

# Solo Pieces

## Volume 5

**Alto Saxophone & Piano / Organ**

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**John Glenesk Mortimer**

EMR 33878

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# Solo Pieces

## Volume 1

1. Au clair de la lune
2. Chorale
3. Twinkle, Twinkle, Little Star
4. Frère Jacques
5. The Bluebells of Scotland
6. Alpine Song
7. Melancholy Waltz
8. Promenade
9. Pagoda
10. Goldfish Blues
11. Cats On The Prowl
12. March Of The Gladiators
13. Berceuse
14. This Old Man
15. Minuet
16. Bourrée
17. Study In Fourths
18. Boogie
19. Romance
20. Bicycle Ride

## Volume 2

21. Auld Lang Syne
22. The First Nowell
23. Ode To Joy
24. Go Down, Moses
25. My Bonny
26. Walking The Dog
27. Washing The Car
28. Rainy Sunday Afternoon
29. Poltergeist
30. March Of The Elephants
31. On The Trail
32. Jig
33. Hornpipe
34. Saraband
35. Offbeat
36. Kangaroo Blues
37. Festive Procession

## Volume 3

38. Les anges dans nos campagnes
39. Jericho
40. Old Folks At Home
41. La Cucaracha
42. The Monastery Garden

## Volume 3 (suite)

43. Happy-Go-Lucky
44. Halloween
45. Ragtime
46. Study In Thirds
47. Toreador's Song
48. Lullaby
49. Là ci darem la mano
50. Minuet
51. Largo from Symphony N° 5

## Volume 4

52. Jingle Bells
53. Deep River
54. Clementine
55. Minuet for Anna Magdalena
56. Rio By Night
57. Liebestraum
58. Pie Jesu
59. Chorus from Nabucco
60. Two Dances from The Fairy Queen
61. Celtic Lament

## Volume 5

62. Romance (Eine kleine Nachtmusik)
63. Ragtime Dance
64. Marche Militaire
65. Pavane
66. The Trout
67. Winter
68. Après un rêve
69. Badinerie
70. Anitra's Dance
71. Drunken Sailor Fantasy

## Volume 6

72. Albanian Wedding Song
73. Allegro con grazia (5th Symphony)
74. Impromptu
75. Cuius animam (Stabat Mater)
76. The Speakeasy
77. Samba Tramba
78. Caprice N° 24



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# Solo Pieces Vol. 5

## 62. Romance (Eine kleine Nachtmusik)

Wolfgang Amadeus Mozart

(1756-1791)

Arr.: John Glenesk Mortimer

Andante con moto ♩ = 76

Alto Saxophone

Piano

6

10

14

18

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# 63. Ragtime Dance

5

Scott Joplin

(1868-1917)

Arr.: John Glenesk Mortimer

Moderato ♩ = 80

Musical notation for measures 1-6. The score is in 2/4 time with a key signature of two flats (B-flat and E-flat). The tempo is Moderato with a quarter note equal to 80 beats per minute. The music is written for a single melodic line and a piano accompaniment. The piano part features a rhythmic accompaniment with chords and moving lines in both the right and left hands. Dynamic markings include *mf* (mezzo-forte) for the melody and *f* (forte) for the piano accompaniment. A repeat sign is present at the end of measure 6.

Musical notation for measures 7-12. The melody continues with eighth and sixteenth notes. The piano accompaniment maintains its rhythmic pattern. The key signature remains two flats. The dynamics are consistent with the previous section.

Musical notation for measures 13-17. The melody and piano accompaniment continue. A *cresc.* (crescendo) marking is placed under the melody in measure 14 and under the piano accompaniment in measure 15. The key signature remains two flats.

Musical notation for measures 18-22. The melody features a first ending (marked '1.') and a second ending (marked '2.'). The piano accompaniment continues with its rhythmic accompaniment. Dynamic markings include *f* (forte) for both the melody and piano accompaniment. The key signature remains two flats.

## 64. Marche militaire

Franz Schubert

(1797-1828)

Arr.: John Glenesk Mortimer

Allegro non troppo  $\text{♩} = 112$ 

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 quarter note equal to 112 beats. The score consists of three staves: a single treble clef staff for the melody and a grand staff (treble and bass clefs) for the piano accompaniment. Dynamics include *f* (forte) and *mf* (mezzo-forte). The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

Musical score for measures 11-20. The melody continues with various rhythmic patterns and rests. The piano accompaniment maintains its rhythmic texture. Dynamics include *f* and *mf*. The piece concludes this section with a repeat sign.

