

Collection Ifor James

Scales & Arpeggios

Tonleitern und Akkorde / Gammes et Arpèges

Horn in E^b

Ifor James

EMR 145

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Scales & Arpeggios

Gammes et arpèges / Tonleitern und Akkorde

- with accompaniment for piano or second horn
- avec accompagnement pour piano ou pour un 2e cor
- mit Begleitung für Klavier oder für ein 2. Horn

Ich hoffe, dass die Klavierbegleitung dieses Hefts dazu beitragen wird, die Freude des Schülers an das Üben der Tonleitern zu steigern.

J'espère que l'accompagnement de piano fourni dans ce cahier augmentera l'intérêt éprouvé par l'élève pour le travail de gammes.

My hope is that these scales and arpeggios with accompaniments will encourage young students to learn them, and will be more fun.

Staunen Sie nicht, dass der Klavierpart in einer anderen Tonart erscheint als diejenige des Horns. Das Horn wird transponierend, das Klavier hingegen klingend notiert.

Ne soyez pas étonné du fait que la partie du piano soit écrite dans une autre tonalité que celle du cor. Le cor est un instrument transpositeur, tandis que le piano est écrit en sons réels.

Don't be confused that the piano appears to be a different key from the horn ! The horn transposes, whilst the piano is written as it sounds.

Am Schluss vieler Übungen erscheinen Pfeile. Diese bedeuten, dass man die Übung eine Oktave höher (↑), eine Oktave tiefer (↓) oder in beiden Varianten (↑↓) spielen soll, insofern die Tessitur des Instruments dies erlaubt.

A la fin de beaucoup d'exercices vous trouverez des flèches. Celles-ci indiquent que vous devez jouer la gamme une octave plus haut (↑), une octave plus bas (↓), ou les deux (↑↓), pourvu que la tessiture de votre instrument le permette.

At the end of many exercises you will see arrows. These indicate that if your range allows, you should also play the exercise one octave higher (↑), one octave lower (↓), or both (↑↓).

Vergessen Sie beim Üben nicht, auf den Ansatz, die Intonation und die Klangqualität zu achten.

En travaillant, n'oubliez pas d'écouter l'attaque, l'intonation et la sonorité.

Always listen carefully to your attack, intonation and sound.

Die Klavierstimme wurde bewusst ziemlich einfach gehalten; die beiden Hände spielen durchgehend in Oktaven. Auf dieser Weise können Freunde und Familienmitglieder mitmachen, auch wenn sie nur einhändig spielen ! Fortgeschrittenere Pianisten sollen sich hingegen frei fühlen, auf die geschriebenen Noten zu improvisieren. Dies wird die Freude des Schülers am Üben der Tonleitern bestimmt steigern.

La partition du piano est volontairement assez simple: les deux mains jouent toujours en octaves. Ainsi des amis ou des membres de la famille peuvent y participer, même s'ils jouent avec une seule main ! Les pianistes plus avancés devraient par contre se sentir libre d'improviser sur les notes écrites, ce qui augmentera le plaisir éprouvé par l'élève à travailler ses gammes.

The piano notes have been kept fairly simple, and always in octaves. This means that even family members or friends can join in and help, even if they can only play with one hand ! If however the pianist is more experienced, PLEASE extemporize on my notes. This will give the young learner much more fun.

A Major Scales / Gammes majeures / Dur-Tonleitern

1. F Major (concert) / Fa majeur (sons réels) / F-Dur (klingend)

Horn in Eb

Piano

The score for the first system shows the Horn in Eb part in the top staff, consisting of a single line of whole notes: F4, C5, G5, F5, C5, G5, F5, C5, G5, F5. The Piano accompaniment is in the bottom two staves, with the right hand playing a sequence of eighth notes (F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4) and the left hand playing a sequence of eighth notes (F3, G3, A3, Bb3, C4, Bb3, A3, G3, F3).

The second system continues the F Major scale. The Horn in Eb part concludes with a final whole note F4. The Piano accompaniment continues with the same eighth-note patterns as in the first system, ending with a final whole note F4 in the right hand and F3 in the left hand.

