

My First Steps

Meine ersten Schritte / Mes Premiers Pas

Volume 2

E $\flat$ Horn

Bertrand Moren

EMR 60547

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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 • www.reift.ch

Français: Ce deuxième volume couvre la deuxième étape des débuts d'un instrumentiste de cuivre. Cela peut correspondre plus ou moins à la deuxième année d'instrument, mais ça dépend bien évidemment de la progression de l'exécutant.

Les leçons sont toujours construites à peu près de la même manière, avec un échauffement, qui devrait également être répété avec l'embouchure seule, de la souplesse, des routines (lié-détaché etc...), des exercices rythmiques et techniques, et une petite pièce concertante avec accompagnement de piano.

Certains de ces petits solos sont proposés à deux voix afin de permettre au professeur ou à un proche de jouer avec l'élève.

Pour les élèves qui progressent plus ou moins vite, il est possible de prendre des exercices dans différentes leçons, ou d'insister plus sur l'un au l'autre exercice.

Les courbures de son du début, par exemple, sont un excellent moyen de renforcer les lèvres, et pourraient être développés et répétés à chaque leçon, selon la planification du professeur.

Les échauffements peuvent être repris d'une leçon à une autre s'il est trop compliqué d'en apprendre un nouveau chaque fois.

Les accompagnements de piano sont disponibles dans un cahier séparé.

Vous pouvez trouver un plus grand choix de pièces concertantes dans les "Melodies for Beginners".

Deutsch: Dieser zweite Band begleitet die zweite Stufe des Blechchinstrumentunterrichts. Er kann auch dem zweiten Lehrjahr entsprechen, aber selbstverständlich hängt dies vom Fortschritt des Spielers ab.

Die Lektionen sind alle etwa auf der gleichen Weise aufgebaut: zuerst Einspielen, welches auch nur mit dem Mundstück wiederholt werden soll, dann die Flexibilität, gebundene und nicht gebundene Töne, rhythmische und technische Übungen, und schliesslich ein kurzes Vortragsstück mit Klavierbegleitung.

Einige der Solos werden auch zweistimmig angeboten, damit der Lehrer oder andere Schüler mitspielen können.

Lernende, die schneller vorankommen, dürfen ruhig Übungen aus verschiedenen Lektionen mischen, oder sich nur auf eine Auswahl konzentrieren. Zum Beispiel das Biegen des Tons mit der Lippen, wie es in der ersten Lektion präsentiert wird, bildet ein ausgezeichnetes Mittel, die Lippen zu verstärken, und können bei jeder Lektion wiederholt werden, je nach der Planung des Lehrers.

Man kann auch immer die gleichen Einspielübungen verwenden, anstatt immer wieder neue lernen zu müssen.

Die Klavierbegleitungen sind in einem separaten Heft erhältlich. Eine grössere Auswahl solcher Vortragsstücke findet man in den fünf Bänden «Melodies for Beginners».

English: This second volume takes the pupil to the second stage of learning a brass instrument, and may correspond to the second year, although this obviously depends on the pupil's progress.

The lessons are all constructed in a similar manner: first of all warm-ups, which should be repeated with only the mouthpiece, then flexibility, legato and staccato notes, rhythmical and technical exercises, and finally a short recital piece with piano accompaniment. Some of these pieces have a second trumpet part, which the teacher or another pupil can play.

Pupils who advance quickly can feel free to mix exercises from different lessons, or to concentrate on only some of them.

For instance bending the note with the lips is an excellent way to strengthen them, and can be repeated at every lesson, depending on the teacher's plan.

The same warm-ups can be repeated, to avoid always having to learn new ones.

The piano accompaniments are available in a separate volume, and a wider choice of similar recital pieces is to be found in the five volumes of 'Melodies for Beginners'.



