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John Glenesk Mortimer

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Tel. +41 (0)27 483 12 00 • Fax +41 (0)27 483 42 43 • E-Mail : info@reift.ch • www.reift.ch

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 Übungsmaterial 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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Technical & Melodic Studies Vol. VI



John Glenesk Mortimer

Allegro ♩ = 112

1



Musical staff 1: Bass clef, 3/4 time signature. Starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics: *mf* (mezzo-forte) and *cresc.* (crescendo).

8



Musical staff 2: Bass clef, 3/4 time signature. Starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics: *mf* and *cresc.*. Includes triplets of eighth notes.

12



Musical staff 3: Bass clef, 3/4 time signature. Starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics: *mf* and *cresc.*. Includes triplets of eighth notes.

16



Musical staff 4: Bass clef, 3/4 time signature. Starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics: *ff* (fortissimo) and *dim.* (diminuendo). Includes triplets of eighth notes.

21



Musical staff 5: Bass clef, 3/4 time signature. Starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics: *mf* and *p* (piano). Includes triplets of eighth notes.

26



Musical staff 6: Bass clef, 3/4 time signature. Starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics: *mf* and *cresc.*. Includes triplets of eighth notes.

31



Musical staff 7: Bass clef, 3/4 time signature. Starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics: *ff*. Includes triplets of eighth notes.

Allegro ♩ = 116

2 *mf ma marcato*

5 *p*

9

13 *mf*

16 *cresc.*

19 *ff*

22

Andante con moto ♩ = 192 (♩ = 96, ♩ = 64) *

3 *p* *poco cresc.*

7 *mf* *p* *cresc.*

15 *f* *p* *cresc.* *f*

23 *dim.* *p*

28 *cresc.* *f*

* At first count in 5, then in 2. Zuerst 5 zählen, dann 2. Compter d'abord à 5, puis à 2.

Allegretto non troppo ♩ = 60

4

Musical staff 4: Bass clef, key signature of one sharp (F#), 6/8 time signature. The staff contains a melodic line starting with a forte (*f*) dynamic marking.

5

Musical staff 5: Continuation of the melodic line, ending with a mezzo-forte (*mf*) dynamic marking.

10

Musical staff 10: Continuation of the melodic line, ending with a piano (*p*) dynamic marking.

15

Musical staff 15: Continuation of the melodic line, ending with a *cresc.* (crescendo) marking.

20

Musical staff 20: Continuation of the melodic line, ending with a forte (*f*) dynamic marking.

24

Musical staff 24: Continuation of the melodic line, ending with a fortissimo (*ff*) dynamic marking.

29

Musical staff 29: Continuation of the melodic line.

35

Musical staff 35: Continuation of the melodic line, ending with a mezzo-forte (*mf*) dynamic marking.

40

Musical staff 40: Continuation of the melodic line.

44

Musical staff 44: Continuation of the melodic line, ending with a forte (*f*) dynamic marking.

49

Musical staff 49: Continuation of the melodic line, ending with a fortissimo (*ff*) dynamic marking.

6

Flowing ♩ = 76, ♩ = 114

Count 3 (3+3+2)

5

5 *mp*

6

6 *mf* (2+2+3)

12

12 *cresc.* *f*

17

17 *p* *cresc.* *mf* (3+3+2)

22

22 *dim.* *mp* (3+3+2)

27

27 *f*

Moderato

6

6 *mf*

4

4 *f* *p*

7

7 *cresc.* *f* *p*

10

10 *mf* *p*

12

12 *mf* *p*

14

cresc. al f

16

f

18

p cresc. ff

Moderato ♩ = 92

7

ff gliss.

4

mf

8

p

11

ff

15

p

19

p

23

gliss. ff

26

p

8 $\text{♩} = 88$

f *ff*

7 $\text{♩} = \text{♩}$

p *mf* *p leggero*

11

f *p*

18

mp *ff*

Moderato $\text{♩} = 96$

9

p *mf* *p*

4

mf *f*

8

mf *dim.*

13

p

16

f

19

p *mf* *ff*

23

mf *f* *p* *cresc. sempre al f*

27

f *p*

31

f *p*

34

mf *f*

37

mf *f*

40

mf *f*

43

p *mf* *f*

46

p *mf* *f*

Moderate ragtime ♩ = 80 (NOT swing)

10 *mf*

6 *f* *mf*

12 *p* *f*

19 *p* *cresc.* *ff* *mf*

26

32 *f* *p* *f* *p* **Fine**

39 *f* *dim.*

46 *f*

52

57 *p*

61 *mf* **D.S.**

11

Musical staff 11: Bass clef, 12/8 time signature. The staff contains a melodic line with slurs and accents. Dynamics include *p* and *pp*. There are hairpins indicating volume changes.

4

Musical staff 4: Bass clef, 12/8 time signature. The staff contains a melodic line with slurs and accents. Dynamics include *mf*, *p*, and *pp*. There are hairpins indicating volume changes.

7

Musical staff 7: Bass clef, 12/8 time signature. The staff contains a melodic line with slurs and accents. Dynamics include *mf* and *pp*. The word "Fine" is written at the end of the staff. There are hairpins indicating volume changes.

9

Musical staff 9: Bass clef, 12/8 time signature. The staff contains a melodic line with slurs and accents. Dynamics include *mp*. There are hairpins indicating volume changes.

11

Musical staff 11: Bass clef, 12/8 time signature. The staff contains a melodic line with slurs and accents. Dynamics include *mf cant.* and *p*. There are hairpins indicating volume changes.

14

Musical staff 14: Bass clef, 12/8 time signature. The staff contains a melodic line with slurs and accents. Dynamics include *mf* and *p*. There are hairpins indicating volume changes.

16

Musical staff 16: Bass clef, 12/8 time signature. The staff contains a melodic line with slurs and accents. Dynamics include *f*. There are hairpins indicating volume changes.

18

Musical staff 18: Bass clef, 12/8 time signature. The staff contains a melodic line with slurs and accents. Dynamics include *mf*, *ff*, and *mf*. There are hairpins indicating volume changes.

20

Musical staff 20: Bass clef, 12/8 time signature. The staff contains a melodic line with slurs and accents. Dynamics include *ff* and *p*. There are hairpins indicating volume changes.

22

Musical staff 22: Bass clef, 12/8 time signature. The staff contains a melodic line with slurs and accents. Dynamics include *mf*. The word "D.C." is written at the end of the staff. There are hairpins indicating volume changes.

Gigue $\text{♩} = 64$

12 *f*

4

8 *p* *mf*

12 *p*

15

18 *mf*

22 *f*

26 *p cresc.*

30 *f*

33

37

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