

# Solo Album Volume N° 7

*Traditional: When The Saints Go Marching In*

*Traditional: Amazing Grace*

*Gluck: Marche Religieuse*

*Grieg: Solvejgs Lied / Händel: Largo*

## F Horn

*Piano / Keyboard / Organ*

*or CD Play Back-Play Along (optional)*

**Arr.: Dennis Armitage / Marc Reift**

EMR 910K

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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 note. The piano accompaniment continues with chords and a bass line. 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 4/4 time signature. It features a triplet of eighth notes in measure 2. 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 right-hand part features chords and melodic fragments, while the left-hand part provides a simple bass line.

Musical notation for measures 5-8. The system includes a vocal line and a piano accompaniment. The vocal line continues with the triplet and includes a long note in measure 7. The piano accompaniment continues with chords and a bass line, featuring a melodic flourish in the right hand in measure 7.

Musical notation for measures 9-12. The system includes a vocal line and a piano accompaniment. The vocal line features another triplet in measure 9. The piano accompaniment continues with chords and a bass line, with melodic flourishes in the right hand in measures 10 and 11.

Musical notation for measures 13-16. The system includes a vocal line and a piano accompaniment. The vocal line features a triplet in measure 13 and ends with a fermata in measure 15. The piano accompaniment continues with chords and a bass line, ending with a final chord in measure 16.

# Marche Religieuse

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

Maestoso

First system of musical notation (measures 1-4). It consists of a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is common time (C). The vocal line features a series of quarter notes. The piano accompaniment includes chords and a melodic line in the right hand.

5

Second system of musical notation (measures 5-8). It continues the vocal and piano parts from the first system. The piano accompaniment features a prominent melodic line in the right hand with some grace notes.

9

Third system of musical notation (measures 9-12). The vocal line continues with quarter notes. The piano accompaniment includes some slurs and grace notes in the right hand.

13

Fourth system of musical notation (measures 13-16). The vocal line concludes with a half note. The piano accompaniment ends with a final chord in the right hand.

# Solvejgs Lied

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

Andante

The musical score is presented in four systems, each with a vocal line on a single staff and a piano accompaniment on two staves. The key signature is B-flat major (two flats) and the time signature is common time (C). The tempo is marked 'Andante'.  
- The first system (measures 1-6) shows the vocal line with a long rest. The piano accompaniment begins with a melody in the right hand, marked *p* (piano), and a bass line in the left hand. Dynamics include *p*, *mf* (mezzo-forte), and *p*.  
- The second system (measures 7-12) features a vocal line starting at measure 7 with a *p* dynamic. The piano accompaniment continues with chords and a bass line, marked *pp* (pianissimo) and *p*.  
- The third system (measures 13-18) continues the vocal melody and piano accompaniment.  
- The fourth system (measures 19-24) concludes the piece with a final vocal phrase and piano accompaniment.

# Largo

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

The musical score is presented in four systems, each with a treble and bass staff. The key signature is one flat (B-flat major) and the time signature is 3/4. The first system begins with a mezzo-forte (*mf*) dynamic. The second system, starting at measure 6, is marked piano (*p*). The third system, starting at measure 11, includes a triplet in the right hand. The fourth system, starting at measure 16, continues the piece. The score is an arrangement by Marc Reift of a work by Georg Friedrich Händel.

# HORN

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