

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

Tenor Saxophone

Piano / Keyboard / Organ

or CD Play Back-Play Along (optional)

Arr.: Dennis Armitage / Marc Reift

EMR 909F

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Swing Low, Sweet Chariot

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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 (one flat, B-flat) 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 both parts. The third system begins at measure 8 and also includes triplets. The fourth system begins at measure 13 and features a first ending (1.) and a second ending (2.) marked *rit.* The piano/organ part consists of chords and moving lines in both hands, often using triplets to create a rhythmic accompaniment for the vocal melody.

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 for the voice and a piano accompaniment. The piano part is written in a 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 melodic line begins with a piano (*p*) dynamic marking. The piano accompaniment also begins with a piano (*p*) dynamic marking. The music is in a 3/4 time signature.

The second system of musical notation for 'Träumerei'. It continues the melodic line and piano accompaniment from the first system. The melodic line is marked with a '5.' above the first measure. The piano accompaniment continues with its characteristic arpeggiated figures. The system ends with a double bar line and repeat dots.

The third system of musical notation for 'Träumerei'. It continues the melodic line and piano accompaniment. The melodic line is marked with a '9' above the first measure. The piano accompaniment continues with its characteristic arpeggiated figures. 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 musical score. The vocal line (treble clef) begins with a forte (*f*) dynamic and transitions to mezzo-forte (*mf*) by measure 5. The piano accompaniment (grand staff) features a steady eighth-note pattern in the bass and chords in the treble, also transitioning from *f* to *mf*. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4.

Measures 6-10 of the musical score. The vocal line continues with a melodic line. The piano accompaniment maintains the eighth-note bass pattern and chordal texture. The key signature and time signature remain consistent.

Measures 11-15 of the musical score. The vocal line includes a fermata over measure 12. The piano accompaniment continues with the established rhythmic and harmonic patterns. The key signature and time signature remain consistent.

Measures 16-20 of the musical score. The vocal line concludes with a triplet of eighth notes in measure 20. The piano accompaniment continues with the established rhythmic and harmonic patterns. The key signature and time signature remain consistent.

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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