

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 "atonales", 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. VI



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Allegro ♩ = 112

1



8



12



16



* Notation with double flats chosen for pedagogical reasons!
L'écriture avec doubles bémols a été choisie pour des raisons pédagogiques.
Notation mit Doppel-Been aus pädagogischen Gründen gewählt!

21



26



31



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 *f*

5 *mf*

10 *p*

15 *cresc.*

20 *f*

24 *ff*

29

36 *mf*

41 *f*

45

49 *ff*

Flowing ♩ = 76, ♩ = 114

Count 3 (3+3+2)

5 *mp*

6 *mf* (2+2+3)

12 *cresc.* *f*

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

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

27 *f*

Moderato

6 *mf*

4 *f* *p*

7 *cresc.* *f* *p* 3 3 3 3

10 *mf* 3 3 3 3 *p* 3 3 3 3

12 *mf* 3 3 3 3 *p* 3 3 3 3

14 *cresc. al f*

16 *f*

18 *p cresc. ff*

Moderato ♩ = 92

7 *ff*

4 *mf*

7 *p*

10

13 *ff*

17 *p*

21

24 *ff*

27

♩ = 88

8 *f* *ff*

7 *p* *mf* *p leggero*

12 *f* *p* *mp*

20 *ff*

Moderato ♩ = 96

9 *p* *mf* *p*

4 *mf* *f*

8 *mf* *p* *dim.*

13 *p*

16 *f*

19

p *mf* *ff* 4 4 2 2

23

mf *f* *p* *cresc. sempre al f* 2 2 2 2

27

mf *f* *p* 2 2 2 2 2

31

f *p* 2 2 2 2 2

34

mf *f* 2 2 4

37

mf *f* 2 2 2 2 2 2 2 2

40

mf *f* 2 2

43

p *mf* *f* 2 2

46

mf *f* 2 2

Moderate ragtime ♩ = 80 (NOT swing)

10 *mf*

6 *f* *mf*

12 *p* *f*

19 *p* *cresc.* *ff* *mf* **§**

26

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

39 *f* *dim.*

46 *f*

51

57 *p*

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

The musical score consists of ten staves of music in 2/4 time, starting with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is moderate at 80 beats per minute. The piece is marked 'NOT swing'. The dynamics range from piano (*p*) to fortissimo (*ff*). The score includes various musical notations such as slurs, accents, and a section marked 'Fine' at measure 32. A repeat sign with first and second endings is present at measure 19. The piece concludes with a double bar line and a 'D.S.' (Da Capo) instruction at measure 61.

11

Musical staff 1: Treble clef, 12/8 time signature. Measures 1-3. Dynamics: *p*, *pp*.

Musical staff 2: Treble clef. Measures 4-6. Dynamics: *mf*, *p*, *pp*.

Musical staff 3: Treble clef. Measures 7-9. Dynamics: *mf*, *pp*. Ends with "Fine".

Musical staff 4: Treble clef. Measures 10-12. Dynamics: *mp*.

Musical staff 5: Treble clef. Measures 13-15. Dynamics: *mf cant.*, *p*.

Musical staff 6: Treble clef. Measures 16-18. Dynamics: *mf*, *p*.

Musical staff 7: Treble clef. Measures 19-21. Dynamics: *f*.

Musical staff 8: Treble clef. Measures 22-24. Dynamics: *mf*, *ff*, *mf*.

Musical staff 9: Treble clef. Measures 25-27. Dynamics: *ff*, *p*.

Musical staff 10: Treble clef. Measures 28-30. Dynamics: *mf*. Ends with "D.C.". D.C.

Gigue $\text{♩} = 64$

12 *f*

4

8 *p* *mf*

12 *p*

15

18 *mf*

22 *f*

26 *p cresc.*

30 *f*

33

37

HORN IN F

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