Tonguing

Skill at multiple tonguing—primarily double and triple tonguing—is essential for the well rounded trumpet player. Without the ability to double and triple tongue, the trumpet player's access to many types of literature is severely limited. The fundamental technique involved is not particularly difficult and can in fact be taught to beginners. Double and triple tongued passages sound exciting and difficult. It has been assumed, therefore, that one should wait until an advanced stage of trumpet playing to pursue the technique. The opposite is actually true. Because fast, clear tonguing is a direct result of—and in direct proportion to—practice time, to begin practicing multiple tonguing earlier is better.

There are three elements essential to successful multiple tonguing technique. The first is to 'blow out' syllables (such as *tu-ku-tu-ku* and *tu-tu-ku tu-tu-ku*) at gradually faster and faster speeds without using the trumpet or mouthpiece. Use only tongue and air without vocalization—as if blowing through a straw. Care should always be taken to keep the notes rhythmically even at every tempo.

The second element is to apply the multiple tonguing groups to a single trumpet note. It is critical to conceptualize one long continuous note being 'colored' by articulation. Imagine a kitchen faucet turned on full force. The flowing water is the air stream/long note. By tapping the water stream with your hand you create an articulation. We are not trying to create articulations by turning the faucet on and off. Nor do we ever break the water (air) stream. Create articulations similarly with the tongue tapping the air stream. Touch the roof of the mouth rocking the tongue back and forth between your natural 'Tu' and 'Ku' syllables with minimum motion and distance to create double and triple tonguing patterns. Speed comes from repetitive practice.

The third element is crucial for performing technical music well. It is the timing and coordination of tonguing, valve and finger movement as a defining factor regarding the clarity of multiple-tongued music. Form the habit of banging the valves down firmly with the fingertips. This technique will promote accurate timing while multiple tonguing and will contribute to rhythmic accuracy and clarity in all of your trumpet performance. It is common to mistakenly interpret a lack of coordination between fingers and tongue as bad tonguing technique—the problem is often uncoordinated timing.

Note that much of the Arban *Method* tonguing section is written in the upper register. The 'a2' is written in early exercises. Acquiring comfortable multiple tonguing coordination skills is a necessary prerequisite to multiple tonguing in the upper register. It is not extremely difficult to multiple tongue on higher notes, but doing so should be approached in a logical manner and with patience. Do not expect to multiple tongue on high notes that are not already part of your consistent upper register. Practice double and triple tonguing on single pitches in groups of four, six or eight notes proceeding up and down scales in an easy register. This is a logical and practical approach.

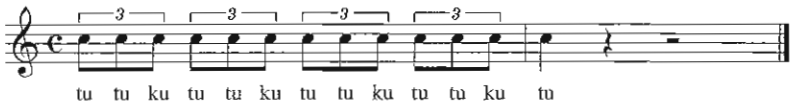
Finally, much of the music in this section is marked with staccato dots. This is an indication of style more than note length. *It is impossible to play very fast short notes.* Think again of the water faucet analogy. Fast multiple tongued notes are really legato, yet the style is light and flashy.

Although the fundamental skills of multiple tonguing are not terribly difficult, some of the exercises written in the Arban *Method* are quite difficult. Two examples are page 182 #41 and page 184 #46. These studies contain particularly difficult intervallic movement on the offbeat 'K' syllable. Do not be discouraged. These passages are very difficult for everyone. It seems there is always something more to learn.
— *A. Vizzutti*

Triple Tonguing

This staccato effect consists of playing detached and evenly without allowing the tonguing to become either too short or too long. In order to master triple tonguing, the earlier studies, which serve as a basis for this, should be practiced very slowly.

First the student should try to pronounce with perfect evenness the syllables:



For greater evenness in tonguing, it is necessary at first to prolong each syllable a little. When greater precision in tonguing has been achieved, the syllables should then be shortened in order to produce the true staccato.

The mechanics of tonguing in triple staccato, or triple tonguing, can be easily described in the following manner:

In pronouncing the syllables "tu, tu," the tongue is placed against the upper teeth and then drawn away, thus producing the first two sounds. In pronouncing the syllable "ku," the tongue is raised to the roof of the mouth to obstruct the throat and is then drawn away again. This allows a column of air to enter the mouthpiece, thus producing the third sound.

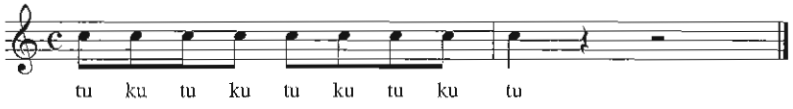
In order to achieve a perfectly even to-and-fro movement of the tongue, practice slowly so that the tongue, like a valve, may allow the same quantity of air to escape for each syllable.

By using this type of articulation, no passage will be too difficult and tone production on the cornet will be as easy as on the flute. To achieve this, however, the pronunciation must be perfectly clean and clear. Experience has shown that, for a really good playing technique, the syllables must be pronounced "tu-tu-ku, tu-tu-ku, tu" as indicated above, and not "du-du-gu, du-du-gu." The latter, it is true, are quicker, but instead of detaching and detailing the sound, they slur it together.

The tonguing should not be rushed so that the listener is no longer able to distinguish it: Sufficient speed may be obtained by using the method indicated above. The most important points to master are clarity and evenness (see studies #1 - 76).

Double Tonguing

This type of staccato effect is extremely useful for playing scales and arpeggios in duple rhythm. In order to achieve precise playing, practice slowly following the same guidelines stated for triple-tonguing. First of all pronounce the syllables:



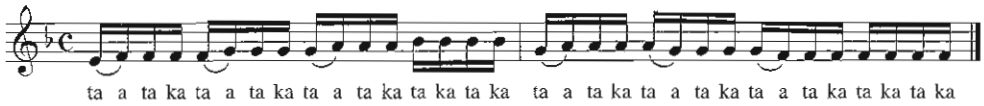
From this, it can be seen that the tongue performs a to-and-fro movement which is very difficult to do with perfect evenness. However, once this movement is mastered, the most difficult passages may be played with all the speed, energy and strength desired.

After practicing all the studies on double-tonguing, the student should review the studies on scales, major and minor arpeggios, the dominant seventh arpeggio and the diminished seventh arpeggio, using double-tonguing. This will accustom the fingers to play in synchronization with the tongue and will be very beneficial (see studies #77 - 114).

The Slur and Double Tonguing

In order to combine slurring with double tonguing, a special type of pronunciation must be used. The constant use of staccato tonguing without the occasional use of slurs becomes monotonous. Their combined use results in a pleasing variety of playing, which also facilitates a faster tempo.

This articulation is achieved by pronouncing the following syllables:

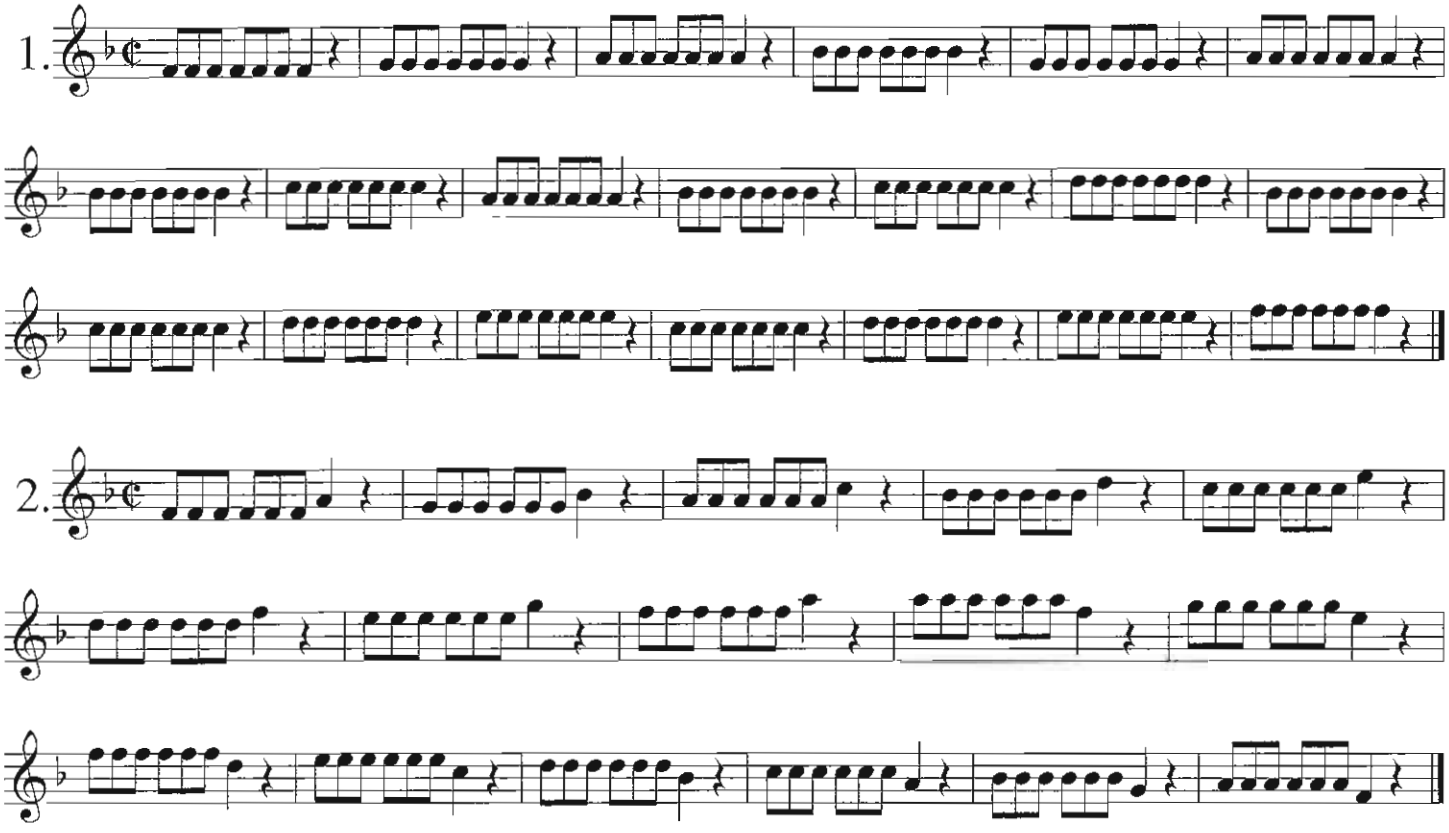


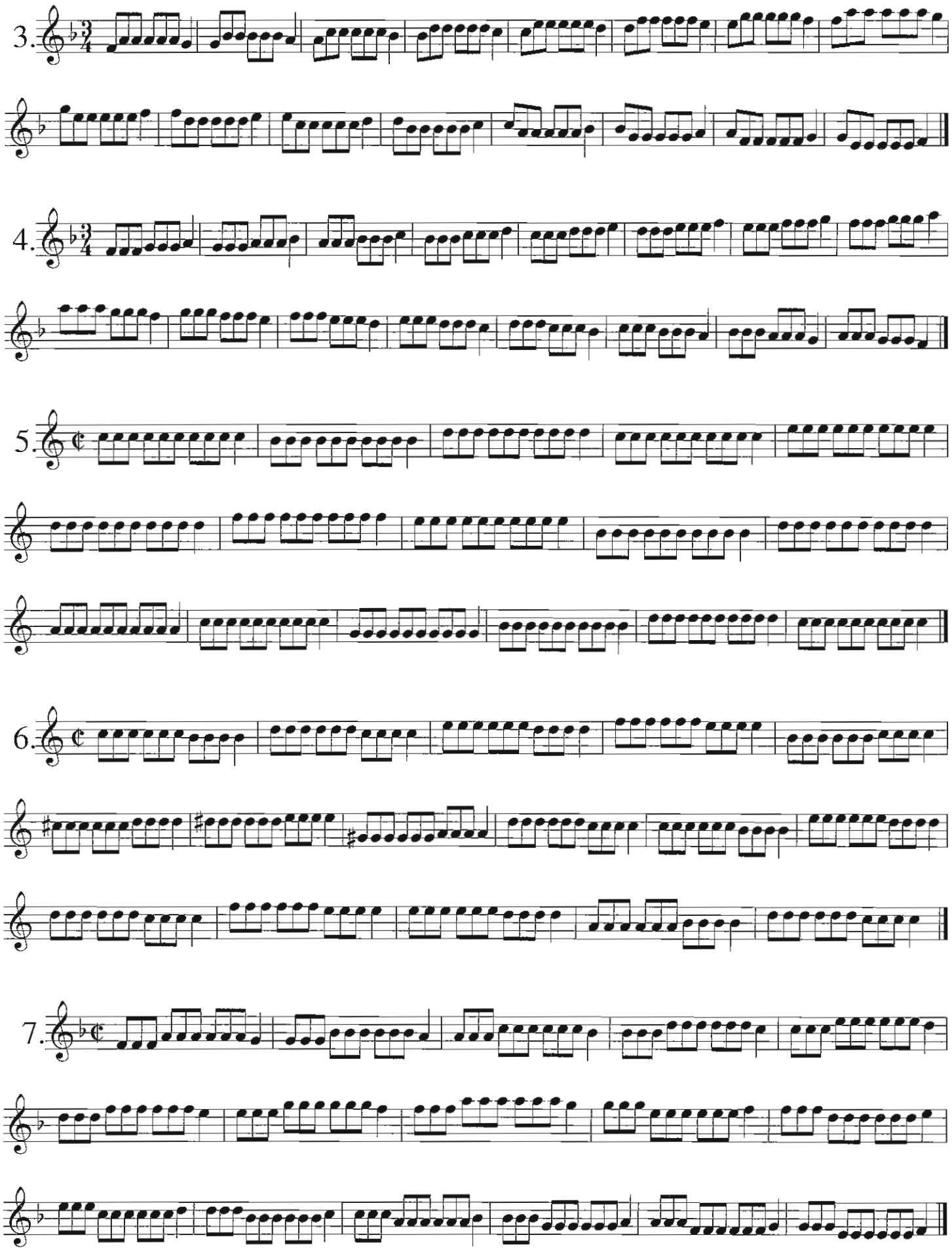
The syllable "ta-a" serves to attack the first note, and the syllable "a" which follows, enables the player, by prolonging the sound, to slur easily to the second note. This type of tonguing is indispensable and is used in all types of music (see studies #114 - 134).

Fanfare Tonguing

Many students, both at the conservatory and elsewhere, who were able to play the fanfare tonguing on the trumpet, scarcely ever succeeded in playing the true staccato correctly. From this observation, one may conclude that this type of tonguing is an obstacle to playing other types of articulations. Therefore, its practice is not advisable until the student has thoroughly mastered the other types. Moreover, fanfare tonguing is easy to play once the student is able to perform the double and triple tonguing fluently (see studies #135 - 143). — *J. B. Arban*

Triple Tonguing

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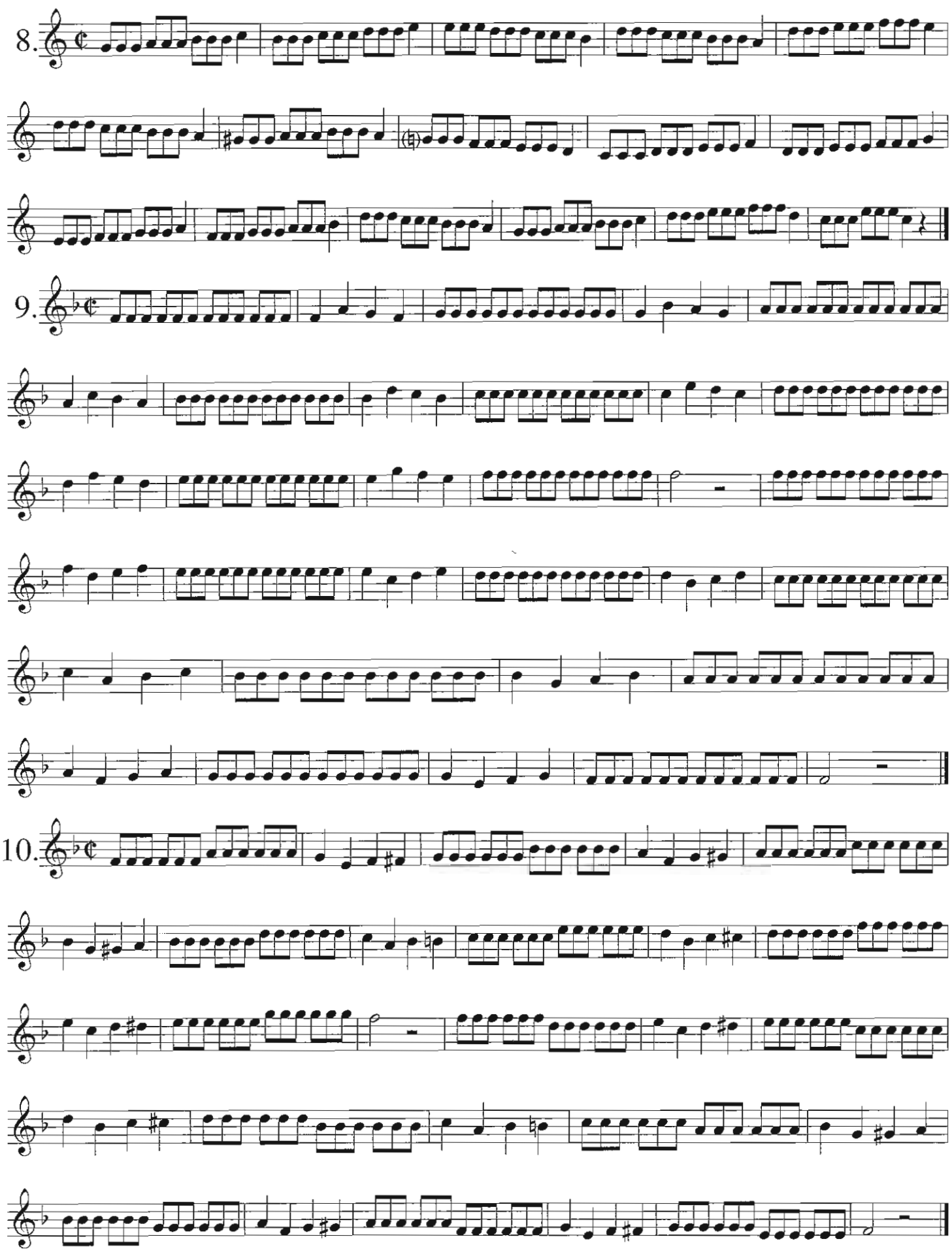
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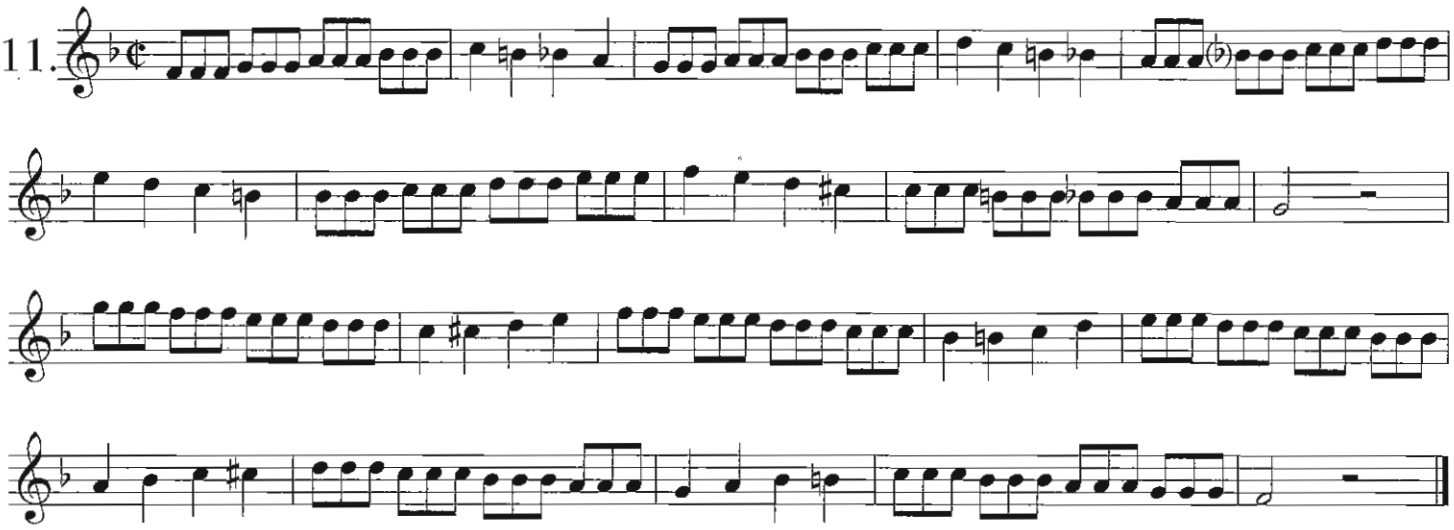

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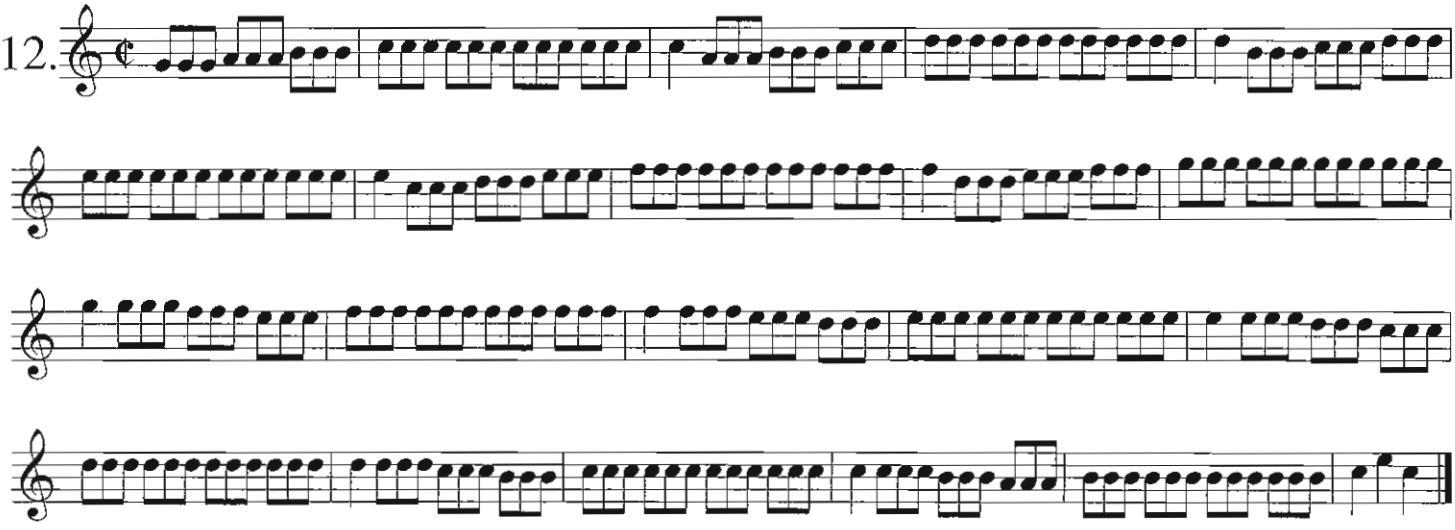

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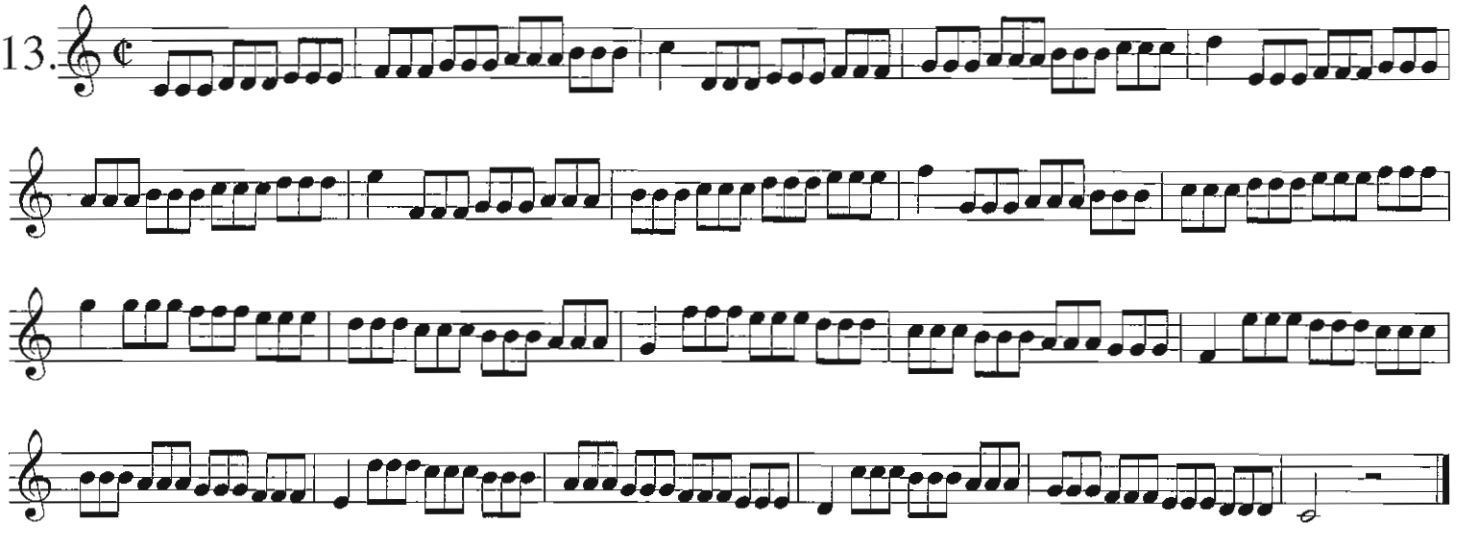

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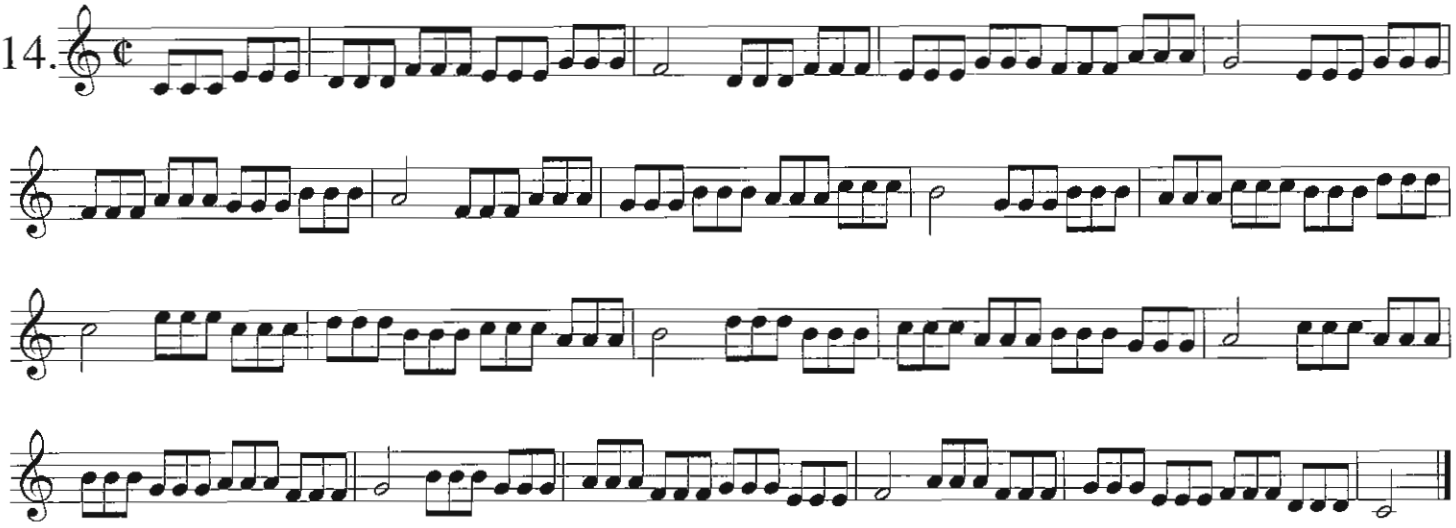

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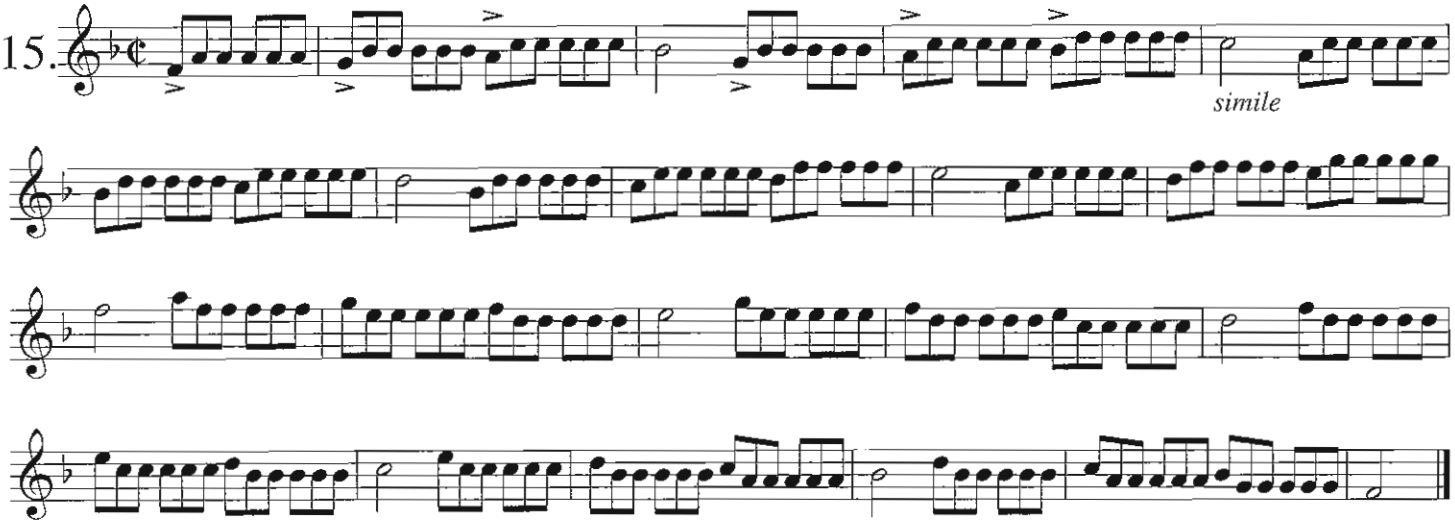

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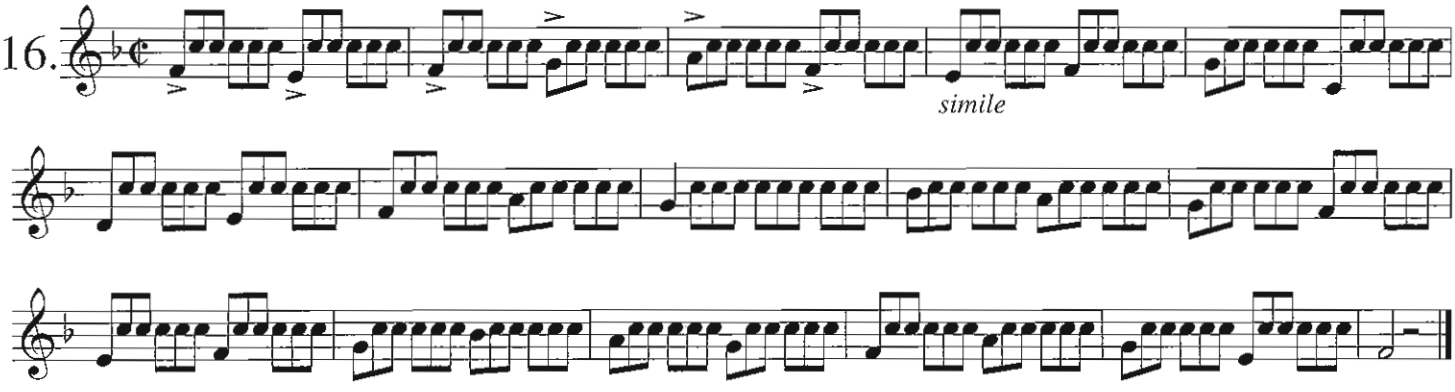

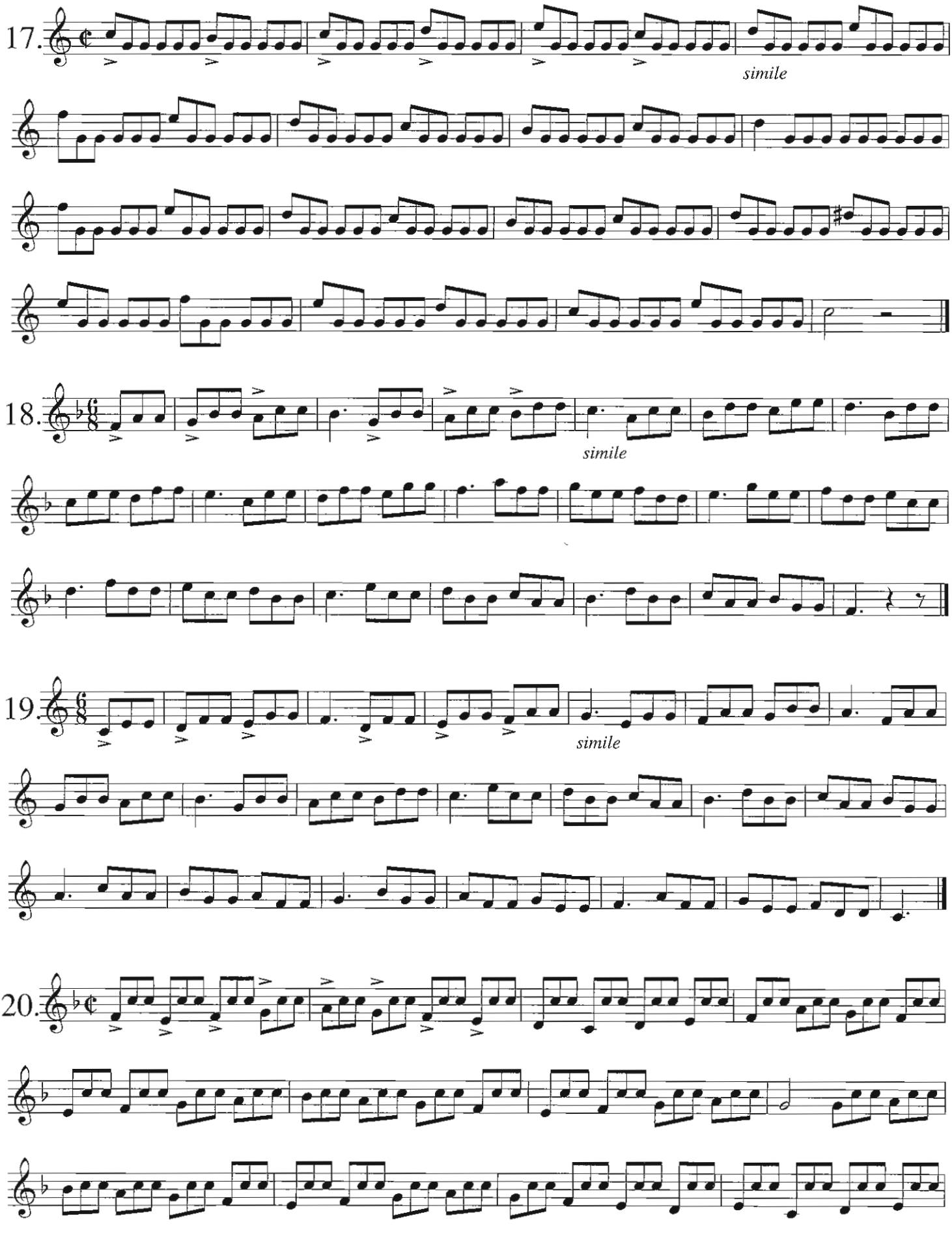
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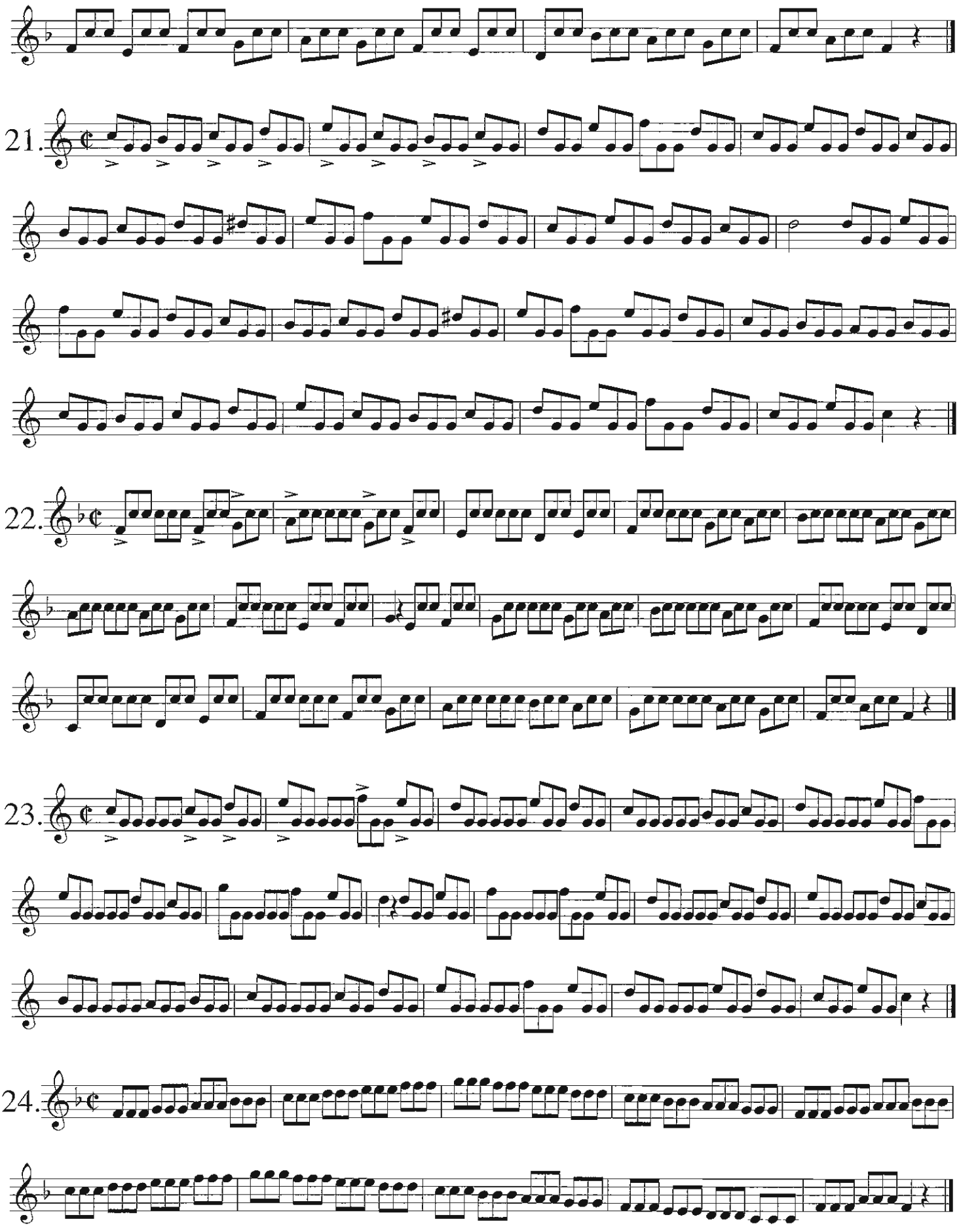
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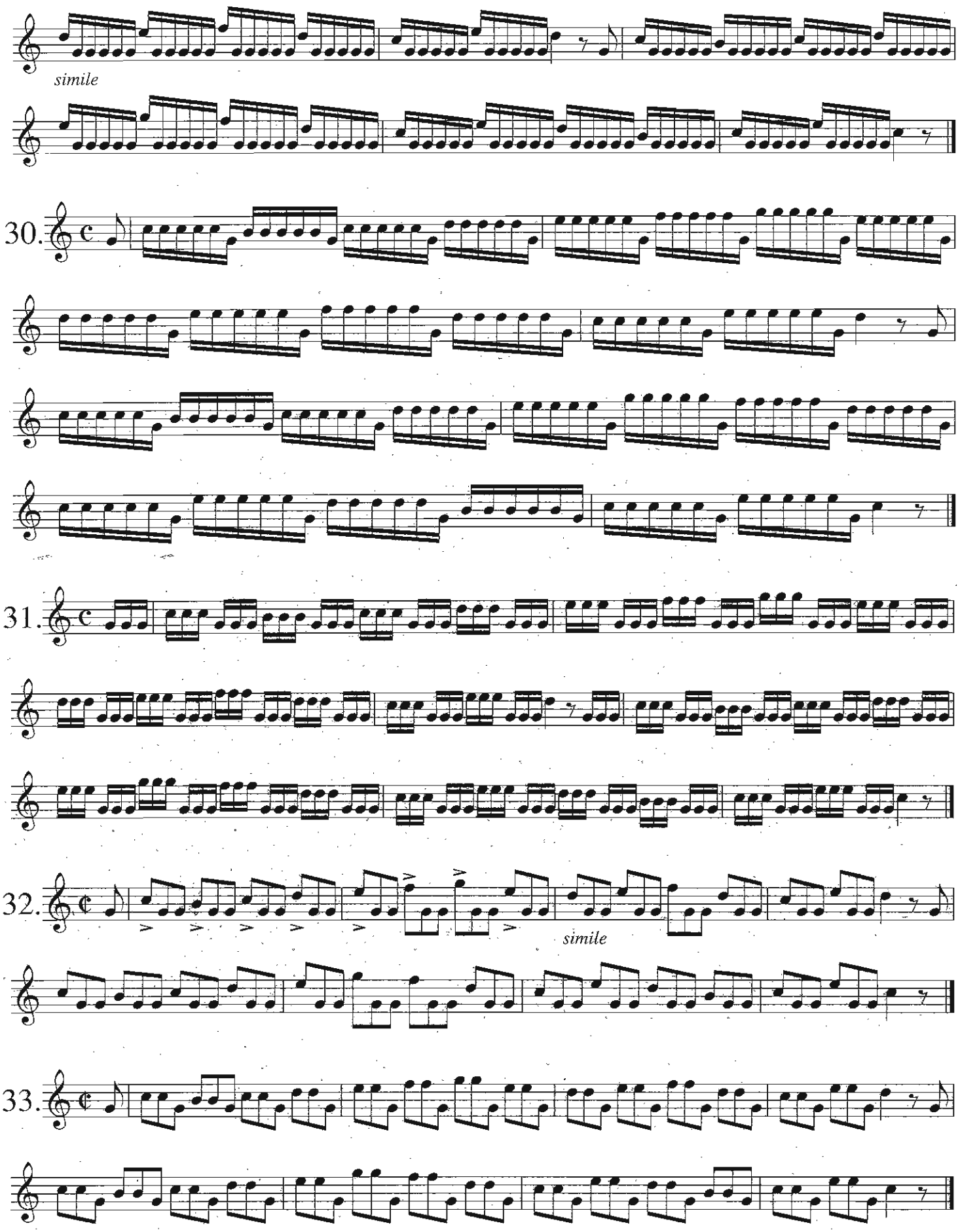
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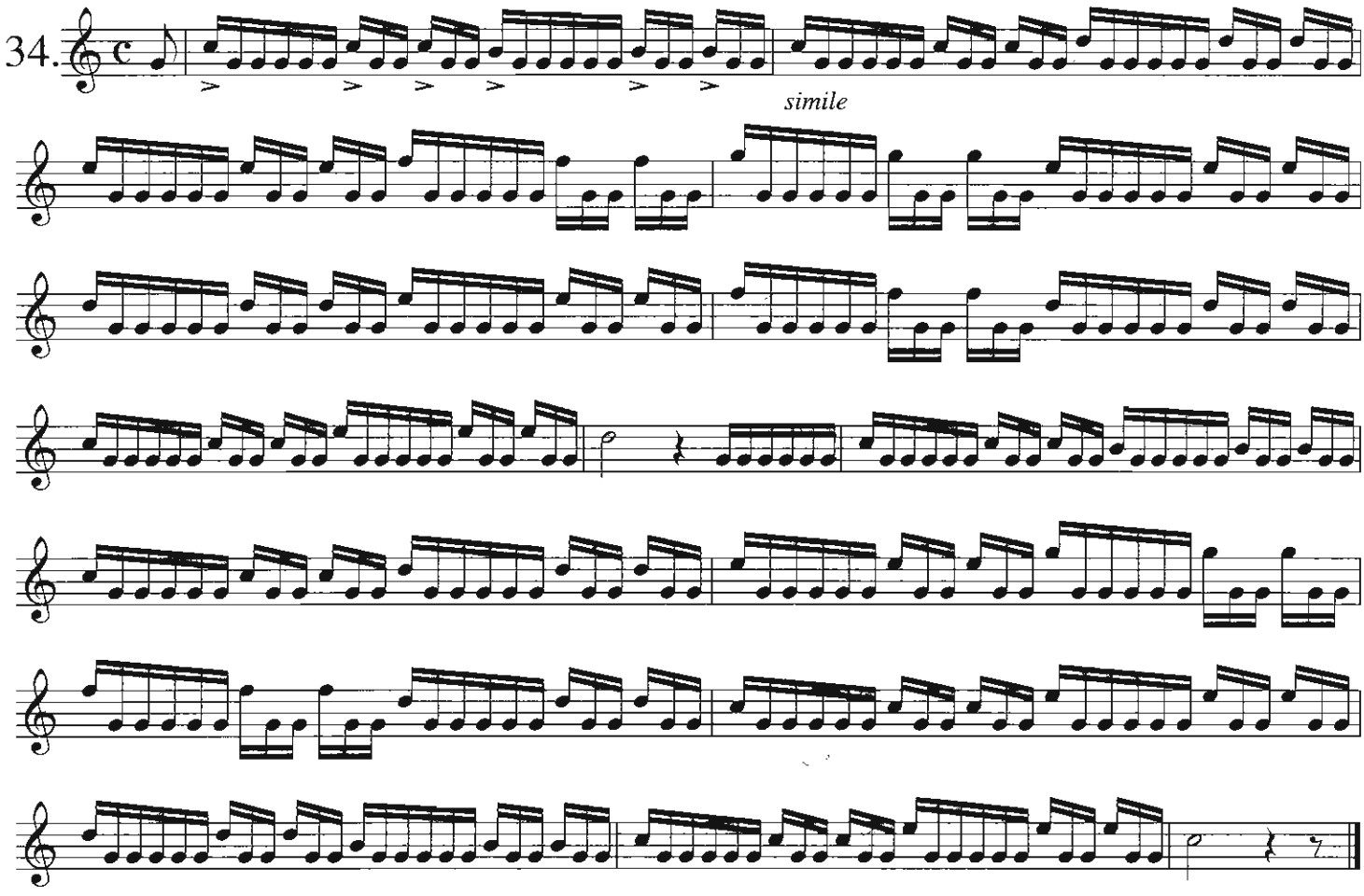
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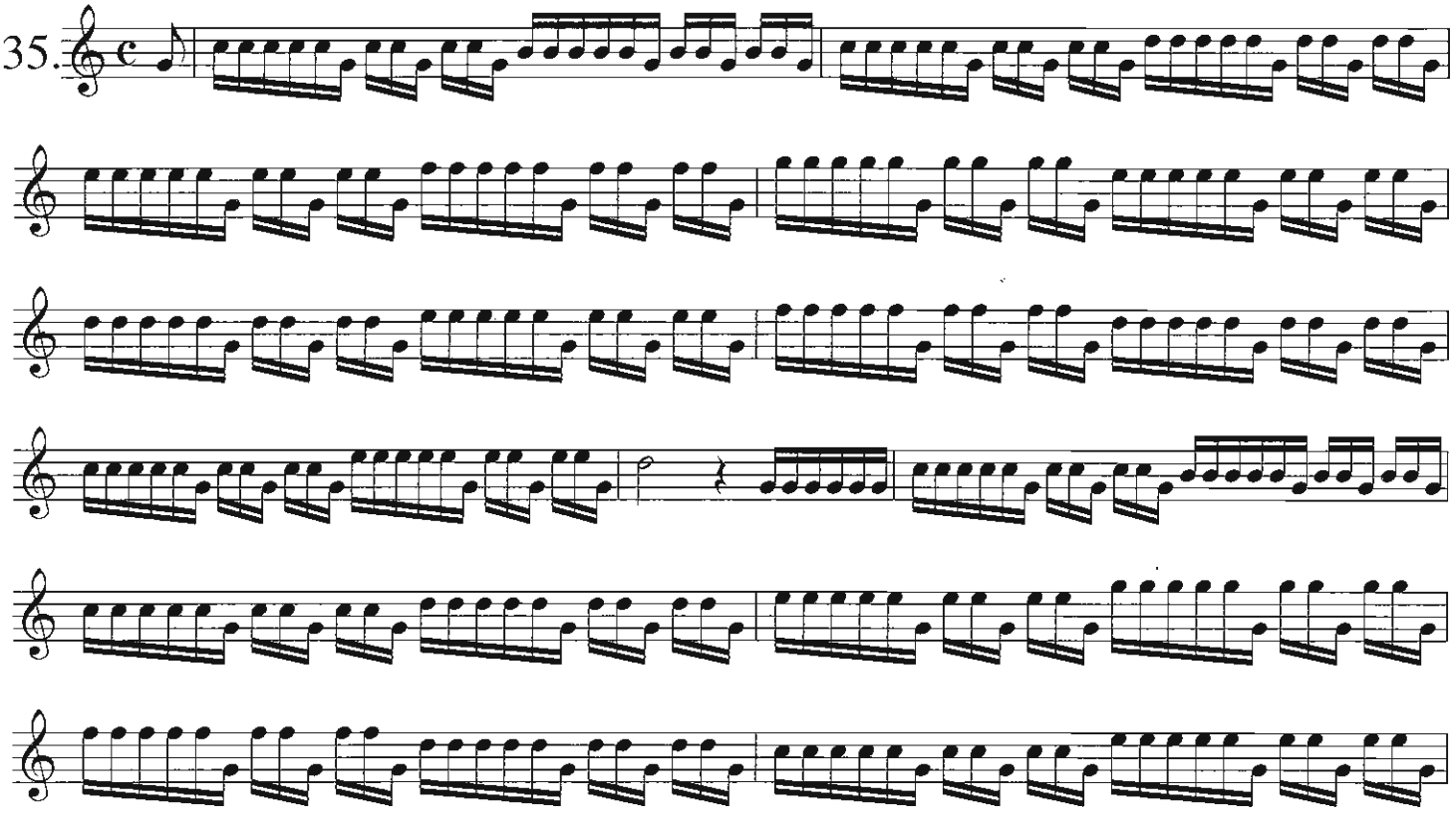
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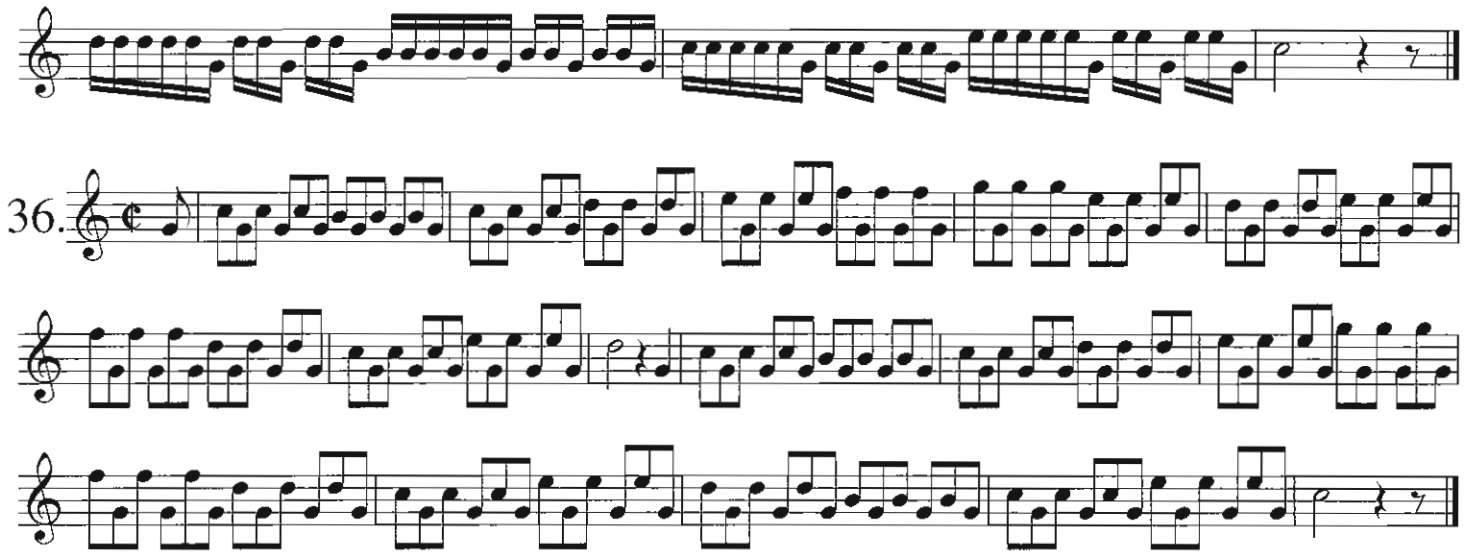

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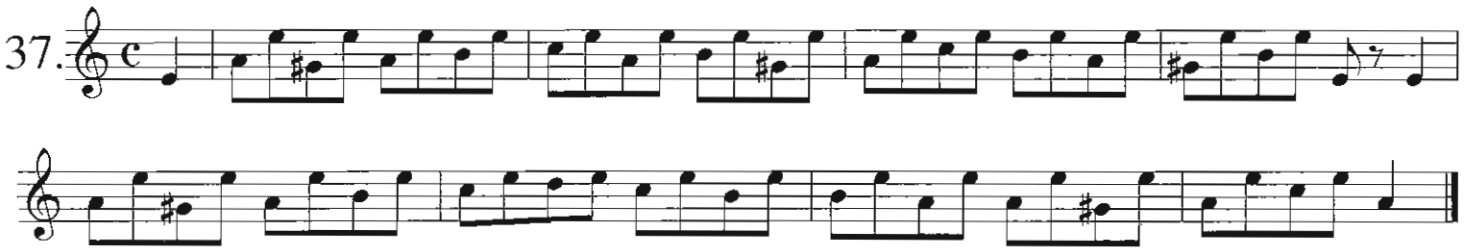

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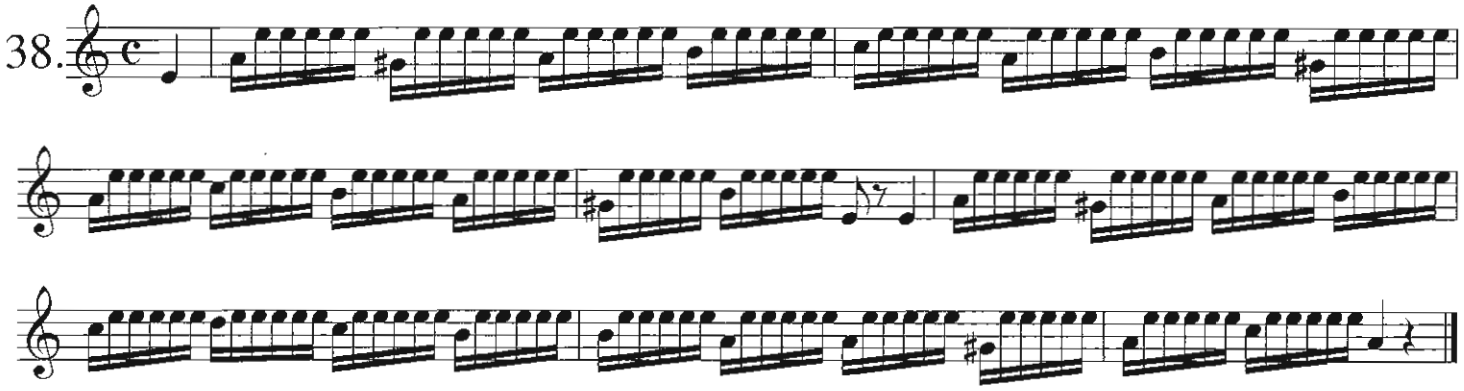

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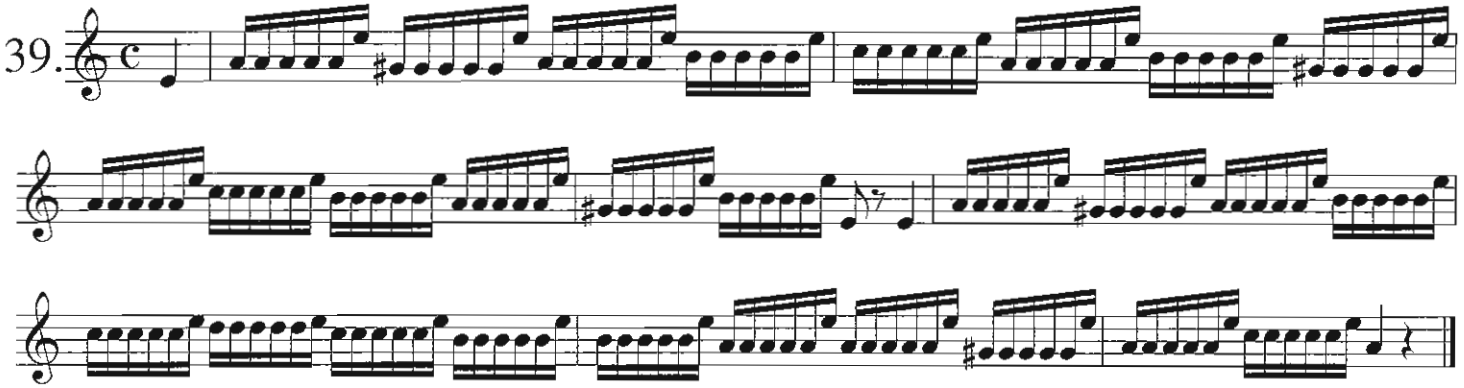

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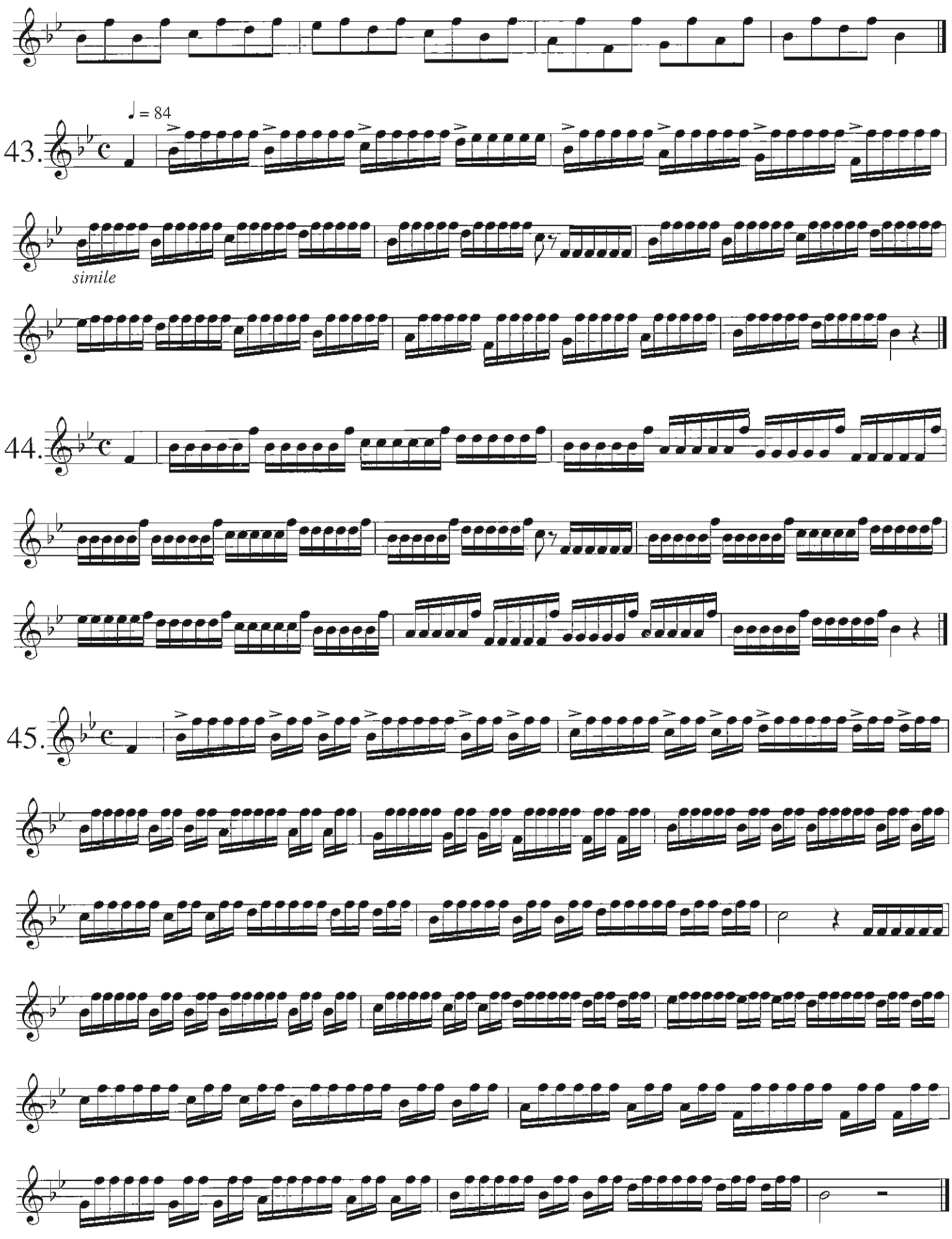
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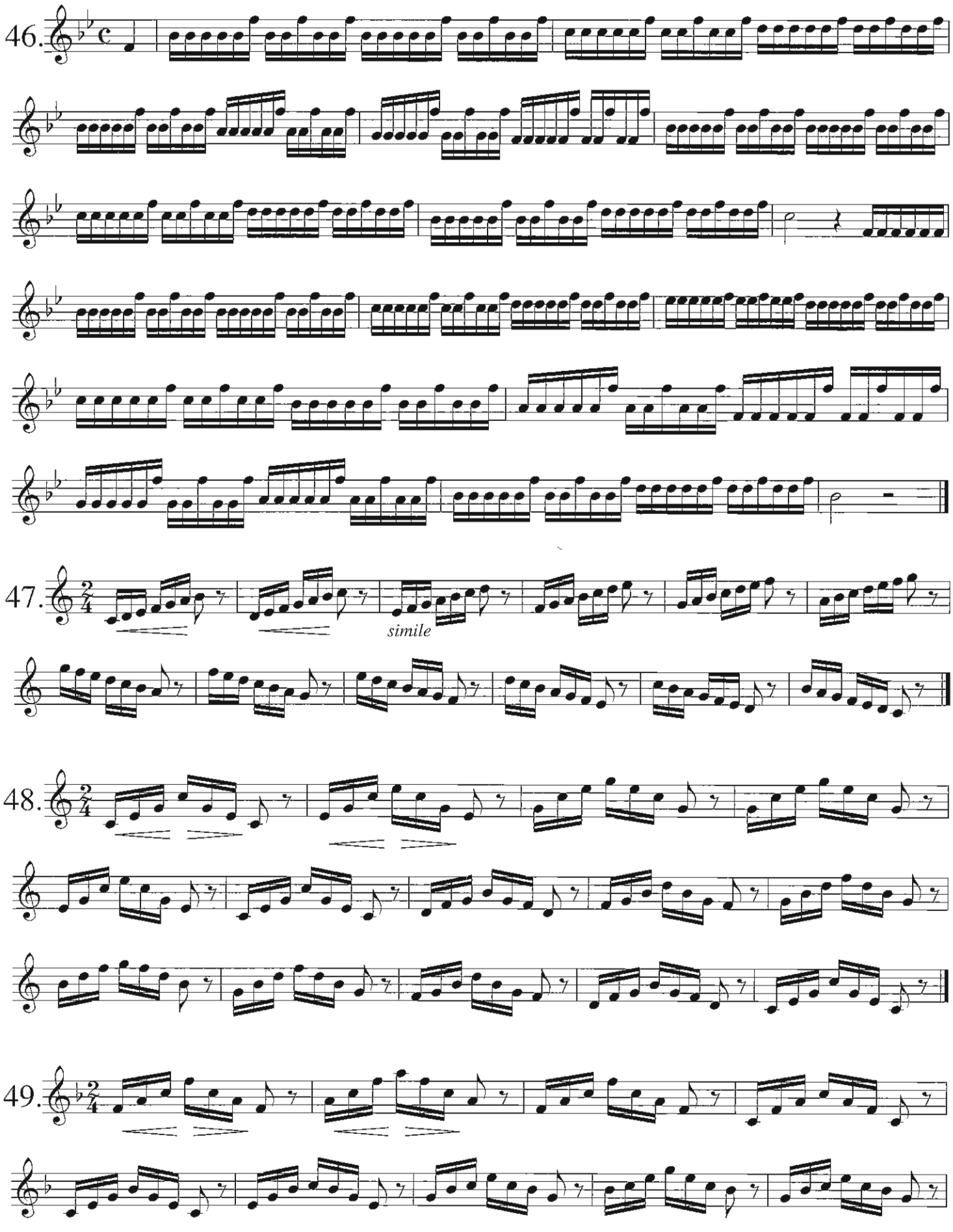
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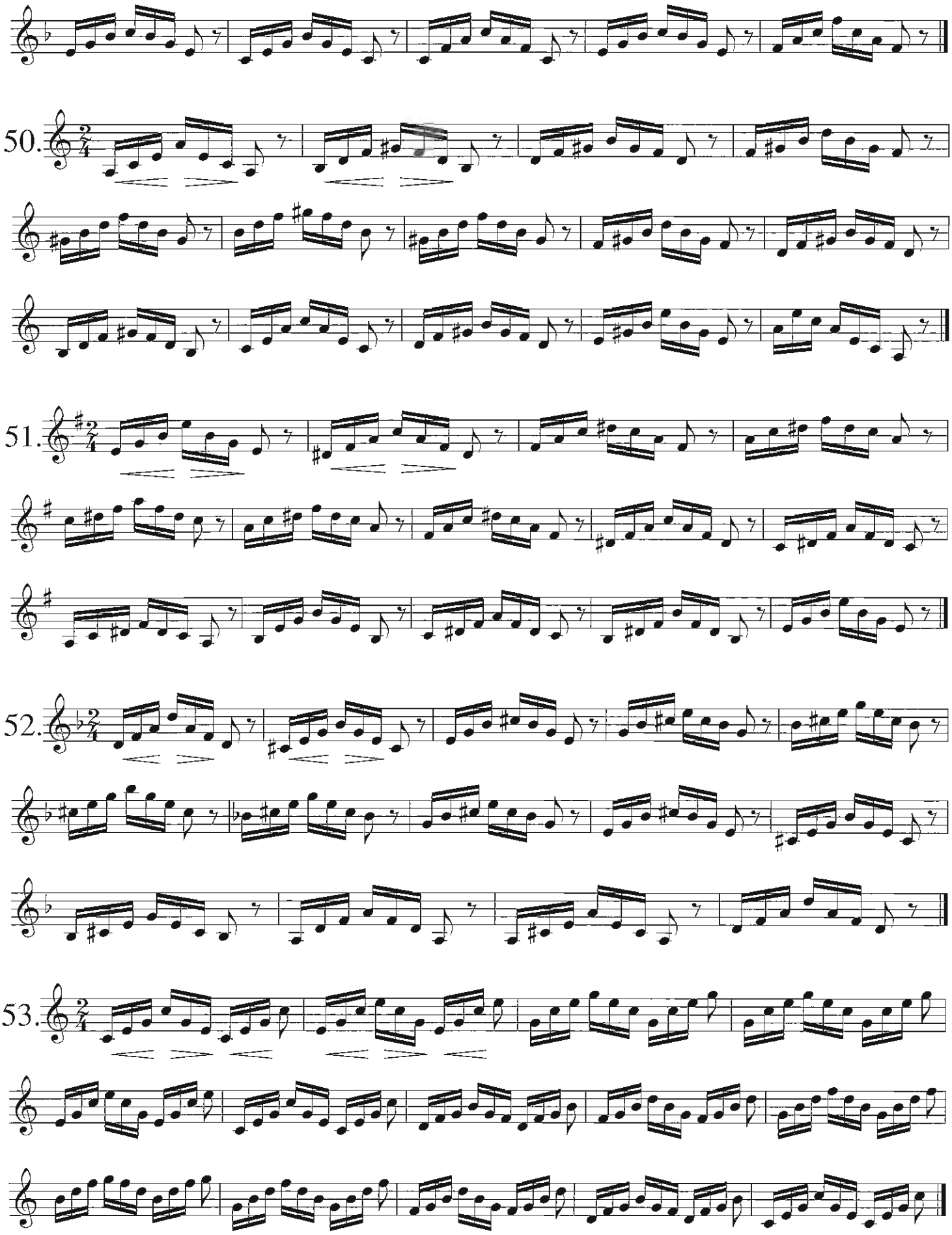
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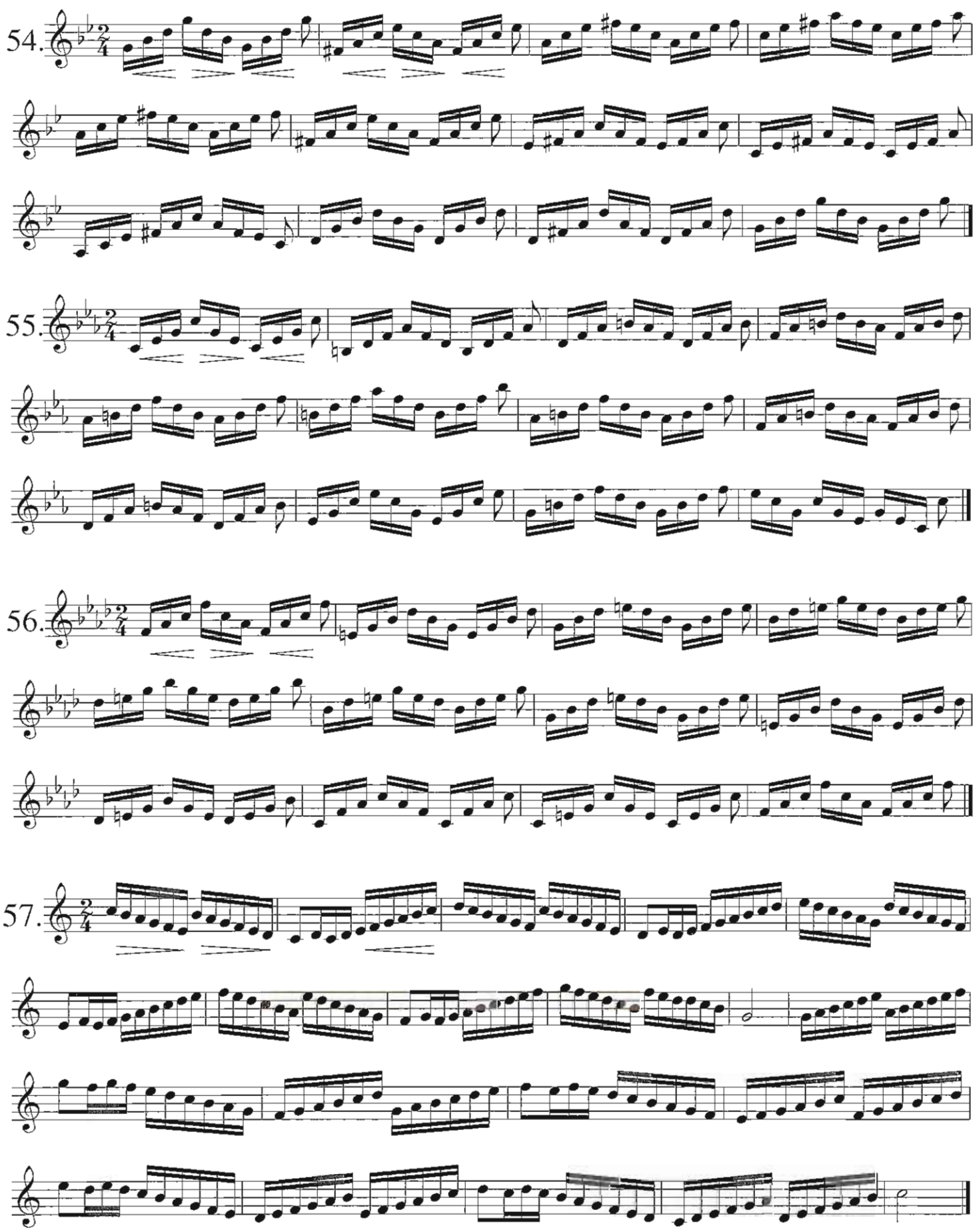
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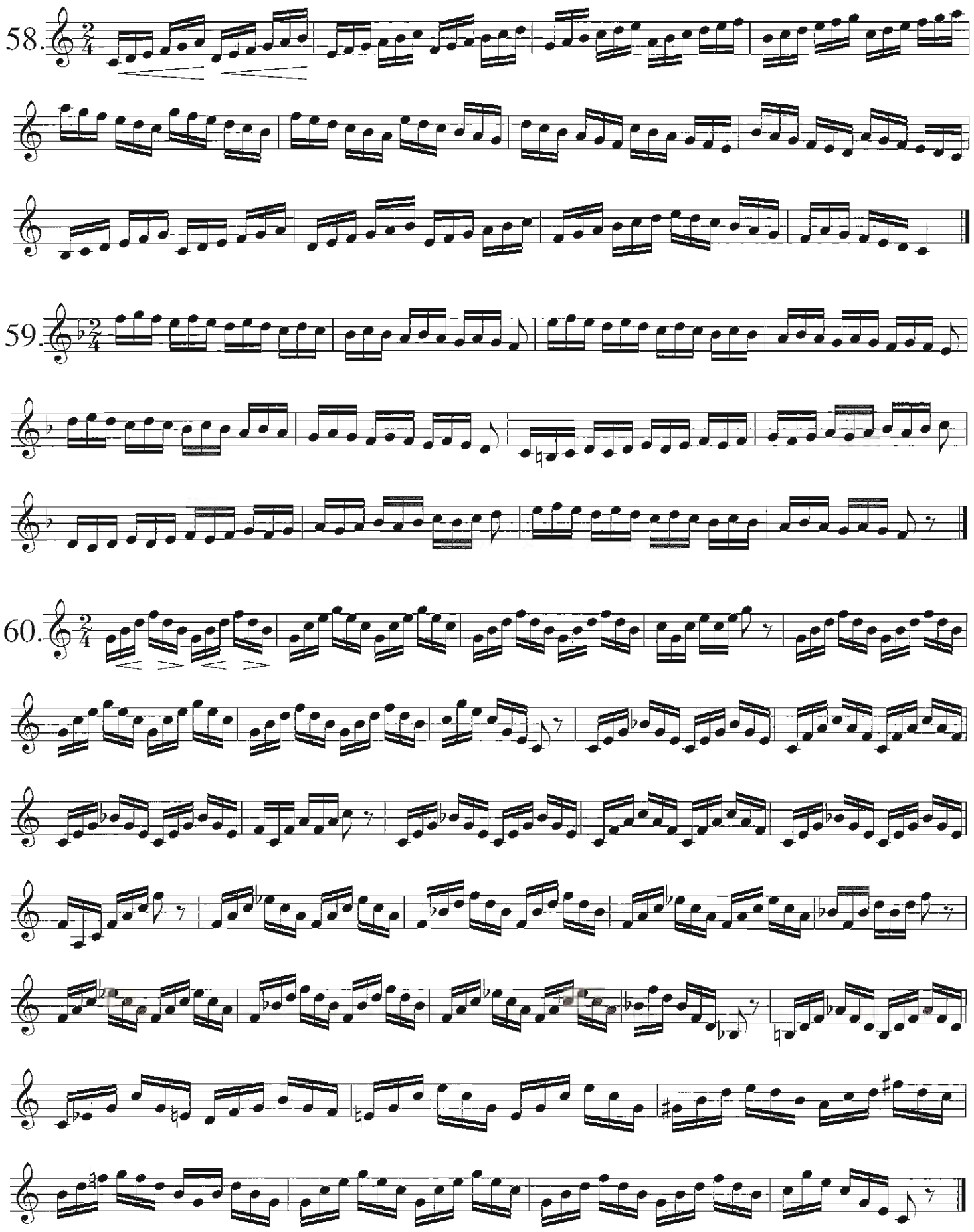
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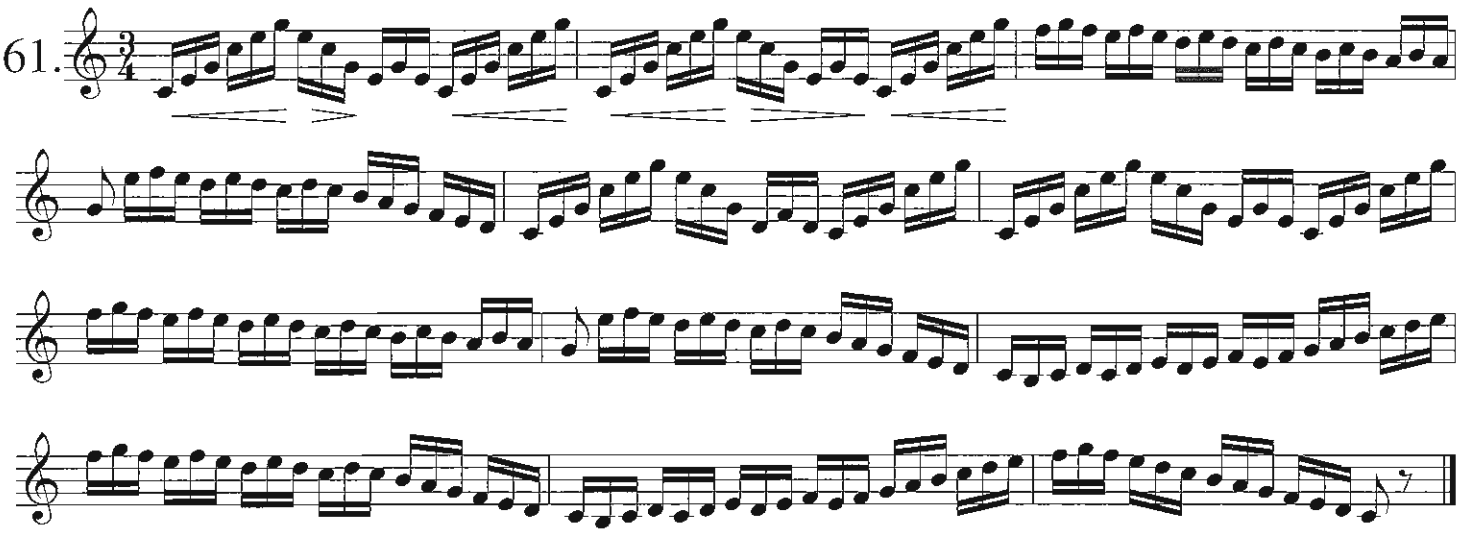

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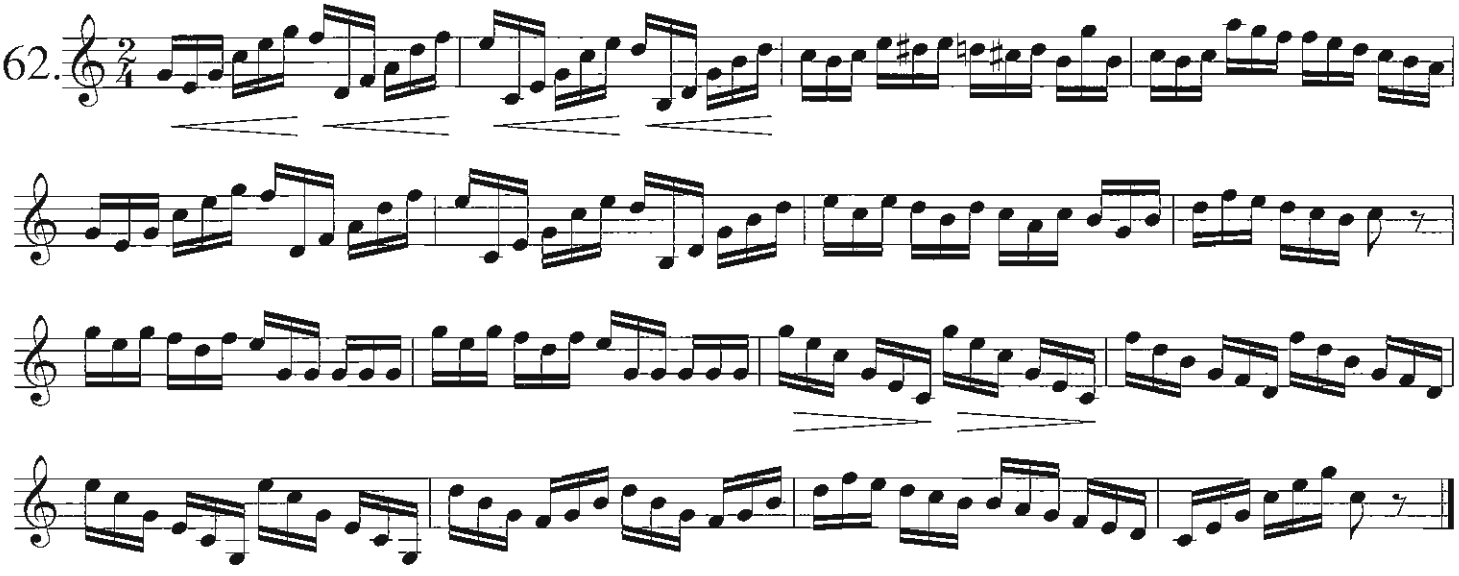

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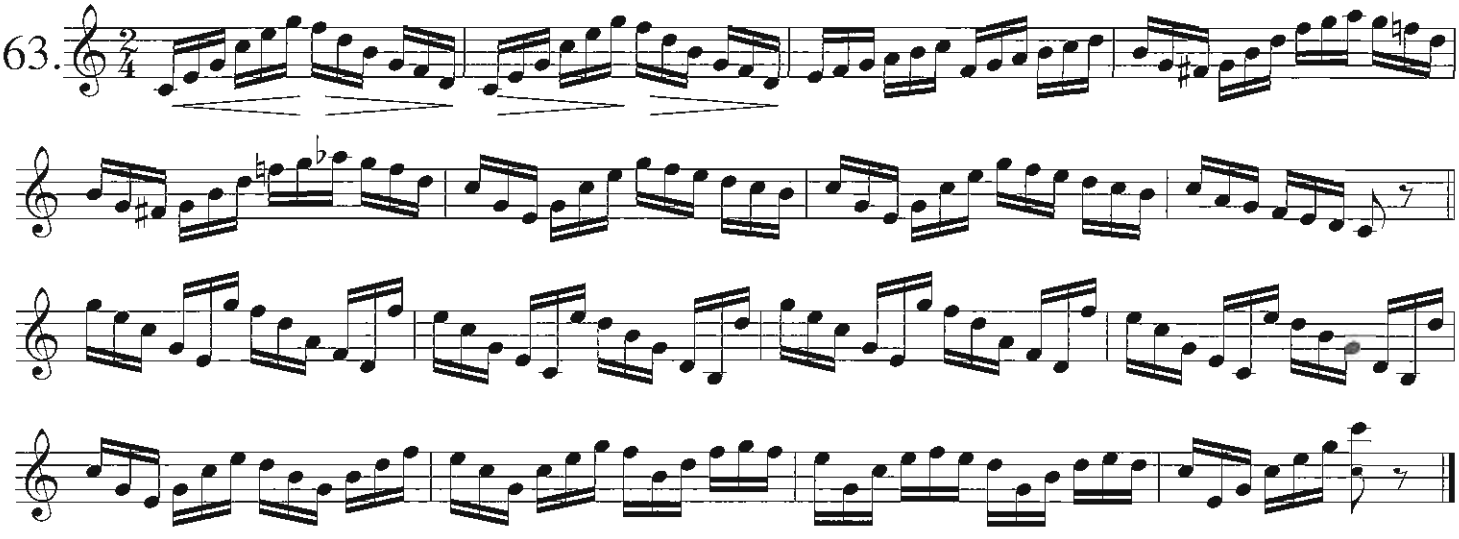

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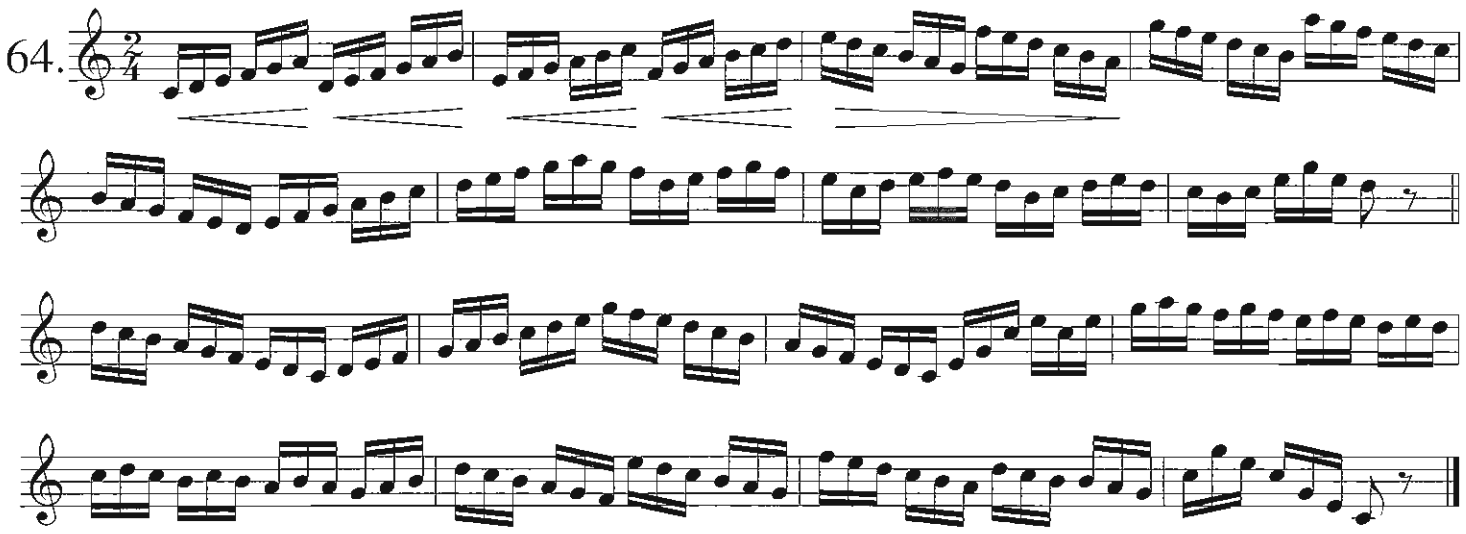

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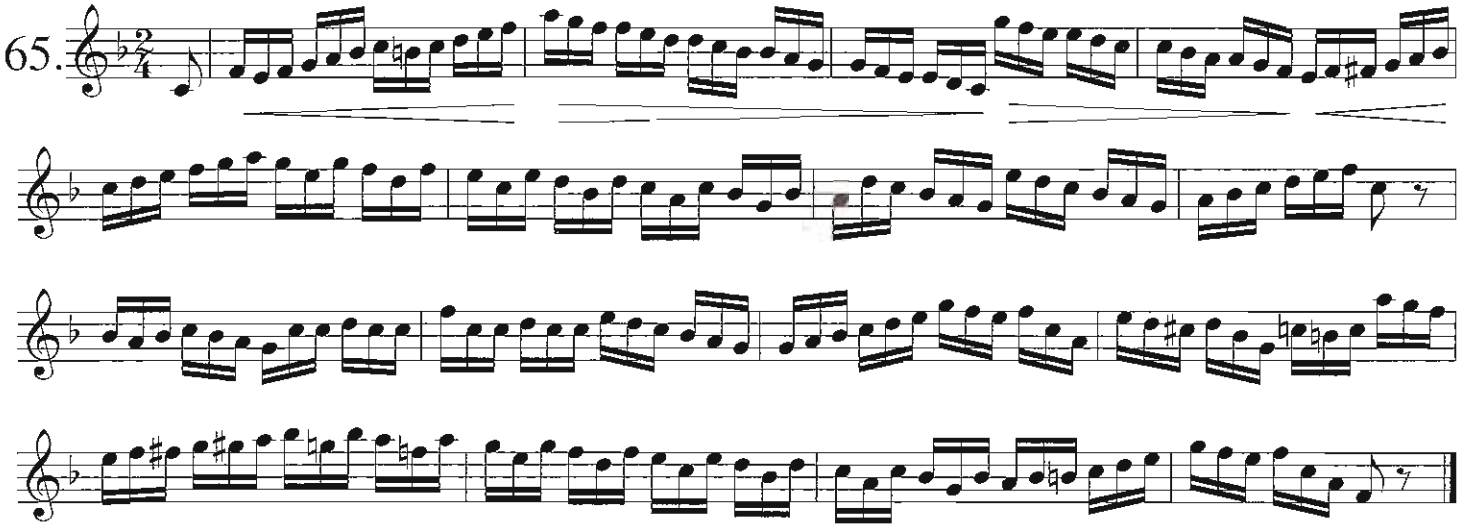

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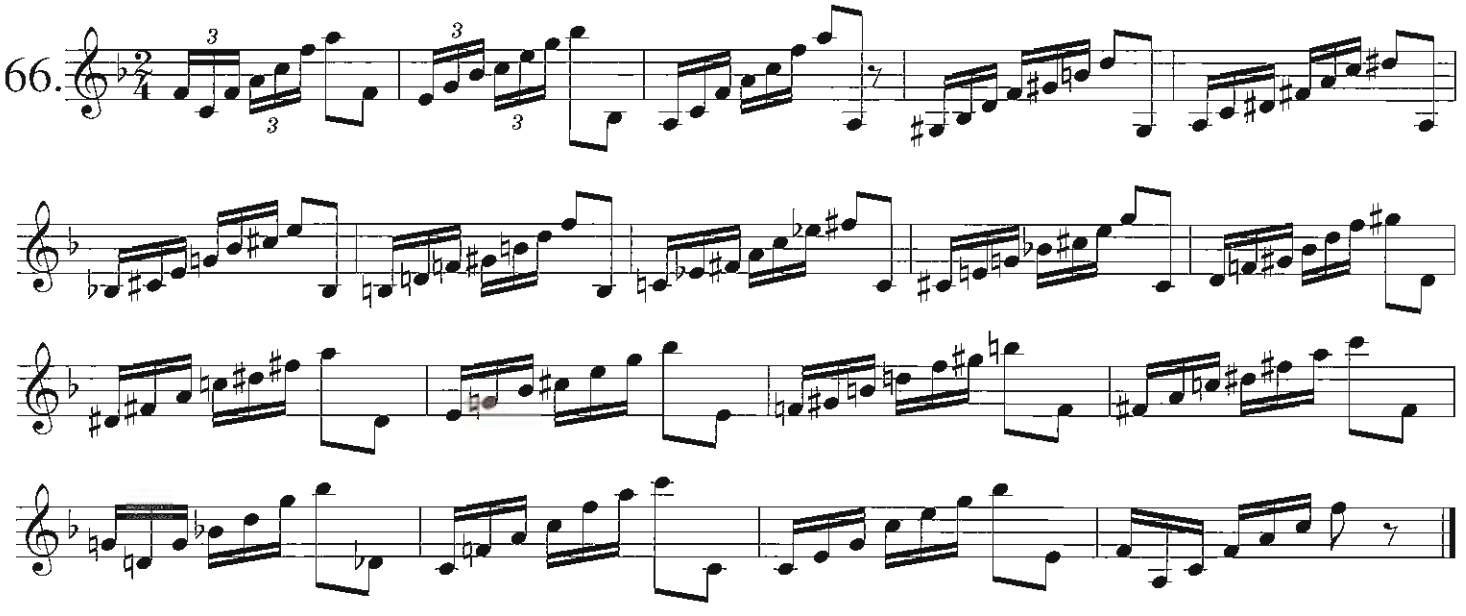

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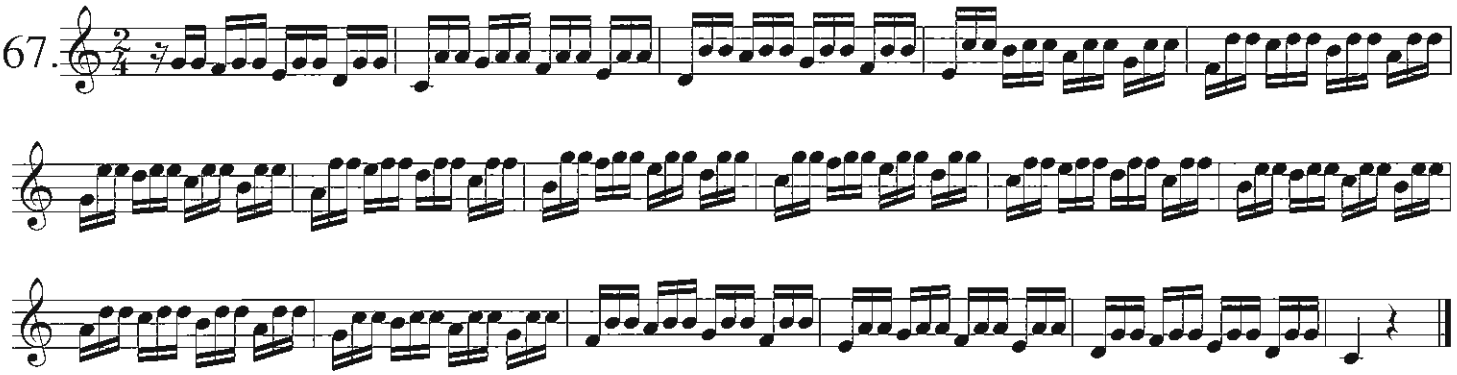

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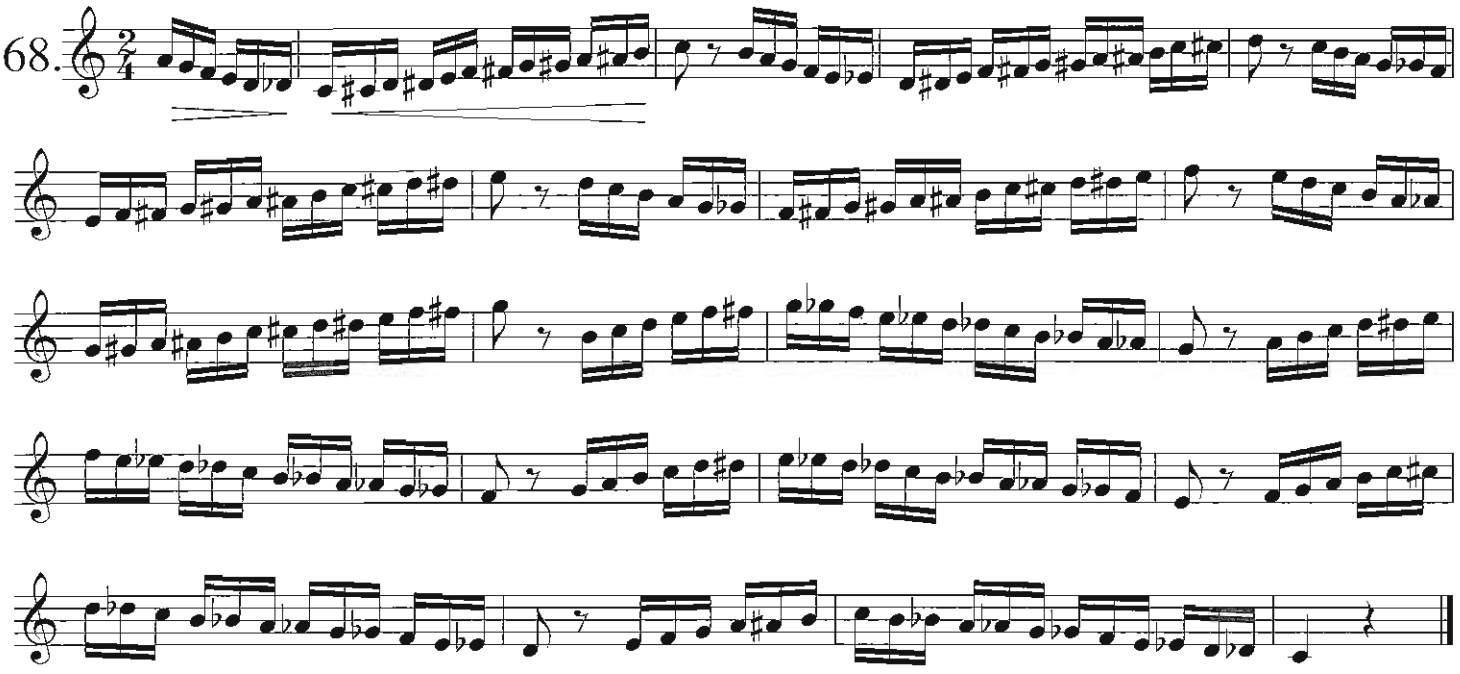

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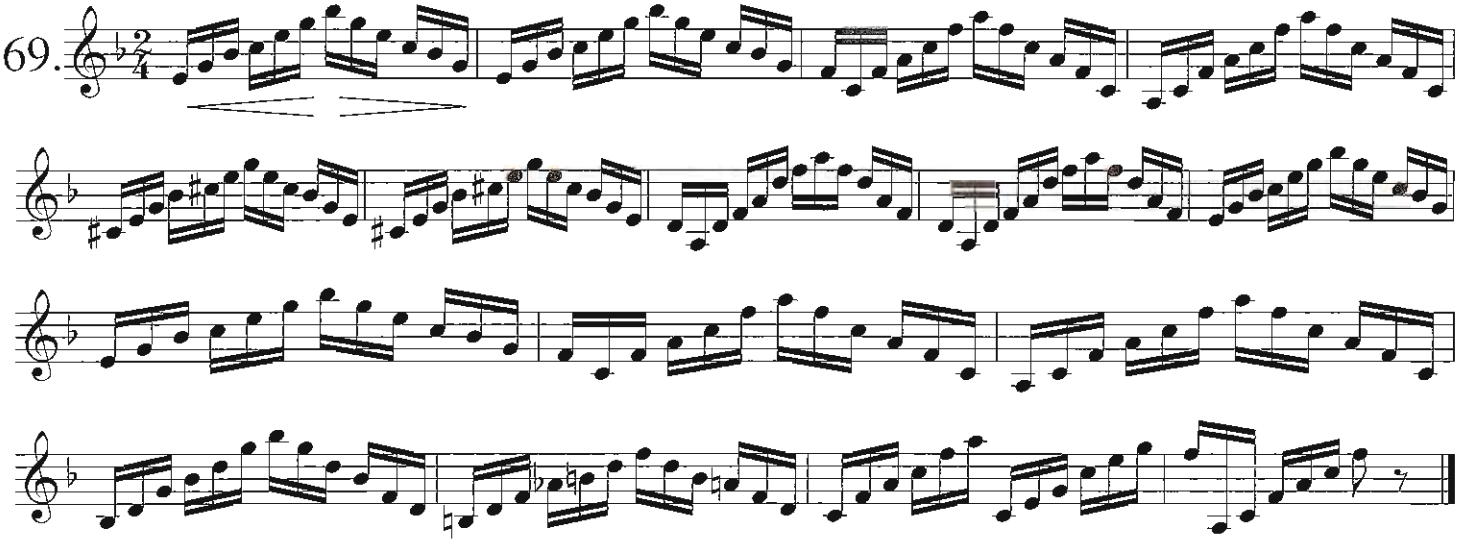

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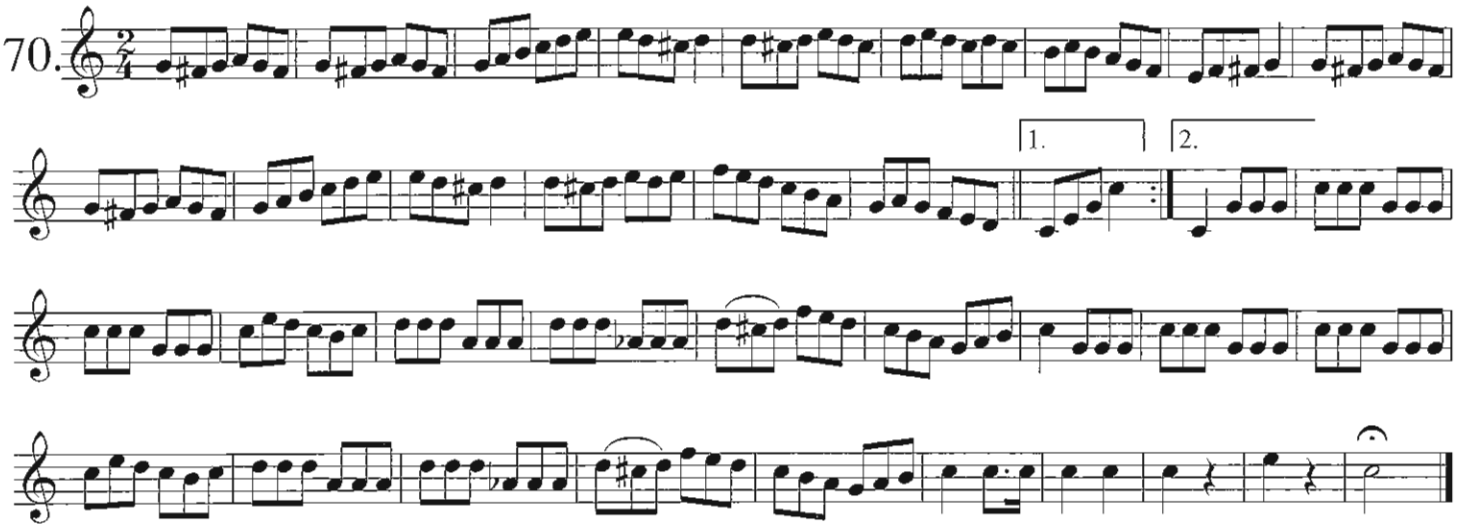

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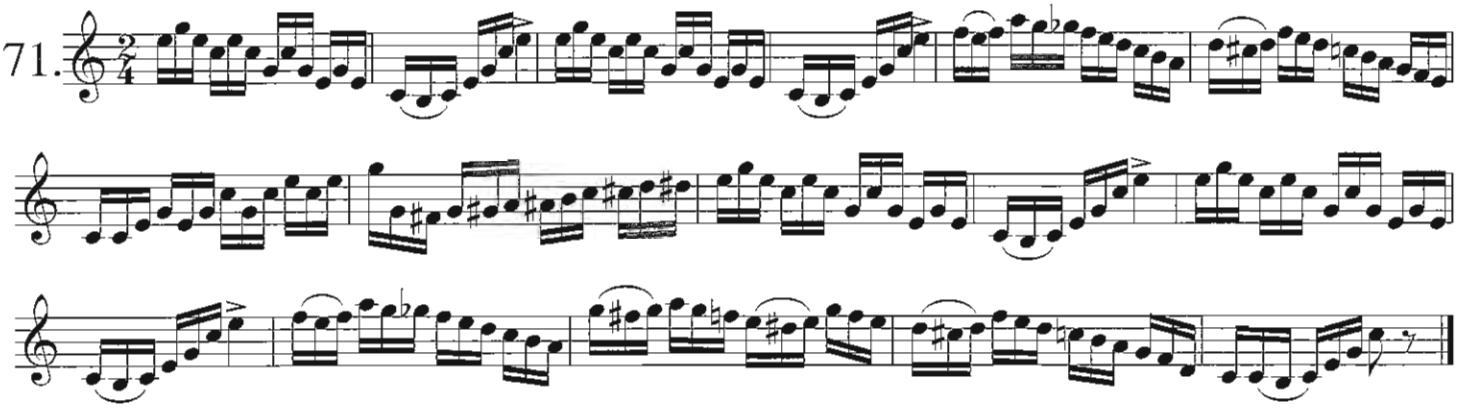

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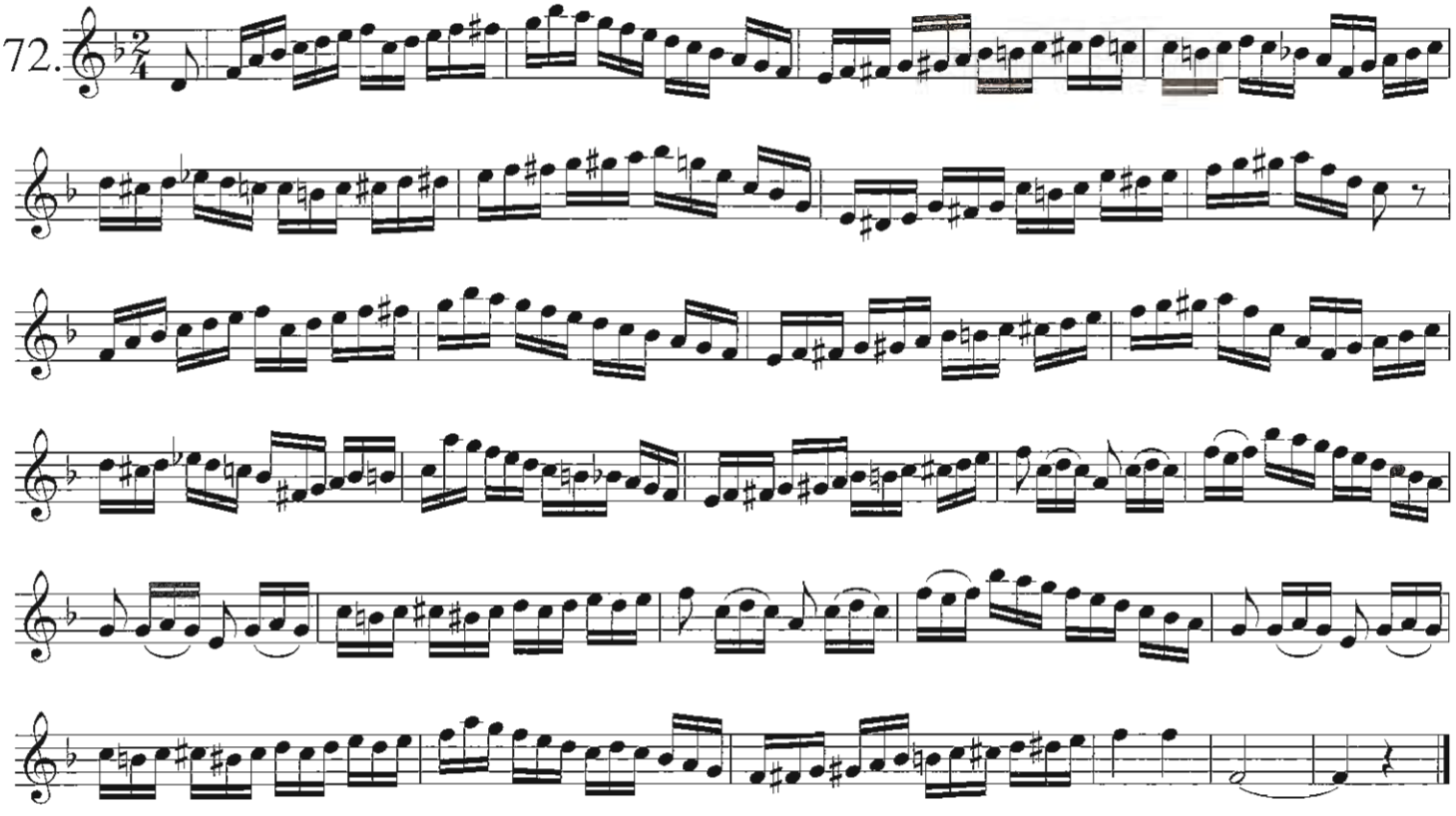

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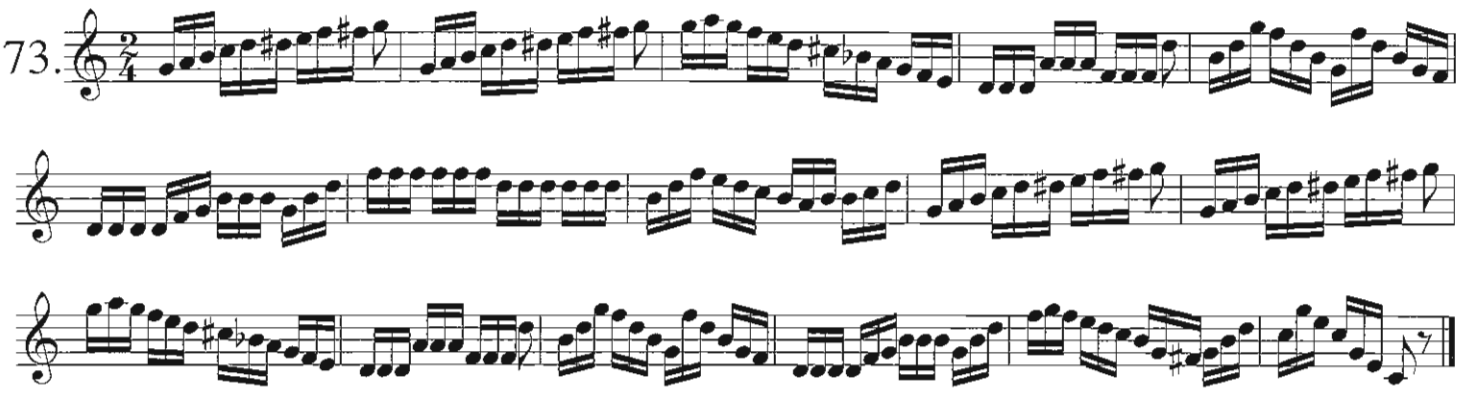

