

# Solo Pieces

## Volume 4

**Soprano Saxophone & Piano / Organ**  
(+ CD play Back – Play Along)

**John Glenesk Mortimer**

EMR 33871

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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

Soprano Saxophone

Piano

5

9

12

14

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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, and ending on a quarter note G4. The middle staff is a grand staff (treble and bass clefs) with a piano accompaniment. The bass clef part has a whole note G2, and the treble clef part has a whole note G4. The bottom staff is a bass clef staff with a whole note G2. Dynamics include a piano (*p*) marking in the top staff.

The second system of the musical score consists of three staves. The top staff continues the melodic line with a triplet of eighth notes (G4, A4, B4) and ends with a quarter note G4. The middle staff continues the piano accompaniment with a triplet of eighth notes in the bass clef (G2, A2, B2) and a quarter note G4 in the treble clef. The bottom staff continues with a whole note G2. Dynamics include a piano (*p*) marking in the middle staff.

The third system of the musical score consists of three staves. The top staff continues the melodic line with a half note G4 and a quarter note A4. The middle staff continues the piano accompaniment with a half note G4 and a quarter note A4. The bottom staff continues with a half note G2 and a quarter note A2. Dynamics include a forte (*f*) marking in the top staff.

## 54. Clementine (with variations)

Traditional

Arr.: John Glenesk Mortimer

Moderato ♩ = 90

The first system of the musical score consists of two staves. The upper staff is a single treble clef line with a key signature of three flats and a 3/4 time signature. It begins with a whole rest, followed by a half rest, and then a quarter note G4, a quarter note A4, and a quarter note B4. The dynamic marking *mf* is placed below the first note. The lower staff is a grand staff (treble and bass clefs) with a key signature of three flats and a 3/4 time signature. It begins with a whole rest, followed by a half rest, and then a quarter note G3, a quarter note A3, and a quarter note B3. The dynamic marking *mf* is placed below the first note.

The second system of the musical score consists of two staves. The upper staff is a single treble clef line with a key signature of three flats and a 3/4 time signature. It begins with a quarter note G4, a quarter note A4, and a quarter note B4, followed by a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. The dynamic marking *mf accompagnando* is placed below the first note. The lower staff is a grand staff (treble and bass clefs) with a key signature of three flats and a 3/4 time signature. It begins with a whole rest, followed by a half rest, and then a quarter note G3, a quarter note A3, and a quarter note B3. The dynamic marking *f* is placed below the first note.

The third system of the musical score consists of two staves. The upper staff is a single treble clef line with a key signature of three flats and a 3/4 time signature. It begins with a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4, followed by a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. The lower staff is a grand staff (treble and bass clefs) with a key signature of three flats and a 3/4 time signature. It begins with a whole rest, followed by a half rest, and then a quarter note G3, a quarter note A3, and a quarter note B3.

The fourth system of the musical score consists of two staves. The upper staff is a single treble clef line with a key signature of three flats and a 3/4 time signature. It begins with a quarter note G4, a quarter note A4, and a quarter note B4, followed by a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. The dynamic marking *p* is placed below the first note. The lower staff is a grand staff (treble and bass clefs) with a key signature of three flats and a 3/4 time signature. It begins with a whole rest, followed by a half rest, and then a quarter note G3, a quarter note A3, and a quarter note B3. The dynamic marking *p* is placed below the first note.

# 56. Rio By Night

John Glenesk Mortimer

Bossa Nova ♩ = 84

Musical notation for measures 1-4. The piece is in G major and 6/8 time. The piano part features a steady eighth-note accompaniment. Dynamics include *p* and *cresc.*

5

flur optional

*mf*

Musical notation for measures 5-9. The piano part has a dynamic of *f* in measure 5, then *p* in measure 7. The melody includes an optional flourish.

10

sempre sim.

Musical notation for measures 10-14. The piano part continues with a consistent accompaniment. The melody is marked *sempre sim.*

15

Musical notation for measures 15-19. The piano part continues with a consistent accompaniment. The melody continues with a similar rhythmic pattern.

20

Musical notation for measures 20-24. The piano part continues with a consistent accompaniment. The melody concludes the phrase.

# 58. Pie Jesu

Gabriel Fauré <sup>15</sup>

(1845-1924)

Arr.: John Glenesk Mortimer

Adagio ♩ = 66

Musical score for measures 1-5. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is Adagio with a metronome marking of ♩ = 66. The music is marked *p* (piano) and *legato possibile*. The vocal line (top staff) begins with a whole rest, followed by a melodic line starting on G4. The piano accompaniment (middle and bottom staves) features a flowing eighth-note pattern in the right hand and a steady bass line in the left hand.

Musical score for measures 6-10. The vocal line continues with a melodic line starting on A4. The piano accompaniment maintains the eighth-note texture in the right hand and the bass line in the left hand.

Musical score for measures 11-16. The vocal line continues with a melodic line starting on B4. The piano accompaniment continues with the eighth-note texture in the right hand and the bass line in the left hand.

Musical score for measures 17-20. The vocal line continues with a melodic line starting on C5. The piano accompaniment continues with the eighth-note texture in the right hand and the bass line in the left hand.

# 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 (♩ = 60). The music features a vocal line and a piano accompaniment. The piano part begins with a forte (*ff*) dynamic and includes triplet patterns in both the right and left hands. The dynamic shifts to piano (*p*) in the final measure of this system.

Musical score for measures 5-6. The vocal line (measures 5-6) is marked *p cantabile*. The piano accompaniment (measures 5-6) features a sixteenth-note pattern in the right hand, marked *pp*, with a six-measure rest indicated by a '6' above the staff. The left hand continues with a steady eighth-note accompaniment.

Musical score for measures 7-8. The vocal line (measures 7-8) includes a triplet of eighth notes. The piano accompaniment (measures 7-8) continues with the sixteenth-note pattern in the right hand and eighth-note accompaniment in the left hand.

Musical score for measures 9-10. The vocal line (measures 9-10) continues with a melodic line. The piano accompaniment (measures 9-10) maintains the sixteenth-note pattern in the right hand and eighth-note accompaniment in the left hand.



# 60. Two Dances from The Fairy Queen

21

Henry Purcell

(1659-1695)

Arr.: John Glenesk Mortimer

1 - Jig ♩ = 72

Musical score for measures 1-5. The piece is in G major and 6/8 time. The first system shows the beginning of the piece with a forte (*f*) dynamic. The piano accompaniment features a rhythmic pattern of eighth notes and chords. The melody starts with a quarter rest followed by a quarter note G, then a series of eighth notes.

Musical score for measures 6-11. The first system includes first and second endings. The first ending is marked *p* and the second ending is marked *f*. The piano accompaniment continues with a steady eighth-note accompaniment.

Musical score for measures 12-17. The first system is marked *p*. The piano accompaniment features a mix of eighth and sixteenth notes. The melody continues with a series of eighth notes.

Musical score for measures 18-21. The first system is marked *cresc.*. The piano accompaniment features a mix of eighth and sixteenth notes. The melody continues with a series of eighth notes.

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