

Solo Pieces

Volume 4

Baritone Saxophone & Piano / Organ

(+ CD play Back – Play Along)

John Glenesk Mortimer

EMR 33889

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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

Baritone Saxophone

Piano

The musical score is arranged in two systems. The first system (measures 1-4) features a Baritone Saxophone part and a Piano part. The Baritone Saxophone part begins with a rest, followed by a melodic line starting at measure 2. The Piano part consists of a rhythmic accompaniment. Dynamics include *mf* for the saxophone and *p* for the piano. The second system (measures 5-8) includes first and second endings for the saxophone part. Dynamics include *f* for the saxophone and *f* for the piano. The third system (measures 9-11) features a *port.* (portamento) marking for the saxophone. The fourth system (measures 12-13) continues the piano accompaniment with a *f* dynamic. The fifth system (measures 14-15) concludes the piece.

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53. Deep River

Traditional

Arr.: John Glenesk Mortimer

Andante tranquillo ♩ = 80

The first system of the musical score consists of three staves. The top staff is a single treble clef staff with a melodic line starting on a whole note G4, moving through A4, B4, C5, D5, E5, and F5. The middle staff is a grand staff (treble and bass clefs) with a piano accompaniment. The bass clef part has a low, sustained note, while the treble clef part has chords and moving lines. The bottom staff is a bass clef staff with a simple bass line. Dynamics include a piano (*p*) marking.

The second system of the musical score consists of three staves. The top staff continues the melodic line with some triplet markings. The middle and bottom staves continue the piano accompaniment with various chords and bass notes. Dynamics include a piano (*p*) marking.

The third system of the musical score consists of three staves. The top staff continues the melodic line with a forte (*f*) dynamic. The middle and bottom staves continue the piano accompaniment with chords and a rhythmic bass line. Dynamics include a forte (*f*) marking.

54. Clementine (with variations)

Traditional

Arr.: John Glenesk Mortimer

Moderato $\text{♩} = 90$

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 score is in treble and bass clefs with a key signature of one flat. The tempo is marked 'Bossa Nova' with a quarter note equal to 84. The piano part starts with a dynamic marking of *p* and includes a *cresc.* marking. The melody in the treble clef is mostly rests.

Musical notation for measures 5-9. Measure 5 is marked with a *f* dynamic. Measure 6 has a *mf* dynamic. Measure 7 has a *p* dynamic. The treble clef has a 'slur optional' marking over measures 6-9. The piano part continues with chords and a steady bass line.

Musical notation for measures 10-14. Measure 10 is marked with 'sempre sim.' The treble clef has a long slur over measures 10-14. The piano part continues with chords and a steady bass line.

Musical notation for measures 15-19. The treble clef has a long slur over measures 15-19. The piano part continues with chords and a steady bass line.

Musical notation for measures 20-24. The treble clef has a long slur over measures 20-24. The piano part continues with chords and a steady bass line.

58. Pie Jesu

15
Gabriel Fauré

(1845-1924)

Arr.: John Glenesk Mortimer

Adagio ♩ = 66

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting with a whole rest followed by a melodic phrase. The middle staff is the right-hand piano part in treble clef, featuring a piano (*p*) dynamic and a series of sixteenth-note chords. The bottom staff is the left-hand piano part in bass clef, with a similar piano (*p*) dynamic and a melodic line. The tempo is marked 'Adagio' with a quarter note equal to 66 beats per minute. The performance instruction '*p legato possibile*' is written above the piano parts.

The second system of the musical score continues the composition. It features the same three-staff layout. The vocal line continues its melodic development. The piano accompaniment maintains its texture of chords and moving lines, with the right hand playing sixteenth-note figures.

The third system of the musical score continues the composition. It features the same three-staff layout. The vocal line continues its melodic development. The piano accompaniment maintains its texture of chords and moving lines, with the right hand playing sixteenth-note figures.

The fourth system of the musical score continues the composition. It features the same three-staff layout. The vocal line continues its melodic development. The piano accompaniment maintains its texture of chords and moving lines, with the right hand playing sixteenth-note figures.

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 with a quarter note equal to 60 beats per minute. The score consists of three staves: a vocal line (top), a piano right-hand part (middle), and a piano left-hand part (bottom). The piano part features a prominent triplet accompaniment in the left hand, starting with a fortissimo (*ff*) dynamic and ending with a piano (*p*) dynamic. The vocal line is mostly rests, with some notes appearing in the final measure.

Musical score for measures 5-6. The piano part continues with a sixteenth-note accompaniment in the right hand, marked *pp* (pianissimo). The vocal line begins in measure 5 with a melodic phrase, marked *p cantabile* (piano cantabile). The piano part features a sextuplet (6) in the right hand.

Musical score for measures 7-8. The piano part continues with the sextuplet accompaniment. The vocal line continues with a melodic phrase, marked with a triplet (3) in the first measure.

Musical score for measures 9-10. The piano part continues with the sextuplet accompaniment. The vocal line continues with a melodic phrase.

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 is a whole rest. Measure 2 has a whole rest in the top staff and a quarter note in the bass staff. Measure 3 has a quarter note in the top staff and a quarter note in the bass staff. Measure 4 has a quarter note in the top staff and a quarter note in the bass staff. Measure 5 has a quarter note in the top staff and a quarter note in the bass staff. Dynamics include *f* in the top staff and *f* in the grand staff. A *p 2nd x* marking is present in the grand staff.

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 quarter note in the top staff and a quarter note in the bass staff. Measure 7 has a quarter note in the top staff and a quarter note in the bass staff. Measure 8 has a quarter note in the top staff and a quarter note in the bass staff. Measure 9 has a quarter note in the top staff and a quarter note in the bass staff. Measure 10 has a quarter note in the top staff and a quarter note in the bass staff. Measure 11 has a quarter note in the top staff and a quarter note in the bass staff. 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 quarter note in the top staff and a quarter note in the bass staff. Measure 13 has a quarter note in the top staff and a quarter note in the bass staff. Measure 14 has a quarter note in the top staff and a quarter note in the bass staff. Measure 15 has a quarter note in the top staff and a quarter note in the bass staff. Measure 16 has a quarter note in the top staff and a quarter note in the bass staff. Measure 17 has a quarter note in the top staff and a quarter note in the bass staff. 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 quarter note in the top staff and a quarter note in the bass staff. Measure 19 has a quarter note in the top staff and a quarter note in the bass staff. Measure 20 has a quarter note in the top staff and a quarter note in the bass staff. Measure 21 has a quarter note in the top staff and a quarter note in the bass staff. Dynamics include *cresc.*

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