

Duet Album

Volume 4

2 Bassoons

Arr.: Jean-François Michel

EMR 46518

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EDITIONS MARC REIFT

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Duet Album Vol. 1

1. L'Appel / Der Ruf (J. F. Michel)
2. Choral (J.F. Michel)
3. Valse (J.F. Michel)
4. Carillon de Westminster
5. So nimm denn meine Hände (Volkslied)
6. Maikäfer flieg (Volkslied)
7. Mélodie de l'Eurovision (Te Deum de Charpentier)
8. Old folks at home (S.C. Foster)
9. O du Fröhliche (Volkslied)
10. Marche des rois de l'Arlésienne (G. Bizet)
11. Weihnachtslied
12. Grand Dieu nous te bénissons
13. Long long ago (Mélodie populaire)
14. Meunier, tu dors (Mélodie populaire)
15. Au clair de la lune (Mélodie populaire)
16. Hymne à la joie (L. v. Beethoven)
17. Happy birthday
18. Adestes fideles
19. A la claire fontaine (Mélodie populaire)
20. Ce n'est qu'un au revoir
21. Cou cou (Mélodie populaire)
22. Carnaval de Venise
23. O When the saints
24. Alouette
25. My Bonnie
26. Cielito lindo (Fernandez)
27. Jingle Bells
28. O my darling
29. Freut euch des Lebens
30. Schlaf mein Prinzchen (W. A. Mozart)

Duet Album Vol. 3

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2. Marche nuptiale de Lohengrin (R. Wagner)
3. Soldatenmarsch (R. Schumann)
4. Chant des toréadors (G. Bizet)
5. Schweizerisches Volkslied
6. Marching Through Georgia (H. C. Work)
7. Traditional écossais
8. Trumpet Tune (J. Clarke)
9. Seeing Nellie Home
10. O Tannenbau
11. La Marseillaise
12. Drei Lilien (Mélodie populaire)
13. Im Frühtau zu Berge
14. Schweizer Hymne
15. Lied (J. F. Michel)
16. La cucaracha (Mélodie populaire)
17. Jericho (Spiritual)
18. The entertainer (S. Joplin)
19. Somebody's knocking at your door
20. Swing Low, Sweet Chariot
21. Deep River
22. Comptown Races (S. Foster)
23. Nobody Knows the Trouble I've Seen
24. Go Down, Moses
25. La Paloma
26. Where did you Get That Hat (J. J. Sullivan)
27. Vas-t-en, ne m'importune pas
28. Red River Valley
29. Juanita
30. Cha cha ... cha (J. F. Michel)

Duet Album Vol. 2

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2. Sum, summ, summ (Mélodie populaire)
3. Muss i denn zum Städtle naus ! (Mélodie populaire)
4. Frère Jacques
5. Le coq est mort (Mélodie populaire)
6. Soyons gais (Mélodie populaire)
7. Die Sternen (Mélodie populaire)
8. Ei wie so töricht
9. Marche (Ph. E. Chedeville)
10. Santa Lucia (Mélodie populaire)
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12. Stille Nacht
13. Wenn ich ein Vöglein wär
14. Deutscher Tanz (F. Schubert)
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16. Les moines de St. Bernardin
17. A toi la gloire (G. F. Händel)
18. Amazing grace
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23. Matilda
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25. Auprès de ma blonde
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30. American traditional
31. Malbrough s'en va-t'en guerre

Duet Album Vol. 4

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17. Allemande (J. Mattheson)
18. Bourrée (L. Mozart)
19. Sauteuse (J. C. Naudot)
20. Christmas song (J. F. Michel)
21. Adios mi chaparrita (Mexikanische Volksweise)
22. Gavotte (R. Valentino)
23. O du eselhafter Martin (W. A. Mozart)
24. Bourrée (J. Banister)
25. Gavotte (J. P. Rameau)
26. Marsch (J. C. F. Fischer)
27. Ich will den Herrn loben (G. P. Telemann)
28. Rigaudon (J. Bodin de Boismortier)
29. Signor Abbate (L. van Beethoven)
30. Berner Marsch (Traditional)



