

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

F Horn

Piano / Keyboard / Organ

or CD Play Back-Play Along (optional)

Arr.: Dennis Armitage / Marc Reift

EMR 909K

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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 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 starting with a piano (*p*) dynamic marking. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

5.

The second system of the score consists of three staves. The top staff continues the melodic line from the first system. The middle and bottom staves continue the harmonic accompaniment. The system concludes with a double bar line and repeat dots.

9

The third system of the score consists of three staves. The top staff continues the melodic line. The middle and bottom staves continue the harmonic accompaniment. The system concludes with a double bar line and repeat dots. A *m* dynamic marking is present at the end of the system.

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 (Bb). 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.

5

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

10

Musical notation for measures 9-12. The vocal line features a melodic phrase with a *mf* dynamic marking. The piano accompaniment continues with chords and moving lines in both hands.

15

Musical notation for measures 13-16. The vocal line concludes with a melodic phrase. The piano accompaniment features a final chordal structure in both hands.

Brautchor aus Lohengrin

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

Musical score for measures 1-5. The vocal line begins with a forte (*f*) dynamic and transitions to mezzo-forte (*mf*) by measure 5. The piano accompaniment also features a dynamic shift from *f* to *mf* in measure 5. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 2/4.

Musical score for measures 6-10. The vocal line continues with a mezzo-forte (*mf*) dynamic. The piano accompaniment consists of chords and moving lines in both hands.

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

Musical score for measures 16-20. The vocal line features a triplet of eighth notes in measure 19. The piano accompaniment includes a triplet of eighth notes in the right hand in measure 19.

Sarabande

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

Largo

Measures 1-5 of the Sarabande. The piece is in 3/4 time with a key signature of one flat (B-flat). The melody in the right hand consists of quarter and eighth notes. The left hand provides a harmonic accompaniment with chords and moving lines in both the treble and bass staves.

Measures 6-10 of the Sarabande. Measure 6 is marked with a '6'. The melody continues with a repeat sign at the end of measure 10. The accompaniment features a variety of chordal textures and rhythmic patterns.

Measures 11-15 of the Sarabande. Measure 11 is marked with an '11'. The melody includes a sharp sign (F#) in measure 12. The accompaniment continues with rich harmonic support.

Measures 16-20 of the Sarabande. Measure 16 is marked with a '16'. The melody concludes with a fermata. The accompaniment ends with a final chordal structure.

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