

Solo Album Volume N° 9

Traditional: Down By The Riverside

Dvorak: Largo "New World" / Händel: March

Schubert: Ave Maria / Debussy: Clair de Lune

F Horn

Piano / Keyboard / Organ

or CD Play Back-Play Along (optional)

Arr.: Dennis Armitage / Marc Reift

EMR 912K

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Largo aus der Neuen Welt

Antonin Dvorak
(1841–1904)
Arr.: Marc Reift

Largo = ♩ =

Solo in C

Klavier/
Orgel

Musical notation for measures 1-4. The solo horn part is in C major and consists of whole notes. The piano accompaniment features a steady bass line and chords in the right hand.

Musical notation for measures 5-9. Measure 5 begins with a piano (p) dynamic marking. The solo horn part has a melodic line with slurs, and the piano accompaniment continues with chords and moving lines.

Musical notation for measures 10-14. Measure 10 begins with a piano (p) dynamic marking. The solo horn part features a melodic line with slurs, and the piano accompaniment provides harmonic support.

Musical notation for measures 15-18. The solo horn part has a melodic line with slurs, and the piano accompaniment concludes the piece with sustained chords.

EMR 912

March

(Overture to the Occasional Oratorio)

Georg Friedrich Händel
(1685–1759)

Arr.: Dennis Armitage

Maestoso

Musical notation for measures 1-4. The score is in 3/4 time with a key signature of one flat (B-flat). The tempo is marked **Maestoso**. Both the vocal line and the piano accompaniment start with a dynamic marking of *f* (forte). The piano accompaniment features a steady bass line and chords in the right hand.

Musical notation for measures 5-8. The vocal line continues with a melodic line. The piano accompaniment maintains its harmonic support with chords and moving lines in both hands.

Musical notation for measures 9-12. The vocal line includes dynamic markings of *mp* (mezzo-piano) and *mf* (mezzo-forte). The piano accompaniment also features *mp* and *mf* markings. A first ending bracket labeled "1." spans measures 11 and 12.

Musical notation for measures 13-16. The vocal line starts with a *mf* marking and includes a trill (*tr*) in measure 15. The piano accompaniment also has a *mf* marking. A second ending bracket labeled "2." spans measures 13 and 14.

Down by the Riverside

Traditional
Arr.: Dennis Armitage

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a whole rest for the first two measures, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment is in grand staff (treble and bass clefs). The right hand starts with a quarter note G4, a quarter note A4, and a quarter note B4. The left hand starts with a quarter note G2, a quarter note A2, and a quarter note B2. The system concludes with a double bar line.

The second system of music begins at measure 5. The vocal line continues with a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, and a quarter note B5. The piano accompaniment continues with a quarter note C4, a quarter note D4, and a quarter note E4. The system concludes with a double bar line.

The third system of music begins at measure 10. The vocal line continues with a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, and a quarter note B5. The piano accompaniment continues with a quarter note C4, a quarter note D4, and a quarter note E4. The system concludes with a double bar line.

The fourth system of music begins at measure 15. The vocal line continues with a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, and a quarter note B5. The piano accompaniment continues with a quarter note C4, a quarter note D4, and a quarter note E4. The system concludes with a double bar line.

Ave Maria

Franz Schubert
(1797–1828)
Arr.: Dennis Armitage

The first system of the score 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 accompaniment with triplets in the first four measures. The bottom staff is the left-hand piano part, consisting of a simple bass line with quarter notes.

The second system begins at measure 4. The vocal line has a whole rest followed by a melodic phrase starting in measure 5, marked with a piano (*p*) dynamic. The piano accompaniment continues with the eighth-note pattern. A *simile* marking is placed below the piano part in measure 5, indicating that the texture should be similar to the previous section.

The third system begins at measure 7. The vocal line has a whole rest followed by a melodic phrase starting in measure 8. The piano accompaniment continues with the eighth-note pattern.

The fourth system begins at measure 10. The vocal line has a whole rest followed by a melodic phrase starting in measure 11. The piano accompaniment continues with the eighth-note pattern, ending with a triplet in the final measure.

Clair de Lune

Claude Debussy
(1862–1918)
Arr.: Dennis Armitage

Andante espressivo

Musical notation for measures 1-4. The score is in G-flat major (two flats) and 3/4 time. The tempo is marked 'Andante espressivo'. The first system consists of a treble and bass staff. The treble staff begins with a piano (*p*) dynamic and features a melodic line with triplet eighth notes and a slur. The bass staff provides harmonic support with chords and a triplet eighth-note accompaniment. Measure numbers 1, 2, 3, and 4 are indicated below the treble staff.

Musical notation for measures 5-8. The treble staff continues the melodic line with triplet eighth notes and a slur, marked with a 'poco rit.' (ritardando) instruction. The bass staff continues with harmonic accompaniment. Measure numbers 5, 6, 7, and 8 are indicated below the treble staff.

Musical notation for measures 9-13. The treble staff features a melodic line with triplet eighth notes and a slur, marked with a mezzo-forte (*mf*) dynamic. The bass staff continues with harmonic accompaniment. Measure numbers 9, 10, 11, 12, and 13 are indicated below the treble staff.

Musical notation for measures 14-17. The treble staff features a melodic line with triplet eighth notes and a slur, with dynamics ranging from mezzo-piano (*mp*) to mezzo-forte (*mf*) and piano (*p*). The bass staff continues with harmonic accompaniment, including a triplet eighth-note accompaniment. Measure numbers 14, 15, 16, and 17 are indicated below the treble staff.

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