

*Collection Ifor James*

# **Warming Up**

*Einspielung / Mise en train*

(Deutsch – Français – English)

**Horn**

**Ifor James**

EMR 129

**Print & Listen**  
**Drucken & Anhören**  
**Imprimer & Ecouter**



**www.reift.ch**



**EDITIONS MARC REIFT**

Route du Golf 150 • CH-3963 Crans-Montana (Switzerland)

Tel. +41 (0) 27 483 12 00 • Fax +41 (0) 27 483 42 43 • E-Mail : [info@reift.ch](mailto:info@reift.ch) • [www.reift.ch](http://www.reift.ch)

# "Warming up"



## Warm Up No. 1 Einspielung Nr. 1 Mise en train No. 1

Ifor James

(\*1931)

Diese Übung deckt alle die wichtigsten technischen Probleme. Wenn man sie täglich übt, sollte sie folgendes fördern:

1. Schwingung der Lippenmuskeln
2. Beweglichkeit durch die ganze Tessitur
3. Sicherheit
4. Koordination
5. Ausdauer
6. Konzentration
7. Entspannung

Vergessen Sie nicht dass sich um *Einspielen* handelt, nicht um *Ueben*. Diese zwei Tätigkeiten sind in der Tat ganz verschieden. Das Einspielen baut die Grundtechnik auf, die später besseres Ueben erlaubt. Auf solcher Weise *täglich* zu trainieren, bedeutet dass man die ganze Grundtechnik unter allerlei Bedingungen erlebt, so dass man nicht nur das Instrument, sondern auch sich selber kennenlernt.

Versuchen Sie diese Übung während etwa zwei Monate genau wie sie geschrieben ist. Später dürfen Sie sie nach Belieben abändern; aber vernachlässigen Sie kein Gebiet der Technik.

### 1. Vor-Einspielung:

Obwohl ich alle Transpositionen der Übung ausgeschrieben habe, brauchen Sie eigentlich jeweils nur zwei oder drei davon zu spielen. Spielen Sie langsam und regelmässig. Hören Sie auf Tonqualität und Intonation. Fühlen Sie wie Ihre Atmung funktioniert. Das ganze ist für B-Horn notiert, und sollte in einem Atemzug gespielt werden. Nachher sollten Sie sich ausruhen, zumindest so lang es braucht um das Horn zu entleeren. Auf dieser Weise fliesst frisches Blut in die Muskeln.

Naturgemäss tendieren die mit allen drei Ventilen gespielten Noten zu hoch zu sein. Versuchen Sie dies mit dem Atem und den Lippen zu korrigieren, was die betreffenden Körperteile stärken wird. Vor allem: *hören Sie genau zu!*

Cet exercice couvre tous les problèmes techniques principaux. Travaillé quotidiennement, il aidera:

1. La vibration des muscles des lèvres
2. La souplesse dans toute la tessiture
3. La sécurité
4. La coordination
5. La résistance
6. La concentration
7. La détente

N'oubliez pas qu'il s'agit de se *mettre en train*, et non pas de *travailler* une partition. Les deux activités sont en fait bien différentes. La mise en train développe la technique de base qui vous permettra de mieux travailler la musique. Faire ces exercices *tous les jours* vous oblige à confronter tous les problèmes techniques fondamentaux dans des conditions bien différentes. Vous apprenez non seulement la technique de l'instrument, mais aussi à vous connaître vous-même.

Essayez cet exercice exactement tel qu'il est écrit pendant environ 2 mois. Ensuite vous pouvez introduire des variations; mais ne négligez aucun aspect de la technique.

### 1. Mise en train préliminaire:

Quoique j'aie noté toutes les transpositions de l'exercice, vous pouvez vous en limiter à deux ou trois. Jouez lentement et régulièrement. Ecoutez votre sonorité et votre intonation. Sentez comment fonctionne votre respiration. Le tout est écrit pour le cor en sib. Il devrait être joué en une seule respiration. Ensuite vous devez *vous reposer* pendant au moins le temps nécessaire pour vider le cor, ce qui permettrait le renouvellement du sang dans les muscles.

