

# 78 Solo Pieces

Bassoon & Piano

**John Glenesk Mortimer**

EMR 31923

**Print & Listen  
Drucken & Anhören  
Imprimer & Ecouter**



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1. Au clair de la lune	Page 3	40. Old Folks At Home	Page 49
2. Chorale	Page 4	41. La Cucaracha	Page 50
3. Twinkle, Twinkle, Little Star	Page 5	42. The Monastery Garden	Page 52
4. Frère Jacques	Page 5	43. Happy-Go-Lucky	Page 54
5. The Bluebells of Scotland	Page 6	44. Halloween	Page 56
6. Alpine Song	Page 7	45. Ragtime	Page 58
7. Melancholy Waltz	Page 8	46. Study In Thirds	Page 60
8. Promenade	Page 9	47. Toreador's Song	Page 62
9. Pagoda	Page 10	48. Lullaby	Page 64
10. Goldfish Blues	Page 11	49. Là ci darem la mano	Page 64
11. Cats On The Prowl	Page 12	50. Minuet	Page 66
12. March Of The Gladiators	Page 13	51. Largo from Symphony N° 5	Page 67
13. Berceuse	Page 14	52. Jingle Bells	Page 68
14. This Old Man	Page 15	53. Deep River	Page 69
15. Minuet	Page 16	54. Clementine	Page 71
16. Bourrée	Page 17	55. Minuet for Anna Magdalena	Page 73
17. Study In Fourths	Page 18	56. Rio By Night	Page 74
18. Boogie	Page 19	57. Liebestraum	Page 77
19. Romance	Page 20	58. Pie Jesu	Page 80
20. Bicycle Ride	Page 22	59. Chorus from Nabucco	Page 82
21. Auld Lang Syne	Page 24	60. Two Dances from The Fairy Queen	Page 86
22. The First Nowell	Page 25	61. Celtic Lament	Page 88
23. Ode To Joy	Page 26	62. Romance (Eine kleine Nachtmusik)	Page 89
24. Go Down, Moses	Page 27	63. Ragtime Dance	Page 91
25. My Bonny	Page 28	64. Marche Militaire	Page 94
26. Walking The Dog	Page 29	65. Pavane	Page 96
27. Washing The Car	Page 30	66. The Trout	Page 98
28. Rainy Sunday Afternoon	Page 31	67. Winter	Page 100
29. Poltergeist	Page 32	68. Après un rêve	Page 102
30. March Of The Elephants	Page 33	69. Badinerie	Page 104
31. On The Trail	Page 35	70. Anitra's Dance	Page 106
32. Jig	Page 37	71. Drunken Sailor Fantasy	Page 109
33. Hornpipe	Page 38	72. Albanian Wedding Song	Page 113
34. Saraband	Page 39	73. Allegro con grazia (5th Symphony)	Page 115
35. Offbeat	Page 41	74. Impromptu	Page 118
36. Kangaroo Blues	Page 43	75. Cuius animam (Stabat Mater)	Page 121
37. Festive Procession	Page 45	76. The Speakeasy	Page 125
38. Les anges dans nos campagnes	Page 47	77. Samba Tramba	Page 128
39. Jericho	Page 48	78. Caprice N° 24	Page 133



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# 78 Solo Pieces

## 1. *Au clair de la lune*

Traditional

Arr.: John Glenesk Mortimer



Bassoon

Piano

*p*

*p legato*

6

11

14

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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

24

*dim.*

32

*p*

# 15. Minuet

John Glenesk Mortimer

♩ = 100



First system of musical notation, measures 1-6. Includes piano (*p*) dynamic marking.

Second system of musical notation, measures 7-13.

Third system of musical notation, measures 14-20. Includes **Fine** marking and a repeat sign.

Fourth system of musical notation, measures 21-27. Includes **D.S.** marking.

# 19. Romance

John Glenesk Mortimer

♩ = 100

Measures 1-5 of the piece. The bass line begins with a half rest followed by a melodic line starting on G4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with half notes and rests in the left hand. Dynamics include *p espr.* and *sim.*

6

Measures 6-10. The bass line continues its melodic development. The piano accompaniment maintains its rhythmic texture with some harmonic shifts. Dynamics include *p* and *sim.*

11

Measures 11-14. The bass line features a more active melodic line. The piano accompaniment has a more pronounced eighth-note pattern. Dynamics include *mf*.

15

Measures 15-18. The bass line has a melodic phrase. The piano accompaniment features a *dim.* section followed by a *p* section with chords. Dynamics include *dim.* and *p*.

## 25. My Bonny

Traditional

Arr.: John Glenesk Mortimer

Allegro (Waltz) ♩ = 144

Measures 1-8 of the piece. The bass line starts with a whole rest, followed by a melodic line in the right hand. The piano accompaniment features a steady bass line in the left hand and chords in the right hand. The dynamic marking *mp* is present.

Measures 9-16 of the piece. The bass line continues with a melodic line. The piano accompaniment maintains its rhythmic pattern. The dynamic marking *mp* is present.

Measures 17-23 of the piece. The bass line continues with a melodic line. The piano accompaniment maintains its rhythmic pattern. The dynamic marking *f* is present.

