

Duet Album

Volume 2

Oboe & Bassoon

Arr.: Jean-François Michel

EMR 46561



EDITIONS MARC REIFT

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Il est conseillé de travailler ces pièces avec le métronome au tempo indiqué. Les élèves qui ont déjà travaillé le premier volume 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 volume 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 den ersten Band 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

$\text{♩} = 88$

1. Oboe *f* *p*

2. Bassoon *f*

5 *p* *f*

10 *p*

15 *f* (rit.)

The musical score is written for Oboe and Bassoon. It consists of four systems of music. The first system starts with a tempo marking of quarter note = 88. The Oboe part begins with a forte (f) dynamic, while the Bassoon part starts with a forte (f) dynamic. The second system shows a dynamic change to piano (p) for the Oboe and forte (f) for the Bassoon. The third system continues with piano (p) for both parts. The fourth system features a forte (f) dynamic for both parts, followed by a ritardando (rit.) marking. The score concludes with a double bar line and repeat dots.

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2. Air

Georg Friedrich Händel

Arr.: Jean-François Michel

♩ = 98

f *p* *f* *f* *p* *f*

9 *p* *p* *f*

18 *p* *f* *p*

26 *f* *f* *p*

34 *f* *f* *f*

42 *p* *f* *p* *f* *rit.*

3. Trompetenstück

Leopold Mozart
Arr.: Jean-François Michel

♩ = 104

Measures 1-4 of the piece. The music is in treble and bass clefs with a key signature of two sharps (F# and C#). The tempo is marked as quarter note = 104. The first measure starts with a forte (*f*) dynamic in the treble. The bass line begins in the third measure with a forte (*f*) dynamic.

Measures 5-8. The music continues with a piano (*p*) dynamic starting in measure 6. The bass line also transitions to piano (*p*) in measure 6.

Measures 9-12. This section features dynamic contrasts, with forte (*f*) and piano (*p*) markings alternating between the two staves.

Measures 13-16. The music continues with alternating forte (*f*) and piano (*p*) dynamics across the staves.

Measures 17-20. This section includes a long slur over the treble staff in measure 18, indicating a phrase. Dynamics of forte (*f*) and piano (*p*) are used.

Measures 21-24. The final section of the page, maintaining the forte (*f*) dynamic in the treble and bass lines.

4. Duetto

Anonym

Arr.: Jean-François Michel

♩ = 94

Musical notation for measures 1-5. The piece is in G major (one sharp) and common time. The tempo is marked as ♩ = 94. The dynamics are: *mf* (measures 1-2), *p* (measures 3-4), *mf* (measure 5).

Musical notation for measures 6-11. The dynamics are: *mf* (measures 6-7), *p* (measures 8-9), *mf* (measure 10), *f* (measures 11).

Musical notation for measures 12-16. The dynamics are: *p* (measures 12-13), *f* (measures 14-15), *p* (measure 16).

Musical notation for measures 17-22. The dynamics are: *f* (measures 17-18), *f* (measures 19-20), *p* (measure 21), *f* (measure 22).

Musical notation for measures 23-27. The dynamics are: *p* (measures 23-24), *f* (measures 25-26), *p* (measure 27).

Musical notation for measures 28-32. The dynamics are: *p* (measures 28-29), *f* (measures 30-31), *p* (measure 32).

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