

# EUPHONIUM

**John Glenesk Mortimer**

## **Technical & Melodic Studies**

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# Solo Pieces Vol. IV

## 1. Jingle Bells

Traditional

Arr.: John Glenesk Mortimer

  
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Allegro giocoso ♩ = 126

Solo in B $\flat$

Allegro giocoso ♩ = 126

*mf*

Piano

*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 dynamic (*p*). The second system (measures 6-10) continues the vocal line and piano accompaniment. The vocal line includes triplet markings (3) over measures 8, 9, and 10. The piano accompaniment continues with a soft dynamic. The third system (measures 11-13) shows the vocal line and piano accompaniment. The vocal line starts with a forte dynamic (*f*). The piano accompaniment also features a forte dynamic (*f*) and includes a melodic line in the bass staff.

## 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

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegretto' with a quarter note equal to 88 beats per minute. The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *f* (forte). Measure numbers 8, 15, 22, and 29 are indicated at the start of their respective systems. The piece concludes with a final cadence in measure 32.

# 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 voice and piano. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamics include piano (*p*) and crescendo (*cresc.*).

Musical notation for measures 5-9. The piano part continues with a steady eighth-note accompaniment. Dynamics include mezzo-forte (*mf*) and piano (*p*). The voice part has a melodic line with a slur over measures 6-9.

Musical notation for measures 10-14. The piano part continues with a steady eighth-note accompaniment. The voice part has a melodic line with a slur over measures 10-14.

Musical notation for measures 15-19. The piano part continues with a steady eighth-note accompaniment. The voice part has a melodic line with a slur over measures 15-19.

Musical notation for measures 20-24. The piano part continues with a steady eighth-note accompaniment. The voice part has a melodic line with a slur over measures 20-24.

73

78

82

## 6. Liebestraum

Franz Liszt  
(1811-1886)  
Arr.: John Glenesk Mortimer

Andante con moto ♩ = 56

5

9

Musical score for measures 9-12. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a minor key. The top staff features a melodic line with slurs and ties. The grand staff provides a rhythmic accompaniment with eighth-note patterns in the right hand and chords in the left hand.

13

Musical score for measures 13-16. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music continues with similar melodic and accompaniment patterns as the previous system.

17

*cresc.* *f* *dim.*

Musical score for measures 17-20. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Dynamic markings include *cresc.*, *f*, and *dim.* in both the top and grand staves.

21

*p*

Musical score for measures 21-23. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. A dynamic marking of *p* is present in both the top and grand staves.

24

*mf* *p*

Musical score for measures 24-27. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Dynamic markings include *mf* and *p* in both the top and grand staves.



29 *mp*

33

37

41

44 *poco rit.*

# 7. Pie Jesu

Gabriel Fauré  
(1845-1924)

Arr.: John Glenesk Mortimer

Adagio ♩ = 66

Adagio ♩ = 66

*p* legato possibile

*p*

6

12

17

# 8. Chorus from Nabucco

Giuseppe Verdi  
(1813-1901)

Arr.: John Glenesk Mortimer

Andante ♩ = 60

Andante ♩ = 60

*ff*

*p*

*p cantabile*

*pp*

Musical score for measures 37-39. The score is in treble and bass clefs with a key signature of one sharp (F#). Measure 37 starts with a piano (*p*) dynamic. The melody in the treble clef features a triplet of eighth notes in measure 38. The piano accompaniment in the bass clef consists of chords and single notes. Measure 39 continues the melody and accompaniment, ending with a fermata over the final note.

### 9. Two Dances from The Fairy Queen

Henry Purcell  
(1659-1695)

Arr.: John Glenesk Mortimer

I - Jig ♩ = 72

Musical score for measures 1-6. The score is in treble and bass clefs with a key signature of one sharp (F#). Measure 1 starts with a forte (*f*) dynamic. The melody in the treble clef features a triplet of eighth notes in measure 2. The piano accompaniment in the bass clef consists of chords and single notes. Measure 6 ends with a first ending bracket. A second ending bracket is also present in measure 6.

Musical score for measures 7-12. The score is in treble and bass clefs with a key signature of one sharp (F#). Measure 7 starts with a piano (*p*) dynamic. The melody in the treble clef features a triplet of eighth notes in measure 8. The piano accompaniment in the bass clef consists of chords and single notes. Measure 12 ends with a first ending bracket. A second ending bracket is also present in measure 12.

Musical score for measures 13-18. The score is in treble and bass clefs with a key signature of one sharp (F#). Measure 13 starts with a piano (*p*) dynamic. The melody in the treble clef features a triplet of eighth notes in measure 14. The piano accompaniment in the bass clef consists of chords and single notes. Measure 18 ends with a fermata over the final note.

19

*cresc.* *f*

1. 2.

II - Hornpipe ♩ = 104

*f*

II - Hornpipe ♩ = 104

6

11

*p* *cresc.*

This system contains measures 11 through 15. It features a vocal line and a piano accompaniment. The piano part has a dynamic marking of *p* at the beginning and *cresc.* later in the system. The key signature has two flats and the time signature is common time.

16

This system contains measures 16 through 19. It continues the vocal and piano parts from the previous system. The piano part features a *cresc.* marking.

20

*f*

This system contains measures 20 through 23. The piano part has a dynamic marking of *f* at the beginning. The system ends with a double bar line.

### 10. Celtic Lament

John Glenesk Mortimer

Slow and expressive ♩ = 72

Slow and expressive ♩ = 72

*mp*  
*mf* *p*

This system contains measures 1 through 5 of the piece. It includes a vocal line and a piano accompaniment. The piano part has dynamic markings of *mf* and *p*. The tempo is marked 'Slow and expressive' with a quarter note equal to 72 beats per minute.

6

*p* *mp* *accompagnando*

This system contains measures 6 through 9. The piano part has dynamic markings of *p*, *mp*, and *accompagnando*. The system ends with a double bar line.

11

mf

mf

This system contains measures 11 through 15. The top staff features a melodic line with slurs and accents. The middle staff has a rhythmic accompaniment with slurs and accents. The bottom staff provides a harmonic foundation with chords and moving lines. Dynamic markings include *mf* in the top staff at measure 15 and *mf* in the middle staff at measure 15.

16

f

p

f

p

This system contains measures 16 through 20. The top staff has a melodic line with slurs and accents. The middle staff has a rhythmic accompaniment with slurs and accents. The bottom staff provides a harmonic foundation with chords and moving lines. Dynamic markings include *f* in the top staff at measure 16, *p* in the top staff at measure 20, *f* in the middle staff at measure 16, and *p* in the middle staff at measure 20.

21

p

This system contains measures 21 through 25. The top staff has a melodic line with slurs and accents. The middle staff has a rhythmic accompaniment with slurs and accents. The bottom staff provides a harmonic foundation with chords and moving lines. A dynamic marking of *p* is present in the top staff at measure 22.

26

mp

mf

p

This system contains measures 26 through 30. The top staff has a melodic line with slurs and accents. The middle staff has a rhythmic accompaniment with slurs and accents. The bottom staff provides a harmonic foundation with chords and moving lines. Dynamic markings include *mp* in the top staff at measure 26, *mf* in the middle staff at measure 26, and *p* in the middle staff at measure 28.

31

f

This system contains measures 31 through 35. The top staff has a melodic line with slurs and accents. The middle staff has a rhythmic accompaniment with slurs and accents. The bottom staff provides a harmonic foundation with chords and moving lines. A dynamic marking of *f* is present in the top staff at measure 34.

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