

Schule / Méthode

Method 1

Trumpet - Cornet - E^b Horn
Euphonium (Baritone) - Trombone - E^b & B^b Bass

Deutsch - Français - English



Markus Zwahlen

EMR 160

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Vorwort

Diese Schule will dem Schüler auf einfache und aufbauende Weise helfen, sich das nötige Grundwissen anzueignen, sowohl praktisch wie theoretisch. Sie will ihn auch auf ein späteres Ensemblespiel vorbereiten.

Dem Rythmus kommt in dieser Schule eine grosse Bedeutung zu. Alle Stücke werden zuerst mit speziellen, rythmischen Uebungen vorbereitet (wenn möglich in der vorangehenden Lektion). Dies soll dem Schüler helfen, das Gefühl und die Sicherheit für den Rythmus zu finden, so dass er sich beim Spielen mehr auf das Blasen konzentrieren kann. Die rythmischen Uebungen sind auch eine willkommene Abwechslung bei müden Lippen vom Schüler.

Alle Stücke sind zweistimmig geschrieben. Die 2. Stimme ist so konzipiert, dass sie dem Schüler helfen soll, den Rythmus zu fühlen und eigenständig eine Melodie zu führen. Sie hilft dem Lehrer auch, direkt Einfluss auf das Spiel des Schülers zu nehmen.

Die Einblasübungen sind als striktes Minimum anzusehen.

Einer der häufigsten Fehler von Schülern ist das Vergessen von Vorzeichen. In dieser Schule stehen daher alle Vorzeichen direkt vor den Noten. Dadurch macht der Schüler weniger Fehler, man gewinnt Zeit und ist zufriedener.

Ich wünsche dem Schüler viel Vergnügen, viel Durchhaltewille und viele Erfolgserlebnisse auf seinem Weg.

Markus Zwahlen

Préface

Cette méthode veut, d'une façon simple et constructive, aider l'élève à aquérir les connaissances de base nécessaires, aussi bien en théorie qu'en pratique. Elle veut également préparer l'élève pour jouer plus tard dans un ensemble.

Le rythme joue un rôle important dans cette méthode. Tous les morceaux sont d'abord préparés avec des exercices spéciales pour le rythme (si possible, cela se fait pendant la leçon précédente. Cela devrait aider l'élève à trouver le sentiment et la sûreté pour le rythme. En jouant, il pourra ainsi mieux se concentrer sur la façon de souffler. Ces exercices sont également une alternance bienvenue quand l'élève a des lèvres fatiguées.

Tous les morceaux sont écrits à 2 voix. La 2e voix est construite pour aider l'élève à sentir le rythme et qu'il apprenne à tenir une mélodie indépendamment. Elle aide aussi le professeur à prendre une influence directe sur la façon de jouer de l'élève.

Les échauffements sont à considérer comme un minimum absolu.

Les élèves oublient très souvent les altérations à la clé. C'est pour cette raison que les altérations se trouvent dans cette méthode seulement devant les notes. Comme ça l'élève fait moins de fautes, on gagne du temps et tout le monde est plus content.

Je souhaite à l'élève beaucoup de plaisir, beaucoup de persévérance et beaucoup de succès sur son chemin.

Markus Zwahlen

Preface

This tutor aims in an easy and constructive way to help the pupil to gain the necessary basic knowledge, both in practice and theory. Further it aims to prepare the pupil to play in an ensemble later on.

Rhythm plays an important part in this tutor. All the pieces are first treated in special rhythmic exercises (if possible in the preceding lesson). This should help the pupil to increase his feeling for rhythm and his confidence, so that while playing, he can concentrate himself more on his blowing. The rhythmical exercises are also a nice change, if the lips of the pupil become tired.

All the pieces are written in two parts. The 2nd voice is constructed to help the pupil to feel the rhythm and to train him to play a melody independantly. Further it helps the teacher to take a direct influence in the playing of the pupil.

The warm-ups are to be taken as a strict minimum.

Very often pupils forget key-signatures. Therefore in this tutor all the accidentals are written just before the notes. Through this the pupil makes fewer mistakes, you lose less time and everybody is happier.

I wish the pupil lots of fun, plenty of perseverance and much success on his way.

