

78 Solo Pieces

Violin & Piano

John Glenesk Mortimer

EMR 31929

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1. Au clair de la lune	Page 3	40. Old Folks At Home	Page 49
2. Chorale	Page 4	41. La Cucaracha	Page 50
3. Twinkle, Twinkle, Little Star	Page 5	42. The Monastery Garden	Page 52
4. Frère Jacques	Page 5	43. Happy-Go-Lucky	Page 54
5. The Bluebells of Scotland	Page 6	44. Halloween	Page 56
6. Alpine Song	Page 7	45. Ragtime	Page 58
7. Melancholy Waltz	Page 8	46. Study In Thirds	Page 60
8. Promenade	Page 9	47. Toreador's Song	Page 62
9. Pagoda	Page 10	48. Lullaby	Page 64
10. Goldfish Blues	Page 11	49. Là ci darem la mano	Page 64
11. Cats On The Prowl	Page 12	50. Minuet	Page 66
12. March Of The Gladiators	Page 13	51. Largo from Symphony N° 5	Page 67
13. Berceuse	Page 14	52. Jingle Bells	Page 68
14. This Old Man	Page 15	53. Deep River	Page 69
15. Minuet	Page 16	54. Clementine	Page 71
16. Bourrée	Page 17	55. Minuet for Anna Magdalena	Page 73
17. Study In Fourths	Page 18	56. Rio By Night	Page 74
18. Boogie	Page 19	57. Liebestraum	Page 77
19. Romance	Page 20	58. Pie Jesu	Page 80
20. Bicycle Ride	Page 22	59. Chorus from Nabucco	Page 82
21. Auld Lang Syne	Page 24	60. Two Dances from The Fairy Queen	Page 86
22. The First Nowell	Page 25	61. Celtic Lament	Page 88
23. Ode To Joy	Page 26	62. Romance (Eine kleine Nachtmusik)	Page 89
24. Go Down, Moses	Page 27	63. Ragtime Dance	Page 91
25. My Bonny	Page 28	64. Marche Militaire	Page 94
26. Walking The Dog	Page 29	65. Pavane	Page 96
27. Washing The Car	Page 30	66. The Trout	Page 98
28. Rainy Sunday Afternoon	Page 31	67. Winter	Page 100
29. Poltergeist	Page 32	68. Après un rêve	Page 102
30. March Of The Elephants	Page 33	69. Badinerie	Page 104
31. On The Trail	Page 35	70. Anitra's Dance	Page 106
32. Jig	Page 37	71. Drunken Sailor Fantasy	Page 109
33. Hornpipe	Page 38	72. Albanian Wedding Song	Page 113
34. Saraband	Page 39	73. Allegro con grazia (5th Symphony)	Page 115
35. Offbeat	Page 41	74. Impromptu	Page 118
36. Kangaroo Blues	Page 43	75. Cuius animam (Stabat Mater)	Page 121
37. Festive Procession	Page 45	76. The Speakeasy	Page 125
38. Les anges dans nos campagnes	Page 47	77. Samba Tramba	Page 128
39. Jericho	Page 48	78. Caprice N° 24	Page 133



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78 Solo Pieces

1. *Au clair de la lune*

Traditional

Arr.: John Glenesk Mortimer



Violin

Piano

p

p legato

The first system of the musical score. The Violin part is in treble clef, 4/4 time, starting with a whole rest followed by a half note G4, then a quarter note A4, and a half note Bb4. The Piano part is in grand staff, 4/4 time, starting with a whole note chord of G2, Bb2, and D3, followed by a half note chord of G2, Bb2, and D3, and then a half note chord of G2, Bb2, and D3. The piano part is marked with a 'p' and 'legato'.

6

The second system of the musical score. The Violin part continues with a half note G4, a quarter note A4, and a half note Bb4. The Piano part continues with a half note chord of G2, Bb2, and D3, followed by a half note chord of G2, Bb2, and D3, and then a half note chord of G2, Bb2, and D3.