C'est une caractéristique des cuivres que les notes jouées en utilisant tous les trois pistons ont une forte tendance à être trop hautes. Il faut essayer de les corriger avec la respiration et avec les lèvres, ce qui aidera à renforcer ces dernières. *Surtout: écoutez!*

This covers all the major technical problems. Practised daily should aid:

1. Vibration of lip muscles
2. Flexibility through the range
3. Security
4. Coordination
5. Stamina
6. Concentration
7. Relaxation

Remember we are speaking about a *warm-up*, not practice. The two things are really very different. These are true basics of playing which later allow better *practice!* To do these warm-up *every day* means that you are doing all basics under incredibly differing conditions and you are learning not only about brass playing but also about yourself.

Try this warm-up exactly as it stands for about two months. Then please feel free to change whatever you like, but do not leave any of the techniques out.

### 1. Pre warm-up:

Although I have written out the whole exercise, for our purpose you need only play two or three of these. Play slowly and evenly. Listen to tone and intonation. Feel how the breath works. The complete exercise is written for B $\flat$  horn. It should eventually be played in one breath. After this you should *rest* for at least as long as takes to empty a horn! Allow time for fresh blood to flow into the muscle fibres.

The nature of brass instruments is such that by the time all three valves are depressed, the lower notes can become very sharp. Try to bend these into tune with breath and lip. It helps the strengthening process - *Use your ears!*

A

B $\flat$  HORN  
(open)

1. *mf*

2. *mf* 2nd valve

3. *mf* 1st valve

4. *mf* 1st/2nd valves

5. *mf* 2nd/3rd valves

6. *mf* 1st/3rd valves

The first system consists of two staves of music. Each staff contains two measures of music. The notes are eighth notes, and the first measure of each staff is beamed together. The key signature has one flat (B-flat).

3.

The third system consists of two staves of music. Each staff contains two measures of music. The notes are eighth notes, and the first measure of each staff is beamed together. The key signature has two sharps (F# and C#).

The fourth system consists of two staves of music. Each staff contains two measures of music. The notes are eighth notes, and the first measure of each staff is beamed together. The key signature has two sharps (F# and C#).

The fifth system consists of two staves of music. Each staff contains two measures of music. The notes are eighth notes, and the first measure of each staff is beamed together. The key signature has one flat (B-flat).

The sixth system consists of two staves of music. Each staff contains two measures of music. The notes are eighth notes, and the first measure of each staff is beamed together. The key signature has one flat (B-flat).

4.

The eighth system consists of two staves of music. Each staff contains two measures of music. The notes are eighth notes, and the first measure of each staff is beamed together. The key signature has two sharps (F# and C#). The number '3' is written below the first four notes of each measure, indicating a triplet.

The ninth system consists of two staves of music. Each staff contains two measures of music. The notes are eighth notes, and the first measure of each staff is beamed together. The key signature has two sharps (F# and C#). The number '3' is written below the first four notes of each measure, indicating a triplet.

The tenth system consists of two staves of music. Each staff contains two measures of music. The notes are eighth notes, and the first measure of each staff is beamed together. The key signature has one flat (B-flat). The number '3' is written below the first four notes of each measure, indicating a triplet.

The eleventh system consists of two staves of music. Each staff contains two measures of music. The notes are eighth notes, and the first measure of each staff is beamed together. The key signature has one flat (B-flat). The number '3' is written below the first four notes of each measure, indicating a triplet.

The twelfth system consists of two staves of music. Each staff contains two measures of music. The notes are eighth notes, and the first measure of each staff is beamed together. The key signature has one flat (B-flat). The number '3' is written below the first four notes of each measure, indicating a triplet.

The thirteenth system consists of two staves of music. Each staff contains two measures of music. The notes are eighth notes, and the first measure of each staff is beamed together. The key signature has one flat (B-flat). The number '3' is written below the first four notes of each measure, indicating a triplet.

5.

**REST - REPOS - AUSRUHEN**

**D**

**Sechs Ansätze.**

Hören Sie sich sehr sorgfältig zu. Die Vierteln dürfen nicht zu kurz sein, damit jeder nett und rein wird. Saubere Intonation und gute Klangqualität sind unentbehrlich. Seien Sie sehr selbstkritisch; falls ein Ton misslingt, wiederholen Sie alle sechs. Wenn Sie einige Fortschritte gemacht haben, versuchen Sie alles auf dem F-Horn zu spielen. Wählen Sie jeden Tag eine andere Dynamik. Das Mundstück sollte nach jedem Ansatz von den Lippen ganz entfernt werden.