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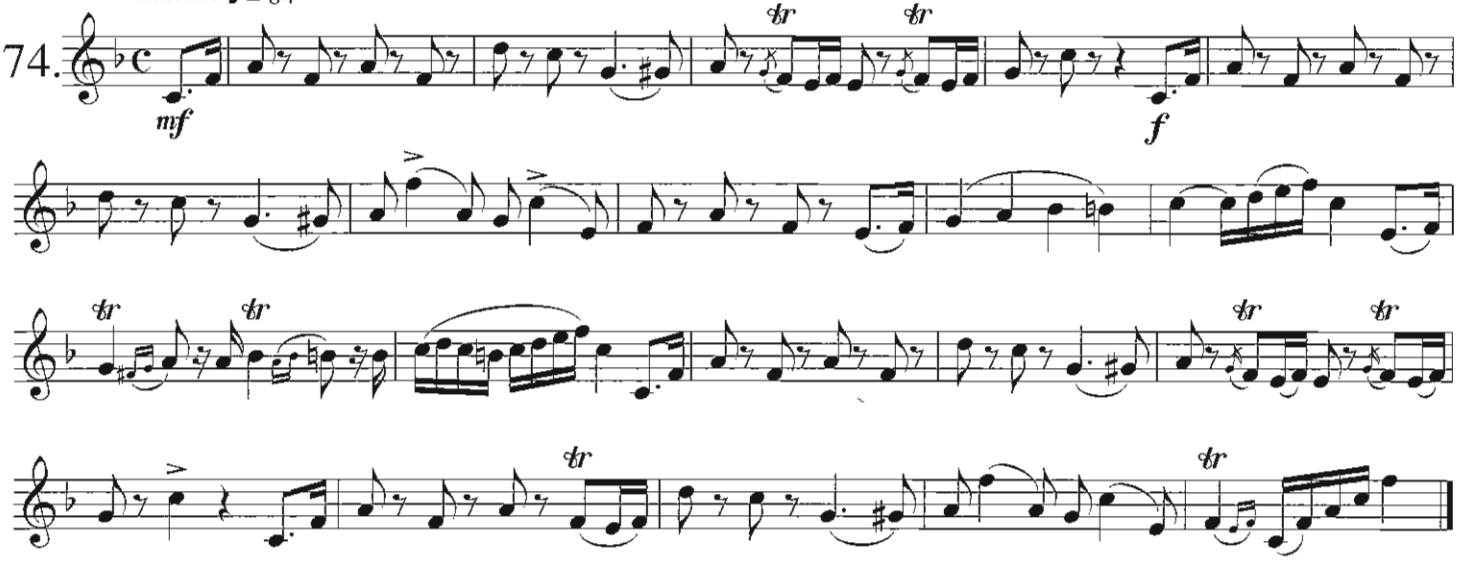

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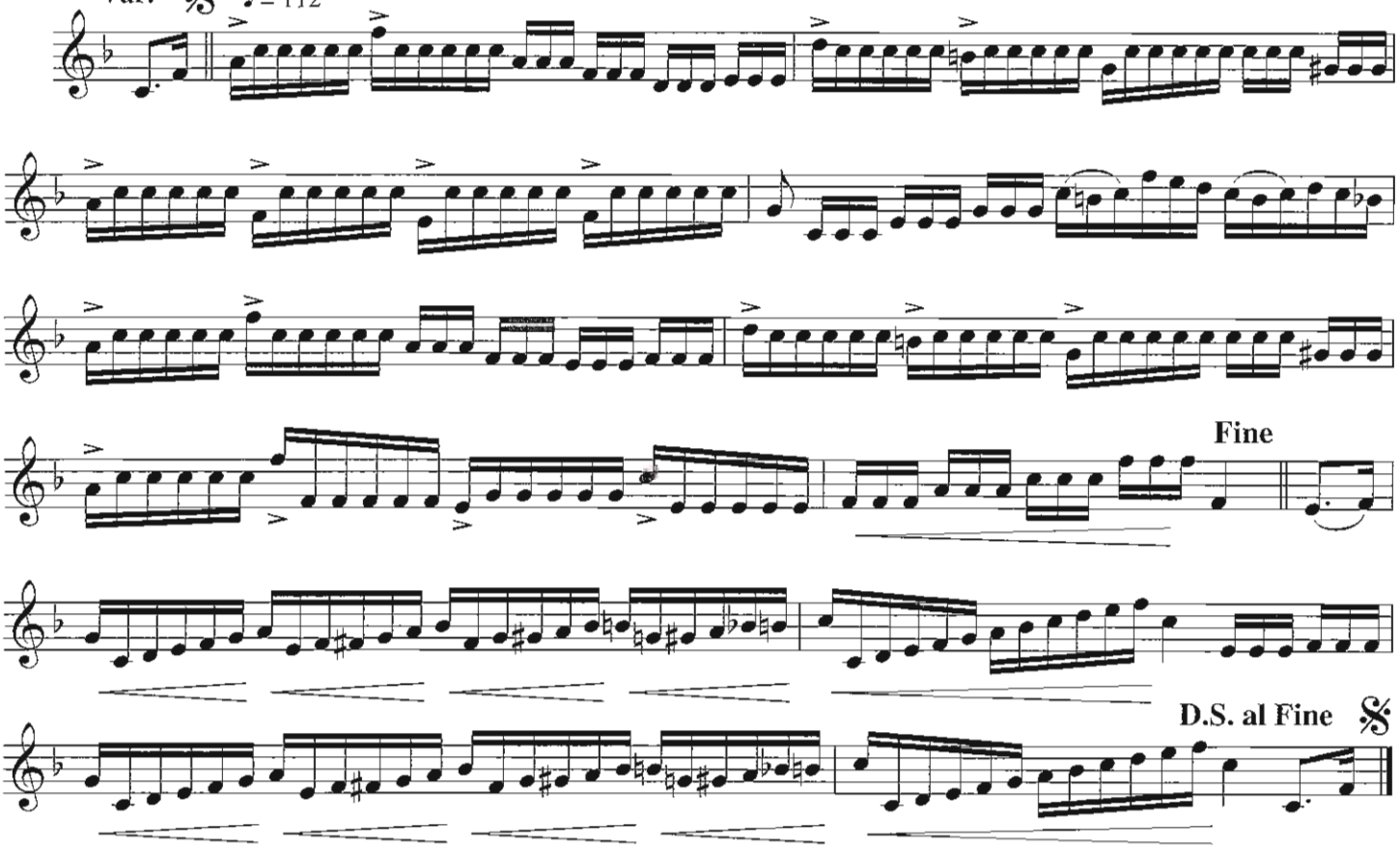

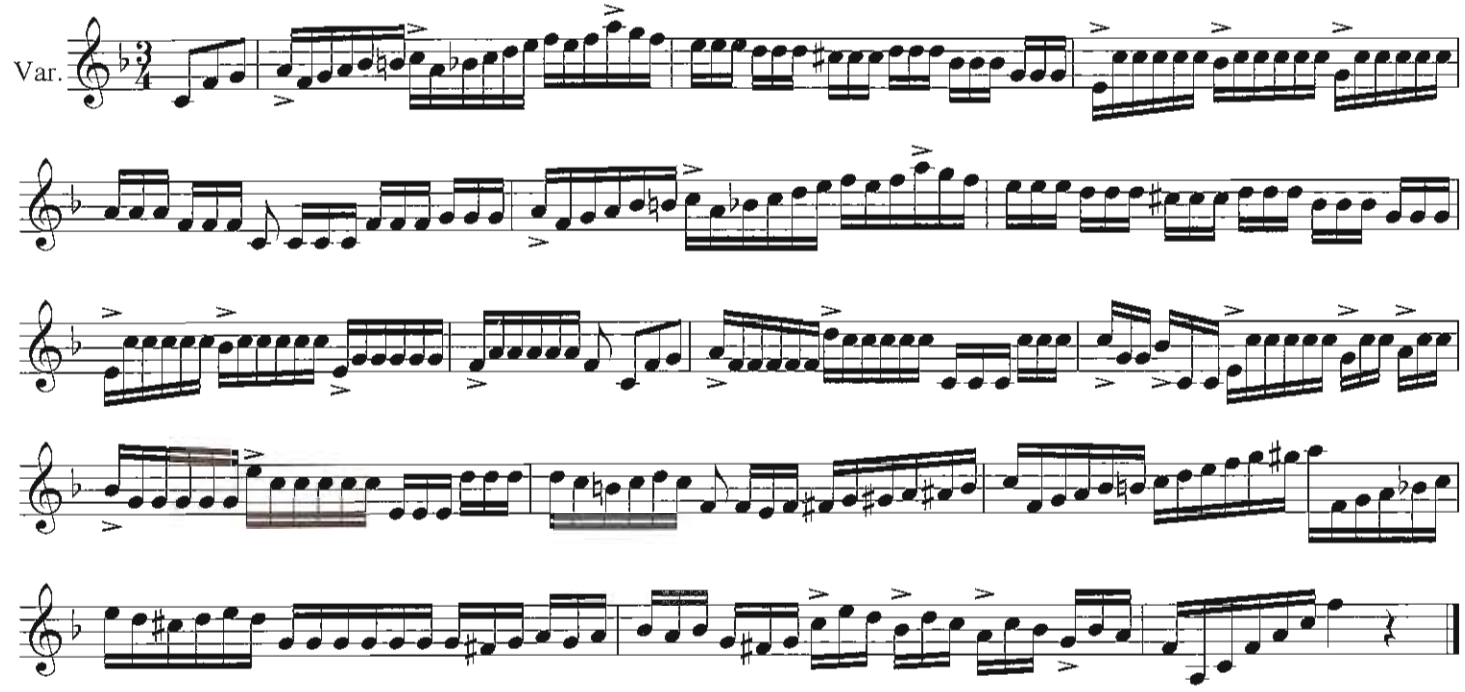

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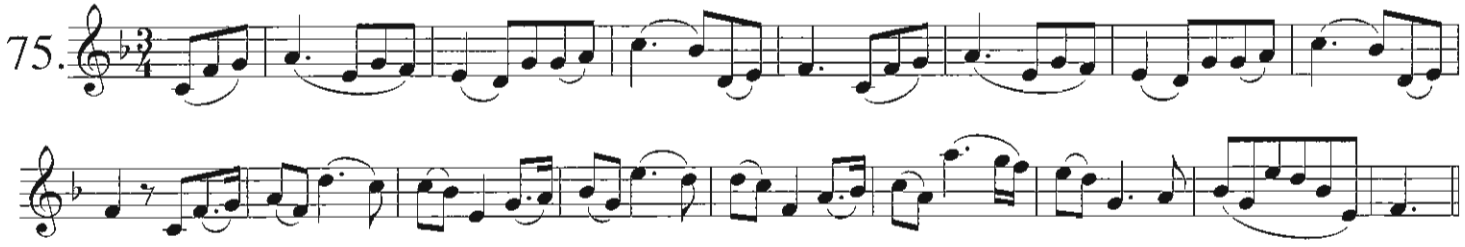
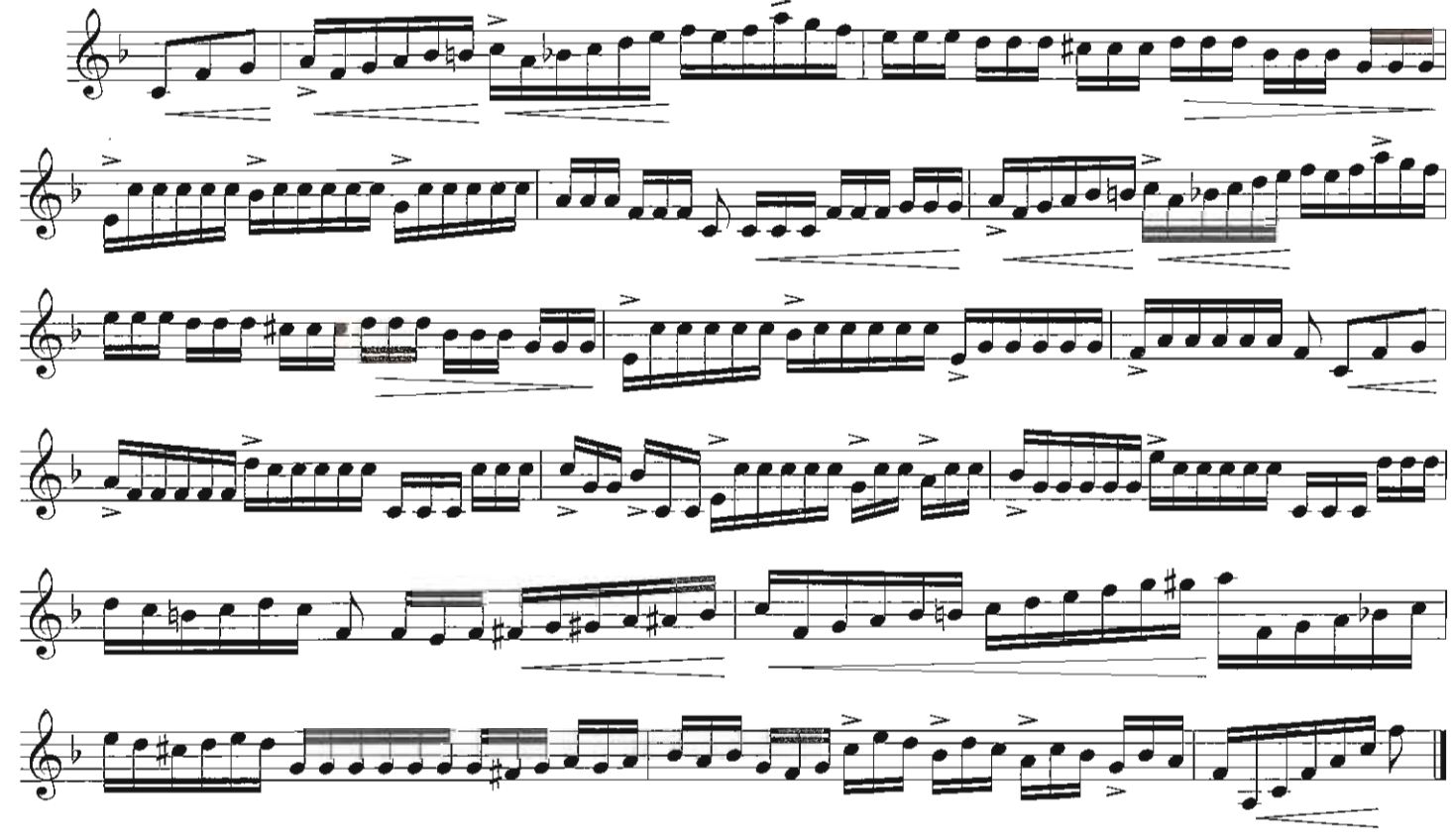
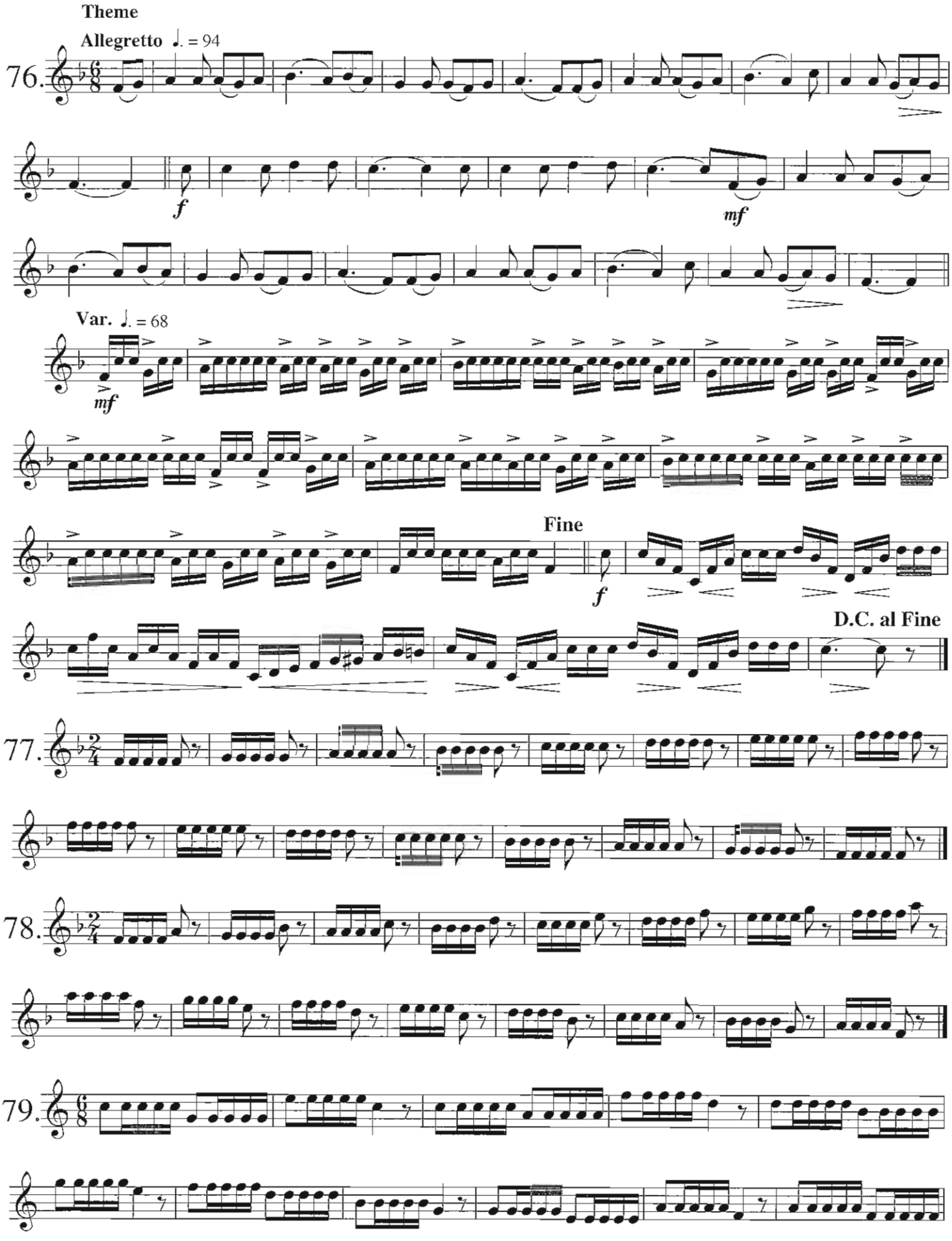


Var. ♩ = 80




Theme
Allegretto ♩. = 94
76.
f
mf
Var. ♩. = 68
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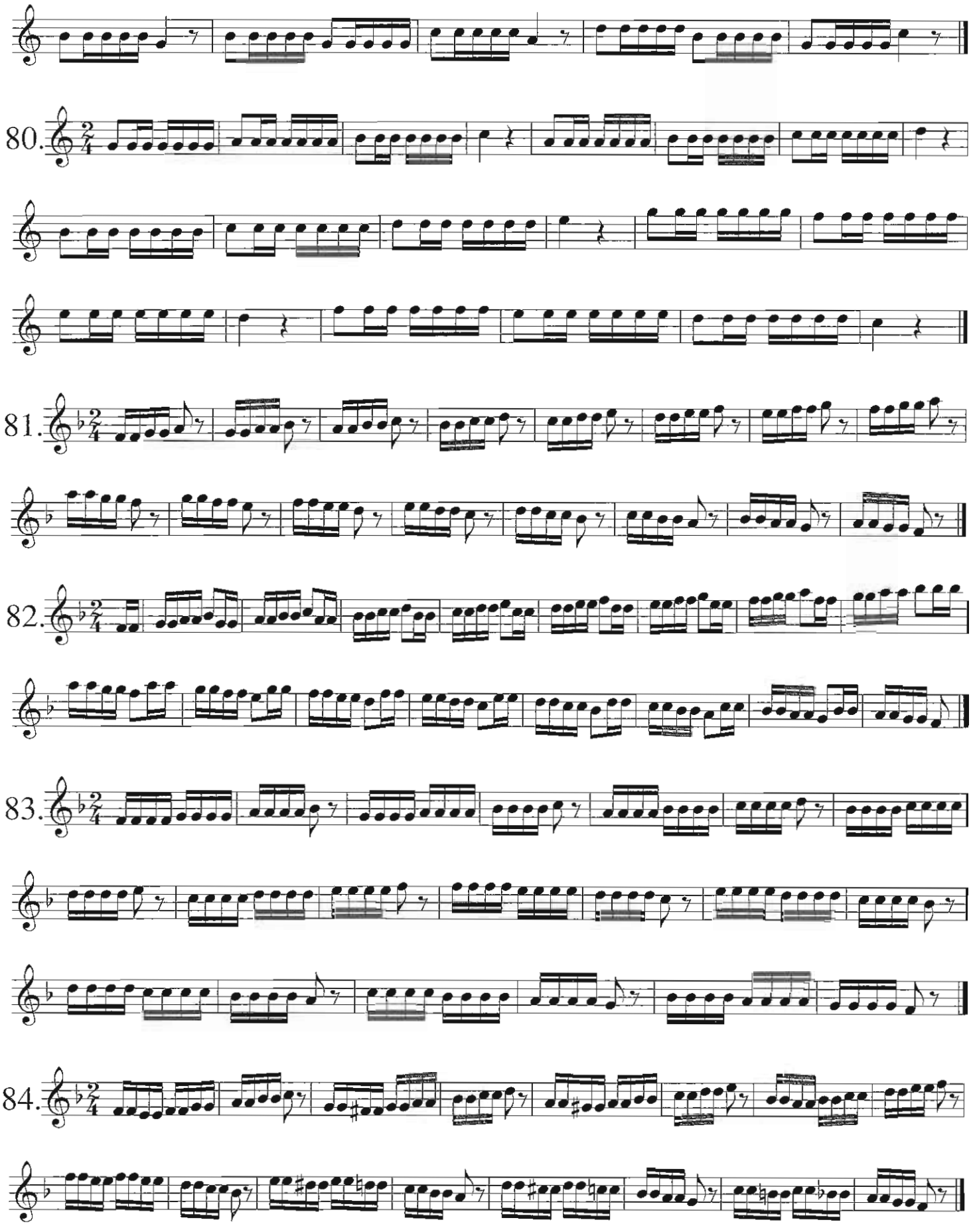
Fine
f
D.C. al Fine
77.
78.
79.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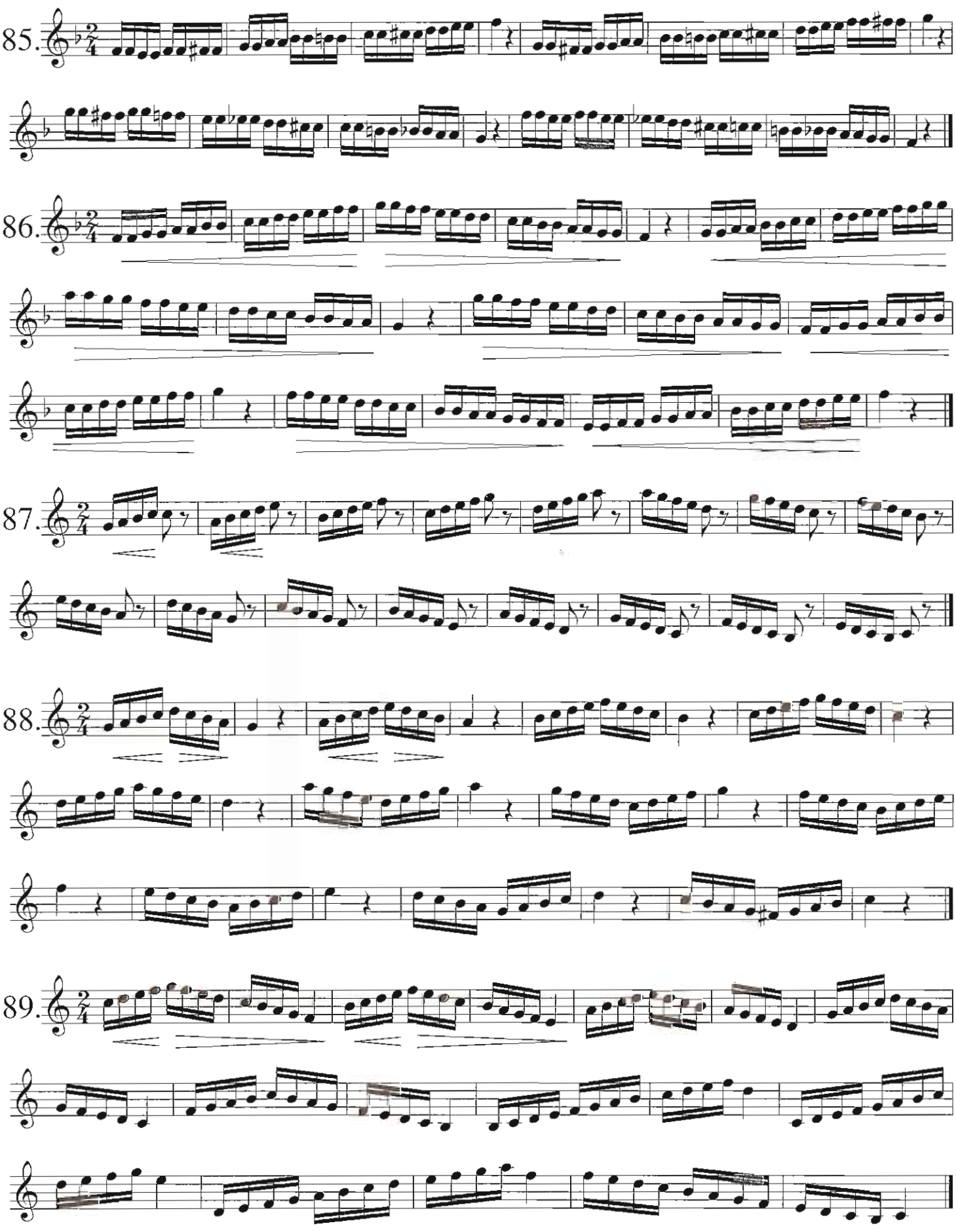
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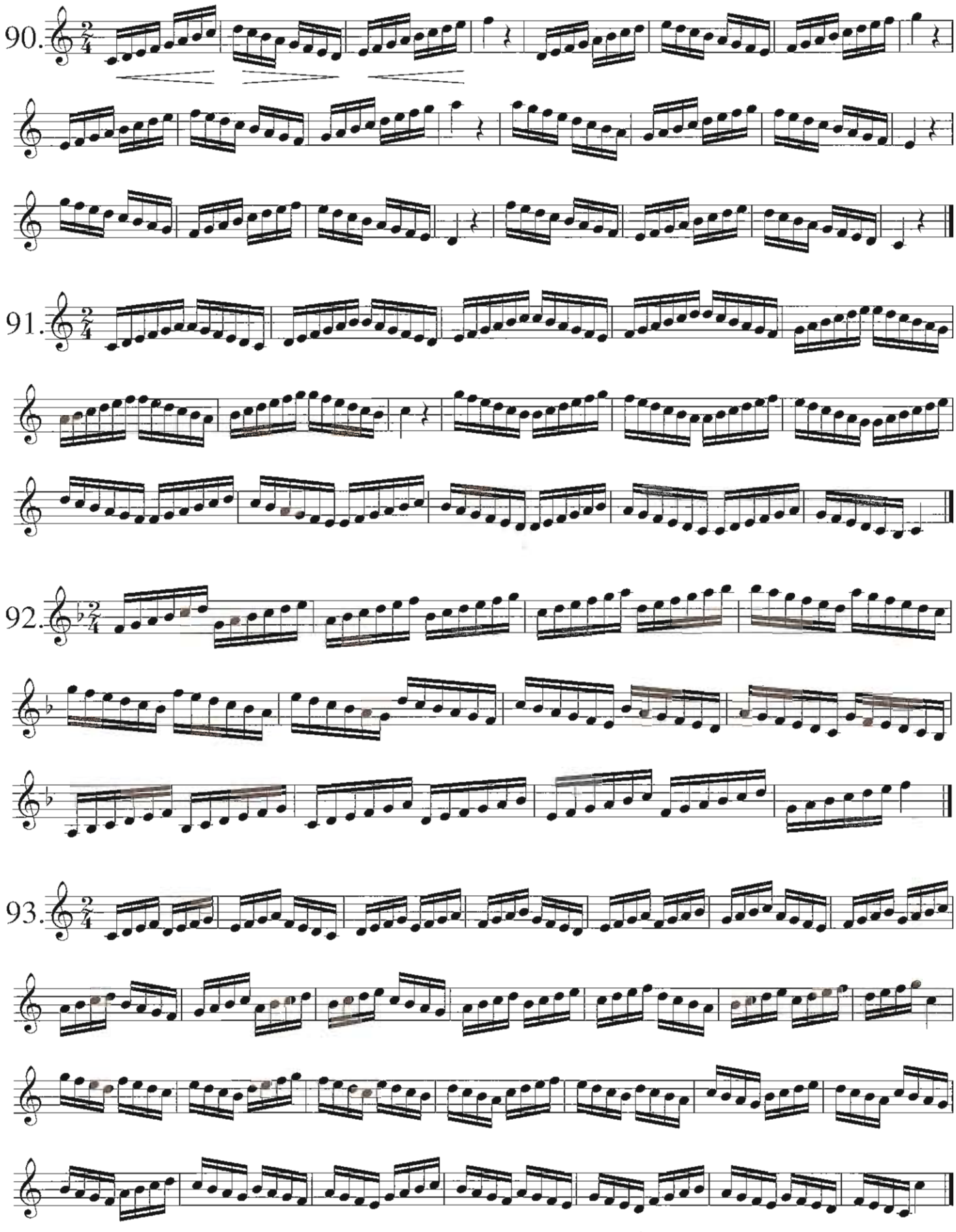
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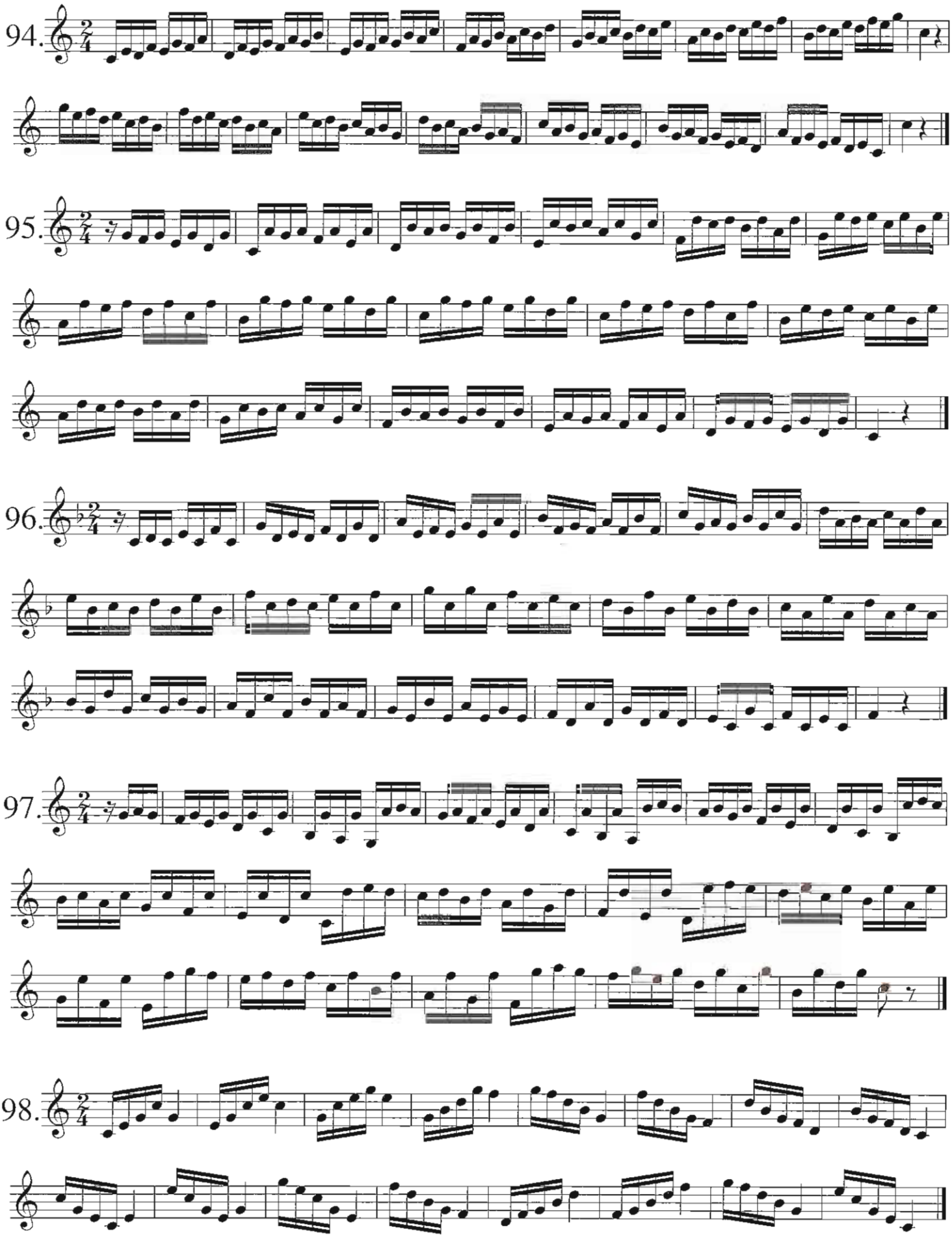
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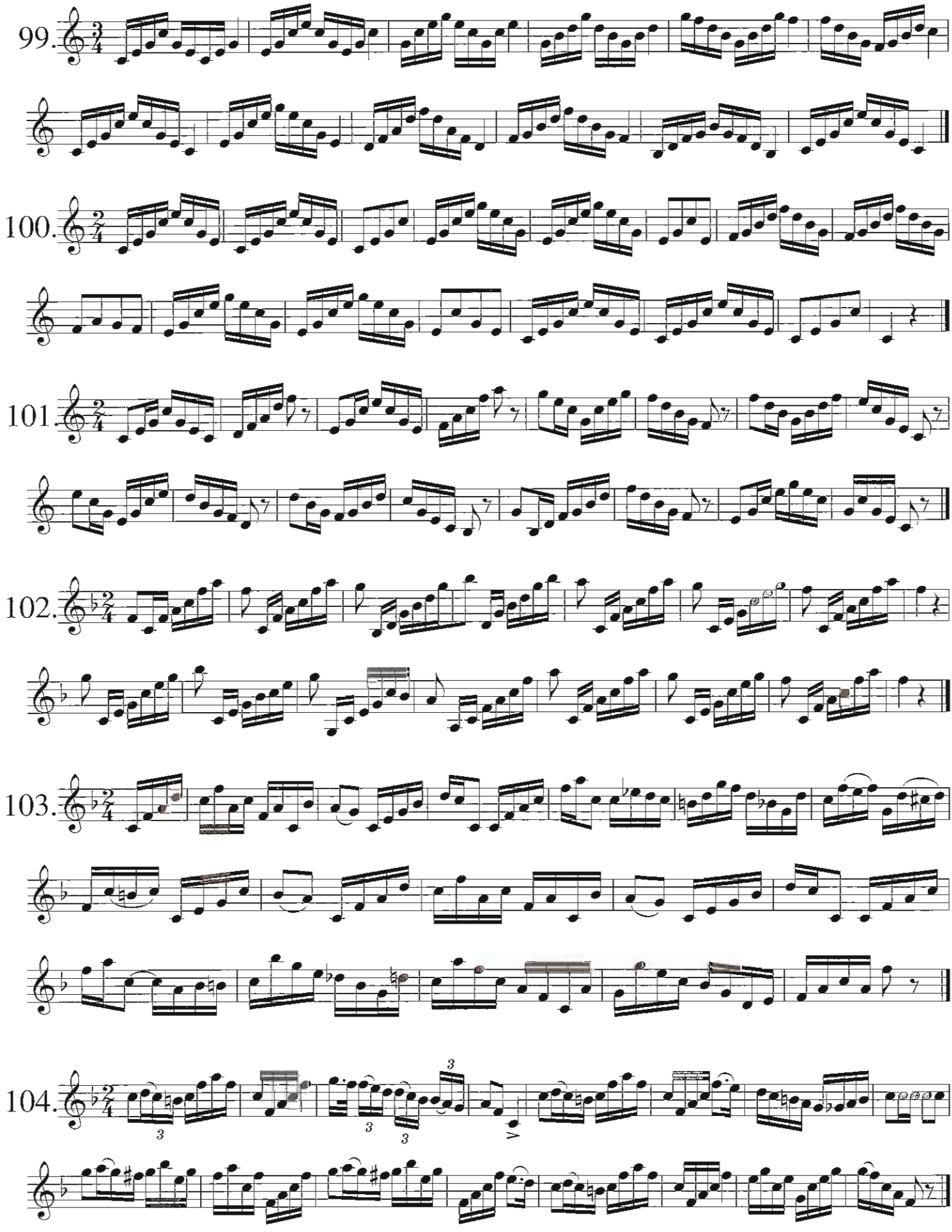
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102.
103.
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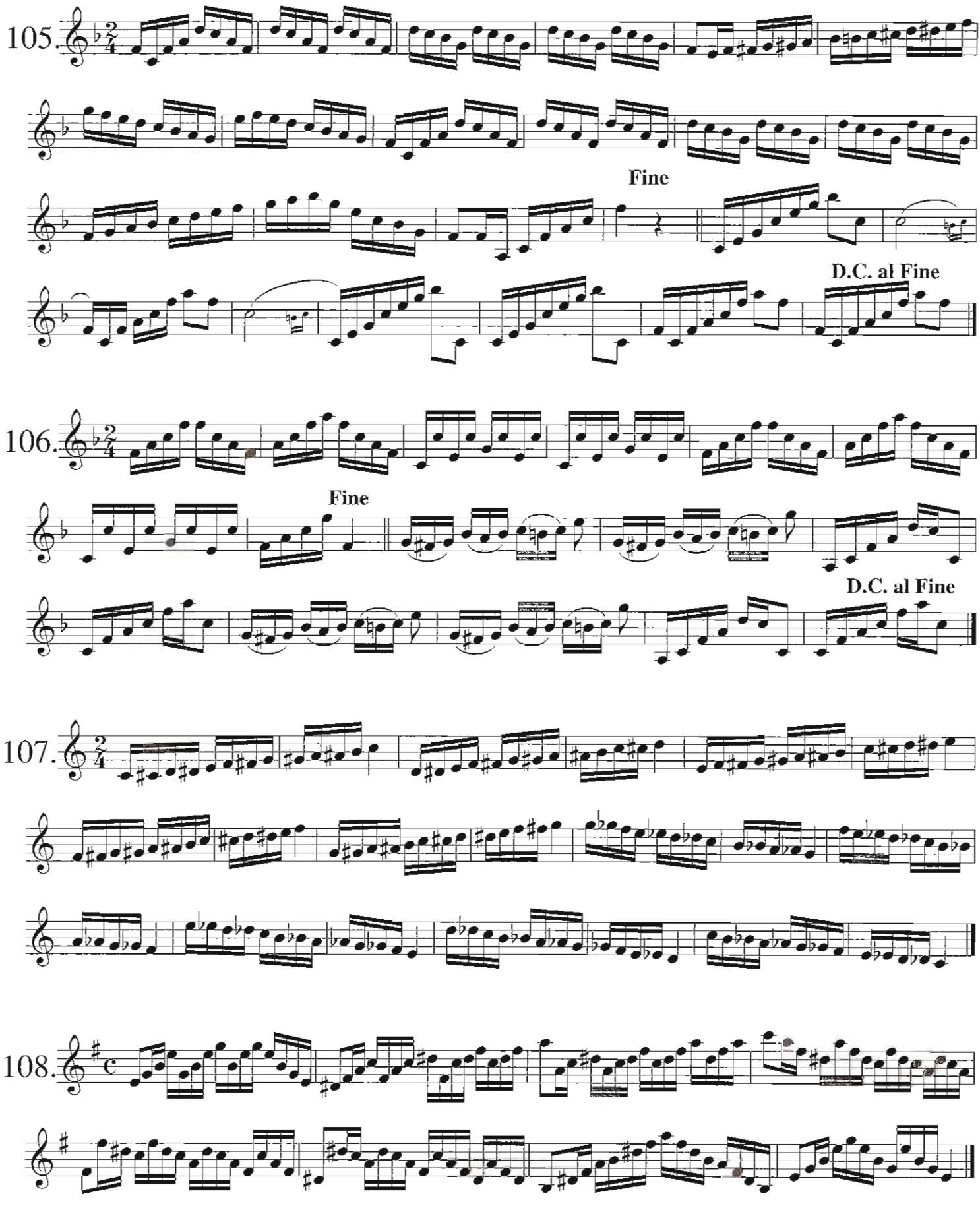
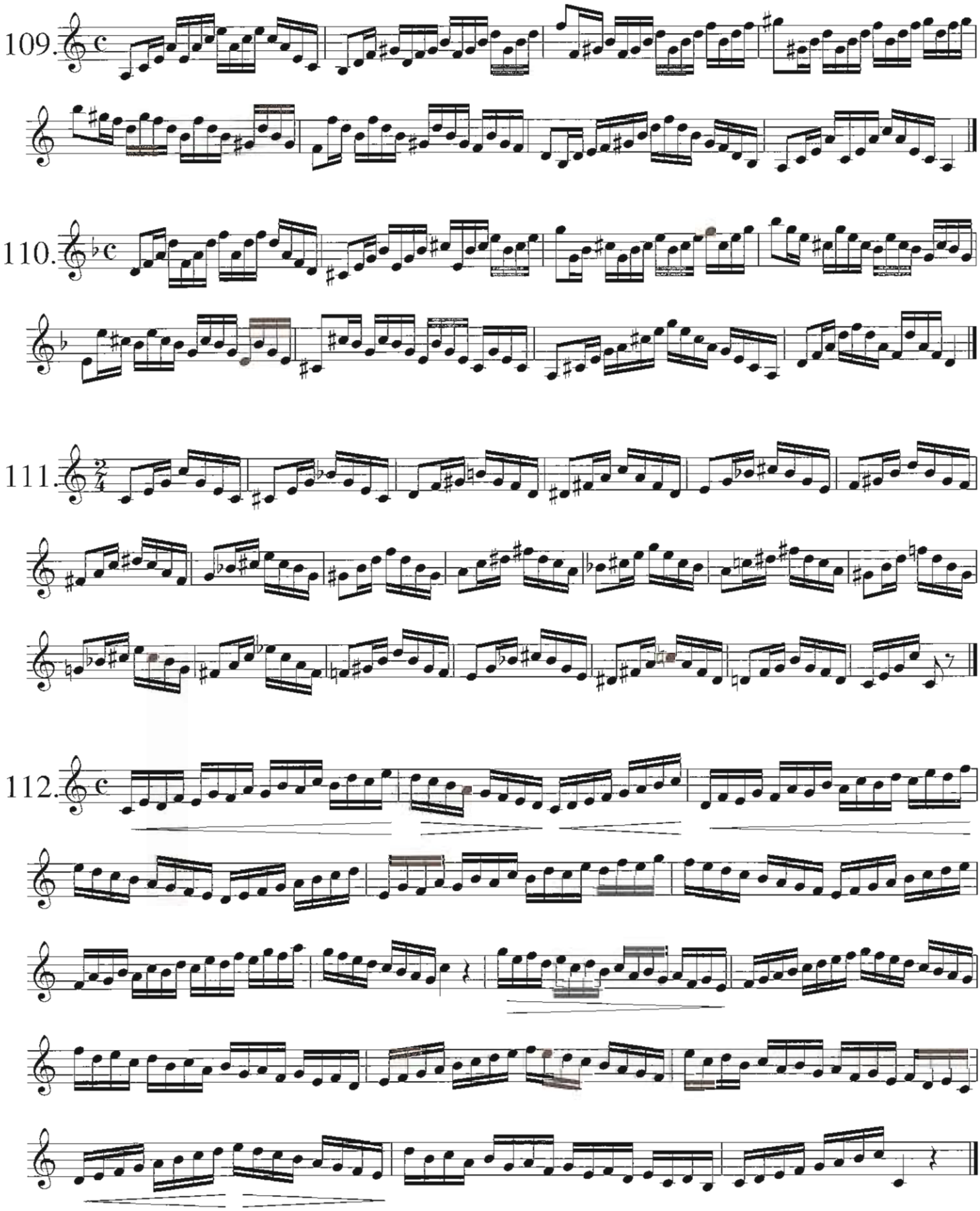

105.
Fine
D.C. al Fine
106.
Fine
D.C. al Fine
107.
108.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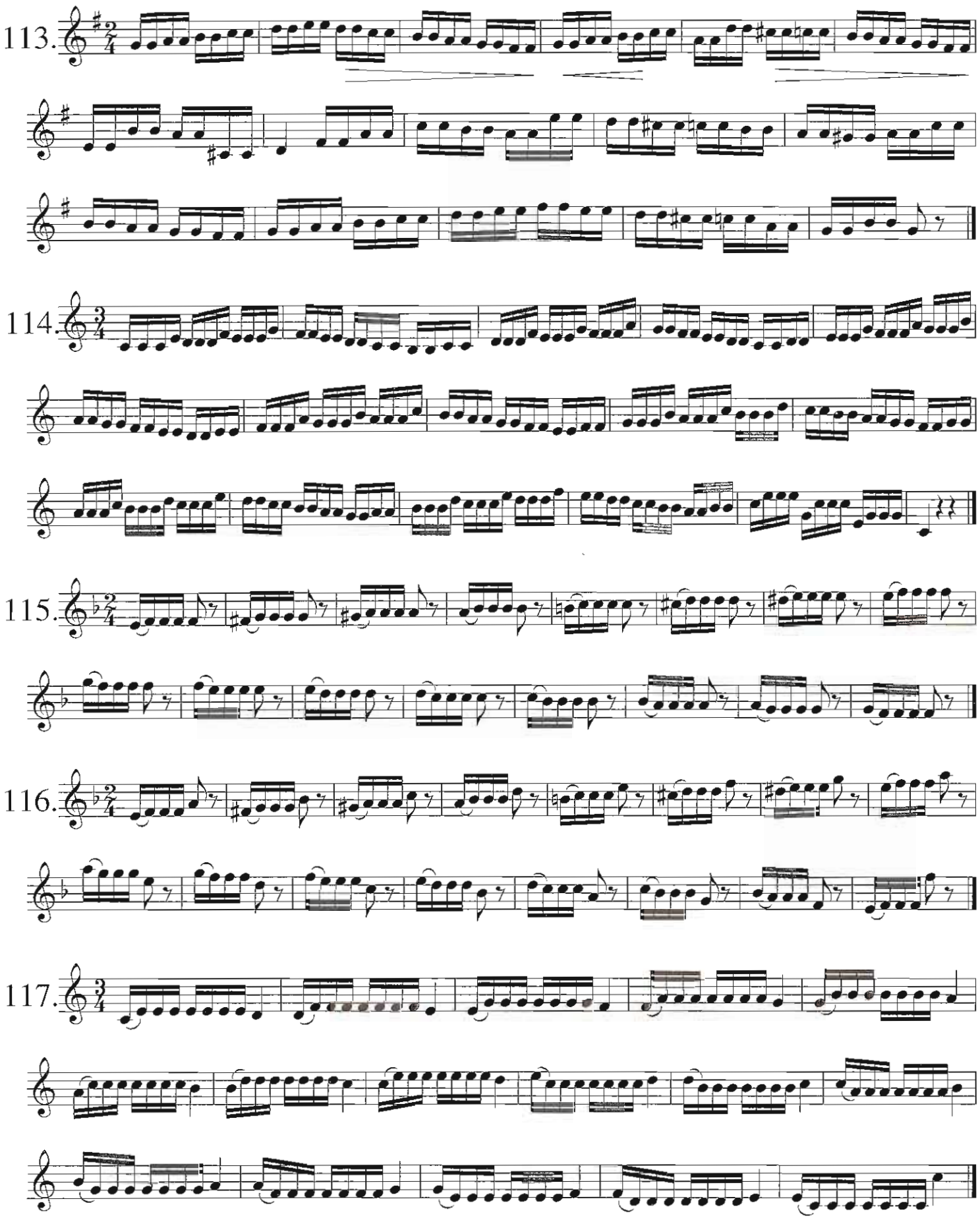
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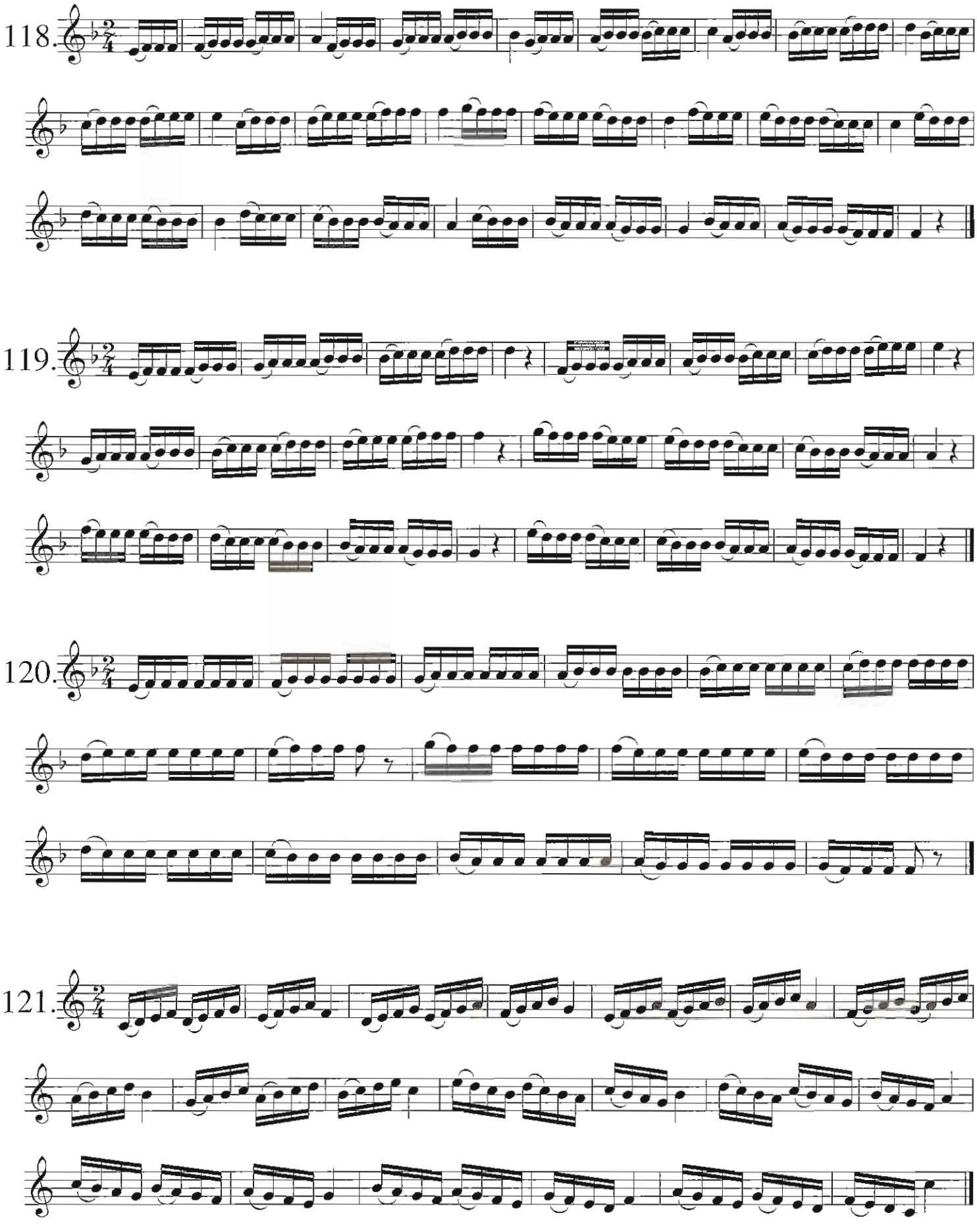
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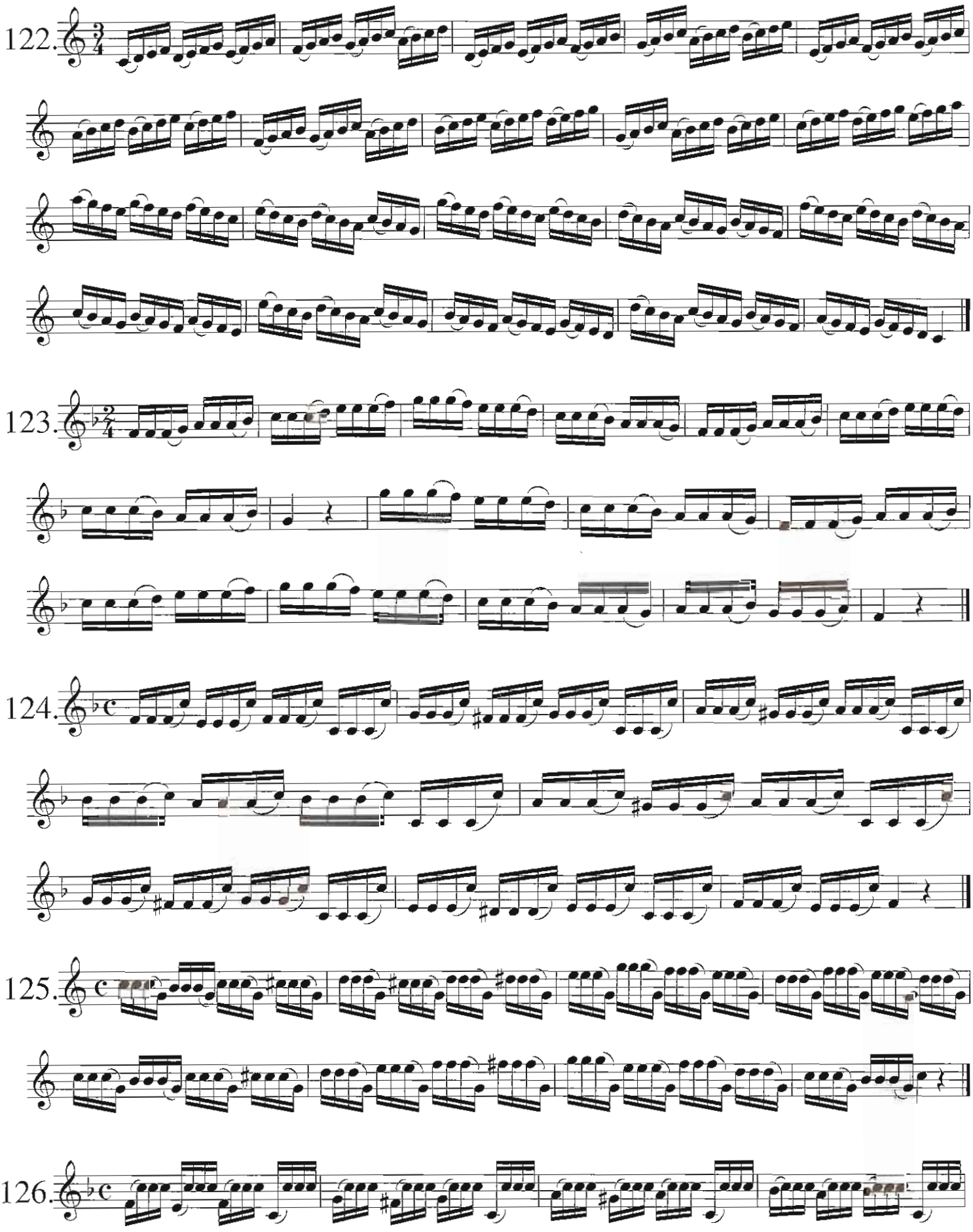
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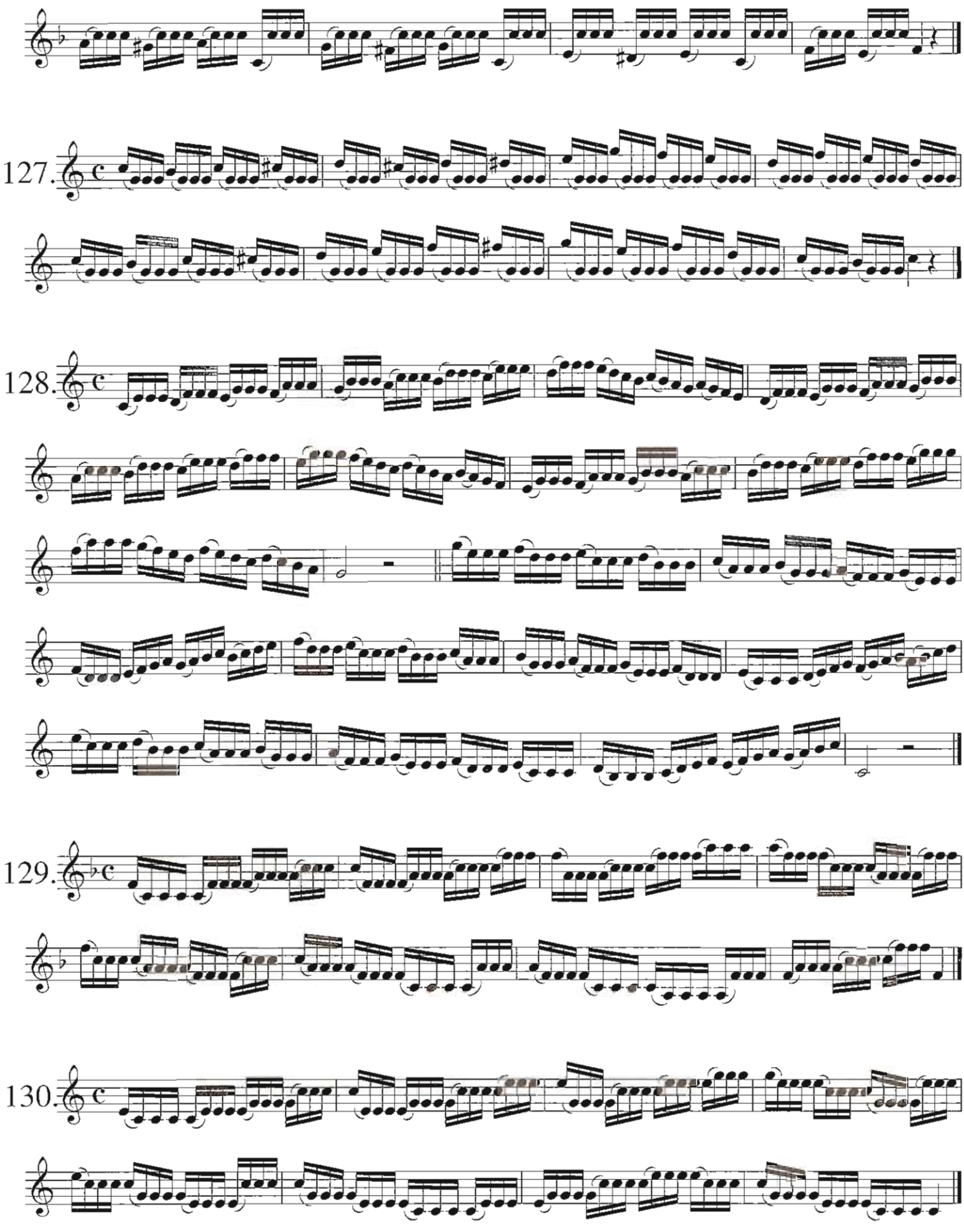
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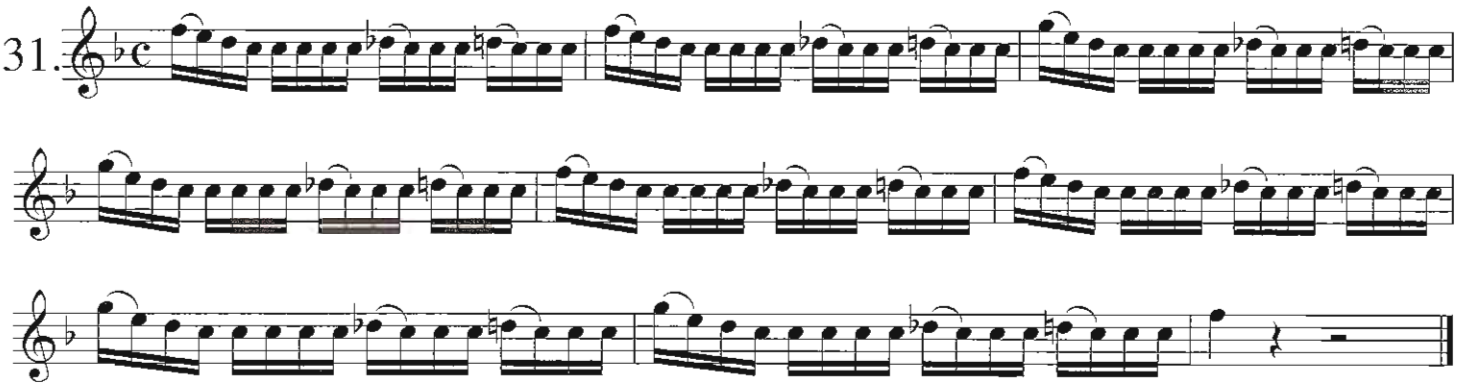
128.
129.
130.

Allegro

131.



Allegro

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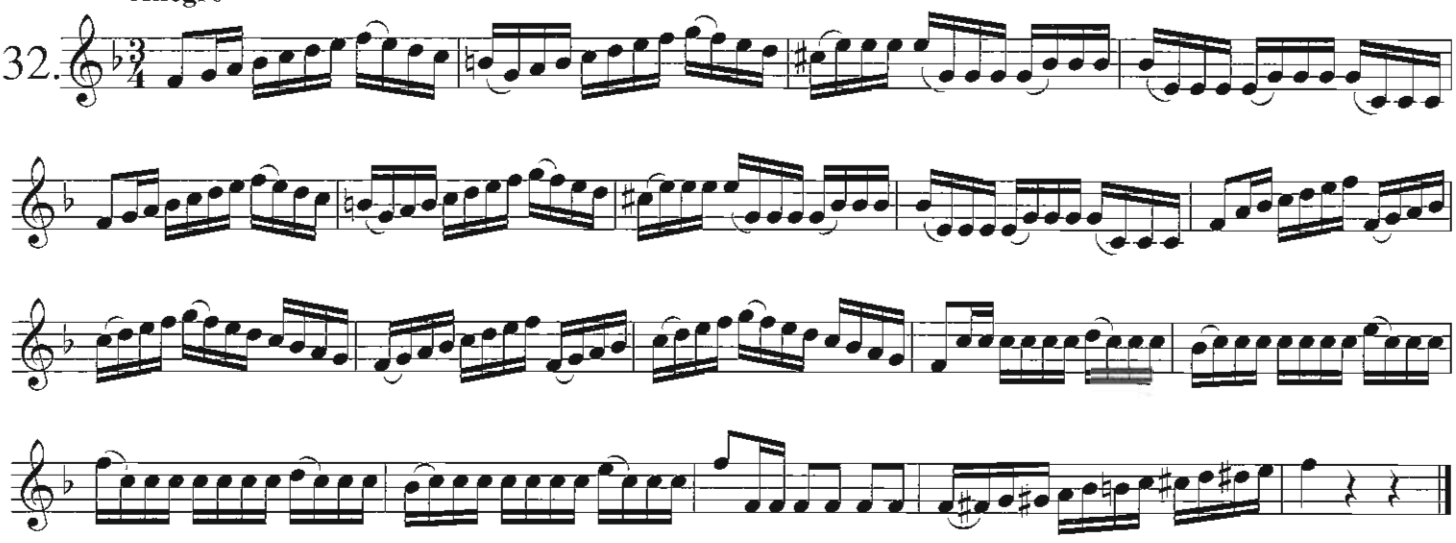
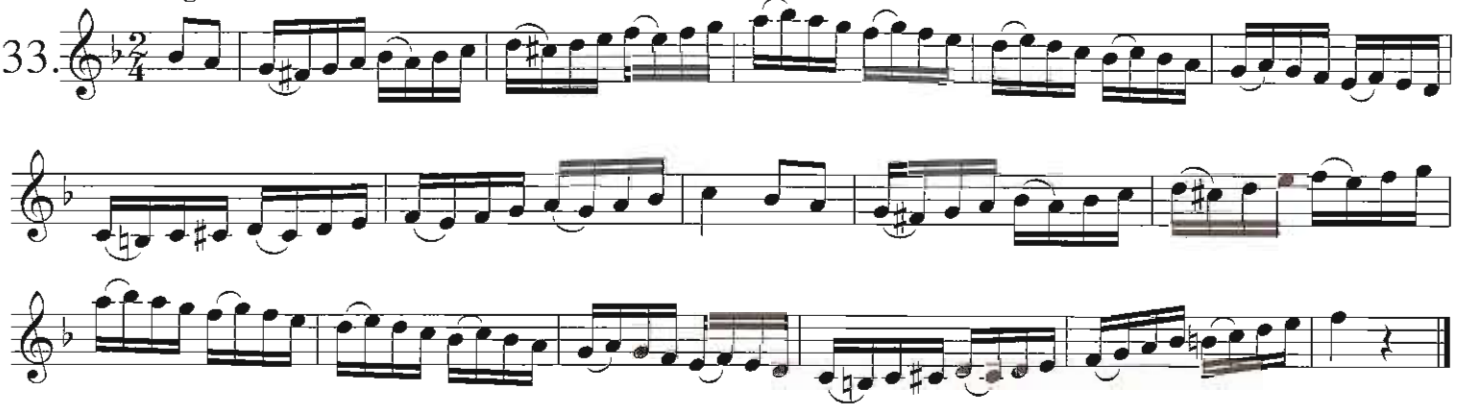


Allegro

133.



Presto

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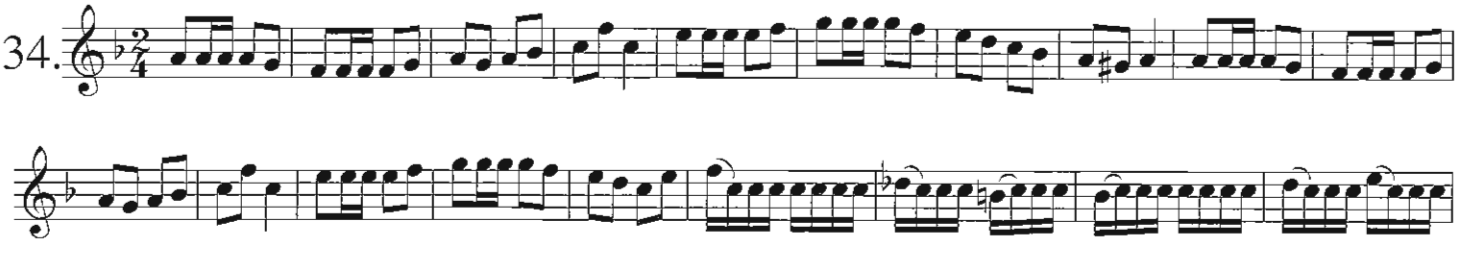
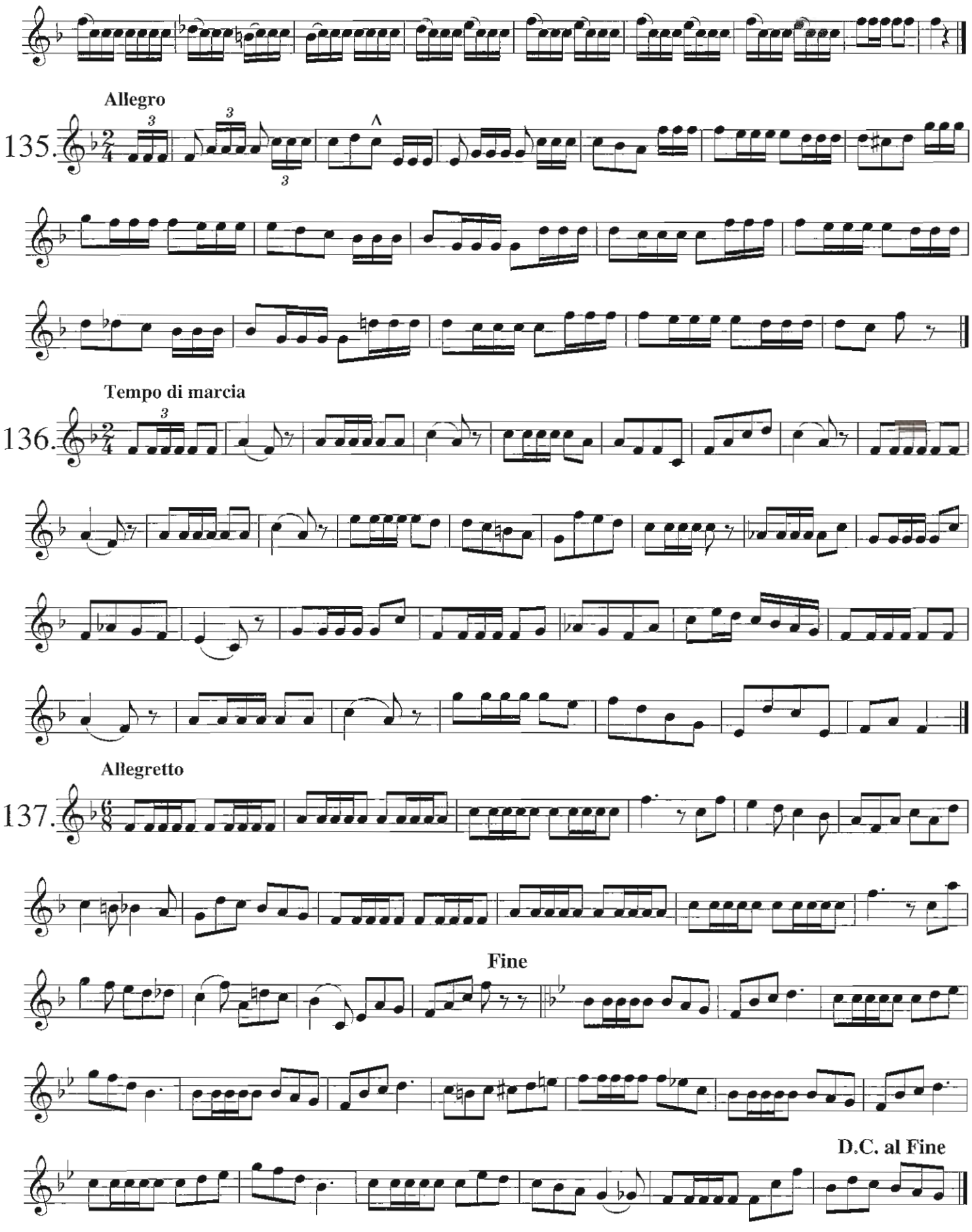
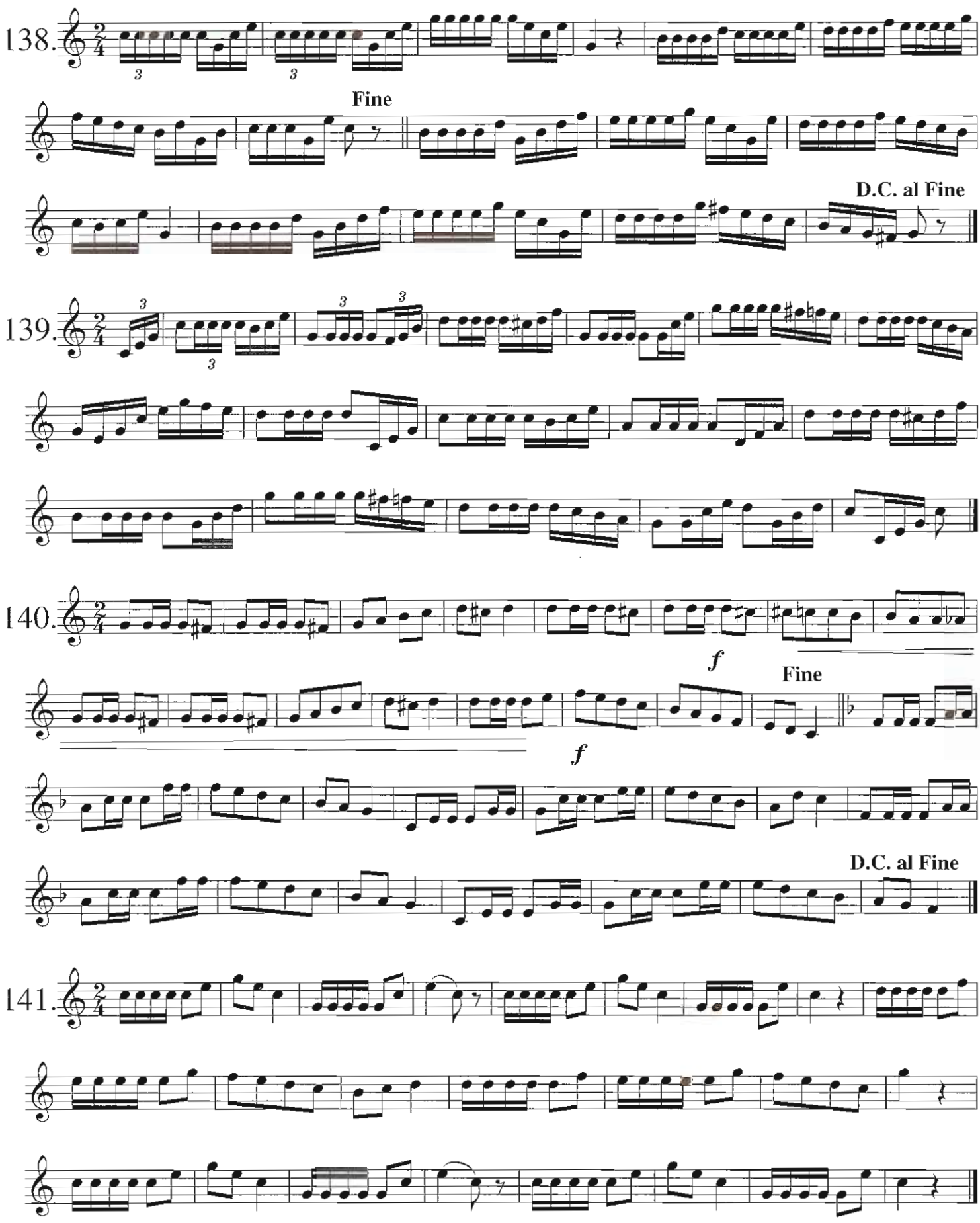



Allegro
135.
Tempo di marcia
136.
Allegretto
137.
Fine
D.C. al Fine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Fine
D.C. al Fine
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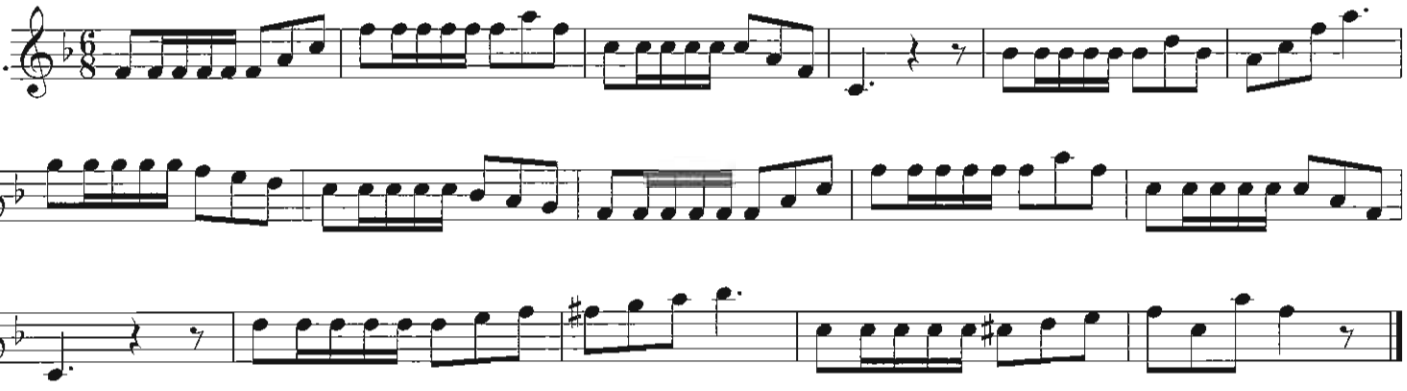
140.
f
Fine
f
D.C. al Fine
141.

142.



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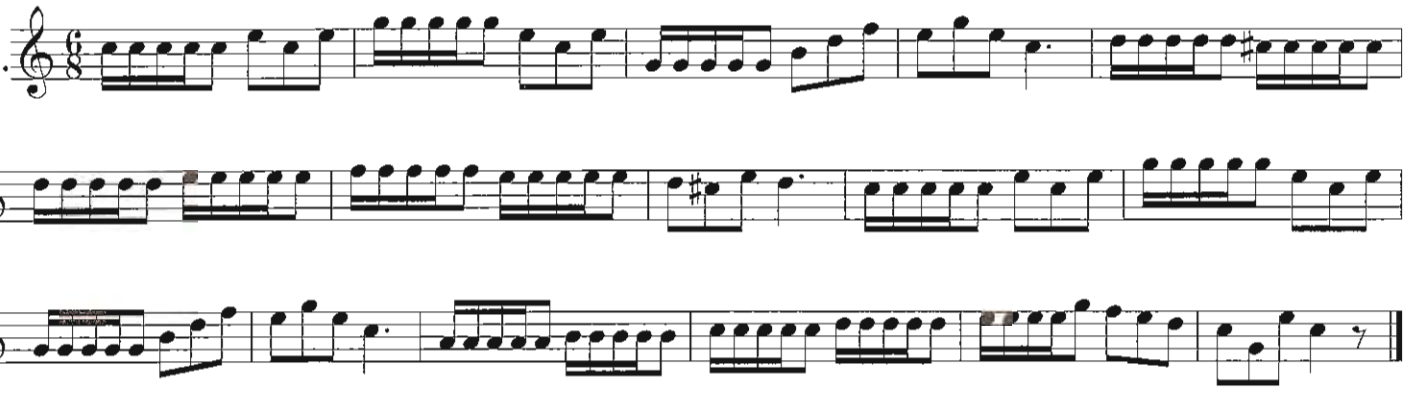

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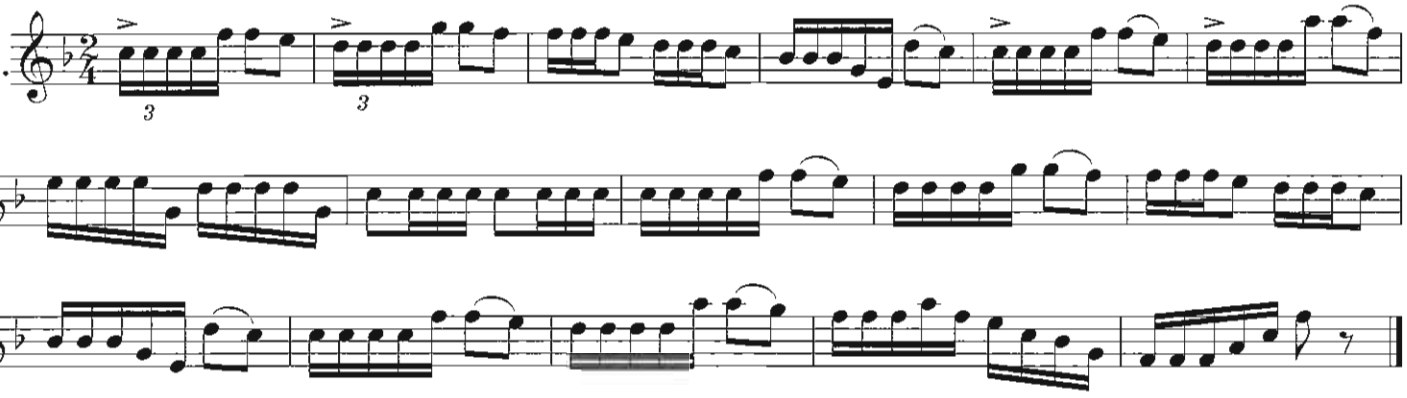

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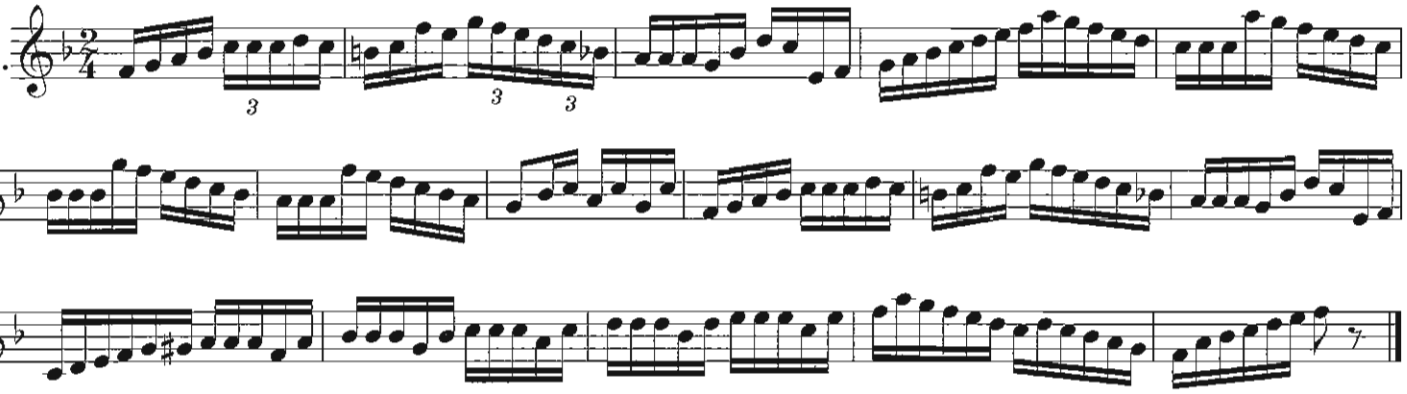


The Art of Phrasing

150 Classic and Popular Melodies

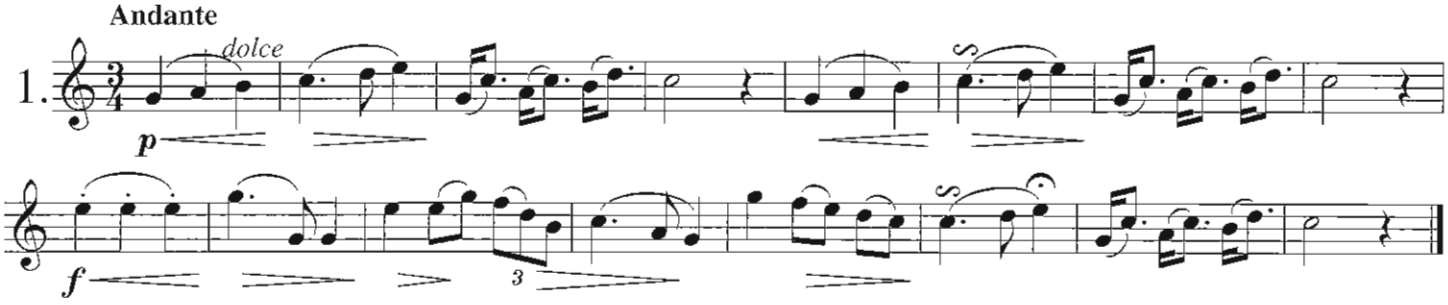
Arranged by Arban

Professor of the Imperial Conservatory of Music

Nothing is more important in the art of music than musicality. No facet of performing musically is more important than beautiful phrasing. Pyrotechnic, speed and flash are meaningless without emotion and musicality. Everything you play from this moment forward should be played with beautiful phrasing. Technique should be developed as a tool to express yourself musically. For this fundamental reason, Arban included the collection of beautiful melodies on pages 210 – 279 of his *Method*.

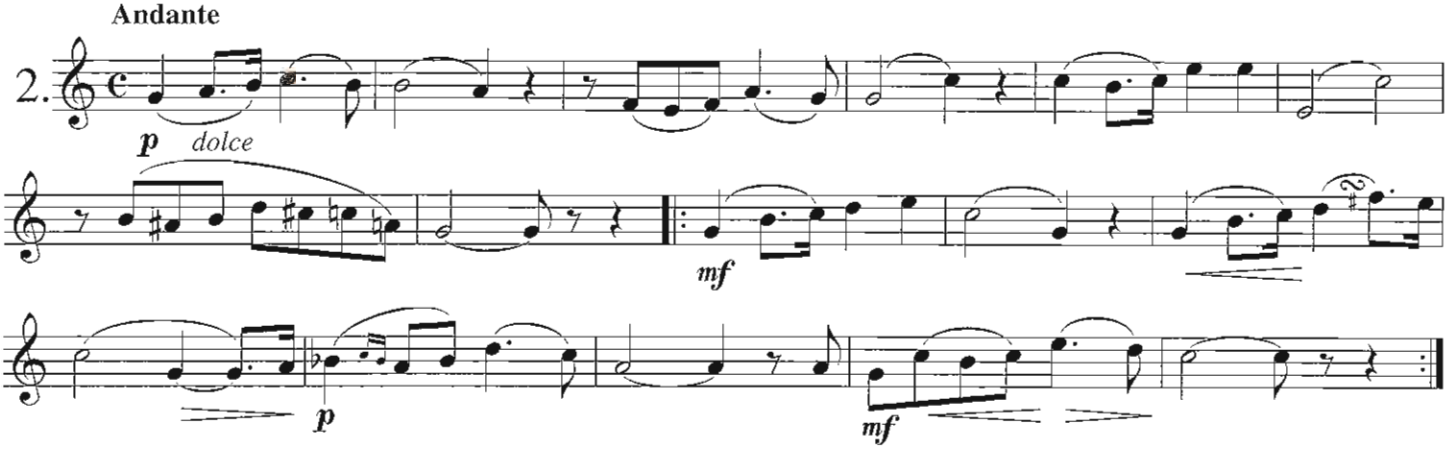
The famous melodies in the *Art of Phrasing* section were written by a myriad of composers and include music from various operas. Minimum dynamic and tempo markings are present. I believe Arban wanted to encourage the performer to freely add his/her interpretation of the music within certain tempo and dynamic parameters. You should feel free to experiment with phrasing and dynamics. Reach into your heart for inspiration even though this music may not be familiar to you. Learn to automatically apply the colors of vibrato (where applicable), nuance and unmarked dynamics every time you play. — *A. Vizzutti*

ROBIN ADAIR

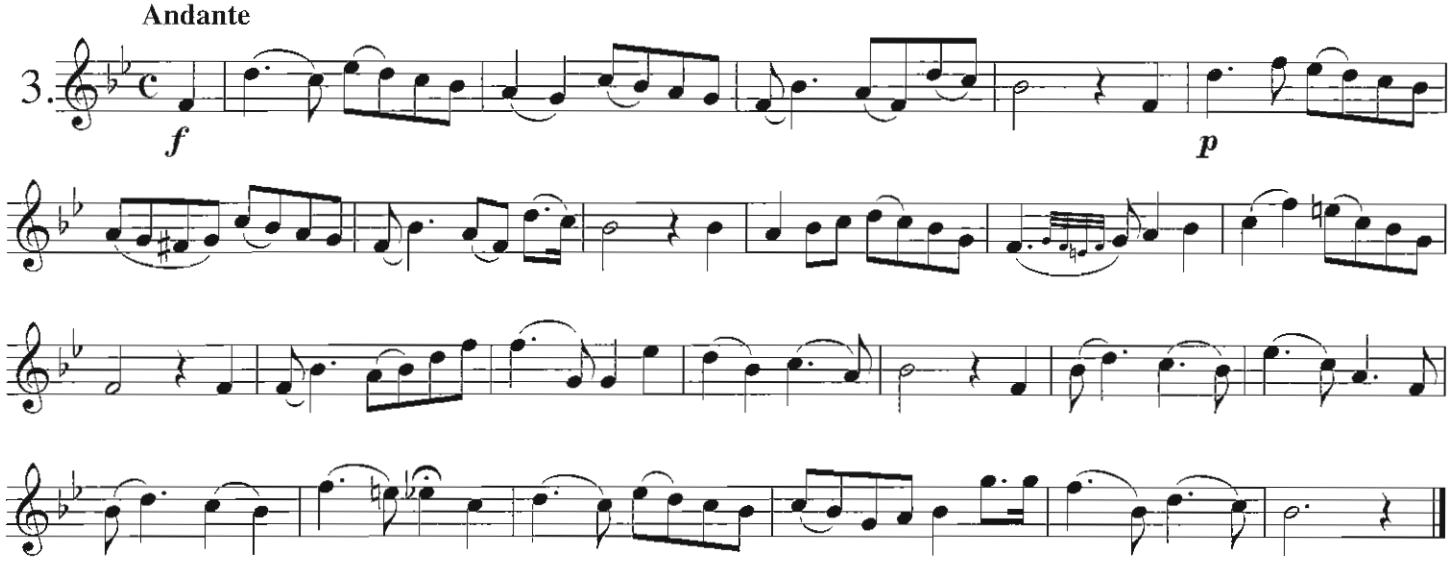


LOVING, I THINK OF THEE

Krebs

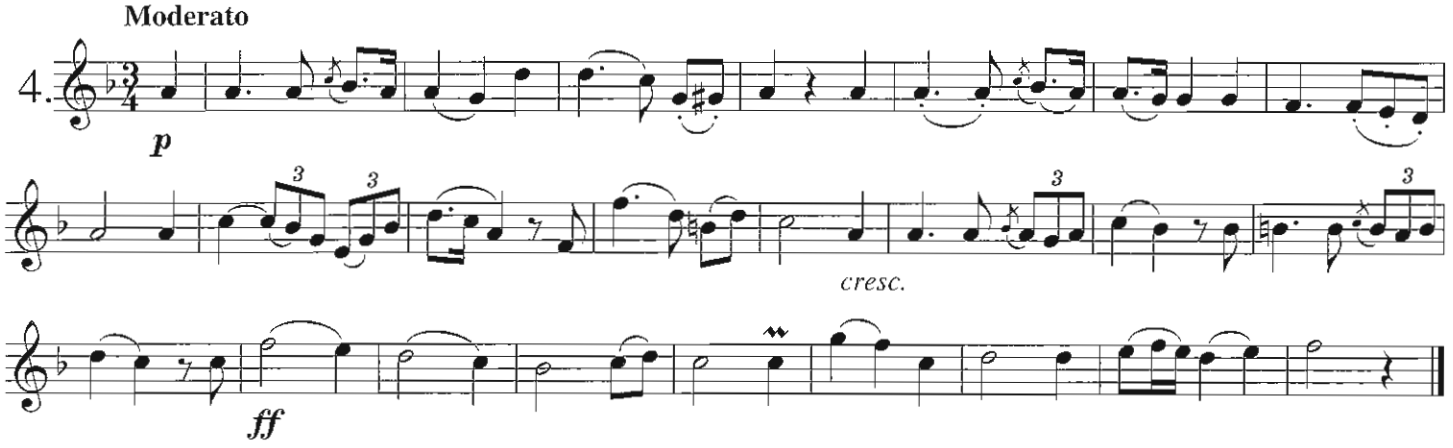


MY PRETTY JANE

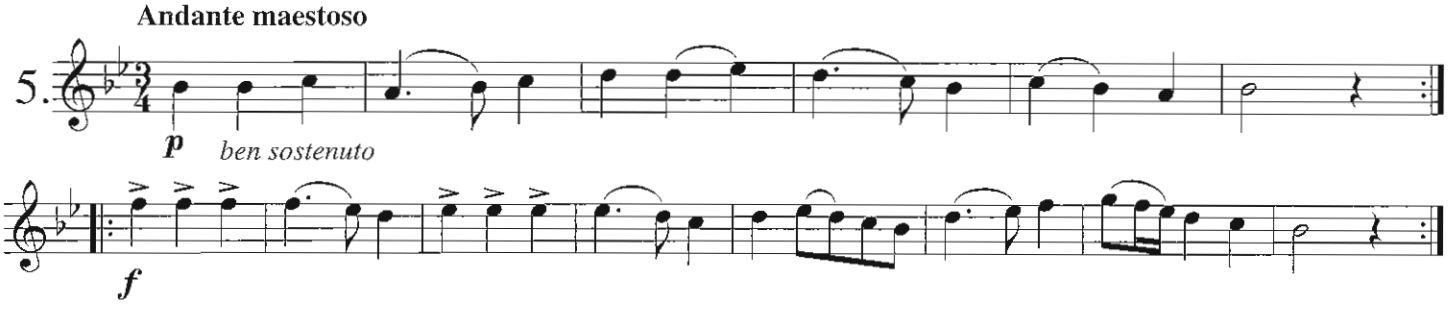


HOW FAIR THOU ART

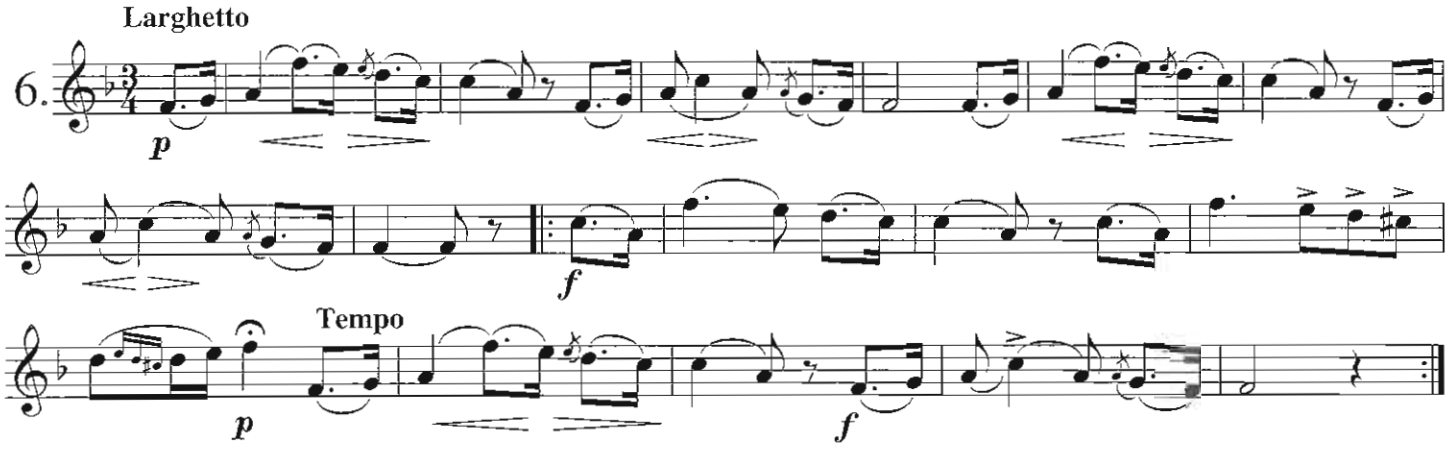
H. Weidt



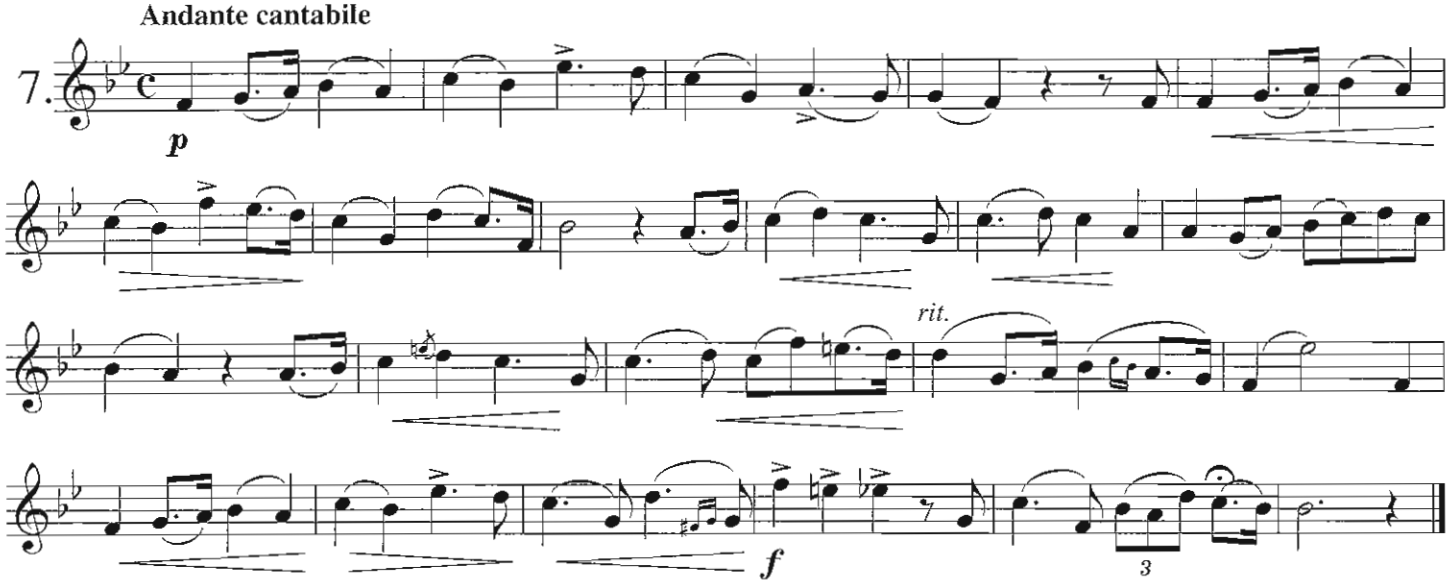
AMERICA



LAST ROSE OF SUMMER

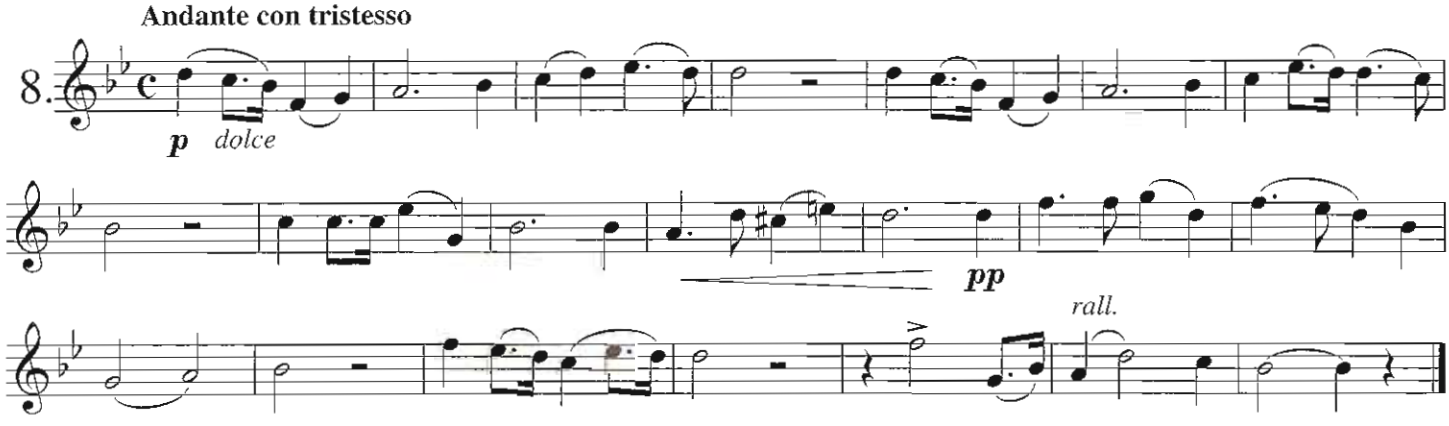


MY OWN, MY GUIDING STAR



WHY DO I WEEP FOR THEE?

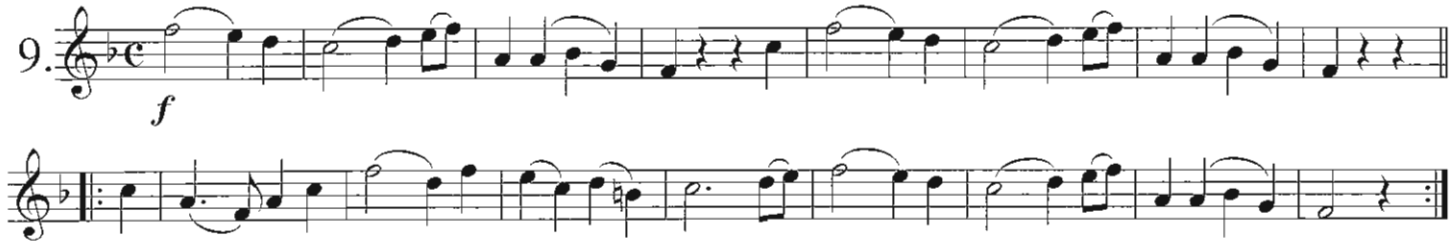
W. V. Wallace



BLUE BELLS OF SCOTLAND

Allegro moderato

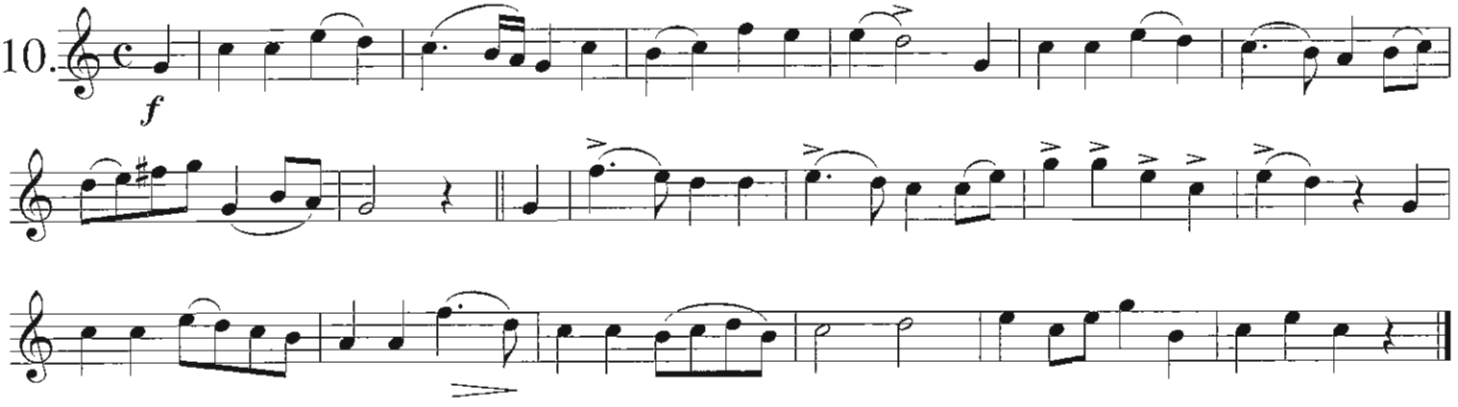
9.



DUTCH AIR

Maestoso

10.

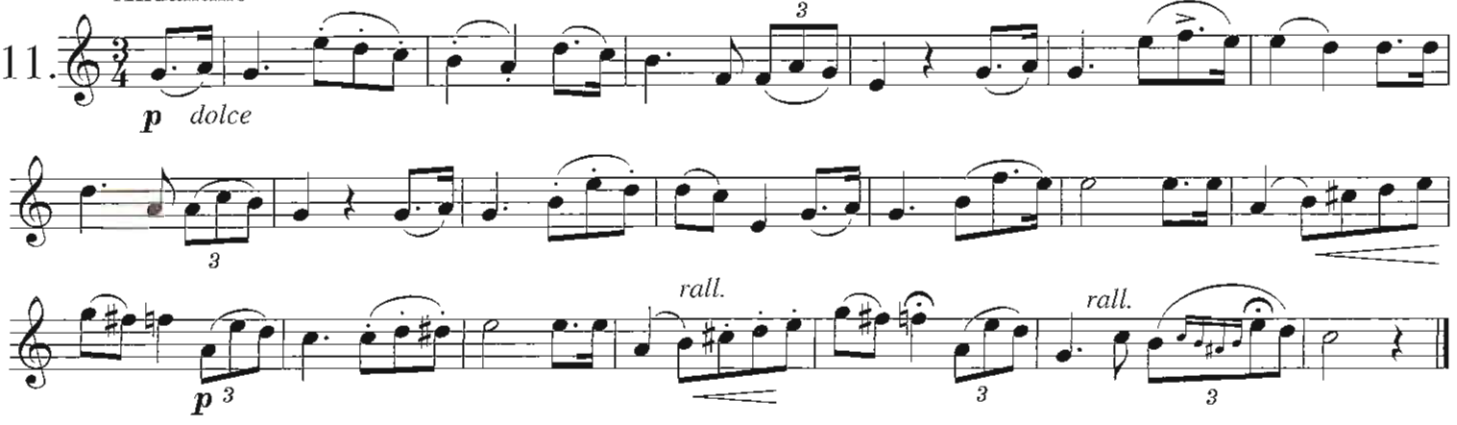


NOW THE SWALLOWS ARE RETURNING

Fr. Abt.

Andantino

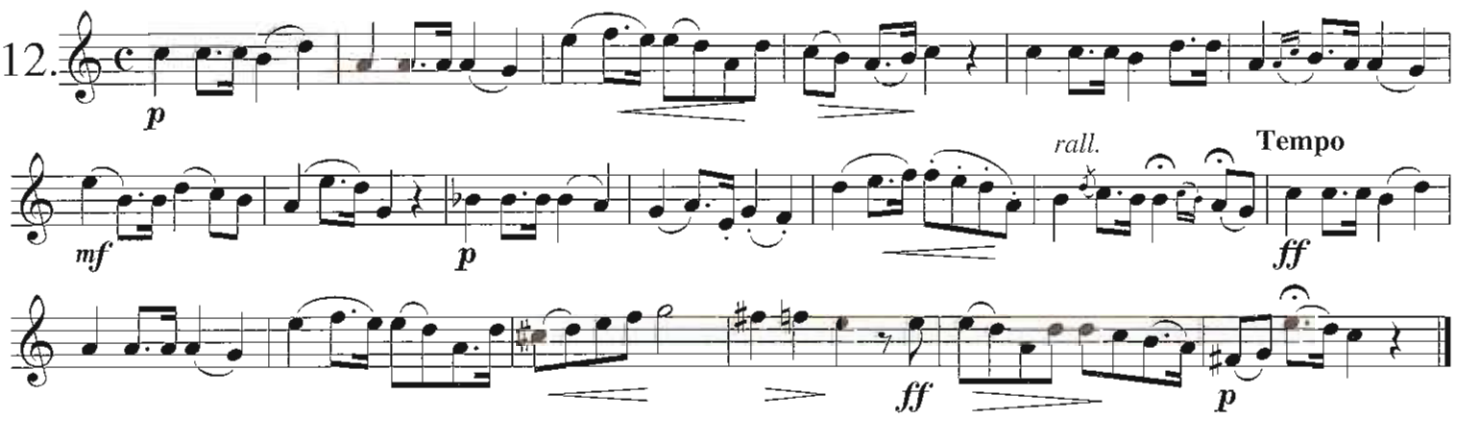
11.



WHO SHALL BE FAIREST?

Andante

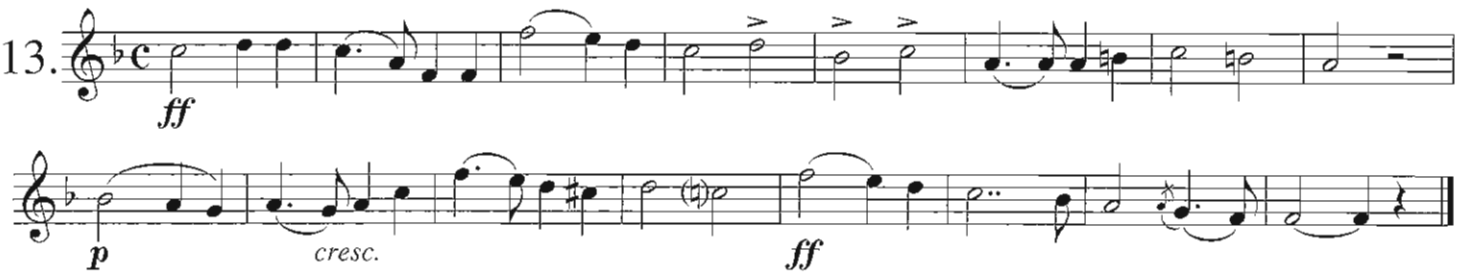
12.



RUSSIAN HYMN

Maestoso

13.

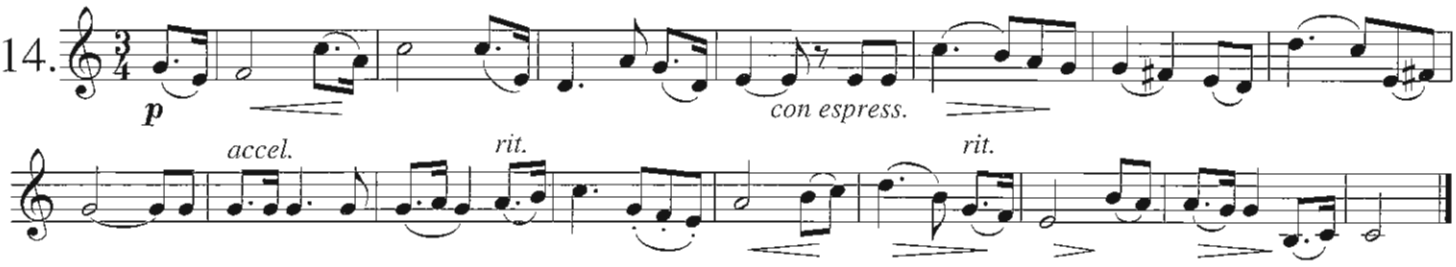


O, YE TEARS

Fr. Abt.

Andante

14.

