

Solo Pieces

Volume 5

E^b Bass & Piano / Organ

(+ CD play Back – Play Along)

John Glenesk Mortimer

EMR 33860

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Solo Pieces

Volume 1

1. Au clair de la lune
2. Chorale
3. Twinkle, Twinkle, Little Star
4. Frère Jacques
5. The Bluebells of Scotland
6. Alpine Song
7. Melancholy Waltz
8. Promenade
9. Pagoda
10. Goldfish Blues
11. Cats On The Prowl
12. March Of The Gladiators
13. Berceuse
14. This Old Man
15. Minuet
16. Bourrée
17. Study In Fourths
18. Boogie
19. Romance
20. Bicycle Ride

Volume 2

21. Auld Lang Syne
22. The First Nowell
23. Ode To Joy
24. Go Down, Moses
25. My Bonny
26. Walking The Dog
27. Washing The Car
28. Rainy Sunday Afternoon
29. Poltergeist
30. March Of The Elephants
31. On The Trail
32. Jig
33. Hornpipe
34. Saraband
35. Offbeat
36. Kangaroo Blues
37. Festive Procession

Volume 3

38. Les anges dans nos campagnes
39. Jericho
40. Old Folks At Home
41. La Cucaracha
42. The Monastery Garden

Volume 3 (suite)

43. Happy-Go-Lucky
44. Halloween
45. Ragtime
46. Study In Thirds
47. Toreador's Song
48. Lullaby
49. Là ci darem la mano
50. Minuet
51. Largo from Symphony N° 5

Volume 4

52. Jingle Bells
53. Deep River
54. Clementine
55. Minuet for Anna Magdalena
56. Rio By Night
57. Liebestraum
58. Pie Jesu
59. Chorus from Nabucco
60. Two Dances from The Fairy Queen
61. Celtic Lament

Volume 5

62. Romance (Eine kleine Nachtmusik)
63. Ragtime Dance
64. Marche Militaire
65. Pavane
66. The Trout
67. Winter
68. Après un rêve
69. Badinerie
70. Anitra's Dance
71. Drunken Sailor Fantasy

Volume 6

72. Albanian Wedding Song
73. Allegro con grazia (5th Symphony)
74. Impromptu
75. Cuius animam (Stabat Mater)
76. The Speakeasy
77. Samba Tramba
78. Caprice N° 24



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Solo Pieces Vol. 5

62. Romance

(Eine kleine Nachtmusik)

Wolfgang Amadeus Mozart

(1756-1791)

Arr.: John Glenesk Mortimer



Andante con moto ♩ = 76

E♭ Bass

Piano / Organ

6

10

14

18

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63. Ragtime Dance

5

Scott Joplin

(1868-1917)

Arr.: John Glenesk Mortimer

Moderato ♩ = 80

The first system of music consists of three staves. The top staff is a single melodic line in treble clef, starting with a repeat sign and a dynamic marking of *mf*. The middle and bottom staves are a grand staff in bass clef, with a dynamic marking of *f* at the beginning and *mp* later in the system. The key signature has two flats and the time signature is 2/4.

The second system of music consists of three staves. The top staff continues the melody from the first system. The middle and bottom staves continue the accompaniment. The key signature and time signature remain the same.

The third system of music consists of three staves. The top staff begins with a dynamic marking of *cresc.*. The middle and bottom staves also begin with a dynamic marking of *cresc.*. The key signature and time signature remain the same.

The fourth system of music consists of three staves. The top staff begins with a dynamic marking of *f* and includes a first and second ending bracket. The middle and bottom staves also begin with a dynamic marking of *f*. The key signature and time signature remain the same.

64. Marche militaire

Franz Schubert

(1797-1828)

Arr.: John Glenesk Mortimer

Allegro non troppo ♩ = 112

Musical score for measures 1-10. The system includes a vocal line and a piano accompaniment. The vocal line starts with a rest, then enters with a melody marked *f* and *mf*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. Dynamics include *f* and *mf*.

Musical score for measures 11-20. The vocal line continues with a melody marked *f*. The piano accompaniment maintains the rhythmic pattern. Dynamics include *f*.

Musical score for measures 21-31. The vocal line continues with a melody marked *mf*. The piano accompaniment maintains the rhythmic pattern. Dynamics include *mf*.

