

# 78 Solo Pieces

Soprano Saxophone & Piano

**John Glenesk Mortimer**

EMR 31937

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# 78 Solo Pieces

## 1. *Au clair de la lune*

Traditional

Arr.: John Glenesk Mortimer



Soprano Saxophone

Piano

8a ad lib.

*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

15

*mf*

*mf*

24

*dim.*

32

*p*

*p*

## 15. Minuet

John Glenesk Mortimer

$\text{♩} = 100$

$\text{♩}$

*p*

*p*

7

14

Fine

21

D.S.

# 19. Romance

John Glenesk Mortimer

$\text{♩} = 100$

*p espr.*

*p* *sim.*

6

*mf*

*mf*

11

15

*dim.* *p*

## 25. My Bonny

Traditional

Arr.: John Glenesk Mortimer

Allegro (Waltz) ♩ = 144

The first system of the musical score for 'My Bonny' consists of three staves. The top staff is the vocal line, starting with a whole rest followed by a melodic phrase in 3/4 time. The middle and bottom staves are for piano accompaniment. The piano part begins with a series of chords in the right hand and a rhythmic bass line in the left hand. The dynamic marking *mp* (mezzo-piano) is indicated above the piano part.

The second system of the musical score continues the piece. It features the same three-staff layout. The vocal line continues with a melodic phrase. The piano accompaniment provides harmonic support with chords and a steady bass line. The dynamic marking *mp* remains.

The third system of the musical score continues the piece. It features the same three-staff layout. The vocal line continues with a melodic phrase. The piano accompaniment provides harmonic support with chords and a steady bass line. The dynamic marking *f* (forte) is indicated above the piano part.

The fourth system of the musical score continues the piece. It features the same three-staff layout. The vocal line continues with a melodic phrase. The piano accompaniment provides harmonic support with chords and a steady bass line. The dynamic marking *f* remains.

The fifth system of the musical score concludes the piece. It features the same three-staff layout. The vocal line continues with a melodic phrase. The piano accompaniment provides harmonic support with chords and a steady bass line. The dynamic marking *f* remains.

# 28. Rainy Sunday Afternoon

John Glenesk Mortimer

Con moto ♩ = 112

Musical notation for measures 1-6. The score is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Con moto' with a quarter note equal to 112 beats per minute. The dynamics are marked 'p' (piano) in both the upper and lower staves. The upper staff features a melodic line with slurs and ties, while the lower staff provides a rhythmic accompaniment with eighth notes and rests.

Musical notation for measures 7-11. The upper staff continues the melodic line with slurs and ties. The lower staff features a more active accompaniment with eighth-note patterns and rests. The dynamics remain 'p'.

Musical notation for measures 12-17. The upper staff continues the melodic line. The lower staff features a rhythmic accompaniment with eighth notes and rests. The dynamics remain 'p'.

Musical notation for measures 18-23. The upper staff continues the melodic line. The lower staff features a rhythmic accompaniment with eighth notes and rests. The dynamics are marked 'mf sub.' (mezzo-forte, sotto voce) in the lower staff and 'mf' in the upper staff.

Musical notation for measures 24-28. The upper staff continues the melodic line. The lower staff features a rhythmic accompaniment with eighth notes and rests. The dynamics are marked 'p' in the lower staff.



# 31. On The Trail

35

John Glenesk Mortimer

Allegro non troppo (♩ = ca. 112)

Musical score for measures 1-4. The piece is in G major and common time. The right hand starts with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The left hand plays a steady eighth-note accompaniment of G2, A2, B2, C3, D3, E3, F3, G3. Dynamics include *mf legato* for the right hand and *p* for the left hand.

Musical score for measures 5-8. The right hand continues with a half note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The left hand accompaniment continues with eighth notes. Dynamics include *mf legato* for the right hand and *p* for the left hand.

