

Solo Pieces

Volume 5

Violoncello & Piano / Organ

(+ CD play Back – Play Along)

John Glenesk Mortimer

EMR 33836

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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 ♩ = 76

Violoncello

Piano /
Organ

6

10

14

18

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63. Ragtime Dance

Scott Joplin⁵

(1868-1917)

Arr.: John Glenesk Mortimer

Moderato ♩ = 80

The musical score is written for piano and consists of four systems of music. The key signature has two flats (B-flat major), and the time signature is 2/4. The tempo is marked 'Moderato' with a quarter note equal to 80 beats per minute.

System 1: The piano introduction begins with a forte (*f*) melody in the right hand and a supporting bass line in the left hand. The melody is marked *f* and the bass line is marked *mp*. The system ends with a repeat sign.

System 2: The main melody continues in the right hand, marked *mf*. The left hand provides a steady bass line. The system ends with a repeat sign.

System 3: The melody continues with a crescendo (*cresc.*) marking. The left hand also features a crescendo (*cresc.*) marking. The system ends with a repeat sign.

System 4: The melody continues with a forte (*f*) marking. The left hand also features a forte (*f*) marking. The system ends with a repeat sign.

65. Pavane

Gabriel Fauré

(1845-1924)

Arr.: John Glenesk Mortimer

Andante $\text{♩} = 84$

6

11

16

p

mf

mf

66. The Trout

Die Forelle - La truite

Franz Schubert

(1797-1828)

Arr.: John Glenesk Mortimer

Allegretto ♩ = 76

The musical score for 'The Trout' is presented in a standard piano format. It begins with a piano introduction in the right hand, marked *p*, followed by a series of chords and a melodic line. The left hand provides a steady bass line. The score is divided into measures, with measure numbers 7, 13, 19, and 24 indicated. Dynamic markings include *p* (piano), *dim.* (diminuendo), and *pp* (pianissimo). The piece concludes with a final chord in the right hand, marked *pp*.

67. Winter
L'inverno - L'hiver

Antonio Vivaldi
(1675-1741)
Arr.: John Glenesk Mortimer

Largo ♩ = 50

The image displays the first seven measures of a musical score for Vivaldi's 'Winter' (L'inverno - L'hiver). The score is written for a single melodic line (likely violin or flute) and a keyboard accompaniment (piano or harpsichord). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The tempo is marked 'Largo' with a quarter note equal to 50 beats per minute. The first system (measures 1-3) features a melodic line starting with a half rest, followed by a half note G4, and then a half note F#4. The keyboard accompaniment consists of a steady eighth-note pattern in the right hand and a steady quarter-note pattern in the left hand. The second system (measures 4-6) continues the melodic line with a half note E4, followed by a half note D4, and then a half note C4. The keyboard accompaniment continues with the same patterns. The third system (measures 7-8) shows the melodic line with a half note B3, followed by a half note A3, and then a half note G3. The keyboard accompaniment continues with the same patterns. The score is marked with dynamics: 'mf' (mezzo-forte) in measures 1, 2, and 4, and 'p' (piano) in measures 3 and 5. The score is arranged by John Glenesk Mortimer.

68. *Après un rêve*

Gabriel Fauré

(1845-1924)

Arr.: John Glenesk Mortimer

Andantino ♩ = 69

The first system of the musical score for 'Après un rêve' is in 3/4 time, marked Andantino with a tempo of 69 beats per minute. The key signature has one flat (B-flat). The right hand (treble clef) features a melodic line with slurs and triplets, starting with a mezzo-piano (*mp*) dynamic and an *espr.* (expression) marking. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes, starting with a pianissimo (*pp*) dynamic.

The second system continues the piece, starting at measure 6. The right hand continues its melodic development with slurs and triplets. The left hand accompaniment consists of chords and single notes, with a crescendo leading into the system.

The third system begins at measure 11. The right hand features a melodic line with slurs and triplets. The left hand accompaniment includes chords and single notes, with a mezzo-forte (*mf*) dynamic marking appearing towards the end of the system.

The fourth system starts at measure 17. The right hand continues with a melodic line featuring slurs and triplets, with a forte (*f*) dynamic marking. The left hand accompaniment consists of chords and single notes, with a mezzo-forte (*mf*) dynamic marking.

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 first system shows the beginning of the piece. The bass line starts with a whole rest, followed by a half note B-flat, and then a series of eighth notes. The treble line starts with a half note B-flat, followed by a half note D, and then a series of eighth notes. The piece begins with a forte (*f*) dynamic.

