

Solo Pieces

Volume 5

Bass Trombone & Piano / Organ

(+ CD play Back – Play Along)

John Glenesk Mortimer

EMR 33848

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Solo Pieces

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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

Bass Trombone

Piano / Organ

6

10

14

18

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63. Ragtime Dance

5

Scott Joplin

(1868-1917)

Arr.: John Glenesk Mortimer

Moderato ♩ = 80

Musical notation for measures 1-6. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). The tempo is Moderato with a quarter note equal to 80 beats per minute. The first system consists of three staves: a bass staff, a grand staff (treble and bass), and another bass staff. Dynamics include *mf* and *mp*.

7

Musical notation for measures 7-12. The notation continues on the same three-staff system as the first system.

13

Musical notation for measures 13-17. The notation continues on the same three-staff system. Dynamics include *cresc.*

18

Musical notation for measures 18-22. The notation continues on the same three-staff system. Dynamics include *f*. There are first and second endings indicated by bracketed lines above the staff.

64. Marche militaire

Franz Schubert

(1797-1828)

Arr.: John Glenesk Mortimer

Allegro non troppo $\text{♩} = 112$

The first system of the musical score consists of three staves. The top staff is the bass clef, the middle is the treble clef, and the bottom is the bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The music begins with a rest in the bass staff, followed by a series of eighth notes. The piano accompaniment in the middle and bottom staves features a rhythmic pattern of eighth notes and chords. Dynamics include *f* (forte) and *mf* (mezzo-forte).

11

The second system continues the piece from measure 11. It features similar rhythmic patterns and dynamics as the first system, with *f* and *mf* markings. The piano accompaniment maintains its rhythmic accompaniment.

21

The third system continues the piece from measure 21. The musical notation and piano accompaniment are consistent with the previous systems, including the *f* and *mf* dynamics.

32

The fourth system continues the piece from measure 32. The musical notation and piano accompaniment are consistent with the previous systems, including the *f* and *mf* dynamics.

42

The fifth system concludes the piece from measure 42. It ends with a *Fine* marking. The musical notation and piano accompaniment are consistent with the previous systems.

65. Pavane

Gabriel Fauré

(1845-1924)

Arr.: John Glenesk Mortimer

Andante $\text{♩} = 84$

Measures 1-5 of the piece. The score is in 3/4 time with a key signature of two sharps (D major). The tempo is marked 'Andante' with a quarter note equal to 84 beats per minute. The dynamics are marked 'p' (piano) in both staves. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment with chords and single notes.

6

Measures 6-10. The right hand continues with a melodic line, and the left hand maintains a steady accompaniment. The dynamics remain 'p'.

11

Measures 11-15. The right hand features a more active melodic line with slurs. The left hand accompaniment continues. Dynamics are 'p'.

16

Measures 16-20. The right hand has a melodic line with a crescendo leading to a 'mf' (mezzo-forte) dynamic. The left hand accompaniment also features a crescendo and 'mf' dynamic. The piece concludes with a final chord in the right hand.

66. The Trout

Die Forelle - La truite

Franz Schubert

(1797-1828)

Arr.: John Glenesk Mortimer

Allegretto ♩ = 76

7

13

19

24

p

dim.

pp

p dim.

p

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 bass clef line with a treble clef-like key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It begins with a rest and then contains a melodic line starting with a half note G2, followed by quarter notes F2, E2, D2, and a quarter rest. The dynamic marking *mf* is placed below the staff. The middle staff is a grand staff (treble and bass clefs) with a treble clef-like key signature of three flats and a common time signature. It features a complex texture of chords and arpeggiated figures. The dynamic marking *mf* is placed below the treble staff, and *p* is placed below the bass staff. The bottom staff is a single bass clef line with a treble clef-like key signature of three flats and a common time signature, containing a simple bass line of quarter notes.

4

The second system of the musical score consists of three staves. The top staff is a single bass clef line with a treble clef-like key signature of three flats and a common time signature, containing a melodic line of quarter notes. The middle staff is a grand staff (treble and bass clefs) with a treble clef-like key signature of three flats and a common time signature, featuring a complex texture of chords and arpeggiated figures. The bottom staff is a single bass clef line with a treble clef-like key signature of three flats and a common time signature, containing a simple bass line of quarter notes.

