

# Solo Pieces

## Volume 5

**Tuba & Piano / Organ**

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**John Glenesk Mortimer**

EMR 33818

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# Solo Pieces

## Volume 1

1. Au clair de la lune
2. Chorale
3. Twinkle, Twinkle, Little Star
4. Frère Jacques
5. The Bluebells of Scotland
6. Alpine Song
7. Melancholy Waltz
8. Promenade
9. Pagoda
10. Goldfish Blues
11. Cats On The Prowl
12. March Of The Gladiators
13. Berceuse
14. This Old Man
15. Minuet
16. Bourrée
17. Study In Fourths
18. Boogie
19. Romance
20. Bicycle Ride

## Volume 2

21. Auld Lang Syne
22. The First Nowell
23. Ode To Joy
24. Go Down, Moses
25. My Bonny
26. Walking The Dog
27. Washing The Car
28. Rainy Sunday Afternoon
29. Poltergeist
30. March Of The Elephants
31. On The Trail
32. Jig
33. Hornpipe
34. Saraband
35. Offbeat
36. Kangaroo Blues
37. Festive Procession

## Volume 3

38. Les anges dans nos campagnes
39. Jericho
40. Old Folks At Home
41. La Cucaracha
42. The Monastery Garden

## Volume 3 (suite)

43. Happy-Go-Lucky
44. Halloween
45. Ragtime
46. Study In Thirds
47. Toreador's Song
48. Lullaby
49. Là ci darem la mano
50. Minuet
51. Largo from Symphony N° 5

## Volume 4

52. Jingle Bells
53. Deep River
54. Clementine
55. Minuet for Anna Magdalena
56. Rio By Night
57. Liebestraum
58. Pie Jesu
59. Chorus from Nabucco
60. Two Dances from The Fairy Queen
61. Celtic Lament

## Volume 5

62. Romance (Eine kleine Nachtmusik)
63. Ragtime Dance
64. Marche Militaire
65. Pavane
66. The Trout
67. Winter
68. Après un rêve
69. Badinerie
70. Anitra's Dance
71. Drunken Sailor Fantasy

## Volume 6

72. Albanian Wedding Song
73. Allegro con grazia (5th Symphony)
74. Impromptu
75. Cuius animam (Stabat Mater)
76. The Speakeasy
77. Samba Tramba
78. Caprice N° 24



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# Solo Pieces Vol. 5

## 62. Romance (Eine kleine Nachtmusik)

Wolfgang Amadeus Mozart

(1756-1791)

Arr.: John Glenesk Mortimer

Andante con moto  $\text{♩} = 76$

Tuba in C

Piano / Organ

6

10

14

18

EMR 33818

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# 63. Ragtime Dance

5  
Scott Joplin

(1868-1917)

Arr.: John Glenesk Mortimer

Moderato ♩ = 80

Musical notation for measures 1-6. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). The tempo is Moderato with a quarter note equal to 80 beats per minute. The first system consists of three staves: a bass staff, a grand staff (treble and bass), and another bass staff. The first staff has a dynamic marking of *mf*. The grand staff has a dynamic marking of *f*. The second staff has a dynamic marking of *mp*. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

7

Musical notation for measures 7-12. This system continues the piece with the same three-staff layout. The bass staff continues with a steady eighth-note pattern. The grand staff features a mix of chords and moving lines. The second bass staff continues with a rhythmic accompaniment.

13

Musical notation for measures 13-17. This system continues the piece. A *cresc.* (crescendo) marking is present in both the first bass staff and the grand staff. The music maintains its characteristic ragtime feel with intricate rhythmic patterns.

18

Musical notation for measures 18-22. This system includes a first ending bracket over measures 18-19 and a second ending bracket over measures 20-21. The first ending leads back to the beginning of the piece. The music is marked with a dynamic of *f* (forte) in both the first bass staff and the grand staff.

