

# **Trios Vol. 3**

**2 Alto Sax, Tenor Sax**

Piano / Keyboard or CD Play Back (optional)

**John Glenesk Mortimer**

EMR 2272

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# Trios Vol. 3

with optional piano accompaniment

  
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## 1. The Man I Love

George Gershwin

Arr.: John Glenesk Mortimer

Slow ♩ = 80



Alto Saxophone I in Eb

Alto Saxophone II in Eb

Tenor Saxophone in Bb

Piano (optional)

\* In all pieces: start at the asterisk if no piano/keyboard.

\* Dans toutes les pièces: commencer à l'astérisque s'il n'y pas de piano/clavier.

\* Bei allen Stücken: beim Sternchen anfangen, falls kein Klavier/Keyboard verwendet wird.



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# 2. The Drunken Sailor

Traditional

Arr.: John Glenesk Mortimer

Allegro ♩ = 116

*mp* \* \* \* \* \*

Allegro ♩ = 116

*mf* *p*

*f* *f* *f* *mf*

*mp* *mp* *mp* *p*

### 3. The Trout

Franz Schubert

Arr.: John Glenesk Mortimer

Moderato ♩ = 80

Musical notation for the first system of 'The Trout', measures 1-6. It features three vocal staves and a piano accompaniment. The vocal parts are in G major and 2/4 time. The piano accompaniment is in G major and 2/4 time. Dynamics include *mp* and *p*. There are asterisks above the first notes of the vocal staves.

Moderato ♩ = 80

Musical notation for the second system of 'The Trout', measures 7-12. It features three vocal staves and a piano accompaniment. The piano accompaniment has a dynamic marking of *p*.

Musical notation for the third system of 'The Trout', measures 13-18. It features three vocal staves and a piano accompaniment. There are repeat signs above the vocal staves.

Musical notation for the fourth system of 'The Trout', measures 19-24. It features three vocal staves and a piano accompaniment. There are repeat signs above the vocal staves.

# 4. Ninth Of July

Ernesto Nazareth

Arr.: John Glenesk Mortimer

♩ = 80

*mf*

*mf*

*mf*

♩ = 80

*mf*

*mp*

8

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*mf*

# 5. Samba Time

John Glenesk Mortimer

Bright (in 2)  $\text{♩} = 116$

The first system of music consists of six measures. It features three staves: two treble clefs and one bass clef. The key signature is one sharp (F#). The first two measures are mostly rests. The third measure has a dynamic marking of *f* and an asterisk above the first note. The fourth measure has a dynamic marking of *f* and an asterisk above the first note. The fifth measure has a dynamic marking of *f* and an asterisk above the first note. The sixth measure has a dynamic marking of *f* and an asterisk above the first note. A repeat sign is at the end of the system.

Bright (in 2)  $\text{♩} = 116$

The second system of music consists of six measures. It features three staves: two treble clefs and one bass clef. The key signature is one flat (Bb). The first measure has a dynamic marking of *f*. The second measure has a dynamic marking of *f*. The third measure has a dynamic marking of *f*. The fourth measure has a dynamic marking of *f*. The fifth measure has a dynamic marking of *f*. The sixth measure has a dynamic marking of *f*. A repeat sign is at the end of the system.

The third system of music consists of six measures. It features three staves: two treble clefs and one bass clef. The key signature is one flat (Bb). The first measure has a dynamic marking of *f*. The second measure has a dynamic marking of *f*. The third measure has a dynamic marking of *f*. The fourth measure has a dynamic marking of *f*. The fifth measure has a dynamic marking of *f*. The sixth measure has a dynamic marking of *f*. A repeat sign is at the end of the system.

The fourth system of music consists of six measures. It features three staves: two treble clefs and one bass clef. The key signature is one flat (Bb). The first measure has a dynamic marking of *f*. The second measure has a dynamic marking of *f*. The third measure has a dynamic marking of *f*. The fourth measure has a dynamic marking of *f*. The fifth measure has a dynamic marking of *f*. The sixth measure has a dynamic marking of *f*. A repeat sign is at the end of the system.

# 6. Funiculi-Funiculà

G. Turco

Arr.: John Glenesk Mortimer

Vivo ♩ = 144

Musical notation for the first system, measures 1-7. It features three staves: two vocal staves and one piano accompaniment staff. The vocal staves have rests for the first three measures, followed by notes with asterisks and a forte (*f*) dynamic. The piano accompaniment starts with a forte (*f*) dynamic and a rhythmic pattern of eighth notes.

Vivo ♩ = 144

Musical notation for the second system, measures 8-14. It features three staves. The piano accompaniment continues with a mezzo-forte (*mf*) dynamic and the same rhythmic pattern. The vocal staves have notes with slurs and a mezzo-forte (*mf*) dynamic.

Musical notation for the third system, measures 15-21. It features three staves. The piano accompaniment continues with the same rhythmic pattern. The vocal staves have notes with slurs and a mezzo-forte (*mf*) dynamic.