Musical score for measures 32-41. The vocal line continues with a melody marked *f*. The piano accompaniment maintains the rhythmic pattern. Dynamics include *f*.

Musical score for measures 42-51. The vocal line continues with a melody marked *f*. The piano accompaniment maintains the rhythmic pattern. Dynamics include *f*. The word "Fir" is written above the vocal line at the end of the system.

65. Pavane

Gabriel Fauré

(1845-1924)

Arr.: John Glenesk Mortimer

Andante $\text{♩} = 84$

Musical score for measures 1-5. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Andante' with a metronome marking of quarter note = 84. The score is written for piano. The first system shows the right hand starting with a melodic line and the left hand with a rhythmic accompaniment. Dynamics include *p* (piano).

6

Musical score for measures 6-10. The right hand continues the melodic line with various ornaments and slurs. The left hand maintains the accompaniment. Dynamics include *p* (piano).

11

Musical score for measures 11-15. The right hand features a more active melodic line with slurs. The left hand accompaniment continues. Dynamics include *p* (piano).

16

Musical score for measures 16-20. The right hand has a melodic line with a *mf* (mezzo-forte) dynamic marking. The left hand accompaniment also has a *mf* dynamic marking. The piece concludes with a final chord.

66. The Trout

Die Forelle - La truite

Franz Schubert

(1797-1828)

Arr.: John Glenesk Mortimer

Allegretto ♩ = 76

Musical score for measures 1-6. The piece is in 2/4 time with a key signature of three sharps (F#, C#, G#). The tempo is Allegretto with a quarter note equal to 76 beats per minute. The score features a vocal line and a piano accompaniment. The piano part includes sixteenth-note patterns with sixteenth rests, often marked with a '6' for sixteenth notes. Dynamics include *p* (piano), *dim.* (diminuendo), and *pp* (pianissimo).

Musical score for measures 7-12. The piano accompaniment continues with sixteenth-note patterns and rests, maintaining the rhythmic texture established in the first system.

Musical score for measures 13-18. The piano accompaniment continues with sixteenth-note patterns and rests, maintaining the rhythmic texture established in the first system.

Musical score for measures 19-23. The piano accompaniment continues with sixteenth-note patterns and rests, maintaining the rhythmic texture established in the first system.

Musical score for measures 24-28. The piano accompaniment continues with sixteenth-note patterns and rests, maintaining the rhythmic texture established in the first system. Dynamics include *p dim.* and *pp*.

67. Winter

L'inverno - L'hiver

Antonio Vivaldi
(1675-1741)
Arr.: John Glenesk Mortimer

Largo ♩ = 50

The first system of the musical score consists of three staves. The top staff is a single treble clef line with a melodic line starting on a whole note G4, followed by a half note F4, and a quarter note E4. The middle and bottom staves are a grand staff (treble and bass clefs) with a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the bass line and chords in the treble line. Dynamic markings include *mf* (mezzo-forte) and *p* (piano).

The second system of the musical score consists of three staves. The top staff continues the melodic line from the first system. The piano accompaniment continues with the same rhythmic pattern. The system begins with a measure number '4'.

The third system of the musical score consists of three staves. The top staff continues the melodic line. The piano accompaniment continues with the same rhythmic pattern. The system begins with a measure number '7'.

68. Après un rêve

Gabriel Fauré

(1845-1924)

Arr.: John Glenesk Mortimer

Andantino ♩ = 69

Musical score for measures 1-5. The piece is in 3/4 time with a key signature of one flat (B-flat). The tempo is marked 'Andantino' with a quarter note equal to 69 beats per minute. The right hand features a melodic line with triplets and slurs, starting with a dynamic of *mp espr.*. The left hand provides a harmonic accompaniment with chords and triplets, starting with a dynamic of *pp*.

6

Musical score for measures 6-10. The right hand continues the melodic line with triplets and slurs. The left hand accompaniment consists of chords and triplets. Dynamics include *pp* and *mf*.

11

Musical score for measures 11-16. The right hand features a melodic line with triplets and slurs. The left hand accompaniment consists of chords and triplets. Dynamics include *mf*.

17

Musical score for measures 17-21. The right hand features a melodic line with triplets and slurs, starting with a dynamic of *f*. The left hand accompaniment consists of chords and triplets, starting with a dynamic of *mf*.

