

Duos Vol. 2

2 Soprano Recorders

2 Sopranblockflöten - 2 Flûtes à Bec Soprano

with optional Piano / Keyboard accompaniment

John Glenesk Mortimer

EMR 13867

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Duos Vol. 2

with optional Piano / Keyboard accompaniment


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1. Cradle Song

Johannes Brahms
Arr.: John Glenesk Mortimer

$\text{♩} = 80$

Soprano Recorder I

Soprano Recorder II

Piano / Keyboard (optional)



- * In all pieces, start at the asterisk if no piano/keyboard.
- * Dans toutes les pièces, commencer à l'astérisque s'il n'y pas de piano/keyboard.
- * Bei allen Stücken, beim Sternchen anfangen, falls kein Klavier/Keyboard verwendet wird.

6



13



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2. Jericho

Traditional
Arr.: John Glenesk Mortimer

♩ = 116

The score is divided into three systems. The first system (measures 1-5) features vocal lines in treble clef and piano accompaniment in grand staff. The piano part has a forte (*f*) dynamic. The second system (measures 6-11) includes first and second endings for both vocal and piano parts, with a mezzo-piano (*mp*) dynamic. The third system (measures 12-15) features a crescendo (*cresc.*) in the piano part, reaching a forte (*f*) dynamic. The piano accompaniment consists of block chords in the right hand and a rhythmic bass line in the left hand.

3. Go Down, Moses

Traditional
Arr.: John Glenesk Mortimer

Fast ♩ = 138

The score is written for voice and piano. It begins with a tempo marking of 'Fast ♩ = 138'. The key signature is one sharp (F#) and the time signature is common time (C). The piano part features a rhythmic accompaniment of chords and eighth notes. The vocal lines are marked with dynamics such as *f* (forte) and *mf* (mezzo-forte). The score is divided into systems, with measure numbers 6, 12, and 19 indicated at the start of each system. The piano part includes dynamic markings *f*, *p*, and *mf*. The vocal lines include various note values and rests, with some notes marked with an asterisk (*).

4. Camptown Races / Poor Old Joe

Traditional
Arr.: John Glenesk Mortimer

$\text{♩} = 120$

The musical score is arranged in three systems. Each system consists of two staves for the vocal line (treble and bass clefs) and two staves for the piano accompaniment (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked as quarter note = 120. The score begins with a repeat sign and a first ending bracket. The first system includes dynamic markings of *f* (forte) and a first ending symbol. The second system starts at measure 10 and includes a repeat sign and a first ending symbol. The third system starts at measure 19 and includes dynamic markings of *mf* (mezzo-forte). The piano accompaniment features a consistent rhythmic pattern of eighth notes in the bass line and chords in the treble line.

10

19

f

f

mf

mf

5. Swanee River

Traditional
Arr.: John Glenesk Mortimer

Allegro moderato ♩ = 116

Allegro moderato ♩ = 116

mf

mf

6

12

f

f

f

The image shows a musical score for 'Swanee River' in A major (three sharps) and common time. It is arranged by John Glenesk Mortimer. The score is divided into three systems. The first system (measures 1-5) features a vocal line and a piano accompaniment. The tempo is 'Allegro moderato' with a quarter note equal to 116 beats per minute. The piano part starts with a mezzo-forte (*mf*) dynamic. The second system (measures 6-11) continues the vocal and piano parts. The piano part has a steady accompaniment of chords. The third system (measures 12-16) shows the vocal line becoming more active with a forte (*f*) dynamic, while the piano accompaniment also becomes more prominent with a forte (*f*) dynamic. There are asterisks above the vocal line in measures 5 and 11, possibly indicating a repeat or a specific performance instruction. The score ends with a double bar line in measure 16.

6. Oh Susanna

Traditional

Arr.: John Glenesk Mortimer

$\text{♩} = 120$

mf (*p* 2nd x)

mf (*p* 2nd x)

$\text{♩} = 120$

f

mf

(*p* 2nd x)

9

f

f

f

17

The musical score is arranged in three systems. Each system contains vocal staves (Soprano and Alto) and piano accompaniment (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked as quarter note = 120. The score includes dynamic markings such as *mf* (mezzo-forte), *f* (forte), and *p* (piano), along with performance instructions like '(p 2nd x)' and a crescendo hairpin. The piece is marked with measure numbers 9 and 17.