Markus Zwahlen

Die Distanz oder **INTERVALL** zwischen den Noten nennt man **HALB-** oder **GANZTON**. Ein Ganzton besteht aus 2 Halbtönen. Die Halbtöne finden wir zwischen E und F und zwischen H und C. Zwischen den anderen Noten (C-D, D-E, F-G, G-A, A-H) haben wir Ganztöne:

La distance ou **INTERVALLE** entre les notes est appelée soit un **DEMI-TON**, soit un **TON ENTIER**. Un ton entier comprend 2 demi-tons. On trouve des demi-tons entre mi et fa et entre si et do. Entre les autres notes (do-ré, ré-mi, fa-sol, sol-la, la-si) on trouve des tons entiers:

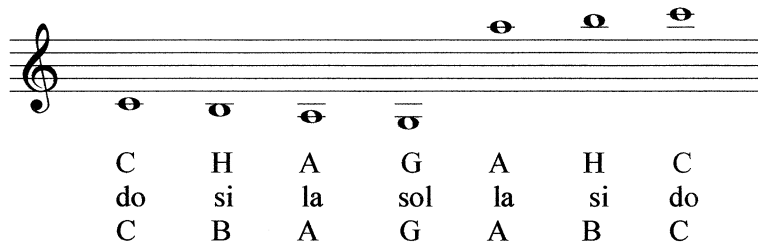
The distance or **INTERVAL** between the notes is called either a **SEMITONE** or a **TONE**. A tone consists of 2 semitones. We find semitones between the notes E and F and between B and C. Between the other notes (C-D, D-E, F-G, G-A, A-B) we find tones:



Wir können auch Noten spielen, die höher oder tiefer sind als die im Notensystem. Um solche Noten zu schreiben, benützen wir **HILFSLINIEN**:

Nous pouvons jouer des notes qui sort en dessus ou en dessous de notre portée. Pour écrire ces notes, nous utilisons des **LIGNES SUPPLEMENTAIRES**:

We can also play notes which are higher or lower than the ones in the staff. To write these notes, we use **LEDGER LINES**:



Um die effektive Länge einer Note zu haben, müssen wir die Geschwindigkeit (oder das Tempo) festlegen. Das Tempo wird durch den **SCHLAG** angegeben.

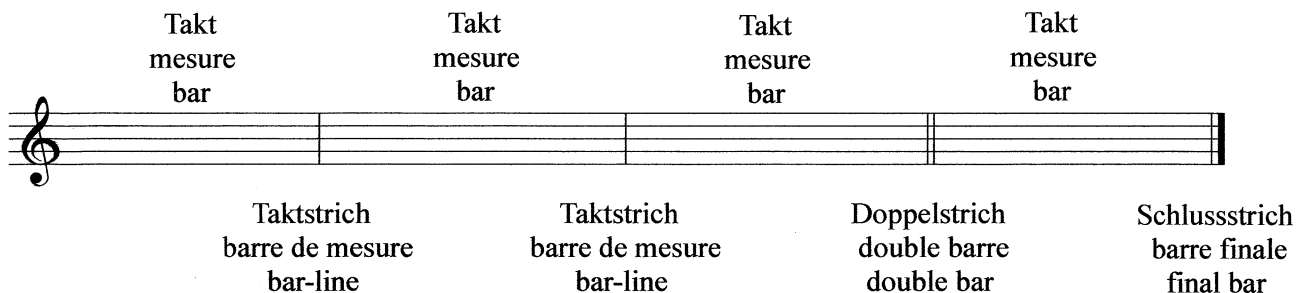
Pour établir la longueur réelle d'une note, nous devons déterminer la vitesse (ou tempo). Le tempo est donné par le **TEMPS**.

To establish the real length of a note, we have to fix the speed (or tempo). That tempo is given by the **BEAT**.

Unsere Melodien bestehen aus kleinen, regelmässigen Teilen. Solche Teile werden **TAKTE** genannt. Um diese Takte sichtbar zu machen, schreiben wir **TAKTSTRICHE**:

Nos mélodies consistent de petites parties régulières. Ces parties sont appelées **MESURES**. Pour montrer ces mesures, nous écrivons des **BARRES DE MESURES** :

Our tunes are divided into small, equal parts. Those parts are called **BARS**. To show those bars, we write **BARLINES**:



DOPPEL- oder **SCHLUSSSTRICHE** finden wir am Ende eines Zwischenteils oder am Ende eines Stückes.