Musical score for measures 9-12. The right hand plays a half note G5, a quarter note F5, a quarter note E5, and a quarter note D5. The left hand accompaniment continues with eighth notes. Dynamics include *f* for the right hand and *p* for the left hand.

Musical score for measures 13-16. The right hand has a whole rest for the first three measures, followed by a half note G5. The left hand accompaniment continues with eighth notes. Dynamics include *f* for the right hand and *p* for the left hand.

# 35. Offbeat

John Glenesk Mortimer

Allegro ♩ = 116

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 Allegro with a quarter note equal to 116 beats per minute. The score consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff begins with a rest and then contains a melodic line starting at measure 4 with a dynamic marking of *mf*. The grand staff begins with a piano (*p*) dynamic marking. The piano part features a rhythmic accompaniment with eighth notes and some chords. Trills and accents are indicated throughout the piece.

Musical score for measures 8-14. The top staff continues the melodic line from the previous system. The grand staff continues the piano accompaniment. A trill (*tr*) is marked in the right hand of the grand staff in measures 10 and 11. The piano part maintains its rhythmic pattern with some variations in the bass line.

Musical score for measures 15-21. The top staff continues the melodic line. The grand staff continues the piano accompaniment. A trill (*tr*) is marked in the right hand of the grand staff in measure 15. The piano part continues with its rhythmic accompaniment, ending with a piano (*p*) dynamic marking in measure 21.

Musical score for measures 22-28. The top staff continues the melodic line. The grand staff continues the piano accompaniment. A piano (*p*) dynamic marking is present in the top staff in measure 22. The piano part continues with its rhythmic accompaniment, ending with a piano (*p*) dynamic marking in measure 28.

41. *La Cucaracha*

Traditional

Arr.: John Glenesk Mortimer

Allegro ♩ = 144

The first system of the musical score for 'La Cucaracha' consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It begins with a rest for two measures, followed by a melodic line starting on G4. The lower staff is in bass clef with the same key signature and time signature, providing a rhythmic accompaniment with eighth notes. The dynamic marking *mf* is placed below the first measure of the upper staff.

The second system of the musical score continues from the first. It starts at measure 6. The upper staff features a melodic line with a first ending bracket over the final two measures. The dynamic marking *f* is placed below the first measure of the upper staff. The lower staff continues with the rhythmic accompaniment.

The third system of the musical score starts at measure 11. It features a second ending bracket over the final two measures of the system. The upper staff has a melodic line, and the lower staff has a rhythmic accompaniment. The dynamic marking *f* is implied from the previous system.

The fourth system of the musical score starts at measure 15. It features a first ending bracket over the final two measures of the system. The upper staff has a melodic line, and the lower staff has a rhythmic accompaniment. The dynamic marking *f* is implied from the previous system.

43. *Happy-Go-Lucky*

John Glenesk Mortimer

Moderato ♩ = ca. 100

The musical score is presented in a grand staff format, consisting of a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The tempo is marked 'Moderato' with a quarter note equal to approximately 100 beats per minute. The score is divided into four systems, each starting with a measure number (1, 7, 14, and 20). The vocal line begins with a rest for the first six measures, then enters with a melody marked *mf*. The piano accompaniment starts with a bass line of eighth notes and a treble line of chords, also marked *mf*. The piece features dynamic markings of *mf*, *p*, and *f*. The score concludes with a fermata over the final notes of the vocal line.

# 46. Study In Thirds

Terzenetüde - Etude en tierces

John Glenesk Mortimer

Andante ♩ = 90

The musical score is written for voice and piano. It is in 3/4 time and the key of D major. The tempo is marked 'Andante' with a metronome marking of ♩ = 90. The score is divided into four systems, with measure numbers 7, 13, and 18 indicated at the beginning of each system. The piano accompaniment features a consistent triplet pattern in the bass line, while the vocal line consists of eighth notes. Dynamics include piano (p), forte (f), and mezzo-forte (mf). The score ends with a fermata on the final note.