7. La Cucaracha

Traditional

Arr.: John Glenesk Mortimer

Vivo ♩ = 138

The musical score is arranged in three systems. The first system shows the beginning of the piece with a tempo marking of 'Vivo ♩ = 138'. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is common time (C). The piano part starts with a forte (f) dynamic and includes a crescendo leading to a mezzo-forte (mf) dynamic. The vocal line begins with a mezzo-forte (mf) dynamic and includes a first ending marked '(f 2nd x)'. The second system continues the vocal and piano parts, with the piano part maintaining a steady accompaniment. The third system starts at measure 12 and includes first and second endings for both the vocal and piano parts, with the piano part marked with a forte (f) dynamic.

Vivo ♩ = 138

f *mf* (*f 2nd x*)

6

12

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

8. En passant par la Lorraine

Traditional
 Arr.: John Glenesk Mortimer

Giocoso ♩ = 112

The musical score is arranged in four systems, each containing two staves for the vocal line and two staves for the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The tempo is marked 'Giocoso' with a quarter note equal to 112 beats per minute. The score begins with a four-measure rest for the vocal line, followed by a first ending marked with an asterisk. The piano accompaniment starts with a forte (*f*) dynamic. The second system begins at measure 7 and features a mezzo-forte (*mf*) dynamic. The third system begins at measure 14 and includes a long melisma in the piano part. The fourth system begins at measure 20 and returns to a forte (*f*) dynamic. The score concludes with a final cadence in the piano part.

9. L'inverno l'è passato

Traditional

Arr.: John Glenesk Mortimer

$\text{♩} = 112$

The musical score is arranged in three systems. The first system (measures 1-8) features a vocal line in treble clef and a piano accompaniment in bass clef. The tempo is marked $\text{♩} = 112$. The key signature has two sharps (F# and C#), and the time signature is 2/4. The vocal line begins with a rest, followed by a melodic phrase starting on G4. The piano accompaniment provides a steady bass line with chords. Dynamics include *mf* (mezzo-forte) and *f* (forte). The second system (measures 9-17) continues the vocal melody and piano accompaniment. The piano part features a rhythmic pattern of chords and eighth notes. Dynamics range from *f* to *mf*. The third system (measures 18-25) shows a dynamic contrast in the vocal line, moving from *p* (piano) to *f* (forte). The piano accompaniment also shows dynamic shifts, with *p* and *f* markings. The score concludes with a final cadence in the piano part.

$\text{♩} = 112$

9

18

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10. La Paloma

Traditional
Arr.: John Glenesk Mortimer

The musical score for "La Paloma" is presented in a three-system format. Each system includes a vocal line (two staves) and a piano accompaniment (two staves). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked as quarter note = 116.

System 1: The vocal line begins with a whole rest for four measures, followed by a half note G4 marked with an asterisk and *mp*. The piano accompaniment starts with a *mp* dynamic, featuring a bass line of eighth notes and chords in the right hand.

System 2 (Measures 7-12): The vocal line features eighth-note triplets and melodic phrases. The piano accompaniment continues with a steady bass line and chords.

System 3 (Measures 13-17): The vocal line includes a *f* dynamic marking and more triplet patterns. The piano accompaniment features a *f* dynamic in the right hand.

System 4 (Measures 18-22): The final system shows the vocal line concluding with a triplet and the piano accompaniment providing harmonic support.

11. Oh When The Saints

Traditional

Arr.: John Glenesk Mortimer

Bright (in 2) $\text{♩} = 112$

The musical score is arranged in three systems, each with four staves. The top two staves of each system are for vocal parts, and the bottom two are for piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Bright (in 2)' with a quarter note equal to 112 beats per minute. The score begins with a dynamic marking of *f* (forte). The first system includes a melodic line with an asterisk above a note in the second measure. The second system starts at measure 7 and includes a dynamic marking of *mf* (mezzo-forte) in the piano part. The third system starts at measure 14 and continues the piece. The score concludes with a final cadence in the piano part.

Bright (in 2) $\text{♩} = 112$

f

mf

7

14

21

12. Hava Nagila

Traditional

Arr.: John Glenesk Mortimer

Andante ♩ = 80

Andante ♩ = 80

mf

5

p

p

p

Poco più mosso ♩ = 92

9

cresc.

cresc.

Poco più mosso ♩ = 92

cresc.

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