11

The third system of the musical score. The Violin part continues with a half note G4, a quarter note A4, and a half note Bb4. The Piano part continues with a half note chord of G2, Bb2, and D3, followed by a half note chord of G2, Bb2, and D3, and then a half note chord of G2, Bb2, and D3.

14

The fourth system of the musical score. The Violin part continues with a half note G4, a quarter note A4, and a half note Bb4. The Piano part continues with a half note chord of G2, Bb2, and D3, followed by a half note chord of G2, Bb2, and D3, and then a half note chord of G2, Bb2, and D3.

11. Cats On The Prowl

Katzen auf der Jagd - Chats à la chasse

John Glenesk Mortimer

Moderato

p

p

8

mf

mf

15

dim.

24

p

p

32

15. Minuet

John Glenesk Mortimer

$\text{♩} = 100$ 



7

14

Fine

21

D.S.

19. Romance

John Glenesk Mortimer

$\text{♩} = 100$

p espr.

p *sim.*

6

11

mf

mf

15

dim. *p*

25. *My Bonny*

Traditional

Arr.: John Glenesk Mortimer

Allegro (Waltz) ♩ = 144

Measures 1-8 of the piece. The music is in 3/4 time, key of B-flat major. The melody is in the right hand of the piano, starting with a half note G4, followed by quarter notes A4, B4, A4, G4, F4, E4, D4, and a half note C4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. The dynamic marking *mp* is present.

9

Measures 9-16. The melody continues with a half note D4, quarter notes E4, F4, G4, A4, B4, and a half note C4. The piano accompaniment continues with the same pattern. The dynamic marking *mp* is present.

17

Measures 17-23. The melody continues with a half note D4, quarter notes E4, F4, G4, A4, B4, and a half note C4. The piano accompaniment continues with the same pattern. The dynamic marking *f* is present.

24

Measures 24-29. The melody continues with a half note D4, quarter notes E4, F4, G4, A4, B4, and a half note C4. The piano accompaniment continues with the same pattern. The dynamic marking *f* is present.

30

Measures 30-35. The melody continues with a half note D4, quarter notes E4, F4, G4, A4, B4, and a half note C4. The piano accompaniment continues with the same pattern. The dynamic marking *f* is present.

28. Rainy Sunday Afternoon

31

John Glenesk Mortimer

Con moto ♩ = 112

p

7

12

18

mf

mf sub.

24

p

31. On The Trail

35

John Glenesk Mortimer

Allegro non troppo (♩ = ca. 112)

mf legato

p

5

9

f

p

13

35. Offbeat

41

John Glenesk Mortimer

Allegro ♩ = 116

Measures 1-7 of the piece. The music is in 2/4 time. The right hand starts with a melody in measure 5, marked *mf*. The left hand has a bass line starting in measure 1, marked *p* in measure 2 and *mf* in measure 5. There are accents on several notes in both hands.

Measures 8-14. Measure 8 starts with a new melody in the right hand. Measures 9-10 feature a trill in the right hand, indicated by a wavy line and the letter 'tr'. The left hand continues with a rhythmic bass line.

Measures 15-21. Measure 15 begins with a trill in the right hand. The piece continues with a mix of eighth and sixteenth notes in both hands. Measure 21 ends with a piano (*p*) dynamic marking in the right hand.

Measures 22-28. Measure 22 starts with a piano (*p*) dynamic marking in the right hand. The right hand features a melodic line with some grace notes, while the left hand plays a more complex, arpeggiated bass line.

41. *La Cucaracha*

Traditional

Arr.: John Glenesk Mortimer

Allegro ♩ = 144

The musical score for 'La Cucaracha' is presented in four systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegro' with a quarter note equal to 144 beats per minute. The score begins with a first ending bracket at measure 5. The second system starts at measure 6 and includes a first ending bracket at measure 10. The third system starts at measure 11 and includes a second ending bracket at measure 15. The fourth system starts at measure 16 and includes a first ending bracket at measure 20. Dynamics include *mf* (mezzo-forte) and *f* (forte). The bass line features a consistent rhythmic pattern of eighth notes, while the treble line has more varied melodic figures.