Nous trouvons les **DOUBLE BARRES** ou **BARRES FINALES** à la fin d'une partie ou à la fin d'un morceau.

We find **DOUBLE BARS** or **FINAL BARS** at the end of a part or at the end of a piece.

G gegen C / Sol contre do / G against C

A musical score for piano in C major, common time. The right hand (RH) plays a sequence of whole notes: C4, G4, C5, G5, C6, G6, C7, G7. The left hand (LH) plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. Fingerings are indicated as 1 2 3 ' for the RH and * for the LH.

Der Tanz der Atmung / La danse de la respiration / The dance of breathing

A musical score for piano in 4/4 time. The right hand (RH) plays a sequence of whole notes: C4, G4, C5, G5, C6, G6, C7, G7. The left hand (LH) plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. Fingerings are indicated as 1 2 3 ' for the RH and thi 2 3 4' for the LH. An asterisk (*) is placed to the left of the LH staff.

Ich kann das / Moi, j'y arrive ! / I can do it

A musical score for piano in C major, common time. The right hand (RH) plays a sequence of whole notes: C4, G4, C5, G5, C6, G6, C7, G7. The left hand (LH) plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. Fingerings are indicated as 1 2 3 ' for the RH and thi 2 3 4' for the LH. An asterisk (*) is placed to the left of the LH staff.

Willst Du deine eigene
Melodie schreiben?

Tu veux écrire ta
propre mélodie?

A blank musical staff in 4/4 time, with a treble clef and a common time signature. The first measure contains a whole rest. Below the staff, the numbers 1 2 3 ' are written, indicating the first three measures of the staff.

Das Solo mit 4 Tönen / Le solo avec 4 notes / The solo with 4 notes

A musical score for a solo exercise in common time (C). It consists of two staves. The top staff has a treble clef and a common time signature. The bottom staff has a bass clef and a common time signature. The exercise is marked with an asterisk (*). The first measure of the top staff contains a whole rest and the numbers '1 2 3 ' below it. The rest of the piece consists of a sequence of eighth and quarter notes, with a final whole note in the last measure.

Ich übe viel (?) / Je répète beaucoup (?) / I practise a lot (?)

A musical score for an exercise in 4/4 time. It consists of two staves. The top staff has a treble clef and a 4/4 time signature. The bottom staff has a bass clef and a 4/4 time signature. The exercise is marked with an asterisk (*). The first measure of the top staff contains a whole rest and the numbers '1 2 3 ' below it. The rest of the piece consists of a sequence of eighth and quarter notes, with a final whole note in the last measure.

Schreibe die Namen der Töne unter die Noten / Ecris les noms des notes sous les notes / Write the names of the notes under the notes

Willst Du deine eigene Melodie schreiben?

Tu veux écrire ta propre mélodie?

♪

A musical staff in common time (C) with a treble clef. The first measure contains a whole rest. Below the first measure are the numbers '1 2 3 '.

Die Bindung

Bei gebundenen Noten blasen wir bis zum Schluss des letzten Tones. Dabei stoßen wir nur die erste Note an:

La Liason

Pour des notes liées, nous soufflons jusqu'à la fin de la dernière note en n'attaquant que la première:

The tie or slur

For tied or slurred notes, we blow until the end of the last note and attack only the first one:

A musical staff in common time (C) with a treble clef. It shows two eighth notes tied together with a slur over them.

thi 2 3 4

Wir haben einen **AUFTAKT**, wenn ein Stück mit einem unvollständigen Takt beginnt (es hat weniger Schläge im ersten Takt, als in der Taktangabe vorgegeben ist):

Nous avons une **LEVÉE** si un morceau commence avec une mesure incomplète (il y a moins de temps dans la première mesure que spécifié dans l'indication de mesure):

We have an **UPBEAT** when a piece starts with an incomplete bar (the first bar has less beats than are indicated by the time signature):



Der Mond ist aufgegangen / La lune s'est levée / The moon has risen



Rund ums G / Le tour du sol / Around the G



Wenn drei Hühner / Quand trois poules / If three hens



Geh runter Moses / Descend, Moïse / Go down Moses



Und noch mehr Tiere / Et encore plus d'animaux / And some more animaz'



**Ein KREUZ # er-
höht die Note um
einen halben Ton**

Dem Namen der Note wird dabei die Silbe "is" angehängt: F wird Fis, C wird Cis usw.

