

Solo Pieces

Volume 4

Bass Trombone & Piano / Organ

(+ CD play Back – Play Along)

John Glenesk Mortimer

EMR 33847

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Solo Pieces

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Solo Pieces Vol. 4

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52. Jingle Bells

Traditional

Arr.: John Glenesk Mortimer

Allegro giocoso ♩ = 126

Bass Trombone

Piano / Organ

mf

p

mf

5

1. 2.

f

f

9

port.

12

f

14

f

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53. Deep River

Traditional

Arr.: John Glenesk Mortimer

Andante tranquillo ♩ = 80

The first system of the musical score consists of three staves. The top staff is a single bass clef line with a common time signature (C) and a key signature of three flats (B-flat, E-flat, A-flat). It begins with a piano (*p*) dynamic and features a melodic line with a long slur. The middle staff is a grand staff (treble and bass clefs) with a common time signature and three flats. It contains a piano (*p*) dynamic and features a complex texture with multiple voices and slurs. The bottom staff is a single bass clef line with a common time signature and three flats, also starting with a piano (*p*) dynamic and featuring a melodic line with a long slur.

6

The second system of the musical score consists of three staves. The top staff is a single bass clef line with a common time signature and three flats. It begins with a piano (*p*) dynamic and features a melodic line with a long slur, including three triplet markings. The middle staff is a grand staff (treble and bass clefs) with a common time signature and three flats. It contains a piano (*p*) dynamic and features a complex texture with multiple voices and slurs. The bottom staff is a single bass clef line with a common time signature and three flats, also starting with a piano (*p*) dynamic and featuring a melodic line with a long slur.

11

The third system of the musical score consists of three staves. The top staff is a single bass clef line with a common time signature and three flats. It begins with a forte (*f*) dynamic and features a melodic line with a long slur. The middle staff is a grand staff (treble and bass clefs) with a common time signature and three flats. It contains a forte (*f*) dynamic and features a complex texture with multiple voices and slurs. The bottom staff is a single bass clef line with a common time signature and three flats, also starting with a forte (*f*) dynamic and featuring a melodic line with a long slur.

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 bass clef, the middle is the treble clef, and the bottom is the bass clef. The key signature has four flats (B-flat, E-flat, A-flat, D-flat) and the time signature is 3/4. The tempo is marked 'Moderato' with a quarter note equal to 90 beats per minute. The first measure of the bass staff has a dynamic marking of *mf*. The piano accompaniment in the middle and bottom staves begins with a *mf* dynamic.

6

The second system continues the piece. The bass staff has a dynamic marking of *mf* *accompagnando*. The piano accompaniment in the middle and bottom staves has a dynamic marking of *f* in the final measure of the system.

13

The third system continues the piece. The bass staff has a dynamic marking of *p*. The piano accompaniment in the middle and bottom staves has a dynamic marking of *p* in the final measure of the system.

18

The fourth system continues the piece. The bass staff has a dynamic marking of *p*. The piano accompaniment in the middle and bottom staves has a dynamic marking of *p* in the final measure of the system.

56. Rio By Night

John Glenesk Mortimer

Bossa Nova $\text{♩} = 84$

Musical notation for measures 1-4. The piece is in 6/8 time with a key signature of two flats. The right hand starts with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking. The left hand provides a steady bass line.

5

Musical notation for measures 5-9. Measure 5 is marked *f*. Measure 6 has a slur over the right hand with the instruction "slur optional" and a dynamic of *mf*. Measure 7 is marked *p*. The right hand features complex chordal textures, while the left hand continues with a bass line.

10

Musical notation for measures 10-14. Measure 10 is marked "sempre sim." (sempre similes). The right hand continues with complex chordal patterns, and the left hand maintains a consistent bass line.

15

Musical notation for measures 15-19. The right hand continues with complex chordal textures, and the left hand maintains a consistent bass line.

20

Musical notation for measures 20-24. The right hand continues with complex chordal textures, and the left hand maintains a consistent bass line.

58. Pie Jesu

15
Gabriel Faure

(1845-1924)

Arr.: John Glenesk Mortimer

Adagio ♩ = 66

Measures 1-5 of the musical score. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is Adagio, with a metronome marking of ♩ = 66. The score is for piano and includes a vocal line. The piano part features a delicate texture with arpeggiated chords in the right hand and sustained bass lines in the left hand. The vocal line is marked *p legato possibile* and begins with a melodic phrase in the first measure.

6

Measures 6-10 of the musical score. The piano accompaniment continues with its characteristic arpeggiated texture. The vocal line continues its melodic development, with a series of eighth notes in measure 7 and a more active line in measure 8. The piano part provides a harmonic and rhythmic foundation for the vocal melody.

11

Measures 11-16 of the musical score. The piano accompaniment features a more complex texture with overlapping arpeggiated figures. The vocal line continues with a melodic line that includes some chromaticism. The overall mood remains serene and contemplative.

17

Measures 17-21 of the musical score. The piano accompaniment continues with its arpeggiated texture, leading to a final cadence in measure 21. The vocal line concludes with a final melodic phrase. The piece ends with a soft, sustained chord in the piano.

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 A major (two sharps) and common time (C). The tempo is Andante with a quarter note equal to 60 beats per minute. The score consists of three staves: a bass staff, a treble staff, and a grand staff (treble and bass). The grand staff features a *ff* (fortissimo) dynamic and contains several triplet markings (indicated by a '3' over the notes) and a *p* (piano) dynamic marking at the end of the section.

5

Musical score for measures 5-6. The grand staff continues with a *pp* (pianissimo) dynamic in the bass line and a *p cantabile* (piano cantabile) dynamic in the treble line. A sextuplet (indicated by a '6' over the notes) is present in the treble staff.

7

Musical score for measures 7-8. The grand staff continues with a triplet (indicated by a '3' over the notes) in the bass line and a *p cantabile* dynamic in the treble line.

9

Musical score for measures 9-10. The grand staff continues with a *p cantabile* dynamic in the treble line.

60. Two Dances from The Fairy Queen

21
Henry Purcell

(1659-1695)

Arr.: John Glenesk Mortimer

I - Jig ♩ = 72

Measures 1-5 of the first system. The piece is in 6/8 time with a key signature of two flats. The first system consists of three staves: a bass staff, a grand staff (treble and bass), and another bass staff. Dynamics include *f* in the first and third staves, and *p 2nd x* in the second staff.

6

Measures 6-11 of the first system. The piece continues in 6/8 time. The first system consists of three staves. Dynamics include *p* and *f*. First and second endings are indicated by brackets and numbers 1 and 2 above the bass staff.

12

Measures 12-17 of the first system. The piece continues in 6/8 time. The first system consists of three staves. Dynamics include *p* and *f*.

18

Measures 18-21 of the first system. The piece continues in 6/8 time. The first system consists of three staves. A *cresc.* marking is present in the first staff.

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