

Solo Album Volume N° 7

Traditional: When The Saints Go Marching In

Traditional: Amazing Grace

Gluck: Marche Religieuse

Grieg: Solvejgs Lied / Händel: Largo

Trombone

Piano / Keyboard / Organ

or CD Play Back-Play Along (optional)

Arr.: Dennis Armitage / Marc Reift

EMR 910L

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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 for Klavier/Orgel in 4/4 time. The key signature has one flat (B-flat). The piano part begins with a series of chords and eighth notes, leading to a double bar line. After the double bar line, the tempo changes to 'Double tempo'.

The second system starts at measure 5. The solo line has a *mf* dynamic marking. The piano accompaniment continues with chords and eighth notes. A *mf* dynamic marking is also present in the piano part.

The third system starts at measure 9. The solo line continues with a melodic line. The piano accompaniment provides harmonic support with chords and eighth notes.

The fourth system starts at measure 13. The solo line features a melodic line with a fermata at the end. The piano accompaniment concludes with a series of chords and eighth notes.

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 the first measure. The piano accompaniment consists of a grand staff with treble and bass clefs, providing harmonic support with chords and a simple bass line.

Musical notation for measures 5-8. The vocal line continues with a triplet in measure 5 and a long melisma (a note held over several measures) starting in measure 6. The piano accompaniment features a more active bass line and chordal accompaniment in the right hand.

Musical notation for measures 9-12. The vocal line has a triplet in measure 9 and a melisma starting in measure 10. The piano accompaniment continues with a steady bass line and chordal accompaniment.

Musical notation for measures 13-16. The vocal line has a triplet in measure 13 and a melisma starting in measure 14. The piano accompaniment concludes the piece with a final chord in the right hand and a descending bass line.

Marche Religieuse

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

Maestoso

The first system of music consists of three staves. The top staff is a single melodic line in G major, starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, and ending with a half note G5. The middle staff is the right-hand piano accompaniment, featuring a series of chords in the left hand and a melodic line in the right hand. The bottom staff is the left-hand piano accompaniment, providing a steady bass line with quarter notes.

5

The second system of music continues from the first. The top staff has a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and a quarter rest. The piano accompaniment continues with chords and a melodic line in the right hand, and a bass line in the left hand.

9

The third system of music continues. The top staff has a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and a quarter rest. The piano accompaniment continues with chords and a melodic line in the right hand, and a bass line in the left hand.

13

The fourth system of music continues. The top staff has a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and a quarter rest. The piano accompaniment continues with chords and a melodic line in the right hand, and a bass line in the left hand.

Solvejgs Lied

Edvard Grieg
(1843 – 1907)

Arr.: Dennis Armitage

Andante

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. The key signature is G minor (two flats) and the time signature is 3/4. The tempo is marked 'Andante'. The score includes dynamic markings such as *p*, *mf*, and *pp*. The first system shows the beginning of the piece with a piano accompaniment starting on the second measure. The second system begins at measure 7, featuring a piano accompaniment of chords and a vocal line. The third system begins at measure 13, with a more active piano accompaniment and a vocal line. The fourth system begins at measure 19, continuing the vocal and piano parts. The score concludes with a final chord in the piano part.

Largo

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

Musical notation for measures 1-5. The score is in 3/4 time with a key signature of one flat (B-flat). The first system shows a vocal line with rests and a piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present in the first measure of the piano part.

Musical notation for measures 6-10. The vocal line begins with a long note marked *p* (piano) and is followed by a melodic phrase. The piano accompaniment continues with chords in the right hand and a steady bass line in the left hand. A dynamic marking of *p* is present in the second measure of the piano part.

Musical notation for measures 11-15. The vocal line features a triplet of eighth notes in measure 11 and a long note in measure 12. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Musical notation for measures 16-20. The vocal line has a long note in measure 16 and a melodic phrase in measure 17. The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

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