

TRUMPET B \flat + C

John Glenesk Mortimer

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4. Frère Jacques
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Volume 3 (suite)

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Solo Pieces Vol. V

1. Romance (Eine kleine Nachtmusik)

Wolfgang Amadeus Mozart
(1756-1791)
Arr.: John Glenesk Mortimer

Andante con moto ♩ = 76

Solo in B \flat

Piano

Andante con moto ♩ = 76

p

p

6

f

f

10

p

p

14

f *p* *f*

f *p* *f*

18

p

p

EMR 155

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2. Ragtime Dance

Scott Joplin

(1868-1917)

Arr.: John Glenesk Mortimer

Moderato $\text{♩} = 80$

The first system of the musical score consists of three staves. The top staff is a single treble clef line with a melodic line starting on a whole rest, followed by a series of eighth and sixteenth notes. The middle and bottom staves are a grand staff (treble and bass clefs) with a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *mf* and *mp*. The tempo is marked *Moderato* with a quarter note equal to 80 beats per minute.

The second system of the musical score continues the piece. It consists of three staves. The top staff continues the melodic line from the first system. The piano accompaniment in the grand staff continues with the same rhythmic pattern. The system concludes with a repeat sign.

The third system of the musical score continues the piece. It consists of three staves. The top staff continues the melodic line. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *cresc.* (crescendo). The system concludes with a repeat sign.

The fourth system of the musical score concludes the piece. It consists of three staves. The top staff continues the melodic line, ending with a double bar line and a repeat sign. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *f* (forte). The system concludes with a double bar line and a repeat sign.

3. Marche militaire

Franz Schubert
(1797-1828)

Arr.: John Glenesk Mortimer

Allegro non troppo $\text{♩} = 112$

The first system of the score consists of two staves. The upper staff is a single melodic line in treble clef, starting with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a half rest followed by a series of eighth and quarter notes. The lower staff is a grand staff (treble and bass clefs) with a piano accompaniment. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a steady eighth-note bass line. Dynamics include *f* (forte) and *mf* (mezzo-forte).

The second system continues the piece, starting at measure 11. The upper staff shows a melodic line with some slurs and accents. The piano accompaniment in the lower staff maintains its rhythmic pattern, with some chords marked with *f* and *mf*.

The third system begins at measure 21. The melodic line in the upper staff continues with similar rhythmic motifs. The piano accompaniment in the lower staff shows some changes in chordal texture, with *f* and *mf* markings.

The fourth system starts at measure 32. The upper staff continues the melodic development. The piano accompaniment in the lower staff features a mix of chords and eighth-note patterns, with *f* and *mf* dynamics.

The fifth system begins at measure 42. The melodic line in the upper staff concludes with a series of eighth notes. The piano accompaniment in the lower staff also concludes with a final rhythmic pattern.

4. Pavane

Gabriel Fauré
(1845-1924)

Arr.: John Glenesk Mortimer

Andante ♩ = 84

The first system of the musical score consists of three staves. The top staff is a single melodic line in treble clef, starting with a whole rest followed by a series of eighth notes. The middle and bottom staves are a grand staff (treble and bass clefs) with piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a simpler bass line in the left hand. A dynamic marking of *p* (piano) is present in both the top and middle staves.

The second system continues the piece from measure 6. The top staff shows the continuation of the melodic line with some phrasing slurs. The piano accompaniment in the grand staff below maintains its rhythmic pattern, with some chords in the right hand and a steady bass line in the left hand.

The third system begins at measure 10. The melodic line in the top staff continues with more complex phrasing. The piano accompaniment in the grand staff below shows some changes in the right hand, including chords and eighth-note patterns, while the left hand remains relatively simple.

The fourth system starts at measure 14. The melodic line in the top staff concludes with a final phrase. The piano accompaniment in the grand staff below also concludes with a final chord in the right hand and a few notes in the left hand.

5. The Trout

Die Forelle - La truite

Franz Schubert
(1797-1828)
Arr.: John Glenesk Mortimer

Allegretto ♩ = 76

Allegretto ♩ = 76

p

dim.

pp

6

6

6

6

7

13

19

24

p dim.