2. C Major/Do majeur/C-Dur

The score for the second system shows the C Major scale. The Horn in Eb part in the top staff consists of a single line of whole notes: C4, G4, F4, C5, G5, F5, C5, G5, F5, C5. The Piano accompaniment is in the bottom two staves, with the right hand playing a sequence of eighth notes (C4, D4, E4, F4, G4, F4, E4, D4, C4) and the left hand playing a sequence of eighth notes (C3, D3, E3, F3, G3, F3, E3, D3, C3).

The third system continues the C Major scale. The Horn in Eb part concludes with a final whole note C4. The Piano accompaniment continues with the same eighth-note patterns as in the second system, ending with a final whole note C4 in the right hand and C3 in the left hand.

3. B \flat Major/Sib majeur/B-Dur

Musical score for exercise 3, B \flat Major/Sib majeur/B-Dur. The score is in 3/4 time and consists of two systems. The first system shows the vocal line (treble clef) and the piano accompaniment (grand staff). The vocal line consists of a sequence of quarter notes: B \flat , A \flat , G \flat , F \flat , E \flat , D \flat , C \flat , B \flat , A \flat , G \flat . The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

Continuation of the musical score for exercise 3. The vocal line concludes with a final note on B \flat and a downward arrow indicating the end of the phrase. The piano accompaniment continues with a similar rhythmic pattern, ending with a final chord.

4. G Major/Sol majeur/G-Dur

Musical score for exercise 4, G Major/Sol majeur/G-Dur. The score is in 3/4 time and consists of two systems. The first system shows the vocal line (treble clef) and the piano accompaniment (grand staff). The vocal line consists of a sequence of quarter notes: G, A, B, C, D, E, F \sharp , G, A, B. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

Continuation of the musical score for exercise 4. The vocal line concludes with a final note on G and a downward arrow indicating the end of the phrase. The piano accompaniment continues with a similar rhythmic pattern, ending with a final chord.

5. E \flat Major/Mib majeur/Es-Dur

Musical score for E \flat Major (Mib majeur/Es-Dur) in 2/4 time. The score consists of two systems. The first system has a vocal line and a piano accompaniment. The second system continues the piano accompaniment and ends with a double bar line and repeat signs.

6. D Major/Ré majeur/D-Dur

Musical score for D Major (Ré majeur/D-Dur) in 2/4 time. The score consists of two systems. The first system has a vocal line and a piano accompaniment. The second system continues the piano accompaniment and ends with a double bar line and repeat signs.

5. E \flat Major/Mib majeur/Es-Dur

Musical score for E \flat Major (Mib majeur/Es-Dur). The score is in 3/4 time and consists of three systems. The first system shows the vocal line and the beginning of the piano accompaniment. The second system continues the piano accompaniment. The third system shows the vocal line and the end of the piano accompaniment. The key signature has two flats (B \flat and E \flat), and the time signature is 3/4.

6. D Major/Ré majeur/D-Dur

Musical score for D Major (Ré majeur/D-Dur). The score is in 3/4 time and consists of three systems. The first system shows the vocal line and the beginning of the piano accompaniment. The second system continues the piano accompaniment. The third system shows the vocal line and the end of the piano accompaniment. The key signature has two sharps (F \sharp and C \sharp), and the time signature is 3/4.

7. A \flat Major/Lab majeur/As-Dur

Musical score for A \flat Major (Lab majeur/As-Dur). The score is in 3/4 time and consists of three systems. The first system shows the vocal line and the beginning of the piano accompaniment. The second system continues the piano accompaniment. The third system shows the vocal line and the end of the piano accompaniment. The key signature has three flats (B \flat , E \flat , and A \flat), and the time signature is 3/4.

8. A Major/La majeur/A-Dur

Musical score for A Major (La majeur/A-Dur). The score is in 3/4 time and consists of three systems. The first system shows the vocal line and the beginning of the piano accompaniment. The second system continues the piano accompaniment. The third system shows the vocal line and the end of the piano accompaniment. The key signature has three sharps (F \sharp , C \sharp , and G \sharp), and the time signature is 3/4.

