

Solo Album Volume N° 6

Spiritual: Swing Low, Sweet Chariot

Traditional: Candelight Waltz - Auld Lang Syne

Wagner: Brautchor aus Lohengrin

Händel: Sarabande II / Schumann: Träumerei

Euphonium

Piano / Keyboard / Organ

or CD Play Back-Play Along (optional)

Arr.: Dennis Armitage / Marc Reift

EMR 909M

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Swing Low, Sweet Chariot



Negro Spiritual
Arr.: Dennis Armitage

Solo in C

Klavier/
Orgel

EMR 909

Träumerei

Robert Schumann
(1810–1856)
Arr.: Dennis Armitage

The first system of the score consists of three staves. The top staff is the vocal line, starting with a piano (*p*) dynamic. The middle and bottom staves are for the piano accompaniment, also marked *p*. The music is in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The first staff begins with a repeat sign and a first ending bracket. The piano accompaniment features a flowing eighth-note melody in the right hand and a more rhythmic bass line in the left hand.

The second system of the score continues the piece. It begins with a measure number '5' above the first staff. The notation follows the same three-staff format as the first system, with the vocal line and piano accompaniment. The piano accompaniment continues with its characteristic flowing eighth-note texture, and the vocal line maintains its melodic flow.

The third system of the score continues the piece. It begins with a measure number '9' above the first staff. The notation follows the same three-staff format. The piano accompaniment continues with its characteristic flowing eighth-note texture, and the vocal line maintains its melodic flow.

Candelight Waltz—Auld Lang Syne

Arr.: Dennis Armitage

English waltz tempo

Musical notation for measures 1-4. The score is in 3/4 time with a key signature of one flat (B-flat). It features a vocal line and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line.

5

Musical notation for measures 5-8. The score continues with the vocal line and piano accompaniment. The piano part includes a right-hand melody and a left-hand bass line. The dynamic marking *mp* (mezzo-piano) is present.

10

Musical notation for measures 9-12. The score continues with the vocal line and piano accompaniment. The piano part includes a right-hand melody and a left-hand bass line. The dynamic marking *mf* (mezzo-forte) is present.

15

Musical notation for measures 13-16. The score continues with the vocal line and piano accompaniment. The piano part includes a right-hand melody and a left-hand bass line.

Brautchor aus Lohengrin

Richard Wagner
(1813 – 1883)
Arr.: Dennis Armitage

Musical notation for measures 1-5. The system includes a vocal line and a piano accompaniment. The vocal line starts with a dynamic marking of *f* and ends with *mf*. The piano accompaniment also features a dynamic marking of *mf*. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4.

Musical notation for measures 6-10. This system continues the vocal and piano parts from the previous system. The piano accompaniment consists of chords and moving lines in both hands.

Musical notation for measures 11-15. The vocal line includes a fermata over the final note of the phrase. The piano accompaniment continues with harmonic support.

Musical notation for measures 16-20. The vocal line features a triplet of eighth notes in measure 19. The piano accompaniment concludes the section with a final chord.

Sarabande

Georg Friedrich Händel
(1685–1759)
Arr.: Marc Reift

Largo

The musical score is presented in four systems. Each system consists of three staves: a single treble clef staff for the melody and a grand staff (treble and bass clefs) for the accompaniment. The key signature is one flat (B-flat major), and the time signature is 3/4. The tempo is marked 'Largo'. Measure numbers 6, 11, and 16 are indicated at the beginning of their respective systems. The score includes repeat signs and first/second endings. The piece concludes with a final cadence in the fourth system.

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EMR 923M	BEATLES, The	Ob-la-di, Ob-la-da (8)
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