

Technical & Melodic Studies

HORN in F

John Glenesk Mortimer

EMR 13156 : Volume 1

EMR 13157 : Volume 2

EMR 13158 : Volume 3

EMR 13159 : Volume 4

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EMR 13161 : Volume 6

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Technical & Melodic Studies Vol. IV



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John Glenesk Mortimer


Andante con moto

1 

6 

11 

16 

20 

* = G ♭ / sol ♭

2 

8 

14 

19 

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Andante maestoso

3 


4 

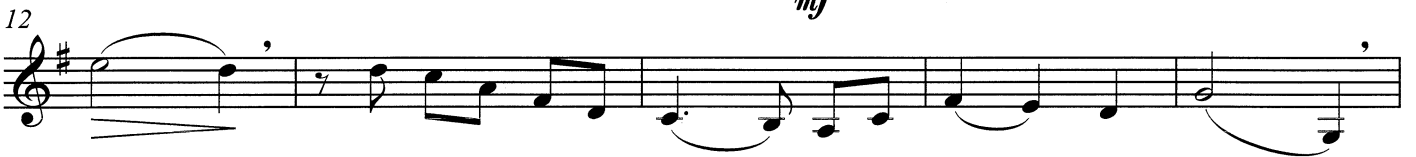
7 

10 

Allegro moderato

4 

6 

12 

17 

23 

28 

Andante

5

6

11

16

21

Allegro

6

8

16

Fine,

25

D.C.
al Fine

Allegro

7 *f*

6 *mf* *cresc.* (,)

10 *f* *p*

16 *cresc.* (,)

20 *f* (,)

Moderato

8 *f*

5 *mf* *f* *mf*

10 *p*

15 *pp* * = A ♭ / la ♭ * = D ♭ / ré ♭

21 *f* *ff*

Maestoso drammatico

9

f marcato

p

f marcato *ff*

Moderato

10

mf

p

f

Andante

11

Musical staff 11: Treble clef, key signature of three flats (B-flat, E-flat, A-flat), 4/4 time signature. The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B-flat4, and C5. The dynamics are marked *mf*. There are several slurs and a fermata over the final note.

5

Musical staff 5: Continuation of the melodic line from staff 11. Dynamics include *f*. There are slurs and a fermata over the final note.

10

Musical staff 10: Continuation of the melodic line. Dynamics include *p*. There are slurs and a fermata over the final note.

13

Musical staff 13: Continuation of the melodic line. Dynamics include *p*. There are slurs and a fermata over the final note.

16

Musical staff 16: Continuation of the melodic line. Dynamics include *mf*. There are slurs and a fermata over the final note.

20

Musical staff 20: Continuation of the melodic line. Dynamics include *dim.*. There are slurs and a fermata over the final note.

Andante

12

Musical staff 12: Treble clef, key signature of one sharp (F#), common time signature. The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The dynamics are marked *mf*. There are several slurs and a fermata over the final note.

4

Musical staff 4: Continuation of the melodic line. Dynamics include *p*. There are slurs and a fermata over the final note.

7

Musical staff 7: Continuation of the melodic line. Dynamics include *cresc.*. There are slurs and a fermata over the final note.

11

Musical staff 11: Continuation of the melodic line. Dynamics include *f* and *p*. There are slurs and a fermata over the final note.

15

Musical staff 15: Continuation of the melodic line. Dynamics include *cresc.*. There are slurs and a fermata over the final note.

18

Musical staff 18: Continuation of the melodic line. Dynamics include *f*. There are slurs and a fermata over the final note.

Allegretto non troppo

13

Musical staff 13: Treble clef, key signature of one sharp (F#), 6/8 time signature. The staff contains a melodic line starting with a mezzo-forte (*mf*) dynamic and ending with a forte (*f*) dynamic. The melody consists of eighth and sixteenth notes with some slurs.

Musical staff 6: Continuation of the melody from staff 13, starting at measure 6. It features a piano (*p*) dynamic marking.

Musical staff 13: Continuation of the melody from staff 6, starting at measure 13. It includes dynamic markings for crescendo (*cresc.*), forte (*f*), piano (*p*), and crescendo (*cresc.*).

Musical staff 19: Continuation of the melody from staff 13, starting at measure 19. It includes dynamic markings for forte (*f*), piano (*p*), crescendo (*cresc.*), and forte (*f*), ending with a *rall.* (rallentando) marking.

Adagio molto sostenuto

14

Musical staff 14: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. The staff contains a melodic line starting with a piano (*p*) dynamic and a *cantabile* marking. The melody is characterized by long, sweeping phrases.

Musical staff 6: Continuation of the melody from staff 14, starting at measure 6. It maintains the *p* dynamic and *cantabile* character.

Musical staff 11: Continuation of the melody from staff 6, starting at measure 11. The melodic line continues with long, flowing phrases.

Musical staff 16: Continuation of the melody from staff 11, starting at measure 16. It includes a **Fine** marking and a forte (*f*) *marcato* dynamic marking. The tempo and character change significantly.

Musical staff 21: Continuation of the melody from staff 16, starting at measure 21. It includes a mezzo-forte (*mf*) dynamic marking and ends with a **D.C.** (Da Capo) marking.

Molto moderato

15 *mf*
4 *f*
8 *p*
11 *cresc.* *dim.*
14 *poco rall.* *a tempo* *mf*

Gavotte $\text{♩} = 80$

16 *mf-p*
5 *mf-p* *[D.C.: cresc a f]* **Fine'**
9 *f* *cresc.*
14 *f* *mf*
19 *p* **D.C.**

Allegro

17

5

9

13

17

Maestoso

18

5

quasi cadenza

Adagio cantabile

10

16

22

quasi cadenza

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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