

Solo Pieces

Volume 4

E^b Horn & Piano / Organ

(+ CD play Back – Play Along)

John Glenesk Mortimer

EMR 33853

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Solo Pieces

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52. Jingle Bells

Traditional

Arr.: John Glenesk Mortimer

Allegro giocoso ♩ = 126



The musical score is arranged for Eb Horn and Piano/Organ. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The tempo is marked 'Allegro giocoso' with a quarter note equal to 126 beats per minute. The Eb Horn part starts with a whole rest followed by a melodic line. The Piano/Organ part features a rhythmic accompaniment of eighth notes in the right hand and a bass line in the left hand. Dynamics include piano (*p*), mezzo-forte (*mf*), and forte (*f*). The score includes first and second endings at measure 5 and a 'port.' (portamento) marking at measure 9. The piece concludes at measure 14.

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53. Deep River

Traditional
Arr.: John Glenesk Mortimer

Andante tranquillo ♩ = 80

Musical score for measures 1-5. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Andante tranquillo' with a quarter note equal to 80 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 melody in the top staff begins with a half rest, followed by a series of eighth and quarter notes, marked with a piano (*p*) dynamic. The piano accompaniment in the grand staff features a steady bass line and chords in the right hand, also marked with a piano (*p*) dynamic.

Musical score for measures 6-10. The melody in the top staff continues with eighth and quarter notes, including three triplet markings. The piano accompaniment in the grand staff continues with chords and a bass line, maintaining the piano (*p*) dynamic.

Musical score for measures 11-14. The melody in the top staff begins with a forte (*f*) dynamic and features a series of eighth notes. The piano accompaniment in the grand staff also begins with a forte (*f*) dynamic, featuring a rhythmic pattern of eighth notes in the bass and chords in the right hand.

54. Clementine (with variations)

Traditional

Arr.: John Glenesk Mortimer

Moderato $\text{♩} = 90$

mf

mf

6

mf accompagnando

f

13

p

18

p

p

56. Rio By Night

John Glenesk Mortimer

Bossa Nova ♩ = 84

Musical notation for measures 1-4. The piece is in 2/4 time with a key signature of one flat (B-flat major). The tempo is marked as Bossa Nova with a quarter note equal to 84 beats per minute. The music features a piano introduction with a *p* dynamic and a *cresc.* marking.

Musical notation for measures 5-9. Measure 5 is marked with a *f* dynamic. Measures 6-9 feature a piano accompaniment with a *p* dynamic and a *mf* dynamic. A slur is marked as optional over measures 6-9.

Musical notation for measures 10-14. Measure 10 is marked with *sempre sim.* (sempre sostenuto). The piano accompaniment continues with a *p* dynamic.

Musical notation for measures 15-19. The piano accompaniment continues with a *p* dynamic.

Musical notation for measures 20-24. The piano accompaniment continues with a *p* dynamic.

58. Pie Jesu

15
Gabriel Faure

(1845-1924)

Arr.: John Glenesk Mortimer

Adagio ♩ = 66

p legato possibile

p

This system contains the first five measures of the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The tempo is marked 'Adagio' with a quarter note equal to 66 beats per minute. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piano part begins with a soft (*p*) dynamic and a 'legato possibile' instruction. The vocal line starts with a half rest in the first measure, followed by a melodic phrase.

This system contains measures 6 through 10. The vocal line continues its melodic line, and the piano accompaniment provides harmonic support with chords and moving lines in both the right and left hands.

This system contains measures 11 through 16. The music continues with the vocal line and piano accompaniment, showing further development of the melodic and harmonic themes.

This system contains measures 17 through 21. The piece concludes in this system with a final melodic phrase in the vocal line and a sustained piano accompaniment.

59. Chorus from Nabucco

17
Giuseppe Verdi

(1813-1901)

Arr.: John Glenesk Mortimer

Andante ♩ = 60

Musical score for measures 1-4. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is Andante with a metronome marking of ♩ = 60. The score consists of a vocal line and a piano accompaniment. The piano part features a prominent triplet pattern in the bass line, marked with *ff* (fortissimo) and *p* (piano) dynamics. The vocal line is mostly rests in these measures.

Musical score for measures 5-6. The vocal line begins with a melodic phrase marked *p cantabile*. The piano accompaniment continues with a sixteenth-note triplet pattern in the right hand, marked *pp* (pianissimo). The bass line consists of a steady eighth-note accompaniment.

Musical score for measures 7-8. The vocal line continues with a melodic phrase, marked with a triplet in the first measure. The piano accompaniment maintains the sixteenth-note triplet pattern in the right hand and the eighth-note accompaniment in the bass line.

Musical score for measures 9-10. The vocal line continues with a melodic phrase. The piano accompaniment maintains the sixteenth-note triplet pattern in the right hand and the eighth-note accompaniment in the bass line.

60. Two Dances from The Fairy Queen

21
Henry Purcell

(1659-1695)

Arr.: John Glenesk Mortimer

I - Jig ♩ = 72

Musical score for measures 1-5. The piece is in 6/8 time with a key signature of one sharp (F#). The first system consists of a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by a series of eighth notes. The piano accompaniment features a rhythmic pattern of chords and single notes. Dynamics include *f* (forte) and *p 2nd x* (piano second time).

Musical score for measures 6-11. The system includes a vocal line and piano accompaniment. The vocal line has a first ending (1.) and a second ending (2.). Dynamics include *p* (piano) and *f* (forte).

Musical score for measures 12-17. The system includes a vocal line and piano accompaniment. Dynamics include *p* (piano) and *f* (forte).

Musical score for measures 18-21. The system includes a vocal line and piano accompaniment. The vocal line ends with a *cresc.* (crescendo) marking. The piano accompaniment provides harmonic support with chords and moving lines.

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