

Solo Album Volume N° 10

Mendelssohn: Hochzeitsmarsch

Traditional: John Brown's Body - Glory Halleluja

Gershwin: Summertime

Haydn: St. Anthony Choral / Bach: Arioso

Trombone

Piano / Keyboard / Organ

or CD Play Back-Play Along (optional)

Arr.: Dennis Armitage / Marc Reift

EMR 913L

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Hochzeitsmarsch

3

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

Allegretto

Solo in C

Klavier/
Orgel

5

10

15

A

B

1.

2.

ad lib.

mf

f

(Orgel)

EMR 913

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. The first system (measures 1-5) includes a first ending bracket labeled 'A' at the end. The second system (measures 6-10) continues the piano accompaniment. The third system (measures 11-15) shows the voice melody and piano accompaniment. The fourth system (measures 16-20) concludes the piece with a final piano accompaniment flourish. Dynamics include *mf* (mezzo-forte) in the first system. The score is marked with measure numbers 6, 11, and 16 at the beginning of their respective systems.

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 is one flat (B-flat major/D minor). 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 triplets in both hands, marked with a "3" and a slur.

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 starting with a piano (*p*) dynamic. The second system (measures 6-10) features a vocal line starting with a forte (*f*) dynamic and a piano accompaniment also starting with a forte (*f*) dynamic. The third system (measures 11-12) features a vocal line starting with a piano (*p*) dynamic and a piano accompaniment also starting with a piano (*p*) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

Arioso

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

5

9

14

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