

Solo Pieces

Volume 6

Baritone Saxophone & Piano / Organ

(+ CD play Back – Play Along)

John Glenesk Mortimer

EMR 33891

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Solo Pieces

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Solo Pieces Vol. 6

72. Albanian Wedding Song

Traditional

Arr.: John Glenesk Mortimer

Allegro ♩ = 90 (♩ = 135)

Baritone Saxophone

Piano

mf

p

3+2+2 ♩

6

mf

11

f

mf

16

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73. Allegro con grazia

(5th Symphony)

5
Pyotr Ilyitch Tchaikovsky

(1840-1893)

Arr.: John Glenesk Mortimer

♩ = 152

Musical score for measures 1-4. The piece is in 5/4 time with a key signature of three flats. The tempo is marked 'Allegro con grazia' with a quarter note equal to 152 beats per minute. The first system shows the beginning of the piece. The melody in the right hand starts with a half note, followed by a quarter note, and then a triplet of eighth notes. The piano accompaniment in the left hand features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Dynamics include piano (*p*) and piano (*p*).

Musical score for measures 5-8. The melody continues with a half note, a quarter note, and a triplet of eighth notes. Dynamics include mezzo-forte (*mf*) and forte (*f*). The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. Dynamics include mezzo-forte (*mf*).

Musical score for measures 9-12. The melody features a triplet of eighth notes, a portando (*port.*) section, and a piano (*p*) section marked 'p accompagnando'. Dynamics include forte (*f*) and mezzo-forte (*mf*). The piano accompaniment includes a triplet of eighth notes and a steady eighth-note bass line. Dynamics include forte (*f*) and mezzo-forte (*mf*).

Musical score for measures 13-16. The melody continues with a half note, a quarter note, and a triplet of eighth notes. Dynamics include forte (*f*). The piano accompaniment includes a triplet of eighth notes and a steady eighth-note bass line. Dynamics include forte (*f*).

74. Impromptu

John Glenesk Mortimer

Allegro ♩ = 132

6 $\text{♩} = \text{♩}$ sempre

11 *mp*

14 *mf* *f*

75. Cuius animam

(Stabat Mater)

11

Gioacchino Rossini

(1792-1868)

Arr.: John Glenesk Mortimer

Allegro moderato ♩ = 112



mp sostenuto

p

Musical score for measures 1-4. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note chordal pattern in the right hand and a simple bass line in the left hand.

5

Musical score for measures 5-9. The vocal line continues with a half note C5, a quarter note D5, a quarter note E5, and a quarter note F5. The piano accompaniment maintains the eighth-note chordal pattern.

10

f

cresc.

Musical score for measures 10-13. The vocal line features a half note G5, a quarter note A5, a quarter note B5, and a quarter note C6. The piano accompaniment continues with the eighth-note pattern, and the right hand begins to play a more active melodic line.

14

ff

ff

Musical score for measures 14-17. The vocal line has a half note D6, a quarter note E6, a quarter note F6, and a quarter note G6. The piano accompaniment features a triplet of eighth notes in both the right and left hands.

76. The Speakeasy

15

John Glenesk Mortimer

Moderate Swing ♩ = 104

The musical score for "The Speakeasy" is presented in a standard format with a vocal line and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked "Moderate Swing" with a quarter note equal to 104 beats per minute. The score is divided into four systems, each containing a vocal line and a piano accompaniment. The piano accompaniment is written in a grand staff (treble and bass clefs). Dynamics are indicated by *f*, *mf*, and *mp*. The piece begins with a piano introduction in the first system, followed by the vocal entry in the second system. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments. The piece concludes in the fourth system with a final chord in the piano and a fermata on the vocal line.

77. Samba Tramba

Dennis Armitage

Medium Samba ♩ - 120

The musical score is written for piano and features a melody in the right hand and accompaniment in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Medium Samba' with a quarter note equal to 120 beats per minute. The score is divided into five systems, each starting with a measure number (1, 6, 12, 18, 24). The first system (measures 1-5) begins with a *mf* dynamic. The second system (measures 6-11) includes a *portamento* marking. The third system (measures 12-17) continues the accompaniment. The fourth system (measures 18-23) features a triplet in the melody. The fifth system (measures 24-28) concludes the piece with a final cadence.

78. Caprice No. 24

23

Niccolò Paganini

(1782-1840)

Arr.: John Glenesk Mortimer

Allegro ♩ = 120 (or slower ad lib.)



Musical notation for measures 1-7. The score is in treble and bass clefs with a key signature of one sharp (F#) and a 2/4 time signature. The first system includes dynamic markings *f* and *1st x f 2nd x p*. A repeat sign is present at the end of the system.

8



Musical notation for measures 8-14. The score continues in treble and bass clefs. The first system includes dynamic markings *mf* and *(D.S. - cresc. al fine)*. A repeat sign is present at the end of the system.

15

Musical notation for measures 15-21. The score continues in treble and bass clefs. The first system includes dynamic markings *ossia*, *3*, *1st x f 2nd x p*, and *mf*. The second system includes *1st x f 2nd x p* and *mf*. A repeat sign is present at the end of the system.

22

Musical notation for measures 22-23. The score continues in treble and bass clefs. The first system includes dynamic markings *mf* and *mf*. A repeat sign is present at the end of the system.

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