

Solo Pieces

Volume 5

Alto Trombone & Piano / Organ

(+ CD play Back – Play Along)

John Glenesk Mortimer

EMR 33866

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Solo Pieces

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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 $\text{♩} = 76$

The musical score is arranged in two systems. The first system (measures 1-5) features the Alto Trombone part on a single staff and the Piano/Organ part on a grand staff. The Alto Trombone part begins with a rest for four measures, then enters with a melody marked *p*. The Piano/Organ part provides harmonic support with chords and moving lines, also marked *p*. The second system (measures 6-9) continues the piece, with the Alto Trombone part marked *f* and the Piano/Organ part marked *f*. The third system (measures 10-13) shows the Alto Trombone part marked *p* and the Piano/Organ part marked *p*. The fourth system (measures 14-17) features dynamic markings of *f* and *p* for both parts. The fifth system (measures 18) concludes the excerpt with the Alto Trombone part marked *p* and the Piano/Organ part marked *p*.

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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 score is in 2/4 time with a key signature of two flats. The piano part features a strong, rhythmic accompaniment starting with a fortissimo (*f*) dynamic. The right hand of the piano plays a series of chords, while the left hand plays a steady eighth-note bass line. The right hand of the piano also has a melodic line. The first ending of the piece is marked with a mezzo-forte (*mf*) dynamic.

7

Musical notation for measures 7-12. The piano part continues with its rhythmic accompaniment. The right hand of the piano plays a series of chords, while the left hand plays a steady eighth-note bass line. The right hand of the piano also has a melodic line. The first ending of the piece is marked with a mezzo-forte (*mf*) dynamic.

13

Musical notation for measures 13-17. The piano part continues with its rhythmic accompaniment. The right hand of the piano plays a series of chords, while the left hand plays a steady eighth-note bass line. The right hand of the piano also has a melodic line. The first ending of the piece is marked with a mezzo-forte (*mf*) dynamic.

18

Musical notation for measures 18-22. The piano part continues with its rhythmic accompaniment. The right hand of the piano plays a series of chords, while the left hand plays a steady eighth-note bass line. The right hand of the piano also has a melodic line. The first ending of the piece is marked with a mezzo-forte (*mf*) dynamic.

64. Marche militaire

Franz Schubert

(1797-1828)

Arr.: John Glenesk Mortimer

Allegro non troppo $\text{♩} = 112$

Musical score for measures 1-10. The score 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 quarter note equal to 112 beats per minute. The music features a melody in the upper voice and piano accompaniment in the lower voices. Dynamics include *f* (forte) and *mf* (mezzo-forte).

11

Musical score for measures 11-20. The melody continues with a *f* dynamic marking. The piano accompaniment features a rhythmic pattern of chords and eighth notes.

21

Musical score for measures 21-31. The melody is marked *mf*. The piano accompaniment continues with its characteristic rhythmic accompaniment.

32

Musical score for measures 32-41. The melody is marked *f*. The piano accompaniment features a rhythmic pattern of chords and eighth notes.

42

Musical score for measures 42-48, ending with a *Fine* marking. The melody concludes with a final cadence. The piano accompaniment provides a rhythmic accompaniment throughout.

65. Pavane

Gabriel Fauré

(1845-1924)

Arr.: John Glenesk Mortimer

Andante $\text{♩} = 84$

p

6

11

16

mf

66. The Trout

Die Forelle - La truite

Franz Schubert

(1797-1828)

Arr.: John Glenesk Mortimer

Allegretto ♩ = 76

Musical score for measures 1-6. The piece is in G major and 2/4 time. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *p*, *dim.*, and *pp*. A sixteenth-note triplet is marked with a '6' in the first measure.

7

Musical score for measures 7-12. The right hand continues the melodic line with slurs and accents. The left hand accompaniment remains consistent. Dynamics include *p* and *pp*. A sixteenth-note triplet is marked with a '6' in measure 10.

13

Musical score for measures 13-18. The right hand continues the melodic line with slurs and accents. The left hand accompaniment remains consistent. Dynamics include *p* and *pp*. A sixteenth-note triplet is marked with a '6' in measure 15.

19

Musical score for measures 19-23. The right hand continues the melodic line with slurs and accents. The left hand accompaniment remains consistent. Dynamics include *p* and *pp*. A sixteenth-note triplet is marked with a '6' in measure 21.

24

Musical score for measures 24-28. The right hand continues the melodic line with slurs and accents. The left hand accompaniment remains consistent. Dynamics include *p dim.* and *p*. A sixteenth-note triplet is marked with a '6' in measure 26.