Measures 24-29 of the piece. The bass line continues with a melodic line. The piano accompaniment maintains its rhythmic pattern. The dynamic marking *f* is present.

Measures 30-36 of the piece. The bass line continues with a melodic line. The piano accompaniment maintains its rhythmic pattern. The dynamic marking *f* is present.

# 28. Rainy Sunday Afternoon

John Glenesk Mortimer

Con moto ♩ = 112

Musical notation for measures 1-6. The piece is in 3/4 time. The bass line starts with a whole note chord, followed by a melodic line with slurs and a *p* dynamic. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand.

7

Musical notation for measures 7-11. The bass line continues with a melodic line. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand.

12

Musical notation for measures 12-17. The bass line continues with a melodic line. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand.

18

Musical notation for measures 18-23. The bass line continues with a melodic line. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand. A *mf sub.* dynamic is indicated in the right hand.

24

Musical notation for measures 24-30. The bass line continues with a melodic line. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand. A *p* dynamic is indicated in the right hand.



# 31. On The Trail

35

John Glenesk Mortimer

Allegro non troppo (♩ = ca. 112)

Measures 1-4 of the piece. The bass line begins with a whole rest, followed by a melodic line starting on G4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and dotted quarter notes in the left hand. Dynamics include *mf legato* for the bass line and *p* for the piano accompaniment.

5

Measures 5-8. The bass line continues with a melodic line. The piano accompaniment maintains the rhythmic pattern. Dynamics include *mf legato* for the bass line and *p* for the piano accompaniment.

9

Measures 9-12. The bass line features a dynamic shift from *f* to *p*. The piano accompaniment also features a dynamic shift from *f* to *p*. The melodic line in the bass continues.

13

Measures 13-16. The bass line has a whole rest, while the piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The piece concludes with a final chord in the piano accompaniment.

# 35. Offbeat

John Glenesk Mortimer

Allegro ♩ = 116

Musical score for measures 1-7. The piece is in 2/4 time. The bass line starts with a rest, then enters with a series of eighth notes marked *mf*. The piano accompaniment features a melody in the right hand starting with a piano (*p*) dynamic, and a bass line in the left hand with chords and eighth notes. Dynamics include *mf* in the piano right hand.

8

Musical score for measures 8-14. The bass line continues with eighth notes. The piano right hand features a melodic line with trills marked *tr* and a dynamic of *mf*. The piano left hand continues with eighth notes and chords.

15

Musical score for measures 15-21. The bass line continues with eighth notes. The piano right hand features a melodic line with trills marked *(tr)* and a dynamic of *p*. The piano left hand continues with eighth notes and chords.

22

Musical score for measures 22-28. The bass line continues with eighth notes, marked *p*. The piano right hand features a melodic line with a dynamic of *p*. The piano left hand continues with eighth notes and chords.

41. *La Cucaracha*

Traditional

Arr.: John Glenesk Mortimer

Allegro ♩ = 144

The musical score is arranged in three systems, each with a bass clef staff on top and a grand staff (treble and bass clefs) on the bottom. The key signature is one sharp (F#) and the time signature is common time (C). The piece begins with a *mf* dynamic. The first system (measures 1-5) features a melodic line in the bass staff and a rhythmic accompaniment in the grand staff. The second system (measures 6-10) includes a first ending bracket over measures 9-10, with a *f* dynamic marking. The third system (measures 11-14) includes a second ending bracket over measures 13-14. The score concludes with a first ending bracket over the final measure (measure 15).

## 43. Happy-Go-Lucky

John Glenesk Mortimer

Moderato ♩ = ca. 100

The first system of the musical score consists of three staves. The top staff is the bass clef, the middle is the treble clef, and the bottom is the bass clef. The key signature is two sharps (F# and C#) and the time signature is 6/8. The music begins with a rest in the bass staff, followed by a melodic line in the treble staff starting on G4. The bass staff has a rhythmic accompaniment of eighth notes. The dynamic marking *mf* is placed below the treble staff.

The second system of the musical score consists of three staves. The top staff is the bass clef, the middle is the treble clef, and the bottom is the bass clef. The music continues from the first system. The dynamic marking *p* is placed below the bass staff.

The third system of the musical score consists of three staves. The top staff is the bass clef, the middle is the treble clef, and the bottom is the bass clef. The music continues from the second system. The dynamic marking *p* is placed below the bass staff.

The fourth system of the musical score consists of three staves. The top staff is the bass clef, the middle is the treble clef, and the bottom is the bass clef. The music continues from the third system. The dynamic marking *f* is placed below the bass staff.

# 46. Study In Thirds

Terzenetüde - Etude en tierces

John Glenesk Mortimer

Andante ♩ = 90

The first system of the score consists of two staves. The upper staff is a single bass clef line, and the lower staff is a grand staff (treble and bass clefs). The music is in 3/4 time. The upper staff begins with a whole rest followed by a half note G2, a quarter note A2, and a quarter note B2, all marked with a piano (*p*) dynamic. The lower staff features a piano introduction with a half note G2, a quarter note A2, and a quarter note B2, followed by a series of chords and a melodic line in the right hand.

