

Solo Pieces

Volume 4

Violoncello & Piano / Organ
(+ CD play Back – Play Along)

John Glenesk Mortimer

EMR 33835

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Route du Golf 150 • CH-3963 Crans-Montana (Switzerland)

Tel. +41 (0) 27 483 12 00 • Fax +41 (0) 27 483 42 43 • E-Mail : info@reift.ch • www.reift.ch

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. 4

52. Jingle Bells

Traditional

Arr.: John Glenesk Mortimer

Allegro giocoso ♩ = 126

Violoncello

Piano /
Organ

Measures 1-4 of the piece. The Violoncello part (bass clef) starts with a whole rest in measure 1, followed by eighth notes in measures 2-4. The Piano/Organ part (treble and bass clefs) features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *p* (piano) in measure 1 and *mf* (mezzo-forte) in measures 2 and 3.

Measures 5-8 of the piece. Measure 5 is marked with a '5'. Measures 6-7 are marked with first and second endings. Measure 8 is marked with a '4'. Dynamics include *f* (forte) in measures 6 and 8. The Violoncello part continues with eighth notes, and the Piano/Organ part features a more complex rhythmic pattern.

Measures 9-11 of the piece. Measure 9 is marked with a '9'. Measure 11 is marked with a '4'. The Violoncello part continues with eighth notes. The Piano/Organ part features a more complex rhythmic pattern. A *port.* (portamento) marking is present in measure 11.

Measures 12-13 of the piece. Measure 12 is marked with a '12'. Measure 13 is marked with a '4'. The Violoncello part continues with eighth notes. The Piano/Organ part features a more complex rhythmic pattern. A *f* (forte) marking is present in measure 12.

Measures 14-15 of the piece. Measure 14 is marked with a '14'. Measure 15 is marked with a '4'. The Violoncello part continues with eighth notes. The Piano/Organ part features a more complex rhythmic pattern. A *v* (accrescendo) marking is present in measure 15.

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53. *Deep River*

Traditional

Arr.: John Glenesk Mortimer

Andante tranquillo ♩ = 80

The first system of the musical score for 'Deep River' is written in E-flat major (three flats) and common time (C). It consists of three staves. The top staff is a single melodic line in the bass clef, starting with a piano (*p*) dynamic. The middle and bottom staves are grouped as a grand staff (treble and bass clefs). The middle staff begins with a piano (*p*) dynamic and features a series of chords and single notes. The bottom staff provides a bass line with long, sustained notes and some movement.

6

The second system of the musical score continues from the first. It also consists of three staves. The top staff features a melodic line with triplets indicated by a '3' over the notes. The middle and bottom staves continue the harmonic accompaniment, with the bottom staff showing some sustained notes and a final chord.

11

The third system of the musical score continues from the second. It consists of three staves. The top staff begins with a forte (*f*) dynamic and features a melodic line. The middle staff also begins with a forte (*f*) dynamic and features a series of chords. The bottom staff provides a bass line with a steady eighth-note accompaniment.

54. Clementine (with variations)

Traditional

Arr.: John Glenesk Mortimer

Moderato ♩ = 90

Measures 1-5 of the musical score. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is Moderato, marked with a quarter note equal to 90 beats per minute. The first system shows the beginning of the piece. The bass line starts with a half rest, followed by a quarter note G2, a half note F2, and a quarter note E2. The treble line starts with a half rest, followed by a quarter note G4, a half note F4, and a quarter note E4. The piano accompaniment begins with a half rest, followed by a quarter note G2, a half note F2, and a quarter note E2. The dynamic marking *mf* is present.

Measures 6-12 of the musical score. The bass line continues with a half rest, followed by a quarter note G2, a half note F2, and a quarter note E2. The treble line continues with a half rest, followed by a quarter note G4, a half note F4, and a quarter note E4. The piano accompaniment continues with a half rest, followed by a quarter note G2, a half note F2, and a quarter note E2. The dynamic marking *mf* is present, and the text *mf accompagnando* is written above the bass line. The piano accompaniment has a dynamic marking *f* in measure 11.

Measures 13-17 of the musical score. The bass line continues with a half rest, followed by a quarter note G2, a half note F2, and a quarter note E2. The treble line continues with a half rest, followed by a quarter note G4, a half note F4, and a quarter note E4. The piano accompaniment continues with a half rest, followed by a quarter note G2, a half note F2, and a quarter note E2. The dynamic marking *p* is present in measure 13.

