

# Solo Pieces

## Volume 6

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

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**John Glenesk Mortimer**

EMR 33825

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# Solo Pieces

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# Solo Pieces Vol. 6

  
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## 72. Albanian Wedding Song

Traditional

Arr.: John Glenesk Mortimer

Allegro ♩ = 90 (♩ = 135)

The musical score is arranged in three systems. Each system consists of three staves: a Bb Bass staff, a Piano/Organ staff, and a vocal staff. The key signature is Bb major (two flats) and the time signature is 7/8. The tempo is marked 'Allegro' with a quarter note equal to 90 beats per minute (♩ = 90) and a half note equal to 135 beats per minute (♩ = 135). The score begins with a 3+2+2 eighth note pattern. The Piano/Organ part features a complex rhythmic accompaniment with chords and arpeggios. The vocal line is melodic and includes dynamic markings such as *mf* (mezzo-forte), *p* (piano), and *f* (forte). The score is divided into measures, with measure numbers 6, 11, and 16 indicated at the start of their respective systems.

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# 73. Allegro con grazia

5

(5th Symphony)

Pyotr Ilyitch Tchaikovsky

(1840-1893)

Arr.: John Glenesk Mortimer

♩ = 152

Musical score for measures 1-4. The piece is in 5/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Allegro con grazia' with a quarter note equal to 152 beats. The score consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The first staff begins with a piano (*p*) dynamic and a triplet of eighth notes. The grand staff features a piano (*p*) dynamic and includes a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand.

Musical score for measures 5-8. The first staff continues with a mezzo-forte (*mf*) dynamic, a triplet of eighth notes, and a crescendo leading to a forte (*f*) dynamic. The grand staff continues with a mezzo-forte (*mf*) dynamic and features a steady eighth-note bass line in the left hand.

Musical score for measures 9-12. The first staff includes a triplet of eighth notes, a *port.* (portando) marking, and a piano (*p*) *accompagnando* marking. The grand staff features a forte (*f*) dynamic, a mezzo-forte (*mf*) dynamic, and a triplet of eighth notes in the right hand.

Musical score for measures 13-16. The first staff continues with a triplet of eighth notes. The grand staff features a forte (*f*) dynamic and includes a triplet of eighth notes in the right hand.

# 74. Impromptu

John Glenesk Mortimer

Allegro ♩ = 132

Musical notation for measures 1-5. The score is in 4/4 time with a key signature of one sharp (F#). The piano part features a rhythmic accompaniment of eighth notes and chords, starting with a forte (*f*) dynamic. The violin part has a few notes at the end of the system, also marked *f*.

6

♩ = ♩ sempre

Musical notation for measures 6-10. The tempo remains Allegro. The piano part continues with a complex rhythmic pattern of chords and eighth notes, marked *ff*. The violin part features a melodic line with some chromaticism, also marked *ff*. The time signature changes to 6/8 at the end of measure 10.

11

Musical notation for measures 11-13. The piano part continues with chords in 6/8 time, marked *mp*. The violin part has a melodic line. At the end of measure 13, the time signature changes to 4/4.

14

Musical notation for measures 14-17. The piano part continues with chords in 4/4 time, marked *f*. The violin part has a melodic line with some chromaticism, also marked *f*.

# 75. Cuius animam (Stabat Mater)

11  
Giacchino Rossini

(1792-1868)

Arr.: John Glenesk Mortimer

Allegro moderato ♩ = 112



mp *sostenuto*  
*p*

Measures 1-4: The vocal line begins with a half rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and half notes in the left hand, starting with a piano (*p*) dynamic.

5

Measures 5-9: The vocal line continues with a half note C5, a quarter note D5, a half note E5, and a half note F5. The piano accompaniment maintains the rhythmic pattern, with some chromatic movement in the right hand.

10

*f*  
*cresc.*

Measures 10-13: The vocal line features a half note G5, a quarter note A5, a half note B5, and a half note C6. The piano accompaniment continues with the rhythmic pattern, and the dynamic increases to *f* with a *cresc.* marking.

14

*ff*  
*ff*

Measures 14-17: The vocal line has a half rest, followed by a half note G5, a quarter note A5, and a half note B5. The piano accompaniment features a triplet of eighth notes in both hands, marked with *ff* dynamics.

# 76. The Speakeasy

15

John Glenesk Mortimer

Moderate Swing ♩ = 104

5

10

15

21

*f*

*mf*

*mp*

*f*

*mf*

*f*

*mf*

*f*

# 77. Samba Tramba

Dennis Armitage

Medium Samba ♩ - 120

The musical score is written for piano and features a melody line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked as 'Medium Samba' with a quarter note equal to 120 beats per minute. The score is divided into four systems, each starting with a measure number: 1, 6, 12, and 18. The first system (measures 1-5) includes a piano dynamic marking 'mf'. The second system (measures 6-11) includes 'mf' and 'portamento' markings. The third system (measures 12-17) includes a triplet marking '3'. The fourth system (measures 18-24) includes another triplet marking '3'. The piano accompaniment consists of chords and rhythmic patterns in the right hand, and a steady bass line in the left hand.



# 78. Caprice No. 24

23

Niccolò Paganini

(1782-1840)

Arr.: John Glenesk Mortimer

Allegro ♩ = 120 (or slower ad lib.)



Musical score for measures 1-7. The piece is in 2/4 time with a key signature of one sharp (F#). The first system consists of a violin line and a piano accompaniment. The violin line begins with a whole rest, followed by a series of eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamic markings include *f* and *p*. A repeat sign is present at the end of the system with the instruction "1st x f 2nd x p".