Duet Album

Volume 4

Il est conseillé de travailler ces pièces avec le métronome au tempo indiqué. Les élèves qui ont déjà travaillé les trois premiers volumes 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 three volumes 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 die ersten drei Bänder 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

$\text{♩} = 88$

1st Bassoon

2nd Bassoon

5

10

15

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2. Air

Johann Joseph Fux

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 score consists of two staves. The upper staff begins with a forte (*f*) dynamic and features a continuous eighth-note pattern. The lower staff also begins with a forte (*f*) dynamic and features a similar eighth-note pattern. Dynamic markings of *f*, *p*, and *f* are placed below the lower staff at measures 1, 4, and 5 respectively.

Measures 9-17 of the piece. The music continues with the eighth-note patterns. The upper staff has a piano (*p*) dynamic marking at measure 9. The lower staff has a forte (*f*) dynamic marking at measure 17. A fermata is present over the final note of the upper staff at measure 17.

Measures 18-25 of the piece. The music continues with the eighth-note patterns. The upper staff has a piano (*p*) dynamic marking at measure 18 and a forte (*f*) dynamic marking at measure 20. The lower staff has a piano (*p*) dynamic marking at measure 18 and a forte (*f*) dynamic marking at measure 20. A piano (*p*) dynamic marking is also present at the end of measure 25.

Measures 26-33 of the piece. The music continues with the eighth-note patterns. The upper staff has a forte (*f*) dynamic marking at measure 27. The lower staff has a forte (*f*) dynamic marking at measure 27 and a piano (*p*) dynamic marking at measure 33.

Measures 34-41 of the piece. The music continues with the eighth-note patterns. The upper staff has a forte (*f*) dynamic marking at measure 34. The lower staff has a forte (*f*) dynamic marking at measure 34 and a forte (*f*) dynamic marking at measure 41.

Measures 42-49 of the piece. The music continues with the eighth-note patterns. The upper staff has a piano (*p*) dynamic marking at measure 43 and a forte (*f*) dynamic marking at measure 45. The lower staff has a piano (*p*) dynamic marking at measure 43 and a forte (*f*) dynamic marking at measure 45.

3. Trompetenstück

Leopold Mozart

Arr.: Jean-François Michel

♩ = 104

Measures 1-4 of the piece. The music is in bass clef with a key signature of one sharp (F#). The tempo is marked as quarter note = 104. The first staff (treble clef) starts with a forte (*f*) dynamic. The second staff (bass clef) starts with a forte (*f*) dynamic. The music consists of eighth and sixteenth notes with slurs.

Measures 5-8 of the piece. 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 and slurs.

Measures 9-12 of the piece. The first staff (treble clef) has dynamics *f*, *p*, and *f*. The second staff (bass clef) has dynamics *f*, *p*, and *f*. A long slur covers measures 9 and 10 in the first staff.

Measures 13-16 of the piece. The first staff (treble clef) has dynamics *f* and *p*. The second staff (bass clef) has dynamics *f* and *p*. The music continues with eighth and sixteenth notes and slurs.

Measures 17-20 of the piece. The first staff (treble clef) has dynamics *f* and *p*. The second staff (bass clef) has dynamics *f* and *p*. A long slur covers measures 17 and 18 in the first staff.

Measures 21-24 of the piece. The first staff (treble clef) has a forte (*f*) dynamic. The second staff (bass clef) has a forte (*f*) dynamic. The music continues with eighth and sixteenth notes and slurs.

4. Duetto

Anonym

Arr.: Jean-François Michel

♩ = 94

The musical score is written for two bass clefs. The tempo is marked as ♩ = 94. The key signature has one flat (B-flat), and the time signature is common time (C). The score is divided into systems, with measure numbers 6, 12, 17, 23, and 28 marking the beginning of each system. Dynamics markings include *mf* (mezzo-forte), *p* (piano), and *f* (forte). The music features a consistent eighth-note rhythmic pattern in both hands, with various dynamic contrasts throughout.

