

Solo Pieces

Volume 6

F Horn & Piano / Organ

(+ CD play Back – Play Along)

John Glenesk Mortimer

EMR 33843

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Solo Pieces

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Solo Pieces Vol. 6


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72. Albanian Wedding Song

Traditional

Arr.: John Glenesk Mortimer

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

The musical score is arranged for F Horn and Piano/Organ. It consists of four systems of music. The first system shows the F Horn part with a whole rest and the Piano/Organ part with a melody in the right hand and a bass line in the left hand. The tempo is marked Allegro with a quarter note equal to 90 beats per minute (♩ = 90) and a quarter note equal to 135 beats per minute (♩ = 135). The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The first system includes a dynamic marking of *mf* and a *p* dynamic marking with a hairpin. A 3+2+2 triplet is indicated in the bass line. The second system starts at measure 6 and features a *mf* dynamic. The third system starts at measure 11 and features a *f* dynamic in the horn part and a *mf* dynamic in the piano part. The fourth system starts at measure 16. The score concludes with a final chord in the piano part.

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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 features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with a piano (*p*) dynamic. The violin part has a triplet of eighth notes marked with a piano (*p*) dynamic.

Musical score for measures 5-8. The piano part continues with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, marked with a mezzo-forte (*mf*) dynamic. The violin part has a triplet of eighth notes marked with a mezzo-forte (*mf*) dynamic. The dynamics change to forte (*f*) in measure 6 and mezzo-forte (*mf*) in measure 7.

Musical score for measures 9-12. The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, marked with a piano (*p*) dynamic. The violin part has a triplet of eighth notes marked with a piano (*p*) dynamic. The dynamics change to piano (*p*) in measure 10 and piano (*p*) *accompagnando* in measure 11. The piano part has a forte (*f*) dynamic in measure 10 and mezzo-forte (*mf*) in measure 11.

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

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 music begins with a piano introduction in the right hand, marked *f*. The left hand enters with a rhythmic accompaniment of eighth notes, also marked *f*.

Musical score for measures 6-10. The tempo is marked '♩ = ♩ sempre'. The music continues with a piano introduction in the right hand, marked *ff*. The left hand features a complex rhythmic pattern of eighth notes, also marked *ff*. The key signature changes to one flat (B-flat) at measure 8.

Musical score for measures 11-13. The tempo remains '♩ = ♩ sempre'. The music continues with a piano introduction in the right hand, marked *mp*. The left hand features a complex rhythmic pattern of eighth notes, also marked *mp*. The key signature changes to one flat (B-flat) at measure 11 and back to two flats (B-flat and E-flat) at measure 13.

Musical score for measures 14-17. The tempo remains '♩ = ♩ sempre'. The music continues with a piano introduction in the right hand, marked *mf*. The left hand features a complex rhythmic pattern of eighth notes, also marked *mf*. The key signature changes to one flat (B-flat) at measure 14 and back to two flats (B-flat and E-flat) at measure 16. The piece concludes with a piano introduction in the right hand, marked *f*.

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 musical score. The vocal line begins with a whole note rest, followed by a half note G4, a quarter note A4, and a quarter note B4. 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 musical score. The vocal line continues with a half note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, and a quarter note A5. The piano accompaniment maintains the eighth-note accompaniment.

10

f

cresc.

Measures 10-13 of the musical score. The vocal line features a half note B5, a quarter note C6, a quarter note D6, and a quarter note E6. The piano accompaniment continues with the eighth-note accompaniment, and the right hand begins to play chords.

14

ff

ff

Measures 14-17 of the musical score. The vocal line features a half note F6, a quarter note G6, a quarter note A6, and a quarter note B6. The piano accompaniment continues with the eighth-note accompaniment, and the right hand features a triplet of eighth notes.

76. The Speakeasy

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

Musical notation for measures 1-5. The score is in 2/4 time with a key signature of two flats (B-flat and E-flat). The piano part features a melody in the right hand and a bass line in the left hand. The dynamic marking *mf* is present.

