

Solo Album Volume N° 9

Traditional: Down By The Riverside

Dvorak: Largo "New World" / Händel: March

Schubert: Ave Maria / Debussy: Clair de Lune

Trumpet

Piano / Keyboard / Organ

or CD Play Back-Play Along (optional)

Arr.: Dennis Armitage / Marc Reift

EMR 912H

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Largo aus der Neuen Welt

3

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

Largo = ♩ =

Solo in C

Klavier/
Orgel

5 = ♩ =

10

15

EMR 912

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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**. The first staff (melody) begins with a forte (*f*) dynamic. The piano accompaniment also starts with a forte (*f*) dynamic. The music features a steady eighth-note accompaniment in the left hand and a more active melody in the right hand.

Musical notation for measures 5-8. The melody continues with eighth-note patterns. The piano accompaniment maintains a consistent eighth-note accompaniment in the left hand and provides harmonic support in the right hand.

Musical notation for measures 9-12. The melody starts with a mezzo-piano (*mp*) dynamic and moves to mezzo-forte (*mf*) in measure 10. The piano accompaniment also has dynamic markings of *mp* and *mf*. A first ending bracket labeled "1." spans measures 11 and 12.

Musical notation for measures 13-16. The melody begins with a mezzo-forte (*mf*) dynamic and includes a trill (*tr*) in measure 15. The piano accompaniment also features a mezzo-forte (*mf*) dynamic. 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 three staves. The top staff is a single treble clef line with a few notes at the end. The middle staff is a grand staff (treble and bass clefs) with a melody line and accompaniment. The bottom staff is a bass clef line with accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The music features a mix of eighth and quarter notes with some slurs and accents.

5

The second system of music starts at measure 5. It continues with the same three-staff format as the first system. The melody in the middle staff has a more active eighth-note pattern. The accompaniment in the bottom staff consists of steady quarter notes.

10

The third system of music starts at measure 10. The melody in the middle staff continues with eighth-note patterns. The accompaniment in the bottom staff remains consistent with quarter notes. There are some chordal textures in the middle staff.

15

The fourth system of music starts at measure 15. The melody in the middle staff concludes with a few notes. The accompaniment in the bottom staff continues with quarter notes. The system ends 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 of the piano, featuring a continuous eighth-note accompaniment with triplets. The bottom staff is the left hand of the piano, playing a simple bass line with quarter notes.

The second system begins with a measure rest labeled '4'. The vocal line starts with a half note followed by a melodic phrase. The piano accompaniment continues with the eighth-note pattern. The word 'p' (piano) is written below the vocal staff, and 'simile' is written below the piano staff.

The third system begins with a measure rest labeled '7'. The vocal line continues with a melodic phrase. The piano accompaniment continues with the eighth-note pattern.

The fourth system begins with a measure rest labeled '10'. The vocal line continues with a melodic phrase. The piano accompaniment continues with the eighth-note pattern.

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 right hand features a melodic line with triplets and slurs, starting with a piano (*p*) dynamic. The left hand provides harmonic support with chords and triplets, also marked *p*.

Musical notation for measures 5-8. The right hand continues with a melodic line of triplets, marked *poco rit.* (ritardando). The left hand accompaniment consists of sustained chords and single notes.

Musical notation for measures 9-13. The right hand features a melodic line with triplets, marked *mf* (mezzo-forte). The left hand accompaniment includes chords and single notes, also marked *mf*.

Musical notation for measures 14-17. The right hand has a melodic line with triplets and slurs, with dynamics ranging from *mp* to *mf* and *p*. The left hand accompaniment features chords and triplets, marked *mf*.

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