Musical score for measures 21-31. The melody features a prominent eighth-note pattern. The piano accompaniment continues with its characteristic rhythmic accompaniment. Dynamics include *f* and *mf*. The piece concludes this section with a repeat sign.

Musical score for measures 32-41. The melody continues with a similar rhythmic pattern. The piano accompaniment maintains its rhythmic texture. Dynamics include *f* and *mf*. The piece concludes this section with a repeat sign.

Musical score for measures 42-48. The melody concludes with a final flourish. The piano accompaniment provides a rhythmic accompaniment. Dynamics include *f* and *mf*. The piece ends with the word 'Fine'.

# 65. Pavane

Gabriel Fauré

(1845-1924)

Arr.: John Glenesk Mortimer

Andante ♩ = 84

Musical notation for measures 1-5. The score is in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Andante' with a quarter note equal to 84 beats per minute. The music begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment with chords and single notes.

6

Musical notation for measures 6-10. The right hand continues with a flowing melodic line, and the left hand maintains a steady accompaniment. The dynamics remain piano.

11

Musical notation for measures 11-15. The melodic line in the right hand shows some chromatic movement. The left hand accompaniment continues with a consistent rhythmic pattern.

16

Musical notation for measures 16-20. The dynamics increase to mezzo-forte (*mf*) in both hands. The right hand has a more active melodic line, and the left hand accompaniment becomes more rhythmic.

# 66. The Trout

Die Forelle - La truite

Franz Schubert

(1797-1828)

Arr.: John Glenesk Mortimer

Allegretto ♩ = 76

Musical score for measures 1-6. The piece is in 2/4 time with a key signature of three sharps (F#, C#, G#). The tempo is Allegretto with a quarter note equal to 76 beats per minute. The score features a vocal line and a piano accompaniment. The piano part includes sixteenth-note patterns with sixteenth rests, often marked with a '6' and an accent (>). Dynamics include piano (*p*), *dim.*, and *pp*. The vocal line begins with a rest and a piano (*p*) dynamic.

Musical score for measures 7-12. The piano accompaniment continues with sixteenth-note patterns and rests, maintaining the sixteenth-note accompaniment texture. The vocal line consists of eighth-note and quarter-note passages.

Musical score for measures 13-18. The piano accompaniment continues with sixteenth-note patterns and rests. The vocal line continues with eighth-note and quarter-note passages.

Musical score for measures 19-23. The piano accompaniment continues with sixteenth-note patterns and rests. The vocal line continues with eighth-note and quarter-note passages.

Musical score for measures 24-28. The piano accompaniment continues with sixteenth-note patterns and rests. The vocal line continues with eighth-note and quarter-note passages. Dynamics include *p dim.* and a sixteenth-note pattern with a '6' and an accent (>).

# 67. Winter

L'inverno - L'hiver

Antonio Vivaldi  
(1675-1741)  
Arr.: John Glenesk Mortimer

Largo ♩ = 50

Musical score for measures 1-3. The system includes a vocal line and a piano accompaniment. The vocal line starts with a rest, then enters in measure 3 with a melody marked *mf*. The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and a steady eighth-note bass line in the left hand. The piano part is marked *mf* in measure 1 and *p* in measure 3.

Musical score for measures 4-6. The vocal line continues with a melodic line. The piano accompaniment maintains its intricate texture with sixteenth-note figures in the right hand and a consistent eighth-note bass line in the left hand.

Musical score for measures 7-9. The vocal line features a melodic phrase with a slur. The piano accompaniment continues with its characteristic sixteenth-note patterns in the right hand and eighth-note bass line in the left hand.



68. *Après un rêve*

Gabriel Fauré

(1845-1924)

Arr.: John Glenesk Mortimer

Andantino  $\text{♩} = 69$ 

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a whole rest followed by a melodic line with triplets and slurs. The middle staff is the right-hand piano accompaniment, featuring a dense texture of chords and triplets. The bottom staff is the left-hand piano accompaniment, with a sparse line of notes. Dynamics include *mp espr.* and *pp*.

