

78 Solo Pieces

Trumpet & Piano

John Glenesk Mortimer

EMR 31925

Solo Stimme / Voix / Part : B^b

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78 Solo Pieces

1. *Au clair de la lune*

Traditional

Arr.: John Glenesk Mortimer



Sheet music for *Au clair de la lune*, arranged by John Glenesk Mortimer. The score is for Bb Trumpet and Piano, in 4/4 time, key of D major (one sharp).

The music is divided into four systems, each starting with a measure number (6, 11, 14, and 14 respectively).

System 1 (Measures 1-5): The Bb Trumpet part begins with a rest, followed by a melody starting on G4. The Piano part features a *p legato* accompaniment with chords and moving lines in both hands.

System 2 (Measures 6-10): The Bb Trumpet continues the melody. The Piano accompaniment provides harmonic support with sustained chords and moving bass lines.

System 3 (Measures 11-13): The Bb Trumpet part shows a melodic development. The Piano part features a more active bass line with eighth-note patterns.

System 4 (Measures 14-17): The Bb Trumpet part concludes with a final note. The Piano part provides a concluding accompaniment with sustained chords and moving lines.

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11. Cats On The Prowl

Katzen auf der Jagd - Chats à la chasse

John Glenesk Mortimer

Moderato

p

8

mf

15

mf

24

dim.

32

p

p

15. Minuet

John Glenesk Mortimer

$\text{♩} = 100$ 



7

14

Fine

21

D.^f

19. Romance

John Glenesk Mortimer

$\text{♩} = 100$

p espr.

p

sim.

6

11

mf

mf

15

dim.

p

The musical score is written for piano and features a variety of musical notations including treble and bass staves, dynamic markings (*p*, *mf*, *dim.*), and articulation (*espr.*, *sim.*). The piece is in 4/4 time and has a tempo of 100 beats per minute. The key signature is one sharp (F#). The score is divided into measures, with measure numbers 6, 11, and 15 indicated. The piece includes a piano introduction (p espr.), a section marked 'sim.' (simile), and a section marked 'dim.' (diminuendo). The score is divided into measures, with measure numbers 6, 11, and 15 indicated.

25. *My Bonny*

Traditional

Arr.: John Glenesk Mortimer

Allegro (Waltz) ♩ = 144

mp

9

f

17

24

30

28. Rainy Sunday Afternoon

31

John Glenesk Mortimer

Con moto ♩ = 112

The musical score is written for piano and features a melody in the right hand and a supporting accompaniment in the left hand. The tempo is marked 'Con moto' with a quarter note equal to 112 beats per minute. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into five systems, with measure numbers 7, 12, 18, and 24 indicated at the beginning of their respective systems. Dynamics include piano (p), mezzo-forte (mf), and mezzo-forte subito (mf sub.).

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 with a key signature of one sharp (F#). The tempo is Allegro at 116 beats per minute. The score features a piano introduction in the left hand (p) and a melody in the right hand starting in measure 5 with a mezzo-forte (mf) dynamic. The melody consists of eighth and sixteenth notes with accents.

Measures 8-14. The right hand continues the melodic line with eighth notes and rests. The left hand features a trill (tr) in measures 9 and 10, followed by a melodic line. The dynamics range from mezzo-forte (mf) to piano (p).

Measures 15-21. The right hand continues with eighth notes and rests. The left hand features a trill (tr) in measure 15 and a melodic line. The dynamics range from mezzo-forte (mf) to piano (p).

Measures 22-28. The right hand continues with eighth notes and rests. The left hand features a melodic line and a trill (tr) in measure 22. The dynamics range from piano (p) to mezzo-forte (mf).

41. *La Cucaracha*

Traditional

Arr.: John Glenesk Mortimer

Allegro ♩ = 144

The musical score for 'La Cucaracha' is written for piano and features a melody in the right hand and a bass line in the left hand. 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 is divided into four systems, each with a measure number (1, 6, 11, 15) at the beginning. The first system starts with a melody in the right hand and a bass line in the left hand. The second system continues the melody and bass line. The third system includes a first ending bracket over measures 11-14. The fourth system includes a first ending bracket over measures 15-18. The score ends with a double bar line and repeat dots.

