

Solo Pieces

Volume 2

E^b Bass & Piano / Organ

(+ CD play Back – Play Along)

John Glenesk Mortimer

EMR 33857

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Solo Pieces

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Solo Pieces Vol. 2

21. Auld Lang Syne *Abschiedslied - Ce n'est qu'un au revoir*

Traditional
Arr.: John Glenesk Mortimer

Andante ♩ = 90



The musical score is arranged for Eb Bass and Piano/Organ. It begins with a tempo marking of 'Andante' and a metronome setting of ♩ = 90. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into four systems, with measure numbers 6, 11, and 16 indicated at the start of each system. The Eb Bass part is written in a single staff, while the Piano/Organ part is written in a grand staff (treble and bass clefs). Dynamics include piano (p) and forte (f). The piece concludes with a final cadence in the piano part.

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24. Go Down, Moses

Traditional
Arr.: John Glenesk Mortimer

Allegro ♩ = 120

The first system of the score consists of three staves. The top staff is a single melodic line in treble clef, starting with a repeat sign and a *mf* dynamic marking. The middle and bottom staves are a grand staff in bass clef, with a *f* dynamic marking in the upper voice and a *mf* dynamic marking in the lower voice. The music is in 2/4 time and begins with a key signature of one sharp (F#).

The second system continues the piece with three staves. The top staff features a melodic line with various ornaments and dynamics. The grand staff below provides harmonic support with chords and bass lines. The key signature remains one sharp.

The third system continues the piece with three staves. The top staff has a melodic line with a *f* dynamic marking. The grand staff below has a *f* dynamic marking in the upper voice. The key signature remains one sharp.

The fourth system concludes the piece with three staves. The top staff includes a *dim. (2nd x)* marking and a *p* dynamic marking, followed by a *repeat ad lib.* instruction. The grand staff below also includes a *dim. (2nd x)* marking. The key signature remains one sharp.

27. Washing The Car

John Glenesk Mortimer

Vivo ♩ = 116

Musical notation for measures 1-7. The score is in 2/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Vivo' with a quarter note equal to 116 beats per minute. The music features a melody in the right hand and a piano accompaniment in the left hand. The dynamic marking *mf* (mezzo-forte) is present in both staves.

8

Musical notation for measures 8-15. The melody continues with some chromatic movement. The piano accompaniment consists of chords and eighth-note patterns. The dynamic marking *f* (forte) is used in both staves.

16

Musical notation for measures 16-21. The melody has a more active, rhythmic character. The piano accompaniment features a steady eighth-note accompaniment. The dynamic marking *mf* (mezzo-forte) is present in the right hand.

22

Musical notation for measures 22-27. The melody is marked with accents and reaches a peak of intensity. The piano accompaniment also features accents. The dynamic marking *ff* (fortissimo) is used in both staves.

28

Musical notation for measures 28-35. The melody is marked with accents and features a dynamic shift to *p* (piano). The piano accompaniment also features accents and a dynamic shift to *p* (piano).

28. Rainy Sunday Afternoon

John Glenesk Mortimer

Con moto $\text{♩} = 112$

Measures 1-6 of the piece. The music is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Con moto' with a quarter note equal to 112 beats. The first system shows the beginning of the piece. The right hand starts with a melody in measure 1, marked with a piano (*p*) dynamic. The left hand provides a rhythmic accompaniment of eighth notes. The piece concludes with a fermata over the final note in measure 6.

Measures 7-11. The right hand continues the melodic line with various phrasings and slurs. The left hand maintains the eighth-note accompaniment. The piece ends with a fermata over the final note in measure 11.

Measures 12-17. The right hand features a more active melodic line with slurs and ties. The left hand continues the eighth-note accompaniment. The piece concludes with a fermata over the final note in measure 17.

Measures 18-23. The right hand has a melodic line starting with a mezzo-forte (*mf*) dynamic. The left hand continues the eighth-note accompaniment. The piece concludes with a fermata over the final note in measure 23.

Measures 24-28. The right hand has a melodic line starting with a mezzo-forte (*mf*) dynamic. The left hand continues the eighth-note accompaniment. The piece concludes with a fermata over the final note in measure 28.

31. On The Trail

John Glenesk Mortimer

Allegro non troppo (♩ = ca. 112)

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegro non troppo' with a quarter note equal to approximately 112 beats per minute.

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

System 2 (Measures 5-8): The vocal line continues with a half note C5, a quarter note D5, a quarter note E5, and a quarter note F#5. The piano accompaniment maintains its rhythmic pattern. Dynamics include *f* for the vocal and *p* for the piano.

System 3 (Measures 9-12): The vocal line features a half note G5, a quarter note A5, a quarter note B5, and a quarter note C6. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *f* for the vocal and *p* for the piano.

System 4 (Measures 13): The vocal line has a whole rest. The piano accompaniment concludes with a melodic phrase in the right hand and a bass line in the left hand.

