

78 Solo Pieces

Bass Trombone & Piano

John Glenesk Mortimer

EMR 31932

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78 Solo Pieces

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78 Solo Pieces

1. *Au clair de la lune*


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is illegal!

Traditional

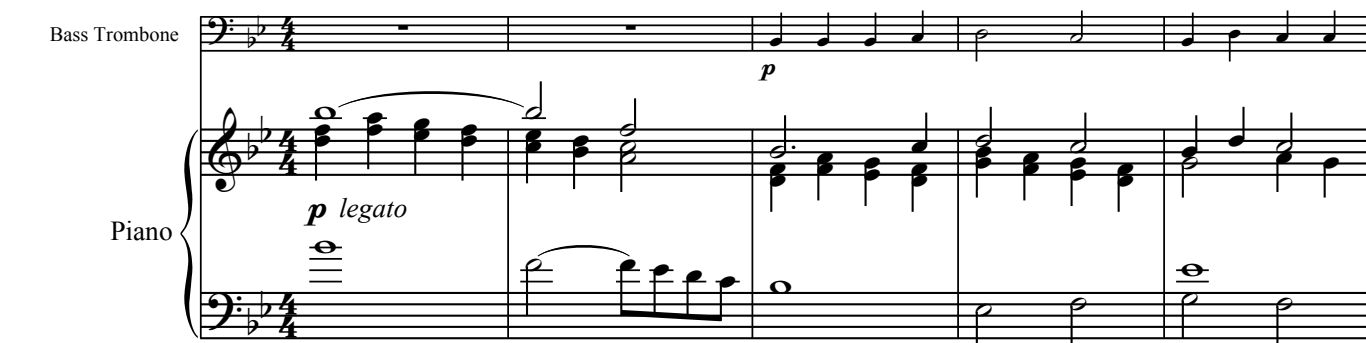
Arr.: John Glenesk Mortimer

Bass Trombone

Piano

p

p legato



6



11



14



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11. Cats On The Prowl

Katzen auf der Jagd - Chats à la chasse

John Glenesk Mortimer

Moderato

Musical notation for measures 1-7. The piece is in 2/4 time. The bass line starts with a whole note G2, followed by quarter notes F2, E2, D2, and a half note C2. The treble line has a piano (*p*) dynamic, starting with a half note G4, followed by quarter notes F4, E4, D4, and a half note C4. The piano accompaniment in the left hand consists of chords: G4-B4, A4-C5, G4-B4, A4-C5, G4-B4, A4-C5, and G4-B4.

Musical notation for measures 8-14. The bass line continues with quarter notes B1, A1, G1, F1, E1, D1, and a half note C1. The treble line has a piano (*p*) dynamic, starting with a half note G4, followed by quarter notes F4, E4, D4, and a half note C4. The piano accompaniment in the left hand consists of chords: G4-B4, A4-C5, G4-B4, A4-C5, G4-B4, A4-C5, and G4-B4.

Musical notation for measures 15-23. The bass line continues with quarter notes B1, A1, G1, F1, E1, D1, and a half note C1. The treble line has a mezzo-forte (*mf*) dynamic, starting with a half note G4, followed by quarter notes F4, E4, D4, and a half note C4. The piano accompaniment in the left hand consists of chords: G4-B4, A4-C5, G4-B4, A4-C5, G4-B4, A4-C5, and G4-B4.

Musical notation for measures 24-31. The bass line continues with quarter notes B1, A1, G1, F1, E1, D1, and a half note C1. The treble line has a mezzo-forte (*mf*) dynamic, starting with a half note G4, followed by quarter notes F4, E4, D4, and a half note C4. The piano accompaniment in the left hand consists of chords: G4-B4, A4-C5, G4-B4, A4-C5, G4-B4, A4-C5, and G4-B4. A glissando (*gliss.*) is indicated in the bass line at measure 27. A diminuendo (*dim.*) is indicated in the treble line at measure 30.

Musical notation for measures 32-39. The bass line continues with quarter notes B1, A1, G1, F1, E1, D1, and a half note C1. The treble line has a piano (*p*) dynamic, starting with a half note G4, followed by quarter notes F4, E4, D4, and a half note C4. The piano accompaniment in the left hand consists of chords: G4-B4, A4-C5, G4-B4, A4-C5, G4-B4, A4-C5, and G4-B4.

15. Minuet

John Glenesk Mortimer

$\text{♩} = 100$



7

14

Fine

21

D.S.

