

EUPHONIUM

John Glenesk Mortimer

Technical & Melodic Studies

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(Piano acc. optional)

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Solo Pieces Vol. IV

1. Jingle Bells

Traditional

Arr.: John Glenesk Mortimer

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Allegro giocoso ♩ = 126

Solo in B \flat


Allegro giocoso ♩ = 126

mf

Piano

p

mf



5

1. 2.

f



9



12

f



EMR 171

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2. Deep River

Traditional

Arr.: John Glenesk Mortimer

Andante tranquillo ♩ = 80

The musical score is arranged in three systems. The first system (measures 1-5) features a vocal line in the upper staff and a piano accompaniment in the lower staves. The tempo is marked 'Andante tranquillo' with a quarter note equal to 80 beats per minute. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The piano part begins with a piano (*p*) dynamic. The second system (measures 6-10) continues the vocal line with triplets in measures 8-10 and piano accompaniment. The third system (measures 11-13) features a vocal line starting with a forte (*f*) dynamic and piano accompaniment.

6

11

p

f

3. Clementine (with variations)

Traditional

Arr.: John Glenesk Mortimer

Moderato ♩ = 90

Moderato ♩ = 90

mf

mf

6

mf *accompagnando*

f

13

18

p

p

4. Minuet for Anna Magdalena

Johann Sebastian Bach
(1685-1750)

Arr.: John Glenesk Mortimer

Allegretto ♩ = 88

Allegretto ♩ = 88

5. Rio By Night

John Glenesk Mortimer

Bossa Nova ♩ = 84

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle and bottom staves are piano accompaniment in bass clef with a key signature of two flats (Bb) and a common time signature (C). The tempo is marked as Bossa Nova ♩ = 84. The piano part begins with a dynamic marking of *p* (piano) and includes a *cresc.* (crescendo) marking over the first few measures.

The second system of music starts at measure 5. It features a vocal line in treble clef and piano accompaniment in bass clef. The piano part has a dynamic marking of *f* (forte) at the beginning and *mf* (mezzo-forte) later. The system concludes with a dynamic marking of *p* (piano).

The third system of music starts at measure 10. It continues with the vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment pattern.

The fourth system of music starts at measure 15. It continues with the vocal line and piano accompaniment, maintaining the eighth-note accompaniment pattern.

The fifth system of music starts at measure 20. It concludes the piece with the vocal line and piano accompaniment.

73

78

82

6. Liebestraum

Franz Liszt
(1811-1886)
Arr.: John Glenesk Mortimer

Andante con moto ♩ = 56

5

9

Musical score for measures 9-12. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a minor key. The top staff features a melodic line with slurs and ties. The grand staff features a complex piano accompaniment with sixteenth-note patterns in the right hand and chords in the left hand.

13

Musical score for measures 13-16. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music continues with similar melodic and accompaniment patterns as the previous system.

17

cresc. *f* *dim.*

Musical score for measures 17-20. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Dynamic markings include *cresc.*, *f*, and *dim.* in both the top and grand staves.

21

p

Musical score for measures 21-23. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. A dynamic marking of *p* is present in both the top and grand staves.

24

mf *p*

Musical score for measures 24-27. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Dynamic markings include *mf* and *p* in both the top and grand staves.

29 *mp*

33

37

41

44 *poco rit.*

7. Pie Jesu

Gabriel Fauré
(1845-1924)

Arr.: John Glenesk Mortimer

Adagio ♩ = 66

Adagio ♩ = 66

p legato possibile

p

6

12

17

8. Chorus from Nabucco

Giuseppe Verdi
(1813-1901)

Arr.: John Glenesk Mortimer

Andante ♩ = 60

Andante ♩ = 60

ff

p

p cantabile

pp

37

p

3

3

Musical score for measures 37-38. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a piano (*p*) dynamic. The bottom two staves are a grand staff in bass clef with a key signature of one flat (Bb) and a common time signature. The right hand plays a rhythmic accompaniment of eighth notes, while the left hand plays a bass line of quarter notes. Measure 38 features a triplet of eighth notes in both the top and right-hand staves.

39

p

p

3

3

Musical score for measures 39-40. The top staff continues the melodic line from measure 37, ending with a fermata. The bottom two staves continue the accompaniment. Measure 40 features a triplet of eighth notes in both the top and right-hand staves.

9. Two Dances from The Fairy Queen

Henry Purcell
(1659-1695)

Arr.: John Glenesk Mortimer

I - Jig ♩ = 72

f

f

p 2nd x

Musical score for measures 1-5. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a forte (*f*) dynamic. The bottom two staves are a grand staff in bass clef with a key signature of one flat (Bb) and a common time signature. The right hand plays a rhythmic accompaniment of eighth notes, while the left hand plays a bass line of quarter notes. Measure 5 features a piano (*p*) dynamic for the second ending.