## 64. Marche militaire

Franz Schubert

(1797-1828)

Arr.: John Glenesk Mortimer

Allegro non troppo ♩ = 112

Musical score for measures 1-10. The piece is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Allegro non troppo' with a metronome marking of ♩ = 112. The score is arranged for piano and features a bass line and a treble line. The bass line starts with a rest, followed by a series of eighth notes. The treble line features a rhythmic pattern of eighth notes and chords. Dynamics include *f* (forte) and *mf* (mezzo-forte).

11

Musical score for measures 11-20. The bass line continues with eighth notes and rests. The treble line features a series of chords and eighth notes. Dynamics include *f* (forte).

21

Musical score for measures 21-31. The bass line features eighth notes and rests. The treble line features chords and eighth notes. Dynamics include *mf* (mezzo-forte).

32

Musical score for measures 32-41. The bass line features eighth notes and rests. The treble line features chords and eighth notes. Dynamics include *f* (forte).

42

Musical score for measures 42-50. The bass line features eighth notes and rests. The treble line features chords and eighth notes.

## 65. Pavane

Gabriel Fauré

(1845-1924)

Arr.: John Glenesk Mortimer

Andante  $\text{♩} = 84$ 

Musical score for measures 1-5. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Andante' with a quarter note equal to 84 beats per minute. The score is written for piano. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *p* (piano) is present in both staves.

6

Musical score for measures 6-10. The right hand continues with a melodic line, and the left hand provides a steady accompaniment. The dynamics remain consistent with the previous section.

11

Musical score for measures 11-15. The right hand features a melodic line with slurs and ties, and the left hand provides a harmonic accompaniment. The dynamics remain consistent with the previous section.

16

Musical score for measures 16-20. The right hand features a melodic line with slurs and ties, and the left hand provides a harmonic accompaniment. A dynamic marking of *mf* (mezzo-forte) is present in both staves.

# 66. The Trout

Die Forelle - La truite

Franz Schubert

(1797-1828)

Arr.: John Glenesk Mortimer

Allegretto ♩ = 76

The musical score is presented in five systems, each with a piano (p) and bass (b) staff. The key signature is G major (one sharp) and the time signature is 2/4. The tempo is marked 'Allegretto' with a quarter note equal to 76 beats per minute. The score includes various dynamic markings: *p* (piano), *dim.* (diminuendo), and *pp* (pianissimo). Articulation includes slurs, accents (>), and sixteenth-note groupings marked with a '6'. The piece concludes with a final chord in the piano staff.

# 67. 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 the Violin I part, starting with a *mf* dynamic. The middle staff is the Piano part, starting with a *mf* dynamic and transitioning to a *p* dynamic. The bottom staff is the Violin II part. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

4

The second system of the musical score consists of three staves. The top staff continues the Violin I part. The middle staff continues the Piano part with complex chordal textures. The bottom staff continues the Violin II part. The key signature and time signature remain the same as in the first system.

7

The third system of the musical score consists of three staves. The top staff continues the Violin I part. The middle staff continues the Piano part. The bottom staff continues the Violin II part. The key signature and time signature remain the same as in the previous systems.



68. *Après un rêve*

Gabriel Fauré

(1845-1924)

Arr.: John Glenesk Mortimer

Andantino ♩ = 69

The first system of the score consists of three staves. The top staff is the bass clef, containing a melodic line with a *mp espr.* dynamic marking and two triplet markings. The middle staff is the treble clef, featuring a dense, rhythmic accompaniment of chords. The bottom staff is the bass clef, providing a simple harmonic foundation with single notes and chords.

The second system continues the piece from measure 6. The bass clef staff shows a melodic line with triplet markings. The treble clef staff maintains the chordal accompaniment. The bottom bass clef staff has a few notes with a long slur, indicating a sustained harmonic element.

The third system starts at measure 11. The bass clef staff has a melodic line with triplet markings. The treble clef staff continues with the chordal accompaniment. The bottom bass clef staff has a few notes with a long slur. A *mf* dynamic marking is present in the treble clef staff.