The second system of the score consists of two staves. The upper staff is a single bass clef line, and the lower staff is a grand staff. The music continues from the first system. The upper staff features a melodic line with a piano (*p*) dynamic. The lower staff features a piano introduction with a half note G2, a quarter note A2, and a quarter note B2, followed by a series of chords and a melodic line in the right hand.

The third system of the score consists of two staves. The upper staff is a single bass clef line, and the lower staff is a grand staff. The music continues from the second system. The upper staff features a melodic line with a forte (*f*) dynamic. The lower staff features a piano introduction with a half note G2, a quarter note A2, and a quarter note B2, followed by a series of chords and a melodic line in the right hand.

The fourth system of the score consists of two staves. The upper staff is a single bass clef line, and the lower staff is a grand staff. The music continues from the third system. The upper staff features a melodic line with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) dynamic. The lower staff features a piano introduction with a half note G2, a quarter note A2, and a quarter note B2, followed by a series of chords and a melodic line in the right hand.

## 50. Minuet

Ludwig van Beethoven

(1770-1827)

Arr.: John Glenesk Mortimer

Allegretto ♩ = 96



Measures 1-5 of the Minuet. The score is in 3/4 time with a key signature of two flats. The first system shows the beginning of the piece with a piano (*p*) dynamic. The bass line starts with a whole rest, followed by a half note G2, and then a quarter note G2. The treble line begins with a piano (*p*) dynamic, playing a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. The bass line continues with a half note G2, followed by a quarter note G2, and then a quarter note G2. The system ends with a repeat sign and a first ending bracket.

