

SOLO PIECES

English: This work in six volumes provides musically enjoyable short pieces which exploit the euphonium pupil's gradually expanding technique to the full. Each volume corresponds roughly to 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 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. Because of the initial technical limitations, the first volumes consist largely of new compositions written for the purpose, but then increasingly include arrangements of well-known melodies and finally short pieces by classical composers.

Français: Cette oeuvre en six volumes fournit des pièces courtes de haute qualité qui exploitent au maximum la technique croissante des élèves d'euphonium. 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.

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.

En vue des grandes limitations techniques des débutants, les premiers volumes comportent une majorité de nouvelles compositions écrites spécialement pour cet occasion, mais le repertoire s'élargit progressivement pour inclure des arrangements de mélodies connues, et finalement aussi des extraits d'oeuvres classiques.

Deutsch: Dieses Werk in sechs Bände besteht aus musikalisch angenehmen kurzen Vortragstücken, die die steigenden Technik des Euphoniumschülers jeweils maximal ausnützen. Jeder Band entspricht etwa einem Studienjahr. Umfang, Spieltechnik und Leseschwierigkeiten wie Vorzeichen, Taktarten und Rhythmen folgen einer genauen, beiden Werken gemeinsamen 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.

Wegen der anfangs sehr beschränkten technischen Möglichkeiten, bestehen die ersten Bände hauptsächlich aus neuen, eigens zu diesem Zweck geschaffenen Originalkompositionen, aber die Auswahl enthält danach immer mehr Bearbeitungen bekannter Melodien, sowie schliesslich auch Auszüge von Werken der klassischen Meister.

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Solo Pieces Vol. V

1. Romance (Eine kleine Nachtmusik)

Wolfgang Amadeus Mozart

(1756-1791)

Arr.: John Glenesk Mortimer

Andante con moto ♩ = 76

Solo in Bb

Piano

6

10

14

18

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3. Marche militaire

Franz Schubert
(1797-1828)

Arr.: John Glenesk Mortimer

Allegro non troppo $\text{♩} = 112$

Allegro non troppo $\text{♩} = 112$ *f*

The first system of the score for 'Marche militaire' consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The piano accompaniment is in the same key and time, with a bass clef. The tempo is marked 'Allegro non troppo' with a quarter note equal to 112 beats per minute. The first measure of the piano part is marked with a forte (*f*) dynamic.

The second system continues the piece, starting at measure 11. The piano part features a prominent bass line with a forte (*f*) dynamic.

The third system continues the piece, starting at measure 21. The piano part features a prominent bass line with a mezzo-forte (*mf*) dynamic.

The fourth system continues the piece, starting at measure 32. The piano part features a prominent bass line with a forte (*f*) dynamic.

The fifth system continues the piece, starting at measure 42. The piano part features a prominent bass line with a mezzo-forte (*mf*) dynamic.

6. Winter

L'inverno - L'hiver

Antonio Vivaldi
(1675-1741)

Arr.: John Glenesk Mortimer

Largo $\text{♩} = 50$

Largo $\text{♩} = 50$

The first system of the score for 'Winter' consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef, a key signature of three flats (Bb, Eb, Ab), and a common time signature. The piano accompaniment is in the same key and time, with a bass clef. The tempo is marked 'Largo' with a quarter note equal to 50 beats per minute. The first measure of the piano part is marked with a mezzo-forte (*mf*) dynamic.

The second system continues the piece, starting at measure 4. The piano part features a prominent bass line with a piano (*p*) dynamic.

The third system continues the piece, starting at measure 7. The piano part features a prominent bass line with a mezzo-forte (*mf*) dynamic.

8. Badinerie

Johann Sebastian Bach
(1685-1750)
Arr.: John Glenesk Mortimer

Allegretto $\text{♩} = 100$

Allegretto $\text{♩} = 100$

6 *mf* *f* *mf* *p* *mf* *p*

12 *cresc.* *f* *p cresc.* *cresc.* *mf* *p cresc.*

17 *f* *f* *f* *mf*

10. Drunken Sailor Fantasy

John Glenesk Mortimer

Moderato $\text{♩} = 100$

Moderato $\text{♩} = 100$

Moderato $\text{♩} = 100$ *mf* *p*

7 *f*

13 *f*

20 *Allegro* $\text{♩} = 132$ *mp* *p*

27