5. A Minor/La mineur/a-moll

First system of musical notation for exercise 5. It consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature is two sharps (F# and C#) and the time signature is 4/4. The melody in the top staff is a simple scale of half notes: A3, B3, C4, D4, E4, F#4, G4, A4. The piano accompaniment in the grand staff features a steady eighth-note pattern in both hands.

Second system of musical notation for exercise 5. It continues the three-staff format from the first system. The melody in the top staff concludes with a half note A4, followed by a fermata and a downward-pointing arrow. The piano accompaniment continues with eighth notes, ending with a final chord in the bass clef.

6. E Minor/Mi mineur/e-moll

First system of musical notation for exercise 6. It consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#) and the time signature is 2/4. The melody in the top staff is a simple scale of quarter notes: E3, F#3, G3, A3, B3, C4, D4, E4. The piano accompaniment in the grand staff features a steady eighth-note pattern in both hands.

Second system of musical notation for exercise 6. It continues the three-staff format from the first system. The melody in the top staff concludes with a quarter note E4, followed by a fermata and a slur over the final two notes. The piano accompaniment continues with eighth notes, ending with a final chord in the bass clef.

9. A \flat Minor/La \flat mineur/as-moll

Exercise 9 consists of eight measures. The melody is written in a single treble clef staff with a key signature of three flats (A-flat minor) and a 3/4 time signature. The notes are: A \flat (quarter), B \flat (quarter), C \flat (quarter), D \flat (quarter), E \flat (quarter), F \flat (quarter), G \flat (quarter), and A \flat (quarter). The piano accompaniment is in a grand staff (treble and bass clefs) with a 3/4 time signature. The right hand plays a sequence of eighth notes: A \flat , B \flat , C \flat , D \flat , E \flat , F \flat , G \flat , A \flat , B \flat , C \flat , D \flat , E \flat , F \flat , G \flat , A \flat . The left hand plays a sequence of eighth notes: A \flat , B \flat , C \flat , D \flat , E \flat , F \flat , G \flat , A \flat , B \flat , C \flat , D \flat , E \flat , F \flat , G \flat , A \flat .

Exercise 9 continues with measures 9-16. The melody staff shows notes: B \flat (quarter), C \flat (quarter), D \flat (quarter), E \flat (quarter), F \flat (quarter), G \flat (quarter), A \flat (quarter), and B \flat (quarter). The piano accompaniment continues with eighth notes in both hands, following the same pattern as the previous system.

10. E \flat Minor/Mi \flat mineur/es-moll

Exercise 10 consists of eight measures. The melody is written in a single treble clef staff with a key signature of three flats (E-flat minor) and a 3/4 time signature. The notes are: E \flat (quarter), F \flat (quarter), G \flat (quarter), A \flat (quarter), B \flat (quarter), C \flat (quarter), D \flat (quarter), and E \flat (quarter). The piano accompaniment is in a grand staff with a 3/4 time signature. The right hand plays a sequence of eighth notes: E \flat , F \flat , G \flat , A \flat , B \flat , C \flat , D \flat , E \flat , F \flat , G \flat , A \flat , B \flat , C \flat , D \flat , E \flat . The left hand plays a sequence of eighth notes: E \flat , F \flat , G \flat , A \flat , B \flat , C \flat , D \flat , E \flat , F \flat , G \flat , A \flat , B \flat , C \flat , D \flat , E \flat .

Exercise 10 continues with measures 9-16. The melody staff shows notes: F \flat (quarter), G \flat (quarter), A \flat (quarter), B \flat (quarter), C \flat (quarter), D \flat (quarter), E \flat (quarter), and F \flat (quarter). The piano accompaniment continues with eighth notes in both hands, following the same pattern as the previous system.