5. Marsch

5

Johann Fischer

Arr.: Jean-François Michel

♩ = 84

Measures 1-4 of the piece. The music is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The first two measures are marked with a forte (*f*) dynamic, and the last two measures are marked with a piano (*p*) dynamic. The melody consists of eighth-note patterns.

5

Measures 5-8. The music continues with eighth-note patterns. Measures 6 and 7 are marked with a forte (*f*) dynamic.

10

Measures 9-12. Measures 9 and 10 are marked with a piano (*p*) dynamic, while measures 11 and 12 are marked with a forte (*f*) dynamic. A repeat sign is present at the end of measure 12.

15

Measures 13-16. Measures 13 and 14 are marked with a piano (*p*) dynamic, and measures 15 and 16 are marked with a forte (*f*) dynamic.

19

Measures 17-18. The music continues with eighth-note patterns in both staves.

24

Measures 19-23. Measures 19-22 are marked with a piano (*p*) dynamic, and measure 23 is marked with a forte (*f*) dynamic. A fermata is placed over the final note of measure 23. A rehearsal mark (r) is located above measure 23.

6. Tambourin

Anonym

Arr.: Jean-François Michel

♩ = 104

The musical score is written for two bass staves in 2/4 time, with a key signature of one flat (B-flat). The tempo is marked as ♩ = 104. The score is divided into six systems, each starting with a measure number in the top left corner. The dynamics are indicated by *pp*, *p*, *mp*, *mf*, and *f*.

System 1 (Measures 1-9): Starts with *pp* in both staves. The right staff has a melodic line with slurs, and the left staff has a rhythmic accompaniment.

System 2 (Measures 10-18): Starts with *p* in both staves. The right staff continues the melodic line, and the left staff has a rhythmic accompaniment.

System 3 (Measures 19-26): Starts with *mp* in both staves. The right staff continues the melodic line, and the left staff has a rhythmic accompaniment.

System 4 (Measures 27-35): Starts with *mf* in both staves. The right staff continues the melodic line, and the left staff has a rhythmic accompaniment.

System 5 (Measures 36-44): Starts with *f* in both staves. The right staff continues the melodic line, and the left staff has a rhythmic accompaniment.

System 6 (Measures 45-48): Starts with *ff* in both staves. The right staff continues the melodic line, and the left staff has a rhythmic accompaniment.

7. March

Henry Purcell

Arr.: Jean-François Michel

♩ = 92

Measures 1-3 of the piece. The music is in 3/4 time with a key signature of one flat (B-flat). The first staff (treble clef) starts with a forte (*f*) dynamic. The second staff (bass clef) starts with a forte (*f*) dynamic. The music consists of eighth and sixteenth notes.

Measures 4-7. Measure 4 begins with a piano (*p*) dynamic. The first staff has a half note rest followed by eighth notes. The second staff has eighth notes. Measure 7 ends with a fermata over a half note in the first staff.

Measures 8-12. The first staff has a forte (*f*) dynamic. The music features a continuous eighth-note pattern in both staves.

Measures 13-16. The first staff has a forte (*f*) dynamic. The music continues with eighth notes. Measure 16 ends with a piano (*p*) dynamic and a fermata over a half note in the first staff.

Measures 17-20. The first staff has a piano (*p*) dynamic. The music continues with eighth notes. Measure 20 ends with a piano (*p*) dynamic and a fermata over a half note in the first staff.

Measures 21-24. The first staff has a forte (*f*) dynamic. The music continues with eighth notes. Measure 24 ends with a forte (*f*) dynamic and a fermata over a half note in the first staff. The piece concludes with a *(rit.)* marking.

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 one flat (B-flat). Both staves feature a rhythmic pattern of eighth notes. The first staff starts with a forte (*f*) dynamic, and the second staff also starts with a forte (*f*) dynamic.

Measures 5-8. The music continues with the same rhythmic pattern. The first staff has a forte (*f*) dynamic, while the second staff has a piano (*p*) dynamic. The piece concludes with a piano (*p*) dynamic in the final measure.

Measures 9-12. The music continues with the same rhythmic pattern. The first staff has a forte (*f*) dynamic, and the second staff has a piano (*p*) dynamic.

