



Elizabeth Sidebotham

Royaume-Uni, Liskeard

A Day at the Country Fair

A propos de l'artiste

Elizabeth Sidebotham ALCM LLCM

Elizabeth studied piano from an early age and accompanied choirs from the age of 14. and having gained Associate and Licentiate diplomas with the London College of Music, began teaching and writing music. As accompanist she has taken part in many festivals, and competitions in Blackpool, Harrogate, Chester, Langollen Eisteddfod, Plymouth and has travelled with choirs on concert tours to Holland, Germany, Spain, USA, Eastern Canada, Singapore, New Zealand and western Canada.

Currently Elizabeth accompanies 2 male voice choirs, one mixed choir and one ladies choir. and plays keyboard with a country dance band. Elizabeth has accompanied theatre groups and their productions, and was musical director for a production of ?Oliver? in Plymouth. In 2001 she took up the piano accordion and is often asked to play fo... (la suite en ligne)

Page artiste : https://www.free-scores.com/partitions_gratuites_lizzy55.htm

A propos de la pièce



Titre : A Day at the Country Fair
Compositeur : Sidebotham, Elizabeth
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Instrumentation : Accordéon
Style : Classique

Elizabeth Sidebotham sur [free-scores.com](https://www.free-scores.com)

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♩ = 160

A Day at the Country Fair

E.Sidebotham

Allegro

The musical score is written for piano in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). The piece is divided into several systems of music, each with a first ending line (treble clef) and a second ending line (bass clef). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. Chord symbols are placed above the first ending line. The piece begins with a tempo marking of 'Allegro' and a quarter note equal to 160 beats per minute. The first system (measures 1-5) starts with a treble clef, a key signature of two flats, and a 3/4 time signature. The first ending line contains a treble clef and a common time signature. The second ending line contains a bass clef. The first system includes a repeat sign, a fermata, and a circled fermata. The second system (measures 6-12) continues the melody and accompaniment. The third system (measures 13-19) includes a 'rit.' marking and a circled fermata. The fourth system (measures 20-26) includes a 'p dolce' marking. The fifth system (measures 27-31) includes a 'To Coda' marking. The sixth system (measures 32-37) includes a 'Più mosso' marking. The seventh system (measures 38-43) includes a '3' marking for a triplet.

6

13

20

27

32

38

mp

f

mf

p dolce

mf

B \flat Più mosso

To Coda

Gm Dm Gm

Fm Cm Gm

D A7 D G7 Cm A tempo

G7 D G7 Cm Gm

D Cm Gm D

Gm

F7

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45 B^b

51 E^b

57 F⁷ B^b E^b

62 B^b F⁷ B^b E^b

68 B^b B^{b7}

75 E^b

82 E^{b7} A^b

89 B^b E^b Cm Fm B^b7 E^b

96 C^7 \oplus F *ff*

103 C^7

110 F B^b

117 A^7 Dm Cm Gm 3

123 D^7 3 Gm Cm F^7

127 B^b D.S. al Coda \oplus coda D *rall.* Gm