

Pinocchio

- 1. The Puppet Who Comes Alive*
- 2. The Fox And The Cat*
- 3. Pinocchio Turns Into A Donkey*
- 4. The Blue Fairy Turns Into A Real Boy*

Tenor Saxophone & Piano

John Glenesk Mortimer

EMR 67780

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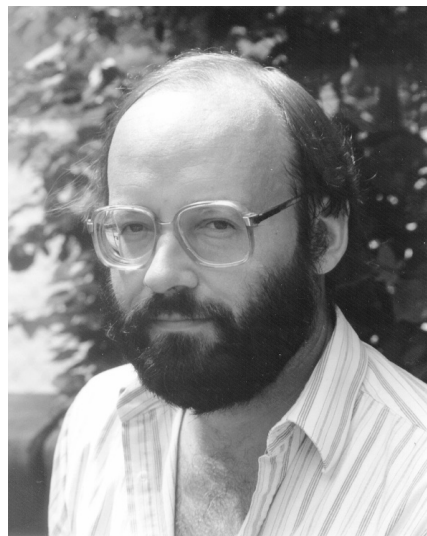


EDITIONS MARC REIFT

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John Glenesk Mortimer



1951	in Edinburg, Schottland, geboren (11.Mai).	1951	Né à Edimbourg, Ecosse (le 11 mai).	1951	Born in Edinburgh, Scotland (11 th of May).
1960	Erste Kompositionsversuche.	1960	Premiers essais de composition.	1960	First attempts at composition.
1964	Sextett für Oboe und Streicher.	1964	Sextuor pour hautbois et cordes.	1964	Sextet for oboe and strings.
1967	Erste Oper "Schuld und Sühne", welche den Douglas-Grant Kompositionspreis gewann.	1967	Premier opéra "Crime et châtement", qui gagne le concours Douglas Grant.	1967	First opera "Crime and Punishment" wins the Douglas Grant composition prize.
1968	Dirigierte "Two Pieces for Orchestra" auf einer USA-Tournee des Orchesters des George Watson's College.	1968	Dirige "Deux pièces pour orchestre" lors d'une tournée des Etats-Unis avec l'orchestre de George Watson's College.	1968	Conducts his "Two Pieces for Orchestra" on tour of the George Watson's College orchestra in the USA.
1969	Erhielt ein Kompositionsstipendium vom Royal College of Music, London.	1969	Gagne une bourse en composition au Royal College of Music, Londres.	1969	Wins a composition scholarship to the Royal College of Music in London.
1969-72	Studierte am Royal College. Bratsche bei John Dyer, Dirigieren bei Harvey Phillips und Komposition bei Humphrey Searle und Anthony Milner. Gewann den Stanford-Jeffries-Preis für Liedkomposition.	1969-72	Etudes au Royal College. L'alto auprès de John Dyer, la direction avec Harvey Phillips et la composition avec Humphrey Searle et Anthony Milner. Gagne le prix Stanford Jeffries pour la composition d'une mélodie.	1969-72	Studies at the Royal College. Viola with John Dyer, conduction with Harvey Phillips and composition with Humphrey Searle and Anthony Milner. Wins the Stanford Jeffries song writing-prize.
1972	Bratschendiplot.	1972	Diplôme d'alto.	1972	Viola diploma (ARCM).
1973-79	War als Bratschiist in verschiedenen Orchestern in London, Birmingham, Amsterdam, Zürich und Biel tätig. Wohnhaft in der Schweiz seit 1976.	1973-79	Travaille en tant qu'altiste en divers orchestres à Londres, Birmingham, Amsterdam, Zurich et Bienne. Résident en Suisse depuis 1976.	1973-79	Works as viola player in various orchestras in London, Birmingham, Amsterdam, Zurich and Biel. Resident in Switzerland since 1976.
1979-83	Musiklehrer an der Basler Realschule.	1979-83	Enseigne la musique à l'école secondaire à Bâle.	1979-83	Teaches music in secondary schools in Basle.
1983-94	Lehrer für Solfège, Dirigieren und Kammermusik an den Konservatorien in La Chaux-de-Fonds und Neuenburg. Dirigierte den Chor und das Orchester des Konservatoriums in La Chaux-de-Fonds. Leitete das Orchester de Chambre Jurassien 1979-1994 und den Chœur Vivaldi in Delsberg 1983-1993.	1983-94	Professeur de solfège, direction et musique de chambre aux Conservatoires de La Chaux-de-Fonds et Neuchâtel. Dirigeait aussi le chœur et l'orchestre du Conservatoire de La Chaux-de-Fonds, ainsi que l'Orchestre de Chambre Jurassien de 1979-1994 et le Chœur Vivaldi à Delémont de 1983-1993.	1983-94	Taught solfège, conducting and chamber music at the Conservatoires in La Chaux-de-Fonds and Neuchâtel. Conducted the Conservatoire choir and orchestra in La Chaux-de-Fonds. Conducted the Jura Chamber Orchestra 1979-1994 and the Vivaldi Choir in Delémont 1983-1993.
Seit 1994	als freischaffender Komponist, Arrangeur und Notensetzer tätig.	Depuis 1994	Compositeur, arrangeur et copiste indépendant.	Since 1994	Has worked as a free-lance composer, arranger and music typesetter.



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TENOR
SAXOPHONE

Pinocchio

John Glenesk Mortimer

1. The Puppet Who Comes Alive

Moderato ♩ = 92


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Piano score for "The Puppet Who Comes Alive". The score is written for Piano (Pno.) and includes dynamic markings such as *mp*, *f*, and *giocoso*. It features tempo changes from Moderato (♩ = 92) to Agitato (♩ = 108) and back to Moderato (♩ = 88). The score includes measures 1 through 22, with various musical notations including slurs, accents, and articulation marks.

