

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

E \flat Horn

Piano / Keyboard / Organ

or CD Play Back-Play Along (optional)

Arr.: Dennis Armitage / Marc Reift

EMR 909J

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EDITIONS MARC REIFT

Route du Golf 150 • CH-3963 Crans-Montana (Switzerland)

Tel. +41 (0) 27 483 12 00 • Fax +41 (0) 27 483 42 43 • E-Mail : info@reift.ch • www.reift.ch

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 a single melodic line in treble clef, starting with a piano (*p*) dynamic marking. The middle and bottom staves are a grand staff (treble and bass clefs) providing harmonic accompaniment, also marked with a piano (*p*) dynamic. The music is in a minor key and common time, featuring a flowing, dreamlike melody with long phrases and a steady accompaniment.

The second system begins at measure 5. It continues the melodic and harmonic development from the first system. The piano accompaniment features more complex chordal textures and moving bass lines. The system concludes with a double bar line and repeat dots.

The third system begins at measure 9. It shows further melodic and harmonic progression. The piano part includes some chromatic movement and varied voicings. The system ends with a double bar line and repeat dots.

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). The first system consists of a vocal line and a piano accompaniment. The piano part features a steady bass line in the left hand and chords and moving lines in the right hand.

Musical notation for measures 5-8. The vocal line continues with a melodic line. The piano accompaniment includes a *mp* (mezzo-piano) dynamic marking. The bass line remains consistent with the previous system.

Musical notation for measures 9-14. The vocal line features a *mf* (mezzo-forte) dynamic marking. The piano accompaniment continues with its characteristic accompaniment pattern.

Musical notation for measures 15-18. The vocal line concludes with a final melodic phrase. The piano accompaniment provides harmonic support throughout.

Brautchor aus Lohengrin

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

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (three flats) and 2/4 time, starting with a forte (*f*) dynamic and ending with a mezzo-forte (*mf*) dynamic. The piano accompaniment is on two staves below, with the right hand playing chords and the left hand playing a simple bass line. The piano part also starts with a forte (*f*) dynamic and ends with a mezzo-forte (*mf*) dynamic.

The second system of the musical score consists of three staves. The vocal line continues from the first system. The piano accompaniment features a more active right hand with chords and moving lines, while the left hand continues with a steady bass line.

The third system of the musical score consists of three staves. The vocal line continues. The piano accompaniment shows a more complex texture with moving lines in both hands, including some triplets in the right hand.

The fourth system of the musical score consists of three staves. The vocal line continues. The piano accompaniment features a prominent triplet in the right hand. The system concludes with a final cadence.

Sarabande

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

Largo

Measures 1-5 of the Sarabande. The piece is in 3/4 time and B-flat major. The right hand features a simple melody of quarter notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Measures 6-10 of the Sarabande. This section includes a repeat sign at the end of measure 10. The right hand continues the melodic line, and the left hand maintains the accompaniment.

Measures 11-15 of the Sarabande. The right hand melody becomes more active with eighth notes. The left hand accompaniment features some chromatic movement in the bass line.

Measures 16-20 of the Sarabande. The right hand melody concludes with a series of eighth notes. The left hand accompaniment provides a steady harmonic support.

HORN E^b - MI Bémol

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EMR 4351	GAY, Bertrand	5 Love-Songs
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