

Solo Pieces

Volume 4

Violin & Piano / Organ

(+ CD play Back – Play Along)

John Glenesk Mortimer

EMR 33829

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Solo Pieces

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Solo Pieces Vol. 4

52. Jingle Bells

Traditional

Arr.: John Glenesk Mortimer

Allegro giocoso ♩ = 126

Violin

Piano / Organ

p *mf* *f* *port.*

5 1. 2.

9

12

14

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53. *Deep River***Traditional**

Arr.: John Glenesk Mortimer

Andante tranquillo ♩ = 80

p

6

f

11

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54. Clementine (with variations)

Traditional

Arr.: John Glenesk Mortimer

Moderato ♩ = 90

mf

6

mf accompagnando

13

mf

18

p

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 ♩ = 84". The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into systems, with measure numbers 5, 10, 15, and 20 indicated at the start of each system.

System 1 (Measures 1-4): The piano introduction features a steady eighth-note accompaniment in the left hand and a melody in the right hand. Dynamics include *p* (piano) and *cresc.* (crescendo).

System 2 (Measures 5-9): The melody continues with a *mf* (mezzo-forte) dynamic. A "slur optional" is indicated for the melody line. The piano accompaniment features a *f* (forte) dynamic in the right hand and a *p* (piano) dynamic in the left hand.

System 3 (Measures 10-14): The melody is marked "sempre sim." (sempre simile). The piano accompaniment continues with a steady eighth-note pattern.

System 4 (Measures 15-19): The melody continues with a *f* (forte) dynamic. The piano accompaniment features a steady eighth-note pattern.

System 5 (Measures 20-24): The melody concludes with a *f* (forte) dynamic. The piano accompaniment features a steady eighth-note pattern.

58. Pie Jesu

Gabriel Faure¹⁵

(1845-1924)

Arr.: John Glenesk Mortimer

Adagio ♩ = 66

Measures 1-5 of the musical score. The score is in 3/4 time, key of B-flat major. The vocal line (top staff) begins with a whole rest in measure 1, followed by a half note B-flat, a quarter note A, and a half note G in measure 2. The piano accompaniment (bottom staves) features a continuous eighth-note arpeggiated figure in the right hand, starting on a whole rest in measure 1. The left hand plays a steady quarter-note bass line. Dynamics include a piano (*p*) marking in measure 2 and a *p legato possibile* instruction above the vocal line in measure 3.

Measures 6-10 of the musical score. The vocal line continues with a half note F, a quarter note E, and a half note D in measure 6. The piano accompaniment maintains the arpeggiated figure in the right hand and the quarter-note bass line in the left hand. The texture is lush with many sustained notes in the piano parts.

Measures 11-16 of the musical score. The vocal line has a half rest in measure 11, followed by a half note C, a quarter note B, and a half note A in measure 12. The piano accompaniment continues with the characteristic arpeggiated texture. The piece is marked Adagio.

Measures 17-20 of the musical score. The vocal line has a half rest in measure 17, followed by a half note G, a quarter note F, and a half note E in measure 18. The piano accompaniment concludes the piece with sustained chords in the right hand and a final quarter-note bass line in the left hand. The score ends with a double bar line and repeat dots.

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 metronome marking of ♩ = 60. The score is for piano (ff) and features triplets in the bass line. The piano part begins with a forte (ff) dynamic and transitions to piano (p) in measure 4. The vocal line is silent in these measures.

Measures 5-6 of the musical score. Measure 5 shows the vocal line beginning with a piano (p) dynamic and a cantabile marking. The piano accompaniment continues with a piano (pp) dynamic. Measure 6 shows the vocal line continuing with a piano (p) dynamic and a cantabile marking. The piano accompaniment continues with a piano (pp) dynamic.

Measures 7-8 of the musical score. Measure 7 shows the vocal line continuing with a piano (p) dynamic and a cantabile marking. The piano accompaniment continues with a piano (pp) dynamic. Measure 8 shows the vocal line continuing with a piano (p) dynamic and a cantabile marking. The piano accompaniment continues with a piano (pp) dynamic.

Measures 9-10 of the musical score. Measure 9 shows the vocal line continuing with a piano (p) dynamic and a cantabile marking. The piano accompaniment continues with a piano (pp) dynamic. Measure 10 shows the vocal line continuing with a piano (p) dynamic and a cantabile marking. The piano accompaniment continues with a piano (pp) dynamic.

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 music is in 6/8 time. The melody begins with a rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment starts with a forte (f) dynamic, featuring a series of chords and moving lines in both hands.

Measures 6-11 of the Jig. The melody continues with a half note C5, a quarter note D5, and a half note E5. It includes a first ending (1.) and a second ending (2.). The piano accompaniment features a piano (p) dynamic in measure 10 and a forte (f) dynamic in measure 11.

Measures 12-17 of the Jig. The melody continues with a half note F5, a quarter note G5, and a half note A5. The piano accompaniment features a forte (f) dynamic in measure 12 and a piano (p) dynamic in measure 13.

Measures 18-21 of the Jig. The melody continues with a half note B5, a quarter note C6, and a half note D6. The piano accompaniment features a crescendo (cresc.) marking in measure 18.

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