**Six attaques.**

Ecoutez-vous très soigneusement, et ne jouez pas les noires trop courtes, car il faut laisser assez de temps pour que chaque note sorte d'une manière nette et pure. Une bonne intonation et une belle sonorité sont de rigueur. Soyez très exigeant envers vous-même et si vous ratez une note, répétez toute la série de six. Au fur et à mesure que vous progressez, essayez le tout au cor en fa. Choisissez chaque jour une autre nuance. Ecartez complètement l'embouchure de la bouche entre chaque attaque.

**Six Attacks.**

Listen very carefully to yourself. Do not play the crochets too short. Allow enough length for pure notes. Good tone and intonation is vital. Be very critical and if you miss any note, demand of yourself another six. As you improve, try all attacks on the F horn. Use different dynamics every day. Take the mouthpiece completely away from the lip between each attack.

**REST - REPOS - AUSRUHEN**

G major

Two staves of musical notation for G major. The top staff is in 2/4 time, and the bottom staff is in 6/8 time. Both staves feature a sequence of eighth and sixteenth notes, starting on G4 and ascending to B4, then descending back to G4.

D major

Two staves of musical notation for D major. The top staff is in 2/4 time, and the bottom staff is in 6/8 time. Both staves feature a sequence of eighth and sixteenth notes, starting on D4 and ascending to F#5, then descending back to D4.

A major

Two staves of musical notation for A major. The top staff is in 2/4 time, and the bottom staff is in 6/8 time. Both staves feature a sequence of eighth and sixteenth notes, starting on A3 and ascending to C#5, then descending back to A3.

E major

Two staves of musical notation for E major. The top staff is in 2/4 time, and the bottom staff is in 6/8 time. Both staves feature a sequence of eighth and sixteenth notes, starting on E3 and ascending to G#5, then descending back to E3.

B major

Two staves of musical notation for B major. The top staff is in 2/4 time, and the bottom staff is in 6/8 time. Both staves feature a sequence of eighth and sixteenth notes, starting on B2 and ascending to D#5, then descending back to B2.

F# major

Two staves of musical notation for F# major. The top staff is in 2/4 time, and the bottom staff is in 6/8 time. Both staves feature a sequence of eighth and sixteenth notes, starting on F#3 and ascending to A#5, then descending back to F#3.

Db major

Musical notation for Db major, measures 1-4. Treble clef, 2/4 time signature. The melody consists of eighth and sixteenth notes. The bass line consists of quarter notes.

Ab major

Musical notation for Ab major, measures 1-4. Treble clef, 2/4 time signature. The melody consists of eighth and sixteenth notes. The bass line consists of quarter notes.

Eb major

Musical notation for Eb major, measures 1-4. Treble clef, 2/4 time signature. The melody consists of eighth and sixteenth notes. The bass line consists of quarter notes.

Bb major

Musical notation for Bb major, measures 1-4. Treble clef, 2/4 time signature. The melody consists of eighth and sixteenth notes. The bass line consists of quarter notes.

F major

Musical notation for F major, measures 1-4. Treble clef, 2/4 time signature. The melody consists of eighth and sixteenth notes. The bass line consists of quarter notes.

C major

Musical notation for C major, measures 1-4. Treble clef, 2/4 time signature. The melody consists of eighth and sixteenth notes. The bass line consists of quarter notes.

**REST - REPOS - AUSRUHEN**

## G

**Doppel- und Tripelzunge**

Gleiche Übung wie Teil (E)

Die Methode ist genau die gleiche; man soll den ersten Ton möglichst lang spielen, dann *accelerando* und *crescendo*. Denken Sie an den springenden Ball! Das Ziel ist *nicht* die Geschwindigkeit, sondern die Klarheit.

**Bindungen**

Wiederum muss man auf die Intonation der tiefen, mit drei Ventilen gespielten Töne besonders achten. "Biegen" Sie diese Noten rein, und verzichten Sie im Moment auf die Hilfe der rechten Hand. Diese Übungen sind für B-Horn geschrieben.

Im 6. Takt (\*) könnte man auf F-Horn wechseln, aber es ist nach meiner Meinung besser in B zu bleiben, um an die Intonation arbeiten zu müssen.

Spielen Sie das ganze *mf*.

