

Solo Album Volume N° 10

Mendelssohn: Hochzeitsmarsch

Traditional: John Brown's Body - Glory Halleluja

Gershwin: Summertime

Haydn: St. Anthony Choral / Bach: Arioso

Tenor Saxophone

Piano / Keyboard / Organ

or CD Play Back-Play Along (optional)

Arr.: Dennis Armitage / Marc Reift

EMR 913F

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Hochzeitsmarsch

3

Felix Mendelssohn
(1809 – 1847)
Arr.: Dennis Armitage

Allegretto

Solo in C

Klavier/
Orgel

f

3
(Orgel)

A

5

f

10

1.

2.

B

ad lib.

mf

f

15

EMR 913

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John Browns Body Glory, Glory, Halleluja

Traditional
Arr.: Dennis Armitage

Medium swing

A

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It begins with a whole rest for four measures, followed by a half note G4, a quarter note A4, and a quarter note G4. The piano accompaniment is in grand staff (treble and bass clefs). The right hand starts with a half note G4, a quarter note A4, and a quarter note G4, marked with an accent (^) and a mezzo-forte (mf) dynamic. The left hand plays a steady eighth-note bass line starting on C3. A repeat sign with a first ending bracket labeled 'A' appears at the end of the system.

The second system continues the vocal and piano parts. The vocal line has a half note G4, a quarter note A4, a quarter note G4, a half note F#4, and a quarter note E4. The piano accompaniment continues with the same rhythmic pattern, with the right hand playing chords marked with an accent (^) and a mezzo-forte (mf) dynamic. The left hand continues the eighth-note bass line.

The third system continues the vocal and piano parts. The vocal line has a half note G4, a quarter note A4, a quarter note G4, a half note F#4, and a quarter note E4. The piano accompaniment continues with the same rhythmic pattern, with the right hand playing chords marked with an accent (^) and a mezzo-forte (mf) dynamic. The left hand continues the eighth-note bass line.

The fourth system continues the vocal and piano parts. The vocal line has a half note G4, a quarter note A4, a quarter note G4, a half note F#4, and a quarter note E4. The piano accompaniment continues with the same rhythmic pattern, with the right hand playing chords marked with an accent (^) and a mezzo-forte (mf) dynamic. The left hand continues the eighth-note bass line.

Summertime

(Porgy and Bess)

George Gershwin
(1898 – 1937)
Arr.: Dennis Armitage

Allegretto

The musical score for "Summertime" is presented in four systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked "Allegretto".

System 1: The piano part begins with a dynamic marking of *mf espr.* The vocal line starts with a whole rest.

System 2: The vocal line begins with a half note G4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

System 3: The vocal line continues with a half note A4. The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

System 4: The vocal line concludes with a half note G4. The piano accompaniment ends with a final chord in the right hand and a sustained bass note in the left hand.

St. Anthony Choral

Franz Joseph Haydn
(1732–1809)
Arr.: Dennis Armitage

Andante

The musical score is written for voice and piano. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a time signature of 2/4. The tempo is marked 'Andante'. The first system (measures 1-5) features a vocal line starting with a piano (*p*) dynamic and a piano accompaniment also marked *p*. The second system (measures 6-10) shows the vocal line becoming more active, marked with a forte (*f*) dynamic, while the piano accompaniment continues with chords and moving lines. The third system (measures 11-12) returns to a piano (*p*) dynamic for both parts. The score concludes with a double bar line and repeat dots at the end of measure 12.

Arioso

J. S. Bach
(1685 – 1750)
Arr.: Marc Reift

5

9

14

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