32. Jig

John Glenesk Mortimer

♩ = 84

Musical notation for measures 1-6. The piece is in 6/8 time with a key signature of one sharp (F#). The tempo is marked as ♩ = 84. The first system shows the beginning of the piece with a mezzo-forte (*mf*) dynamic. The melody is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs).

Musical notation for measures 7-12. The melody continues in the treble clef. The piano accompaniment features a prominent bass line in the bass clef. A piano (*p*) dynamic marking is present in measure 10.

Musical notation for measures 13-18. The melody continues in the treble clef. The piano accompaniment features a prominent bass line in the bass clef. A piano (*p*) dynamic marking is present in measure 14.

Musical notation for measures 19-24. The melody continues in the treble clef. The piano accompaniment features a prominent bass line in the bass clef. A mezzo-forte (*mf*) dynamic marking is present in measure 20.

Musical notation for measures 25-32. The melody continues in the treble clef. The piano accompaniment features a prominent bass line in the bass clef. A mezzo-forte (*mf*) dynamic marking is present in measure 26. The piece concludes with a final cadence in measure 32.

35. Offbeat

John Glenesk Mortimer

Allegro ♩ = 116

Musical score for measures 1-7. The piece is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro' with a quarter note equal to 116 beats per minute. The score consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff begins with a rest and then contains a melodic line starting at measure 5 with a dynamic marking of *mf*. The grand staff begins with a piano (*p*) dynamic and features a complex accompaniment with many beamed eighth notes and sixteenth notes. A dynamic marking of *mf* appears in the right hand of the grand staff at measure 6.

8

Musical score for measures 8-14. The top staff continues the melodic line from the previous system. The grand staff continues with intricate accompaniment. Trills (*tr*) are indicated in the right hand of the grand staff at measures 10 and 14. The bass line consists of rhythmic patterns of eighth and sixteenth notes.

15

Musical score for measures 15-21. The top staff continues the melodic line. The grand staff continues with accompaniment. A trill (*tr*) is indicated in the right hand of the grand staff at measure 15. A piano (*p*) dynamic marking appears in the right hand of the grand staff at measure 21.

22

Musical score for measures 22-28. The top staff continues the melodic line, starting with a piano (*p*) dynamic marking at measure 22. The grand staff continues with accompaniment, featuring many beamed notes and chords. The piece concludes with a final chord in the grand staff at measure 28.

36. Kangaroo Blues

John Glenesk Mortimer

Moderato ♩ = ca. 92

The musical score for "Kangaroo Blues" is presented in five systems. Each system consists of a vocal line (top staff) and a piano accompaniment (bottom two staves). The key signature is two flats (B-flat major), and the time signature is 6/8. The tempo is marked "Moderato" with a quarter note equal to approximately 92 beats per minute. The score includes various musical notations such as slurs, ties, and dynamic markings like *f* and *mf*. The piano accompaniment features a consistent bass line with chords in the right hand. The piece concludes with a final cadence in the piano part.

37. Festive Procession

Feierlicher Einzug - Procession de fête

John Glenesk Mortimer

Allegro giocoso $\text{♩} = 116$

Measures 1-4 of the musical score. The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is Allegro giocoso with a quarter note equal to 116 beats per minute. The music features a melody in the upper voice and a piano accompaniment. The piano part consists of chords in the right hand and a rhythmic bass line in the left hand. A dynamic marking of *f* (forte) is present.

Measures 5-9 of the musical score. The melody continues with eighth and quarter notes. The piano accompaniment features a steady chordal accompaniment in the right hand and a bass line with eighth notes in the left hand.

Measures 10-14 of the musical score. The melody includes a half note and a quarter note. The piano accompaniment continues with a consistent rhythmic pattern.

Measures 15-18 of the musical score. The piano part features a more active accompaniment with sixteenth notes in the right hand and eighth notes in the left hand. A dynamic marking of *mf* (mezzo-forte) is present.

Measures 19-22 of the musical score. The melody is primarily quarter notes. The piano accompaniment continues with a rhythmic pattern of eighth notes in the left hand and sixteenth notes in the right hand. A dynamic marking of *mf* is present.

TUBA QUARTET (2 EUPHONIUMS & 2 TUBAS)

