

Solo Pieces

Volume 4

E^b Bass & Piano / Organ

(+ CD play Back – Play Along)

John Glenesk Mortimer

EMR 33859

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Solo Pieces

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52. Jingle Bells

Traditional

Arr.: John Glenesk Mortimer

Allegro giocoso ♩ = 126



The musical score is arranged for Eb Bass and Piano/Organ. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The tempo is marked 'Allegro giocoso' with a quarter note equal to 126 beats per minute. The Eb Bass part starts with a melodic line, while the Piano/Organ part provides a rhythmic accompaniment with chords and moving lines. The score is divided into systems, with measures 5, 9, 12, and 14 marked at the beginning of their respective systems. Dynamics include piano (*p*), mezzo-forte (*mf*), and forte (*f*). A first and second ending are indicated between measures 5 and 8. The piece concludes with a final cadence in the piano part.

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53. Deep River

Traditional

Arr.: John Glenesk Mortimer

Andante tranquillo ♩ = 80

Musical score for measures 1-5. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Andante tranquillo' with a quarter note equal to 80 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 music begins with a piano (*p*) dynamic. The melody in the top staff features a series of eighth and quarter notes, while the piano accompaniment in the grand staff provides harmonic support with chords and moving lines.

Musical score for measures 6-10. The score continues from measure 5. The melody in the top staff includes a triplet of eighth notes in measure 8. The piano accompaniment in the grand staff continues with chords and moving lines, maintaining the harmonic structure of the piece.

Musical score for measures 11-14. The score begins at measure 11 with a forte (*f*) dynamic. The melody in the top staff features a series of eighth and quarter notes. The piano accompaniment in the grand staff includes a prominent bass line with eighth notes in the left hand and chords in the right hand.

54. Clementine (with variations)

Traditional

Arr.: John Glenesk Mortimer

Moderato ♩ = 90

mf

mf

6

mf accompagnando

f

13

p

18

p

p

56. Rio By Night

John Glenesk Mortimer

Bossa Nova ♩ = 84

Musical notation for measures 1-4. The piece is in 2/4 time with a key signature of one flat (B-flat). The tempo is marked as Bossa Nova with a quarter note equal to 84 beats per minute. The music is written for piano and features a melody in the right hand and accompaniment in the left hand. Dynamics include piano (*p*) and crescendo (*cresc.*).

Musical notation for measures 5-9. Measure 5 is marked with a dynamic of *f*. Measures 6-9 feature a melody in the right hand with a slur over measures 6-7, labeled "slur optional". The dynamic in the right hand changes to *p* in measure 6. The left hand accompaniment continues with a steady rhythm.

Musical notation for measures 10-14. Measure 10 is marked with "sempre sim." (sempre sostenuto). The right hand melody continues with a slur over measures 10-11. The left hand accompaniment maintains the rhythmic pattern.

Musical notation for measures 15-19. The right hand melody continues with a slur over measures 15-16. The left hand accompaniment continues with the same rhythmic pattern.

Musical notation for measures 20-24. The right hand melody continues with a slur over measures 20-21. The left hand accompaniment continues with the same rhythmic pattern.

58. Pie Jesu

15
Gabriel Faure

(1845-1924)

Arr.: John Glenesk Mortimer

Adagio ♩ = 66

p legato possibile

p

This system contains measures 1 through 5 of the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The tempo is marked 'Adagio' with a quarter note equal to 66 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 and a 'legato possibile' instruction. The vocal line starts with a half rest in measure 1, followed by a melodic line in measures 2-5.

This system contains measures 6 through 10. The vocal line continues its melodic line, with a half rest in measure 7. The piano accompaniment provides harmonic support with chords and moving lines in both the right and left hands.

This system contains measures 11 through 16. The vocal line features a melodic line with a sharp sign (F#) in measure 12. The piano accompaniment continues with harmonic support, including some chromatic movement in the right hand.

This system contains measures 17 through 21. The vocal line continues with a melodic line. The piano accompaniment features a more active right hand with eighth-note patterns in measures 17-18, followed by a more sustained accompaniment in measures 19-21.

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 with a metronome marking of ♩ = 60. The score consists of a vocal line and a piano accompaniment. The piano part features a prominent triplet pattern in the bass line, marked with *ff* (fortissimo) and *p* (piano) dynamics. The vocal line is mostly rests in these measures.

Musical score for measures 5-6. The vocal line begins with a melodic phrase marked *p cantabile*. The piano accompaniment continues with a sixteenth-note triplet pattern in the right hand, marked *pp* (pianissimo). The bass line consists of a steady eighth-note accompaniment.

Musical score for measures 7-8. The vocal line continues with a melodic phrase, marked with a triplet in the first measure. The piano accompaniment maintains the sixteenth-note triplet pattern in the right hand and the eighth-note accompaniment in the bass line.

Musical score for measures 9-10. The vocal line continues with a melodic phrase. The piano accompaniment maintains the sixteenth-note triplet pattern in the right hand and the eighth-note accompaniment in the bass line.

60. Two Dances from The Fairy Queen

21
Henry Purcell

(1659-1695)

Arr.: John Glenesk Mortimer

I - Jig ♩ = 72

Musical score for measures 1-5. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#) and the time signature is 6/8. Measure 1 is a whole rest. Measure 2 has a whole rest in the top staff and a quarter note G in the bass staff. Measure 3 has a half note G in the top staff and a quarter note G in the bass staff. Measure 4 has a half note A in the top staff and a quarter note A in the bass staff. Measure 5 has a half note B in the top staff and a quarter note B in the bass staff. Dynamics include *f* in measure 3 and *p 2nd x* in measure 4.

Musical score for measures 6-11. The system consists of three staves. Measure 6 has a half note G in the top staff and a quarter note G in the bass staff. Measure 7 has a half note A in the top staff and a quarter note A in the bass staff. Measure 8 has a half note B in the top staff and a quarter note B in the bass staff. Measure 9 has a half note C in the top staff and a quarter note C in the bass staff. Measure 10 has a half note B in the top staff and a quarter note B in the bass staff. Measure 11 has a half note A in the top staff and a quarter note A in the bass staff. Dynamics include *p* in measure 10 and *f* in measure 11. First and second endings are indicated by brackets and numbers 1 and 2.

Musical score for measures 12-17. The system consists of three staves. Measure 12 has a half note G in the top staff and a quarter note G in the bass staff. Measure 13 has a half note A in the top staff and a quarter note A in the bass staff. Measure 14 has a half note B in the top staff and a quarter note B in the bass staff. Measure 15 has a half note C in the top staff and a quarter note C in the bass staff. Measure 16 has a half note B in the top staff and a quarter note B in the bass staff. Measure 17 has a half note A in the top staff and a quarter note A in the bass staff. Dynamics include *p* in measure 12 and *f* in measure 13.

Musical score for measures 18-21. The system consists of three staves. Measure 18 has a half note G in the top staff and a quarter note G in the bass staff. Measure 19 has a half note A in the top staff and a quarter note A in the bass staff. Measure 20 has a half note B in the top staff and a quarter note B in the bass staff. Measure 21 has a half note C in the top staff and a quarter note C in the bass staff. Dynamics include *cresc.* in measure 20.

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EMR 4007D	MICHEL, Jean-Fr.	Quartett Album (8)
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EMR 4066	KRESIN, Willibald	On A Rocky Road
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EMR 4057	LeCLAIR, David	For Heaven's Sake
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5 TUBAS

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