

Duet Album

Volume 1

2 Euphoniums (♭)

Arr.: Jean-François Michel

EMR 46451

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Duet Album Vol. 1

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Duet Album Vol. 2

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20. Wiegenslied (J. Brahms)
21. Les anges dans nos campagnes
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23. Matilda
24. Glory, Glory Alleluja
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27. Napoli (Funiculi, Funicula)
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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)
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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)
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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 1

Arr.: Jean-François Michel

1. L'Appel / Der Ruf (Jean-François Michel)

1st Euphonium in C

2nd Euphonium in C

Avec écho / mit Echo

2. Choral (Jean-François Michel)

3. Valse (Jean-François Michel)

Two staves of music in bass clef, 3/4 time signature, and B-flat major key. The music consists of a sequence of eighth notes in both hands, starting with a whole rest in the first measure.

Continuation of the previous musical score, showing the final measures of the piece.

4. Carillon de Westminster

Two staves of music in bass clef, common time signature, and B-flat major key. The music consists of a sequence of quarter notes in both hands.

Continuation of the previous musical score, showing the final measures of the piece.

5. So nimm denn meine Hände (Volkslied)

Two staves of music in bass clef, common time signature, and B-flat major key. The music consists of a sequence of quarter notes in both hands.

Continuation of the previous musical score, showing the final measures of the piece.

6. Maikäfer flieg (Volkslied)

First system of musical notation for 'Maikäfer flieg'. It consists of two staves in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The melody is written in the upper staff, and the accompaniment is in the lower staff. The music features a simple, rhythmic pattern of quarter and eighth notes.

Second system of musical notation for 'Maikäfer flieg'. It continues the melody and accompaniment from the first system, maintaining the same key signature and time signature.

Third system of musical notation for 'Maikäfer flieg'. It concludes the piece with a final cadence in the upper staff and a corresponding bass line in the lower staff.

7. Mélodie de l'Eurovision (Te deum de Charpentier)

First system of musical notation for 'Mélodie de l'Eurovision'. It consists of two staves in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The melody is written in the upper staff, and the accompaniment is in the lower staff. The music features a simple, rhythmic pattern of quarter and eighth notes.

Second system of musical notation for 'Mélodie de l'Eurovision'. It continues the melody and accompaniment from the first system, maintaining the same key signature and time signature.

Third system of musical notation for 'Mélodie de l'Eurovision'. It concludes the piece with a final cadence in the upper staff and a corresponding bass line in the lower staff.

8. Old Folks At Home (Stephen Foster)

First system of musical notation for 'Old Folks At Home'. It consists of two staves in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The melody is written in the upper staff, and the accompaniment is in the lower staff.

Second system of musical notation for 'Old Folks At Home', continuing the melody and accompaniment from the first system.

Third system of musical notation for 'Old Folks At Home', continuing the melody and accompaniment.

Fourth system of musical notation for 'Old Folks At Home', concluding the piece with a final cadence.

9. O du Fröhliche (Volkslied)

First system of musical notation for 'O du Fröhliche'. It consists of two staves in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The melody is written in the upper staff, and the accompaniment is in the lower staff.

Second system of musical notation for 'O du Fröhliche', continuing the melody and accompaniment.

10. Marche des Rois de l'Arlésienne (Georges Bizet)

First system of musical notation, featuring two staves with bass clefs and a common time signature (C). The music is in a key signature of two flats (B-flat and E-flat). The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests.

Second system of musical notation, continuing the piece with two staves and bass clefs. The notation includes various rhythmic values and rests.

Third system of musical notation, continuing the piece with two staves and bass clefs. The notation includes various rhythmic values and rests.

Fourth system of musical notation, continuing the piece with two staves and bass clefs. The notation includes various rhythmic values and rests.

Fifth system of musical notation, continuing the piece with two staves and bass clefs. The notation includes various rhythmic values and rests.

Sixth system of musical notation, continuing the piece with two staves and bass clefs. The notation includes various rhythmic values and rests.

11. Weihnachtslied

First system of musical notation for 'Weihnachtslied'. It consists of two staves in bass clef with a key signature of two flats and a common time signature. The upper staff begins with a dynamic marking of *f*. The music features a series of eighth notes in the upper staff and a steady bass line in the lower staff.

Second system of musical notation for 'Weihnachtslied'. It continues the two-staff bass clef arrangement. The upper staff begins with a dynamic marking of *p*. The melodic line in the upper staff continues with eighth notes, while the bass line remains consistent.

Third system of musical notation for 'Weihnachtslied'. The upper staff begins with a dynamic marking of *f*, which changes to *p* in the middle of the system. The melodic line in the upper staff continues with eighth notes, and the bass line provides a steady accompaniment.

Fourth system of musical notation for 'Weihnachtslied'. The upper staff begins with a dynamic marking of *f*. The melodic line in the upper staff continues with eighth notes, and the bass line provides a steady accompaniment.

12. Grand Dieu nous te bénissons

First system of musical notation for 'Grand Dieu nous te bénissons'. It consists of two staves in bass clef with a key signature of two flats and a 3/4 time signature. The upper staff begins with a dynamic marking of *f-p*. The music features a series of eighth notes in the upper staff and a steady bass line in the lower staff.

Second system of musical notation for 'Grand Dieu nous te bénissons'. The upper staff begins with a dynamic marking of *p-f*. The melodic line in the upper staff continues with eighth notes, and the bass line provides a steady accompaniment.

13. Long Long Ago (Mélodie Populaire)

First system of musical notation for 'Long Long Ago'. It consists of two staves in bass clef with a key signature of two flats and a 3/4 time signature. The music features a melody in the upper staff and a bass line in the lower staff. Dynamics are marked as *f* (forte) at the beginning and *p* (piano) towards the end of the system.

Second system of musical notation for 'Long Long Ago', continuing the melody and bass line from the first system. A dynamic marking of *f* is present in the middle of the system.

14. Meunier, tu dors (Mélodie Populaire)

First system of musical notation for 'Meunier, tu dors'. It consists of two staves in bass clef with a key signature of two flats and a 3/4 time signature. The music features a melody in the upper staff and a bass line in the lower staff. Dynamics are marked as *f* (forte) at the beginning and *p* (piano) towards the end of the system.

Second system of musical notation for 'Meunier, tu dors', continuing the melody and bass line from the first system. A dynamic marking of *f* is present in the middle of the system.

15. Au clair de la Lune (Mélodie Populaire)

First system of musical notation for 'Au clair de la Lune'. It consists of two staves in bass clef with a key signature of two flats and a common time signature. The music features a melody in the upper staff and a bass line in the lower staff. Dynamics are marked as *f* (forte) at the beginning and *p* (piano) towards the end of the system.

Second system of musical notation for 'Au clair de la Lune', continuing the melody and bass line from the first system. Dynamics are marked as *f* (forte) at the beginning, *p* (piano) in the middle, and *f* (forte) at the end of the system.

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