

Solo Pieces

Volume 1

Alto Saxophone & Piano / Organ

(+ CD play Back – Play Along)

John Glenesk Mortimer

EMR 33874

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Solo Pieces

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Solo Pieces Vol. 1


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1. Au clair de la lune

Traditional

Arr.: John Glenesk Mortimer

Alto Saxophone

Piano

8a ad lib.

p

p legato

1

6

11

14

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3. *Twinkle, Twinkle, Little Star*

5

Traditional

Arr.: John Glenesk Mortimer

Musical score for 'Twinkle, Twinkle, Little Star' in 4/4 time, key of B-flat major. The score is arranged for voice and piano. The piano accompaniment features a steady eighth-note pattern in the right hand and a more melodic line in the left hand. The vocal line is simple and follows the melody. Dynamics include *mf* and *p*. The score is divided into three systems, with measures 6 and 10 marked at the beginning of the second and third systems respectively.

4. *Frère Jacques*

Traditional

Arr.: John Glenesk Mortimer

Musical score for 'Frère Jacques' in 4/4 time, key of D major. The score is arranged for voice and piano. The piano accompaniment features a steady eighth-note pattern in the right hand and a more melodic line in the left hand. The vocal line is simple and follows the melody. Dynamics include *mf* and *8a ad lib.*. The score is divided into two systems, with measure 6 marked at the beginning of the second system.

8. Promenade

John Glenesk Mortimer

Moderato

Musical notation for measures 1-5. The score is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Moderato'. The piano part begins with a *p* dynamic. The right hand plays a simple melody, while the left hand provides harmonic accompaniment with chords and moving bass lines.

Musical notation for measures 6-10. The right hand continues its melodic line. The left hand features more complex chordal textures and some melodic fragments. A *p* dynamic is indicated at the start of the system.

Musical notation for measures 11-15. The right hand melody is consistent. The left hand accompaniment includes some chromatic movement and sustained chords. A *p* dynamic is present.

Musical notation for measures 16-19. The right hand melody remains. The left hand accompaniment continues with harmonic support. A *p* dynamic is indicated.

Musical notation for measures 20-24. The right hand melody concludes with a final note. The left hand accompaniment also concludes. A *rall.* (rallentando) marking is placed above the right hand staff at the beginning of this system.

11. Cats On The Prowl

Katzen auf der Jagd - Chats à la chasse

John Glenesk Mortimer

Moderato

p

8

mf

mf

15

24

dim.

32

p

p

15. Minuet

John Glenesk Mortimer

$\text{♩} = 100$



Musical notation for measures 1-6. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked as quarter note = 100. The first system shows the beginning of the piece with a crescendo hairpin. The piano part features a steady accompaniment of chords, while the violin part has a melodic line with slurs and accents.

p

p

Musical notation for measures 7-13. The piano accompaniment continues with a consistent harmonic support. The violin part continues its melodic development, featuring slurs and dynamic markings.

Fine

Musical notation for measures 14-20. The piece concludes with a 'Fine' marking. The violin part has a final melodic flourish, and the piano accompaniment ends with a sustained chord.

D.S.

Musical notation for measures 21-26. This section begins with a 'D.S.' (Da Capo) marking. The violin part has a new melodic line, and the piano accompaniment provides a rhythmic and harmonic foundation.

18. Boogie

John Glenesk Mortimer

♩ = 120

The musical score is written for voice and piano. It is in 2/4 time and the key signature has two flats (B-flat major). The tempo is marked as ♩ = 120. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand. The vocal line features a melodic line with various dynamics and articulations. The first system starts with a vocal line that begins with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B-flat4, and a quarter note G4. The piano accompaniment starts with a half rest, followed by a quarter note G3, a quarter note A3, a quarter note B-flat3, and a quarter note G3. The second system starts with a vocal line that begins with a quarter note G4, a quarter note A4, a quarter note B-flat4, and a quarter note G4. The piano accompaniment starts with a half rest, followed by a quarter note G3, a quarter note A3, a quarter note B-flat3, and a quarter note G3. The third system starts with a vocal line that begins with a quarter note G4, a quarter note A4, a quarter note B-flat4, and a quarter note G4. The piano accompaniment starts with a half rest, followed by a quarter note G3, a quarter note A3, a quarter note B-flat3, and a quarter note G3. The fourth system starts with a vocal line that begins with a quarter note G4, a quarter note A4, a quarter note B-flat4, and a quarter note G4. The piano accompaniment starts with a half rest, followed by a quarter note G3, a quarter note A3, a quarter note B-flat3, and a quarter note G3. The score ends with a final chord in the piano part.

19. Romance

John Glenesk Mortimer

$\text{♩} = 100$

p espr.

p *sim.*

6

mf

mf

11

15

dim. *p*

20. Bicycle Ride

Auf dem Fahrrad - Promenade en bicyclette

John Glenesk Mortimer

$\text{♩} = 120$

p
sempre legato

p

5

9

legato possible

13

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