

for Mika Sato 佐藤 美香

Concertino for Cor Anglais

Cor Anglais & Piano

John Glenesk Mortimer

EMR 55863

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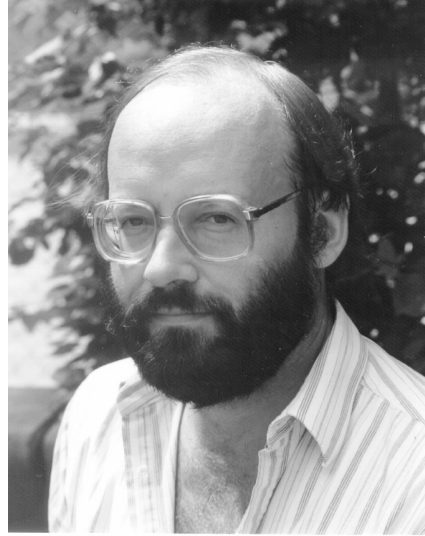


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John Glenesk Mortimer



1951	in Edinburg, Schottland, geboren (11.Mai).	1951	Né à Edimbourg, Ecosse (le 11 mai).	1951	Born in Edinburgh, Scotland (11 th of May).
1960	Erste Kompositionsversuche.	1960	Premiers essais de composition.	1960	First attempts at composition.
1964	Sextett für Oboe und Streicher.	1964	Sextuor pour hautbois et cordes.	1964	Sextet for oboe and strings.
1967	Erste Oper "Schuld und Sühne", welche den Douglas-Grant Kompositionspreis gewann.	1967	Premier opéra "Crime et châtimeut", qui gagne le concours Douglas Grant.	1967	First opera "Crime and Punishment" wins the Douglas Grant composition prize.
1968	Dirigierte "Two Pieces for Orchestra" auf einer USA-Tournee des Orchesters des George Watson's College.	1968	Dirige "Deux pièces pour orchestre" lors d'une tournée des Etats-Unis avec l'orchestre de George Watson's College.	1968	Conducts his "Two Pieces for Orchestra" on tour of the George Watson's College orchestra in the USA.
1969	Erhielt ein Kompositionsstipendium vom Royal College of Music, London.	1969	Gagne une bourse en composition au Royal College of Music, Londres.	1969	Wins a composition scholarship to the Royal College of Music in London.
1969-72	Studierte am Royal College. Bratsche bei John Dyer, Dirigieren bei Harvey Phillips und Komposition bei Humphrey Searle und Anthony Milner. Gewann den Stanford-Jeffries-Preis für Liedkomposition.	1969-72	Etudes au Royal College. L'alto auprès de John Dyer, la direction avec Harvey Phillips et la composition avec Humphrey Searle et Anthony Milner. Gagne le prix Stanford Jeffries pour la composition d'une mélodie.	1969-72	Studies at the Royal College. Viola with John Dyer, conduction with Harvey Phillips and composition with Humphrey Searle and Anthony Milner. Wins the Stanford Jeffries song writing-prize.
1972	Bratschendiplom.	1972	Diplôme d'alto.	1972	Viola diploma (ARCM).
1973-79	War als Bratschiist in verschiedenen Orchestern in London, Birmingham, Amsterdam, Zürich und Biel tätig. Wohnhaft in der Schweiz seit 1976.	1973-79	Travaille en tant qu'altiste en divers orchestres à Londres, Birmingham, Amsterdam, Zurich et Bienne. Résident en Suisse depuis 1976.	1973-79	Works as viola player in various orchestras in London, Birmingham, Amsterdam, Zurich and Biel. Resident in Switzerland since 1976.
1979-83	Musiklehrer an der Basler Realschule.	1979-83	Enseigne la musique à l'école secondaire à Bâle.	1979-83	Teaches music in secondary schools in Basle.
1983-94	Lehrer für Solfège, Dirigieren und Kammermusik an den Konservatorien in La Chaux-de-Fonds und Neuenburg. Dirigierte den Chor und das Orchester des Konservatoriums in La Chaux-de-Fonds. Leitete das Orches-tre de Chambre Jurassien 1979-1994 und den Chœur Vivaldi in Delsberg 1983-1993.	1983-94	Professeur de solfège, direction et musique de chambre aux Conservatoires de La Chaux-de-Fonds et Neuchâtel. Dirigeait aussi le chœur et l'orchestre du Conservatoire de La Chaux-de-Fonds, ainsi que l'Orchestre de Chambre Jurassien de 1979-1994 et le Chœur Vivaldi à Delémont de 1983-1993.	1983-94	Taught solfège, conducting and chamber music at the Conservatoires in La Chaux-de-Fonds and Neuchâtel. Conducted the Conservatoire choir and orchestra in La Chaux-de-Fonds. Conducted the Jura Chamber Orchestra 1979-1994 and the Vivaldi Choir in Delémont 1983-1993.
Seit 1994	als freischaffender Komponist, Arrangeur und Notensetzer tätig.	Depuis 1994	Compositeur, arrangeur et copiste indépendant.	Since 1994	Has worked as a free-lance composer, arranger and music typesetter.



