

Solo Album Volume N° 2

Albinoni: Adagio / Gershwin: I Got Rhythm

Beethoven: Die Ehre Gottes aus der Natur

Chopin: Tristesse / Mouret: Fanfare-Rondeau

Trumpet

Piano / Keyboard / Organ

or CD Play Back-Play Along (optional)

Arr.: Dennis Armitage / Marc Reift

EMR 905H

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Adagio



Tomaso Albinoni
(1671–1750)
Arr.: Marc Reift

Solo in C

Klavier/
Orgel

5

9

14

EMR 905

Die Ehre Gottes aus der Natur

Ludwig van Beethoven
(1770–1827)
Arr.: Marc Reift

Musical score for measures 1-4. The piece is in common time (C) and begins with a forte (*f*) dynamic. The melody in the right hand features a half note followed by a quarter note, with a fermata over the final note. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand. A breath mark (comma) is placed above the final note of the melody.

Musical score for measures 5-9. The melody continues with a half note and a quarter note, ending with a fermata. The piano accompaniment features a more active bass line with eighth notes. A piano (*p*) dynamic marking is present. A breath mark is placed above the final note of the melody.

Musical score for measures 10-13. The melody consists of a half note followed by a quarter note, ending with a fermata. The piano accompaniment is characterized by a series of chords in the right hand and a bass line of eighth notes. A breath mark is placed above the final note of the melody.

Musical score for measures 14-17. The melody starts with a half note followed by a quarter note, ending with a fermata. The piano accompaniment features a bass line of eighth notes and chords in the right hand. Dynamics range from forte (*f*) to piano (*p*). A breath mark is placed above the final note of the melody.

I Got Rhythm

George Gershwin
(1898 – 1937)
Arr.: Dennis Armitage

Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The melody is in the upper voice, and the piano accompaniment is in the lower voice. The piano part features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *mf* is present in the first measure.

Musical notation for measures 5-9. The melody continues with a dynamic marking of *mf* at the start. The piano accompaniment features a more complex chordal texture in the right hand, including some triplets and sixteenth-note patterns. A dynamic marking of *f* appears in the fifth measure.

Musical notation for measures 10-14. The melody has a dynamic marking of *f* in the tenth measure. The piano accompaniment continues with complex chords and rhythmic patterns. Dynamic markings of *f* and *mf* are used throughout this section.

Musical notation for measures 15-18. The melody concludes with a dynamic marking of *f* in the fifteenth measure. The piano accompaniment features a final chordal structure with a dynamic marking of *f* in the sixteenth measure.

Tristesse

Frédéric Chopin
(1810–1849)
Arr.: Dennis Armitage

The first system of the musical score for 'Tristesse' consists of three staves. The top staff is a single treble clef line, which is mostly empty. The middle staff is a grand staff (treble and bass clefs) containing the main melody with a long slur over the first two measures. The bottom staff is a single bass clef line providing a simple accompaniment.

The second system of the musical score starts at measure 4. It features a treble clef staff with a melodic line, a grand staff with a more complex accompaniment, and a bass clef staff. The music continues with various rhythmic patterns and chordal textures.

The third system of the musical score starts at measure 8. It continues the piece with a treble clef staff, a grand staff, and a bass clef staff. The notation includes slurs and dynamic markings, indicating the expressive nature of the piece.

Fanfare—Rondeau

Jean-Joseph Mouret
(1682—1738)
Arr.: Dennis Armitage

(♩ = 92)

mf

5

mf

10

3 x rit.

16

1. *Fine*

mp *mf* *m*

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