E Melodic Minor Scales

Gammes mineures mélodiques / Melodische Molltonleitern

1. F Minor/Fa mineur/f-moll

Musical score for F Minor (Fa mineur/f-moll) in 2/4 time. The score is written for voice and piano. The voice part consists of a single melodic line with a final fermata. The piano accompaniment is in F minor (three flats) and features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

2. C Minor/Do mineur/c-moll

Musical score for C Minor (Do mineur/c-moll) in 2/4 time. The score is written for voice and piano. The voice part consists of a single melodic line with a final fermata and an upward-pointing arrow indicating the end of the scale. The piano accompaniment is in C minor (no sharps or flats) and features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

3. G Minor/Sol mineur/g-moll

First system of the musical score for G Minor. It consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#) and the time signature is 2/4. The melody in the treble staff is a simple line of notes. The piano accompaniment in the grand staff features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

Second system of the musical score for G Minor. It continues the three-staff format from the first system. The melody and piano accompaniment progress through the piece, ending with a double bar line and repeat dots.

4. D Minor/Ré mineur/d-moll

First system of the musical score for D Minor. It consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has two sharps (F# and C#) and the time signature is 2/4. The melody in the treble staff is a simple line of notes. The piano accompaniment in the grand staff features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

Second system of the musical score for D Minor. It continues the three-staff format from the first system. The melody and piano accompaniment progress through the piece, ending with a double bar line and repeat dots.

11. E \flat Minor/Mi \flat mineur/es-moll

Musical score for Exercise 11 in E \flat Minor. The score consists of two systems. The first system has a vocal line with a whole note scale in the right hand and a piano accompaniment in the left hand. The second system continues the vocal line and piano accompaniment. The key signature has three flats (B \flat , E \flat , A \flat) and the time signature is 4/4.

12. B \flat Minor/Si \flat mineur/b-moll

Musical score for Exercise 12 in B \flat Minor. The score consists of two systems. The first system has a vocal line with a whole note scale in the right hand and a piano accompaniment in the left hand. The second system continues the vocal line and piano accompaniment. The key signature has three flats (B \flat , E \flat , A \flat) and the time signature is 3/4.

F Dominant 7th

Septièmes de dominante / Dominantseptakkorde

The Dominant 7th arpeggio of any key begins on the dominant note (the 5th) and is simply the major arpeggio with the 7th added.

L'accord de septième de dominante commence sur la dominante de la gamme (5e degré) et se compose de l'accord majeur avec l'addition de la septième.

Der Dominantseptakkord fängt auf der Dominante (5. Stufe) der Tonleiter an und besteht aus einem Durdreiklang mit zusätzlichem Septton.

1. F/Fa/F

Musical notation for the F dominant 7th arpeggio in F major. The piece is in 4/4 time. The right hand plays a descending eighth-note arpeggio starting on F4, moving through E4, D4, C4, and B3. The left hand plays a descending eighth-note arpeggio starting on F3, moving through E3, D3, C3, and B2. The piece ends with a double bar line and an upward-pointing arrow.

2. Gb/Solb/Ges

Musical notation for the Gb dominant 7th arpeggio in Gb major. The piece is in 4/4 time. The right hand plays a descending eighth-note arpeggio starting on Gb4, moving through F4, Eb4, D4, and C4. The left hand plays a descending eighth-note arpeggio starting on Gb3, moving through F3, Eb3, D3, and C3. The piece ends with a double bar line and an upward-pointing arrow.

3. G/Sol/G

Musical notation for the G dominant 7th arpeggio in G major. The piece is in 4/4 time. The right hand plays a descending eighth-note arpeggio starting on G4, moving through F#4, E4, D4, and C4. The left hand plays a descending eighth-note arpeggio starting on G3, moving through F#3, E3, D3, and C3. The piece ends with a double bar line and an upward-pointing arrow.

4. Ab/Lab/As

Musical notation for the Ab dominant 7th arpeggio in Ab major. The piece is in 4/4 time. The right hand plays a descending eighth-note arpeggio starting on Ab4, moving through G4, F4, Eb4, and D4. The left hand plays a descending eighth-note arpeggio starting on Ab3, moving through G3, F3, Eb3, and D3. The piece ends with a double bar line and an upward-pointing arrow.

