

Duet Album

Volume 2

Trumpet or Cornet (B \flat) & Euphonium (♩)

Arr.: Jean-François Michel

EMR 833

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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♭ Euphonium

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2. Air

Georg Friedrich Händel

Arr.: Jean-François Michel

♩ = 98

Musical notation for measures 1-8. The piece is in 2/4 time with a key signature of one sharp (F#). The tempo is marked as ♩ = 98. The dynamics are *f* (forte) for measures 1-2, *p* (piano) for measures 3-4, and *f* for measures 5-8.

Musical notation for measures 9-17. The dynamics are *p* for measures 9-10, *f* for measures 11-12, *p* for measures 13-14, and *f* for measures 15-17.

Musical notation for measures 18-25. The dynamics are *p* for measures 18-19, *f* for measures 20-21, *p* for measures 22-23, and *f* for measures 24-25.

Musical notation for measures 26-33. The dynamics are *f* for measures 26-27, *p* for measures 28-29, *f* for measures 30-31, and *p* for measures 32-33.

Musical notation for measures 34-41. The dynamics are *f* for measures 34-35, *p* for measures 36-37, *f* for measures 38-39, and *f* for measures 40-41.

Musical notation for measures 42-49. The dynamics are *p* for measures 42-43, *f* for measures 44-45, *p* for measures 46-47, and *f* for measures 48-49.

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, then piano (*p*), then forte (*f*). The second staff (bass clef) starts with a forte (*f*) dynamic, then piano (*p*), then forte (*f*). 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, then piano (*p*). The second staff (bass clef) starts with a forte (*f*) dynamic, then piano (*p*). 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, then piano (*p*). The second staff (bass clef) starts with a forte (*f*) dynamic, then piano (*p*). 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 written for two staves in a 2/4 time signature. The tempo is marked as ♩ = 94. The piece is in a key with one sharp (F#), likely D major or A minor. The dynamics are marked as *mf* (mezzo-forte), *p* (piano), and *f* (forte). The score is divided into six systems, each starting with a measure number: 6, 12, 17, 23, and 28. The first system (measures 1-5) starts with *mf* in both staves. The second system (measures 6-11) starts with *mf* in the left hand and *p* in the right hand. The third system (measures 12-16) starts with *p* in the left hand and *f* in the right hand. The fourth system (measures 17-22) starts with *f* in both staves. The fifth system (measures 23-27) starts with *p* in both staves. The sixth system (measures 28-31) starts with *p* in the left hand and *f* in the right hand.

5. Marsch

Johann Fischer
Arr.: Jean-François Michel

♩ = 84

Musical notation for measures 1-4. The score is in 2/4 time with a key signature of one sharp (F#). The first measure starts with a forte (*f*) dynamic, and the fourth measure ends with a piano (*p*) dynamic. The melody and bass line are both active.

Musical notation for measures 5-8. The score continues with a forte (*f*) dynamic throughout. The melody and bass line are both active.

Musical notation for measures 9-14. The score features alternating dynamics of piano (*p*) and forte (*f*). A repeat sign is present at the end of measure 12.

Musical notation for measures 15-18. The score continues with alternating dynamics of piano (*p*) and forte (*f*).

Musical notation for measures 19-23. The score continues with alternating dynamics of piano (*p*) and forte (*f*).

Musical notation for measures 24-27. The score continues with alternating dynamics of piano (*p*) and forte (*f*).

6. Tambourin

Anonym

Arr.: Jean-François Michel

♩ = 104

pp

pp

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

10

p

p

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

19

mp

mp

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

27

mf

mf

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

36

f

f

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

45

ff

ff

Musical score 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 7. March. The score is in G major and 3/4 time. Measure 1 starts with a forte (*f*) dynamic. The bass line begins in measure 2 with a forte (*f*) dynamic.

Measures 4-6 of the 7. March. Measure 4 starts with a piano (*p*) dynamic. The bass line continues with a piano (*p*) dynamic.

Measures 7-9 of the 7. March. Measure 7 starts with a forte (*f*) dynamic. The bass line continues with a forte (*f*) dynamic.

Measures 10-12 of the 7. March. Measure 10 starts with a piano (*p*) dynamic. The bass line continues with a piano (*p*) dynamic.

