

Solo Pieces

Volume 2

E^b Horn & Piano / Organ

(+ CD play Back – Play Along)

John Glenesk Mortimer

EMR 33851

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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 Horn and Piano/Organ. It is in 4/4 time and G major. The tempo is Andante with a metronome marking of ♩ = 90. The score is divided into four systems, each with a measure number (6, 11, 16) at the beginning. The Eb Horn part is in the upper staff of each system, and the Piano/Organ part is in the lower staff. Dynamics include piano (p) and forte (f). The piece concludes with a final cadence in the 16th measure.

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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 treble clef line with a key signature of one sharp (F#) and a common time signature (C). It begins with a double bar line and a repeat sign, followed by a series of rests, and then a melodic phrase starting with a half note G4, quarter note A4, quarter note B4, and quarter note A4-G4. The dynamic marking *mf* is placed below the first note. The middle and bottom staves are a grand staff (treble and bass clefs). The middle staff starts with a double bar line and a repeat sign, followed by a series of chords. The dynamic marking *f* is placed below the first chord. The bottom staff starts with a double bar line and a repeat sign, followed by a series of notes. The dynamic marking *mf* is placed below the first note.

The second system of the score consists of three staves. The top staff continues the melodic line from the first system. The middle and bottom staves continue the accompaniment. The dynamic marking *f* is present in the middle staff at the beginning of the system.

The third system of the score consists of three staves. The top staff continues the melodic line. The middle and bottom staves continue the accompaniment. The dynamic marking *f* is present in both the middle and bottom staves at the beginning of the system.

The fourth system of the score consists of three staves. The top staff continues the melodic line. The middle and bottom staves continue the accompaniment. The dynamic marking *dim. (2nd x)* is present in both the middle and bottom staves. The top staff includes the instruction "repeat ad lib." above a repeat sign. The dynamic marking *p* is placed below the first note of the second measure after the repeat sign.

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 features a long note with a slur. The piano accompaniment continues with rhythmic patterns. The dynamic marking *mf* (mezzo-forte) is present in the right hand.

22

Musical notation for measures 22-27. The melody has a more active, rhythmic character. The piano accompaniment features chords with accents. The dynamic marking *ff* (fortissimo) is used in both staves.

28

Musical notation for measures 28-35. The melody is softer and more melodic. The piano accompaniment features chords with accents. The dynamic marking *p* (piano) is used in both staves.

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 per minute. The first system shows the beginning of the piece. The right hand (treble clef) starts with a melodic line, and the left hand (bass clef) provides a rhythmic accompaniment. Dynamics include *p* (piano) in both hands.

Measures 7-11. The right hand continues its melodic development with some grace notes and slurs. The left hand maintains its accompaniment with some melodic movement in the bass line. Dynamics are *p*.

Measures 12-17. The right hand features a series of eighth-note patterns. The left hand continues with a steady accompaniment. Dynamics are *p*.

Measures 18-23. The right hand has a melodic line with a *mf* (mezzo-forte) dynamic. The left hand has a *mf sub.* (mezzo-forte subito) dynamic. There are hairpins indicating dynamics in both hands.

Measures 24-28. The right hand has a melodic line with a *p* (piano) dynamic. The left hand has a *p* dynamic. There are hairpins indicating dynamics in both hands.

31. On The Trail

John Glenesk Mortimer

Allegro non troppo (♩ = ca. 112)

Musical notation for measures 1-4. The score is in 2/4 time with a key signature of one sharp (F#). The upper staff (treble clef) begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The lower staff (bass clef) features a piano accompaniment of eighth-note chords. Dynamic markings include *mf legato* in the upper staff and *p* in the lower staff.

Musical notation for measures 5-8. The upper staff continues with a melodic line: quarter notes C5, D5, E5, F#5, G5, and a half note A5. The lower staff continues with the piano accompaniment. Dynamic markings include *f* in the upper staff and *p* in the lower staff.

Musical notation for measures 9-12. The upper staff features a melodic line with dynamics *f* and *p*. The lower staff continues with the piano accompaniment, also marked with *f* and *p*.

Musical notation for measures 13-16. The upper staff has a melodic line with a final cadence. The lower staff continues with the piano accompaniment.

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 bass clef.

Musical notation for measures 7-12. The melody continues in the treble clef, and the piano accompaniment is in the bass clef. A piano (*p*) dynamic is indicated in measure 10.

Musical notation for measures 13-18. The melody continues in the treble clef, and the piano accompaniment is in the bass clef.

Musical notation for measures 19-24. The melody continues in the treble clef, and the piano accompaniment is in the bass clef.

Musical notation for measures 25-32. The melody continues in the treble clef, and the piano accompaniment is in the bass clef. A mezzo-forte (*mf*) dynamic is indicated in measure 26.

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 mezzo-forte (*mf*) dynamic. The grand staff begins with a piano (*p*) dynamic. The piano part features a rhythmic accompaniment with eighth notes and chords, including a trill in the right hand at measure 6. The bass line consists of a steady eighth-note accompaniment.

8

Musical score for measures 8-14. The top staff continues the melodic line from the previous system. The piano part features a prominent trill in the right hand starting at measure 9, which is marked with a 'tr' and a wavy line. The bass line continues with its eighth-note accompaniment. Dynamics include mezzo-forte (*mf*) and piano (*p*).

15

Musical score for measures 15-21. The top staff continues the melodic line. The piano part features a trill in the right hand starting at measure 15, marked with '(tr)' and a wavy line. The bass line continues with its eighth-note accompaniment. Dynamics include piano (*p*).

22

Musical score for measures 22-28. The top staff continues the melodic line, starting with a piano (*p*) dynamic. The piano part features a rhythmic accompaniment with eighth notes and chords. The bass line continues with its eighth-note accompaniment.

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 dynamic markings such as *f* (forte) and *mf* (mezzo-forte). 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 piece. The music is in 2/4 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 score consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The first staff contains a melodic line with accents and a forte (*f*) dynamic marking. The grand staff contains a piano accompaniment with chords and a bass line.

Measures 5-9 of the piece. The music continues with the same instrumentation and key signature. The piano accompaniment features a steady chordal accompaniment in the right hand and a more active bass line in the left hand.

Measures 10-14 of the piece. The melodic line in the first staff shows some chromatic movement. The piano accompaniment continues with a consistent rhythmic pattern.

Measures 15-18 of the piece. The piano accompaniment becomes more rhythmic and active, with a *mf* (mezzo-forte) dynamic marking. The melodic line remains in the first staff.

Measures 19-22 of the piece. The melodic line in the first staff features a *mf* dynamic marking. The piano accompaniment continues with its rhythmic accompaniment.

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