

Solo Album Volume N° 8

*Borodine: Polovetzkian Dance / Händel: Minuet
Armitage: 4 Fanfares / Bach-Gounod: Ave Maria
Traditional: Joshua Fit The Battle Of Jericho*

Flute

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

Arr.: Dennis Armitage / Marc Reift

EMR 911A

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4 Fanfares

(1-3 voices)

3

Dennis Armitage

I

Solo in C

Klavier/
Orgel

II

III

IV

EMR 911

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Alexandre Borodine

(1833–1887)

Arr.: Dennis Armitage

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in treble clef and the piano accompaniment in grand staff (treble and bass clefs). The key signature is B-flat major (two flats) and the time signature is 4/4. The melody begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The second system continues the melody with a half note C5, a quarter note B4, and a half note A4. The piano accompaniment continues with similar patterns. The third system concludes the piece with a half note G4, a quarter note F4, and a half note E4. The piano accompaniment ends with a final chord. The score includes dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte).

5

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The top staff is a single melodic line in treble clef, and the bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The melody consists of a series of eighth and quarter notes, with some phrases slurred together. The piano accompaniment features chords and single notes in both hands, providing a harmonic foundation for the melody. The score is numbered '5' in the top left corner.

10

This musical score is for measures 10 through 14 of the 'The Swan' section from 'The Nutcracker'. It is written for a piano and a vocal soloist. The key signature is B-flat major (two flats) and the time signature is 4/4. The piano accompaniment in the lower staves features a steady eighth-note bass line and chords in the right hand. The vocal line in the upper staff begins with a half rest, followed by a melody starting on a half note. It includes a triplet of eighth notes in measure 12 and a long, sweeping melisma that spans measures 13 and 14, ending with a fermata. The dynamic marking *mf* (mezzo-forte) is placed below the vocal line in measure 11.

15

3

Φ

p

Minuet

(Royal Firework Music)

Georg Friedrich Händel
(1685 – 1759)
Arr.: Dennis Armitage

Pomposo

The musical score is written for piano and flute. It consists of 13 measures, divided into four systems. The first system (measures 1-4) begins with a forte (*f*) dynamic and a 'Pomposo' tempo marking. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The flute part has a melodic line with accents. The second system (measures 5-8) continues the piano accompaniment and flute melody. The third system (measures 9-12) shows the piano accompaniment ending with a final chord, while the flute continues its melodic line. The fourth system (measure 13) is the final measure, where both the piano and flute parts conclude. The key signature has two flats (B-flat major), and the time signature is 3/4.

Free (Out of tempo)

A musical score for the song 'The Rose Tree'. It features three staves: a vocal line at the top and a piano accompaniment at the bottom. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The vocal line consists of a single melodic line with lyrics written below it. The piano accompaniment is written for a grand piano, with a right-hand part featuring chords and a left-hand part with a simple bass line. The score is divided into four measures, each corresponding to a line of lyrics.

5 a tempo

mf

simile

mf

10

This musical score is for measures 10 through 13 of the piece 'The Swan' from 'The Nutcracker'. It is written for a piano and features a melody in the right hand and a harmonic accompaniment in the left hand. The key signature is B-flat major (two flats) and the time signature is 3/4. The melody in the right hand consists of eighth and sixteenth notes, with some measures containing slurs and accents. The left hand provides a steady accompaniment with chords and moving lines, including some measures with slurs and accents. The score is presented in a standard musical notation format with a grand staff (treble and bass clefs).

15

Ave Maria

Bach-Gounod
Arr.: Marc Reift

Measures 1-3 of the Ave Maria. The score is in G major (one sharp) and common time (C). The right hand features a continuous eighth-note arpeggiated pattern. The left hand plays a simple bass line of eighth notes. A slur is placed over measures 2 and 3 in the right hand. The word *simile* is written above the left hand in measure 3.

Measures 4-6 of the Ave Maria. The right hand continues the arpeggiated pattern. In measure 4, the left hand has a whole note G. In measure 5, the left hand has a whole note B. In measure 6, the left hand has a whole note D. A slur is placed over measures 5 and 6 in the right hand. The dynamic *p* (piano) is marked in measure 4.

Measures 7-9 of the Ave Maria. The right hand continues the arpeggiated pattern. In measure 7, the left hand has a whole note G. In measure 8, the left hand has a whole note B. In measure 9, the left hand has a whole note D. A slur is placed over measures 8 and 9 in the right hand. The dynamic *mp* (mezzo-piano) is marked in measure 9.

Measures 10-12 of the Ave Maria. The right hand continues the arpeggiated pattern. In measure 10, the left hand has a whole note G. In measure 11, the left hand has a whole note B. In measure 12, the left hand has a whole note D. A slur is placed over measures 11 and 12 in the right hand. The dynamic *mp* (mezzo-piano) is marked in measure 10.

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