# 50. Minuet

Ludwig van Beethoven

(1770-1827)

Arr.: John Glenesk Mortimer

Allegretto ♩ = 96



Musical notation for measures 1-5. The score is in 3/4 time with a key signature of two flats. The piano part begins with a *p* dynamic. A repeat sign is present at the end of measure 5.

Musical notation for measures 6-12. The piano part features a *mf* dynamic. The system concludes with a double bar line and repeat dots.

Musical notation for measures 13-19. The piano part features a *f* dynamic. A first ending bracket labeled *1.* spans measures 18 and 19.

Musical notation for measures 20-25. Measure 20 is marked *Fine*. The *Trio* section begins at measure 21 with a *p* dynamic. The piano part consists of chords.

Musical notation for measures 26-31. The piano part features *cresc.* and *f* dynamics. The system ends with a double bar line and repeat dots.

## 56. Rio By Night

John Glenesk Mortimer

Bossa Nova ♩ = 84

Musical notation for measures 1-4. The piece is in G major and 6/8 time. The piano part features a steady eighth-note accompaniment. Dynamics include *p* (piano) and *cresc.* (crescendo).

Musical notation for measures 5-9. Measure 5 is marked with a *f* (forte) dynamic. Measures 6-9 feature a melodic line in the right hand with an optional slur, marked *mf* (mezzo-forte). The piano accompaniment continues with chords and eighth notes.

Musical notation for measures 10-14. The melodic line is marked *sempre sim.* (sempre simile). The piano accompaniment consists of chords and eighth notes.

Musical notation for measures 15-19. The melodic line continues with eighth-note patterns. The piano accompaniment remains consistent with the previous sections.

Musical notation for measures 20-24. The melodic line concludes with a series of eighth notes. The piano accompaniment ends with a final chord.

## 59. Chorus from Nabucco

Giuseppe Verdi

(1813-1901)

Arr.: John Glenesk Mortimer

Andante ♩ = 60

The musical score is arranged in four systems, each with a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Andante' with a metronome marking of ♩ = 60.

**System 1:** The piano part begins with a forte (*ff*) dynamic, featuring a triplet of eighth notes in the bass line. The vocal line is silent.

**System 2:** The vocal line begins at measure 5 with a piano (*p*) dynamic and a *cantabile* marking. The piano part continues with a piano-piano (*pp*) dynamic, featuring a sixteenth-note accompaniment in the right hand and a simple bass line in the left hand.

**System 3:** The vocal line continues with a triplet of eighth notes in the first measure. The piano part continues with the same accompaniment.

**System 4:** The vocal line continues with a melodic phrase. The piano part continues with the same accompaniment.



# 62. Romance

(Eine kleine Nachtmusik) Wolfgang Amadeus Mozart

(1756-1791)

Arr.: John Glenesk Mortimer

Andante con moto  $\text{♩} = 76$ 

Soprano Saxophone

Piano

Measures 1-5 of the score. The Soprano Saxophone part begins with a whole rest, followed by a melodic line starting at measure 2. The Piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. Dynamics include piano (*p*) and forte (*f*).

6

Measures 6-9. The Soprano Saxophone continues its melodic line with dynamic markings of *f*. The Piano accompaniment maintains its rhythmic accompaniment with dynamic markings of *f*.

10

Measures 10-13. The Soprano Saxophone part features a melodic line with dynamic markings of *p*. The Piano accompaniment includes a section with a more active right hand and a steady bass line, marked with *p*.

14

Measures 14-17. The Soprano Saxophone part has dynamic markings of *f*, *p*, and *f*. The Piano accompaniment features a complex texture with dynamic markings of *f* and *p*.

18

Measures 18-21. The Soprano Saxophone part continues with dynamic markings of *p*. The Piano accompaniment features a melodic line in the right hand and a steady bass line, marked with *p*.

