

Solo Pieces

Volume 1

1. Au clair de la lune
2. Chorale
3. Twinkle, Twinkle, Little Star
4. Frère Jacques
5. The Bluebells Of Scotland
6. Alpine Song
7. Melancholy Waltz
8. Promenade
9. Pagoda
10. Goldfish Blues
11. Cats On The Prowl
12. March Of The Gladiators
13. Berceuse
14. This Old Man
15. Minuet
16. Bourrée
17. Study In Fourths
18. Boogie
19. Romance
20. Bicycle Ride

Volume 2

1. Auld Lang Syne
2. The First Nowell
3. Ode To Joy
4. Go Down, Moses
5. My Bonny
6. Walking The Dog
7. Washing The Car
8. Rainy Sunday Afternoon
9. Poltergeist
10. March Of The Elephants
11. On The Trail
12. Jig
13. Hornpipe
14. Saraband
15. Offbeat
16. Kangaroo Blues
17. Festive Procession

Volume 3

1. Les anges dans nos campagnes
2. Jericho
3. Old Folks At Home
4. La Cucaracha

Volume 3 (suite)

5. The Monastery Garden
6. Happy-Go-Lucky
7. Halloween
8. Ragtime
9. Study In Thirds
10. Toreador's Song
11. Lullaby
12. Là ci darem la mano
13. Minuet
14. Largo

Volume 4

1. Jingle Bells
2. Deep River
3. Clementine
4. Minuet for Anna Magdalena
5. Rio By Night
6. Liebestraum
7. Pie Jesu
8. Chorus from Nabucco
9. Two Dances from The Fairy Queen
10. Celtic Lament

Volume 5

1. Romance
2. Ragtime Dance
3. Marche Militaire
4. Pavane
5. The Trout
6. Winter
7. Après un rêve
8. Badinerie
9. Anitra's Dance
10. Drunken Sailor Fantasy

Volume 6

1. Albanian Wedding Song
2. Allegro con grazia
3. Impromptu
4. Cuius animam
5. The Speakeasy
6. Samba Tramba
7. Caprice N° 24



EDITIONS MARC REIFT

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SOLO PIECES

English: This work in six volumes provides musically enjoyable short pieces which exploit the bassoon pupil's gradually expanding technique to the full. Each volume corresponds roughly to a year's study. The range, playing techniques and reading problems such as keys, time signatures and rhythmic patterns are presented in a carefully organised progression.

A special feature is the wide range of musical styles, ranging from the traditional harmonies of folk tunes and baroque and classical forms to the chromaticisms of contemporary music, including jazz influences and what is loosely described as "atonal" music. I feel it is important to accustom the pupil's ear to the intervals and rhythms of modern music from an early stage.

Because of the initial technical limitations, the first volumes consist largely of new compositions written for the purpose, but then increasingly include arrangements of well-known melodies and finally short pieces by classical composers.

Français: Cette oeuvre en six volumes fournit des pièces courtes de haute qualité qui exploitent au maximum la technique croissante des élèves de basson. Chaque volume correspond normalement à une année d'étude. La tessiture, la technique instrumentale et les difficultés de lecture telles qu'armures, fractions et schémas rythmiques suivent une gradation précise.

Le style musical est volontairement très hétérogène et s'étend des formes baroques et classiques jusqu'au jazz, en passant par les harmonies plus complexes, même "atonaux", qui caractérisent la musique contemporaine. Il me paraît important que l'élève puisse, dès le début de ses études, habituer son oreille aux intervalles et aux rythmes de la musique de nos jours.

En vue des grandes limitations techniques des débutants, les premiers volumes comportent une majorité de nouvelles compositions écrites spécialement pour cet occasion, mais le répertoire s'élargit progressivement pour inclure des arrangements de mélodies connues, et finalement aussi des extraits d'oeuvres classiques.

Deutsch: Dieses Werk in sechs Bände besteht aus musikalisch angenehmen kurzen Vortragstücken, die die steigenden Technik des Fagottschülers jeweils maximal ausnützen. Jeder Band entspricht etwa einem Studienjahr. Umfang, Spieltechnik und Leseschwierigkeiten wie Vorzeichen, Taktarten und Rhythmen folgen einer genauen, beiden Werken gemeinsamen Abstufung.

Eine Besonderheit bildet die breite Palette musikalischer Stilrichtungen, die von den traditionellen Klängen der Volksmusik bis zu den chromatischen Harmonien der zeitgenössischen Musik reichen, unter Berücksichtigung des Jazz und der "atonalen" Musik. Es scheint mir nämlich wichtig, dass sich das Ohr des Schülers vom Anfang an an die Intervalle und Rhythmen der Musik unserer Zeit gewöhnt.

