

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

1. Auld Lang Syne
2. The First Nowell
3. Ode To Joy
4. Go Down, Moses
5. My Bonny
6. Walking The Dog
7. Washing The Car
8. Rainy Sunday Afternoon
9. Poltergeist
10. March Of The Elephants
11. On The Trail
12. Jig
13. Hornpipe
14. Saraband
15. Offbeat
16. Kangaroo Blues
17. Festive Procession

Volume 3

1. Les anges dans nos campagnes
2. Jericho
3. Old Folks At Home
4. La Cucaracha

Volume 3 (suite)

5. The Monastery Garden
6. Happy-Go-Lucky
7. Halloween
8. Ragtime
9. Study In Thirds
10. Toreador's Song
11. Lullaby
12. Là ci darem la mano
13. Minuet
14. Largo

Volume 4

1. Jingle Bells
2. Deep River
3. Clementine
4. Minuet for Anna Magdalena
5. Rio By Night
6. Liebestraum
7. Pie Jesu
8. Chorus from Nabucco
9. Two Dances from The Fairy Queen
10. Celtic Lament

Volume 5

1. Romance
2. Ragtime Dance
3. Marche Militaire
4. Pavane
5. The Trout
6. Winter
7. Après un rêve
8. Badinerie
9. Anitra's Dance
10. Drunken Sailor Fantasy

Volume 6

1. Albanian Wedding Song
2. Allegro con grazia
3. Impromptu
4. Cuius animam
5. The Speakeasy
6. Samba Tramba
7. Caprice N° 24



EDITIONS MARC REIFT

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SOLO PIECES

English: This work in six volumes provides musically enjoyable short pieces which exploit the bassoon pupil's gradually expanding technique to the full. Each volume corresponds roughly to a year's study. The range, playing techniques and reading problems such as keys, time signatures and rhythmic patterns are presented in a carefully organised progression.

A special feature is the wide range of musical styles, ranging from the traditional harmonies of folk tunes and baroque and classical forms to the chromaticisms of contemporary music, including jazz influences and what is loosely described as "atonal" music. I feel it is important to accustom the pupil's ear to the intervals and rhythms of modern music from an early stage.

Because of the initial technical limitations, the first volumes consist largely of new compositions written for the purpose, but then increasingly include arrangements of well-known melodies and finally short pieces by classical composers.

Français: Cette oeuvre en six volumes fournit des pièces courtes de haute qualité qui exploitent au maximum la technique croissante des élèves de basson. Chaque volume correspond normalement à une année d'étude. La tessiture, la technique instrumentale et les difficultés de lecture telles qu'armures, fractions et schémas rythmiques suivent une gradation précise.

Le style musical est volontairement très hétérogène et s'étend des formes baroques et classiques jusqu'au jazz, en passant par les harmonies plus complexes, même "atonales", qui caractérisent la musique contemporaine. Il me paraît important que l'élève puisse, dès le début de ses études, habituer son oreille aux intervalles et aux rythmes de la musique de nos jours.

En vue des grandes limitations techniques des débutants, les premiers volumes comportent une majorité de nouvelles compositions écrites spécialement pour cet occasion, mais le répertoire s'élargit progressivement pour inclure des arrangements de mélodies connues, et finalement aussi des extraits d'oeuvres classiques.

Deutsch: Dieses Werk in sechs Bände besteht aus musikalisch angenehmen kurzen Vortragstücken, die die steigenden Technik des Fagottschülers jeweils maximal ausnützen. Jeder Band entspricht etwa einem Studienjahr. Umfang, Spieltechnik und Leseschwierigkeiten wie Vorzeichen, Taktarten und Rhythmen folgen einer genauen, beiden Werken gemeinsamen Abstufung.

Eine Besonderheit bildet die breite Palette musikalischer Stilrichtungen, die von den traditionellen Klängen der Volksmusik bis zu den chromatischen Harmonien der zeitgenössischen Musik reichen, unter Berücksichtigung des Jazz und der "atonalen" Musik. Es scheint mir nämlich wichtig, dass sich das Ohr des Schülers vom Anfang an an die Intervalle und Rhythmen der Musik unserer Zeit gewöhnt.

Wegen der anfangs sehr beschränkten technischen Möglichkeiten, bestehen die ersten Bände hauptsächlich aus neuen, eigens zu diesem Zweck geschaffenen Originalkompositionen, aber die Auswahl enthält danach immer mehr Bearbeitungen bekannter Melodien, sowie schliesslich auch Auszüge von Werken der klassischen Meister.