6

11

15

43. *Happy-Go-Lucky*

John Glenesk Mortimer

Moderato ♩ = ca. 100

7

14

20

mf

p

f

46. Study In Thirds

Terzenetüde - Etude en tierces

John Glenesk Mortimer

Andante ♩ = 90

Measures 1-6 of the piece. The right hand begins with a melodic line starting on G4, moving up stepwise to D5. The left hand plays a series of chords in thirds, starting on G3 and moving up stepwise. Dynamics include piano (p) in both hands.

Measures 7-12. The right hand continues the melodic line, now moving down stepwise. The left hand continues the chordal accompaniment in thirds. Dynamics include piano (p) and mezzo-forte (mf).

Measures 13-17. The right hand continues the melodic line, now moving up stepwise. The left hand continues the chordal accompaniment in thirds. Dynamics include forte (f) and piano (p).

Measures 18-22. The right hand continues the melodic line, now moving down stepwise. The left hand continues the chordal accompaniment in thirds. Dynamics include piano (p) and mezzo-forte (mf).

50. Minuet

Ludwig van Beethoven

(1770-1827)

Arr.: John Glenesk Mortimer

Allegretto ♩ = 96



The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in the treble clef and the piano accompaniment in the bass clef. The second system continues the vocal melody and piano accompaniment. The third system shows the vocal melody in the treble clef and the piano accompaniment in the bass clef. The score is written in 3/4 time, key of B-flat major, and includes a piano (p) dynamic marking. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The score is written in 3/4 time, key of B-flat major, and includes a piano (p) dynamic marking.

6

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the first line of the melody and the first two staves of the piano accompaniment. The second system contains the second line of the melody and the next two staves of the piano accompaniment. The third system contains the third line of the melody and the final two staves of the piano accompaniment. The melody is written in a single staff with a treble clef and a key signature of two flats. The piano accompaniment is written in two staves, with the right hand in treble clef and the left hand in bass clef. The score includes various musical notations such as notes, rests, beams, and dynamic markings like *mf*. The piece concludes with a double bar line and repeat signs.

13

[illegible]

20

2. **Fine Trio**

The musical score for the 'Fine' and 'Fin' sections is presented in three staves. The top staff is a single melodic line in G-flat major, starting with a 'Fine' marking and a repeat sign. The middle and bottom staves are piano accompaniment. The piano part begins with a 'Fin' marking and a repeat sign. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and single notes. The tempo is marked 'Andante' and the dynamics include 'p' (piano) and 'f' (forte).

26

Musical score for "The Rose Tree" in 3/4 time, key of B-flat major. The score is written for voice and piano. The voice part begins with a treble clef and a key signature of two flats. The piano accompaniment consists of a right hand with a treble clef and a left hand with a bass clef. The right hand of the piano part features a melodic line with a crescendo and a fortissimo (f) dynamic marking. The left hand provides a harmonic accompaniment with a crescendo and a fortissimo (f) dynamic marking. The score includes a repeat sign and a first ending bracket.

56. Rio By Night

John Glenesk Mortimer

Bossa Nova ♩ = 84

5

slur optional

p *cresc.*

10

f *p*

sempre sim.

15

20

59. Chorus from Nabucco

Giuseppe Verdi

(1813-1901)

Arr.: John Glenesk Mortimer

Andante ♩ = 60

ff

3

3

3

3

p

5

p cantabile

6

pp

7

3

9

62. Romance
(Eine kleine Nachtmusik) Wolfgang Amadeus Mozart

(1756-1791)

Arr.: John Glenesk Mortimer

Andante con moto ♩ = 76

Violin

Piano

Andante con moto $\text{♩} = 70$

p

ff

6

The musical score for measures 6-9 of 'The Swan' by Camille Saint-Saëns. The score is in 3/4 time, key of B-flat major. It features a piano (p) and forte (f) dynamic marking. The melody is in the right hand, and the bass line is in the left hand. The piece is marked 'Andante'.

10

Example 10

14

f *p* *f* *p* *f*

18

18

p

64. Marche militaire

95
Franz Schubert

(1797-1828)

Arr.: John Glenesk Mortimer

Allegro non troppo ♩ = 112

Measures 1-10 of the musical score. The piece 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. The score features a melody in the right hand of the piano and a rhythmic accompaniment in the left hand. Dynamics include *f* (forte) and *mf* (mezzo-forte).