19. Romance

John Glenesk Mortimer

♩ = 100

Measures 1-5 of the piece. The bass line begins with a melodic phrase marked *p espr.* The piano accompaniment features a steady eighth-note pattern in the right hand and sustained chords in the left hand, marked *p* and *sim.*

Measures 6-10. The bass line continues its melodic line. The piano accompaniment maintains the eighth-note texture in the right hand and sustained chords in the left hand.

Measures 11-14. The bass line features a melodic phrase marked *mf*. The piano accompaniment continues with eighth-note patterns in the right hand and sustained chords in the left hand, also marked *mf*.

Measures 15-18. The bass line concludes with a melodic phrase. The piano accompaniment features a melodic line in the right hand and sustained chords in the left hand, marked *dim.* and *p*.

25. *My Bonny*Traditional
Arr.: John Glenesk Mortimer

Allegro (Waltz) ♩ = 144

The first system of the musical score for 'My Bonny' consists of three staves. The top staff is the bass clef, the middle is the treble clef, and the bottom is the bass clef. The music is in 3/4 time and B-flat major. The tempo is marked 'Allegro (Waltz)' with a quarter note equal to 144 beats per minute. The first measure of the bass line has a dynamic marking of *mp*. The piano accompaniment in the middle and bottom staves features a waltz-like pattern of chords and eighth notes.

9

The second system of the musical score continues from the first system. It consists of three staves. The bass line continues with a melodic line, and the piano accompaniment maintains the waltz pattern. The system ends with a double bar line.

17

The third system of the musical score continues from the second system. It consists of three staves. The bass line has a dynamic marking of *f* starting in the fourth measure. The piano accompaniment also has a dynamic marking of *f* in the fourth measure. The system ends with a double bar line.

24

The fourth system of the musical score continues from the third system. It consists of three staves. The bass line continues with a melodic line, and the piano accompaniment maintains the waltz pattern. The system ends with a double bar line.

30

The fifth system of the musical score continues from the fourth system. It consists of three staves. The bass line continues with a melodic line, and the piano accompaniment maintains the waltz pattern. The system ends with a double bar line.

28. Rainy Sunday Afternoon

John Glenesk Mortimer

Con moto ♩ = 112

Musical notation for measures 1-6. The piece is in 3/4 time with a key signature of one flat (B-flat). The tempo is marked 'Con moto' with a quarter note equal to 112 beats per minute. The dynamics are marked 'p' (piano) in both the bass and treble staves. The bass line features a melodic line with slurs and ties, while the treble staff has a rhythmic accompaniment of eighth notes.

7

Musical notation for measures 7-11. The bass line continues with a melodic line, and the treble staff features a more active accompaniment with sixteenth-note patterns. The dynamics remain 'p'.

12

Musical notation for measures 12-17. The bass line has a more active role with eighth-note patterns. The treble staff continues with sixteenth-note accompaniment. The dynamics remain 'p'.

18

Musical notation for measures 18-23. The bass line has a melodic line with slurs. The treble staff features a melodic line with slurs and ties. The dynamics are marked 'mf sub.' (mezzo-forte, subito) in the bass staff and 'mf' in the treble staff.

24

Musical notation for measures 24-28. The bass line has a melodic line with slurs. The treble staff features a melodic line with slurs and ties. The dynamics are marked 'p' (piano) in the bass staff.

31. On The Trail

John Glenesk Mortimer

Allegro non troppo (♩ = ca. 112)

Musical notation for measures 1-4. The piece is in 2/4 time with a key signature of two flats. The bass line begins with a half rest, followed by a half note G2, a quarter note F2, and a quarter note E2. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and dotted half notes in the left hand. Dynamics include *mf legato* for the bass and *p* for the piano.

5

Musical notation for measures 5-8. The bass line continues with a half note D2, a half note C2, and a half note B1. The piano accompaniment maintains its rhythmic pattern. Dynamics include *f* for the bass and *p* for the piano.

9

Musical notation for measures 9-12. The bass line features a dynamic shift from *f* to *p*. The piano accompaniment continues with its rhythmic pattern. Dynamics include *f* for the bass and *p* for the piano.

13

Musical notation for measures 13-16. The bass line has a half rest, followed by a half note G2, a quarter note F2, and a quarter note E2. The piano accompaniment features a more active melodic line in the right hand. Dynamics include *f* for the bass and *p* for the piano.