The second system continues the musical score. The vocal line features more melodic development with triplets. The piano accompaniment maintains its complex chordal texture. Dynamics include *pp*.

The third system shows further melodic and harmonic progression. The vocal line has a triplet. The piano accompaniment includes a dynamic marking of *mf*. Dynamics include *mf*.

The fourth system concludes the page. The vocal line features a triplet and a dynamic marking of *f*. The piano accompaniment includes a dynamic marking of *mf*. Dynamics include *f* and *mf*.

69. *Badinerie*

Johann Sebastian Bach

(1685-1750)

Arr.: John Glenesk Mortimer

Allegretto  $\text{♩} = 100$ 

Musical score for measures 1-5. The piece is in 2/4 time with a key signature of one sharp (F#). The tempo is Allegretto with a quarter note equal to 100 beats per minute. The score consists of three staves: a single treble clef staff for the flute and a grand staff (treble and bass clefs) for the piano accompaniment. Measure 1 starts with a whole rest in the flute and a piano accompaniment of eighth notes. Measure 2 continues the piano accompaniment. Measure 3 has a whole rest in the flute and piano accompaniment. Measure 4 has a whole rest in the flute and piano accompaniment. Measure 5 begins the flute melody with a quarter note G4, marked with a forte (*f*) dynamic.

Musical score for measures 6-11. Measure 6 continues the flute melody with a mezzo-forte (*mf*) dynamic. Measure 7 continues with a forte (*f*) dynamic. Measure 8 continues with a mezzo-forte (*mf*) dynamic. Measure 9 has a piano (*p*) dynamic in the piano accompaniment. Measure 10 continues with a mezzo-forte (*mf*) dynamic. Measure 11 continues with a piano (*p*) dynamic in the piano accompaniment.

Musical score for measures 12-16. Measure 12 continues the flute melody with a crescendo (*cresc.*) dynamic. Measure 13 continues with a forte (*f*) dynamic. Measure 14 continues with a piano (*p*) dynamic and a crescendo (*cresc.*). Measure 15 continues with a mezzo-forte (*mf*) dynamic. Measure 16 continues with a piano (*p*) dynamic and a crescendo (*cresc.*).

Musical score for measures 17-21. Measure 17 continues the flute melody with a forte (*f*) dynamic. Measure 18 continues with a forte (*f*) dynamic. Measure 19 continues with a forte (*f*) dynamic. Measure 20 continues with a mezzo-forte (*mf*) dynamic. Measure 21 concludes the piece with a trill in the flute, marked with a forte (*f*) dynamic.

## 70. Anitra's Dance

Edvard Grieg

(1843-1907)

Arr.: John Glenesk Mortimer

♩ = 152

Measures 1-7 of the score. The piece 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 = 152. The music begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Measures 8-14 of the score. The dynamics are marked as *cresc.*, *dim.*, and *pp*. The melodic line in the right hand continues with grace notes and slurs, while the piano accompaniment in the left hand maintains its rhythmic pattern.

Measures 15-21 of the score. The dynamics are marked as *mf*, *f*, and *mf*. The music reaches a more intense section with a forte (*f*) dynamic in the right hand, followed by a mezzo-forte (*mf*) section.

Measures 22-28 of the score. The dynamics are marked as *p* and *p*. The piece concludes with a piano (*p*) dynamic, featuring a melodic flourish in the right hand and a final accompaniment in the left hand.

# 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 first system shows the beginning of the piece with a mezzo-forte (*mf*) dynamic. The piano part features a steady eighth-note accompaniment in the bass and chords in the right hand.

Musical score for measures 7-12. The melody continues with eighth-note patterns. The piano accompaniment remains consistent with the first system.

Musical score for measures 13-19. The dynamics increase to forte (*f*). The piano part includes some chordal textures and continues the eighth-note accompaniment.

Musical score for measures 20-25. The tempo changes to Allegro (♩ = 132) and the time signature changes to 2/4. The dynamics are piano (*p*). The piano part features a more active accompaniment with chords and eighth notes.

Musical score for measures 26-31. The melody is marked mezzo-piano (*mp*). The piano accompaniment continues with a rhythmic pattern of chords and eighth notes.

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