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John Glenesk Mortimer

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EDITIONS MARC REIFT

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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 "atonaux", 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. III


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1. Les anges dans nos campagnes

Traditional

Arr.: John Glenesk Mortimer

Solo

Piano

Allegro ♩ = 116

Allegro ♩ = 116

p

mp

pp

mf

f

EMR 170

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4. La Cucaracha

Traditional

Arr.: John Glenesk Mortimer

Allegro ♩ = 144

Allegro ♩ = 144

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It begins with a whole rest, followed by a series of eighth and quarter notes. A dynamic marking of *mf* is placed below the first note. The lower staff is in bass clef with the same key signature and time signature. It features a steady eighth-note accompaniment pattern. The system concludes with a double bar line.

The second system continues the piece from measure 6. The upper staff shows a melodic line with a dynamic marking of *f* (forte) at the end. The lower staff maintains the eighth-note accompaniment. First endings are indicated by a bracket labeled '1.' above the final two measures of the system. The system ends with a double bar line.

The third system begins at measure 11. The upper staff features a melodic line with a second ending bracket labeled '2.' above the final two measures. The lower staff continues with the eighth-note accompaniment, which includes some chordal textures. The system concludes with a double bar line.

The fourth system starts at measure 15. The upper staff has a melodic line with a first ending bracket labeled '1.' above the final two measures. The lower staff continues the eighth-note accompaniment. The system ends with a double bar line.

5. The Monastery Garden

Im Klostergarten - Le jardin du monastère

John Glenesk Mortimer

Con moto ma tranquillo (♩ = ca. 100)

Con moto ma tranquillo (♩ = ca. 100)

p

10

19

f

f

p

26

p

cresc.

6. Happy-Go-Lucky

John Glenesk Mortimer

Moderato ♩ = ca. 100

Moderato ♩ = ca. 100

mf

mf

7

p

14

p

20

f

f

7. Halloween

John Glenesk Mortimer

Andante con moto ♩ = ca. 90

pp

Andante con moto ♩ = ca. 90

pp

5

9

sub. ff *p*

sub. ff *pp*

13

sub. ff *p* *fff*

sub. ff *fff* *fff*

8. Ragtime

John Glenesk Mortimer

Allegro ♩ = ca. 120

Allegro ♩ = ca. 120

mf

mf

5

10

f

f

15

mp

mp

21

f

9. Study In Thirds

John Glenesk Mortimer

Andante ♩ = 90

Terznetüde - Etude en tierces

Andante ♩ = 90

7

13

18

p

f

p

mf

mf

10. Toreador's Song

Lied des Toreadors - Chant du toréador

Georges Bizet

(1838-1875)

Arr.: John Glenesk Mortimer

Allegro moderato $\text{♩} = 112$

Musical score for measures 1-4. The vocal line begins with a whole rest, followed by a melodic phrase starting on a half note G4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *f* (forte) in both parts.

Allegro moderato $\text{♩} = 112$

Musical score for measures 5-8. The vocal line continues with a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *f* (forte) in both parts.

Musical score for measures 9-12. The vocal line includes first and second endings. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *ff* (fortissimo) in both parts.

Musical score for measures 13-16. The vocal line continues with a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *mf* (mezzo-forte) and *f* (forte) in both parts.

Musical score for measures 17-20. The vocal line continues with a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *f* (forte) in both parts.

11. Lullaby

Wiegenlied - Berceuse

Johannes Brahms

(1833-1897)

Arr.: John Glenesk Mortimer

Andante con moto ♩ = 80

Andante con moto ♩ = 80 *p* (*pp 2nd x*)

mf

mf

12. Là ci darem la mano

Wolfgang Amadeus Mozart

(1756-1791)

Arr.: John Glenesk Mortimer

Andante ♩ = 50

Andante ♩ = 50 *p*

mf

13. Minuet

Ludwig van Beethoven
(1770-1827)
Arr.: John Glenesk Mortimer

Allegretto ♩ = 96

Allegretto ♩ = 96

p

mf

6

13

f

20

2. Fine Trio

p

2. Fine Trio

26

cresc.

f

cresc.

f