

Solo Album Volume N° 8

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

Bassoon

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

Arr.: Dennis Armitage / Marc Reift

EMR 911D

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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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Polovetzian Dance

Alexandre Borodine
(1833–1887)
Arr.: Dennis Armitage

The musical score for "Polovetzian Dance" is presented in four systems, each consisting of a treble clef staff and a piano staff. The key signature is B-flat major (two flats) and the time signature is 4/4. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

System 1: The treble staff begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note Bb4. The piano staff starts with a half note G3, a half note F3, and a half note E3. Dynamic markings include *mp* (mezzo-piano) and *mp* (mezzo-piano).

System 2: The treble staff continues with a half note G4, a quarter note A4, and a half note Bb4. The piano staff continues with a half note G3, a half note F3, and a half note E3. Dynamic markings include *mp* (mezzo-piano).

System 3: The treble staff begins with a half note G4, a quarter note A4, and a half note Bb4. The piano staff starts with a half note G3, a half note F3, and a half note E3. Dynamic markings include *mf* (mezzo-forte) and *mf* (mezzo-forte).

System 4: The treble staff continues with a half note G4, a quarter note A4, and a half note Bb4. The piano staff continues with a half note G3, a half note F3, and a half note E3. Dynamic markings include *p* (piano) and *p* (piano).

Minuet

(Royal Firework Music)

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

Pomposo

The musical score is written for a single melodic instrument and piano accompaniment. It is in 3/4 time and the key of B-flat major (two flats). The tempo/mood is marked 'Pomposo'. The first system starts with a forte (f) dynamic. The second system begins at measure 5. The third system begins at measure 9. The fourth system begins at measure 13. The score ends with a double bar line and repeat signs.

Joshua Fit The Battle of Jericho

Traditional
Arr.: Dennis Armitage

Free (Out of tempo)

The first system of music is in 3/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). The melody is written in the treble clef, starting with a whole note G4, followed by a half note A4, and then a whole note B-flat4. The piano accompaniment is in the bass clef, starting with a whole note G3, followed by a half note A3, and then a whole note B-flat3. The piano part includes a triplet of eighth notes in the first measure.

$\text{♩} = \text{♩} \text{ } \text{♩}$
5 a tempo

The second system of music continues the melody and piano accompaniment. The melody is written in the treble clef, starting with a half note G4, followed by a half note A4, and then a whole note B-flat4. The piano accompaniment is in the bass clef, starting with a half note G3, followed by a half note A3, and then a whole note B-flat3. The piano part includes a triplet of eighth notes in the first measure. The tempo marking '5 a tempo' is present above the first measure of the melody. The dynamic marking 'mf' is present below the first measure of the piano part. The word 'simile' is written above the piano part in the third measure.

10

The third system of music continues the melody and piano accompaniment. The melody is written in the treble clef, starting with a half note G4, followed by a half note A4, and then a whole note B-flat4. The piano accompaniment is in the bass clef, starting with a half note G3, followed by a half note A3, and then a whole note B-flat3. The piano part includes a triplet of eighth notes in the first measure.

15

The fourth system of music continues the melody and piano accompaniment. The melody is written in the treble clef, starting with a half note G4, followed by a half note A4, and then a whole note B-flat4. The piano accompaniment is in the bass clef, starting with a half note G3, followed by a half note A3, and then a whole note B-flat3. The piano part includes a triplet of eighth notes in the first measure.

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 chord marked with a piano (*p*) dynamic. In measures 5 and 6, the left hand returns to the eighth-note pattern. A slur is placed over measures 5 and 6 in the right hand.

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

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

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