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**John Glenesk Mortimer**

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# SOLO PIECES

**English:** This work in six volumes provides musically enjoyable short pieces which exploit the euphonium pupil's gradually expanding technique to the full. Each volume corresponds roughly to a year's study. The range, playing techniques and reading problems such as keys, time signatures and rhythmic patterns are presented in a carefully organised progression.

A special feature is the wide range of musical styles, ranging from the traditional harmonies of folk tunes and baroque and classical forms to the chromaticisms of contemporary music, including jazz influences and what is loosely described as "atonal" music. I feel it is important to accustom the pupil's ear to the intervals and rhythms of modern music from an early stage.

Because of the initial technical limitations, the first volumes consist largely of new compositions written for the purpose, but then increasingly include arrangements of well-known melodies and finally short pieces by classical composers.

**Français:** Cette oeuvre en six volumes fournit des pièces courtes de haute qualité qui exploitent au maximum la technique croissante des élèves d'euphonium. Chaque volume correspond normalement à une année d'étude. La tessiture, la technique instrumentale et les difficultés de lecture telles qu'armures, fractions et schémas rythmiques suivent une gradation précise.

Le style musical est volontairement très hétérogène et s'étend des formes baroques et classiques jusqu'au jazz, en passant par les harmonies plus complexes, même "atonales", qui caractérisent la musique contemporaine. Il me paraît important que l'élève puisse, dès le début de ses études, habituer son oreille aux intervalles et aux rythmes de la musique de nos jours.

En vue des grandes limitations techniques des débutants, les premiers volumes comportent une majorité de nouvelles compositions écrites spécialement pour cet occasion, mais le repertoire s'élargit progressivement pour inclure des arrangements de mélodies connues, et finalement aussi des extraits d'oeuvres classiques.

**Deutsch:** Dieses Werk in sechs Bände besteht aus musikalisch angenehmen kurzen Vortragstücken, die die steigenden Technik des Euphoniumschrülers jeweils maximal ausnützen. Jeder Band entspricht etwa einem Studienjahr. Umfang, Spieltechnik und Leseschwierigkeiten wie Vorzeichen, Taktarten und Rhythmen folgen einer genauen, beiden Werken gemeinsamen Abstufung.

Eine Besonderheit bildet die breite Palette musikalischer Stilrichtungen, die von den traditionellen Klängen der Volksmusik bis zu den chromatischen Harmonien der zeitgenössischen Musik reichen, unter Berücksichtigung des Jazz und der "atonalen" Musik. Es scheint mir nämlich wichtig, dass sich das Ohr des Schülers vom Anfang an an die Intervalle und Rhythmen der Musik unserer Zeit gewöhnt.

Wegen der anfangs sehr beschränkten technischen Möglichkeiten, bestehen die ersten Bände hauptsächlich aus neuen, eigens zu diesem Zweck geschaffenen Originalkompositionen, aber die Auswahl enthält danach immer mehr Bearbeitungen bekannter Melodien, sowie schliesslich auch Auszüge von Werken der klassischen Meister.



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# Solo Pieces Vol. II

  
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## 1. Auld Lang Syne

Abschiedslied - Ce n'est qu'un au revoir

Traditional

Arr.: John Glenesk Mortimer

Andante ♩ = 90

Solo

Piano

6

11

16



The musical score is written for Solo and Piano. It begins with a tempo marking of 'Andante' and a metronome marking of ♩ = 90. The Solo part is in the treble clef, and the Piano part is in the grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The score is divided into four systems, with measure numbers 6, 11, and 16 indicated at the start of each system. Dynamics include piano (p) and forte (f). The piece concludes with a fermata over the final notes.

EMR 169

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## 2. The First Nowell

Traditional

Arr.: John Glenesk Mortimer

Con moto ♩ = 100

Con moto ♩ = 100

*p*

*p*

8

16

*cresc.*

*cresc.*

22

*f*

*f*

The image shows a musical score for 'The First Nowell' in 3/4 time, key of D major. It consists of four systems of music. Each system has a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The tempo is 'Con moto' with a quarter note equal to 100 beats per minute. The score begins with a piano (*p*) dynamic. The first system (measures 1-7) shows the vocal line starting with a rest, followed by a melody. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The second system (measures 8-15) continues the vocal melody and piano accompaniment. The third system (measures 16-21) includes a crescendo (*cresc.*) marking in both the vocal and piano parts. The fourth system (measures 22-28) concludes with a forte (*f*) dynamic marking in both parts.

