

Solo Pieces

Volume 4

Trombone & Piano
(+ CD Play Back - Play Along)

John Glenesk Mortimer

EMR 140

Solo Stimme / Voix / Part :  + 

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Solo Pieces

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Solo Pieces Vol. IV

1. Jingle Bells

Traditional

Arr.: John Glenesk Mortimer

 Photocopying is illegal!

Allegro giocoso $\text{♩} = 126$

Solo

Allegro giocoso $\text{♩} = 126$

mf

Piano

p

mf

5

1. 2.

f

9

port.

12

f

EMR 140

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2. Deep River

Traditional

Arr.: John Glenesk Mortimer

Andante tranquillo ♩ = 80

The first system of the musical score consists of three staves. The top staff is a single bass clef line with a common time signature (C) and a key signature of three flats (B-flat, E-flat, A-flat). It begins with a piano (*p*) dynamic and features a melodic line with a long slur over the first four measures. The middle staff is a grand staff (treble and bass clefs) with a common time signature and three flats. It also begins with a piano (*p*) dynamic and contains a complex accompaniment with chords and moving lines. The bottom staff is a single bass clef line with a common time signature and three flats, providing a harmonic foundation with long slurs.

6

The second system of the musical score consists of three staves. The top staff is a single bass clef line with a common time signature and three flats. It continues the melodic line from the first system, featuring a piano (*p*) dynamic and a triplet of eighth notes in the fifth measure. The middle staff is a grand staff with a common time signature and three flats, continuing the accompaniment with chords and moving lines. The bottom staff is a single bass clef line with a common time signature and three flats, continuing the harmonic foundation with long slurs.

11

The third system of the musical score consists of three staves. The top staff is a single bass clef line with a common time signature and three flats. It begins with a forte (*f*) dynamic and features a melodic line with a long slur. The middle staff is a grand staff with a common time signature and three flats, continuing the accompaniment with chords and moving lines. The bottom staff is a single bass clef line with a common time signature and three flats, continuing the harmonic foundation with long slurs.

3. Clementine (with variations)

Traditional

Arr.: John Glenesk Mortimer

Moderato ♩ = 90

The first system of the score consists of three staves. The top staff is a single bass clef line with a melodic line starting on a whole rest, followed by eighth notes. The middle staff is a grand staff (treble and bass clefs) with a piano accompaniment of chords and some moving lines. The bottom staff is a single bass clef line with a simple harmonic accompaniment. Dynamics include *mf* and *mf*. The tempo is marked Moderato with a quarter note equal to 90 beats per minute.

6

The second system continues the piece from measure 6. The top staff features a more active melodic line with eighth notes. The piano accompaniment in the middle staff includes some sixteenth-note patterns. The bottom staff continues the simple harmonic accompaniment. Dynamics include *mf accompagnando* and *f*.

13

The third system starts at measure 13. The top staff has a melodic line with some grace notes. The piano accompaniment in the middle staff features a more complex texture with sixteenth-note patterns. The bottom staff continues the harmonic accompaniment.

18

The fourth system begins at measure 18. The top staff has a melodic line with a *p* dynamic. The piano accompaniment in the middle staff includes a *p* dynamic and some sixteenth-note patterns. The bottom staff continues the harmonic accompaniment.

4. Minuet for Anna Magdalena

Johann Sebastian Bach
(1685-1750)
Arr.: John Glenesk Mortimer

Allegretto ♩ = 88

Musical notation for measures 1-7. The piece is in 3/4 time with a key signature of one flat (B-flat). The tempo is Allegretto at 88 beats per minute. The first system shows the beginning of the piece with a piano (*p*) dynamic. The notation includes a treble clef for the right hand and a bass clef for the left hand, with a grand staff for the piano accompaniment.

8

Musical notation for measures 8-14. The dynamics change to mezzo-forte (*mf*) in measure 8. The notation continues with the same instrumental parts as the first system.

15

Musical notation for measures 15-21. The dynamics change to forte (*f*) in measure 15 and back to piano (*p*) in measure 21. The notation includes a repeat sign at the end of measure 21.

22

Musical notation for measures 22-28. The dynamics change to forte (*f*) in measure 22. The notation continues with the same instrumental parts.

29

Musical notation for measures 29-35. The dynamics change to piano (*p*) in measure 29. The notation concludes the piece with a final cadence.

5. Rio By Night

Bossa Nova $\text{♩} = 84$

John Glenesk Mortimer

Bossa Nova $\text{♩} = 84$

p *cresc.*

5 *mf* slur optional

10 *p* sempre sim.

15

20

73

78

cresc. *f*

82

ff

6. Liebestraum

Franz Liszt
(1811-1886)

Arr.: John Glenesk Mortimer

Andante con moto ♩ = 56

Andante con moto ♩ = 56 *mp cantabile*

p

5

9

Measures 9-12 of the piece. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment with quarter and eighth notes.

13

Measures 13-16. The right hand continues with its intricate rhythmic texture. The left hand has a more active role, with eighth-note patterns and some chordal textures.

17

Measures 17-20. This section includes dynamic markings: *cresc.* (crescendo), *f* (forte), and *dim.* (diminuendo). The right hand's rhythmic complexity increases, while the left hand features more sustained chords and moving lines.