69. Badinerie

Johann Sebastian Bach

(1685-1750)

Arr.: John Glenesk Mortimer

Allegretto ♩ = 100

Musical notation for measures 1-5. The score is in 2/4 time with a key signature of one flat. The first system shows the beginning of the piece with a forte (*f*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. The second system shows the continuation of the piece with a mezzo-forte (*mf*) dynamic in the right hand and a mezzo-forte (*mf*) dynamic in the left hand.

Musical notation for measures 6-11. The score continues with a mezzo-forte (*mf*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The dynamics change to forte (*f*) in the right hand and mezzo-forte (*mf*) in the left hand for measures 7-8, and then to mezzo-forte (*mf*) in the right hand and piano (*p*) in the left hand for measures 9-11.

Musical notation for measures 12-16. The score continues with a crescendo (*cresc.*) in the right hand and a forte (*f*) dynamic in the left hand. The dynamics change to forte (*f*) in the right hand and piano (*p*) in the left hand for measures 13-14, and then to piano (*p*) in the right hand and piano (*p*) in the left hand for measures 15-16.

Musical notation for measures 17-21. The score continues with a forte (*f*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. The dynamics change to forte (*f*) in the right hand and mezzo-forte (*mf*) in the left hand for measures 18-19, and then to mezzo-forte (*mf*) in the right hand and mezzo-forte (*mf*) in the left hand for measures 20-21.

70. Anitra's Dance

Edvard Grieg

(1843-1907)

Arr.: John Glenesk Mortimer

♩ = 152

p

p

This system contains measures 1 through 7. The tempo is marked as quarter note = 152. The music is in 3/4 time and E-flat major. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. The violin part begins with a melodic line starting in measure 5, marked *p*.

8

cresc. *dim.* *pp*

cresc. *dim.* *pp*

This system contains measures 8 through 14. The piano part continues with its accompaniment, showing dynamic markings of *cresc.*, *dim.*, and *pp*. The violin part continues its melodic line with similar dynamic markings.

15

mf

f *mf*

This system contains measures 15 through 21. The piano part features a more active bass line with sixteenth-note patterns, marked *f* in measure 19. The violin part has a melodic line with accents and dynamic markings of *mf* and *f*.

22

p

p

This system contains measures 22 through 28. The piano part continues with its accompaniment, marked *p*. The violin part features a melodic line with slurs and dynamic markings of *p*.

71. Drunken Sailor Fantasy

23

John Glenesk Mortimer

Moderato ♩ = 100

Musical score for measures 1-6. The piece is in 6/8 time and B-flat major. The first staff (treble clef) begins with a rest, followed by a melodic line starting at measure 4 with a mezzo-forte (*mf*) dynamic. The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the bass and chords in the treble, also marked *mf*. A piano (*p*) dynamic is indicated in the piano part at measure 5.

7

Musical score for measures 7-12. The melody continues with eighth-note patterns and rests. The piano accompaniment maintains the rhythmic accompaniment with chords and eighth notes.

13

Musical score for measures 13-19. The melody features a strong accent on the first note of measure 13 and a fortissimo (*f*) dynamic. The piano accompaniment includes a fortissimo (*f*) dynamic in the bass line at measure 14.

20

Allegro ♩ = 132

Musical score for measures 20-25. The tempo changes to Allegro (♩ = 132). The time signature changes from 6/8 to 2/4. The melody is more active with eighth notes. The piano accompaniment features a piano (*p*) dynamic in the bass line at measure 24.

26

Musical score for measures 26-31. The melody is marked mezzo-piano (*mp*) and consists of eighth-note patterns. The piano accompaniment continues with chords and eighth notes.

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EMR 473	LeCLAIR, David	The Carnival of Venice
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EMR 4007D	MICHEL, Jean-Fr.	Quartett Album (8)
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EMR 4007D	MOZART, W.A.	Ave Verum (Michel) (8)
EMR 4007D	PHALESE, Pierre	Allemande (Michel) (8)
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EMR 4007D	SCHUBERT, Franz	Ave Maria (Michel) (8)
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EMR 474	SCHUBERT, Franz	Militärmarsch (LeClair)
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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
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EMR 4057	LeCLAIR, David	For Heaven's Sake
EMR 4059	LeCLAIR, David	Forever And A Day
EMR 4058	LeCLAIR, David	Formidable
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EMR 19098	TAILOR, Norman	Paso Doble Ole

5 TUBAS

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