

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

Bassoon

Piano / Keyboard / Organ

or CD Play Back-Play Along (optional)

Arr.: Dennis Armitage / Marc Reift

EMR 909D

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Swing Low, Sweet Chariot

3

Negro Spiritual
Arr.: Dennis Armitage

Solo in C

Klavier/
Orgel

The musical score is written for a solo voice and piano/organ accompaniment. It is in the key of C major (indicated by two flats in the key signature) and 4/4 time. The score is divided into four systems, each with a vocal line and a piano/organ line. The first system starts with a vocal line marked *mf* and a piano/organ line. The second system begins at measure 4 and includes triplets in the piano/organ line. The third system begins at measure 8 and also includes triplets. The fourth system begins at measure 13 and features a first ending (marked 1.) and a second ending (marked 2.) with a *rit.* (ritardando) marking. The piano/organ line provides a steady accompaniment with chords and moving lines.

EMR 909

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Träumerei

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

The first system of the musical score for 'Träumerei'. It consists of a single melodic line for the voice and a piano accompaniment. The voice line begins with a piano (*p*) dynamic marking. The piano accompaniment also begins with a piano (*p*) dynamic marking. The key signature is B-flat major (two flats) and the time signature is common time (C). The music features a flowing, lyrical melody in the voice and a supportive, harmonic accompaniment in the piano.

The second system of the musical score for 'Träumerei'. It continues the melodic and harmonic development from the first system. The voice line shows a continuation of the flowing melody, and the piano accompaniment provides a steady harmonic foundation. The system concludes with a double bar line and repeat dots.

The third system of the musical score for 'Träumerei'. It continues the melodic and harmonic development from the second system. The voice line shows a continuation of the flowing melody, and the piano accompaniment provides a steady harmonic foundation. The system concludes 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 starts with a quarter rest, followed by a half note G3, a quarter note A3, and a half note B3.

Measures 5-9 of the piece. The melody is in the right hand, and the piano accompaniment is in the left hand. The melody starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. The piano accompaniment starts with a quarter note G3, a quarter note A3, a quarter note B3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, and a quarter note C3.

Measures 10-14 of the piece. The melody is in the right hand, and the piano accompaniment is in the left hand. The melody starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. The piano accompaniment starts with a quarter note G3, a quarter note A3, a quarter note B3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, and a quarter note C3.

Measures 15-19 of the piece. The melody is in the right hand, and the piano accompaniment is in the left hand. The melody starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. The piano accompaniment starts with a quarter note G3, a quarter note A3, a quarter note B3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, and a quarter note C3.

Brautchor aus Lohengrin

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

First system: Vocal line (treble clef) and piano accompaniment (grand staff). Dynamics: *f* (vocal), *mf* (piano). Measure 1-5.

Second system: Measures 6-10. Measure 6 is indicated by a '6' above the vocal staff.

Third system: Measures 11-15. Measure 11 is indicated by an '11' above the vocal staff.

Fourth system: Measures 16-20. Measure 16 is indicated by a '16' above the vocal staff. A triplet of eighth notes is marked with a '3' above the vocal staff in measure 20.

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 consists of eighth and sixteenth notes, with some rests and a final cadence at the end of the piece.

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