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EMR 4007D	CLARKE, Jeremiah	Trumpet Tune and March (Michel) (8)
EMR 4007D	CLARKE, Jeremiah	Trumpet Voluntary (Michel) (8)
EMR 4007D	FRANCK, Melchior	Intrada (Michel) (8)
EMR 4071	GOURLAY, James	Scènes de Paris
EMR 477	KRESIN, W.	Chin Up!
EMR 478	KRESIN, W.	Swing Low, Sweet Chariot
EMR 473	LeCLAIR, David	The Carnival of Venice
EMR 4007D	LULLY, Jean-B.	Marche (Michel) (8)
EMR 4007D	MICHEL, Jean-Fr.	Quartett Album (8)
EMR 4065	MONTI, Vittorio	Czardas
EMR 4007D	MOZART, W.A.	Ave Verum (Michel) (8)
EMR 4007D	PHALESE, Pierre	Allemande (Michel) (8)
EMR 4305	ROCHA, Gilles	Tuba Dixieland
EMR 4007D	SCHUBERT, Franz	Ave Maria (Michel) (8)
EMR 472	SCHUBERT, Franz	Heidentüblein (LeClair)
EMR 474	SCHUBERT, Franz	Militärmarsch (LeClair)
EMR 475	SCHUBERT, Franz	Ständchen (LeClair)
EMR 4001	STURZENEGGER, K.	Tubarium
EMR 486	TRADITIONAL	Bayerische Polka (Schmidt)
EMR 487	TRADITIONAL	Tuba Muckl (Schmidt)
EMR 4007D	VICTORIA, T.L.de	O Vos Ommes (Michel) (8)

TUBA QUARTET (2 EUPHONIUMS, 2 TUBAS, MARIMBAS & DRUMS)

EMR 4063	LeCLAIR, David	Elegy
EMR 4062	LeCLAIR, David	The Dragon's Dance

TUBA QUARTET (2 EUPHONIUMS, 2 TUBAS & DRUMS)

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EMR 4053	GERSHWIN, George	Prelude I
EMR 4054	GERSHWIN, George	Prelude II
EMR 4055	GERSHWIN, George	Prelude III
EMR 4069	KRESIN, Willibald	Movin' - Groovin'
EMR 4070	KRESIN, Willibald	Mr. Bach Goes To Town
EMR 4066	KRESIN, Willibald	On A Rocky Road
EMR 4068	KRESIN, Willibald	Tango
EMR 4067	KRESIN, Willibald	Tuba Rodeo
EMR 4064	LeCLAIR, David	Der Unvollendeten Vollendung
EMR 4057	LeCLAIR, David	For Heaven's Sake
EMR 4059	LeCLAIR, David	Forever And A Day
EMR 4058	LeCLAIR, David	Formidable
EMR 4060	LeCLAIR, David	Fortel!
EMR 4065	MONTI, Vittorio	Czardas
EMR 4061	SCHUBERT, Franz	Die Forelle

TUBA QUARTET (3 EUPHONIUMS & 1 TUBA)

EMR 19083	ARMITAGE, Dennis	All Together
EMR 19088	ARMITAGE, Dennis	All Together
EMR 19318	BARCLAY, Ted	Final Curtain
EMR 19106	BARCLAY, Ted	Sunshine
EMR 19087	GERSHWIN, George	Bess, You Is My Woman Now
EMR 19093	GERSHWIN, George	Fascinating Rhythm
EMR 19094	GERSHWIN, George	I Got Plenty O' Nuttin'
EMR 19105	GERSHWIN, George	Strike Up The Band
EMR 19107	GERSHWIN, George	Swanee
EMR 19090	JOPLIN, Scott	Easy Winners
EMR 19091	JOPLIN, Scott	Elite Syncopations
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EMR 19101	MONTANA, Carlos	Santa Barbara
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EMR 19084	NAULAIS, Jérôme (Arr.)	Aura Lee
EMR 19085	NAULAIS, Jérôme (Arr.)	Banana Boat Song
EMR 19086	NAULAIS, Jérôme (Arr.)	Battle Hymn Of The Republic
EMR 19089	NAULAIS, Jérôme (Arr.)	Deep River
EMR 19096	NAULAIS, Jérôme (Arr.)	Lil' Liza Jane
EMR 19097	NAULAIS, Jérôme (Arr.)	Morning Has Broken
EMR 19102	NAULAIS, Jérôme (Arr.)	Scarborough Fair
EMR 19103	NAULAIS, Jérôme (Arr.)	Scotland The Brave
EMR 19104	NAULAIS, Jérôme (Arr.)	St. Louis Blues
EMR 19108	NAULAIS, Jérôme (Arr.)	Wade In The Water
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EMR 19095	TAILOR, Norman	Inca Dance
EMR 19098	TAILOR, Norman	Paso Doble Ole

5 TUBAS

EMR 5273	HILGERS, Walter	Präludium
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E♭ - B♭ BASS TUTORS

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EMR 112	MICHEL, Jean-Fr.	Schule für B & Es Bass
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EMR 127T	KOMISCHKE, Uwe	Virtuositätsübungen / Virtuosity Drill
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EMR 4255	ALFVEN, Hugo	Vallflickans Dans
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EMR 19256	BACH, Johann S.	Arioso
EMR 19223	BACH, Johann S.	Badinerie
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EMR 2286R	BARATTO, Paolo	Liebeszauber
EMR 2286R	BARATTO, Paolo	Magic Of Love
EMR 2286R	BARATTO, Paolo	Magie de l'Amour
EMR 2180R	BARATTO, Paolo	Paprika (Csardas)
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EMR 4426	BARCLAY, Ted	10 Easy Christmas Solos
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