6

6. Winter

L'inverno - L'hiver

Antonio Vivaldi

(1675-1741)

Arr.: John Glenesk Mortimer

Largo ♩ = 50

The first system of the musical score consists of three staves. The top staff is a single melodic line in treble clef, starting with a whole rest and then moving to a series of eighth notes. The middle staff is a grand staff (treble and bass clefs) with a complex texture of chords and moving lines. The bottom staff is a single bass line in bass clef. Dynamics include *mf* and *p*. The tempo marking 'Largo ♩ = 50' is present above the first staff.

The second system of the musical score consists of three staves. The top staff continues the melodic line from the first system. The middle staff continues the complex chordal texture. The bottom staff continues the bass line. The system begins with a measure number '4' above the first staff.

The third system of the musical score consists of three staves. The top staff continues the melodic line. The middle staff continues the complex chordal texture. The bottom staff continues the bass line. The system begins with a measure number '7' above the first staff.

7. Après un rêve

Gabriel Fauré

(1845-1924)

Arr.: John Glenesk Mortimer

Andantino ♩ = 69

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 3/4 time signature. It begins with a whole note rest, followed by a melodic line with a slur over a triplet of eighth notes and another triplet of eighth notes. The lower staff is in bass clef with the same key signature and time signature. It features a piano accompaniment of chords in the right hand and single notes in the left hand. The dynamic marking *mp espr.* is placed above the first measure of the upper staff, and *pp* is placed below the first measure of the lower staff.

The second system of the musical score continues from the first. The upper staff shows the continuation of the melodic line with slurs and triplet markings. The lower staff continues the piano accompaniment with chords and single notes. The dynamic marking *pp* is maintained.

The third system of the musical score continues the piece. The upper staff features a melodic line with a triplet of eighth notes. The lower staff continues the piano accompaniment. The dynamic marking *mf* is placed below the right hand of the lower staff.

The fourth system of the musical score concludes the piece. The upper staff features a melodic line with a slur and triplet markings. The lower staff continues the piano accompaniment. The dynamic marking *f* is placed below the first measure of the upper staff, and *mf* is placed below the first measure of the lower staff.

8. Badinerie

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

Allegretto ♩ = 100

6

12

17

9. Anitra's Dance

Edvard Grieg
(1843-1907)

Arr.: John Glenesk Mortimer

♩ = 152

The first system of the score consists of three staves. The top staff is a single treble clef staff with a melodic line starting on a whole rest, followed by a series of eighth and sixteenth notes. The middle and bottom staves form a grand staff (treble and bass clefs) with a piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *p* is present in both the top and middle staves.

8

The second system continues the piece from measure 8. It features dynamic markings of *cresc.*, *dim.*, and *pp* in both the top and middle staves. The piano accompaniment continues with its characteristic rhythmic pattern.

15

The third system begins at measure 15. The melodic line in the top staff shows more complex rhythmic patterns, including sixteenth notes. The piano accompaniment remains consistent. A dynamic marking of *f* is visible in the middle staff.

21

The fourth system starts at measure 21. The melodic line is marked with *mf*. The piano accompaniment continues with its rhythmic accompaniment.

25

The fifth system begins at measure 25. The melodic line is marked with *p*. The piano accompaniment continues with its rhythmic accompaniment.

10. Drunken Sailor Fantasy

John Glenesk Mortimer

Moderato ♩ = 100

Musical score for measures 1-6. The piece is in 6/8 time, key of B-flat major. The tempo is Moderato (♩ = 100). The first system shows the vocal line and piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand. Dynamics include *mf* and *p*.

Musical score for measures 7-12. The piano accompaniment continues with the eighth-note bass line and chords. The vocal line has a melodic phrase. Dynamics include *mf* and *p*.

Musical score for measures 13-19. The tempo remains Moderato. The piano accompaniment becomes more active with chords and moving lines. Dynamics include *f*.

Musical score for measures 20-26. The tempo changes to Allegro (♩ = 132). The time signature changes to 2/4. The piano accompaniment features a rhythmic pattern of chords. Dynamics include *mp* and *p*.

Musical score for measures 27-32. The piano accompaniment continues with the rhythmic chord pattern. The vocal line has a melodic phrase. Dynamics include *p*.

TRUMPET

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