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2 Oboes & Piano / Organ

Arr.: Jean-François Michel

EMR 40386

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9 Duets

1. March

Henry Purcell

Arr.: Jean-François Michel

Moderato (♩ = ca.96)

1. Oboe *f marcato* *mf*

2. Oboe *f marcato* *mf*

Piano / Organ *f marcato* *mf*

6 *f* 3

11 *mf* *mf* *mf*

16

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2. Ouverture Aus Der Wassermusik

Georg Friedrich Händel

Arr.: Jean-François Michel

Allegro (♩ = ca.112)

f marcato

f marcato

f marcato

p

f

p

f

p

f

mf

mf

r

3. March

Johann Fischer
Arr.: Jean-François Michel

Moderato (♩ = 84 - 96)

Measures 1-6 of the musical score. The score is written for three staves: two treble staves and one bass staff. The key signature is one sharp (F#). The tempo is Moderato (♩ = 84 - 96). The first two staves are marked *f-p marcato*. The bass staff is marked *f-p marcato* and *sempre stacc.*

7

Measures 7-13 of the musical score. The score continues with the same instrumentation. Measure 13 ends with a double bar line and a repeat sign. The bass staff has a *f* dynamic marking at the start of measure 14.

14

Measures 14-20 of the musical score. The score continues with the same instrumentation. Measures 14-16 are marked *f*. Measure 20 ends with a double bar line and a repeat sign.

D.

(ohne Wiederho'
(rit.)

21

Measures 21-26 of the musical score. The score continues with the same instrumentation. Measures 21-26 are marked *(rit.)*. The piece ends with a double bar line and a repeat sign.

4. Intrada

7

Johann Pezel

Arr.: Jean-François Michel

Allegro (♩ = ca.112)

First system of the musical score, measures 1-3. It features a treble and bass staff for the right hand and a grand staff for the left hand. The tempo is marked 'Allegro (♩ = ca.112)'. The dynamics are marked *f-p marcato* in all three staves.

Second system of the musical score, measures 4-7. The dynamics are marked *f-p* in the treble and bass staves of the right hand, and *f-p* in the grand staff of the left hand.

Third system of the musical score, measures 8-11. The dynamics are marked *f sempre* in the grand staff of the left hand.

Fourth system of the musical score, measures 12-14. The dynamics are marked *f sempre* in the treble and bass staves of the right hand, and *f sempre* in the grand staff of the left hand. The tempo is marked (rit.) and the instruction (ohne Wiederh.) is present. A fermata is placed over the final measure.

5. Hochzeitsmarsch

Franz Joseph Haydn

Arr.: Jean-François Michel

Moderato (♩ = 76)

First system of the musical score, measures 1-6. It features three staves: two treble staves and one bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is Moderato with a quarter note equal to 76 beats per minute. The dynamics are marked *f marc. ma cantando* for the first two staves and *f marc. ma cantando* for the bass staff.

Second system of the musical score, measures 7-13. It continues the three-staff arrangement. Measures 7-10 are marked *p* (piano). Measures 11-13 show a crescendo, marked *cresc.* in both the upper and lower staves.

Third system of the musical score, measures 14-21. Measures 14-16 are marked *mf* (mezzo-forte). Measures 17-21 are marked *f* (forte). The bass staff also shows a crescendo starting at measure 17.

Fourth system of the musical score, measures 22-25. Measures 22-24 are marked *f* (forte). Measure 25 is marked *(rit.)* (ritardando). The piece concludes with a final chord in measure 25.

6. Marche Religieuse

9

Christoph W. Gluck
Arr.: Jean-François Michel

Moderato (♩ = 92)

p dolce cantabile

p dolce

5

p dolce cantabile

10

p

p

15

mf

ad lib.

ad lib.

mf sempre

ad lib.

mf sempre

7. Rifa

(aus der "Messias")

11

Georg Friedrich Händel
Arr.: Jean-François Michel

Larghetto (♩. = 56)

First system of the musical score, measures 1-4. It features three staves: two treble staves and one bass staff. The top two staves are marked *mf* *portato ma sempre ritmico*. The bottom staff is marked *mf* *portato ma sempre ritmico, dolce*. The music is in 12/8 time and B-flat major. Dynamics *p* and *mf* are indicated.

5

Second system of the musical score, measures 5-8. It features three staves. The top two staves have the instruction *poco avanti e cresc.* above them. The bottom staff continues the bass line. Dynamics *p* and *mf* are indicated.

10

Third system of the musical score, measures 9-13. It features three staves. The top two staves have a *p* dynamic marking. The bottom staff has a *p* dynamic marking at the end. The music continues in 12/8 time.

14

Fourth system of the musical score, measures 14-17. It features three staves. The top two staves have a *mf* dynamic marking. The bottom staff has a *mf* dynamic marking. The music continues in 12/8 time.

8. Sinfonia e Gavotte

13

Georg Friedrich Händel

Arr.: Jean-François Michel

Sinfonia (♩ = 96)

First system of the Sinfonia section, measures 1-4. It features a three-staff arrangement: two treble staves and one bass staff. The top two staves are marked *f marcato* and contain rapid sixteenth-note passages. The bottom staff is marked *f* and contains a slower, more rhythmic accompaniment. The instruction *2x only and D.C. al Fine* is written above the bottom staff.

5 (rit.) (♩) Fine Gavotte (♩ = 84 - 90)

Second system of the Gavotte section, measures 5-10. It features a three-staff arrangement. Measures 5-6 are marked *(rit.)* and *(♩)*. Measures 7-10 are marked *mf leggiero*. The top two staves have a melodic line with some rests, while the bottom staff provides a steady accompaniment.

11

Third system of the Gavotte section, measures 11-17. It features a three-staff arrangement. Measures 11-12 are marked *f leggiero*. Measures 13-17 are marked *f* in the bottom staff and *mf* in the top staves. The music continues with a consistent rhythmic pattern.

18

D.C. al F^o

Fourth system of the Gavotte section, measures 18-21. It features a three-staff arrangement. Measures 18-19 are marked *f*. Measures 20-21 are marked *ff*. The music concludes with a final chord in the bottom staff.

9. Air

Georg Friedrich Händel

Arr.: Jean-François Michel

Air (♩ = 69)

p espressivo, sostenuto

p espressivo, sostenuto

p espressivo, sostenuto

5

cresc. *mf* *ad lib.*

cresc. *mf*

cresc. *mf*

9

pp *p*

mf

14

mf *mf* *mf* (rit.) *ad lib*

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