

# Solo Pieces

## Volume 3

**E<sup>b</sup> Horn & Piano / Organ**

(+ CD play Back – Play Along)

**John Glenesk Mortimer**

EMR 33852

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# Solo Pieces

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# Solo Pieces Vol. 3

## 38. *Les anges dans nos campagnes*

Traditional

Arr.: John Glenesk Mortimer

Allegro ♩ = 116

E♭ Horn

Piano / Organ

Musical notation for measures 1-4. The E♭ Horn part is a whole rest. The Piano/Organ part features a melody in the right hand and a bass line in the left hand, both in a key signature of three flats and common time.

5

Musical notation for measures 5-8. The E♭ Horn part has a melody starting on a half note. The Piano/Organ part continues with a similar texture. Dynamics include *mp* and *pp*.

10

Musical notation for measures 9-12. The E♭ Horn part has a melody with a crescendo. The Piano/Organ part continues. Dynamics include *mf*.

15

Musical notation for measures 13-16. The E♭ Horn part has a melody with a crescendo. The Piano/Organ part continues. Dynamics include *f*.

20

Musical notation for measures 17-20. The E♭ Horn part has a melody with a crescendo. The Piano/Organ part continues. Dynamics include *f*.

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# 41. La Cucaracha

Traditional

Arr.: John Glenesk Mortimer

Allegro ♩ = 144

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. It begins with a rest, followed by a melodic phrase starting on G4, moving to A4, B4, and C5. The piano accompaniment is in grand staff (treble and bass clefs) with a common time signature. The right hand plays chords, and the left hand plays a rhythmic pattern of eighth notes. The dynamic marking *mf* is present in both parts.

The second system continues the piece. The vocal line starts at measure 6 and features a melodic phrase that ends with a fermata. The piano accompaniment continues with the same rhythmic pattern. The dynamic marking *f* is present in the vocal line.

The third system begins at measure 11 and includes a first ending bracket. The vocal line has a melodic phrase that leads into the first ending. The piano accompaniment features a more complex rhythmic pattern with sixteenth notes in the left hand. The dynamic marking *f* is present in the vocal line.

The fourth system starts at measure 15 and includes a first ending bracket. The vocal line has a melodic phrase that leads into the first ending. The piano accompaniment continues with the same rhythmic pattern. The dynamic marking *f* is present in the vocal line.

# 42. The Monastery Garden

*Im Kloostergarten - Le jardin du monastère*

John Glenesk Mortimer

Con moto ma tranquillo (♩ = ca. 100)

Musical score for measures 1-9. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is 'Con moto ma tranquillo' with a quarter note equal to approximately 100 beats per minute. The score features a vocal line and a piano accompaniment. The piano part has a dynamic marking of *p* (piano) in both the right and left hands.

10

Musical score for measures 10-18. The piano accompaniment continues with a dynamic marking of *p* (piano). The vocal line features a melodic phrase with a slur and a fermata over the final note.

19

Musical score for measures 19-25. The piano accompaniment has a dynamic marking of *f* (forte) in the right hand and *p* (piano) in the left hand. The vocal line has a dynamic marking of *f* (forte) and includes a slur and a fermata.

26

Musical score for measures 26-33. The piano accompaniment has a dynamic marking of *p* (piano) in the right hand and *cresc.* (crescendo) in the left hand. The vocal line has a dynamic marking of *p* (piano) and includes a slur and a fermata.

# 43. Happy-Go-Lucky

John Glenesk Mortimer

Moderato ♩ = ca. 100

Musical notation for measures 1-6. The score is in 6/8 time with a key signature of three sharps (F#, C#, G#). The tempo is Moderato, approximately 100 beats per minute. The first system consists of a vocal line and a piano accompaniment. The vocal line begins with a rest for the first six measures, followed by a melodic phrase starting on G5. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble. Dynamics include *mf* (mezzo-forte) for both parts.

7

Musical notation for measures 7-13. The vocal line continues with a melodic phrase. The piano accompaniment maintains its rhythmic pattern. Dynamics include *mf* and *p* (piano) for the piano part.

14

Musical notation for measures 14-19. The vocal line has a rest for measures 14-15, then enters with a melodic phrase. The piano accompaniment continues with its rhythmic pattern. Dynamics include *p* (piano) for the vocal part.

20

Musical notation for measures 20-26. The vocal line continues with a melodic phrase. The piano accompaniment continues with its rhythmic pattern. Dynamics include *f* (forte) for both parts.

