

Duet Album

Volume 3

2 Trumpets or Cornets

Arr.: Jean-François Michel

EMR 803H

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Route du Golf 150 • CH-3963 Crans-Montana (Switzerland)

Tel. +41 (0) 27 483 12 00 • Fax +41 (0) 27 483 42 43 • E-Mail : info@reift.ch • www.reift.ch

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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16. La cucaracha (Mélodie populaire)
17. Jericho (Spiritual)
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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)
11. Volkslied aus der Schweiz
12. Stille Nacht
13. Wenn ich ein Vöglein wär
14. Deutscher Tanz (F. Schubert)
15. Brüderchen, komm tanz mit mir
16. Les moines de St. Bernardin
17. A toi la gloire (G. F. Händel)
18. Amazing grace
19. La Truite (F. Schubert)
20. Wiegenslied (J. Brahms)
21. Les anges dans nos campagnes
22. La chasse (J. F. Michel)
23. Matilda
24. Glory, Glory Alleluja
25. Auprès de ma blonde
26. Leise rieselt der Schnee
27. Napoli (Funiculi, Funicula)
28. Le bon roi Dagobert
29. Marche d'Aïda (G. Verdi)
30. American traditional
31. Malbrough s'en va-t'en guerre

Duet Album Vol. 4

1. Bourrée (J. J. Fux)
2. Air (G. F. Händel)
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5. Marsch (J. Fischer)
6. Tambourin (Anonym)
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8. Tambourin (P. E. Chedeville)
9. Moderato (M. Pignolet de Montéclair)
10. Polonaise (L. Mozart)
11. Galway piper (Traditional)
12. Duetto (Anonym)
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14. Bourrée (G. F. Händel)
15. "Stoptime" Rag (S. Joplin)
16. Thema aus "Don Juan" (W. A. Mozart)
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)


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Duet Album

Volume 3

Arr.: Jean François Michel

1. Ah! si pure (de Martha) (Friedrich von Flotow)

1st B \flat Trumpet
or Cornet *f*

2nd B \flat Trumpet
or Cornet *p*



The first system of music for 'Ah! si pure' consists of two staves. The top staff is for the 1st B \flat Trumpet or Cornet, starting with a forte (*f*) dynamic. The bottom staff is for the 2nd B \flat Trumpet or Cornet, starting with a piano (*p*) dynamic. Both staves are in 2/4 time and feature a melodic line with eighth and sixteenth notes.



The second system of music continues the two-staff arrangement. The top staff (1st B \flat Trumpet or Cornet) starts with a piano (*p*) dynamic, and the bottom staff (2nd B \flat Trumpet or Cornet) starts with a forte (*f*) dynamic.

2. Marche Nuptiale de Lohengrin (Richard Wagner)



The first system of music for 'Marche Nuptiale de Lohengrin' consists of two staves in 4/4 time. Both staves start with a piano (*p*) dynamic and feature a melodic line with eighth and sixteenth notes.



The second system of music continues the two-staff arrangement. The top staff starts with a forte (*f*) dynamic, and the bottom staff starts with a piano (*p*) dynamic.



The third system of music continues the two-staff arrangement. The top staff starts with a piano (*p*) dynamic, and the bottom staff starts with a forte (*f*) dynamic.



The fourth system of music continues the two-staff arrangement. The top staff starts with a piano (*p*) dynamic, and the bottom staff starts with a forte (*f*) dynamic.

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3. Soldatenmarsch (Robert Schumann)

First system of musical notation for '3. Soldatenmarsch'. It consists of two staves in 2/4 time with a key signature of one sharp (F#). The first staff begins with a piano (*p*) dynamic, and the second staff begins with a forte (*f*) dynamic. The music features a rhythmic pattern of eighth and sixteenth notes.

Second system of musical notation. The first staff begins with a piano (*p*) dynamic. The music continues with the same rhythmic pattern as the first system.

Third system of musical notation. The first staff begins with a forte (*f*) dynamic, and the second staff begins with a piano (*p*) dynamic. The music continues with the same rhythmic pattern.

Fourth system of musical notation. The first staff begins with a forte (*f*) dynamic, and the second staff begins with a piano (*p*) dynamic. The music continues with the same rhythmic pattern.

Fifth system of musical notation. The first staff begins with a piano (*p*) dynamic. The music continues with the same rhythmic pattern.

Sixth system of musical notation. The first staff begins with a forte (*f*) dynamic. The music concludes with a final flourish.

4. Chant des Toréadors (Georges Bizet)

First system of the musical score for 'Chant des Toréadors'. It consists of two staves in 2/4 time, with a key signature of one flat (B-flat). The music is marked with a forte (*f*) dynamic. The melody is primarily in the upper register, featuring eighth and sixteenth notes.

