

# Solo Pieces

## Volume 3

**Soprano Saxophone & Piano / Organ**

(+ CD play Back – Play Along)

**John Glenesk Mortimer**

EMR 33870

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# Solo Pieces

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# Solo Pieces Vol. 3

## 38. *Les anges dans nos campagnes*

Traditional

Arr.: John Glenesk Mortimer

Allegro ♩ = 116

Soprano Saxophone

Piano

The musical score is arranged in systems. The first system shows the Soprano Saxophone part with a whole rest and the Piano accompaniment starting with a piano (*p*) dynamic. The second system, starting at measure 5, features a mezzo-piano (*mp*) dynamic for the saxophone and piano (*p*) for the piano. The third system, starting at measure 10, has a mezzo-forte (*mf*) dynamic for the saxophone and mezzo-forte (*mf*) for the piano. The fourth system, starting at measure 15, has a forte (*f*) dynamic for the saxophone and forte (*f*) for the piano. The fifth system, starting at measure 20, continues with the forte (*f*) dynamic for both parts.

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# 41. La Cucaracha

Traditional

Arr.: John Glenesk Mortimer

Allegro ♩ = 144

The first system of music consists of a vocal line and a piano accompaniment. The vocal line 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, followed by a melodic phrase starting on G4, moving to A4, B4, and C5. The piano accompaniment is in bass clef with the same key signature and time signature. It features a steady bass line of quarter notes (G2, F#2, E2, D2) and a right-hand part with chords and eighth notes. The dynamic marking *mf* is present in both staves.

The second system continues the piece. The vocal line starts at measure 6 and features a melodic phrase that rises to a peak on C5. The piano accompaniment continues with its rhythmic pattern. The dynamic marking *f* is indicated in the vocal line. A first ending bracket is shown above the vocal line, ending with a repeat sign.

The third system begins at measure 11. The vocal line has a second ending bracket above it. The piano accompaniment continues with its rhythmic pattern. The dynamic marking *f* is maintained.

The fourth system starts at measure 15. The vocal line concludes with a melodic phrase. The piano accompaniment continues with its rhythmic pattern. A first ending bracket is shown above the vocal line, ending with a repeat sign.

# 42. The Monastery Garden

*Im Klostergarten - Le jardin du monastère*

John Glenesk Mortimer

Con moto ma tranquillo (♩ = ca. 100)

Musical score for measures 1-9. The piece is in a key signature of one flat (B-flat) and a 2/4 time signature. The tempo is 'Con moto ma tranquillo' with a quarter note equal to approximately 100 beats per minute. The score consists of a vocal line and a piano accompaniment. The vocal line begins with a rest for 8 measures, followed by a melodic phrase starting on a G4 note. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and single notes. A piano (*p*) dynamic marking is present in both parts.

10

Musical score for measures 10-18. The vocal line continues with a melodic phrase that spans across the bar lines. The piano accompaniment maintains its rhythmic pattern, with some chordal changes in the treble. The dynamics remain at a piano (*p*) level.

19

Musical score for measures 19-25. The vocal line has a dynamic marking of *f* (forte) starting in measure 19. The piano accompaniment also has a dynamic marking of *f* in measure 19, which then changes to *p* (piano) in measure 22. The melodic line in the voice part is more active, with some grace notes.

26

Musical score for measures 26-30. The vocal line starts with a piano (*p*) dynamic in measure 26 and includes a crescendo (*cresc.*) marking in measure 28. The piano accompaniment continues with its characteristic rhythmic accompaniment, featuring chords and moving lines in both hands.

# 43. Happy-Go-Lucky

John Glenesk Mortimer

Moderato ♩ = ca. 100

Musical notation for measures 1-6. The score is in 6/8 time with a key signature of three sharps (F#, C#, G#). The tempo is Moderato, approximately 100 beats per minute. The first system shows the beginning of the piece. The right hand starts with a melodic line, and the left hand provides a rhythmic accompaniment. Dynamic markings include *mf* (mezzo-forte) in both hands.

Musical notation for measures 7-13. The right hand continues its melodic development with various note values and rests. The left hand maintains a steady accompaniment. A dynamic marking of *p* (piano) appears in the right hand towards the end of the system.

Musical notation for measures 14-19. The right hand features a melodic line with a dynamic marking of *p* (piano). The left hand continues with its accompaniment, showing some rhythmic variation.

Musical notation for measures 20-25. The right hand has a dynamic marking of *f* (forte). The left hand continues with its accompaniment, ending with a final cadence.

# 44. Halloween

John Glenesk Mortimer

Andante con moto ♩ = ca. 90

Musical score for measures 1-4. The piece is in 4/4 time. The right hand (RH) starts with a piano (*pp*) dynamic, playing a melodic line with a slur over measures 2-4. The left hand (LH) plays a steady eighth-note accompaniment, also starting with a piano (*pp*) dynamic.

Musical score for measures 5-8. The RH continues its melodic line with a slur. The LH accompaniment remains consistent. Dynamics are maintained at a piano level.

Musical score for measures 9-12. The RH has a dynamic change to *sub. ff* in measure 10, then returns to *p* in measure 11. The LH has a dynamic change to *sub. ff* in measure 10, then returns to *pp* in measure 11. There are slurs and accents in both hands.

Musical score for measures 13-16. The RH has dynamic changes to *sub. ff*, *p*, and *fff*. The LH has dynamic changes to *sub. ff* and *fff*. The LH accompaniment becomes more complex with chords and slurs.

## 45. Ragtime

John Glenesk Mortimer

Allegro ♩ = ca. 120

Musical score for measures 1-4. The piece is in 2/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Allegro' with a quarter note equal to approximately 120 beats per minute. The first system shows the beginning of the piece. The right hand (treble clef) starts with a melodic line in measure 1, marked *mf*. The left hand (bass clef) provides a rhythmic accompaniment with chords and single notes, also marked *mf*.

Musical score for measures 5-9. The right hand continues its melodic line. The left hand accompaniment features a consistent rhythmic pattern of chords and single notes.

Musical score for measures 10-14. The right hand melody becomes more active, marked *f*. The left hand accompaniment remains steady, also marked *f*.

Musical score for measures 15-20. The right hand melody is marked *mp*. The left hand accompaniment is also marked *mp* and includes a crescendo hairpin in measure 17.

Musical score for measures 21-24. The right hand melody is marked *f*. The left hand accompaniment is also marked *f* and features a melodic line in the bass clef starting in measure 23.



# 46. Study In Thirds

Terzenetüde - Etude en tierces

John Glenesk Mortimer

Andante ♩ = 90

The musical score is written for piano and features a 3/4 time signature and a key signature of one sharp (F#). The tempo is marked 'Andante' with a quarter note equal to 90 beats per minute. The score is divided into four systems of music, each with a treble and bass clef staff. The first system (measures 1-6) begins with a piano (*p*) dynamic. The second system (measures 7-12) continues with piano accompaniment. The third system (measures 13-17) includes a forte (*f*) dynamic. The fourth system (measures 18-21) includes piano (*p*) and mezzo-forte (*mf*) dynamics.

# 47. Toreador's Song

Lied des Toreadors - Chant du toréador

Georges Bizet

(1838-1875)

Arr.: John Glenesk Mortimer

Allegro moderato  $\text{♩} = 112$ 

*f*

*f*

5

9

1. 2.

*mf* *f*

*mf* *f*

13

17

## 50. Minuet

Ludwig van Beethoven

(1770-1827)

Arr.: John Glenesk Mortimer

Allegretto ♩ = 96



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