

Solo Album Volume N° 10

Mendelssohn: Hochzeitsmarsch

Traditional: John Brown's Body - Glory Halleluja

Gershwin: Summertime

Haydn: St. Anthony Choral / Bach: Arioso

Euphonium

Piano / Keyboard / Organ

or CD Play Back-Play Along (optional)

Arr.: Dennis Armitage / Marc Reift

EMR 913M

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Hochzeitsmarsch

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

Allegretto

Solo in C

Klavier/
Orgel

3 3 3 3 3 3 3 3
f
3
(Orgel)

A

5
f
3

B

10 1. 2. *ad lib.*
mf
3
f

15

EMR 913

John Browns Body Glory, Glory, Halleluja

Traditional
Arr.: Dennis Armitage

Medium swing

A

The musical score is written for piano and voice. It begins with a vocal line that is mostly silent, with a few notes appearing at the end of the first system. The piano accompaniment starts with a *mf* dynamic and features a steady eighth-note bass line. The first system includes a boxed section labeled 'A'. The second system starts at measure 6 and continues with the piano accompaniment. The third system starts at measure 11 and continues. The fourth system starts at measure 16 and concludes the piece. The piano part includes various chord voicings and dynamic markings throughout.

Summertime

(Porgy and Bess)

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

Allegretto

mf espr.

5

9

14

St. Anthony Choral

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

Andante

The first system of the musical score consists of three staves. The top staff is a single treble clef line with a melodic line starting on a whole note G4, followed by quarter notes A4, B4, C5, and a half note D5. The middle staff is a grand staff (treble and bass clefs) with a piano accompaniment. The right hand plays chords and moving lines, while the left hand plays a simple bass line. The dynamic marking *p* (piano) is placed below the first measure of both the vocal and piano parts.

The second system begins at measure 6. The vocal line continues with a melodic phrase, marked with a forte *f* dynamic. The piano accompaniment features a more active right hand with eighth and sixteenth notes, while the left hand maintains a steady bass line. The system concludes with a double bar line and repeat dots.

The third system begins at measure 11. The vocal line continues with a melodic phrase, marked with a piano *p* dynamic. The piano accompaniment features a more active right hand with eighth and sixteenth notes, while the left hand maintains a steady bass line. The system concludes with a double bar line and repeat dots.

Arioso

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

Musical notation for measures 1-4. The score is in treble and bass clefs with a key signature of one sharp (F#) and a common time signature (C). The melody in the treble clef features a series of eighth and sixteenth notes, often beamed together. The piano accompaniment in the bass clef consists of a steady eighth-note bass line, while the right hand of the piano part provides harmonic support with chords and occasional eighth-note patterns.

5

Musical notation for measures 5-8. The melody continues with a mix of eighth and sixteenth notes, including some slurs. The piano accompaniment maintains its rhythmic pattern, with the right hand showing more complex chordal textures and eighth-note runs.

9

Musical notation for measures 9-13. The melody features a prominent slur over a sequence of notes. The piano accompaniment continues with its characteristic eighth-note bass line and harmonic accompaniment in the right hand.

14

Musical notation for measures 14-17. The melody concludes with a final flourish. The piano accompaniment provides a steady accompaniment throughout, ending with a final chord in the right hand.

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