

Technical & Melodic Studies for E \flat Horn

John Glenesk Mortimer

- EMR 13162 Volume 1
- EMR 13163 Volume 2
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- EMR 13167 Volume 6

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Technical & Melodic Studies Vol. V


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John Glenesk Mortimer

Allegro moderato $\text{♩} = 88$

1



6



11



16



21



25



29



34



38

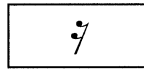


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Andante con moto ♩ = 56

2

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time signature. Starts with a piano (*p*) dynamic and ends with a mezzo-forte (*mf*) dynamic.

6

Musical staff 2: Continuation of the first staff, starting with a piano (*p*) dynamic.

12

Musical staff 3: Continuation of the first staff, featuring a crescendo (*cresc.*) leading to a forte (*f*) dynamic, then a piano (*p*) dynamic.

18

Musical staff 4: Continuation of the first staff, featuring a crescendo (*cresc.*).

24

Musical staff 5: Continuation of the first staff, featuring a forte (*f*) dynamic, a piano (*p*) dynamic, and a crescendo (*cresc.*).

30

Musical staff 6: Continuation of the first staff, featuring a piano (*p*) dynamic, a forte (*f*) dynamic, and a crescendo (*cresc.*).

35

Musical staff 7: Continuation of the first staff, featuring a piano (*p*) dynamic, a forte (*f*) dynamic, and a crescendo (*cresc.*).

Moderato ♩ = 66

3

Musical staff 8: Treble clef, key signature of two flats (Bb, Eb), 2/4 time signature. Starts with a mezzo-piano (*mp*) dynamic.

5

Musical staff 9: Continuation of the second staff, featuring a piano (*p*) dynamic, a forte (*f*) dynamic, and a mezzo-piano (*mp*) dynamic.

10

Musical staff 10: Continuation of the second staff, featuring a mezzo-forte (*mf*) dynamic, a piano (*p*) dynamic, and a mezzo-piano (*mp*) dynamic. Ends with the word "Fine".

15

Musical staff 11: Continuation of the second staff, featuring a mezzo-forte (*mf*) dynamic.

20

Musical staff 12: Continuation of the second staff, featuring a piano (*p*) dynamic. Ends with the instruction "D.C." (Da Capo).

♩ = 69

4

p *mf*
p
mf
p *cresc.*
f *mp*
dim. *pp*

Slow and freely

5

mf *p* *mf* *p*
f *dim.* *p*
pp *mf*
ff (non dim.) *pp*
mf *dim....* ... a niente

Maestoso

6

ff drammatico

5

Tempo di polonaise ♩ = 90

mf con eleganza

8

13

p

19

f

24

f *p*

29

mf

34

38

p cresc. *f*

♩ = 88

7

Musical staff 7, measures 1-5. Key signature: three flats (B-flat, E-flat, A-flat). Time signature: 3/4. Dynamics: *mp*. The melody consists of quarter and eighth notes with some slurs.

Musical staff 7, measures 6-11. Dynamics: *cresc.* (measures 6-7) and *mf* (measures 8-11). The melody continues with quarter and eighth notes.

Musical staff 7, measures 12-15. Dynamics: *p* (measure 12) and *cresc.* (measures 13-15). The melody continues with quarter and eighth notes.

Musical staff 7, measures 16-19. Dynamics: *mf* (measure 16) and *cresc.* (measures 17-19). The melody continues with quarter and eighth notes.

Musical staff 7, measures 20-23. Dynamics: *f* (measure 20) and *(sempre f)* (measures 21-23). The melody continues with quarter and eighth notes.

Musical staff 7, measures 24-27. Dynamics: *f* (measures 24-27). The melody continues with quarter and eighth notes.

Musical staff 7, measures 28-31. Dynamics: *f* (measures 28-31). The melody continues with quarter and eighth notes.

8

Andante

Musical staff 8, measures 1-4. Key signature: three flats. Time signature: 3/4. Dynamics: *p* (measure 1) and *cresc.* (measures 2-4). The melody consists of quarter notes.

Musical staff 8, measures 5-8. Dynamics: *p* (measure 5) and *cresc.* (measures 6-8). The melody continues with quarter notes. The word "Fine" is written at the end of the staff.

Musical staff 8, measures 9-11. Dynamics: *p* (measure 9). The melody continues with quarter notes.

Musical staff 8, measures 12-14. Dynamics: *cresc.* (measures 12-14). The melody continues with quarter notes.

Musical staff 8, measures 15-18. Dynamics: *f* (measure 15). The melody continues with quarter notes. The word "D.S." is written at the end of the staff.

Andante

9 

3 

5 

7 

9 

11 

13 

15 

17 

Moderato

10 *mf*

3

6 *cresc.* *f*

8 *p leggero* *mf*

10 *p*

12 *f*

Molto sostenuto

11 *f* *p*

8

15

21 *f*

26 *p*

Moderato con precisione

12

mf *f* *p* *f* *p* *dim.* *mf* *f* *dim.* *pp* *mf* *cresc.* *ff*

13

Allegro

mf *f* *dim.* *p* *cresc.* *f* *dim.* *p* *cresc.* *f*

Moderato ♩ = 72

14



7



14



20



26



32



38



44



49



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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