

# Technical & Melodic Studies for E $\flat$ Bass

John Glenesk Mortimer

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- EMR 13169 Volume 2
- EMR 13170 Volume 3
- EMR 13171 Volume 4
- EMR 13172 Volume 5
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# Technical & Melodic Studies Vol. IV



John Glenesk Mortimer

Andante con moto

1



6



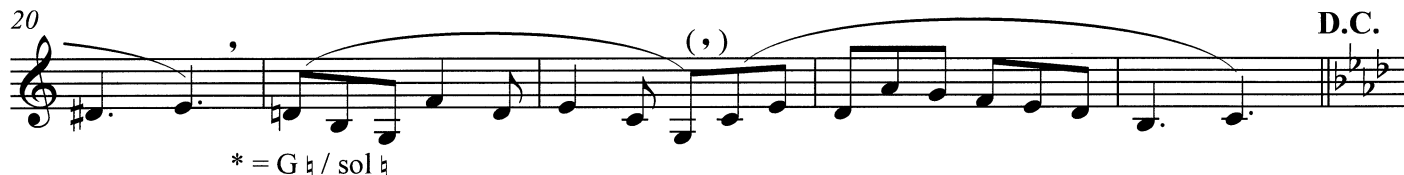
11



16



20



2



8



14



19



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Andante maestoso

3



## Allegro

7 

6 *mf* *cresc.* (')

10 *f* *p* (')

16 *cresc.* (')

20 *f* (')

## Moderato

8 

8 *f*

5 *mf* *f* *mf*

10 *p*

15 *pp* \* = A ♭ / la ♭ \* = D ♭ / ré ♭

21 *f* *ff*

Maestoso drammatico

9

*f marcato*

*p*

*ff*

Moderato

10

*mf*

*p*

*f*

## Andante

11

mf

5

10

13

16

20

f

p

mf

mf

dim.

## Andante

12

mf

4

7

11

15

18

p

cresc.

p

f

f

Allegretto non troppo

13 *mf* *f*

6 *p*

13 *cresc.* *f* *p* *cresc.*

19 *f* *p* *cresc.* *f* *rall.*

This musical score is for the piece 'Allegretto non troppo'. It consists of four staves of music. The first staff starts at measure 13 with a mezzo-forte (*mf*) dynamic and ends with a forte (*f*) dynamic. The second staff starts at measure 6 with a piano (*p*) dynamic. The third staff starts at measure 13 with a crescendo (*cresc.*) leading to a forte (*f*) dynamic, then a piano (*p*) dynamic, and another crescendo (*cresc.*). The fourth staff starts at measure 19 with a forte (*f*) dynamic, followed by a piano (*p*) dynamic, a crescendo (*cresc.*), a forte (*f*) dynamic, and finally a rallentando (*rall.*) ending with a fermata.

Adagio molto sostenuto

14 *p cantabile*

6

11

16 **Fine** *f marcato*

21 *mf* **D.C.**

This musical score is for the piece 'Adagio molto sostenuto'. It consists of five staves of music. The first staff starts at measure 14 with a piano (*p*) dynamic and a cantabile marking. The second staff starts at measure 6. The third staff starts at measure 11. The fourth staff starts at measure 16 with a 'Fine' marking, a forte (*f*) dynamic, and a marcato marking. The fifth staff starts at measure 21 with a mezzo-forte (*mf*) dynamic and a Da Capo (**D.C.**) marking.



Molto moderato

15 *mf*

4 *f*

8 *p*

11 *cresc.* *dim.*

14 *poco rall.* *a tempo* *p* *mf*

Gavotte  $\text{♩} = 80$

16 *mf - p*

5 *[D.C.: cresc a.f.]* **Fine'**

9 *cresc.*

14 *f* *mf*

19 *p* **D.C.**

Allegro

17

5

9

13

17

Maestoso

18

*ff*

quasi cadenza

Adagio cantabile

5

*f*

10

*molto sostenuto*

*mf*

16

22

*p*

*f*

# TECHNICAL & MELODIC STUDIES

**English:** This work in six volumes is intended to provide a comprehensive source of practice material for pupils. Each volume represents on average 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 and systematic 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.

**Français:** Cette oeuvre en six volumes fournit un matériel de travail compréhensif pour les élèves. 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 et systématique.

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.

**Deutsch:** Dieses Werk in sechs Bände bildet ein umfassendes Uebungsmaterial für Schüler. Jeder Band entspricht etwa einem Studienjahr. Umfang, Spieltechnik und Leseschwierigkeiten wie Vorzeichen, Taktarten und Rhythmen folgen einer genauen, systematischen 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.



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