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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. V

## 1. Romance (Eine kleine Nachtmusik)

Wolfgang Amadeus Mozart

(1756-1791)

Arr.: John Glenesk Mortimer

Andante con moto  $\text{♩} = 76$

Solo in B $\flat$

Piano

*p*

*f*

6

10

14

18

EMR 172

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# 2. Ragtime Dance

Scott Joplin  
(1868-1917)  
Arr.: John Glenesk Mortimer

Moderato ♩ = 80

Moderato ♩ = 80

Musical notation for measures 1-6. The score is in 2/4 time with a key signature of two flats. The right hand (treble clef) begins with a melodic line, and the left hand (bass clef) provides a rhythmic accompaniment. Dynamics include *mf* and *mp*.

Musical notation for measures 7-12. The right hand continues the melodic development, while the left hand maintains the accompaniment. The piece concludes with a final cadence.

Musical notation for measures 13-17. This section features a *cresc.* (crescendo) marking in both the right and left hands, indicating a gradual increase in volume.

Musical notation for measures 18-22. This section includes first and second endings, marked with '1.' and '2.' above the notes. The right hand starts with a *f* (forte) dynamic, and the left hand also begins with *f*.

## 3. Marche militaire

Franz Schubert  
(1797-1828)

Arr.: John Glenesk Mortimer

Allegro non troppo ♩ = 112

Allegro non troppo ♩ = 112 *f*

The first system of the musical score consists of two staves. The upper staff is a single melodic line in treble clef, starting with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a series of eighth notes, followed by a half note, and then continues with a sequence of eighth and quarter notes. The lower staff is a piano accompaniment in grand staff (treble and bass clefs). It features a rhythmic pattern of eighth notes in the bass line and chords in the treble line. Dynamic markings include *mf* and *f*.

The second system of the musical score continues the piece. It features the same two-staff structure. The upper staff continues the melodic line with various rhythmic patterns, including eighth and quarter notes. The lower staff continues the piano accompaniment with chords and eighth notes. A dynamic marking of *f* is present.

The third system of the musical score continues the piece. It features the same two-staff structure. The upper staff continues the melodic line with various rhythmic patterns, including eighth and quarter notes. The lower staff continues the piano accompaniment with chords and eighth notes. Dynamic markings include *mf* and *f*.

The fourth system of the musical score continues the piece. It features the same two-staff structure. The upper staff continues the melodic line with various rhythmic patterns, including eighth and quarter notes. The lower staff continues the piano accompaniment with chords and eighth notes. Dynamic markings include *f* and *mf*.

The fifth system of the musical score concludes the piece. It features the same two-staff structure. The upper staff ends with a melodic phrase that concludes with a fermata. The lower staff continues the piano accompaniment with chords and eighth notes. The word "Fine" is written at the end of the system.

# 4. Pavane

Gabriel Fauré  
(1845-1924)  
Arr.: John Glenesk Mortimer

Andante ♩ = 84

Musical score for measures 1-5. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Andante' with a quarter note equal to 84 beats per minute. The music is in a minor mode. The first system shows the beginning of the piece with a piano (*p*) dynamic. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment of eighth notes.

Musical score for measures 6-9. The right hand continues the melodic line with slurs. The left hand accompaniment remains consistent with eighth notes. The dynamics are maintained at a piano level.

Musical score for measures 10-13. The right hand features a more active melodic line with slurs. The left hand accompaniment continues with eighth notes. The dynamics are maintained at a piano level.

Musical score for measures 14-17. The right hand has a melodic line with slurs, ending with a mezzo-forte (*mf*) dynamic. The left hand accompaniment continues with eighth notes.

# 5. The Trout

Die Forelle - La truite

Franz Schubert

(1797-1828)

Arr.: John Glenesk Mortimer

Allegretto ♩ = 76

Allegretto ♩ = 76

*p*

*p*

*dim.*

*pp*

7

13

19

24

*p dim.*

6

# 6. Winter

L'inverno - L'hiver

Antonio Vivaldi  
(1675-1741)  
Arr.: John Glenesk Mortimer

Largo ♩ = 50

The first system of the musical score consists of three staves. The top staff is a single treble clef line with a melodic line starting on a whole rest, followed by a half note G4, quarter notes F4 and E4, and a quarter rest. The middle and bottom staves are a grand staff (treble and bass clefs) with a piano accompaniment. The piano part begins with a *mf* dynamic and features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. A *p* dynamic marking appears later in the system.

The second system of the musical score continues the piece. It features the same three-staff layout. The melodic line in the top staff continues with eighth and quarter notes. The piano accompaniment in the grand staff maintains its rhythmic pattern, with some chords in the right hand. A measure rest is indicated in the piano part at the beginning of the system.

The third system of the musical score continues the piece. It features the same three-staff layout. The melodic line in the top staff continues with eighth and quarter notes. The piano accompaniment in the grand staff maintains its rhythmic pattern, with some chords in the right hand. A measure rest is indicated in the piano part at the beginning of the system.



# 7. Après un rêve

Gabriel Fauré

(1845-1924)

Arr.: John Glenesk Mortimer

Andantino ♩ = 69

Andantino ♩ = 69

*mp espr.*

*pp*

6

11

17

*f*

*mf*

*mf*

## 8. Badinerie

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

Allegretto ♩ = 100

Allegretto ♩ = 100

*f*

*f*

*mf*

6

*mf*

*f*

*mf*

*p*

*mf*

*p*

12

*cresc.*

*f*

*p cresc.*

*cresc.*

*mf*

*p cresc.*

17

*f*

*f*

*f*

*mf*

# 9. Anitra's Dance

Edvard Grieg  
(1843-1907)  
Arr.: John Glenesk Mortimer

♩ = 152

1

8

15

21

25

*p*

*cresc.*

*dim.*

*pp*

*mf*

*f*

*p*

## 10. Drunken Sailor Fantasy

John Glenesk Mortimer

Moderato ♩ = 100

Moderato ♩ = 100

*mf*

*mf*

*p*

7

13

*f*

*f*

20

Allegro ♩ = 132

Allegro ♩ = 132

*mp*

*p*

27