**Un DIÈSE # monte
la note d'un demi-ton**

Au nom de la note on ajoute le mot "dièse": fa devient fa dièse, do devient do dièse etc.

**A SHARP # raises
a note one semitone**

We add the word "sharp" to the name of the note: F becomes F sharp, C becomes C sharp etc.

Einblasen / Echauffement / Warm-up

*

Der Mond ist aufgegangen / La lune s'est levée / The moon has risen

*

die neuen Töne / les nouvelles notes / the new notes

**Fis (Ventil 2)
fa-dièse (piston 2)
Fsharp (valve 2)**

**H (Ventil 2)
si (piston 2)
B (valve 2)**

Rund ums G / Le tour du sol / Around the G

Ein **VORZEICHEN**
(Kreuz oder B) vor
einer Note ist bis zum
Ende eines Taktes
gültig.

Une **ALTERATION**
(dièse ou bémol)
devant une note vaut
pendant tout le reste
de la mesure.

An **ACCIDENTAL**
(sharp or flat) before
a note is valid until
the end of the bar.

Einblasen / Echauffement / Warm-up

*

Unsere ersten Achtel / Nos premières croches / Our first quavers

*

*

Volkslied / Chanson populaire / Folk song

*

*

Es schneit / Il neige / It's snowing

A musical score for a piano piece. It consists of two staves. The upper staff has a treble clef and a common time signature. The lower staff has a bass clef. The music is written in a simple, rhythmic style. The first two measures of the upper staff contain rests, with the numbers '1 2 3' and '1 2 '' written below them. The rest of the piece is a continuous sequence of eighth and sixteenth notes, with some accents and a final fermata.

Troubadour

A musical score for a piano piece. It consists of two staves. The upper staff has a treble clef and a 2/4 time signature. The lower staff has a bass clef. The music is written in a simple, rhythmic style. The first two measures of the upper staff contain rests, with the numbers '1 2' and '1 '' written below them. The rest of the piece is a continuous sequence of eighth and sixteenth notes, with some accents and a final fermata.

A musical score for a piano piece, continuing from the previous block. It consists of two staves. The upper staff has a treble clef and a 2/4 time signature. The lower staff has a bass clef. The music is written in a simple, rhythmic style. The first two measures of the upper staff contain rests, with the numbers '1 2' and '1 '' written below them. The rest of the piece is a continuous sequence of eighth and sixteenth notes, with some accents and a final fermata.

Bruder Jakob / Frère Jacques / Brother Jacob

A musical score for a piano piece. It consists of two staves. The upper staff has a treble clef and a common time signature. The lower staff has a bass clef. The music is written in a simple, rhythmic style. The first two measures of the upper staff contain rests, with the numbers '1 2 3 '' written below them. The rest of the piece is a continuous sequence of eighth and sixteenth notes, with some accents and a final fermata.

A musical score for a piano piece, continuing from the previous block. It consists of two staves. The upper staff has a treble clef and a common time signature. The lower staff has a bass clef. The music is written in a simple, rhythmic style. The first two measures of the upper staff contain rests, with the numbers '1 2 3 4' and '1 '' written below them. The rest of the piece is a continuous sequence of eighth and sixteenth notes, with some accents and a final fermata.

An empty musical staff with a treble clef and a 3/4 time signature.

**Wiederholungs-
zeichen für einen
Takt**

**Signe de répétition
pour une mesure**

**Repeat sign for
one bar**

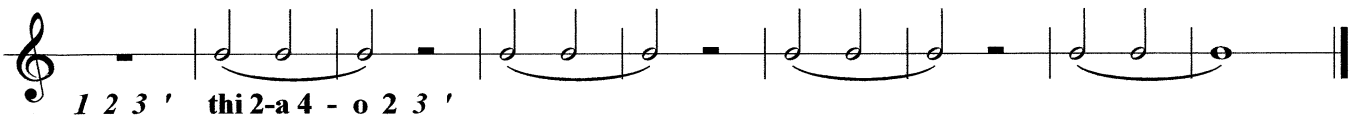


Dieses Zeichen bedeutet,
dass Du den vorangehenden
Takt wiederholen musst.

Ce signe signifie qu'il
faut répéter la mesure
précédante.

This sign means that you
have to repeat the previous
bar.

