

Solo Pieces

Volume 5

Soprano Saxophone & Piano / Organ

(+ CD play Back – Play Along)

John Glenesk Mortimer

EMR 33872

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Solo Pieces

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62. Romance (Eine kleine Nachtmusik)

Wolfgang Amadeus Mozart

(1756-1791)

Arr.: John Glenesk Mortimer

Andante con moto $\text{♩} = 76$

Soprano Saxophone

Piano

The musical score is written for Soprano Saxophone and Piano. It begins with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Andante con moto' with a quarter note equal to 76 beats per minute. The score is divided into measures, with measure numbers 6, 10, 14, and 18 indicated at the start of their respective systems. The piano part features a variety of textures, including arpeggiated chords, sustained chords, and moving lines. The soprano saxophone part is primarily melodic, with some harmonic support in the piano part. Dynamics such as *p* (piano) and *f* (forte) are used throughout to indicate volume changes. The score includes repeat signs and first/second endings in several places.

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63. Ragtime Dance

Scott Joplin⁵

(1868-1917)

Arr.: John Glenesk Mortimer

Moderato ♩ = 80

The musical score is written for piano and features a melody line. The tempo is Moderato, with a quarter note equal to 80 beats per minute. The key signature has two flats (B-flat major). The score is divided into four systems, each with a melody line and a piano accompaniment. The first system (measures 1-6) includes dynamics *f* and *mf*. The second system (measures 7-12) includes dynamics *mp* and *cresc.*. The third system (measures 13-17) includes dynamics *cresc.* and *f*. The fourth system (measures 18-20) includes dynamics *f* and *cresc.*. The score includes repeat signs and first/second endings.

64. *Marche militaire*

Franz Schubert

(1797-1828)

Arr.: John Glenesk Mortimer

Allegro non troppo ♩ = 112

The musical score is written for voice and piano. It begins with a tempo marking of 'Allegro non troppo' and a metronome indication of 112 beats per minute. The key signature has two flats (B-flat major), and the time signature is 2/4. The score is divided into five systems, with measure numbers 11, 21, 32, and 42 indicated at the start of each system. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The vocal line consists of a single melody line. The piece concludes with a 'Fir' (Finis) marking.

65. Pavane

Gabriel Fauré

(1845-1924)

Arr.: John Glenesk Mortimer

Andante ♩ = 84

p

6

11

16

mf

mf

66. The Trout

Die Forelle - La truite

Franz Schubert

(1797-1828)

Arr.: John Glenesk Mortimer

Allegretto ♩ = 76

p

dim.

pp

7

13

19

24

p dim.

r

67. Winter

L'inverno - L'hiver

Antonio Vivaldi
(1675-1741)
Arr.: John Glenesk Mortimer

Largo ♩ = 50

The musical score is written for a violin and piano. The key signature is G minor (three flats: Bb, Eb, Ab). The time signature is 3/4. The tempo is marked 'Largo' with a metronome marking of ♩ = 50. The score is divided into three systems. The first system starts with a violin melody in measure 1, marked *mf*. The piano accompaniment begins in measure 1 with a steady eighth-note bass line and a treble part with chords and arpeggiated figures, marked *mf*. The second system starts at measure 4, with the violin melody continuing and the piano accompaniment featuring more complex arpeggiated figures. The third system starts at measure 7, with the violin melody continuing and the piano accompaniment featuring more complex arpeggiated figures. The score ends with a final cadence in measure 10.

68. *Après un rêve*

Gabriel Fauré

(1845-1924)

Arr.: John Glenesk Mortimer

Andantino ♩ = 69

mp espr.

pp

6

11

mf

17

f

mf

The musical score is written for voice and piano. The key signature has one sharp (F#), and the time signature is 3/4. The tempo is marked 'Andantino' with a quarter note equal to 69 beats per minute. The piano part consists of dense, sustained chords in the right hand and single notes in the left hand. The vocal line features melodic phrases with triplets and expressive markings like 'mp espr.' and 'f'. The score is divided into four systems, with measure numbers 6, 11, and 17 indicating the start of new sections. Dynamics range from piano (pp) to forte (f).

69. *Badinerie*

Johann Sebastian Bach

(1685-1750)

Arr.: John Glenesk Mortimer

Allegretto ♩ = 100

Measures 1-5 of the piece. The first staff (treble clef) has a whole rest in measures 1-4, followed by a repeat sign and a half note G4 in measure 5. The second staff (piano) has a half note G3 in measure 1, followed by eighth notes in measures 2-4, and a half note G3 in measure 5. Dynamics: *f* in measure 5 of the first staff, *f* in measure 1 of the piano staff, and *mf* in measure 5 of the piano staff.

Measures 6-11. Measure 6 starts with a half note G4 in the first staff and a half note G3 in the piano staff. Measures 7-11 continue with eighth notes in the first staff and chords in the piano staff. Dynamics: *mf* in measure 6 of the first staff, *f* in measure 7, *mf* in measure 8, *p* in measure 9, *mf* in measure 10, and *p* in measure 11.

Measures 12-16. Measure 12 starts with a half note G4 in the first staff and a half note G3 in the piano staff. Measures 13-16 continue with eighth notes in the first staff and chords in the piano staff. Dynamics: *cresc.* in measure 12 of the first staff, *f* in measure 13, *p cresc.* in measure 14, *cresc.* in measure 15, and *p cresc.* in measure 16.

Measures 17-20. Measure 17 starts with a half note G4 in the first staff and a half note G3 in the piano staff. Measures 18-20 continue with eighth notes in the first staff and chords in the piano staff. Dynamics: *f* in measure 17 of the first staff, *f* in measure 18, *f* in measure 19, and *mf* in measure 20.

70. Anitra's Dance

Edvard Grieg

(1843-1907)

Arr.: John Glenesk Mortimer

♩ = 152

Measures 1-7 of the piece. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 152. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The violin part begins with a melodic line starting on a whole rest, marked with a piano (*p*) dynamic.

8

Measures 8-14. The piano accompaniment continues with the eighth-note pattern. The violin part shows dynamic markings: *cresc.* (crescendo) in measures 8-9, *dim.* (diminuendo) in measures 10-11, and *pp* (pianissimo) in measures 12-14. The melody in the violin part becomes more active, featuring sixteenth-note passages.

15

Measures 15-21. The piano part has a crescendo leading to a fortissimo (*f*) dynamic in measure 19, followed by a *mf* (mezzo-forte) dynamic in measure 21. The violin part has a *mf* dynamic in measure 15 and ends with a melodic phrase in measure 21.

22

Measures 22-26. The piano accompaniment continues with the eighth-note pattern. The violin part begins with a melodic line marked with a piano (*p*) dynamic. The piece concludes with a final melodic flourish in the violin part.

71. Drunken Sailor Fantasy

23

John Glenesk Mortimer

Moderato ♩ = 100

Measures 1-6 of the piece. The music is in 6/8 time, key of B-flat major. The piano part features a rhythmic accompaniment in the left hand and chords in the right hand. The melody enters in measure 4. Dynamics include *mf* and *p*.

Measures 7-12. The piano part continues with a steady accompaniment. The melody is more active in the right hand. Dynamics include *mf* and *p*.

Measures 13-19. The music becomes more dynamic and rhythmic. The piano part features more complex chords and a more active bass line. Dynamics include *f*.

Measures 20-25. The tempo changes to Allegro (♩ = 132) and the time signature changes to 2/4. The music is more rhythmic and energetic. Dynamics include *p*.

Measures 26-31. The piano part features a more complex accompaniment. The melody is more active in the right hand. Dynamics include *mp*.

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