

# Solo Pieces

## Volume 4

**Flute & Piano / Organ**

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**John Glenesk Mortimer**

EMR 33811

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# Solo Pieces

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## 52. Jingle Bells

Traditional

Arr.: John Glenesk Mortimer

Allegro giocoso ♩ = 126

The musical score is arranged in two systems. The first system includes a Flute part and a Piano/Organ part. The Flute part begins with a rest, followed by a melody starting on a whole note G4. The Piano/Organ part starts with a piano accompaniment of eighth notes, marked *p*. The second system continues the Flute melody with first and second endings, and the Piano/Organ accompaniment. The Flute part includes dynamics *mf* and *f*, and a *port.* (portamento) marking. The Piano/Organ part includes dynamics *p*, *mf*, and *f*. The score is in 2/4 time with a key signature of one sharp (F#).

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53. *Deep River*

Traditional

Arr.: John Glenesk Mortimer

Andante tranquillo ♩ = 80

The musical score is arranged in three systems, each with a vocal line and a piano accompaniment. The key signature is three flats (B-flat major/D minor) and the time signature is common time (C). The tempo is marked 'Andante tranquillo' with a quarter note equal to 80 beats per minute. The first system (measures 1-5) features a vocal line starting with a piano (*p*) dynamic and a piano accompaniment also marked *p*. The second system (measures 6-10) includes triplets in the vocal line and a piano accompaniment with a *p* dynamic. The third system (measures 11-14) features a vocal line with a forte (*f*) dynamic and a piano accompaniment with a *f* dynamic. The score concludes with a final cadence in the piano part.

## 54. Clementine (with variations)

Traditional

Arr.: John Glenesk Mortimer

Moderato ♩ = 90

The first system of the score consists of three staves. The top staff is the vocal line, starting with a whole rest followed by a melodic phrase in the next measure, marked *mf*. The middle staff is the right-hand piano accompaniment, marked *mf*, featuring a rhythmic pattern of chords and eighth notes. The bottom staff is the left-hand piano accompaniment, consisting of a simple bass line with quarter notes.

The second system begins at measure 6. The vocal line continues with a melodic line, marked *mf accompagnando*. The right-hand piano accompaniment features a more active rhythmic pattern, marked *f* in the later measures. The left-hand piano accompaniment remains a simple bass line.

The third system begins at measure 13. The vocal line continues with a melodic line. The right-hand piano accompaniment features a rhythmic pattern of chords and eighth notes. The left-hand piano accompaniment remains a simple bass line.

The fourth system begins at measure 18. The vocal line continues with a melodic line, marked *p*. The right-hand piano accompaniment features a rhythmic pattern of chords and eighth notes, marked *p*. The left-hand piano accompaniment remains a simple bass line.

# 56. Rio By Night

John Glenesk Mortimer

Bossa Nova ♩ = 84

Musical notation for measures 1-4. The piece is in 6/8 time with a key signature of one flat. The piano part features a rhythmic accompaniment of eighth notes and quarter notes. Dynamics include *p* (piano) and *cresc.* (crescendo).

Musical notation for measures 5-9. The piano part continues with a steady eighth-note accompaniment. Dynamics include *f* (forte) and *p* (piano). A slur is marked as optional over the right-hand melody.

Musical notation for measures 10-14. The piano part continues with a steady eighth-note accompaniment. Dynamics include *f* (forte) and *p* (piano). The instruction *sempre sim.* (sempre sostenuto) is present.

Musical notation for measures 15-19. The piano part continues with a steady eighth-note accompaniment. Dynamics include *f* (forte) and *p* (piano).

Musical notation for measures 20-24. The piano part continues with a steady eighth-note accompaniment. Dynamics include *f* (forte) and *p* (piano).

# 58. Pie Jesu

Gabriel Fauré

(1845-1924)

Arr.: John Glenesk Mortimer

Adagio  $\text{♩} = 66$

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 piano accompaniment in treble and bass clefs, respectively. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include a piano (*p*) marking in the piano part and a *p legato possibile* marking in the vocal line.

The second system continues the musical score from measure 6. It features the same three-staff structure. The vocal line continues with eighth notes, and the piano accompaniment maintains its rhythmic pattern. The system concludes with a final chord in the piano part.

The third system continues the musical score from measure 11. The vocal line and piano accompaniment follow the same melodic and harmonic patterns. The system ends with a final chord in the piano part.

The fourth system continues the musical score from measure 17. The vocal line and piano accompaniment follow the same melodic and harmonic patterns. The system ends with a final chord in the piano part.

# 59. Chorus from Nabucco

17  
Giuseppe Verdi

(1813-1901)

Arr.: John Glenesk Mortimer

Andante ♩ = 60

Musical score for measures 1-4. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is Andante (♩ = 60). The music features a vocal line and a piano accompaniment. The piano part begins with a fortissimo (*ff*) dynamic and includes triplets in both the right and left hands. The dynamic shifts to piano (*p*) in the final measure of this system.

Musical score for measures 5-6. The vocal line continues with a piano (*p*) dynamic and a cantabile marking. The piano accompaniment features a sixteenth-note pattern in the right hand, marked piano-piano (*pp*), and a steady eighth-note bass line in the left hand.

Musical score for measures 7-8. The vocal line includes a triplet in the first measure. The piano accompaniment continues with the sixteenth-note pattern in the right hand and the eighth-note bass line in the left hand.

Musical score for measures 9-10. The vocal line continues with a piano (*p*) dynamic. The piano accompaniment maintains the sixteenth-note pattern in the right hand and the eighth-note bass line in the left hand.



# 60. Two Dances from The Fairy Queen

21  
Henry Purcell

(1659-1695)

Arr.: John Glenesk Mortimer

1 - Jig ♩ = 72

First system of the musical score, measures 1-5. It features a treble clef staff with a melody starting on a whole rest, followed by eighth notes, and a piano accompaniment in the bass and treble clefs. Dynamics include *f* and *p 2nd x*.

Second system of the musical score, measures 6-11. It includes first and second endings for the melody. Dynamics include *p* and *f*.

Third system of the musical score, measures 12-17. It continues the melody and piano accompaniment. Dynamics include *p* and *f*.

Fourth system of the musical score, measures 18-21. The melody concludes with a *cresc.* marking. The piano accompaniment provides harmonic support.

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