6

1. 2.

p *f*

1. 2.

f

Musical score for measures 6-12. The top staff continues the melodic line. Measures 6-7 and 10-11 feature first and second endings, respectively. The first ending is marked piano (*p*) and the second ending is marked forte (*f*). The bottom two staves continue the accompaniment. Measure 12 features a forte (*f*) dynamic for the second ending.

13

p

p

Musical score for measures 13-19. The top staff continues the melodic line. The bottom two staves continue the accompaniment. Measure 13 features a piano (*p*) dynamic.

19

cresc. *f*

1. 2.

II - Hornpipe ♩ = 104

f

II - Hornpipe ♩ = 104

6

11

p *cresc.*

16

20

10. Celtic Lament

John Glenesk Mortimer

Slow and expressive ♩ = 72

Slow and expressive ♩ = 72

mp
mf *p*

6

p *accompanando*
mf

11

mf

16

f *p*

21

p

26

mp *mf* *p*

31

f

EUPHONIUM

EUPHONIUM TUTORS

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| EMR 112 | MICHEL, Jean-Fr. | Schule für Euphonium |
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| EMR 6078M | ARMITAGE, Dennis | Happy Birthday |
| EMR 510M | BACH, Johann S. | Badinerie |
| EMR 2282M | BARATTO, Paolo | Andantino Amoroso |
| EMR 2286M | BARATTO, Paolo | Liebeszauber |
| EMR 2286M | BARATTO, Paolo | Magic Of Love |
| EMR 2286M | BARATTO, Paolo | Magie de l'Amour |
| EMR 2180M | BARATTO, Paolo | Paprika (Csardas) |
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| EMR 923M | BEATLES, The | Hey Jude (8) |
| EMR 923M | BEATLES, The | I Wanna Hold Your Hand (8) |
| EMR 923M | BEATLES, The | Michelle (8) |
| EMR 923M | BEATLES, The | Ob-la-di, Ob-la-da (8) |
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| EMR 923M | BEATLES, The | Yellow Submarine (8) |
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| EMR 2218 | BOEHME, Oskar | Russian Dance |
| EMR 2218 | BOEHME, Oskar | Russischer Tanz |
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| EMR 2064B | DAVID, Ferdinand | Concertino |
| EMR 2054 | DEBONS, Eddy | A Bumble Bee's Fantasy |
| EMR 2226M | DEBONS, Eddy | A Quia |
| EMR 2230 | DEBONS, Eddy | Akron |
| EMR 6105M | DEBONS, Eddy | Danses paiennes |
| EMR 6042 | DEBONS, Eddy | Divertimento |
| EMR 2433 | DEBONS, Eddy | Espereao |
| EMR 4200 | DEBONS, Eddy | Kirbo |
| EMR 2193M | DEBONS, Eddy | Quintus |
| EMR 2379 | DEBONS, Eddy | Sadhana Boudhana |
| EMR 2138M | DEBONS, Eddy | Saltatio Diabolica |
| EMR 2381 | DEBONS, Eddy | Zingaresca |
| EMR 2071M | DEMERSSEMAN, J. | Cavatina |
| EMR 2134M | DEMERSSEMAN, J. | Introduction et Polonaise |
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| EMR 305M | FRANCK, Melchior | Suite de Danses (Sturzenegger) |
| EMR 905M | GERSHWIN, George | I Got Rhythm |
| EMR 907M | GERSHWIN, George | 'S Wonderful |
| EMR 913M | GERSHWIN, George | Summertime |
| EMR 908M | GERSHWIN, George | The Man I Love |
| EMR 2013 | GUILMANT, A. | Morceau Symphonique |

Euphonium & Piano (Fortsetzung – Continued - Suite)

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| EMR 2208 | HÖHNE, Carl | Fantaisie slave |
| EMR 2208 | HÖHNE, Carl | Slavische Fantasie |
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| EMR 2085B | JAMES, Ifor | Repetition Waltz |
| EMR 2118M | JAMES, Ifor | Trinity Rag |
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| EMR 307M | LOEILLET, J.B. | Sonate As-Dur (Sturzenegger) |
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| EMR 250 | MICHEL, Jean-Fr. | Fantasia |
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| EMR 2135M | PREVERT / KOSMA | Les Feuilles Mortes |
| EMR 203 | PRYOR, Arthur | Love's Enchantment |
| EMR 2030M | PUCCINI, Giacomo | Aria from "Tosca" |
| EMR 2031M | PUCCINI, Giacomo | Nessun Dorma "Turandot" |
| EMR 303M | PURCELL, Henry | Suite (Sturzenegger) |
| EMR 2029M | RAVEL, Maurice | Pièce en forme de Habanera (Hilgers) |
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| EMR 2131M | RICHARDS, Scott | Gloryland |
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| EMR 213B | RIMSKY-KORSAKOV | Le Vol du Bourdon |
| EMR 213B | RIMSKY-KORSAKOV | The Flight of the Bumble Bee |
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| EMR 2305M | WEBER, C.M. von | Romance |