Measures 6-11. The bass line continues with eighth notes, marked *mf* in measures 6 and 8, and *f* in measure 9. The treble line features chords and single notes, marked *p* in measures 6 and 10, and *mf* in measure 8. The piece continues with a mix of dynamics.

Measures 12-16. The bass line features a crescendo leading to a forte (*f*) dynamic in measure 13, followed by a piano (*p*) dynamic and another crescendo in measure 15. The treble line also features a crescendo in measure 12, a mezzo-forte (*mf*) dynamic in measure 14, and a piano (*p*) dynamic with a crescendo in measure 16. The piece continues with a mix of dynamics.

Measures 17-21. The bass line continues with eighth notes, marked *f* in measures 17 and 18, and *mf* in measure 20. The treble line features chords and single notes, marked *f* in measure 18 and *mf* in measure 20. The piece concludes with a series of eighth notes in the bass line and a final chord in the treble line.

70. *Anitra's Dance*

Edvard Grieg

(1843-1907)

Arr.: John Glenesk Mortimer

♩ = 152

Musical score for "The Rose Tree" in 3/4 time, key of B-flat major. The tempo is marked as ♩ = 152. The score is for voice and piano. The voice part is in the bass clef, and the piano part consists of a right hand in the treble clef and a left hand in the bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The score is divided into two systems. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The voice part begins with a rest in measure 1, followed by a half note G2 in measure 2, a half note A2 in measure 3, and a half note B2 in measure 4. The piano part provides harmonic support with chords and a steady bass line.

8

musical score for "The Wind" by Gustav Mahler, measures 1-7. The score is in 3/4 time, key of B-flat major. It features a bassoon part (top staff) and a piano accompaniment (bottom two staves). The piano part consists of chords in the right hand and a simple bass line in the left hand. Dynamics include crescendo (cresc.), decrescendo (dim.), and piano (pp).

15

15

15

mf

f

mf

22

22

This musical score is for measures 22 through 27 of the 'The Swan' section from 'The Nutcracker'. It is written for a single melodic instrument (likely a flute or violin) and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The melodic line begins in measure 22 with a half note G4, followed by a quarter note A4, and then a half note Bb4. It continues with a half note C5, a quarter note D5, and then a half note E5. In measure 23, it has a half note F5, a quarter note G5, and then a half note A5. In measure 24, it has a half note Bb5, a quarter note C6, and then a half note D6. In measure 25, it has a half note E6, a quarter note F6, and then a half note G6. In measure 26, it has a half note A6, a quarter note Bb6, and then a half note C7. In measure 27, it has a half note D7, a quarter note E7, and then a half note F7. The piano accompaniment consists of a right hand and a left hand. The right hand plays a series of chords: a half note G4, a quarter note A4, and a half note Bb4 in measure 22; a half note C5, a quarter note D5, and a half note E5 in measure 23; a half note F5, a quarter note G5, and a half note A5 in measure 24; a half note Bb5, a quarter note C6, and a half note D6 in measure 25; a half note E6, a quarter note F6, and a half note G6 in measure 26; and a half note A6, a quarter note Bb6, and a half note C7 in measure 27. The left hand plays a series of eighth notes: a half note G4, a quarter note A4, and a half note Bb4 in measure 22; a half note C5, a quarter note D5, and a half note E5 in measure 23; a half note F5, a quarter note G5, and a half note A5 in measure 24; a half note Bb5, a quarter note C6, and a half note D6 in measure 25; a half note E6, a quarter note F6, and a half note G6 in measure 26; and a half note A6, a quarter note Bb6, and a half note C7 in measure 27. The score includes dynamic markings: *p* (piano) in measure 24 and *f* (forte) in measure 26. There are also crescendo and decrescendo hairpins in measures 25 and 26.

71. Drunken Sailor Fantasy

23

John Glenesk Mortimer

Moderato ♩ = 100

Measures 1-6 of the piece. The music is in 6/8 time and B-flat major. The bass line starts with a rest, followed by a melodic line in measures 4-6. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble. Dynamics include *mf* and *p*.

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

Measures 13-19. The bass line features a melodic line. The piano accompaniment includes chords and a melodic line in the treble. Dynamics include *f*.

Measures 20-25. The tempo changes to Allegro (♩ = 132) and the time signature changes to 2/4. The bass line features a melodic line. The piano accompaniment includes chords and a melodic line in the treble. Dynamics include *p*.

Measures 26-31. The bass line features a melodic line. The piano accompaniment includes chords and a melodic line in the treble. Dynamics include *mp*.

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