**Coups de langue doubles et triples**

Le même exercice que la partie (E)

Le principe est le même que dans (E). Les premières notes doivent être assez longues; ensuite on accélère en faisant un *crescendo*. Pensez à la balle qui saute! Visez la clarté et *non pas* la vitesse.

**Liaisons**

Une fois de plus, veillez à l'intonation des notes graves aux trois pistons. "Pliez" ces notes à la bonne hauteur sans l'intervention des mains pour l'instant. Ces exercices sont écrits pour cor en *si $\flat$* .

A la 6e mesure (\*) il est possible de changer au cor en *fa*, mais je trouve préférable de rester en *si $\flat$*  pour devoir travailler davantage l'intonation.

Jouer le tout en *mf*.

**Triple and Double Tongue**

The same exercise as section (E)

The approach to this should be exactly as in (E) with good length on the first notes, then *accelerando* and *crescendo* (the ball!). Speed is *NOT* the object --- clarity is.

**Slurs**

Once again you will find the lower notes with all valves down can be sharp. Listen, and "BEND" these notes to the correct pitch. Triggers and hands etc. can be used later. These are written for the B $\flat$  side of the horn.

At this point (\*) it is also possible to change to the F side, but I prefer to remain on the B $\flat$  and therefore *work* on this intonation.

Play *mf* throughout.

The musical score consists of two systems of five staves each. The first system contains exercises with slurs and fingerings (0, 1, 2, 3) for various notes. The second system is similar but includes a dynamic marking of *mf* at the beginning of the first staff. An asterisk (\*) is placed above the third measure of the second staff in the first system, indicating a point where the instrument side can be changed.



Add F

Musical score for the 'Add F' exercise, consisting of seven staves of guitar notation. Each staff contains two measures of music, with a double bar line in the middle. The notation includes fingerings (1, 2, 3) and fret numbers (0, 2) above the notes. The first staff starts with a '0' fret number. The second staff starts with a '1' fret number. The third staff starts with a '2' fret number. The fourth staff starts with a '1' fret number. The fifth staff starts with a '2' fret number. The sixth staff starts with a '1' fret number. The seventh staff starts with a '0' fret number. The notes are primarily eighth and quarter notes, often beamed together, and are frequently tied across the bar line.

Reverse

Musical score for the 'Reverse' exercise, consisting of seven staves of guitar notation. Each staff contains two measures of music, with a double bar line in the middle. The notation includes fingerings (1, 2, 3) and fret numbers (0, 2) above the notes. The first staff starts with a '0' fret number and includes the dynamic marking 'mf'. The second staff starts with a '1' fret number. The third staff starts with a '2' fret number. The fourth staff starts with a '1' fret number. The fifth staff starts with a '2' fret number. The sixth staff starts with a '1' fret number. The seventh staff starts with a '0' fret number. The notes are primarily eighth and quarter notes, often beamed together, and are frequently tied across the bar line.

# Warm up No. 2

## Einspielen Nr. 2

### Mise en train No.2

1) **Wie bei der Einspielung Nr. 1, spielen Sie irgendetwas** während etwa 30 Sekunden, einfach um die Lippenmuskeln zu erwärmen.

1) Comme dans la mise en train no. 1, jouez *n'importe quoi* pendant 30 secondes, simplement pour chauffer les muscles des lèvres.

1) As in the 1st warm up, just play **ANYTHING** for about 30 seconds, simply to warm up the lip muscles.

#### 2) Lange Töne.

Halten Sie die Töne nicht allzu lang, es handelt sich lediglich um das Einspielen. Es folgt eine neue Notenreihe:

#### 2) Notes longues.

Ne tenez pas les notes trop longtemps; le but est uniquement de se mettre en train. Voici une nouvelle série de notes:

#### 2) Long Notes.

Remember --- not too long. This is warming up! In the following order:

**REST - REPOS - AUSRUHEN**

#### 3) Lippenriller.

Wie vorher, spielen Sie langsam und verwenden Sie verschiedene Rhythmen. Wir spielen aber diesmal Terzen, und verwenden die Ventilen um die Koordination zu verbessern.

#### 3) Trilles des lèvres.

Comme avant, jouez lentement, en variant les rythmes. Cette fois pourtant nous allons jouer des tierces, avec l'aide des pistons pour améliorer la coordination.

