

# Solo Pieces

## Volume 4

**Alto Trombone & Piano / Organ**

(+ CD play Back – Play Along)

**John Glenesk Mortimer**

EMR 33865

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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

Alto Trombone

Piano / Organ

*p* *mf* *f* *port.* *f*

5

1. 2.

9

12

14



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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 in alto clef (C4), the middle staff is in treble clef, and the bottom staff is in bass clef. The key signature has four flats (B-flat major or D-flat 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 measure of the alto staff begins with a piano (*p*) dynamic and a slur over a series of eighth notes. The piano accompaniment in the middle and bottom staves also begins with a piano (*p*) dynamic, featuring chords and moving lines.

6

The second system of the musical score consists of three staves. The top staff continues the melodic line from the first system, featuring three triplet markings over eighth notes. The middle and bottom staves provide the piano accompaniment, with the bottom staff showing a steady eighth-note accompaniment pattern.

11

The third system of the musical score consists of three staves. The top staff begins with a forte (*f*) dynamic and features a melodic line with a slur. The middle and bottom staves provide the piano accompaniment, with the bottom staff showing a steady eighth-note accompaniment pattern.

## 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 half note G4, quarter notes A4 and B4, and a half note C5. The middle staff is the right-hand piano accompaniment, featuring a series of chords in the left hand and a melodic line in the right hand. The bottom staff is the left-hand piano accompaniment, consisting of a simple bass line. The dynamic marking *mf* is placed below the vocal staff.

6

The second system continues the piece. The vocal line has a melodic phrase starting with a quarter note G4, followed by quarter notes A4 and B4, and a half note C5. The piano accompaniment continues with chords and a melodic line. The dynamic marking *mf* *accompagnando* is placed below the vocal staff, and *f* is placed below the right-hand piano staff.

13

The third system shows a more active vocal line with eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

18

The fourth system features a vocal line with a melodic phrase and a piano accompaniment with a more complex rhythmic pattern. The dynamic marking *p* is placed below the vocal staff.

# 56. Rio By Night

John Glenesk Mortimer

Bossa Nova ♩ = 84

Musical notation for measures 1-4. The score is in 2/4 time with a key signature of two flats. The piano part begins with a *p* dynamic and includes a *cresc.* marking. The right hand part is mostly rests.

5

slur optional

Musical notation for measures 5-9. The piano part features a *f* dynamic in measure 5 and a *p* dynamic in measure 7. The right hand part includes a *mf* dynamic and an optional slur. The bass line consists of quarter notes.

10

sempre sim.

Musical notation for measures 10-14. The piano part continues with a steady accompaniment. The right hand part features a *sempre sim.* marking and a series of chords. The bass line continues with quarter notes.

15

Musical notation for measures 15-19. The piano part continues with a steady accompaniment. The right hand part features a series of chords. The bass line continues with quarter notes.

20

Musical notation for measures 20-24. The piano part continues with a steady accompaniment. The right hand part features a series of chords. The bass line continues with quarter notes.

# 58. Pie Jesu

15  
Gabriel Faure

(1845-1924)

Arr.: John Glenesk Mortimer

Adagio ♩ = 66

*p legato possibile*

*p*

The first system of the musical score for 'Pie Jesu' by Gabriel Faure, arranged by John Glenesk Mortimer. It features a soprano line and a piano accompaniment. The tempo is marked 'Adagio' with a quarter note equal to 66 beats per minute. The key signature is three flats (B-flat major or D-flat minor) and the time signature is common time (C). The piano part begins with a piano (*p*) dynamic and a 'legato possibile' instruction. The system contains four measures of music.

6

The second system of the musical score, starting at measure 6. It continues the soprano and piano parts from the first system. The piano accompaniment features a prominent sixteenth-note pattern in the right hand. The system contains four measures of music.

11

The third system of the musical score, starting at measure 11. It continues the soprano and piano parts. The piano accompaniment maintains the sixteenth-note texture. The system contains four measures of music.

17

The fourth system of the musical score, starting at measure 17. It continues the soprano and piano parts. The piano accompaniment features a sixteenth-note pattern in the right hand. The system contains four measures of music.

# 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 two sharps (F# and C#). The tempo is Andante (♩ = 60). The score consists of a vocal line and a piano accompaniment. The piano part begins with a fortissimo (*ff*) dynamic and features a rhythmic pattern of eighth notes with triplets. The vocal line is mostly rests, with a few notes appearing in the final measure. The piano part ends with a piano (*p*) dynamic and a fermata.

Musical score for measures 5-6. The piano part continues with a piano (*pp*) dynamic and a rhythmic pattern of eighth notes with sixteenth notes. The vocal line begins in measure 5 with a melodic phrase marked *p cantabile*. The piano part features a sixteenth-note triplet in measure 6.

Musical score for measures 7-8. The piano part continues with a rhythmic pattern of eighth notes with sixteenth notes. The vocal line continues with a melodic phrase, featuring a triplet in measure 7. The piano part features a sixteenth-note triplet in measure 8.

Musical score for measures 9-10. The piano part continues with a rhythmic pattern of eighth notes with sixteenth notes. The vocal line continues with a melodic phrase. The piano part features a sixteenth-note triplet in measure 9.



# 60. Two Dances from The Fairy Queen

21  
Henry Purcell

(1659-1695)

Arr.: John Glenesk Mortimer

I - Jig ♩ = 72

Musical score for measures 1-5. The system includes a treble clef staff with a 6/8 time signature and a bass clef staff. The key signature has two flats. Dynamics include *f* in the treble and *f* in the bass. A *p 2nd x* marking is present in the bass staff.

Musical score for measures 6-11. The system includes a treble clef staff with a 6/8 time signature and a bass clef staff. The key signature has two flats. Dynamics include *p* and *f*. First and second endings are indicated by bracketed lines labeled 1 and 2.

Musical score for measures 12-17. The system includes a treble clef staff with a 6/8 time signature and a bass clef staff. The key signature has two flats. Dynamics include *p* and *f*.

Musical score for measures 18-21. The system includes a treble clef staff with a 6/8 time signature and a bass clef staff. The key signature has two flats. A *cresc.* marking is present in the treble staff.

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## 2 ALTO TROMBONES & ORCHESTRA

EMR 4700	HAYDN, Michael	Concerto in D
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