35. Offbeat

John Glenesk Mortimer

Allegro ♩ = 116

Musical score for measures 1-7. The piece is in 2/4 time with a key signature of one flat (B-flat). The tempo is marked 'Allegro' with a quarter note equal to 116 beats per minute. The score consists of three staves: a bass line, a piano right-hand part, and a piano left-hand part. The piano part begins with a *p* (piano) dynamic and features a melodic line with accents and slurs. The bass line starts with a *mf* (mezzo-forte) dynamic. The left-hand part provides harmonic support with chords and single notes.

8

Musical score for measures 8-14. The piano right-hand part features a trill in measures 9 and 10, marked with a *tr* and a wavy line. The piano left-hand part continues with a rhythmic accompaniment of eighth notes. The bass line maintains its melodic line with accents.

15

Musical score for measures 15-21. The piano right-hand part includes a trill in measure 15, marked with a *(tr)* and a wavy line. The piano left-hand part features a *p* (piano) dynamic in measure 21. The bass line continues with its melodic line.

22

Musical score for measures 22-28. The piano right-hand part features a *p* (piano) dynamic in measure 22. The piano left-hand part consists of chords and single notes. The bass line continues with its melodic line.

41. La Cucaracha

Traditional

Arr.: John Glenesk Mortimer

Allegro ♩ = 144

Musical notation for measures 1-5. The piece is in common time (C) and marked *mf*. The bass line features a rhythmic pattern of eighth notes and quarter notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

6

Musical notation for measures 6-10. The bass line continues with eighth and quarter notes, marked *f*. The piano accompaniment remains consistent with the previous section.

11

Musical notation for measures 11-14. This section includes a first ending bracket over measures 11-12 and a second ending bracket over measures 13-14. The piano accompaniment features a more active bass line in the left hand.

15

Musical notation for measures 15-18. This section includes a first ending bracket over measures 15-16. The piano accompaniment continues with chords and a steady bass line.

43. *Happy-Go-Lucky*

John Glenesk Mortimer

Moderato ♩ = ca. 100

Musical score for measures 1-6. The piece is in 6/8 time with a key signature of one sharp (F#). The tempo is Moderato, marked with a quarter note equal to approximately 100 beats per minute. The score consists of three staves: a bass staff, a grand staff (treble and bass), and a piano staff. The piano part features a steady eighth-note accompaniment. The melody in the grand staff begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The dynamic marking *mf* is present.

7

Musical score for measures 7-13. The piano accompaniment continues with eighth notes. The melody in the grand staff moves to a half note D5, then quarter notes E5, F#5, and G5. The dynamic marking *p* (piano) is introduced at the end of the system.

14

Musical score for measures 14-19. The piano accompaniment continues. The melody in the grand staff features a half note G5, followed by quarter notes F#5, E5, and D5. The dynamic marking *p* is present.

20

Musical score for measures 20-25. The piano accompaniment continues. The melody in the grand staff features a half note D5, followed by quarter notes C5, B4, and A4. The dynamic marking *f* (forte) is present.

46. Study In Thirds

Terznetüde - Etude en tierces

John Glenesk Mortimer

Andante ♩ = 90

The first system of the score consists of three staves. The top staff is the bass clef, starting with a whole rest followed by a melodic line in the next measure marked with a piano (*p*) dynamic. The middle staff is the treble clef, featuring a piano (*p*) dynamic and a series of chords and melodic fragments. The bottom staff is the bass clef, providing a harmonic accompaniment with chords and a melodic line.

7

The second system continues the piece from measure 7. The top staff (bass clef) shows a melodic line with a fermata over the first measure. The middle staff (treble clef) contains a series of chords, some with a fermata. The bottom staff (bass clef) provides a steady accompaniment with chords and a melodic line.

13

The third system begins at measure 13. The top staff (bass clef) features a melodic line marked with a forte (*f*) dynamic. The middle staff (treble clef) contains chords, with a forte (*f*) dynamic and a piano (*p*) dynamic section. The bottom staff (bass clef) provides a harmonic accompaniment with chords and a melodic line.

18

The fourth system starts at measure 18. The top staff (bass clef) shows a melodic line with a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic section. The middle staff (treble clef) contains chords, with a mezzo-forte (*mf*) dynamic. The bottom staff (bass clef) provides a harmonic accompaniment with chords and a melodic line.

