

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

EMR 13160 : Volume 5

EMR 13161 : Volume 6

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EDITIONS MARC REIFT

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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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Technical & Melodic Studies Vol. IV


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John Glenesk Mortimer

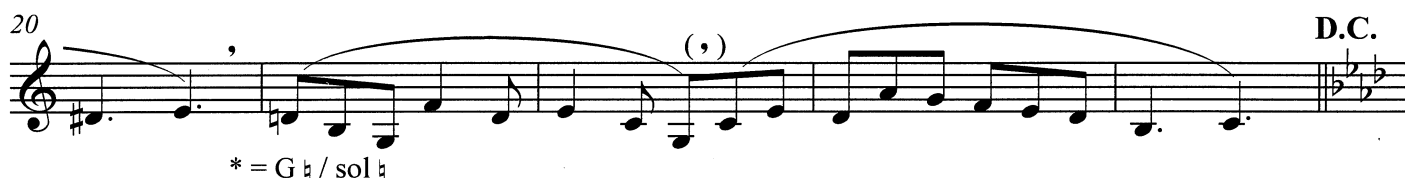
Andante con moto

1 

6 

11 

16 

20 

* = G ♭ / sol ♭

2 

8 

14 

19 

Andante maestoso

3 *mf*

4 *p cresc.*

7 *f* *mf*

10 *f*

Allegro moderato

4 *f*

6 *mf*

12 *p* *cresc.*

17 *f*

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

5 *p*

9

13

17 *f marcato* *ff*

Moderato

10

mf

4

8 *p*

12 *f*

16 *p* *mf*

19

22

Andante

11

Musical staff 11, starting at measure 11. It begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 4/4 time signature. The melody starts with a mezzo-forte (*mf*) dynamic. A fermata is placed over the eighth note of the first measure.

5

Musical staff 5, starting at measure 16. It continues the melody from staff 11. A fermata is placed over the eighth note of the first measure. The dynamic changes to forte (*f*) at the end of the staff.

10

Musical staff 10, starting at measure 21. It continues the melody. A fermata is placed over the eighth note of the first measure. A hairpin symbol is at the end of the staff.

13

Musical staff 13, starting at measure 24. It continues the melody. A fermata is placed over the eighth note of the first measure. The dynamic changes to piano (*p*) at the beginning of the staff.

16

Musical staff 16, starting at measure 27. It continues the melody. A fermata is placed over the eighth note of the first measure. The dynamic changes to mezzo-forte (*mf*) at the beginning of the staff.

20

Musical staff 20, starting at measure 31. It continues the melody. A fermata is placed over the eighth note of the first measure. The dynamic changes to *dim.* (diminuendo) at the end of the staff.

Andante

12

Musical staff 12, starting at measure 32. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody starts with a mezzo-forte (*mf*) dynamic.

4

Musical staff 4, starting at measure 36. It continues the melody. A fermata is placed over the eighth note of the first measure. The dynamic changes to piano (*p*) at the end of the staff.

7

Musical staff 7, starting at measure 39. It continues the melody. A fermata is placed over the eighth note of the first measure. The dynamic changes to *cresc.* (crescendo) at the end of the staff.

11

Musical staff 11, starting at measure 43. It continues the melody. A fermata is placed over the eighth note of the first measure. The dynamic changes to forte (*f*) at the beginning of the staff, and then to piano (*p*) at the end.

15

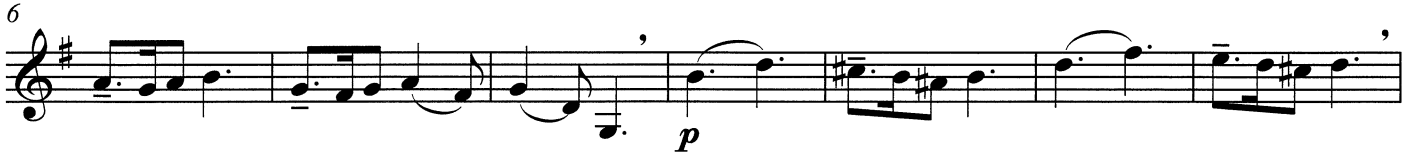
Musical staff 15, starting at measure 47. It continues the melody. A fermata is placed over the eighth note of the first measure.

18

Musical staff 18, starting at measure 50. It continues the melody. A fermata is placed over the eighth note of the first measure. The dynamic changes to *cresc.* (crescendo) at the beginning of the staff, and then to forte (*f*) at the end.

Allegretto non troppo

13



Adagio molto sostenuto

14



Molto moderato

15 

Gavotte $\text{♩} = 80$

16 

Allegro

17

5

9

13

17

Maestoso

18

5

quasi cadenza

Adagio cantabile

10

molto sostenuto

mf

16

22

quasi cadenza

p

f

p

Andante tranquillo

19 *mf*

5 *f*

10 *p*

15 *p*

20 *mf*

Moderato

20 *f p f p f p f p f*

8 *p f p*

14 *f mf p*

21 *mf f*

27 *f p f p*

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