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Solo Pieces Vol. I


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1. Au clair de la lune

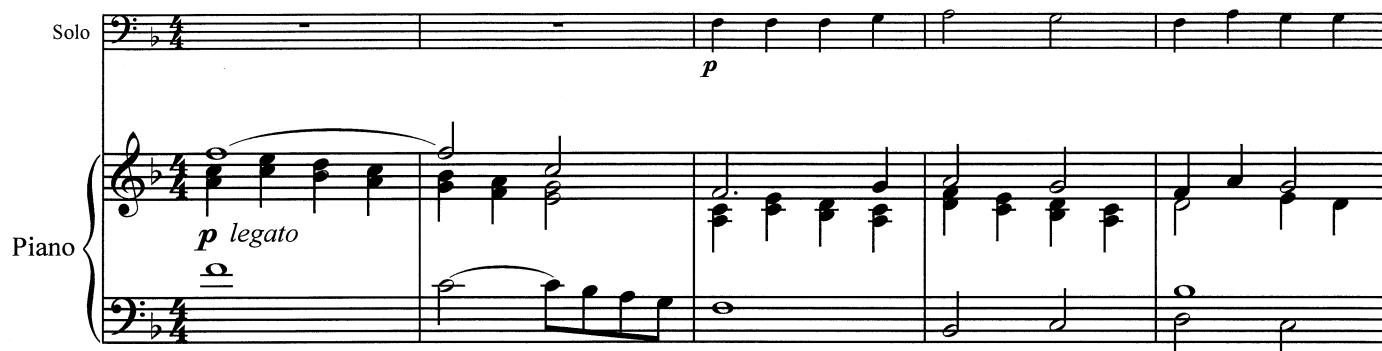
Traditional
Arr.: John Glenesk Mortimer

Solo

Piano

p

p legato



6



11



14



8. Promenade

Moderato

John Glenesk Mortimer

Musical notation for measures 1-5. The piece is in 4/4 time and begins with a piano (*p*) dynamic. The bass line features a simple eighth-note melody, while the piano accompaniment consists of chords and eighth-note patterns.

Musical notation for measures 6-10. The piano part features a melodic line with a slur and a fermata over the final two measures. The bass line continues with eighth-note accompaniment.

Musical notation for measures 11-15. The piano part has a melodic line with a slur and a fermata. The bass line continues with eighth-note accompaniment.

Musical notation for measures 16-19. The piano part features a melodic line with a slur and a fermata. The bass line continues with eighth-note accompaniment.

Musical notation for measures 20-24. The piece concludes with a *rall.* (ritardando) marking. The piano part features a melodic line with a slur and a fermata. The bass line continues with eighth-note accompaniment.

11. Cats On The Prowl

Katzen auf der Jagd - Chats à la chasse

John Glenesk Mortimer

Moderato

Musical score for measures 1-7. The piece is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Moderato'. The score consists of a bass line and a grand staff (treble and bass clefs). The bass line starts with a rest and then plays a series of notes: G2, F#2, E2, D2, C2, B1, A1, G1. The grand staff begins with a piano (*p*) dynamic. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays chords and single notes.

Musical score for measures 8-14. The bass line continues with notes: G1, F#1, E1, D1, C1, B0, A0, G0. The grand staff continues with the piano (*p*) dynamic. The right hand features a melodic line with eighth notes and some slurs. The left hand plays chords and single notes.

Musical score for measures 15-23. The bass line continues with notes: G0, F#0, E0, D0, C0, B-1, A-1, G-1. The grand staff continues with a mezzo-forte (*mf*) dynamic. The right hand plays a series of chords, while the left hand plays a rhythmic pattern of eighth notes.

Musical score for measures 24-31. The bass line continues with notes: G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2. The grand staff continues with a mezzo-forte (*mf*) dynamic. The right hand plays chords, and the left hand plays eighth notes. A glissando (*gliss.*) is indicated in the right hand at measure 24. A diminuendo (*dim.*) is indicated in the right hand at measure 31.

Musical score for measures 32-38. The bass line continues with notes: G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3. The grand staff continues with a piano (*p*) dynamic. The right hand plays a melodic line with eighth notes, and the left hand plays chords and single notes.

19. Romance

John Glenesk Mortimer

♩ = 100

The first system of the musical score consists of three staves. The top staff is the bass clef, containing a melodic line with a tempo marking of ♩ = 100 and a dynamic marking of *p espr.*. The middle staff is the treble clef, featuring a piano accompaniment with a tempo marking of ♩ = 100 and a dynamic marking of *p*, with a *sim.* (sostenuto) marking appearing later in the system. The bottom staff is the bass clef, providing a harmonic foundation with sustained notes and some movement.

6

The second system of the musical score consists of three staves. The top staff continues the melodic line from the first system. The middle staff continues the piano accompaniment, showing a change in the harmonic texture. The bottom staff continues the harmonic foundation, with some notes being sustained across measures.

11

The third system of the musical score consists of three staves. The top staff continues the melodic line, marked with a dynamic of *mf*. The middle staff continues the piano accompaniment, also marked with *mf*, featuring a rhythmic pattern of eighth notes. The bottom staff continues the harmonic foundation with sustained notes.

15

The fourth system of the musical score consists of three staves. The top staff continues the melodic line. The middle staff continues the piano accompaniment, marked with a dynamic of *dim.* (diminuendo), and ends with a *p* (piano) dynamic marking. The bottom staff continues the harmonic foundation, with some notes being sustained.

20. Bicycle Ride

Auf dem Fahrrad - Promenade en bicyclette

John Glenesk Mortimer

$\text{♩} = 120$

First system of musical notation. The bass staff begins with a *p* dynamic marking. The piano part features a continuous eighth-note accompaniment in the right hand and a simple bass line in the left hand. The tempo is marked $\text{♩} = 120$.

Second system of musical notation, starting at measure 5. The piano part continues with the eighth-note accompaniment. The bass staff has a simple bass line.

Third system of musical notation, starting at measure 9. The piano part continues with the eighth-note accompaniment. The bass staff has a simple bass line. The instruction *legato possible* is written above the piano staff.

Fourth system of musical notation, starting at measure 13. The piano part continues with the eighth-note accompaniment. The bass staff has a simple bass line.

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John Glenesk Mortimer

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