Measures 6-12 of the Minuet. The score continues with a mezzo-forte (*mf*) dynamic. The bass line plays a series of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. The treble line plays a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0, B-1, A-1, G-1, F-1, E-1, D-1, C-1, B-2, A-2, G-2, F-2, E-2, D-2, C-2, B-3, A-3, G-3, F-3, E-3, D-3, C-3, B-4, A-4, G-4, F-4, E-4, D-4, C-4, B-5, A-5, G-5, F-5, E-5, D-5, C-5, B-6, A-6, G-6, F-6, E-6, D-6, C-6, B-7, A-7, G-7, F-7, E-7, D-7, C-7, B-8, A-8, G-8, F-8, E-8, D-8, C-8, B-9, A-9, G-9, F-9, E-9, D-9, C-9, B-10, A-10, G-10, F-10, E-10, D-10, C-10, B-11, A-11, G-11, F-11, E-11, D-11, C-11, B-12, A-12, G-12, F-12, E-12, D-12, C-12, B-13, A-13, G-13, F-13, E-13, D-13, C-13, B-14, A-14, G-14, F-14, E-14, D-14, C-14, B-15, A-15, G-15, F-15, E-15, D-15, C-15, B-16, A-16, G-16, F-16, E-16, D-16, C-16, B-17, A-17, G-17, F-17, E-17, D-17, C-17, B-18, A-18, G-18, F-18, E-18, D-18, C-18, B-19, A-19, G-19, F-19, E-19, D-19, C-19, B-20, A-20, G-20, F-20, E-20, D-20, C-20, B-21, A-21, G-21, F-21, E-21, D-21, C-21, B-22, A-22, G-22, F-22, E-22, D-22, C-22, B-23, A-23, G-23, F-23, E-23, D-23, C-23, B-24, A-24, G-24, F-24, E-24, D-24, C-24, B-25, A-25, G-25, F-25, E-25, D-25, C-25, B-26, A-26, G-26, F-26, E-26, D-26, C-26, B-27, A-27, G-27, F-27, E-27, D-27, C-27, B-28, A-28, G-28, F-28, E-28, D-28, C-28, B-29, A-29, G-29, F-29, E-29, D-29, C-29, B-30, A-30, G-30, F-30, E-30, D-30, C-30, B-31, A-31, G-31, F-31, E-31, D-31, C-31, B-32, A-32, G-32, F-32, E-32, D-32, C-32, B-33, A-33, G-33, F-33, E-33, D-33, C-33, B-34, A-34, G-34, F-34, E-34, D-34, C-34, B-35, A-35, G-35, F-35, E-35, D-35, C-35, B-36, A-36, G-36, F-36, E-36, D-36, C-36, B-37, A-37, G-37, F-37, E-37, D-37, C-37, B-38, A-38, G-38, F-38, E-38, D-38, C-38, B-39, A-39, G-39, F-39, E-39, D-39, C-39, B-40, A-40, G-40, F-40, E-40, D-40, C-40, B-41, A-41, G-41, F-41, E-41, D-41, C-41, B-42, A-42, G-42, F-42, E-42, D-42, C-42, B-43, A-43, G-43, F-43, E-43, D-43, C-43, B-44, A-44, G-44, F-44, E-44, D-44, C-44, B-45, A-45, G-45, F-45, E-45, D-45, C-45, B-46, A-46, G-46, F-46, E-46, D-46, C-46, B-47, A-47, G-47, F-47, E-47, D-47, C-47, B-48, A-48, G-48, F-48, E-48, D-48, C-48, B-49, A-49, G-49, F-49, E-49, D-49, C-49, B-50, A-50, G-50, F-50, E-50, D-50, C-50, B-51, A-51, G-51, F-51, E-51, D-51, C-51, B-52, A-52, G-52, F-52, E-52, D-52, C-52, B-53, A-53, G-53, F-53, E-53, D-53, C-53, B-54, A-54, G-54, F-54, E-54, D-54, C-54, B-55, A-55, G-55, F-55, E-55, D-55, C-55, B-56, A-56, G-56, F-56, E-56, D-56, C-56, B-57, A-57, G-57, F-57, E-57, D-57, C-57, B-58, A-58, G-58, F-58, E-58, D-58, C-58, B-59, A-59, G-59, F-59, E-59, D-59, C-59, B-60, A-60, G-60, F-60, E-60, D-60, C-60, B-61, A-61, G-61, F-61, E-61, D-61, C-61, B-62, A-62, G-62, F-62, E-62, D-62, C-62, B-63, A-63, G-63, F-63, E-63, D-63, C-63, B-64, A-64, G-64, F-64, E-64, D-64, C-64, B-65, A-65, G-65, F-65, E-65, D-65, C-65, B-66, A-66, G-66, F-66, E-66, D-66, C-66, B-67, A-67, G-67, F-67, E-67, D-67, C-67, B-68, A-68, G-68, F-68, E-68, D-68, C-68, B-69, A-69, G-69, F-69, E-69, D-69, C-69, B-70, A-70, G-70, F-70, E-70, D-70, C-70, B-71, A-71, G-71, F-71, E-71, D-71, C-71, B-72, A-72, G-72, F-72, E-72, D-72, C-72, B-73, A-73, G-73, F-73, E-73, D-73, C-73, B-74, A-74, G-74, F-74, E-74, D-74, C-74, B-75, A-75, G-75, F-75, E-75, D-75, C-75, B-76, A-76, G-76, F-76, E-76, D-76, C-76, B-77, A-77, G-77, F-77, E-77, D-77, C-77, B-78, A-78, G-78, F-78, E-78, D-78, C-78, B-79, A-79, G-79, F-79, E-79, D-79, C-79, B-80, A-80, G-80, F-80, E-80, D-80, C-80, B-81, A-81, G-81, F-81, E-81, D-81, C-81, B-82, A-82, G-82, F-82, E-82, D-82, C-82, B-83, A-83, G-83, F-83, E-83, D-83, C-83, B-84, A-84, G-84, F-84, E-84, D-84, C-84, B-85, A-85, G-85, F-85, E-85, D-85, C-85, B-86, A-86, G-86, F-86, E-86, D-86, C-86, B-87, A-87, G-87, F-87, E-87, D-87, C-87, B-88, A-88, G-88, F-88, E-88, D-88, C-88, B-89, A-89, G-89, F-89, E-89, D-89, C-89, B-90, A-90, G-90, F-90, E-90, D-90, C-90, B-91, A-91, G-91, F-91, E-91, D-91, C-91, B-92, A-92, G-92, F-92, E-92, D-92, C-92, B-93, A-93, G-93, F-93, E-93, D-93, C-93, B-94, A-94, G-94, F-94, E-94, D-94, C-94, B-95, A-95, G-95, F-95, E-95, D-95, C-95, B-96, A-96, G-96, F-96, E-96, D-96, C-96, B-97, A-97, G-97, F-97, E-97, D-97, C-97, B-98, A-98, G-98, F-98, E-98, D-98, C-98, B-99, A-99, G-99, F-99, E-99, D-99, C-99, B-100, A-100, G-100, F-100, E-100, D-100, C-100, B-101, A-101, G-101, F-101, E-101, D-101, C-101, B-102, A-102, G-102, F-102, E-102, D-102, C-102, B-103, A-103, G-103, F-103, E-103, D-103, C-103, B-104, A-104, G-104, F-104, E-104, D-104, C-104, B-105, A-105, G-105, F-105, E-105, D-105, C-105, B-106, A-106, G-106, F-106, E-106, D-106, C-106, B-107, A-107, G-107, F-107, E-107, D-107, C-107, B-108, A-108, G-108, F-108, E-108, D-108, C-108, B-109, A-109, G-109, F-109, E-109, D-109, C-109, B-110, A-110, G-110, F-110, E-110, D-110, C-110, B-111, A-111, G-111, F-111, E-111, D-111, C-111, B-112, A-112, G-112, F-112, E-112, D-112, C-112, B-113, A-113, G-113, F-113, E-113, D-113, C-113, B-114, A-114, G-114, F-114, E-114, D-114, C-114, B-115, A-115, G-115, F-115, E-115, D-115, C-115, B-116, A-116, G-116, F-116, E-116, D-116, C-116, B-117, A-117, G-117, F-117, E-117, D-117, C-117, B-118, A-118, G-118, F-118, E-118, D-118, C-118, B-119, A-119, G-119, F-119, E-119, D-119, C-119, B-120, A-120, G-120, F-120, E-120, D-120, C-120, B-121, A-121, G-121, F-121, E-121, D-121, C-121, B-122, A-122, G-122, F-122, E-122, D-122, C-122, B-123, A-123, G-123, F-123, E-123, D-123, C-123, B-124, A-124, G-124, F-124, E-124, D-124, C-124, B-125, A-125, G-125, F-125, E-125, D-125, C-125, B-126, A-126, G-126, F-126, E-126, D-126, C-126, B-127, A-127, G-127, F-127, E-127, D-127, C-127, B-128, A-128, G-128, F-128, E-128, D-128, C-128, B-129, A-129, G-129, F-129, E-129, D-129, C-129, B-130, A-130, G-130, F-130, E-130, D-130, C-130, B-131, A-131, G-131, F-131, E-131, D-131, C-131, B-132, A-132, G-132, F-132, E-132, D-132, C-132, B-133, A-133, G-133, F-133, E-133, D-133, C-133, B-134, A-134, G-134, 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## 56. Rio By Night

John Glenesk Mortimer

Bossa Nova ♩ = 84

5

slur optional

*mf*

10

sempre sim.

