

Solo Album Volume N° 8

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

Tenor Saxophone

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

Arr.: Dennis Armitage / Marc Reift

EMR 911F

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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 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 second system (measures 5-8) continues the melody and accompaniment. The third system (measures 9-12) shows the piano accompaniment becoming more active with chords. The fourth system (measures 13) concludes the piece with a final chord in the piano and a sustained note in the flute.

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 has two parts: a right-hand part and a left-hand part. The right-hand part features a prominent melody with a long, sweeping line that spans across the first two measures of the piano part. The left-hand part provides a steady bass line with chords. The score is divided into four measures, each containing a measure of the vocal line and a measure of the piano accompaniment.

5 a tempo

mf

simile

mf

10

This musical score is for measures 10 through 13 of the 'The Swan' section from 'The Nutcracker'. It is written for a piano and features a melody in the right hand and accompaniment in the left hand. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The melody in the right hand is characterized by grace notes and slurs. The left hand provides a harmonic accompaniment with chords and moving lines. The score is presented in a single system with four measures.

15

This musical score is for the song 'The Rose Tree'. It is written for voice and piano. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score consists of three systems. The first system contains the first line of the melody and the first two staves of the piano accompaniment. The second system contains the second line of the melody and the next two staves of the piano accompaniment. The third system contains the third line of the melody and the final two staves of the piano accompaniment. The piano accompaniment features a complex texture with many beamed sixteenth and thirty-second notes, creating a dense, rhythmic accompaniment. The melody is a simple, folk-like tune with a mix of eighth and quarter notes.

Ave Maria

Bach-Gounod
Arr.: Marc Reift

Measures 1-3 of the musical score. The right hand features a continuous eighth-note arpeggiated pattern. The left hand plays a steady eighth-note accompaniment. 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 musical score. The right hand continues the arpeggiated pattern. In measure 4, the right hand has a whole rest, and the left hand has a half note G. A piano (*p*) dynamic marking is present in measure 4. A slur is placed over measures 5 and 6 in the right hand.

Measures 7-9 of the musical score. The right hand continues the arpeggiated pattern. In measure 7, the right hand has a whole rest, and the left hand has a half note G. A mezzo-piano (*mp*) dynamic marking is present in measure 9. A slur is placed over measures 8 and 9 in the right hand.

Measures 10-12 of the musical score. The right hand continues the arpeggiated pattern. In measure 10, the right hand has a whole rest, and the left hand has a half note G. A mezzo-piano (*mp*) dynamic marking is present in measure 10. A slur is placed over measures 11 and 12 in the right hand.

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