

Solo Album Volume N° 6

Spiritual: Swing Low, Sweet Chariot

Traditional: Candelight Waltz - Auld Lang Syne

Wagner: Brautchor aus Lohengrin

Händel: Sarabande II / Schumann: Träumerei

Oboe

Piano / Keyboard / Organ

or CD Play Back-Play Along (optional)

Arr.: Dennis Armitage / Marc Reift

EMR 909B

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Route du Golf 150 • CH-3963 Crans-Montana (Switzerland)

Tel. +41 (0) 27 483 12 00 • Fax +41 (0) 27 483 42 43 • E-Mail : info@reift.ch • www.reift.ch



Swing Low, Sweet Chariot

3

Negro Spiritual
Arr.: Dennis Armitage

Solo in C

Klavier/
Orgel

The musical score is written for a solo voice in C major and piano/organ accompaniment. It consists of four systems of staves. The first system shows the beginning of the piece with a mezzo-forte (mf) dynamic. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The second system includes triplets in both hands. The third system continues the accompaniment with some melodic variation in the piano part. The fourth system concludes the piece with a first and second ending, marked with a 'rit.' (ritardando) instruction.

EMR 909

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Träumerei

Robert Schumann
(1810–1856)
Arr.: Dennis Armitage

The first system of musical notation for 'Träumerei'. It consists of a single melodic line in the treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The melody begins with a half note G4, followed by a repeat sign. The piano accompaniment starts with a half note G3, followed by a repeat sign. Both parts are marked with a piano (*p*) dynamic. The melody continues with eighth and sixteenth notes, while the piano accompaniment features chords and moving lines in both hands.

The second system of musical notation, starting at measure 5. The melodic line continues with a half note G4, followed by a repeat sign. The piano accompaniment continues with a half note G3, followed by a repeat sign. The melody continues with eighth and sixteenth notes, while the piano accompaniment features chords and moving lines in both hands. The system ends with a double bar line and repeat dots.

The third system of musical notation, starting at measure 9. The melodic line continues with a half note G4, followed by a repeat sign. The piano accompaniment continues with a half note G3, followed by a repeat sign. The melody continues with eighth and sixteenth notes, while the piano accompaniment features chords and moving lines in both hands. The system ends with a double bar line and repeat dots.

Candelight Waltz—Auld Lang Syne

Arr.: Dennis Armitage

English waltz tempo

Measures 1-4 of the piece. The music is in 3/4 time, key of B-flat major. The melody is in the right hand, and the piano accompaniment is in the left hand. The melody starts with a quarter rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment consists of a series of chords and single notes in the left hand.

Measures 5-9 of the piece. The melody continues in the right hand, and the piano accompaniment continues in the left hand. The melody starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment consists of a series of chords and single notes in the left hand.

Measures 10-14 of the piece. The melody continues in the right hand, and the piano accompaniment continues in the left hand. The melody starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment consists of a series of chords and single notes in the left hand.

Measures 15-19 of the piece. The melody continues in the right hand, and the piano accompaniment continues in the left hand. The melody starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment consists of a series of chords and single notes in the left hand.

Brautchor aus Lohengrin

Richard Wagner
(1813–1883)
Arr.: Dennis Armitage

Measures 1-5 of the Brautchor aus Lohengrin. The score is in 2/4 time, key of B-flat major (three flats). The vocal line (treble clef) begins with a forte (*f*) dynamic and a crescendo leading to a mezzo-forte (*mf*) dynamic. The piano accompaniment (grand staff) features a steady eighth-note bass line and chords in the right hand, also marked with a crescendo and *mf* dynamic.

Measures 6-10 of the Brautchor aus Lohengrin. The vocal line continues with a melodic line. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

Measures 11-15 of the Brautchor aus Lohengrin. The vocal line features a melodic line with a fermata over measure 12. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

Measures 16-20 of the Brautchor aus Lohengrin. The vocal line includes a triplet of eighth notes in measure 19. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

Sarabande

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Georg Friedrich Händel
(1685 – 1759)

Arr.: Marc Reift

Largo

The musical score is written for a single melodic instrument and piano accompaniment. The key signature has two flats (B-flat major), and the time signature is 3/4. The tempo is marked 'Largo'. The score is divided into four systems, with measure numbers 6, 11, and 16 indicated at the beginning of their respective systems. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The melodic line is composed of eighth and quarter notes, with some rests. The score concludes with a double bar line at the end of the fourth system.

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