

Duett Album

Volume 3

2 Euphoniums

Arr.: Jean-François Michel

EMR 803M

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Duett Album Vol. 1

EMR 801  EMR 805 



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)

Duett Album Vol. 3

EMR 803  EMR 807 

1. Ah! si pure (de Martha)(F. Flotow)
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)

Duett Album Vol. 2

EMR 802  EMR 806 

1. Sur le pont d'Avignon (Mélodie populaire)
2. Sum, summ, summ (Mélodie populaire)
3. Muss i denn zum Städtele 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. Au près 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

Duett Album Vol. 4

EMR 831  EMR 836 

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 eselhafte 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)

Editions Marc Reift

Case Postale 308 • CH - 3963 Crans-Montana

DUETT ALBUM

Vol. 3

(für 2 Trompeten oder 2 Instrumente im tr)

Bearb.: Jean François Mich

1. Ah! si pure (de Martha) (F. Flotow)

Musical score for 'Ah! si pure' (de Martha) by F. Flotow. The score is written for two instruments in 2/4 time. The first system shows the first two measures with dynamics *f* and *p*. The second system shows the next two measures with dynamics *p* and *f*.

2. Marche nuptiale de Lohengrin (R. Wagner)

Musical score for 'Marche nuptiale de Lohengrin' (R. Wagner). The score is written for two instruments in 4/4 time. It consists of five systems of two staves each. Dynamics *p* and *f* are indicated throughout the piece.

3. Soldatenmarsch (R. Schumann)

The first system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of D major (one sharp) and 2/4 time. The music begins with a piano (*p*) dynamic and features a rhythmic pattern of eighth and sixteenth notes. A forte (*f*) dynamic marking appears in the fifth measure.

The second system continues the piece with two staves. It starts with a piano (*p*) dynamic. The rhythmic pattern remains consistent with the first system, featuring eighth and sixteenth notes.

The third system consists of two staves. It begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic in the fifth measure. The rhythmic pattern continues with eighth and sixteenth notes.

The fourth system consists of two staves. It starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic in the third measure, and returns to a forte (*f*) dynamic in the fifth measure. The rhythmic pattern continues with eighth and sixteenth notes.

The fifth system consists of two staves. It begins with a piano (*p*) dynamic. The rhythmic pattern continues with eighth and sixteenth notes.

The sixth system consists of two staves. It starts with a forte (*f*) dynamic. The rhythmic pattern continues with eighth and sixteenth notes.

4. Chant des toréadors (G. Bizet)

First system of musical notation for 'Chant des toréadors'. It consists of two staves in 2/4 time, with a key signature of one flat (B-flat). The music begins with a forte (*f*) dynamic. The melody is characterized by eighth and sixteenth notes, with some slurs.

Second system of musical notation. It continues the two-staff format. The dynamics shift to piano (*p*) in the middle and then back to forte (*f*) towards the end of the system. The melody features a mix of eighth and sixteenth notes.

Third system of musical notation. This system includes a key signature change to two flats (B-flat and E-flat) in the second measure. The dynamics are marked piano (*p*). The melody is more melodic, with several slurs and a half-note rest in the upper staff.

Fourth system of musical notation. The key signature returns to one flat. The dynamics are marked forte (*f*). The melody is more rhythmic, featuring many eighth and sixteenth notes.

Fifth system of musical notation. The dynamics are marked piano (*p*). The melody is more melodic, with a long slur in the upper staff. The key signature remains one flat.

Sixth system of musical notation. The dynamics are marked forte (*f*). The melody is more rhythmic, with a key signature change to two flats (B-flat and E-flat) in the fourth measure. The system ends with a half-note rest in the upper staff.

Seventh system of musical notation. The dynamics are marked forte (*f*). The melody is more rhythmic, with a key signature change to one flat (B-flat) in the second measure. The system ends with a half-note rest in the upper staff.

5. Schweizerisches Volkslied

The first system of musical notation 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 3/4 time and features a rhythmic pattern of eighth and sixteenth notes.

The second system of musical notation consists of two staves. The top staff begins with a dynamic marking of *p* (piano). The music continues with the same rhythmic pattern as the first system.

The third system of musical notation consists of two staves. The top staff begins with a dynamic marking of *f* (forte). The music continues with the same rhythmic pattern.

The fourth system of musical notation consists of two staves. The top staff begins with a dynamic marking of *p* (piano) and the bottom staff with *f* (forte). The music continues with the same rhythmic pattern.

The fifth system of musical notation consists of two staves. The top staff begins with a dynamic marking of *f* (forte) and the bottom staff with *p* (piano). The music continues with the same rhythmic pattern.

The sixth system of musical notation consists of two staves. The music concludes with a final cadence in the top staff.