

# Duet Album

## *Volume 3*

2 Euphoniums (♫)

**Arr.: Jean-François Michel**

EMR 803M

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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
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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

1. Sur le pont d'Avignon (Mélodie populaire)
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)
3. Trompetenstück (L. Mozart)
4. Duetto (Anonym)
5. Marsch (J. Fischer)
6. Tambourin (Anonym)
7. March (H. Purcell)
8. Tambourin (P. E. Chedeville)
9. Moderato (M. Pignolet de Montéclair)
10. Polonaise (L. Mozart)
11. Galway piper (Traditional)
12. Duetto (Anonym)
13. Jägerchor (C. M. von Weber)
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♭ Euphonium *f*

2nd B♭ Euphonium *p*



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



The second system of music continues the duet. The 1st B♭ Euphonium part starts with a piano (*p*) dynamic, while the 2nd B♭ Euphonium part starts with a forte (*f*) dynamic. The notation continues with similar rhythmic patterns.

### 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 parts start with a piano (*p*) dynamic. The music features a steady, rhythmic accompaniment with eighth and sixteenth notes.



The second system of music continues the duet. The 1st B♭ Euphonium part starts with a forte (*f*) dynamic, while the 2nd B♭ Euphonium part starts with a piano (*p*) dynamic. The notation continues with similar rhythmic patterns.



The third system of music continues the duet. The 1st B♭ Euphonium part starts with a piano (*p*) dynamic, while the 2nd B♭ Euphonium part starts with a forte (*f*) dynamic. The notation continues with similar rhythmic patterns.



The fourth system of music continues the duet. The 1st B♭ Euphonium part starts with a piano (*p*) dynamic, while the 2nd B♭ Euphonium part starts with a forte (*f*) dynamic. The notation continues with similar rhythmic patterns.

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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 with a forte (*f*) dynamic. The music features a rhythmic pattern of eighth and sixteenth notes.

Second system of musical notation. The piano (*p*) dynamic is indicated in the first staff. The rhythmic pattern continues with eighth and sixteenth notes.

Third system of musical notation. The forte (*f*) dynamic is indicated in the first staff, and the piano (*p*) dynamic is indicated in the second staff. The rhythmic pattern continues.

Fourth system of musical notation. The forte (*f*) dynamic is indicated in the first staff, the piano (*p*) dynamic in the second staff, and the forte (*f*) dynamic in the third staff. The rhythmic pattern continues.

Fifth system of musical notation. The piano (*p*) dynamic is indicated in the first staff. The rhythmic pattern continues.

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

## 4. Chant des Toréadors (Georges Bizet)

First system of the musical score, featuring two staves. The music is in 2/4 time and B-flat major. The upper staff begins with a dynamic marking of *f*. The piece starts with a series of eighth and sixteenth notes, followed by a half note and a quarter note.

Second system of the musical score. The upper staff begins with a dynamic marking of *p*, which changes to *f* in the fifth measure. The lower staff continues with a steady eighth-note accompaniment.

Third system of the musical score. The upper staff begins with a dynamic marking of *p*, which changes to *f* in the eighth measure. The lower staff continues with a steady eighth-note accompaniment.

Fourth system of the musical score, featuring two staves. The music continues with eighth and sixteenth notes in the upper staff and a steady eighth-note accompaniment in the lower staff.

Fifth system of the musical score. The upper staff begins with a dynamic marking of *p*, which changes to *f* in the fifth measure. The lower staff continues with a steady eighth-note accompaniment.

Sixth system of the musical score, featuring two staves. The music concludes with a series of eighth and sixteenth notes in the upper staff and a steady eighth-note accompaniment in the lower staff.

## 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 dynamic of *f* in the upper staff and *p* in the lower staff. The second system starts with *p* in the upper staff and *f* in the lower staff. The third system starts with *p* in the upper staff and *f* in the lower staff. The fourth system starts with *p* in the upper staff and *f* in the lower staff. The music features a mix of eighth and sixteenth notes, with some rests and a final melodic flourish in the upper staff of the fourth system.

## 6. Marching Through Georgia

Musical score for "Marching Through Georgia" in 4/4 time. The score consists of three systems of two staves each. The first system starts with a dynamic of *f* in both staves. The second system starts with *p* in the upper staff and *f* in the lower staff. The third system starts with *p* in the upper staff and *f* in the lower staff. The music is characterized by a steady eighth-note rhythm in the lower staff and a more varied melodic line in the upper staff, including some rests and a final melodic flourish.

### 7. Traditionnel Ecossais

The first system of music consists of two staves. The top staff begins with a dynamic marking of *f* (forte) and the bottom staff with *p* (piano). The music is in 4/4 time and features a mix of eighth and sixteenth notes.

The second system continues the piece. The top staff has a *p* marking and the bottom staff has an *f* marking. The rhythmic pattern remains consistent with the first system.