#### 3) Lip Trills.

As before, play these slowly and in different rhythms. However now play them in 3rds. This time we use the valves (for coordination).

**REST - REPOS - AUSRUHEN**

#### 4) Sprünge.

Atmen Sie und ruhen Sie sich aus nach Belieben. Geben Sie sich nicht mit schlechten Ansätzen oder ungenauer Intonation zufrieden. Spielen Sie ziemlich langsam, und entfernen Sie das Instrument von den Lippen zwischen jedem Ton.

#### 4) Sauts.

Respirez et reposez-vous quand vous en avez besoin. Ne vous contentez ni de mauvaises attaques ni d'intonation médiocre. Jouez assez lentement, et enlevez l'instrument des lèvres entre chaque note.

#### 4) Pitching.

Breath or rest when needed. Don't be satisfied with poor attacks or intonation. Play fairly slowly, and take the instrument off the lips between each note.

5) **Tonleitern und Akkorde** wie bei Ein-  
 spielung Nr. 1, aber jetzt in verschiedenen  
 Takten (3/4, 2/4, 5/4, etc) und mit verschiedenen  
 Artikulationen (siehe "So You Want A  
 Technique"). Spielen Sie ziemlich schnell  
 damit Sie gleichzeitig den einfachen Zun-  
 gensschlag üben.

5) **Gammes et arpèges**, comme dans la  
 mise en train no. 1, mais maintenant en  
 variant les mesures (3/4, 2/4, 5/4, etc) et en  
 utilisant des articulations différentes (voir  
 "So You Want A Technique"). Jouez assez  
 rapidement pour faire travailler la langue  
 en même temps.

5) **Scales and arpeggios** (as in warm up  
 1) but now do these in different times (3/4,  
 2/4, 5/4, etc) and with different articulations (see  
 "So You Want A Technique"). Do these  
 reasonably fast so you are also practising  
 single tongue.

**REST - REPOS - AUSRUHEN**

6) **Bindungen.**

*Langsam* und in einem einzigen Atemzug.  
 Wählen Sie jedes Mal eine andere Dyna-  
 mik.

6) **Liaisons.**

*Lentement* et d'une seule respiration (va-  
 riez les nuances chaque jour).

6) **Slurs.**

*SLOWLY* and in one breath (vary dyna-  
 mics daily).



Diese Übung ist im gleichen Schema  
 nach auswärts fortzusetzen.

Continuez vers l'extérieur dans le même  
 schéma.