15

20

## 59. Chorus from Nabucco

Giuseppe Verdi

(1813-1901)

Arr.: John Glenesk Mortimer

Andante  $\text{♩} = 60$ 

The first system of the musical score consists of three staves. The top staff is a bass clef staff with a whole rest. The middle staff is a treble clef staff with a piano introduction marked *ff* (fortissimo), featuring a triplet of eighth notes. The bottom staff is a bass clef staff with a piano introduction marked *ff*, also featuring a triplet of eighth notes. The system concludes with a piano (*p*) dynamic marking.

5

The second system begins with a bass clef staff containing a half note followed by a melodic line marked *p cantabile* (piano cantabile). The middle staff is a treble clef staff with a piano introduction marked *pp* (pianissimo), featuring a sixteenth-note pattern. The bottom staff is a bass clef staff with a piano introduction marked *pp*, featuring a sixteenth-note pattern.

7

The third system begins with a bass clef staff containing a triplet of eighth notes followed by a melodic line. The middle staff is a treble clef staff with a piano introduction marked *pp*, featuring a sixteenth-note pattern. The bottom staff is a bass clef staff with a piano introduction marked *pp*, featuring a sixteenth-note pattern.

9

The fourth system begins with a bass clef staff containing a half note followed by a melodic line. The middle staff is a treble clef staff with a piano introduction marked *pp*, featuring a sixteenth-note pattern. The bottom staff is a bass clef staff with a piano introduction marked *pp*, featuring a sixteenth-note pattern.



# 62. Romance

(Eine kleine Nachtmusik) Wolfgang Amadeus Mozart

(1756-1791)

Arr.: John Glenesk Mortimer

Andante con moto ♩ = 76

The musical score is arranged for Bassoon and Piano. It consists of five systems of music, each with a Bassoon staff and a Piano grand staff (treble and bass clefs). The key signature is one flat (B-flat major/D minor) and the time signature is common time (C). The tempo is marked 'Andante con moto' with a quarter note equal to 76 beats per minute. The score includes various dynamics such as *p* (piano) and *f* (forte), and features repeat signs with first and second endings. The piece begins with a *p* dynamic in the Bassoon and Piano. The first system ends at measure 5. The second system starts at measure 6 and ends at measure 9. The third system starts at measure 10 and ends at measure 13. The fourth system starts at measure 14 and ends at measure 17. The fifth system starts at measure 18 and ends at measure 21. The score concludes with a final cadence in the Piano part.

# 64. Marche militaire

95  
Franz Schubert

(1797-1828)

Arr.: John Glenesk Mortimer

Allegro non troppo ♩ = 112

Musical score for measures 1-10. 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 metronome marking of ♩ = 112. The score consists of three staves: a bass staff for the left hand, a grand staff (treble and bass) for the right hand. Dynamics include *f* (forte) and *mf* (mezzo-forte). The music features a rhythmic pattern of eighth and sixteenth notes in the bass line and chords in the right hand.

11

Musical score for measures 11-20. The score continues with the same instrumentation and key signature. Dynamics include *f* (forte). The right hand features a consistent chordal accompaniment.

21

Musical score for measures 21-31. The score continues with the same instrumentation and key signature. Dynamics include *mf* (mezzo-forte). The music maintains its rhythmic character.

32

Musical score for measures 32-41. The score continues with the same instrumentation and key signature. Dynamics include *f* (forte). The right hand features a consistent chordal accompaniment.

42

Musical score for measures 42-50. The score continues with the same instrumentation and key signature. Dynamics include *f* (forte). The piece concludes with a final chord marked with a fermata (F).

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.*

71. *Drunken Sailor Fantasy*

John Glenesk Mortimer

Moderato ♩ = 100

Musical score for measures 1-6. The piece is in 6/8 time and B-flat major. The bass clef part begins with a melodic line marked *mf*. The piano accompaniment features a rhythmic pattern in the right hand and a steady eighth-note accompaniment in the left hand.

Musical score for measures 7-12. The bass clef part continues with a melodic line. The piano accompaniment maintains its rhythmic pattern, with some harmonic changes in the right hand.

Musical score for measures 13-19. The bass clef part features a melodic line marked *f*. The piano accompaniment becomes more active, with a *f* dynamic in the right hand.

Musical score for measures 20-25. The tempo changes to Allegro (♩ = 132) and the time signature changes to 2/4. The bass clef part continues with a melodic line. The piano accompaniment is marked *p*.

