

# Solo Pieces

## Volume 4

**Alto Saxophone & Piano / Organ**

(+ CD play Back – Play Along)

**John Glenesk Mortimer**

EMR 33877

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# Solo Pieces

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# Solo Pieces Vol. 4

## 52. Jingle Bells

Traditional

Arr.: John Glenesk Mortimer

Allegro giocoso ♩ = 126

Alto Saxophone

Piano

*mf*

*p*

*mf*

5

1. 2.

*f*

*f*

9

*port.*

12

*f*

14

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# 53. Deep River

Traditional  
Arr.: John Glenesk Mortimer

Andante tranquillo ♩ = 80

Musical notation for measures 1-5. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Andante tranquillo' with a quarter note equal to 80 beats per minute. The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with a long slur over measures 1-5. The lower staff provides harmonic accompaniment with chords and moving lines.

Musical notation for measures 6-10. The upper staff continues the melodic line, featuring a triplet of eighth notes in measure 9. The lower staff continues the accompaniment with various chordal textures and moving bass lines.

Musical notation for measures 11-15. The upper staff begins with a forte (*f*) dynamic. The lower staff features a rhythmic accompaniment of eighth notes in the bass line and chords in the treble.

## 54. Clementine (with variations)

Traditional

Arr.: John Glenesk Mortimer

Moderato ♩ = 90

*mf*

*mf*

6

*mf accompagnando*

*f*

13

18

*p*

*p*

# 56. Rio By Night

John Glenesk Mortimer

Bossa Nova ♩ = 84

Musical notation for measures 1-4. The piece is in 2/4 time with a key signature of one flat (B-flat). The tempo is marked as Bossa Nova with a quarter note equal to 84 beats per minute. The music is written for piano with a treble and bass clef. The first staff (treble clef) is mostly rests. The second staff (bass clef) contains the main melody. Dynamics include *p* (piano) and *cresc.* (crescendo).

Musical notation for measures 5-9. Measure 5 has a dynamic of *f* (forte). Measure 6 has a dynamic of *mf* (mezzo-forte) and a slur over the notes, with the instruction "slur optional". Measure 7 has a dynamic of *p* (piano). The piano accompaniment continues with chords and bass notes.

Musical notation for measures 10-14. Measure 10 has the instruction "sempre sim." (sempre sostenuto). The piano accompaniment features a consistent rhythmic pattern of chords and bass notes.

Musical notation for measures 15-19. The piano accompaniment continues with chords and bass notes, maintaining the Bossa Nova feel.

Musical notation for measures 20-24. The piano accompaniment continues with chords and bass notes, concluding the piece.

# 58. Pie Jesu

15  
Gabriel Faure

(1845-1924)

Arr.: John Glenesk Mortimer

Adagio ♩ = 66

*p legato possibile*

*p*

Measures 1-5 of the musical score. The system includes a vocal line and a piano accompaniment. The piano part features a prominent sixteenth-note arpeggiated pattern in the right hand and a more active bass line. The tempo is marked Adagio with a quarter note equal to 66 beats per minute.

6

Measures 6-10 of the musical score. The vocal line continues with a melodic phrase. The piano accompaniment maintains the arpeggiated texture in the right hand and provides harmonic support in the left hand.

11

Measures 11-16 of the musical score. The vocal line features a melodic phrase with a sharp sign. The piano accompaniment continues with the characteristic arpeggiated pattern.

17

Measures 17-21 of the musical score. The vocal line concludes with a final melodic phrase. The piano accompaniment provides a concluding harmonic structure.

# 59. Chorus from Nabucco

17  
Giuseppe Verdi

(1813-1901)

Arr.: John Glenesk Mortimer

Andante ♩ = 60

Musical score for measures 1-4. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is Andante (♩ = 60). The score consists of a vocal line and a piano accompaniment. The piano part features a prominent triplet pattern in the bass line, marked with *ff* (fortissimo) in the first measure and *p* (piano) in the fourth measure. The vocal line is mostly rests in these measures.

Musical score for measures 5-6. The vocal line begins in measure 5 with a melodic phrase marked *p cantabile*. The piano accompaniment continues with a rhythmic pattern of eighth notes, marked *pp* (pianissimo) in measure 5. A sixteenth-note triplet is indicated in measure 5.

Musical score for measures 7-8. The vocal line continues with a melodic phrase marked *p cantabile*. The piano accompaniment continues with a rhythmic pattern of eighth notes. A triplet is indicated in measure 7.

Musical score for measures 9-10. The vocal line continues with a melodic phrase marked *p cantabile*. The piano accompaniment continues with a rhythmic pattern of eighth notes.



# 60. Two Dances from The Fairy Queen

21  
Henry Purcell

(1659-1695)

Arr.: John Glenesk Mortimer

I - Jig ♩ = 72

Musical score for measures 1-5. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#) and the time signature is 6/8. Measure 1 starts with a rest in the treble and a bass note. Measure 2 has a rest in the treble and a bass note. Measure 3 has a treble note and a bass note. Measure 4 has a treble note and a bass note. Measure 5 has a treble note and a bass note. Dynamics include *f* in the treble and *f* in the bass.

Musical score for measures 6-11. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#) and the time signature is 6/8. Measure 6 has a treble note and a bass note. Measure 7 has a treble note and a bass note. Measure 8 has a treble note and a bass note. Measure 9 has a treble note and a bass note. Measure 10 has a treble note and a bass note. Measure 11 has a treble note and a bass note. Dynamics include *p* and *f*. First and second endings are indicated by brackets and numbers 1 and 2.

Musical score for measures 12-17. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#) and the time signature is 6/8. Measure 12 has a treble note and a bass note. Measure 13 has a treble note and a bass note. Measure 14 has a treble note and a bass note. Measure 15 has a treble note and a bass note. Measure 16 has a treble note and a bass note. Measure 17 has a treble note and a bass note. Dynamics include *p* and *f*.

Musical score for measures 18-21. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#) and the time signature is 6/8. Measure 18 has a treble note and a bass note. Measure 19 has a treble note and a bass note. Measure 20 has a treble note and a bass note. Measure 21 has a treble note and a bass note. Dynamics include *cresc.*

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