21

Measures 21-23. The piece continues with the *p* (piano) dynamic. The right hand maintains its rhythmic drive, and the left hand provides harmonic support with chords and moving bass lines.

24

Measures 24-27. This section includes dynamic markings: *mf* (mezzo-forte) and *p* (piano). The right hand's rhythmic pattern evolves, and the left hand features more complex chordal structures and melodic fragments.

7. Pie Jesu

Gabriel Fauré
(1845-1924)

Arr.: John Glenesk Mortimer

Adagio ♩ = 66

The first system of the musical score consists of three staves. The top staff is a single bass clef line. The middle and bottom staves are a grand staff with a treble clef on top and a bass clef on the bottom. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Adagio' with a quarter note equal to 66 beats per minute. The dynamics are marked 'p' (piano) and 'p legato possibile'. The music features a melodic line in the bass clef and a complex accompaniment in the grand staff.

6

The second system of the musical score consists of three staves, continuing from the first system. It maintains the same key signature, time signature, and tempo. The melodic line in the bass clef continues with a series of eighth and sixteenth notes, while the grand staff accompaniment provides harmonic support with chords and moving lines.

12

The third system of the musical score consists of three staves, continuing from the second system. The melodic line in the bass clef features a series of eighth notes. The grand staff accompaniment includes a prominent bass line in the lower register.

17

The fourth system of the musical score consists of three staves, continuing from the third system. The melodic line in the bass clef concludes with a series of eighth notes. The grand staff accompaniment features a final cadence with sustained chords in the bass.

8. Chorus from Nabucco

Giuseppe Verdi
(1813-1901)

Arr.: John Glenesk Mortimer

Andante ♩ = 60

Andante ♩ = 60

The musical score is presented in a grand staff format, consisting of a bass staff at the top and a piano staff (treble and bass clefs) below. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Andante' with a quarter note equal to 60 beats per minute. The score is divided into four systems, each starting with a measure number (5, 7, 9). The first system (measures 1-4) features a piano introduction with a forte (*ff*) dynamic, triplets of eighth notes in the bass, and a melodic line in the treble. The second system (measures 5-6) begins with a piano (*p*) dynamic and a 'cantabile' marking, showing a melodic line in the bass and a rhythmic accompaniment of sixteenth notes in the treble. The third system (measures 7-8) continues the piano accompaniment with a piano (*pp*) dynamic. The fourth system (measures 9-10) concludes the piano accompaniment with a piano (*p*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

35

37

40

9. Two Dances from The Fairy Queen

Henry Purcell
(1659-1695)

Arr.: John Glenesk Mortimer

I - Jig ♩ = 72

6

1. 2. *p* *f*

1. 2. *f*

This system contains measures 6 through 12. It features a bass line with a melodic line and a piano accompaniment. The piano part has a complex texture with chords and moving lines. Dynamics include *p* and *f*. There are first and second endings marked with '1.' and '2.'.

13

p *p*

This system contains measures 13 through 18. The bass line continues with a melodic line, and the piano accompaniment provides harmonic support. Dynamics are marked as *p*.

19

cresc. *f* 1. 2. 1. 2.

This system contains measures 19 through 24. The bass line features a melodic line with a crescendo leading to a forte (*f*) section. The piano accompaniment is also marked *f*. There are first and second endings marked with '1.' and '2.'.

II - Hornpipe ♩ = 104

II - Hornpipe ♩ = 104 *f* *f*

This section is titled 'II - Hornpipe ♩ = 104'. It consists of two systems of music. The first system shows the beginning of the piece with a bass line and piano accompaniment. The second system continues the piece, with dynamics marked as *f*.

6

f

This system contains measures 6 through 11. It features a bass line with a melodic line and a piano accompaniment. The piano part has a complex texture with chords and moving lines. Dynamics include *f*.

11

p *cresc.*

This system contains measures 11 through 15. It features a piano introduction with a bass line and a treble line. The bass line starts with a half note G2, followed by quarter notes A2, B2, and C3. The treble line has a half note G4, followed by quarter notes A4, B4, and C5. Dynamics include piano (*p*) and crescendo (*cresc.*).

16

This system contains measures 16 through 19. The bass line continues with quarter notes D3, E3, F3, and G3. The treble line has quarter notes D5, E5, F5, and G5. Dynamics include piano (*p*) and crescendo (*cresc.*).

20

f

This system contains measures 20 through 23. The bass line has quarter notes A2, B2, C3, and D3. The treble line has quarter notes E4, F4, G4, and A4. Dynamics include forte (*f*).

10. Celtic Lament

John Glenesk Mortimer

Slow and expressive ♩ = 72

mp

mf *p*

This system contains measures 1 through 5. The bass line has quarter notes G2, A2, B2, and C3. The treble line has quarter notes D4, E4, F4, and G4. Dynamics include mezzo-piano (*mp*), mezzo-forte (*mf*), and piano (*p*).

6

p accompagnando *mp*

This system contains measures 6 through 9. The bass line has quarter notes D3, E3, F3, and G3. The treble line has quarter notes A4, B4, C5, and D5. Dynamics include piano (*p*) *accompagnando* and mezzo-piano (*mp*).

11

mf

16

f *p*

21

p

26

mp *mf* *p*

31

f

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