Musical score for measures 26-31. The bass clef part features a melodic line marked *mp*. The piano accompaniment continues with a rhythmic pattern.

73. *Allegro con grazia*

(5th Symphony)

Pyotr Ilyitch Tchaikovsky

(1840-1893)

Arr.: John Glenesk Mortimer

♩ = 152

1

*p* 3

5

*mf* 3 *f* 3

*mf*

9

3 *port.* *p accompagnando*

*f* *mf* 3

13

3 *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*

## 78. Caprice No. 24

Niccolò Paganini

(1782-1840)


Arr.: John Glenesk Mortimer

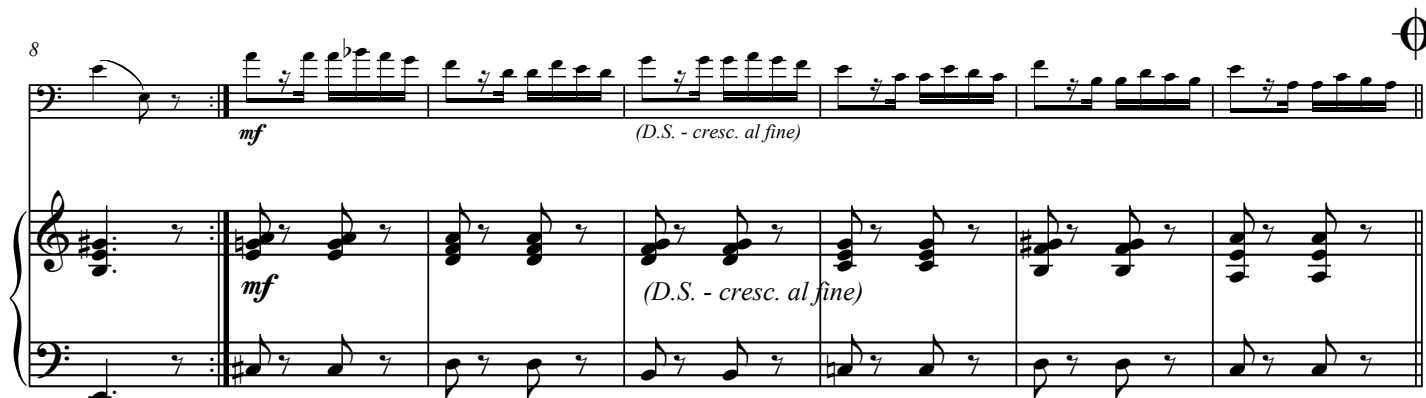
Allegro ♩ = 120 (or slower ad lib.!) 


1st x *f* 2nd x *p*

*f*

1st x *f* 2nd x *p*

8 



*mf* (D.S. - cresc. al fine)

*mf* (D.S. - cresc. al fine)

15 *ossia*



3 1st x *f* 2nd x *p* *mf*

1st x *f* 2nd x *p* *mf*

22



# BASSOON

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EMR 13151	MORTIMER, John G.	Technical & Melodic Studies Vol. 2
EMR 13152	MORTIMER, John G.	Technical & Melodic Studies Vol. 3
EMR 13153	MORTIMER, John G.	Technical & Melodic Studies Vol. 4
EMR 13154	MORTIMER, John G.	Technical & Melodic Studies Vol. 5
EMR 13155	MORTIMER, John G.	Technical & Melodic Studies Vol. 6
EMR 109	REIFT, Marc	Rhythmus Schule / School of Rhythm

## BASSOON SOLO

EMR 13315	GRGIN, Ante	Balkan Capriccio
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## BASSOON & PIANO