Measures 13-16. The music continues with the same rhythmic pattern. The first staff has a forte (*f*) dynamic, and the second staff has a piano (*p*) dynamic. The piece concludes with a forte (*f*) dynamic in the final measure.

Measures 17-20. The music continues with the same rhythmic pattern. The first staff has a forte (*f*) dynamic, and the second staff has a piano (*p*) dynamic.

Measures 21-24. The music continues with the same rhythmic pattern. The first staff has a forte (*f*) dynamic, and the second staff has a forte (*f*) dynamic.

9. Moderato

Michel Pignolet de Montéclair

Arr.: Jean-François Michel

♩ = 90

First system of the musical score for '9. Moderato'. It consists of two staves in bass clef with a common time signature. The upper staff begins with a dynamic marking of *f*. The lower staff begins with a dynamic marking of *f* in the second measure.

Second system of the musical score for '9. Moderato', starting at measure 7. It consists of two staves in bass clef. The upper staff has a dynamic marking of *p* in the final measure. The lower staff has a dynamic marking of *p* in the final measure.

Third system of the musical score for '9. Moderato', starting at measure 14. It consists of two staves in bass clef. The upper staff has a dynamic marking of *f* in the second measure. The lower staff has a dynamic marking of *f* in the final measure.

10. Polonaise

Leopold Mozart

Arr.: Jean-François Michel

♩ = 78

First system of the musical score for '10. Polonaise'. It consists of two staves in bass clef with a 3/4 time signature. The upper staff has dynamic markings of *f*, *p*, and *f*. The lower staff has dynamic markings of *f*, *p*, and *f*.

Second system of the musical score for '10. Polonaise', starting at measure 6. It consists of two staves in bass clef. The upper staff has dynamic markings of *f* and *f*. The lower staff has a dynamic marking of *f* in the final measure.

Third system of the musical score for '10. Polonaise', starting at measure 11. It consists of two staves in bass clef. The upper staff has dynamic markings of *p* and *f*. The lower staff has dynamic markings of *p* and *f*.

11. Galway Piper

Traditional

Arr.: Jean-François Michel

♩ = 104

The musical score for "Galway Piper" is written in bass clef, 2/4 time, and the key of B-flat major. It consists of six systems of two staves each. The tempo is marked as ♩ = 104. The dynamics are indicated as *f* (forte), *mf* (mezzo-forte), and *p* (piano). The piece begins with a *f* dynamic in the first system, moves to *mf* in the second system, and then to *p* in the third system. The fourth and fifth systems return to *f*. The piece concludes with a fermata on the final note.

12. Duetto

11

Anonym

Arr.: Jean-François Michel

♩ = 100

The musical score is written in bass clef with a 2/4 time signature and a key signature of one flat (B-flat). It consists of six systems of two staves each. The tempo is marked as quarter note = 100. The piece features a variety of dynamic markings: *f* (forte) and *p* (piano). The first system starts with *f* in the left hand and *p* in the right hand. The second system has *f* in both hands. The third system has *p* in the left hand and *f* in the right hand. The fourth system has *f* in the left hand and *p* in the right hand. The fifth system has *f* in both hands. The sixth system has *p* in the left hand and *f* in the right hand. The score includes various musical notations such as slurs, ties, and rests.

13. Jägerchor

Carl Maria von Weber

Arr.: Jean-François Michel

♩ = 104

Measures 1-7 of the Jägerchor. The score is in bass clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The tempo is marked as quarter note = 104. The dynamics are marked *f* (forte) in both staves.

Measures 8-15 of the Jägerchor. The score continues in the same key signature and time signature. The dynamics are marked *f* (forte) in both staves.

Measures 16-24 of the Jägerchor. The score continues in the same key signature and time signature. The dynamics are marked *p* (piano) in both staves, with a *f* (forte) marking at the end of measure 24.

Measures 25-32 of the Jägerchor. The score continues in the same key signature and time signature. The dynamics are marked *p* (piano) in both staves.

Measures 33-39 of the Jägerchor. The score continues in the same key signature and time signature. The dynamics are marked *p* (piano) in both staves.