Second system of the musical score. It consists of two staves. The first staff begins with a piano (*p*) dynamic, which then transitions to a forte (*f*) dynamic. The second staff features a long, sustained note in the lower register, likely representing a bass line or accompaniment.

Third system of the musical score. It consists of two staves. The first staff starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The second staff continues the accompaniment with a long, sustained note.

Fourth system of the musical score. It consists of two staves. The first staff continues the melody, and the second staff continues the accompaniment with a long, sustained note.

Fifth system of the musical score. It consists of two staves. The first staff begins with a piano (*p*) dynamic and transitions to a forte (*f*) dynamic. The second staff continues the accompaniment with a long, sustained note.

Sixth system of the musical score. It consists of two staves. The first staff continues the melody, and the second staff continues the accompaniment with a long, sustained note.

5. Schweizerisches Volkslied

Musical score for "Schweizerisches Volkslied" in 3/4 time. The score consists of four systems of two staves each. The first system starts with a forte (*f*) dynamic in the upper staff and a piano (*p*) dynamic in the lower staff. The second system has a piano (*p*) dynamic in the upper staff and a forte (*f*) dynamic in the lower staff. The third system has a piano (*p*) dynamic in the upper staff and a forte (*f*) dynamic in the lower staff. The fourth system has a piano (*p*) dynamic in the upper staff and a forte (*f*) dynamic in the lower staff. The piece concludes with a double bar line.

6. Marching Through Georgia

Musical score for "Marching Through Georgia" in 4/4 time with a key signature of two flats. The score consists of three systems of two staves each. The first system starts with a forte (*f*) dynamic in both staves. The second system has a piano (*p*) dynamic in the upper staff and a forte (*f*) dynamic in the lower staff. The third system continues with a piano (*p*) dynamic in the upper staff and a forte (*f*) dynamic in the lower staff. The piece concludes with a double bar line.

7. Traditionnel Ecossais

First system of musical notation for '7. Traditionnel Ecossais'. It consists of two staves in 4/4 time. The upper staff begins with a dynamic marking of *f* and ends with *p*. The lower staff begins with *p* and ends with *f*.

Second system of musical notation. The upper staff begins with *p* and ends with *f*. The lower staff begins with *f* and ends with *f*.

Third system of musical notation. The upper staff begins with *p* and ends with *f*. The lower staff begins with *f* and ends with *f*.

Fourth system of musical notation. The upper staff begins with *f* and ends with *f*. The lower staff begins with *p* and ends with *p*.

Fifth system of musical notation. The upper staff begins with *f* and ends with *p*. The lower staff begins with *p* and ends with *p*.

Sixth system of musical notation. The upper staff begins with *f* and ends with *f*. The lower staff begins with *f* and ends with *f*.

8. Trumpet Tune (Jeremiah Clarke)

First system of musical notation for 'Trumpet Tune'. It consists of two staves in 4/4 time with a key signature of one sharp (F#). The music begins with a forte (*f*) dynamic. The melody is primarily in the upper register of the instrument.

Second system of musical notation. The melody continues with a piano (*p*) dynamic marking. The accompaniment provides a steady rhythmic foundation.

Third system of musical notation. The melody features a forte (*f*) dynamic marking. The piece maintains its characteristic rhythmic pattern.

Fourth system of musical notation. This system shows alternating dynamics, with forte (*f*) in the upper voice and piano (*p*) in the lower voice.

Fifth system of musical notation. It begins with the word "Fine" above the staff. The music concludes with a piano (*p*) dynamic. The key signature changes to one flat (F) for the final few notes.

Sixth system of musical notation, continuing the piece in the key of one flat (F). The melody and accompaniment conclude the piece.

9. Seeing Nellie Home

First system of musical notation for 'Seeing Nellie Home'. It consists of two staves in 4/4 time with a key signature of two flats. The music begins with a piano (*p*) dynamic. The melody is primarily in the upper register, while the bass line provides a steady accompaniment.

Second system of musical notation. The piano part features a dynamic shift from piano (*p*) to forte (*f*) and back to piano (*p*). The melody continues with various rhythmic patterns and rests.

Third system of musical notation. The piano part starts with a forte (*f*) dynamic. The melody is characterized by eighth-note patterns and rests.

Fourth system of musical notation. The piano part begins with a piano (*p*) dynamic, while the melody starts with a forte (*f*) dynamic. The system concludes with a return to piano (*p*) dynamics for both parts.

Fifth system of musical notation. The piano part features a forte (*f*) dynamic, while the melody is marked piano (*p*). The system ends with a return to piano (*p*) dynamics for both parts.

Sixth system of musical notation. The piano part starts with a forte (*f*) dynamic. The melody continues with eighth-note patterns and rests, ending with a final flourish.

