

Solo Album Volume N° 7

Traditional: When The Saints Go Marching In

Traditional: Amazing Grace

Gluck: Marche Religieuse

Grieg: Solvejgs Lied / Händel: Largo

E♭ Horn

Piano / Keyboard / Organ

or CD Play Back-Play Along (optional)

Arr.: Dennis Armitage / Marc Reift

EMR 910J

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When The Saint Go Marching In

Traditional
Arr.: Dennis Armitage

A Double tempo

Solo in C

Klavier/
Orgel

The first system of music features a solo line in C major on a single staff, which is mostly empty. Below it is a piano accompaniment consisting of two staves (treble and bass clef). The key signature has one flat (B-flat), and the time signature is 4/4. The piano part begins with a series of chords and moving lines in both hands.

The second system starts at measure 5. The solo line begins with a melodic phrase marked *mf*. The piano accompaniment continues with chords and a steady bass line. The system ends at measure 8.

The third system starts at measure 9. The solo line continues with a melodic line. The piano accompaniment provides harmonic support with chords and a consistent bass line. The system ends at measure 12.

The fourth system starts at measure 13. The solo line features a melodic phrase that concludes with a long, sweeping line. The piano accompaniment continues with chords and a bass line, ending with a final chord. The system ends at measure 16.

EMR 910

Amazing Grace

Traditional
Arr.: Dennis Armitage

Musical notation for measures 1-4. The system includes a vocal line and a piano accompaniment. The vocal line starts with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It features a triplet of eighth notes in the first measure. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part features chords and single notes in both hands.

Musical notation for measures 5-8. The system includes a vocal line and a piano accompaniment. The vocal line continues with a triplet of eighth notes in measure 5 and a long note in measure 6. The piano accompaniment continues with chords and single notes, including a slur over two notes in the right hand of measure 6.

Musical notation for measures 9-12. The system includes a vocal line and a piano accompaniment. The vocal line features a triplet of eighth notes in measure 9. The piano accompaniment continues with chords and single notes, including a slur over two notes in the right hand of measure 10.

Musical notation for measures 13-16. The system includes a vocal line and a piano accompaniment. The vocal line features a triplet of eighth notes in measure 13 and a long note in measure 14. The piano accompaniment continues with chords and single notes, ending with a final chord in measure 16.

Marche Religieuse

Christoph Willibald Gluck
(1714–1787)
Arr.: Marc Reift

Maestoso

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 eighth-note bass line and chords in the right hand.

5

Musical notation for measures 5-8. The vocal line continues with a melodic phrase. The piano accompaniment maintains the rhythmic pattern with some chordal changes.

9

Musical notation for measures 9-12. The vocal line has a rest in measure 10. The piano accompaniment continues with a consistent eighth-note bass line.

13

Musical notation for measures 13-16. The vocal line concludes with a final note. The piano accompaniment ends with a series of chords in the right hand and a final bass note.

Solvejgs Lied

Edvard Grieg
(1843 – 1907)
Arr.: Dennis Armitage

Andante

The musical score is presented in four systems, each with a vocal line and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is common time (C). The tempo is marked 'Andante'.
- **System 1:** The vocal line begins with a whole rest. The piano accompaniment starts with a melody in the right hand, marked *p* (piano), and continues with a *mf* (mezzo-forte) section. The bass line has a few notes at the end of the system.
- **System 2:** The vocal line starts at measure 7 with a *p* dynamic. The piano accompaniment features a *pp* (pianissimo) section in the right hand, followed by a *p* section. The bass line consists of sustained chords.
- **System 3:** The vocal line continues with a melodic line. The piano accompaniment has a *pp* section in the right hand and a *p* section in the bass line.
- **System 4:** The vocal line continues with a melodic line. The piano accompaniment has a *pp* section in the right hand and a *p* section in the bass line.

Largo

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

mf

6 *p*

11 *p*

16

HORN E^b - MI Bémol

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