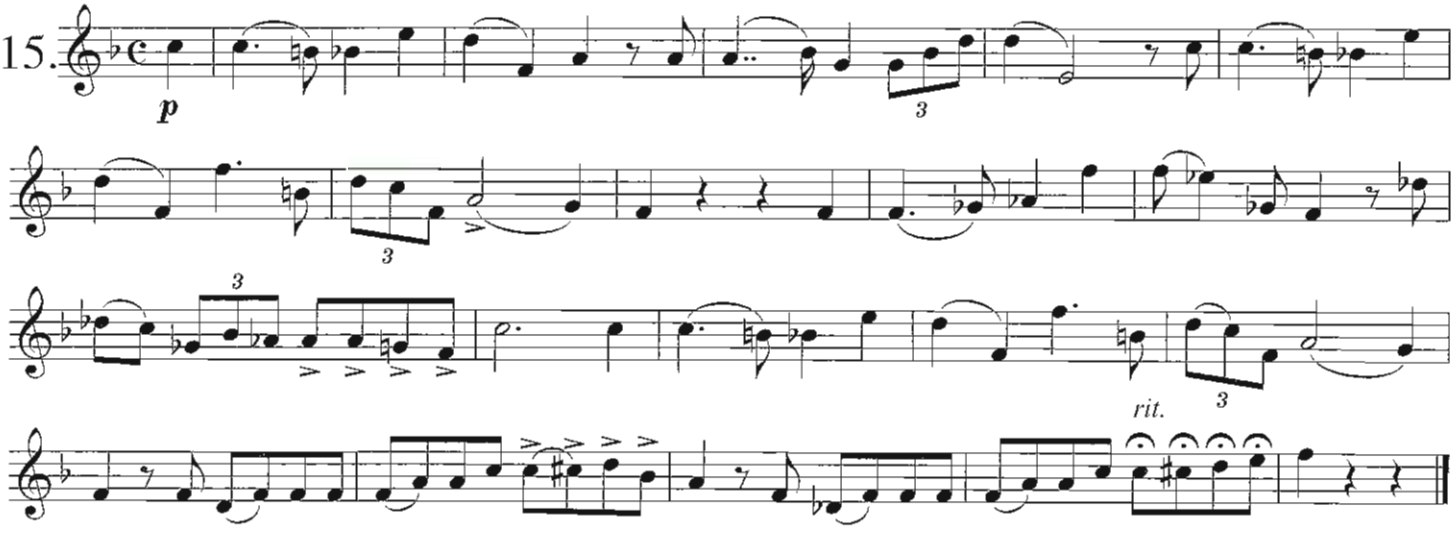


PURITAN'S DAUGHTER

Balfe

Larghetto cantabile

15.

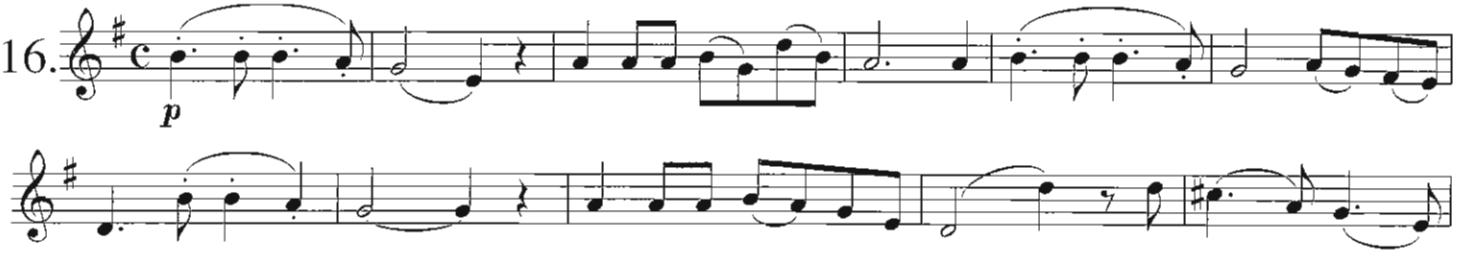


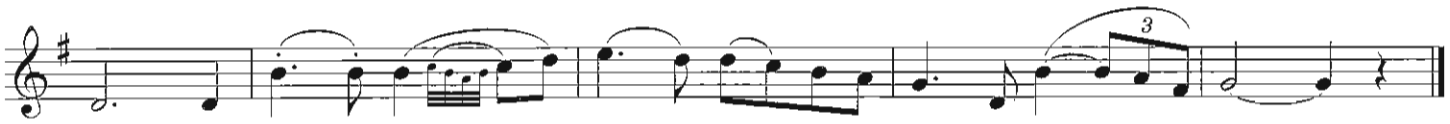
WOODMAN SPARE THAT TREE

H. Russell

Andante

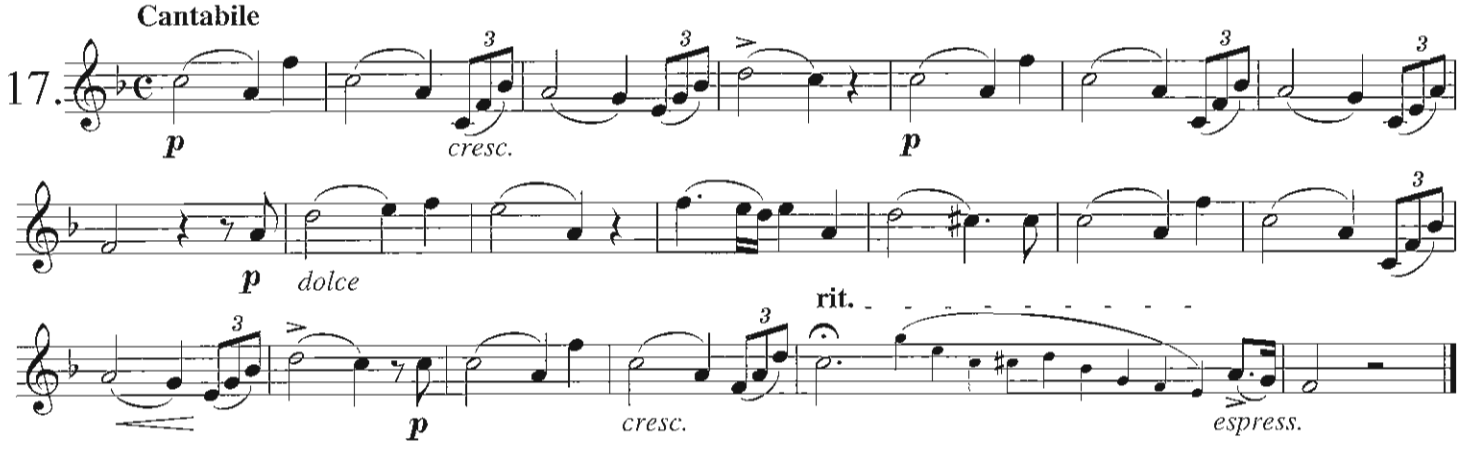
16.





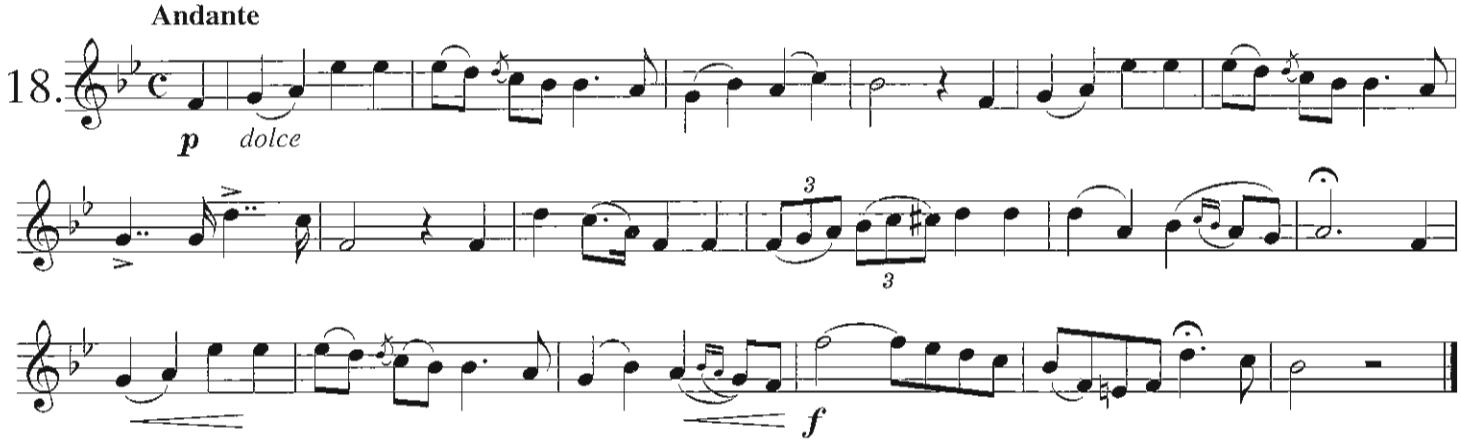
LOVE NOT

V. Wallace



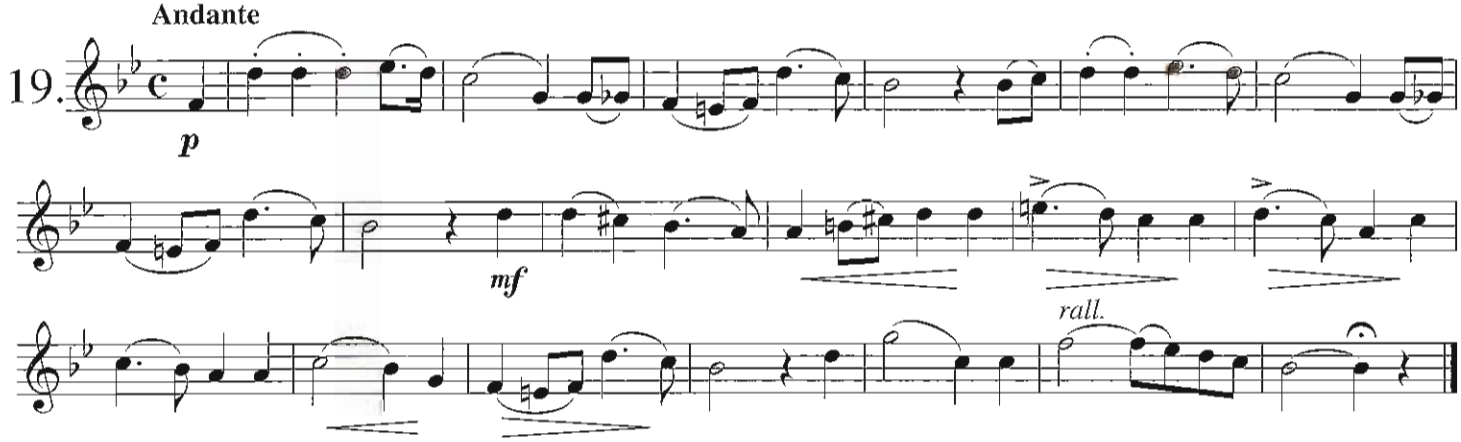
THEN YOU'LL REMEMBER ME

Balfe



O WERT THOU BUT MINE OWN LOVE

Fr. Kücken

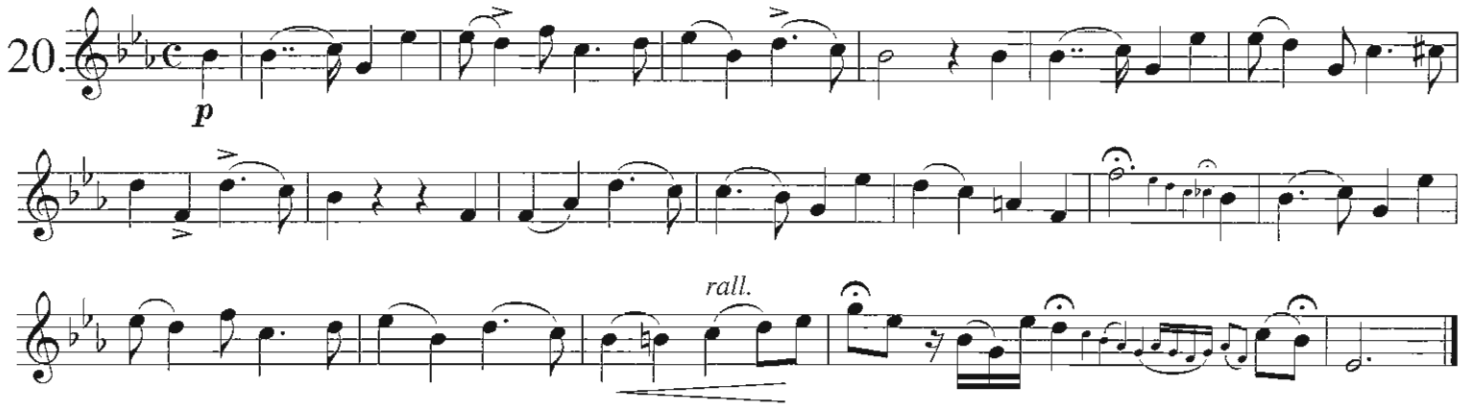


WE MAY BE HAPPY YET

Balfe

Andante moderato

20.

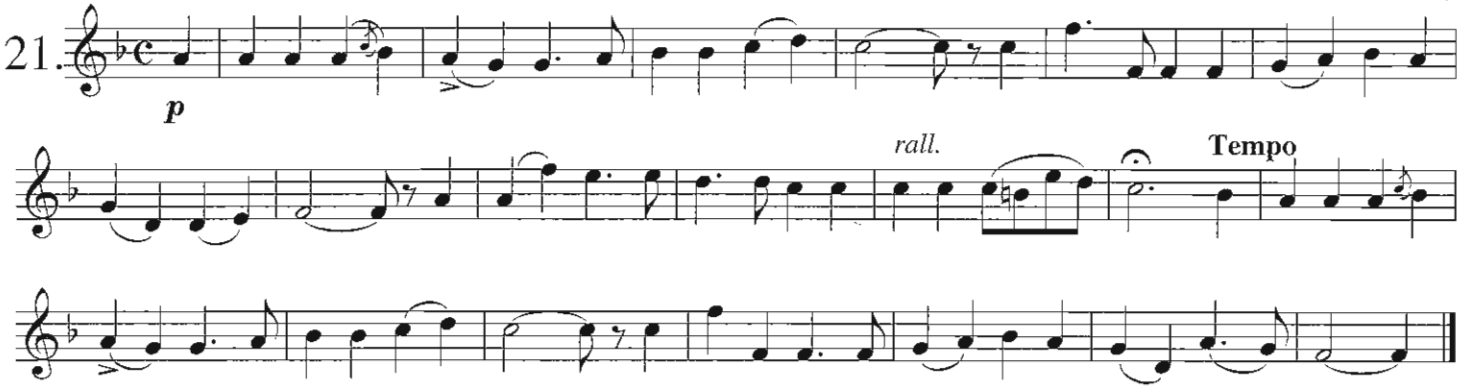


CONSTANCE

Andante espressione

G. Linley

21.

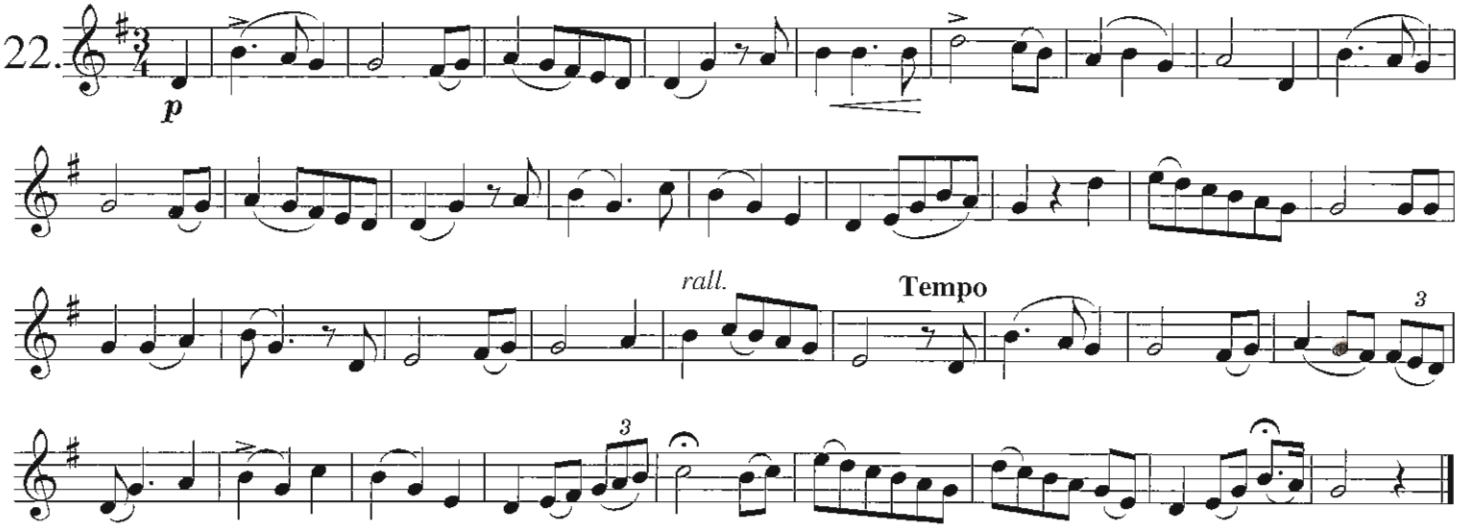


THE HEART OF THY NORA IS BREAKING FOR THEE

Andantino

G. Linley

22.

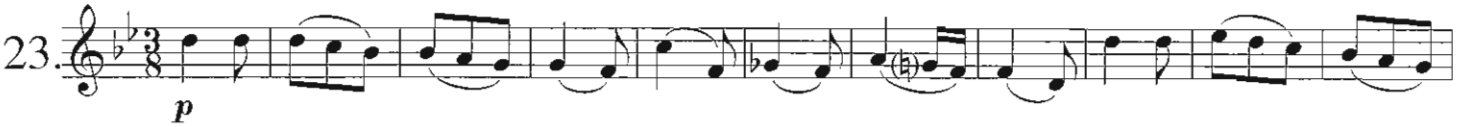


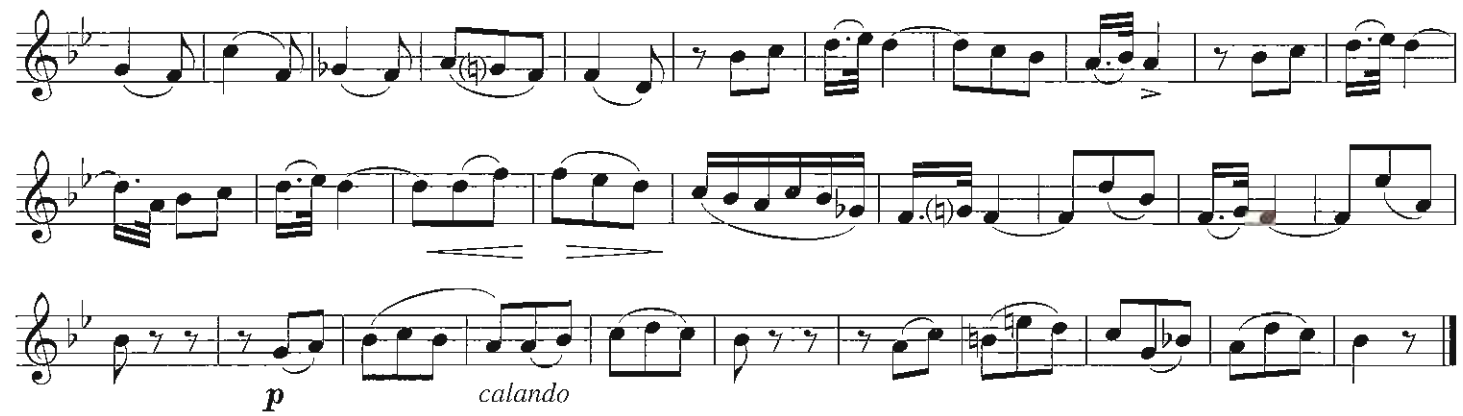
IL POLIUTO

Larghetto

Donizetti

23.



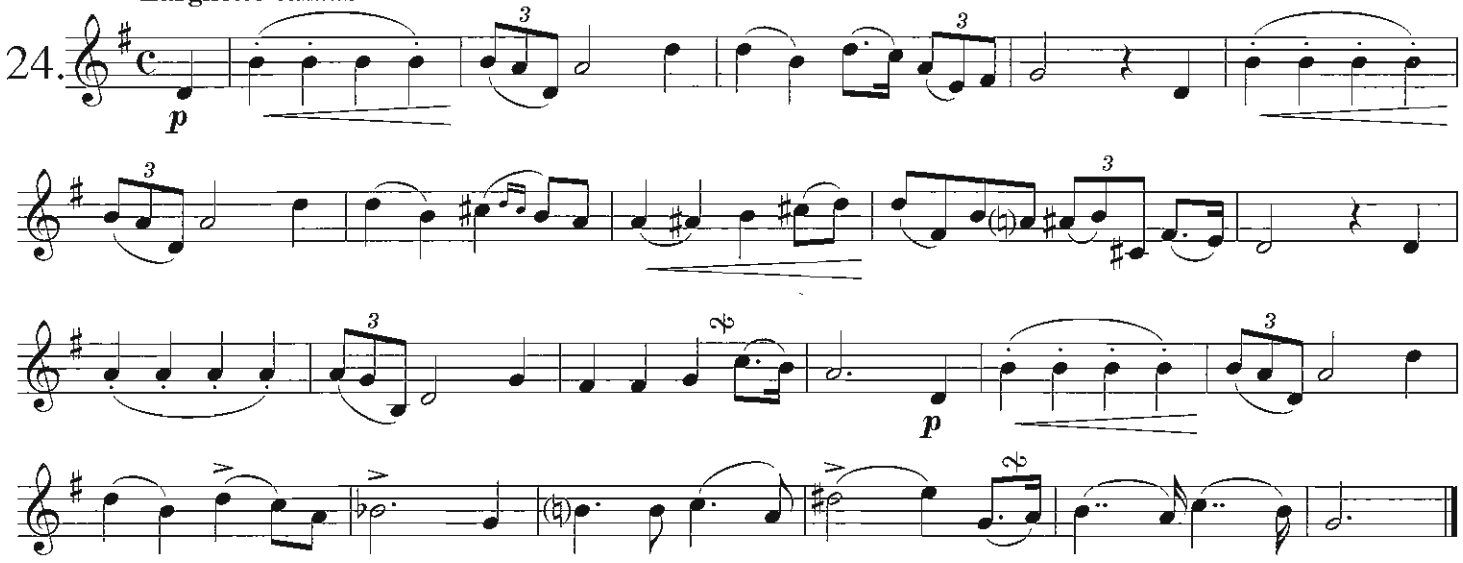


THE HEART BOWED DOWN

Balfe

Larghetto cantabile

24.

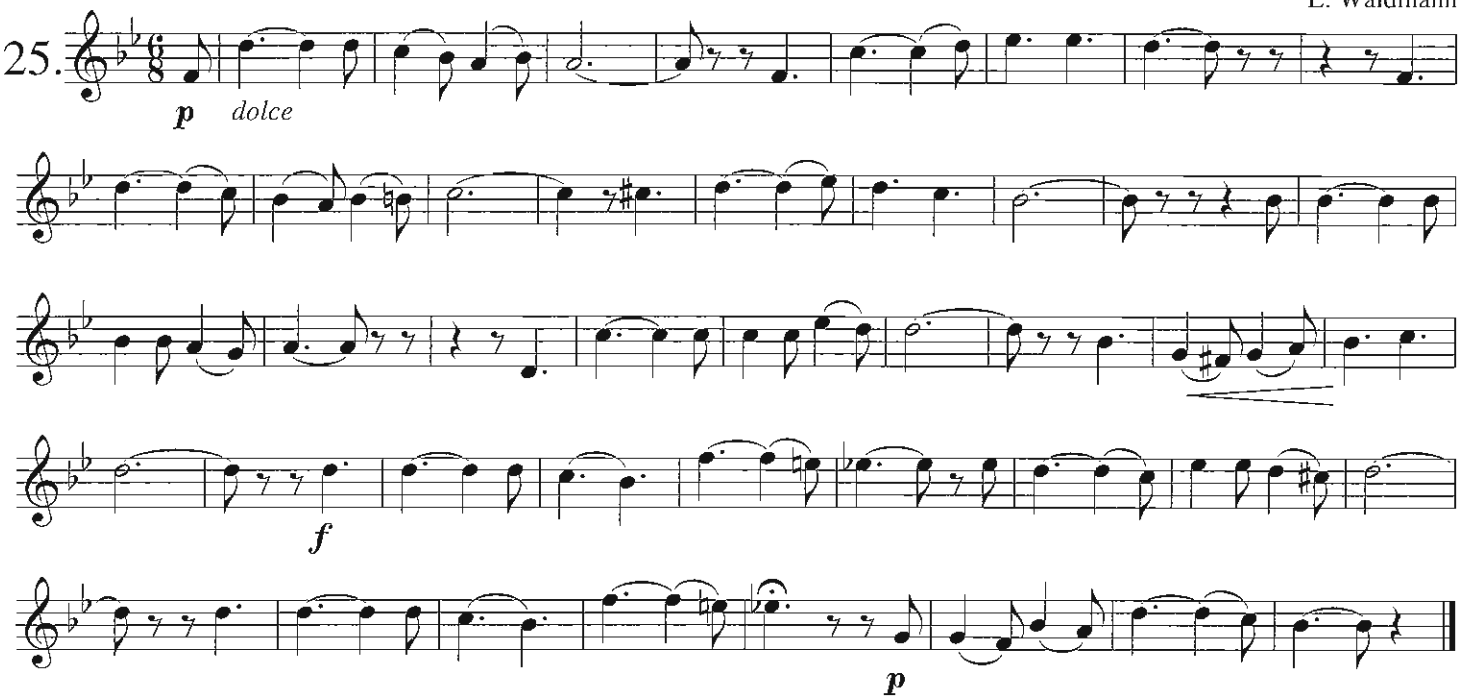


WHEN WE MEET AGAIN

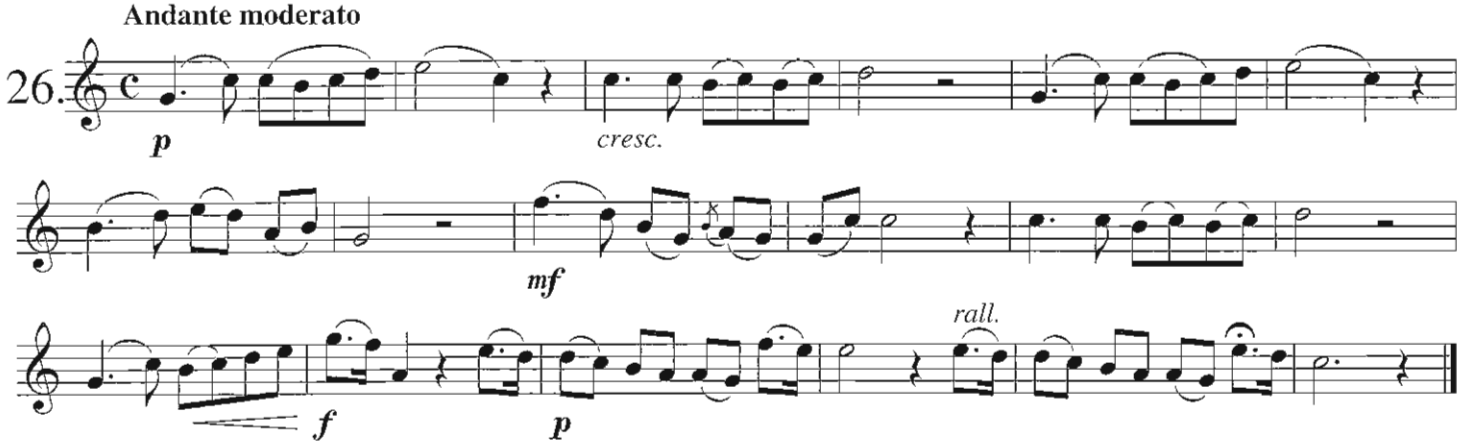
L. Waldmann

Moderato

25.

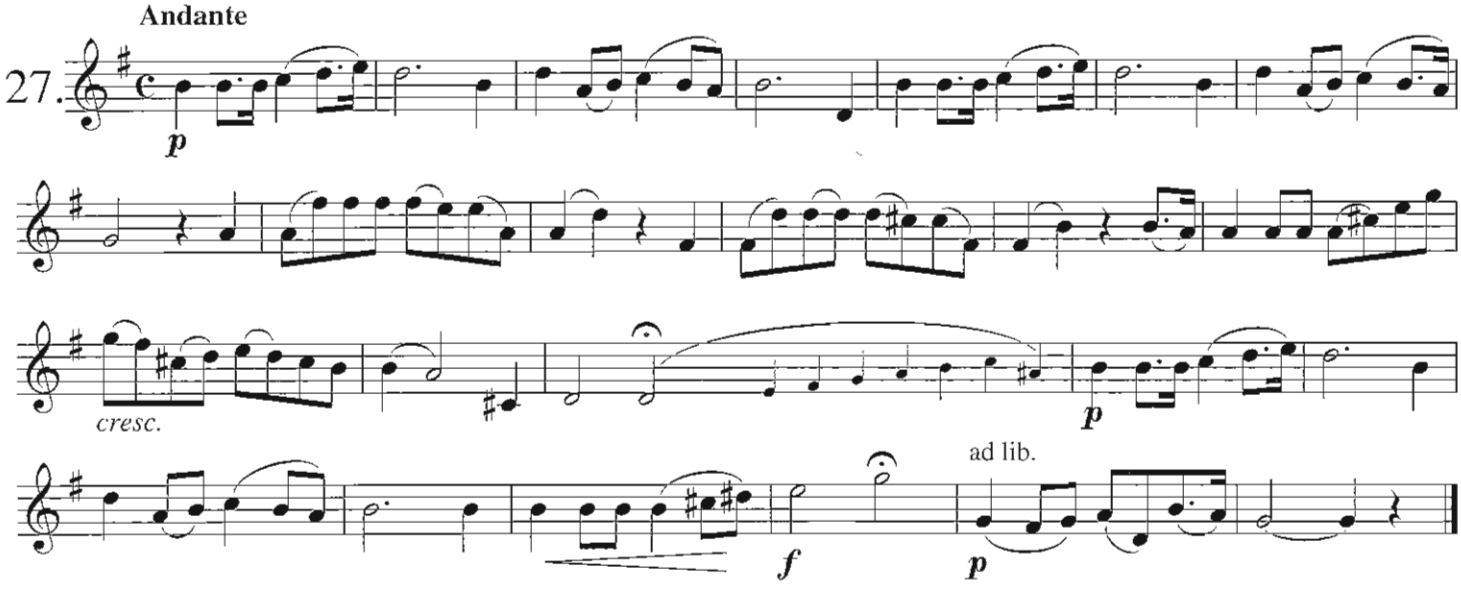


GERMAN SONG



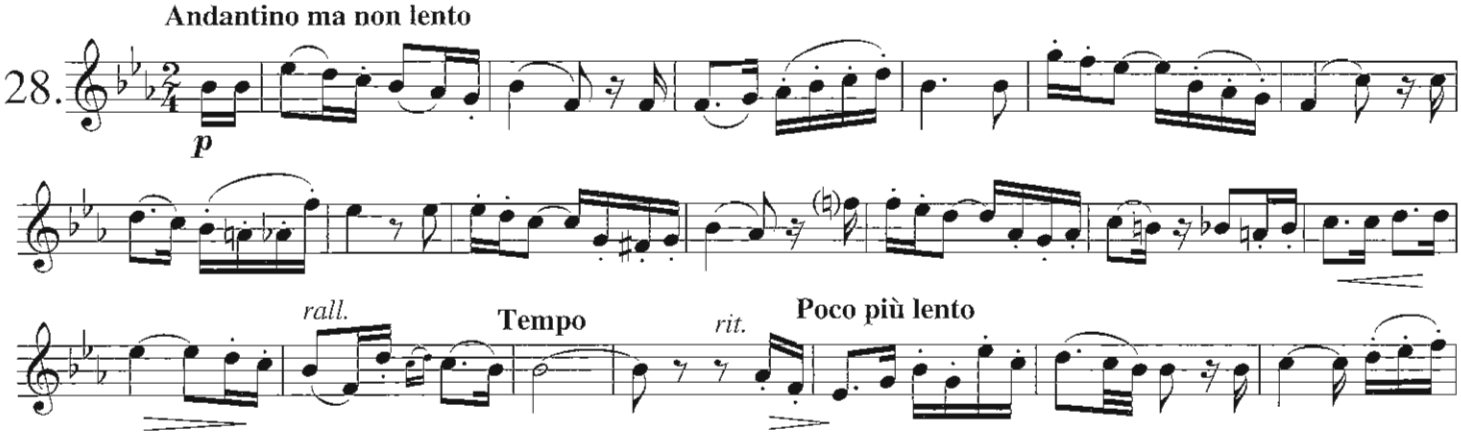
FRIENDS OF MY YOUTH

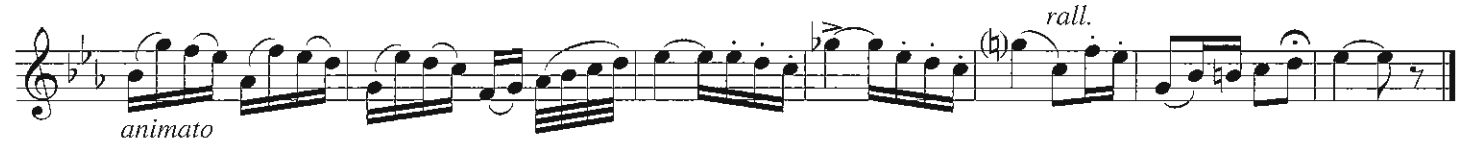
G. Barker



ROMANCE

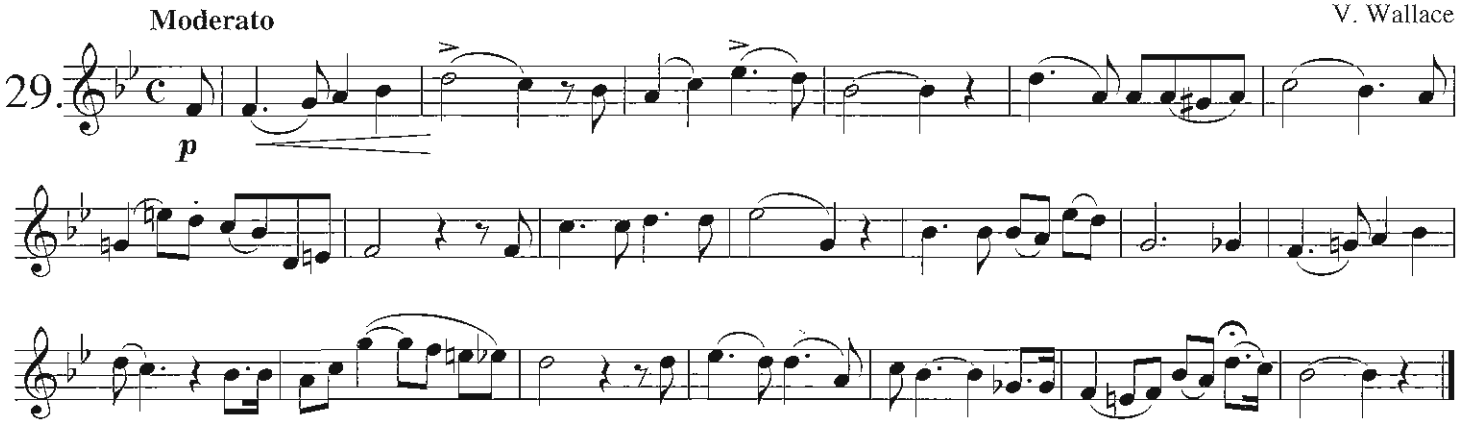
Chas. Lecocq





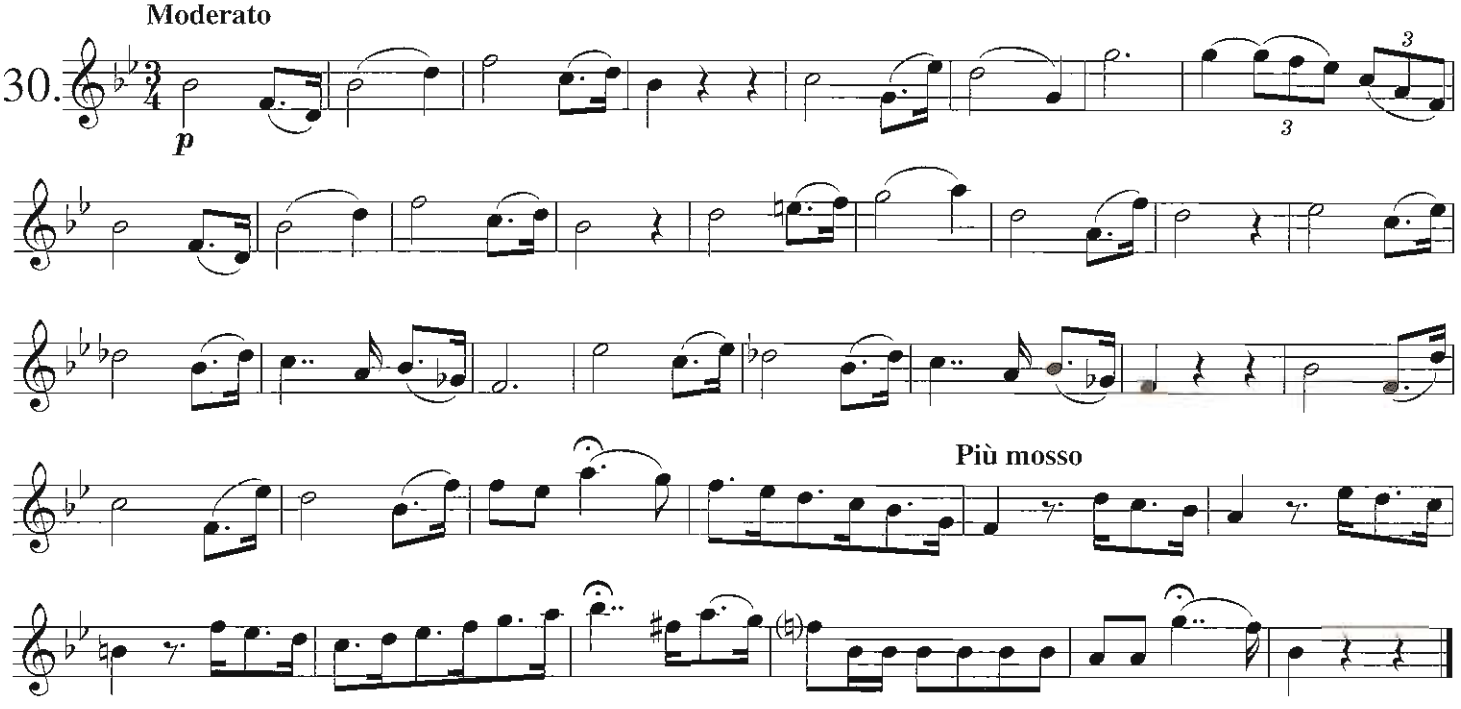
THERE IS A FLOWER THAT BLOOMETH

V. Wallace



L'ARA O L'AVELLO APPRESTAMI

Verdi

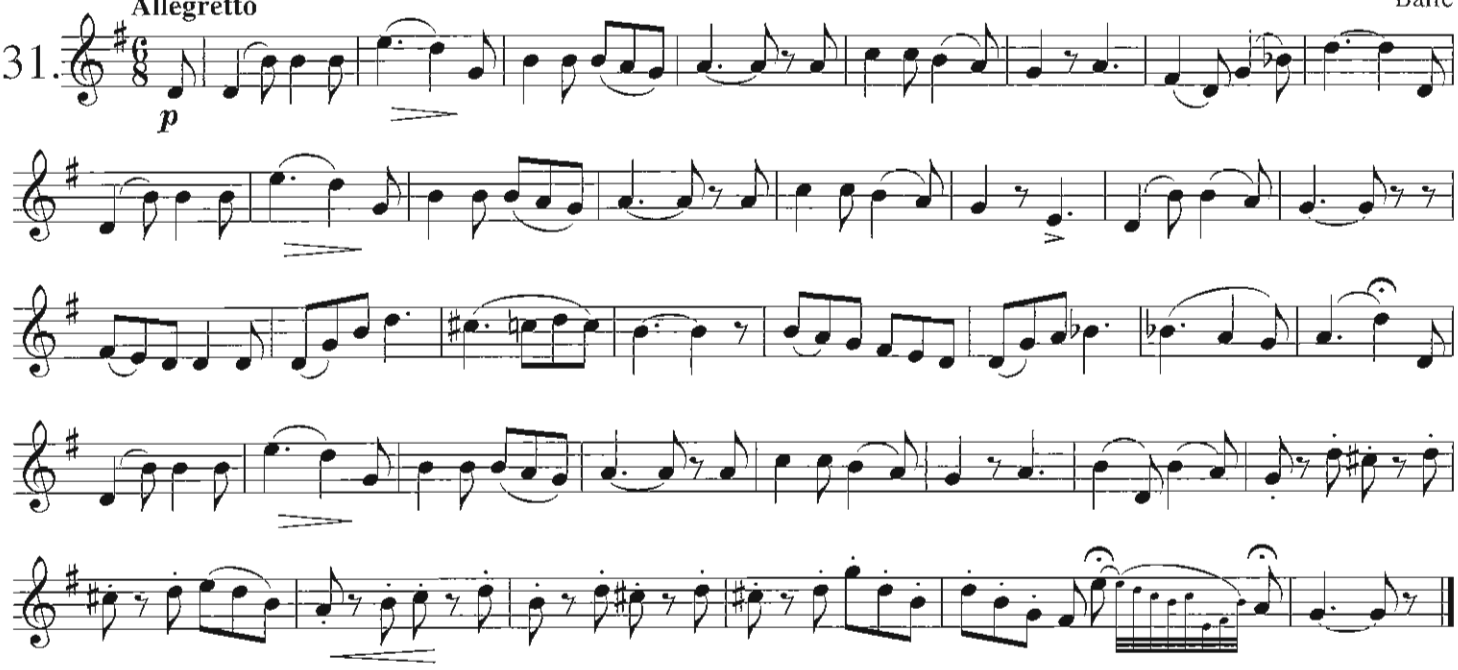


MY BARK WHICH O'ER THE TIDE

Allegretto

Balfe

31.

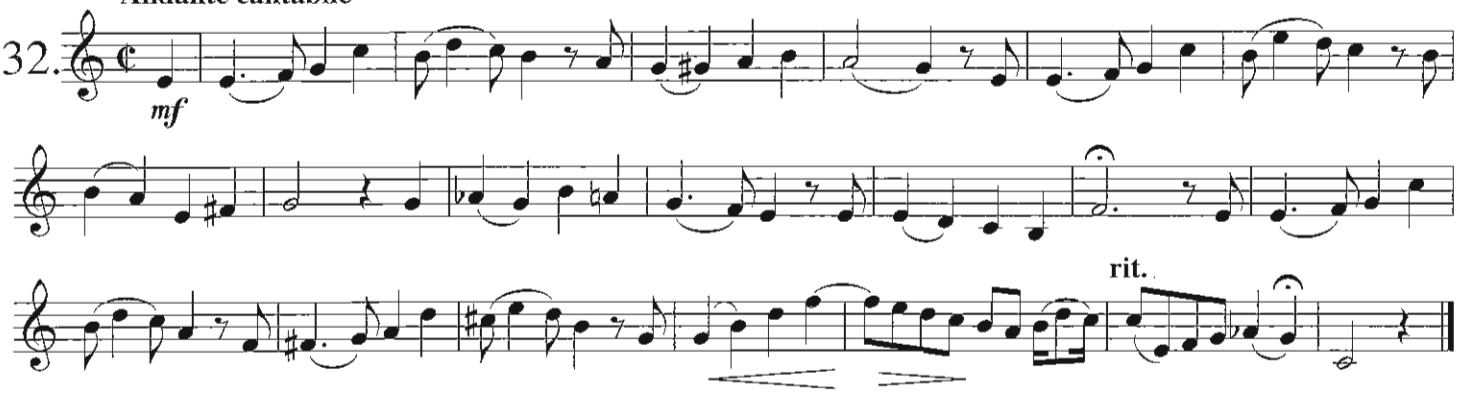


'TWAS RANK AND FAME

Andante cantabile

Balfe

32.

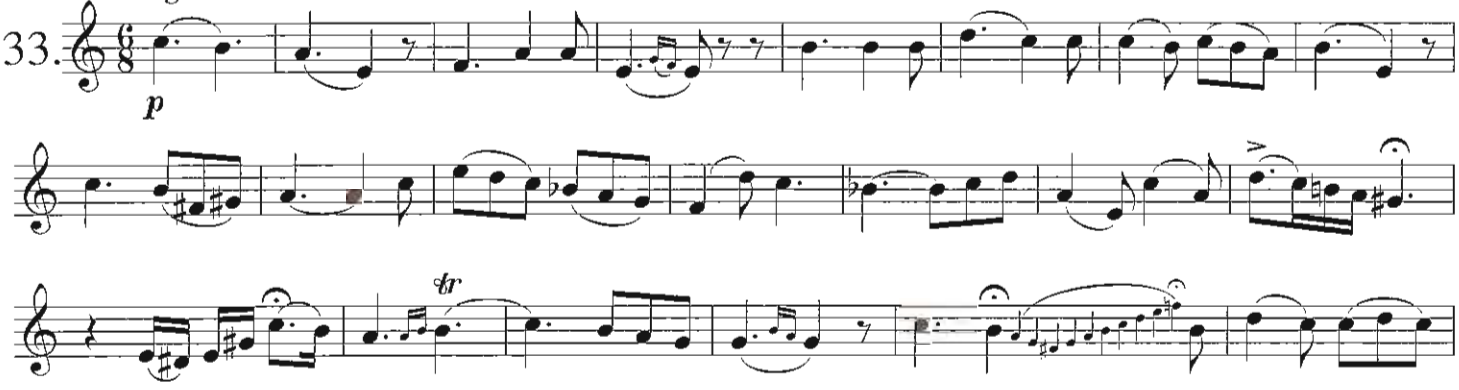


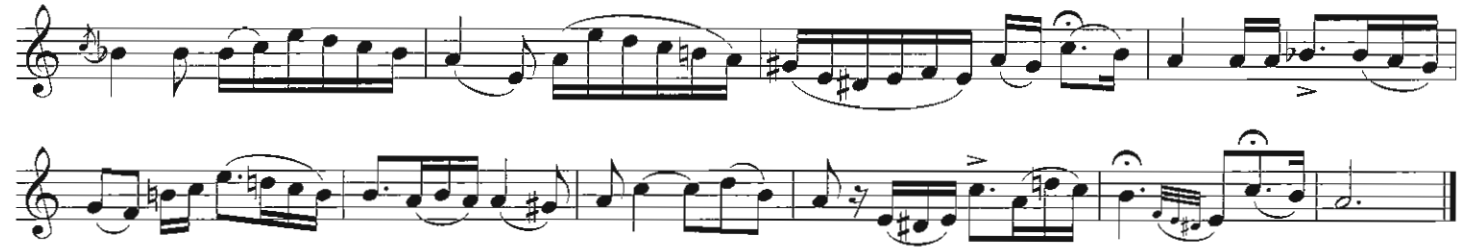
VIEN, LEONORA

Larghetto

Donizetti

33.



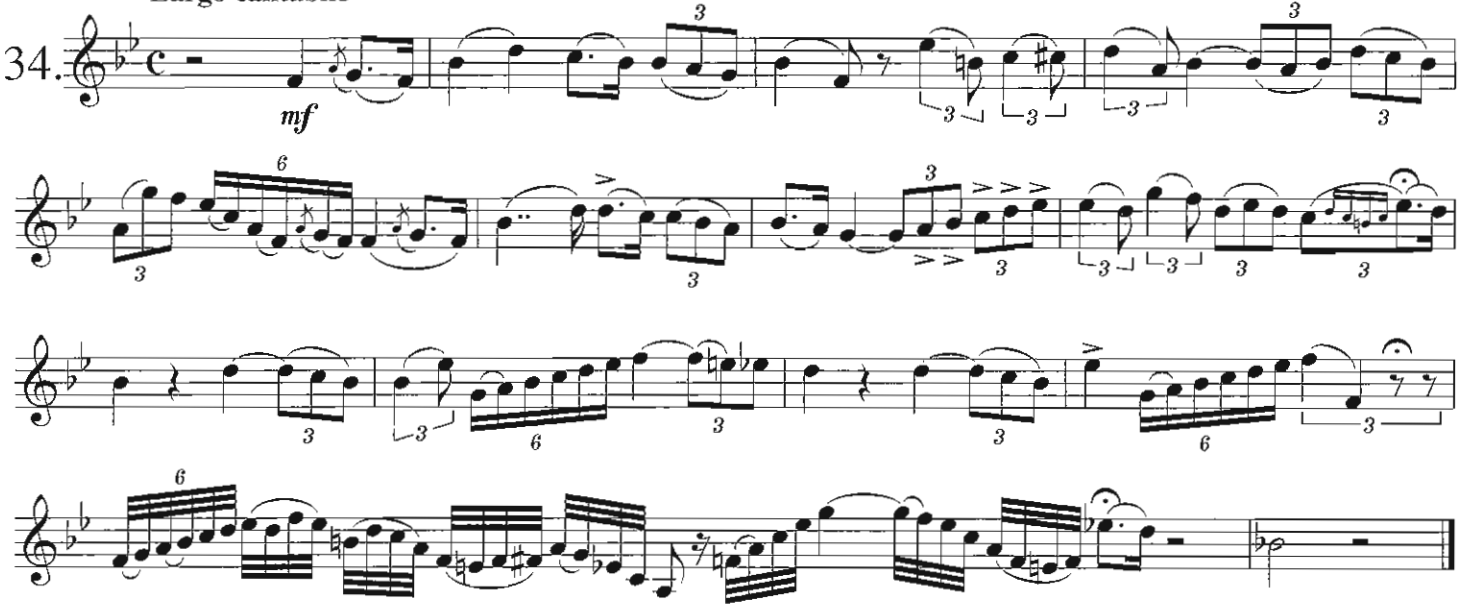


SICILIAN VESPERS

Largo cantabile

Verdi

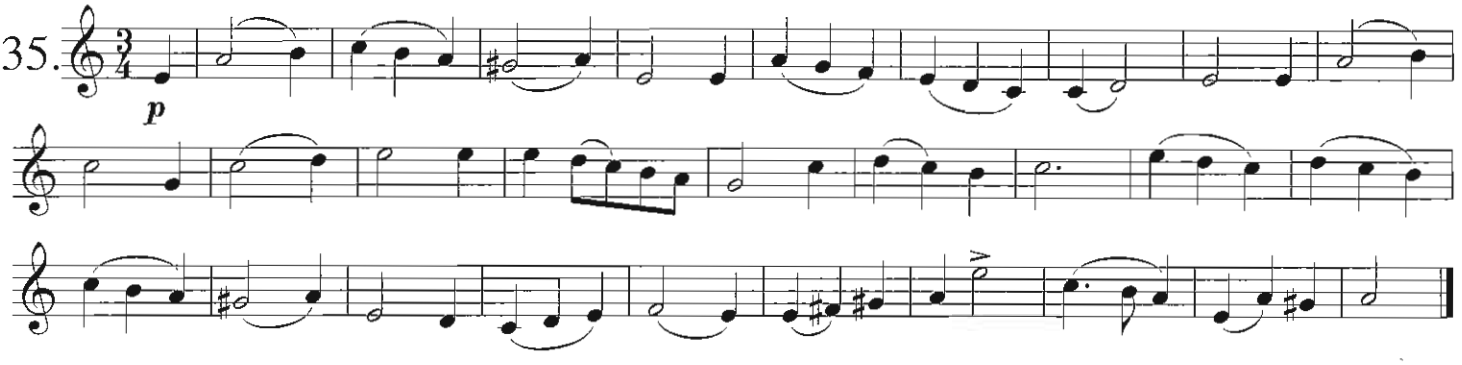
34.



BLACK EYED SUSAN

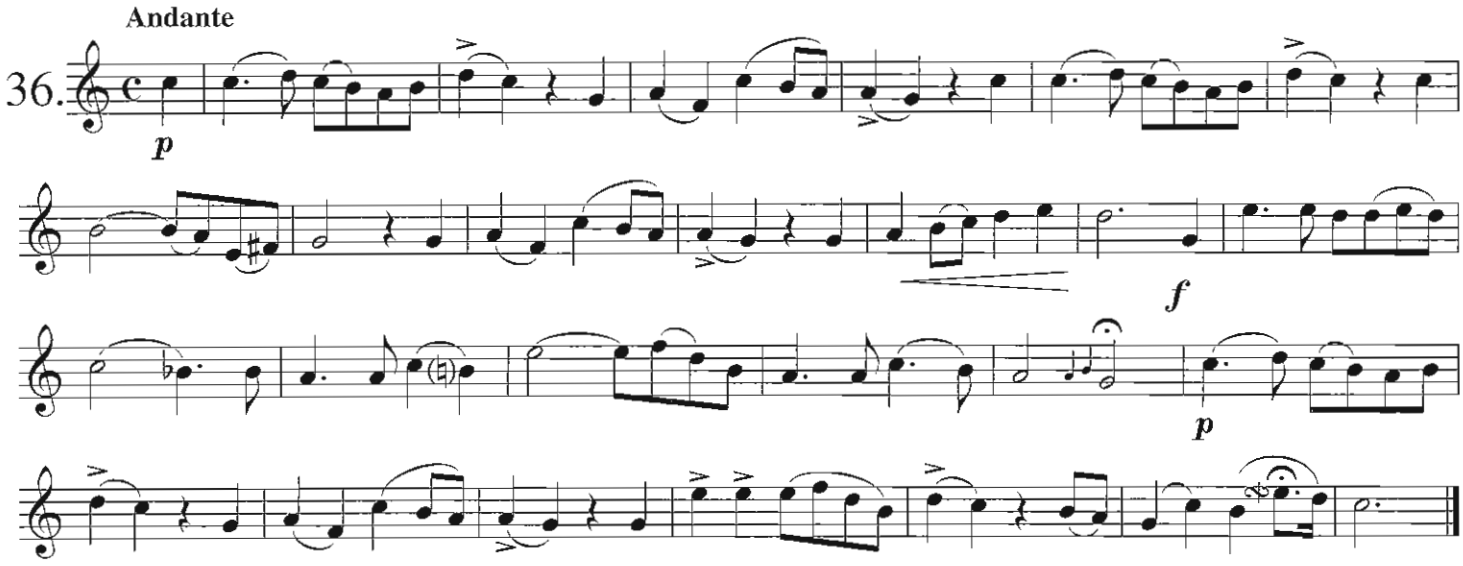
Andante

35.



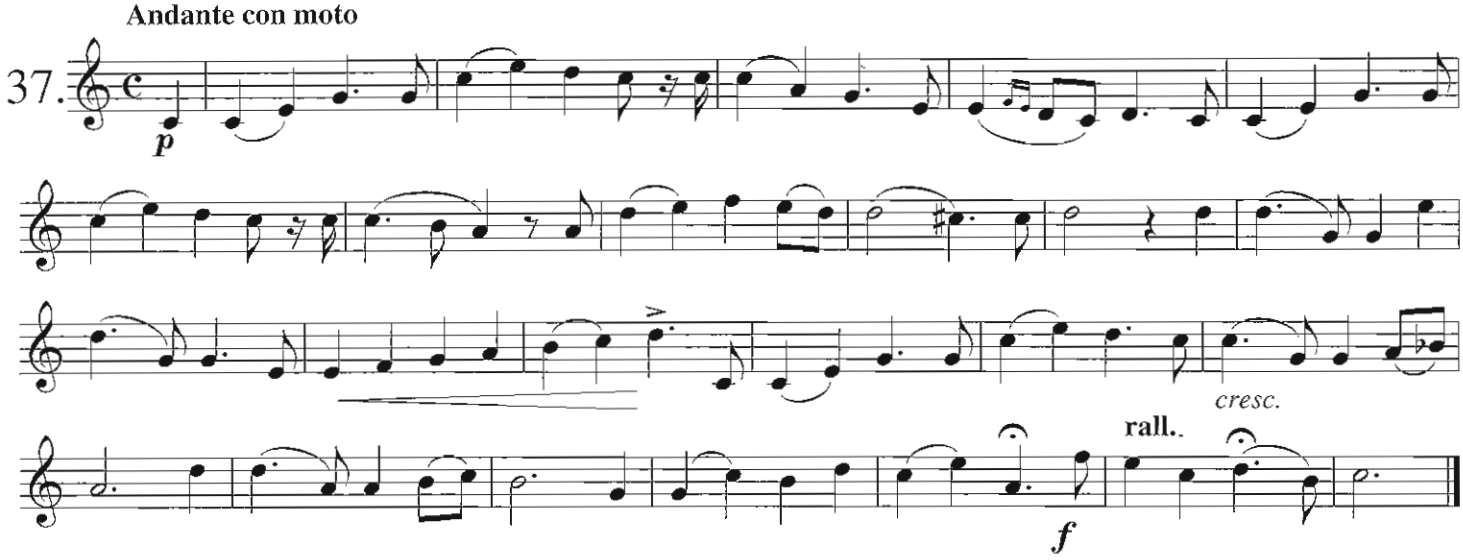
I'M LEAVING THEE IN SORROW

G. Barker



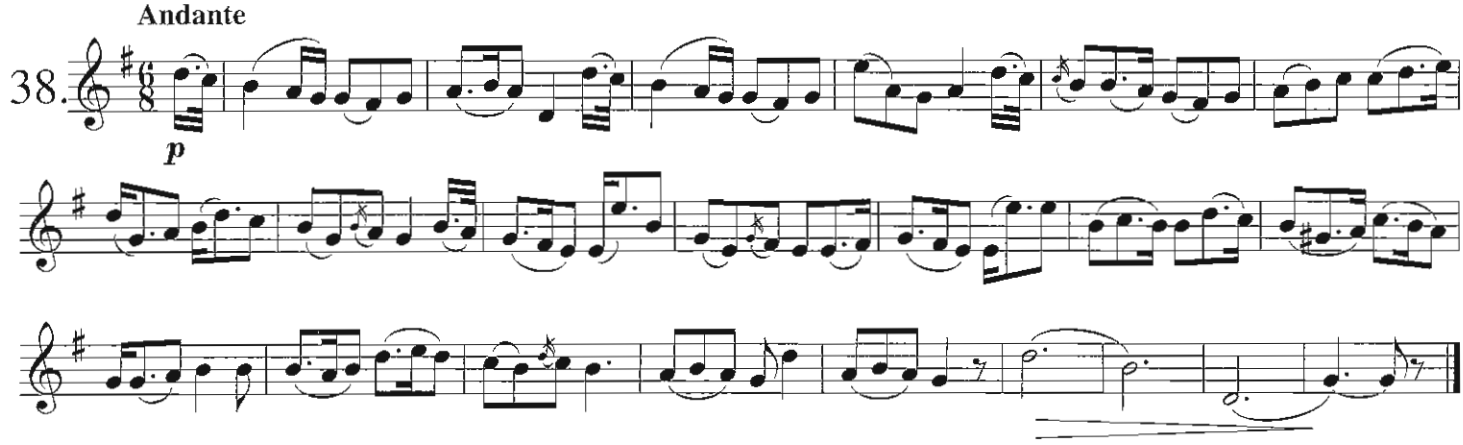
GOOD-BYE, SWEETHEART

Hatton



FAREWELL TO THEE, MARY

F.N.Grouch

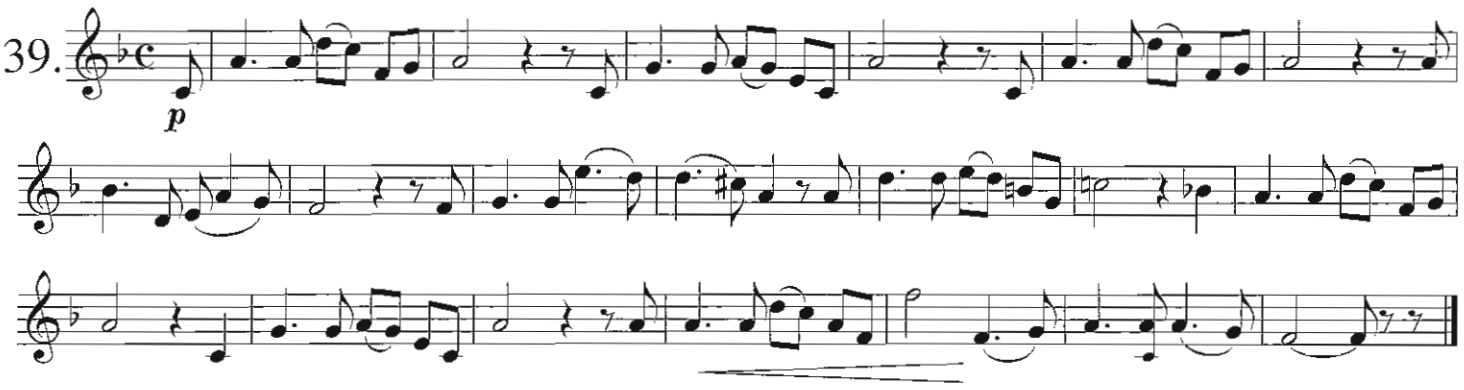


IN HAPPY MOMENTS

Moderato

W.V. Wallace

39.

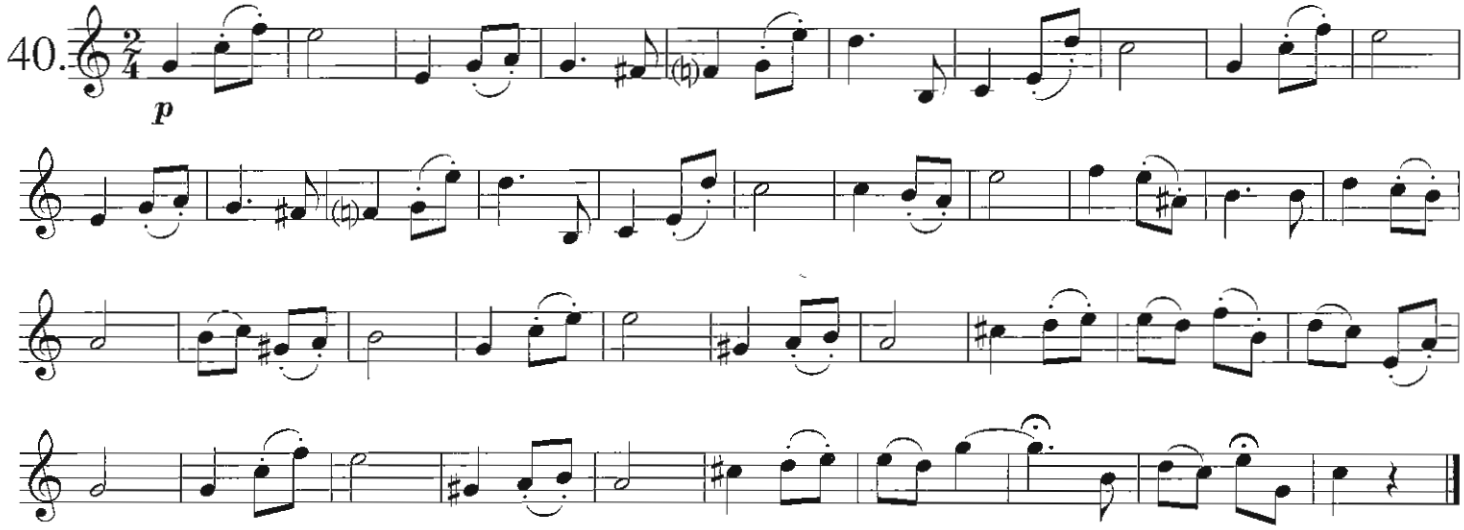


CALL ME THINE OWN

Andantino espressivo

Halevy

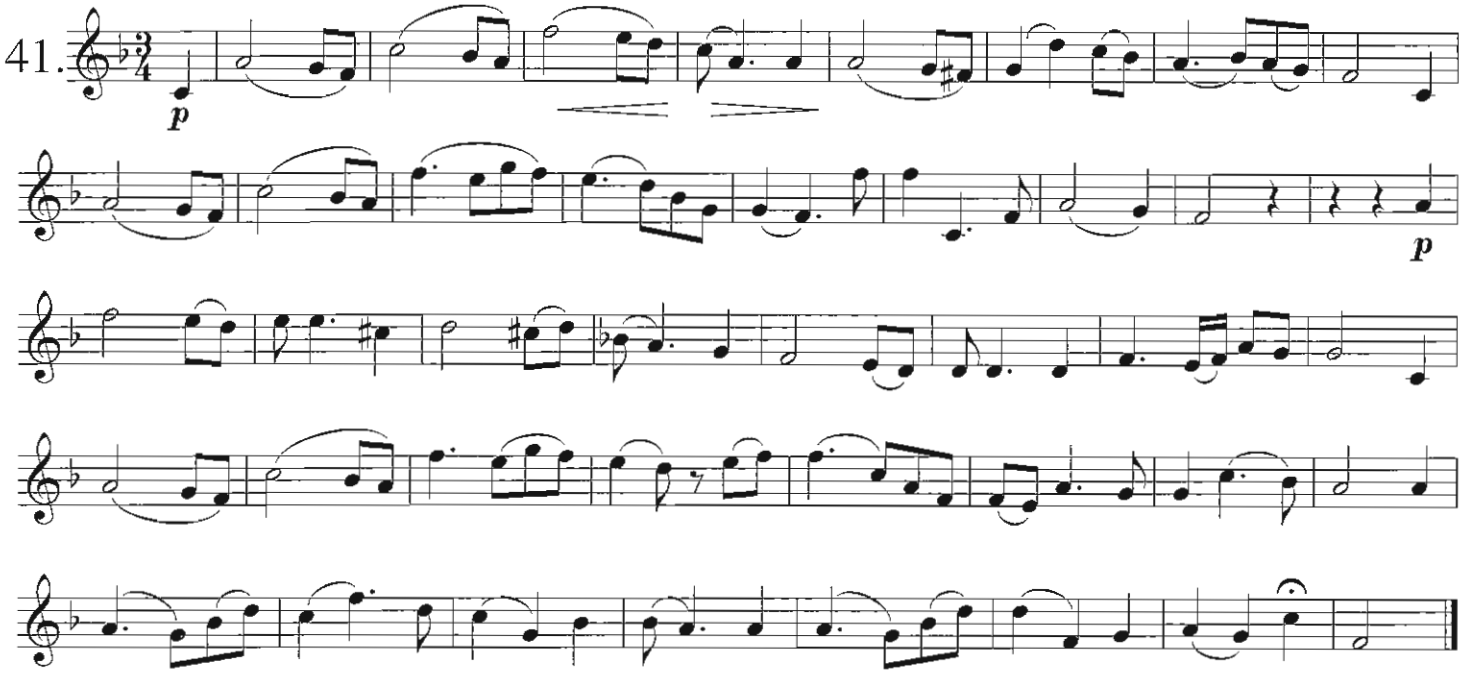
40.



KATHLEEN MAVOURNEEN

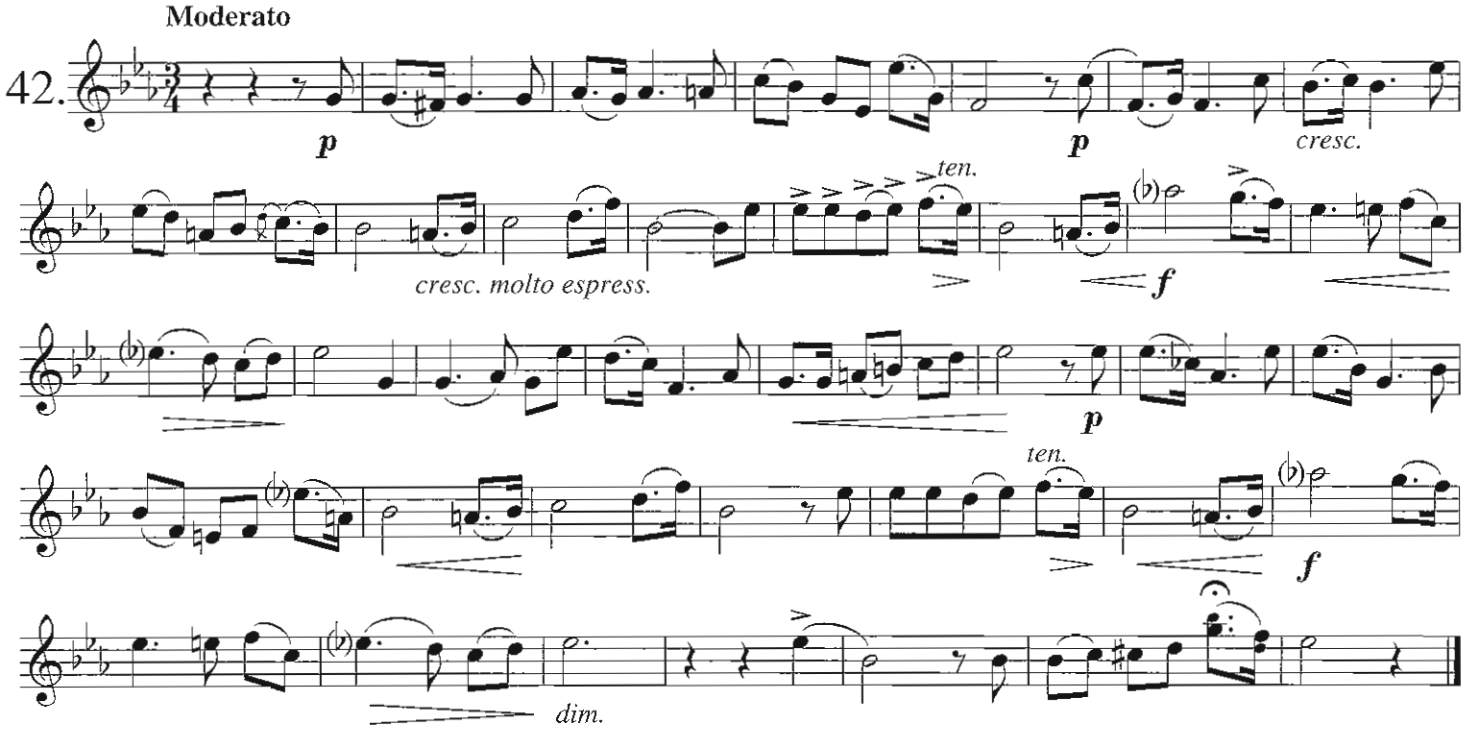
Andante

41.



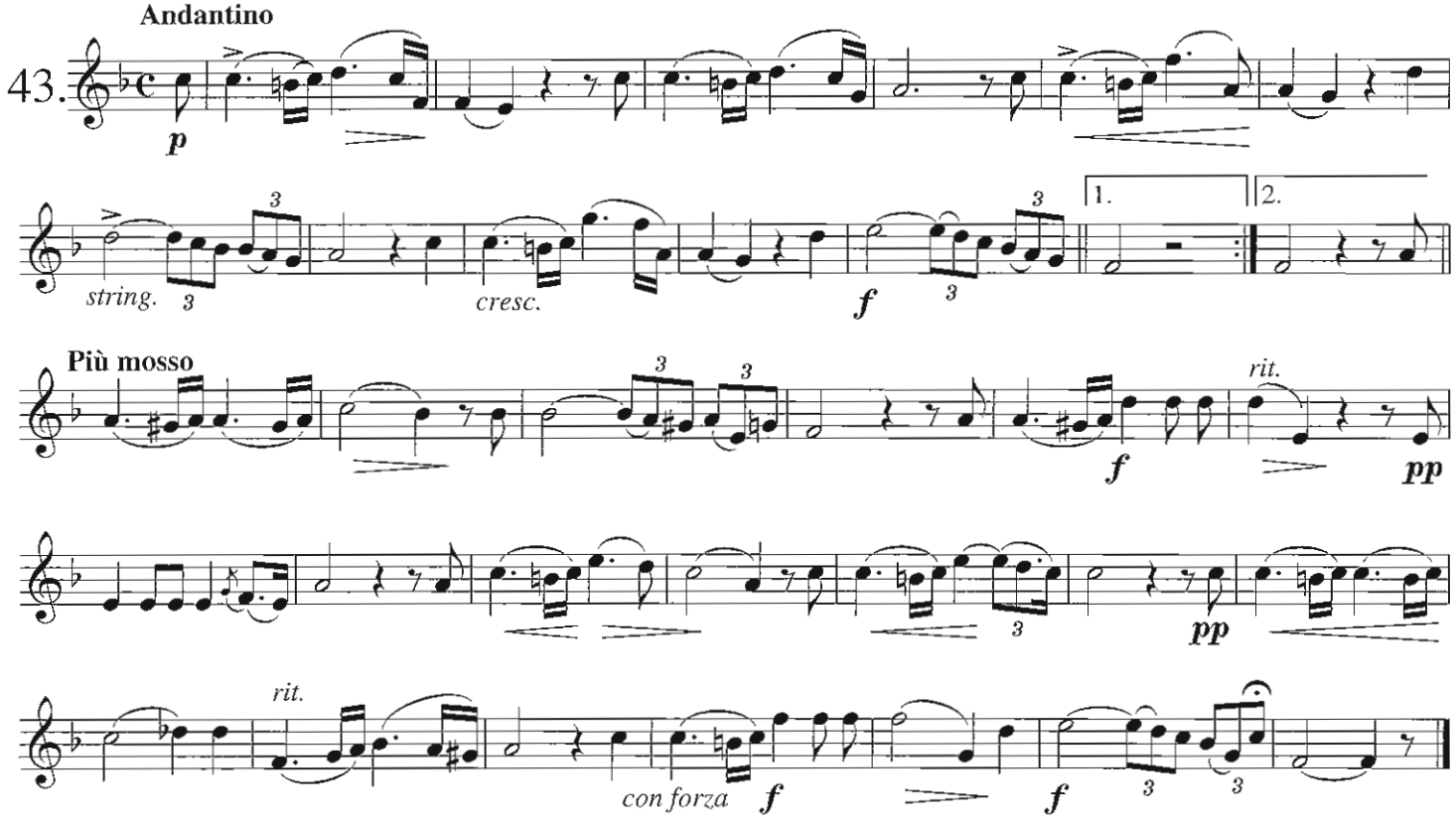
SLUMBER ON

Fr. Abt.



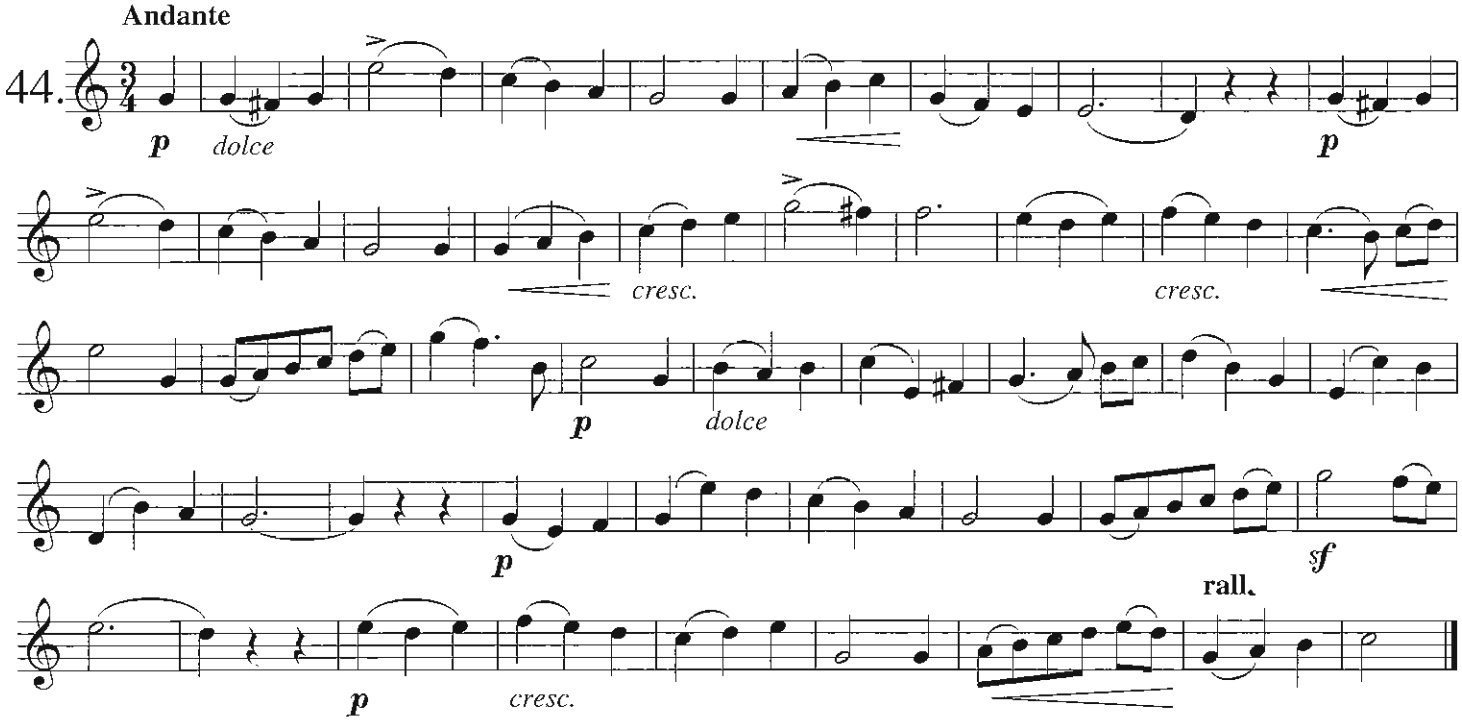
BRIGHTEST EYES

G. Stigelli



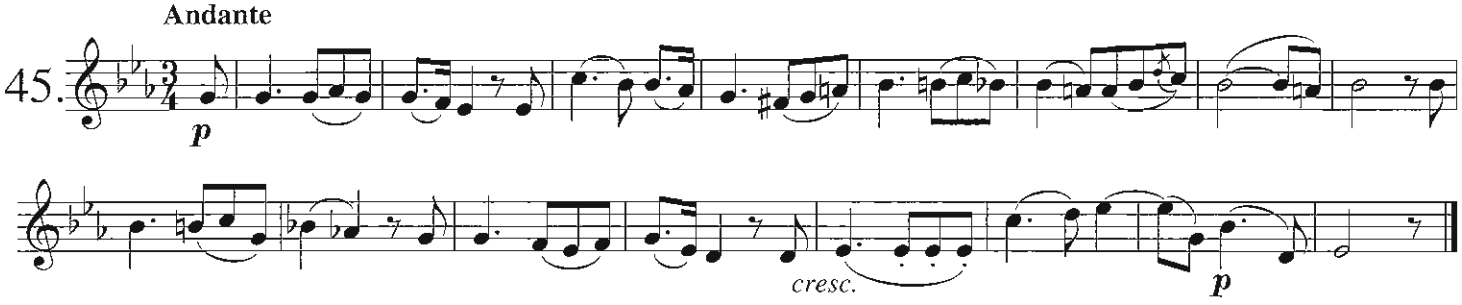
BALLAD "LOVE'S OWN TEAR"

T. Crampton



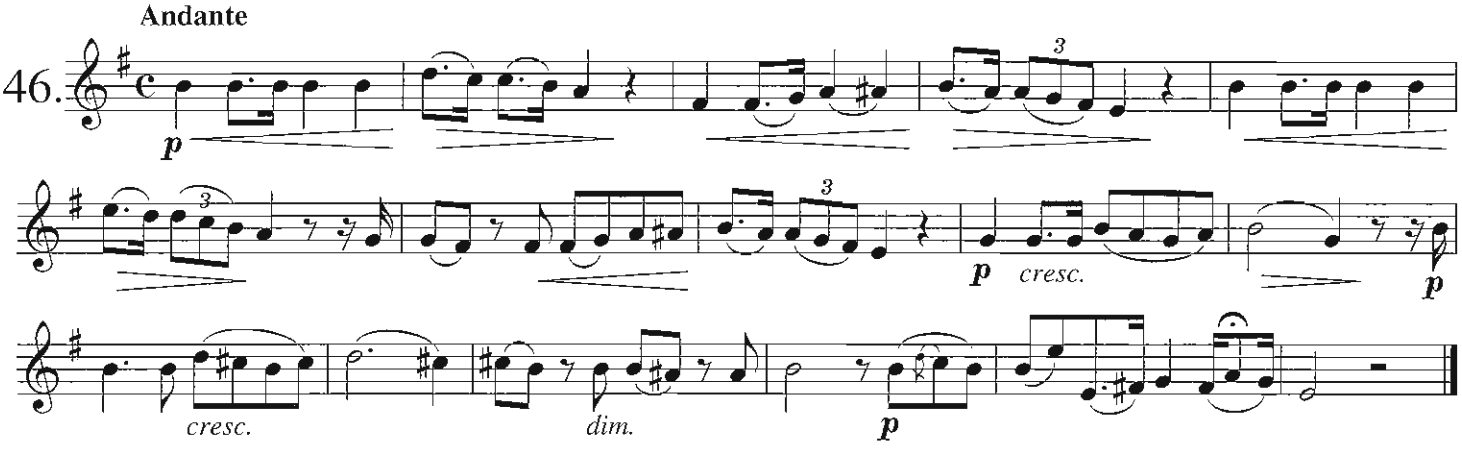
RESTORE THOSE VISIONS BRIGHT

Spohr



IL FURIOSO

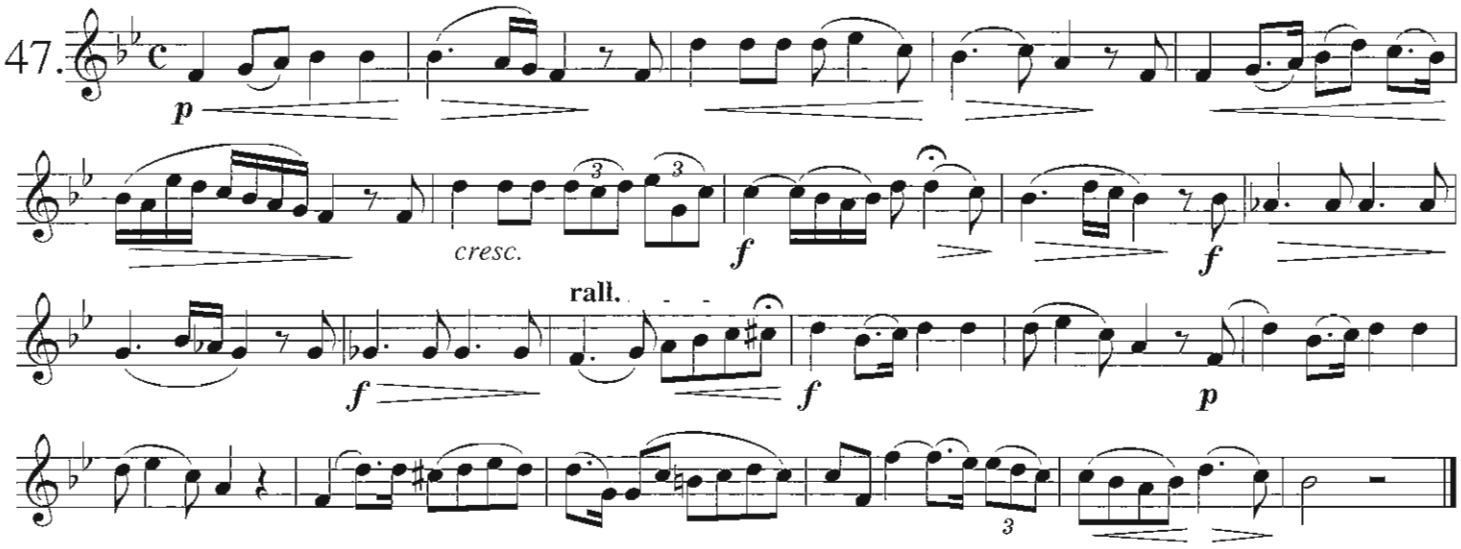
Donizetti



ROMANCE

Donizetti

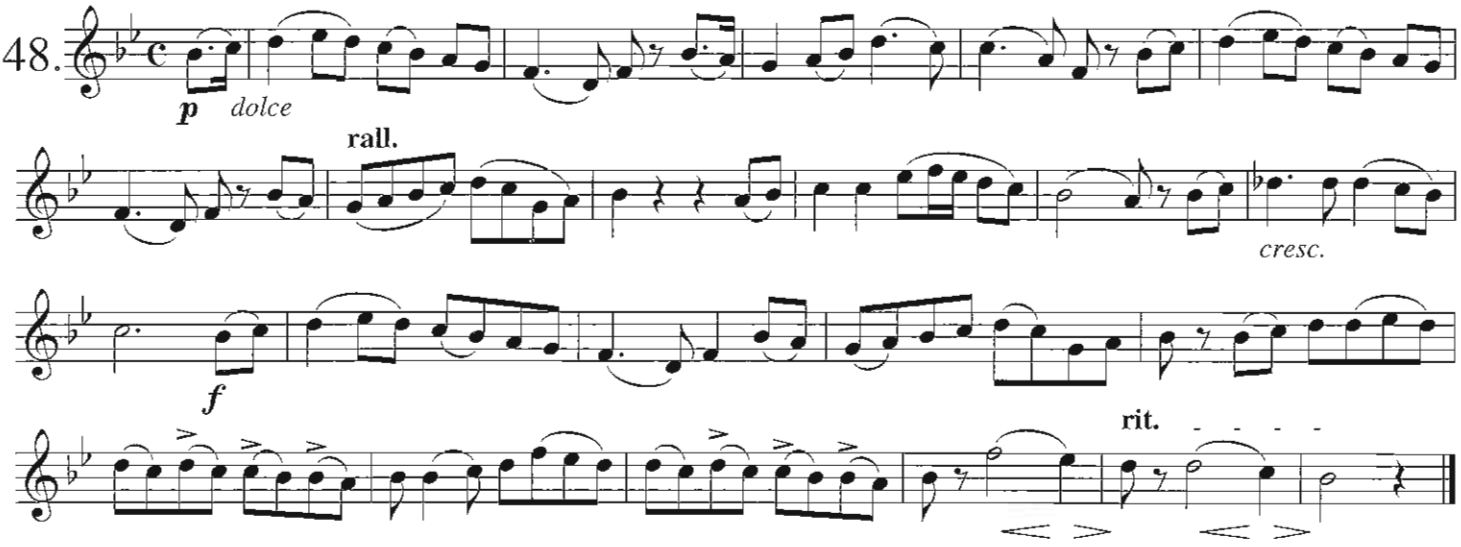
47. **Moderato**



ROMANZETTA

Bellini

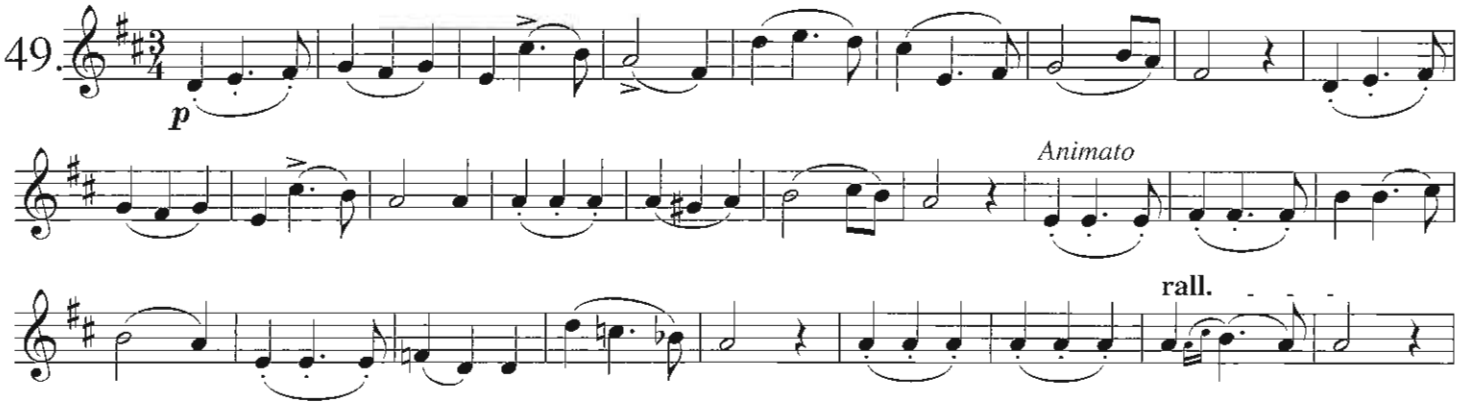
48. **Andante cantabile**

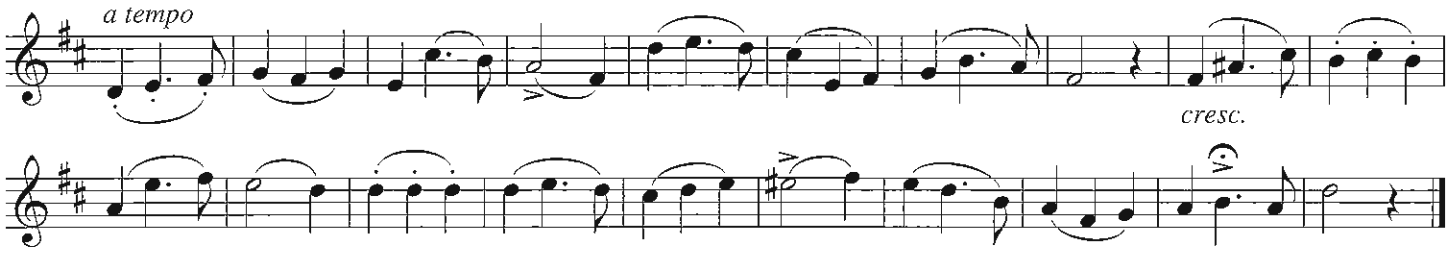


BE STILL, MY HEART

Henrion

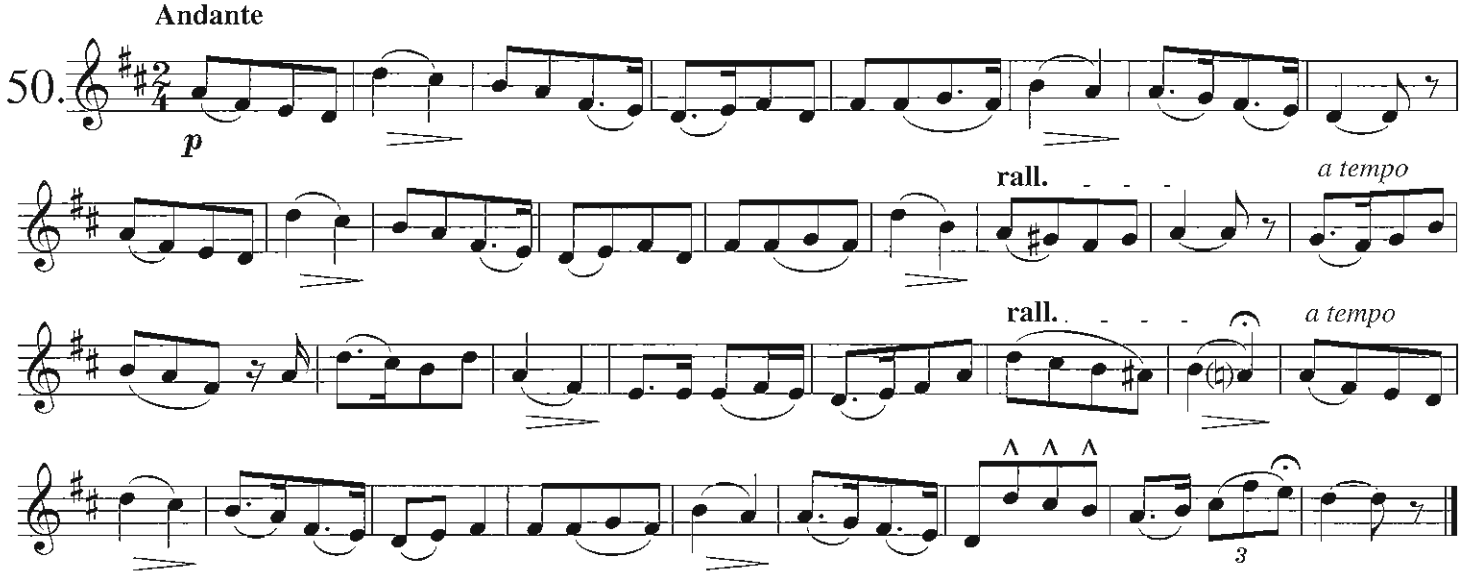
49. **Andante**





JESSIE

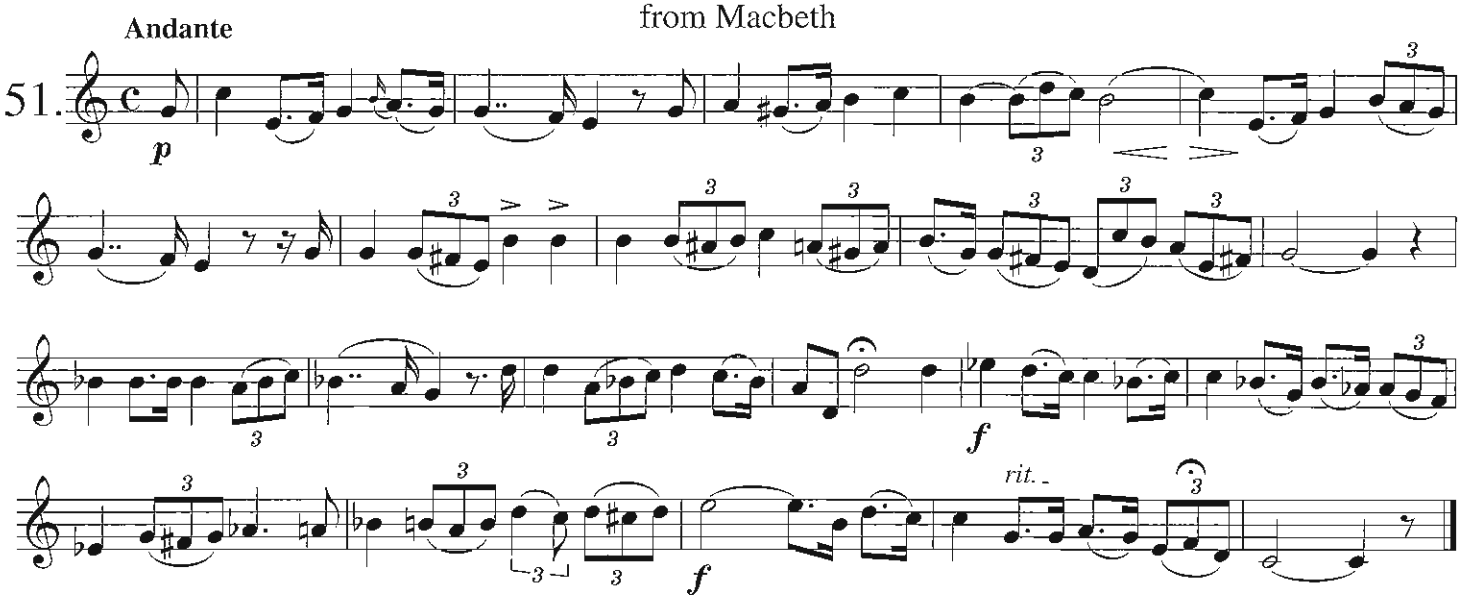
G. Linley



PIETA RISPETTO

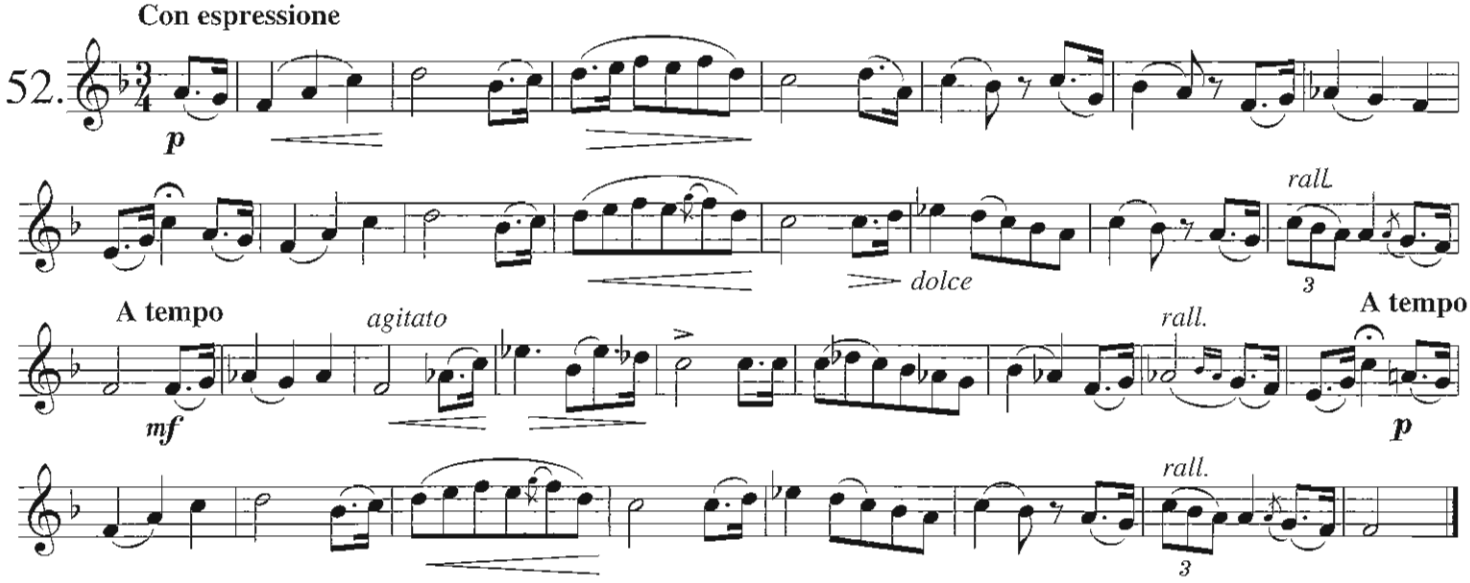
from Macbeth

Verdi



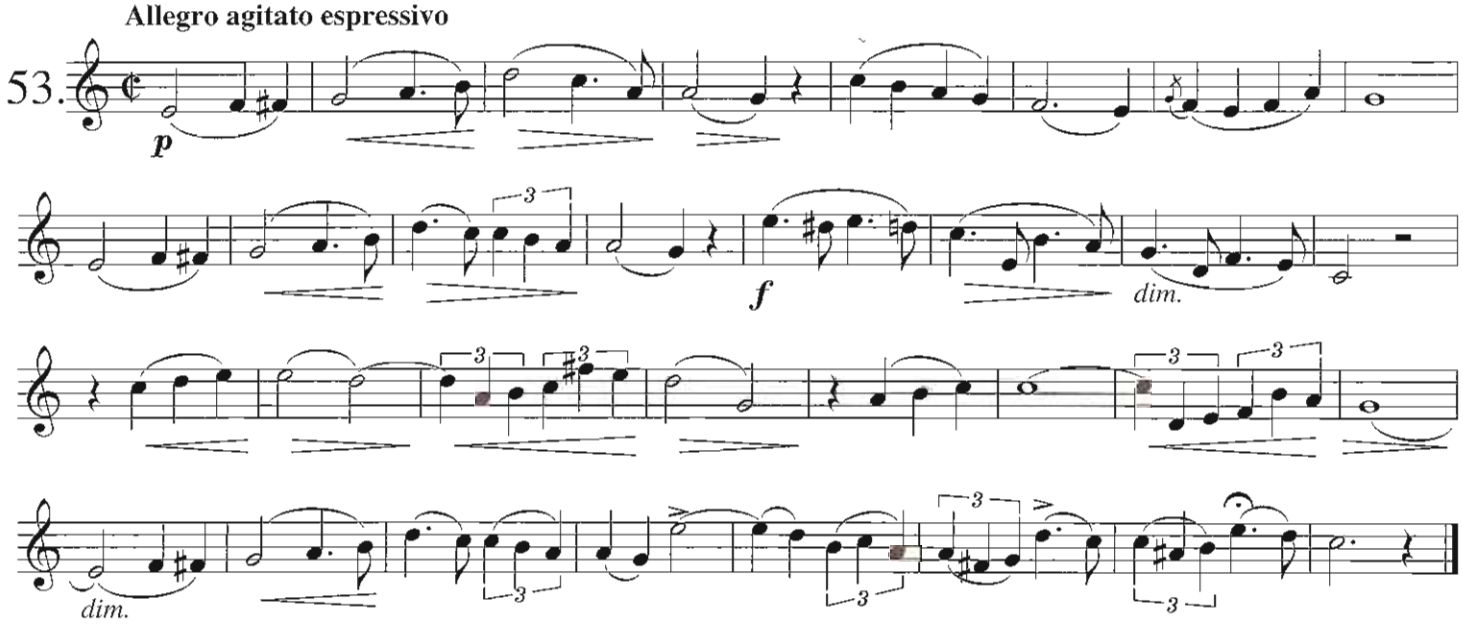
THE EXILE'S LAMENT

Rich. Albert



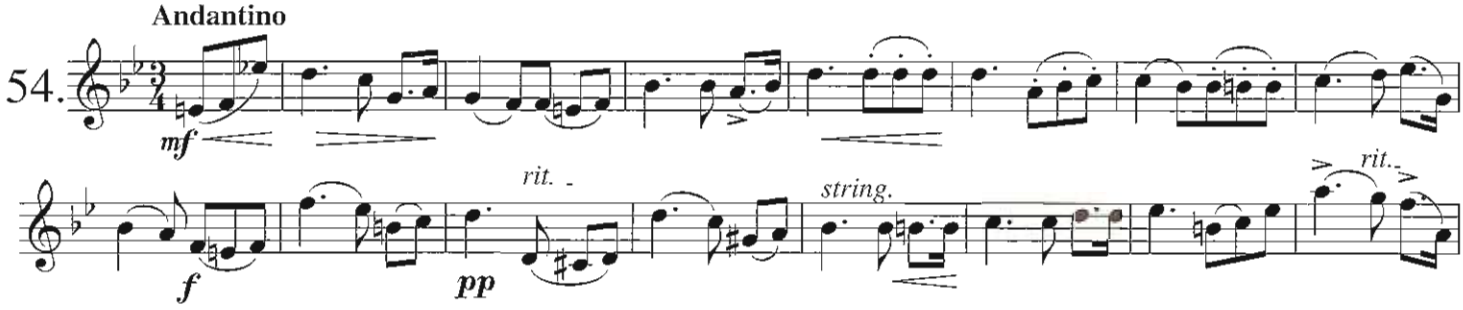
SICILIAN VESPERS

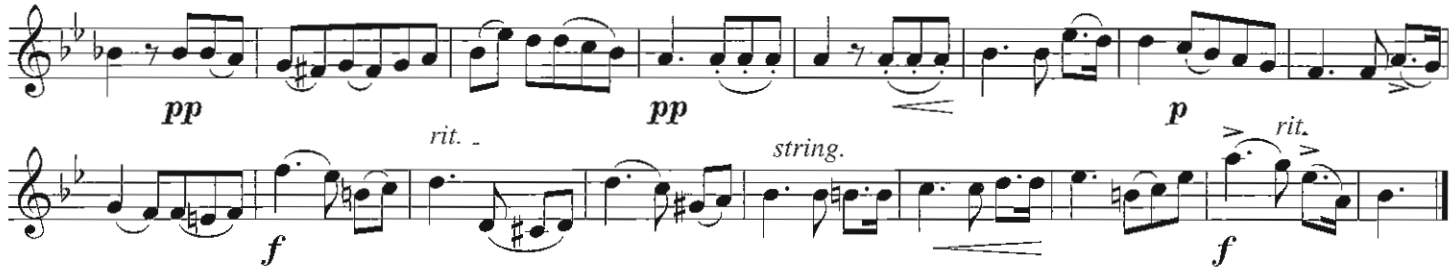
Verdi



I THINK OF THEE

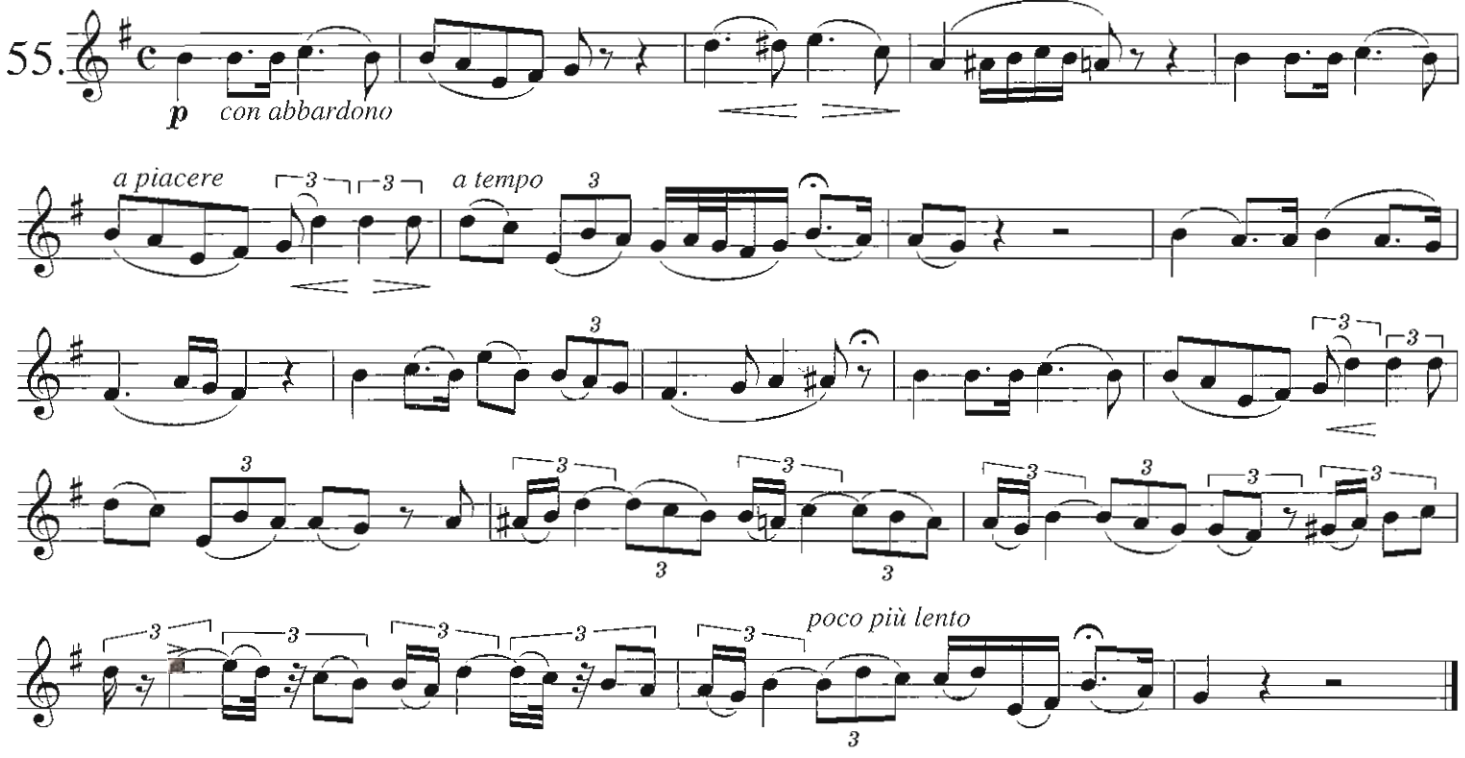
F. Abt.





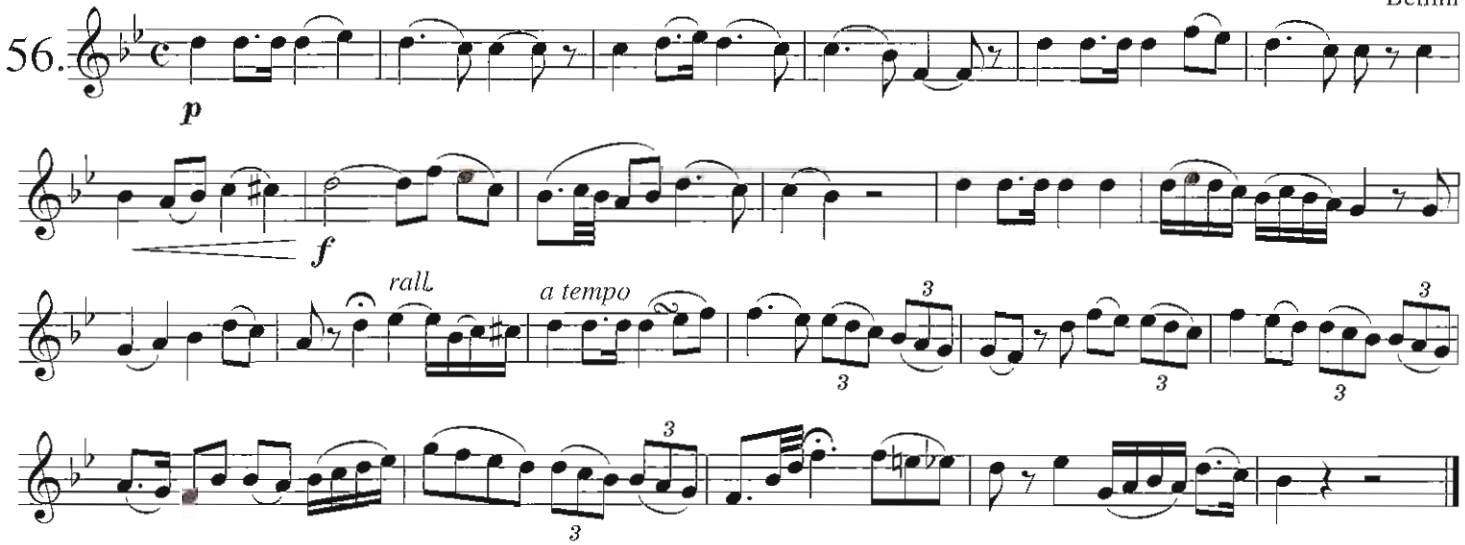
BEATRICE DI TENDA

Andante amoroso — Bellini



LA STRANIERA

Moderato — Bellini

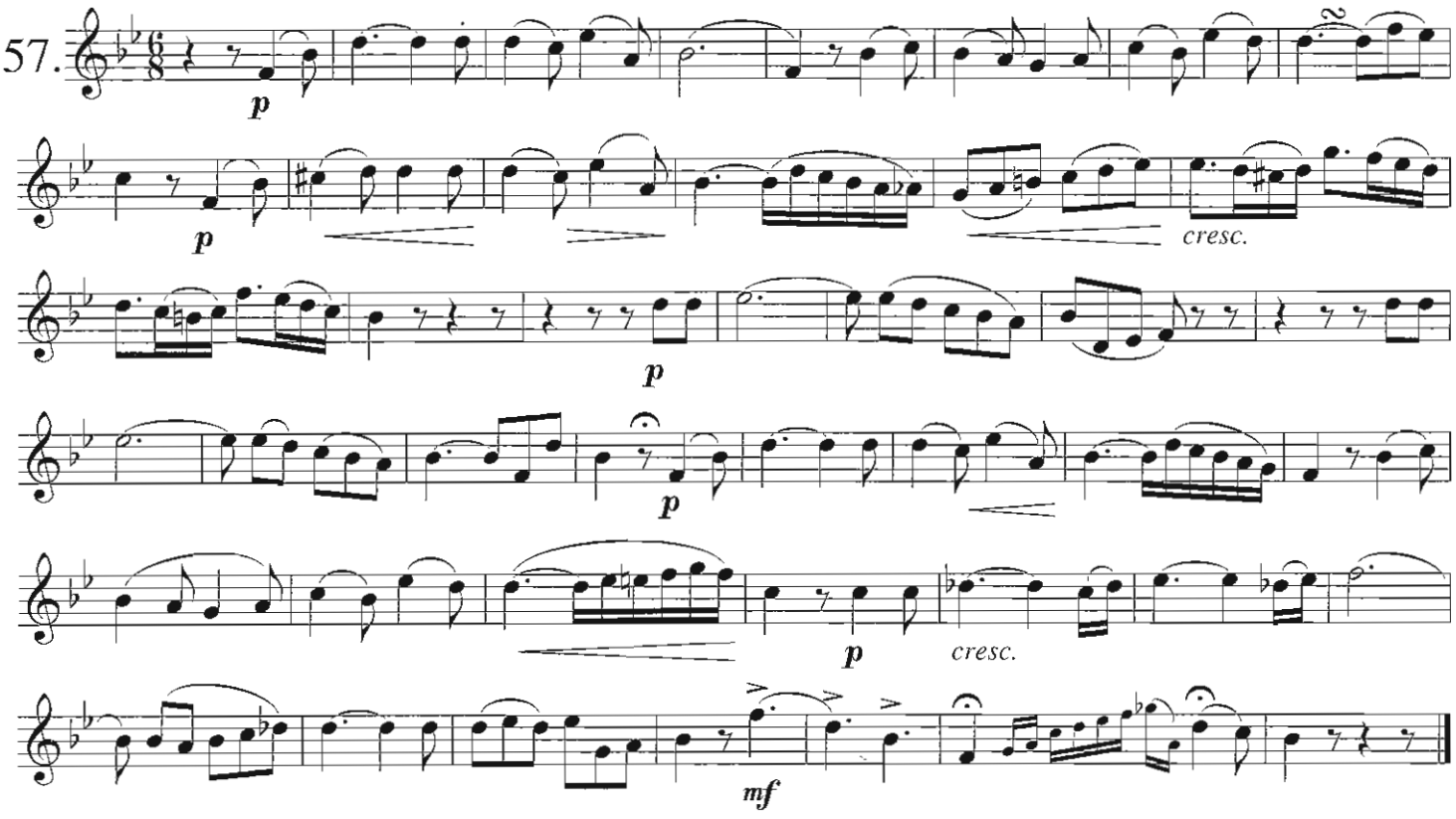


ARIA "GEMMA DI VERGY"

Donizetti

Andante

57.

