

Solo Pieces

Volume 3

Tenor Saxophone & Piano / Organ

(+ CD play Back – Play Along)

John Glenesk Mortimer

EMR 33882

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Route du Golf 150 • CH-3963 Crans-Montana (Switzerland)

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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

Tenor Saxophone

Piano

5

10

15

20

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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. 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 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 the same rhythmic pattern. The dynamic marking *f* is indicated in the vocal line.

The third system begins at measure 11 and includes a first ending bracket. The vocal line has a melodic phrase that descends. The piano accompaniment continues with the same rhythmic pattern. The dynamic marking *f* is present.

The fourth system begins at measure 15 and includes a first ending bracket. The vocal line has a melodic phrase that descends. The piano accompaniment continues with the same rhythmic pattern. The dynamic marking *f* is present.

42. The Monastery Garden

Im Klostergarten - Le jardin du monastère

John Glenesk Mortimer

Con moto ma tranquillo (♩ = ca. 100)

Measures 1-9. The score is in 2/4 time with a key signature of one flat. It features a vocal line and a piano accompaniment. The piano part has a *p* dynamic marking.

Measures 10-18. The score continues with the vocal line and piano accompaniment. The piano part has a *p* dynamic marking.

Measures 19-25. The score continues with the vocal line and piano accompaniment. The piano part has *f* and *p* dynamic markings.

Measures 26-30. The score continues with the vocal line and piano accompaniment. The piano part has *p* and *cresc.* dynamic markings.

43. Happy-Go-Lucky

John Glenesk Mortimer

Moderato ♩ = ca. 100

The musical score is written for piano and features a melody in the right hand and accompaniment in the left hand. 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, 20). Dynamics include *mf* (mezzo-forte), *p* (piano), and *f* (forte). The melody in the right hand consists of eighth and sixteenth notes, often with slurs and accents. The left hand provides a steady accompaniment with eighth notes and chords. The piece concludes with a final cadence in the 20th measure.

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 (treble clef) begins with a piano (*pp*) melody. The left hand (bass clef) has a piano accompaniment with a steady eighth-note pattern in the lower register. Dynamics include *pp* in both hands.

Musical score for measures 5-8. The right hand continues its melodic line with some rests. The left hand maintains the eighth-note accompaniment. Dynamics include *pp* in both hands.

Musical score for measures 9-12. The right hand features a melodic phrase with dynamics *sub. ff* and *p*. The left hand has a more active accompaniment with dynamics *sub. ff* and *pp*.

Musical score for measures 13-16. The right hand has a melodic line with dynamics *sub. ff*, *p*, and *fff*. The left hand features a complex accompaniment with many chords and dynamics *sub. ff* and *fff*.

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 ♩ = ca. 120'. 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 also becomes more rhythmic, 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.

46. Study In Thirds

Terzenetüde - Etude en tierces

John Glenesk Mortimer

Andante ♩ = 90

The first system of the score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a whole rest for four measures, followed by a half note G4, a quarter note A4, and a quarter note B4, all marked with a piano (*p*) dynamic. The lower staff is in bass clef and contains a complex accompaniment of chords and moving lines, also marked with a piano (*p*) dynamic.

The second system continues the piece. The upper staff shows a melodic line with various intervals and dynamics. The lower staff features a steady accompaniment of chords and moving lines, maintaining the piano (*p*) dynamic.

The third system introduces a change in dynamics. The upper staff begins with a forte (*f*) dynamic, while the lower staff also starts with a forte (*f*) dynamic. The system concludes with a piano (*p*) dynamic in both staves.

The fourth system continues with dynamic markings of piano (*p*) and mezzo-forte (*mf*). The upper staff features a melodic line with a crescendo leading to a mezzo-forte (*mf*) dynamic. The lower staff provides a supporting accompaniment with chords and moving lines.

47. Toreador's Song

Lied des Toreadors - Chant du toréador

Georges Bizet
(1838-1875)
Arr.: John Glenesk Mortimer

Allegro moderato ♩ = 112

Musical score for measures 1-4. The system includes a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *f* and *ff*. A triplet of eighth notes is marked with a '3' in measure 4.

Musical score for measures 5-8. The system includes a vocal line and a piano accompaniment. The piano part continues with the rhythmic pattern. Dynamics include *f*. A triplet of eighth notes is marked with a '3' in measure 6.

Musical score for measures 9-12. The system includes a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes. Dynamics include *ff*. First and second endings are indicated by '1.' and '2.' above the vocal line. A triplet of eighth notes is marked with a '3' in measure 10.

Musical score for measures 13-16. The system includes a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes. Dynamics include *mf* and *f*.

Musical score for measures 17-20. The system includes a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes. Dynamics include *f*.

50. Minuet

Ludwig van Beethoven

(1770-1827)

Arr.: John Glenesk Mortimer

Allegretto ♩ = 96



First system of the score, measures 1-5. The music is in 3/4 time and B-flat major. The piano part features a rhythmic accompaniment of eighth notes. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Second system of the score, measures 6-12. The piano part continues with a steady eighth-note accompaniment. Dynamics include *mf* (mezzo-forte).

Third system of the score, measures 13-19. The piano part features a more active accompaniment. Dynamics include *f* (forte). A first ending bracket is present at the end of the system.

Fourth system of the score, measures 20-25. This system is marked as the *Trio* section. It begins with a *Fine* marking and a *p* (piano) dynamic. The piano part consists of sustained chords.

Fifth system of the score, measures 26-31. The piano part continues with sustained chords. Dynamics include *cresc.* (crescendo) and *f* (forte).

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