7

The third system of the musical score consists of three staves. The top staff is a single bass clef line with a treble clef-like key signature of three flats and a common time signature, containing a melodic line of quarter notes. The middle staff is a grand staff (treble and bass clefs) with a treble clef-like key signature of three flats and a common time signature, featuring a complex texture of chords and arpeggiated figures. The bottom staff is a single bass clef line with a treble clef-like key signature of three flats and a common time signature, containing a simple bass line of quarter notes.

68. *Après un rêve*

Gabriel Fauré

(1845-1924)

Arr.: John Glenesk Mortimer

Andantino ♩ = 69

The first system of the score consists of three staves. The top staff is the bass clef, containing a melodic line with a *mp espr.* dynamic marking and two triplet markings. The middle staff is the treble clef, featuring a dense, rhythmic accompaniment of chords marked *pp*. The bottom staff is the bass clef, providing a simple harmonic accompaniment with quarter notes.

The second system continues the piece. The top staff features a melodic line with triplet markings. The middle staff maintains the chordal accompaniment. The bottom staff has a bass line with a long, sustained note in the second measure.

The third system shows the continuation of the melodic and accompanimental parts. The top staff has a melodic line with triplet markings. The middle staff has a chordal accompaniment that becomes more active towards the end of the system, marked *mf*. The bottom staff continues with a simple bass line.

The fourth system concludes the piece. The top staff features a melodic line with a *f* dynamic marking and triplet markings. The middle staff has a chordal accompaniment marked *mf*. The bottom staff continues with a simple bass line.

69. Badinerie

Johann Sebastian Bach

(1685-1750)

Arr.: John Glenesk Mortimer

Allegretto ♩ = 100

Measures 1-5 of the score. The bass line begins with a whole rest, followed by a quarter rest, and then a quarter note G4. The treble line begins with a quarter note G4. Dynamics include *f* and *mf*.

6

Measures 6-11 of the score. The bass line continues with eighth notes and quarter notes. The treble line features chords and rests. Dynamics include *mf* and *p*.

12

Measures 12-16 of the score. The bass line has a *cresc.* leading to a *f* section. The treble line has chords and rests. Dynamics include *cresc.*, *f*, and *p cresc.*.

17

Measures 17-21 of the score. The bass line continues with eighth notes. The treble line features chords and rests. Dynamics include *f* and *mf*.

70. Anitra's Dance

Edvard Grieg

(1843-1907)

Arr.: John Glenesk Mortimer

♩ = 152

Measures 1-7 of the score. The piece is in 3/4 time with a key signature of two flats. The tempo is marked as quarter note = 152. The music begins with a piano (*p*) dynamic. The bass line features a melodic line starting on the second measure, while the piano accompaniment consists of chords in the right hand and a steady eighth-note pattern in the left hand.

8

Measures 8-14 of the score. The dynamics are marked as *cresc.*, *dim.*, and *pp*. The melodic line in the bass continues with grace notes and slurs. The piano accompaniment features a similar eighth-note pattern in the left hand and chords in the right hand.

15

Measures 15-21 of the score. The dynamics are marked as *mf*, *f*, and *mf*. The melodic line in the bass becomes more active, with slurs and accents. The piano accompaniment includes a *f* dynamic section with a more complex rhythmic pattern in the left hand.

22

Measures 22-28 of the score. The dynamics are marked as *p*. The melodic line in the bass features a long slur and a *p* dynamic marking. The piano accompaniment continues with chords in the right hand and eighth notes in the left hand.

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 bass line starts with a melodic line marked *mf*. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand, also marked *mf*. A dynamic marking of *p* appears in the piano part at measure 5.

7

Musical score for measures 7-12. The bass line continues with a melodic line. The piano accompaniment maintains the rhythmic pattern from the previous section.

13

Musical score for measures 13-19. The bass line features a melodic line marked *f*. The piano accompaniment includes a *f* dynamic marking in the left hand at measure 14.

20

Allegro ♩ = 132

Musical score for measures 20-25. The tempo changes to Allegro (♩ = 132). The time signature changes to 2/4. The bass line continues with a melodic line. The piano accompaniment features a *p* dynamic marking in the right hand at measure 21.

26

Musical score for measures 26-31. The bass line features a melodic line marked *mp*. The piano accompaniment consists of chords in the right hand and eighth notes in the left hand.

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EMR 324N	VIVALDI, Antonio	Sonata N°2 in F major
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