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ENGLISH
HORN

Concertino for Cor Anglais

I

John Glenesk Mortimer

Allegro ♩ = 112

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2

3

3

3

6

3

f espr.

mf

3

12

4

3

3

3

3

3

3

3

19

3

3

3

3

2

3

3

3

3

24

3

4

3

3

1

3

f

mp espr.

33

mf

f

40

mp

mf

46

f

1

2

mp

54

2

3

3

3

3

3

3

3

3

3

p

mf

3

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Concertino for Cor Anglais

I

John Glenesk Mortimer

Allegro ♩ = 112

English Horn

Piano*

* accompaniment for piano or string orchestra

6

11

16

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21

Musical score for measures 21-25. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#) and the time signature is 3/4. Measure 21 is a whole rest. Measure 22 has a melodic line in the treble staff with triplets and a dynamic marking of *f*. The grand staff accompaniment features a rhythmic pattern of eighth notes with triplets. Measure 23 continues the melodic line with triplets. Measure 24 has a melodic line with triplets and a dynamic marking of *f*. Measure 25 has a melodic line with triplets and a dynamic marking of *f*.

26

Musical score for measures 26-31. The system consists of three staves. Measure 26 has a melodic line in the treble staff with a dynamic marking of *f* and a triplet. The grand staff accompaniment has a rhythmic pattern of eighth notes with triplets. Measure 27 has a melodic line with a dynamic marking of *f* and a triplet. Measure 28 has a melodic line with a dynamic marking of *f* and a triplet. Measure 29 has a melodic line with a dynamic marking of *f* and a triplet. Measure 30 has a melodic line with a dynamic marking of *f* and a triplet. Measure 31 has a melodic line with a dynamic marking of *f* and a triplet.

32

Musical score for measures 32-37. The system consists of three staves. Measure 32 has a melodic line in the treble staff with a dynamic marking of *mp espr.*. The grand staff accompaniment has a rhythmic pattern of eighth notes with triplets. Measure 33 has a melodic line with a dynamic marking of *mf*. Measure 34 has a melodic line with a dynamic marking of *mf*. Measure 35 has a melodic line with a dynamic marking of *mf*. Measure 36 has a melodic line with a dynamic marking of *mf*. Measure 37 has a melodic line with a dynamic marking of *mf*.

38

Musical score for measures 38-44. The system consists of three staves. Measure 38 has a melodic line in the treble staff with a dynamic marking of *f*. The grand staff accompaniment has a rhythmic pattern of eighth notes with triplets. Measure 39 has a melodic line with a dynamic marking of *mp*. Measure 40 has a melodic line with a dynamic marking of *mf*. Measure 41 has a melodic line with a dynamic marking of *mf*. Measure 42 has a melodic line with a dynamic marking of *mf*. Measure 43 has a melodic line with a dynamic marking of *mf*. Measure 44 has a melodic line with a dynamic marking of *mf*.

45

Musical score for measures 45-49. The system consists of three staves. Measure 45 has a melodic line in the treble staff with a dynamic marking of *f*. The grand staff accompaniment has a rhythmic pattern of eighth notes with triplets. Measure 46 has a melodic line with a dynamic marking of *f*. Measure 47 has a melodic line with a dynamic marking of *f*. Measure 48 has a melodic line with a dynamic marking of *f*. Measure 49 has a melodic line with a dynamic marking of *f*.

Andante malinconico ma con moto ♩ = 92

Musical score for measures 1-9. The system consists of a vocal line and a piano accompaniment. The vocal line begins with a rest for four measures, then enters with a melodic line marked *p semplice*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand, also marked *p semplice*.

Musical score for measures 10-18. The vocal line continues with a melodic line marked *f espr.*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand, marked *mf*.

Musical score for measures 19-27. The vocal line continues with a melodic line marked *p semplice*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand, marked *p semplice*.

Musical score for measures 28-36. The vocal line continues with a melodic line marked *mf*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand, marked *mf*. The system concludes with a dynamic marking of *mp dolce*.

III

Allegro ♩ = 126

The musical score is divided into three systems, each consisting of a violin part (top staff) and a piano part (bottom two staves). The tempo is marked 'Allegro' with a quarter note equal to 126 beats per minute. The key signature has one flat (B-flat). The first system starts at measure 1. The piano part begins with a forte (*f*) dynamic and includes a 'Ped.' (pedal) marking. The violin part starts with a mezzo-forte (*mf*) dynamic. The second system starts at measure 6. The piano part features a crescendo leading to a forte (*f*) dynamic. The violin part also reaches a forte (*f*) dynamic. The third system starts at measure 12. The piano part has a mezzo-forte (*mf*) dynamic. The violin part has dynamic markings of *mf* and *f*. The score concludes at measure 18.

23

ff *molto* *p*

28

mf *ff* *ff*

32

mf *mp*

37

mf *p* *mf*

42

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