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 *p* later in the system. The bottom staff is the Violin II part. The music is in a minor key with three flats and common time.

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 a complex texture of chords and arpeggios. The bottom staff continues the Violin II part. The music maintains the same tempo and key signature.

7

The third system of the musical score consists of three staves. The top staff continues the Violin I part with some phrasing slurs. The middle staff continues the Piano part with similar chordal textures. The bottom staff continues the Violin II part. The system concludes with a final cadence.

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 for the right hand, starting with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andantino' with a quarter note equal to 69 beats per minute. The music begins with a series of eighth notes, followed by a triplet of eighth notes. The dynamic is marked 'mp espr.' (mezzo-piano, esprimo). The middle staff is for the left hand, starting with a bass clef and a key signature of two flats. It features a continuous pattern of chords, primarily triads and dyads, in a 3/4 time signature. The dynamic is marked 'pp' (pianissimo). The bottom staff is a grand staff continuation of the left hand.

6

The second system continues the piece from measure 6. The right hand staff features a melodic line with a triplet of eighth notes and a triplet of quarter notes. The left hand staff continues the chordal accompaniment with a steady eighth-note pattern. The dynamic remains 'pp'.

11

The third system begins at measure 11. The right hand staff has a melodic line with a triplet of eighth notes. The left hand staff continues the chordal accompaniment. The dynamic is marked 'mf' (mezzo-forte) with a crescendo hairpin leading to it.

17

The fourth system begins at measure 17. The right hand staff features a melodic line with a triplet of eighth notes. The left hand staff continues the chordal accompaniment. The dynamic is marked 'f' (forte) with a crescendo hairpin leading to it.

69. Badinerie

Johann Sebastian Bach

(1685-1750)

Arr.: John Glenesk Mortimer

Allegretto ♩ = 100

Measures 1-5 of the score. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). The first system shows the beginning of the piece. The treble clef part starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment begins with a forte (*f*) dynamic. The first system ends with a double bar line and repeat sign.

Measures 6-11 of the score. The treble clef part continues with a melody of eighth and quarter notes. Dynamics include *mf*, *f*, and *mf*. The piano accompaniment features chords and a bass line. Dynamics include *p* and *mf*. The system ends with a double bar line and repeat sign.

Measures 12-16 of the score. The treble clef part features a melodic line with dynamics *cresc.*, *f*, and *p cresc.*. The piano accompaniment has chords and a bass line with dynamics *cresc.*, *mf*, and *p cresc.*. The system ends with a double bar line and repeat sign.

Measures 17-21 of the score. The treble clef part continues with a melodic line, ending with a fermata. Dynamics include *f* and *mf*. The piano accompaniment has chords and a bass line with dynamics *f* and *mf*. The system ends with a double bar line and repeat sign.

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 (B-flat and E-flat). The tempo is marked as quarter note = 152. The music begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

8

Measures 8-14 of the score. The dynamics are marked as *cresc.*, *dim.*, and *pp*. The melodic line in the right hand continues with eighth and sixteenth notes, showing a slight increase in intensity before softening. The piano accompaniment remains consistent.

15

Measures 15-21 of the score. The dynamics are marked as *mf*, *f*, and *mf*. The music reaches a moment of increased intensity with a forte (*f*) dynamic in measures 19-20 before returning to mezzo-forte (*mf*). The melodic line features some grace notes and slurs.

22

Measures 22-28 of the score. The dynamics are marked as *p* and *p*. The music returns to a piano (*p*) dynamic. The melodic line is characterized by grace notes and slurs, creating a delicate and expressive feel. The piano accompaniment continues with eighth notes.

71. Drunken Sailor Fantasy

23

John Glenesk Mortimer

Moderato ♩ = 100

Musical score for measures 1-6. The piece is in 6/8 time and B-flat major. The treble clef part begins with a melody marked *mf*. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand, marked *mf* and *p*.

7

Musical score for measures 7-12. The treble clef part continues the melody with a slur over measures 7-8. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

13

Musical score for measures 13-19. The treble clef part features a more active melody with slurs and accents, marked *f*. The piano accompaniment also becomes more active, with a *f* dynamic in the left hand.

20

Allegro ♩ = 132

Musical score for measures 20-25. The tempo changes to Allegro. The treble clef part has a more rhythmic melody. The piano accompaniment changes to a 2/4 time signature and features a steady eighth-note bass line, marked *p*.

26

Musical score for measures 26-31. The treble clef part features a melody with slurs and accents, marked *mp*. The piano accompaniment continues with the eighth-note bass line and chords.

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2 ALTO TROMBONES & ORCHESTRA

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