

# Solo Pieces

## Volume 3

**Baritone Saxophone & Piano / Organ**

(+ CD play Back – Play Along)

**John Glenesk Mortimer**

EMR 33888

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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. 3

## 38. Les anges dans nos campagnes

Traditional

Arr.: John Glenesk Mortimer

Allegro ♩ = 116

Baritone Saxophone

Piano

The musical score is arranged in two systems. The first system (measures 1-4) features a Baritone Saxophone part on a single staff and a Piano part on a grand staff. The Baritone Saxophone part begins with a whole rest. The Piano part starts with a piano (*p*) dynamic. The second system (measures 5-9) continues the Baritone Saxophone part with a mezzo-piano (*mp*) dynamic and includes a piano (*pp*) dynamic marking. The Piano part continues with a mezzo-forte (*mf*) dynamic. The third system (measures 10-14) shows the Baritone Saxophone part with a mezzo-forte (*mf*) dynamic and the Piano part with a mezzo-forte (*mf*) dynamic. The fourth system (measures 15-19) features the Baritone Saxophone part with a forte (*f*) dynamic and the Piano part with a forte (*f*) dynamic. The fifth system (measures 20-24) shows the Baritone Saxophone part with a forte (*f*) dynamic and the Piano part with a forte (*f*) dynamic.

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# 41. La Cucaracha

Traditional

Arr.: John Glenesk Mortimer

Allegro ♩ = 144

The first system of music consists of a treble clef staff and a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is common time (C). The tempo is marked 'Allegro' with a quarter note equal to 144 beats per minute. The melody in the treble clef begins with a rest, followed by a series of eighth and quarter notes. The piano accompaniment in the grand staff features a steady bass line with eighth notes and chords in the right hand. The dynamic marking *mf* is present.

The second system of music continues the piece. It features a treble clef staff and a grand staff. The melody in the treble clef includes a first ending bracket labeled '1.' at the end. The piano accompaniment continues with a consistent rhythmic pattern. The dynamic marking *f* is present.

The third system of music continues the piece. It features a treble clef staff and a grand staff. The melody in the treble clef includes a second ending bracket labeled '2.' at the beginning. The piano accompaniment continues with a consistent rhythmic pattern. The dynamic marking *f* is present.

The fourth system of music continues the piece. It features a treble clef staff and a grand staff. The melody in the treble clef includes a first ending bracket labeled '1.' at the end. The piano accompaniment continues with a consistent 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)

Musical score for measures 1-9. The piece is in B-flat major and 3/4 time. The tempo is 'Con moto ma tranquillo' with a quarter note equal to approximately 100 beats per minute. The score features a vocal line and a piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the bass and a more melodic line in the treble. Dynamics include piano (*p*) in both parts.

10

Musical score for measures 10-18. The tempo remains 'Con moto ma tranquillo'. The piano accompaniment continues with its characteristic eighth-note pattern. The vocal line features a series of eighth notes with a melodic contour that rises and then falls. Dynamics are primarily piano (*p*).

19

Musical score for measures 19-25. The tempo is 'Con moto ma tranquillo'. The piano accompaniment has a dynamic shift to forte (*f*) in the bass line. The vocal line has a dynamic shift to forte (*f*) in measure 19, then returns to piano (*p*) in measure 23. The piano part also has a dynamic shift to piano (*p*) in measure 23.

26

Musical score for measures 26-30. The tempo is 'Con moto ma tranquillo'. The piano accompaniment continues with its eighth-note accompaniment. The vocal line starts with a piano (*p*) dynamic and gradually increases to a crescendo (*cresc.*) by the end of the phrase. The piano part also shows a dynamic increase towards the end of the section.

43. *Happy-Go-Lucky*

John Glenesk Mortimer

Moderato ♩ = ca. 100

The first system of the musical score consists of three staves. The top staff is a single melodic line in treble clef, starting with a whole rest and then playing a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The middle staff is the right hand of a piano, starting with a half note G4 and then playing a series of eighth notes: A4, B4, C5, B4, A4, G4. The bottom staff is the left hand of a piano, playing a steady eighth-note accompaniment: G2, A2, B2, C3, B2, A2, G2. Dynamics include *mf* in both the top and middle staves.

The second system of the musical score consists of three staves. The top staff continues the melodic line from the first system. The middle staff continues the right hand piano accompaniment. The bottom staff continues the left hand piano accompaniment. Dynamics include *p* in the bottom staff.

The third system of the musical score consists of three staves. The top staff continues the melodic line. The middle staff continues the right hand piano accompaniment. The bottom staff continues the left hand piano accompaniment. Dynamics include *p* in the top staff.

The fourth system of the musical score consists of three staves. The top staff continues the melodic line. The middle staff continues the right hand piano accompaniment. The bottom staff continues the left hand piano accompaniment. Dynamics include *f* in both the top and middle staves.