50. Minuet

Ludwig van Beethoven

(1770-1827)

Arr.: John Glenesk Mortimer

Allegretto ♩ = 96



6

13

20

[2. Fine Trio

26

56. Rio By Night

John Glenesk Mortimer

Bossa Nova $\text{♩} = 84$

Musical notation for measures 1-4. The piece is in 6/8 time with a key signature of two flats. The tempo is marked as Bossa Nova with a quarter note equal to 84 beats per minute. The music features a piano (*p*) dynamic in the first measure, which then crescendos (*cresc.*) through the subsequent measures. The notation includes a grand staff with treble and bass clefs.

Musical notation for measures 5-9. Measure 5 begins with a forte (*f*) dynamic. A slur is marked as optional (*slur optional*) over measures 6-9. The dynamic shifts to mezzo-forte (*mf*) in measure 6 and then to piano (*p*) in measure 7. The notation includes a grand staff with treble and bass clefs.

Musical notation for measures 10-14. Measure 10 is marked with *sempre sim.* (sempre similes). The notation includes a grand staff with treble and bass clefs.

Musical notation for measures 15-19. The notation includes a grand staff with treble and bass clefs.

Musical notation for measures 20-24. The notation includes a grand staff with treble and bass clefs.

59. Chorus from Nabucco

Giuseppe Verdi

(1813-1901)

Arr.: John Glenesk Mortimer

Andante ♩ = 60

5

ff

p cantabile

pp

6

7

9

62. Romance

(Eine kleine Nachtmusik)

Wolfgang Amadeus Mozart

(1756-1791)

Arr.: John Glenesk Mortimer

Andante con moto $\text{♩} = 76$

Bass Trombone

Piano

6

10

14

18

64. Marche militaire

95

Franz Schubert

(1797-1828)

Arr.: John Glenesk Mortimer

Allegro non troppo ♩ = 112

Musical score for measures 1-10. The piece is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Allegro non troppo' with a quarter note equal to 112 beats per minute. The score features a bass line and a grand staff (treble and bass clefs). Dynamics include *f* (forte) and *mf* (mezzo-forte). The bass line starts with a rest, then enters with a rhythmic pattern. The grand staff has a busy accompaniment with chords and moving lines.

11

Musical score for measures 11-20. The bass line continues with a rhythmic pattern, featuring a *f* dynamic. The grand staff accompaniment consists of chords and moving lines, with a *f* dynamic in the bass line.

21

Musical score for measures 21-31. The bass line features a *mf* dynamic. The grand staff accompaniment continues with chords and moving lines, with a *mf* dynamic in the bass line.

32

Musical score for measures 32-41. The bass line features a *f* dynamic. The grand staff accompaniment continues with chords and moving lines, with a *f* dynamic in the bass line.

42

Musical score for measures 42-50. The bass line features a *f* dynamic. The grand staff accompaniment continues with chords and moving lines, with a *f* dynamic in the bass line. The piece concludes with a *Fin* marking.

66. *The Trout*
Die Forelle - La truite

99
Franz Schubert

(1797-1828)

Allegretto ♩ = 76

Arr.: John Glenesk Mortimer

7

13

19

24

p

dim.

pp

p dim.

pp

71. *Drunken Sailor Fantasy*

John Glenesk Mortimer

Moderato ♩ = 100

Musical score for measures 1-6. The piece is in 6/8 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is Moderato (♩ = 100). The score is written for bass, piano, and bass. Dynamics include *mf* and *p*.

7

Musical score for measures 7-12. The piece continues in 6/8 time with a key signature of three flats. The score is written for bass, piano, and bass. Dynamics include *mf* and *p*.

13

Musical score for measures 13-19. The piece continues in 6/8 time with a key signature of three flats. The score is written for bass, piano, and bass. Dynamics include *f*.

20

Allegro ♩ = 132

Musical score for measures 20-25. The tempo changes to Allegro (♩ = 132). The time signature changes to 2/4. The score is written for bass, piano, and bass. Dynamics include *p*.

26

Musical score for measures 26-31. The piece continues in 2/4 time with a key signature of three flats. The score is written for bass, piano, and bass. Dynamics include *mp*.

73. *Allegro con grazia*

(5th Symphony)

Pyotr Ilyitch Tchaikovsky

(1840-1893)

Arr.: John Glenesk Mortimer

♩ = 152

The musical score is presented in two systems: piano and cello/bass. The piano part is written in a grand staff (treble and bass clefs), and the cello/bass part is in a single bass clef. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 5/4. The tempo is marked 'Allegro con grazia' with a quarter note equal to 152 beats per minute. The score includes various dynamic markings: *p* (piano), *mf* (mezzo-forte), *f* (forte), and *port.* (portando). It also features articulation such as accents, slurs, and triplets. The score is divided into four systems, with measures 1, 5, 9, and 13 marked at the beginning of each system.