Measures 13-16 of the 7. March. Measure 13 starts with a piano (*p*) dynamic. The bass line continues with a piano (*p*) dynamic.

Measures 17-19 of the 7. March. Measure 17 starts with a forte (*f*) dynamic. The bass line continues with a forte (*f*) dynamic. The piece ends with a ritardando (*rit.*) marking.

8. Tambourin

Esprit Philippe Chédeville

Arr.: Jean-François Michel

♩ = 104

Musical notation for measures 1-4. The piece is in 2/4 time with a key signature of one flat (B-flat). The tempo is marked as ♩ = 104. Both the treble and bass staves begin with a forte (*f*) dynamic. The melody in the treble staff consists of eighth-note patterns, while the bass staff provides a steady accompaniment of eighth notes.

Musical notation for measures 5-8. The treble staff continues with eighth-note patterns. The bass staff has a dynamic change to piano (*p*) starting in measure 7. The piece concludes with a final flourish in the treble staff.

Musical notation for measures 9-12. The piece continues with consistent eighth-note patterns in both staves. The treble staff features a melodic line with some grace notes, while the bass staff maintains a rhythmic accompaniment.

Musical notation for measures 13-16. The treble staff has dynamic markings of *f* in measure 13, *p* in measure 14, and *f* in measure 15. The bass staff has a dynamic marking of *p* in measure 14 and *f* in measure 15. The piece ends with a final flourish in the treble staff.

Musical notation for measures 17-20. The treble staff has a dynamic marking of *f* in measure 18. The bass staff has a dynamic marking of *p* in measure 20. The piece concludes with a final flourish in the treble staff.

Musical notation for measures 21-24. The treble staff has a dynamic marking of *f* in measure 22. The bass staff has a dynamic marking of *f* in measure 23. The piece concludes with a final flourish in the treble staff.

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. The first staff (treble clef) starts with a forte (*f*) dynamic. The second staff (bass clef) starts with a forte (*f*) dynamic. The music features a mix of eighth and sixteenth notes.

Musical notation for measures 7-13 of '9. Moderato'. The first staff (treble clef) starts with a piano (*p*) dynamic. The second staff (bass clef) starts with a piano (*p*) dynamic. The music continues with eighth and sixteenth notes.

Musical notation for measures 14-19 of '9. Moderato'. The first staff (treble clef) starts with a forte (*f*) dynamic. The second staff (bass clef) starts with a forte (*f*) dynamic. The music concludes with a fermata over the final note.

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. The first staff (treble clef) starts with a forte (*f*) dynamic. The second staff (bass clef) starts with a forte (*f*) dynamic. The music features a mix of eighth and sixteenth notes.

Musical notation for measures 6-10 of '10. Polonaise'. The first staff (treble clef) starts with a forte (*f*) dynamic. The second staff (bass clef) starts with a forte (*f*) dynamic. The music continues with eighth and sixteenth notes.

Musical notation for measures 11-15 of '10. Polonaise'. The first staff (treble clef) starts with a piano (*p*) dynamic. The second staff (bass clef) starts with a piano (*p*) dynamic. The music concludes with a fermata over the final note.

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 one flat (B-flat). The first system consists of two staves. The upper staff begins with a forte (*f*) dynamic and a half rest, followed by a melodic line starting in measure 5. The lower staff begins with a forte (*f*) dynamic and a half rest, followed by a bass line starting in measure 5. Dynamics include *f*, *mf*, and *p*.

Musical notation for measures 8-14. The upper staff continues the melodic line with a forte (*f*) dynamic. The lower staff continues the bass line with a forte (*f*) dynamic. The piece features intricate rhythmic patterns and slurs.

Musical notation for measures 15-20. The upper staff continues the melodic line. The lower staff continues the bass line. The piece features intricate rhythmic patterns and slurs.

Musical notation for measures 21-27. The upper staff continues the melodic line. The lower staff continues the bass line. The piece features intricate rhythmic patterns and slurs.

Musical notation for measures 28-33. The upper staff continues the melodic line with a forte (*f*) dynamic. The lower staff continues the bass line with a forte (*f*) dynamic. The piece features intricate rhythmic patterns and slurs.

Musical notation for measures 34-40. The upper staff continues the melodic line. The lower staff continues the bass line. The piece features intricate rhythmic patterns and slurs.

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