

Solo Pieces

Volume 6

E^b Horn & Piano / Organ

(+ CD play Back – Play Along)

John Glenesk Mortimer

EMR 33855

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Solo Pieces

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Solo Pieces Vol. 6

72. Albanian Wedding Song

Traditional

Arr.: John Glenesk Mortimer

Allegro $\text{♩} = 90$ ($\text{♩} = 135$)

The musical score is arranged for Eb Horn, Piano/Organ, and a vocal line. The tempo is marked 'Allegro' with a quarter note equal to 90 beats per minute (♩ = 90) and a half note equal to 135 (♩ = 135). The key signature has two flats (Bb and Eb), and the time signature is 7/8. The score is divided into four systems, each starting with a measure number (6, 11, 16). The Eb Horn part consists of whole notes. The Piano/Organ part features a complex rhythmic accompaniment with chords and single notes. The vocal line is written in a single staff with a treble clef and includes dynamic markings such as *mf*, *p*, and *f*. A '3+2+2' rhythm signature is present at the beginning of the first system. The score concludes with a double bar line at the end of the fourth system.

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73. Allegro con grazia

(5th Symphony)

5
Pyotr Ilyitch Tchaikovsky

(1840-1893)

Arr.: John Glenesk Mortimer

♩ = 152

Musical score for measures 1-4. The piece is in 5/4 time with a key signature of three flats. The tempo is marked 'Allegro con grazia' with a quarter note equal to 152. The first system shows the beginning of the piece. The piano part starts with a triplet of eighth notes in the right hand and a similar triplet in the left hand, both marked *p* (piano). The violin part enters with a melodic line, also marked *p*.

Musical score for measures 5-8. The piano part continues with a triplet of eighth notes in the right hand, marked *mf* (mezzo-forte), and a triplet in the left hand marked *f* (forte). The violin part continues its melodic line with a triplet of eighth notes marked *f*. The piano part has a *mf* dynamic marking in the right hand.

Musical score for measures 9-12. The piano part features a triplet of eighth notes in the right hand marked *port.* (poco ritardando) and a triplet in the left hand marked *p accompagnando* (piano accompanando). The violin part has a triplet of eighth notes marked *port.* and a triplet in the left hand marked *p accompagnando*. The piano part has a *f* dynamic marking in the right hand and a *mf* dynamic marking in the left hand.

Musical score for measures 13-16. The piano part features a triplet of eighth notes in the right hand marked *f* and a triplet in the left hand marked *f*. The violin part has a triplet of eighth notes marked *f* and a triplet in the left hand marked *f*.

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 one sharp (F#). The tempo is marked Allegro with a quarter note equal to 132 beats per minute. The music begins with a piano introduction in the right hand, marked *f*. The piano accompaniment starts in the left hand with a steady eighth-note pattern, also marked *f*.

Musical score for measures 6-10. The tempo is marked *♩ = ♩ sempre*. The key signature changes to two flats (Bb, Eb). The music features a complex piano accompaniment with frequent chord changes and a melodic line in the right hand. The dynamic marking *ff* is present.

Musical score for measures 11-13. The key signature changes to one flat (Bb). The music features a complex piano accompaniment with frequent chord changes and a melodic line in the right hand. The dynamic marking *mp* is present.

Musical score for measures 14-17. The key signature changes to one sharp (F#). The music features a complex piano accompaniment with frequent chord changes and a melodic line in the right hand. The dynamic marking *mf* is present, and *f* appears later in the system.

75. Cuius animam

(Stabat Mater)

11

Gioacchino Rossini

(1792-1868)

Arr.: John Glenesk Mortimer

Allegro moderato ♩ = 112



mp *sostenuto*

p

Measures 1-4 of the score. The vocal line begins with a half rest, followed by a melodic phrase starting on a dotted half note. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

5

Measures 5-9 of the score. The vocal line continues with a melodic phrase. The piano accompaniment maintains the eighth-note accompaniment.

10

f

cresc.

Measures 10-13 of the score. The vocal line features a melodic phrase with a crescendo hairpin. The piano accompaniment includes a crescendo hairpin and a more active right hand.

