

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

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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. IV

1. Jingle Bells

Traditional
Arr.: John Glenesk Mortimer


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Allegro giocoso $\text{♩} = 126$

Solo

Allegro giocoso $\text{♩} = 126$ *mf*

Piano *p* *mf*

5

1. 2. *f*

9

port.

12

f

EMR 13189

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2. Deep River

Traditional

Arr.: John Glenesk Mortimer

Andante tranquillo ♩ = 80

The musical score is arranged in three systems. The first system (measures 1-5) features a vocal line in the upper staff and piano accompaniment in the lower two staves. The tempo is marked 'Andante tranquillo' with a quarter note equal to 80 beats per minute. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The piano part begins with a *p* (piano) dynamic. The second system (measures 6-10) continues the vocal line and piano accompaniment. The piano part includes triplet markings in measures 8 and 9. The third system (measures 11-15) shows the vocal line and piano accompaniment. The piano part begins with a *f* (forte) dynamic in measure 11.

3. Clementine (with variations)

Traditional

Arr.: John Glenesk Mortimer

Moderato ♩ = 90

The first system of the score consists of three staves. The top staff is a single bass clef line with a treble clef line above it, containing a melodic line starting with a half rest followed by eighth notes. The middle staff is a grand staff (treble and bass clefs) with a piano accompaniment of chords and single notes. The bottom staff is a single bass clef line with a treble clef line above it, containing a simple bass line. Dynamics include *mf* in the top and middle staves.

6

The second system continues the piece from measure 6. The top staff features a more active melodic line with eighth notes. The middle staff continues the piano accompaniment, with a dynamic change to *f* in the right hand. The bottom staff continues the bass line. The system concludes with the instruction *mf accompagnando*.

13

The third system begins at measure 13. The top staff has a melodic line with some slurs. The middle staff features a piano accompaniment with a dynamic of *p*. The bottom staff continues the bass line.

18

The fourth system starts at measure 18. The top staff has a melodic line with a dynamic of *p*. The middle staff features a piano accompaniment with a dynamic of *p*. The bottom staff continues the bass line.

5. Rio By Night

John Glenesk Mortimer

Bossa Nova ♩ = 84

Bossa Nova ♩ = 84

p *cresc.*

5 *mf* slur optional

10 *f* *p* *sempre sim.*

15

20

7. Pie Jesu

Gabriel Fauré
(1845-1924)
Arr.: John Glensk Mortimer

Adagio ♩ = 66

First system of the musical score. It consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The tempo is marked 'Adagio' with a quarter note equal to 66 beats per minute. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The music begins with a rest in the bass staff. The grand staff starts with a piano (*p*) dynamic. The right hand features a flowing eighth-note melody, while the left hand provides a steady accompaniment. The instruction *p legato possibile* is written above the grand staff.

6

Second system of the musical score, measures 6 through 11. The notation continues from the first system, maintaining the same instrumental and dynamic markings. The melodic lines in both hands are more developed, with the right hand's eighth-note pattern continuing.

12

Third system of the musical score, measures 12 through 16. The music continues with the same tempo and dynamics. The right hand's melody shows some chromatic movement, and the left hand's accompaniment remains consistent.

17

Fourth system of the musical score, measures 17 through 21. This system concludes the piece. The right hand's melody ends with a final cadence, and the left hand's accompaniment provides a gentle conclusion. The piece ends with a double bar line.

8. Chorus from Nabucco

Giuseppe Verdi
(1813-1901)

Arr.: John Glenesk Mortimer

Andante ♩ = 60

Andante ♩ = 60

ff 3 3 3 3 *p*

5

p cantabile

pp

7

9