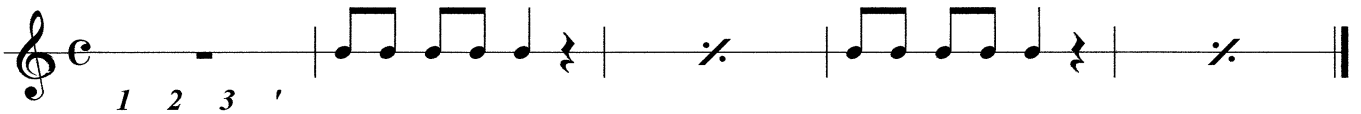
Einblasen / Echauffement / Warm-up



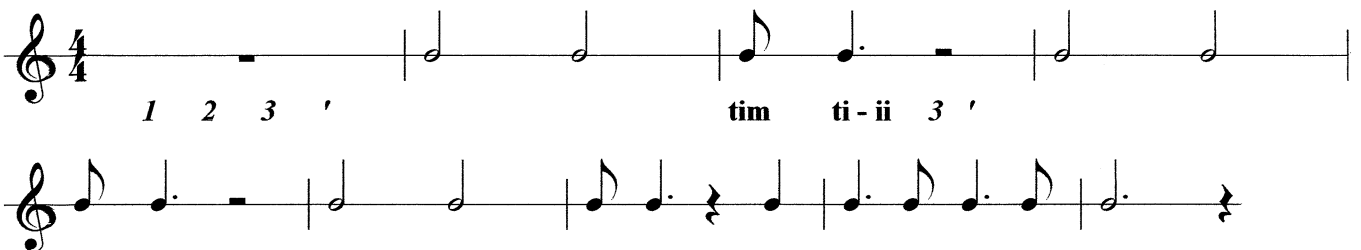
Trompeten Melodie / Mélodie pour trompette / Trumpet Tune



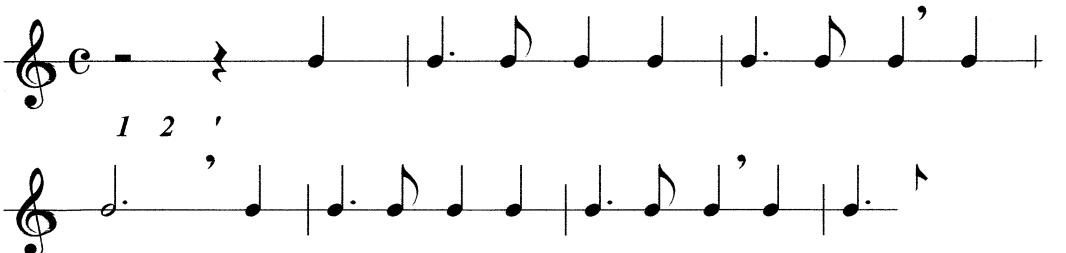
Spezielle Übung / Exercice spécial / Special exercise



Gute Nacht, Damen / Bonne nuit, mesdames / Good Night, Ladies



Wiedersehen auf schottisch / Au revoir à l'écossaise / Auld Lang Syne



Bitte auswendig lernen / Apprendre par coeur s.t.p. / Please learn by heart

Musical notation for 'Bitte auswendig lernen'. It consists of two staves in C major and common time. The first staff has a whole rest followed by a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. This sequence is repeated twice, with a repeat sign and first ending bracket after each. Below the first staff are the numbers '1 2 3 ' indicating fingerings. The second staff continues the melody with eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a whole note G4.

Roti Rösli im Garte / Des roses rouges dans le jardin / Red roses in the garden

Musical notation for 'Roti Rösli im Garte'. It is in 3/4 time and consists of two systems. The first system has a vocal line and a piano accompaniment. The vocal line starts with a whole rest, followed by quarter notes G4, A4, B4, C5, B4, A4, G4. The piano accompaniment consists of quarter notes G3, A3, B3, C4, B3, A3, G3. The second system has a repeat sign. The vocal line continues with quarter notes G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with quarter notes G3, A3, B3, C4, B3, A3, G3. The lyrics 'thi - a' are written under the vocal line. The second system has two endings. The first ending is marked '1' and the second ending is marked '2'. The lyrics 'thi 2' are written under the vocal line.