Cr



**REST - REPOS - AUSRUHEN**

# HORN IN F

## HORN & PIANO (ORGAN)

EMR 905K	ALBINONI, Tomaso	Adagio
EMR 317K	ALBINONI, Tomaso	Konzert B-Dur
EMR 903K	ARMITAGE, Dennis	28 Weihnachtsmelodien Vol. 1
EMR 904K	ARMITAGE, Dennis	28 Weihnachtsmelodien Vol. 2
EMR 911K	ARMITAGE, Dennis	4 Fanfares
EMR 906K	ARMITAGE, Dennis	Il Silenzio
EMR 902K	ARMITAGE, Dennis	Solo Album Vol. 01 (5)
EMR 905K	ARMITAGE, Dennis	Solo Album Vol. 02 (5)
EMR 906K	ARMITAGE, Dennis	Solo Album Vol. 03 (5)
EMR 907K	ARMITAGE, Dennis	Solo Album Vol. 04 (5)
EMR 908K	ARMITAGE, Dennis	Solo Album Vol. 05 (5)
EMR 909K	ARMITAGE, Dennis	Solo Album Vol. 06 (5)
EMR 910K	ARMITAGE, Dennis	Solo Album Vol. 07 (5)
EMR 911K	ARMITAGE, Dennis	Solo Album Vol. 08 (5)
EMR 912K	ARMITAGE, Dennis	Solo Album Vol. 09 (5)
EMR 913K	ARMITAGE, Dennis	Solo Album Vol. 10 (5)
EMR 902K	BACH, Johann S.	Aria
EMR 913K	BACH, Johann S.	Arioso
EMR 905K	BEETHOVEN, L.v.	Die Ehre Gottes aus der Natur
EMR 908K	BEETHOVEN, L.v.	Ode to Joy
EMR 289K	BOND, Capel	Concerto Nr. 6 in Bb
EMR 911K	BORODINE, A.	Polovtsian Dance
EMR 908K	CHARPENTIER, M.A.	Te Deum
EMR 905K	CHOPIN, Frédéric	Tristesse
EMR 908K	CHORAL	Abide with me
EMR 906K	CHORAL	So nimm denn meine Hände
EMR 902K	CLARKE, Jeremiah	Trumpet Voluntary
EMR 291K	CORRETTE, Michael	Sonata in D minor
EMR 912K	DEBUSSY, Claude	Clair de Lune
EMR 2039C	DELLA BELLA, D.	Sonata in C major
EMR 907K	DVORAK, Antonin	Humoresque
EMR 912K	DVORAK, Antonin	Largo aus der Neuen Welt
EMR 6081K	FRANCK, César	Panis Angelicus
EMR 305K	FRANCK, Melchior	Suite de Danses (Sturzenegger)
EMR 2397	FRANZ, Ignaz	Grosser Gott, wir loben Dich (5)
EMR 2145K	GALLIARD, J.E.	6 Sonatas
EMR 2139K	GALLIARD, J.E.	Sonata N° 1 in A minor
EMR 2140K	GALLIARD, J.E.	Sonata N° 2 in G major
EMR 2141K	GALLIARD, J.E.	Sonata N° 3 in F major
EMR 2142K	GALLIARD, J.E.	Sonata N° 4 in E minor
EMR 2143K	GALLIARD, J.E.	Sonata N° 5 in D minor
EMR 2144K	GALLIARD, J.E.	Sonata N° 6 in C major
EMR 2035K	GERVAISE, Claude	Danses de la Renaissance
EMR 2284	GLAUSER, Max	Canzona
EMR 910K	GLUCK, C.W. von	Marche Religieuse
EMR 911K	GOUNOD, Charles	Ave Maria
EMR 910K	GRIEG, Edvard	Solvejgs Lied
EMR 2036K	GRILLO, G.B.	Canzon XV
EMR 906K	HÄNDEL, Georg Fr.	Arioso
EMR 258	HÄNDEL, Georg Fr.	Josua
EMR 910K	HÄNDEL, Georg Fr.	Largo
EMR 912K	HÄNDEL, Georg Fr.	March
EMR 902K	HÄNDEL, Georg Fr.	March Scipio
EMR 911K	HÄNDEL, Georg Fr.	Minuet
EMR 302K	HÄNDEL, Georg Fr.	Prelude & Fugue (Sturzenegger)
EMR 907K	HÄNDEL, Georg Fr.	Sarabande I
EMR 909K	HÄNDEL, Georg Fr.	Sarabande II
EMR 2397	HASSLER, H.L.	Passion Choral (5)
EMR 913K	HAYDN, Joseph	St. Anthony Choral
EMR 2397	KOCHER, Conrad	Dix (5)
EMR 2342	LOEILLET, J.B.	Sonata
EMR 307K	LOEILLET, J.B.	Sonate en Lab Majeur (Sturzenegger)
EMR 2048K	MARCELLO, B.	6 Sonatas
EMR 301K	MARCELLO, B.	Adagio - Largo
EMR 2043K	MARCELLO, B.	Sonata N° 1 in F major
EMR 2044K	MARCELLO, B.	Sonata N° 2 in E minor
EMR 2032K	MARCELLO, B.	Sonata N° 3 in A minor
EMR 2045K	MARCELLO, B.	Sonata N° 4 in G minor
EMR 2046K	MARCELLO, B.	Sonata N° 5 in Bb major
EMR 2047K	MARCELLO, B.	Sonata N° 6 in G major
EMR 2397	MASON, Lowell	Nearer, My God, To Thee (5)
EMR 2053K	MATHESON, Johann	Aria
EMR 2062	MENDELSSOHN, F.	Drei Lieder ohne Worte (Kraus)
EMR 913K	MENDELSSOHN, F.	Hochzeitsmarsch
EMR 905K	MOURET, J.J.	Fanfare-Rondeau
EMR 908K	MOZART, W.A.	Ave Verum
EMR 902K	PERGOLESI, G.B.	Aria
EMR 306K	PEZEL, Johann	Suite de Danses (Sturzenegger)
EMR 304K	PORPORA, N.A.	Sonate F-Dur (Sturzenegger)
EMR 303K	PURCELL, Henry	Suite (Sturzenegger)
EMR 902K	PURCELL, Henry	Trumpet Tune
EMR 2037K	REICHE, Gottfried	Turmsonate
EMR 2397	RICHARDS, Scott	Redemption (5)
EMR 912K	SCHUBERT, Franz	Ave Maria
EMR 907K	SCHUBERT, Franz	Serenade
EMR 909K	SCHUMANN, Robert	Träumerei
EMR 293K	SENAILLE, J.B.	Andante & Allegro Spiritoso
EMR 906K	SPIRITUAL	Nobody Knows