Musical notation for the fourth system, measures 22-28. It features three staves. The piano accompaniment continues with the same rhythmic pattern. The vocal staves have notes with slurs and a mezzo-forte (*mf*) dynamic.

Musical notation for the fifth system, measures 29-35. It features three staves. The piano accompaniment continues with the same rhythmic pattern. The vocal staves have notes with slurs and a mezzo-forte (*mf*) dynamic.

Musical notation for the sixth system, measures 36-42. It features three staves. The piano accompaniment continues with the same rhythmic pattern. The vocal staves have notes with slurs and a mezzo-forte (*mf*) dynamic.

# 7. Two Guitars

Traditional

Arr.: John Glenesk Mortimer

Moderato ♩ = 100

The first system of musical notation consists of three staves. The top two staves are for two guitars. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains a series of eighth-note chords. The second staff is identical to the first. The third staff is a solo line for the first guitar, marked with a 'solo \*' and a dynamic of *mp*. It features a melodic line of eighth notes.

Moderato ♩ = 100

The piano accompaniment is shown in grand staff notation. The right hand (treble clef) plays a series of chords, starting with a dynamic of *p* and moving to *pp* in the second system. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes.

The second system of musical notation consists of three staves. The top two staves are for two guitars. The first staff continues the eighth-note chordal pattern from the first system, with a dynamic of *f* and a triplet of eighth notes at the end. The second staff continues the eighth-note chordal pattern. The third staff is a solo line for the first guitar, marked with a dynamic of *f* and a triplet of eighth notes at the end.

The third system of musical notation consists of three staves. The top two staves are for two guitars. The first staff features a melodic line with a dynamic of *fp* and a triplet of eighth notes. The second staff features a melodic line with a dynamic of *fp*. The third staff is a solo line for the first guitar, marked with a dynamic of *fp* and a triplet of eighth notes. The piano accompaniment continues in grand staff notation, with dynamics of *p*, *f*, and *p*.



# 8. Minuet

Luigi Boccherini

Arr.: John Glenesk Mortimer

The first system of the musical score consists of two systems of staves. The upper system contains three staves (treble, alto, and bass clefs) with a tempo marking of  $\text{♩} = 88$  and a dynamic marking of *mf*. The lower system contains two staves (treble and bass clefs) with the same tempo marking and a dynamic marking of *mf*. Both systems feature a repeat sign with first and second endings. The key signature is one flat (B-flat).

The second system of the musical score continues from the first system. It consists of two systems of staves. The upper system contains three staves (treble, alto, and bass clefs) with a dynamic marking of *f*. The lower system contains two staves (treble and bass clefs). Both systems feature a repeat sign with first and second endings. The key signature is one flat (B-flat).

## 9. Charlie Is My Darling

Traditional

Arr.: John Glensk Mortimer

Allegro ♩ = 116

Allegro ♩ = 116

*mf* *mf* *mf*

*mf* *mp*

8

*cresc.* *cresc.* *cresc.*

*f* *f* *f*

*cresc.* *mf*

# 10. Trumpet Voluntary

Jeremiah Clarke  
Arr.: John Glenesk Mortimer

Allegro ♩ = 120

*f* (*p 2nd x*)

*f* (*p 2nd x*)

*f* (*p 2nd x*)

Allegro ♩ = 120

*f*

*mf*

(*p 2nd x*)

7

*mf*

*mf*

*mf*

*mp*

14

# 11. Santa Lucia

Traditional

Arr.: John Glenesk Mortimer

Andante ♩ = 90

mf

Andante ♩ = 90

mp

8

f

f

f

mf

# Trios

## 2 Alto Sax, Tenor Sax

Piano / Keyboard or CD Play Back (optional)

## John Glenesk Mortimer

### Trios Vol. 1 (EMR 2270)

- 1) Choral
- 2) Abide With Me
- 3) Hansel And Gretel
- 4) Courtly Dance
- 5) Carnival Of Venice
- 6) Auld Lang Syne
- 7) The Blue Bell Of Scotland
- 8) Cielito Lindo
- 9) Te Deum
- 10) Waltz
- 11) Haiku
- 12) Gavotte
- 13) My Old Kentucky Home
- 14) Beginning The Blues
- 15) Amazing Grace

### Trios Vol. 2 (EMR 2271)

- 1) Ranz des vaches
- 2) La Marie
- 3) Guantanamera
- 4) Easy Winners
- 5) The Mermaid
- 6) Kalinka
- 7) Schneewalzer
- 8) Land Of Hope And Glory
- 9) Down By The Riverside
- 10) Rosamunde
- 11) St. Antony Chorale

### Trios Vol. 3 (EMR 2272)

- 1) The Man I Love
- 2) The Drunken Sailor
- 3) The Trout
- 4) Ninth Of July
- 5) Samba Time
- 6) Funiculi-Funiculà
- 7) Two Guitars
- 8) Minuet
- 9) Charlie Is My Darling
- 10) Trumpet Voluntary
- 11) Santa Lucia



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