Michael, rudere / Michel, rame / Michael, row the boat

Musical notation for 'Michael, rudere'. It is in 4/4 time and consists of two systems. The first system has a vocal line and a piano accompaniment. The vocal line starts with a whole rest, followed by quarter notes G4, A4, B4, C5, B4, A4, G4. The piano accompaniment consists of quarter notes G3, A3, B3, C4, B3, A3, G3. The second system has a repeat sign. The vocal line continues with quarter notes G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with quarter notes G3, A3, B3, C4, B3, A3, G3. The lyrics 'Michael, rudere' are written under the vocal line. The second system has two endings. The first ending is marked '1' and the second ending is marked '2'. The lyrics 'thi 2' are written under the vocal line.

**Ist die Achtelpause
auf dem Schlag, so
atmen wir ein.**

**Si le demi-soupir
est sur le temps
nous respirons.**

**If the quaver rest
is on the beat we
breathe in.**

Die Achtelpausen auf dem Schlag / Les demi-soupirs sur le temps / The quaver rests on the beat

Two staves of music in 2/4 time. The first staff shows a quaver rest on the first beat, followed by a quaver rest on the second beat, and then a series of eighth notes. The second staff continues the eighth-note pattern. Rhythmic markings include '1 2 1', 'tim tim tim', and 'tim tim tim'.

Wenn die Heiligen / Quand les Saints / When the saints

Two staves of music in 2/4 time. The first staff features a quaver rest on the first beat, followed by eighth notes and a quaver rest on the second beat. The second staff continues the eighth-note pattern. Rhythmic markings include '1 2', 'tim thi 2', and 'tim'.

Regentröpfchen / Gouttes de pluie / Raindrops

Two staves of music in common time. The first staff has a quaver rest on the first beat, followed by eighth notes and a quaver rest on the second beat. The second staff continues the eighth-note pattern with first and second endings. Rhythmic markings include '1 2 3', 'tim tim tim tim', and 'tim ti-i tim'.

Gospel Lied / Chanson de gospel / All God's chillum

Three staves of music in 4/4 time. The first staff has a quaver rest on the first beat, followed by eighth notes and a quaver rest on the second beat. The second and third staves continue the eighth-note pattern. Rhythmic markings include '1 2 3', 'tim ti-i tim', 'tim ti - ii 3 4', and 'tim ti-ii' tim'.

Die Durtonleiter mit einem Kreuz (fis) ist die G-DUR.

La gamme majeure avec un dièse (fa dièse) est la GAMME DE SOL MAJEUR

The major scale with one sharp (F sharp) is the SCALE OF G MAJOR

der neue Ton / la nouvelle note / the new note



G (Ventile 1 + 3)
sol (pistons 1 + 3)
G (valves 1 + 3)

Einblasen / Echauffement / Warm-up



Die C-Dur

La gamme de do majeur

The scale of C major

Die G-Dur / La gamme de sol majeur / The scale of G major



Marsch der Bauern / Marche des paysans / Peasants' March

Franz Schubert



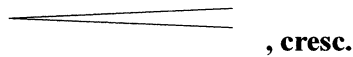
**CRESCENDO und
DECRESCENDO**
sind auch dynamische
Bezeichnungen.

**CRESCENDO et
DECRESCENDO**
sont aussi des
nuances.

**CRESCENDO and
DECRESCENDO**
are dynamics too.

Dynamik gibt Farbe / Les nuances donnent de la couleur / Dynamics add colors

Two staves of music in 2/4 time. The first staff starts with a whole rest, followed by quarter notes with fingerings 1, 2, 1, and accents. Dynamics include *f*, *mf*, and *p*. The second staff continues with similar patterns and dynamics, ending with a double bar line.



, cresc.

crescendo = spiele mehr und mehr laut
crescendo = joue plus en plus fort
crescendo = play more and more loudly



, decresc.

decrescendo = spiele mehr und mehr leise
decrescendo = joue moins en moins fort
decrescendo = play more and more softly

Boogie-Woogie

Two staves of music in common time. The first staff has a whole rest followed by quarter notes with fingerings 1, 2, 3 and accents. Dynamics include *p*, *f*, *p*, and *f*. The second staff continues with similar patterns and dynamics, ending with a double bar line.

Springe auf und ab / Saute autour / Skip to my Loo

Two staves of music in 2/4 time. The first staff has a whole rest followed by quarter notes with fingerings 1, 2, 1 and accents. The second staff continues with similar patterns and dynamics, ending with a double bar line.