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EMR 8556	ANDREWS, D. (Arr.)	Aura Lee (5)
EMR 8534	ANDREWS, D. (Arr.)	Ciao, Bella, Ciao (5)
EMR 8644	ANDREWS, D. (Arr.)	Funiculi Funicula (5)
EMR 8512	ARMITAGE, Dennis	Alpine Moods (5)
EMR 6078D	ARMITAGE, Dennis	Happy Birthday
EMR 19263	BACH, J.S.	Aria
EMR 19247	BACH, Johann S.	Arioso
EMR 19217	BACH, Johann S.	Badinerie
EMR 510D	BACH, Johann S.	Badinerie
EMR 217D	BACH, Johann S.	Jesu, meine Freude (Reift)
EMR 2282D	BARATTO, Paolo	Andantino Amoroso
EMR 2286D	BARATTO, Paolo	Liebeszauber
EMR 2286D	BARATTO, Paolo	Magic Of Love
EMR 2286D	BARATTO, Paolo	Magie de l'Amour
EMR 2180D	BARATTO, Paolo	Paprika (Csardas)
EMR 13794	BARCLAY, Ted	10 Easy Christmas Solos
EMR 19295	BARCLAY, Ted	Final Curtain
EMR 13770	BARCLAY, Ted (Arr.)	Amazing Grace (5)
EMR 13770	BARCLAY, Ted (Arr.)	Auld Lang Syne (5)
EMR 13771	BARCLAY, Ted (Arr.)	Aura Lee (5)
EMR 13770	BARCLAY, Ted (Arr.)	Cielito Lindo (5)
EMR 13774	BARCLAY, Ted (Arr.)	Clementine (5)
EMR 13770	BARCLAY, Ted (Arr.)	Fun & Easy Hits Volume 1 (5)
EMR 13771	BARCLAY, Ted (Arr.)	Fun & Easy Hits Volume 2 (5)
EMR 13772	BARCLAY, Ted (Arr.)	Fun & Easy Hits Volume 3 (5)
EMR 13773	BARCLAY, Ted (Arr.)	Fun & Easy Hits Volume 4 (5)
EMR 13774	BARCLAY, Ted (Arr.)	Fun & Easy Hits Volume 5 (5)
EMR 13770	BARCLAY, Ted (Arr.)	Funiculi-Funicula (5)
EMR 13771	BARCLAY, Ted (Arr.)	Glory Hallelujah (5)
EMR 13771	BARCLAY, Ted (Arr.)	Go Down, Moses (5)
EMR 13773	BARCLAY, Ted (Arr.)	Greensleeves (5)
EMR 13774	BARCLAY, Ted (Arr.)	Home On The Range (5)
EMR 13773	BARCLAY, Ted (Arr.)	Kumbaya (5)
EMR 13770	BARCLAY, Ted (Arr.)	La Cucaracha (5)
EMR 13774	BARCLAY, Ted (Arr.)	Little Brown Jug (5)
EMR 13772	BARCLAY, Ted (Arr.)	Londonderry Air (5)
EMR 13773	BARCLAY, Ted (Arr.)	Morning Has Broken (5)
EMR 13771	BARCLAY, Ted (Arr.)	Oh Happy Day (5)
EMR 13773	BARCLAY, Ted (Arr.)	Oh Susanna (5)
EMR 13772	BARCLAY, Ted (Arr.)	Oh When The Saints (5)
EMR 13771	BARCLAY, Ted (Arr.)	Red River Valley (5)
EMR 13772	BARCLAY, Ted (Arr.)	Scarborough Fair (5)
EMR 13774	BARCLAY, Ted (Arr.)	Shenandoah (5)
EMR 13774	BARCLAY, Ted (Arr.)	Swing Low (5)
EMR 13772	BARCLAY, Ted (Arr.)	The House Of The Rising Sun (5)
EMR 13772	BARCLAY, Ted (Arr.)	The Rivers Of Babylon (5)
EMR 13773	BARCLAY, Ted (Arr.)	Yankee Doodle (5)
EMR 923D	BEATLES, The	Eleanor Rigby (8)
EMR 923D	BEATLES, The	Hey Jude (8)
EMR 923D	BEATLES, The	I Wanna Hold Your Hand (8)
EMR 923D	BEATLES, The	Michelle (8)
EMR 923D	BEATLES, The	Ob-la-di, Ob-la-da (8)
EMR 923D	BEATLES, The	Penny Lane (8)
EMR 923D	BEATLES, The	Yellow Submarine (8)
EMR 923D	BEATLES, The	Yesterday (8)
EMR 2181D	BECHET, Sydney	Petite Fleur
EMR 8534	BELLINI, Joe (Arr.)	Banana Boat Song (5)
EMR 8556	BELLINI, Joe (Arr.)	El Choclo (5)
EMR 8666	BELLINI, Joe (Arr.)	Mexican Hat Dance (5)
EMR 8512	BELLINI, Joe (Arr.)	Yankee Doodle (5)
EMR 2212	BOEHME, Oskar	Danse russe
EMR 2212	BOEHME, Oskar	Russian Dance
EMR 2212	BOEHME, Oskar	Russischer Tanz
EMR 2027D	BRUCKNER, Anton	Ave Maria
EMR 19002	CHESEAUX, Tony	Easter Song
EMR 2168D	DANE, Mary	Las Cañadas
EMR 14572	DE CURTIS, Ernesto	Come Back To Sorrento
EMR 2315	FILLMORE, Henry	15 Rags