Measures 40-47 of the Jägerchor. The score continues in the same key signature and time signature. The dynamics are marked *f* (forte) in both staves.

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EMR 8719	STRAUSS, Johann	Rosen aus dem Süden (5)
EMR 8722	STRAUSS, Johann	Tritsch-Tratsch Polka (5)
EMR 8722	SUBA, Eduardo (Arr.)	Cielito Lindo (5)
EMR 8720	SUBA, Eduardo (Arr.)	La Paloma (5)
EMR 8721	SUBA, Eduardo (Arr.)	Tico-Tico (5)
EMR 8718	TAILOR, Norman	Inca Dance (5)
EMR 8717	TAILOR, Norman (Arr.)	Danny Boy (5)
EMR 8717	VARIOUS	Greatest Hits Volume 1 (5)
EMR 8718	VARIOUS	Greatest Hits Volume 2 (5)
EMR 8719	VARIOUS	Greatest Hits Volume 3 (5)
EMR 8720	VARIOUS	Greatest Hits Volume 4 (5)
EMR 8721	VARIOUS	Greatest Hits Volume 5 (5)
EMR 8722	VARIOUS	Greatest Hits Volume 6 (5)
EMR 8723	VARIOUS	Greatest Hits Volume 7 (5)
EMR 8724	VARIOUS	Greatest Hits Volume 8 (5)

2 BASSOONS & PIANO (ORGAN)

EMR 2422	ALBINONI, Tomaso	Adagio (5)
EMR 903D	ARMITAGE, Dennis	28 Weihnachtsmelodien Vol. 1
EMR 904D	ARMITAGE, Dennis	28 Weihnachtsmelodien Vol. 2
EMR 2428	ARMITAGE, Dennis	4 Fanfares (5)
EMR 2428	BACH / GOUNOD	Ave Maria (5)
EMR 2421	BACH, Johann S.	Aria (Naulais) (5)
EMR 930N	BACH, Johann S.	Aria (Reift) (5)
EMR 2430	BACH, Johann S.	Arioso (5)
EMR 926D	BEATLES, The	Eleanor Rigby (3)
EMR 925D	BEATLES, The	Hey Jude (3)
EMR 924D	BEATLES, The	I Wanna Hold Your Hand (4)
EMR 925D	BEATLES, The	It's for You (3)
EMR 924D	BEATLES, The	Michelle (4)
EMR 925D	BEATLES, The	Ob-la-di, Ob-la-da (3)
EMR 926D	BEATLES, The	Penny Lane (3)
EMR 926D	BEATLES, The	When I'm 64 (3)
EMR 924D	BEATLES, The	Yellow Submarine (4)
EMR 924D	BEATLES, The	Yesterday (4)
EMR 2422	BEETHOVEN, L.v.	Die Ehre Gottes aus der Natur (5)
EMR 2425	BEETHOVEN, L.v.	Ode to Joy (5)
EMR 2428	BORODIN, Alexander	Polovetzian Dance (5)
EMR 2425	CHARPENTIER, M.A.	Te Deum (5)
EMR 2422	CHOPIN, Frédéric	Tristesse (5)
EMR 2421	CLARKE, Jeremiah	Trumpet Voluntary (Naulais) (5)
EMR 930N	CLARKE, Jeremiah	Trumpet Voluntary (Reift) (5)
EMR 2429	DEBUSSY, Claude	Clair de Lune (5)
EMR 2424	DVORAK, Antonin	Humoresque (5)
EMR 2429	DVORAK, Antonin	Largo aus der Neuen Welt (5)
EMR 2424	GERSHWIN, George	'S Wonderful (5)
EMR 2422	GERSHWIN, George	I Got Rhythm (5)
EMR 2430	GERSHWIN, George	Summertime (5)
EMR 2425	GERSHWIN, George	The Man I Love (5)
EMR 2427	GLUCK, C.W.	Marche Religieuse (5)
EMR 2427	GRIEG, Edvard	Solvejgs Lied (5)
EMR 2423	HÄNDEL, Georg Fr.	Arioso (5)