14

ff

ff

Measures 14-17 of the score. The vocal line features a melodic phrase with a fortissimo dynamic. The piano accompaniment includes a fortissimo dynamic and a more active right hand with triplets.

76. The Speakeasy

15

John Glenesk Mortimer

Moderate Swing ♩ = 104

5

10

15

21

f

mf

mp

f

mf

f

f

mf

f

77. Samba Tramba

Dennis Armitage

Medium Samba ♩ - 120

The musical score is written for piano and features a melody line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked as 'Medium Samba' with a quarter note equal to 120 beats per minute. The score is divided into four systems, each starting with a measure number: 1, 6, 12, and 24. The first system (measures 1-5) includes a dynamic marking of *mf*. The second system (measures 6-11) includes dynamic markings of *mf* and *portamento*. The third system (measures 12-17) includes a triplet marking of '3'. The fourth system (measures 18-24) includes a triplet marking of '3'. The piano accompaniment consists of chords and rhythmic patterns in the right hand, and a steady bass line in the left hand. The melody line features various rhythmic values, including eighth and sixteenth notes, and rests.


78. Caprice No. 24

23

Niccolò Paganini

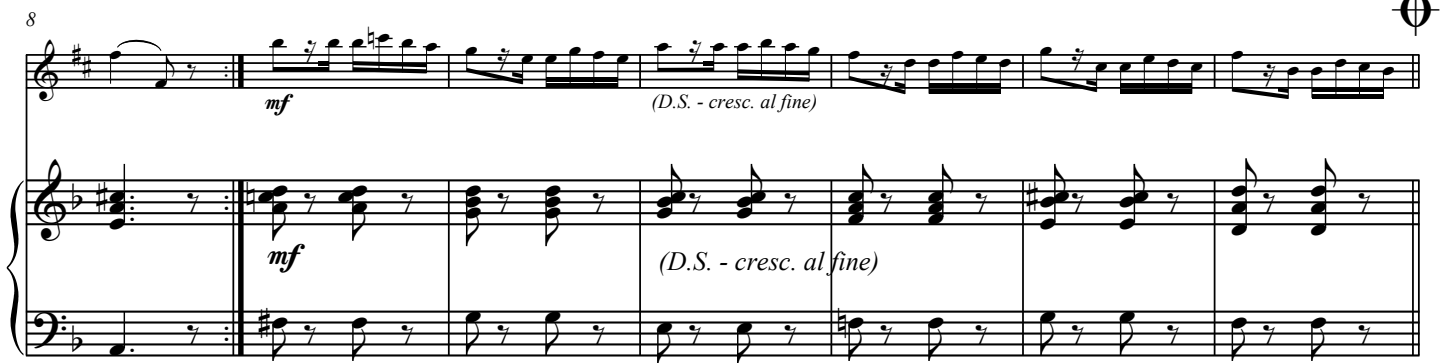
(1782-1840)

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 sharp (F#). The first system shows the beginning of the piece. The first staff (treble clef) has a dynamic marking of *f* and a first ending marked *1st x f 2nd x p*. The second staff (piano accompaniment) also has a dynamic marking of *f* and a first ending marked *1st x f 2nd x p*. The music features rapid sixteenth-note passages in the right hand and a steady eighth-note accompaniment in the left hand.



Musical score for measures 8-14. The first staff (treble clef) has a dynamic marking of *mf* and a first ending marked *(D.S. - cresc. al fine)*. The second staff (piano accompaniment) also has a dynamic marking of *mf* and a first ending marked *(D.S. - cresc. al fine)*. The music continues with similar rhythmic patterns, featuring a crescendo leading to the end of the section.



Musical score for measures 15-21. The first staff (treble clef) has a dynamic marking of *mf* and a first ending marked *1st x f 2nd x p*. The second staff (piano accompaniment) also has a dynamic marking of *mf* and a first ending marked *1st x f 2nd x p*. The music includes a triplet of eighth notes in the first staff and continues with the established rhythmic patterns.



Musical score for measures 22-23. The first staff (treble clef) continues the melodic line. The second staff (piano accompaniment) continues the accompaniment. The piece concludes with a final chord in the piano accompaniment.

HORN E^b - MI Bémol

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