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My First Steps

Meine ersten Schritte / Mes Premiers Pas

Volume 2

Leçon 17

♩ = ca. 50–100

1. Echauffement / Einspielen / Warming Up

Bertrand Moren

0 2 0 123 0 0 2 1 2 0 2 2

* courber à la lèvre / mit den Lippen biegen / bend with the lips

1 12 1 2 1 1 12 23 12 1 12 12

23 13 23 12 23 23 13 123 13 23 13 13

2. Echauffement / Einspielen / Warming Up

pp *ff* *pp* *ff* *pp* *ff* *pp* *ff*

pp *ff* *pp* *ff* *pp* *ff* *pp* *ff*

3. Lèvres souples / Flexible Lippen / Flexible Lips

3 3 3 3

3 3 3 3

3 3 3 3

4. Chromatique / Chromatisch / Chromatic

♯ 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

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1. Echauffement / Einspielen / Warming Up

0 2 0 123 0 0 13 123 13 23 13 13

(courber à la lèvre / mit den Lippen biegen / bend with the lips)

12 23 12 1 12 12 1 2 0 1

0 2 0 123 0 0 12 23 12 1 0 12

2 1 2 0 2 2 0 2 0 12 0 0

2. Echauffement / Einspielen / Warming Up

pp *ff* *pp* *ff* *pp* *ff*

pp *ff* *pp* *ff* *pp* *ff*

3. Lèvres souples / Flexible Lippen / Flexible Lips

3 3 3 3

3 3 3 3

3 3 3 3

4. Chromatique / Chromatisch / Chromatic

Leçon 19

7

1. Echauffement / Einspielen / Warming Up

pp $\leftarrow$ *ff* *pp* $\leftarrow$ *ff* *pp* $\leftarrow$ *ff* *pp* $\leftarrow$ *ff* 1 ou 123

pp $\leftarrow$ *ff* *pp* $\leftarrow$ *ff* *pp* $\leftarrow$ *ff* *pp* $\leftarrow$ *ff*

2. Lèvres souples / Flexible Lippen / Flexible Lips

p $\leftarrow$ *f* *p* $\leftarrow$ *f* *p* $\leftarrow$ *f* *p* $\leftarrow$

f *p* $\leftarrow$ *f* *p* $\leftarrow$ *f* *p* $\leftarrow$ *f*

3. Rythme / Rhythmus / Rhythm

4. Chromatique / Chromatisch / Chromatic

1. Echauffement / Einspielen / Warming Up

12 ou 123

pp < ff

pp < ff

pp < ff

pp < ff

pp < ff

pp < ff

pp < ff

pp < ff

pp < ff

2. Echauffement / Einspielen / Warming Up

pp < ff

pp < ff

pp < ff

pp < ff

pp < ff

pp < ff

pp < ff

pp < ff

pp < ff

pp < ff

3. Lèvres souples / Flexible Lippen / Flexible Lips

13

p < f

p < f

p < f

p < f

p < f

p < f

p < f

p < f

p < f

13

p < f

p < f

4. Gammes / Tonleitern / Scales

Leçon 21

1. Echauffement / Einspielen / Warming Up

The musical score for 'Wandering Up' is written in 3/4 time. It consists of two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The melody starts on a half note G4, followed by a quarter note A4, and a quarter note B4. A crescendo hairpin leads from a piano (*p*) dynamic to a fortissimo (*ff*) dynamic. The bottom staff begins with a bass clef and a key signature of one flat (Bb). The melody starts on a half note Bb3, followed by a quarter note Ab3, and a quarter note Gb3. A crescendo hairpin leads from a piano (*p*) dynamic to a fortissimo (*ff*) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

2. Echauffement / Einspielen / Warming Up

[illegible]

3. Lèvres souples / Flexible Lippen / Flexible Lips

The musical score for 'The Rose Tree' is presented in two systems, each with a treble clef and a 3/4 time signature. The melody is written on a single staff. The first system consists of three measures. The first measure starts with a piano (*p*) dynamic and a crescendo hairpin, leading to a half note G4 (labeled *f*). The second measure is a whole rest, preceded by a piano (*p*) dynamic and a crescendo hairpin, leading to a half note F#4 (labeled *f*). The third measure is a whole rest, preceded by a piano (*p*) dynamic and a crescendo hairpin, leading to a half note E5 (labeled *f*). The second system also consists of three measures. The first measure starts with a piano (*p*) dynamic and a crescendo hairpin, leading to a half note D5 (labeled *f*). The second measure is a whole rest, preceded by a piano (*p*) dynamic and a crescendo hairpin, leading to a half note C5 (labeled *f*). The third measure is a whole rest, preceded by a piano (*p*) dynamic and a crescendo hairpin, leading to a half note B4 (labeled *f*). The piece concludes with a double bar line.

