

Solo Album Volume N° 8

Borodine: Polovetziian Dance / Händel: Minuet
Armitage: 4 Fanfares / Bach-Gounod: Ave Maria
Traditional: Joshua Fit The Battle Of Jericho

Euphonium

Piano / Keyboard / Organ
or CD Play Back-Play Along (optional)

Arr.: Dennis Armitage / Marc Reift

EMR 911M

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EDITIONS MARC REIFT

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4 Fanfares

(1-3 voices)

Dennis Armitage

I

Solo in C

Klavier/
Orgel

II

III

IV

EMR 911

Polovetzian Dance

Alexandre Borodine
(1833–1887)
Arr.: Dennis Armitage

Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The first staff (melody) begins with a whole rest, followed by a measure with a fermata and a *mp* dynamic marking. The piano accompaniment starts with a *mp* dynamic marking and features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

Musical notation for measures 5-9. The melody continues with a series of eighth and quarter notes. The piano accompaniment maintains its rhythmic pattern, with some chords in the right hand.

Musical notation for measures 10-14. The melody includes a triplet of eighth notes in measure 11 and a fermata in measure 14. The dynamic marking *mf* is present. The piano accompaniment continues with its characteristic rhythmic accompaniment.

Musical notation for measures 15-18. The melody features a triplet of eighth notes in measure 15 and a fermata in measure 16. The dynamic marking *p* is present. The piano accompaniment continues with its characteristic rhythmic accompaniment.

Minuet

(Royal Firework Music)

Georg Friedrich Händel
(1685 – 1759)
Arr.: Dennis Armitage

Pomposo

1

5

9

13

Joshua Fit The Battle of Jericho

Traditional
Arr.: Dennis Armitage

Free (Out of tempo)

$\text{♩} = \overset{\text{3}}{\text{♩}}$
5 a tempo

10

15

Ave Maria

Bach-Gounod
Arr.: Marc Reift

The first system of musical notation for 'Ave Maria' consists of three staves. The top staff is a vocal line with a whole rest. The middle staff is the right-hand piano part, featuring a continuous eighth-note arpeggiated pattern. The bottom staff is the left-hand piano part, consisting of a steady bass line of quarter notes. A *simile* marking is placed above the right-hand piano part.

The second system of musical notation continues the piece. The vocal line begins at measure 4 with a half note G4, followed by a half note A4. The piano accompaniment continues with the same rhythmic patterns. A *p* (piano) dynamic marking is placed below the vocal line.

The third system of musical notation continues the piece. The vocal line begins at measure 7 with a half note B4, followed by a half note C5. The piano accompaniment continues with the same rhythmic patterns. A *mp* (mezzo-piano) dynamic marking is placed below the vocal line.

The fourth system of musical notation continues the piece. The vocal line begins at measure 10 with a half note D5, followed by a half note E5. The piano accompaniment continues with the same rhythmic patterns. A *mp* (mezzo-piano) dynamic marking is placed below the vocal line.

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