

Solo Album Volume N° 10

Mendelssohn: Hochzeitsmarsch

Traditional: John Brown's Body - Glory Halleluja

Gershwin: Summertime

Haydn: St. Anthony Choral / Bach: Arioso

Trumpet

Piano / Keyboard / Organ

or CD Play Back-Play Along (optional)

Arr.: Dennis Armitage / Marc Reift

EMR 913H

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Route du Golf 150 • CH-3963 Crans-Montana (Switzerland)

Tel. +41 (0) 27 483 12 00 • Fax +41 (0) 27 483 42 43 • E-Mail : info@reift.ch • www.reift.ch

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 musical score is written for a piano and voice. It begins with a treble clef staff for the voice and a grand staff (treble and bass clefs) for the piano. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Medium swing'. The score is divided into four systems, with measure numbers 6, 11, and 16 indicated at the start of each system. The first system includes a first ending bracket labeled 'A' at the end. Dynamics include *mf* (mezzo-forte). The piano accompaniment features a steady bass line and chords in the right hand, with some triplets and slurs. The voice part consists of a single melodic line.

Summertime

(Porgy and Bess)

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

Allegretto

The musical score for "Summertime" is presented in a standard format with a vocal line and a piano accompaniment. The key signature is one flat (B-flat major or D-flat minor), and the time signature is 4/4. The tempo is marked "Allegretto". The piano part begins with a dynamic marking of *mf espr.* (mezzo-forte, esprimo). The score is divided into four systems, with measure numbers 5, 9, and 14 indicated at the beginning of each system. The piano accompaniment features a variety of musical notations, including triplets, slurs, and dynamic markings. The vocal line is written in a single staff, with notes and rests indicating the melody. The overall structure of the score is typical of a piano-vocal arrangement, with the piano part providing harmonic support and the vocal part providing the melody.

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 2/4 time signature. 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 includes repeat signs at the beginning of measures 1, 6, and 11, and a final double bar line at the end of measure 12.

Arioso

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

5

9

14

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