75. *Cuius animam**(Stabat Mater)*

Giacchino Rossini

(1792-1868)

Arr.: John Glenesk Mortimer

Allegro moderato ♩ = 112



mp *sotenuito*

p

Measures 1-4 of the musical score. The bass line begins with a whole note rest, followed by a half note G2, a quarter note F2, and a quarter note E2. The piano accompaniment features a steady eighth-note chordal pattern in the right hand and a simple bass line in the left hand.

5

Measures 5-9 of the musical score. The bass line continues with a half note D2, a quarter note C2, and a quarter note B1. The piano accompaniment maintains the eighth-note chordal pattern.

10

f

cresc.

Measures 10-13 of the musical score. The bass line features a half note G2, a quarter note F2, and a quarter note E2. The piano accompaniment continues with the eighth-note chordal pattern, and the right hand begins to play a more active melodic line.

14

ff

ff


Measures 14-17 of the musical score. The bass line features a half note G2, a quarter note F2, and a quarter note E2. The piano accompaniment continues with the eighth-note chordal pattern, and the right hand features a triplet of eighth notes.

78. Caprice No. 24

Niccolò Paganini

(1782-1840)

Arr.: John Glenesk Mortimer

Allegro ♩ = 120 (or slower ad lib.!) 


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

f

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

8 



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

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

15 *ossia*



3

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

mf

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

mf

22



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EMR 923N	BEATLES, The	Michelle (8)
EMR 923N	BEATLES, The	Ob-la-di, Ob-la-da (8)
EMR 923N	BEATLES, The	Penny Lane (8)
EMR 923N	BEATLES, The	Yellow Submarine (8)
EMR 923N	BEATLES, The	Yesterday (8)
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EMR 21364	BLAZHEVICH, V.	Concerto N°4
EMR 21385	BLAZHEVICH, V.	Concerto N°5
EMR 21439	BLAZHEVICH, V.	Concerto N°7
EMR 21459	BLAZHEVICH, V.	Concerto N°8
EMR 21479	BLAZHEVICH, V.	Concerto N°9
EMR 21530	BLAZHEVICH, V.	Concerto N°10
EMR 24157	BOCCHERINI, Luigi	Minuetto
EMR 2217	BOEHME, Oskar	Danse russe
EMR 2217	BOEHME, Oskar	Russian Dance
EMR 2217	BOEHME, Oskar	Russischer Tanz
EMR 289A	BOND, Capel	Concerto N°6 in Bb
EMR 25658	BRAHMS, Johannes	Albumblatt
EMR 21781	BUTTALL, Philip	Tutti Frutti

Bass Trombone & Piano (Fortsetzung - Continued - Suite)

