

Solo Pieces

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5. The Bluebells Of Scotland
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Volume 3 (suite)

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Volume 4

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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. II

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1. Auld Lang Syne

Abschiedslied - Ce n'est qu'un au revoir

Traditional

Arr.: John Glenesk Mortimer

Andante $\text{♩} = 90$

Solo

Piano

p

6

11

f

16

p

The musical score is written for Solo and Piano. It begins with a tempo marking of 'Andante' and a metronome marking of a quarter note equal to 90. The key signature has one flat (B-flat) and the time signature is 4/4. The Solo part is written in bass clef, and the Piano part is written in grand staff (treble and bass clefs). The score is divided into four systems. The first system shows the beginning of the piece with a piano (*p*) dynamic. The second system starts at measure 6. The third system starts at measure 11 and features a forte (*f*) dynamic. The fourth system starts at measure 16 and ends with a piano (*p*) dynamic. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

EMR 13187

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8. Rainy Sunday Afternoon

John Glenesk Mortimer

Con moto $\text{♩} = 112$

p

7

12

18

mf sub.

mf

24

p

11. On The Trail

John Glenesk Mortimer

Allegro non troppo (♩ = ca. 112)

Musical score for measures 1-4. The piece is in 3/4 time with a key signature of one flat (B-flat). The tempo is marked 'Allegro non troppo' with a metronome marking of ♩ = ca. 112. The dynamics are *mf legato* for the upper voice and *p* for the piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and dotted half notes in the left hand.

5

Musical score for measures 5-8. The piano accompaniment continues with the same rhythmic pattern. The upper voice part has a melodic line with some chromaticism, including a key signature change to two flats (B-flat and E-flat) in measure 7.

9

Musical score for measures 9-12. The dynamics shift to *f* (forte) in measures 9 and 10, and *p* (piano) in measures 11 and 12. The piano accompaniment changes to a more active eighth-note pattern in the right hand.

13

Musical score for measures 13-16. The piano accompaniment continues with the eighth-note pattern. The upper voice part has a melodic line with some chromaticism, including a key signature change to two flats (B-flat and E-flat) in measure 14.

12. Jig

John Glenesk Mortimer

♩. = 84

Musical notation for measures 1-6. The piece is in 6/8 time. The bass line starts with a half rest followed by eighth notes. The treble line features a melodic line with eighth notes and a dynamic marking of *mf*.

7

Musical notation for measures 7-12. The bass line continues with eighth notes. The treble line has a dynamic marking of *p* and includes a key signature change to one flat (B-flat) in measure 10.

13

Musical notation for measures 13-18. The bass line features a melodic line with eighth notes. The treble line has a dynamic marking of *p* and includes a key signature change to two flats (B-flat and E-flat) in measure 15.

19

Musical notation for measures 19-24. The bass line has a melodic line with eighth notes and a dynamic marking of *mf*. The treble line features a melodic line with eighth notes and a dynamic marking of *mf*.

25

Musical notation for measures 25-30. The bass line has a melodic line with eighth notes and a dynamic marking of *mf*. The treble line features a melodic line with eighth notes and a dynamic marking of *mf*.

15. Offbeat

John Glenesk Mortimer

Allegro ♩ = 116

Musical score for measures 1-7. The piece is in 2/4 time with a tempo of Allegro (♩ = 116). The bass line starts with a rest and then plays a series of eighth notes with accents, marked *mf*. The piano part begins with a piano (*p*) dynamic, featuring a melody with accents and a bass line with chords and eighth notes. The *mf* dynamic appears in the piano part towards the end of the system.

8

Musical score for measures 8-14. The bass line continues with eighth notes and rests. The piano part features a trill in the right hand, marked *tr*, and continues with eighth notes and chords. The bass line has a steady eighth-note accompaniment.

15

Musical score for measures 15-21. The bass line continues with eighth notes and rests. The piano part features a trill in the right hand, marked *(tr)*, and continues with eighth notes and chords. A piano (*p*) dynamic is indicated in the piano part towards the end of the system.

22

Musical score for measures 22-28. The bass line continues with eighth notes and rests. The piano part features a piano (*p*) dynamic, with a melody in the right hand and chords in the left hand. The piece concludes with a final chord in the piano part.

16. Kangaroo Blues

John Glenesk Mortimer

Moderato ♩ = ca. 92

Moderato ♩ = ca. 92

f

mf

7

13

19

26

17. Festive Procession

Feierlicher Einzug - Procession de fête

John Glenesk Mortimer

Allegro giocoso ♩ = 116

Musical score for measures 1-4. The piece is in common time (C) and marked 'Allegro giocoso' with a tempo of 116. The first system shows the bass line starting with a half note G2, followed by quarter notes A2, B2, and C3. The piano part features a melody in the right hand and a bass line in the left hand. Dynamics include a forte (f) marking.

Musical score for measures 5-9. The bass line continues with quarter notes D2, E2, F2, and G2. The piano part features a melody in the right hand and a bass line in the left hand. Dynamics include a forte (f) marking.

Musical score for measures 10-14. The bass line continues with quarter notes A2, B2, C3, and D3. The piano part features a melody in the right hand and a bass line in the left hand. Dynamics include a forte (f) marking.

Musical score for measures 15-18. The bass line continues with quarter notes E2, F2, G2, and A2. The piano part features a melody in the right hand and a bass line in the left hand. Dynamics include a mezzo-forte (mf) marking.

Musical score for measures 19-22. The bass line continues with quarter notes B1, C2, D2, and E2. The piano part features a melody in the right hand and a bass line in the left hand. Dynamics include a mezzo-forte (mf) marking.

BASSOON

John Glenesk Mortimer

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