# 4. Go Down, Moses

Traditional  
Arr.: John Glenesk Mortimer

Allegro ♩ = 120

*mf*

Allegro ♩ = 120

*f*

*mf*

6

12

17

repeat ad lib.

*dim. (2nd x)*

*p*

*dim. (2nd x)*

# 8. Rainy Sunday Afternoon

John Glenesk Mortimer

Con moto ♩ = 112

Musical score for measures 1-6. The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Con moto' with a quarter note equal to 112 beats. The first system consists of three staves: a single treble staff for the vocal line, and a grand staff (treble and bass) for the piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. The vocal line begins with a rest, followed by a melodic phrase starting on a half note G4.

Con moto ♩ = 112

*p*

Musical score for measures 7-11. The vocal line continues with a melodic phrase. The piano accompaniment maintains its eighth-note texture. The piano part includes some dynamic markings like *p* and *mf* in the bass line.

12

Musical score for measures 12-17. The vocal line has a rest in measure 12, followed by a melodic phrase. The piano accompaniment continues with its characteristic eighth-note accompaniment.

18

Musical score for measures 18-23. The vocal line has a rest in measure 18, followed by a melodic phrase. The piano accompaniment features a change in dynamics, with *mf sub.* in the right hand and *mf* in the left hand.

24

Musical score for measures 24-28. The vocal line has a rest in measure 24, followed by a melodic phrase. The piano accompaniment includes a dynamic marking of *p* in the right hand.

# 11. On The Trail

John Glenesk Mortimer

Allegro non troppo (♩ = ca. 112)

*mf legato*

*p*

5

9

*f* *p*

*f* *p*

13

# 12. Jig

John Glenesk Mortimer

♩ = 84

*mf*

7

*p*

13

19

25

*mf*



# 15. Offbeat

John Glenesk Mortimer

Allegro ♩ = 116

Musical score for measures 1-8. The piece is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro' with a quarter note equal to 116 beats per minute. The first system consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff begins with a rest for four measures, then enters with a melodic line marked *mf*. The grand staff begins with a piano (*p*) accompaniment in the bass clef, which moves to the treble clef in the second measure and is marked *mf* in the fourth measure.

Musical score for measures 9-17. The treble staff continues with a melodic line. The grand staff features a piano accompaniment with trills (tr) in the right hand and a steady eighth-note bass line in the left hand.

Musical score for measures 18-23. The treble staff has a melodic line with some rests. The grand staff continues with the piano accompaniment, featuring a piano (*p*) dynamic in the right hand and a consistent bass line in the left hand.

Musical score for measures 24-28. The treble staff begins with a piano (*p*) melodic line. The grand staff continues with the piano accompaniment, showing a variety of chordal textures in the right hand and a steady bass line in the left hand.

# 16. Kangaroo Blues

John Glenesk Mortimer

Moderato ♩ = ca. 92

Musical notation for measures 1-6. The score is in 6/8 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Moderato' with a quarter note equal to approximately 92 beats per minute. The first system consists of a vocal line and a piano accompaniment. The piano part has a dynamic marking of *f* (forte) at the beginning and *mf* (mezzo-forte) later in the system. The vocal line begins with a rest and then enters with a melodic phrase.

Musical notation for measures 7-12. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. The vocal line continues with a melodic line, featuring some grace notes and slurs.

Musical notation for measures 13-18. The piano accompaniment features a consistent eighth-note bass line. The vocal line continues with a melodic line, showing some phrasing slurs and dynamic markings.

Musical notation for measures 19-25. The piano accompaniment continues with a steady eighth-note bass line. The vocal line continues with a melodic line, featuring some phrasing slurs and dynamic markings.

Musical notation for measures 26-30. The piano accompaniment continues with a steady eighth-note bass line. The vocal line continues with a melodic line, featuring some phrasing slurs and dynamic markings.

# 17. Festive Procession

Feierlicher Einzug - Procession de fête

John Glenesk Mortimer

Allegro giocoso ♩ = 116

Allegro giocoso ♩ = 116

*f*

*f*

5

10

15

19