

Solo Album Volume N° 8

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

F Horn

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

Arr.: Dennis Armitage / Marc Reift

EMR 911K

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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

4

5

10

15

mp

mf

p

3

3

Φ

Minuet

(Royal Firework Music)

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

Pomposo

5

9

13

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 is written for a grand piano, with a right-hand part featuring chords and a left-hand part with a simple bass line. The score is divided into four measures, each corresponding to a line of lyrics.

3

5 a tempo

mf

simile

mf

10

This musical score is for measures 10 through 13 of the piece 'The Swan' from 'The Nutcracker'. It is written for a piano and features a melody in the right hand and a harmonic accompaniment in the left hand. The key signature is B-flat major (two flats) and the time signature is 3/4. The melody in the right hand consists of eighth and sixteenth notes, with some measures containing slurs and accents. The left hand provides a steady accompaniment with chords and moving lines, including some measures with slurs and accents. The score is presented in a standard musical notation format with a grand staff (treble and bass clefs) and a key signature of two flats.

15

This musical score for the 15th measure of 'The Swan Song' features three staves. The top staff, in treble clef, contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The middle staff, in treble clef, provides harmonic support with chords and some melodic fragments. The bottom staff, in bass clef, continues the harmonic support with a steady eighth-note accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4.

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 G. In measure 5, the left hand has a whole note B. In measure 6, the left hand has a whole note D. A slur is placed over measures 5 and 6 in the right hand. The dynamic *p* (piano) is marked in measure 4.

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

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

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