## Bassoon & Piano (Fortsetzung - Continued - Suite)

EMR 305D	FRANCK, Melchior	Suite de Danses (Sturzenegger)
EMR 13405	GAY, Bertrand	5 Liebeslieder
EMR 13405	GAY, Bertrand	5 Love-Songs
EMR 13405	GAY, Bertrand	5 Mélodies d'Amour
EMR 8600	GERSHWIN, George	Bess, You Is My Woman Now (5)
EMR 8578	GERSHWIN, George	I Got Plenty O' Nuttin' (5)
EMR 8666	GERSHWIN, George	Strike Up The Band (5)
EMR 8622	GERSHWIN, George	Swanee (5)
EMR 19281	GOUNOD, Charles	Ave Maria
EMR 13066	GRGIN, Ante	Little Suite
EMR 19522	HÄNDEL, G.F.	Konzert F-Moll
EMR 302D	HÄNDEL, Georg Fr.	Prelude & Fugue (Sturzenegger)
EMR 8622	HANDY, W.C.	St. Louis Blues (5)
EMR 2203	HÖHNE, Carl	Fantaisie slave
EMR 2203	HÖHNE, Carl	Slavische Fantasia
EMR 2203	HÖHNE, Carl	Slavonic Fantasy
EMR 8578	IVANOVICI, Ivan	Donauwellen (5)
EMR 8666	JOPLIN, Scott	Easy Winners (5)
EMR 8556	JOPLIN, Scott	Elite Syncopations (5)
EMR 8600	JOPLIN, Scott	The Entertainer (5)
EMR 307D	LOEILLET, J.B.	Sonate en Lab Majeur (Sturzenegger)
EMR 8534	MACDUFF, G. (Arr.)	Bill Bailey (5)
EMR 8600	MACDUFF, G. (Arr.)	Charlie Is My Darling (5)
EMR 8644	MACDUFF, G. (Arr.)	Marching Through Georgia (5)
EMR 8666	MACDUFF, G. (Arr.)	Morning Has Broken (5)
EMR 8556	MACDUFF, G. (Arr.)	Scotland The Brave (5)
EMR 927D	MANCINI, Henry	The Pink Panther
EMR 301D	MARCELLO, B.	Adagio - Largo - Allegretto
EMR 2128D	MASSENET, Jules	Meditation from Thaïs
EMR 2065D	MENDELSSOHN, F.	Auf Flügeln des Gesanges
EMR 19299	MONTANA, Carlos	Good Friends
EMR 202D	MONTI, Vittorio	Csardas (version in C minor)
EMR 2195D	MONTI, Vittorio	Csardas (version in D minor)
EMR 8644	MORTIMER, J.G. (Arr.)	La Cucaracha (5)
EMR 8534	MORTIMER, J.G. (Arr.)	Scarborough Fair (5)
EMR 923D	MORTIMER, J.G. (Arr.)	The Beatles (8)
EMR 8512	MORTIMER, J.G. (Arr.)	The Last Rose Of Summer (5)
EMR 2151D	MORTIMER, John G.	Happy Birthday
EMR 13331	MORTIMER, John G.	Party Piece
EMR 13186	MORTIMER, John G.	Solo Pieces Vol. 1
EMR 13187	MORTIMER, John G.	Solo Pieces Vol. 2
EMR 13188	MORTIMER, John G.	Solo Pieces Vol. 3
EMR 13189	MORTIMER, John G.	Solo Pieces Vol. 4
EMR 13190	MORTIMER, John G.	Solo Pieces Vol. 5
EMR 13191	MORTIMER, John G.	Solo Pieces Vol. 6
EMR 19190	NAULAIS, Jérôme (Arr.)	Elisa
EMR 19551	NAULAIS, Jérôme (Arr.)	Greensleeves
EMR 2283D	NORIS, Günter	El Toro
EMR 8578	OLIVER, Julian (Arr.)	Deep River (5)
EMR 306D	PEZEL, Johann	Suite de Danses (Sturzenegger)
EMR 19577	POROMBESCU, Ciprian	Balada
EMR 304D	PORPORA, N.A.	Sonate F-Dur (Sturzenegger)
EMR 2030D	PUCCINI, Giacomo	Aria from "Tosca"
EMR 2031D	PUCCINI, Giacomo	Nessun Dorma "Turandot"
EMR 303D	PURCELL, Henry	Suite (Sturzenegger)
EMR 2170D	RICH / RANDOLPH	Benny Hill (Yackety Sax)
EMR 13345	RICHARDS, Scott	Bassoonissimo
EMR 8644	RICHARDS, Scott (Arr.)	Home On The Range (5)
EMR 266D	RIMSKY-KORSAKOV, N.	The Flight of the Bumble Bee
EMR 13797	ROCHA, Gilles	Ave Maria
EMR 13380	ROCHA, Gilles	Derniers Mots...
EMR 13380	ROCHA, Gilles	Last Words...
EMR 13380	ROCHA, Gilles	Letzte Worte...
EMR 13458	ROCHA, Gilles	Peaceful World
EMR 19230	ROCHA, Gilles	The Hypnotist
EMR 2150D	RUBINSTEIN, Anton	Melody & Romance
EMR 2058D	SAINT-SAËNS, C.	Le Cygne
EMR 13451	SCHUBERT, Franz	Ave Maria (Oliver)
EMR 2042D	SCHUBERT, Franz	Die Forelle
EMR 6073D	SCHUBERT, Franz	Serenade D 957 N° 4
EMR 8578	SEDLAK, Jan (Arr.)	Kalinka (5)
EMR 8622	SEDLAK, Jan (Arr.)	Shalom (5)
EMR 8666	SEDLAK, Jan (Arr.)	Two Guitars (5)
EMR 935D	SHOSTAKOVITCH, D.	Waltz N° 2
EMR 8644	STRAUSS, Johann	Emperor Waltz (5)
EMR 8600	STRAUSS, Johann	Radetzky March (5)
EMR 8556	STRAUSS, Johann	Rosen aus dem Süden (5)
EMR 8622	STRAUSS, Johann	Tritsch-Tratsch-Polka (5)
EMR 8622	SUBA, Eduardo (Arr.)	Cielito Lindo (5)
EMR 8578	SUBA, Eduardo (Arr.)	La Paloma (5)
EMR 8600	SUBA, Eduardo (Arr.)	Tico-Tico (5)
EMR 2285D	TAILOR, Norman	El Choclo
EMR 8534	TAILOR, Norman	Inca Dance (5)
EMR 2291D	TAILOR, Norman	Sousa Medley