

Solo Album Volume N° 8

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

Trombone

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

Arr.: Dennis Armitage / Marc Reift

EMR 911L

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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

EMR 911

Minuet

(Royal Firework Music)

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

Pomposo

The musical score is written for a single melodic instrument (flute or violin) and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked 'Pomposo'. The score consists of 13 measures, divided into four systems. The first system starts with a forte (f) dynamic marking. 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 accents. The second system begins at measure 5, the third at measure 9, and the fourth at measure 13. The piece concludes with a final chord in the piano part.

Joshua Fit The Battle of Jericho

Traditional
Arr.: Dennis Armitage

Free (Out of tempo)

The first system of music is in 3/4 time, marked 'Free (Out of tempo)'. It features a treble and bass staff. The treble staff has a whole rest in the first measure, followed by a half note G4, a quarter note A4, and a half note B4. The bass staff has a whole note chord of F3, A2, and C3 in the first measure, followed by a half note G2, a quarter note A2, and a half note B2. The system ends with a double bar line.

The second system of music is in 3/4 time, marked '5 a tempo' and 'mf'. It features a treble and bass staff. The treble staff has a triplet of eighth notes G4, A4, and B4 in the first measure, followed by a half note G4, a quarter note A4, and a half note B4. The bass staff has a whole note chord of F3, A2, and C3 in the first measure, followed by a half note G2, a quarter note A2, and a half note B2. The system ends with a double bar line.

The third system of music is in 3/4 time, marked '10' and 'mf'. It features a treble and bass staff. The treble staff has a half note G4, a quarter note A4, and a half note B4 in the first measure, followed by a half note G4, a quarter note A4, and a half note B4. The bass staff has a whole note chord of F3, A2, and C3 in the first measure, followed by a half note G2, a quarter note A2, and a half note B2. The system ends with a double bar line.

The fourth system of music is in 3/4 time, marked '15'. It features a treble and bass staff. The treble staff has a half note G4, a quarter note A4, and a half note B4 in the first measure, followed by a half note G4, a quarter note A4, and a half note B4. The bass staff has a whole note chord of F3, A2, and C3 in the first measure, followed by a half note G2, a quarter note A2, and a half note B2. The system ends with a double bar line.

Ave Maria

Bach-Gounod
Arr.: Marc Reift

Measures 1-3 of the musical score. The piece is in C major, 3/4 time. The right hand features a continuous eighth-note arpeggiated pattern. The left hand plays a simple bass line of eighth notes. A *simile* marking is present 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 left hand has a whole rest, and the right hand has a half note G4. In measure 5, the left hand has a whole rest, and the right hand has a half note A4. In measure 6, the left hand has a whole rest, and the right hand has a half note B4. A *p* (piano) dynamic marking is present below the right hand in measure 4.

Measures 7-9 of the musical score. The right hand continues the arpeggiated pattern. In measure 7, the left hand has a whole rest, and the right hand has a half note C5. In measure 8, the left hand has a whole rest, and the right hand has a half note D5. In measure 9, the left hand has a whole rest, and the right hand has a half note E5. A *mp* (mezzo-piano) dynamic marking is present below the right hand in measure 9.

Measures 10-12 of the musical score. The right hand continues the arpeggiated pattern. In measure 10, the left hand has a whole rest, and the right hand has a half note F5. In measure 11, the left hand has a whole rest, and the right hand has a half note G5. In measure 12, the left hand has a whole rest, and the right hand has a half note A5. A *mp* (mezzo-piano) dynamic marking is present below the right hand in measure 10.

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