# 64. Marche militaire

95  
Franz Schubert

(1797-1828)

Arr.: John Glenesk Mortimer

Allegro non troppo ♩ = 112

Musical score for measures 1-10. The score 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 music features a melody in the upper voice and piano accompaniment in the lower voices. Dynamics include *f* (forte) and *mf* (mezzo-forte).

11

Musical score for measures 11-20. The melody continues with a *f* dynamic. The piano accompaniment features a rhythmic pattern of chords and eighth notes.

21

Musical score for measures 21-31. The melody is marked *mf*. The piano accompaniment continues with a steady rhythmic accompaniment.

32

Musical score for measures 32-41. The melody is marked *f*. The piano accompaniment features a rhythmic pattern of chords and eighth notes.

42

Musical score for measures 42-50. The melody is marked *f*. The piano accompaniment continues with a steady rhythmic accompaniment. The word 'Fin' is written at the end of the piece.

66. The Trout  
Die Forelle - La truite

99  
Franz Schubert

(1797-1828)

Arr.: John Glenesk Mortimer

Allegretto ♩ = 76

*p*

*p* *dim.* *pp*

6

6

6

6

7

13

19

24

*p dim.*

6

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 tempo is Moderato (♩ = 100). The score consists of three staves: a vocal line and a piano accompaniment. The piano part has a treble and bass clef. Dynamics include *mf* and *p*.

Musical score for measures 7-12. The piano part continues with a treble and bass clef. Dynamics include *mf* and *p*.

Musical score for measures 13-19. The piano part continues with a treble and bass clef. Dynamics include *f*.

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

Musical score for measures 26-31. The piano part continues with a treble and bass clef. Dynamics include *mp*.

73. *Allegro con grazia*

(5th Symphony)

Pyotr Ilyitch Tchaikovsky

(1840-1893)

Arr.: John Glenesk Mortimer

$\text{♩} = 152$

*p*

*mf* *f*

*mf*

*port.* *p accompagnando*

*f* *mf*

*f*

# 75. Cuius animam (Stabat Mater)

Gioacchino Rossini

(1792-1868)

Arr.: John Glenesk Mortimer

Allegro moderato ♩ = 112



*mp sostenuto*

*p*

5

*p*

10

*f*

*cresc.*

14

*ff*


*ff*

## 78. Caprice No. 24

Niccolò Paganini

(1782-1840)


Arr.: John Glenesk Mortimer

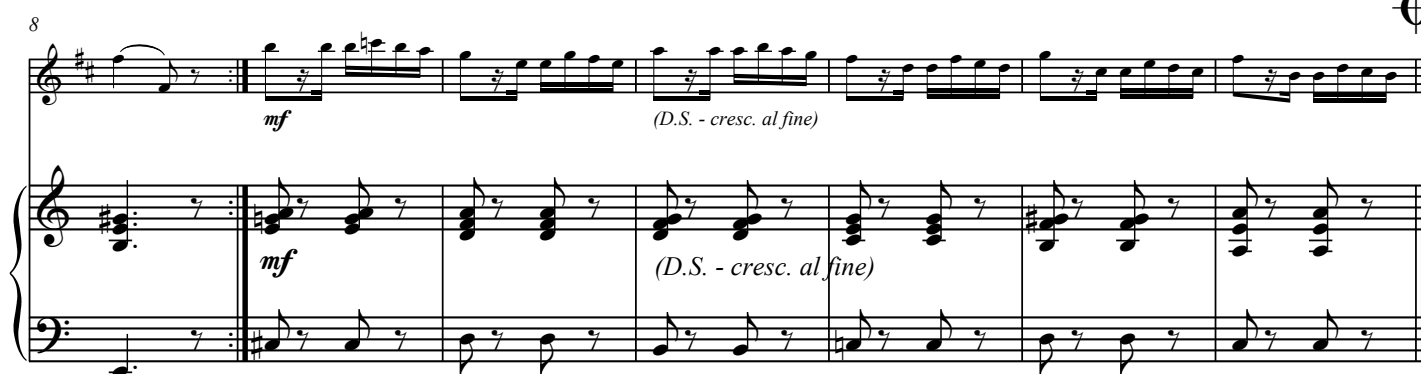
Allegro ♩ = 120 (or slower ad lib.!) 