Wegen der anfangs sehr beschränkten technischen Möglichkeiten, bestehen die ersten Bände hauptsächlich aus neuen, eigens zu diesem Zweck geschaffenen Originalkompositionen, aber die Auswahl enthält danach immer mehr Bearbeitungen bekannter Melodien, sowie schliesslich auch Auszüge von Werken der klassischen Meister.



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Solo Pieces Vol. VI


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1. Albanian Wedding Song

Traditional

Arr.: John Glenesk Mortimer

Allegro ♩ = 90 (♩ = 135)

Solo

Allegro ♩ = 90 (♩ = 135)

Piano

3+2+2 ♩

6

mf

11

f

mf

16

2. Allegro con grazia (5th Symphony)

Pyotr Ilyitch Tchaikovsky

(1840-1893)

Arr.: John Glenesk Mortimer

$\text{♩} = 152$

1

5

9

13

p

mf

f

port.

p accompagnando

f

mf

f

3. Impromptu

John Glenesk Mortimer

Allegro ♩ = 132

Allegro ♩ = 132

6

♩ = ♩ sempre

ff

11

mp

14

mf

f

4. Cuius animam (Stabat Mater)

Gioacchino Rossini
(1792-1868)

Arr.: John Glenesk Mortimer

Allegro moderato $\text{♩} = 112$ *mp sostenuto*Allegro moderato $\text{♩} = 112$ *p*

5

10

14

5. The Speakeasy

John Glenesk Mortimer

Moderate Swing ♩ = 104

Moderate Swing ♩ = 104

The musical score for "The Speakeasy" is written for piano. It begins with a key signature of two flats (B-flat major) and a 3/4 time signature. The tempo is marked "Moderate Swing" with a quarter note equal to 104 beats per minute. The score is divided into systems, with measures 5, 10, 15, and 21 marked. The piano part consists of a bass line and a treble line. The bass line is primarily composed of eighth and sixteenth notes, while the treble line features chords and melodic fragments. Dynamics include *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). The score concludes with a final chord in the treble line.

6. Samba Tramba

Medium Samba ♩ - 120

Dennis Armitage

Medium Samba ♩ - 120

mf

6

mf portamento

12

18

24

7. Caprice No. 24

Niccolò Paganini

(1782-1840)

Arr.: John Glenesk Mortimer

Allegro ♩ = 120 (or slower ad lib.!) 

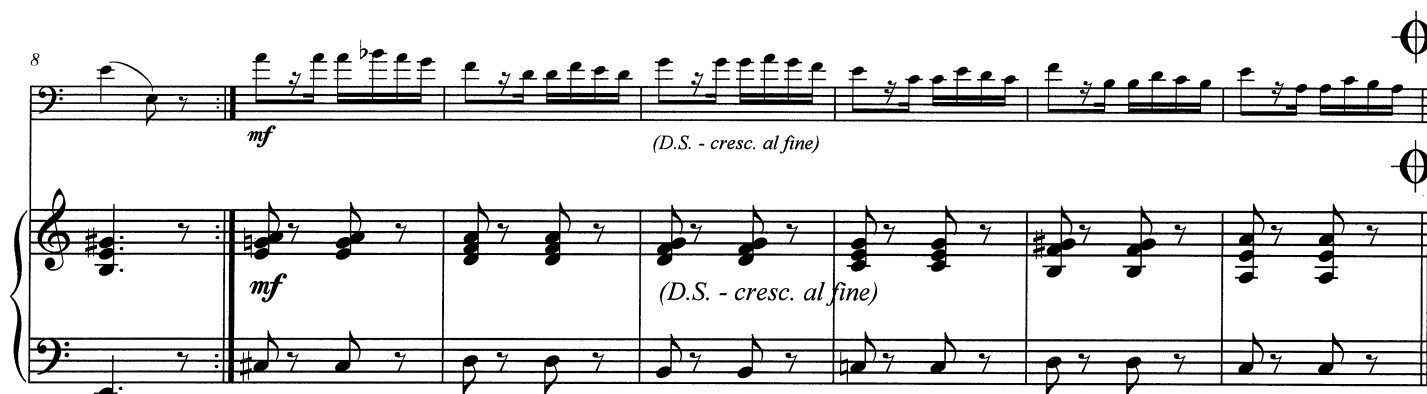
Allegro ♩ = 120 (or slower ad lib.!) 

f *1st x f 2nd x p*



8 *mf* (D.S. - cresc. al fine) 

mf (D.S. - cresc. al fine) 



15 *mf* *1st x f 2nd x p*

1st x f 2nd x p *mf*



22



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