The fourth system starts at measure 17. The bass clef staff has a melodic line with triplet markings and a *f* dynamic marking. The treble clef staff continues with the chordal accompaniment and a *mf* dynamic marking. The bottom bass clef staff has a few notes with a long slur.

69. *Badinerie*

Johann Sebastian Bach

(1685-1750)

Arr.: John Glenesk Mortimer

Allegretto ♩ = 100

Measures 1-5 of the piece. The score is in 2/4 time with a key signature of one flat (B-flat). The tempo is marked 'Allegretto' with a quarter note equal to 100 beats per minute. The music begins with a rest in the bass line, followed by a melodic line in the bass clef starting at measure 2. The piano accompaniment starts in measure 1 with a forte (*f*) dynamic. The piece concludes in measure 5 with a mezzo-forte (*mf*) dynamic.

6

Measures 6-11. The bass line continues with a melodic line, marked with mezzo-forte (*mf*) and forte (*f*) dynamics. The piano accompaniment features chords in the right hand, marked with piano (*p*) and mezzo-forte (*mf*) dynamics.

12

Measures 12-16. The bass line features a melodic line with a crescendo (*cresc.*) leading to a forte (*f*) dynamic, followed by a piano (*p*) dynamic with a crescendo. The piano accompaniment also features a crescendo (*cresc.*) and dynamic markings of mezzo-forte (*mf*) and piano (*p*) with a crescendo.

17

Measures 17-21. The bass line continues with a melodic line, marked with forte (*f*) dynamics, ending with a fermata and a piano (*p*) dynamic. The piano accompaniment features chords in the right hand, marked with forte (*f*) and mezzo-forte (*mf*) dynamics.

## 70. Anitra's Dance

Edvard Grieg

(1843-1907)

Arr.: John Glenesk Mortimer

♩ = 152

Measures 1-7 of the score. The piece is in 3/4 time with a key signature of two flats. The tempo is marked as quarter note = 152. The music begins with a piano (*p*) dynamic. The bass line features a melodic line starting on a whole rest, followed by eighth and sixteenth notes. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

8

Measures 8-14 of the score. The dynamics are marked as *cresc.*, *dim.*, and *pp*. The melodic line in the bass continues with eighth and sixteenth notes, showing a slight rise in pitch. The piano accompaniment remains consistent with the previous section.

15

Measures 15-21 of the score. The dynamics are marked as *mf* and *f*. The melodic line in the bass becomes more active, featuring sixteenth-note patterns. The piano accompaniment continues with the eighth-note bass line. A crescendo is indicated over measures 18-20, leading to a *f* dynamic.

22

Measures 22-28 of the score. The dynamics are marked as *p*. The melodic line in the bass features a series of eighth notes with some grace notes. The piano accompaniment continues with the eighth-note bass line and chords in the right hand.

# 71. Drunken Sailor Fantasy

23

John Glenesk Mortimer

Moderato ♩ = 100

Musical notation for measures 1-6. The piece is in 6/8 time and B-flat major. The bass line starts with a half rest, followed by a melodic line starting on G4. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble. Dynamics include *mf* and *p*.

7

Musical notation for measures 7-12. The bass line continues with a melodic line. The piano accompaniment maintains the rhythmic pattern. Dynamics include *mf* and *p*.

13

Musical notation for measures 13-19. The bass line features a melodic line with some rests. The piano accompaniment has more complex chords. Dynamics include *f*.

20

Allegro ♩ = 132

Musical notation for measures 20-25. The tempo changes to Allegro. The bass line has a melodic line. The piano accompaniment features a rhythmic pattern of eighth notes. Dynamics include *p*. The time signature changes to 2/4.

26

Musical notation for measures 26-31. The bass line has a melodic line. The piano accompaniment features a rhythmic pattern of eighth notes. Dynamics include *mp*.

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**TUBA & PIANO / KEYBOARD (DRUMS OPTIONAL)**

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