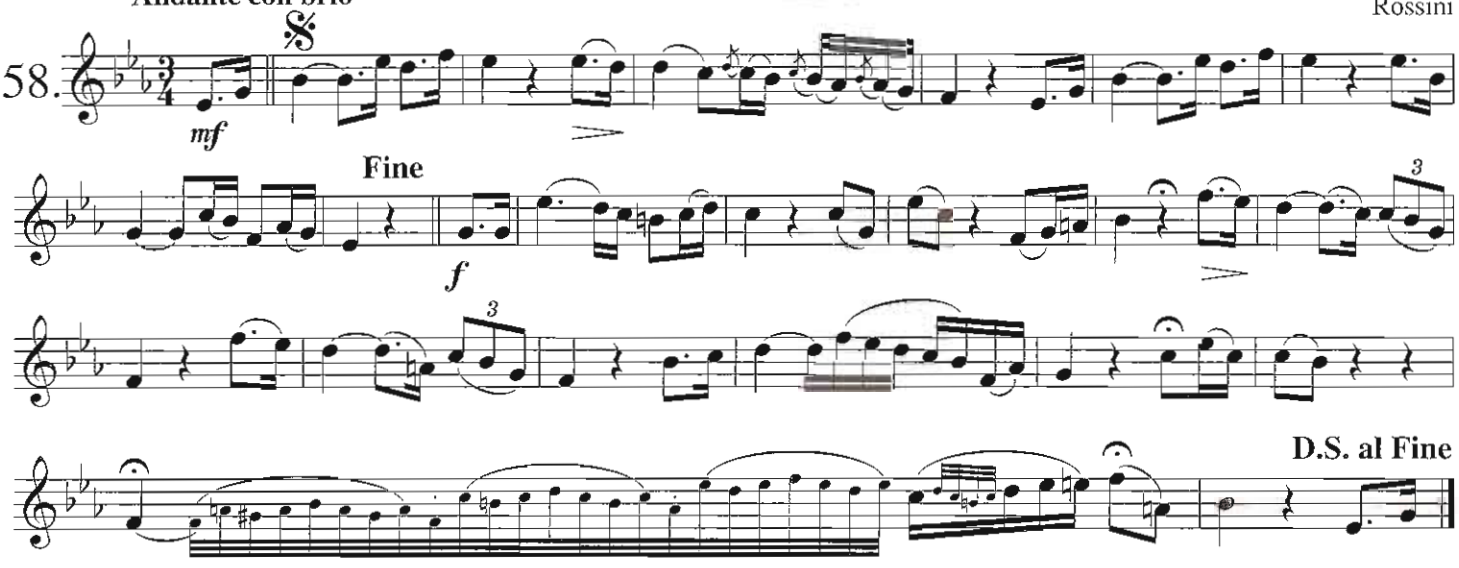


LA GAZZA LADRA

Rossini

Andante con brio

58.

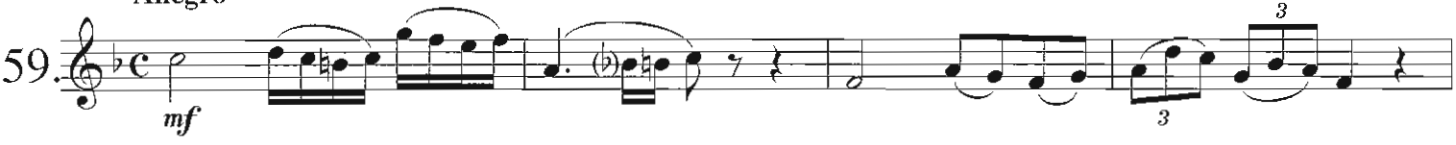


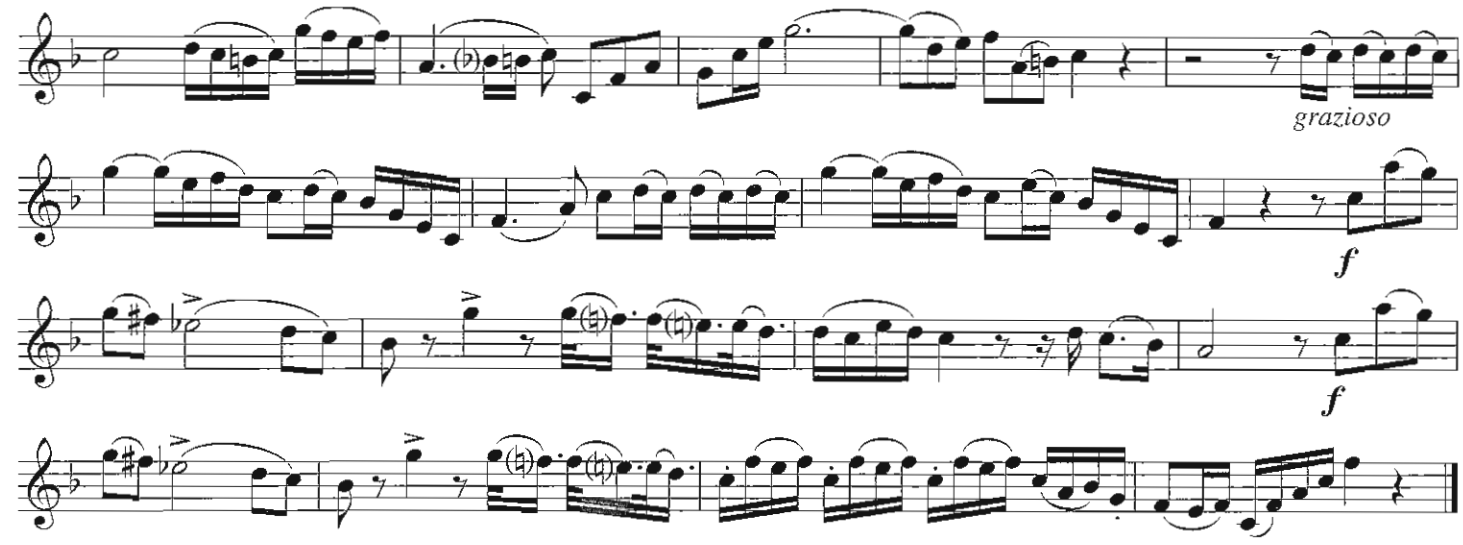
LA GAZZA LADRA

Rossini

Allegro

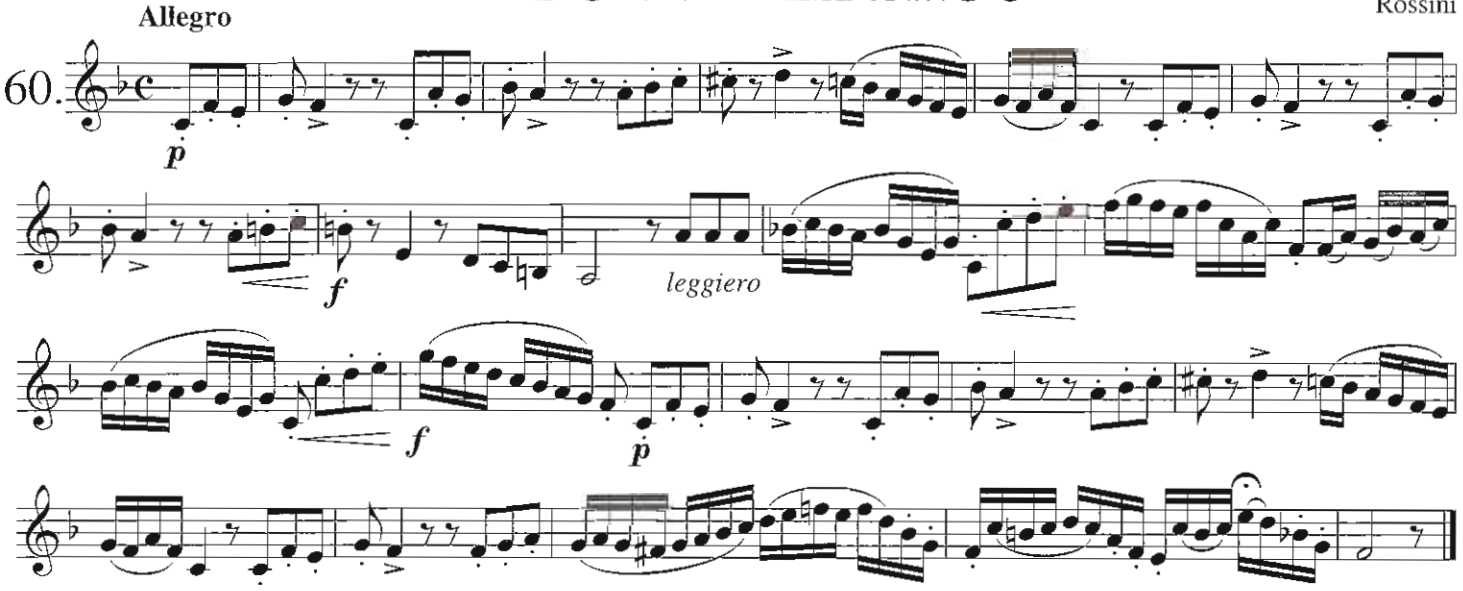
59.





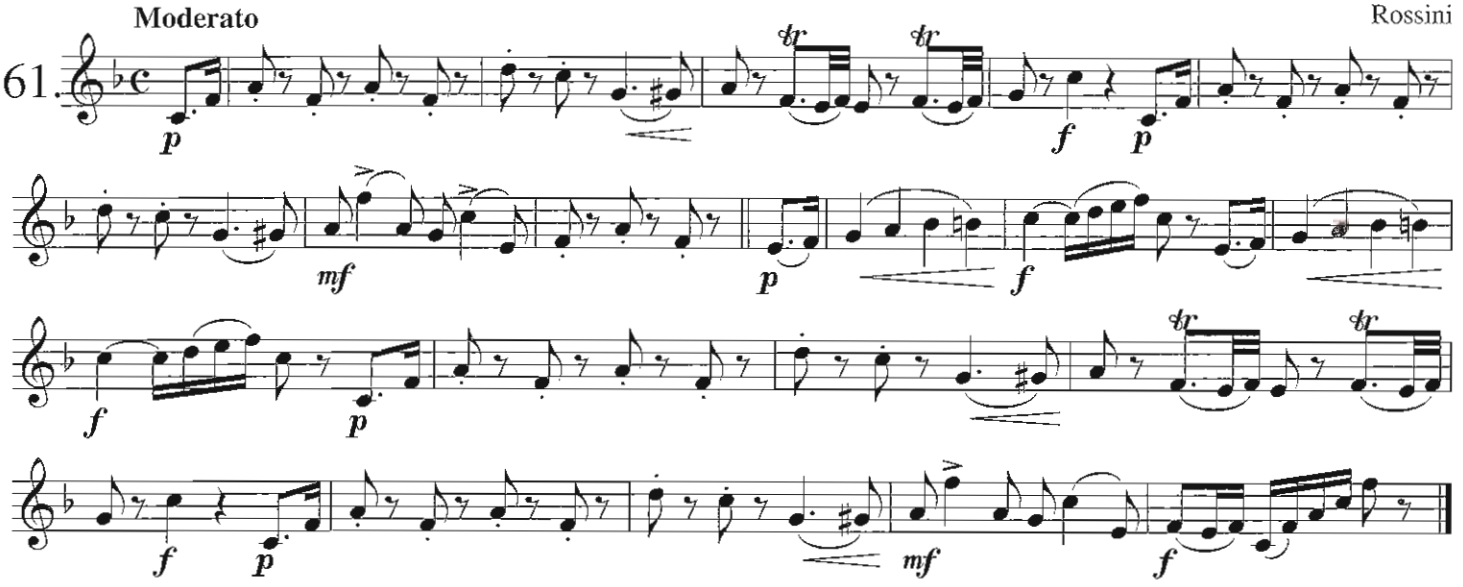
LA DONNA DEL LAGO

Rossini



LA CENERENTOLA

Rossini

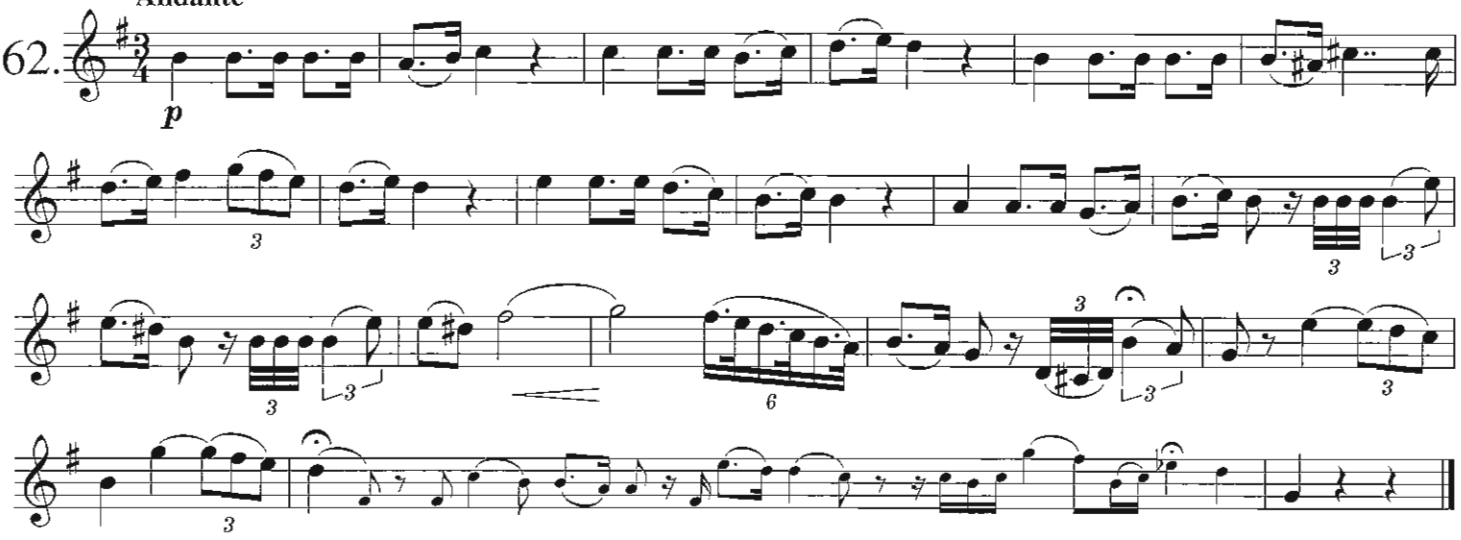


QUANDO LE SERE AL PLACIDO

Andante

Verdi

62.

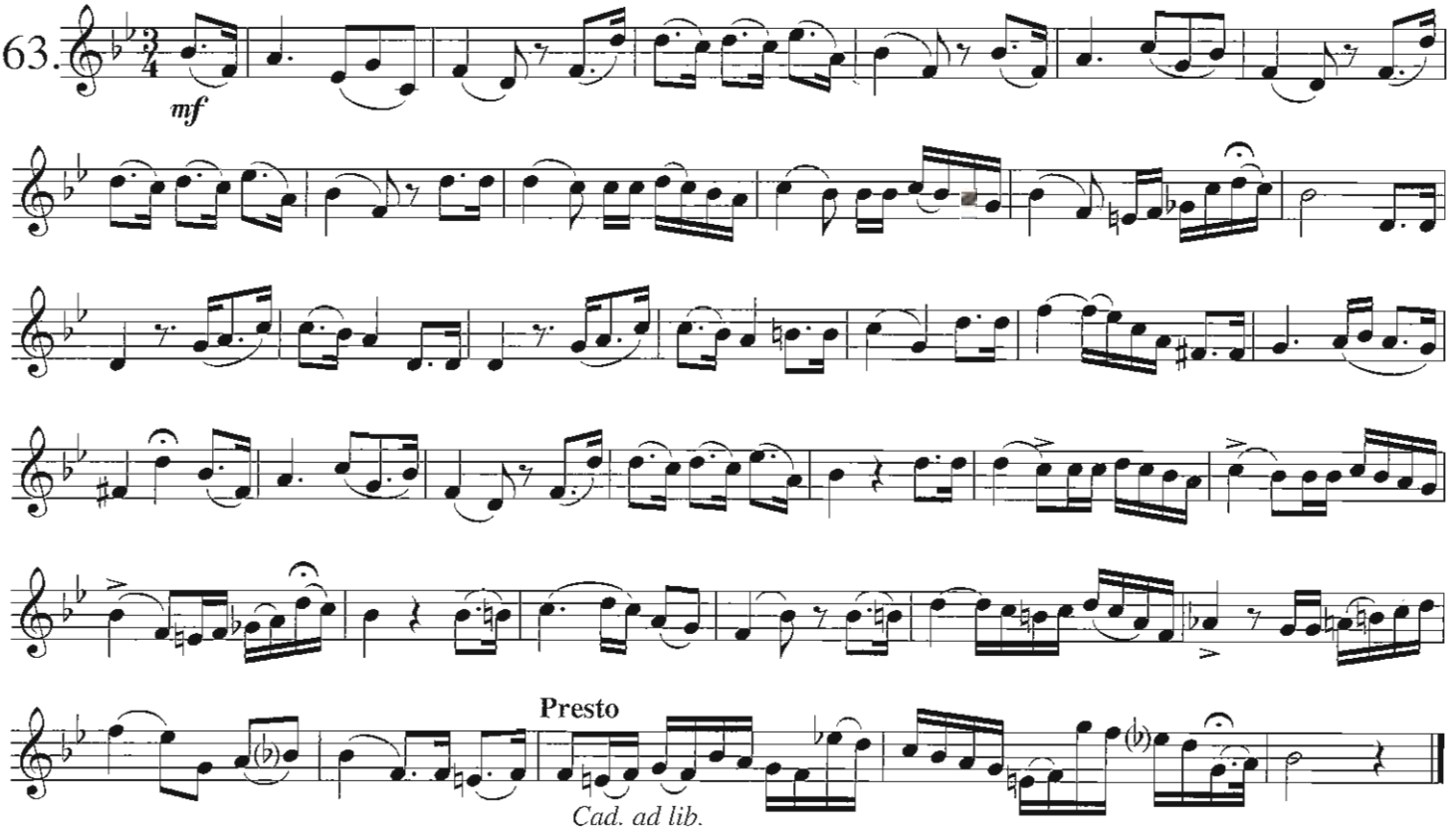


ALLA VITA CHE T'ARRIDE

Andante

Verdi

63.

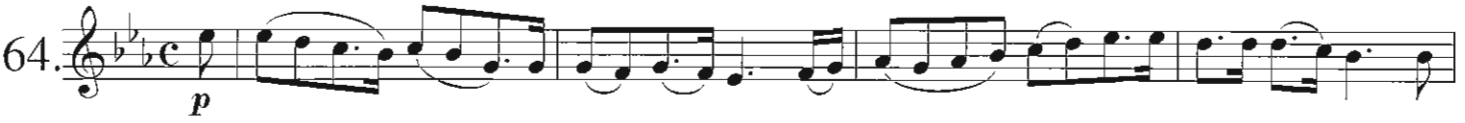


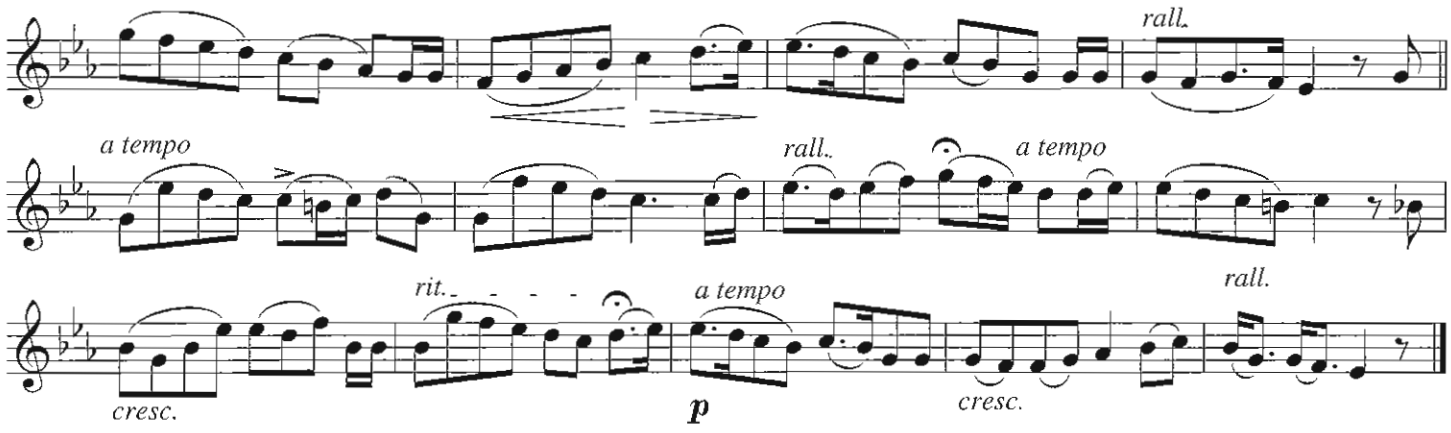
THE IRISH IMMIGRANT

Andante

G. Barker

64.



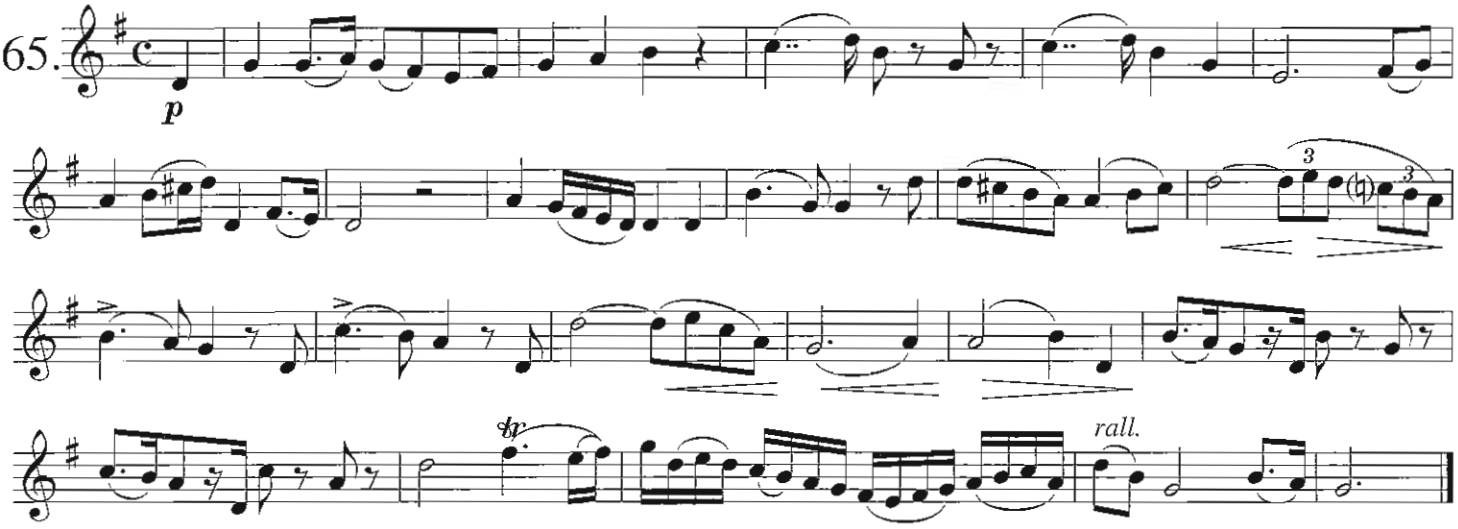


DON JUAN

Mozart

Andante

65.



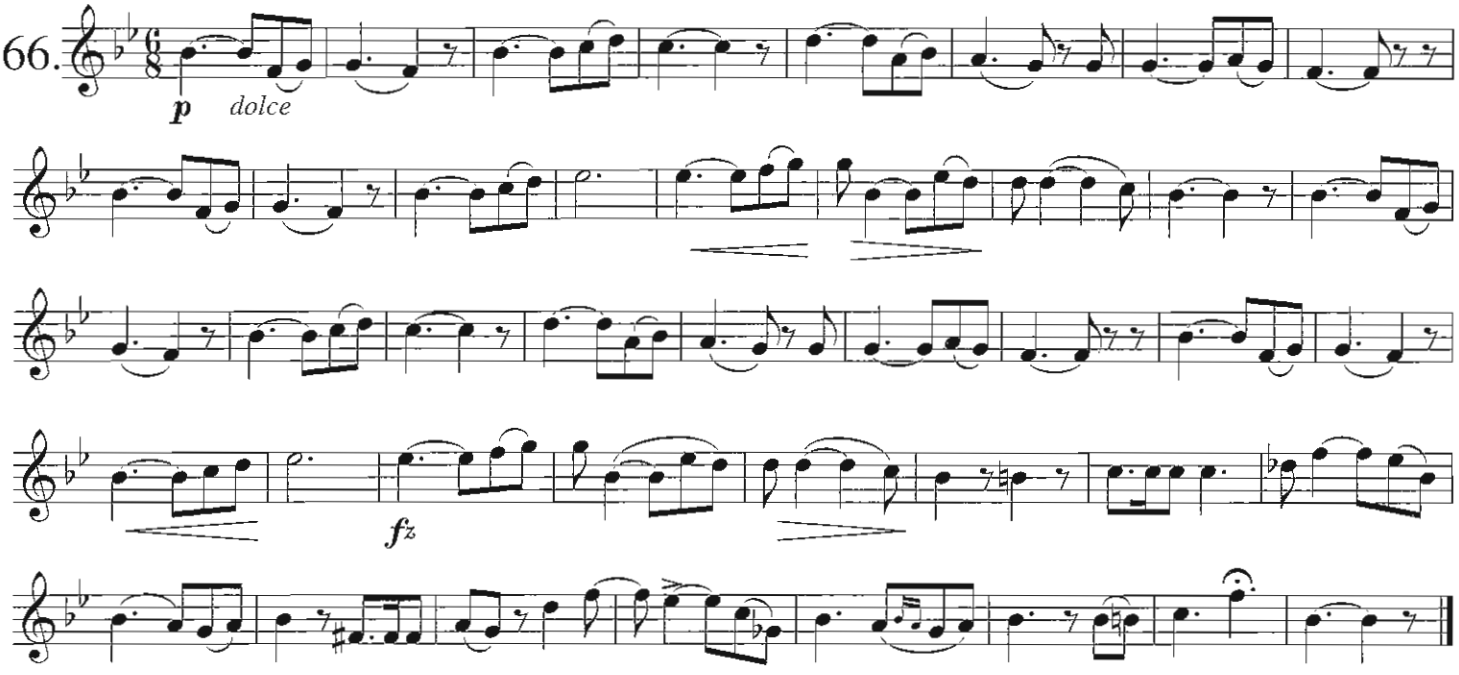
CAN I BE DREAMING?

from "The Talisman"

Balfe

Larghetto

66.

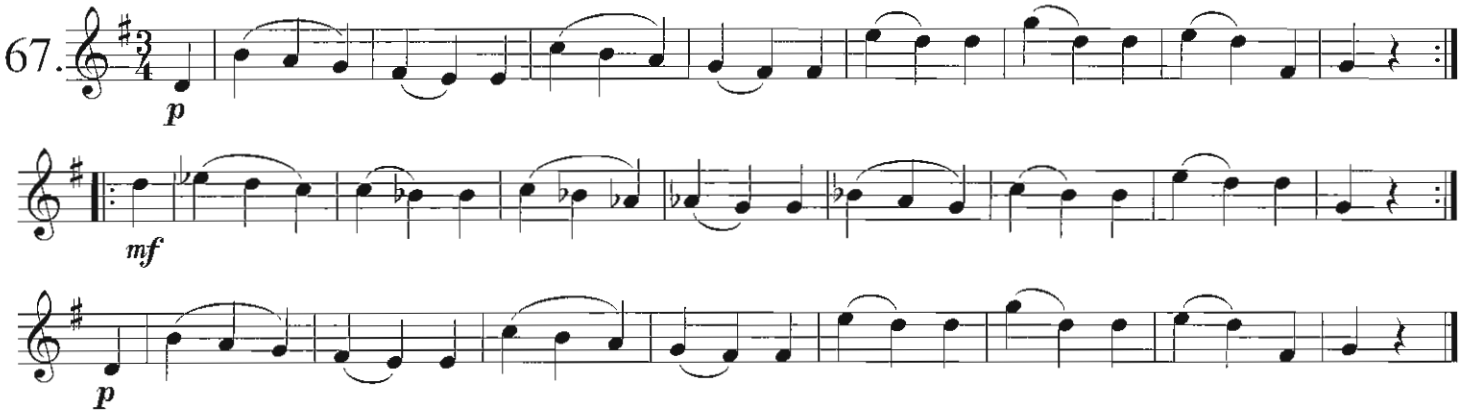


LE DESIR

Beethoven

Moderato

67.

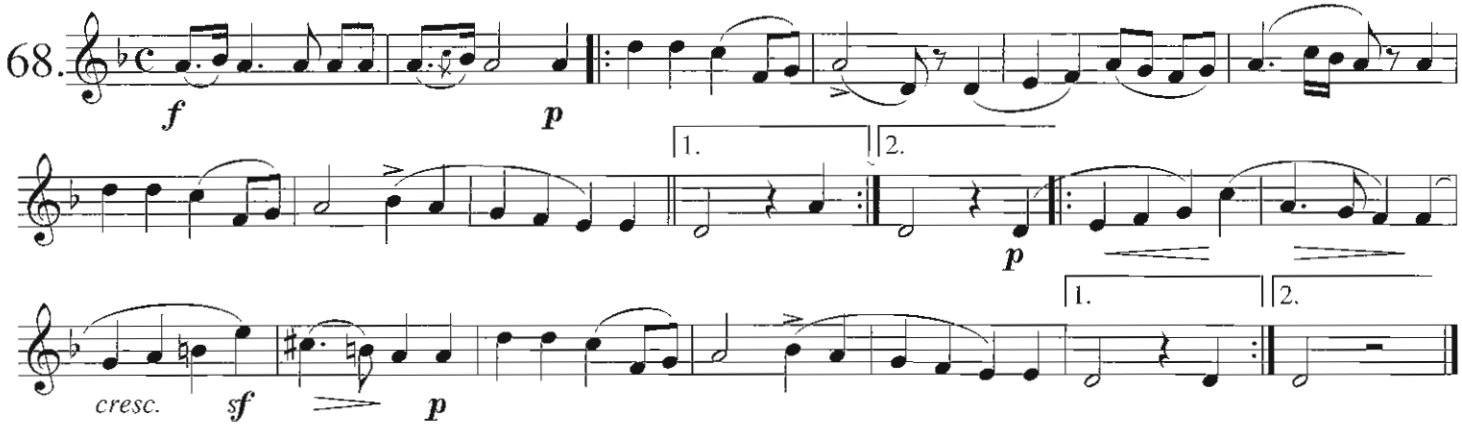


ANDANTE FROM A MAJOR SYMPHONY

Mendelssohn

Andante con moto

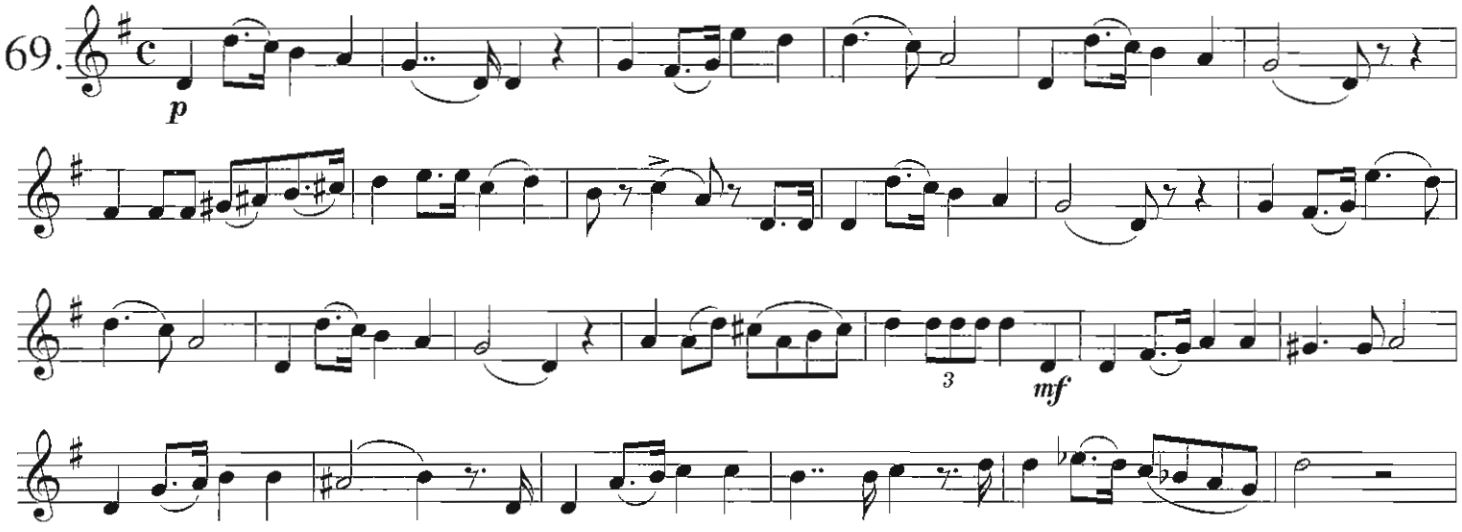
68.

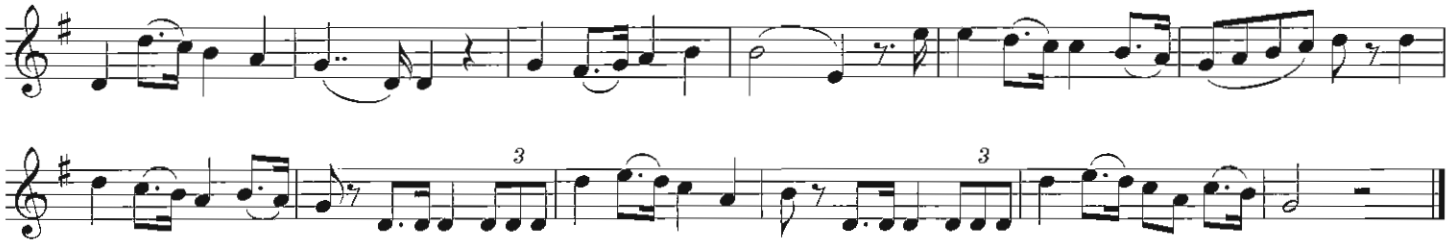


AL BEN DE' TUOI QUAL VITTIMA

Moderato

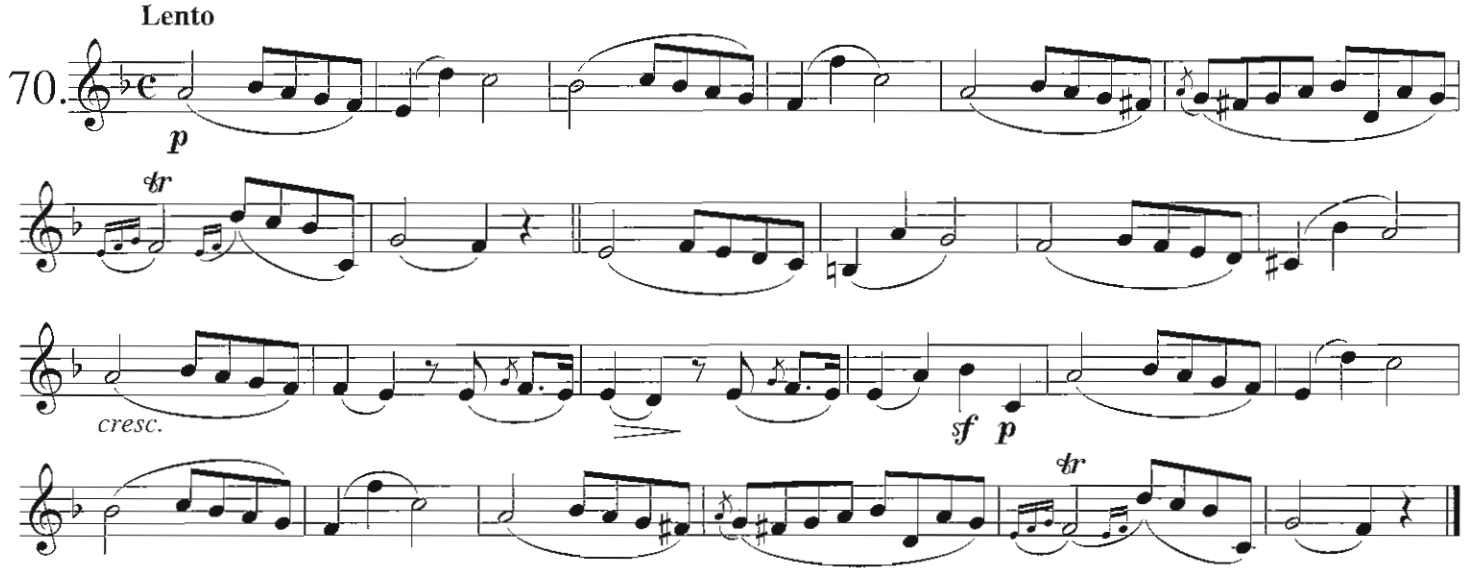
69.





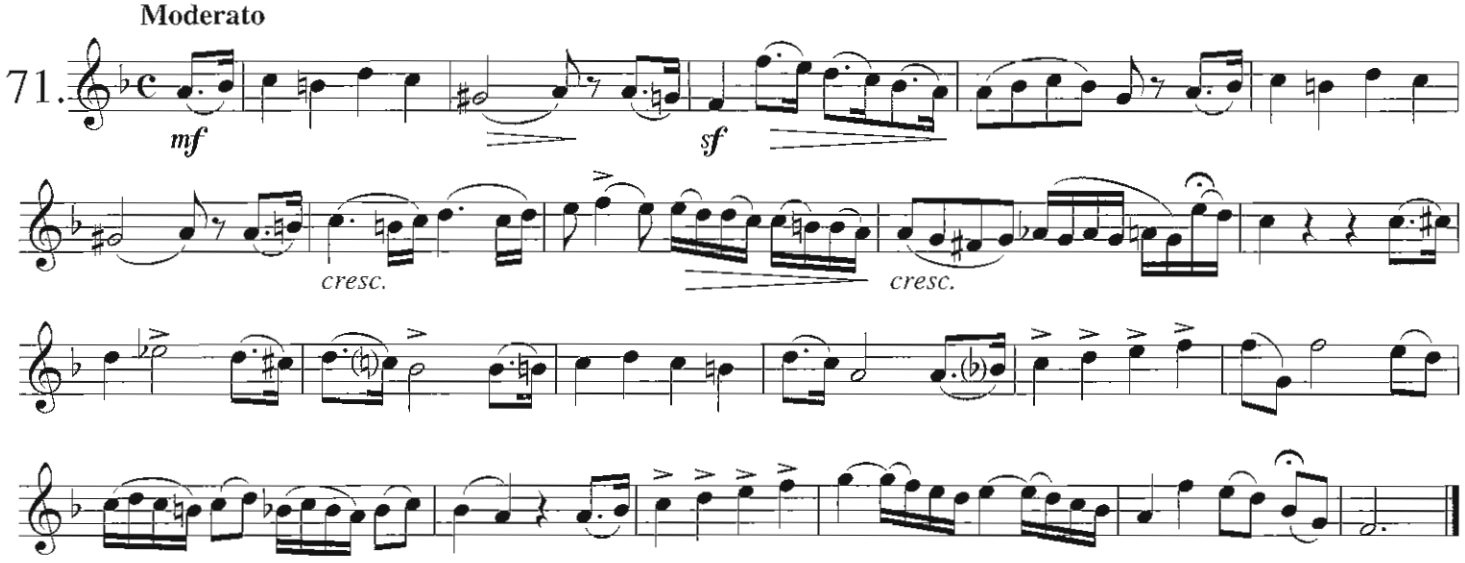
FUNERAL MARCH

Chopin



ANNA BOLENA

Donizetti

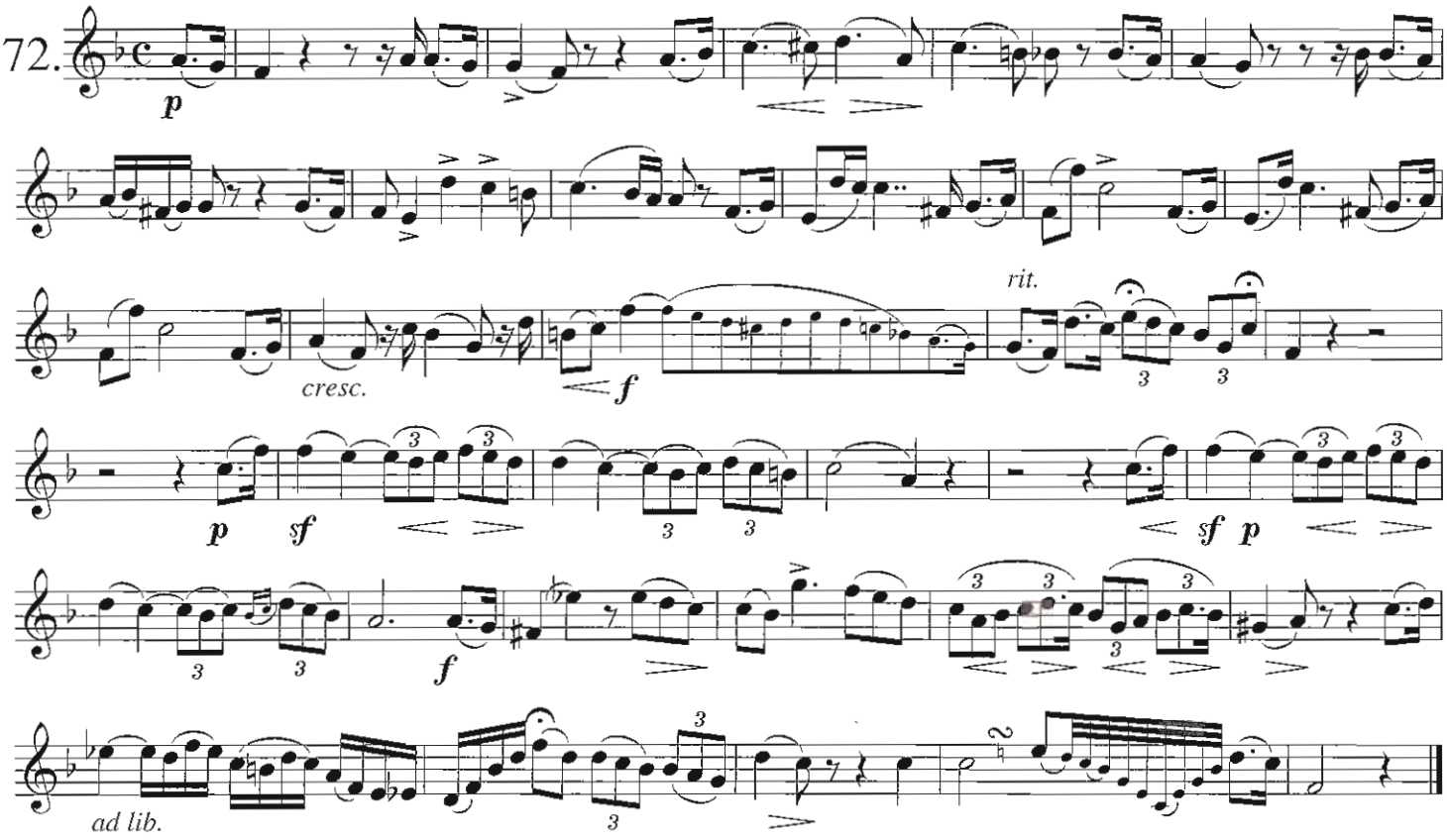


ANNA BOLENA

Donizetti

Cantabile

72.

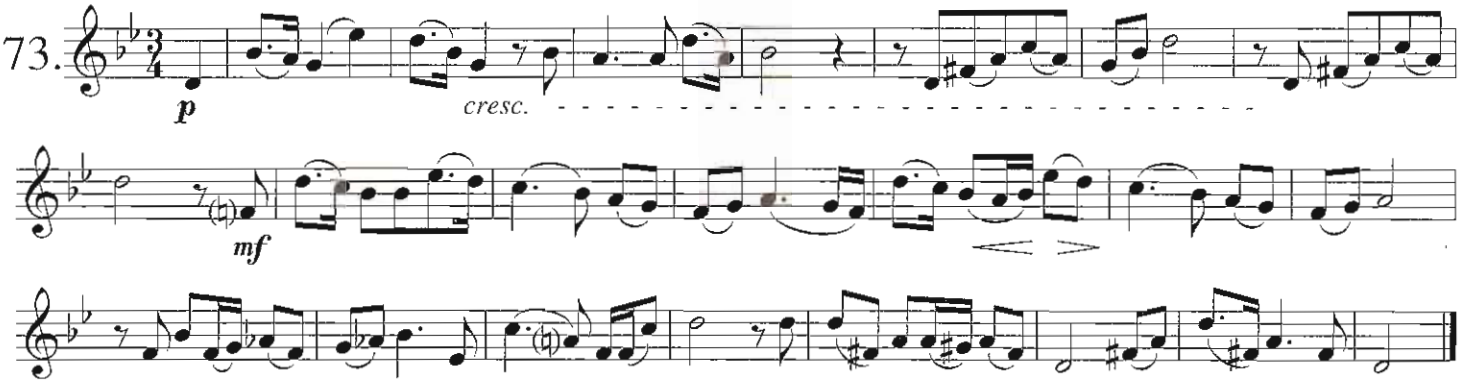


ARIETTE

Weber

Andante con moto

73.

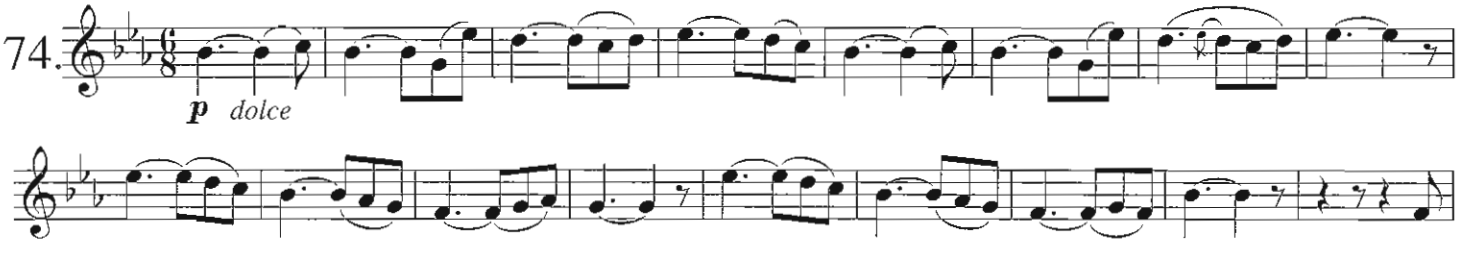


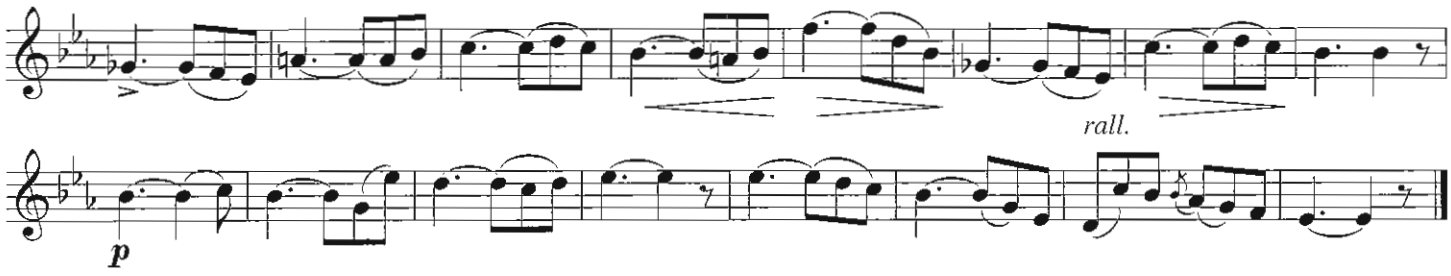
SONG OF THE MERMAIDS

Weber

Andante con moto

74.



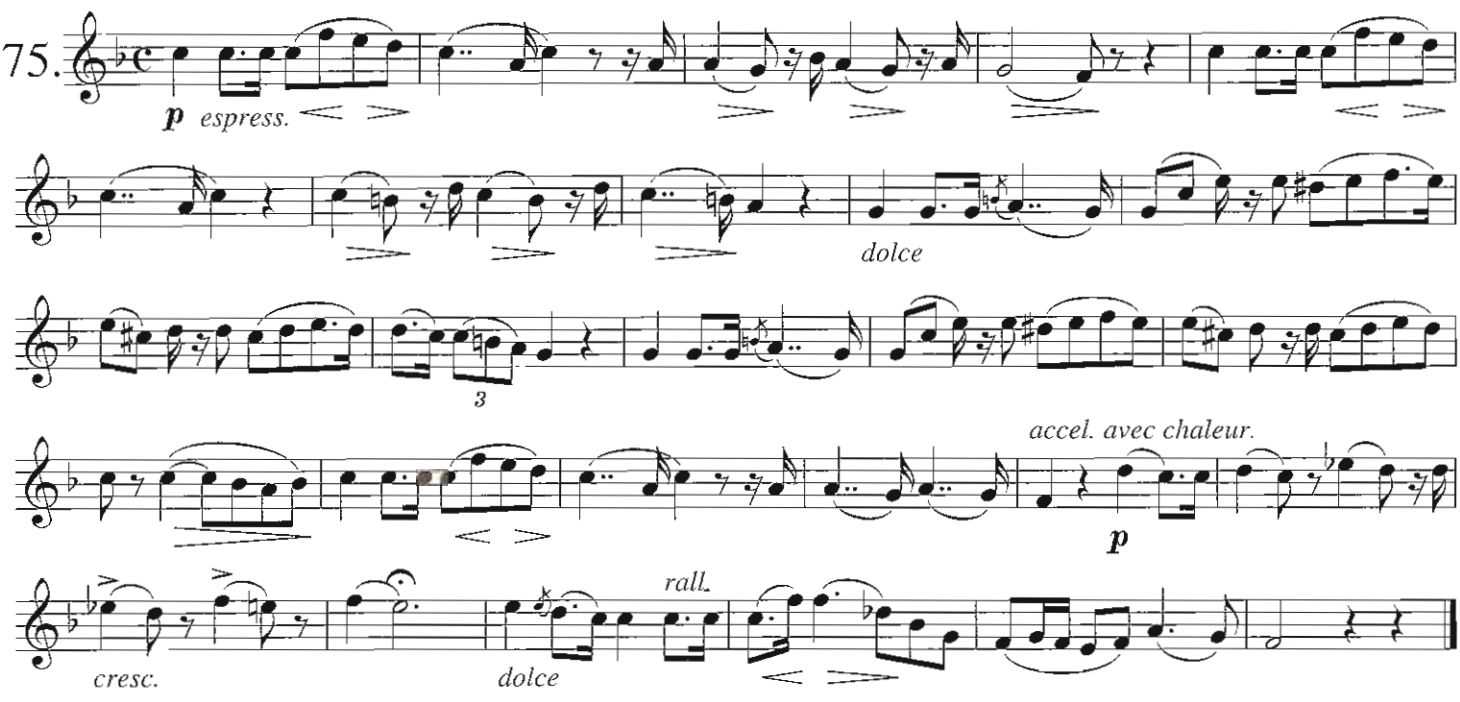


L'AMOR FUNESTO

Donizetti

Andante

75.

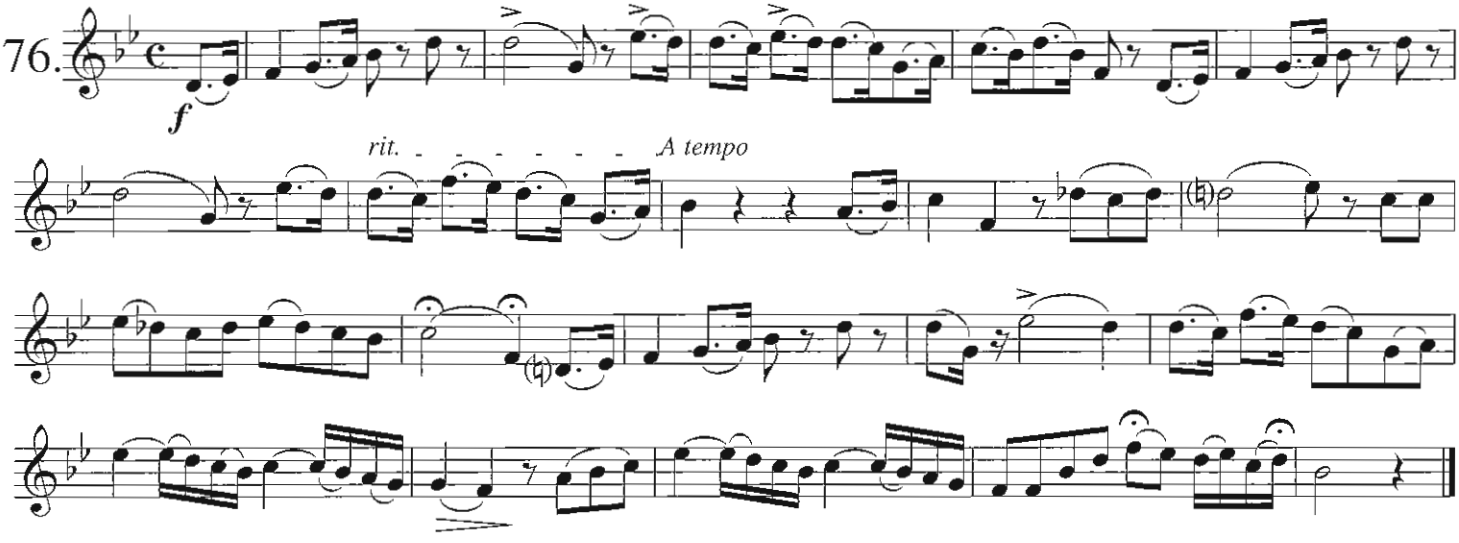


ROMEO

Bellini

Moderato

76.

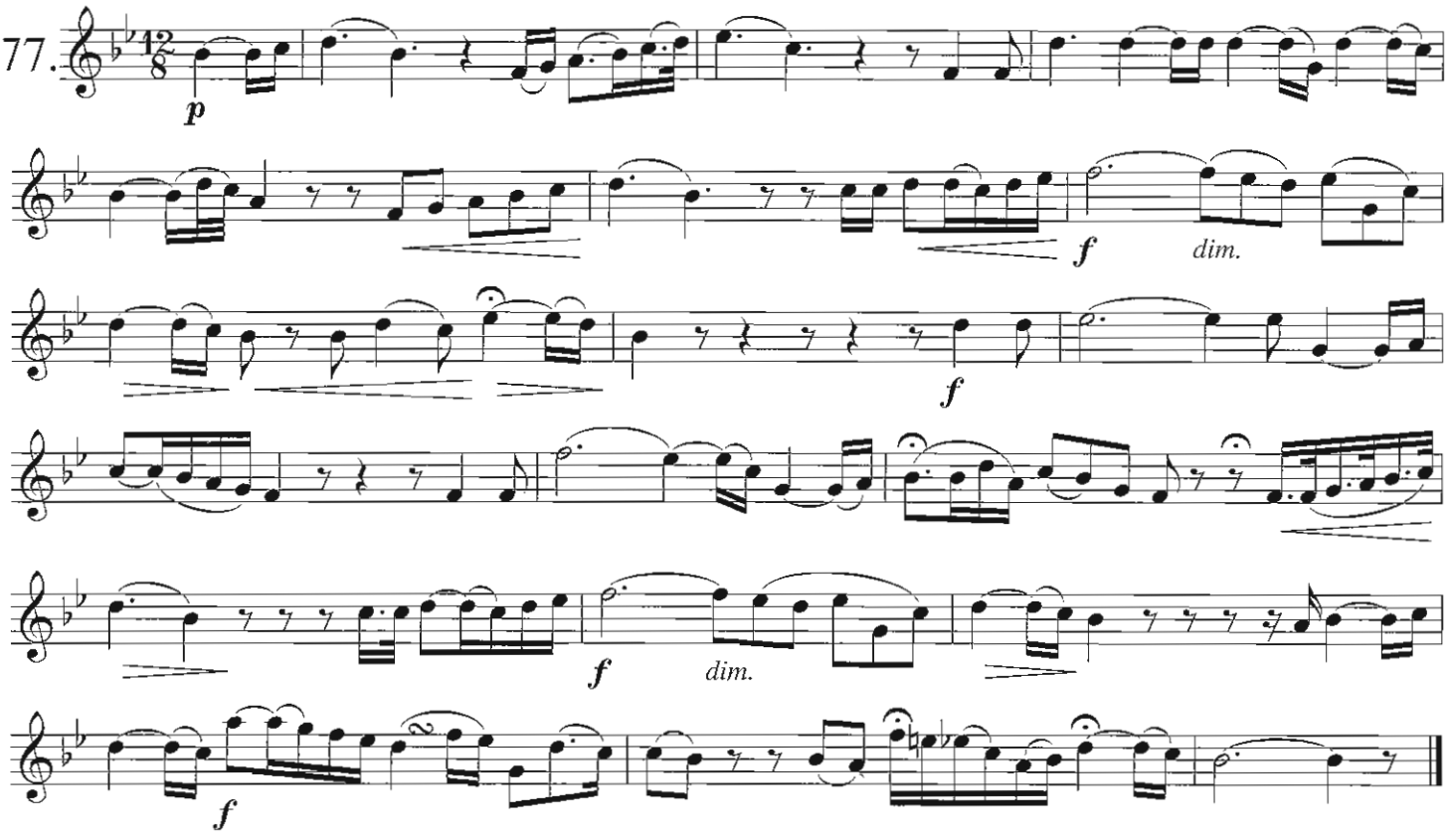


ROMEO

Andante

Bellini

77.

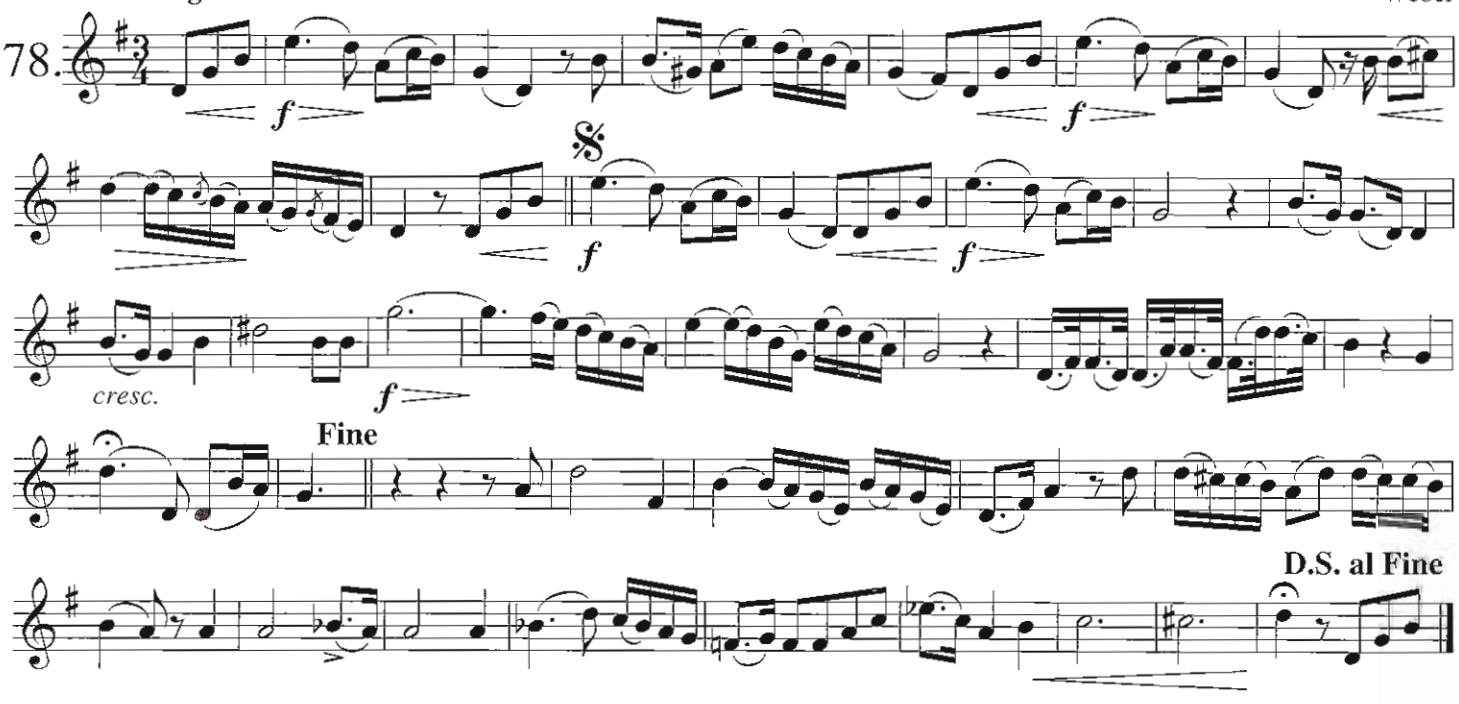


FREISCHÜTZ

Adagio

Weber

78.

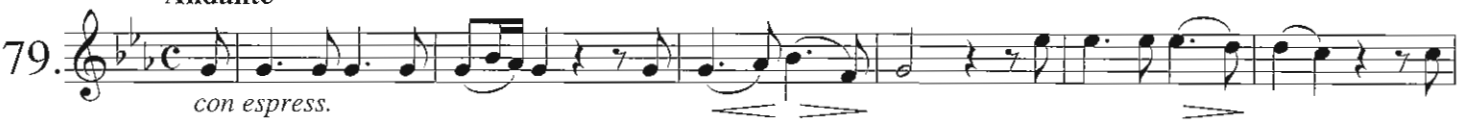


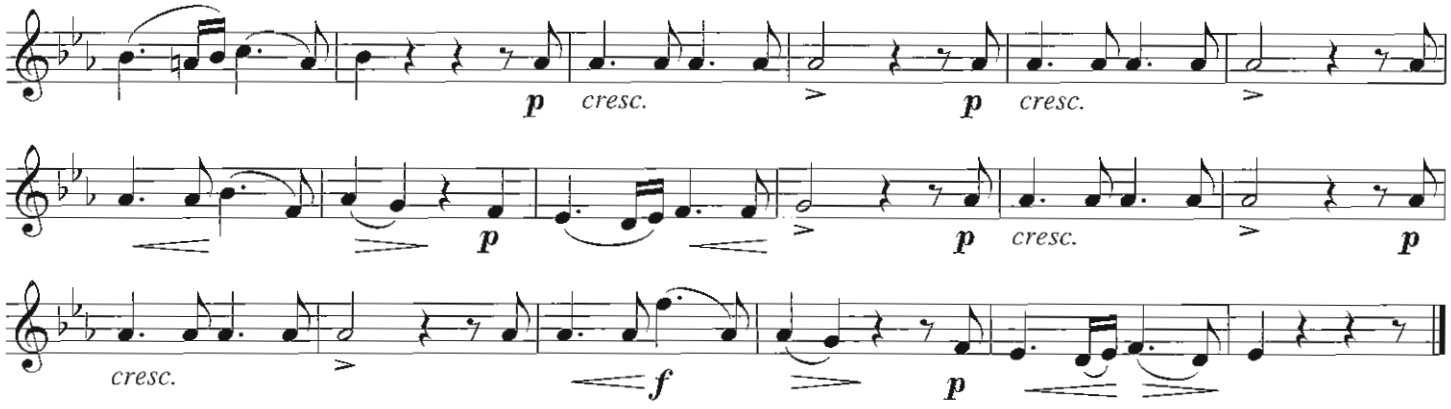
ADIEU

Andante

Schubert

79.

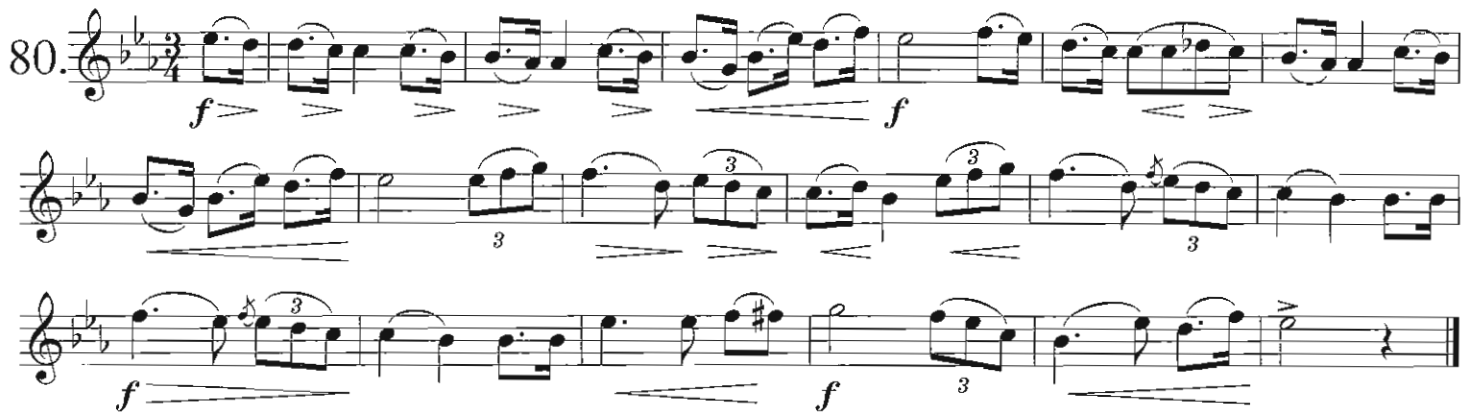




EULOGY OF TEARS

Andante

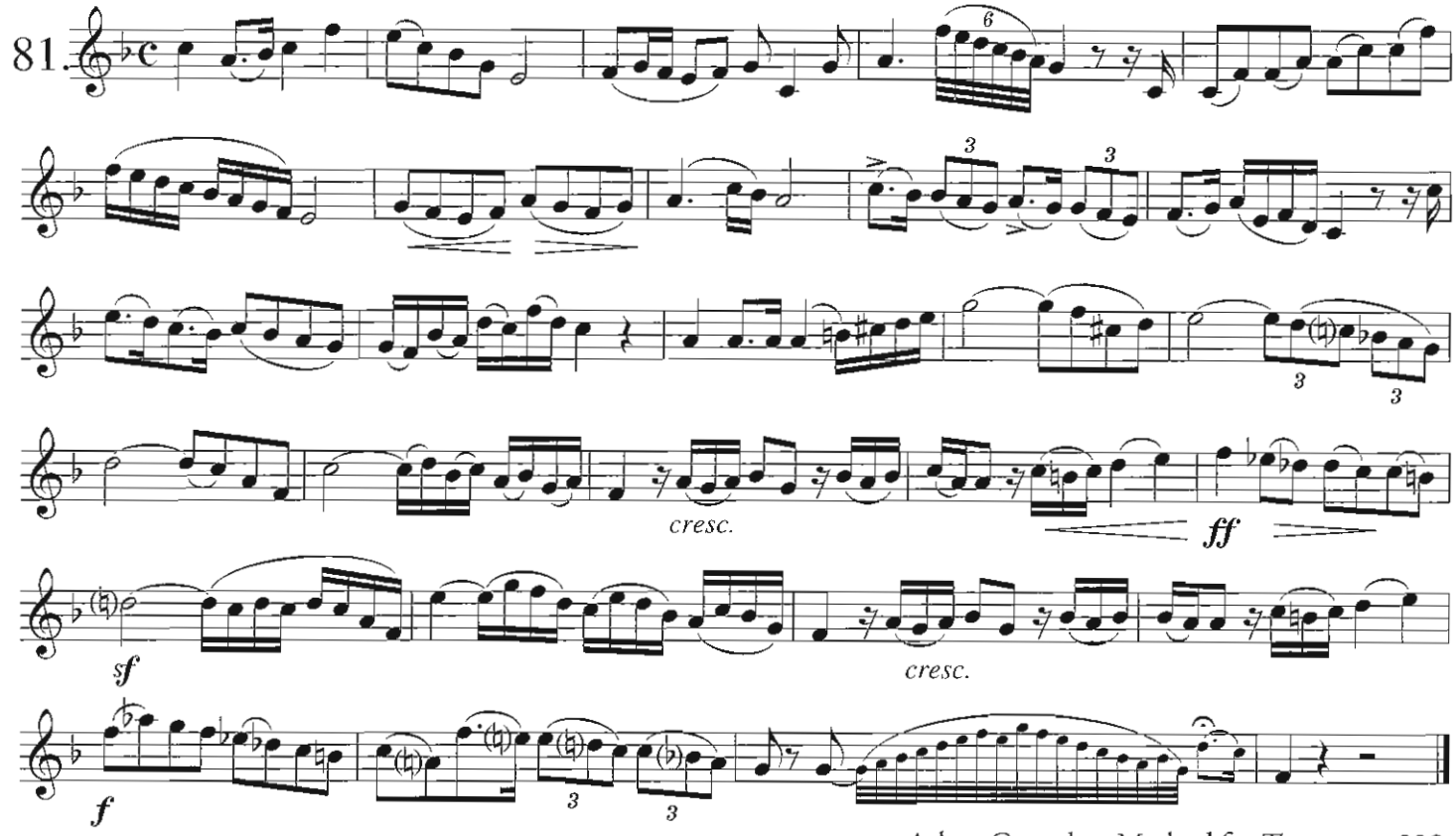
Schubert



ANNA BOLENA

Larghetto

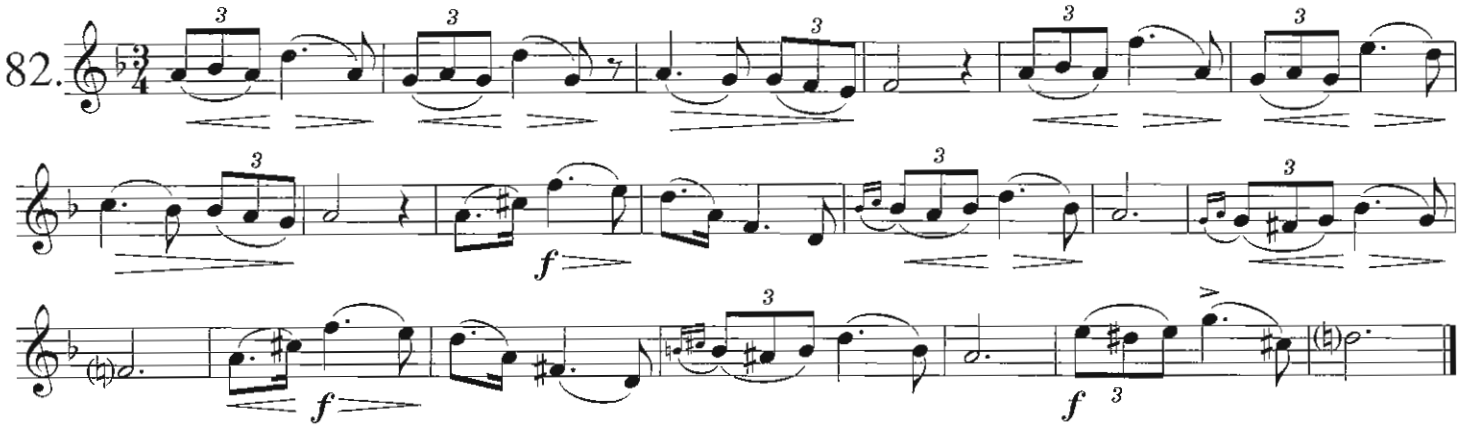
Donizetti



SERENADE

Schubert

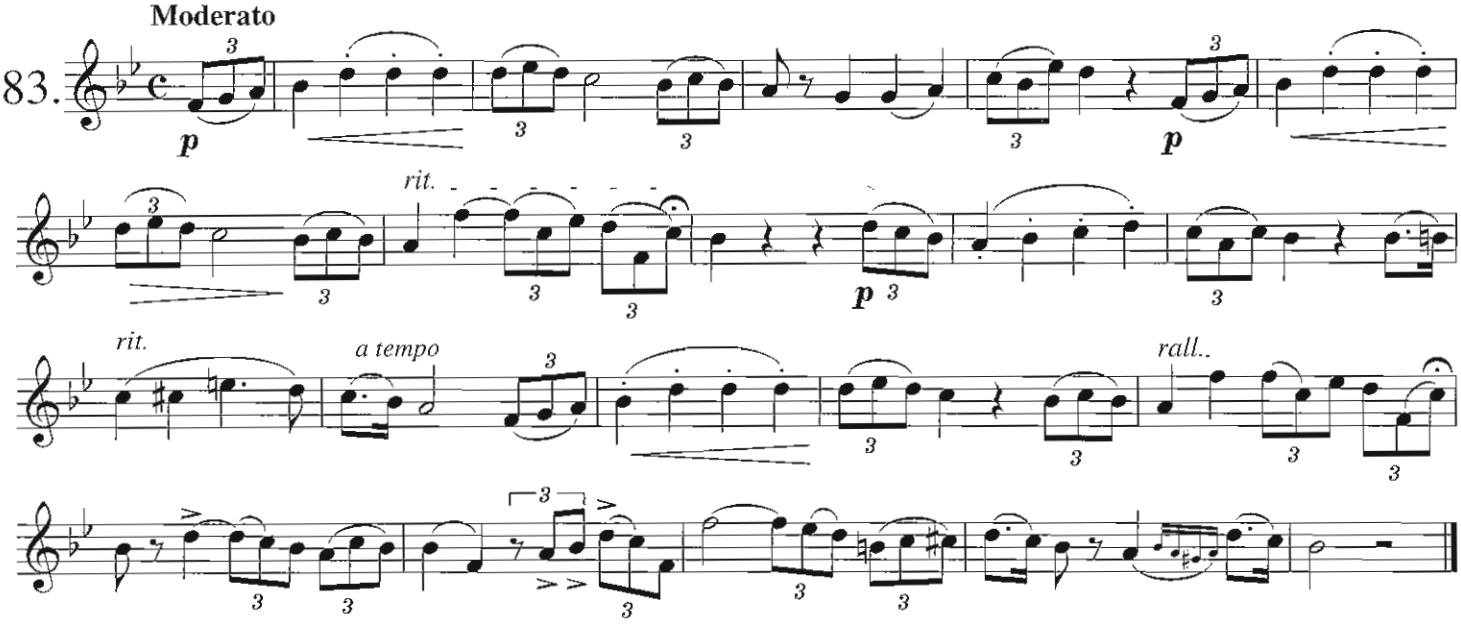
82. Moderato



ERNANI

Verdi

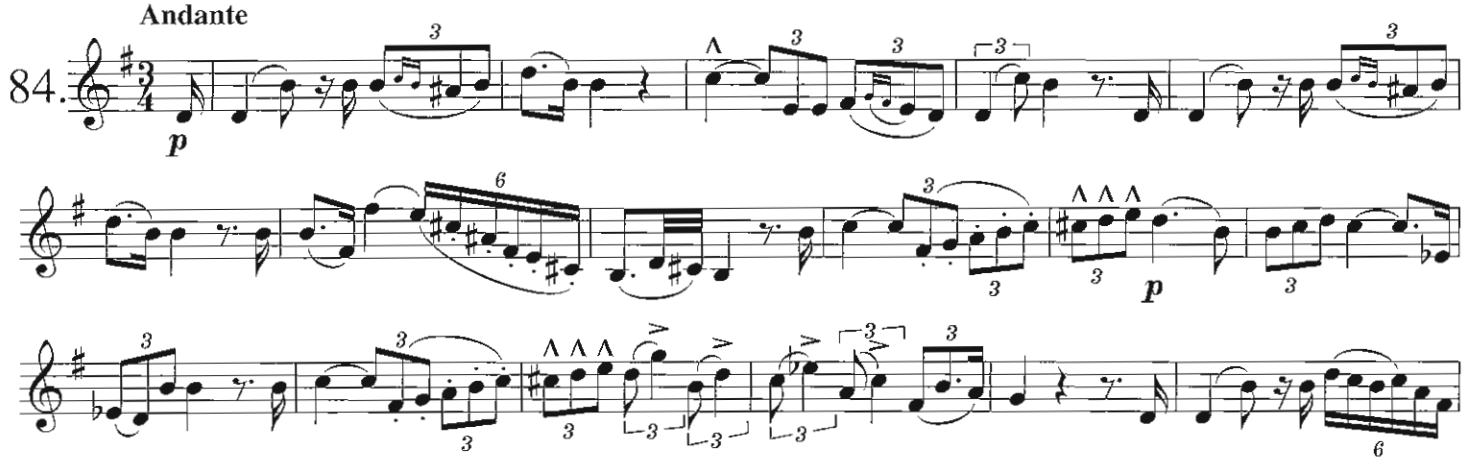
83. Moderato

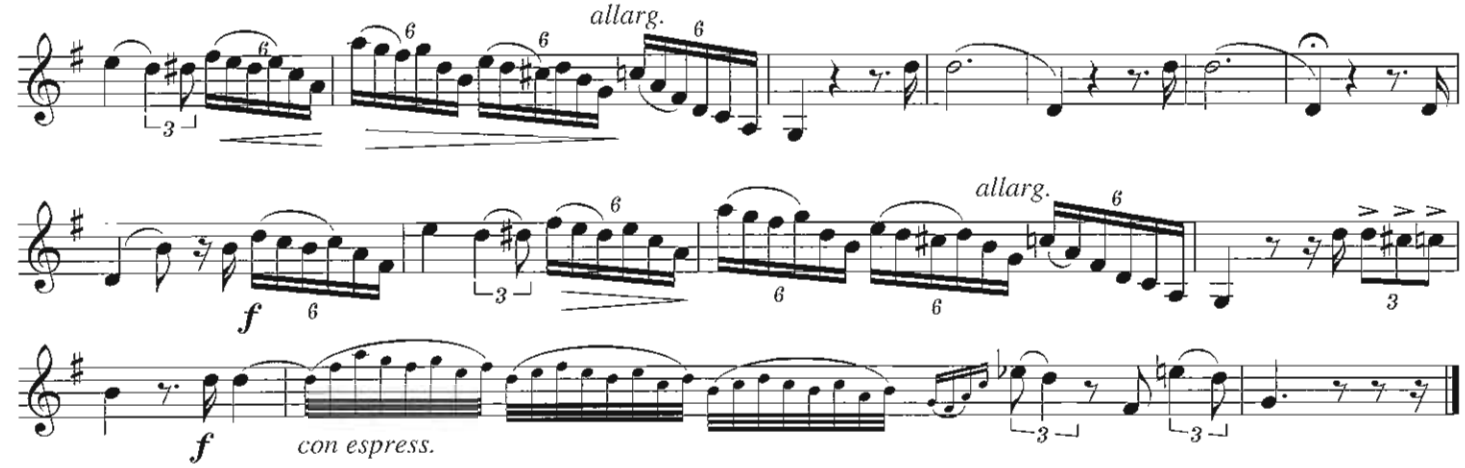


ERNANI

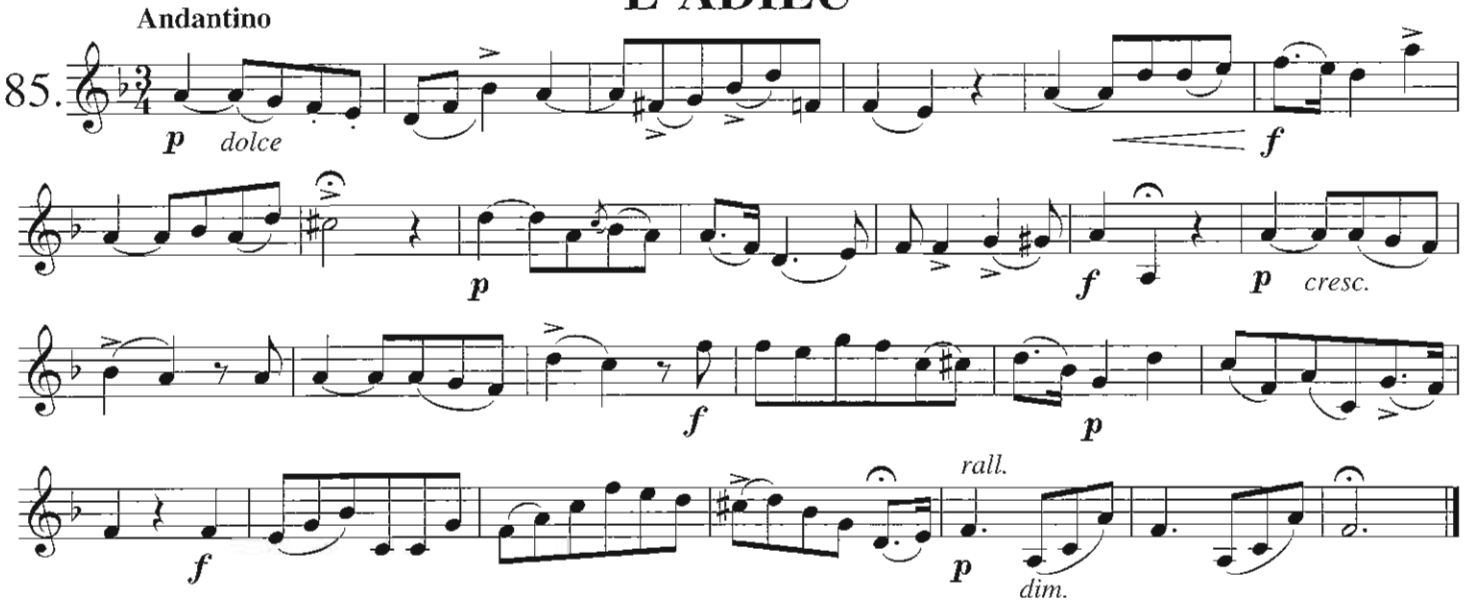
Verdi

84. Andante

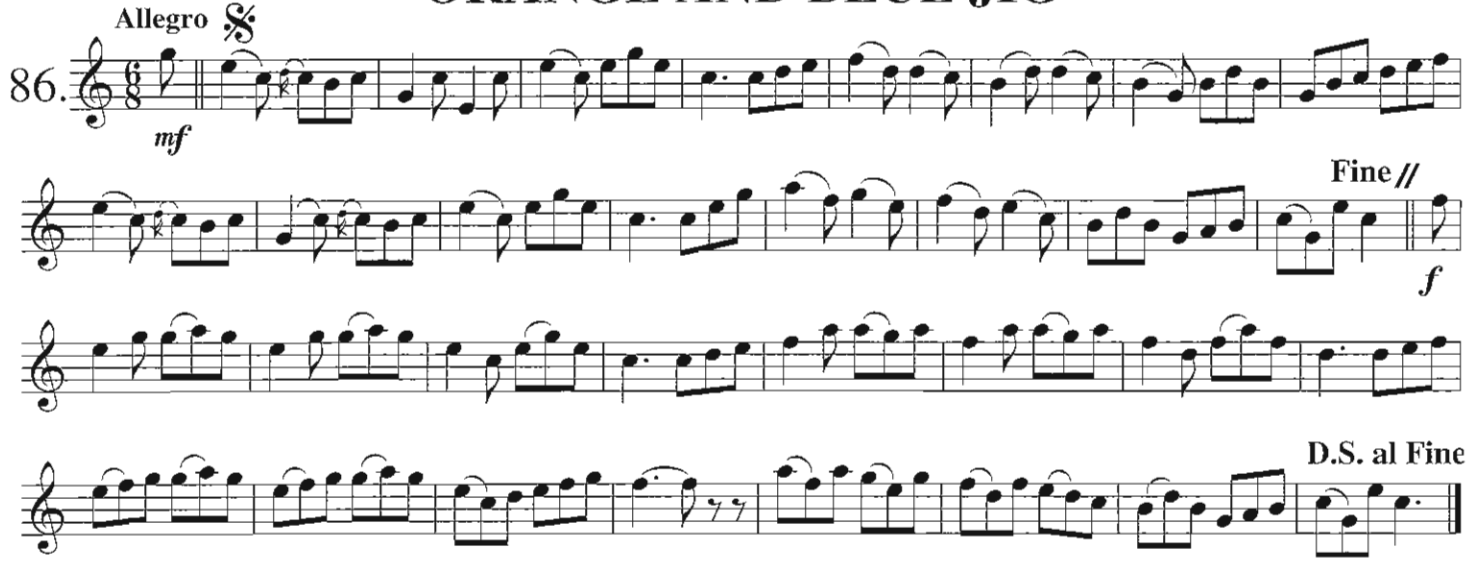




"L'ADIEU"

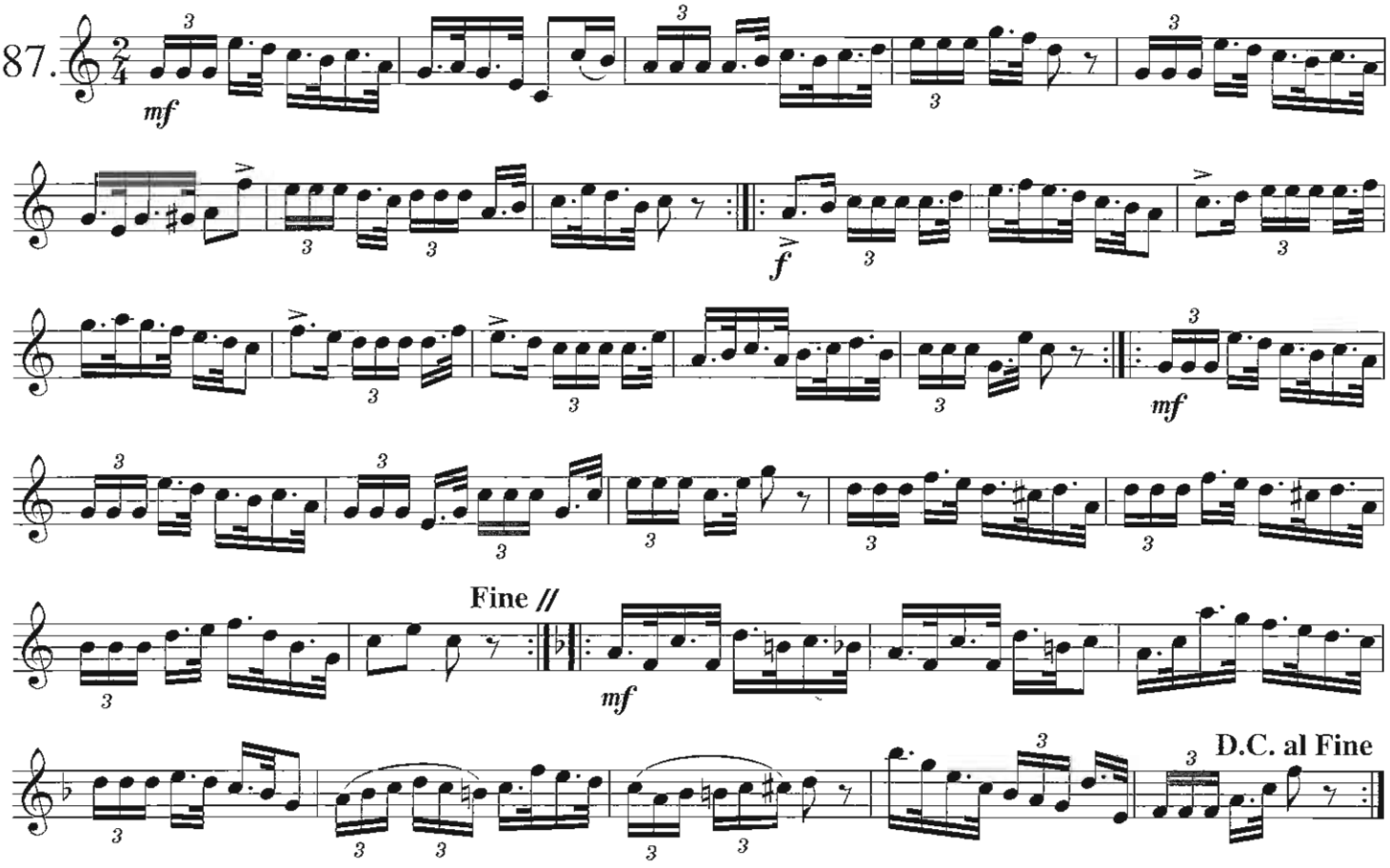


ORANGE AND BLUE JIG



LANCASHIRE CLOG DANCE

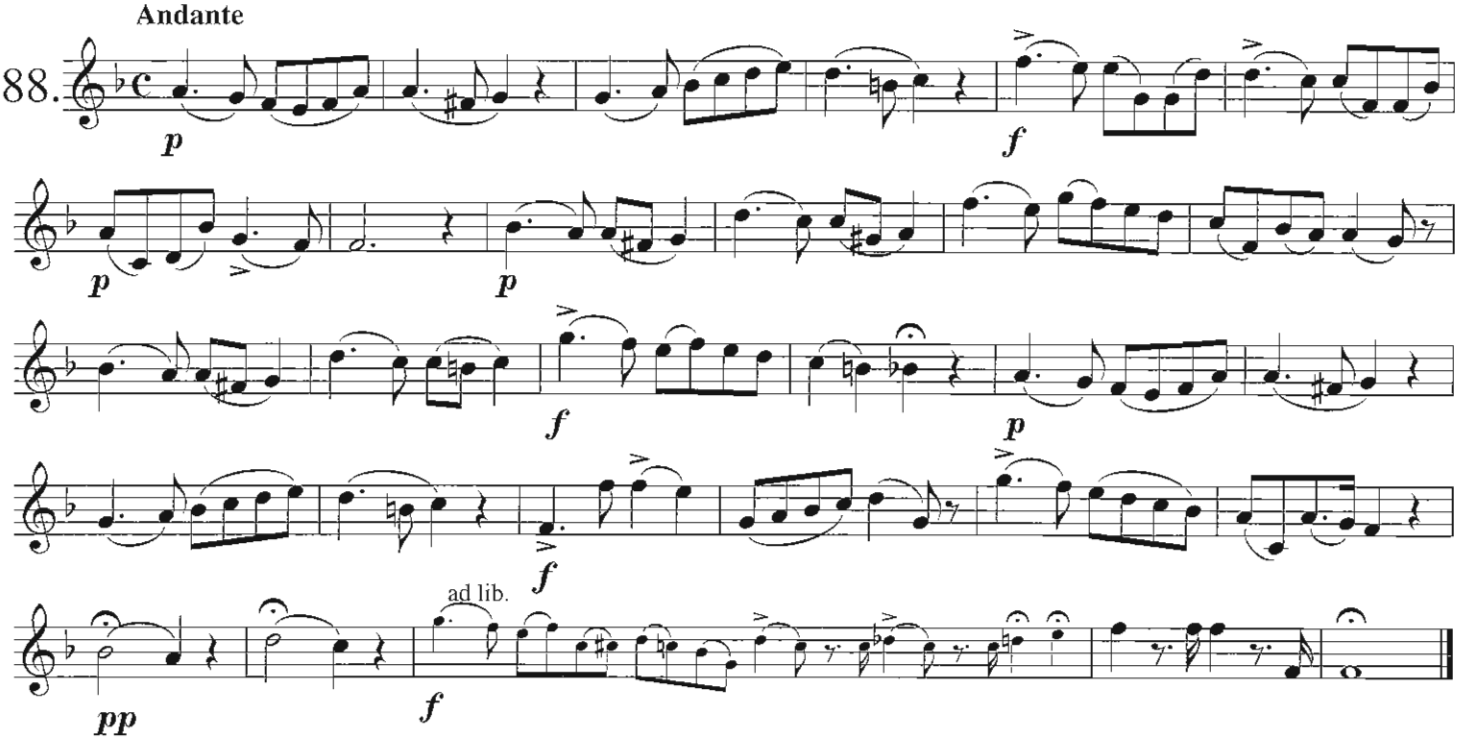
87.



"L'AMOUR"

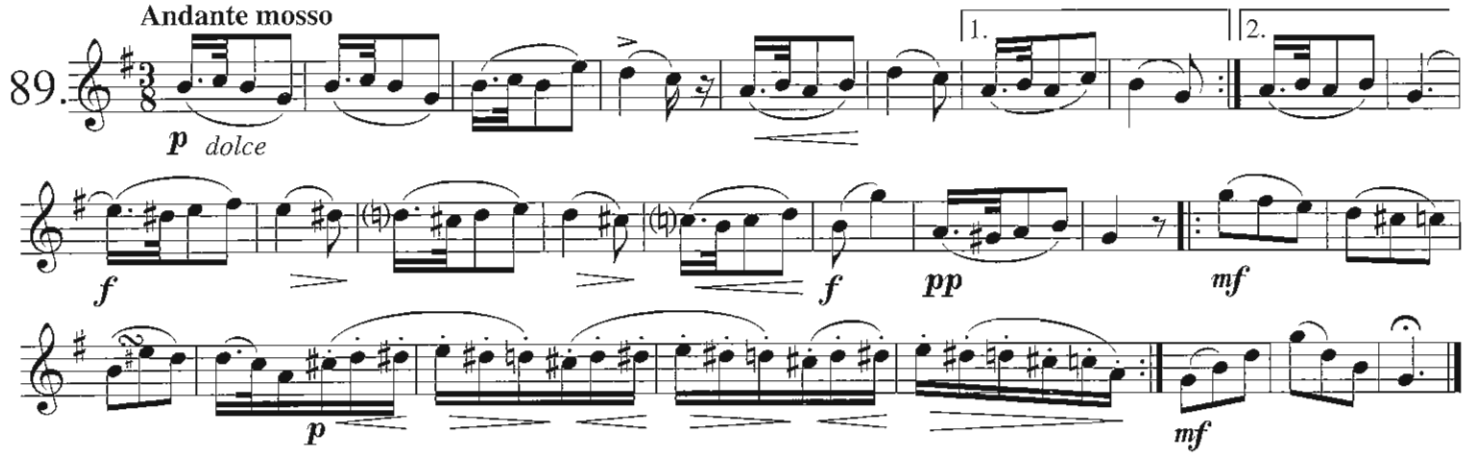
Andante

88.



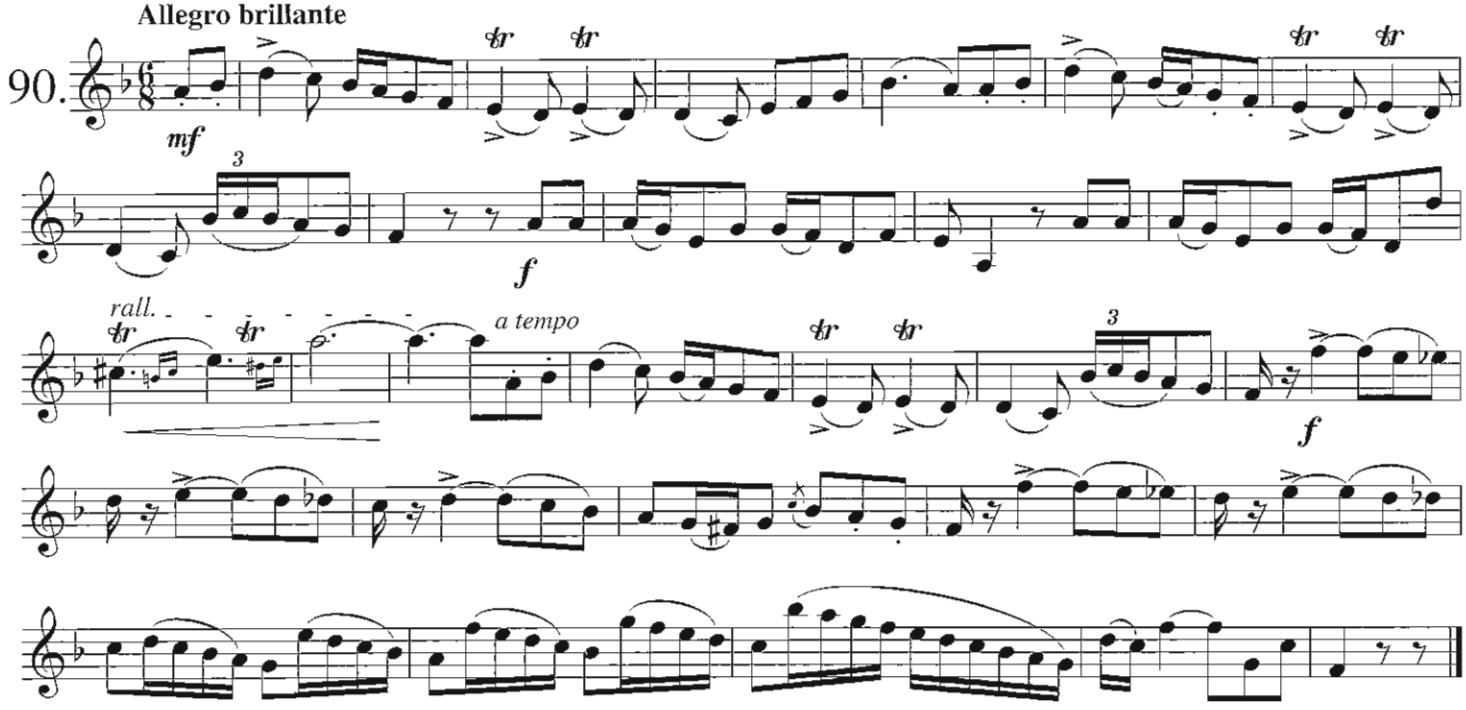
TRAVIATA

Verdi



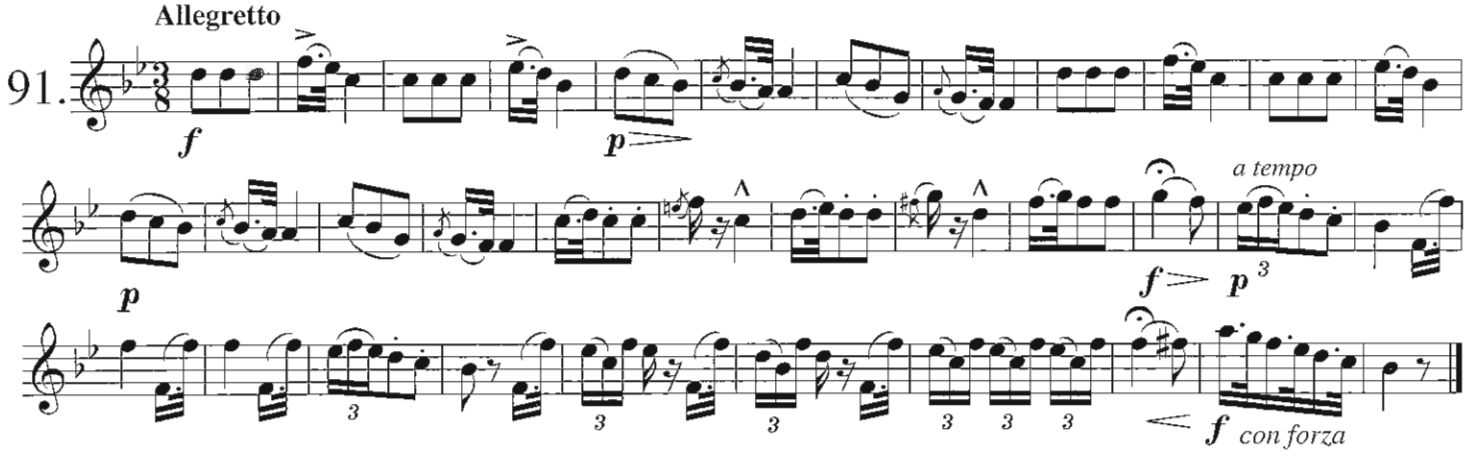
TRAVIATA

Verdi



RIGOLETTO

Verdi

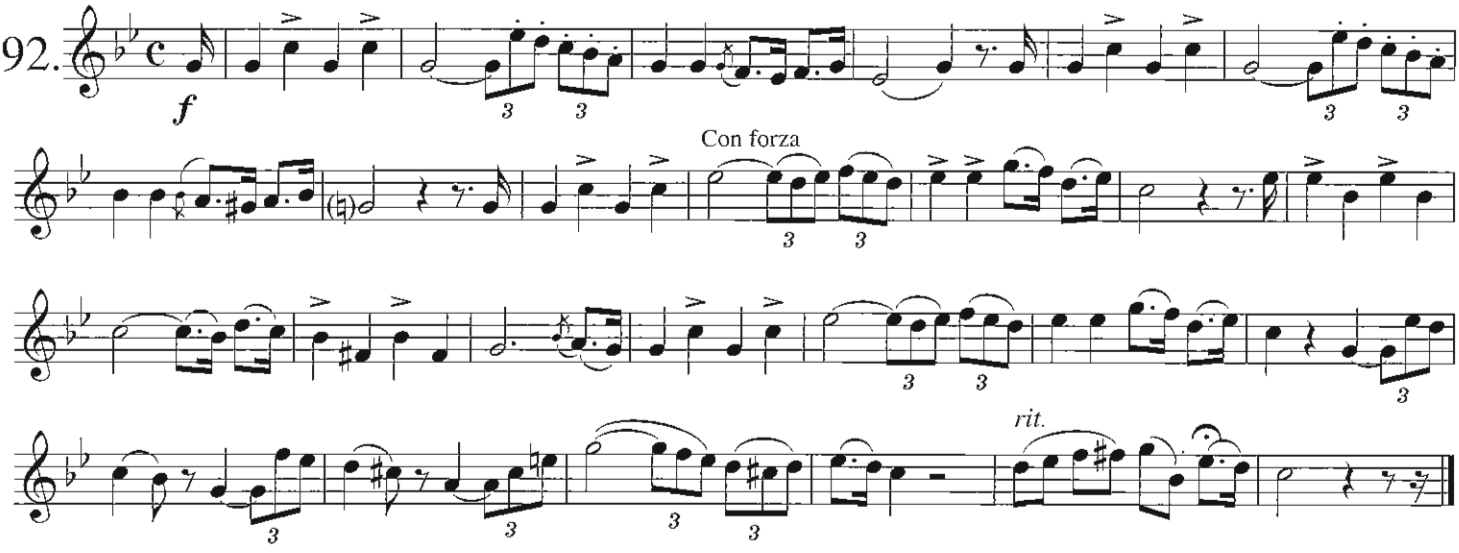


RIGOLETTO

Verdi

Allegro

92.

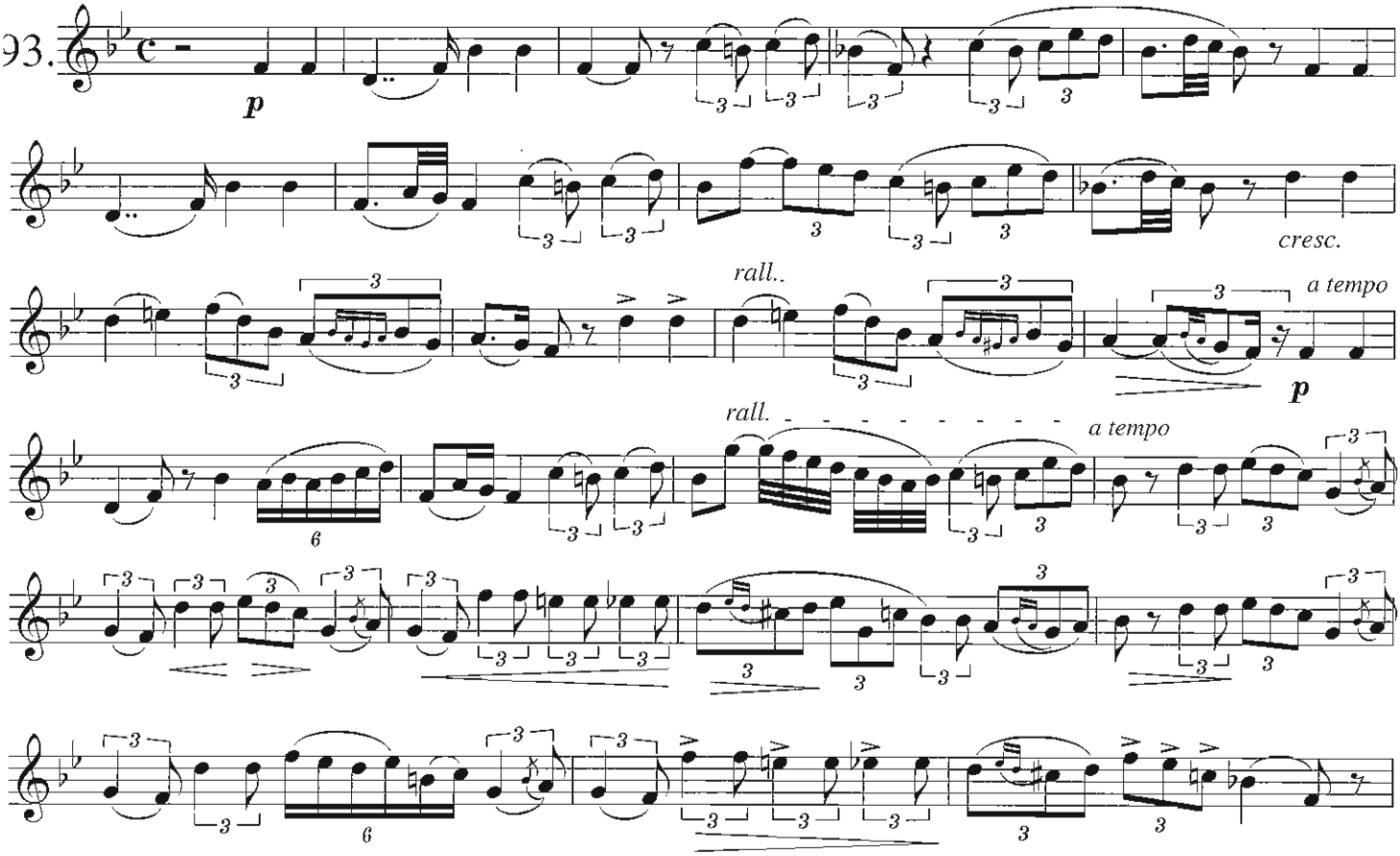


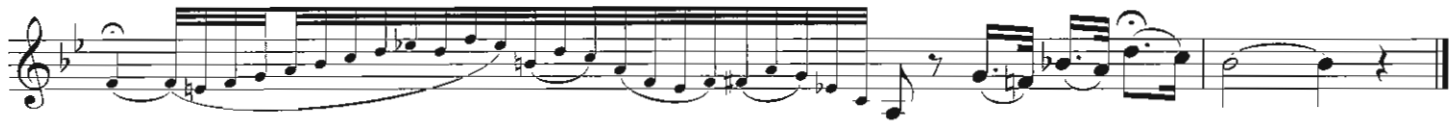
IL TROVATORE

Verdi

Largo

93.