2. The Fox And The Cat

Moderate Swing ♩ = 108

Piano score for "The Fox And The Cat". The score is written for Piano (Pno.) and includes dynamic markings such as *mf* and *f*. It features a tempo of Moderate Swing (♩ = 108). The score includes measures 30 through 54, with various musical notations including slurs, accents, and articulation marks.

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Pinocchio

1. The Puppet Who Comes Alive

John Glenesk Mortimer

Moderato ♩ = 92

Tenor Saxophone

Piano

6

pno. *mp* *play*

p meccanico

f *f* *Red.* *Red.*

11

poco rit. *Agitato* ♩ = 108

f sub.

Red. *Red.*

17

f giocoso

24

Maestoso ♩ = 88

ff *play* *ff* *gaa*

2. The Fox And The Cat

Moderate Swing ♩ = 108

Moderate Swing ♩ = 108

Moderate Swing ♩ = 108

30

Pno.

3

play

mf

f

3

mf

36

This block contains measures 36 through 39 of the musical score. Measure 36 features a vocal melody in the treble clef and piano accompaniment in both treble and bass clefs. The piano part includes a descending eighth-note line in the right hand and a steady eighth-note bass line in the left hand. Measures 37 and 38 continue the vocal melody with various note values and rests, while the piano accompaniment provides harmonic support with chords and moving lines. Measure 39 concludes the section with a final vocal note and piano accompaniment.

42

f

f

3

Ped.

47

mf

mf

3

52

3. Pinocchio Turns Into A Donkey

Slow Waltz ♩ = 104

58 play (hee-haw)

Pno. *mf*

p *mf* *mp*

65 *f* *mf*

72 *mf* *mf*

79 *f* *f* *p* *mf* Pno. play *mf*

86 *mp*

The musical score is for a piece titled '3. Pinocchio Turns Into A Donkey', which is a 'Slow Waltz' with a tempo of 104 beats per minute. The score is written for piano (Pno.) and features a melody line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into five systems, each starting with a measure number (58, 65, 72, 79, 86). The melody line is written in a single staff, while the piano accompaniment is written in two staves (treble and bass clef). The score includes various musical notations such as notes, rests, beams, and slurs. Dynamic markings are used throughout the piece, including *mf* (mezzo-forte), *p* (piano), *mp* (mezzo-piano), *f* (forte), and *mf* (mezzo-forte). The piece concludes with a final measure at measure 86.

TENOR SAXOPHONE & PIANO

EMR 13781	BARCLAY, Ted (Arr.)	Aura Lee (5)
EMR 13780	BARCLAY, Ted (Arr.)	Cielito Lindo (5)
EMR 13784	BARCLAY, Ted (Arr.)	Clementine (5)
EMR 13780	BARCLAY, Ted (Arr.)	Fun & Easy Hits Volume 1 (5)
EMR 13781	BARCLAY, Ted (Arr.)	Fun & Easy Hits Volume 2 (5)
EMR 13782	BARCLAY, Ted (Arr.)	Fun & Easy Hits Volume 3 (5)
EMR 13783	BARCLAY, Ted (Arr.)	Fun & Easy Hits Volume 4 (5)
EMR 13784	BARCLAY, Ted (Arr.)	Fun & Easy Hits Volume 5 (5)
EMR 13780	BARCLAY, Ted (Arr.)	Funiculi-Funicula (5)
EMR 13781	BARCLAY, Ted (Arr.)	Glory Hallelujah (5)
EMR 13781	BARCLAY, Ted (Arr.)	Go Down, Moses (5)
EMR 13783	BARCLAY, Ted (Arr.)	Greensleeves (5)
EMR 13784	BARCLAY, Ted (Arr.)	Home On The Range (5)
EMR 13783	BARCLAY, Ted (Arr.)	Kumbaya (5)
EMR 13780	BARCLAY, Ted (Arr.)	La Cucaracha (5)
EMR 13784	BARCLAY, Ted (Arr.)	Little Brown Jug (5)
EMR 13782	BARCLAY, Ted (Arr.)	Londonderry Air (5)
EMR 13783	BARCLAY, Ted (Arr.)	Morning Has Broken (5)
EMR 13781	BARCLAY, Ted (Arr.)	Oh Happy Day (5)
EMR 13783	BARCLAY, Ted (Arr.)	Oh Susanna (5)
EMR 13782	BARCLAY, Ted (Arr.)	Oh When The Saints (5)
EMR 13781	BARCLAY, Ted (Arr.)	Red River Valley (5)
EMR 13782	BARCLAY, Ted (Arr.)	Scarborough Fair (5)
EMR 13784	BARCLAY, Ted (Arr.)	Shenandoah (5)
EMR 13784	BARCLAY, Ted (Arr.)	Swing Low (5)
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EMR 13783	BARCLAY, Ted (Arr.)	Yankee Doodle (5)
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EMR 923F	BEATLES, The	Hey Jude (8)
EMR 923F	BEATLES, The	I Wanna Hold Your Hand (8)
EMR 923F	BEATLES, The	Michelle (8)
EMR 923F	BEATLES, The	Ob-la-di, Ob-la-da (8)
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EMR 28834	BEETHOVEN, L.v.	Sonatine
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EMR 8514	BELLINI, Joe (Arr.)	Yankee Doodle (5)
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