1. *mf*

6 *f*

11 2.

15 1.

43. *Happy-Go-Lucky*

John Glenesk Mortimer

Moderato ♩ = ca. 100

1

7

14

20

mf

p

f

46. Study In Thirds

Terzenetüde - Etude en tierces

John Glenesk Mortimer

Andante ♩ = 90

The first system of the musical score for 'Study In Thirds' by John Glenesk Mortimer. It is in 3/4 time, marked Andante with a tempo of 90 beats per minute. The key signature has one sharp (F#). The system consists of a single staff for the right hand and a grand staff (treble and bass clef) for the left hand. The right hand begins with a whole rest followed by a half note G4, then a half note A4, and a half note B4. The left hand plays a continuous eighth-note triplet pattern in the bass clef, starting on G3. Dynamics include piano (p) in both hands.

The second system of the musical score. It continues the right-hand melody and the left-hand triplet accompaniment. The right hand has a half note C5, then a half note D5, and a half note E5. The left hand continues the eighth-note triplet pattern. Dynamics include piano (p) and mezzo-forte (mf).

The third system of the musical score. The right hand has a half note F#5, then a half note G5, and a half note A5. The left hand continues the eighth-note triplet pattern. Dynamics include forte (f) and piano (p).

The fourth system of the musical score. The right hand has a half note B5, then a half note C6, and a half note D6. The left hand continues the eighth-note triplet pattern. 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 G major, 3/4 time, with a key signature of one sharp (F#) and a 3/4 time signature. The melody begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The second system continues the melody, starting with a half note C5, a quarter note B4, and a half note A4. The third system shows the melody concluding with a half note G4, a quarter note F#4, and a half note E4. The piano accompaniment is in G major, 3/4 time, with a key signature of one sharp (F#) and a 3/4 time signature. The piano part begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The second system continues the accompaniment, starting with a half note C5, a quarter note B4, and a half note A4. The third system shows the accompaniment concluding with a half note G4, a quarter note F#4, and a half note E4. The piano part is marked with a piano (p) dynamic.

6

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the vocal melody (treble clef) and the piano accompaniment (grand staff). The second system continues the vocal melody and piano accompaniment. The third system shows the vocal melody and piano accompaniment, with the piano part featuring a final chord marked *mf*. The score is written in 2/4 time and includes a key signature change from one flat to two flats.

13

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in G major (one sharp) and 4/4 time, starting with a treble clef and a key signature of one sharp. The melody is written in a single staff. The second system introduces a piano accompaniment, with the right hand in the treble clef and the left hand in the bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The third system continues the vocal melody and piano accompaniment, with the vocal line ending on a final note. The piano part provides a harmonic foundation for the vocal melody.

20

2. Fine Trio

The image shows a musical score for a piece titled "Fine" and "Fin". The score is written for a piano (p) and features a melody in the right hand and a supporting bass line in the left hand. The key signature is B-flat major (two flats). The melody consists of eighth and sixteenth notes, while the bass line uses a mix of eighth and sixteenth notes, often with beamed pairs. The piece concludes with a double bar line and a repeat sign.

26

Musical score for "The Rose Tree" in 3/4 time, featuring a treble and bass staff. The key signature has two flats (B-flat and E-flat). The melody in the treble staff includes a repeat sign with first and second endings. Dynamics include *cresc.* and *f*. The bass staff provides harmonic support with chords and single notes.

56. Rio By Night

John Glenesk Mortimer

Bossa Nova ♩ = 84

The musical score for "Rio By Night" is written for piano and voice. 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 measures 5, 10, 15, and 20 marked at the beginning of their respective systems.

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

System 2 (Measures 5-9): The main melody begins in the right hand, marked *mf* (mezzo-forte). A slur is marked as optional. The piano accompaniment in the left hand features a steady eighth-note pattern, marked *f* (forte) and *p* (piano).