10. O Tannenbaum

First system of the musical score for 'O Tannenbaum'. It consists of two staves in 3/4 time, key of D major. The first staff begins with a forte (*f*) dynamic and the second with a piano (*p*) dynamic.

Second system of the musical score for 'O Tannenbaum'. It continues the two-staff arrangement with *f* and *p* dynamics.

11. La Marseillaise

First system of the musical score for 'La Marseillaise'. It consists of two staves in 4/4 time, key of D major. The first staff begins with a forte (*f*) dynamic and the second with a piano (*p*) dynamic.

Second system of the musical score for 'La Marseillaise'. It continues the two-staff arrangement with *f* and *p* dynamics.

Third system of the musical score for 'La Marseillaise'. It continues the two-staff arrangement with a forte (*f*) dynamic.

Fourth system of the musical score for 'La Marseillaise'. It continues the two-staff arrangement.

12. Drei Lilien (Mélodie Populaire)

The first system of music consists of two staves in 4/4 time. The melody in the upper staff begins with a piano (*p*) dynamic. The accompaniment in the lower staff features a steady eighth-note pattern.

The second system continues the piece. The melody in the upper staff features a crescendo leading to a forte (*f*) dynamic. The accompaniment in the lower staff maintains its eighth-note accompaniment.

The third system shows a change in dynamics. The melody in the upper staff ends with a piano (*p*) dynamic, while the accompaniment in the lower staff ends with a forte (*f*) dynamic.

The fourth system features a forte (*f*) dynamic throughout. Both the melody in the upper staff and the accompaniment in the lower staff are characterized by a consistent eighth-note accompaniment.

The fifth system includes dynamic markings of piano (*p*) and forte (*f*). The melody in the upper staff starts with a piano (*p*) dynamic and later becomes forte (*f*). The accompaniment in the lower staff continues with eighth notes.

The sixth system concludes the piece. The melody in the upper staff ends with a final flourish, and the accompaniment in the lower staff concludes with a few final notes.

13. Im Frühtau zu Berge

First system of musical notation for 'Im Frühtau zu Berge'. It consists of two staves in 4/4 time with a key signature of one sharp (F#). The first staff begins with a dynamic marking of *f* (forte) and the second staff with *p* (piano).

Second system of musical notation for 'Im Frühtau zu Berge'. It continues the two-staff arrangement. The first staff has a dynamic marking of *p* and the second staff has *f*.

Third system of musical notation for 'Im Frühtau zu Berge'. It continues the two-staff arrangement with a dynamic marking of *f* in the first staff.

14. Schweizer Hymne

First system of musical notation for 'Schweizer Hymne'. It consists of two staves in 3/4 time with a key signature of two flats (Bb, Eb). The first staff begins with a dynamic marking of *f*.

Second system of musical notation for 'Schweizer Hymne'. It continues the two-staff arrangement with a dynamic marking of *p* in the first staff.

Third system of musical notation for 'Schweizer Hymne'. It continues the two-staff arrangement with a dynamic marking of *f* in the first staff.

2 TRUMPETS & PIANO

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EMR 6228	BARCLAY (Arr.)	Nearer, My God To Thee
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2 TRUMPETS & ORGAN

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EMR 6160	MORTIMER, J.G.	Easy Christmas Duos + CD
EMR 6201	NAULAIS, Jérôme	Album Volume 1 + CD (5)
EMR 6202	NAULAIS, Jérôme	Album Volume 2 + CD (5)
EMR 6203	NAULAIS, Jérôme	Album Volume 3 + CD (5)
EMR 6204	NAULAIS, Jérôme	Album Volume 4 + CD (5)
EMR 6205	NAULAIS, Jérôme	Album Volume 5 + CD (5)
EMR 6206	NAULAIS, Jérôme	Album Volume 6 + CD (5)
EMR 6207	NAULAIS, Jérôme	Album Volume 7 + CD (5)
EMR 6208	NAULAIS, Jérôme	Album Volume 8 + CD (5)
EMR 6209	NAULAIS, Jérôme	Album Volume 9 + CD (5)
EMR 6210	NAULAIS, Jérôme	Album Volume 10 + CD (5)
EMR 931P	PURCELL, Henry	Trumpet Tune + CD (Reift) (5)
EMR 931P	WAGNER, Richard	Bridal Chorus + CD (Armitage) (5)

2 TRUMPETS, BASSOON & CONTINUO

EMR 8251	MICHEL, Jean-Fr.	32 Christmas Carols
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2 TRUMPETS (CORNETS), SPEAKER & PIANO

EMR 13351	GAY, Bertrand	Der Rabe und der Fuchs
EMR 13352	GAY, Bertrand	Le Corbeau et le Renard
EMR 13350	GAY, Bertrand	The Crow and the Fox