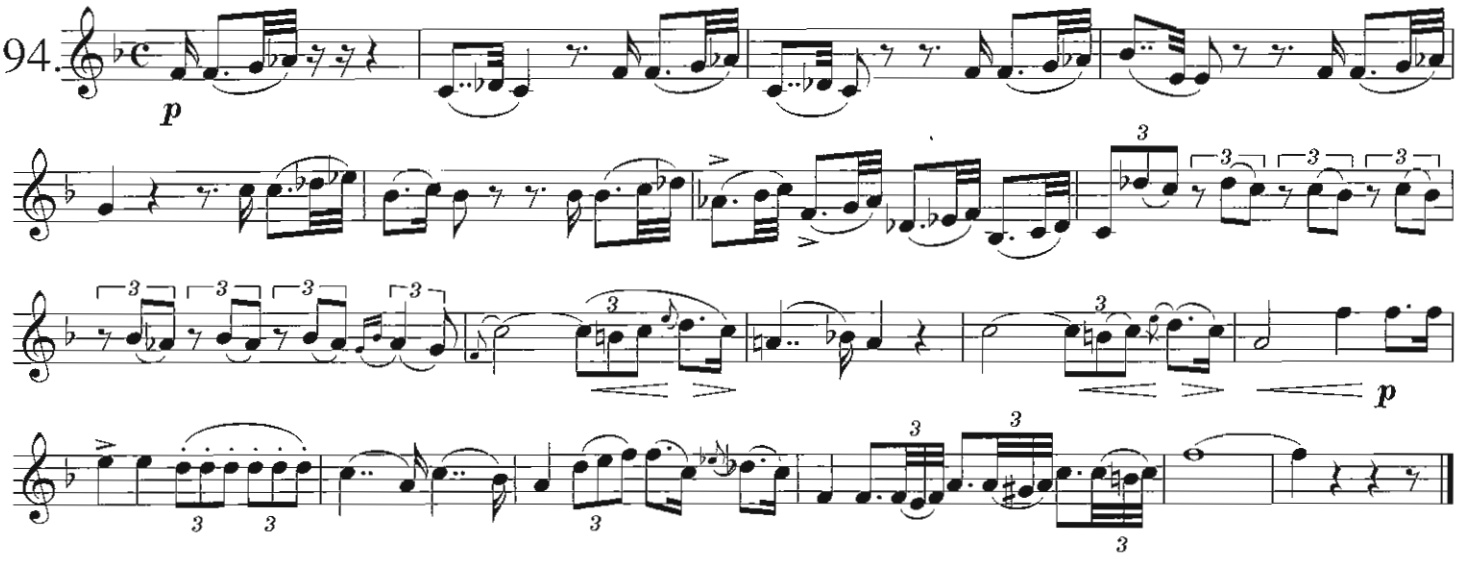


IL TROVATORE

Verdi

Andante

94.

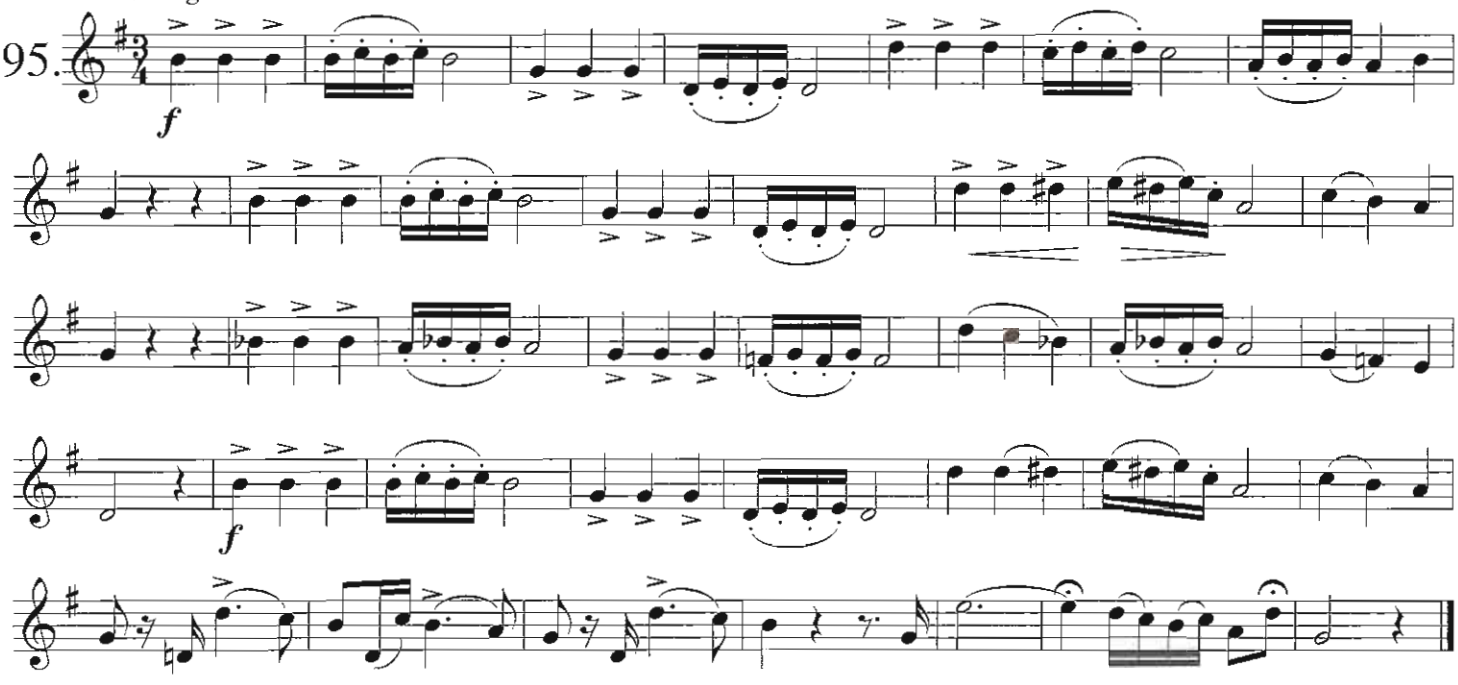


IL TROVATORE

Verdi

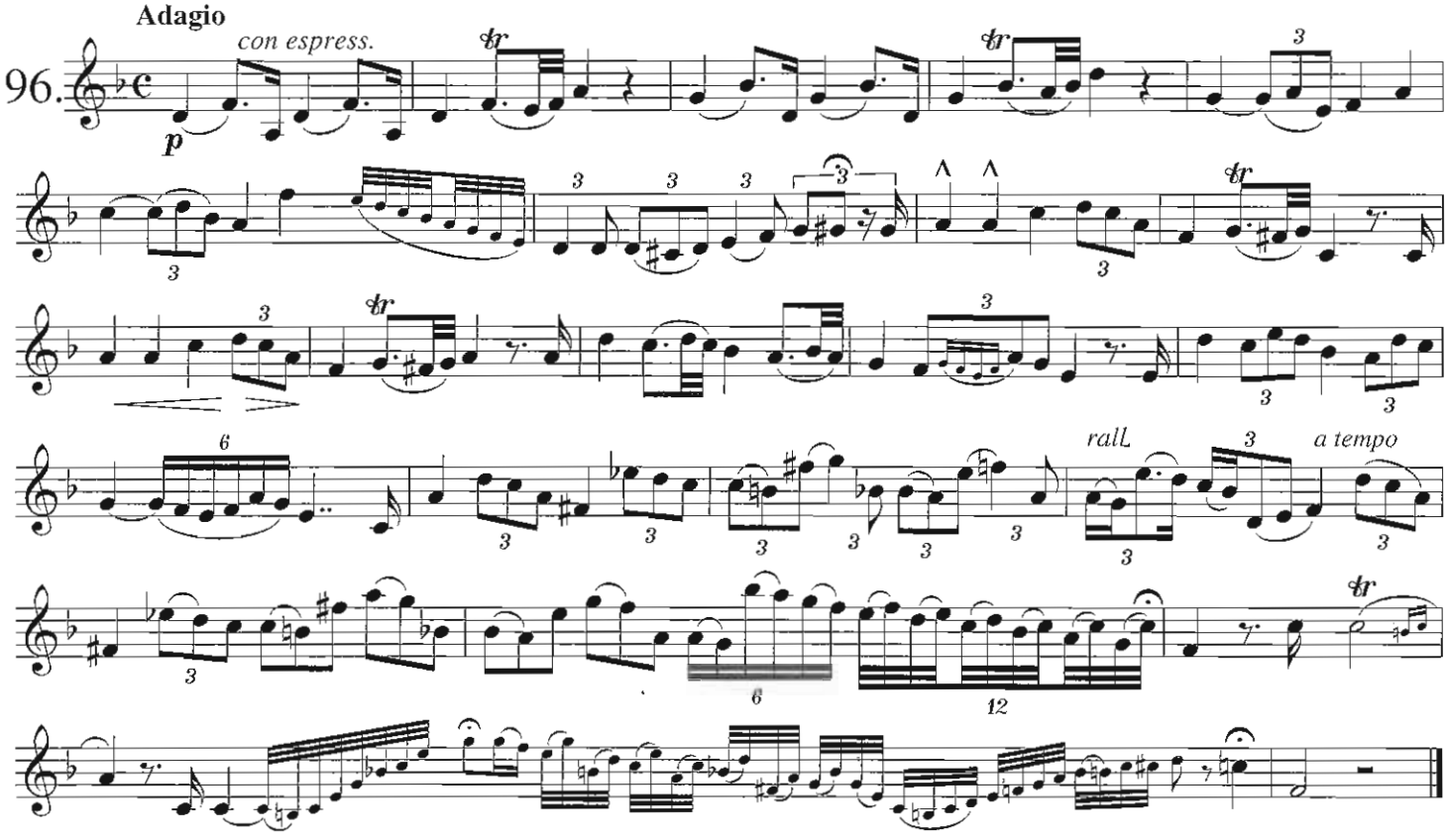
Allegro

95.



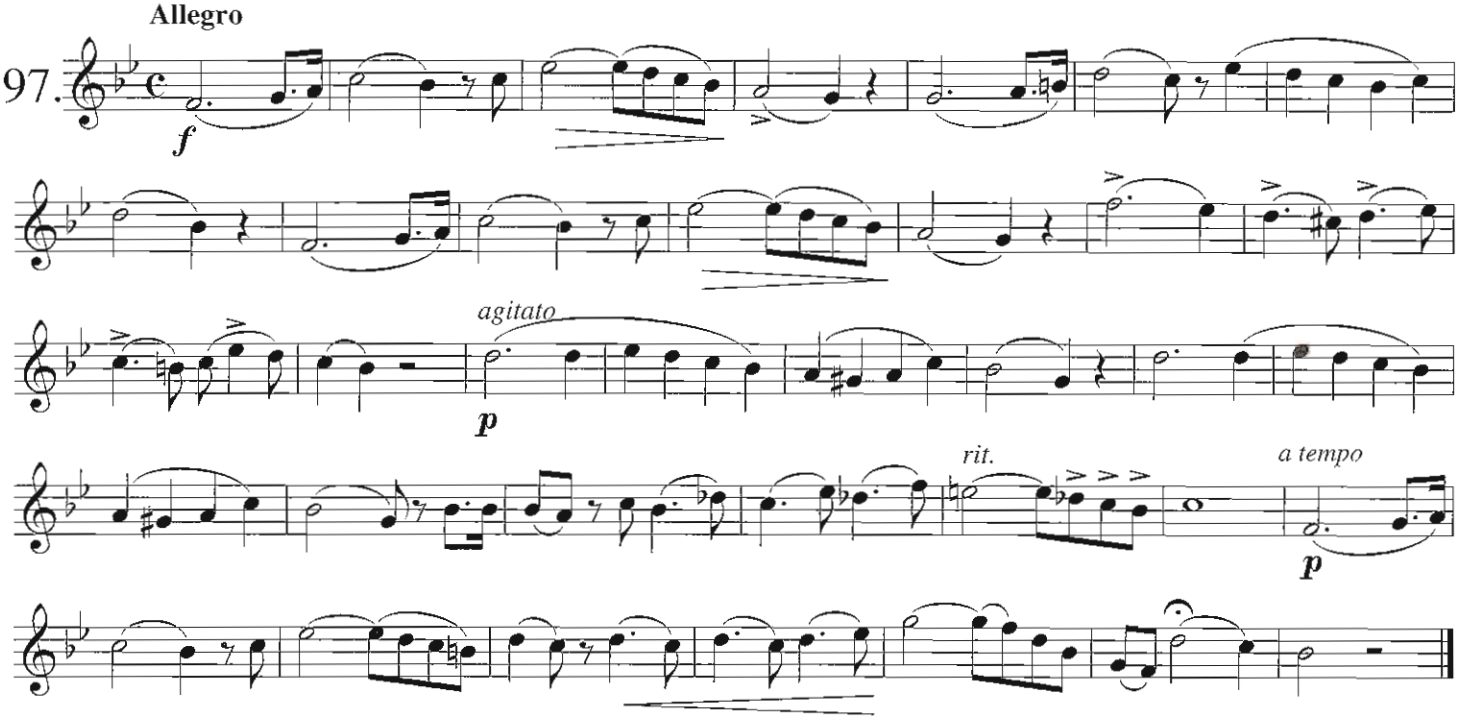
IL TROVATORE

Verdi



IL TROVATORE

Verdi

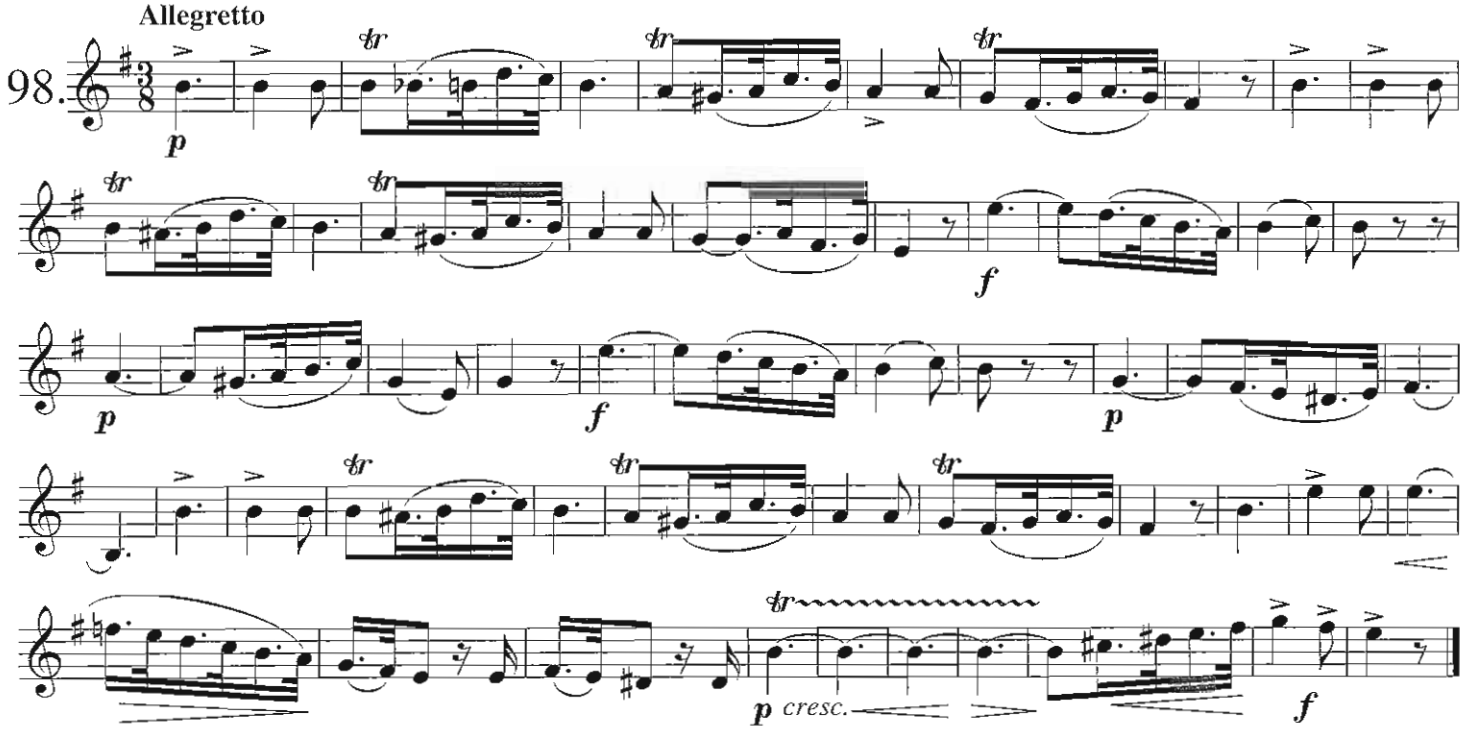


IL TROVATORE

Verdi

Allegretto

98.

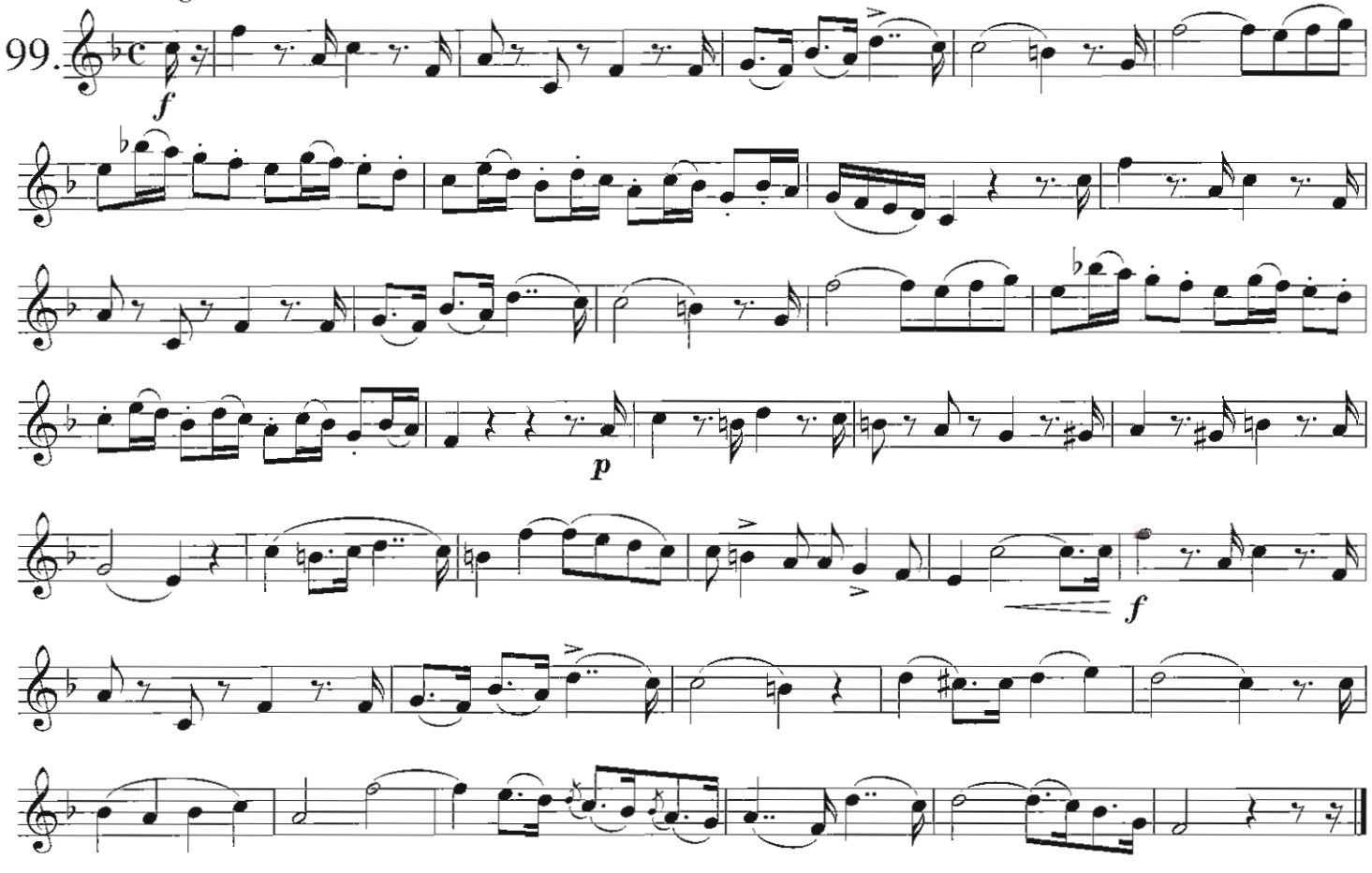


IL TROVATORE

Verdi

Allegro brillante

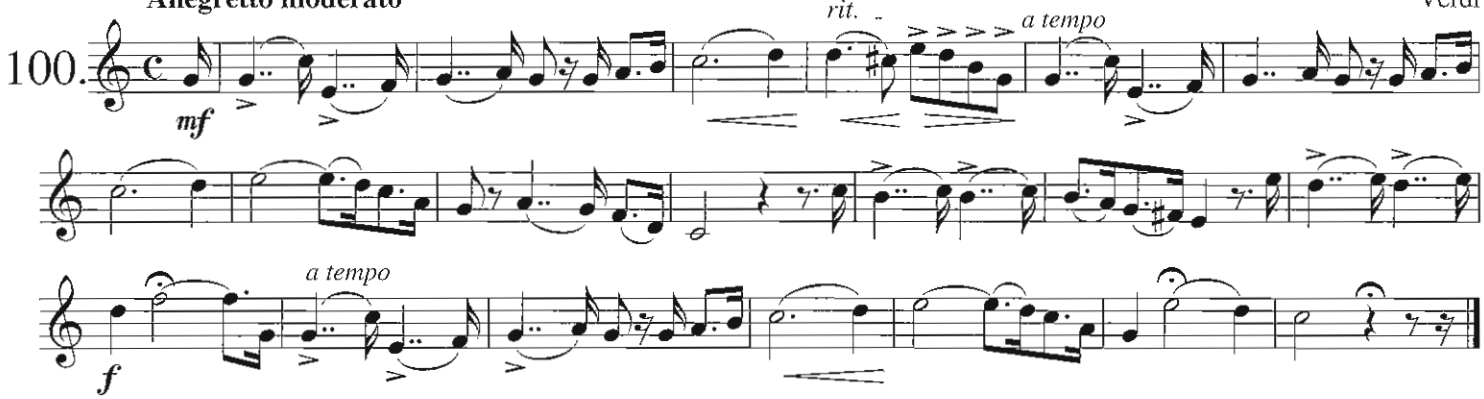
99.



IL TROVATORE

Allegretto moderato — Verdi

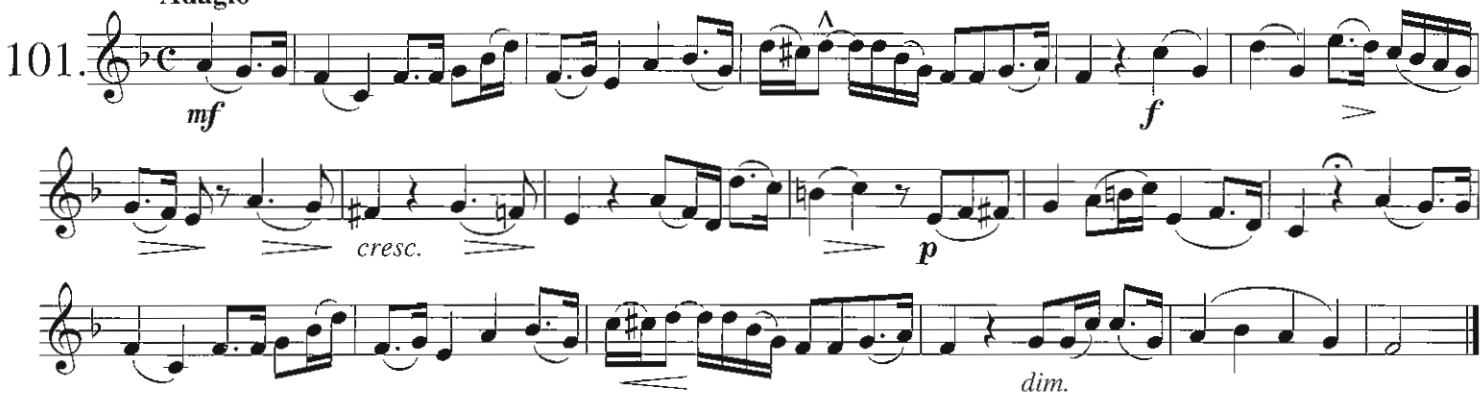
100.



O SALUTARIS

Adagio — Mozart

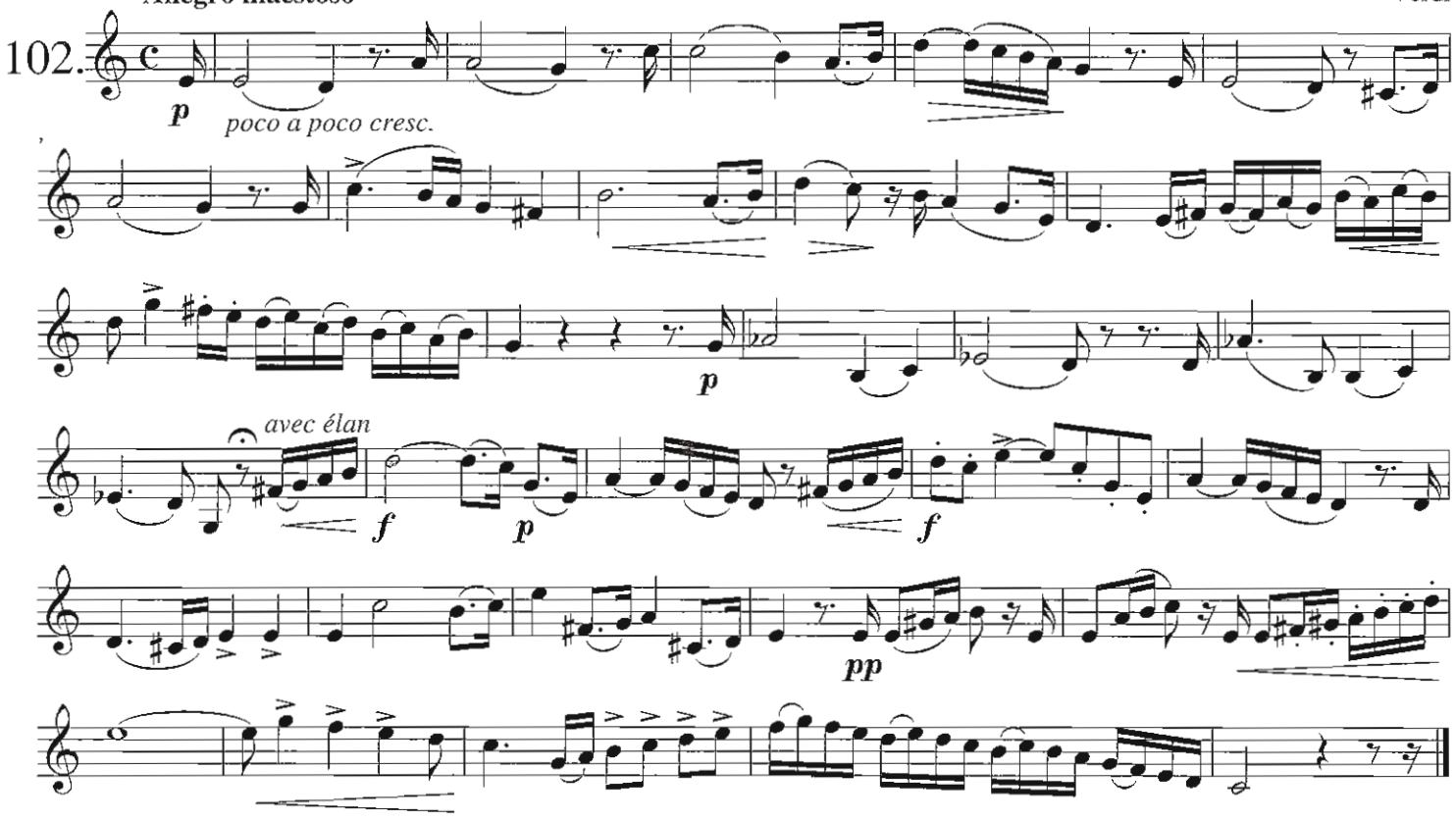
101.



"MACBETH"

Allegro maestoso — Verdi

102.

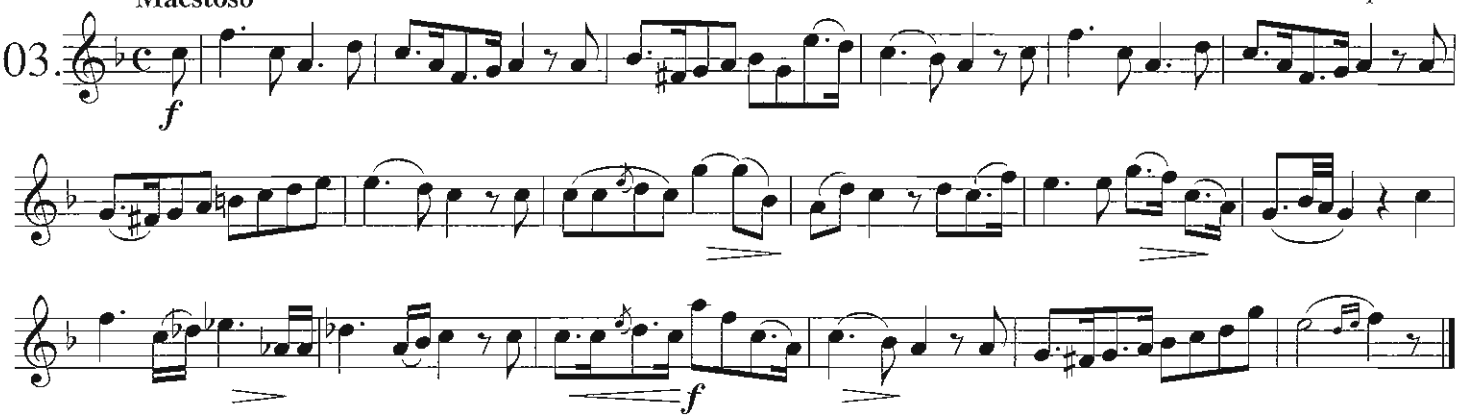


LE PORTE ETENDARD

Maestoso

Lindpaintner

103.

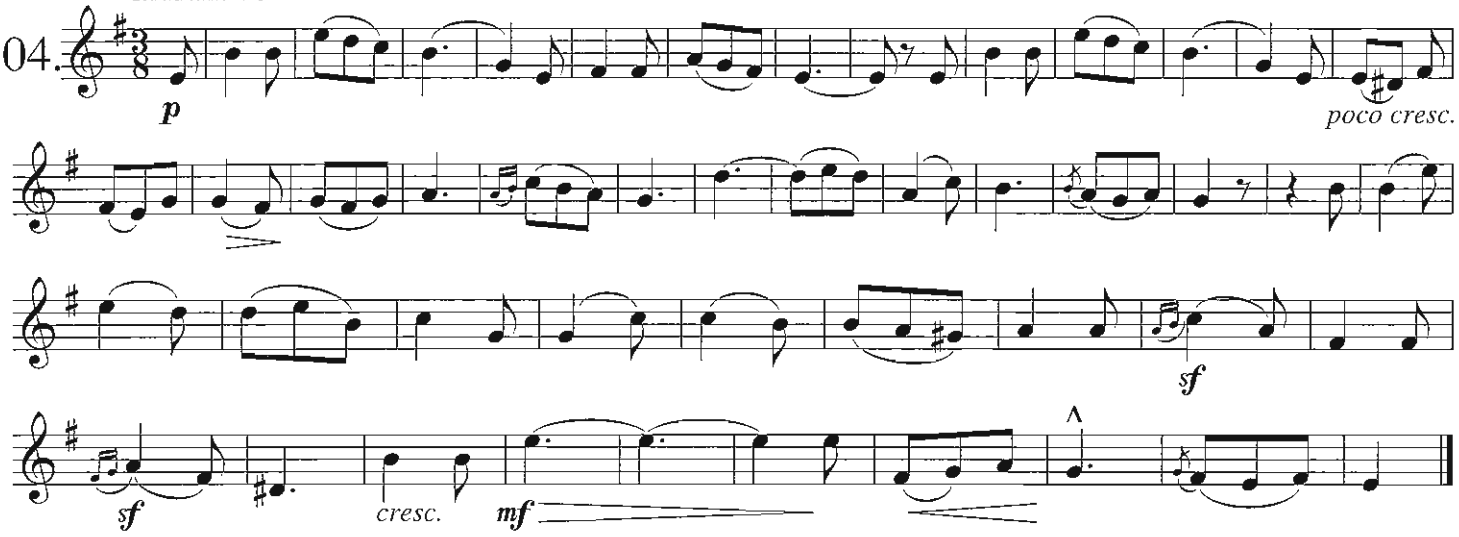


SERENADE

Andantino

Grètry

104.

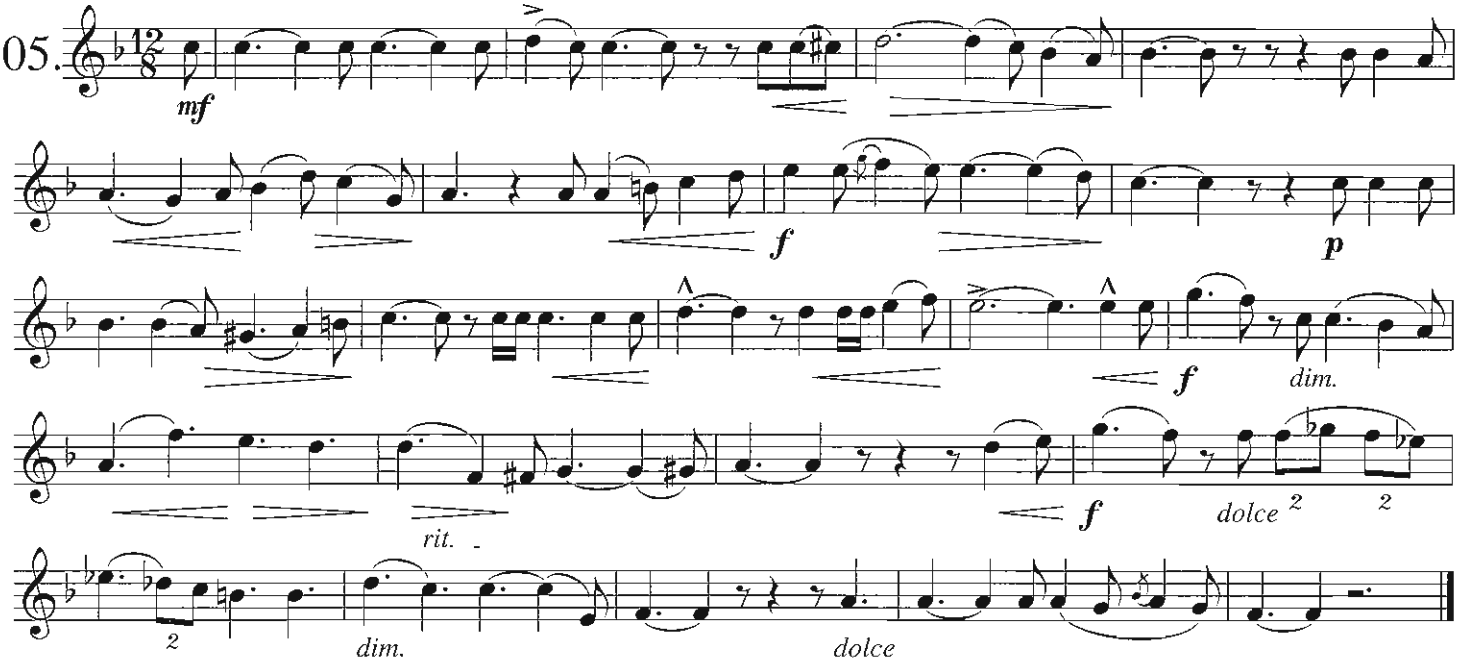


THE TEAR

Molto espressivo

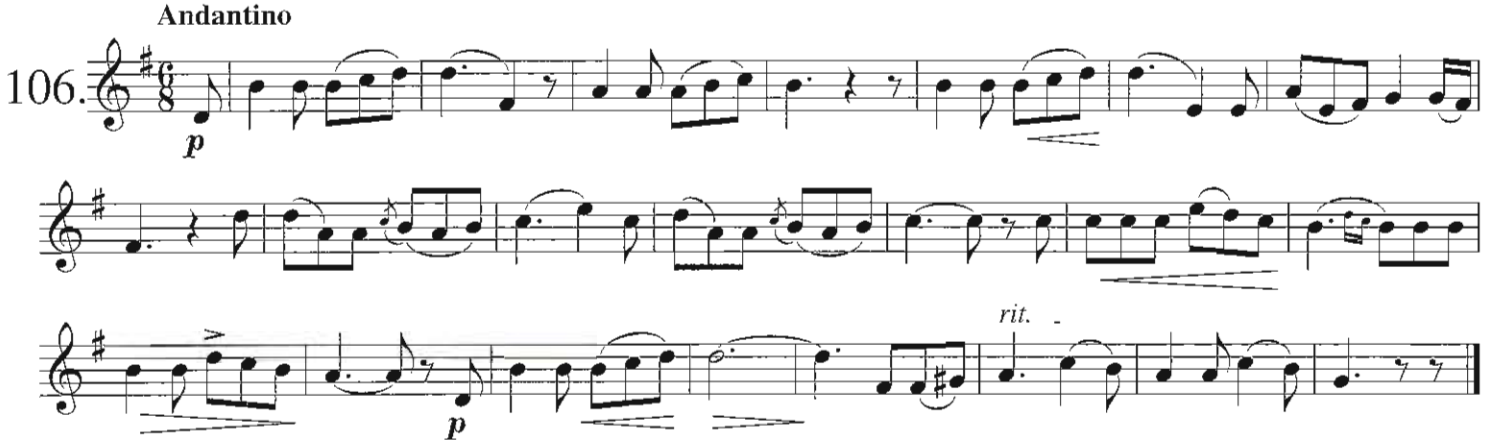
Kücken

105.



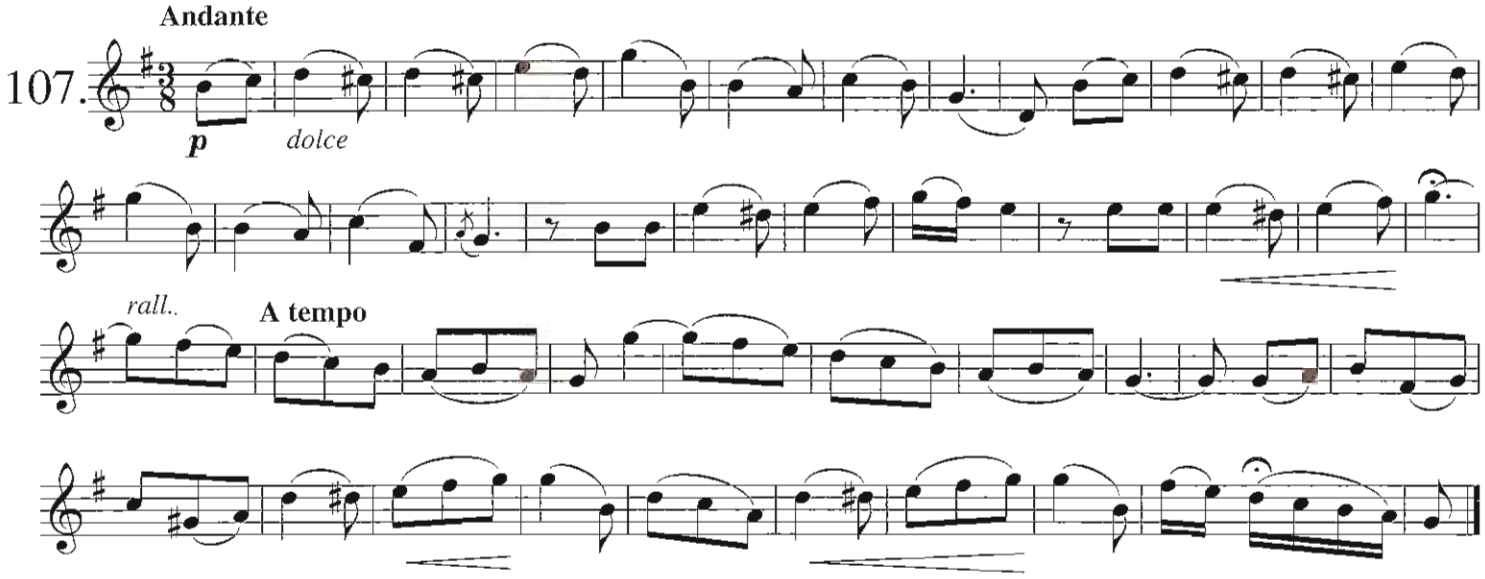
MELODY

Mendelssohn



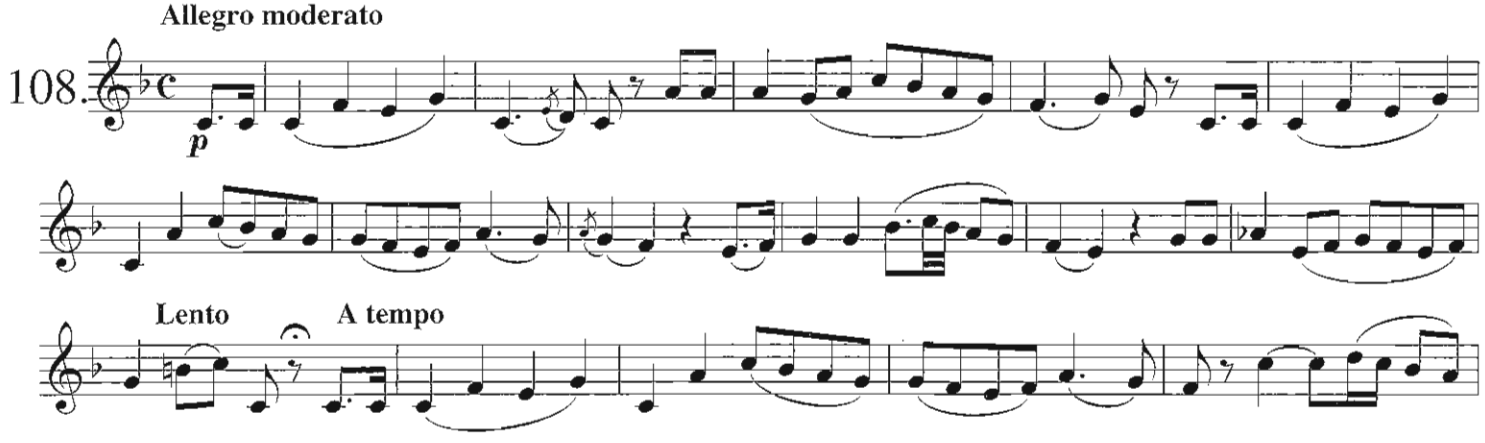
LA PARISINA

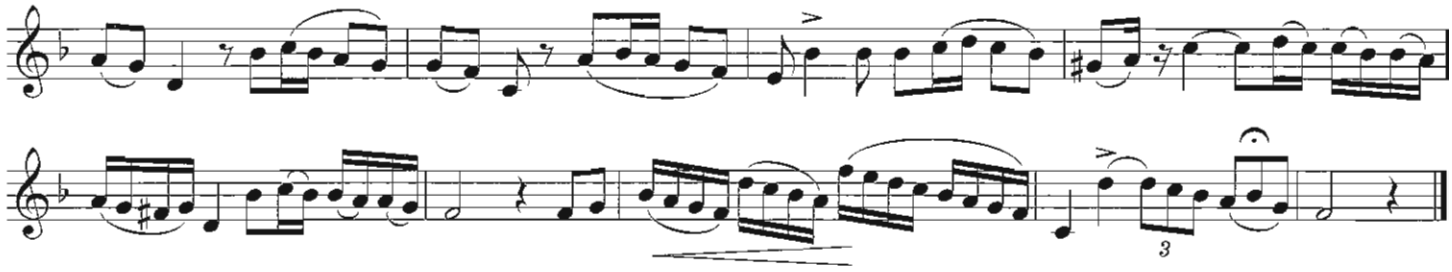
Donizetti



NORMA

Bellini



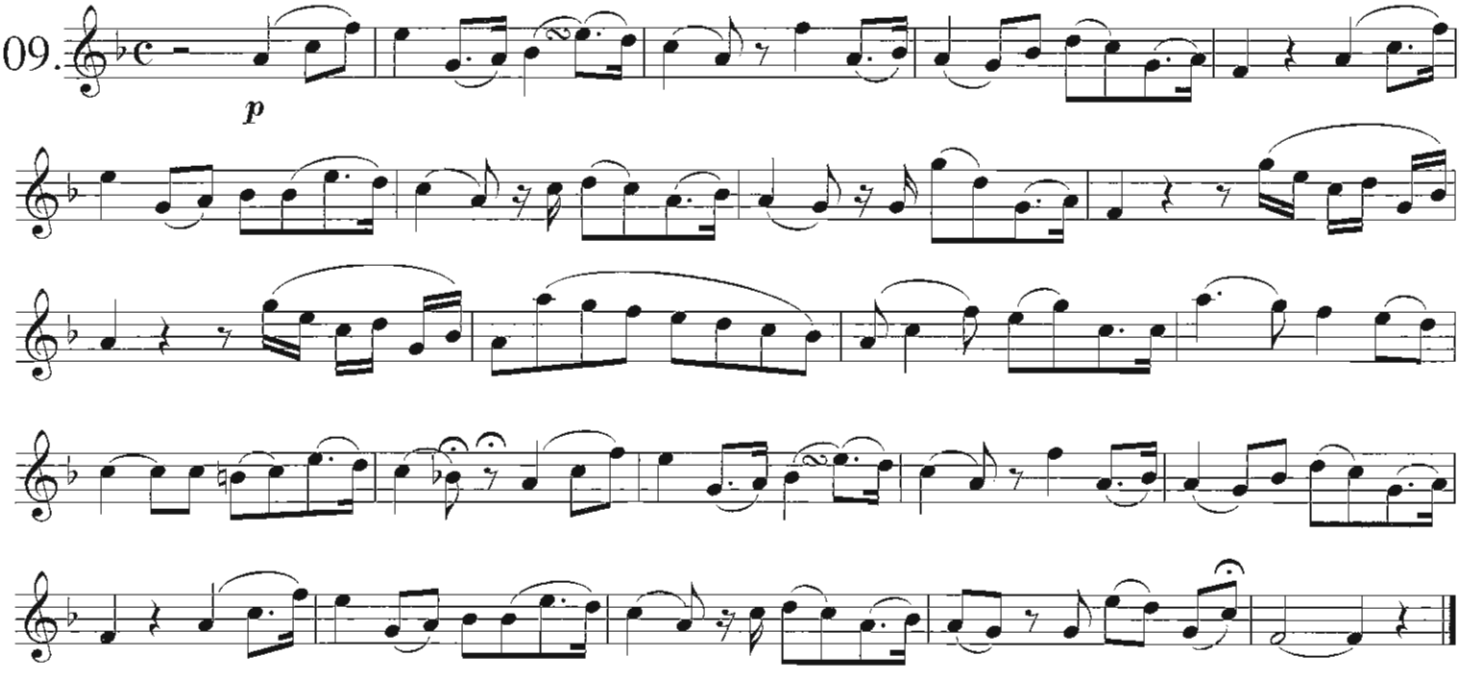


DAUGHTER OF THE REGIMENT

Donizetti

Andante con moto

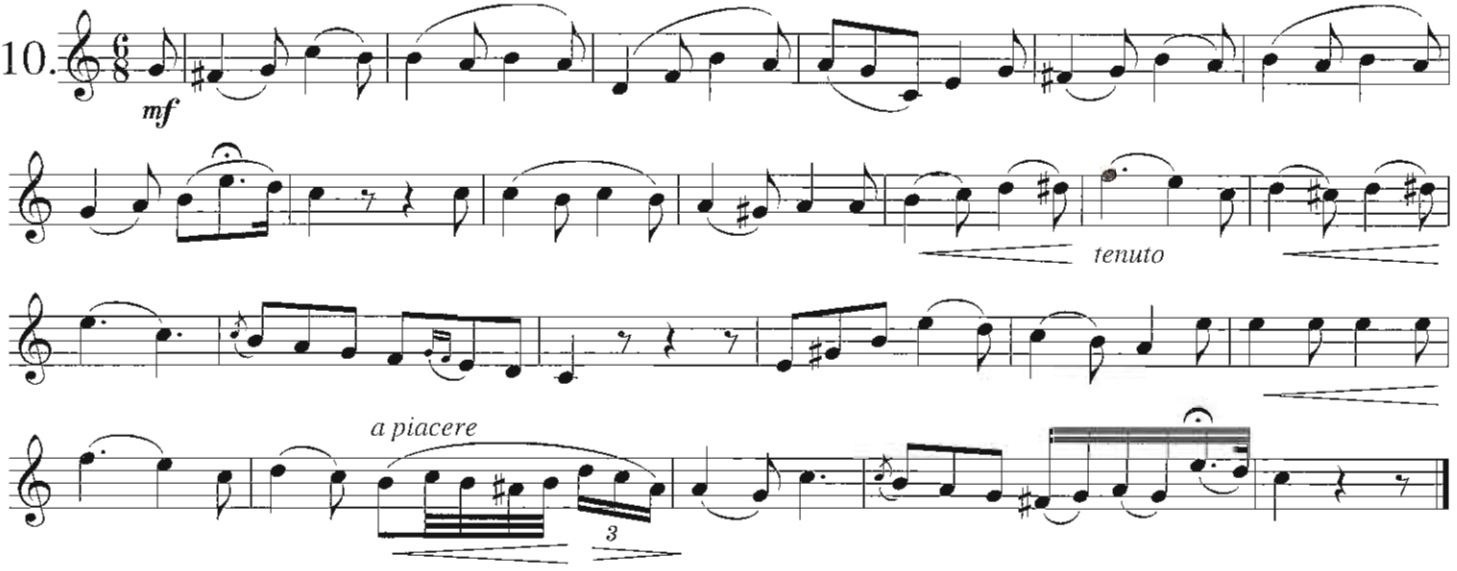
109.



NEAPOLITAN SONG

Andante animato

110.

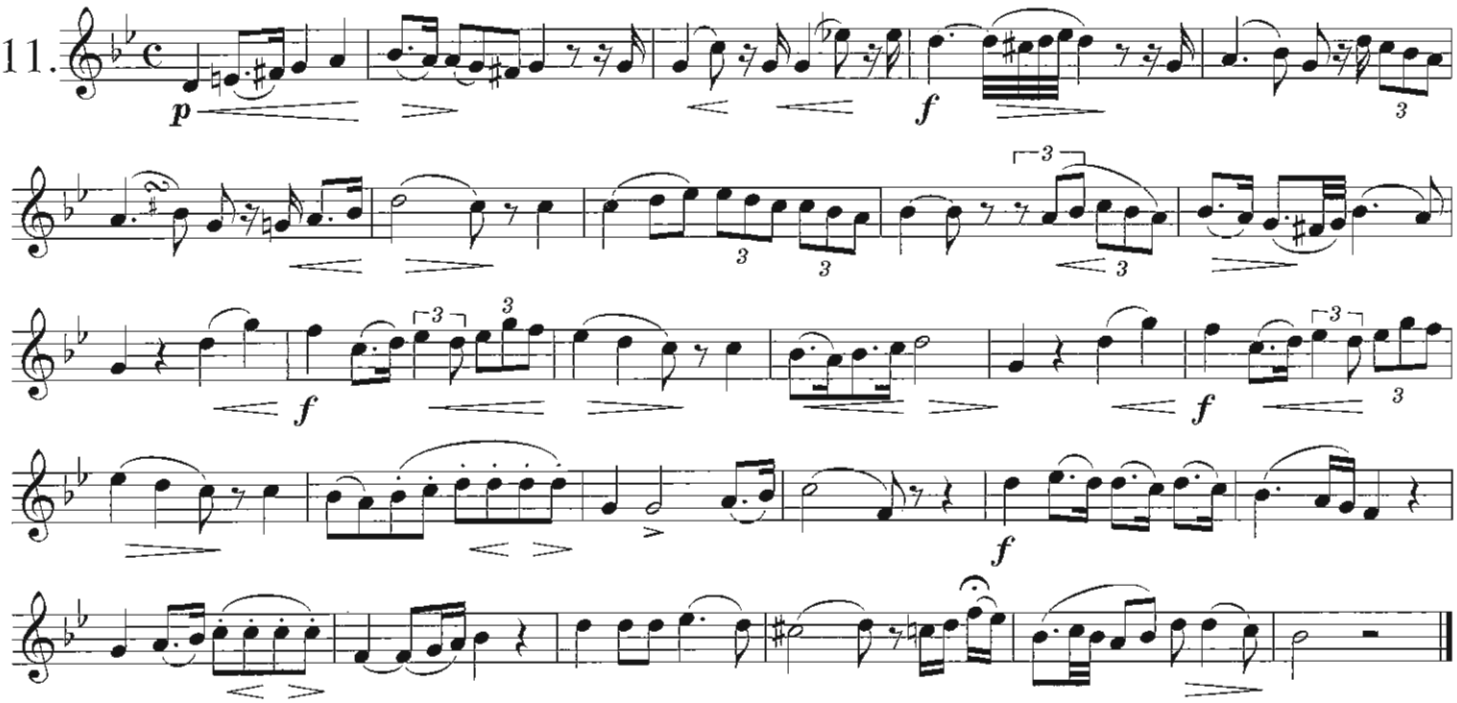


LA SOMNAMBULA

Bellini

Andante

111.

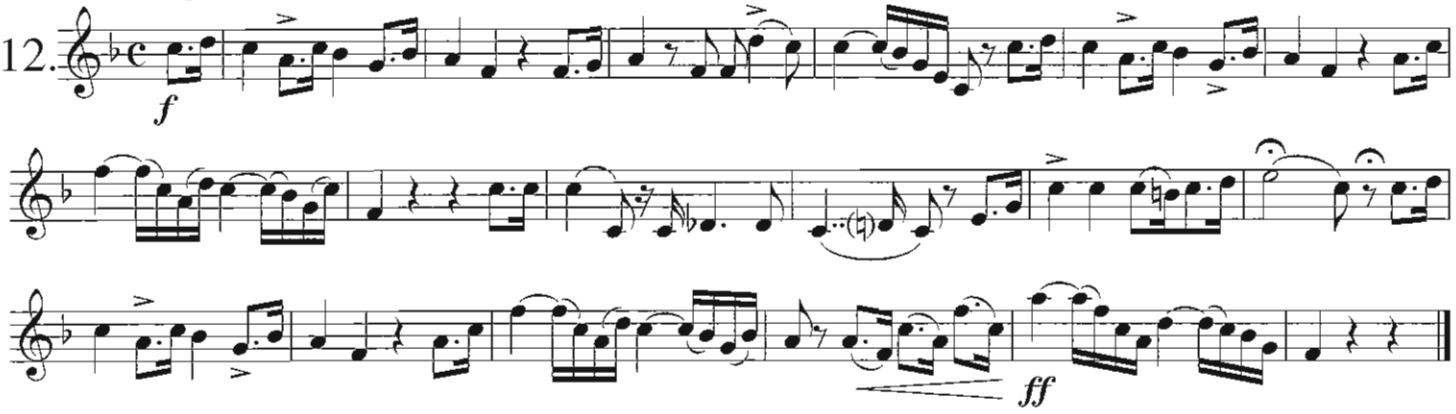


CAPULETI

Bellini

Allegro maestoso

112.

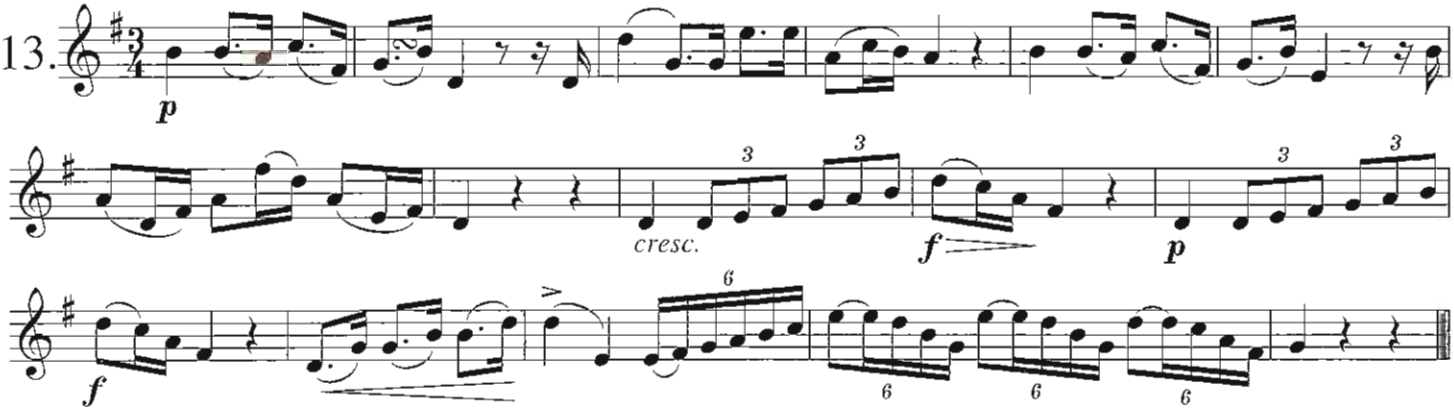


DOPO DUE LUSTRI

Mercadante

Andantino

113.

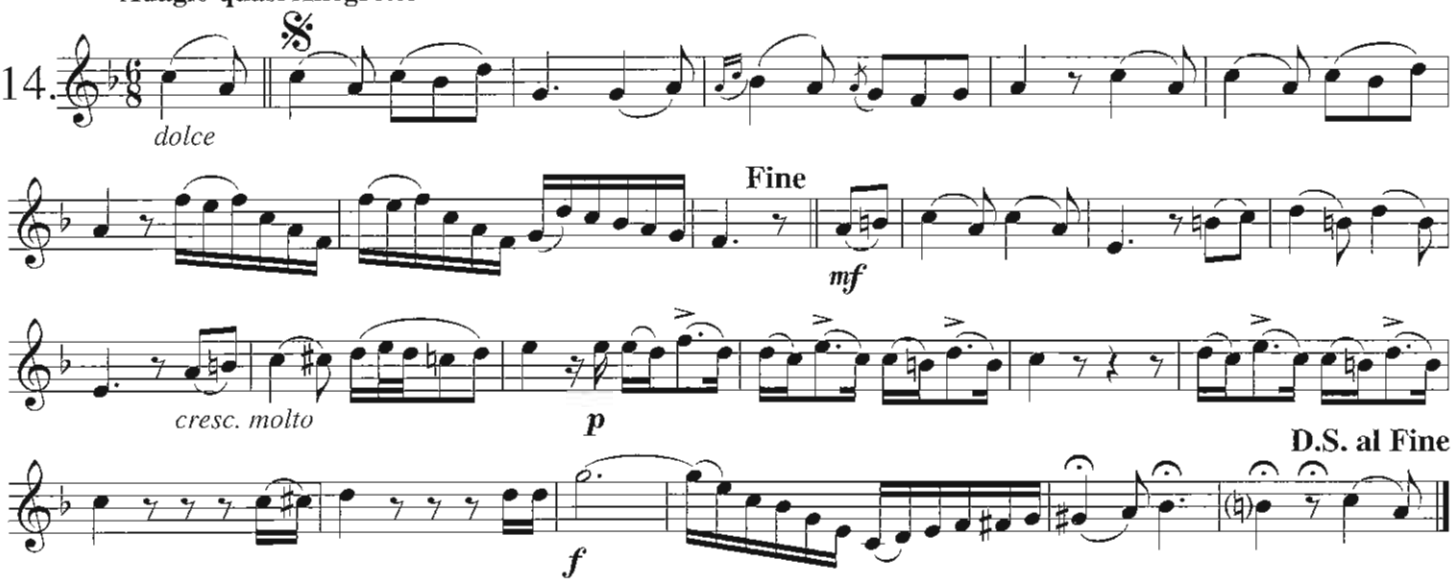


IL CROCIATO

Meyerbeer

Adagio quasi Allegretto

114.

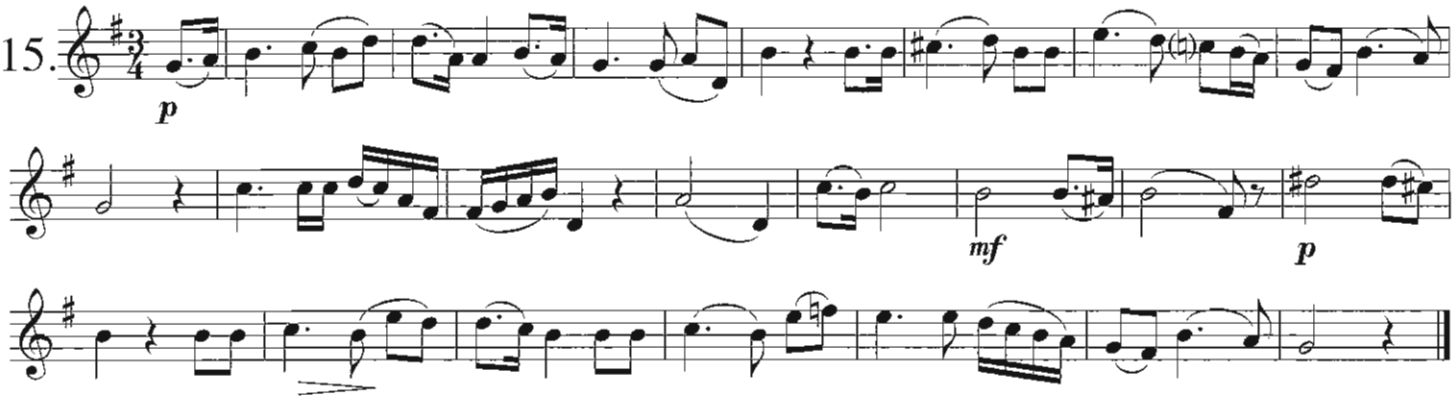


EURYANTHE

Weber

Andante con moto

115.

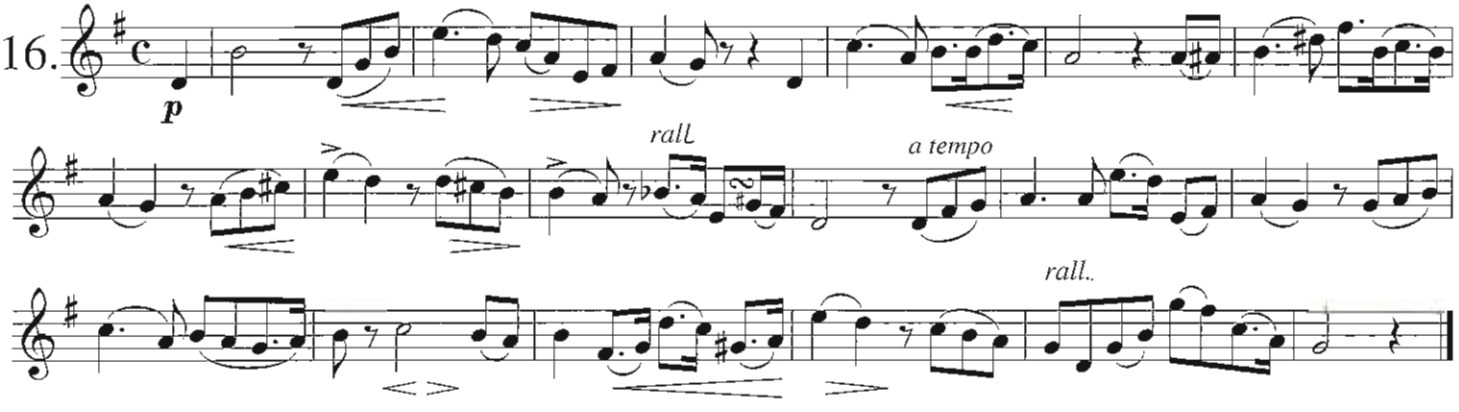


ABSENCE

Beethoven

Andantino

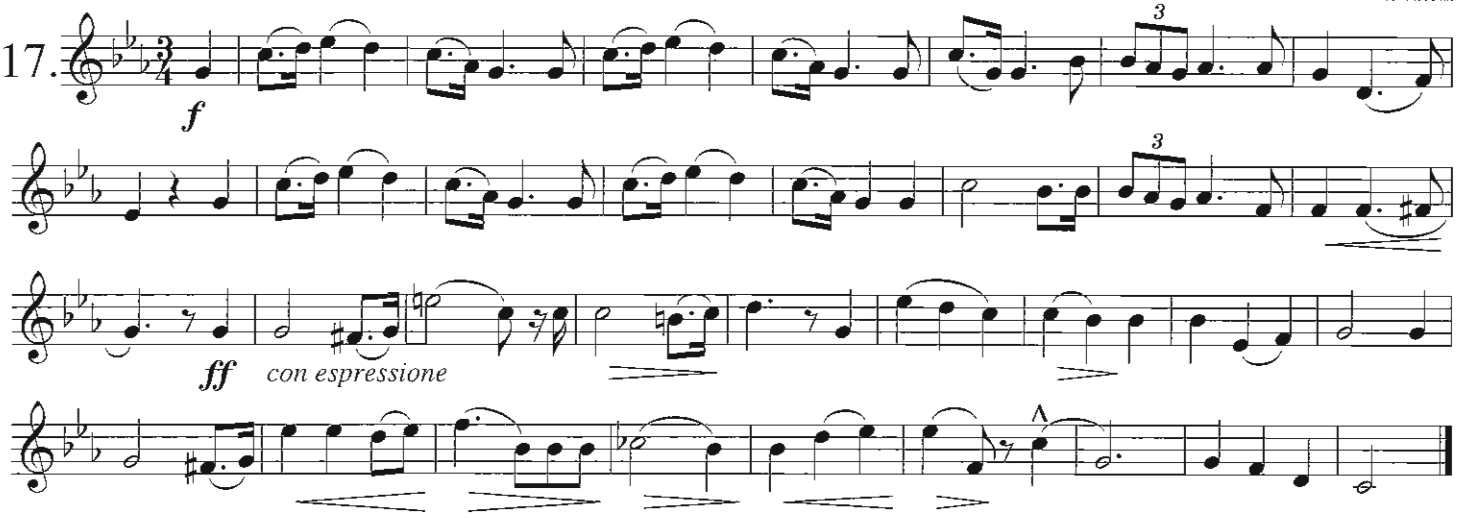
116.



THE CAPTIVE

Lento con dolore — Kücken

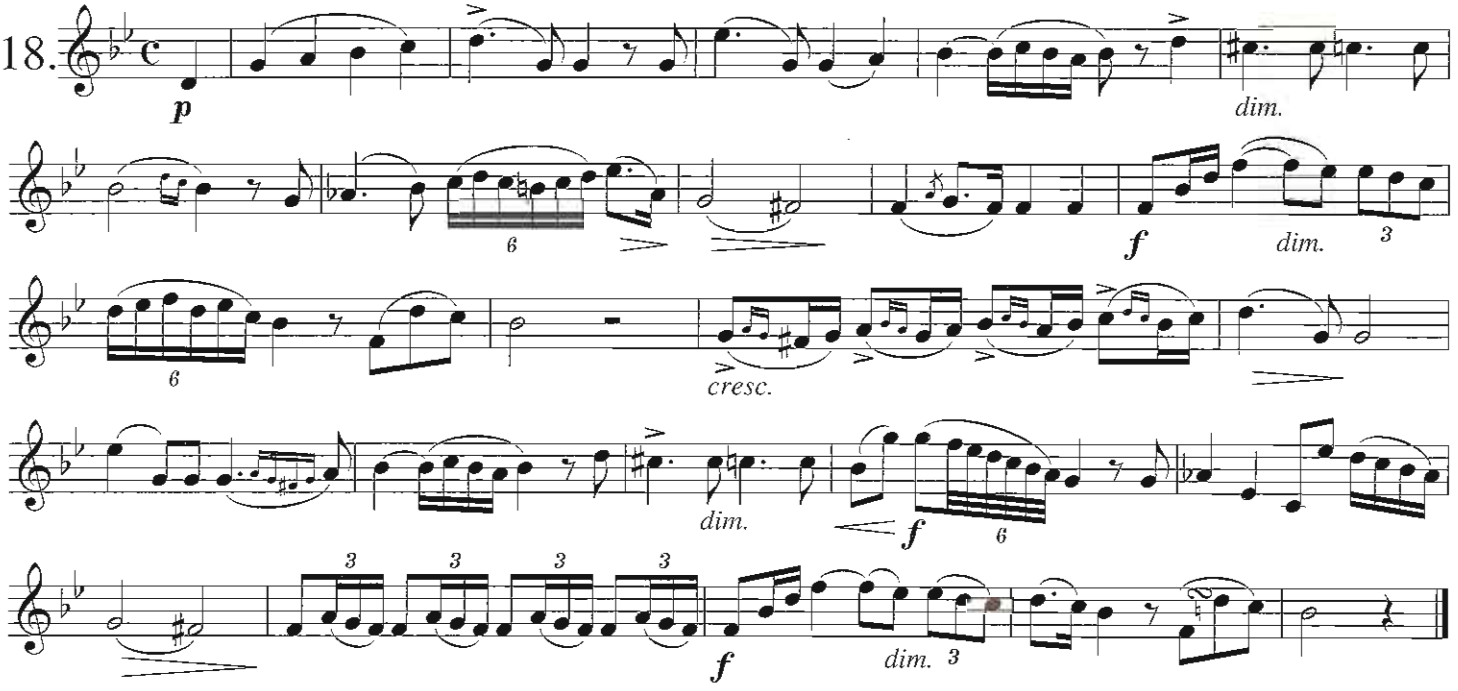
117.



OTELLO

Moderato — Rossini

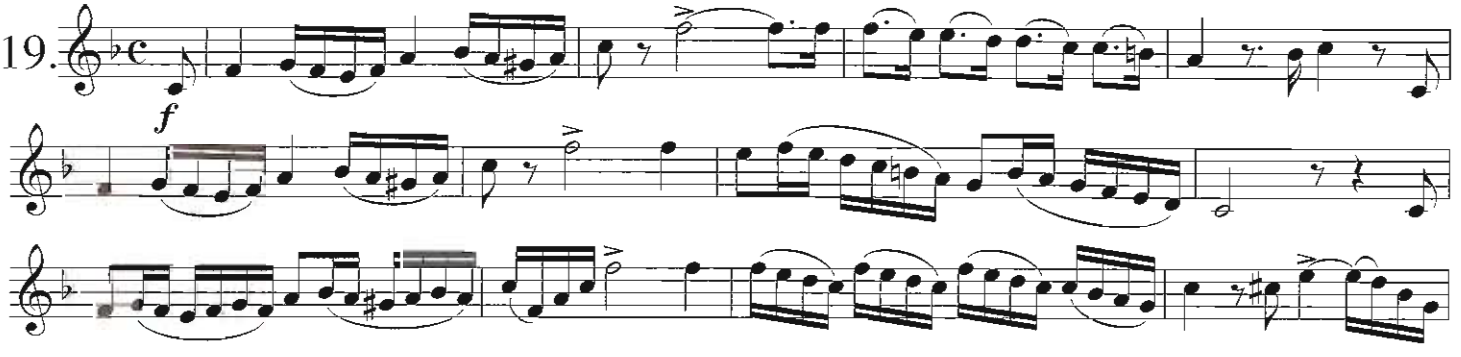
118.

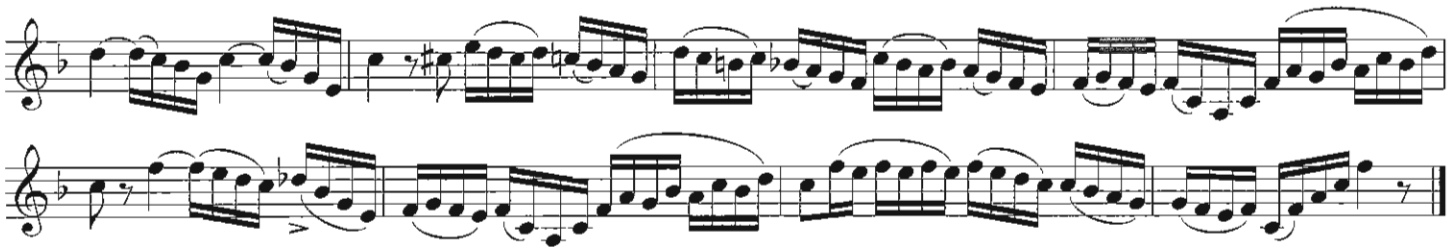


SEMIRAMIDE

Allegro — Rossini

119.



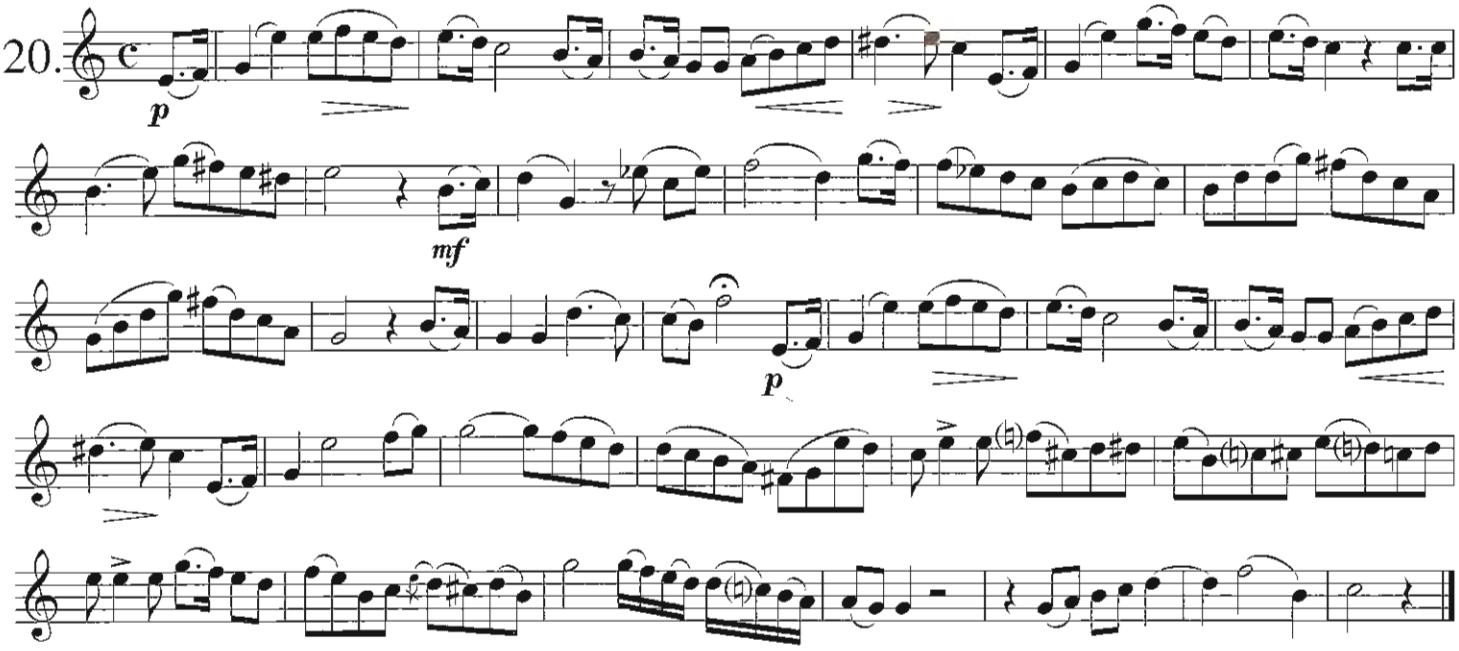


L'ELISIR D'AMORE

Andante

Donizetti

120.

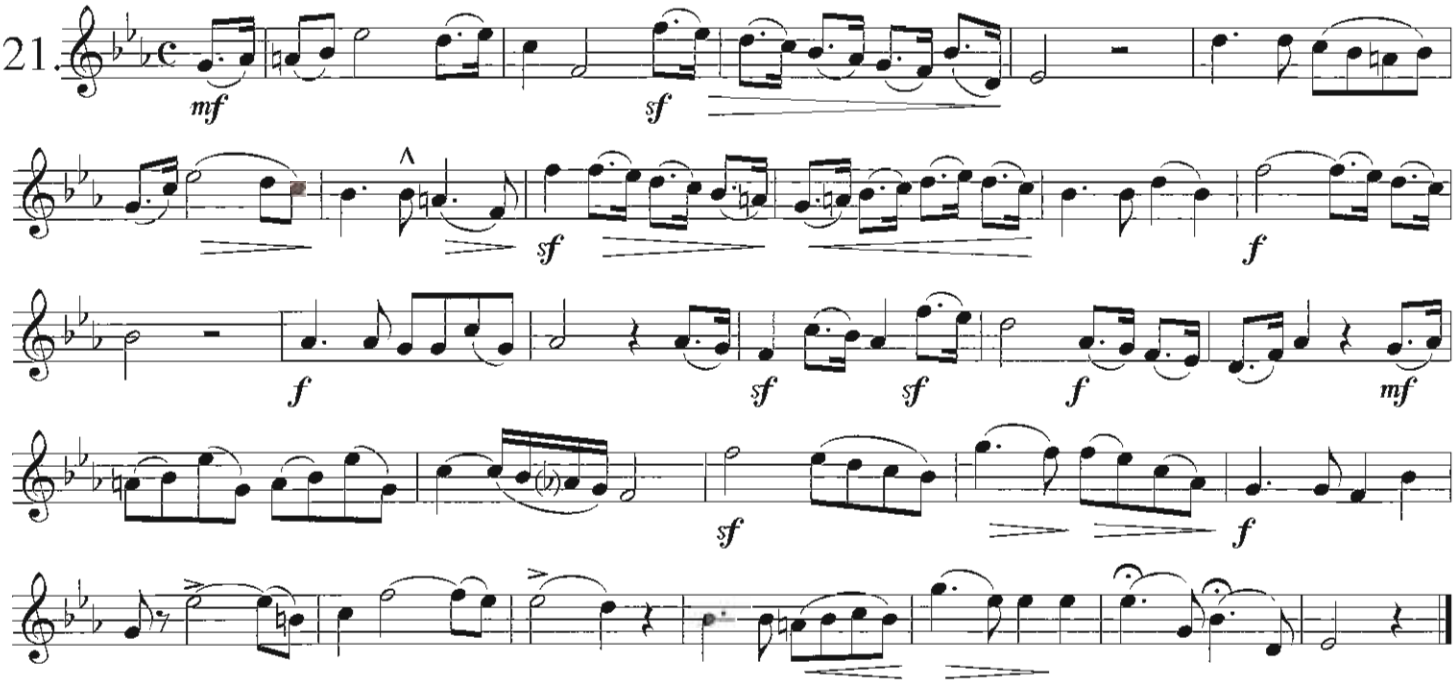


FREISCHÜTZ

Allegro moderato

Weber

121.

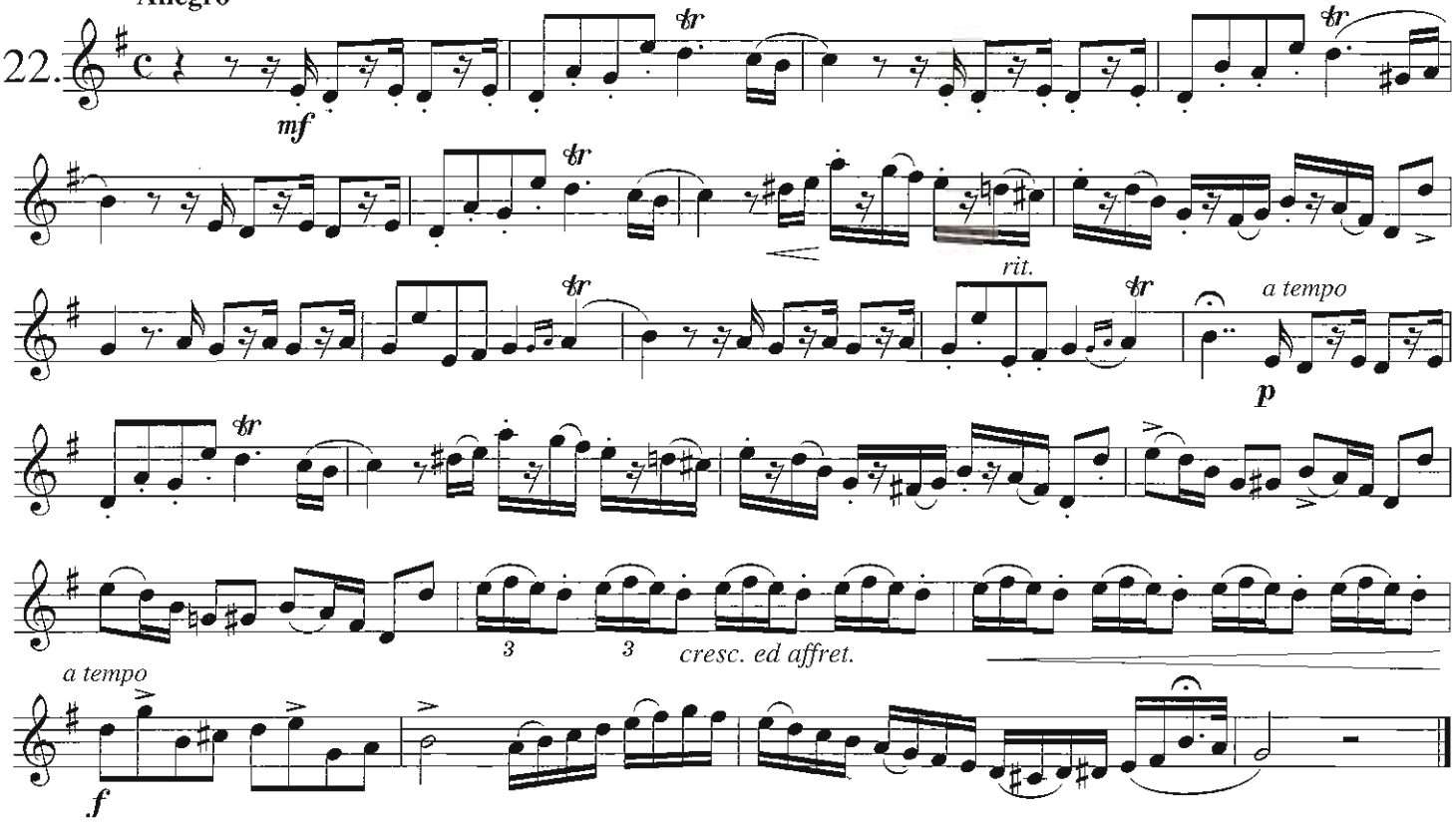


IL TROVATORE

Allegro

Verdi

122.

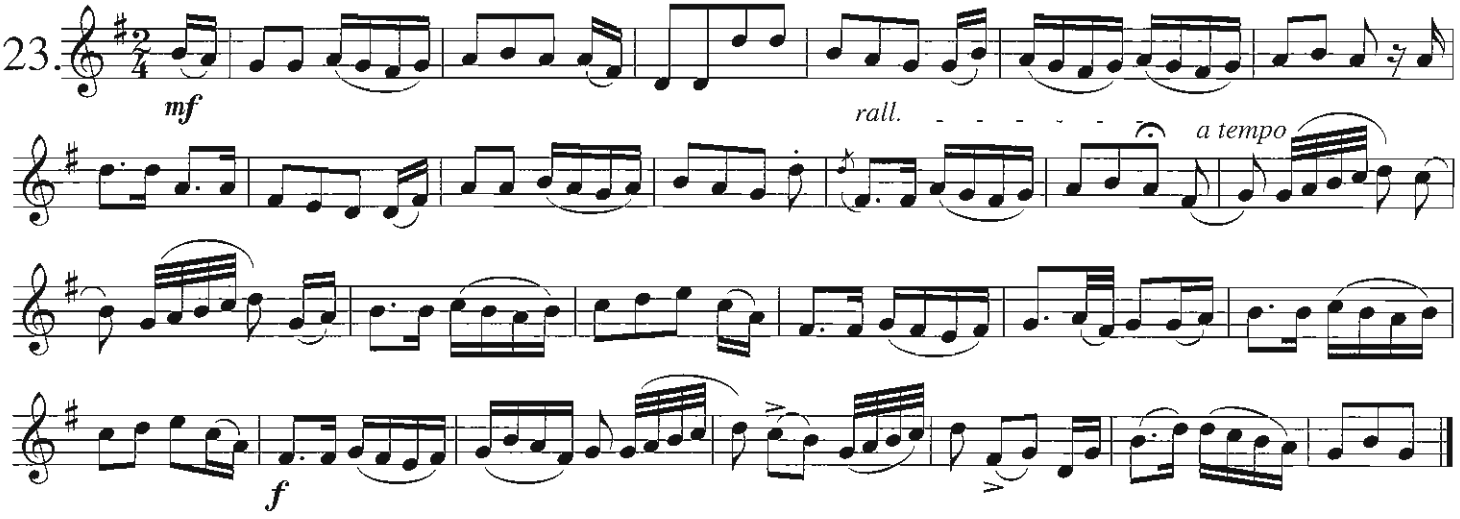


THE MAGIC FLUTE

Allegretto

Mozart

123.

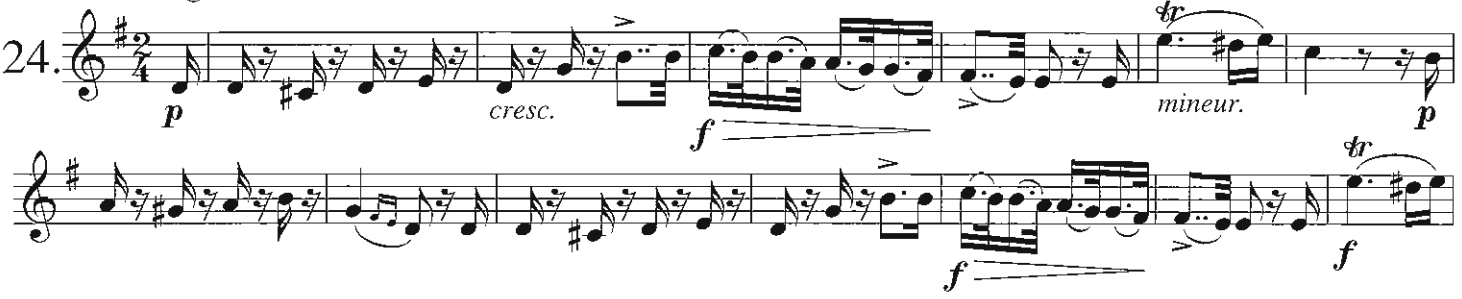


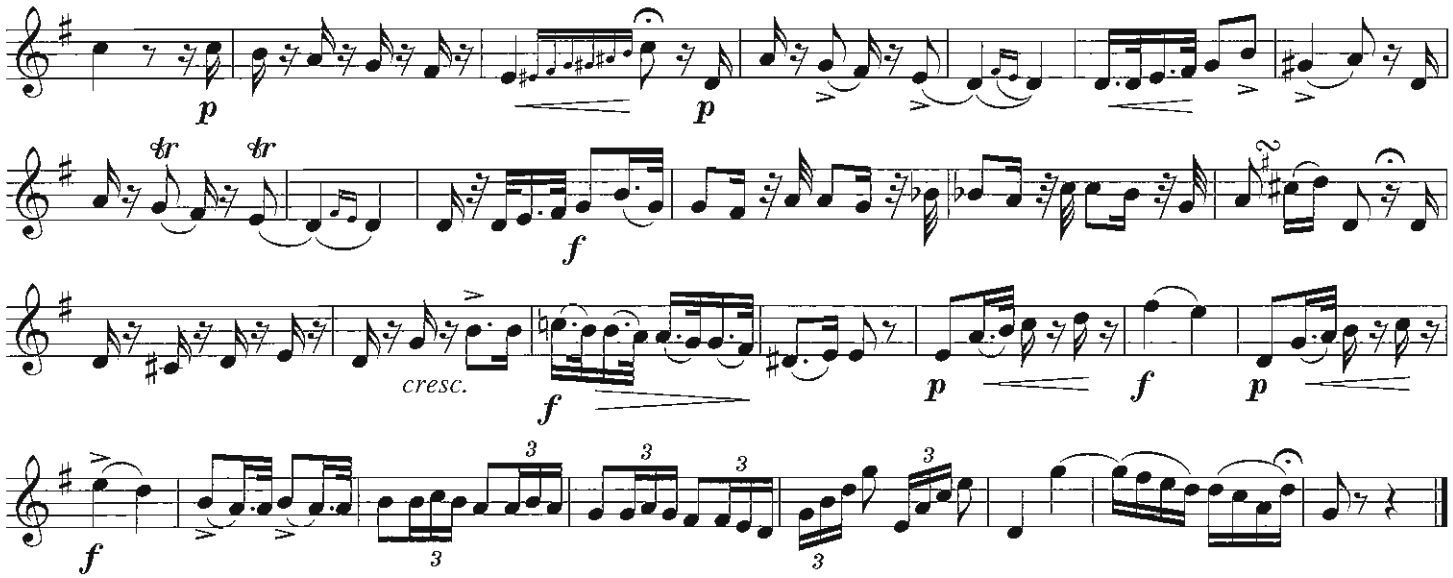
NIOBÉ

Allegretto

Pacini

124.

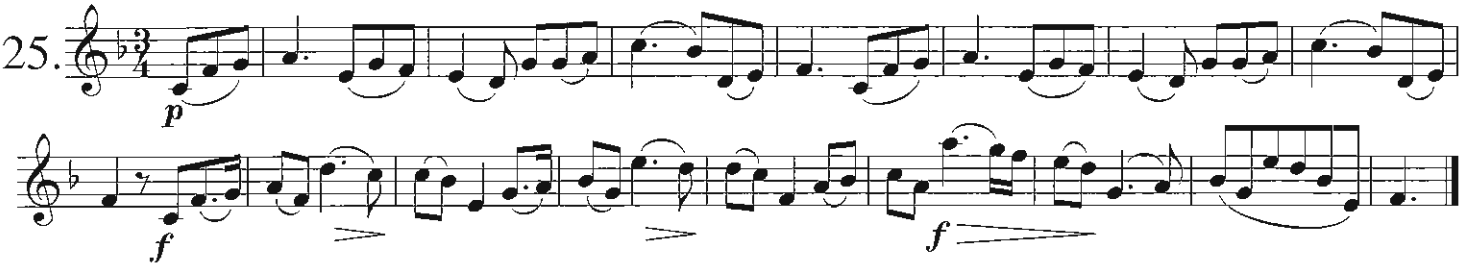




SWISS SONG

Moderato

125.

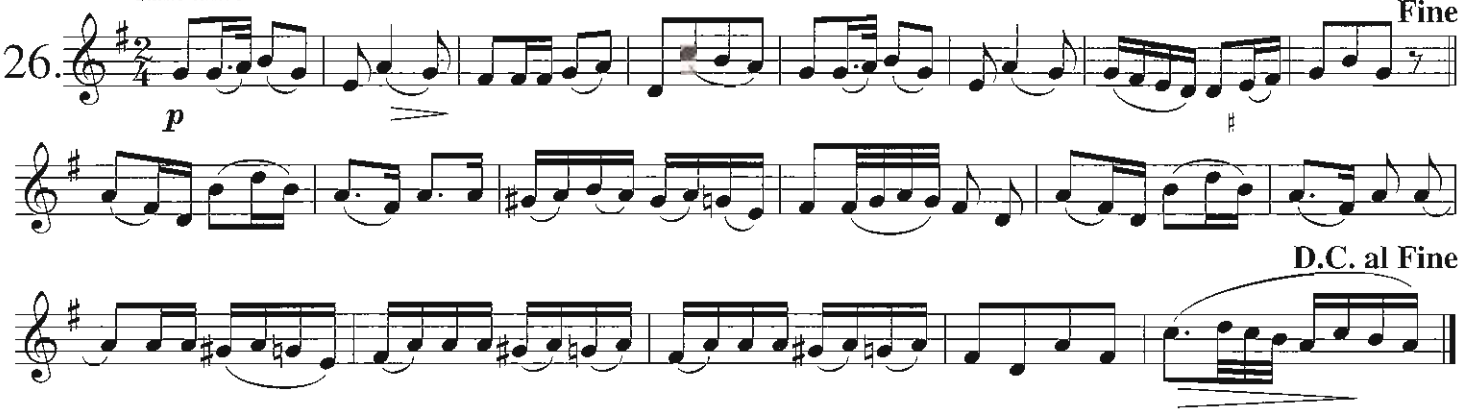


DON JUAN

Mozart

Andante

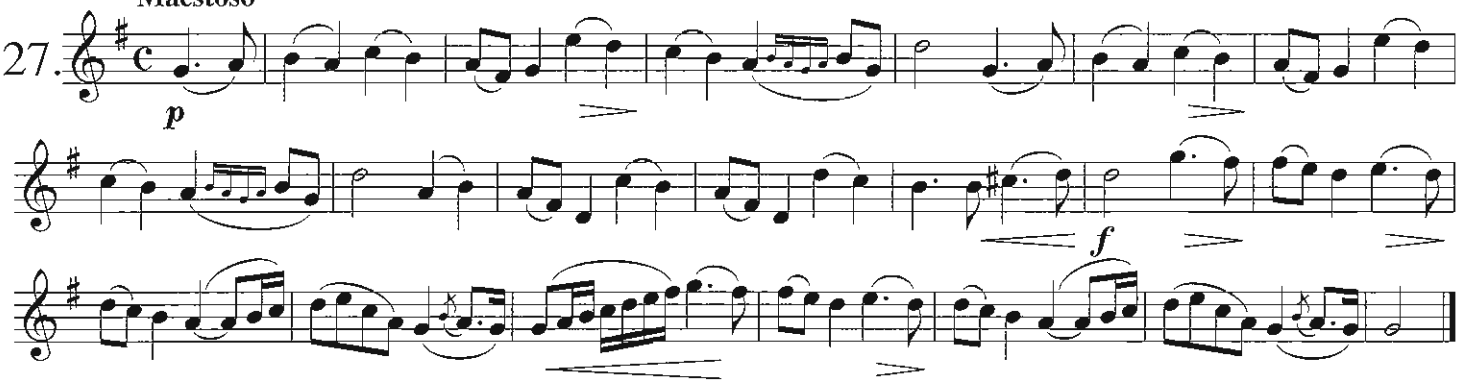
126.



AUSTRIAN HYMN

Maestoso

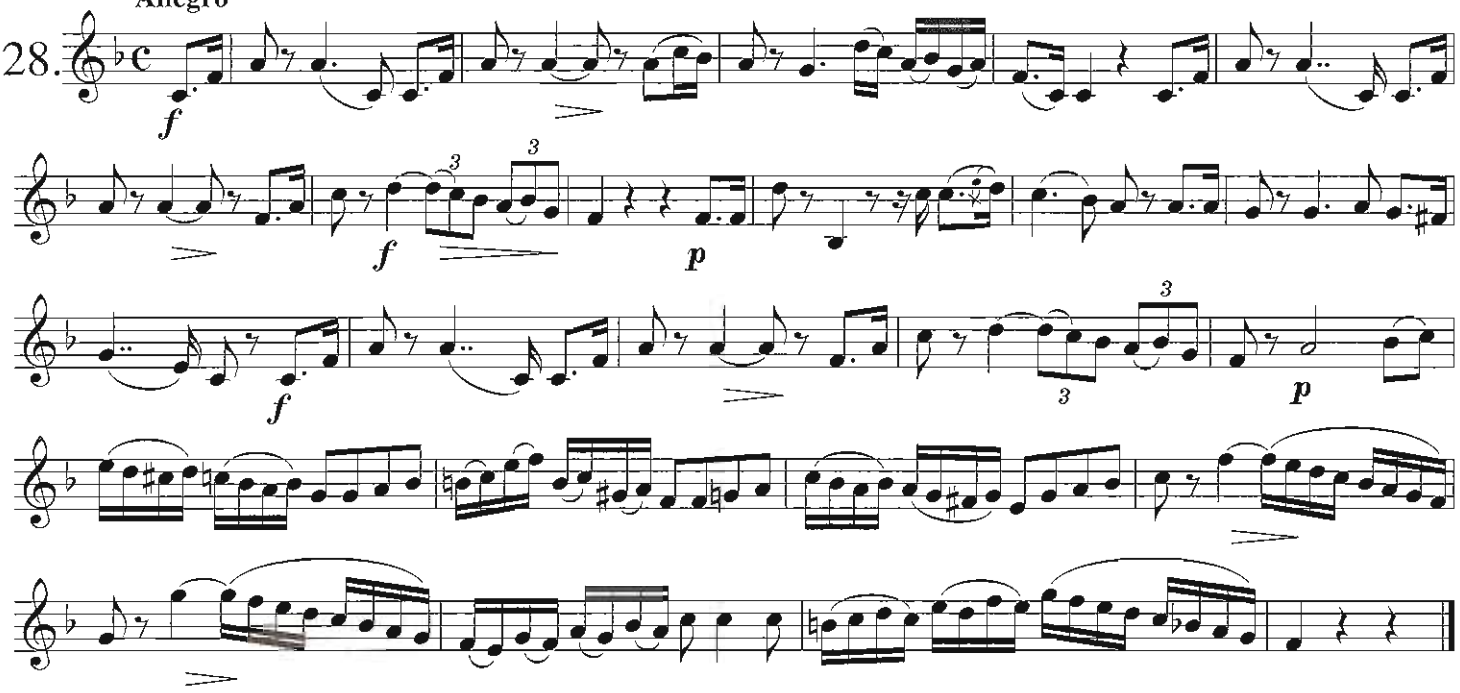
127.



LA SOMNAMBULE

Allegro — Bellini

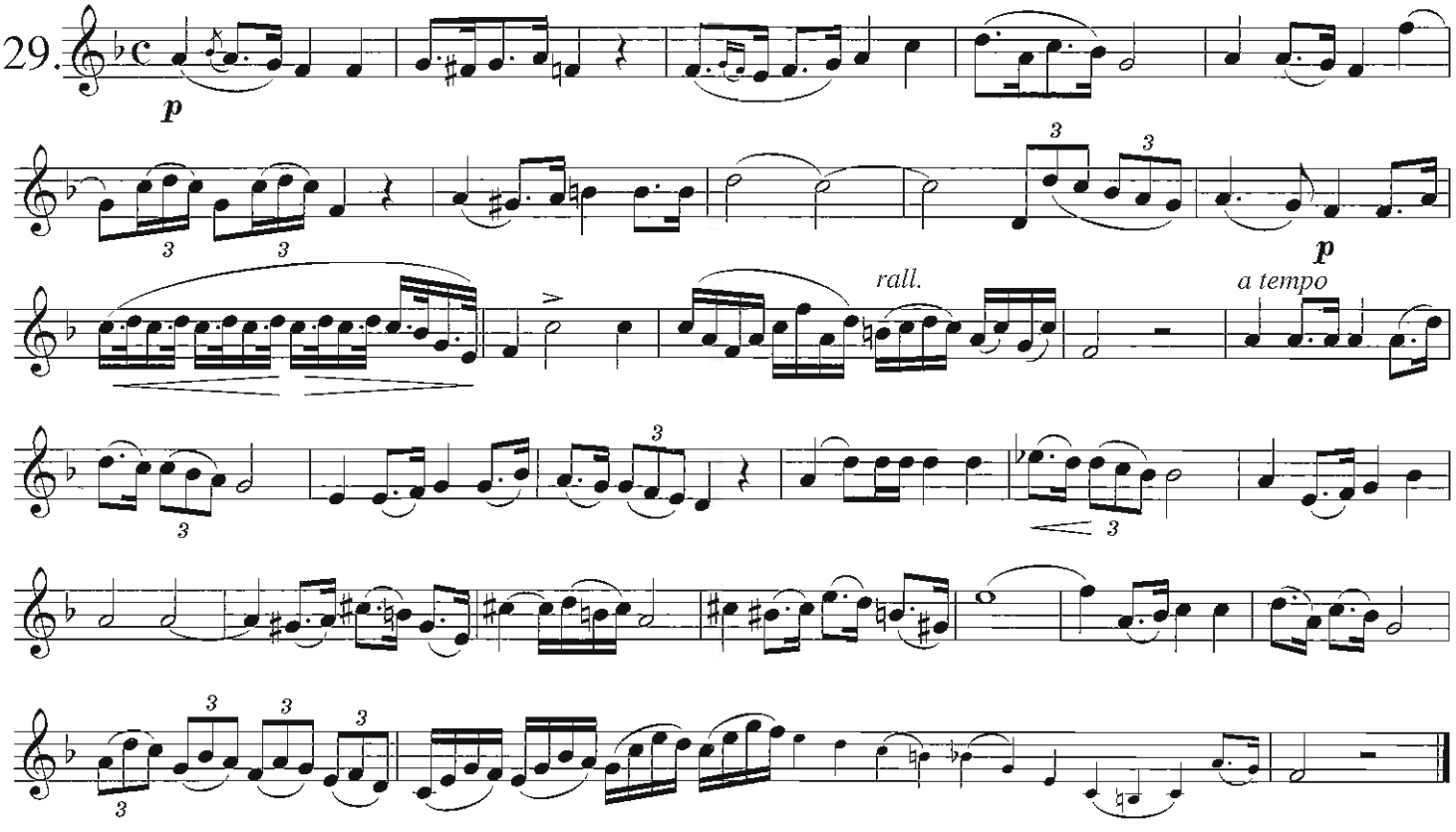
128.



LA PARISINA ROMANZA

Moderato — Donizetti

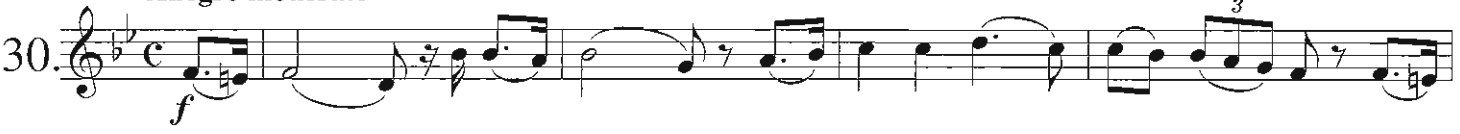
129.

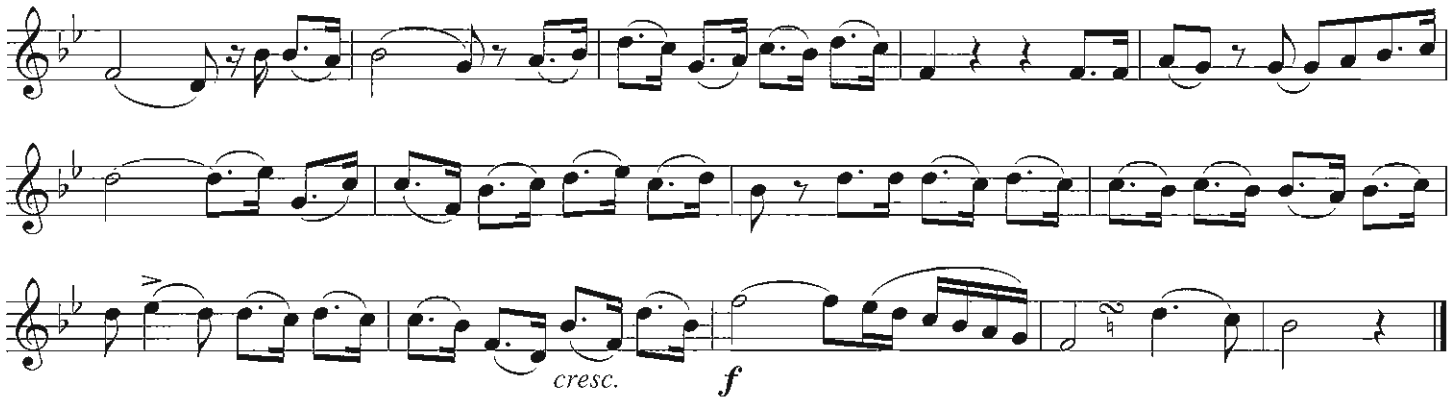


LA SOMNAMBULE

Allegro moderato — Bellini

130.



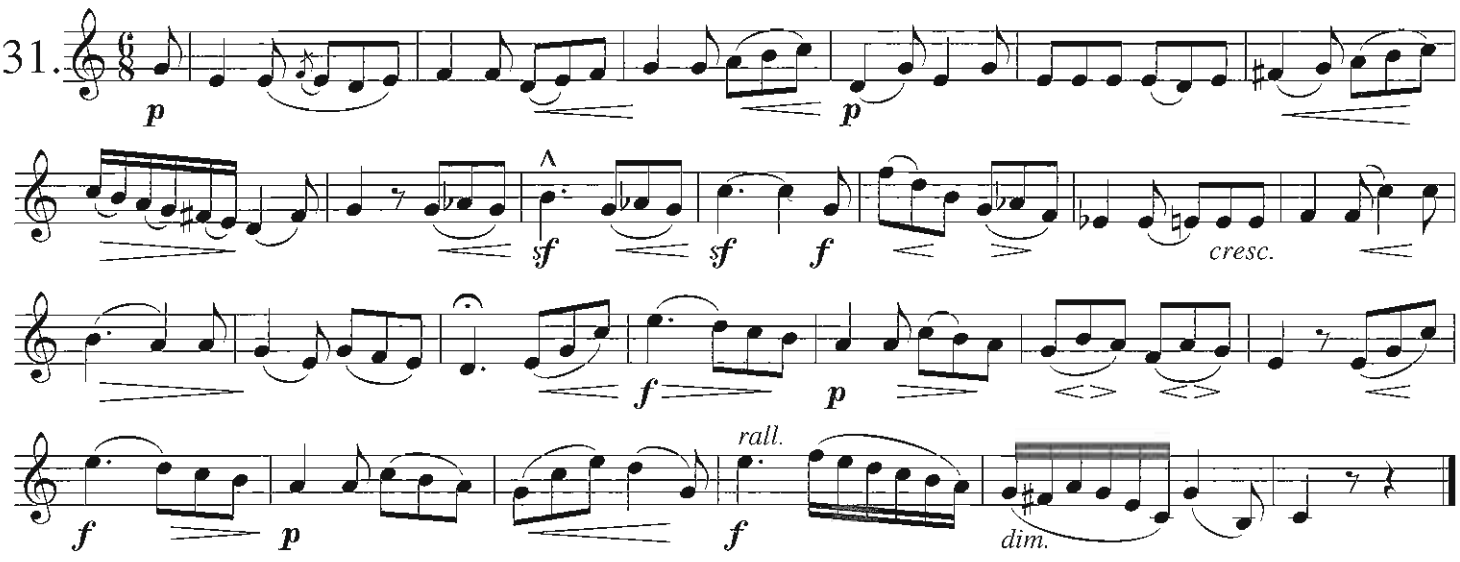


J'AIMERAI TOUTE MA VIE

Andantino

Dalairac

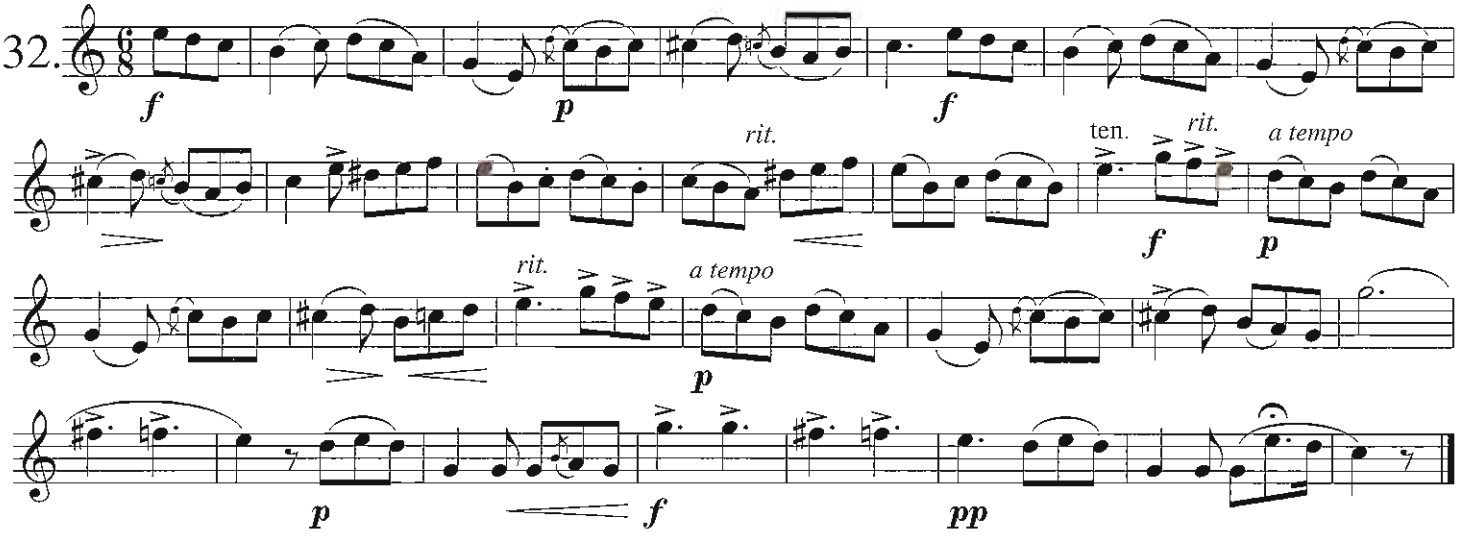
131.