Musical notation for measures 6-11. The piano part continues with a melody in the right hand and a bass line in the left hand. The dynamic marking *mf* and the instruction *portamento* are present.

Musical notation for measures 12-17. The piano part continues with a melody in the right hand and a bass line in the left hand.

Musical notation for measures 18-23. The piano part continues with a melody in the right hand and a bass line in the left hand. Triplet markings are present in the right hand.

Musical notation for measures 24-29. The piano part continues with a melody in the right hand and a bass line in the left hand.


78. Caprice No. 24

23

Niccolò Paganini

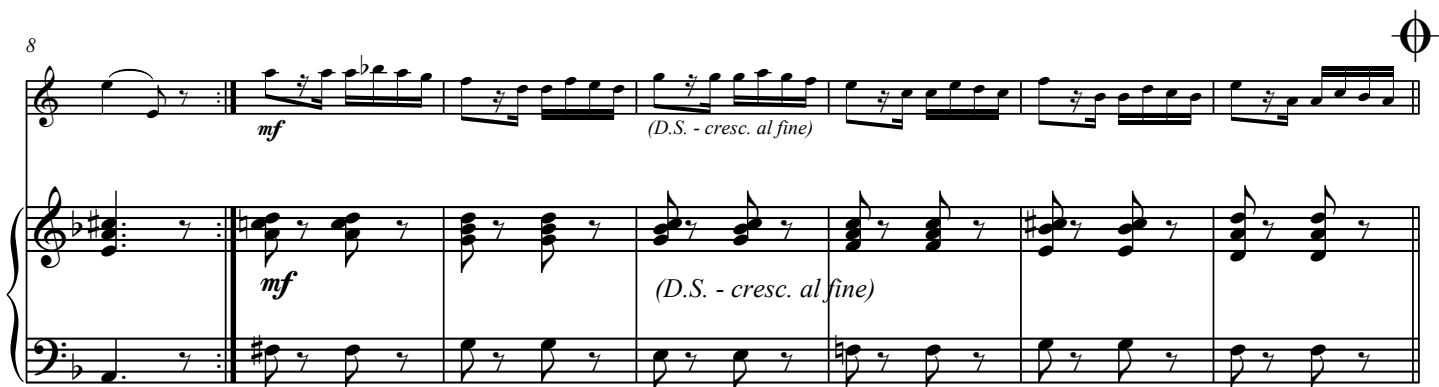
(1782-1840)

Arr.: John Glenesk Mortimer

Allegro ♩ = 120 (or slower ad lib.!) 



Musical score for measures 1-7. The system consists of three staves: a single treble staff for the violin and a grand staff (treble and bass) for the piano accompaniment. The key signature has one flat (B-flat) and the time signature is 2/4. The violin part begins with a repeat sign and a first ending marked *1st x f* and a second ending marked *2nd x p*. The piano accompaniment starts with a forte (*f*) dynamic and also features first and second endings marked *1st x f* and *2nd x p*.



Musical score for measures 8-14. The system consists of three staves. The violin part starts at measure 8 with a mezzo-forte (*mf*) dynamic and includes the instruction *(D.S. - cresc. al fine)*. The piano accompaniment also starts at measure 8 with a mezzo-forte (*mf*) dynamic and includes the instruction *(D.S. - cresc. al fine)*. A repeat sign is present at the end of the system.



Musical score for measures 15-21. The system consists of three staves. The violin part starts at measure 15 with the instruction *ossia* and a mezzo-forte (*mf*) dynamic. It includes a triplet of eighth notes marked *3* and first and second endings marked *1st x f* and *2nd x p*. The piano accompaniment also includes first and second endings marked *1st x f* and *2nd x p*, and a mezzo-forte (*mf*) dynamic.



Musical score for measures 22-23. The system consists of three staves. The violin part continues from measure 22. The piano accompaniment continues from measure 22.

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