EMR 25471A	CAPLET, André	Adagio
EMR 25770	CARULLI, Ferdinando	Andante Affettuoso
EMR 25303A	CHOPIN, Frédéric	2 Préludes
EMR 291A	CORRETTE, Michel	Sonata in D Minor
EMR 8500	CRÜGER, Johann	Sacred Music Volume 4
EMR 25239A	CZERNY, Carl	2 Marches
EMR 21973	CZERNY, Carl	Grande Marche
EMR 2168N	DANE, Mary	Las Cañadas
EMR 21266	DANKS, H.P.	Silberfäden
EMR 2039F	DELLA BELLA, D.	Sonata in C Major
EMR 30712	DONIZETTI, Gaetano	Una furtiva lagrima
EMR 21636	DUBOIS, Théodore	Première Suite
EMR 209	DVARIONAS, B.	Thema & Variationen
EMR 21620	ELGAR, Edward	Nimrod
EMR 22355	FAURE, Gabriel	Après un Rêve
EMR 305N	FRANCK, Melchior	Suite de Danses
EMR 2310	FILLMORE, Henry	15 Rags
EMR 305N	FRANCK, Melchior	Suite de Danses (Sturzenegger)
EMR 25602	GADE, Niels W.	Album Leaves N°1
EMR 2145N	GALLIARD, Johann E.	6 Sonatas
EMR 2139N	GALLIARD, Johann E.	Sonata N°1 in A minor
EMR 2140N	GALLIARD, Johann E.	Sonata N°2 in G major
EMR 2141N	GALLIARD, Johann E.	Sonata N°3 in F major
EMR 2142N	GALLIARD, Johann E.	Sonata N°4 in E minor
EMR 2143N	GALLIARD, Johann E.	Sonata N°5 in D minor
EMR 2144N	GALLIARD, Johann E.	Sonata N°6 in C major
EMR 28937	GAY, Bertrand	3 Sketches pour Justine
EMR 4355	GAY, Bertrand	5 Liebeslieder
EMR 4355	GAY, Bertrand	5 Love-Songs
EMR 4355	GAY, Bertrand	5 Mélodies d'Amour
EMR 4308	GAY, Bertrand	5 Minoueries
EMR 28864	GAY, Bertrand	Dans la vieille maison
EMR 28889	GAY, Bertrand	Dolly
EMR 28913	GAY, Bertrand	M'Elodie
EMR 30736	GAY, Bertrand	Verbier Mon Amour
EMR 8611	GERSHWIN, George	Bess, You Is My Woman Now (5)
EMR 22374	GERSHWIN, George	Gershwin 20 Greatest Hits
EMR 8589	GERSHWIN, George	I Got Plenty O' Nuttin' (5)
EMR 20033	GERSHWIN, George	Rhapsody In Blue
EMR 8677	GERSHWIN, George	Strike Up The Band (5)
EMR 8633	GERSHWIN, George	Swanee (5)
EMR 28817	GLINKA, Mikhail	Reiselied
EMR 25546	GOUNOD, Charles	Air des Bijoux / Chœur des Soldats
EMR 2007	GUILMANT, A.	Morceau Symphonique
EMR 30592	HAENDEL, Georg F.	Arie
EMR 30515	HAENDEL, Georg F.	Concerto in G Minor
EMR 30542	HAENDEL, Georg F.	Larghetto
EMR 30684	HAENDEL, Georg F.	Sonate N°VI
EMR 302N	HÄNDEL, Georg Fr.	Prelude & Fugue (Sturzenegger)
EMR 8633	HANDY, W.C.	St. Louis Blues (5)
EMR 8589	IVANOVICI, Ivan	Donauwellen (5)
EMR 8677	JOPLIN, Scott	Easy Winners (5)
EMR 8564	JOPLIN, Scott	Elite Syncopations (5)
EMR 8611	JOPLIN, Scott	The Entertainer (5)
EMR 30243	JOPLIN, Scott	The Sycamore
EMR 216	KOETSIER, Jan	Allegro Maestoso
EMR 273	KOETSIER, Jan	Falstaffiade
EMR 2189	KRIVOKAPIC, Igor	Rhapsody
EMR 25714	LALO, Edouard	Andante
EMR 307N	LOEILLET, J.B.	Sonate en Do Majeur (Sturzenegger)
EMR 2465	LOEILLET, J.B.	Sonata
EMR 26195N	LOVLAND, Rolf	You Raise Me Up
EMR 8545	MACDUFF, G. (Arr.)	Bill Bailey (5)
EMR 8611	MACDUFF, G. (Arr.)	Charlie Is My Darling (5)
EMR 8655	MACDUFF, G. (Arr.)	Marching Through Georgia (5)
EMR 8677	MACDUFF, G. (Arr.)	Morning Has Broken (5)
EMR 8564	MACDUFF, G. (Arr.)	Scotland The Brave (5)
EMR 23639	MACMURROUGH, D.	Macushla
EMR 927N	MANCINI, Henry	The Pink Panther
EMR 2048N	MARCELLO, B.	6 Sonatas
EMR 301N	MARCELLO, B.	Adagio - Largo - Allegretto
EMR 2043N	MARCELLO, B.	Sonata N°1 in F major
EMR 2044N	MARCELLO, B.	Sonata N°2 in E minor
EMR 2032N	MARCELLO, B.	Sonata N°3 in A minor
EMR 2045N	MARCELLO, B.	Sonata N°4 in G minor
EMR 2046N	MARCELLO, B.	Sonata N°5 in Bb major
EMR 2047N	MARCELLO, B.	Sonata N°6 in G major
EMR 2065N	MENDELSSOHN, F.	Auf Flügeln des Gesanges
EMR 25499A	MERTZ, Johann K.	Adagio
EMR 202N	MONTI, Vittorio	Csardas (version in C minor)
EMR 2195N	MONTI, Vittorio	Csardas (version in D minor)
EMR 21592	MOREN, Bertrand	Psychodelia
EMR 31134	MOREN, Bertrand	The Big Apple
EMR 2151N	MORTIMER, John G.	Happy Birthday