

Solo Pieces

Volume 5

Violin & Piano / Organ

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John Glenesk Mortimer

EMR 33830

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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

Violin

Piano / Organ

6

10

14

18

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63. Ragtime Dance

Scott Joplin⁵

(1868-1917)

Arr.: John Glenesk Mortimer

Moderato ♩ = 80

Measures 1-6 of the piece. The music is in 2/4 time with a key signature of two flats (B-flat and E-flat). The tempo is Moderato at 80 beats per minute. The score features a piano introduction with a forte (f) piano accompaniment and a mezzo-forte (mf) melody. The piano part consists of a rhythmic pattern of eighth and sixteenth notes, while the melody is a series of eighth notes.

Measures 7-12 of the piece. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes. The melody is a series of eighth notes, with a crescendo leading into measure 13.

Measures 13-17 of the piece. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes. The melody is a series of eighth notes, with a crescendo leading into measure 18.

Measures 18-22 of the piece. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes. The melody is a series of eighth notes, with a first ending (1.) and a second ending (2.) leading into measure 23.

64. *Marche militaire*

Franz Schubert

(1797-1828)

Arr.: John Glenesk Mortimer

Allegro non troppo ♩ = 112

Measures 1-10 of the musical score. The music is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody in the right hand starts with a rest, followed by eighth notes and quarter notes. The piano accompaniment in the left hand features a steady eighth-note pattern. Dynamics include *f* (forte) and *mf* (mezzo-forte).

11

Measures 11-20 of the musical score. The melody continues with eighth and quarter notes. The piano accompaniment consists of chords and eighth notes. A dynamic of *f* is marked in measure 15.

21

Measures 21-31 of the musical score. The melody features a mix of eighth and quarter notes. The piano accompaniment includes chords and eighth notes. Dynamics of *mf* and *f* are indicated.

32

Measures 32-41 of the musical score. The melody continues with eighth and quarter notes. The piano accompaniment features chords and eighth notes. A dynamic of *f* is marked in measure 35.

42

Measures 42-48 of the musical score. The melody concludes with eighth and quarter notes. The piano accompaniment features chords and eighth notes. A dynamic of *f* is marked in measure 45. The piece ends with a repeat sign.

F'

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

p

p

dim.

pp

6

6

6

6

6

6

7

13

19

24

p dim.

6

67. Winter

L'inverno - L'hiver

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

Largo ♩ = 50

The first system of the musical score for 'Winter' by Vivaldi. It features a single melodic line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). 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 measure of the melody is marked *mf* (mezzo-forte). The piano accompaniment begins with a *mf* (mezzo-forte) dynamic and includes a *p* (piano) dynamic marking in the second measure.

The second system of the musical score, starting at measure 4. The melodic line continues with a series of eighth and sixteenth notes. The piano accompaniment features a dense texture of chords and arpeggiated figures in both the treble and bass staves.

The third system of the musical score, starting at measure 7. The melodic line shows a rising and then falling contour. The piano accompaniment continues with its characteristic dense, arpeggiated texture.

68. *Après un rêve*

Gabriel Fauré

(1845-1924)

Arr.: John Glenesk Mortimer

Andantino ♩ = 69

mp espr.

pp

6

11

mf

17

f

mf

69. *Badinerie*

Johann Sebastian Bach

(1685-1750)

Arr.: John Glenesk Mortimer

Allegretto ♩ = 100

Measures 1-5 of the piece. The first staff (treble clef) has a whole rest in measures 1-4, followed by a half note G4 in measure 5. The second staff (piano) has a melody starting on D4, with a forte (*f*) dynamic in measure 1. The third staff (bass clef) has a melody starting on D3, with a forte (*f*) dynamic in measure 1. The key signature is one flat (B-flat), and the time signature is 2/4.

Measures 6-11. Measure 6 starts with a mezzo-forte (*mf*) dynamic in the first staff. The piano part features chords in the right hand and a melody in the left hand, with dynamics *p* and *mf* alternating. The first staff continues the melody with dynamics *mf*, *f*, and *mf*.

Measures 12-16. Measure 12 starts with a crescendo (*cresc.*) in the first staff. The piano part continues with chords and a melody, with dynamics *cresc.*, *mf*, and *p cresc.* alternating. The first staff continues the melody with dynamics *cresc.*, *f*, and *p cresc.*.

Measures 17-20. Measure 17 starts with a forte (*f*) dynamic in the first staff. The piano part continues with chords and a melody, with dynamics *f* and *mf* alternating. The first staff continues the melody with dynamics *f* and *mf*.

70. Anitra's Dance

Edvard Grieg

(1843-1907)

Arr.: John Glenesk Mortimer

♩ = 152

Measures 1-7 of the piece. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as ♩ = 152. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. The violin part enters in measure 4 with a melody marked *p* (piano).

8

Measures 8-14. The violin part continues with a melodic line that includes dynamic markings *cresc.*, *dim.*, and *pp*. The piano accompaniment also mirrors these dynamics, with the bass line providing a consistent eighth-note pulse.

15

Measures 15-21. The violin part features a more active melody with a *mf* (mezzo-forte) dynamic. The piano accompaniment becomes more complex, with the bass line moving in eighth notes and the treble line adding chords. A *f* (forte) dynamic is marked in the piano part around measure 19.

22

Measures 22-26. The violin part concludes with a melodic phrase marked *p*. The piano accompaniment continues with its eighth-note bass line and chords, ending with a final cadence in measure 26.

71. Drunken Sailor Fantasy

23

John Glenesk Mortimer

Moderato ♩ = 100

Measures 1-6 of the piece. The music is in 6/8 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is Moderato (♩ = 100). The score features a vocal line and piano accompaniment. Dynamics include *mf* (measures 1-4) and *p* (measures 5-6).

Measures 7-12. The piano accompaniment continues with a steady eighth-note pattern in the bass and chords in the treble. The vocal line has a melodic contour with some rests. Dynamics are *mf*.

Measures 13-19. The tempo remains Moderato. The piano accompaniment features more complex chordal textures. Dynamics include *f* (measures 13-15) and *mf* (measures 16-19).

Measures 20-25. At measure 20, the tempo changes to Allegro (♩ = 132) and the time signature changes to 2/4. The piano accompaniment becomes more rhythmic. Dynamics include *f* (measures 20-22) and *p* (measures 23-25).

Measures 26-31. The tempo remains Allegro (♩ = 132) in 2/4 time. The piano accompaniment features a driving eighth-note pattern in the bass. Dynamics include *mp* (measures 26-28) and *f* (measures 29-31).

STRINGS

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