

These duets were played with a pure sound, with no stylistic inflections or pronounced vibrato. This will enable the player to blend more easily with the top or bottom voice. Also, these duets were played with a developed breath control. The player has the option to breathe whenever he/she needs air, or to strive to develop his/her breathing to suit the markings indicated.

-Harold Lieberman

CONTENTS

3	Sacred Song	12	Melody IV
3	Russian Hymn	12	The Lion Hunt
3	Cradle Song	13	I Would That My Love
4	Melody I	13	Prayer to the Virgin
4	Melody II	14	Spanish Royal March
4	Melody III	14	March of Two Misers
5	Adeste Fideles	15	L'Elisir D'Amore
5	Air by Mozart	15	Country Wedding
6	America	16	Melody V
6	Air by Gretry	16	Birthday Festival
6	Arabian Song	17	Bivouac Song
7	Serenade	17	Melody VI
7	La Romanesca	17	German Song
8	Noel Ancien I	18	March II
8	March I	18	Tic E Tic E Toc
9	Air by Beethoven	19	Carnival of Venice
9	Song of Master Adam	19	Nel Cor Piu
9	Noel Ancien II	20	Bolero
10	Romance	21	Norma
10	Richard of the Lion Hearted	21	Melody VII
11	Two Savoyards	22	Evening Prayer
11	Silent Sorrow	22	Cavatina from Somnambula

5 taps (1 2/3 measures) precede music.
MODERATO ♩ - 106

SACRED SONG

The first system of musical notation for 'SACRED SONG' consists of two staves. The upper staff begins with a treble clef, a 3/4 time signature, and a piano (*p*) dynamic marking. It features a series of eighth notes with a 'taptap' instruction above the first few notes. The lower staff begins with a bass clef and contains a series of eighth notes. The key signature has one flat.

The second system of musical notation for 'SACRED SONG' continues the two-staff format. The upper staff features a mezzo-forte (*mf*) dynamic marking. The piece concludes with a double bar line and repeat signs on both staves.

4 taps (1 measure) precede music.

RUSSIAN HYMN

MAESTOSO ♩ - 88

The first system of musical notation for 'RUSSIAN HYMN' consists of two staves. The upper staff begins with a treble clef, a common time signature, and a mezzo-forte (*mf*) dynamic marking. It features a series of quarter notes. The lower staff begins with a bass clef and contains a series of quarter notes. The key signature has one flat. The system ends with a first ending bracket and a repeat sign.

The second system of musical notation for 'RUSSIAN HYMN' continues the two-staff format. It concludes with a double bar line and repeat signs on both staves.

3 taps (1 measure) precede music.

CRADLE SONG

ANDANTE ♩ - 100

The first system of musical notation for 'CRADLE SONG' consists of two staves. The upper staff begins with a treble clef, a 3/4 time signature, and a mezzo-forte (*mf*) dynamic marking. It features a series of quarter notes. The lower staff begins with a bass clef and contains a series of quarter notes. The key signature has one flat.

The second system of musical notation for 'CRADLE SONG' continues the two-staff format. It concludes with a double bar line and repeat signs on both staves.

3 taps (3/4 measure) precede music.

ADESTE FIDELES

ANDANTINO  - 100

Musical score for 'Adeste Fideles' in C major, 3/4 time. The score consists of three systems of two staves each. The first system is marked *mf con espress.*. The second system has no specific markings. The third system is marked *dolce.*, *cresc.*, *f*, and *dim.*. The piece concludes with a double bar line.

ALLEGRETTO

AIR BY MOZART

POCO ANDANTE  - 108

3 taps (3/4 measure) precede music.

Musical score for 'Air by Mozart' in G major, 3/4 time. The score consists of four systems of two staves each. The first system is marked *p con eleganza.*. The second system has no specific markings. The third system is marked *mf*. The fourth system has no specific markings. The piece concludes with a double bar line.

Jean Baptiste Arban was born in Lyons, France on February 28, 1825; as a boy he was always interested in music, especially military bands. At an early age, after taking a thorough course in the theory of music, he adopted the cornet as his instrument of study, devoting much time to study and practice, also in research to produce upon his instruments effects similar to the flute. His perseverance was rewarded in later years by his being appointed to the professorship of cornet at the "Paris Conservatoire" in 1857, about the highest honor a cornetist in those days could aspire to.

It was his ability alone that won this great distinction, not only understanding the theory of music, but having a natural talent to include in his pupils the rudiments of a firm foundation which insures a proper knowledge of correct playing. He was said to have been a magnetic instructor, and ever-ambitious for his students as well as himself.

At the time there were no methods or instruction books published to study, thus Arban resorted to writing exercises for his pupils, and through this came the development of his well-known "Arban's Method for the Cornet" which was published in Paris in 1864. This method was soon adopted by the Conservatoire.

Jean Baptiste Arban was a wonderful man, and his name will be handed down for many generations yet to come, not perhaps for his cornet playing, which has long been forgotten, but for his cornet method, which has become the cornet player's Bible. Arban died in Paris, France, on April 8, 1889.

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Harold J. Lieberman, a native of Hartford, Connecticut, began his career at the age of 18 by appearing as solo trumpet with the Hartford Symphony Orchestra. From then on to the present he has travelled an exciting road in the world of music.

Mr. Lieberman was inspired to begin the study of the trumpet at the age of 12, his first teacher was Gilbert Johnson (solo trumpet, Philadelphia Symphony). At the age of 21, he joined the U.S. Air Force Band as an instructor and soloist and continued his own studies with Armando Ghitalla (solo trumpet, Boston Symphony). After his discharge in 1956, he settled in New York City, earned a B.S. degree (1959) from the Julliard School of Music, and an M.A. degree (1960) from Teachers College, Columbia University. At that time, he was a student of William Vacchiano (solo trumpet, NY Philharmonic).

Among the ranks of professional performers, Harold J. Lieberman exemplifies great versatility in both the jazz and classical idioms. He is featured on his own album "The 8 Trumpets of Harold J. Lieberman" Golden Crest 4082. At the same time, he has played countless performances of symphonic music, appearing in every major concert hall in New York City. He has played first trumpet at Radio City Music Hall, City Center Opera and Ballet, and played for CBS television and radio. He was featured on the "Arthur Godfrey Show." He is a clinician for Couesnon Trumpets.