

9 Duets

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2 Bass Trombones & Piano / Organ

Arr.: Jean-François Michel

EMR 40400

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9 Duets

1. March

Henry Purcell

Arr.: Jean-François Michel

Moderato (♩ = ca.96)

1. Bass Trombone *f marcato* *mf*

2. Bass Trombone *f marcato* *mf*

Piano / Organ *f marcato* *mf*

6

11

16

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2. Ouverture Aus Der Wassermusik

Georg Friedrich Händel

Arr.: Jean-François Michel

Allegro (♩ = ca.112)

f marcato

p *f*

p *f*

mf *p*

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 14-15 have a *f* dynamic marking. Measure 20 ends with a double bar line and a repeat sign.

21

Measures 21-26 of the musical score. The score continues with the same instrumentation. Measure 21 starts with a *f* dynamic marking. Measure 26 ends with a double bar line and a repeat sign. The score concludes with the instruction *(rit.)*.

D.
(ohne Wiederh.
(rit.)

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 upper right hand (treble clef) and two for the lower 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 third and fourth staves. The music features a rhythmic pattern of eighth and sixteenth notes in the upper parts and chords in the lower parts.

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 third and fourth staves. The music features a rhythmic pattern of eighth and sixteenth notes in the upper parts and chords in the lower parts.

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 third and fourth staves. The music features a rhythmic pattern of eighth and sixteenth notes in the upper parts and chords in the lower parts.

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 third and fourth staves. The tempo is marked '(rit.)' and the instruction '(ohne Wiederl)' is present. The music features a rhythmic pattern of eighth and sixteenth notes in the upper parts and chords in the lower parts.

5. Hochzeitsmarsch

Franz Joseph Haydn

Arr.: Jean-François Michel

Moderato (♩ = 76)

f marc. ma cantando

f marc. ma cantando

f marc. ma cantando

p *cresc.*

p *cresc.*

mf *f*

mf *f*

(rit.)

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 voices (Soprano and Alto) and one for the keyboard. The key signature is B-flat major (two flats). The time signature is 12/8. The tempo is Larghetto (♩. = 56). The first two staves have the instruction *mf portato ma sempre ritmico* and dynamic markings *p* and *mf*. The keyboard staff has the instruction *mf portato ma sempre ritmico, dolce*.

5

Second system of the musical score, measures 5-8. The first two staves have the instruction *poco avanti e cresc.* and dynamic markings *p* and *mf*. The keyboard staff continues with the same instruction and dynamic markings.

10

Third system of the musical score, measures 9-13. The first two staves have the instruction *p* and dynamic markings *p* and *mf*. The keyboard staff has the instruction *p* and dynamic markings *p* and *mf*.

14

Fourth system of the musical score, measures 14-17. The first two staves have the instruction *mf* and dynamic markings *mf* and *p*. The keyboard staff has the instruction *mf* and dynamic markings *mf* and *p*.

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. 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 first two measures are in the left hand, and the last two are in the right hand.

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

Second system of the Gavotte section, measures 5-10. The violin and viola parts continue with sixteenth-note patterns, marked *f marcato*. The keyboard part is marked *mf leggiero* and features a more rhythmic pattern. The section ends with a repeat sign and a fermata over the final measure.

11

Third system of the Gavotte section, measures 11-17. The violin and viola parts are marked *f leggiero*. The keyboard part is marked *f* and includes a *mf* dynamic change in measure 15. The section continues with a repeat sign and a fermata over the final measure.

18

D.C. al F

Fourth system of the Gavotte section, measures 18-24. The violin and viola parts are marked *f* and *ff*. The keyboard part is marked *f* and *ff*. The section concludes with a repeat sign and a fermata over the final measure.

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.) *ar'*

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