System 3 (Measures 10-14): The melody continues with a slur marked *sempre sim.* (sempre simile). The piano accompaniment maintains the eighth-note pattern.

System 4 (Measures 15-19): The melody continues with a slur. The piano accompaniment maintains the eighth-note pattern.

System 5 (Measures 20-24): The melody continues with a slur. The piano accompaniment maintains the eighth-note pattern.

59. Chorus from Nabucco

Giuseppe Verdi

(1813-1901)

Arr.: John Glenesk Mortimer

Andante ♩ = 60

ff

p

p cantabile

pp

5

6

7

9

62. Romance (Eine kleine Nachtmusik)

Wolfgang Amadeus Mozart

(1756-1791)

Arr.: John Glenesk Mortimer

Andante con moto ♩ = 76

B♭ Trumpet

Piano

Measures 1-5 of the score. The B♭ Trumpet part begins with a rest in measure 1, followed by a melodic line starting in measure 2. The Piano part features a rhythmic accompaniment with eighth and sixteenth notes. Dynamics include *p* (piano) in measures 2 and 3.

6

Measures 6-9. The B♭ Trumpet continues its melodic line. The Piano part maintains its accompaniment. Dynamics include *f* (forte) in measures 7 and 8.

10

Measures 10-13. The B♭ Trumpet part has a rest in measure 10, then resumes. The Piano part features a change in texture with chords and moving lines. Dynamics include *p* (piano) in measures 11 and 12.

14

Measures 14-17. The B♭ Trumpet part shows dynamic changes between *f* and *p*. The Piano part continues with its accompaniment, featuring chords and moving lines. Dynamics include *f* and *p* throughout the measures.

18

Measures 18-21. The B♭ Trumpet part continues with its melodic line. The Piano part features a change in texture with chords and moving lines. Dynamics include *p* (piano) in measures 19 and 20.

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 and a piano 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 42-50 of the musical score. The melody concludes with a final cadence. The piano accompaniment includes chords and moving lines. Dynamics include *f* (forte). The piece ends with a fermata over the final note.

66. The Trout
Die Forelle - La truite

99
Franz Schubert

(1797-1828)

Arr.: John Glenesk Mortimer

Allegretto ♩ = 76

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 tempo is Moderato (♩ = 100). The first system shows the beginning of the piece with a mezzo-forte (mf) dynamic. The piano part features a rhythmic accompaniment of eighth notes in the bass and chords in the treble.

Measures 7-12. The melody continues with eighth notes and quarter notes. The piano accompaniment remains consistent with the previous system, featuring a steady eighth-note bass line and chordal textures in the treble.

Measures 13-19. The music builds in intensity, reaching a forte (f) dynamic. The piano part introduces more complex chordal structures and some sixteenth-note figures in the bass line.

Measures 20-25. The tempo changes to Allegro (♩ = 132) at measure 20, and the time signature changes to 2/4. The dynamics shift to piano (p). The piano part features a more active bass line with eighth notes and chords.

Measures 26-31. The music continues in 2/4 time with a mezzo-piano (mp) dynamic. The piano part features a rhythmic accompaniment of eighth notes in the bass and chords in the treble.

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*

f

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.)



First system of the musical score, measures 1-7. The treble clef part begins with a whole rest, followed by a series of eighth notes. The piano accompaniment starts with a forte (*f*) dynamic. Both parts include first and second endings marked *1st x f 2nd x p*.

8



Second system of the musical score, measures 8-14. The treble clef part features a mezzo-forte (*mf*) dynamic and a *(D.S. - cresc. al fine)* instruction. The piano accompaniment also includes a *mf* dynamic and the same *(D.S. - cresc. al fine)* instruction.

15

ossia

Third system of the musical score, measures 15-21. The treble clef part includes a triplet of eighth notes marked *3* and *1st x f 2nd x p*, followed by a mezzo-forte (*mf*) dynamic. The piano accompaniment also includes the triplet and dynamic markings.

22

Fourth system of the musical score, measures 22-28. The treble clef part continues with eighth notes and slurs. The piano accompaniment provides harmonic support with chords and single notes.