5. A/La/A

Musical notation for the A dominant 7th arpeggio in A major. The piece is in 4/4 time. The right hand plays a descending eighth-note arpeggio starting on A4, moving through G#4, F#4, E4, and D4. The left hand plays a descending eighth-note arpeggio starting on A3, moving through G#3, F#3, E3, and D3. The piece ends with a double bar line and an upward-pointing arrow.

6. Bb/Sib/B

Musical notation for the Bb dominant 7th arpeggio in Bb major. The piece is in 4/4 time. The right hand plays a descending eighth-note arpeggio starting on Bb4, moving through A4, G4, F4, and Eb4. The left hand plays a descending eighth-note arpeggio starting on Bb3, moving through A3, G3, F3, and Eb3. The piece ends with a double bar line and an upward-pointing arrow.

7. B/Si/H

Musical notation for the B dominant 7th arpeggio in B major. The piece is in 4/4 time. The right hand plays a descending eighth-note arpeggio starting on B4, moving through A4, G4, F#4, and E4. The left hand plays a descending eighth-note arpeggio starting on B3, moving through A3, G3, F#3, and E3. The piece ends with a double bar line and an upward-pointing arrow.

8. C/Do/C

Musical notation for the C dominant 7th arpeggio in C major. The piece is in 4/4 time. The right hand plays a descending eighth-note arpeggio starting on C4, moving through B4, A4, G4, and F4. The left hand plays a descending eighth-note arpeggio starting on C3, moving through B2, A2, G2, and F2. The piece ends with a double bar line and an upward-pointing arrow.

9. Db/Réb/Des

10. D/Ré/D

11. Eb/Mib/Es

12. E/Mi/E

G Diminished 7th

Septièmes diminuées / Verminderte Septakkorde

Diminished 7ths are made entirely of minor 3rds and the arpeggio starts on the 7th of the scale.

L'accord de septième diminuée commence sur le septième degré de la gamme et se compose entièrement de tierces mineures.

Der verminderte Septakkord fängt auf der 7. Stufe der Tonleiter an und besteht ausschliesslich aus kleinen Terzen.

1. F/Fa/F

2. F#/Fa#/Fis

3. G/Sol/G

4. Ab/Lab/As

5. A Major/La majeur/A-Dur

Musical score for A Major (La majeur/A-Dur) in 4/4 time. The score consists of three staves: a single treble clef staff for the melody and a grand staff (treble and bass clefs) for the piano accompaniment. The key signature has three sharps (F#, C#, G#). The melody is a continuous eighth-note line. The piano accompaniment features a simple harmonic structure with quarter notes in the bass and half notes in the treble.

6. B \flat Major/Sib majeur/B-Dur

Musical score for B \flat Major (Sib majeur/B-Dur) in 4/4 time. The score consists of three staves: a single treble clef staff for the melody and a grand staff (treble and bass clefs) for the piano accompaniment. The key signature has two flats (B \flat , E \flat). The melody is a continuous eighth-note line. The piano accompaniment features a simple harmonic structure with quarter notes in the bass and half notes in the treble.

7. B Major/Si majeur/H-Dur

Musical score for B Major (Si majeur/H-Dur) in 4/4 time. The score consists of three staves: a single treble clef staff for the melody and a grand staff (treble and bass clefs) for the piano accompaniment. The key signature has two sharps (F#, C#). The melody is a continuous eighth-note line. The piano accompaniment features a simple harmonic structure with quarter notes in the bass and half notes in the treble.

8. C Major/Do majeur/C-Dur

Musical score for C Major (Do majeur/C-Dur) in 4/4 time. The score consists of three staves: a single treble clef staff for the melody and a grand staff (treble and bass clefs) for the piano accompaniment. The key signature has no sharps or flats. The melody is a continuous eighth-note line. The piano accompaniment features a simple harmonic structure with quarter notes in the bass and half notes in the treble.