NEAPOLITAN SONG

Allegretto

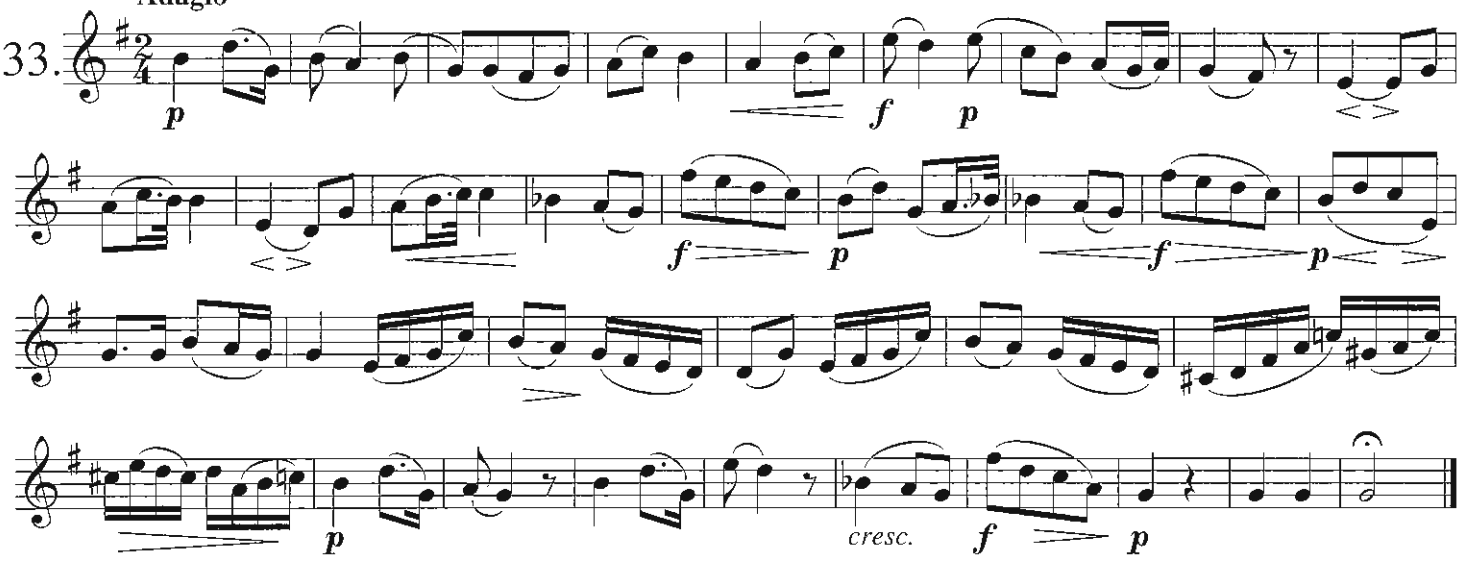
132.



ANDANTE FROM "A MAJOR" SYMPHONY

Adagio — Mendelssohn

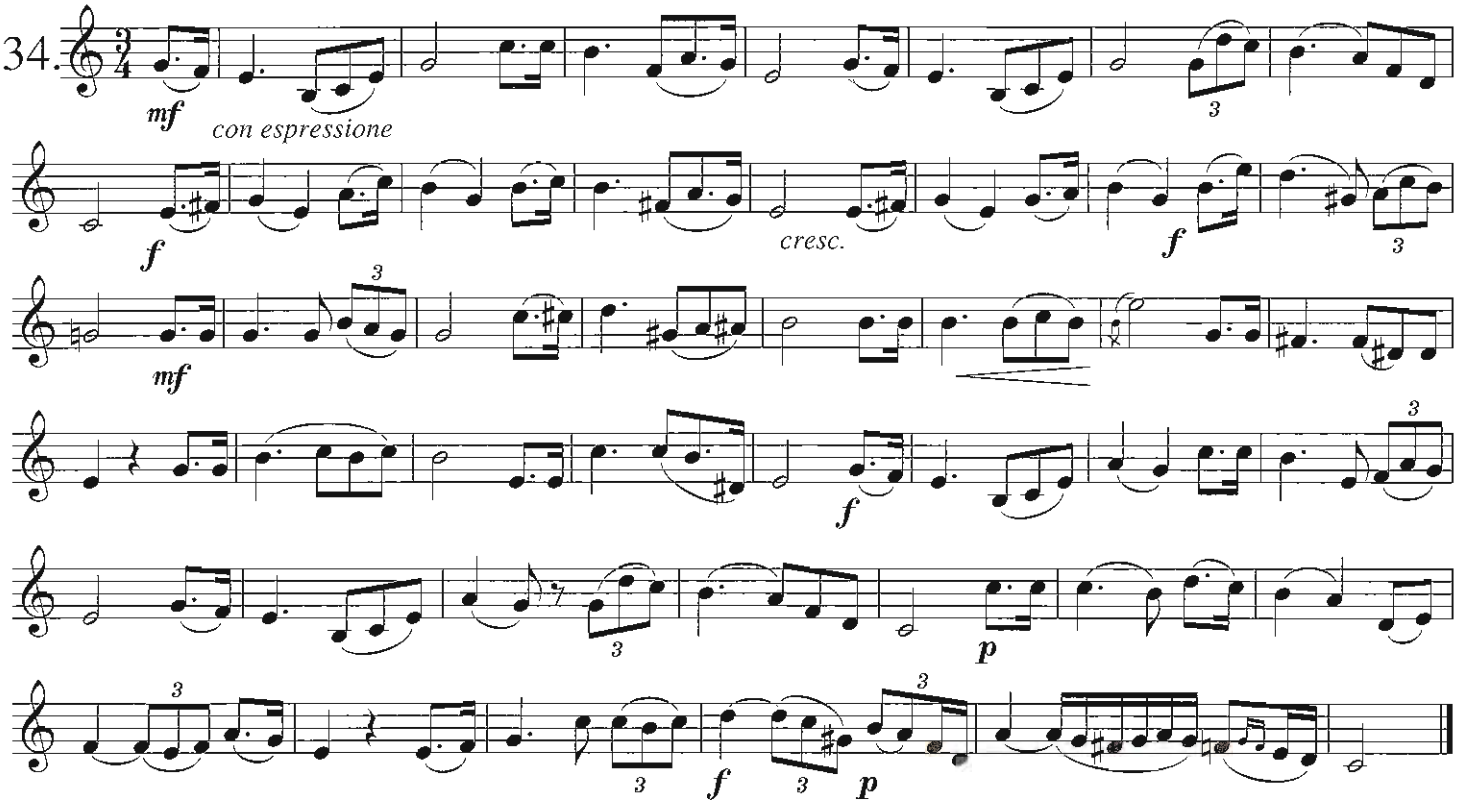
133.



THE ALPINE HORN

Andante — Proch

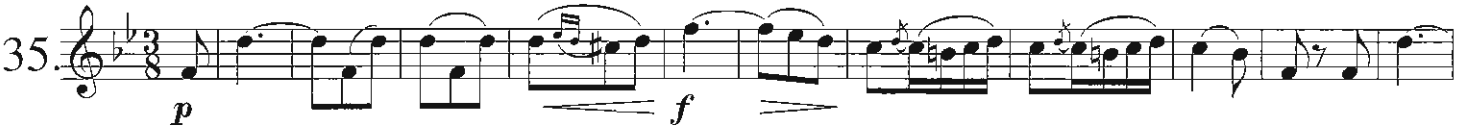
134.

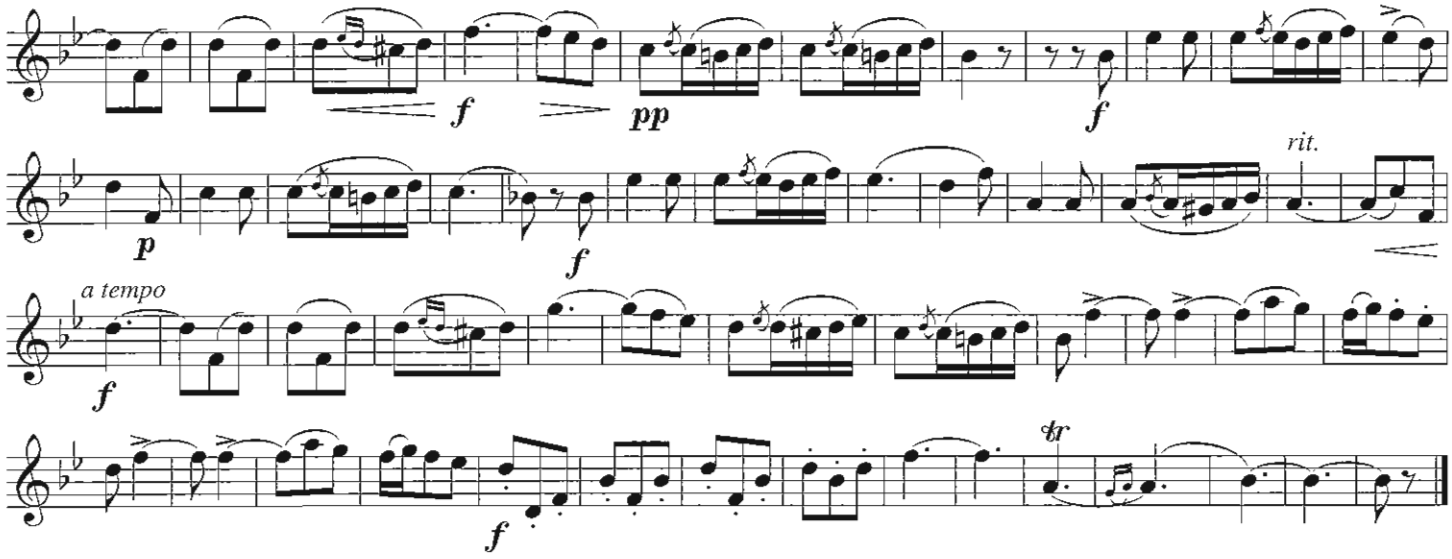


TRAVIATA

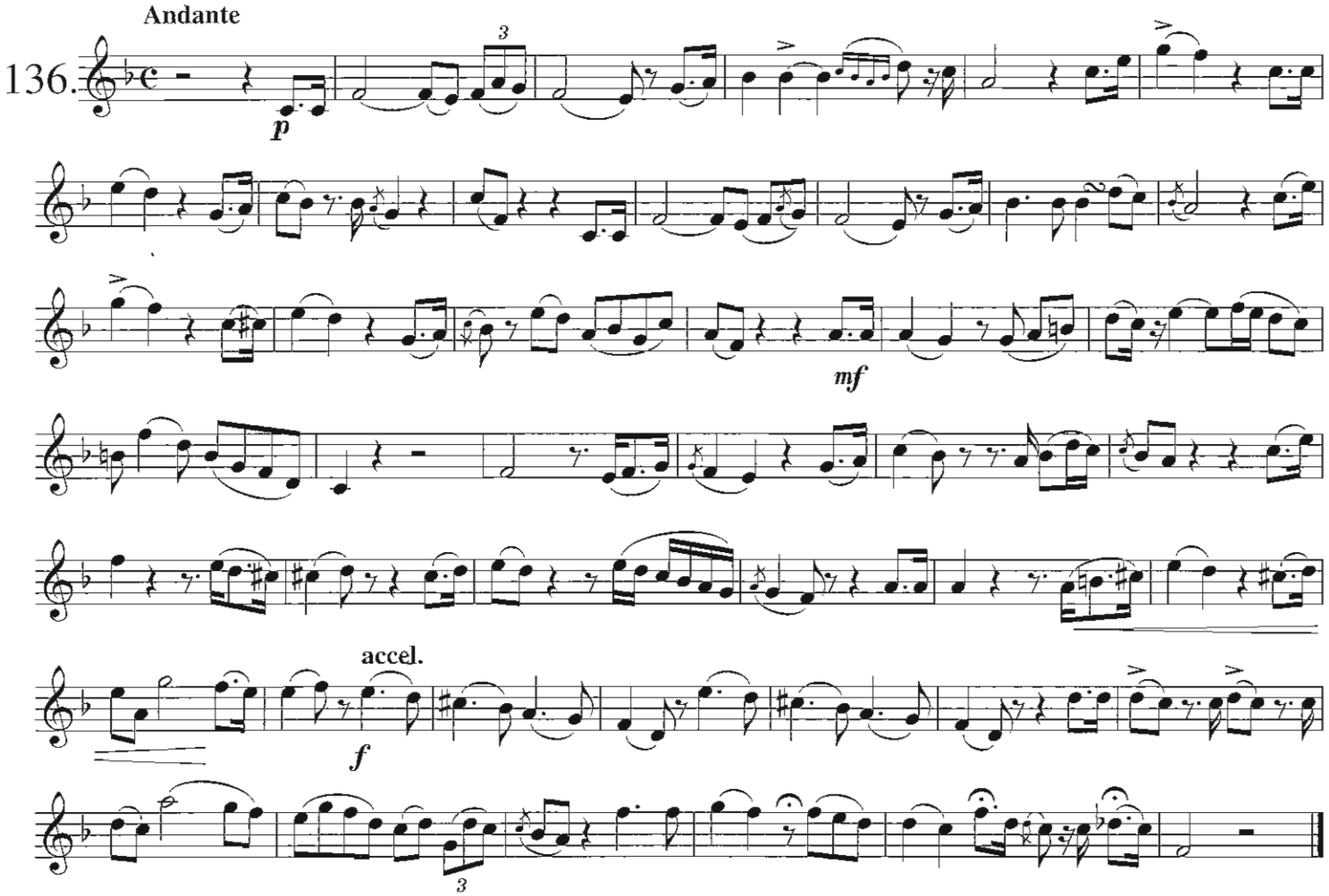
Allegretto con grazia — Verdi

135.





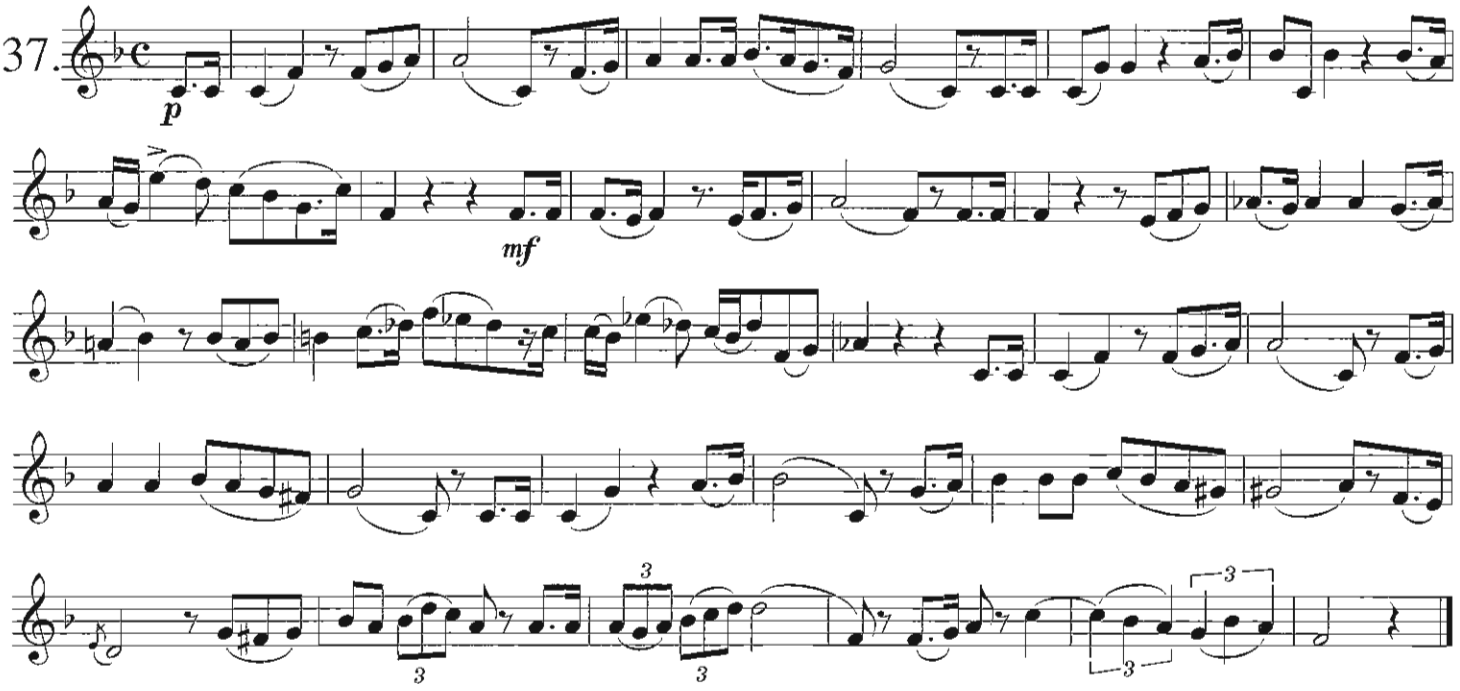
IN MIA MAN ALFIN TU SEI



IL RIVAL SALVAR TU DEI

Lento

137.

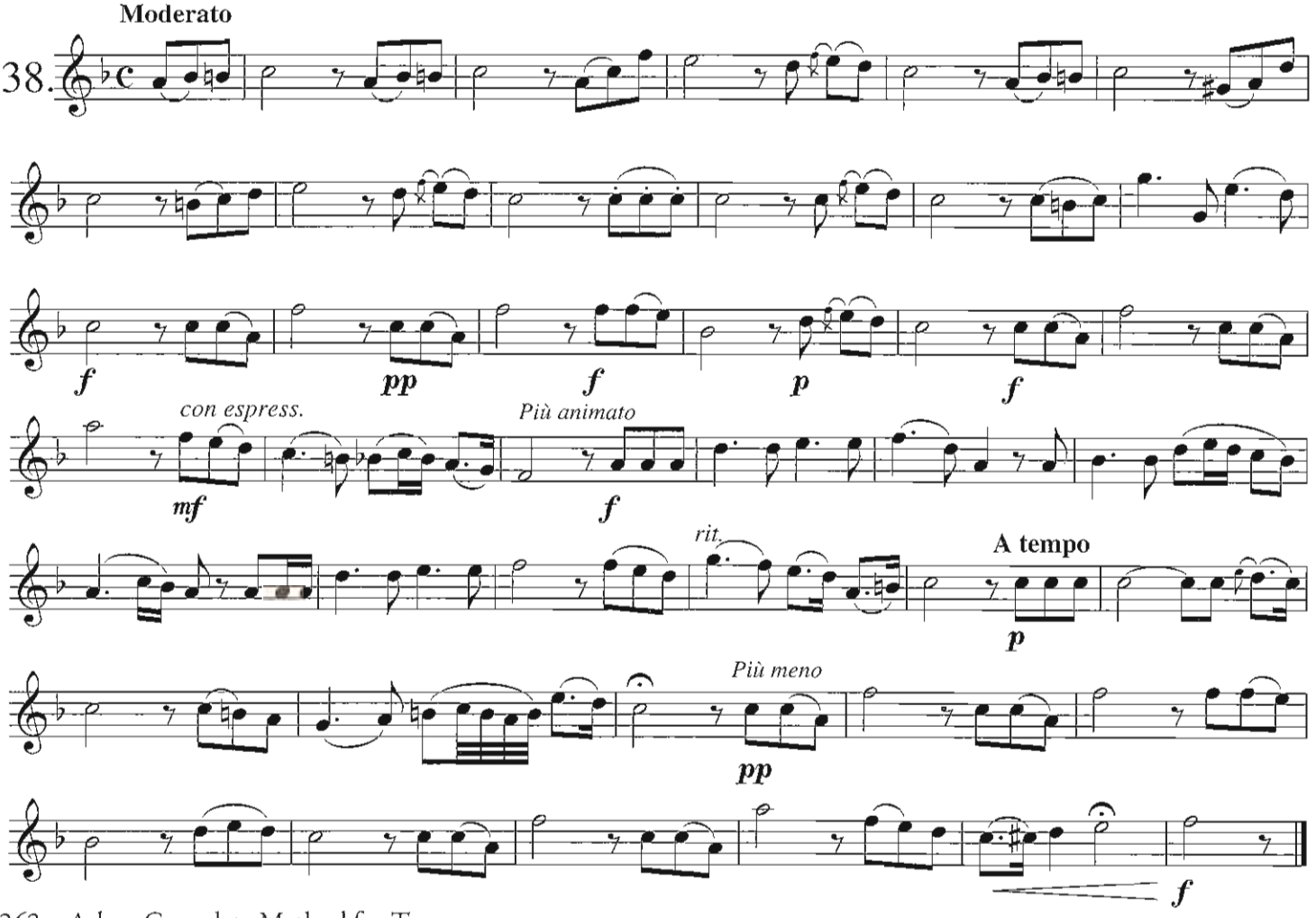


THOU ART SO NEAR, AND YET SO FAR

Reichardt

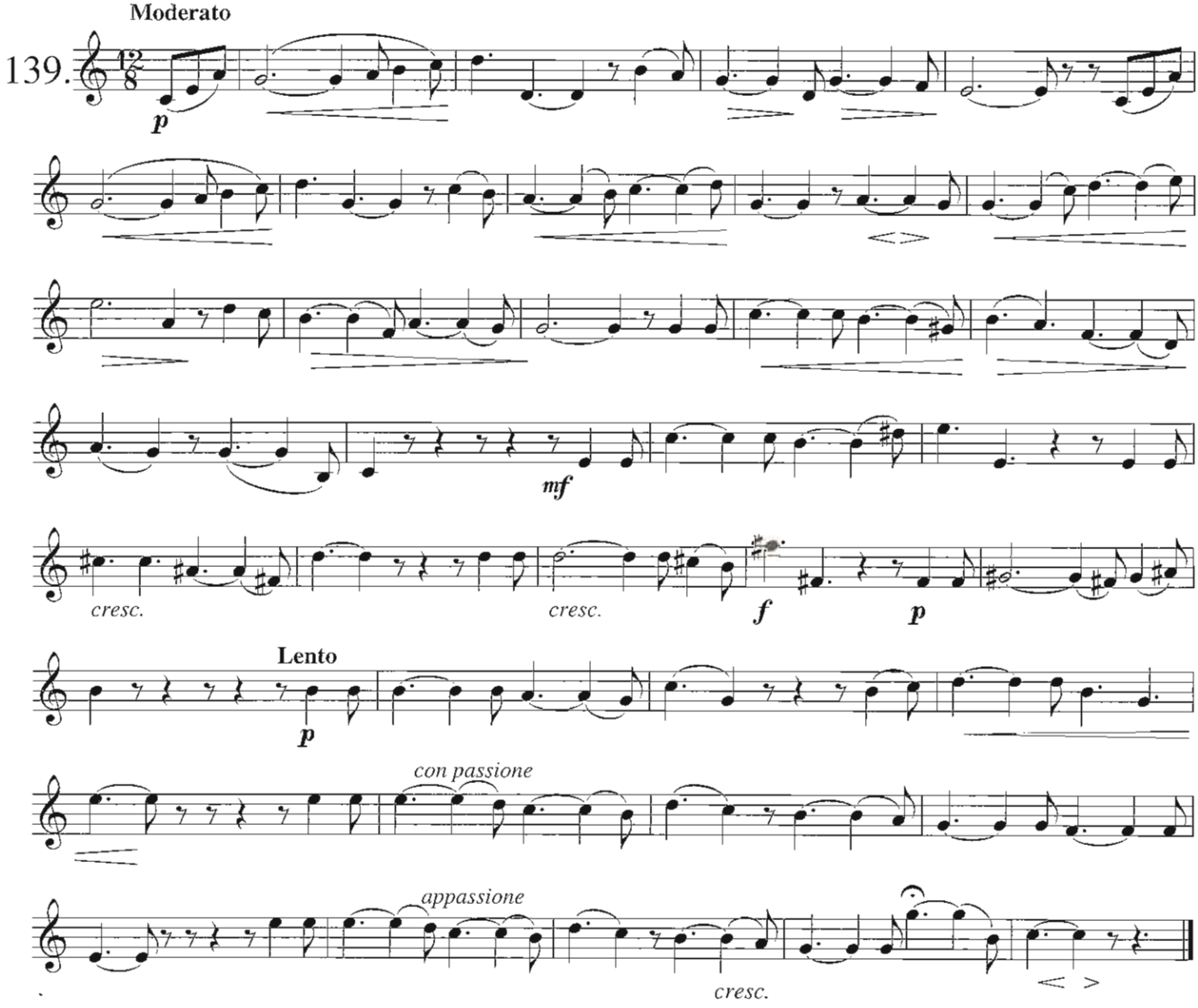
Moderato

138.

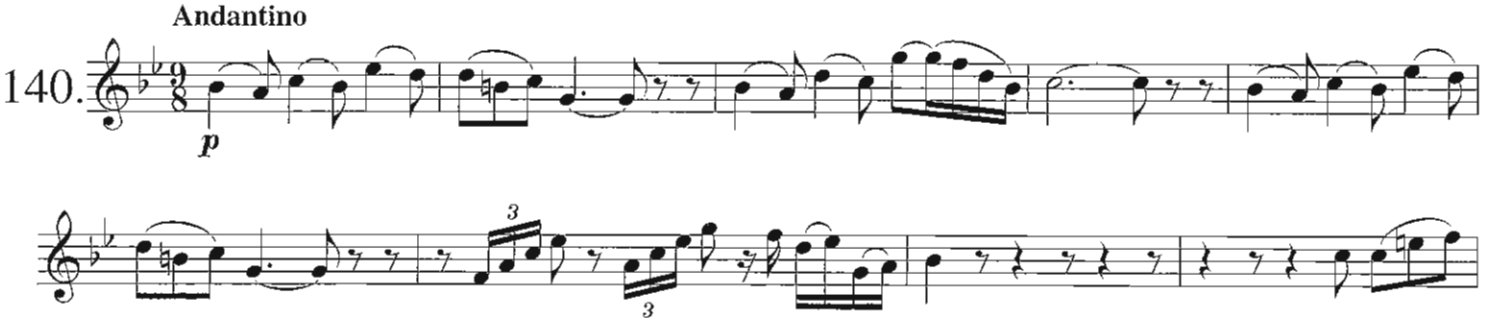


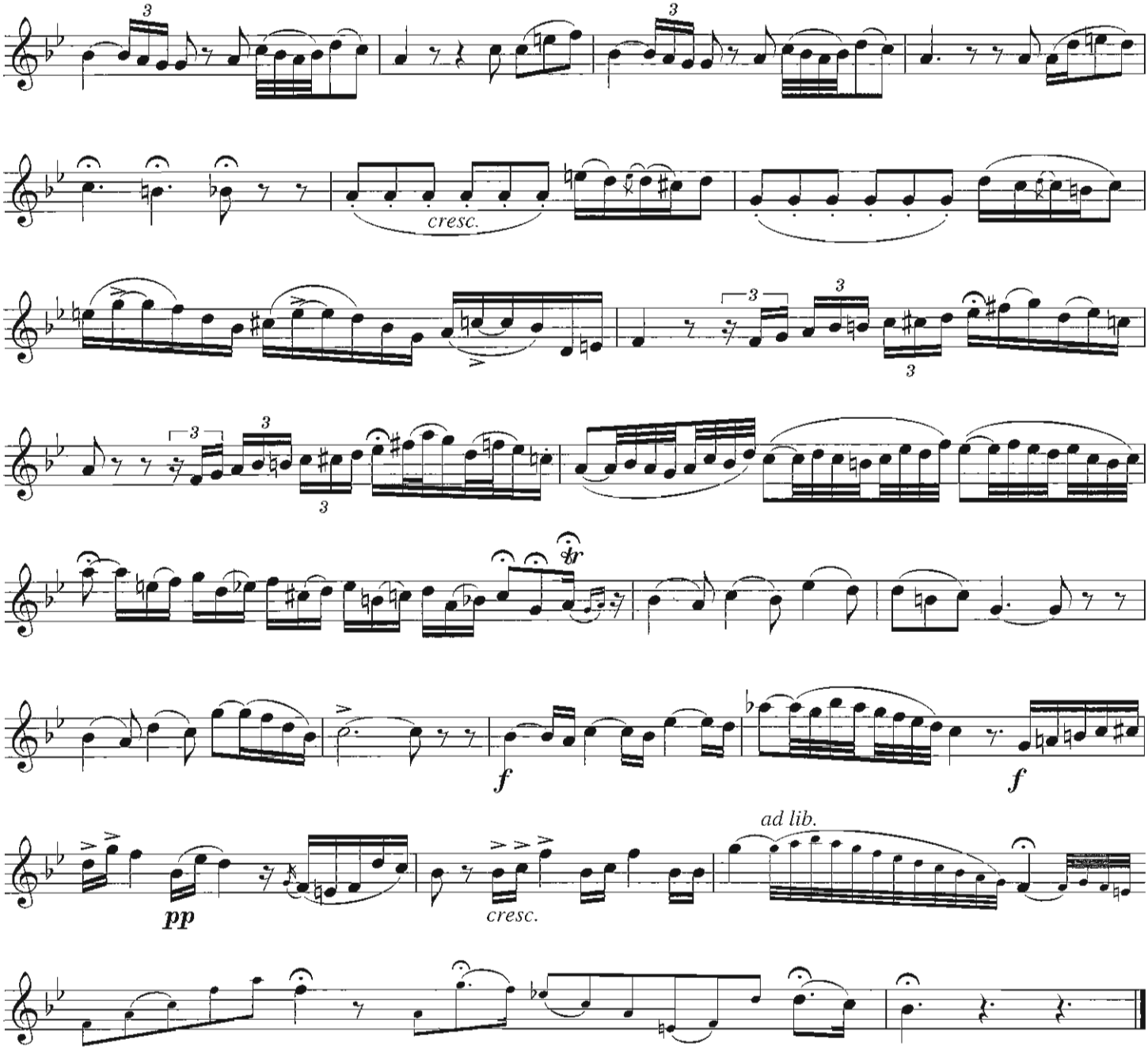
WHEN THE QUIET MOON IS BEAMING

Schondorf

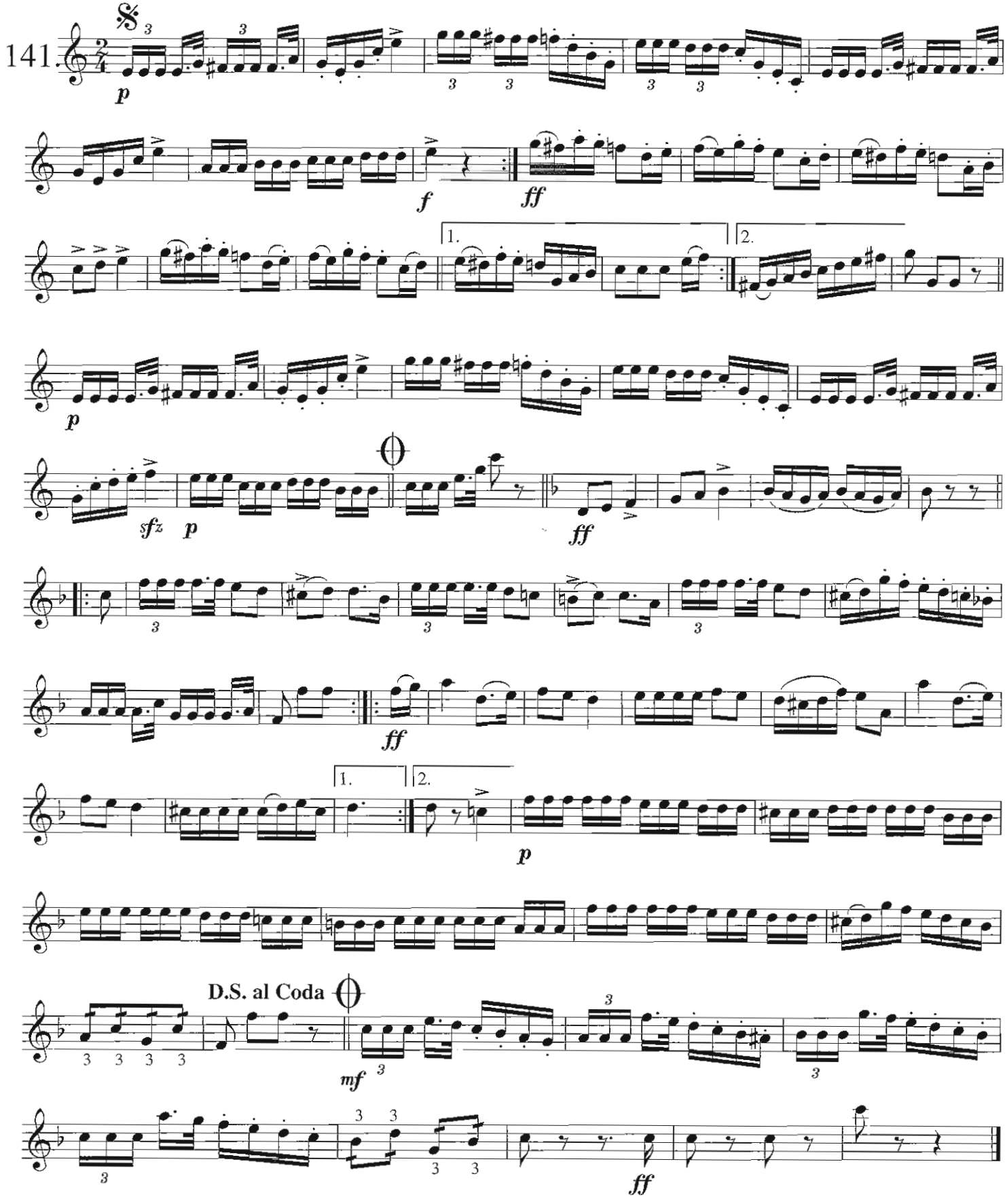


CAVATINA FROM "THE HUGUENOTS"



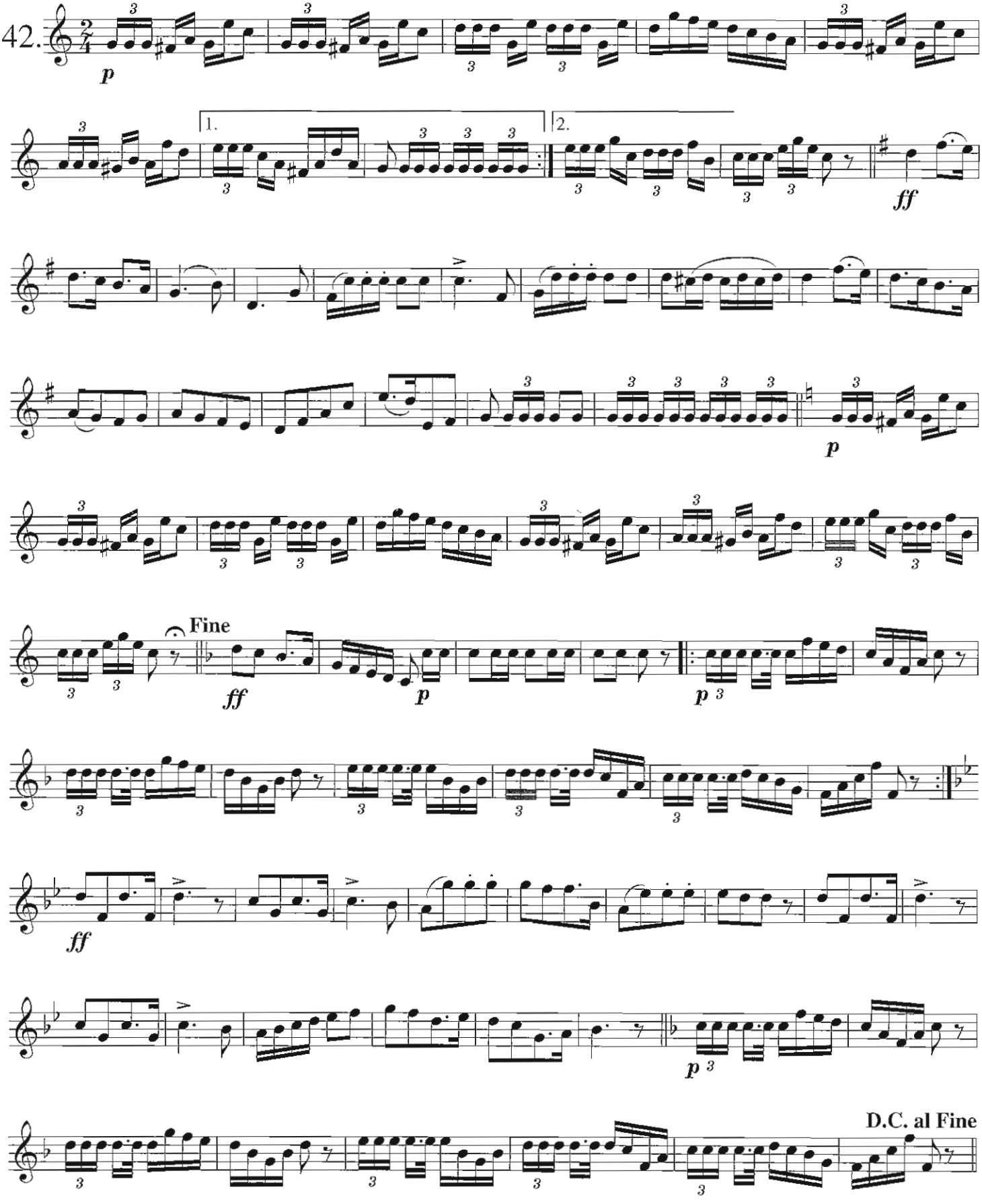

cresc.
f
f
pp
cresc.
ad lib.

BESSONIAN POLKA



STARS OF PARIS POLKA

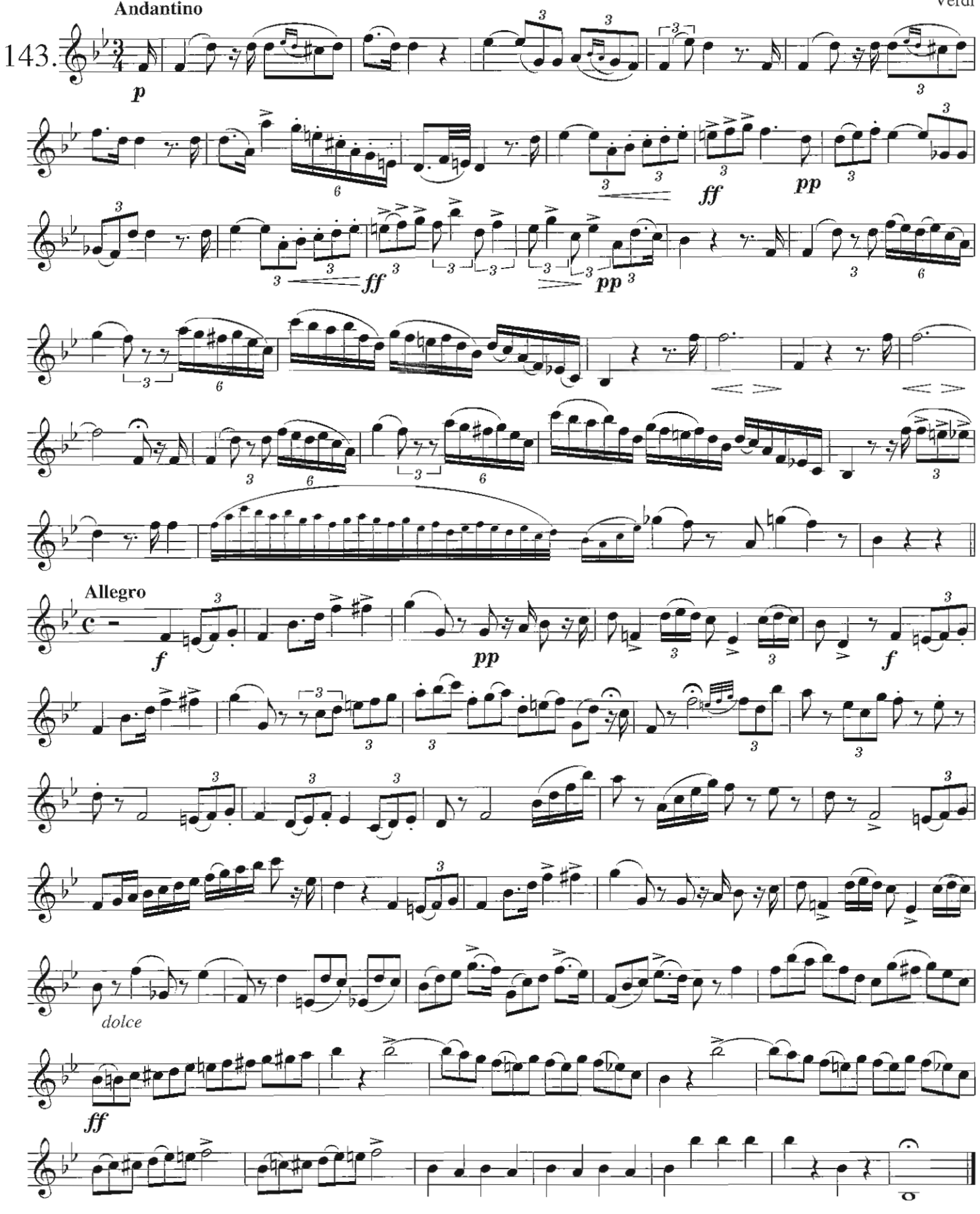
142.



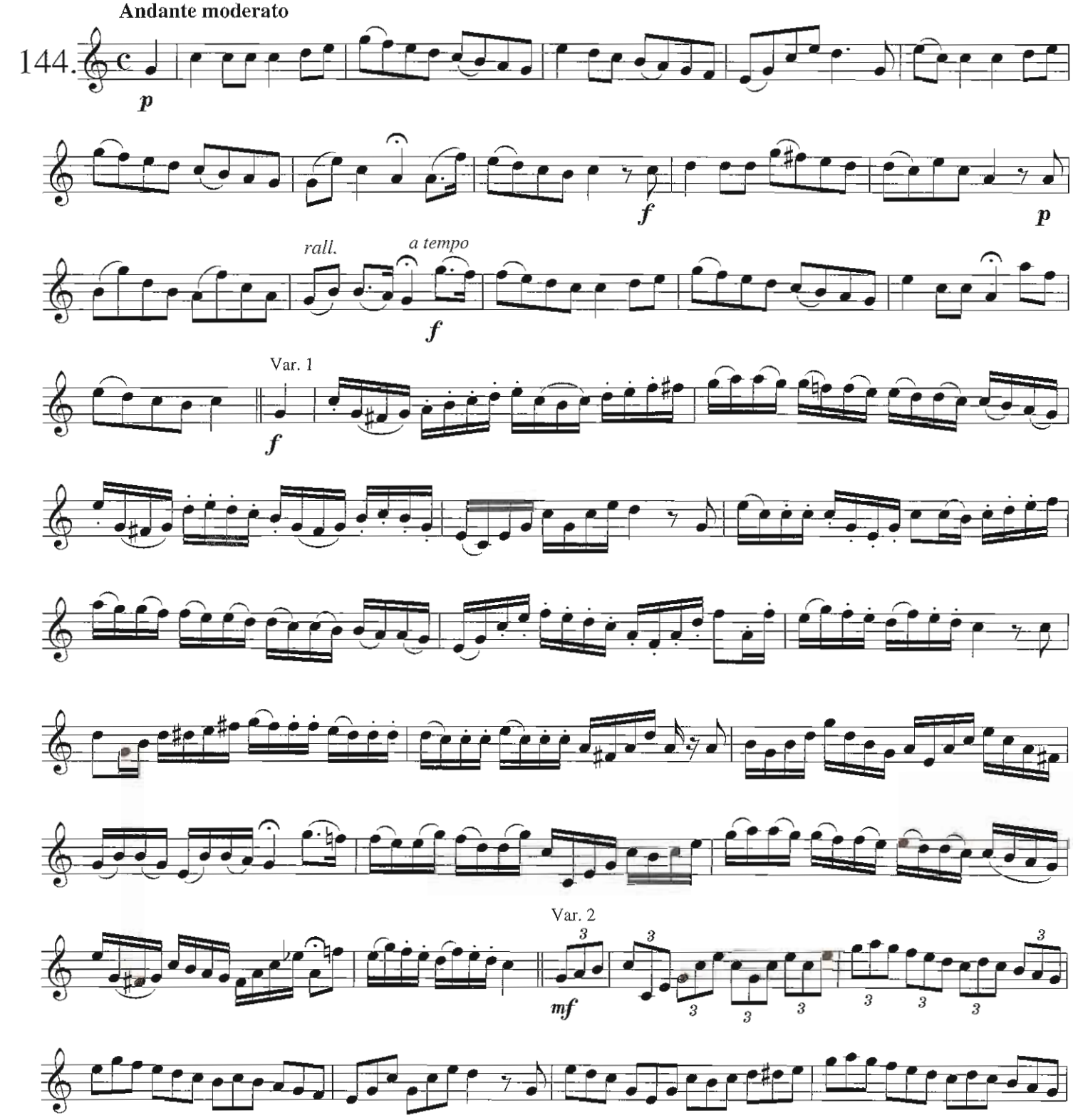
CAVATINA FROM "ERNANI"

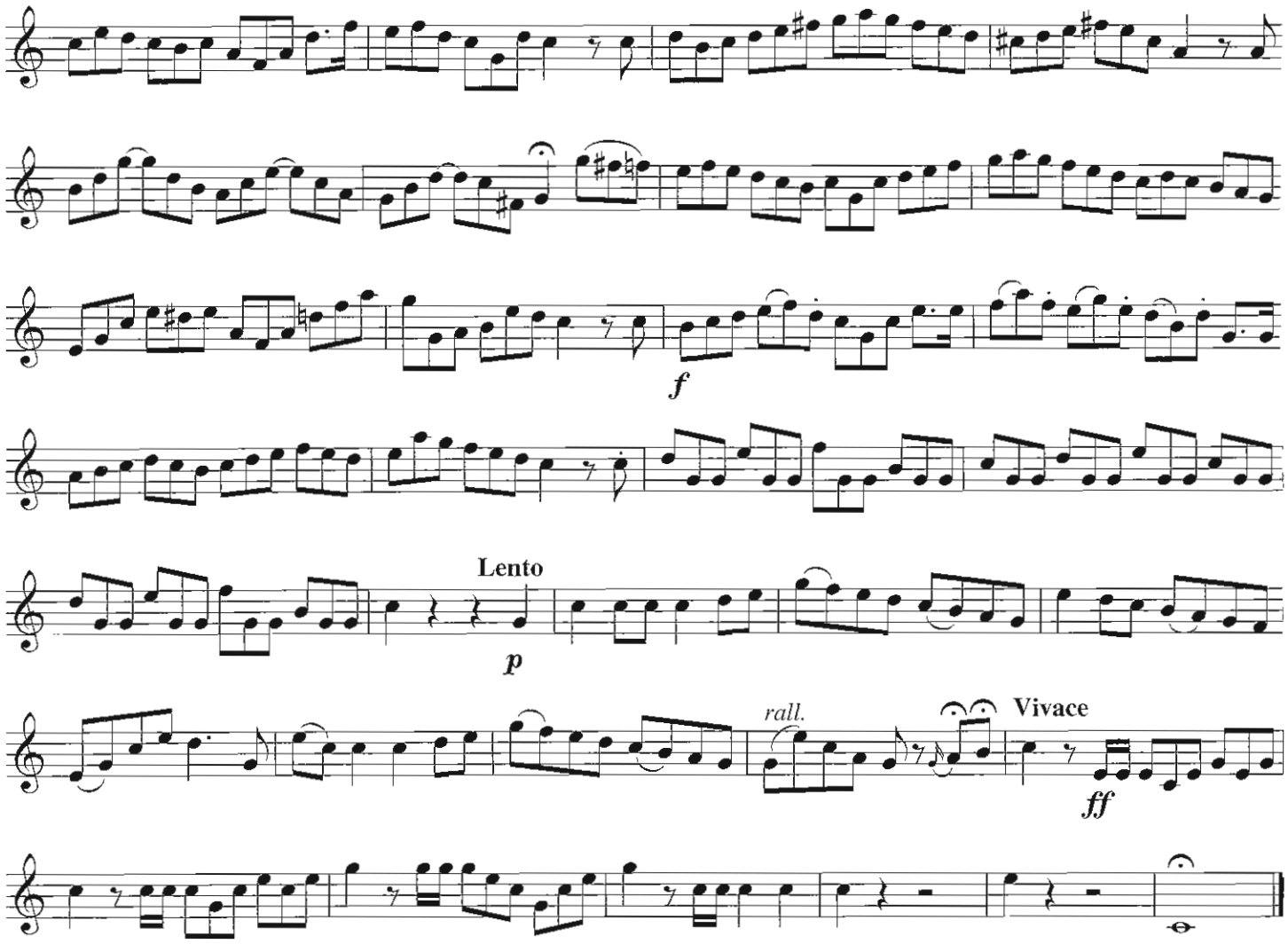
Verdi

143. Andantino

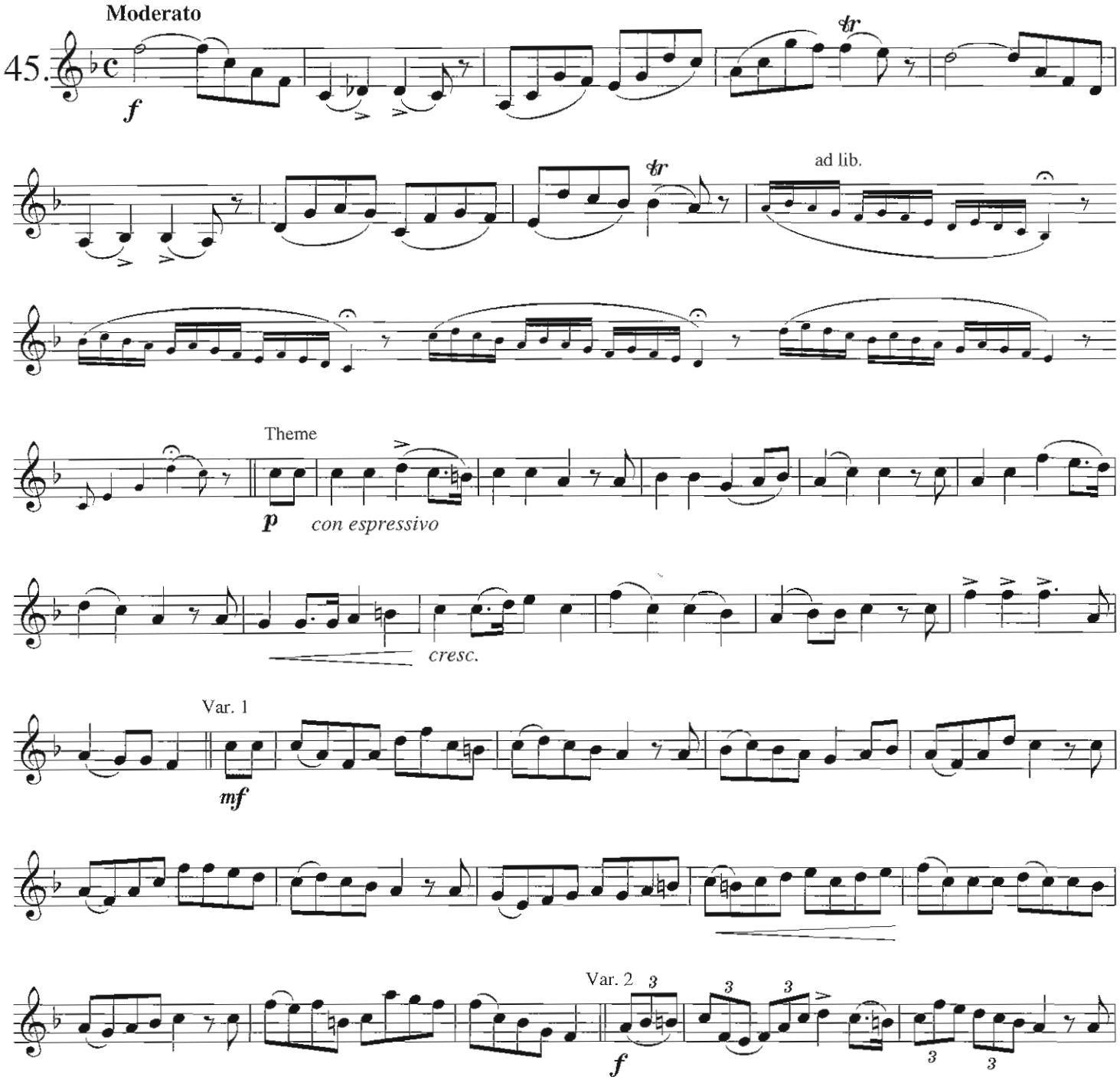


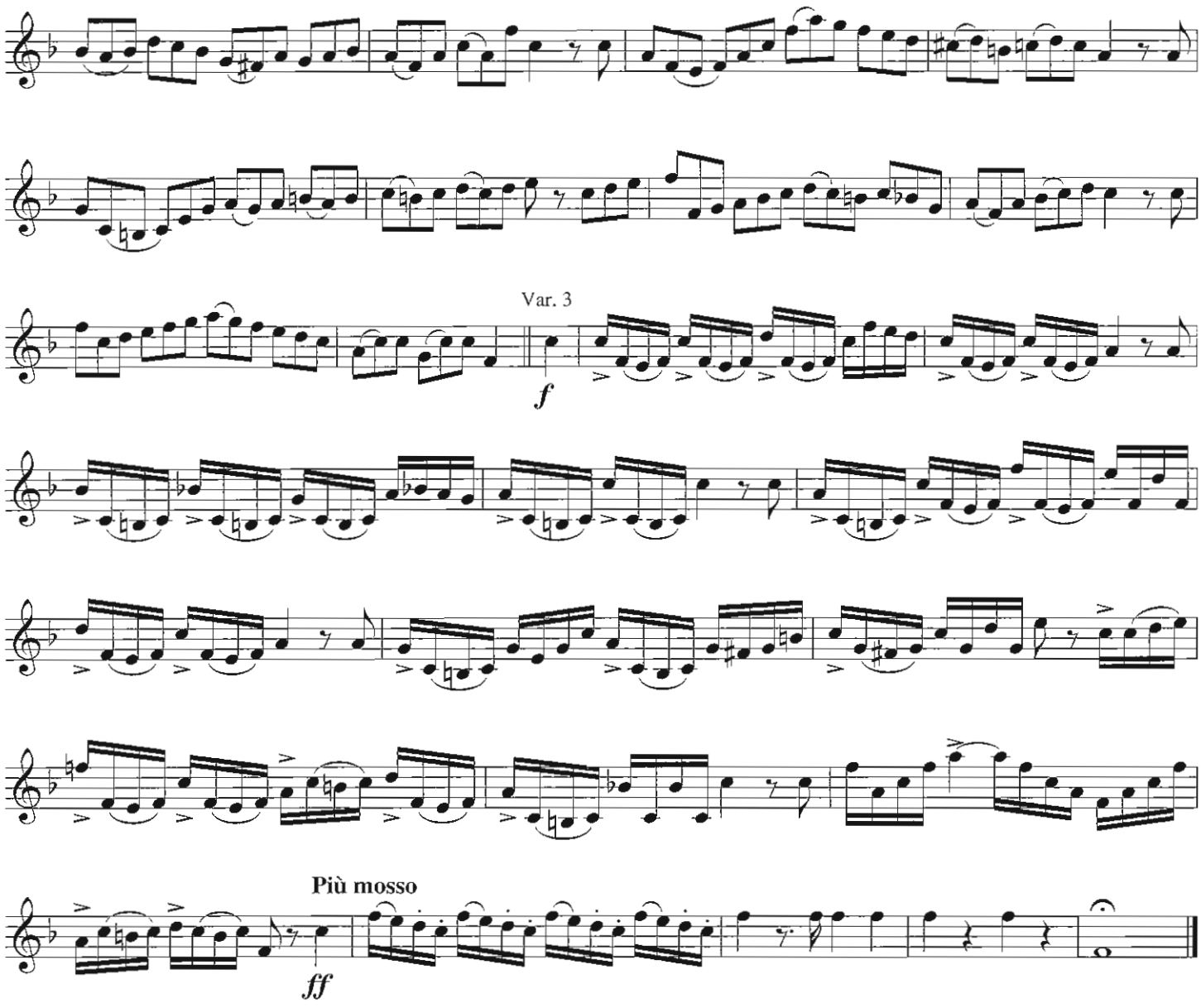
THE PILGRIM OF LOVE



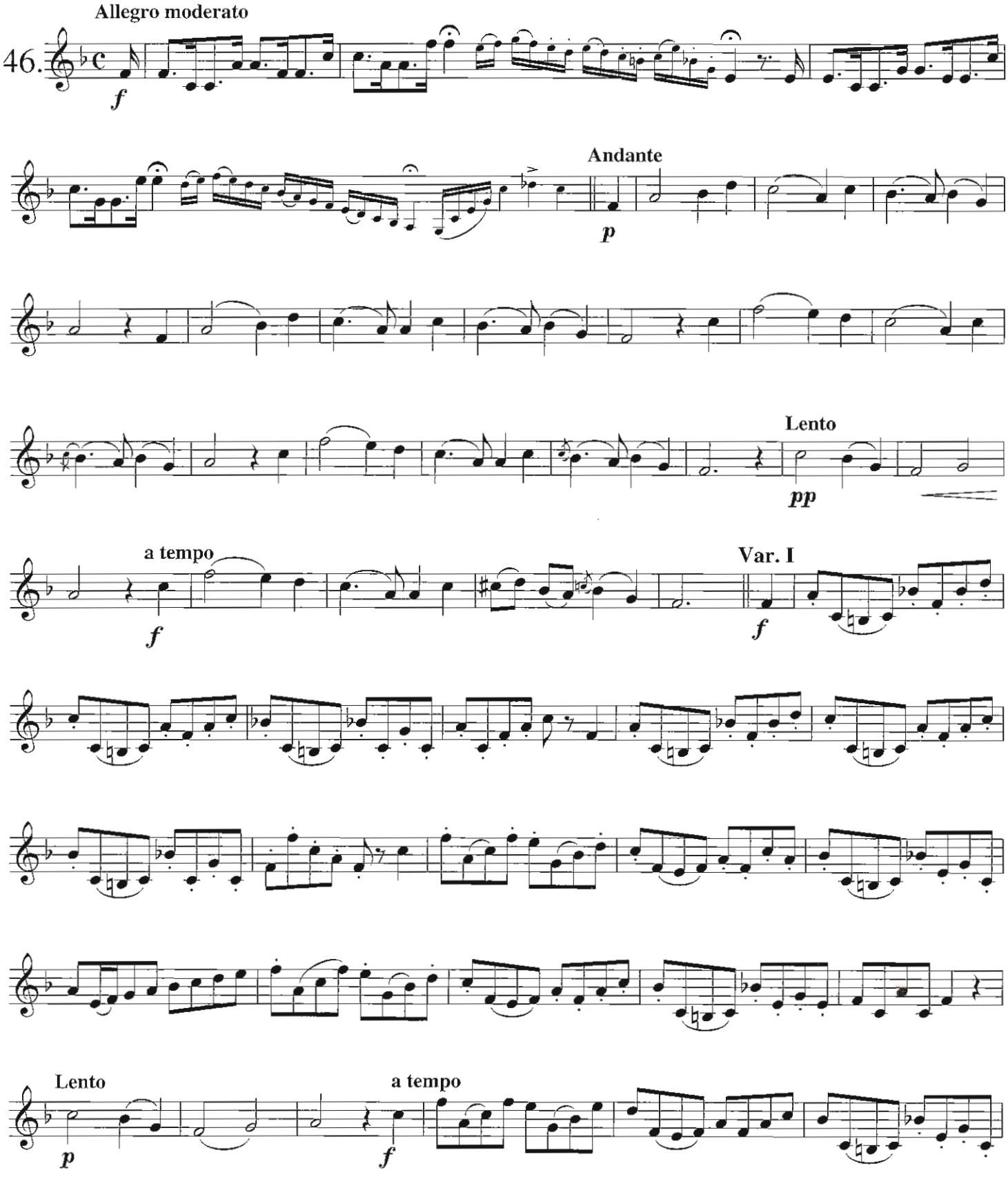

f
Lento
p
rall.
Vivace
ff

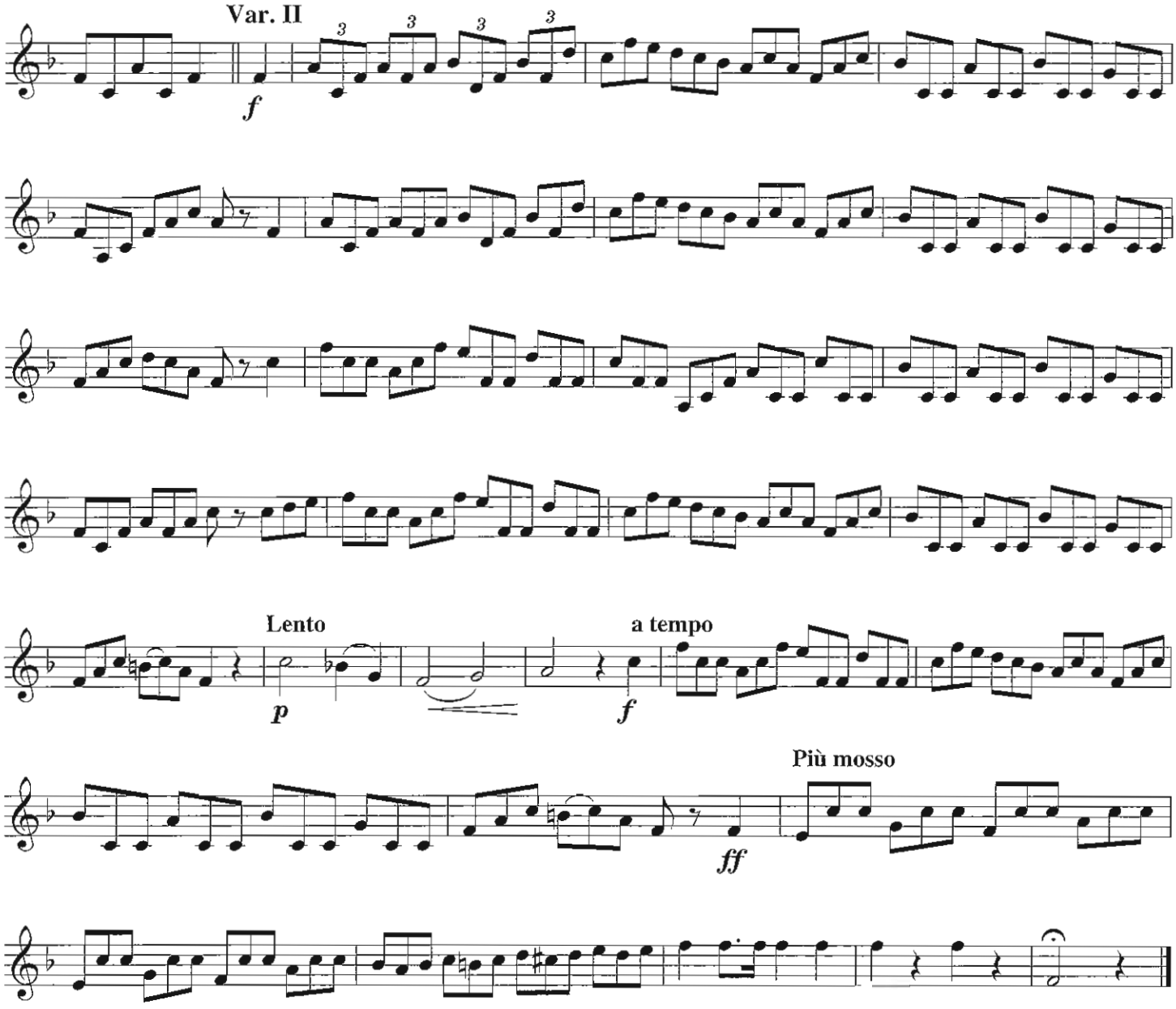
"DEAR LITTLE HEART"



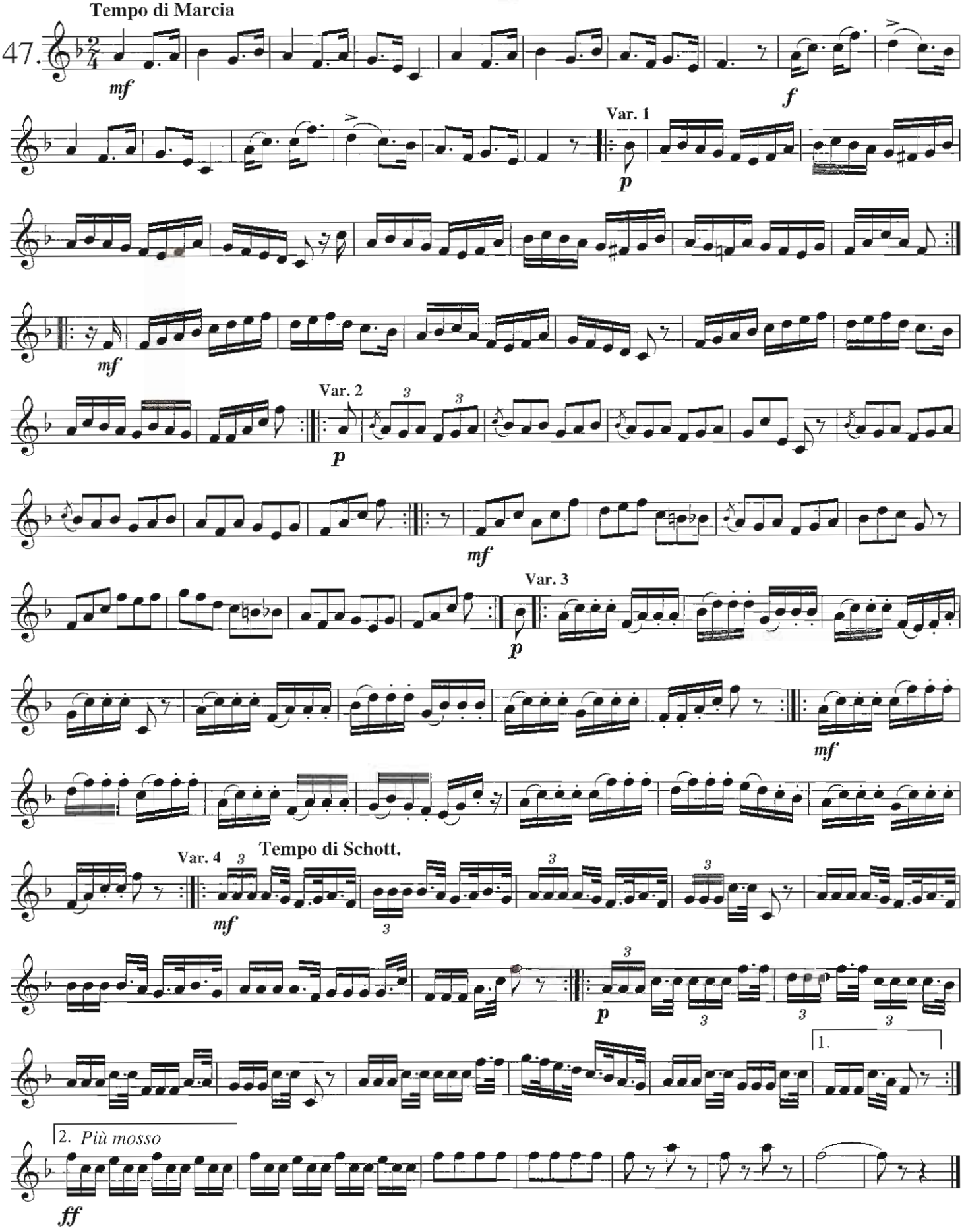

Var. 3
f
Più mosso
ff

HOME SWEET HOME

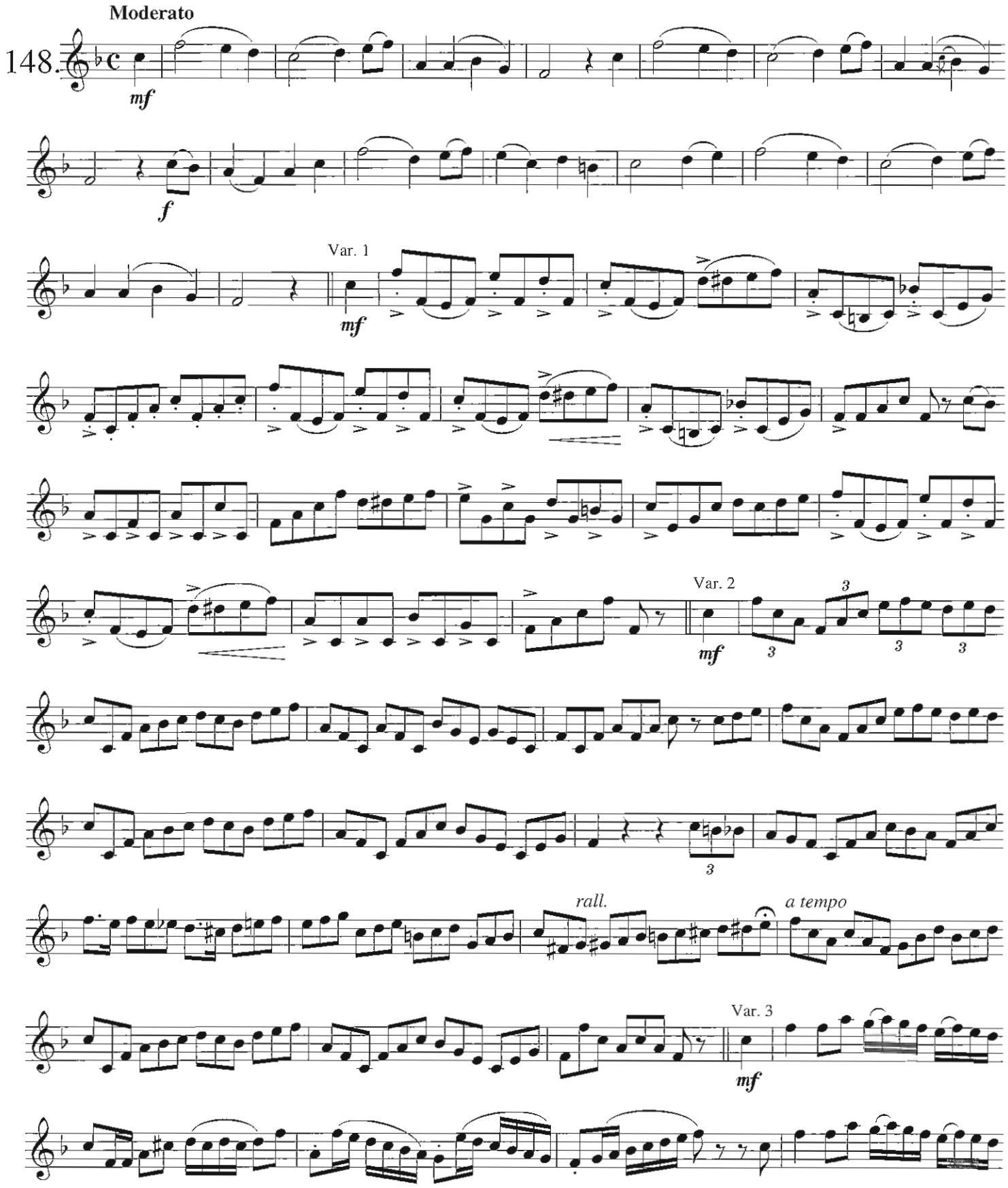


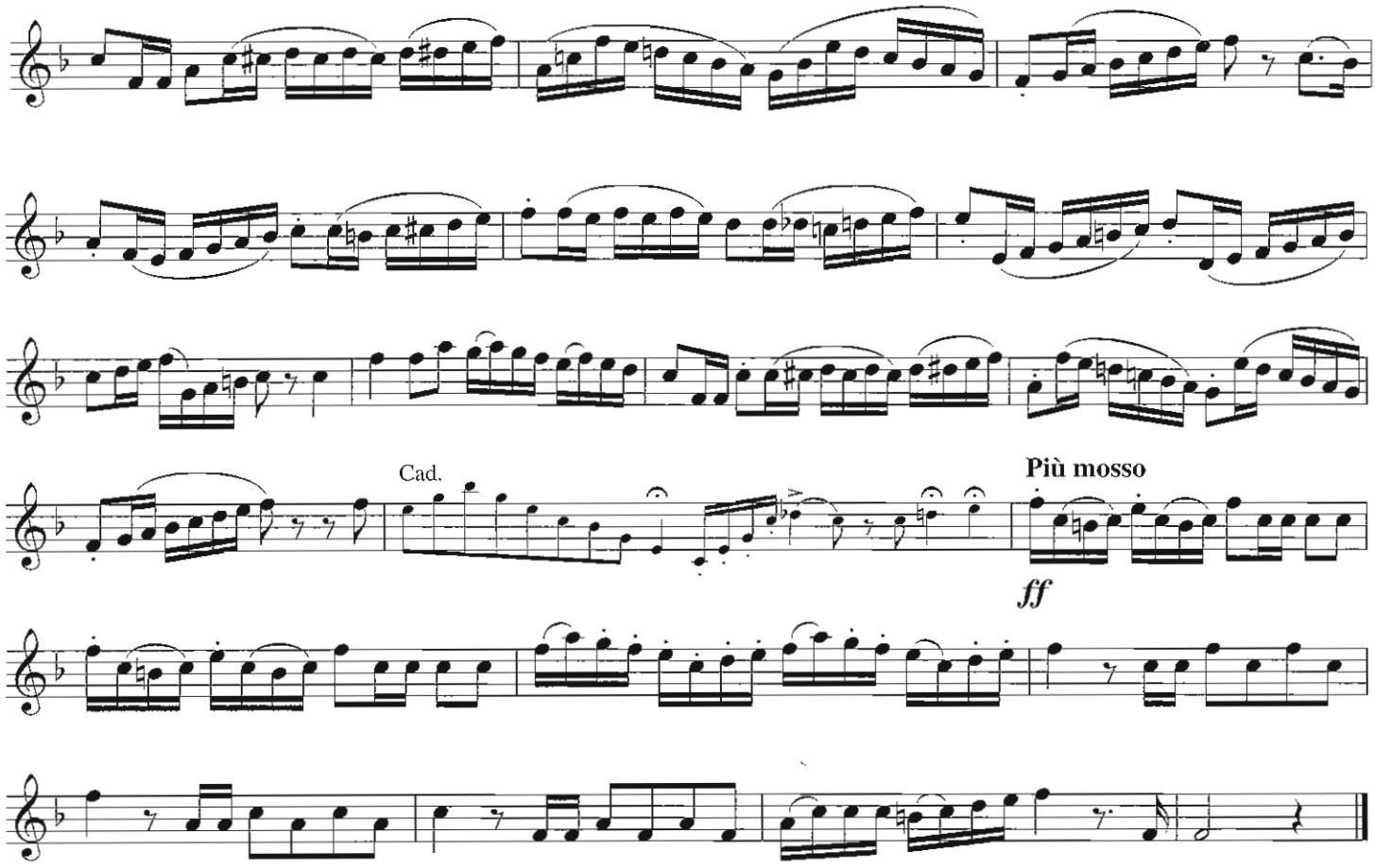

Var. II
f
Lento
p
a tempo
f
Più mosso
ff

KEEL ROW

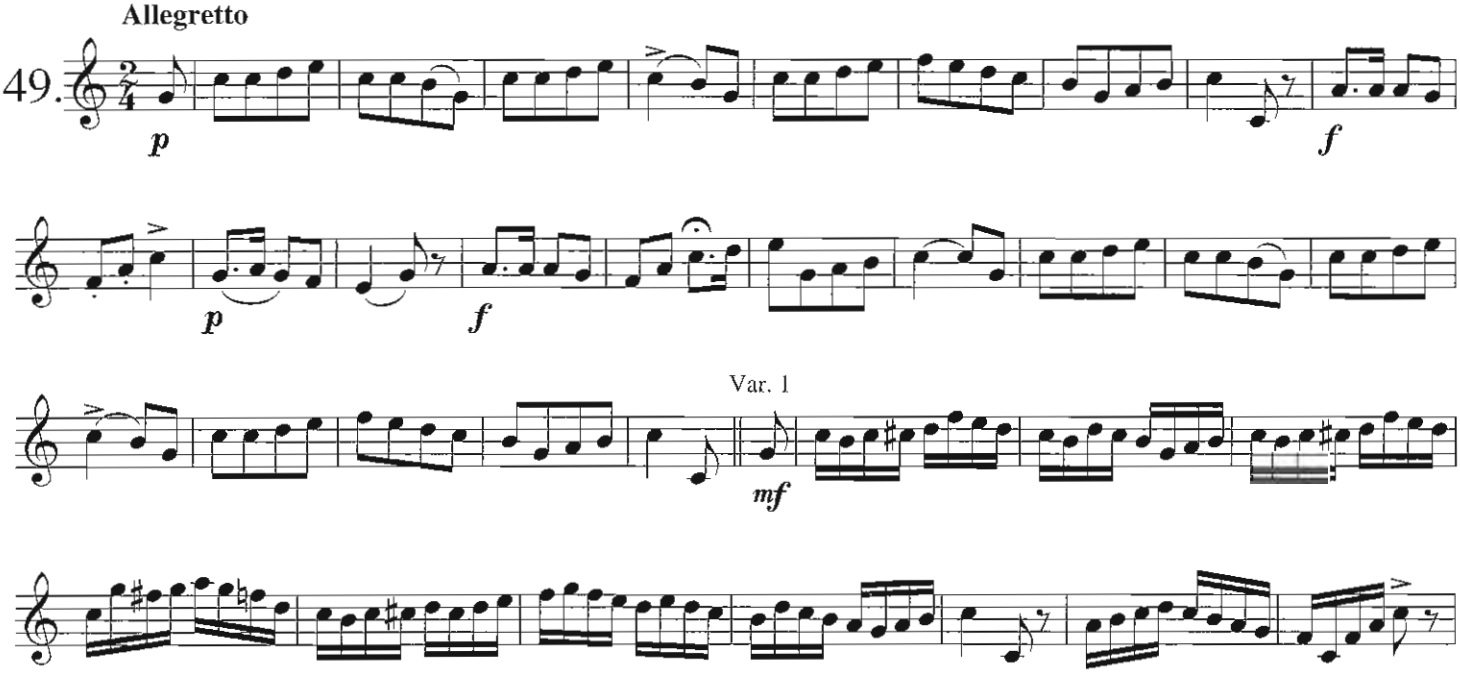

Tempo di Marcia
47.
mf
f
Var. 1
p
mf
Var. 2
p
mf
Var. 3
p
mf
Var. 4
Tempo di Schott.
mf
p
1.
2. Più mosso
ff

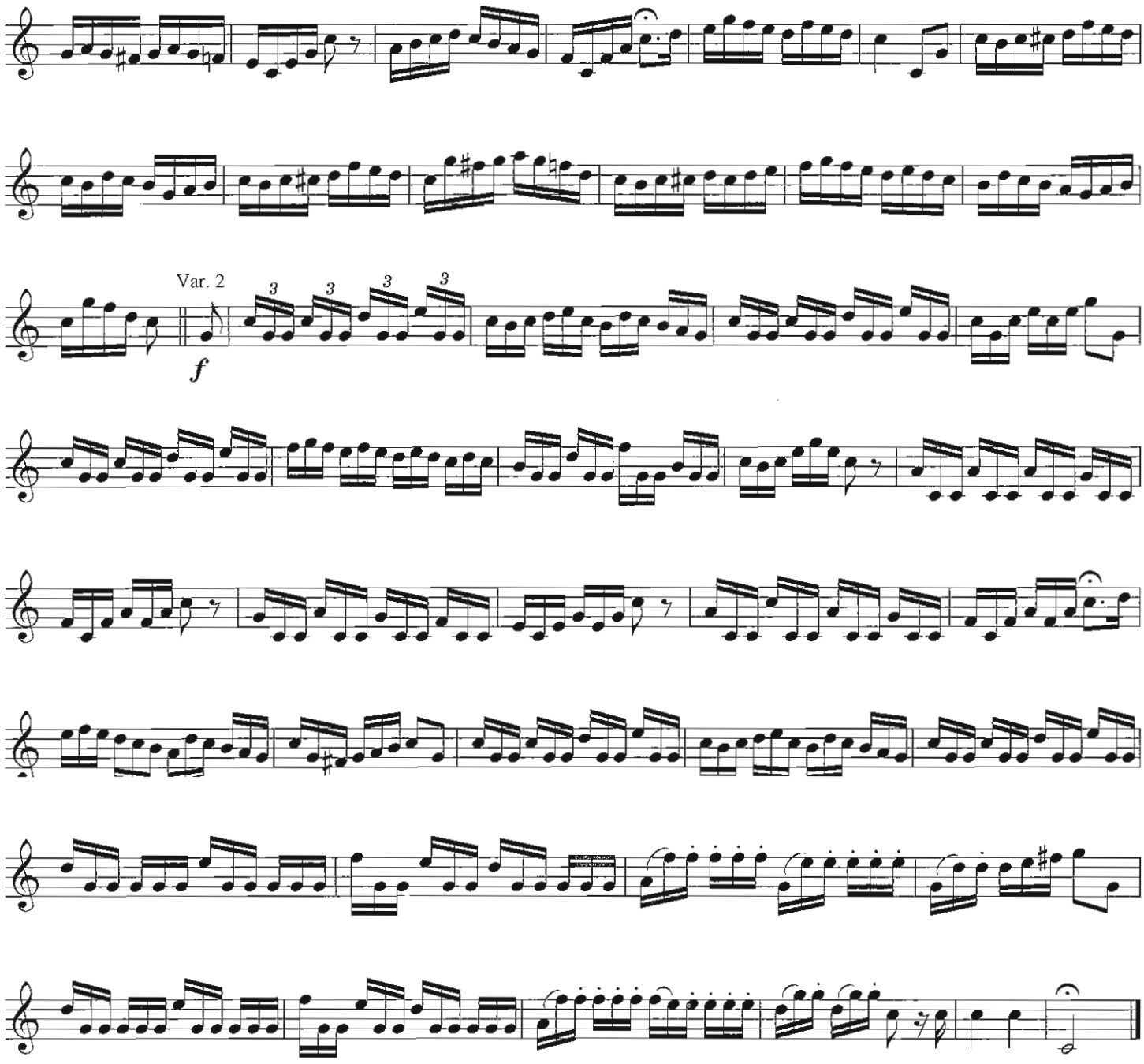
BLUE BELLS OF SCOTLAND



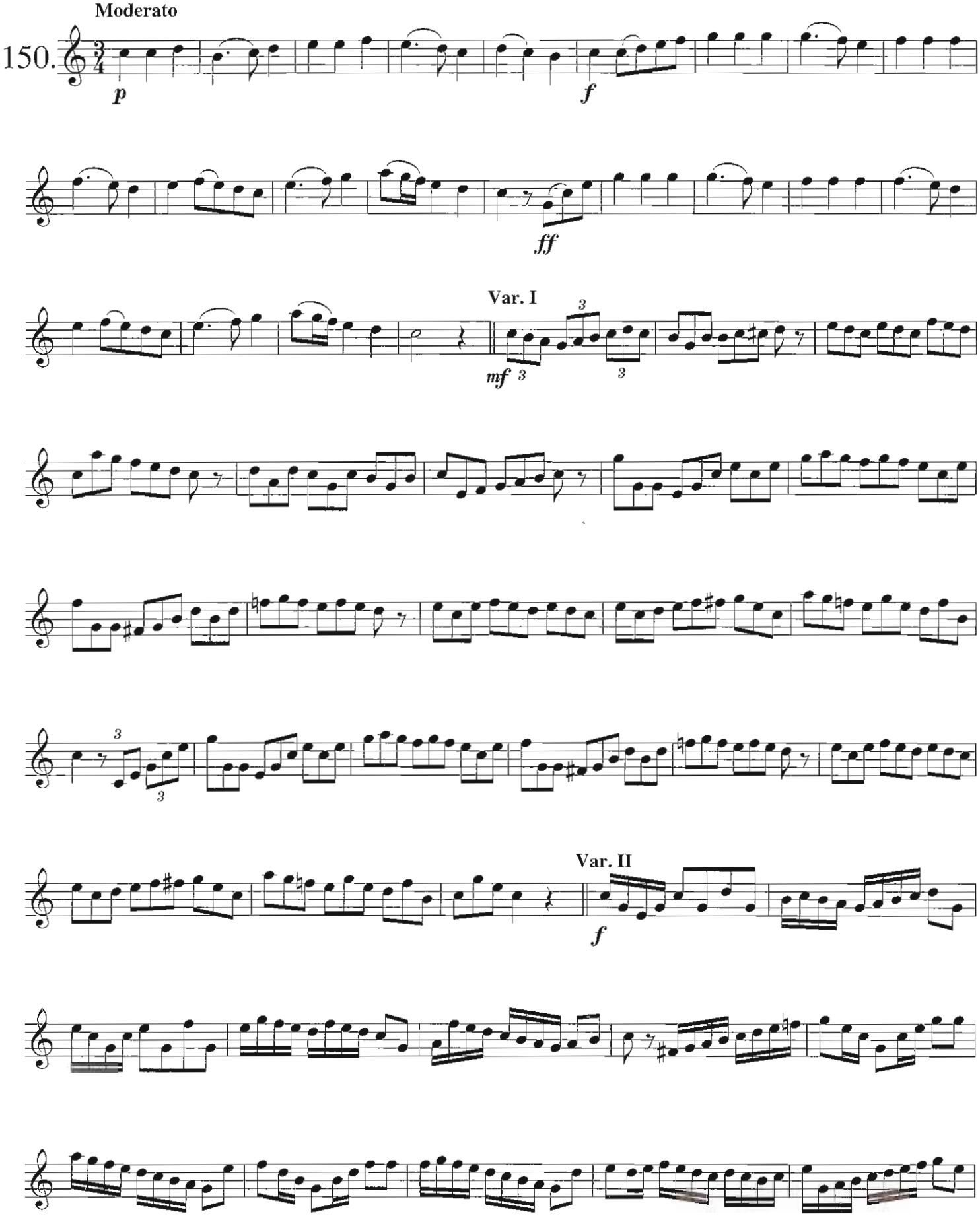


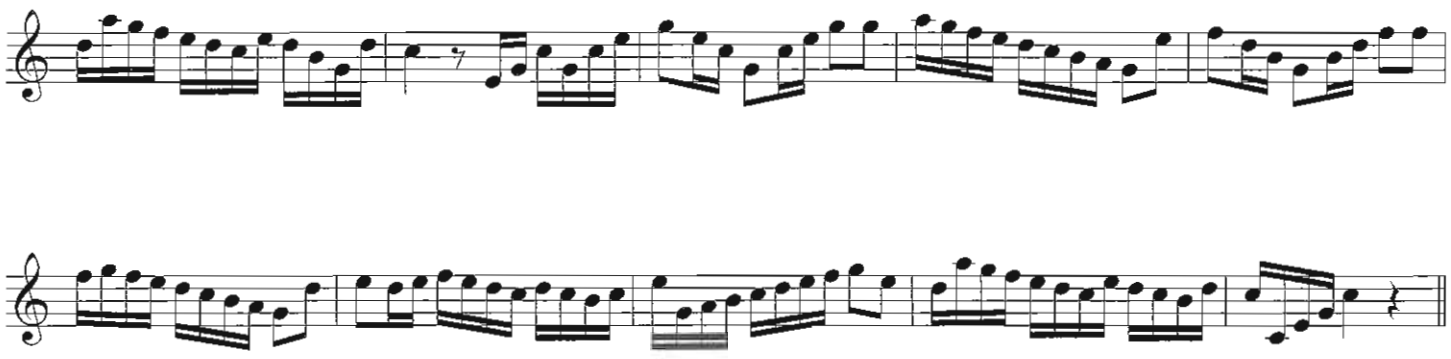
YANKEE DOODLE



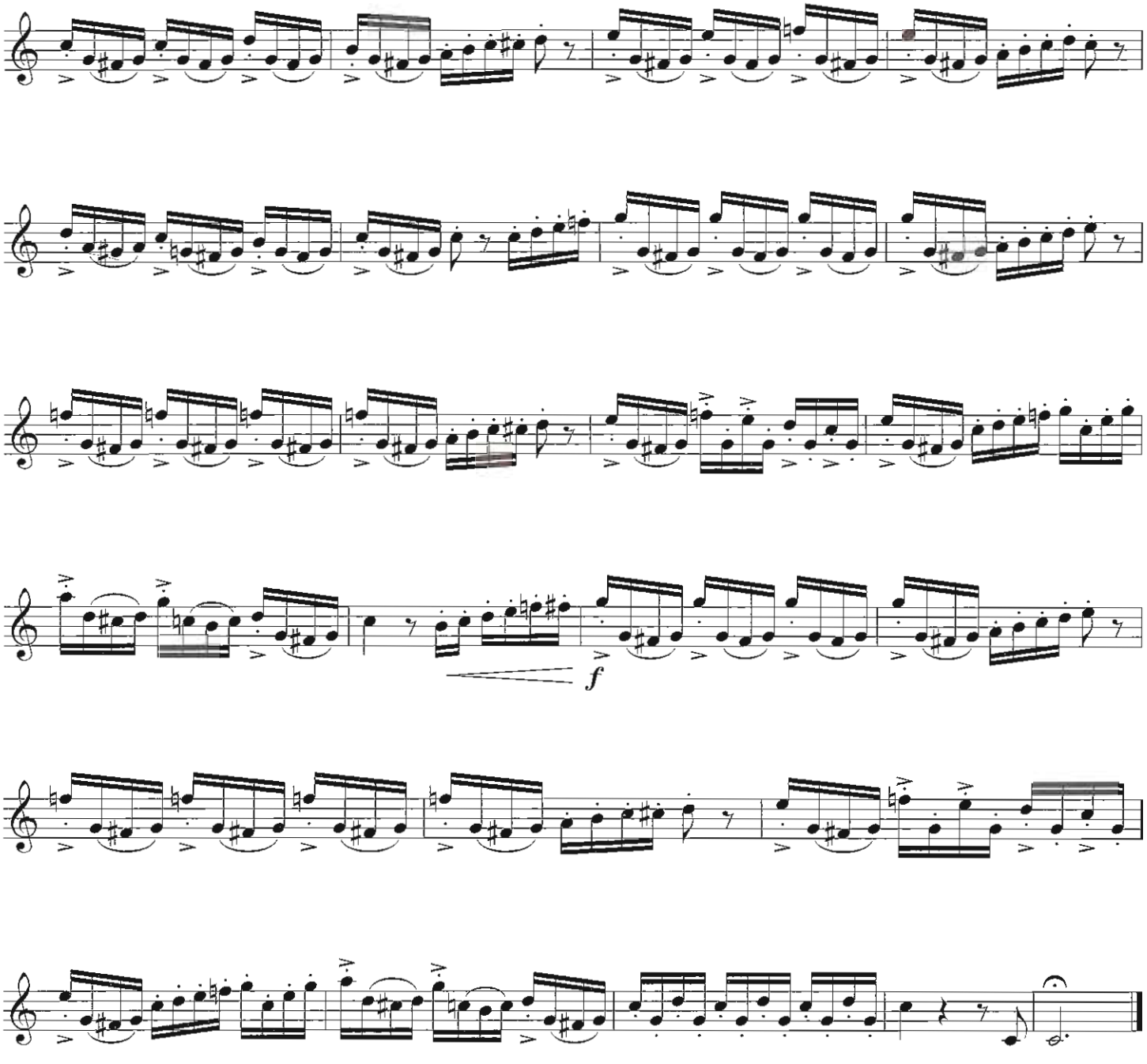

Var. 2
f

GOD SAVE THE QUEEN





Var. III Vivace



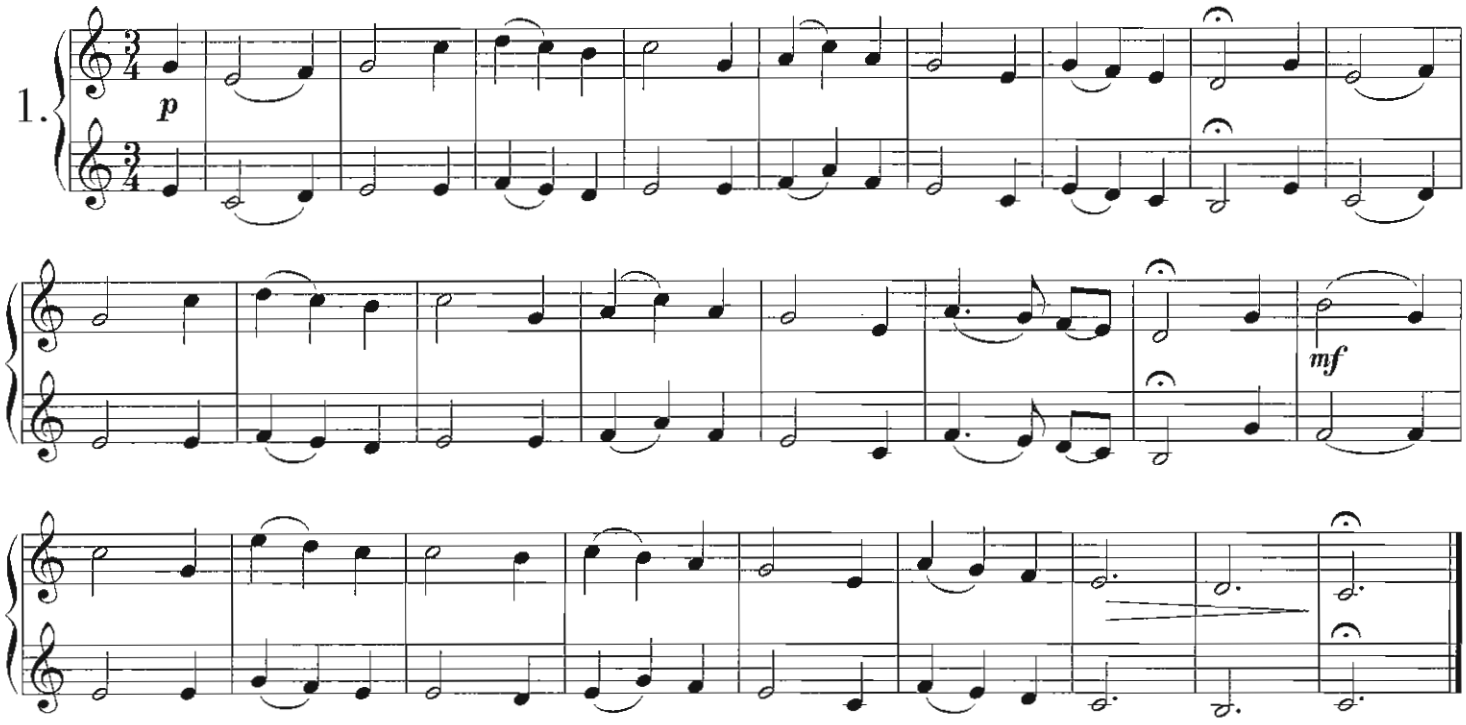
68 DUETS

Playing chamber music—including duets—is a wonderful way to experience the fun of performing with other musicians. Inconsistencies in intonation and rhythm that may go unnoticed when you practice alone become very clear when you are playing duets. Obviously it is very important to play accurately and in tune. Playing duets is a great way to improve on these crucial aspects of performance. I like to record duet parts and play along with my recordings. It is great fun and a beneficial process in many ways. I highly recommend it! — *A. Vizzutti*

SACRED SONG

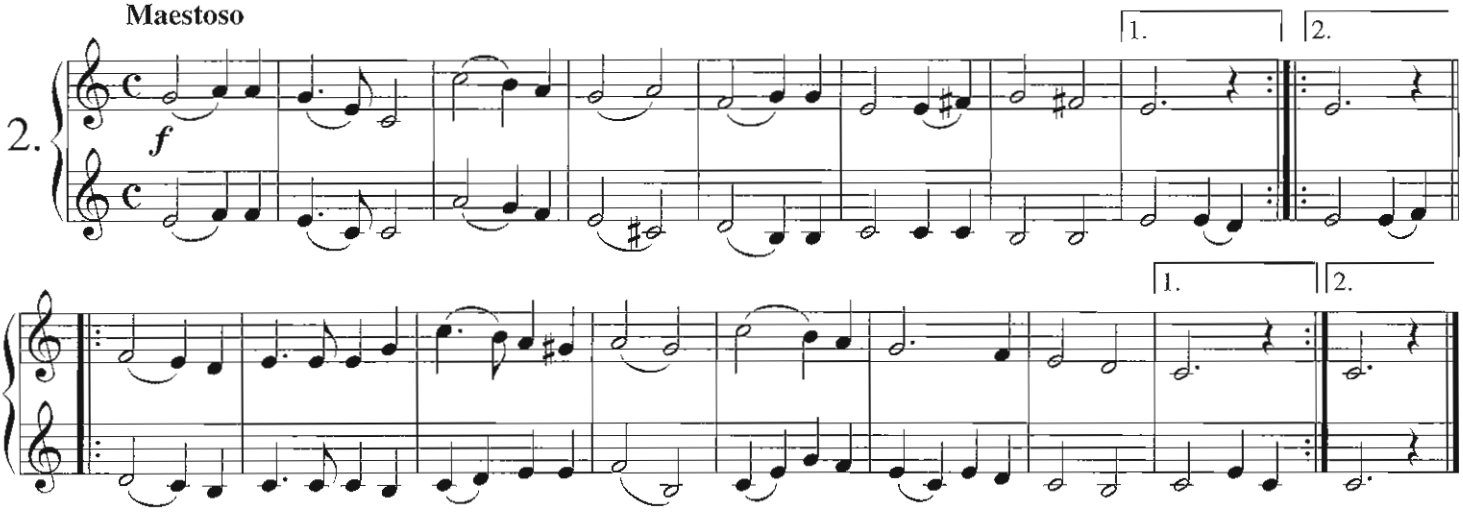
Portniansky

Moderato



RUSSIAN HYMN

Maestoso

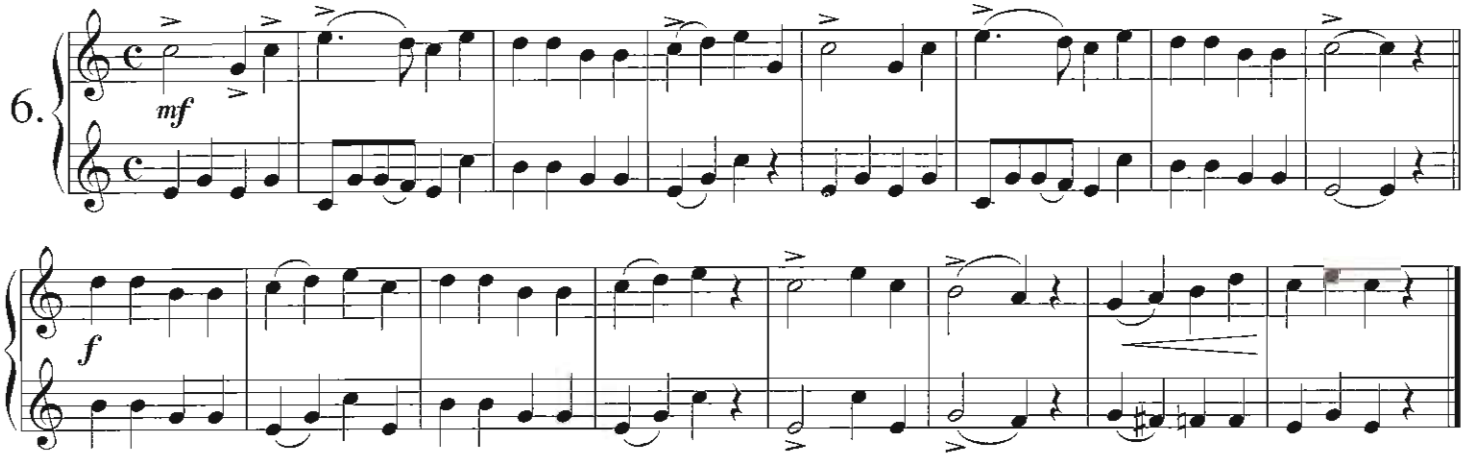


MELODY

Moderato

Saverio

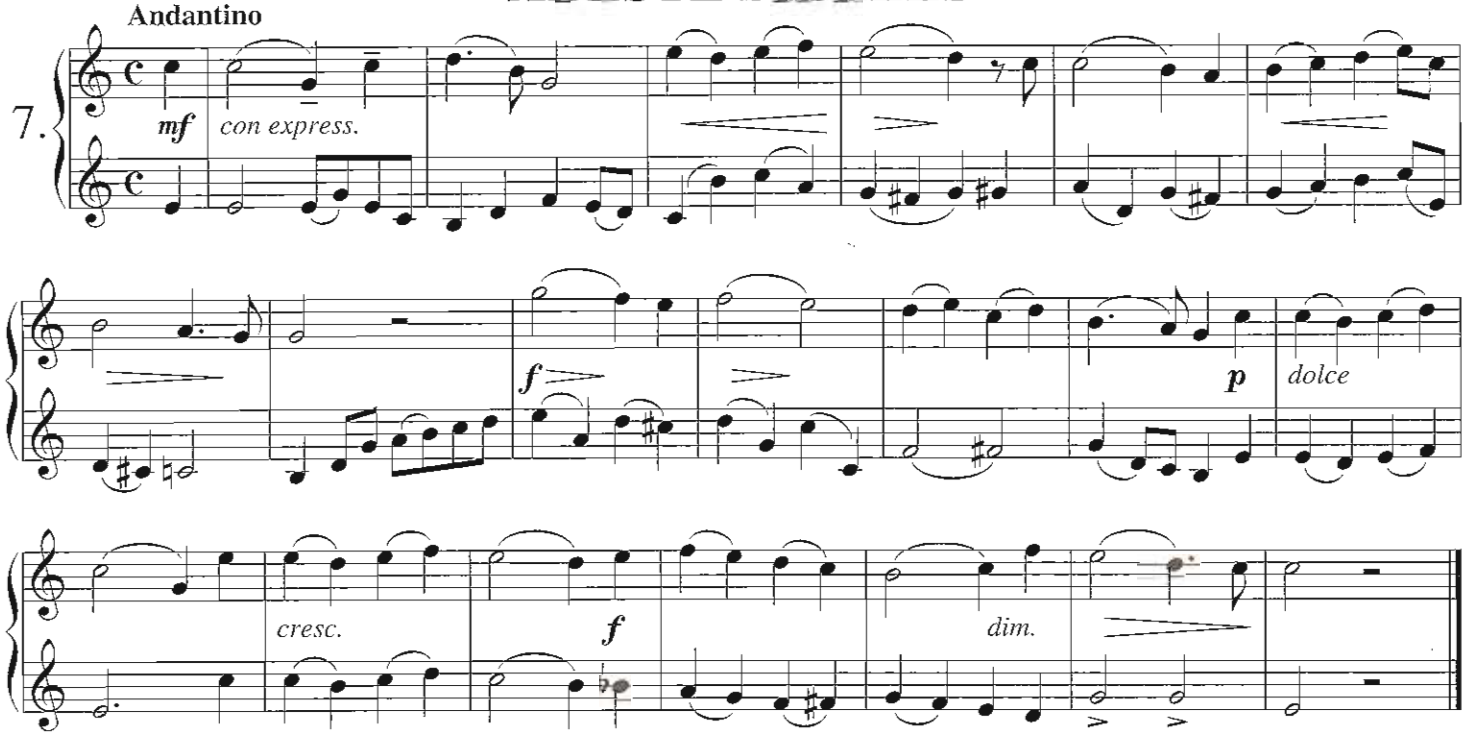
6.



ADESTE FIDELES

Andantino

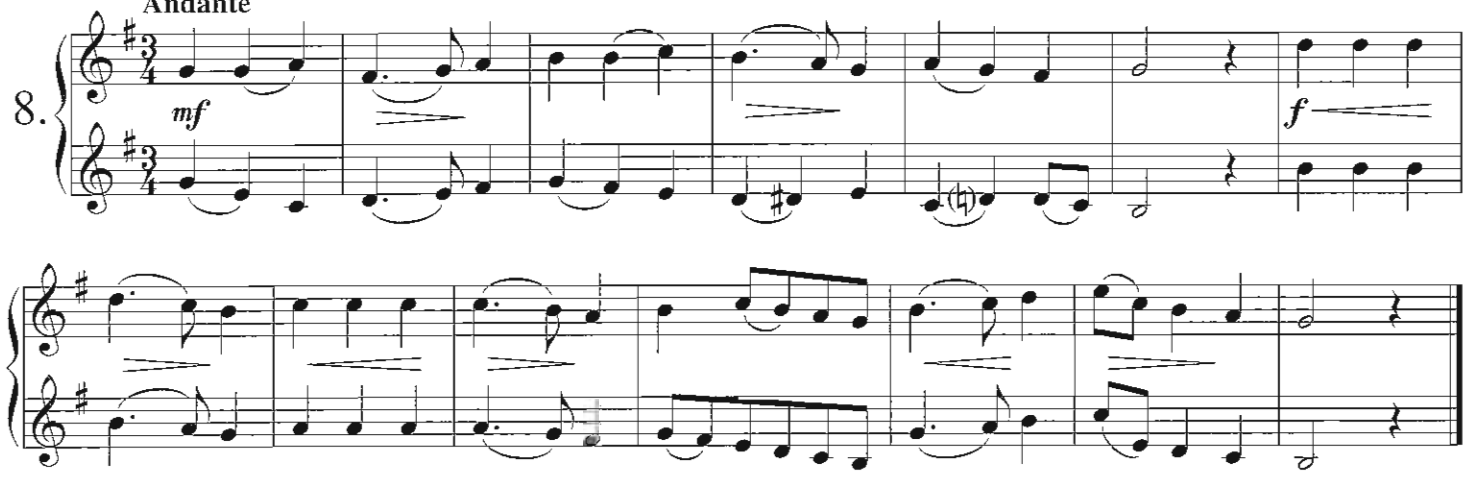
7.



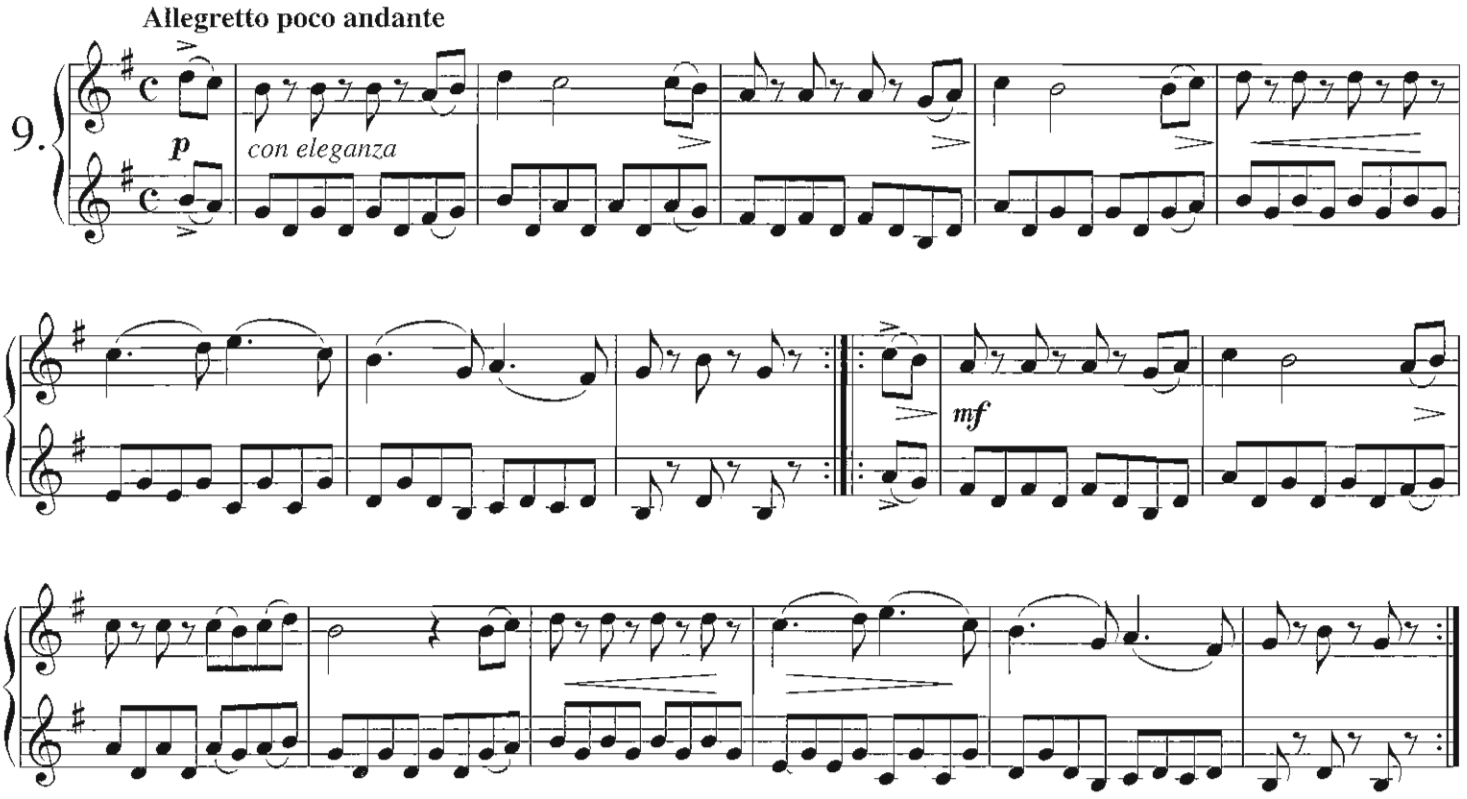
AMERICA

Andante

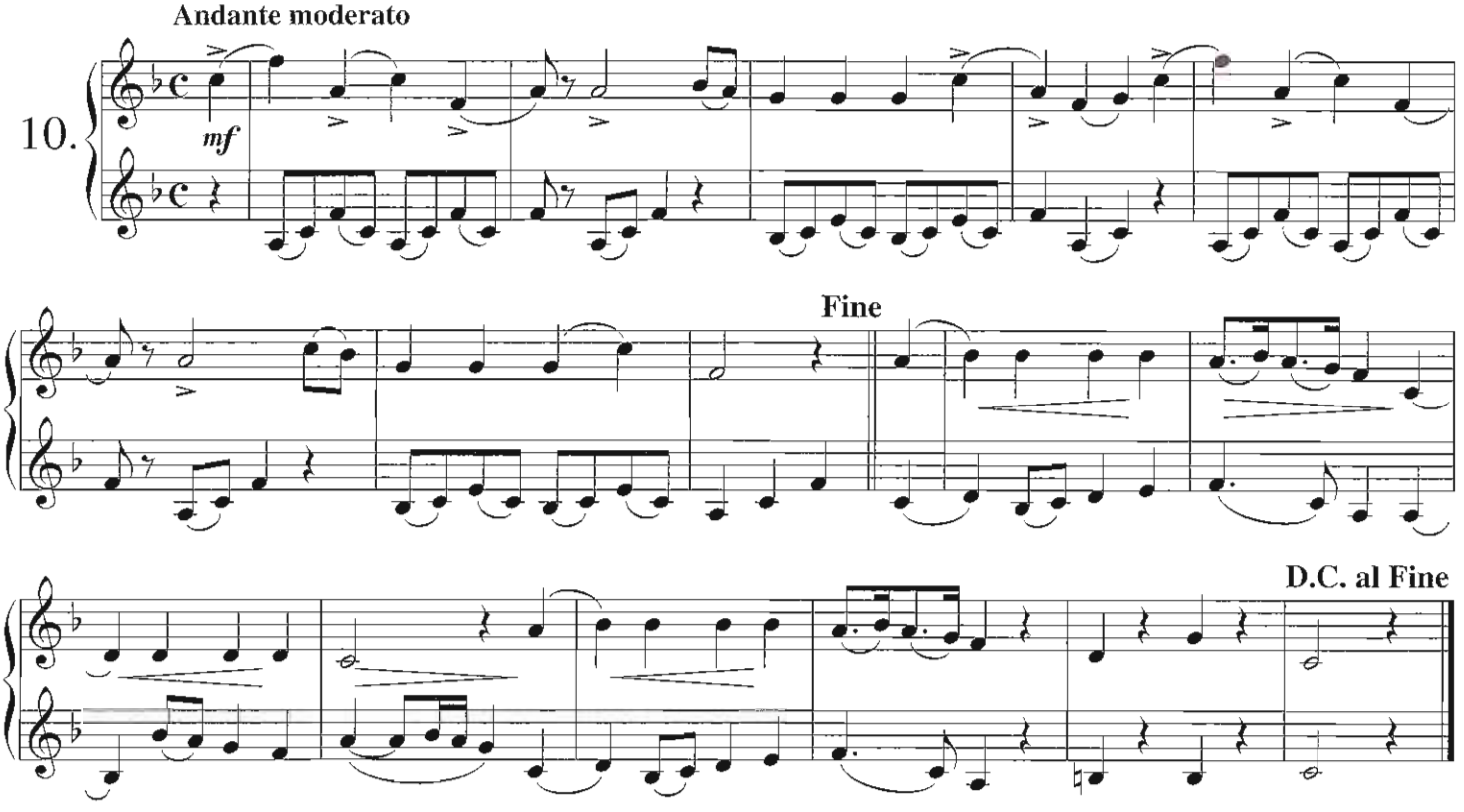
8.



