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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 Euphoniumschülers 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. IV

## 1. Jingle Bells

Traditional

Arr.: John Glenesk Mortimer

 Photocopying is illegal!

Allegro giocoso ♩ = 126

Solo in B $\flat$

Allegro giocoso ♩ = 126

*p* *mf*

5

1. 2.

*f* *f*

9

12

*f*

EMR 171

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## 2. Deep River

Traditional

Arr.: John Glenesk Mortimer

Andante tranquillo ♩ = 80

*p*

Andante tranquillo ♩ = 80

*p*

6

3 3 3

11

*f*

*f*

The image shows a musical score for the piece 'Deep River'. It is arranged for voice and piano. The score is divided into three systems. The first system (measures 1-5) features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The tempo is 'Andante tranquillo' with a quarter note equal to 80 beats per minute. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The piano part begins with a soft (*p*) dynamic. The second system (measures 6-10) continues the vocal line and piano accompaniment. The piano part includes triplets in the right hand. The third system (measures 11-15) shows the vocal line and piano accompaniment. The piano part starts with a forte (*f*) dynamic. The score concludes with a final cadence in the piano part.

## 3. Clementine (with variations)

Traditional

Arr.: John Glenesk Mortimer

Moderato ♩ = 90

Moderato ♩ = 90

*mf*

*mf*

6

*mf* *accompagnando*

*f*

13

18

*p*

*p*

# 4. Minuet for Anna Magdalena

Johann Sebastian Bach  
(1685-1750)  
Arr.: John Glenesk Mortimer

Allegretto ♩ = 88

Allegretto ♩ = 88

Measures 1-7 of the Minuet for Anna Magdalena. The score is in 3/4 time with a key signature of one flat (B-flat). The tempo is marked 'Allegretto' with a quarter note equal to 88 beats per minute. The first system shows the right-hand part starting with a treble clef and a key signature of one sharp (F#), and the left-hand part starting with a bass clef and a key signature of one flat (B-flat). The right-hand part begins with a piano (*p*) dynamic. The left-hand part begins with a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes, with some slurs and ties.

Measures 8-14 of the Minuet for Anna Magdalena. The right-hand part continues with a mezzo-forte (*mf*) dynamic. The left-hand part continues with a mezzo-forte (*mf*) dynamic. The music features a mix of eighth and sixteenth notes, with some slurs and ties.

Measures 15-21 of the Minuet for Anna Magdalena. The right-hand part begins with a forte (*f*) dynamic. The left-hand part begins with a forte (*f*) dynamic. The music features a mix of eighth and sixteenth notes, with some slurs and ties.

Measures 22-28 of the Minuet for Anna Magdalena. The right-hand part continues with a forte (*f*) dynamic. The left-hand part continues with a forte (*f*) dynamic. The music features a mix of eighth and sixteenth notes, with some slurs and ties.

Measures 29-35 of the Minuet for Anna Magdalena. The right-hand part begins with a piano (*p*) dynamic. The left-hand part begins with a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes, with some slurs and ties.

# 5. Rio By Night

John Glenesk Mortimer

Bossa Nova ♩ = 84

Musical notation for measures 1-4. The piece is in 2/4 time with a tempo of 84 beats per minute. The key signature has one sharp (F#). The music is written for piano with a treble and bass clef. The first system shows the beginning of the piece with a piano (*p*) dynamic and a crescendo (*cresc.*) marking.

Musical notation for measures 5-9. The music continues with a mezzo-forte (*mf*) dynamic in the treble clef and a forte (*f*) dynamic in the bass clef. A piano (*p*) dynamic marking appears in the treble clef at measure 7.

Musical notation for measures 10-14. The piano accompaniment features a consistent rhythmic pattern of eighth notes in the bass clef and chords in the treble clef.

Musical notation for measures 15-19. The melody in the treble clef continues with eighth notes, while the bass clef maintains the steady accompaniment.

Musical notation for measures 20-24. The piece concludes with a final melodic phrase in the treble clef and a steady accompaniment in the bass clef.

## 7. Pie Jesu

Gabriel Fauré  
(1845-1924)

Arr.: John Glenesk Mortimer

Adagio ♩ = 66

Adagio ♩ = 66

*p legato possibile**p*

Musical score for measures 6-11. The system consists of three staves: a vocal line (soprano) and a piano accompaniment (treble and bass clefs). The tempo is Adagio, 66 beats per minute. The key signature is B-flat major. The piano part features a prominent eighth-note accompaniment in the right hand and a more active bass line. The vocal line is melodic and expressive, with a *p* dynamic marking.

Musical score for measures 12-16. The system consists of three staves: a vocal line (soprano) and a piano accompaniment (treble and bass clefs). The tempo is Adagio, 66 beats per minute. The key signature is B-flat major. The piano part continues with its characteristic accompaniment. The vocal line features a melodic phrase with a *p* dynamic marking.

Musical score for measures 17-20. The system consists of three staves: a vocal line (soprano) and a piano accompaniment (treble and bass clefs). The tempo is Adagio, 66 beats per minute. The key signature is B-flat major. The piano part continues with its characteristic accompaniment. The vocal line features a melodic phrase with a *p* dynamic marking.



# 8. Chorus from Nabucco

Giuseppe Verdi  
(1813-1901)  
Arr.: John Glenesk Mortimer

Andante ♩ = 60

Andante ♩ = 60

*ff*

*p*

*p cantabile*

*pp*

The musical score consists of five systems. Each system includes a vocal line (treble clef, D major) and a piano accompaniment (grand staff, D major, 3/4 time). The tempo is marked 'Andante' with a metronome marking of ♩ = 60. The piano part features a prominent sixteenth-note accompaniment pattern in the right hand and a bass line in the left hand. Dynamics include fortissimo (ff) in the first system, pianissimo (pp) in the second system, and piano (p) in the first system. The score includes triplets in the vocal line and piano part. The arrangement is by John Glenesk Mortimer.