Measures 18-22 of the musical score. The bass line continues with a half rest, followed by a quarter note G2, a half note F2, and a quarter note E2. The treble line continues with a half rest, followed by a quarter note G4, a half note F4, and a quarter note E4. The piano accompaniment continues with a half rest, followed by a quarter note G2, a half note F2, and a quarter note E2. The dynamic marking *p* is present in measure 18.

56. Rio By Night

9

John Glenesk Mortimer

Bossa Nova ♩ = 84

The musical score for "Rio By Night" is written for piano. It begins with a tempo marking of "Bossa Nova" and a metronome setting of 84. The key signature has one flat (B-flat). The score is divided into five systems, each containing two staves (treble and bass clef). The first system (measures 1-4) starts with a piano introduction marked *p* and includes a *cresc.* marking. The second system (measures 5-8) features a *mf* marking and a "slur optional" instruction. The third system (measures 9-13) includes a *f* marking and a "sempre sim." instruction. The fourth system (measures 14-18) continues the melody and bass line. The fifth system (measures 19-20) concludes the piece. The score includes various musical notations such as eighth notes, quarter notes, and rests, as well as dynamic and articulation markings.

58. Pie Jesu

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, marked with a quarter note equal to 66 beats per minute. The score is for piano, with a dynamic marking of *p* (piano) at the beginning of the first system. The melody is in the right hand, and the accompaniment is in the left hand. The first system includes a *p legato possibile* marking above the right hand. The music features a series of eighth and sixteenth notes in the right hand, with a more rhythmic accompaniment in the left hand.

Measures 6-10 of the musical score. The melody continues in the right hand, with a series of eighth notes and a half note. The left hand provides a steady accompaniment with eighth and sixteenth notes. The dynamic remains *p* (piano). The music is characterized by its flowing, legato quality.

Measures 11-16 of the musical score. The melody in the right hand features a series of eighth notes and a half note, with a slight change in rhythm. The left hand continues with a similar accompaniment pattern. The dynamic remains *p* (piano). The music maintains its flowing, legato quality.

Measures 17-20 of the musical score. The melody in the right hand features a series of eighth notes and a half note, with a slight change in rhythm. The left hand continues with a similar accompaniment pattern. The dynamic remains *p* (piano). The music maintains its flowing, legato quality.

59. Chorus from Nabucco

17
Giuseppe Verdi

(1813-1901)

Arr.: John Glenesk Mortimer

Andante ♩ = 60

Measures 1-4 of the musical score. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is Andante with a quarter note equal to 60 beats per minute. The score features a piano introduction with a forte (ff) dynamic in the right hand and a piano (p) dynamic in the left hand. The left hand plays a triplet of eighth notes, while the right hand plays a series of chords and a single note.

5

Measures 5-6 of the musical score. The piano continues with a piano (pp) dynamic. The right hand plays a series of eighth notes, while the left hand plays a series of eighth notes. The tempo remains Andante.

7

Measures 7-8 of the musical score. The piano continues with a piano (pp) dynamic. The right hand plays a series of eighth notes, while the left hand plays a series of eighth notes. The tempo remains Andante.

9

Measures 9-10 of the musical score. The piano continues with a piano (pp) dynamic. The right hand plays a series of eighth notes, while the left hand plays a series of eighth notes. The tempo remains Andante.

60. Two Dances from The Fairy Queen

21
Henry Purcell

(1659-1695)

Arr.: John Glenesk Mortimer

1 - Jig ♩ = 72

Measures 1-5 of the Jig. The bass line begins with a whole rest, followed by a half note G, a quarter note A, and a half note B. The treble line starts with a forte (f) dynamic, playing a series of eighth notes. The piano accompaniment in the grand staff features a forte (f) dynamic in the right hand and a piano (p) dynamic in the left hand, with a '2nd x' marking indicating a second ending.

Measures 6-11 of the Jig. The bass line continues with eighth notes and includes first and second endings marked with '1.' and '2.'. The piano accompaniment features a forte (f) dynamic in the right hand and a piano (p) dynamic in the left hand. The first ending leads to a repeat, and the second ending leads to a final cadence.

Measures 12-17 of the Jig. The bass line continues with eighth notes and includes a piano (p) dynamic. The piano accompaniment features a forte (f) dynamic in the right hand and a piano (p) dynamic in the left hand. The music concludes with a final cadence.

Measures 18-21 of the Jig. The bass line continues with eighth notes and includes a crescendo (cresc.) marking. The piano accompaniment features a forte (f) dynamic in the right hand and a piano (p) dynamic in the left hand. The music concludes with a final cadence.

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