4. Le staccato / Das Staccato / Staccato

Measures 1-8 of the 'Fugue for Anna Magdalena' in G major, BWV 1004. The notation shows a single melodic line in treble clef, 2/4 time, and G major. The melody consists of eighth-note patterns and rests, with a repeat sign at the end of measure 8.

5. Le legato / Das Legato / Legato

The musical score for 'The Rose Tree' is presented in three systems, each on a single staff. The key signature is one sharp (F#) and the time signature is 3/4. The melody is written in a treble clef. The first system contains 10 measures, the second system contains 6 measures, and the third system contains 6 measures. The melody is characterized by eighth-note patterns, often beamed in groups of four. Dynamics include piano (*p*) and piano fortissimo (*ff*). The score includes various musical notations such as slurs, ties, and rests.

1. Echauffement / Einspielen / Warming Up

Exercise 1 consists of two staves of music. The first staff contains three measures, each featuring a half note followed by a quarter note, with dynamics *p* and *ff* indicated. The second staff also contains three measures, each with a half note followed by a quarter note, with dynamics *p* and *ff* indicated.

2. Echauffement / Einspielen / Warming Up

Exercise 2 consists of two staves of music. The first staff contains three measures, each featuring a half note followed by a quarter note, with dynamics *p* and *ff* indicated. The second staff also contains three measures, each with a half note followed by a quarter note, with dynamics *p* and *ff* indicated.

3. Lèvres souples / Flexible Lippen / Flexible Lips

Exercise 3 consists of two staves of music. The first staff contains three measures, each featuring a half note followed by a quarter note, with dynamics *p* and *f* indicated. The second staff also contains three measures, each with a half note followed by a quarter note, with dynamics *p* and *f* indicated.

4. Staccato - legato

Exercise 4 consists of three staves of music. Each staff contains a series of eighth notes, with dynamics *p* and *f* indicated.

5. Chromatique / Chromatisch / Chromatic

Exercise 5 consists of four staves of music. Each staff contains a series of eighth notes, with dynamics *p* and *f* indicated.

1. Echauffement / Einspielen / Warming Up

2. Echauffement / Einspielen / Warming Up

3. Lèvres souples / Flexible Lippen / Flexible Lips

4. Staccato - legato

5. Chromatique / Chromatisch / Chromatic

1. Echauffement / Einspielen / Warming Up

2. Echauffement / Einspielen / Warming Up

3. Lèvres souples / Flexible Lippen / Flexible Lips

4. Staccato - legato

5. Chromatique / Chromatisch / Chromatic

Leçon 25

19

1. Echauffement / Einspielen / Warming Up

Exercise 1 consists of two staves of music in 4/4 time. The first staff contains three measures, each with a half note followed by a whole note, with dynamics *p* and *ff*. The second staff contains three measures, each with a half note followed by a whole note, with dynamics *p* and *ff*.

2. Echauffement / Einspielen / Warming Up

Exercise 2 consists of two staves of music in 4/4 time. The first staff contains four measures, each with a half note followed by a whole note, with dynamics *p* and *ff*. The second staff contains four measures, each with a half note followed by a whole note, with dynamics *p* and *ff*.

3. Lèvres souples / Flexible Lippen / Flexible Lips

Exercise 3 consists of three staves of music in 4/4 time. Each staff contains two measures, each with a half note followed by a whole note, with dynamics *p* and *ff*.

4. Staccato - legato

Exercise 4 consists of three staves of music in 4/4 time. Each staff contains four measures of eighth notes, with dynamics *p* and *ff*.

5. Chromatique / Chromatisch / Chromatic

Exercise 5 consists of two staves of music in 3/4 time. Each staff contains four measures of eighth notes, with dynamics *p* and *ff*.

HORN E^b - MI Bémol

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