The third system shows the continuation of the melody. The top staff has a *p* marking and the bottom staff has an *f* marking. The piece maintains its 4/4 time signature.

The fourth system features alternating dynamics. The top staff starts with *f*, followed by *p* and *f* in the bottom staff, and ends with *f* in the top staff and *p* in the bottom staff.

The fifth system continues with alternating dynamics. The top staff has *f* and the bottom staff has *p*.

The sixth system concludes the piece. The top staff has a *f* marking and the bottom staff has a *p* marking. The music ends with a final flourish.

## 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 first staff begins with a dynamic marking of *f*. The music features a mix of eighth and sixteenth notes.

Second system of musical notation. The first staff has a dynamic marking of *p*. The music continues with similar rhythmic patterns.

Third system of musical notation. The first staff has a dynamic marking of *f*. The music continues with similar rhythmic patterns.

Fourth system of musical notation. The first staff has a dynamic marking of *f*, and the second staff has a dynamic marking of *p*. The music continues with similar rhythmic patterns.

Fifth system of musical notation. The first staff has a dynamic marking of *p*. The system concludes with the word "Fine" centered above the staff. The music changes to a key signature of two flats (Bb) for the final few measures.

Sixth system of musical notation. The music continues in the key signature of two flats (Bb) with similar rhythmic patterns.



## 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 (B-flat and E-flat). The music begins with a piano (*p*) dynamic. The melody is primarily in the upper staff, while the lower staff provides a harmonic accompaniment.

Second system of musical notation. The piano (*p*) dynamic continues in the first measure, followed by a forte (*f*) dynamic in the second measure, and returns to piano (*p*) in the third measure.

Third system of musical notation, featuring a forte (*f*) dynamic throughout the system.

Fourth system of musical notation. The piano (*p*) dynamic is in the upper staff, while the lower staff starts with a forte (*f*) dynamic.

Fifth system of musical notation. The upper staff features a forte (*f*) dynamic, while the lower staff is marked piano (*p*).

Sixth system of musical notation. The upper staff is marked forte (*f*), and the lower staff is marked piano (*p*).

## 10. O Tannenbaum

First system of the musical score for 'O Tannenbaum'. It consists of two staves in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The first staff begins with a dynamic marking of *f* (forte) and the second staff with *p* (piano). The music features a rhythmic pattern of eighth and sixteenth notes.

Second system of the musical score for 'O Tannenbaum'. It continues the two-staff arrangement with dynamic markings of *f* and *p* on the respective staves.

## 11. La Marseillaise

First system of the musical score for 'La Marseillaise'. It consists of two staves in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The first staff begins with a dynamic marking of *f* and the second staff with *p*.

Second system of the musical score for 'La Marseillaise'. It continues the two-staff arrangement with dynamic markings of *f* and *p* on the respective staves.

Third system of the musical score for 'La Marseillaise'. It continues the two-staff arrangement with a dynamic marking of *f* on the first staff.

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 concludes with a forte (*f*) dynamic.

The fourth system features a forte (*f*) dynamic throughout. The melody in the upper staff is characterized by sixteenth-note runs, and the accompaniment in the lower staff continues with eighth notes.

The fifth system includes dynamic markings of piano (*p*) and forte (*f*). The melody in the upper staff has a piano section followed by a forte section. The accompaniment in the lower staff is consistent.

The sixth system concludes the piece. The melody in the upper staff ends with a final flourish, and the accompaniment in the lower staff provides a steady accompaniment until the end.

## 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* and the second staff with *p*.

Second 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 *p* and the second staff with *f*.

Third 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*.

## 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 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 *p*.

Third 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*.

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EMR 8791	MACDUFF, G. (Arr.)	Scotland The Brave (5)
EMR 19320	MONTANA, Carlos	Good Friends
EMR 8789	MORTIMER, J.G. (Arr.)	The Last Rose Of Summer (5)
EMR 8795	MORTIMER, J.G. (Arr.)	La Cucaracha (5)
EMR 8790	MORTIMER, J.G. (Arr.)	Scarborough Fair (5)
EMR 924M	MORTIMER, J.G. (Arr.)	The Beatles Vol. 1 (4)
EMR 925M	MORTIMER, J.G. (Arr.)	The Beatles Vol. 2 (3)
EMR 926M	MORTIMER, J.G. (Arr.)	The Beatles Vol. 3 (3)
EMR 5325	MORTIMER, John G.	Happy Birthday
EMR 8792	OLIVER, Julian (Arr.)	Deep River (5)
EMR 8795	RICHARDS, Scott (Arr.)	Home On The Range (5)
EMR 8792	SEDLAK, Jan (Arr.)	Kalinka (5)
EMR 8794	SEDLAK, Jan (Arr.)	Shalom (5)
EMR 8796	SEDLAK, Jan (Arr.)	Two Guitars (5)