

Solo Album Volume N° 8

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

Euphonium

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

Arr.: Dennis Armitage / Marc Reift

EMR 911M

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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

Measures 1-4 of the Polovetzian Dance. The music is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody in the treble clef begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note G4. The piano accompaniment in the grand staff features a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamic markings include *mp* (mezzo-piano) at the start of the melody and the piano accompaniment.

Measures 5-9 of the Polovetzian Dance. The melody continues with a half note F#4, a quarter note E4, and a half note D4. The piano accompaniment maintains its rhythmic pattern. The key signature changes to two flats (B-flat, E-flat) at measure 8.

Measures 10-14 of the Polovetzian Dance. The melody features a triplet of eighth notes (F#4, G4, A4) in measure 11. The piano accompaniment continues with its characteristic eighth-note texture. Dynamic markings include *mf* (mezzo-forte) at the start of the melody.

Measures 15-18 of the Polovetzian Dance. The melody includes a triplet of eighth notes (F#4, G4, A4) in measure 15. The piano accompaniment features a crescendo leading into a piano section marked *p* (piano) in measure 16. The key signature changes to one flat (B-flat, E-flat) at measure 17.

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) features a repeat sign in the piano part. The fourth system (measures 13) concludes the piece with a final flourish in the piano part. The key signature has two flats (B-flat major), and the time signature is 3/4.

Joshua Fit The Battle of Jericho

Traditional
Arr.: Dennis Armitage

Free (Out of tempo)

The first system of music is in 3/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). The melody is written in the treble clef, starting with a whole note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment is in the bass clef, starting with a whole note G3, followed by a half note A3, and then a quarter note B3. The piano part features a series of chords and single notes, including a triplet of eighth notes in the first measure.

$\text{♩} = \text{♩} \text{ } \text{♩}$
5 a tempo

The second system of music continues the melody and piano accompaniment. The melody is written in the treble clef, starting with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment is in the bass clef, starting with a quarter note G3, followed by a quarter note A3, and then a quarter note B3. The piano part features a series of chords and single notes, including a triplet of eighth notes in the first measure. The tempo marking '5 a tempo' is present above the first measure of the melody.

simile

mf

10

The third system of music continues the melody and piano accompaniment. The melody is written in the treble clef, starting with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment is in the bass clef, starting with a quarter note G3, followed by a quarter note A3, and then a quarter note B3. The piano part features a series of chords and single notes, including a triplet of eighth notes in the first measure.

15

The fourth system of music continues the melody and piano accompaniment. The melody is written in the treble clef, starting with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment is in the bass clef, starting with a quarter note G3, followed by a quarter note A3, and then a quarter note B3. The piano part features a series of chords and single notes, including a triplet of eighth notes in the first measure.

Ave Maria

Bach-Gounod
Arr.: Marc Reift

Measures 1-3 of the musical score. The right hand features a continuous eighth-note pattern, while the left hand plays a steady 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 eighth-note pattern. In measure 5, the left hand has a *p* (piano) dynamic marking. The system concludes with a double bar line.

Measures 7-9 of the musical score. The right hand continues the eighth-note pattern. In measure 9, the left hand has a *mp* (mezzo-piano) dynamic marking. The system concludes with a double bar line.

Measures 10-12 of the musical score. The right hand continues the eighth-note pattern. In measure 10, the left hand has a *mp* (mezzo-piano) dynamic marking. The system concludes with a double bar line.

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