11

Measures 11-20 of the musical score. The melody continues with various rhythmic patterns, including eighth and sixteenth notes. The piano accompaniment consists of chords and moving lines. Dynamics include *f* (forte).

21

Measures 21-31 of the musical score. The melody features a series of eighth notes and rests. The piano accompaniment includes chords and moving lines. Dynamics include *mf* (mezzo-forte).

32

Measures 32-41 of the musical score. The melody continues with eighth and sixteenth notes. The piano accompaniment includes chords and moving lines. Dynamics include *f* (forte).

42

Measures 42-48 of the musical score, ending with a 'Fine' marking. The melody concludes with a series of eighth notes. The piano accompaniment includes chords and moving lines.

66. The Trout

Die Forelle - La truite

99
Franz Schubert

(1797-1828)

Arr.: John Glenesk Mortimer

Allegretto ♩ = 76

p

p

dim.

pp

7

13

19

24

p dim.

6

71. *Drunken Sailor Fantasy*

John Glenesk Mortimer

Moderato ♩ = 100

Measures 1-6 of the piece. The music is in 6/8 time, key of B-flat major. The melody is in the right hand, starting with a half note G4, followed by quarter notes A4, B4, and A4. The piano accompaniment is in the left hand, featuring a steady eighth-note bass line. Dynamics include *mf* (measures 1-3) and *p* (measures 4-6).

Measures 7-12. The melody continues with eighth-note patterns. The piano accompaniment features chords and a steady eighth-note bass line. Dynamics include *mf* (measures 7-9) and *p* (measures 10-12).

Measures 13-19. The melody features a half note G4 followed by a half note A4. The piano accompaniment includes chords and a steady eighth-note bass line. Dynamics include *f* (measures 13-15) and *mf* (measures 16-19).

Measures 20-25. The tempo changes to Allegro (♩ = 132) and the time signature changes to 2/4. The melody is in the right hand, starting with a half note G4. The piano accompaniment is in the left hand, featuring a steady eighth-note bass line. Dynamics include *f* (measures 20-22) and *p* (measures 23-25).

Measures 26-31. The melody continues with eighth-note patterns. The piano accompaniment features chords and a steady eighth-note bass line. Dynamics include *mp* (measures 26-28) and *p* (measures 29-31).

73. *Allegro con grazia*

(5th Symphony)

Pyotr Ilyitch Tchaikovsky

(1840-1893)

Arr.: John Glenesk Mortimer

$\text{♩} = 152$

p *mf* *f* *mf* *port.* *p accompagnando* *f* *mf*

75. *Cuius animam* (*Stabat Mater*)

Gioacchino Rossini

(1792-1868)

Arr.: John Glenesk Mortimer

Allegro moderato ♩ = 112



mp *sostenuto*

p

5

10

f

cresc.

14

ff

ff

3

3

78. Caprice No. 24

Niccolò Paganini

(1782-1840)

Arr.: John Glenesk Mortimer

Allegro ♩ = 120 (or slower ad lib.!) 


1st x *f* 2nd x *p*

8 



mf (D.S. - cresc. al fine)

15 *ossia*



3
1st x *f* 2nd x *p*

22



STRINGS

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EMR 2305S	WEBER, C.M. von	Romance (Mortimer)

VIOLIN & ORGAN

EMR 305S	FRANCK, Melchior	Suite de Danses (Sturzenegger)
EMR 302S	HÄNDEL, Georg Fr.	Prelude & Fugue (Sturzenegger)
EMR 307S	LOEILLET, J.B.	Sonate en Do Majeur (Sturzenegger)
EMR 301S	MARCELLO, B.	Adagio - Largo - Allegretto
EMR 306S	PEZEL, Johann	Suite de Danses (Sturzenegger)
EMR 304S	PORPORA, N.A.	Sonate As-Dur (Sturzenegger)
EMR 303S	PURCELL, Henry	Suite (Sturzenegger)