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



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EMR 30630	TARTINI, Giuseppe	Concerto in Bb Major
EMR 29986	TCHAIKOVSKY, P.I.	Russian Dance
EMR 30653	TELEMANN, Georg P.	Concerto in Bb Major
EMR 31172	VARIOUS	20 Greatest Sacred Music
EMR 30607	VERACINI, Francesco	Concerto in F Minor
EMR 25175A	VERDI, Giuseppe	2 Chorus Of Gipsies
EMR 28732	VIVALDI, Antonio	Concerto in F Major
EMR 28759	VIVALDI, Antonio	Concerto in F Minor
EMR 25152A	WAGNER, Richard	2 Arias
EMR 25406A	WEBER, Carl Maria v.	4 Arias

## SOPRANO SAXOPHONE & GUITAR

EMR 25378B	BARTOK, Bela	3 Romanian Folk Dances
EMR 25641	BRAHMS, Johannes	Albumblatt
EMR 25462B	CAPLET, André	Adagio
EMR 25753	CARULLI, Ferdinando	Andante Affettuoso
EMR 25294B	CHOPIN, Frédéric	2 Préludes
EMR 25230B	CZERNY, Carl	2 Marches
EMR 25585	GADE, Niels W.	Album Leaves N°1
EMR 25529	GOUNOD, Charles	Air des Bijoux / Chœur des Soldats
EMR 25697	LALO, Edouard	Andante
EMR 25490B	MERTZ, Johann K.	Adagio
EMR 25809	ONSLow, George	Andantino
EMR 25322B	SCHUMANN, Robert	2 Waldszenen
EMR 25434B	SCHUMANN, Robert	4 Lieder
EMR 25204B	SCRIABINE, Alexander	2 Feuilletts d'Album
EMR 25350B	SMETANA, Bedrich	2 Waltzes
EMR 25256B	TARREGA, Francisco	2 Pieces
EMR 25175B	VERDI, Giuseppe	2 Chorus Of Gipsies
EMR 25152B	WAGNER, Richard	2 Arias
EMR 25406B	WEBER, Carl Maria v.	4 Arias

## SOPRANO SAXOPHONE & RHYTHM SECTION

EMR 22528	NAULAIS, Jérôme	Play With Your Band Volume 1
EMR 22529	NAULAIS, Jérôme	Play With Your Band Volume 2
EMR 22530	NAULAIS, Jérôme	Play With Your Band Volume 3
EMR 22531	NAULAIS, Jérôme	Play With Your Band Volume 4
EMR 26250	NORIS, Günter	Let's Dance Volume 1
EMR 26251	NORIS, Günter	Let's Dance Volume 2
EMR 26252	NORIS, Günter	Let's Dance Volume 3
EMR 26253	NORIS, Günter	Let's Dance Volume 4
EMR 26254	NORIS, Günter	Let's Dance Volume 5

## SOPRANO SAXOPHONE, RHYTHM SECTION & STRINGS

EMR 22532	NAULAIS, Jérôme	Play With Your Band Volume 1
EMR 22533	NAULAIS, Jérôme	Play With Your Band Volume 2
EMR 22534	NAULAIS, Jérôme	Play With Your Band Volume 3
EMR 22535	NAULAIS, Jérôme	Play With Your Band Volume 4
EMR 26255	NORIS, Günter	Let's Dance Volume 1
EMR 26256	NORIS, Günter	Let's Dance Volume 2
EMR 26257	NORIS, Günter	Let's Dance Volume 3
EMR 26258	NORIS, Günter	Let's Dance Volume 4