

Solo Album Volume N° 10

Mendelssohn: Hochzeitsmarsch

Traditional: John Brown's Body - Glory Halleluja

Gershwin: Summertime

Haydn: St. Anthony Choral / Bach: Arioso

E \flat Horn

Piano / Keyboard / Organ

or CD Play Back-Play Along (optional)

Arr.: Dennis Armitage / Marc Reift

EMR 913J

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Hochzeitsmarsch

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

Allegretto

Solo in C

Klavier/
Orgel

A

10

1.

2.

B

ad lib. -

mf

15

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John Browns Body Glory, Glory, Halleluja

Traditional
Arr.: Dennis Armitage

Medium swing

A

The first system of music consists of five measures. It features a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The tempo is marked 'Medium swing' and the dynamics are 'mf'. The piano part has accents (^) over the first four measures. A box labeled 'A' is placed above the vocal line in the fifth measure, indicating the start of the first ending.

The second system of music consists of five measures, numbered 6 through 10. It continues the vocal and piano parts from the first system. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

The third system of music consists of five measures, numbered 11 through 15. The vocal line continues with a melodic line, and the piano accompaniment provides harmonic support with chords and a consistent bass line.

The fourth system of music consists of five measures, numbered 16 through 20. This system concludes the piece with a final vocal phrase and piano accompaniment. The piano part includes a final cadence with a double bar line.

Summertime

(Porgy and Bess)

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

Allegretto

Musical notation for measures 1-4. The piece is in 4/4 time and B-flat major. The piano part begins with a dynamic marking of *mf espr.* The melody in the right hand is simple and lyrical, while the left hand provides a steady accompaniment.

Musical notation for measures 5-8. The piano part features a series of chords in the right hand, some with a fermata, and a consistent bass line in the left hand.

Musical notation for measures 9-13. This section includes a triplet of eighth notes in the right hand melody and a triplet of eighth notes in the left hand accompaniment. The piano part continues with chords and a steady bass line.

Musical notation for measures 14-17. The piano part features a series of chords in the right hand and a steady bass line in the left hand, concluding the piece.

St. Anthony Choral

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

Andante

The first system of music consists of three staves. The top staff is a single melodic line in G major, 2/4 time, starting with a piano (*p*) dynamic. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

The second system of music begins at measure 6. The top staff continues the melodic line, marked with a forte (*f*) dynamic. The piano accompaniment continues with the same rhythmic pattern as the first system.

The third system of music begins at measure 11. The top staff continues the melodic line, marked with a piano (*p*) dynamic. The piano accompaniment continues with the same rhythmic pattern as the first system.

Arioso

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

Measures 1-4 of the piece. The music is in G major (one sharp) and common time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Measures 5-8 of the piece. The right hand continues the melodic development with slurs and ties. The left hand accompaniment includes some sixteenth-note patterns in the right hand and steady bass notes in the left hand.

Measures 9-13 of the piece. The right hand has a more active melodic line with frequent slurs. The left hand accompaniment features more complex chordal textures and some sixteenth-note figures in the right hand.

Measures 14-17 of the piece. The right hand concludes the melodic phrase with a final flourish. The left hand accompaniment provides a steady harmonic base with some sixteenth-note patterns in the right hand.

HORN E^b - MI Bémol

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