

Solo Pieces

Volume 4

Tenor Saxophone & Piano / Organ

(+ CD play Back – Play Along)

John Glenesk Mortimer

EMR 33883

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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

Tenor Saxophone

Piano

The musical score is written for Tenor Saxophone and Piano. It begins with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked 'Allegro giocoso' with a quarter note equal to 126 beats per minute. The score is divided into systems, with measures 5, 9, 12, and 14 marked at the beginning of their respective systems. The Tenor Saxophone part features a melodic line with various dynamics including *mf* and *f*. The Piano part provides a rhythmic accompaniment with chords and arpeggiated figures, also marked with dynamics like *p* and *mf*. A first and second ending bracket is shown above measures 5 and 6. A 'port.' (portamento) marking is present above the piano part in measure 9. The score concludes with a final cadence in measure 14.

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53. Deep River

Traditional

Arr.: John Glenesk Mortimer

Andante tranquillo ♩ = 80

p

6

f

11

54. Clementine (with variations)

Traditional

Arr.: John Glenesk Mortimer

Moderato ♩ = 90

Measures 1-5 of the score. The music is in 3/4 time with a key signature of three flats. The melody in the right hand begins in measure 4 with a half note G4, followed by quarter notes A4, B4, and A4. The piano accompaniment in the left hand consists of chords in measures 1-3 and single notes in measures 4-5. Dynamics include *mf* in the right hand measure 4 and *mf* in the piano accompaniment measure 1.

Measures 6-12 of the score. The melody continues with eighth and quarter notes. The piano accompaniment features chords and moving lines. Dynamics include *mf* *accompagnando* in the right hand measure 12 and *f* in the piano accompaniment measure 12.

Measures 13-17 of the score. The melody features eighth notes and quarter notes. The piano accompaniment includes chords and moving lines. Measure 13 is marked with a rehearsal symbol.

Measures 18-22 of the score. The melody includes a sixteenth-note run in measure 19. The piano accompaniment features chords and moving lines. Dynamics include *p* in the right hand measure 18 and *p* in the piano accompaniment measure 18.

56. Rio By Night

9

John Glenesk Mortimer

Bossa Nova ♩ = 84

5

slur optional

mf

10

sempre sim.

15

20

58. Pie Jesu

Gabriel Fauré

(1845-1924)

Arr.: John Glenesk Mortimer

Adagio ♩ = 66

Measures 1-5 of the musical score. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is Adagio, marked with a quarter note equal to 66 beats per minute. The score is for voice and piano. The piano part features a continuous eighth-note accompaniment in the right hand and a more active bass line in the left hand. The voice part enters in measure 3 with a melodic line. Dynamics include piano (p) and a marking for 'legato possibile'.

Measures 6-10 of the musical score. The piano accompaniment continues with its characteristic eighth-note texture. The voice part has a melodic line with some rests. The piano part shows some harmonic changes in the right hand while maintaining the eighth-note pattern.

Measures 11-16 of the musical score. This section features more complex harmonic textures in the piano accompaniment, with some chords and moving lines in the right hand. The voice part continues with its melodic line. The piano part has a more active bass line with some chromatic movement.

Measures 17-20 of the musical score. The piano accompaniment continues with its eighth-note texture. The voice part has a melodic line with some rests. The piano part shows some harmonic changes in the right hand while maintaining the eighth-note pattern.

59. Chorus from Nabucco

17
Giuseppe Verdi

(1813-1901)

Arr.: John Glenesk Mortimer

Andante ♩ = 60

The musical score is for the Chorus from Nabucco, measures 1 through 10. It is in the key of D major (indicated by four sharps) and common time (C). The tempo is marked 'Andante' with a metronome marking of ♩ = 60. The score is arranged for voice and piano.

Measure 1: The voice part begins with a whole rest. The piano accompaniment starts with a fortissimo (*ff*) dynamic, featuring a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The piano part includes many slurs and accents.

Measure 2: The voice part continues with a whole rest. The piano accompaniment maintains the triplet pattern.

Measure 3: The voice part continues with a whole rest. The piano accompaniment maintains the triplet pattern.

Measure 4: The voice part continues with a whole rest. The piano accompaniment maintains the triplet pattern.

Measure 5: The voice part begins with a half note. The piano accompaniment continues with the triplet pattern. The dynamic is marked *p* (piano).

Measure 6: The voice part continues with a half note. The piano accompaniment continues with the triplet pattern. The dynamic is marked *pp* (pianissimo).

Measure 7: The voice part continues with a half note. The piano accompaniment continues with the triplet pattern.

Measure 8: The voice part continues with a half note. The piano accompaniment continues with the triplet pattern.

Measure 9: The voice part continues with a half note. The piano accompaniment continues with the triplet pattern.

Measure 10: The voice part continues with a half note. The piano accompaniment continues with the triplet pattern.

Measure numbers 5, 6, 7, and 9 are indicated at the beginning of their respective staves.

60. Two Dances from The Fairy Queen

21

Henry Purcell

(1659-1695)

Arr.: John Glenesk Mortimer

1 - Jig ♩ = 72

Measures 1-5 of the first system. The music is in 6/8 time with a key signature of one sharp (F#). The melody in the treble clef begins with a rest, followed by a half note F#4, and then a series of eighth notes. The piano accompaniment in the grand staff starts with a forte (f) dynamic. A first ending bracket spans measures 4 and 5, marked with a piano (p) dynamic and a '2nd x' instruction.

Measures 6-11 of the second system. The melody continues with eighth notes and a half note. A first ending bracket spans measures 10 and 11, marked with a piano (p) dynamic and a forte (f) dynamic. The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble.

Measures 12-17 of the third system. The melody includes a half note and eighth notes. A piano (p) dynamic is indicated. The piano accompaniment continues with a consistent eighth-note bass line and chordal support in the treble.

Measures 18-21 of the fourth system. The melody concludes with a half note and eighth notes, marked with a crescendo (cresc.) dynamic. The piano accompaniment ends with a final chord in the treble and a half note in the bass.

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