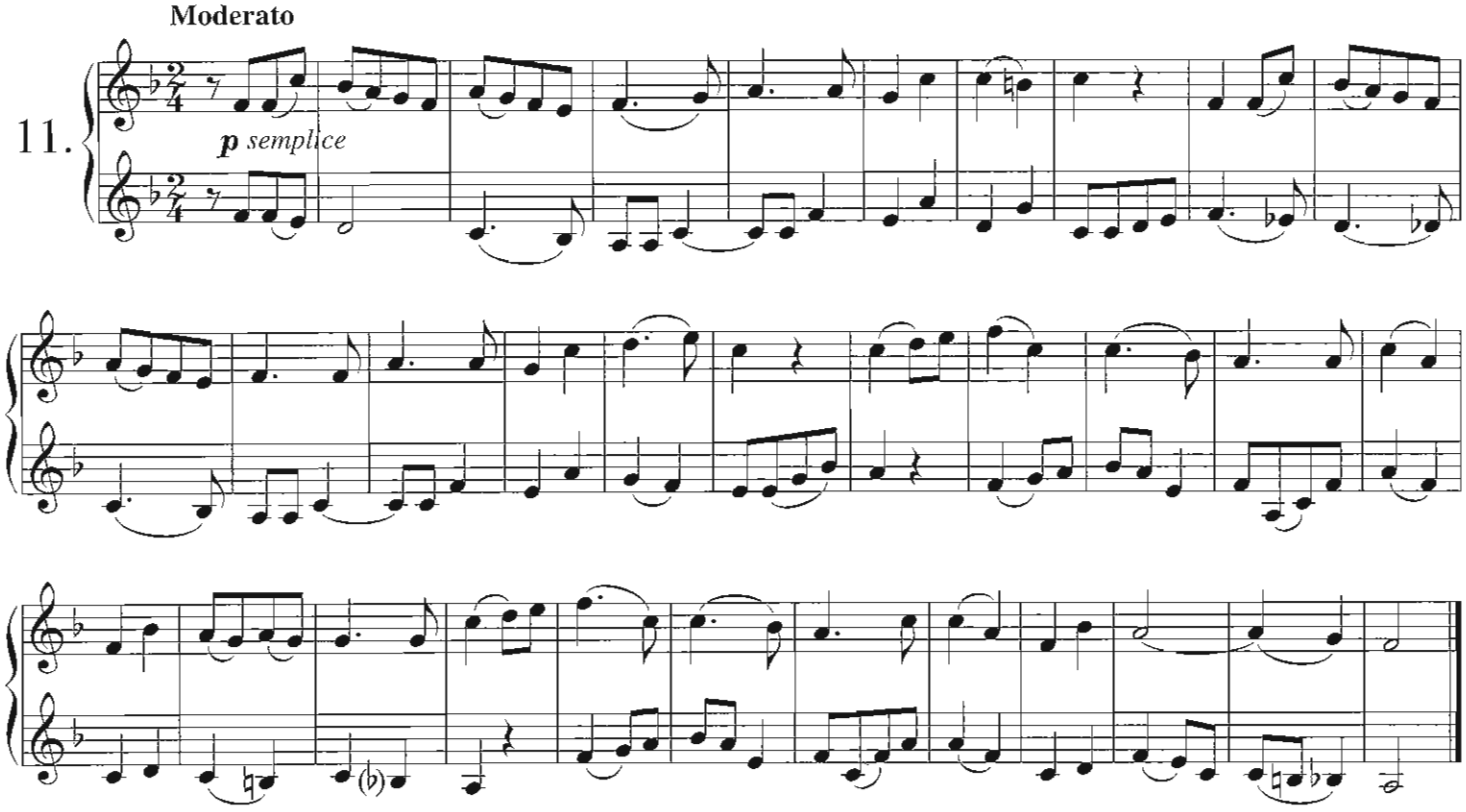
AIR BY MOZART



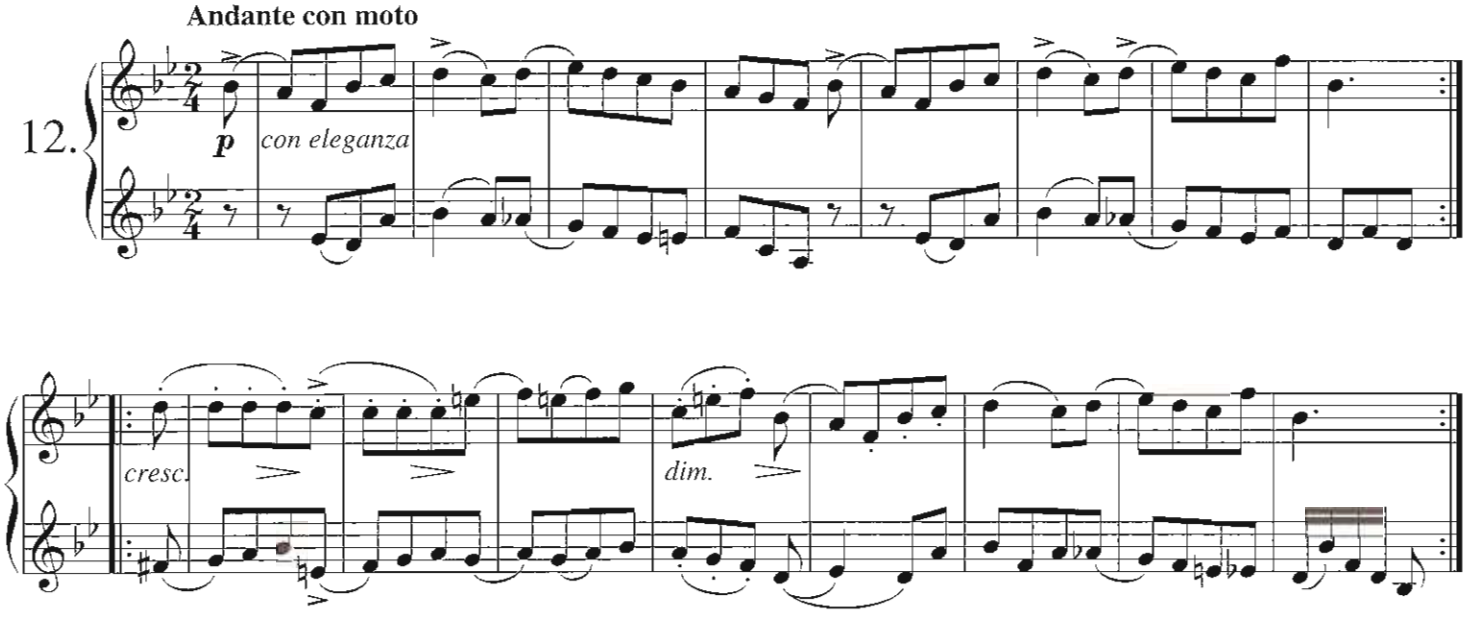
AIR BY GRETRY



NOEL ANCIEN



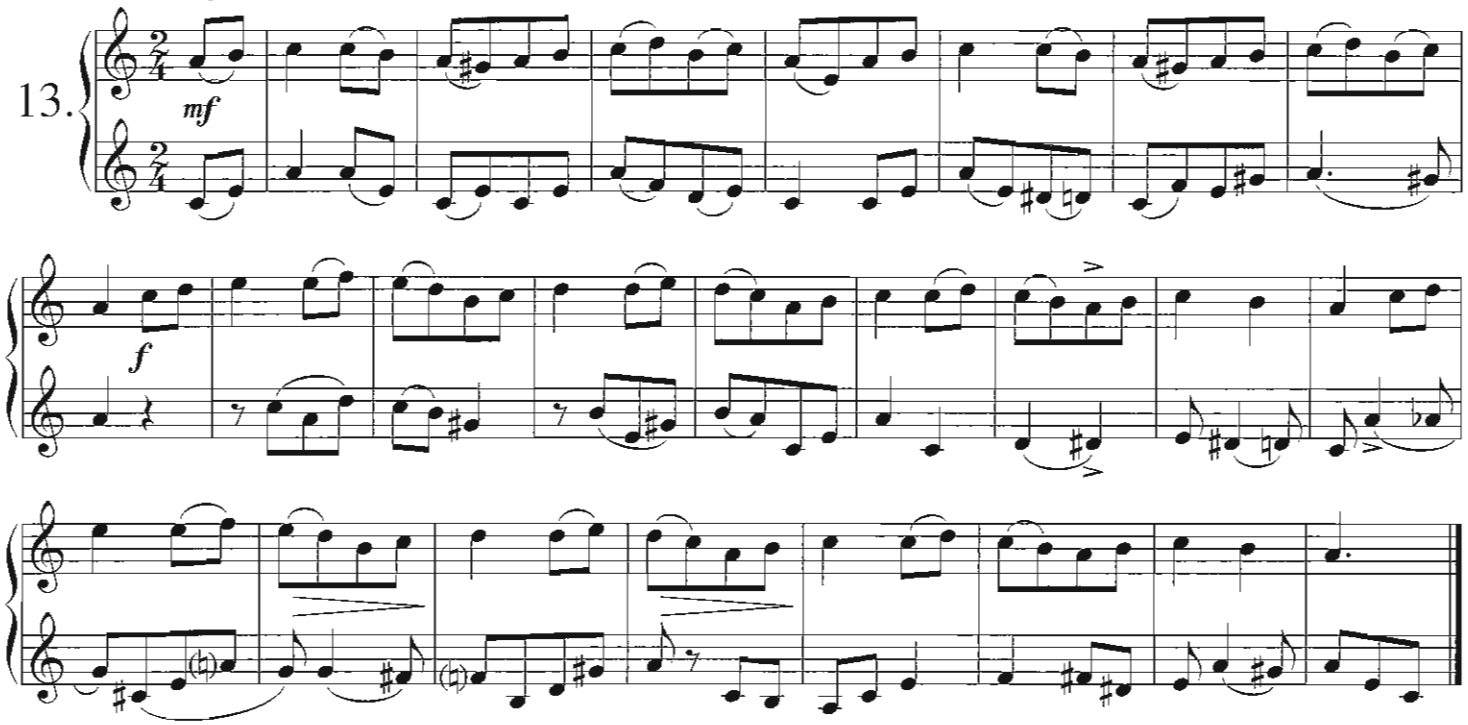
AIR BY BEETHOVEN



ARABIAN SONG

Allegro moderato

13.

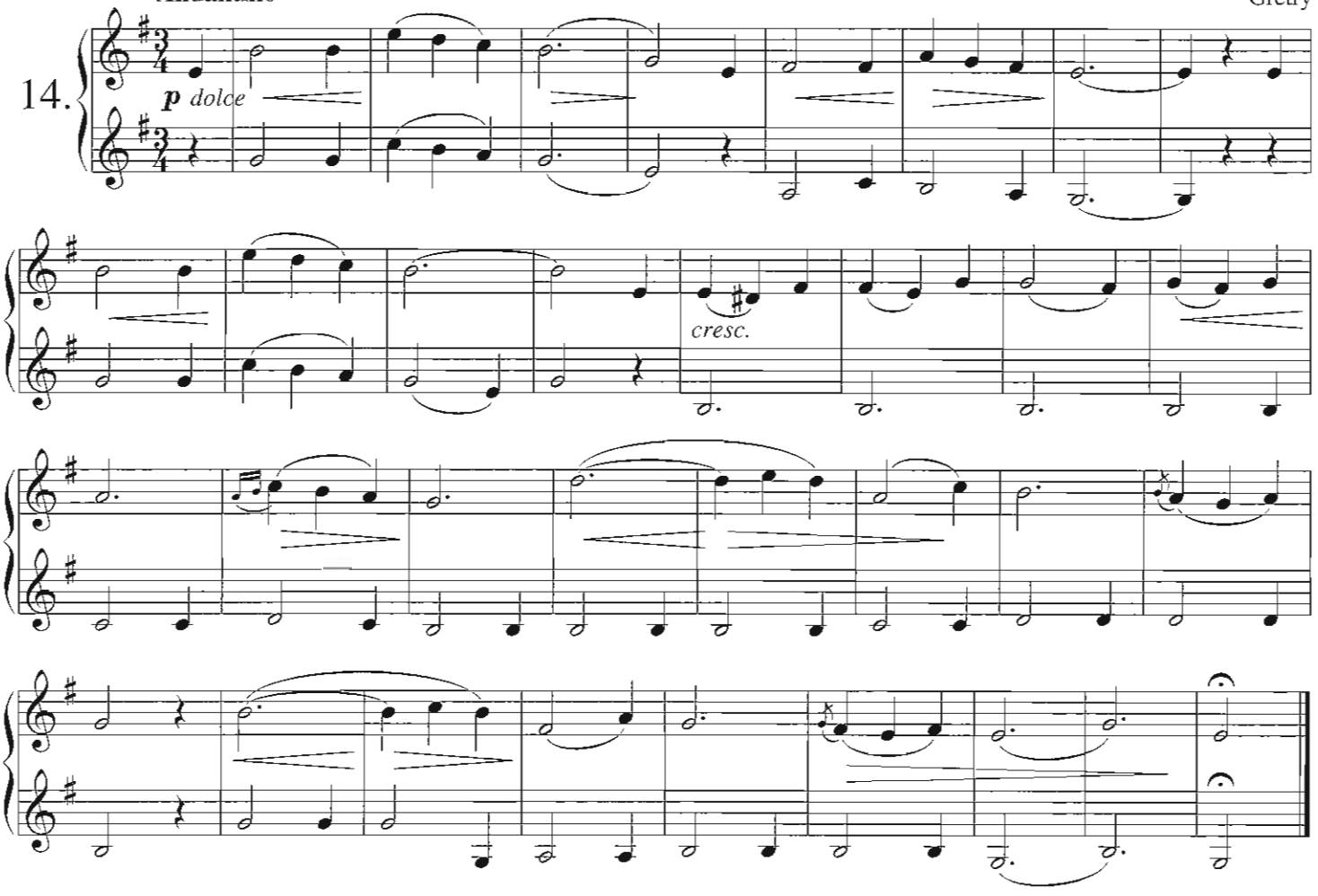


SERENADE

Andantino

Gretry

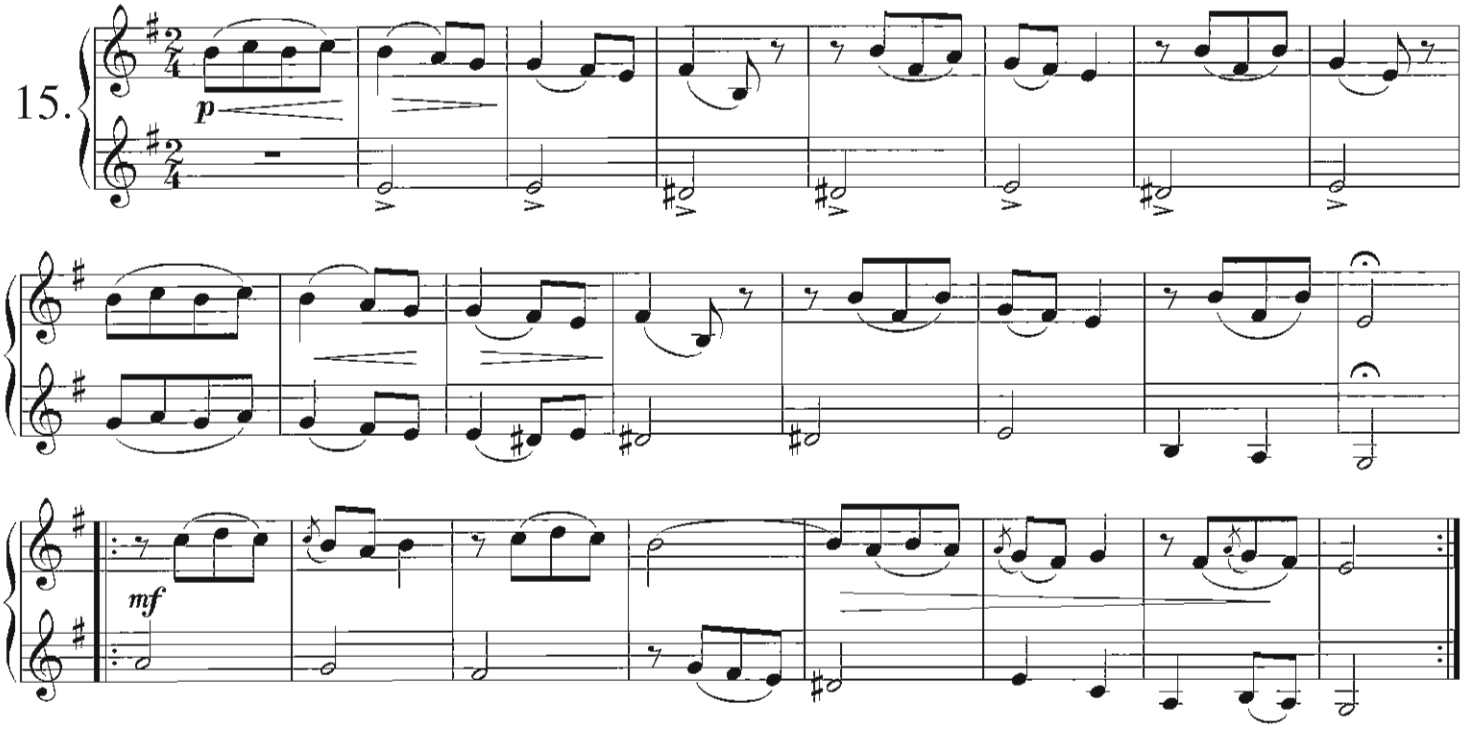
14.



LA ROMANESCA

Allegretto

15.

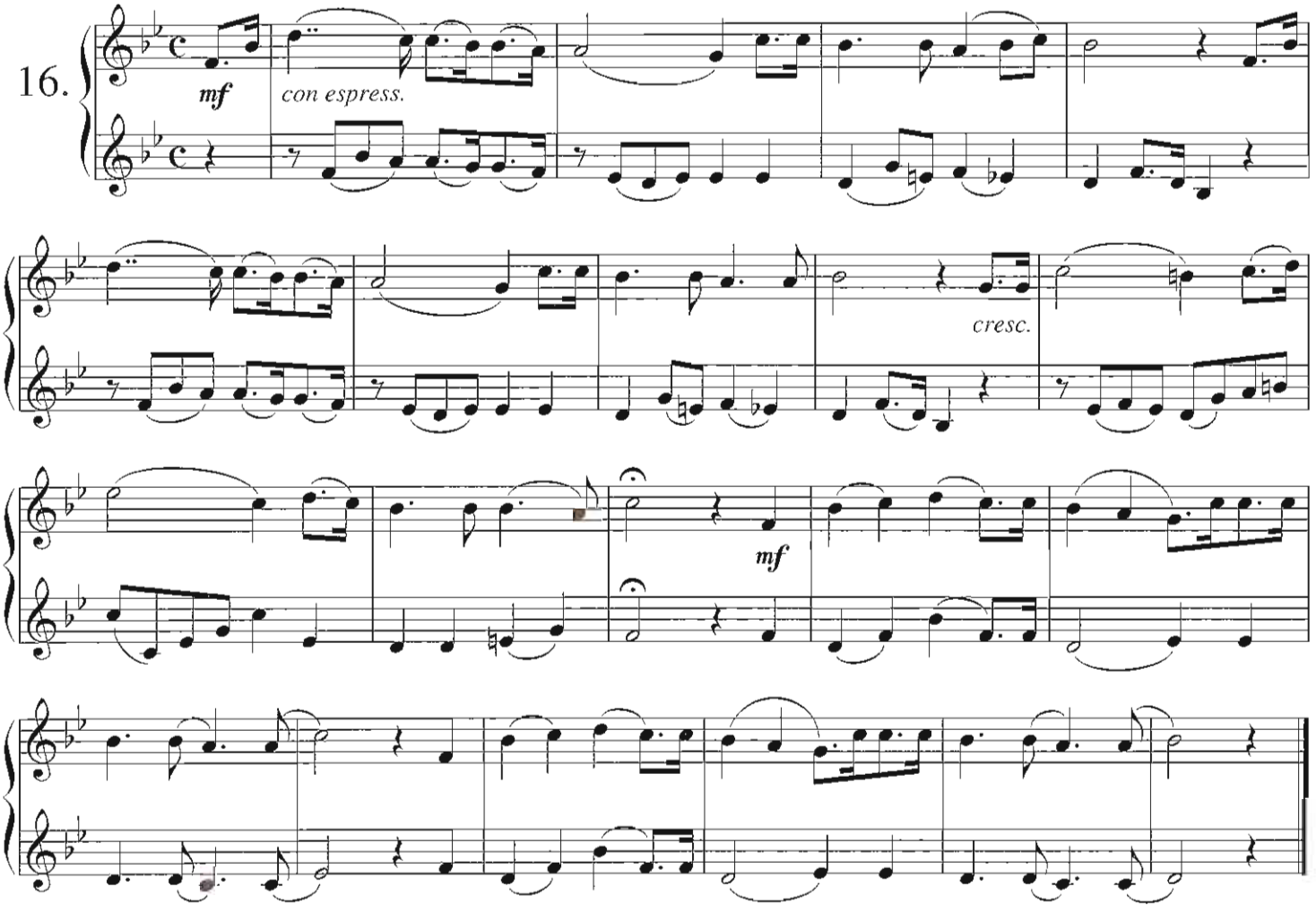


ROMANCE FROM "JOSEPH"

Andante moderato

Mehul

16.

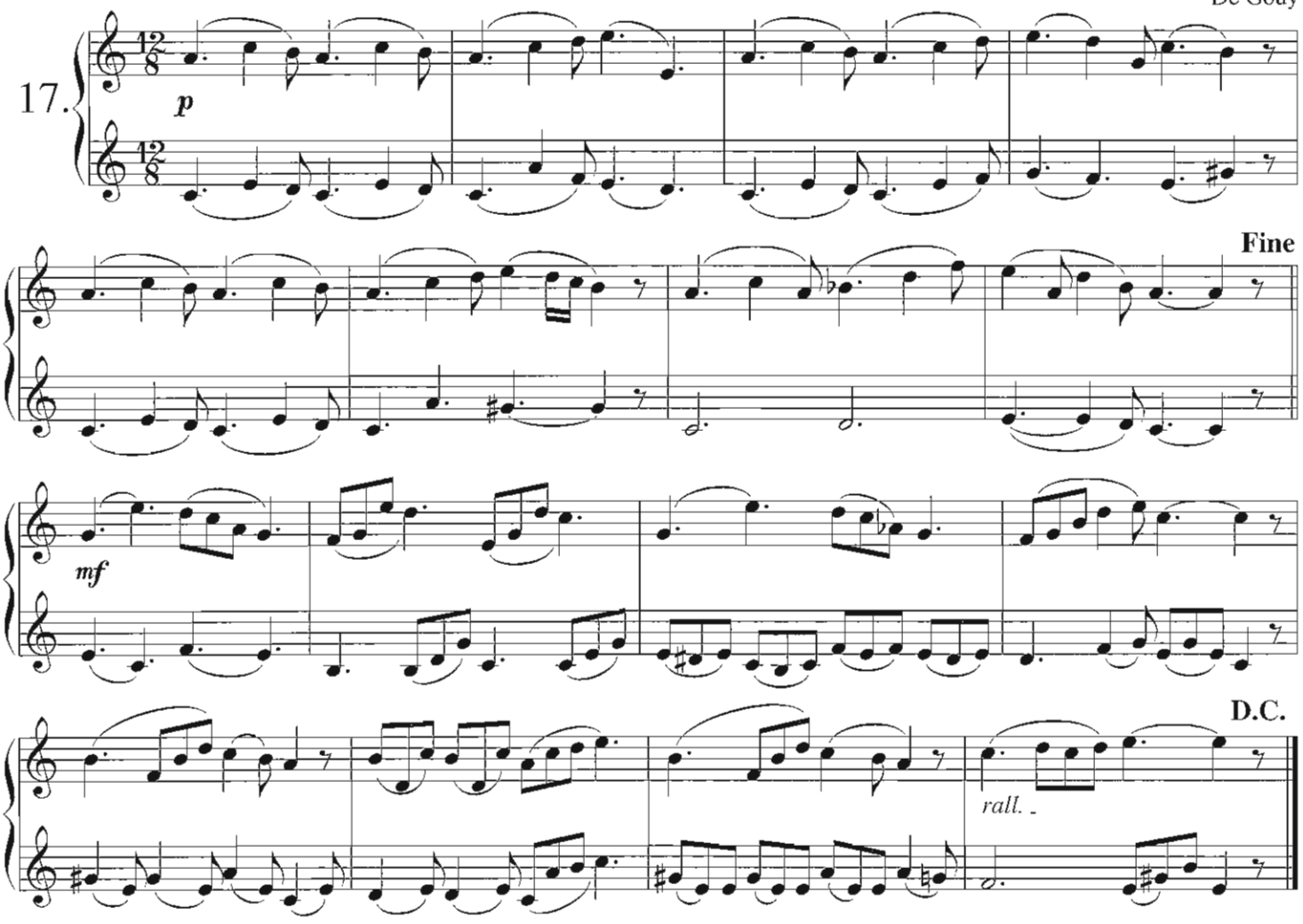


ROMANCE

Andante sostenuto

De Gouy

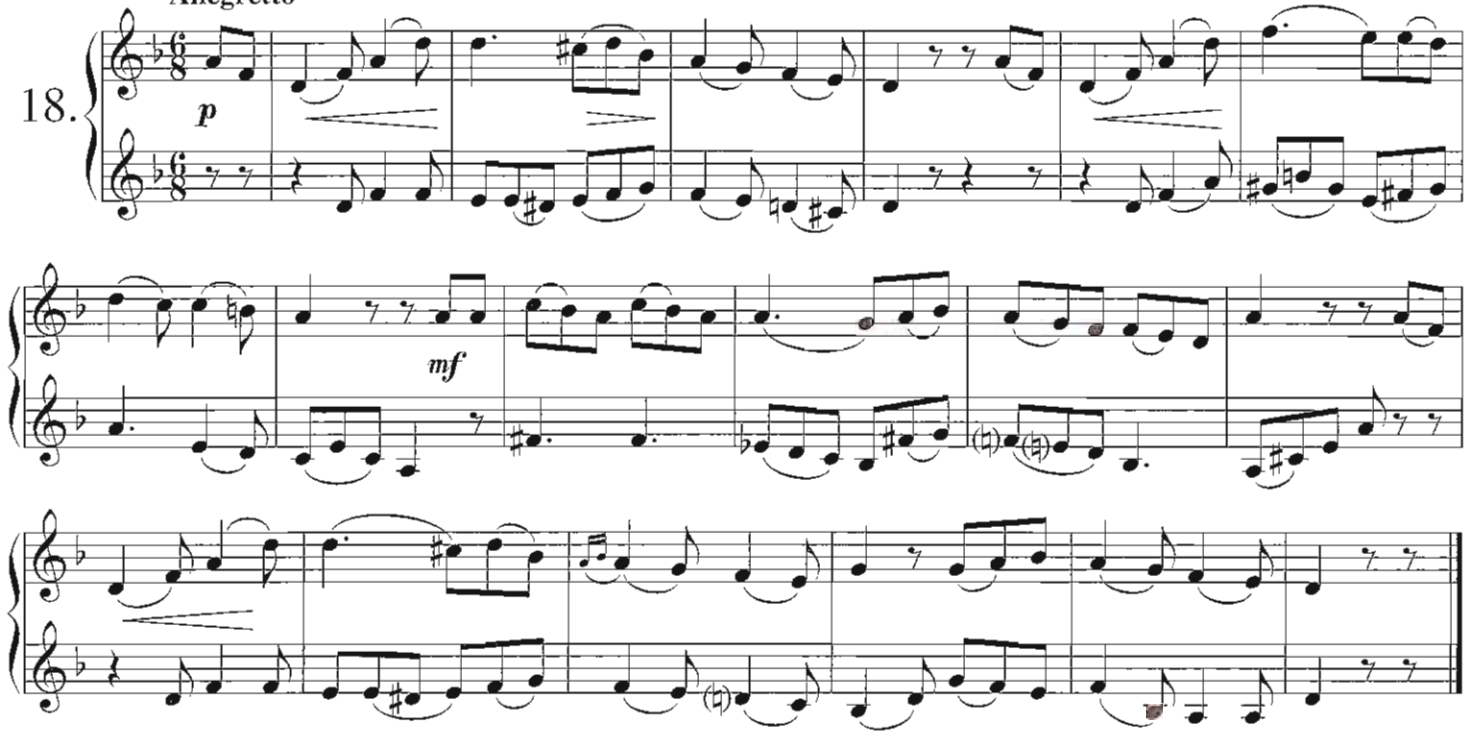
17.



NOEL ANCIEN

Allegretto

18.



MARCH

Con energia

De Gouy

19.

ff

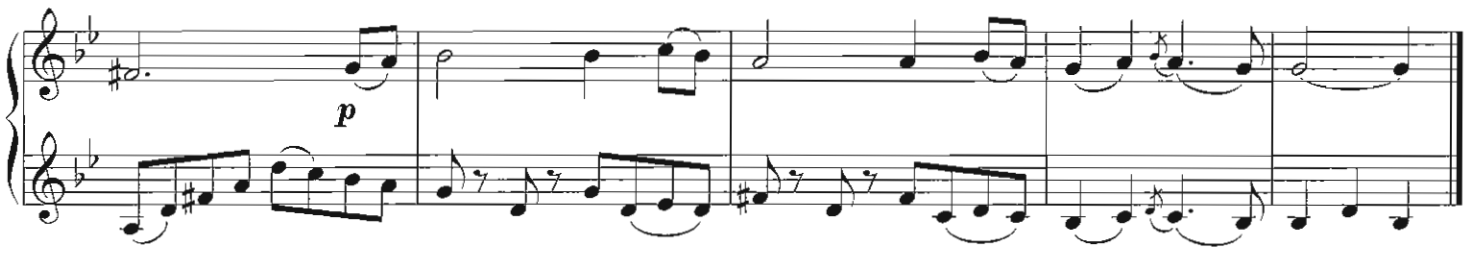
SONG OF MASTER ADAM

Allegro moderato

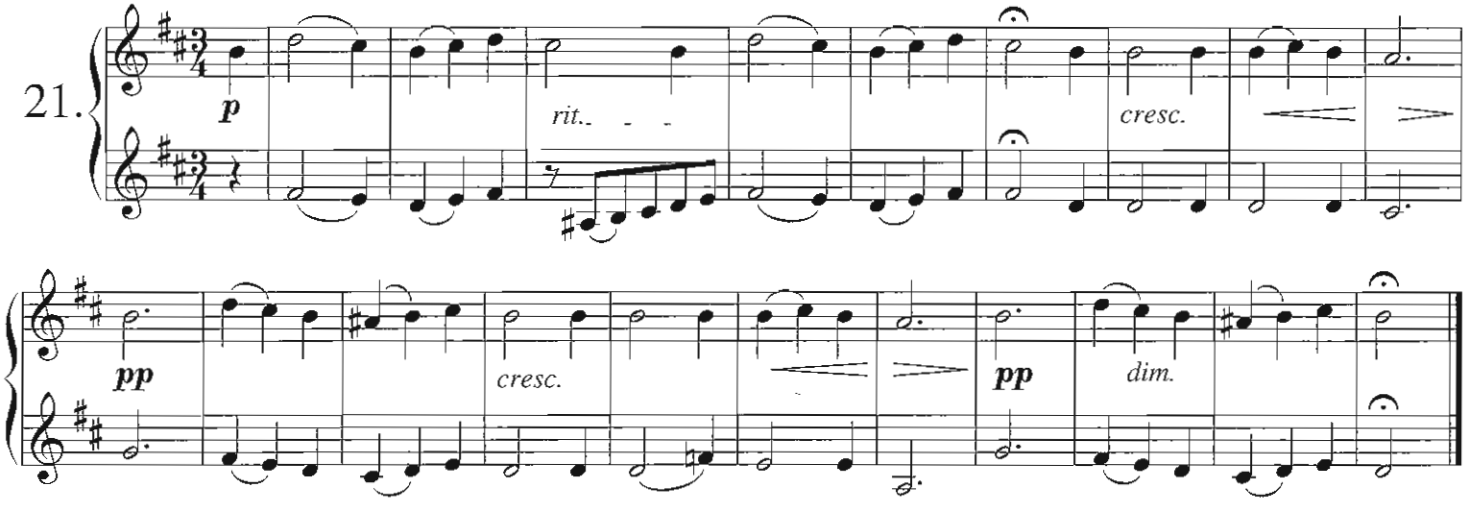
20.

p

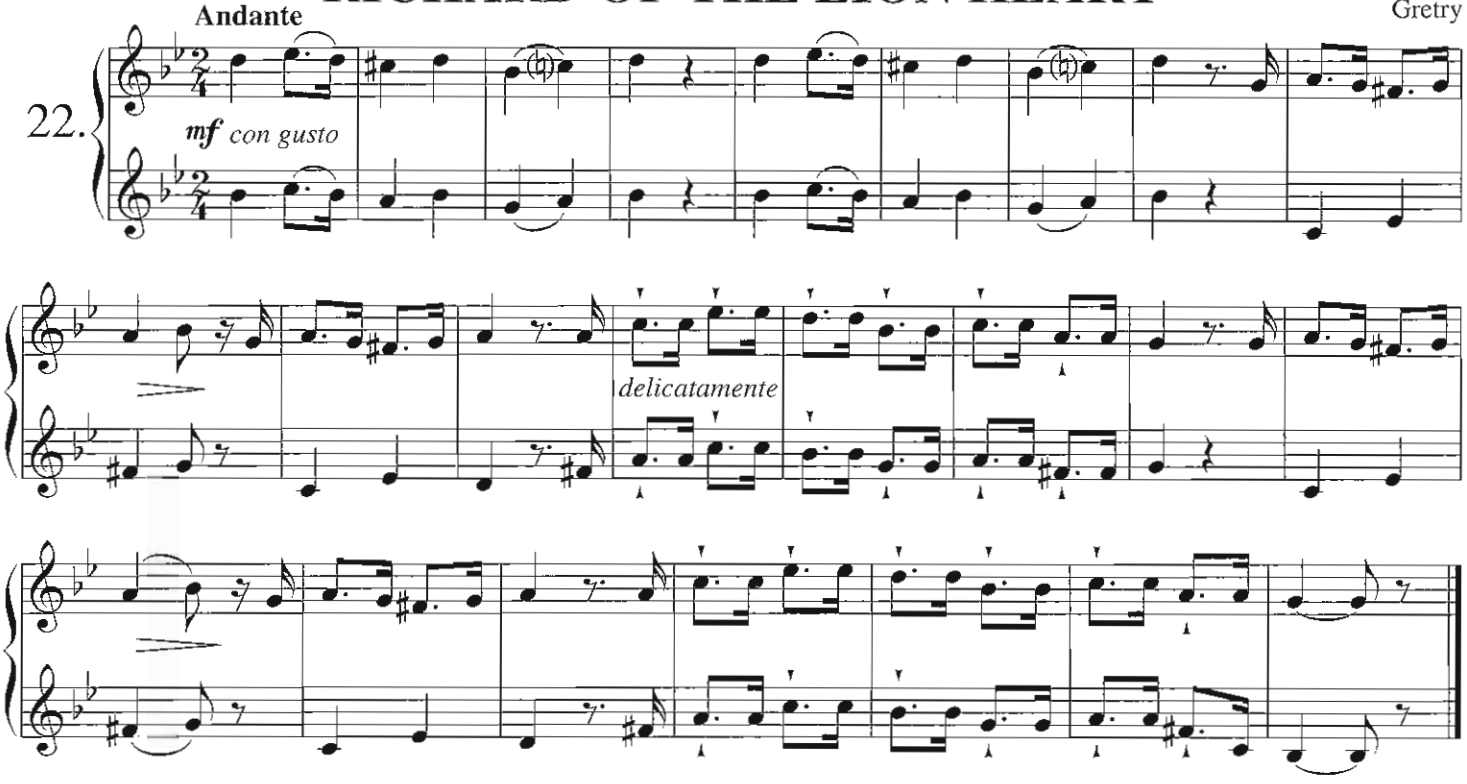
f



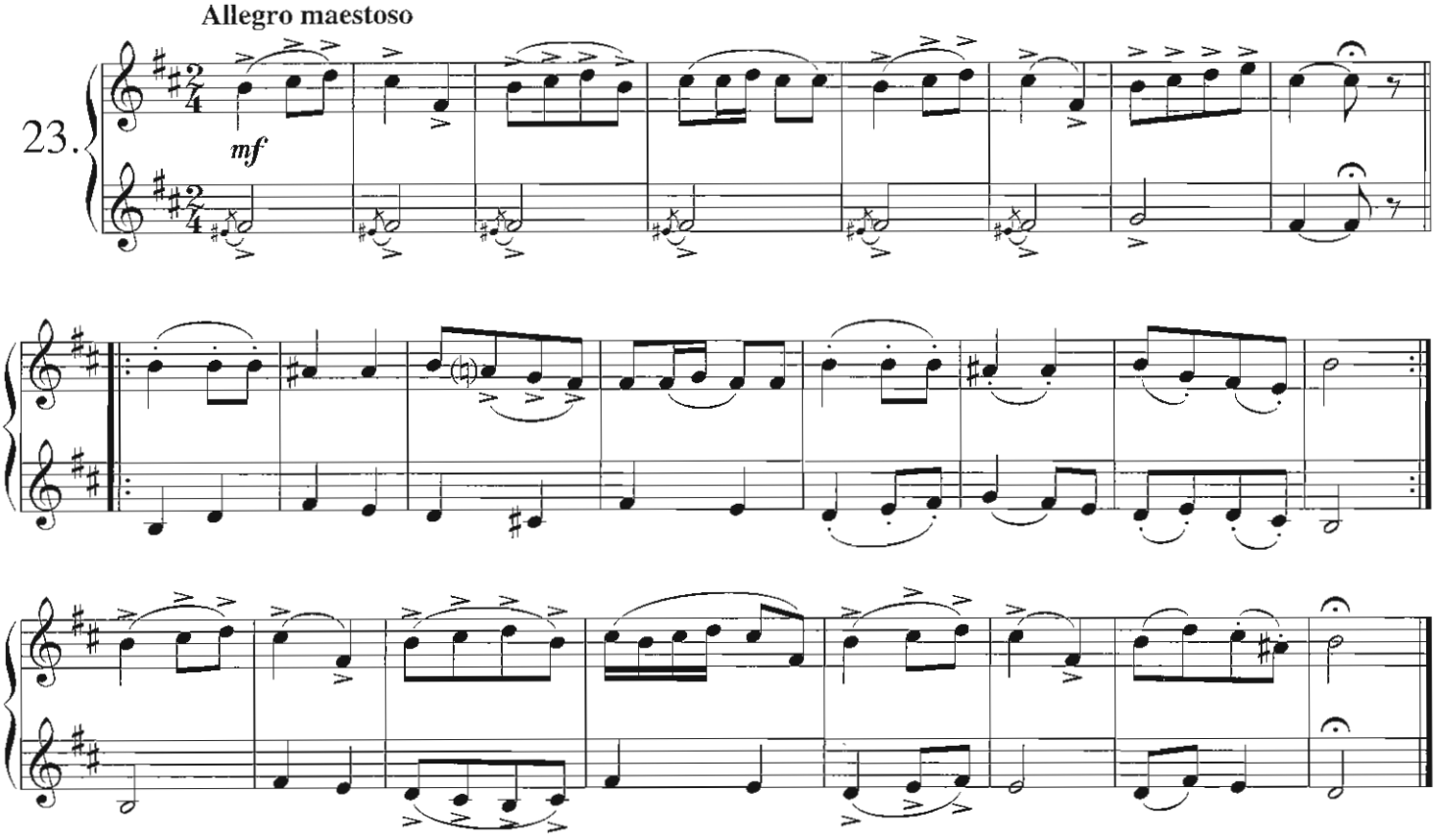
LE SOUVENIR



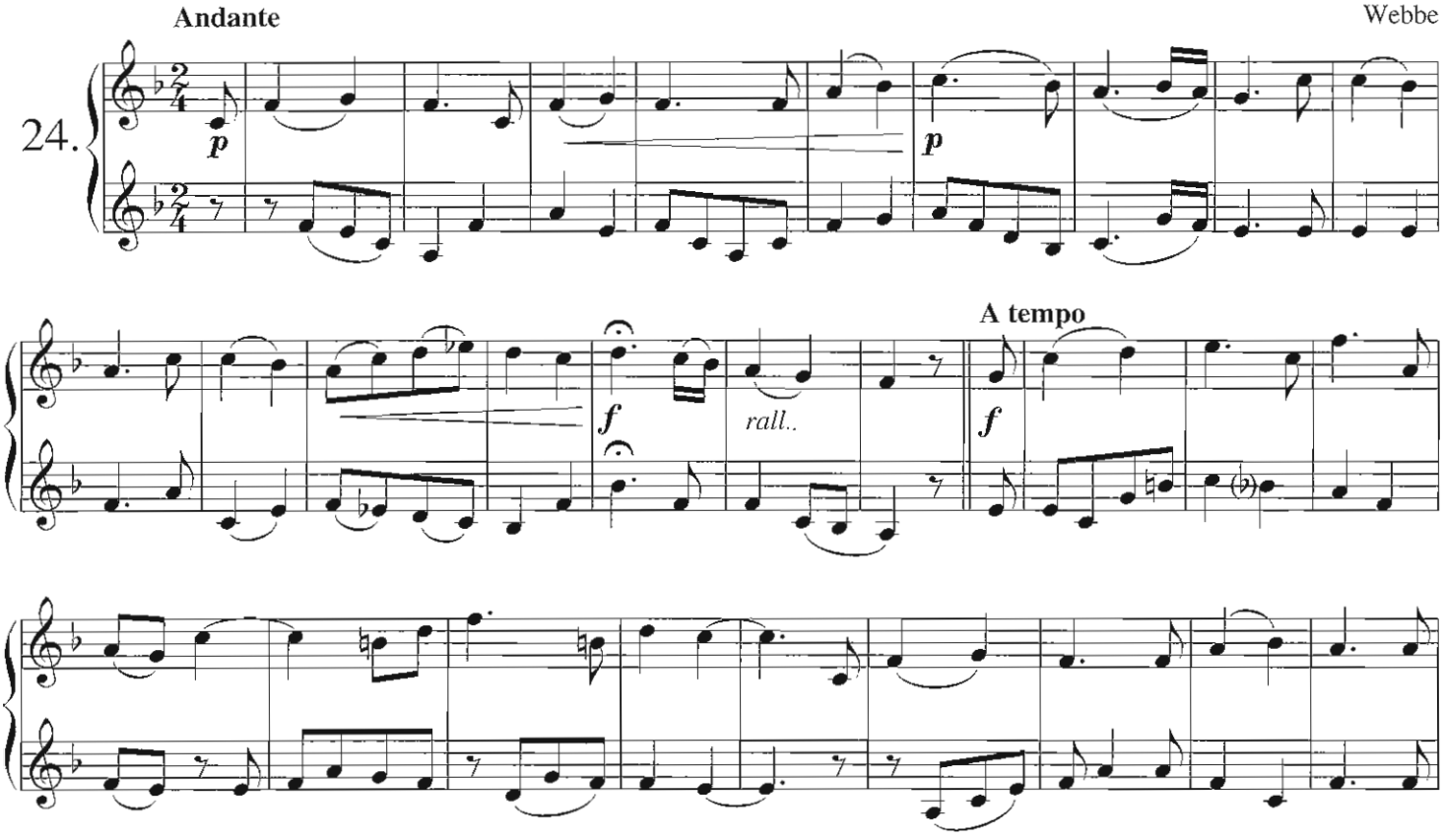
RICHARD OF THE LION HEART

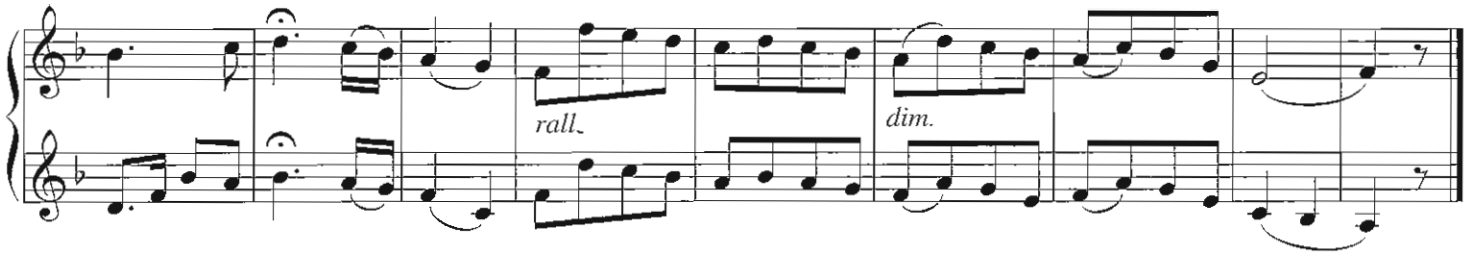


THE TWO SAVOYARDS



SILENT SORROW

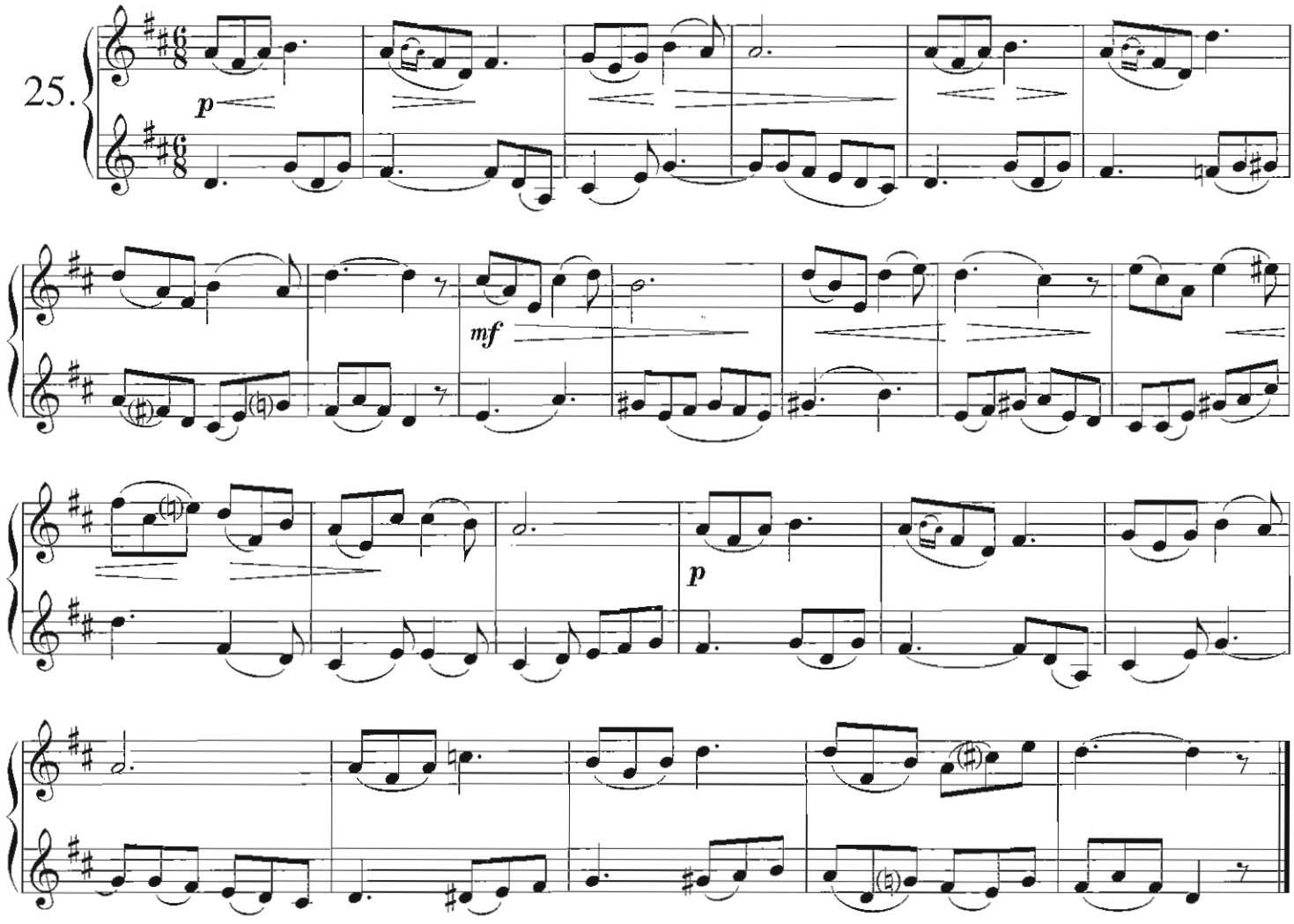




MELODY

Allegro moderato

25.

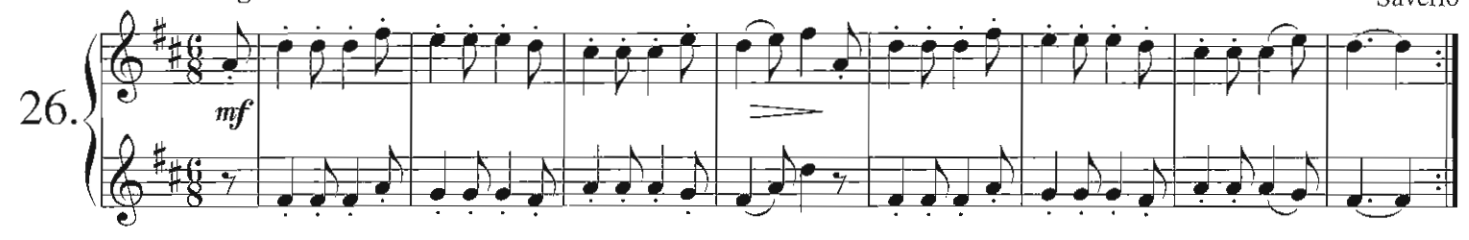


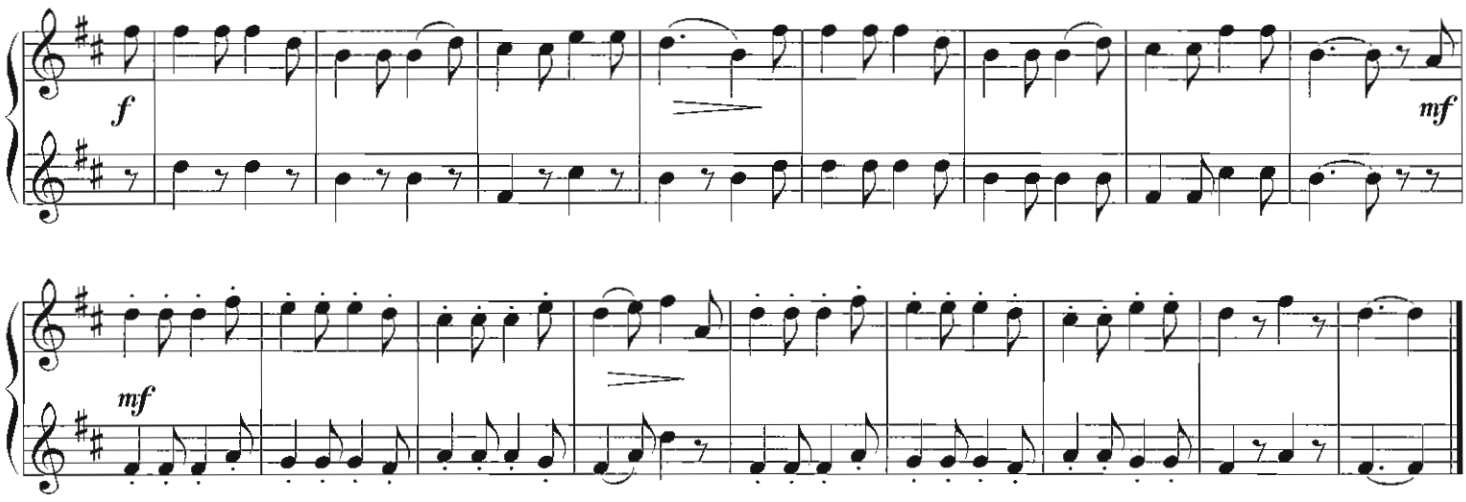
THE LION HUNT

Allegretto

Saverio

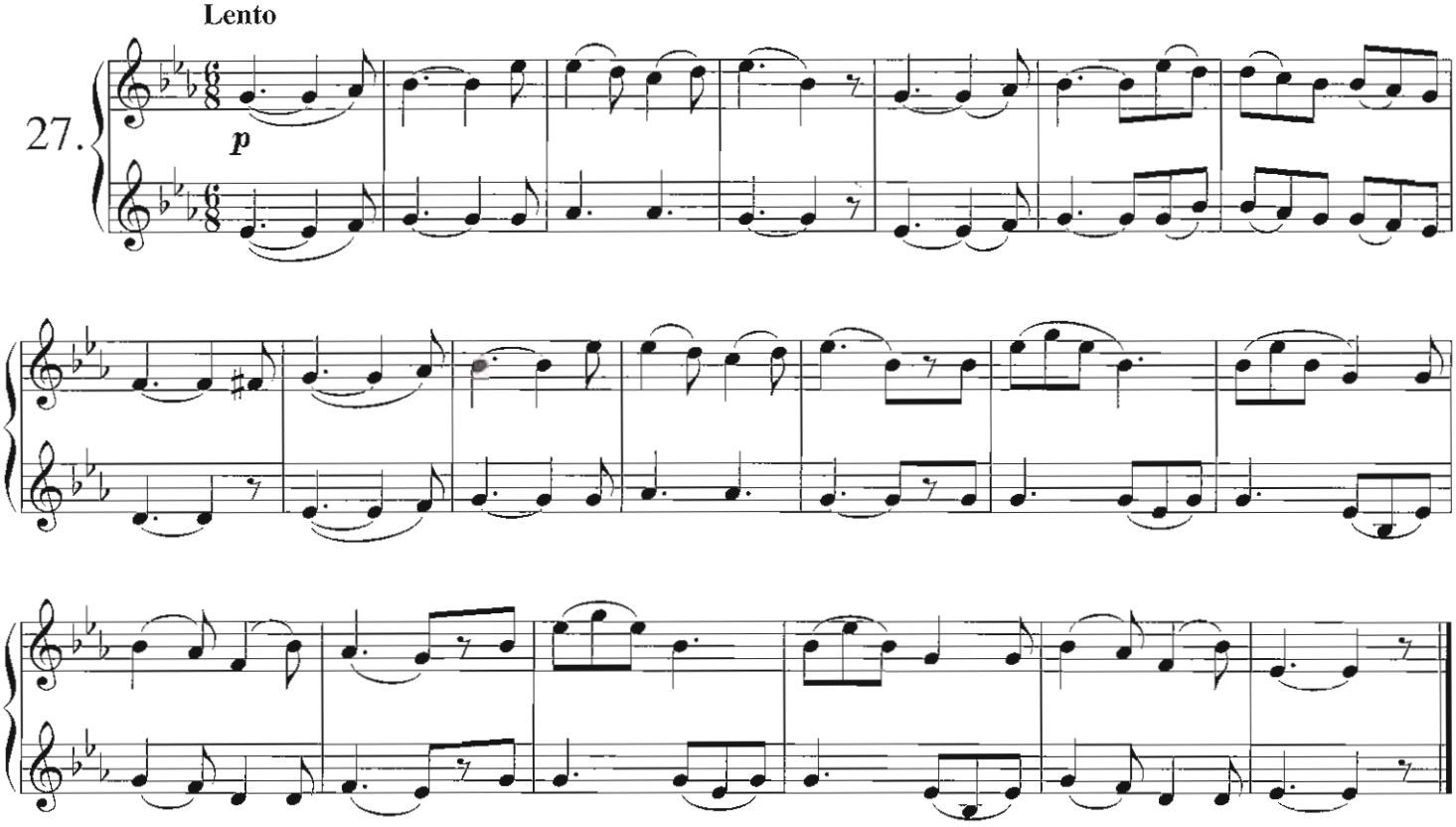
26.





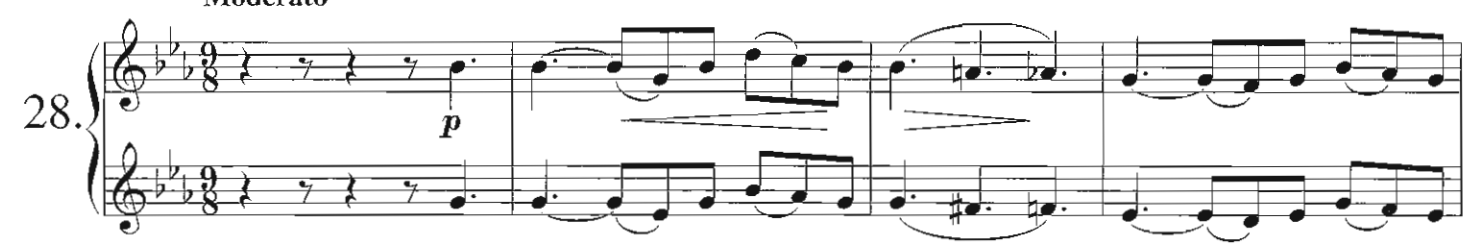
L'ELISIR D'AMORE

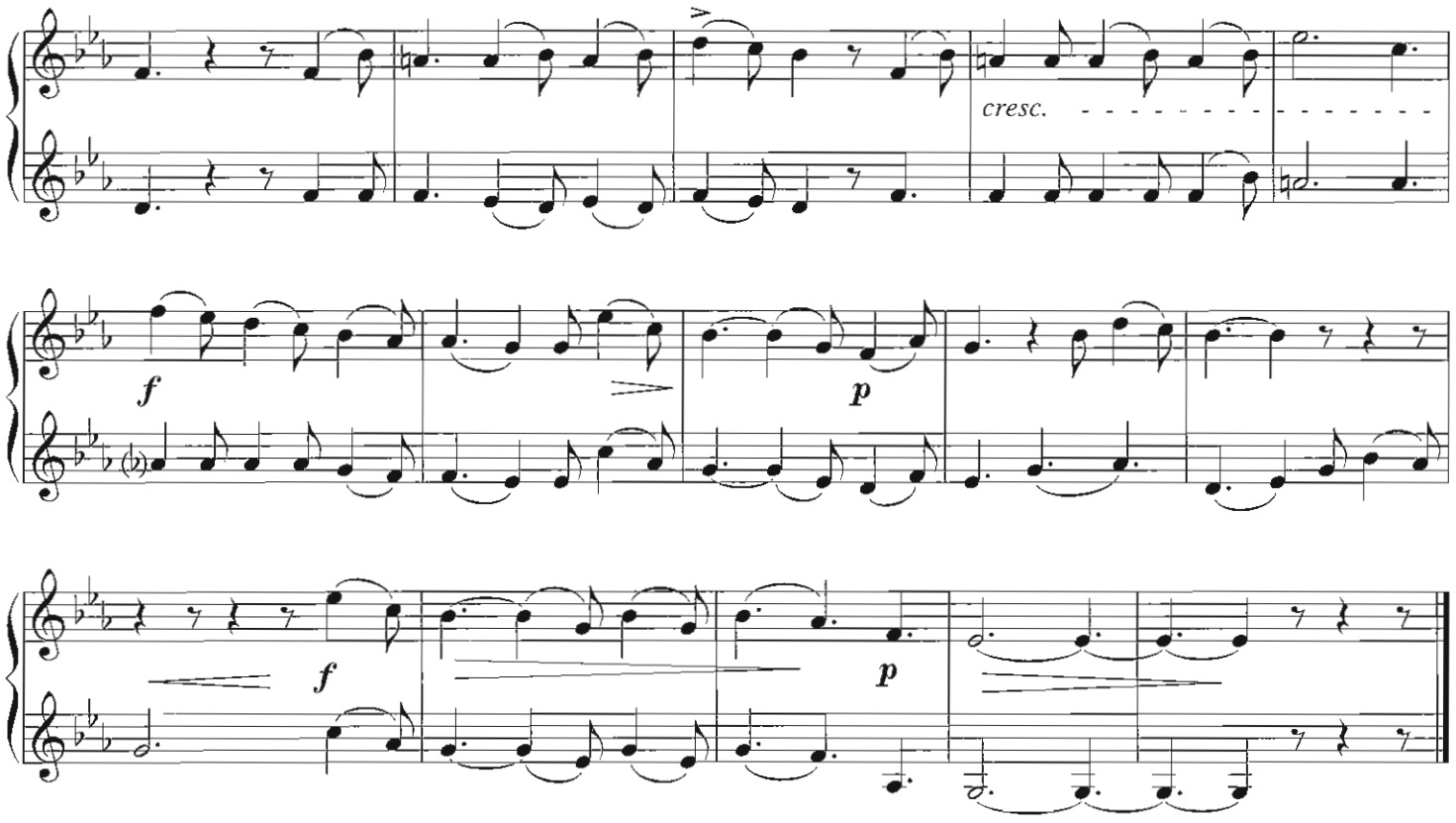
Donizetti



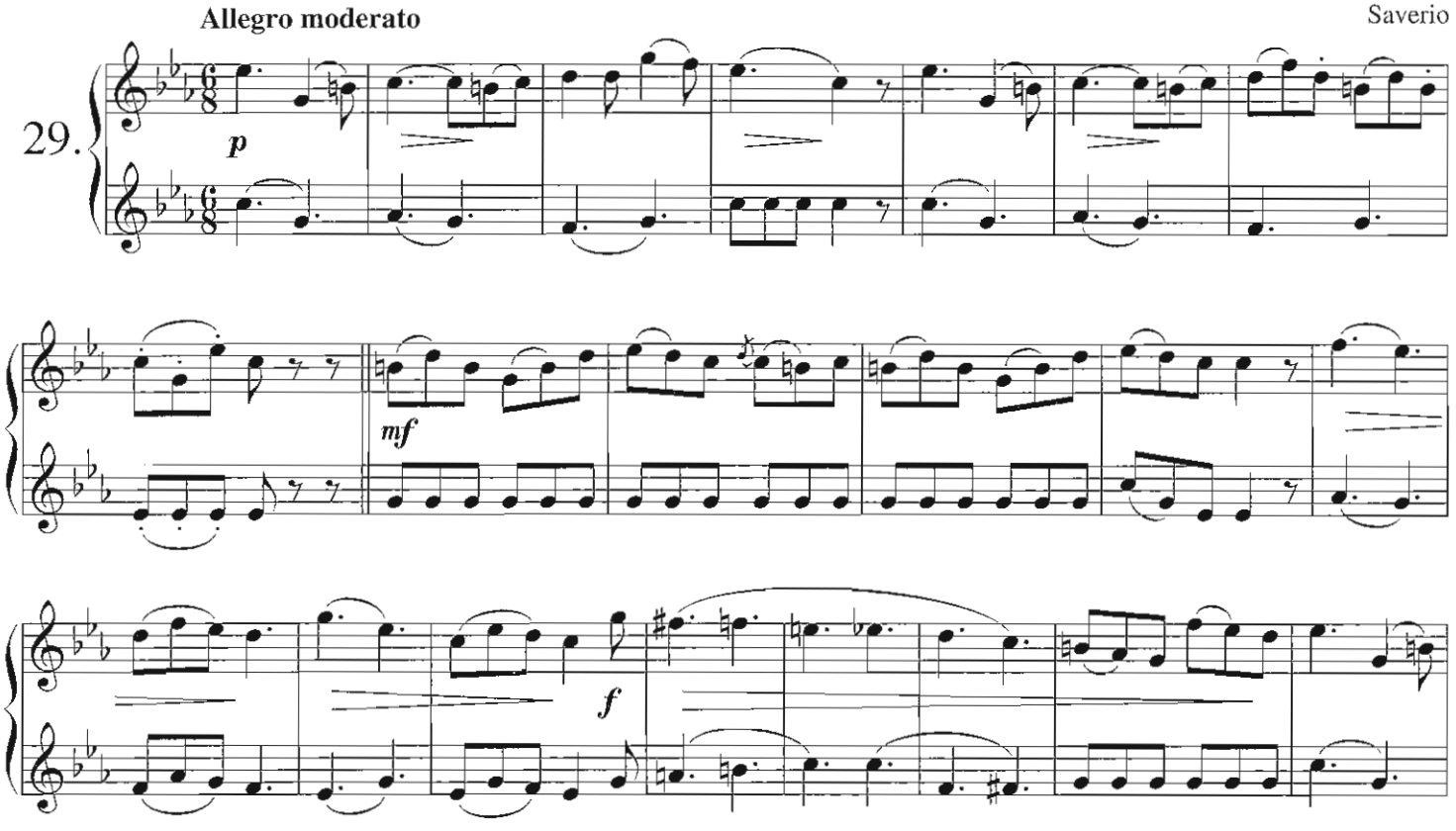
I WOULD THAT MY LOVE

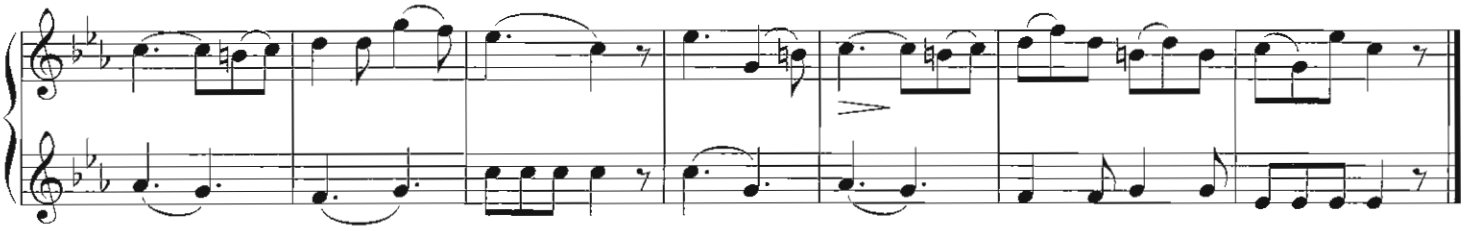
Mendelssohn





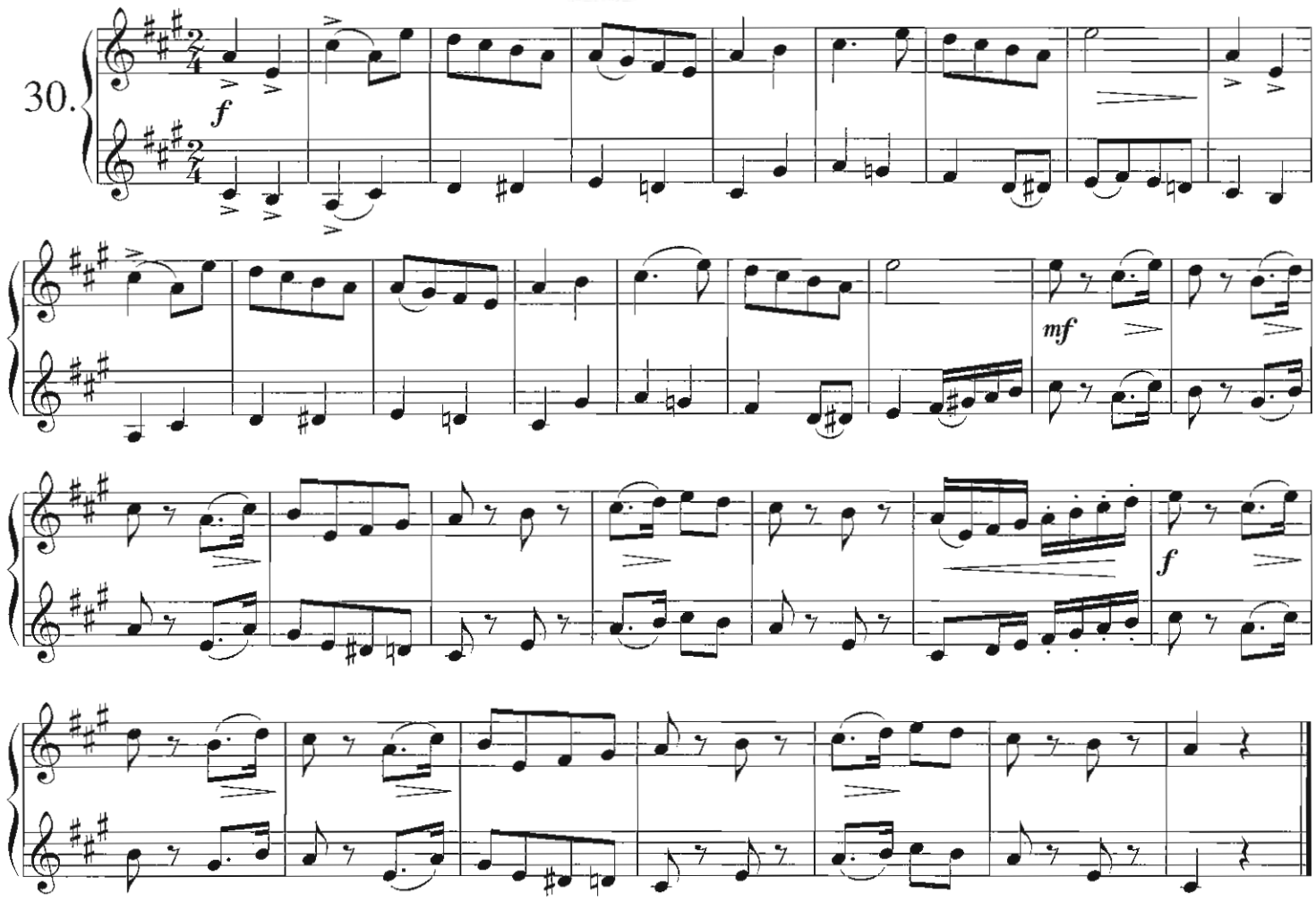
PRAYER TO THE VIRGIN





SPANISH ROYAL MARCH

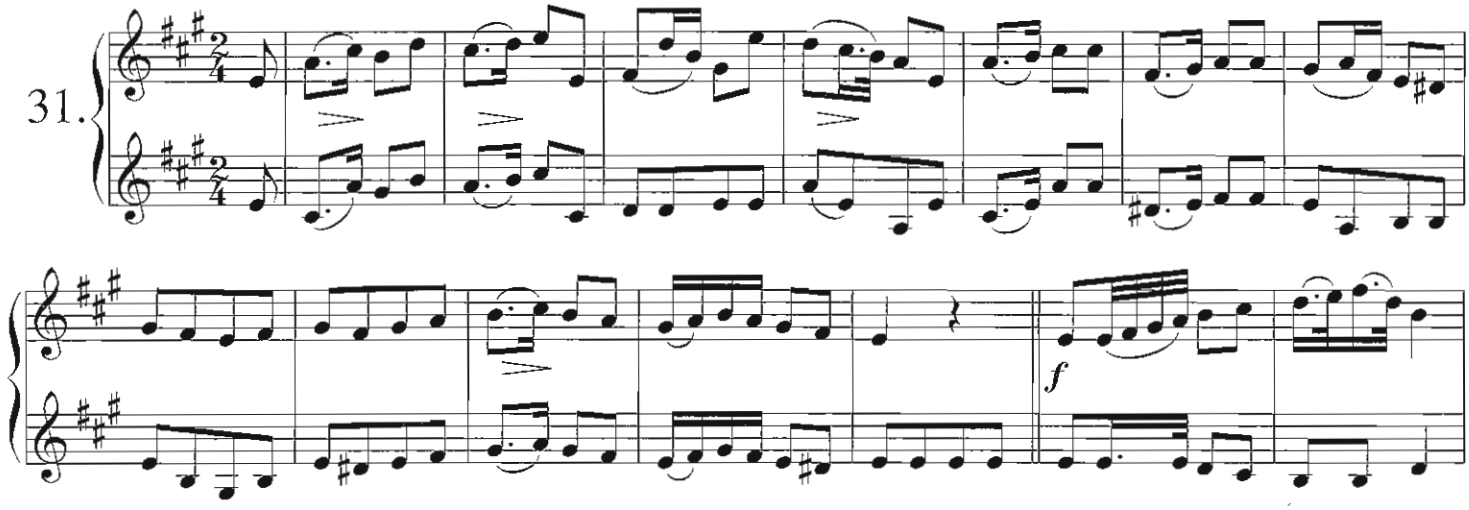
30.

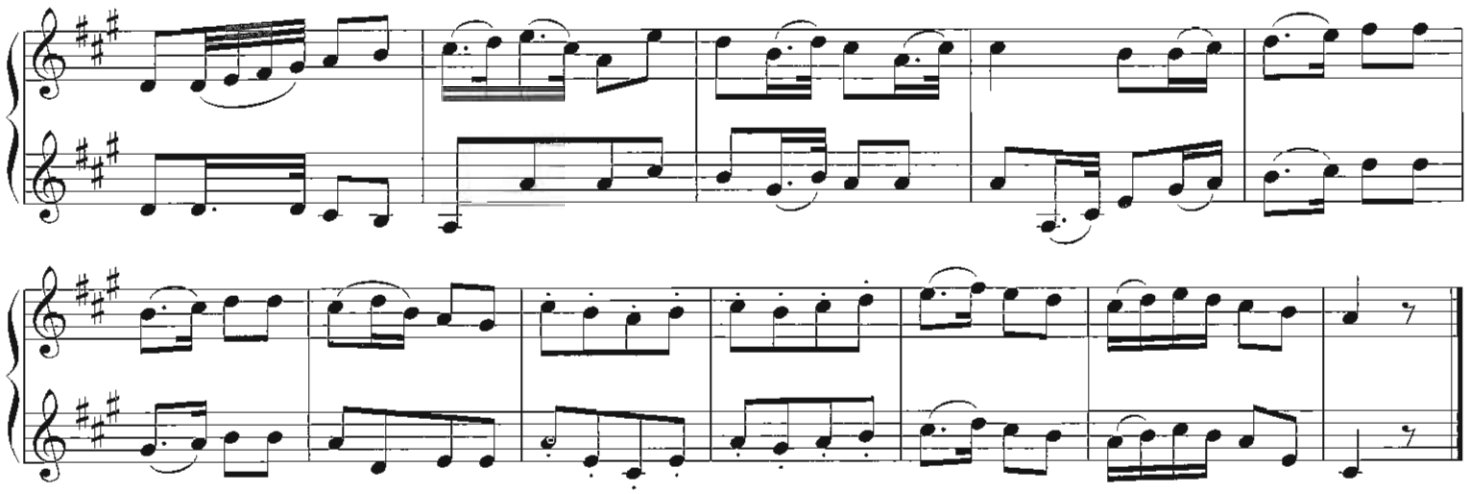


MARCH OF TWO MISERS

Moderato

31.

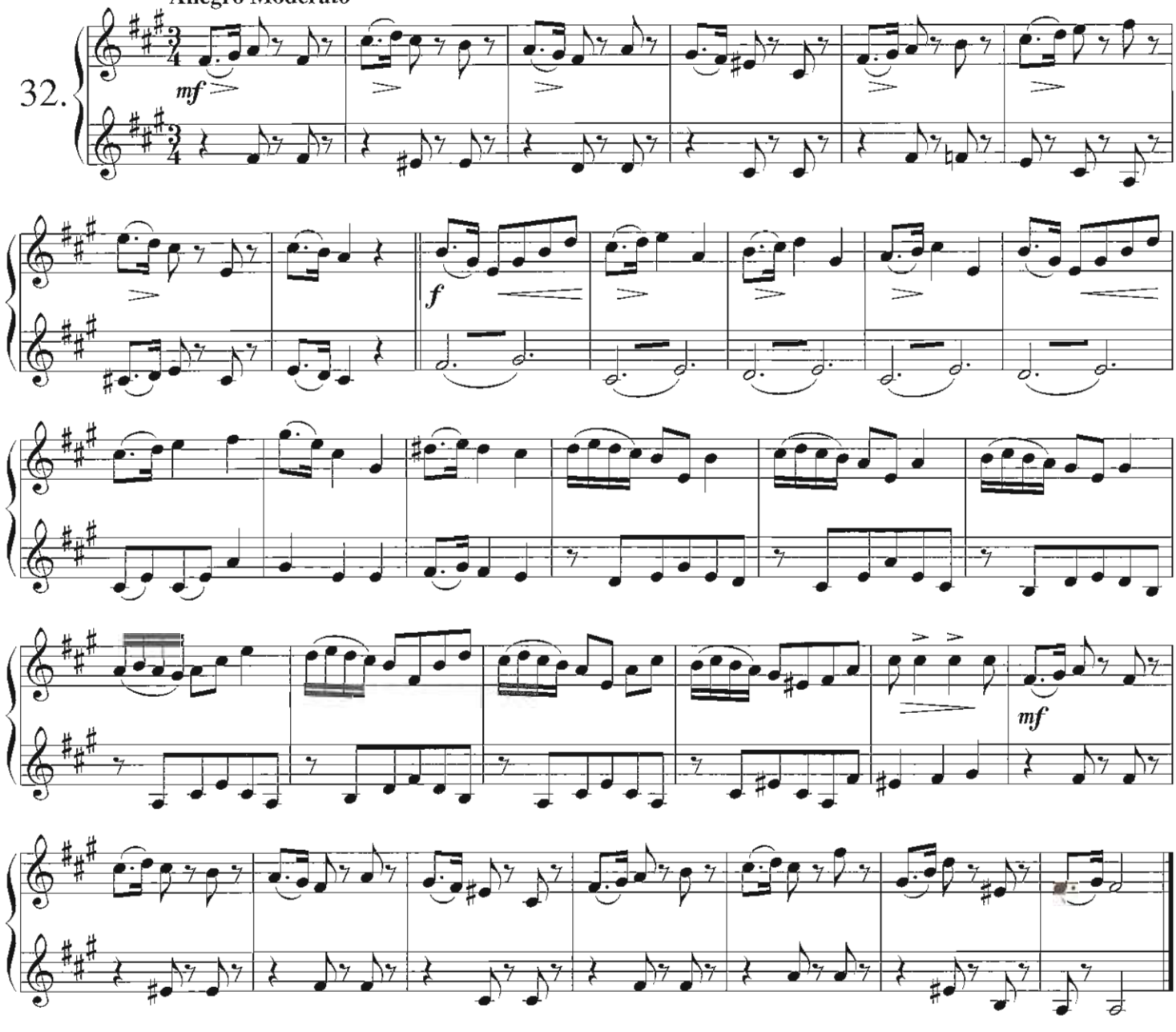




MELODY

Allegro Moderato

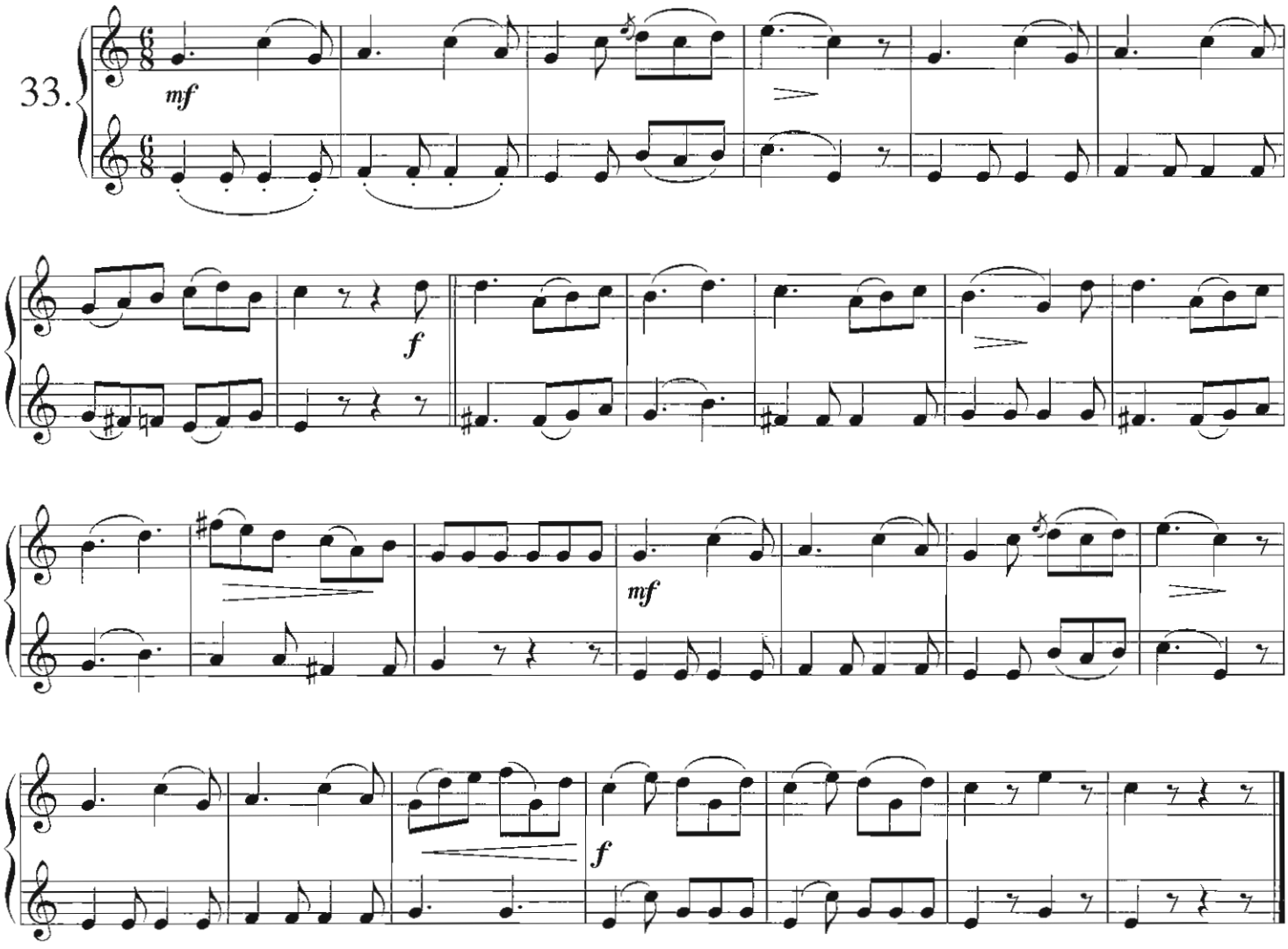
32.



COUNTRY WEDDING

Allegro Vivo

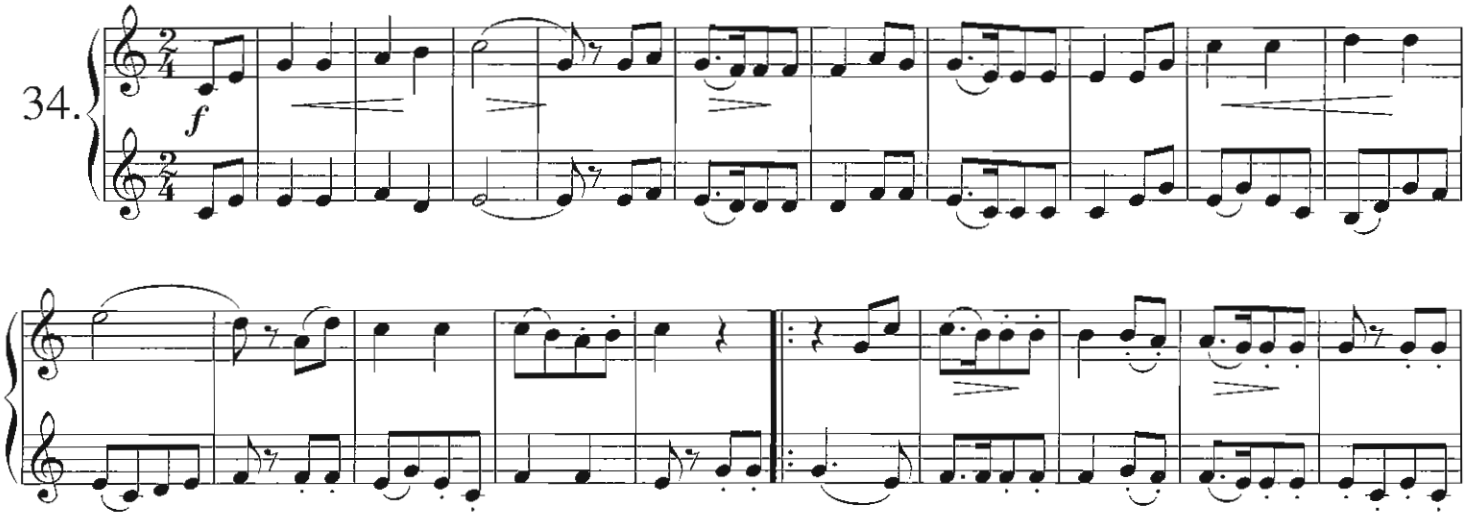
33.

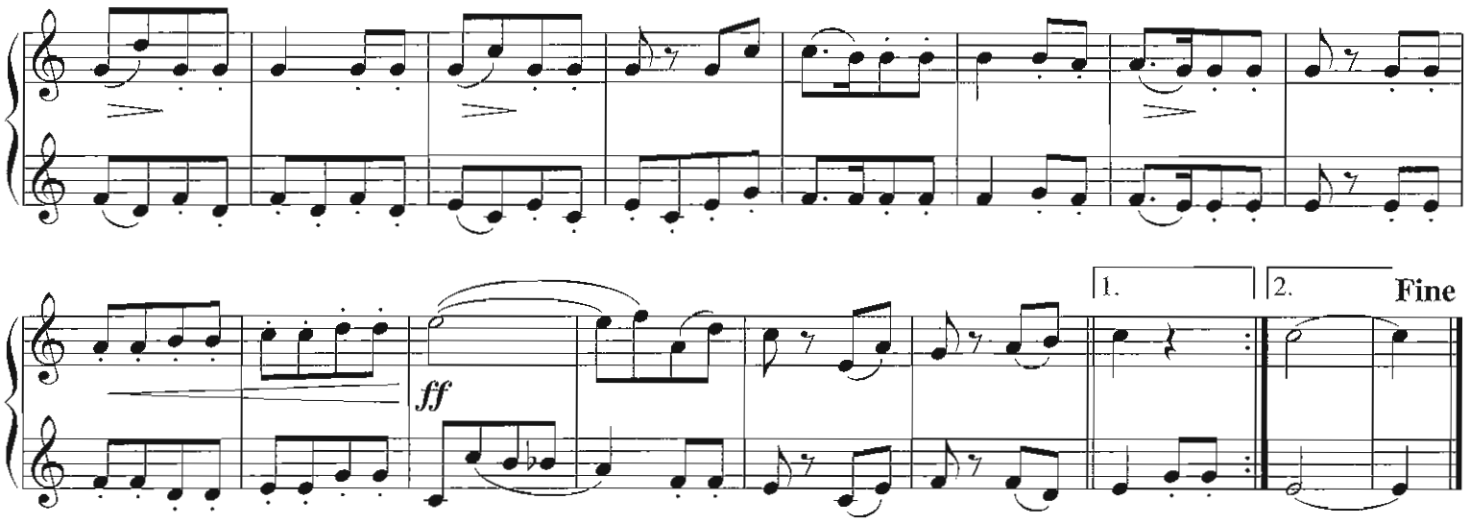


BIVOUAC SONG

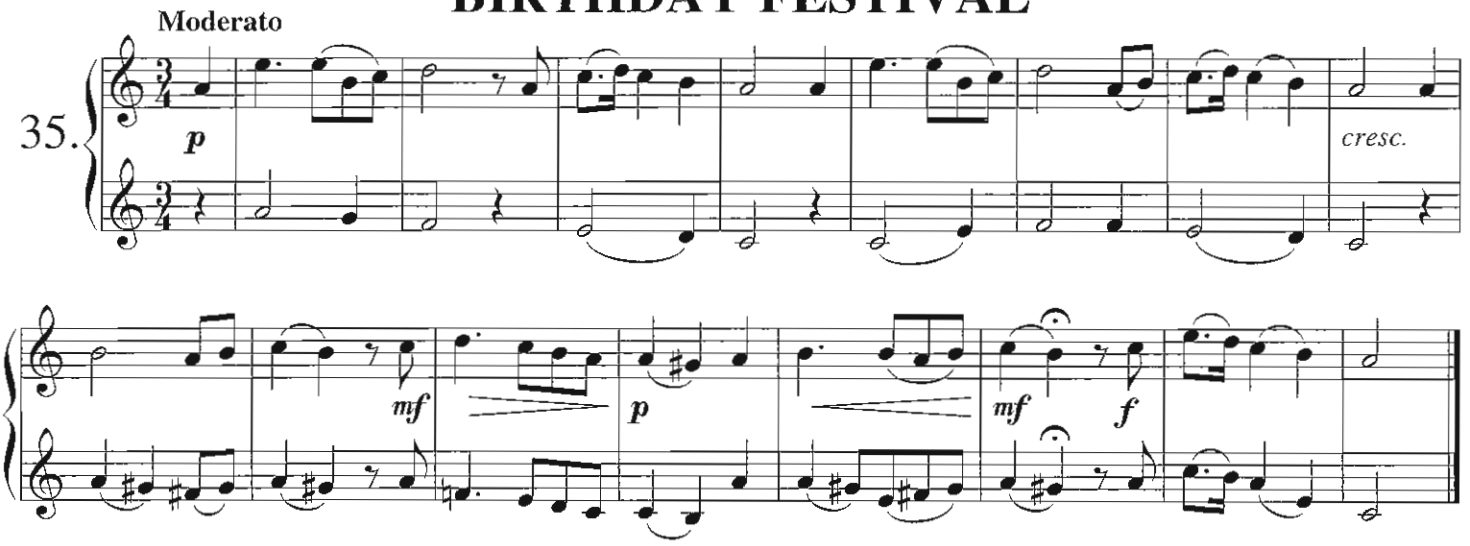
Allegro

34.

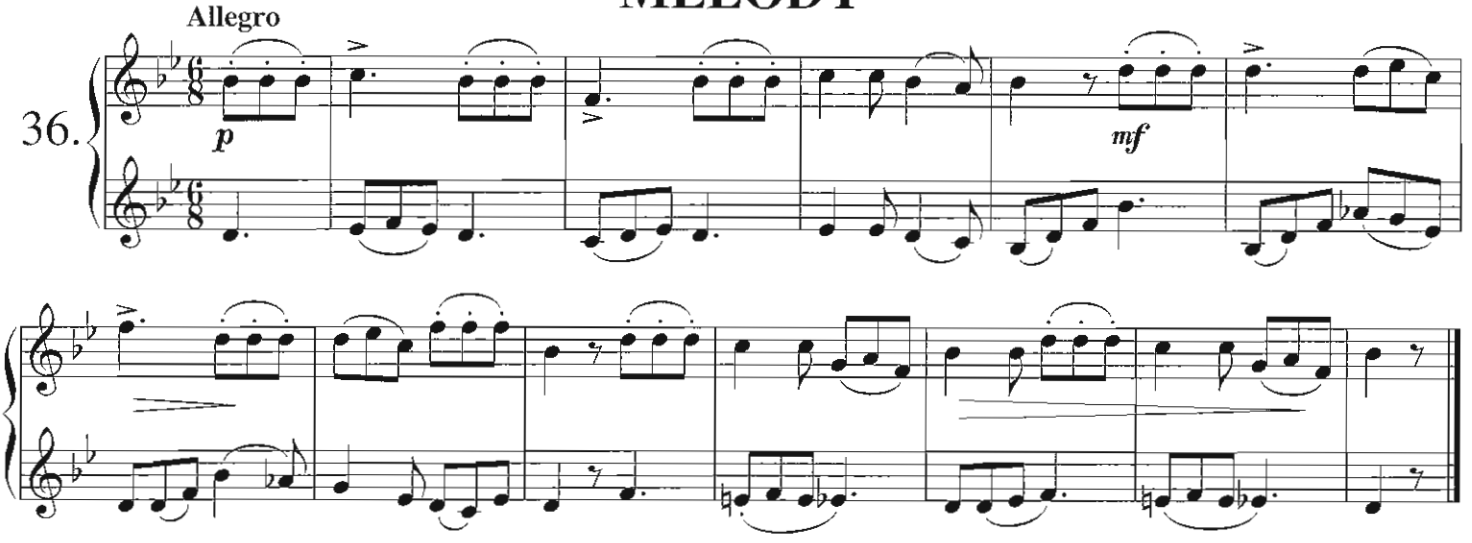




BIRTHDAY FESTIVAL



MELODY

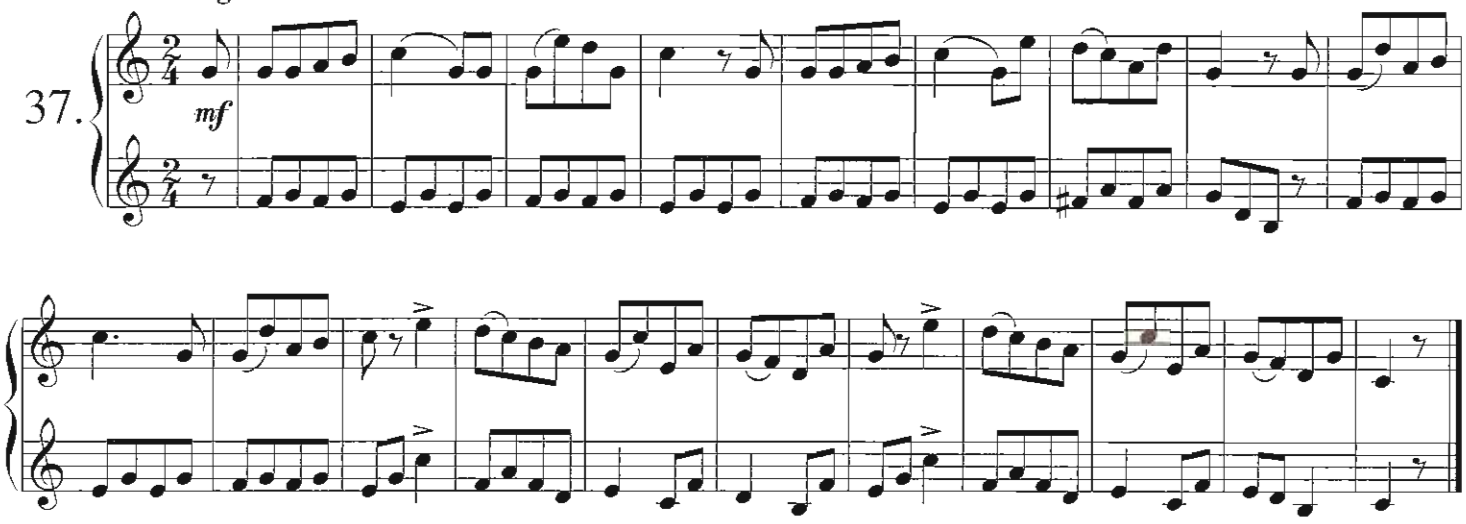


GERMAN SONG

Allegretto

Kücken

37.

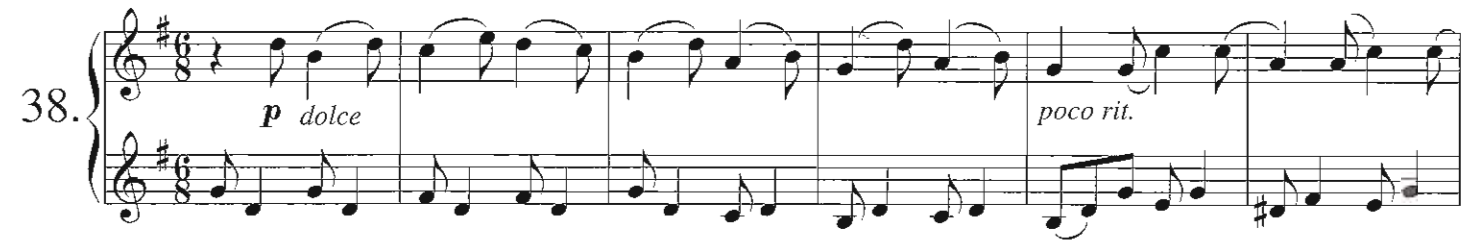


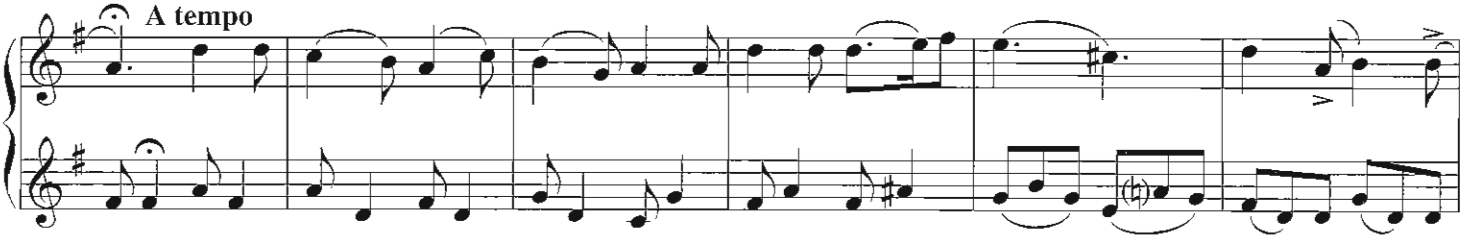
RICHARD OF THE LION HEART

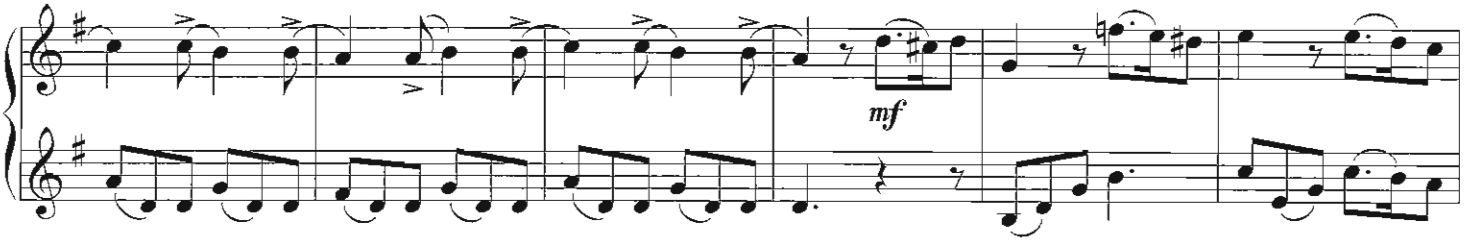
Gretry

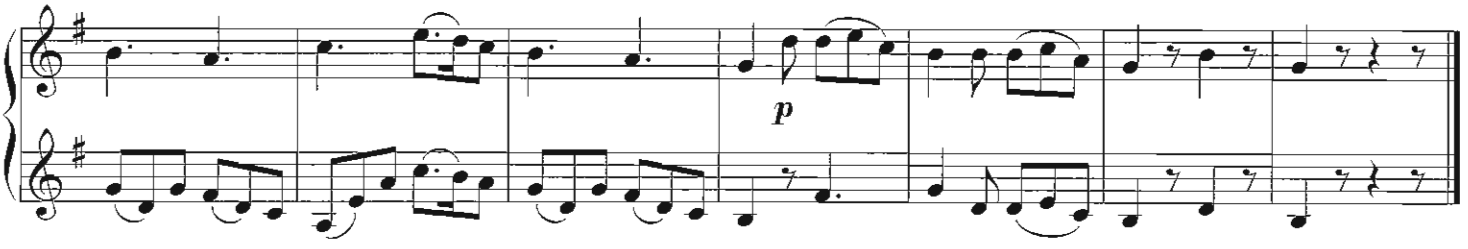
Andante cantabile

38.







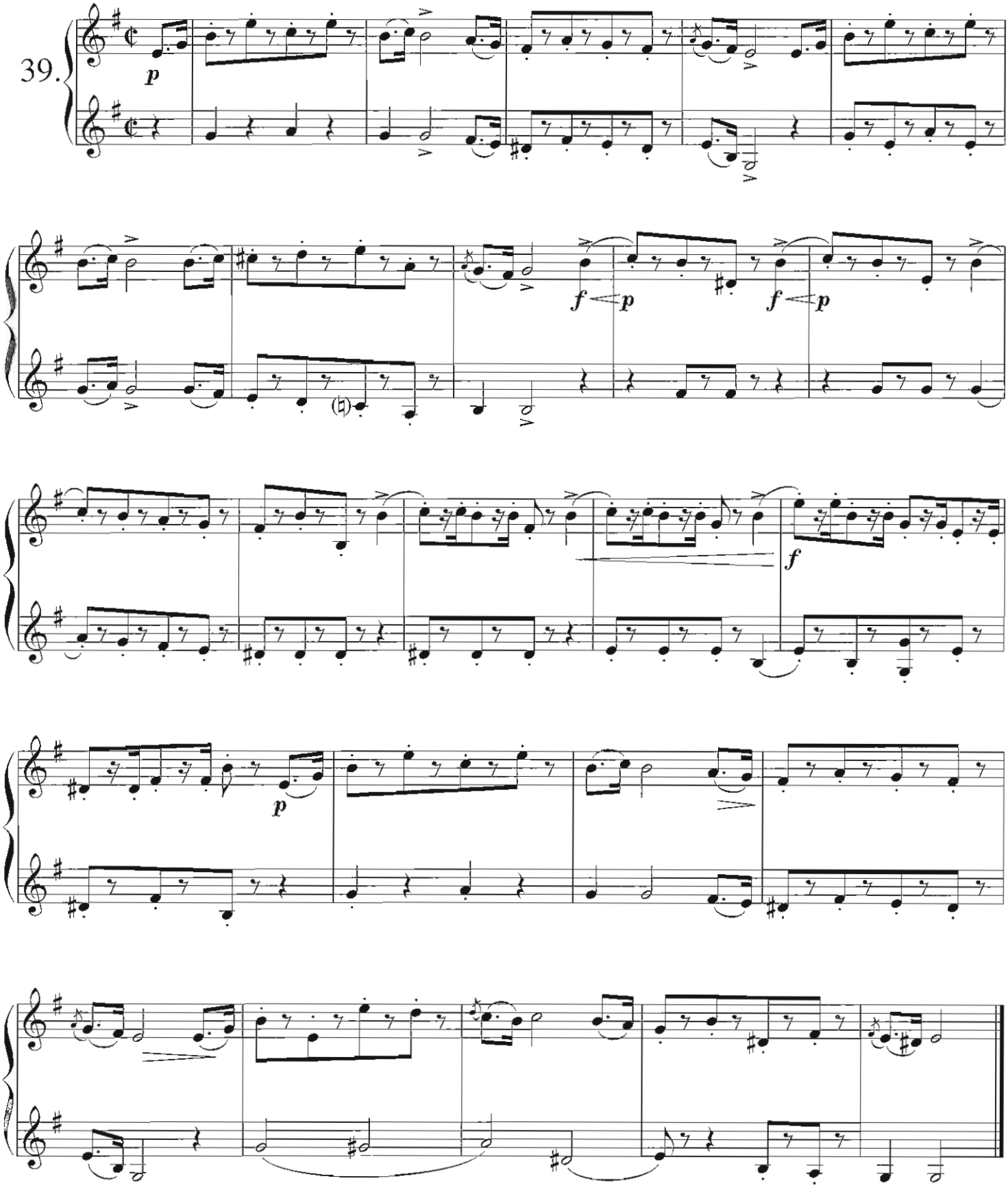


MARCH

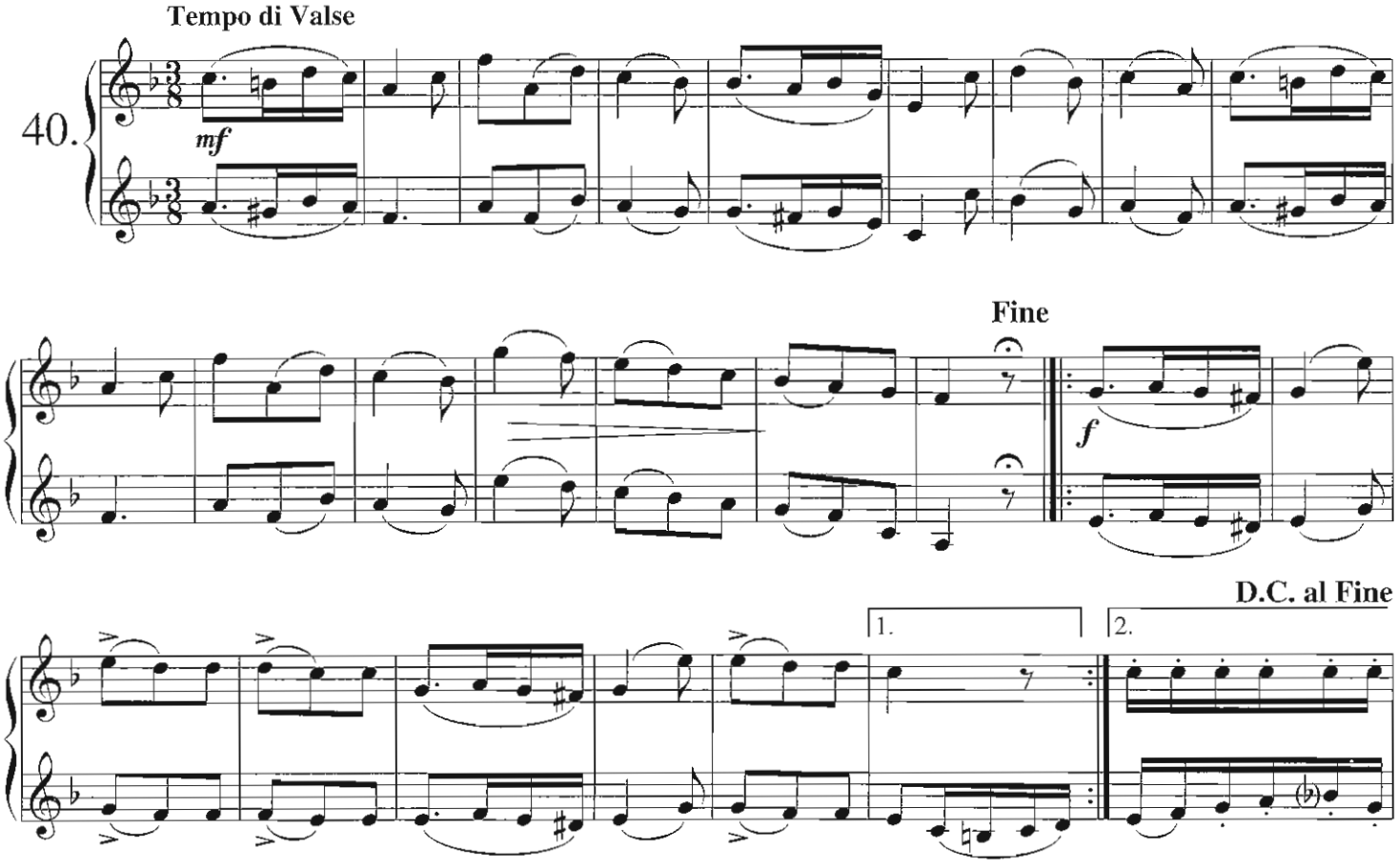
De Gouy

Allegretto moderato

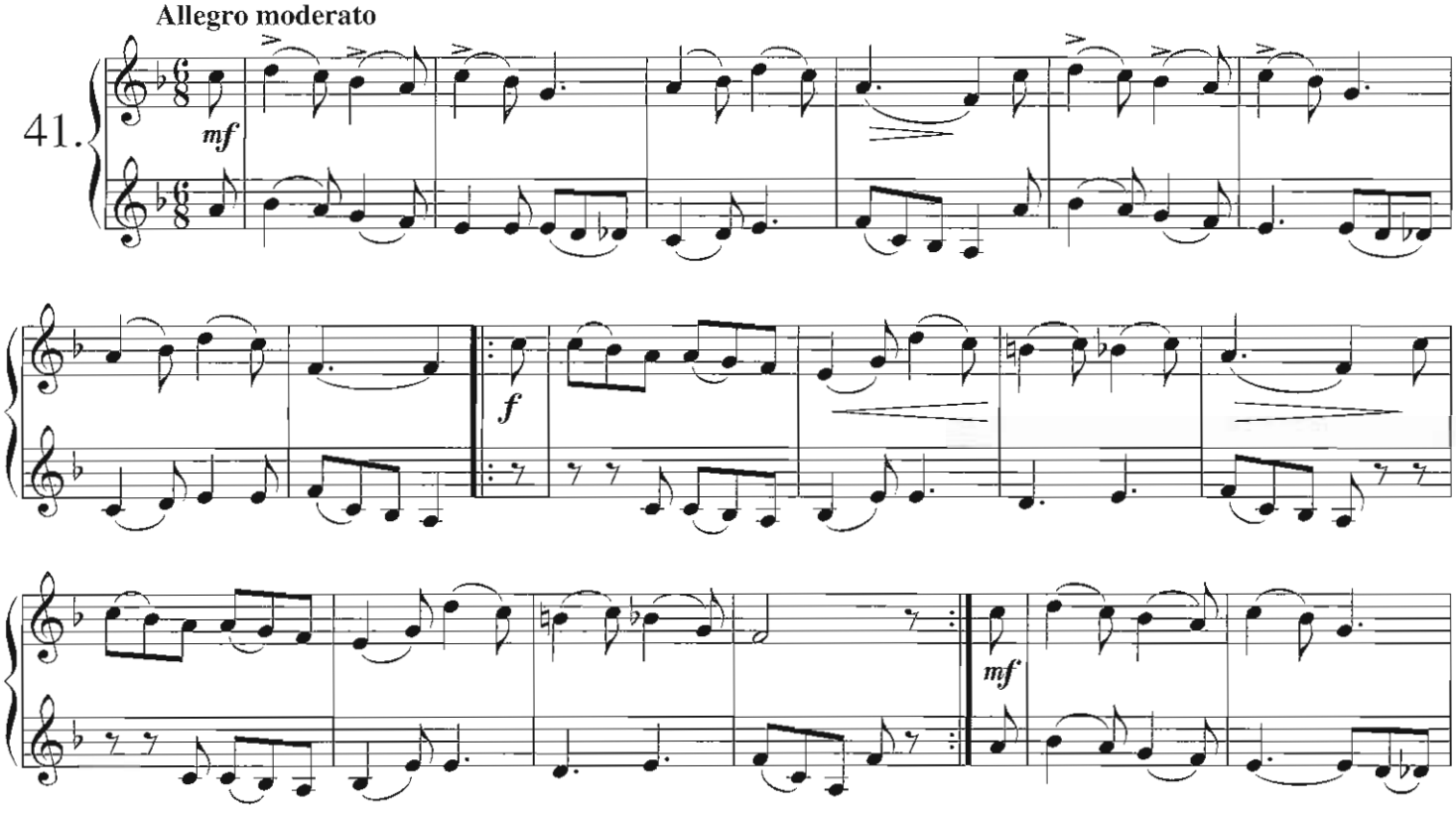
39.

