

# Solo Pieces

## Volume 4

**B<sup>b</sup> Bass & Piano / Organ**

(+ CD play Back – Play Along)

**John Glenesk Mortimer**

EMR 33823

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# Solo Pieces

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## 52. Jingle Bells

Traditional

Arr.: John Glenesk Mortimer

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Allegro giocoso ♩ = 126



The musical score is arranged for B♭ Bass and Piano/Organ. It begins with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked 'Allegro giocoso' with a quarter note equal to 126 beats per minute. The score is divided into systems, with measures 5, 9, 12, and 14 marked at the beginning of their respective systems. The piano part features a complex, rhythmic accompaniment with many beamed sixteenth notes. The bass part provides a steady, rhythmic accompaniment. Dynamics include *p* (piano), *mf* (mezzo-forte), and *f* (forte). There are first and second endings at measure 5. The score concludes with a double bar line and repeat dots.

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53. *Deep River*

Traditional

Arr.: John Glenesk Mortimer

Andante tranquillo ♩ = 80

The first system of the musical score consists of three staves. The top staff is a single treble clef staff with a melodic line starting on a whole note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F4. The middle staff is a grand staff (treble and bass clefs) with a piano accompaniment. The bass clef part starts with a whole note G3, followed by quarter notes A3, B3, C4, B3, A3, G3, and a half note F3. The treble clef part has a whole note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F4. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

The second system of the musical score consists of three staves. The top staff continues the melodic line with quarter notes E4, D4, C4, B3, A3, G3, and a half note F3. It includes three triplet markings over the notes C4, B3, and A3. The middle staff continues the piano accompaniment with a whole note G3, followed by quarter notes A3, B3, C4, B3, A3, G3, and a half note F3. The bass clef part continues with a whole note G3, followed by quarter notes A3, B3, C4, B3, A3, G3, and a half note F3. The key signature and time signature remain the same.

The third system of the musical score consists of three staves. The top staff continues the melodic line with a half note E4, followed by quarter notes D4, C4, B3, A3, G3, and a half note F3. It starts with a forte (*f*) dynamic. The middle staff continues the piano accompaniment with a whole note G3, followed by quarter notes A3, B3, C4, B3, A3, G3, and a half note F3. The bass clef part continues with a whole note G3, followed by quarter notes A3, B3, C4, B3, A3, G3, and a half note F3. The key signature and time signature remain the same.

## 54. Clementine (with variations)

Traditional

Arr.: John Glenesk Mortimer

Moderato ♩ = 90

*mf*

*mf*

6

*mf accompagnando*

*f*

13

*mf*

18

*p*

*p*

# 56. Rio By Night

John Glenesk Mortimer

Bossa Nova ♩ = 84

Musical notation for measures 1-4. The piece is in 6/8 time with a key signature of one sharp (F#). The right hand (RH) plays a melody with eighth notes and rests, starting with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The left hand (LH) plays a steady bass line with eighth notes and rests.

Musical notation for measures 5-9. Measure 5 is marked with a forte (*f*) dynamic. Measures 6-9 feature a piano (*p*) dynamic in the RH. A slur is placed over measures 6-9 in the RH, with the instruction "slur optional". The LH continues with a steady bass line.

Musical notation for measures 10-14. Measure 10 is marked with "sempre sim." (sempre sostenuto). The RH continues with a steady eighth-note accompaniment, while the LH provides a consistent bass line.

Musical notation for measures 15-19. The RH continues with a steady eighth-note accompaniment, and the LH provides a consistent bass line.

Musical notation for measures 20-23. The RH continues with a steady eighth-note accompaniment, and the LH provides a consistent bass line.

# 58. Pie Jesu

Gabriel Fauré

(1845-1924)

Arr.: John Glenesk Mortimer

Adagio ♩ = 66

First system of the musical score, measures 1-5. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The tempo is Adagio with a quarter note equal to 66 beats per minute. The key signature has two flats (B-flat and E-flat). The piano part begins with a *p* dynamic. The vocal line starts with a *p legato possibile* instruction. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more melodic line in the left hand.

Second system of the musical score, measures 6-10. The vocal line continues with a melodic phrase. The piano accompaniment maintains its rhythmic pattern while providing harmonic support. The dynamics remain consistent with the first system.

Third system of the musical score, measures 11-16. The vocal line features a more complex melodic line with some chromaticism. The piano accompaniment continues to support the vocal melody with its characteristic rhythmic texture.

Fourth system of the musical score, measures 17-21. The vocal line concludes with a final melodic phrase. The piano accompaniment provides a steady accompaniment throughout, ending with a final chord.

# 59. Chorus from Nabucco

17  
Giuseppe Verdi

(1813-1901)

Arr.: John Glenesk Mortimer

Andante ♩ = 60

Musical score for measures 1-4. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is Andante (♩ = 60). The music is in a grand staff. The piano part features a prominent triplet accompaniment in the bass clef, starting with a fortissimo (*ff*) dynamic and ending with a piano (*p*) dynamic. The vocal line is present in the upper staves but contains no notes in these measures.

Musical score for measures 5-6. The piano part continues with a sixteenth-note accompaniment in the bass clef, marked *pp*. The vocal line begins in measure 5 with a melodic phrase marked *p cantabile*. The piano part features a sixteenth-note accompaniment in the bass clef, marked *pp*.

Musical score for measures 7-8. The piano part continues with a sixteenth-note accompaniment in the bass clef. The vocal line continues with a melodic phrase, marked with a triplet in measure 7.

Musical score for measures 9-10. The piano part continues with a sixteenth-note accompaniment in the bass clef. The vocal line continues with a melodic phrase.



# 60. Two Dances from The Fairy Queen

21  
Henry Purcell

(1659-1695)

Arr.: John Glenesk Mortimer

1 - Jig ♩ = 72

Musical notation for measures 1-5. The piece is in 6/8 time with a key signature of one sharp (F#). The first system consists of a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by a half note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piano accompaniment starts with a forte (*f*) dynamic, featuring a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A *p 2nd x* marking appears in the piano part at measure 4.

Musical notation for measures 6-11. The vocal line continues with a half note G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piano accompaniment continues with the same rhythmic pattern. A first ending bracket labeled '1.' spans measures 10 and 11, ending with a half note G4. A second ending bracket labeled '2.' spans measures 10 and 11, ending with a half note G4. Dynamics include *p* and *f*.

Musical notation for measures 12-17. The vocal line continues with a half note G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *p* and *f*.

Musical notation for measures 18-21. The vocal line continues with a half note G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piano accompaniment continues with the same rhythmic pattern. A *cresc.* marking is present in the vocal line at measure 19.

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