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John Glenesk Mortimer

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Solo Pieces Vol. III


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1. Les anges dans nos campagnes

Traditional

Arr.: John Glenesk Mortimer

Solo

Piano

Allegro ♩ = 116

Allegro ♩ = 116

p

mp

pp

mf

f



EMR 170

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2. Jericho

Traditional

Arr.: John Glenesk Mortimer

Allegro vivace ♩ = 152

Allegro vivace ♩ = 152

f

ff

6

mp

11

p

17

Dal Segno

Dal Segno

cresc.

cresc.

21

rit.

ff rit.

ff

3. Old Folks At Home

Stephen Foster
(1826-1864)

Arr.: John Glenesk Mortimer

Allegro ♩ = 120

Allegro ♩ = 120

mf

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a common time signature (C). The piano accompaniment is in bass clef with a common time signature (C). The key signature has two flats (B-flat and E-flat). The tempo is marked 'Allegro' with a quarter note equal to 120 beats per minute. The piano part begins with a mezzo-forte (*mf*) dynamic and features a melodic line in the right hand and a bass line in the left hand, both with a flowing, eighth-note character.

5

The second system continues the piece from measure 5. The vocal line is marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment is marked with a piano (*p*) dynamic. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

10

The third system continues from measure 10. The vocal line is marked with a forte (*f*) dynamic. The piano accompaniment is also marked with a forte (*f*) dynamic. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

16

The fourth system continues from measure 16. The vocal line and piano accompaniment continue with the same melodic and harmonic material as the previous systems.

20

The fifth system concludes the piece from measure 20. The vocal line is marked with a mezzo-piano (*mp*) dynamic and ends with a ritardando (*rit.*) marking. The piano accompaniment is also marked with a mezzo-piano (*mp*) dynamic and ends with a ritardando (*rit.*) marking.

4. La Cucaracha

Traditional

Arr.: John Glenesk Mortimer

Allegro ♩ = 144

Allegro ♩ = 144

mf

mf

f

6

11

15

The musical score is written for piano and features a melody in the right hand and accompaniment in the left hand. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegro' with a metronome marking of ♩ = 144. The score is divided into four systems. The first system starts at measure 1 and ends at measure 5. The second system starts at measure 6 and ends at measure 10, with a first ending bracket over measures 8-10. The third system starts at measure 11 and ends at measure 14, with a second ending bracket over measures 11-14. The fourth system starts at measure 15 and ends at measure 18, with a first ending bracket over measures 17-18. Dynamics include *mf* (mezzo-forte) and *f* (forte). The piano part consists of chords and rhythmic patterns, while the right hand part features a lively melody with eighth and sixteenth notes.

5. The Monastery Garden

Im Klostergarten - Le jardin du monastère

John Glenesk Mortimer

Con moto ma tranquillo (♩ = ca. 100)

Con moto ma tranquillo (♩ = ca. 100)

p

10

f

f

p

19

26

p

cresc.

11

6. Happy-Go-Lucky

John Glenesk Mortimer

Moderato ♩ = ca. 100

Moderato ♩ = ca. 100

mf

mf

7

p

14

p

20

f

f

7. Halloween

John Glenesk Mortimer

Andante con moto ♩ = ca. 90

pp

Andante con moto ♩ = ca. 90

pp

5

9

sub. ff *p*

sub. ff *pp*

13

sub. ff *p* *fff*

sub. ff *fff*

8. Ragtime

John Glenesk Mortimer

Allegro ♩ = ca. 120

Allegro ♩ = ca. 120

mf

mf

5

10

f

f

15

mp

mp

21

f

9. Study In Thirds

John Glenesk Mortimer

Andante ♩ = 90

Terznetüde - Etude en tierces

Andante ♩ = 90

7

13

18

p

f

p

mf

mf

10. Toreador's Song

Lied des Toreadors - Chant du toréador

Georges Bizet

(1838-1875)

Arr.: John Glenesk Mortimer

Allegro moderato $\text{♩} = 112$

Musical score for measures 1-4. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro moderato' with a metronome marking of 112. The first system shows the vocal line starting with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment begins with a forte (*f*) dynamic, featuring a rhythmic pattern of eighth notes in the right hand and a bass line with a triplet of eighth notes in the left hand.

Musical score for measures 5-8. The vocal line continues with quarter notes D5, E5, and F5. The piano accompaniment maintains the rhythmic pattern, with the right hand playing eighth notes and the left hand playing a bass line with a triplet of eighth notes.

Musical score for measures 9-12. Measures 9 and 10 are marked with a first ending bracket and a first ending (1.) label. Measures 11 and 12 are marked with a second ending bracket and a second ending (2.) label. The piano accompaniment features a forte (*ff*) dynamic in the right hand, with a triplet of eighth notes in the left hand.

Musical score for measures 13-16. The vocal line starts with a mezzo-forte (*mf*) dynamic, playing quarter notes G4, A4, and B4. The piano accompaniment features a mezzo-forte (*mf*) dynamic in the right hand, with a forte (*f*) dynamic in the left hand.

Musical score for measures 17-20. The vocal line continues with quarter notes C5, B4, and A4. The piano accompaniment features a mezzo-forte (*mf*) dynamic in the right hand, with a forte (*f*) dynamic in the left hand.

11. Lullaby

Wiegenlied - Berceuse

Johannes Brahms

(1833-1897)

Arr.: John Glenesk Mortimer

Andante con moto ♩ = 80

12. Là ci darem la mano

Wolfgang Amadeus Mozart

(1756-1791)

Arr.: John Glenesk Mortimer

Andante ♩ = 50

13

mf

mf

Musical score for measures 13-17. The system includes a vocal line and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line starts with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment features chords in the right hand and a bass line in the left hand. Dynamic markings include *mf* in both staves.

18

Musical score for measures 18-22. The vocal line continues with a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment continues with chords and a bass line. The key signature remains three flats.

23

f

p

f

p

Musical score for measures 23-27. The vocal line starts with a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment features chords in the right hand and a bass line in the left hand. Dynamic markings include *f* and *p* in both staves. A triplet of eighth notes is marked with a '3' in measure 24.

28

mf

f

p

mf

f

p

Musical score for measures 28-32. The vocal line starts with a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment features chords in the right hand and a bass line in the left hand. Dynamic markings include *mf*, *f*, and *p* in both staves.

13. Minuet

Ludwig van Beethoven
(1770-1827)
Arr.: John Glenesk Mortimer

Allegretto ♩ = 96

Allegretto ♩ = 96

p

p

mf

f

f

20 **2. Fine** Trio *p*

26 *cresc.* *f*

cresc. *f*

The musical score is presented in a standard piano format with a grand staff (treble and bass clefs). The tempo is marked 'Allegretto' with a quarter note equal to 96 beats per minute. The key signature has two flats (B-flat major). The score is divided into several systems. The first system includes a piano introduction and the beginning of the first section. The second system continues the first section. The third system begins the second section. The fourth system starts the Trio section with a piano introduction. The fifth system continues the Trio section, showing a crescendo and a forte section.

32

p

1.

14. Largo from Symphony No. 5

(1841-1904)

Arr.: John Glenesk Mortimer

Largo ♩ = 50

Largo ♩ = 50

p espr.

pp

f

p

6

11

16

f

pp

f

p

pp

3

3
Ped.

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