9. D \flat Major/Ré \flat majeur/Des-Dur

Musical score for 9. D \flat Major/Ré \flat majeur/Des-Dur. The score is in 4/4 time and consists of three systems. The first system shows the right hand playing a continuous eighth-note pattern. The second system shows the left hand playing a simple harmonic accompaniment. The third system shows the right hand playing a final chord.

10. D Major/Ré majeur/D-Dur

Musical score for 10. D Major/Ré majeur/D-Dur. The score is in 4/4 time and consists of three systems. The first system shows the right hand playing a continuous eighth-note pattern. The second system shows the left hand playing a simple harmonic accompaniment. The third system shows the right hand playing a final chord.

11. E \flat Major/Mi \flat majeur/Es-Dur

Musical score for 11. E \flat Major/Mi \flat majeur/Es-Dur. The score is in 4/4 time and consists of three systems. The first system shows the right hand playing a continuous eighth-note pattern. The second system shows the left hand playing a simple harmonic accompaniment. The third system shows the right hand playing a final chord.

12. E Major/Mi majeur/E-Dur

Musical score for 12. E Major/Mi majeur/E-Dur. The score is in 4/4 time and consists of three systems. The first system shows the right hand playing a continuous eighth-note pattern. The second system shows the left hand playing a simple harmonic accompaniment. The third system shows the right hand playing a final chord.

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2 🎺 HORNS

EMR 801K	MICHEL, Jean-Fr.	Duett Album Vol. 1
EMR 802K	MICHEL, Jean-Fr.	Duett Album Vol. 2
EMR 803K	MICHEL, Jean-Fr.	Duett Album Vol. 3
EMR 831K	MICHEL, Jean-Fr.	Duett Album Vol. 4
EMR 15015	NAULAIS, Jérôme	12 Duets
EMR 15020	NAULAIS, Jérôme	12 Duets in Style of Chopin
EMR 8361	NAULAIS, Jérôme	Duet Album Volume 1 (5)
EMR 8362	NAULAIS, Jérôme	Duet Album Volume 2 (5)
EMR 8363	NAULAIS, Jérôme	Duet Album Volume 3 (5)
EMR 8364	NAULAIS, Jérôme	Duet Album Volume 4 (5)

2 🎺 Horns (Fortsetzung - Continued - Suite)

EMR 8365	NAULAIS, Jérôme	Duet Album Volume 5 (5)
EMR 8366	NAULAIS, Jérôme	Duet Album Volume 6 (5)
EMR 8367	NAULAIS, Jérôme	Duet Album Volume 7 (5)
EMR 8368	NAULAIS, Jérôme	Duet Album Volume 8 (5)
EMR 8369	NAULAIS, Jérôme	Duet Album Volume 9 (5)
EMR 8370	NAULAIS, Jérôme	Duet Album Volume 10 (5)
EMR 5104A	STURZENEGGER, K.	12 Duette Alter Meister