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

Musical score for measures 5-8. The right hand continues its melodic line. The left hand accompaniment remains consistent. Dynamics are *pp* in both hands.

Musical score for measures 9-12. The right hand has dynamic markings *sub. ff* and *p*. The left hand has *sub. ff* and *pp*. The texture becomes more complex with more frequent chord changes.

Musical score for measures 13-16. The right hand has dynamic markings *sub. ff*, *p*, and *fff*. The left hand has *sub. ff*, *fff*, and *r*. The piece concludes with a strong, sustained chord in the left hand.

## 45. Ragtime

John Glenesk Mortimer

Allegro ♩ = ca. 120

Measures 1-4 of the piece. The music 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 right hand starting with a melodic line in measure 1, marked *mf*. The piano accompaniment begins in measure 2 with a rhythmic pattern in the right hand and a bass line in the left hand.

Measures 5-9. The right hand continues its melodic development. The piano accompaniment features a consistent rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The dynamics remain at *mf*.

Measures 10-14. The right hand melody becomes more active, marked *f*. The piano accompaniment also increases in intensity, marked *f*. The bass line continues with a steady quarter-note pattern.

Measures 15-20. The right hand melody is marked *mp*. The piano accompaniment is also marked *mp*. The bass line continues with a steady quarter-note pattern. A crescendo hairpin is visible in the piano part between measures 17 and 19.

Measures 21-24. The right hand melody is marked *f*. The piano accompaniment is also marked *f*. The bass line continues with a steady quarter-note pattern. The piece concludes with a final chord in measure 24.



# 46. Study In Thirds

Terznetüde - Etude en tierces

John Glenesk Mortimer

Andante ♩ = 90

The first system of the score consists of three staves. The top staff is a single melodic line in treble clef, starting with a whole rest followed by a half note G4, quarter notes A4 and B4, and a half note C5. The piano accompaniment is in 3/4 time. The right hand of the piano part features a series of chords in thirds, while the left hand plays a steady eighth-note bass line. Dynamics include a piano (*p*) marking in the right hand.

The second system continues the piece from measure 7. The melodic line in the top staff moves through various intervals, including a dotted quarter note G4, eighth note A4, quarter note B4, and a half note C5. The piano accompaniment maintains its harmonic structure with chords in thirds and a consistent bass line. A piano (*p*) dynamic is indicated in the right hand.

The third system begins at measure 13. The melodic line features a half note G4, quarter notes A4 and B4, and a half note C5. The piano accompaniment includes a forte (*f*) dynamic in the right hand. The system concludes with a piano (*p*) dynamic in the right hand.

The fourth system starts at measure 18. The melodic line begins with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) dynamic. The piano accompaniment also features a mezzo-forte (*mf*) dynamic. The system ends with a final chord in the right hand.

# 47. Toreador's Song

Lied des Toreadors - Chant du toréador

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

Allegro moderato ♩ = 112

Musical notation for measures 1-4. The system includes a vocal line and a piano accompaniment. The piano part features a triplet in the right hand and a bass line in the left hand. Dynamics include *f* (forte).

Musical notation for measures 5-8. The system includes a vocal line and a piano accompaniment. The piano part features a triplet in the right hand and a bass line in the left hand. Dynamics include *f* (forte).

Musical notation for measures 9-12. The system includes a vocal line and a piano accompaniment. The piano part features a triplet in the right hand and a bass line in the left hand. Dynamics include *ff* (fortissimo).

Musical notation for measures 13-16. The system includes a vocal line and a piano accompaniment. The piano part features a triplet in the right hand and a bass line in the left hand. Dynamics include *mf* (mezzo-forte) and *f* (forte).

Musical notation for measures 17-20. The system includes a vocal line and a piano accompaniment. The piano part features a triplet in the right hand and a bass line in the left hand.

# 50. Minuet

Ludwig van Beethoven

(1770-1827)

Arr.: John Glenesk Mortimer

Allegretto ♩ = 96



Musical notation for measures 1-5. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is Allegretto with a quarter note equal to 96 beats per minute. The first system includes a treble clef and a piano (*p*) dynamic marking. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Musical notation for measures 6-12. The piano part continues with a consistent eighth-note accompaniment. The melody in the treble clef features a series of eighth-note patterns. A mezzo-forte (*mf*) dynamic marking is present at the end of the system.

Musical notation for measures 13-19. The melody becomes more active with sixteenth-note passages. A forte (*f*) dynamic marking is used. A first ending bracket labeled "1." spans the final two measures of this system.

Musical notation for measures 20-25. This section is marked as a "Trio" and begins with a "Fine" bracket. The piano part changes to a chordal accompaniment. A piano (*p*) dynamic marking is used. A second ending bracket labeled "2." spans the first two measures of this system.

Musical notation for measures 26-32. The piano part returns to a more active accompaniment. The melody features a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The piece concludes with a final flourish in the piano part.

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