

# Solo Album Volume N° 3

*Stanley: Trumpet Voluntary / Händel: Arioso*  
*Spiritual: Nobody Knows The Trouble I've See*  
*Traditional: Il Silenzio*  
*Choral: So Nimm Denn Meine Hände*

## Trombone

*Piano / Keyboard / Organ*  
*or CD Play Back-Play Along (optional)*

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

EMR 906L

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# Trumpet Voluntary

John Stanley  
(1713–1786)  
Arr.: Dennis Armitage

*Andante largo*

Solo in C

Klavier/  
Orgel

Musical notation for measures 1-4. The trumpet part (Solo in C) begins with a forte (*f*) dynamic. The piano accompaniment (Klavier/Orgel) also starts with a forte (*f*) dynamic. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

Musical notation for measures 5-8. The trumpet part continues with a melodic line. The piano accompaniment provides harmonic support with chords and moving bass lines.

Musical notation for measures 9-12. The trumpet part features a trill (*tr*) in measure 11. The piano accompaniment includes a mezzo-forte (*mf*) dynamic marking in measure 12.

Musical notation for measures 13-16. The trumpet part concludes with a melodic phrase. The piano accompaniment ends with a *simile* marking, indicating a similar texture to the previous section.

EMR 906

# Nobody Knows the Trouble I've See

Negro Spiritual  
Arr.: Dennis Armitage

Slow

The first system of music consists of four measures. It features a piano introduction with a treble clef and a bass clef. The treble clef part begins with a *pp* dynamic marking and contains a melodic line with eighth and quarter notes. The bass clef part provides a harmonic accompaniment with chords and single notes. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

The second system contains measures 5 through 8. The melody in the treble clef continues with a series of eighth and quarter notes, including a triplet of eighth notes in measure 6. The piano accompaniment in the bass clef consists of chords and moving lines. A *pp* dynamic marking is present in measure 7.

The third system covers measures 9 to 12. It includes a first ending bracket over measures 11 and 12. The melody in the treble clef features a mix of eighth and quarter notes. The piano accompaniment continues with chords and single notes.

The fourth system contains measures 13 to 16. It begins with a second ending bracket over measures 13 and 14, marked with a double bar line and a repeat sign. The tempo instruction "A bit faster" is placed above measure 14. A "Solo" line is indicated above the treble clef staff in measure 15. The melody in the treble clef becomes more active with eighth notes and rests. The piano accompaniment in the bass clef features chords and single notes.

# Il Silenzio

Arr.: Dennis Armitage

Slow (♩ = 64)

The musical score is written for voice and piano. It begins with a tempo marking of "Slow (♩ = 64)". The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into four systems, each with a measure number (1, 7, 12, 16) at the start of the voice line.

- System 1 (Measures 1-6):** The voice part starts with a rest, followed by a triplet of eighth notes. The piano accompaniment is mostly rests, with a triplet of eighth notes in the bass line at the end of the system. A "Free" marking is present under the first measure.
- System 2 (Measures 7-11):** The voice part features a triplet of eighth notes. The piano accompaniment consists of a continuous eighth-note triplet in the right hand and a triplet of eighth notes in the bass line. The word "simile" is written in the piano part.
- System 3 (Measures 12-15):** The voice part continues with a triplet of eighth notes. The piano accompaniment maintains the eighth-note triplet in the right hand and the triplet of eighth notes in the bass line.
- System 4 (Measures 16-19):** The voice part features a triplet of eighth notes. The piano accompaniment continues with the eighth-note triplet in the right hand and the triplet of eighth notes in the bass line.

# Arioso

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

Andante lento  
Breit

Measures 1-5 of the piece. The vocal line (treble clef) begins with a piano (*p*) dynamic and features a long, sweeping melodic line with a fermata over the first measure. The piano accompaniment (grand staff) consists of a steady, rhythmic pattern of chords in the right hand and a simple bass line in the left hand, also marked with a piano (*p*) dynamic.

Measures 6-11. The vocal line continues with a melodic line that includes a fermata over measure 6. The piano accompaniment maintains the same rhythmic pattern of chords and bass notes.

Measures 12-17. The vocal line shows more melodic movement, with a fermata over measure 12. The piano accompaniment continues with the established harmonic and rhythmic structure.

Measures 18-23. The vocal line features a more active melodic line with a piano (*p*) dynamic. The piano accompaniment also includes a piano (*p*) dynamic and shows some chromatic movement in the bass line.

# So nimm denn meine Hände

(Choral)

Arr.: Dennis Armitage

(♩ = 80)

*a tempo*

*p*

*p*

*a tempo*

5

10

15

*Da Capo al Fine*  
*Fine*

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