

Solo Album Volume N° 7

Traditional: When The Saints Go Marching In

Traditional: Amazing Grace

Gluck: Marche Religieuse

Grieg: Solvejgs Lied / Händel: Largo

Euphonium

Piano / Keyboard / Organ

or CD Play Back-Play Along (optional)

Arr.: Dennis Armitage / Marc Reift

EMR 910M

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When The Saint Go Marching In

3

Traditional
Arr.: Dennis Armitage

A Double tempo

Solo in C

Klavier/
Orgel

The musical score is written for a solo in C and keyboard/organ accompaniment. It is in 4/4 time and consists of four systems of staves. The first system shows the beginning of the piece, with a key signature of one flat (B-flat) and a common time signature. The second system starts at measure 5, marked with a '5' and a 'mf' dynamic. The third system starts at measure 9, marked with a '9'. The fourth system starts at measure 13, marked with a '13'. The score includes various musical notations such as notes, rests, and dynamic markings.

EMR 910

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Amazing Grace

Traditional
Arr.: Dennis Armitage

The musical score for 'Amazing Grace' is presented in 3/4 time, featuring a vocal line and piano accompaniment. The key signature has one flat (B-flat). The score is divided into four systems, each with a vocal staff and a piano staff. The piano accompaniment consists of chords and single notes in both the right and left hands. The vocal line includes a triplet in the first system and a long note with a slur in the fourth system. The score ends with a double bar line and repeat dots.

5

9

13

Marche Religieuse

Christoph Willibald Gluck
(1714–1787)
Arr.: Marc Reift

Maestoso

5

9

13

Solvejgs Lied

Edvard Grieg
(1843–1907)
Arr.: Dennis Armitage

Andante

The musical score for "Solvejgs Lied" is presented in four systems. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats), and the time signature is 3/4. The tempo is marked "Andante".

System 1: The vocal line begins with a whole rest. The piano accompaniment starts with a piano (*p*) dynamic, featuring a descending arpeggiated figure in the left hand. The dynamics shift to mezzo-forte (*mf*) and then back to piano (*p*) as the system concludes.

System 2: The vocal line begins at measure 7 with a piano (*p*) dynamic. The piano accompaniment starts with a pianissimo (*pp*) dynamic, marked by a repeat sign, and then moves to piano (*p*). The system ends with a repeat sign.

System 3: The vocal line begins at measure 13. The piano accompaniment continues with a piano (*p*) dynamic, featuring a steady arpeggiated bass line. The system concludes with a fermata on the final note.

System 4: The vocal line begins at measure 19. The piano accompaniment continues with a piano (*p*) dynamic, maintaining the arpeggiated bass line. The system concludes with a fermata on the final note.

Largo

Georg Friedrich Händel
(1685 – 1759)
Arr.: Marc Reift



Measures 1-5. The right hand (treble clef) features a melodic line with grace notes. The left hand (bass clef) provides a steady bass line. The dynamic is marked *mf*.



Measures 6-10. The right hand (treble clef) features a long melodic phrase starting with a half note, followed by eighth and sixteenth notes. The left hand (bass clef) continues the bass line with chords and single notes. The dynamic is marked *p*.



Measures 11-15. The right hand (treble clef) features a melodic line with a triplet of eighth notes in measure 12. The left hand (bass clef) continues the bass line with chords and single notes.



Measures 16-20. The right hand (treble clef) features a melodic line with a half note and a quarter note. The left hand (bass clef) continues the bass line with chords and single notes.

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