

Solo Pieces

Volume 6

Bass Trombone & Piano / Organ

(+ CD play Back – Play Along)

John Glenesk Mortimer

EMR 33849

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Solo Pieces

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Solo Pieces Vol. 6

72. Albanian Wedding Song

Traditional

Arr.: John Glenesk Mortimer

Allegro ♩ = 90 (♩ = 135)

Bass Trombone

Piano /
Organ

3+2+2

6

11

16

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73. Allegro con grazia

(5th Symphony)

5
Pyotr Ilyitch Tchaikovsky
(1840-1893)
Arr.: John Glenesk Mortimer

♩ = 152

Measures 1-4 of the piece. The score is in 5/4 time with a key signature of three flats. The bass clef part begins with a piano (*p*) dynamic and a triplet of eighth notes. The piano part features a piano (*p*) dynamic and a triplet of eighth notes in the right hand.

5

Measures 5-8. The bass clef part continues with a mezzo-forte (*mf*) dynamic and a triplet, then a forte (*f*) dynamic. The piano part features a mezzo-forte (*mf*) dynamic.

9

Measures 9-12. The bass clef part includes a triplet, a *port.* (portando) marking, and a *p* *accompagnando* marking. The piano part features a forte (*f*) dynamic, a mezzo-forte (*mf*) dynamic, and a triplet.

13

Measures 13-16. The bass clef part continues with a triplet. The piano part features a forte (*f*) dynamic and a triplet.

74. Impromptu

John Glenesk Mortimer

Allegro ♩ = 132

Musical score for measures 1-5. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro' with a quarter note equal to 132 beats per minute. The score consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The bass staff begins with a rest for four measures, followed by a half note G3, quarter note F3, quarter note E3, and quarter note D3 in the fifth measure, marked with a forte (*f*) dynamic. The grand staff features a complex accompaniment with sixteenth-note patterns and chords, also marked with a forte (*f*) dynamic.

♩ = ♩ sempre

Musical score for measures 6-10. The score continues with the same three-staff format. The bass staff has a melodic line with various intervals and accidentals, marked with a fortissimo (*ff*) dynamic. The grand staff accompaniment is highly rhythmic, featuring dense chords and sixteenth-note figures, also marked with a fortissimo (*ff*) dynamic.

Musical score for measures 11-13. The score continues with the same three-staff format. The bass staff has a melodic line with various intervals and accidentals, marked with a mezzo-piano (*mp*) dynamic. The grand staff accompaniment is highly rhythmic, featuring dense chords and sixteenth-note figures, also marked with a mezzo-piano (*mp*) dynamic.

Musical score for measures 14-17. The score continues with the same three-staff format. The bass staff has a melodic line with various intervals and accidentals, marked with a mezzo-forte (*mf*) dynamic. The grand staff accompaniment is highly rhythmic, featuring dense chords and sixteenth-note figures, also marked with a mezzo-forte (*mf*) dynamic.

75. Cuius animam

(Stabat Mater)

11

Gioacchino Rossini

(1792-1868)

Arr.: John Glenesk Mortimer

Allegro moderato ♩ = 112



mp *sotenuito*

p

Measures 1-4 of the musical score. The bass line begins with a whole note rest, followed by a half note G2, a quarter note F2, and a quarter note E2. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. A dynamic marking of *p* is present in the piano part.

5

Measures 5-9 of the musical score. The bass line continues with a half note D2, a quarter note C2, and a quarter note B1. The piano accompaniment maintains its rhythmic pattern. The dynamic marking *p* is still present.

10

f

cresc.

Measures 10-13 of the musical score. The bass line features a half note G2, a quarter note F2, and a quarter note E2. The piano accompaniment continues with its rhythmic pattern. A dynamic marking of *f* is present in the bass line, and *cresc.* is written in the piano part.

14

ff

ff

Measures 14-17 of the musical score. The bass line features a half note G2, a quarter note F2, and a quarter note E2. The piano accompaniment includes triplets in both the right and left hands. A dynamic marking of *ff* is present in both the bass and piano parts.

76. The Speakeasy

15

John Glenesk Mortimer

Moderate Swing ♩ = 104

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is Moderate Swing at 104 beats per minute. The music features a piano introduction with a forte (*f*) dynamic. The right hand plays chords and melodic fragments, while the left hand provides a steady bass line.

5

Musical notation for measures 5-9. The piano continues with a mezzo-forte (*mf*) dynamic in the right hand and a steady bass line in the left hand. The dynamics shift to mezzo-piano (*mp*) in the right hand for measures 7-9.

10

Musical notation for measures 10-14. The piano continues with a mezzo-forte (*mf*) dynamic in the right hand and a steady bass line in the left hand. The dynamics shift to forte (*f*) in the right hand for measures 12-14.

15

Musical notation for measures 15-20. The piano continues with a mezzo-forte (*mf*) dynamic in the right hand and a steady bass line in the left hand. The dynamics shift to forte (*f*) in the right hand for measures 16-18 and 20.

21

Musical notation for measures 21-24. The piano continues with a mezzo-forte (*mf*) dynamic in the right hand and a steady bass line in the left hand. The dynamics shift to forte (*f*) in the right hand for measures 22-24.

77. Samba Tramba

Dennis Armitage

Medium Samba ♩ - 120

The musical score is written for piano in 2/4 time with a key signature of two flats (B-flat and E-flat). It consists of four systems of three staves each (bass, treble, and bass). The first system (measures 1-5) begins with a *mf* dynamic. The second system (measures 6-11) includes a *portamento* marking. The third system (measures 12-17) features a triplet in the bass line. The fourth system (measures 18-24) also features a triplet in the bass line. The score includes various musical notations such as chords, arpeggios, and melodic lines.


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 flat. The first system shows the beginning of the piece. The bass line starts with a whole rest followed by a melodic line. The piano accompaniment features a rhythmic pattern of eighth notes. Dynamics include *f* and *p*. The system concludes with a repeat sign and first/second endings marked *1st x f 2nd x p*.

8 



Musical score for measures 8-14. The bass line continues with a melodic line, marked *mf*. The piano accompaniment consists of chords, also marked *mf*. The system concludes with a repeat sign and first/second endings marked *(D.S. - cresc. al fine)*.

15 *ossia*



Musical score for measures 15-21. The bass line features a triplet of eighth notes, marked *mf*. The piano accompaniment consists of chords, marked *mf*. The system concludes with a repeat sign and first/second endings marked *1st x f 2nd x p* and *mf*.

22



Musical score for measures 22-23. The bass line continues with a melodic line. The piano accompaniment consists of chords. The system concludes with a repeat sign and first/second endings marked *1st x f 2nd x p*.

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