## Horn & Piano (Organ) (Fortsetzung – Continued - Suite)

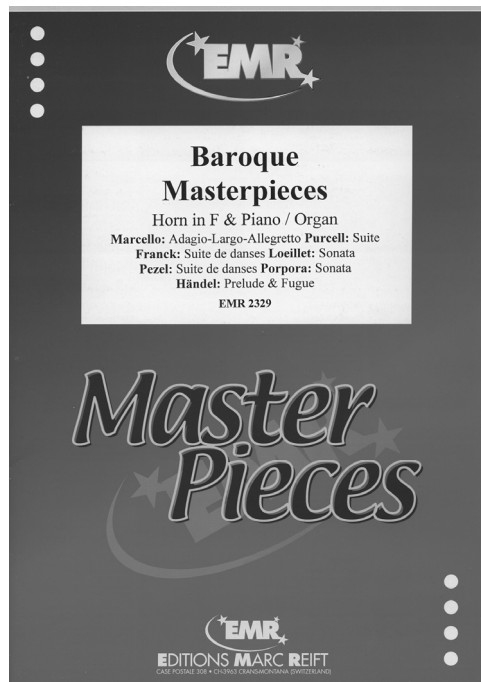
EMR 909K	SPIRITUAL	Swing Low, Sweet Chariot
EMR 906K	STANLEY, John	Trumpet Voluntary
EMR 288K	TELEMANN, G.Ph.	Sonata in F minor
EMR 910K	TRADITIONAL	Amazing Grace
EMR 912K	TRADITIONAL	Down by the Riverside
EMR 913K	TRADITIONAL	Glory, Glory, Halleluja
EMR 907K	TRADITIONAL	Greensleeves
EMR 911K	TRADITIONAL	Joshua fit the Battle of Jericho
EMR 910K	TRADITIONAL	When the Saint go marching in
EMR 2329	VARIOUS	Baroque Masterpieces
EMR 2397	VARIOUS	Sacred Music Volume 1 (5)
EMR 287K	VIOLA, Anselm	Concerto
EMR 2052K	VIVALDI, Antonio	6 Sonatas
EMR 323K	VIVALDI, Antonio	Sonata N° 1 in Bb major
EMR 324K	VIVALDI, Antonio	Sonata N° 2 in F major
EMR 325K	VIVALDI, Antonio	Sonata N° 3 in A minor
EMR 2049K	VIVALDI, Antonio	Sonata N° 4 in Bb major
EMR 2050K	VIVALDI, Antonio	Sonata N° 5 in E minor
EMR 2051K	VIVALDI, Antonio	Sonata N° 6 in Bb major
EMR 909K	WAGNER, Richard	Brautchor aus Lohengrin

## HORN & PIANO (GUITAR, BASS, DRUMS OPTIONAL)

EMR 2151K	MORTIMER, John G.	Happy Birthday
-----------	-------------------	----------------

## HORN & ORGAN

EMR 305K	FRANCK, Melchior	Suite de Danses (Sturzenegger)
EMR 302K	HÄNDEL, Georg Fr.	Prelude & Fugue (Sturzenegger)
EMR 2068	KOETSIER, Jan	Choralfantasie
EMR 307K	LOEILLET, J.B.	Sonate en Lab Majeur (Sturzenegger)
EMR 301K	MARCELLO, B.	Adagio - Largo - Allegretto
EMR 306K	PEZEL, Johann	Suite de Danses (Sturzenegger)
EMR 304K	PORPORA, N.A.	Sonate F-Dur (Sturzenegger)
EMR 303K	PURCELL, Henry	Suite (Sturzenegger)



**A World of Music...**

**PRINT & LISTEN  
DRUCKEN & ANHÖREN  
IMPRIMER & ECOUTER**



**www.reift.ch**