# 44. Halloween

John Glenesk Mortimer

Andante con moto ♩ = ca. 90

Measures 1-4 of the piece. The score is in 4/4 time. The right hand (RH) starts with a whole rest in measure 1, followed by a melodic line in measures 2-4. The left hand (LH) has a whole rest in measure 1, followed by a bass line in measures 2-4. Dynamics include *pp* in both hands.

Measures 5-8 of the piece. The RH continues its melodic line. The LH has a rhythmic accompaniment of eighth notes. Dynamics include *pp* in the LH.

Measures 9-12 of the piece. The RH has a melodic line with dynamics *sub. ff* and *p*. The LH has a rhythmic accompaniment with dynamics *sub. ff* and *pp*.

Measures 13-16 of the piece. The RH has a melodic line with dynamics *sub. ff*, *p*, and *fff*. The LH has a complex accompaniment with dynamics *sub. ff* and *fff*.

## 45. Ragtime

John Glenesk Mortimer

Allegro ♩ = ca. 120

Musical score for measures 1-4. The piece is in 2/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Allegro' with a quarter note equal to approximately 120 beats per minute. The first system consists of three staves: a single treble clef staff for the melody and a grand staff (treble and bass clefs) for the piano accompaniment. The melody begins with a rest in measure 1 and enters in measure 2 with a dynamic marking of *mf*. The piano accompaniment starts in measure 1 with a dynamic marking of *mf*.

5

Musical score for measures 5-9. The melody continues with eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

10

Musical score for measures 10-14. The melody features a dynamic marking of *f* in measure 10. The piano accompaniment also has a dynamic marking of *f* in measure 10. The melody concludes with a fermata in measure 14.

15

Musical score for measures 15-20. The melody begins with a dynamic marking of *mp*. The piano accompaniment also has a dynamic marking of *mp*. The piano part includes a crescendo hairpin in measure 16.

21

Musical score for measures 21-24. The melody continues with a dynamic marking of *f* in measure 23. The piano accompaniment features a dynamic marking of *f* in measure 23. The piece concludes with a fermata in measure 24.



# 46. Study In Thirds

Terznetüde - Etude en tierces

John Glenesk Mortimer

Andante ♩ = 90

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 3/4 time signature. It begins with a whole rest for the first four measures, followed by a half note G4, a quarter note A4, and a quarter note B4, all marked with a piano (*p*) dynamic. The middle and bottom staves are grand staff notation (treble and bass clefs). The middle staff begins with a piano (*p*) dynamic and features a melodic line with slurs and ties. The bass staff provides a harmonic accompaniment with chords and moving lines.

The second system starts at measure 7. The top staff continues the melodic line from the first system. The middle and bottom staves continue the accompaniment, featuring various chordal textures and rhythmic patterns. The key signature remains one sharp (F#) and the time signature is 3/4.

The third system starts at measure 13. The top staff features a melodic line with a forte (*f*) dynamic. The middle and bottom staves continue the accompaniment, with the middle staff also marked with a forte (*f*) dynamic. The system concludes with a piano (*p*) dynamic in the middle staff.

The fourth system starts at measure 18. The top staff begins with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) dynamic. The middle and bottom staves continue the accompaniment, with the middle staff marked with a mezzo-forte (*mf*) dynamic. The system concludes with a mezzo-forte (*mf*) dynamic in the middle staff.

# 47. Toreador's Song

Lied des Toreadors - Chant du toréador

Georges Bizet  
(1838-1875)  
Arr.: John Glenesk Mortimer

Allegro moderato  $\text{♩} = 112$

Musical notation for measures 1-4. The system includes a vocal line and a piano accompaniment. The piano part features a triplet in measure 2 and a dynamic marking of *f* in measure 3.

Musical notation for measures 5-8. The system includes a vocal line and a piano accompaniment. The piano part features a triplet in measure 5 and a dynamic marking of *f* in measure 6.

Musical notation for measures 9-12. The system includes a vocal line and a piano accompaniment. The piano part features a triplet in measure 9 and a dynamic marking of *ff* in measure 11.

Musical notation for measures 13-16. The system includes a vocal line and a piano accompaniment. The piano part features a dynamic marking of *mf* in measure 13 and *f* in measure 15.

Musical notation for measures 17-20. The system includes a vocal line and a piano accompaniment. The piano part features a dynamic marking of *f* in measure 17.

# 50. Minuet

Ludwig van Beethoven

(1770-1827)

Arr.: John Glenesk Mortimer

Allegretto ♩ = 96

*p*

6

*mf*

13

*f*

20

1. Fine Trio

*p*

26

*cresc.* *f*

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