

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

Euphonium

Piano / Keyboard / Organ

or CD Play Back-Play Along (optional)

Arr.: Dennis Armitage / Marc Reift

EMR 909M

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Swing Low, Sweet Chariot

3

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 with a measure rest for the vocal line, indicated by a '4' above the staff. The third system begins with a measure rest for the vocal line, indicated by an '8' above the staff. The fourth system begins with a measure rest for the vocal line, indicated by a '13' above the staff. The piano/organ line features a steady accompaniment with chords and moving lines. The vocal line includes various musical notations such as notes, rests, and dynamic markings. The score concludes with a double bar line and a repeat sign.

EMR 909

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Träumerei

Robert Schumann
(1810–1856)
Arr.: Dennis Armitage

The first system of the musical score for 'Träumerei'. It consists of a single melodic line for the voice and a piano accompaniment. The voice line begins with a piano (*p*) dynamic and features a series of eighth and sixteenth notes, mostly within a single octave. The piano accompaniment also starts with a piano (*p*) dynamic and features a more complex texture with chords and moving lines in both the right and left hands, often spanning two octaves.

The second system of the musical score, starting at measure 5. The voice line continues with a melodic line of eighth and sixteenth notes. The piano accompaniment maintains its complex texture with chords and moving lines in both hands, often spanning two octaves.

The third system of the musical score, starting at measure 9. The voice line continues with a melodic line of eighth and sixteenth notes. The piano accompaniment maintains its complex texture with chords and moving lines in both hands, often spanning two octaves.

Candelight Waltz—Auld Lang Syne

Arr.: Dennis Armitage

English waltz tempo

Measures 1-4 of the piece. The music is in 3/4 time and B-flat major. The melody is in the right hand, and the piano accompaniment is in the left hand. The first measure is a whole rest, followed by a double bar line. The second measure has a whole note chord. The third and fourth measures have eighth notes in the melody and chords in the piano.

Measures 5-9 of the piece. The melody continues in the right hand. The piano accompaniment features a rhythmic pattern of eighth notes and chords. The dynamic marking *mp* (mezzo-piano) is present in both the melody and piano parts.

Measures 10-14 of the piece. The melody features a long note in measure 10, followed by a slur over measures 11 and 12. The piano accompaniment continues with chords and eighth notes. The dynamic marking *mf* (mezzo-forte) appears in measure 11.

Measures 15-18 of the piece. The melody concludes with a series of eighth notes. The piano accompaniment features a series of chords and eighth notes, ending with a final chord in measure 18.

Brautchor aus Lohengrin

Richard Wagner
(1813–1883)
Arr.: Dennis Armitage

1
f *mf*

6

11

16 3

Sarabande

11

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, each beginning with a measure number (1, 6, 11, and 16). 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 some rests and a final cadence at the end of the fourth system.

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