2 🎺 HORNS & PIANO

EMR 8750	ANDREWS, David	Ciao, Bella, Ciao (5)
EMR 8751	ANDREWS, David (Arr.)	Aura Lee (5)
EMR 8755	ANDREWS, David (Arr.)	Funiculi Funicula (5)
EMR 8749	ARMITAGE, Dennis	Alpine Moods (5)
EMR 926K	BEATLES, The	Eleanor Rigby (3)
EMR 925K	BEATLES, The	Hey Jude (3)
EMR 924K	BEATLES, The	I Wanna Hold Your Hand (4)
EMR 925K	BEATLES, The	It's for You (3)
EMR 924K	BEATLES, The	Michelle (4)
EMR 925K	BEATLES, The	Ob-la-di, Ob-la-da (5)
EMR 926K	BEATLES, The	Penny Lane (3)
EMR 926K	BEATLES, The	When I'm 64 (3)
EMR 924K	BEATLES, The	Yellow Submarine (5)
EMR 924K	BEATLES, The	Yesterday (4)
EMR 8750	BELLINI, Joe (Arr.)	Banana Boat Song (5)
EMR 8751	BELLINI, Joe (Arr.)	El Choclo (5)
EMR 8749	BELLINI, Joe (Arr.)	Just A Closer Walk With Thee (5)
EMR 8756	BELLINI, Joe (Arr.)	Mexican Hat Dance (5)
EMR 8754	BELLINI, Joe (Arr.)	St. Louis Blues (5)
EMR 8749	BELLINI, Joe (Arr.)	Yankee Doodle (5)
EMR 14591	BOWMAN, Euday	12th Street Rag
EMR 8753	GERSHWIN, George	Bess, You Is My Woman Now (5)
EMR 8752	GERSHWIN, George	I Got Plenty O' Nuttin' (5)
EMR 8756	GERSHWIN, George	Strike Up The Band (5)
EMR 8754	GERSHWIN, George	Swanee (5)
EMR 8752	IVANOVICI, Ivan	Donauwellen (5)
EMR 8756	JOPLIN, Scott	Easy Winners (5)
EMR 8751	JOPLIN, Scott	Elite Syncopations (5)
EMR 8753	JOPLIN, Scott	The Entertainer (5)
EMR 8750	MACDUFF, G. (Arr.)	Bill Bailey (5)
EMR 8753	MACDUFF, G. (Arr.)	Charlie Is My Darling (5)
EMR 8755	MACDUFF, G. (Arr.)	Marching Through Georgia (5)
EMR 8756	MACDUFF, G. (Arr.)	Morning Has Broken (5)
EMR 8751	MACDUFF, G. (Arr.)	Scotland The Brave (5)
EMR 8755	MORTIMER, J.G. (Arr.)	La Cucaracha (5)
EMR 8750	MORTIMER, J.G. (Arr.)	Scarboroug Fair (5)
EMR 924K	MORTIMER, J.G. (Arr.)	The Beatles Vol. 1 (4)
EMR 925K	MORTIMER, J.G. (Arr.)	The Beatles Vol. 2 (3)
EMR 926K	MORTIMER, J.G. (Arr.)	The Beatles Vol. 3 (3)
EMR 8749	MORTIMER, J.G. (Arr.)	The Last Rose Of Summer (5)
EMR 8752	OLIVER, Julian (Arr.)	Deep River (5)
EMR 8755	RICHARDS, Scott (Arr.)	Home On The Range (5)
EMR 4463	ROSETTI, Francesco	Concerto n° 3
EMR 8752	SEDLAK, Jan (Arr.)	Kalinka (5)
EMR 8754	SEDLAK, Jan (Arr.)	Shalom (5)
EMR 8756	SEDLAK, Jan (Arr.)	Two Guitars (5)
EMR 8755	STRAUSS, Johann	Emperor Waltz (5)
EMR 8753	STRAUSS, Johann	Radetzky March (5)
EMR 8751	STRAUSS, Johann	Rosen aus dem Süden (5)
EMR 8754	STRAUSS, Johann	Tritsch-Tratsch Polka (5)
EMR 8754	SUBA, Eduardo (Arr.)	Cielito Lindo (5)
EMR 8752	SUBA, Eduardo (Arr.)	La Paloma (5)
EMR 8753	SUBA, Eduardo (Arr.)	Tico-Tico (5)
EMR 8750	TAILOR, Norman	Inca Dance (5)
EMR 8749	TAILOR, Norman (Arr.)	Danny Boy (5)
EMR 8749	VARIOUS	Greatest Hits Volume 1 (5)
EMR 8750	VARIOUS	Greatest Hits Volume 2 (5)
EMR 8751	VARIOUS	Greatest Hits Volume 3 (5)
EMR 8752	VARIOUS	Greatest Hits Volume 4 (5)
EMR 8753	VARIOUS	Greatest Hits Volume 5 (5)
EMR 8754	VARIOUS	Greatest Hits Volume 6 (5)
EMR 8755	VARIOUS	Greatest Hits Volume 7 (5)
EMR 8756	VARIOUS	Greatest Hits Volume 8 (5)