Musical score for measures 8-14. The violin line continues with eighth notes, marked *mf*. The piano accompaniment consists of chords and eighth notes. A dynamic marking of *mf* is present. The instruction "(D.S. - cresc. al fine)" is written below the piano part. A repeat sign is at the end of the system.

Musical score for measures 15-21. The violin line features a triplet of eighth notes marked *mf*. The piano accompaniment includes chords and eighth notes. Dynamic markings include *mf* and *p*. The instruction "1st x f 2nd x p" is written below the piano part. A repeat sign is at the end of the system.

Musical score for measures 22-28. The violin line continues with eighth notes. The piano accompaniment consists of chords and eighth notes. A dynamic marking of *mf* is present.

**🎸 BASS & WIND BAND**

EMR 11094	ABREU, Zequinha	Tico-Tico
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EMR 1901	ARMITAGE, Dennis	Romantic Blue
EMR 1900	ARMITAGE, Dennis	Take-Off
EMR 1899	ARMITAGE, Dennis	Wild And Blue
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EMR 10768	BACH, Johann S.	Arioso
EMR 11522	BACH, Johann S.	Badinerie
EMR 11127	BELLINI, Vincenzo	Concerto
EMR 11576	CACCINI, Giulio	Ave Maria
EMR 10615	CARRON, Martin	Tuba Polka
EMR 11113	FRANCK, César	Panis Angelicus
EMR 11039	GOUNOD, Charles	Ave Maria
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EMR 10307	VERDI, Giuseppe	Chorus Of Hebrew Slaves
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EMR 510R	BACH, Johann S.	Badinerie
EMR 510V	BACH, Johann S.	Badinerie
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EMR 2286V	BARATTO, Paolo	Magic Of Love
EMR 2286V	BARATTO, Paolo	Magie de l'Amour
EMR 2180V	BARATTO, Paolo	Paprika (Csardas)
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EMR 8548	BELLINI, Joe (Arr.)	Banana Boat Song (5)
EMR 8569	BELLINI, Joe (Arr.)	El Choclo (5)
EMR 8526	BELLINI, Joe (Arr.)	Just A Closer Walk With Thee (5)
EMR 8680	BELLINI, Joe (Arr.)	Mexican Hat Dance (5)
EMR 8526	BELLINI, Joe (Arr.)	Yankee Doodle (5)
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EMR 6121V	BOEHME, Oskar	Russian Dance
EMR 6121V	BOEHME, Oskar	Russischer Tanz
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EMR 19012	CHESEAU, Tony	Easter Song
EMR 4364	CHESEAU, Tony	Fantasy of Dances
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EMR 2467	DEBONS, Eddy	Kirbo
EMR 2313	FILLMORE, Henry	15 Rags
EMR 4358	GAY, Bertrand	5 Liebeslieder
EMR 4358	GAY, Bertrand	5 Love-Songs
EMR 4358	GAY, Bertrand	5 Mélodies d'Amour
EMR 8614	GERSHWIN, George	Bess, You Is My Woman Now (5)
EMR 8592	GERSHWIN, George	I Got Plenty O' Nuttin' (5)
EMR 8680	GERSHWIN, George	Strike Up The Band (5)
EMR 8636	GERSHWIN, George	Swanee (5)
EMR 19291	GOUNOD, Charles	Ave Maria
EMR 19529	HÄNDEL, G.F.	Konzert F-Moll
EMR 8636	HANDY, W.C.	St. Louis Blues (5)
EMR 6123V	HÖHNE, Carl	Fantaisie slave
EMR 6123V	HÖHNE, Carl	Slavische Fantasie
EMR 6123V	HÖHNE, Carl	Slavonic Fantasy
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EMR 8614	MACDUFF, G. (Arr.)	Charlie Is My Darling (5)
EMR 8658	MACDUFF, G. (Arr.)	Marching Through Georgia (5)
EMR 8680	MACDUFF, G. (Arr.)	Morning Has Broken (5)
EMR 8569	MACDUFF, G. (Arr.)	Scotland The Brave (5)
EMR 927V	MANCINI, Henry	The Pink Panther
EMR 2065V	MENDELSSOHN, F.	Auf Flügeln des Gesanges
EMR 202V	MONTI, Vittorio	Csardas (version in C minor)
EMR 4346	MOREN, Bertrand	Carnival

**🎹 Bass & Piano (Fortsetzung - Continued - Suite)**

EMR 4400	MOREN, Bertrand	Connemara
EMR 4375	MOREN, Bertrand	Devil's Concertino
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EMR 4379	MOREN, Bertrand	Summer Concertino
EMR 8658	MORTIMER, J.G. (Arr.)	La Cucaracha (5)
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EMR 8526	MORTIMER, J.G. (Arr.)	The Last Rose Of Summer (5)
EMR 19201	NAULAIS, Jérôme (Arr.)	Elisa
EMR 19562	NAULAIS, Jérôme (Arr.)	Greensleeves
EMR 2307V	NORIS, Günter	El Toro
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EMR 8614	SUBA, Eduardo (Arr.)	Tico-Tico (5)
EMR 2285V	TAILOR, Norman	El Choclo
EMR 8548	TAILOR, Norman	Inca Dance (5)
EMR 2291V	TAILOR, Norman	Sousa Medley
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EMR 2296V	WEBER, C.M. von	Romance