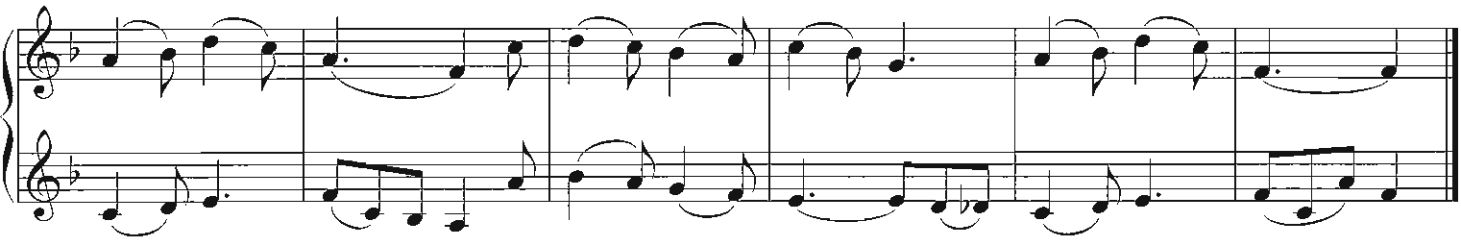


TIC E TIC E TOC



CARNIVAL OF VENICE

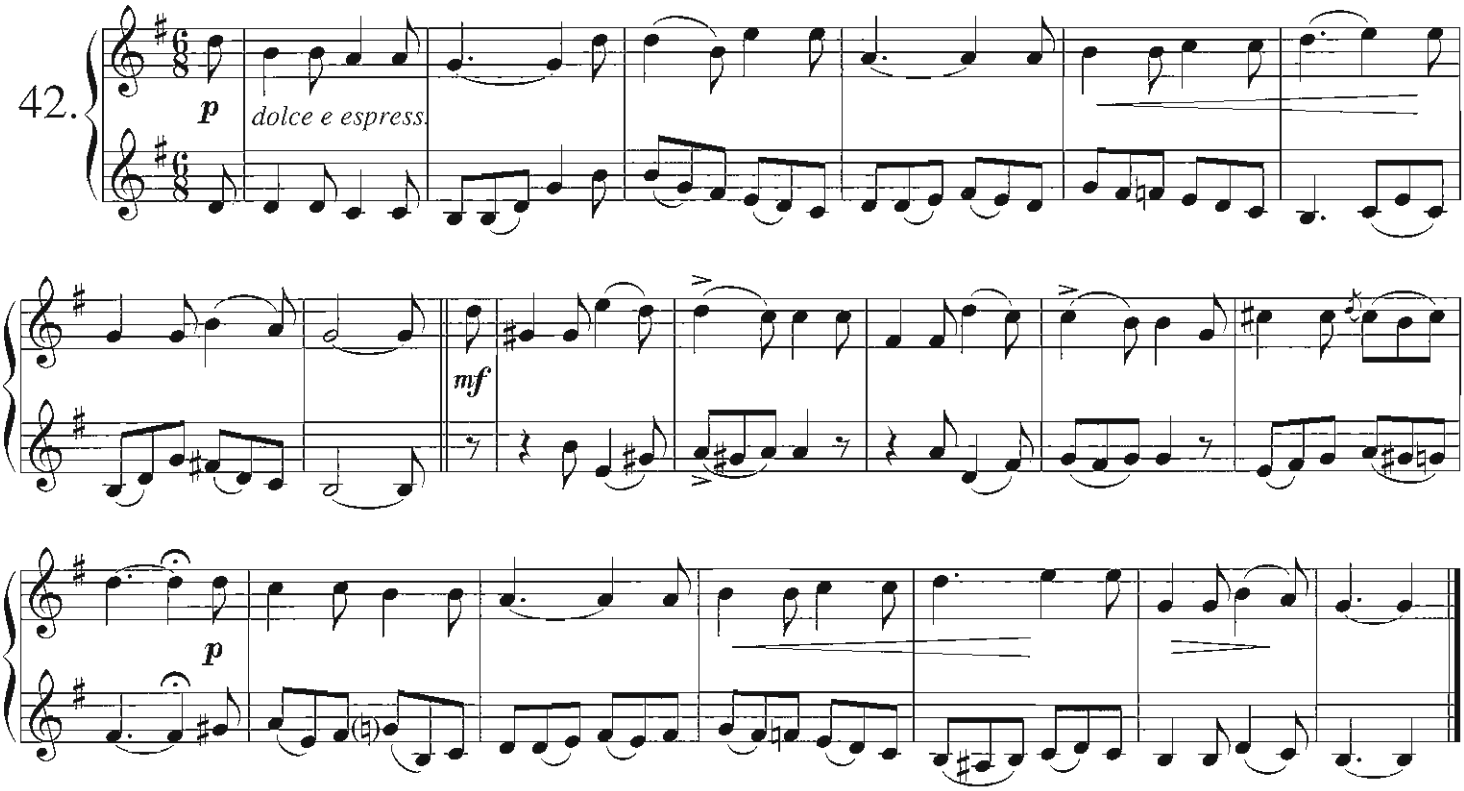




NEL COR PIU

Andante

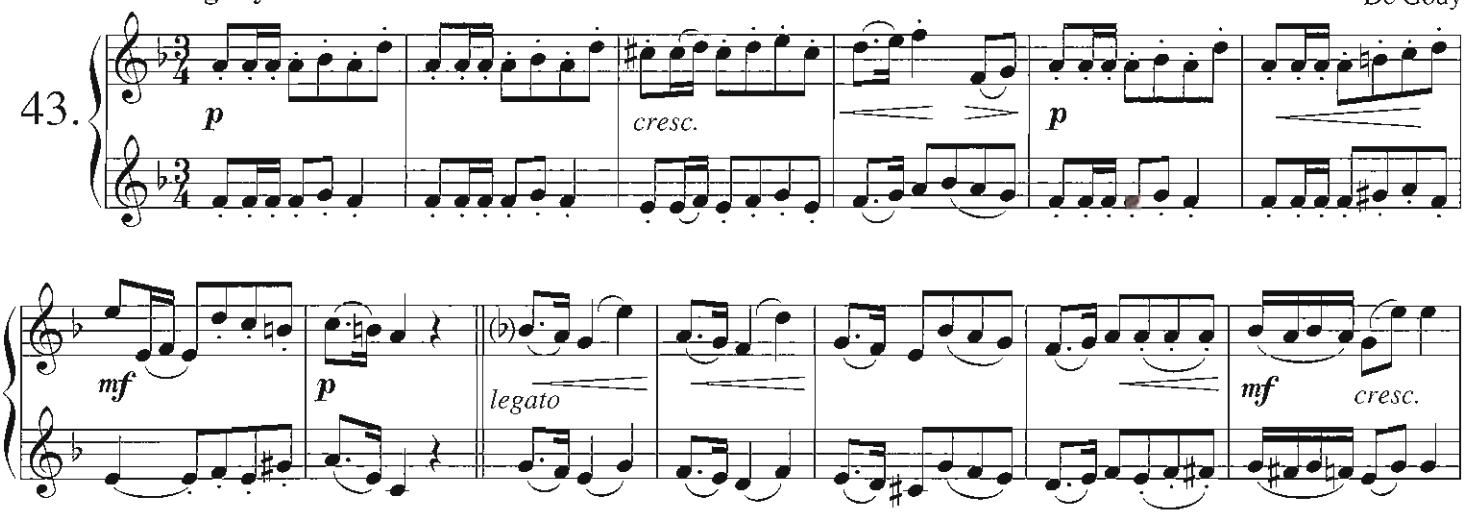
Paesiello

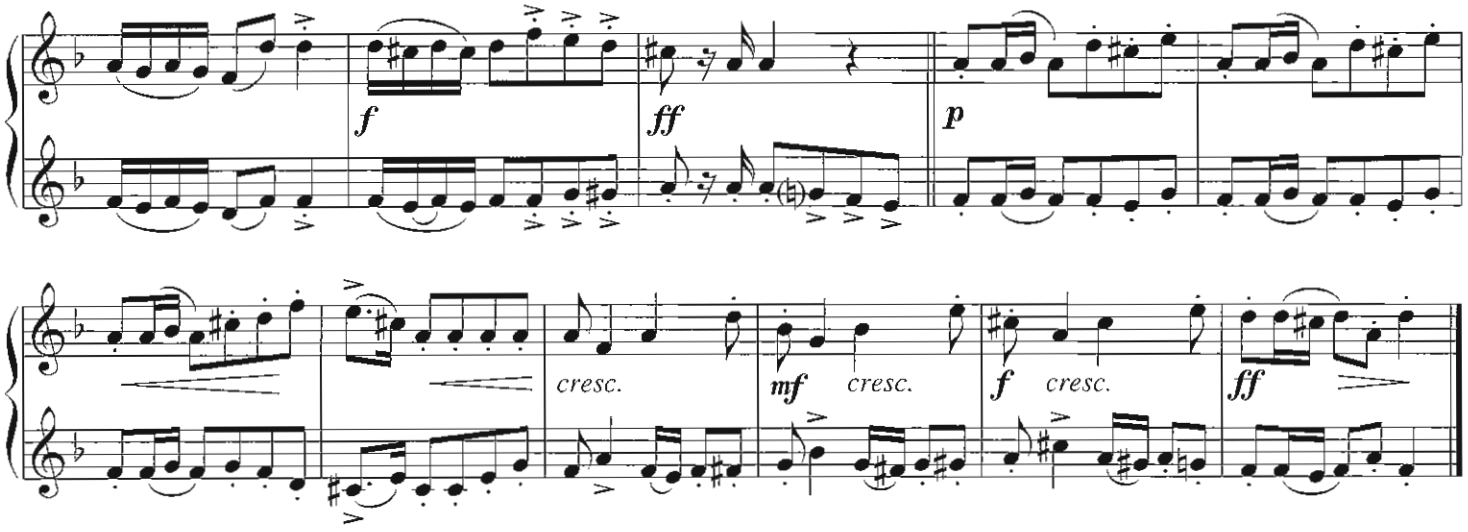


BOLERO

Lightly

De Gouy



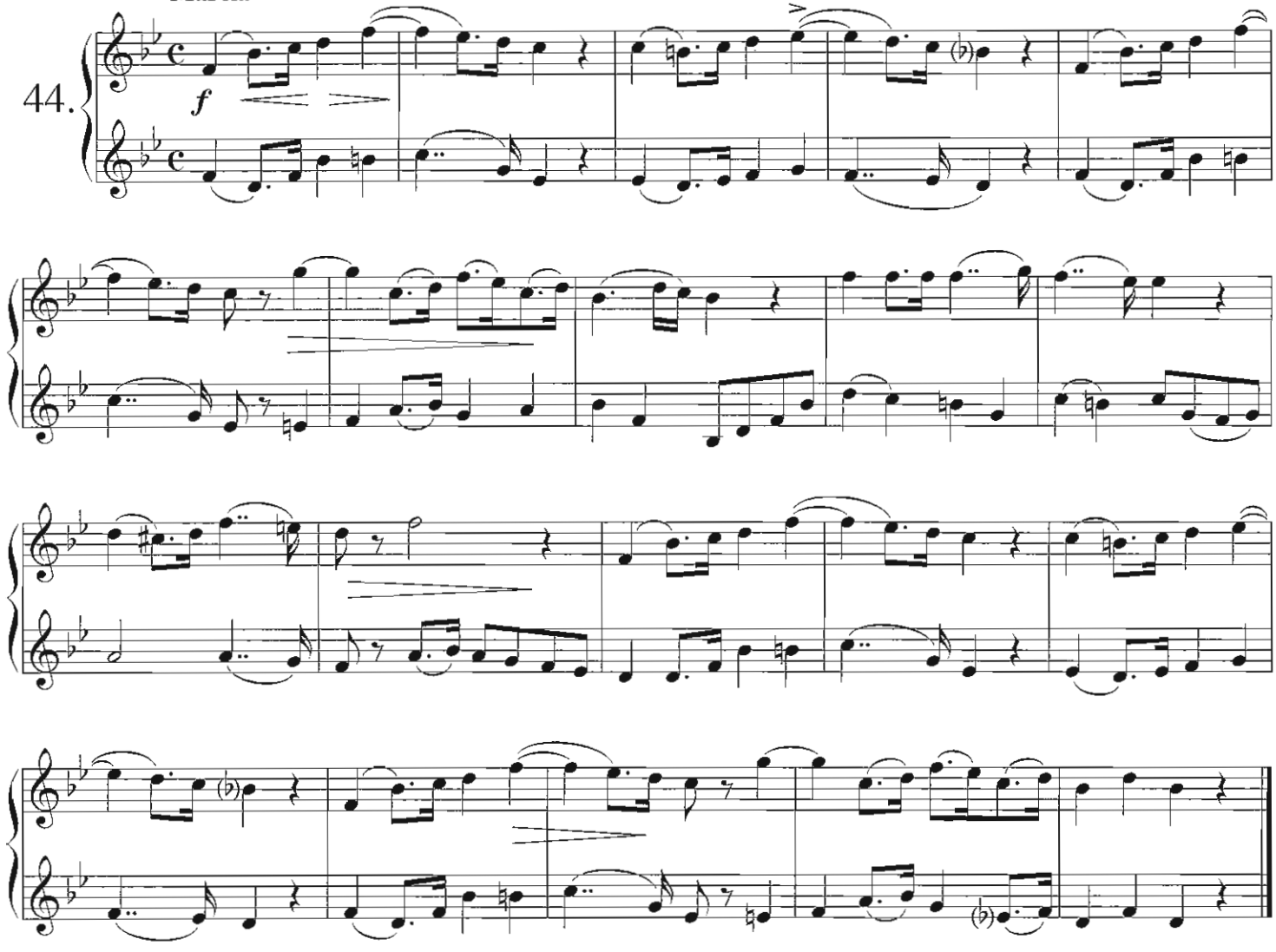


NORMA

Bellini

Marcia

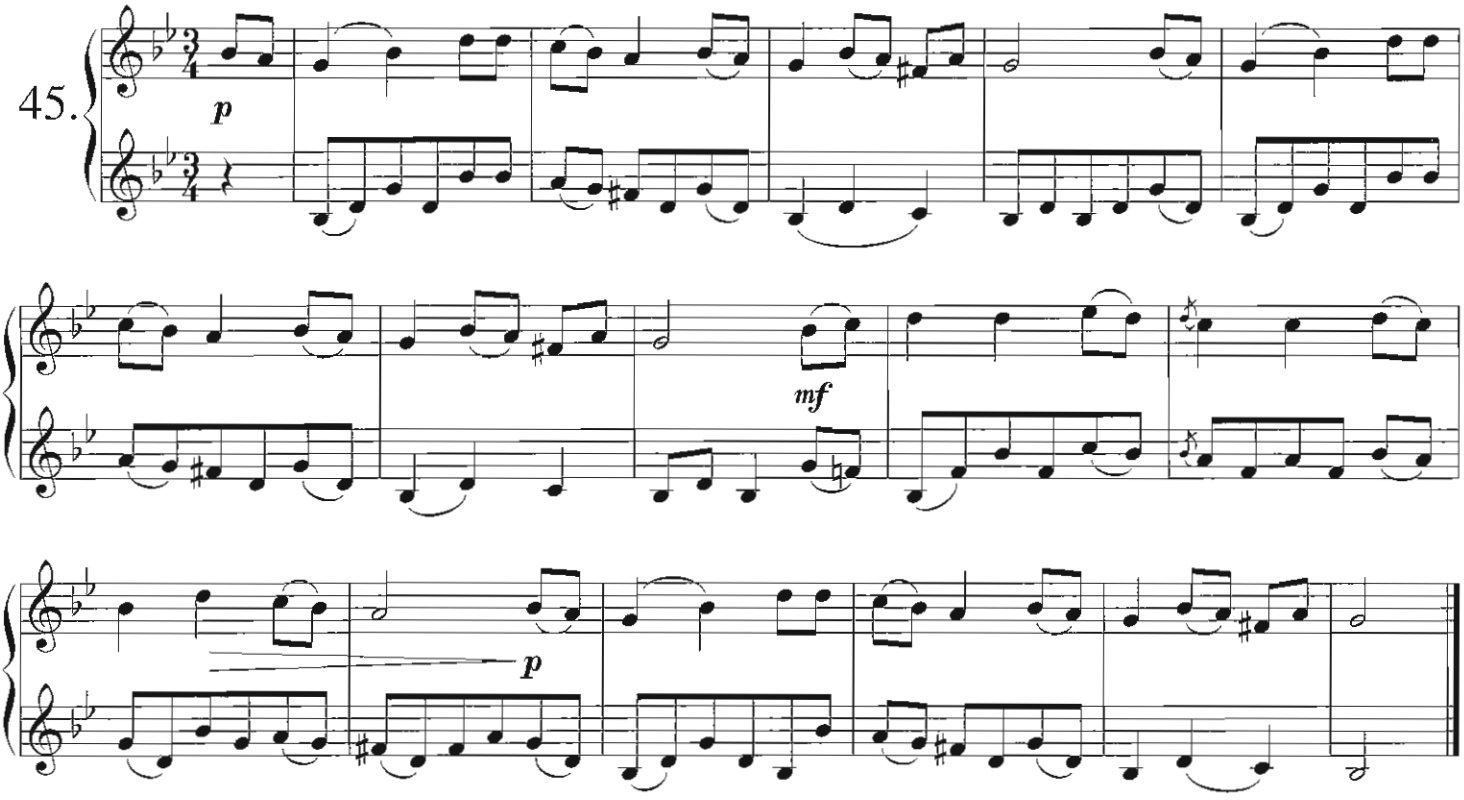
44.



MELODY

Andantino

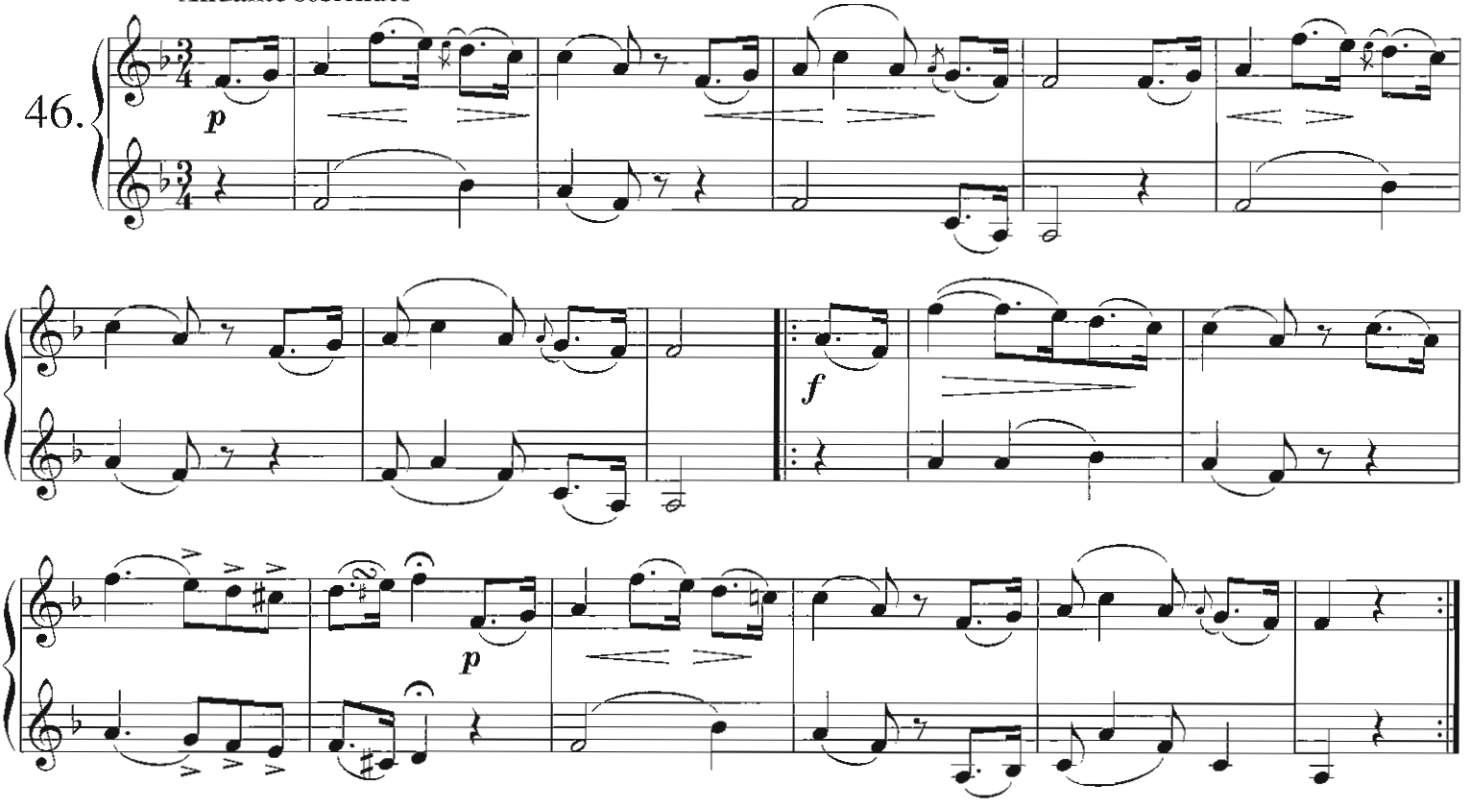
45.



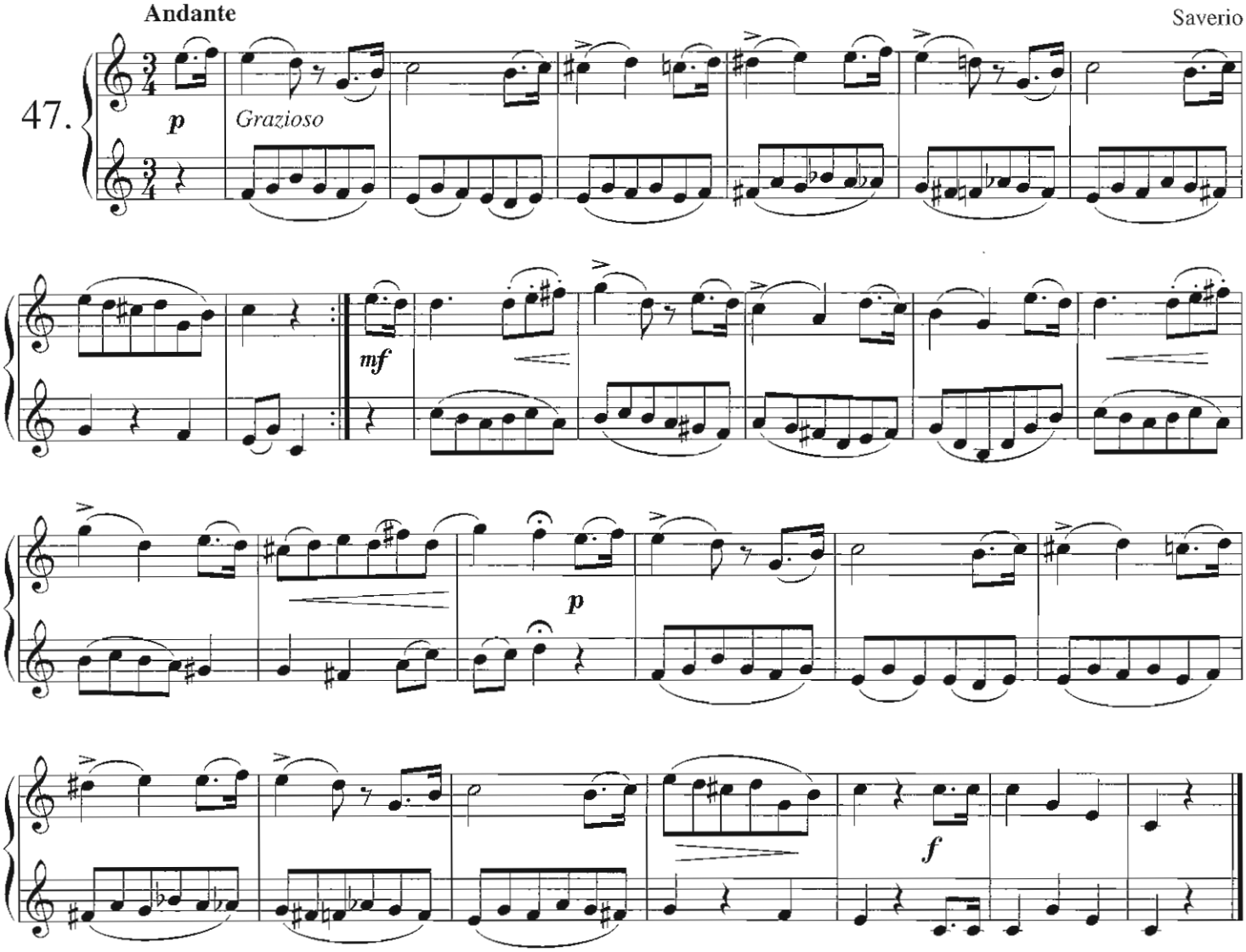
LAST ROSE OF SUMMER

Andante sostenuto

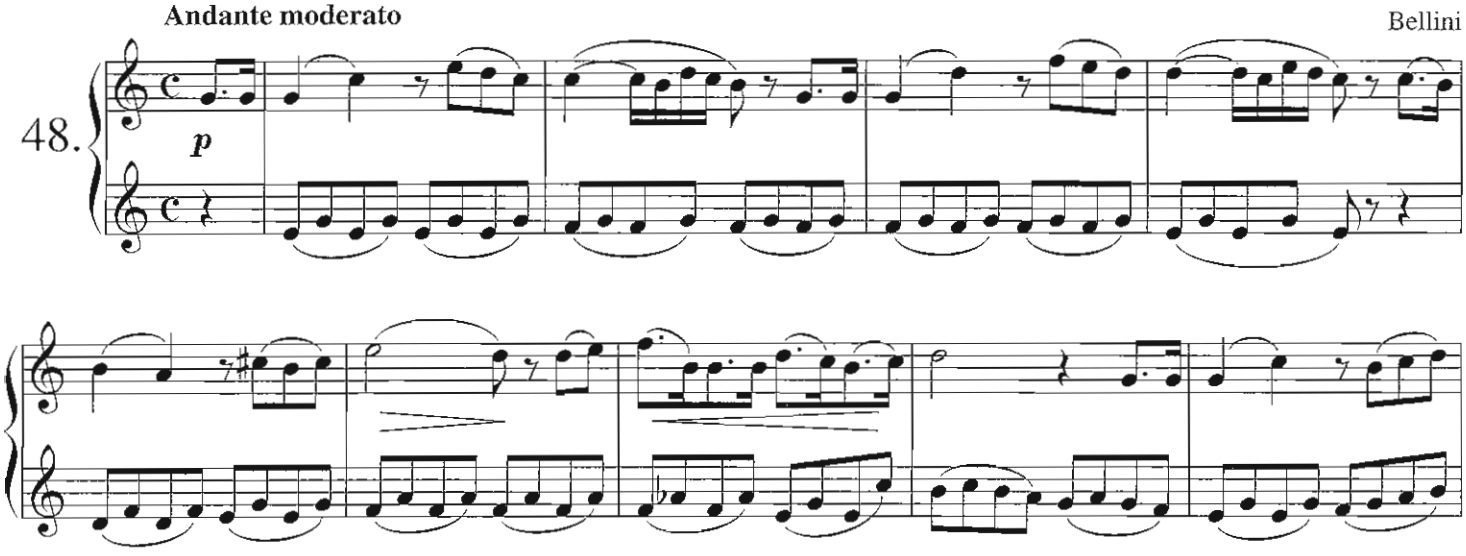
46.

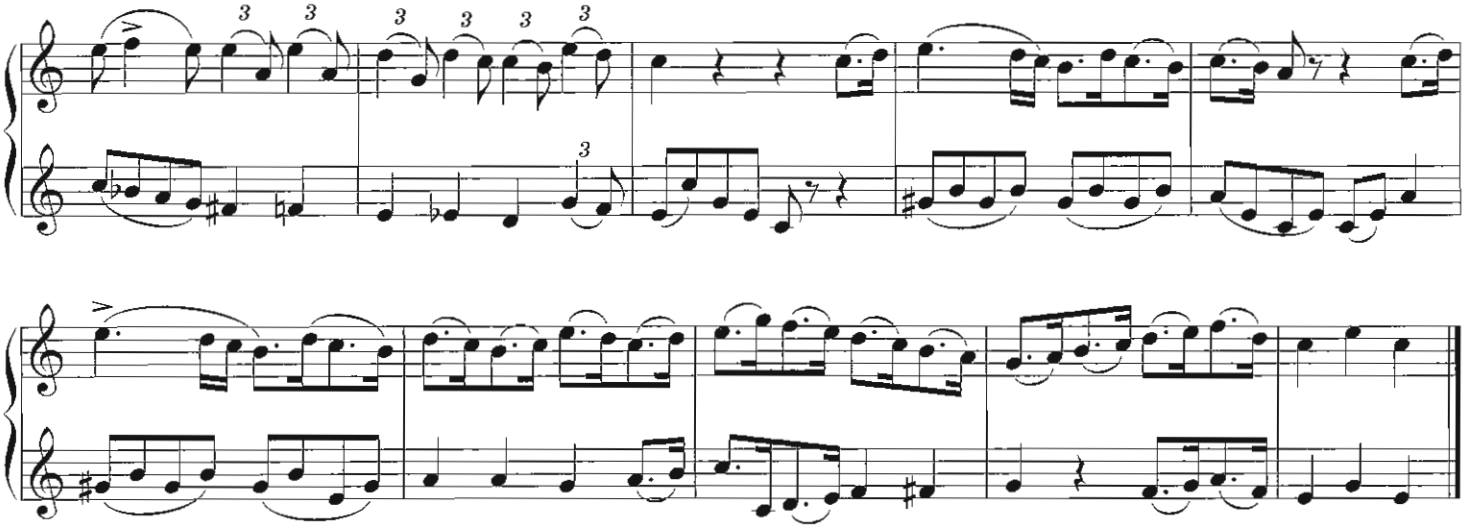


EVENING PRAYER



CAVATINA FROM "SOMNAMBULA"



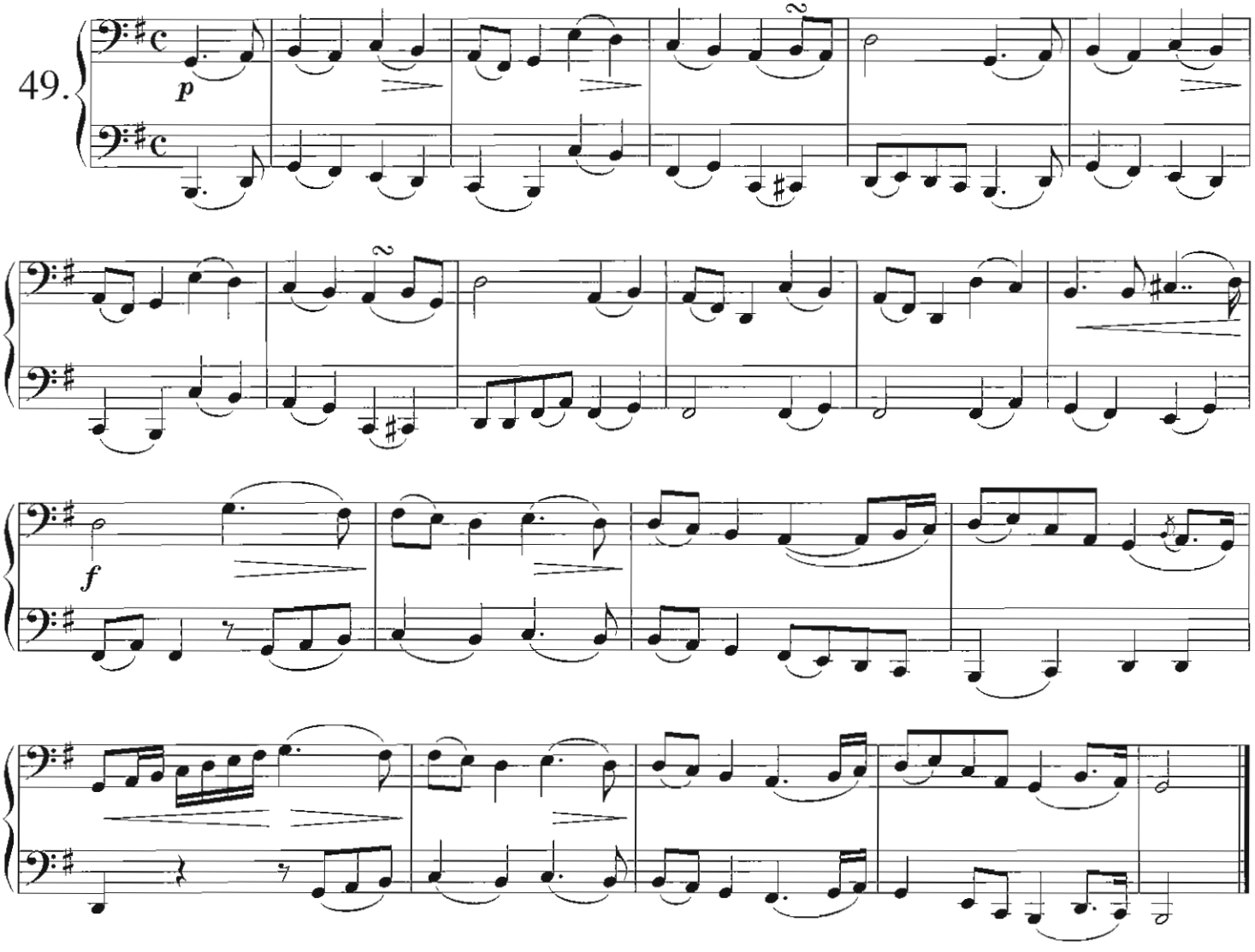


AUSTRIAN NATIONAL HYMN

Andante

Haydn

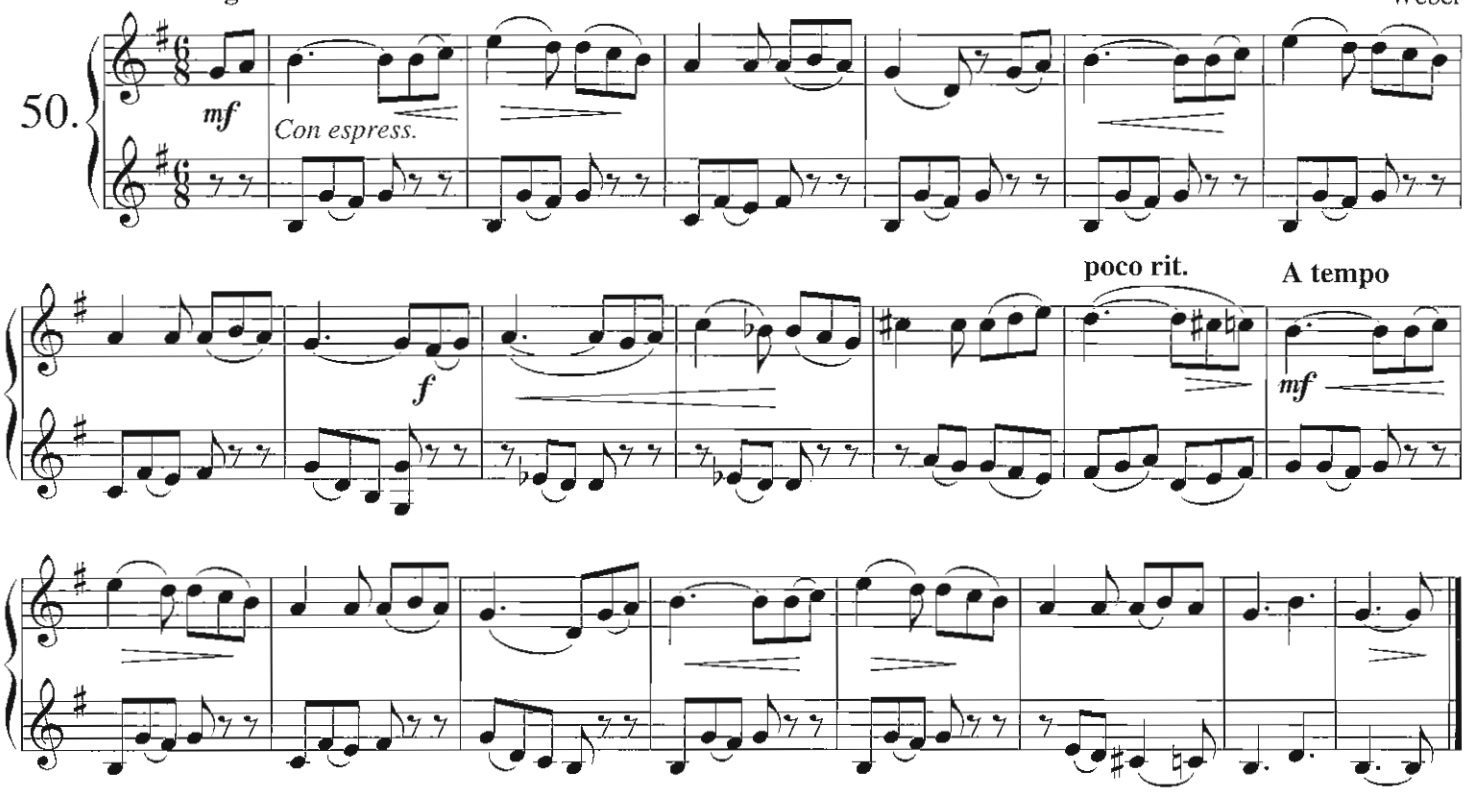
49.



"FREISCHÜTZ"

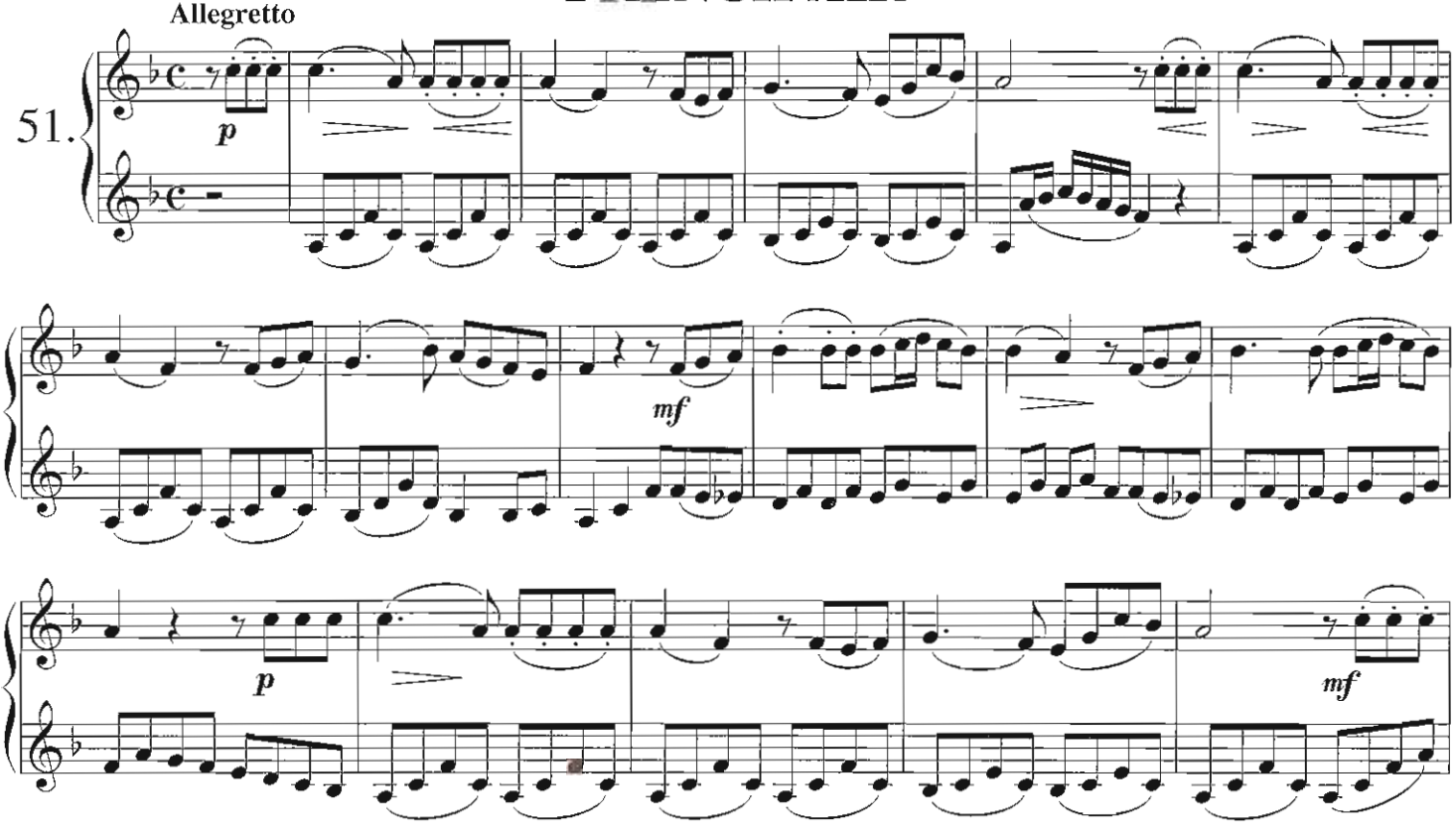
Allegro moderato

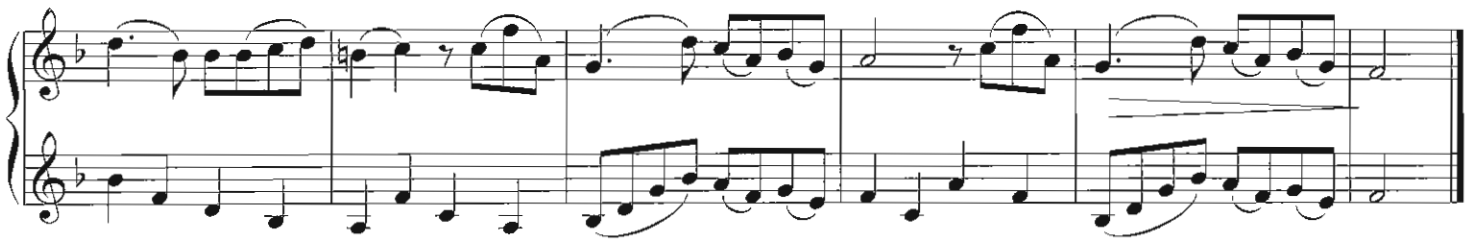
Weber



FRENCH AIR

Allegretto



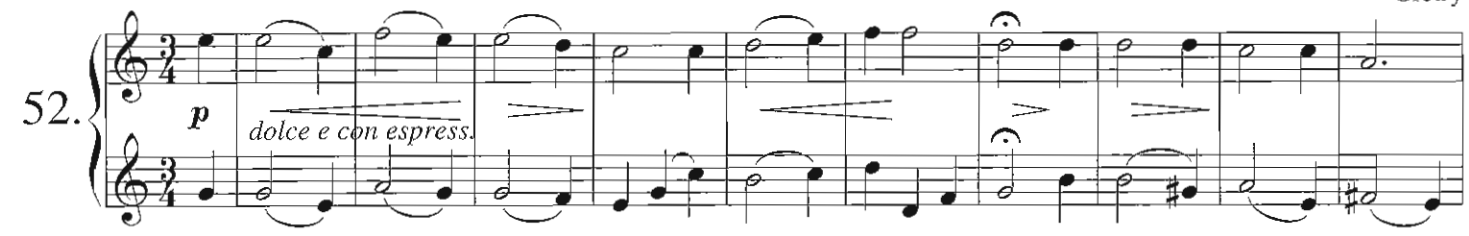


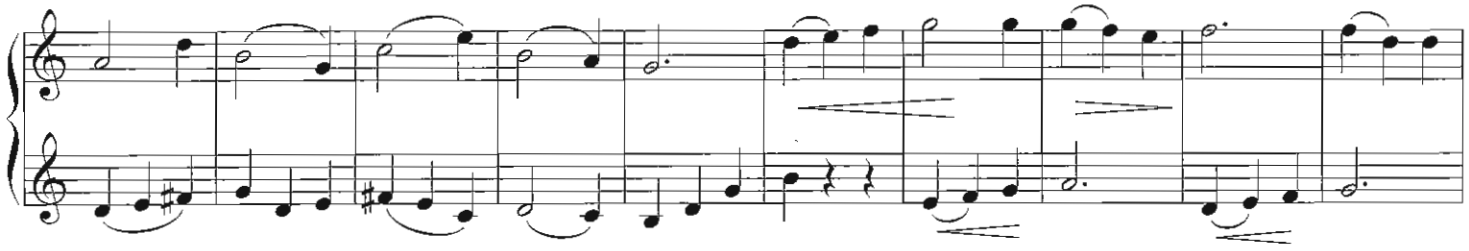
BURNING FEVER

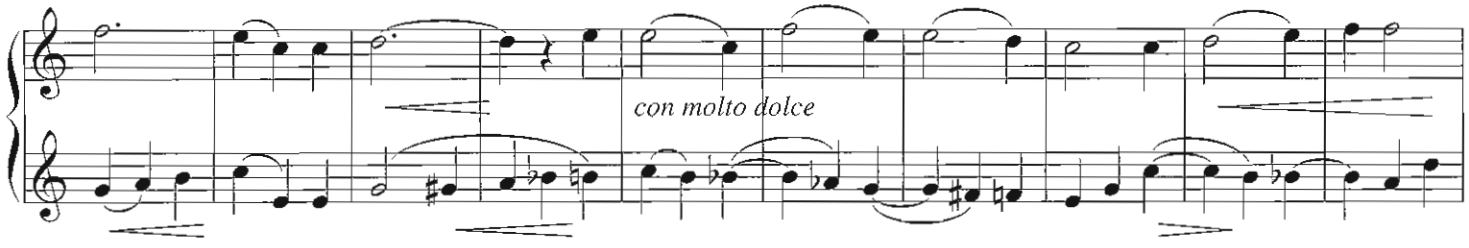
Andante assai

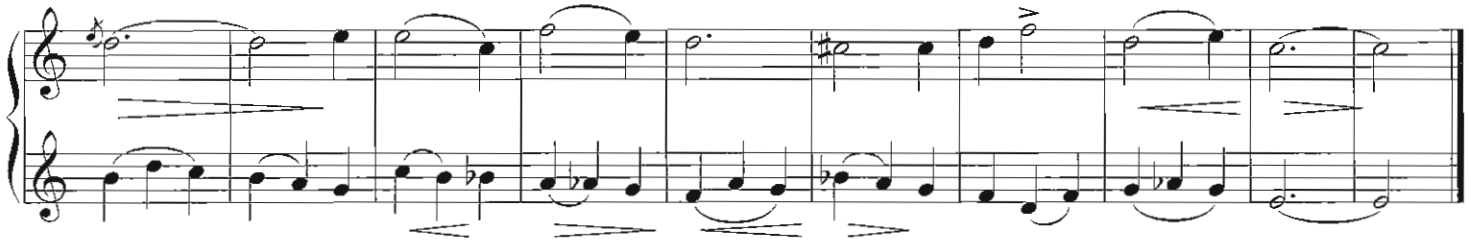
Gretry

52.







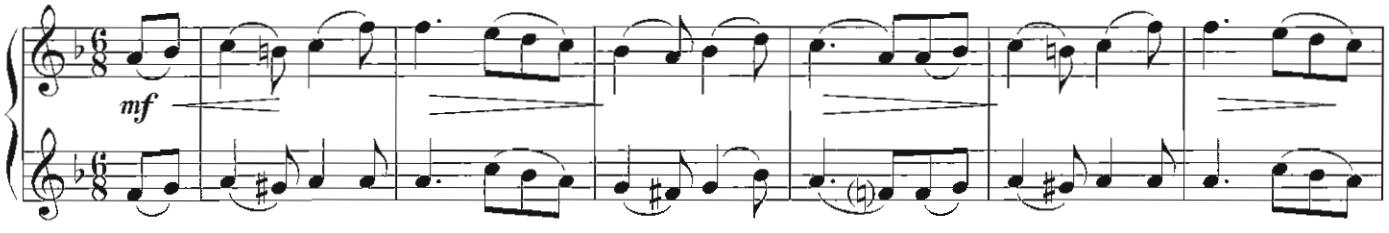


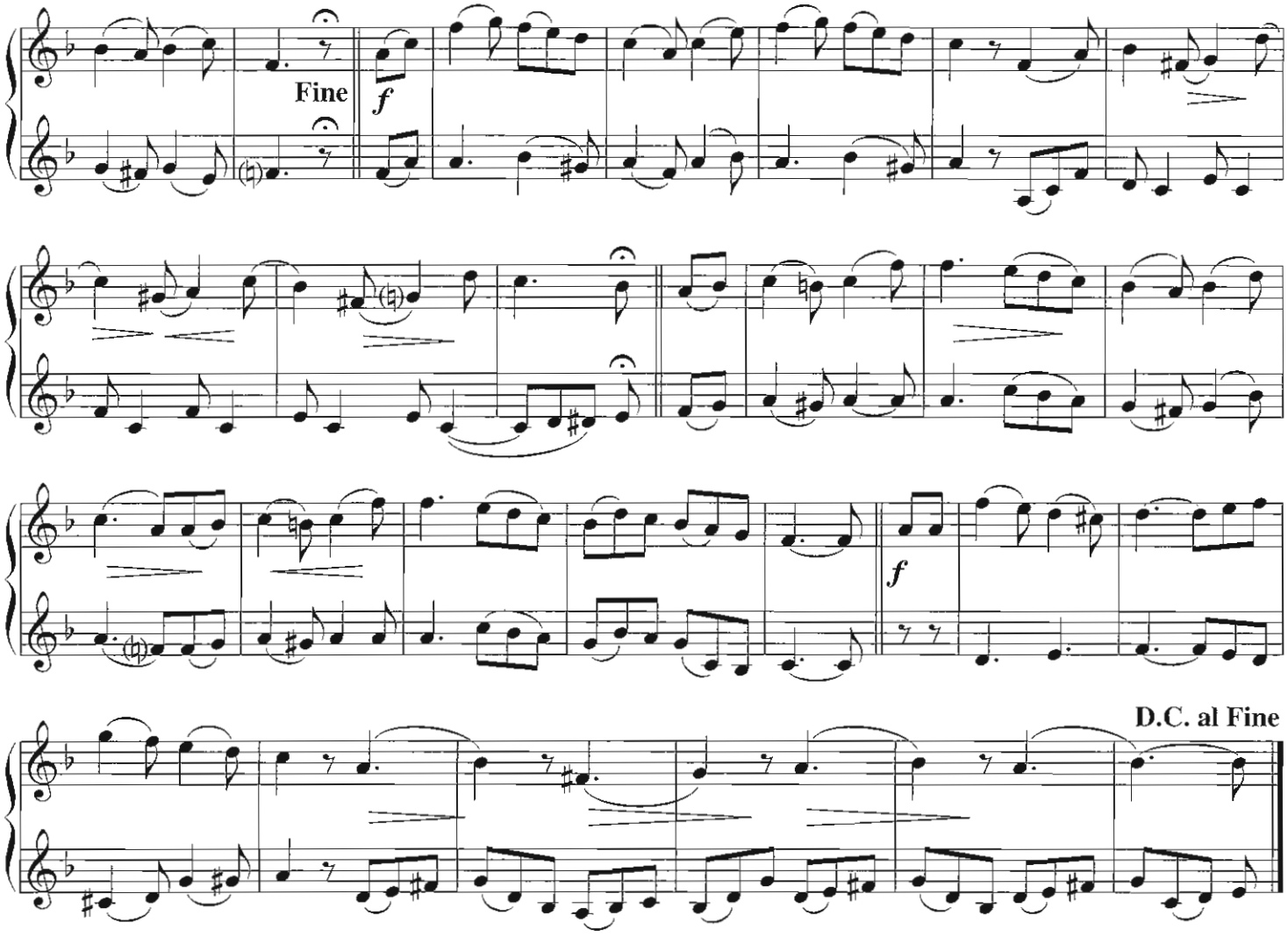
L'ELISIR D'AMORE

Allegretto

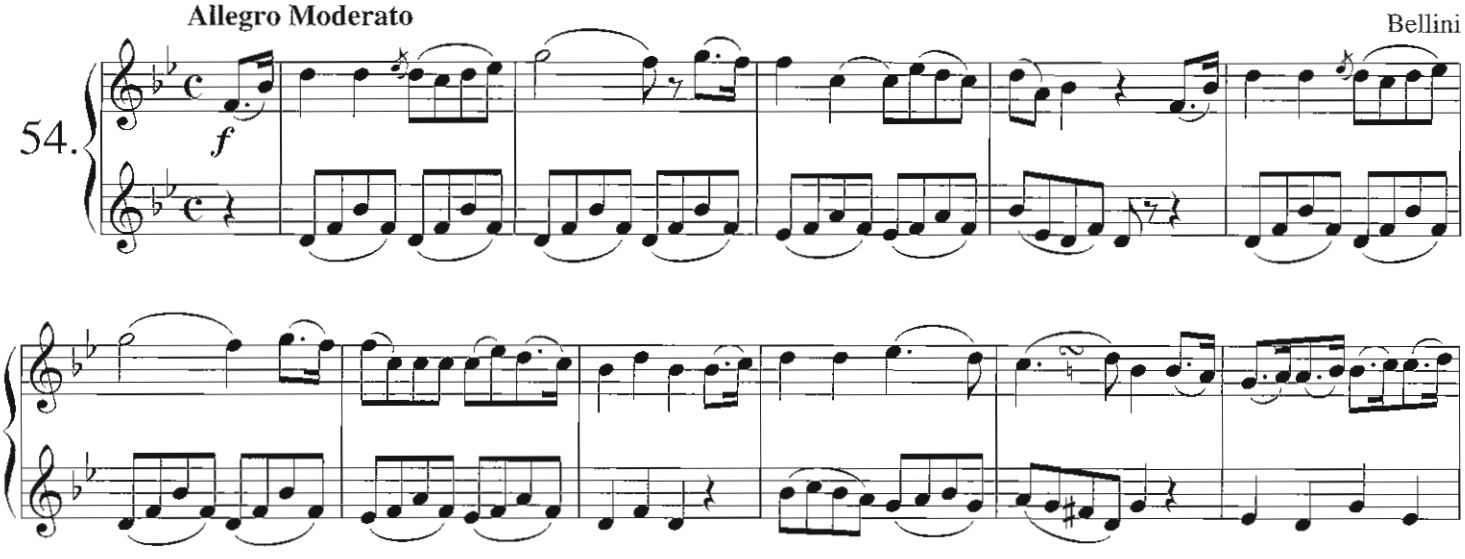
Donizetti

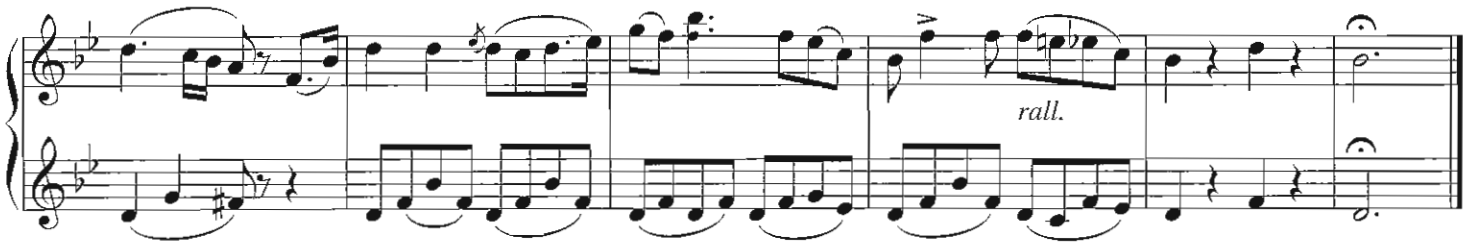
53.



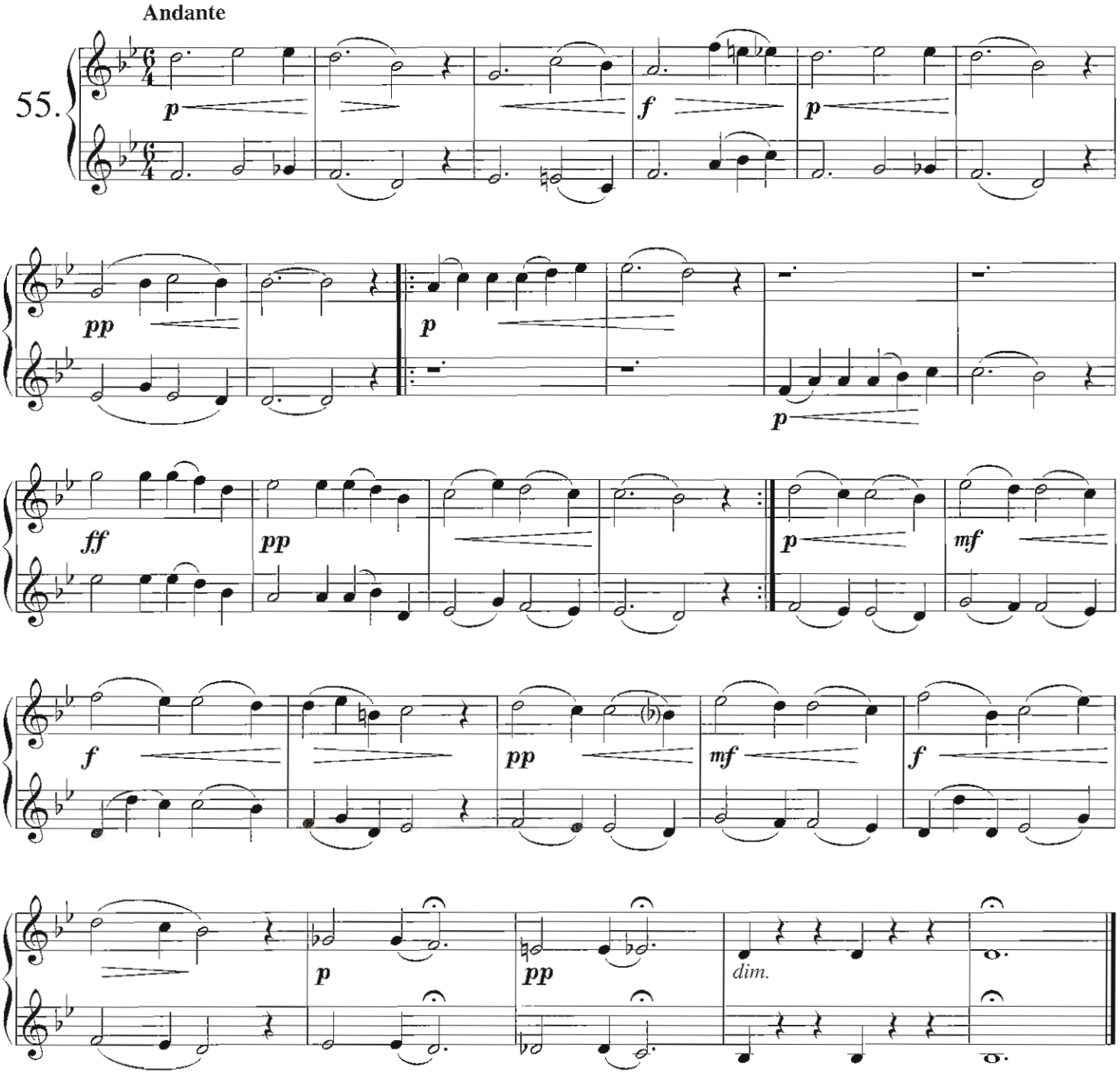


AIR FROM "SOMNAMBULA"

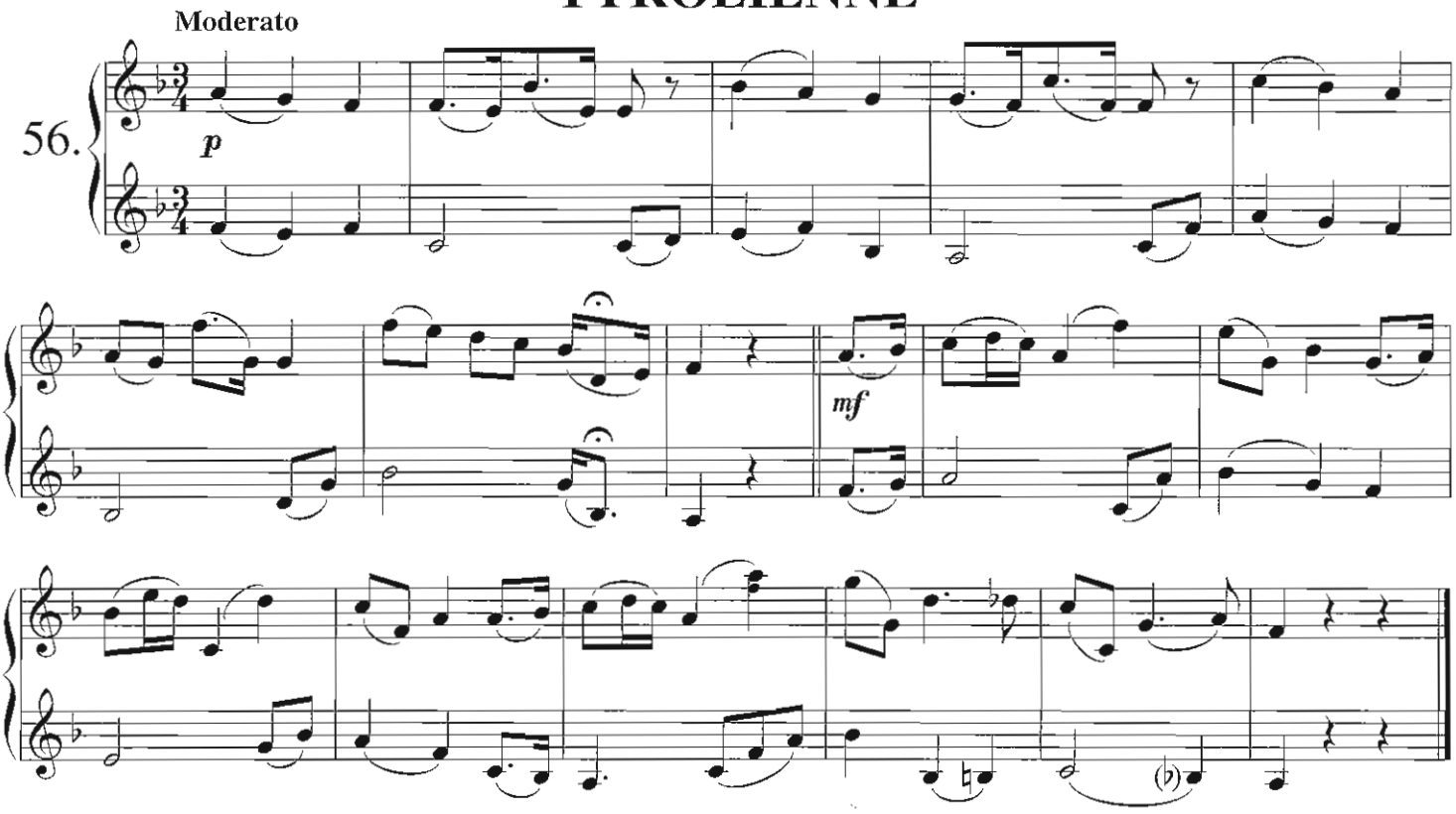




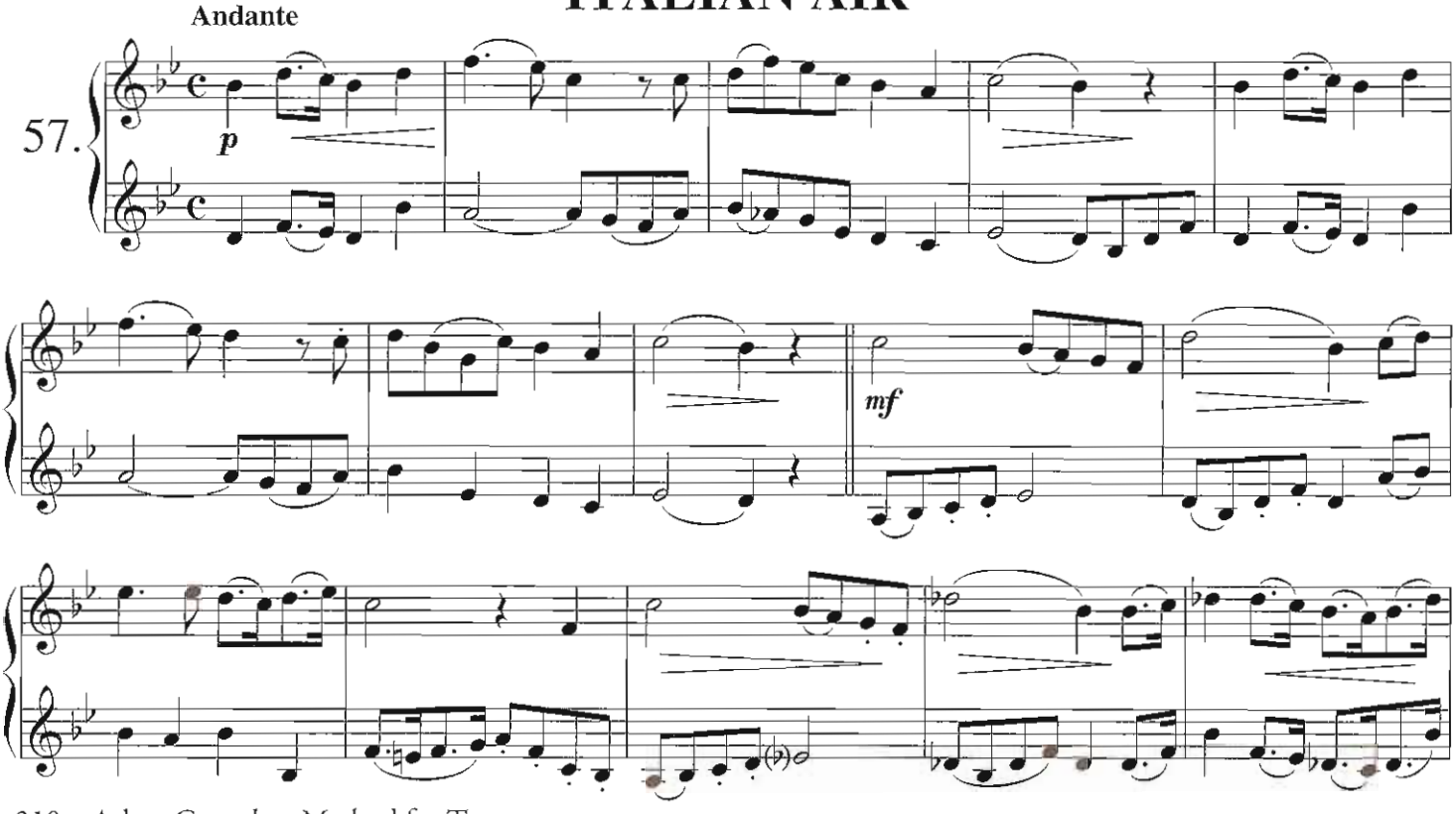
WIND AND WAVE

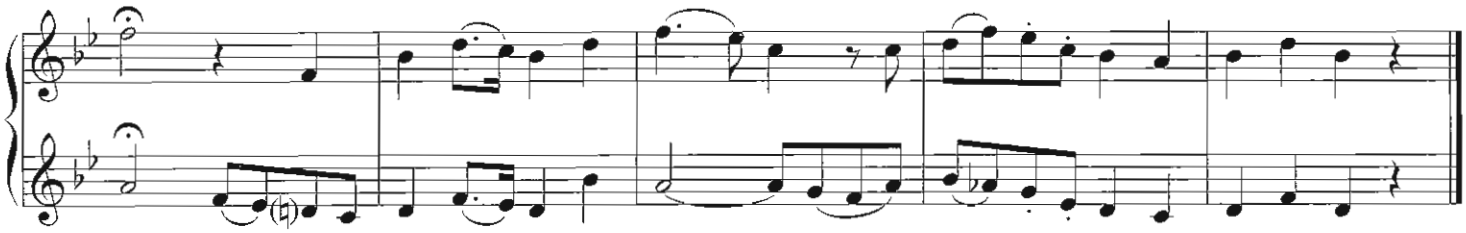


TYROLIENNE



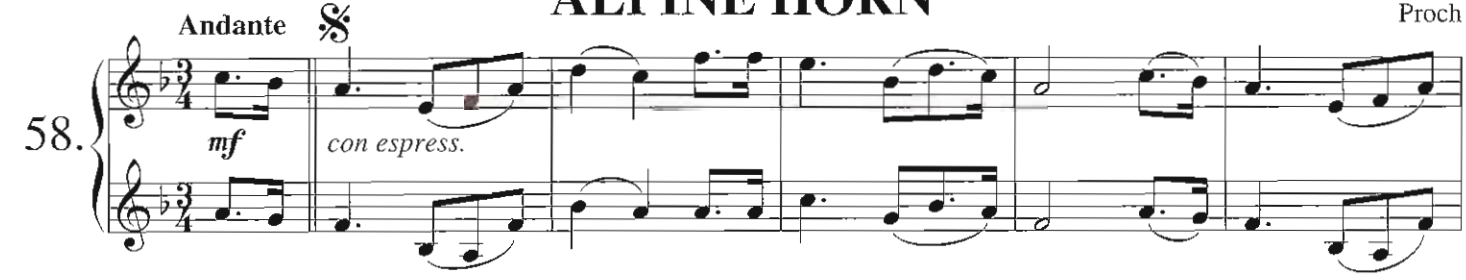
ITALIAN AIR

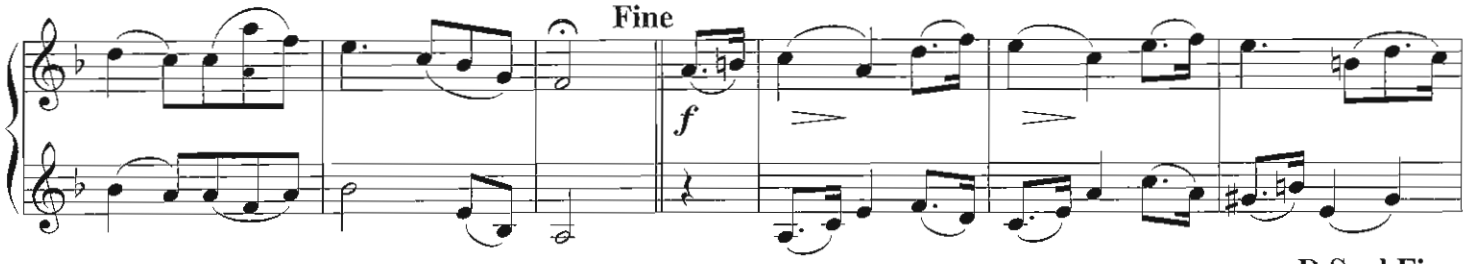


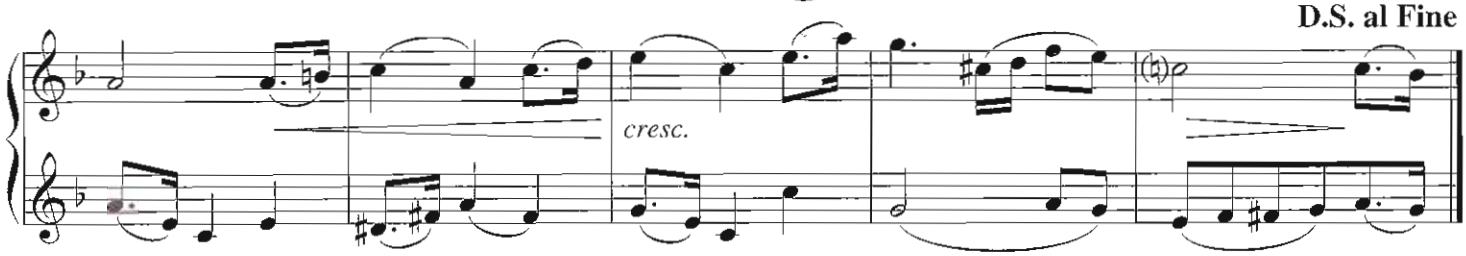


ALPINE HORN

Proch

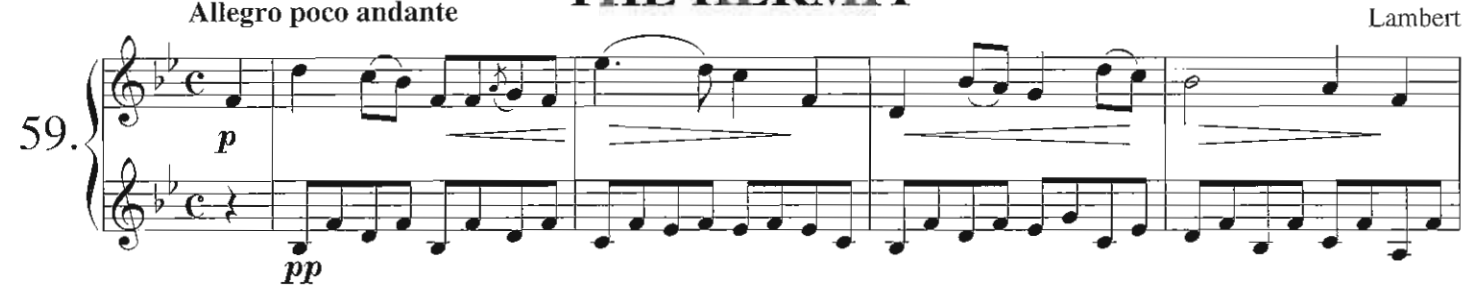


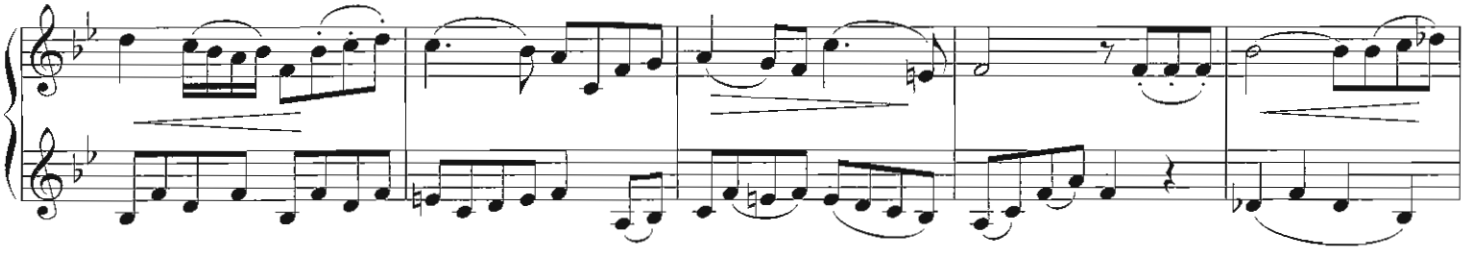


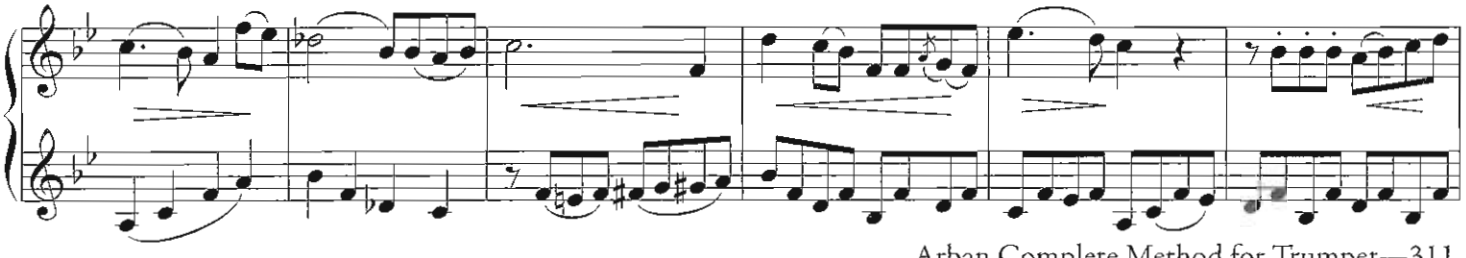


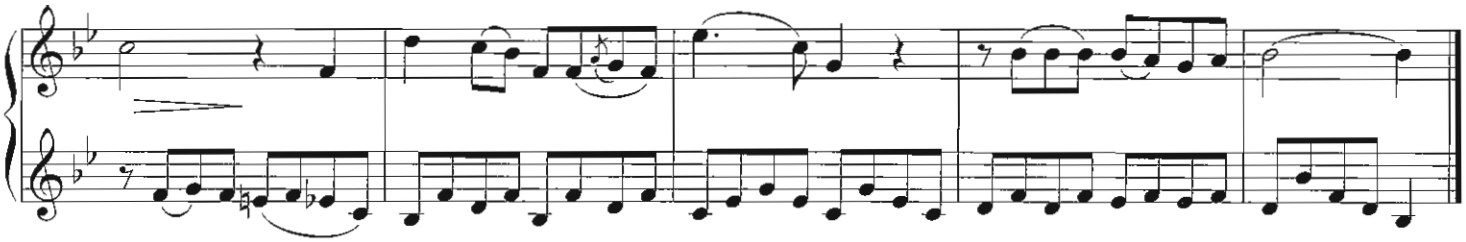
THE HERMIT

Lambert







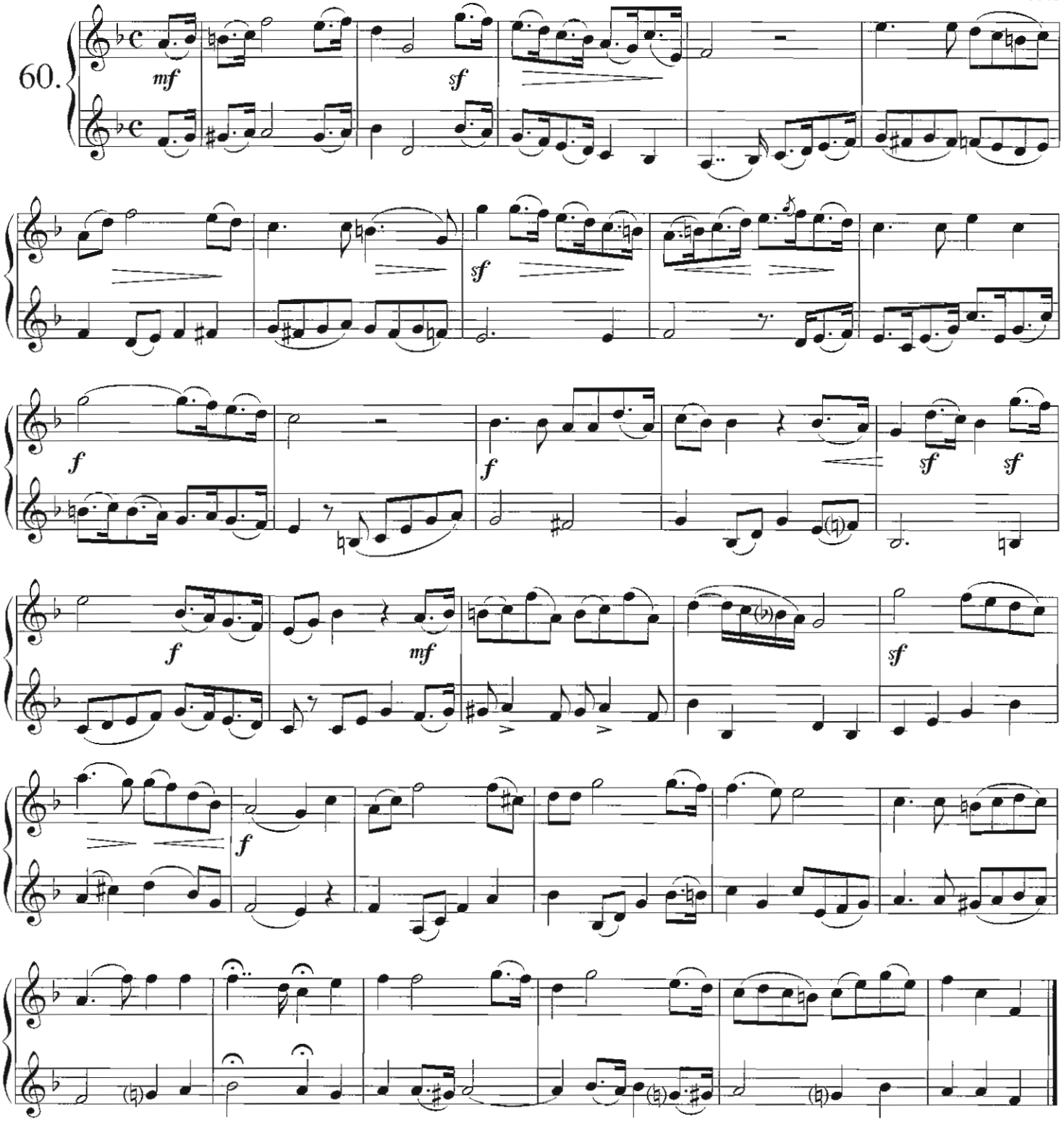


FREISCHÜTZ

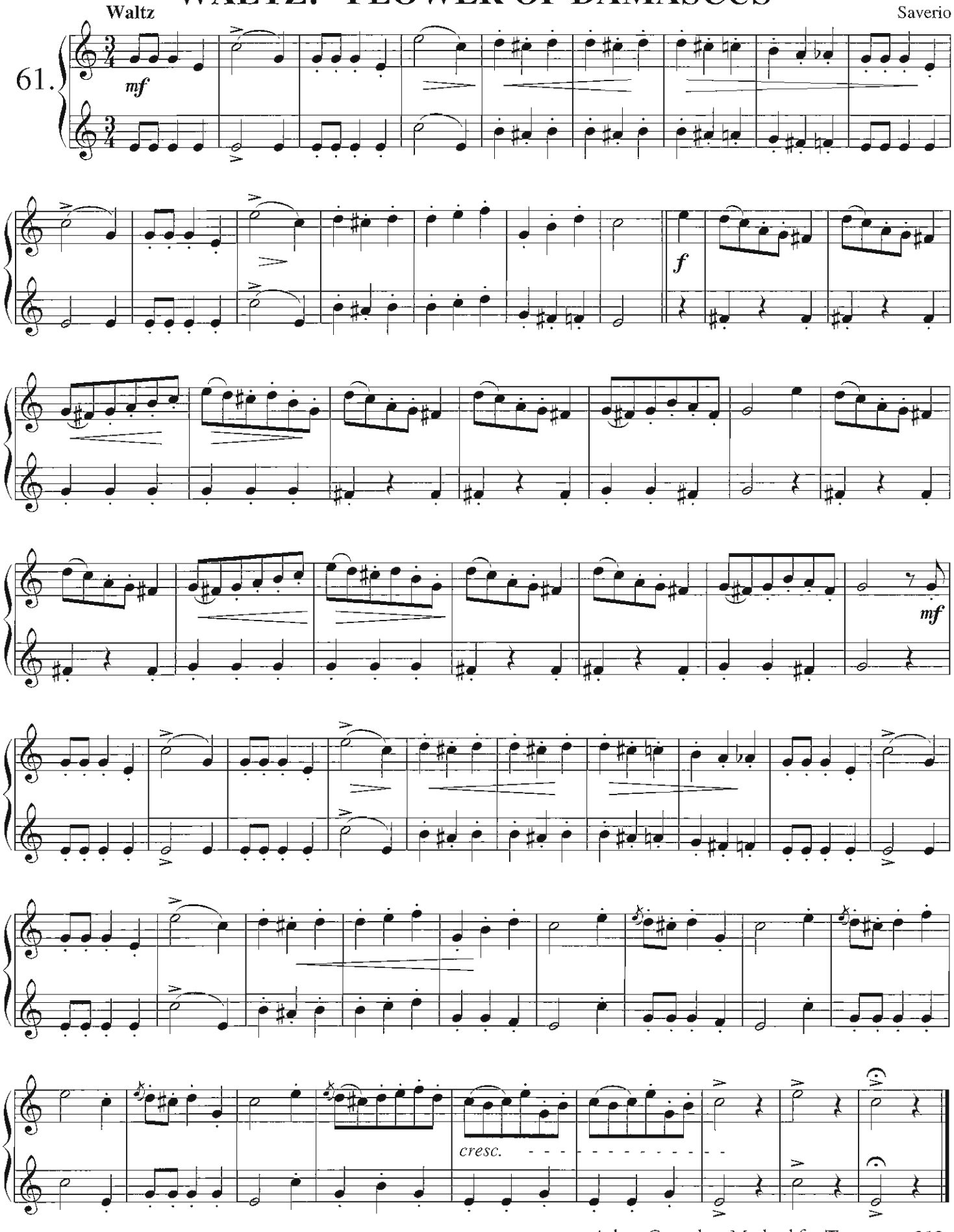
Poco andantino

Weber

60.



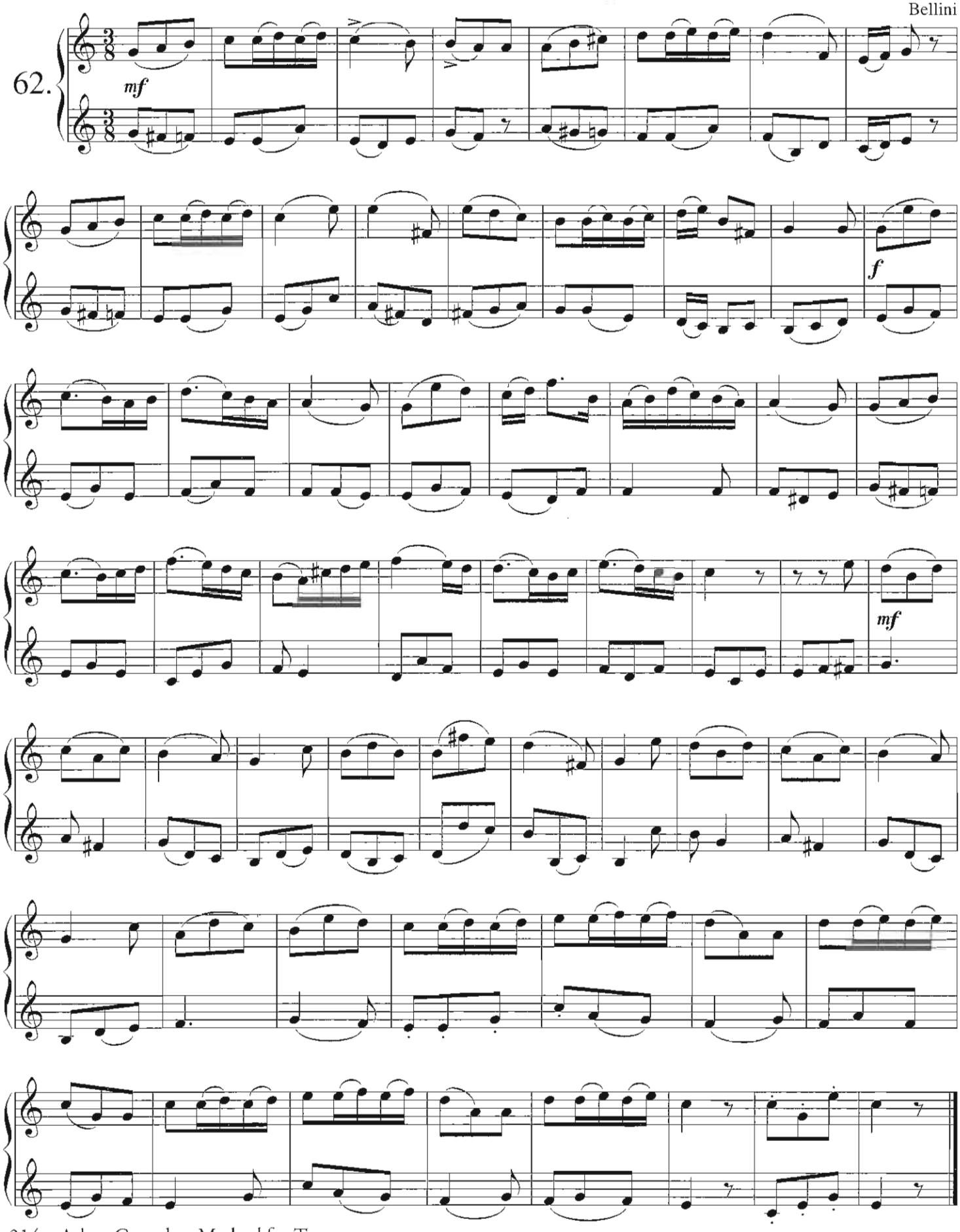
WALTZ: "FLOWER OF DAMASCUS"



WALTZ FROM "PURITANI"

Bellini

62.

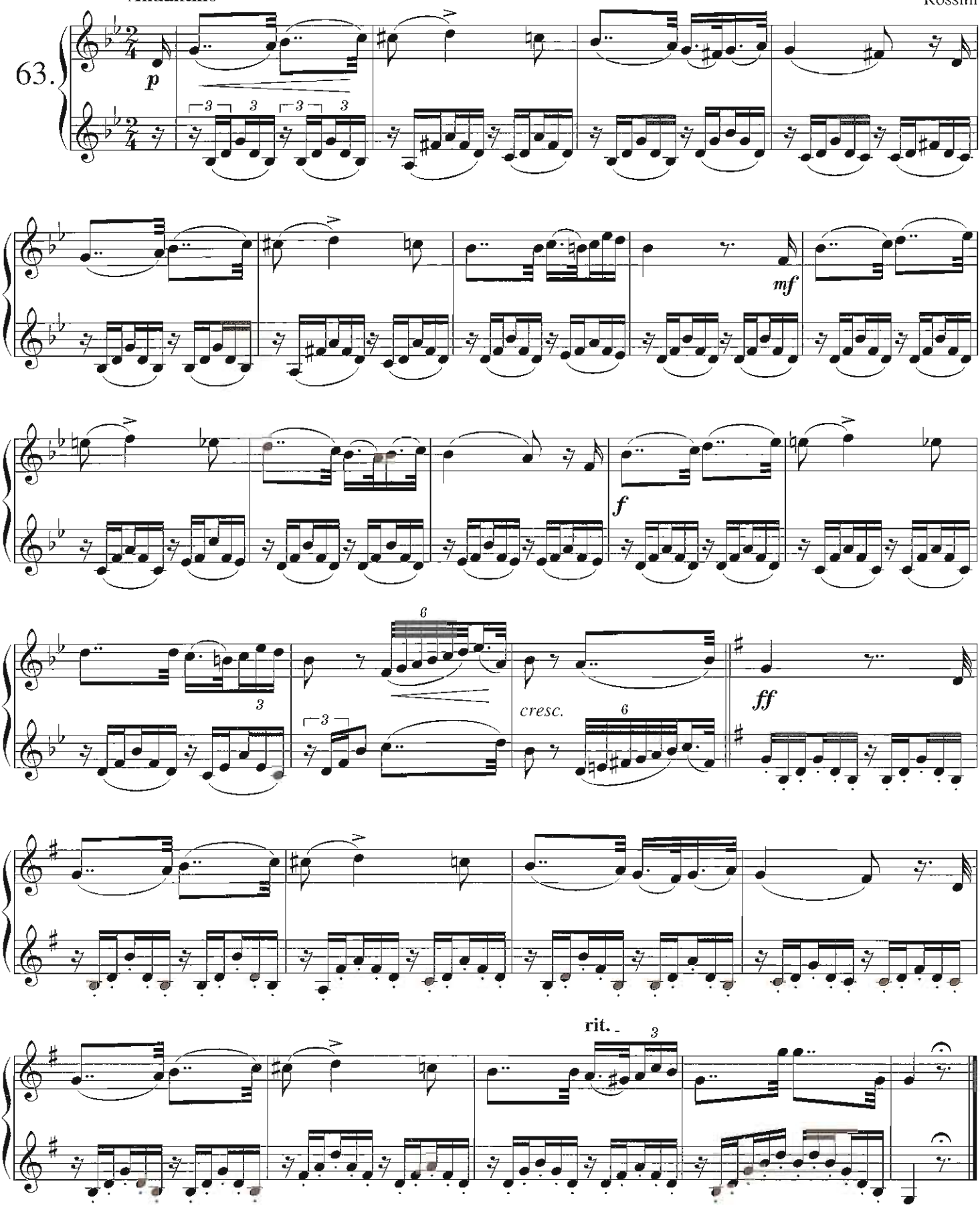


PRAYER FROM "MOSES"

Andantino

Rossini

63.



SIEGE OF ROCHELLE

Moderato

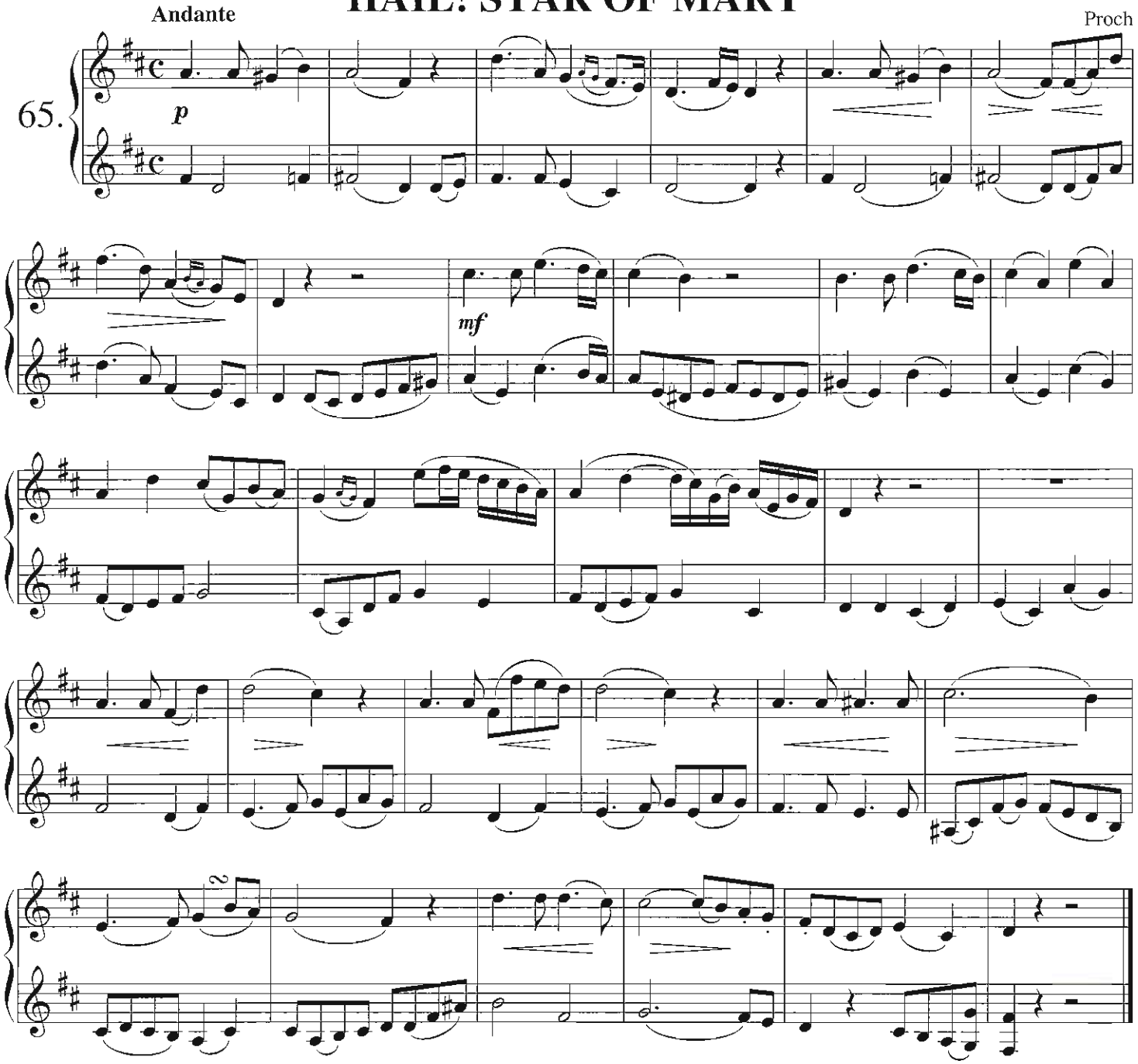
Balfe

64.

ff *dolce* *p* *f* *p* *ff*

rall. Più mosso

HAIL! STAR OF MARY

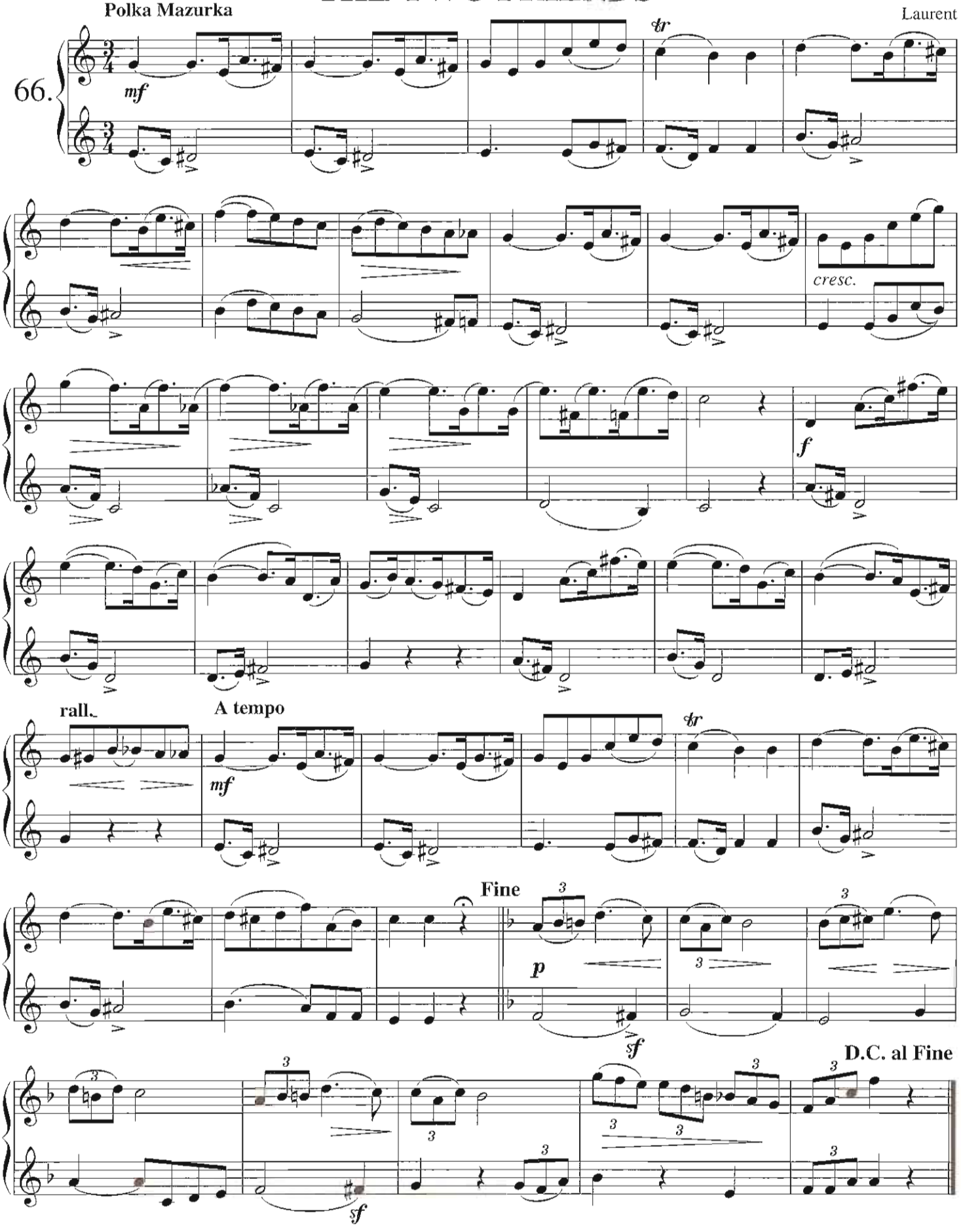


THE TWO FRIENDS

Polka Mazurka

Laurent

66.

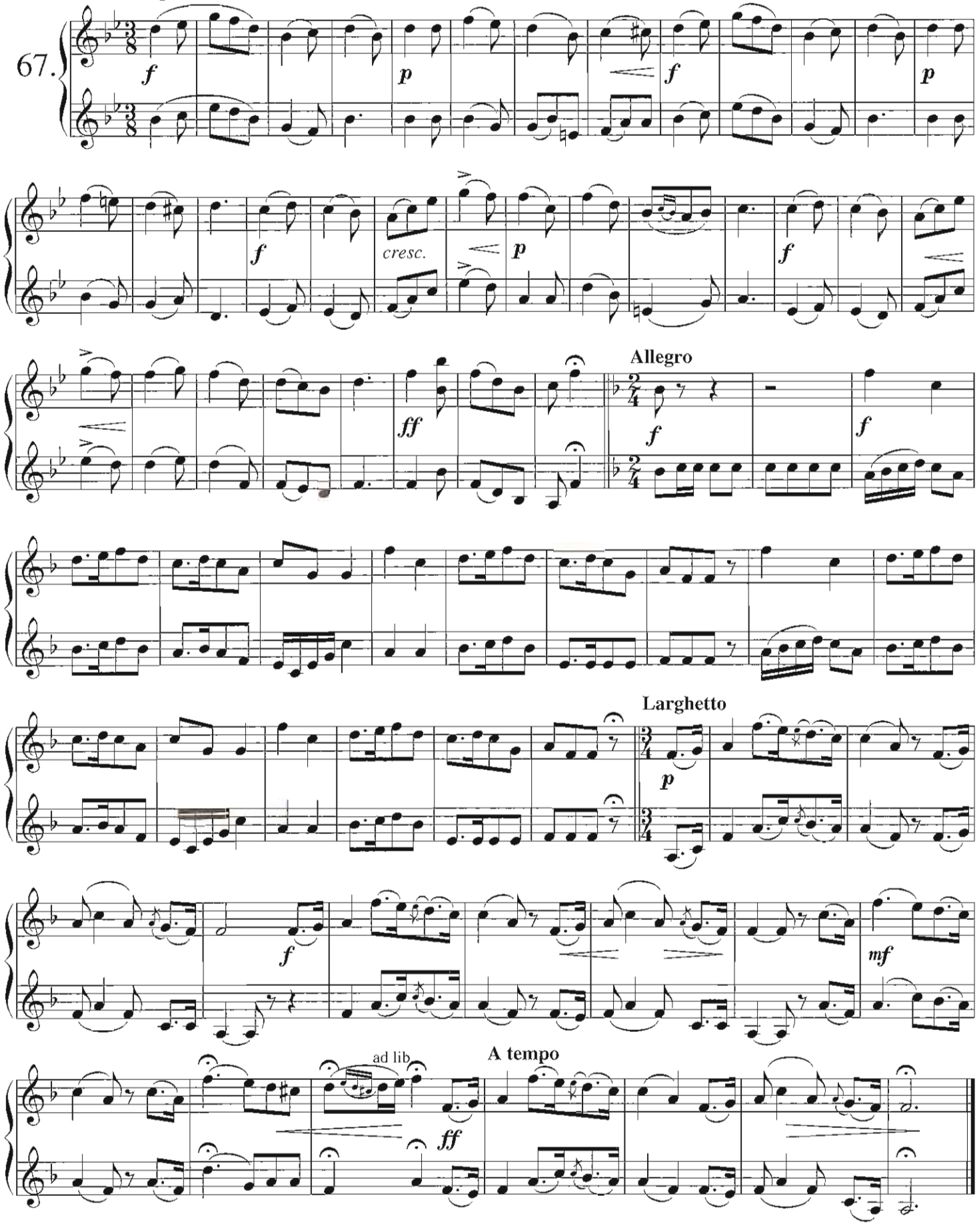
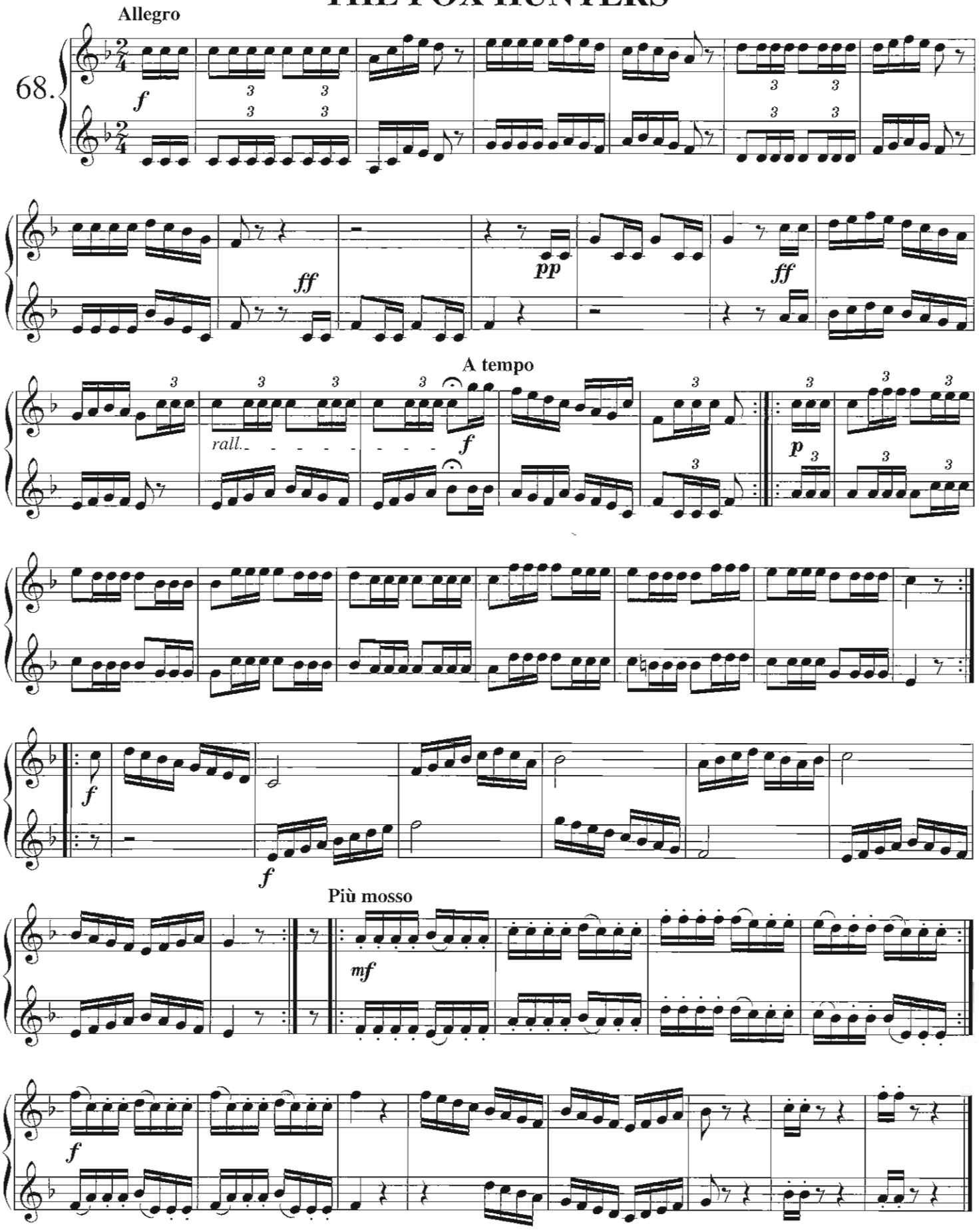


MARTHA

Larghetto

Flotow

67.



THE FOX HUNTERS