La Cucaracha

Three staves of music in 4/4 time. The first staff has a whole rest followed by quarter notes with fingerings 1, 2 and accents. Lyrics include 'ti-i', 'ti - ii 4', and 'ti-i'. The second and third staves continue the melody with similar patterns and dynamics.

**Der nächste Band
beginnt mit den
SECHZEHNTELN.**

**Le prochain volume
commence avec les
DOUBLE-CROCHES.**

**The next volume
starts with the
SEMIQUAVERS.**



**1 Sechzehntel = ein viertel Schlag
1 double-croche = un quart de temps
1 semiquaver = a quarter of a beat**

**4 Sechzehntel = 1 Schlag
4 double-croches = 1 temps
4 semiquavers = 1 beat**

"ti ti ti ti"

1 2 1 ' thi ti ti ti ti
ti ti ti ti thi

Das C Rennen / La course du do / The C race

1 2 ' f ti ti ti ti thi'

Sehr leise, aber auch sehr laut / Très piano, mais aussi très fort / Very soft, but also very loud

1 2 3 ' p f

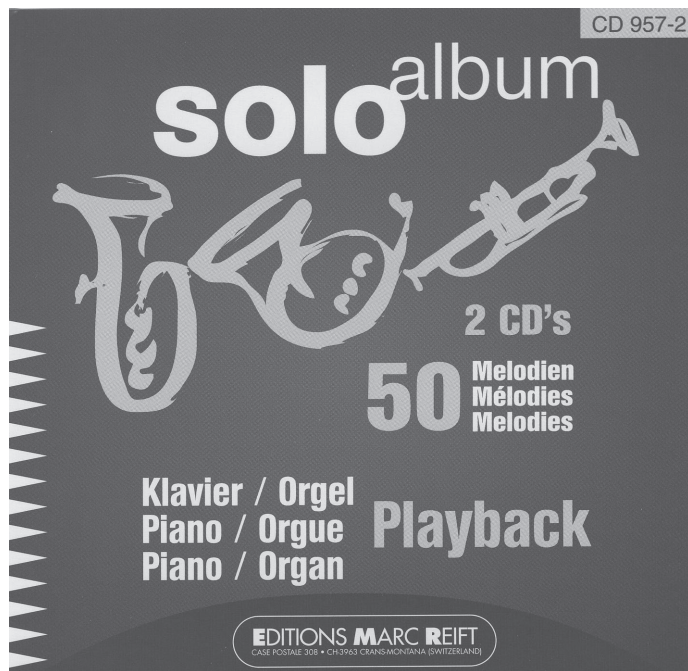
Vo Luzärn gäge Wäggis zue / De Lucerne à Weggis / From Lucerne to Weggis

1 2 3 1 2 '

2 Gitarren / 2 guitares / 2 guitars

1 2 3 4 ' 1

Solo Album



Flute • Oboe
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Alto Sax • Tenor Sax
Trumpet in B \flat & C • Cornet
Horn in E \flat • Horn in F
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Arrangement :
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Clarke : Trumpet Voluntary
Pergolesi : Aria
Händel : March «Scipio»
Purcell : Trumpet Tune

Volume 2 - EMR 905

Albinoni : Adagio
Beethoven : Die Ehre Gottes
Gershwin : I Got Rythm
Chopin : Tristesse
Mouret : Fanfare-Rondeau

Volume 3 - EMR 906

Stanley : Trumpet Voluntary
Spiritual : Nobody Knows
Armitage (Arr.) : Il Silenzio
Choral : So Nimm Denn Meine
Händel : Arioso

Volume 4 - EMR 907

Schubert : Serenade
Gershwin : S' Wonderful
Traditional : Greensleeves
Dvorak : Humoresque
Händel : Sarabande

easy - medium difficulty
facile - moyen
leicht - mittelschwer

Volume 5 - EMR 908

Gershwin : The Man I Love
Choral : Abide With Me
Beethoven : Ode To Joy
Mozart : Ave Verum
Charpentier : Te Deum

Volume 6 - EMR 909

Spiritual : Swing Low, Sweet Chariot
Schumann : Träumerei
Armitage (Arr.) : Candelight Waltz
Wagner : Brautchor aus Lohengrin
Händel : Sarabande

Volume 7 - EMR 910

Traditional : When The Saint
Traditional : Amazing Grace
Gluck : Marche Religieuse
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