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EMR 6092	HANSEN, Thorvald	Sonate Op. 18
EMR 6263	HERBILLON, Gilles	Voyages
EMR 2130H	HERMAN, Jerry	Hello, Dolly!
EMR 6142	HOFFMEISTER, F.A.	Concerto in D Major
EMR 6123H	HÖHNE, Carl	Fantaisie slave
EMR 6123H	HÖHNE, Carl	Slavische Fantasie
EMR 6123H	HÖHNE, Carl	Slavonic Fantasy
EMR 19515	HUME, J. Ord	The Crystal Palace
EMR 6115	HUMMEL, J.N.	Grand Concerto In F Major
EMR 8582	IVANOVICI, Ivan	Donauwellen (5)
EMR 6084	JAMES, Ifor	Little Suite N° 1
EMR 6085	JAMES, Ifor	Little Suite N° 2
EMR 6086	JAMES, Ifor	Little Suite N° 3
EMR 6087	JAMES, Ifor	Little Suite N° 4
EMR 6082	JAMES, Ifor	Rondo Capriccio
EMR 6103	JAMES, Ifor	Similarities
EMR 8670	JOPLIN, Scott	Easy Winners (5)
EMR 8560	JOPLIN, Scott	Elite Syncopations (5)
EMR 8605	JOPLIN, Scott	The Entertainer (5)
EMR 667	JUROWSKI, V.	Scherzo Virtuoso
EMR 6091	KOETSIER, Jan	Concerto da Camera
EMR 238	KOETSIER, Jan	Sonatina Op. 56
EMR 655	KRASOTOV, A.	Symphony Concerto N° 1
EMR 6070	KREISLER, Fritz	Liebesfreud
EMR 6069	KREISLER, Fritz	Liebesleid
EMR 6068	KREISLER, Fritz	Schön Rosmarin
EMR 695	KRIVITSKY, David	Konzert
EMR 6030	KRUKOV, Vladimir	Concert-Poème
EMR 2132H	LAST, James	Einsamer Hirte
EMR 680	LISZT, Franz	Consolation N° 3 (Dokshitser)
EMR 6023	LISZT, Franz	Quand Je Dors (Dokshitser)
EMR 6486	LISZT, Franz	Theme & Variations
EMR 307H	LOEILLET, J.B.	Sonate en Lab Majeur (Sturzenegger)
EMR 8538	MACDUFF, G. (Arr.)	Bill Bailey (5)
EMR 8605	MACDUFF, G. (Arr.)	Charlie Is My Darling (5)
EMR 8649	MACDUFF, G. (Arr.)	Marching Through Georgia (5)
EMR 8670	MACDUFF, G. (Arr.)	Morning Has Broken (5)
EMR 8560	MACDUFF, G. (Arr.)	Scotland The Brave (5)
EMR 927H	MANCINI, Henry	The Pink Panther
EMR 301H	MARCELLO, B.	Adagio - Largo - Allegretto
EMR 6005	MARCELLO, B.	Sonata C-Dur Op. 2/VI (Reichert)
EMR 2128H	MASSENET, Jules	Meditation from Thaïs
EMR 2065H	MENDELSSOHN, F.	Auf Flügeln des Gesanges
EMR 6143	MENDELSSOHN, F.	Concerto in D Minor
EMR 681	MENDELSSOHN, F.	Drei Lieder ohne Worte (Dokshitser)
EMR 668	MERTEN, Jefgeni	Concerto Rondo, Op. 44 (Dokshitser)
EMR 2011A	MICHEL, Jean-Fr.	Scherzo
EMR 6167	MONNET, Lionel	Regards Fugitifs
EMR 6053	MONTI, Vittorio	Csardas (easy version in F minor)
EMR 202H	MONTI, Vittorio	Csardas (version in C minor)
EMR 632	MORARD, Philippe	Scherzo Concertant
EMR 19510	MOREN, Bertrand	Adventure Quest
EMR 6212	MOREN, Bertrand	At Hell's Gate