

9 Duets

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2 Alto Trombones & Piano / Organ

Arr.: Jean-François Michel

EMR 40398

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9 Duets

1. March

Henry Purcell

Arr.: Jean-François Michel

Moderato (♩ = ca.96)

1. Alto Trombone *f marcato* *mf*

2. Alto Trombone *f marcato* *mf*

Piano / Organ *f marcato* *mf*

6

f *mf* *mf*

11

mf *mf* *mf*

16

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2. Ouverture Aus Der Wassermusik

Georg Friedrich Händel

Arr.: Jean-François Michel

Allegro (♩ = ca.112)

7

14

20

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#) and the time signature is common time (C). The tempo is Moderato (♩ = 84 - 96). The dynamics are *f-p* and the articulation is *marcato*. The bass staff has a *sempre stacc.* marking.

7

Measures 7-13 of the musical score. The score continues with the same instrumentation and key signature. A repeat sign is present at the end of measure 13. The dynamics are *f*.

14

Measures 14-20 of the musical score. The score continues with the same instrumentation and key signature. The dynamics are *f*.

D

(ohne Wiederhr
(rit.)

21

Measures 21-26 of the musical score. The score continues with the same instrumentation and key signature. The dynamics are *f*.

4. Intrada

7

Johann Pezel

Arr.: Jean-François Michel

Allegro (♩ = ca.112)

First system of the musical score. It consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The key signature is one sharp (F#). The time signature is common time (C). The tempo is marked 'Allegro (♩ = ca.112)'. The dynamics are marked 'f-p marcato' on the first two staves and 'f-p marcato' on the last two staves. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

4

Second system of the musical score, starting at measure 4. It continues the four-staff arrangement. The dynamics are marked 'f-p' on the first two staves and 'f-p' on the last two staves. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

8

Third system of the musical score, starting at measure 8. It continues the four-staff arrangement. The dynamics are marked 'f sempre' on the last two staves. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

12

Fourth system of the musical score, starting at measure 12. It continues the four-staff arrangement. The dynamics are marked 'f sempre' on the first two staves and 'f sempre' on the last two staves. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. The system ends with a double bar line and a fermata on the last note of the first staff.

(rit.)

(ohne Wieder-)

(c)

5. Hochzeitsmarsch

Franz Joseph Haydn

Arr.: Jean-François Michel

Moderato (♩ = 76)

First system of the musical score, measures 1 to 6. It features three staves: two for the upper right hand (treble clef) and one for the lower left hand (bass clef). The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is Moderato with a quarter note equal to 76 beats per minute. The dynamic marking *f marc. ma cantando* is present on all three staves.

7

Second system of the musical score, measures 7 to 13. It continues with the same three-staff arrangement. Measures 7-10 show a continuation of the previous material. At measure 11, there is a double bar line followed by a new section starting with a piano (*p*) dynamic and a crescendo (*cresc.*) marking on both the upper right and lower left staves.

14

Third system of the musical score, measures 14 to 21. Measures 14-17 continue the previous section. At measure 18, there is a double bar line followed by a new section starting with a mezzo-forte (*mf*) dynamic. At measure 20, the dynamic changes to forte (*f*). The lower right hand (treble clef) is introduced in this system.

22

Fourth system of the musical score, measures 22 to 25. Measures 22-24 continue the previous section. At measure 25, the tempo is marked as *(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

mf

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 for the vocal parts (Soprano and Alto) and one for the keyboard. The vocal parts are marked *mf* *portato ma sempre ritmico* and *p*. The keyboard part is marked *mf* *portato ma sempre ritmico, dolce*. The time signature is 12/8.

5

Second system of the musical score, measures 5-8. The vocal parts continue with the same markings. The keyboard part has a new marking *poco avanti e cresc.* in measures 6 and 7. The time signature remains 12/8.

10

Third system of the musical score, measures 9-12. The vocal parts are marked *p*. The keyboard part has a new marking *p* in measure 11. The time signature remains 12/8.

14

Fourth system of the musical score, measures 13-16. The vocal parts are marked *mf*. The keyboard part has a new marking *mf* in measure 14. The time signature remains 12/8.

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 staves for strings (violin and viola) and one for keyboard (piano). The violin and viola parts are marked *f marcato* and consist of continuous sixteenth-note patterns. The keyboard part is marked *f* and includes a *2x only and D.C. al Fine* instruction. The key signature has one flat (B-flat) and the time signature is common time (C).

5 (rit.) Fine Gavotte (♩ = 84 - 90)

Second system of the Gavotte section, measures 5-10. Measures 5-6 are marked *(rit.)* and end with a repeat sign. Measures 7-10 are marked *mf leggiero*. The three-staff arrangement continues with the same instruments. The keyboard part shows a change in texture, becoming more chordal and rhythmic.

11

Third system of the Gavotte section, measures 11-17. Measures 11-12 are marked *f leggiero* for the strings. The keyboard part is marked *f* in measure 11 and *mf* in measure 12. The texture remains consistent with the previous system.

18

D.C. 2^a

Fourth system of the Gavotte section, measures 18-21. Measures 18-19 are marked *f* for the strings. Measures 20-21 are marked *ff* for both the strings and the keyboard. The section concludes with a final flourish in the keyboard part.

9. Air

Georg Friedrich Händel

Arr.: Jean-François Michel

Air (♩ = 69)

The image displays a musical score for the piece 'Lento' by Franz Liszt. The score is written for piano (p) and violin (v). The piano part is in the upper staves, and the violin part is in the lower staves. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo marking is 'Lento'. The score consists of four measures. The piano part features a melodic line with a 'p' dynamic marking and the instruction 'espressivo, sostenuto'. The violin part features a melodic line with a 'p' dynamic marking and the instruction 'espressivo, sostenuto'. The score is presented in a clean, professional layout with a white background and black musical notation.

5

ad lib.

5

cresc. *mf* *cresc.* *mf* *cresc.* *mf*

ad lib.

9

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves: a vocal line in the upper staff and a piano accompaniment line in the lower staff. The vocal line is in G major (one flat) and 4/4 time. It begins with a whole rest for four measures, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment in the first system starts with a half note G3, a quarter note A3, and a quarter note B3. The second system continues the vocal line with a half note C5, a quarter note B4, and a quarter note A4. The piano accompaniment continues with a half note G3, a quarter note A3, and a quarter note B3. The score includes dynamic markings: *pp* (pianissimo) for the vocal line and *p* (piano) for the piano accompaniment. The key signature is G major (one flat) and the time signature is 4/4.

14

(rit.) ad "

The musical score for 'The Rose Tree' is presented in a four-staff format. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The vocal melody is written in a soprano and alto clef. The piano accompaniment features a steady bass line in the left hand and a more melodic line in the right hand, often using chords and arpeggios. The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The piece concludes with a final chord in the piano and a fermata over the last note of the vocal melody.

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