mp

mp

Musical notation for measures 19-26. The dynamics are marked as mezzo-piano (mp).

27

mf

mf

Musical notation for measures 27-35. The dynamics are marked as mezzo-forte (mf).

36

f

f

Musical notation for measures 36-44. The dynamics are marked as forte (f).

45

ff

ff

Musical notation for measures 45-52. The dynamics are marked as fortissimo (ff).

# 7. March

Henry Purcell

Arr.: Jean-François Michel

♩ = 92

Measures 1-3 of the score. The music is in 3/4 time with a key signature of one sharp (F#). The first staff (treble clef) begins with a forte (*f*) dynamic. The second staff (bass clef) begins with a forte (*f*) dynamic.

Measures 4-7 of the score. Measure 4 starts with a piano (*p*) dynamic in both staves. Measure 5 has a piano (*p*) dynamic in the bass staff and a piano (*p*) dynamic in the treble staff. Measures 6 and 7 continue with piano dynamics.

Measures 8-12 of the score. Measures 8 and 9 feature a forte (*f*) dynamic in both staves. Measures 10, 11, and 12 continue with a forte (*f*) dynamic.

Measures 13-16 of the score. Measures 13, 14, and 15 are marked with a forte (*f*) dynamic. Measure 16 ends with a piano (*p*) dynamic in the bass staff.

Measures 17-20 of the score. Measures 17, 18, and 19 are marked with a piano (*p*) dynamic in both staves. Measure 20 continues with a piano (*p*) dynamic.

Measures 21-24 of the score. Measures 21, 22, and 23 are marked with a forte (*f*) dynamic in both staves. Measure 24 ends with a forte (*f*) dynamic. A *(rit.)* marking is placed above the final measure.



## 8. Tambourin

Esprit Philippe Chédeville

Arr.: Jean-François Michel

♩ = 104

Measures 1-4 of the piece. The music is in 2/4 time with a key signature of two flats (B-flat and E-flat). Both the treble and bass staves are marked with a forte (*f*) dynamic. The melody in the treble staff consists of eighth and sixteenth notes, while the bass staff provides a steady accompaniment of eighth notes.

Measures 5-8. The treble staff continues with eighth and sixteenth notes. The bass staff has a more active line with some sixteenth-note patterns. Dynamics change to piano (*p*) in both staves starting at measure 7.

Measures 9-12. The treble staff features a melodic line with eighth notes. The bass staff continues with a steady eighth-note accompaniment.

Measures 13-16. The treble staff has a melodic line with some rests. Dynamics are marked as *f* in measure 13, *p* in measure 14, and *f* in measure 16. The bass staff has a steady accompaniment.

Measures 17-20. The treble staff continues with eighth notes. The bass staff has a steady accompaniment. Dynamics are marked as *f* in measure 18 and *p* in measure 20.

Measures 21-24. The treble staff continues with eighth notes. The bass staff has a steady accompaniment. Dynamics are marked as *f* in measure 22 and *f* in measure 24.

# 9. Moderato

11

Michel Pignolet de Montéclair

Arr.: Jean-François Michel

♩ = 90

Musical notation for measures 1-6 of '9. Moderato'. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as Moderato with a quarter note equal to 90 beats per minute. The music is written for piano. The first six measures feature a melody in the right hand and a bass line in the left hand, both marked with a forte (*f*) dynamic.

Musical notation for measures 7-13 of '9. Moderato'. The piece continues with a melody in the right hand and a bass line in the left hand. Measures 7-12 are marked with a forte (*f*) dynamic, while measures 13-14 are marked with a piano (*p*) dynamic. A repeat sign is present at the end of measure 13.

Musical notation for measures 15-18 of '9. Moderato'. The piece continues with a melody in the right hand and a bass line in the left hand, both marked with a forte (*f*) dynamic.

# 10. Polonaise

Leopold Mozart

Arr.: Jean-François Michel

♩ = 78

Musical notation for measures 1-5 of '10. Polonaise'. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as Polonaise with a quarter note equal to 78 beats per minute. The music is written for piano. The first five measures feature a melody in the right hand and a bass line in the left hand, with dynamics alternating between forte (*f*) and piano (*p*).

Musical notation for measures 6-10 of '10. Polonaise'. The piece continues with a melody in the right hand and a bass line in the left hand, with dynamics alternating between forte (*f*) and piano (*p*).

Musical notation for measures 11-14 of '10. Polonaise'. The piece continues with a melody in the right hand and a bass line in the left hand, with dynamics alternating between piano (*p*) and forte (*f*).

## 11. Galway piper

Traditional

Arr.: Jean-François Michel

♩ = 104

Musical notation for measures 1-7. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as ♩ = 104. The first system shows the beginning of the piece with a forte (*f*) dynamic in the treble and bass staves. The melody in the treble staff starts with a half note, followed by quarter notes and eighth notes. The bass staff provides a steady accompaniment with quarter notes and eighth notes. Dynamics include *f*, *mf*, and *p*.

Musical notation for measures 8-14. The melody continues with eighth-note patterns and slurs. The bass staff features a consistent eighth-note accompaniment. A forte (*f*) dynamic is indicated in the treble staff at measure 11.

Musical notation for measures 15-20. The piece continues with similar eighth-note patterns in both staves. The bass staff has a more active accompaniment with slurs.

Musical notation for measures 21-27. The melody and accompaniment maintain their eighth-note rhythmic structure. The bass staff accompaniment becomes more intricate with slurs.

Musical notation for measures 28-33. The piece reaches a section with a forte (*f*) dynamic in both staves. The bass staff accompaniment is particularly active with slurs and eighth-note patterns.

Musical notation for measures 34-40. The final system shows the conclusion of the piece with a final flourish in the treble staff and a steady accompaniment in the bass staff.

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