

# Solo Album Volume N° 10

*Mendelssohn: Hochzeitsmarsch*

*Traditional: John Brown's Body - Glory Halleluja*

*Gershwin: Summertime*

*Haydn: St. Anthony Choral / Bach: Arioso*

## F Horn

*Piano / Keyboard / Organ*

*or CD Play Back-Play Along (optional)*

**Arr.: Dennis Armitage / Marc Reift**

EMR 913K

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# Hochzeitsmarsch

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

Allegretto

Solo in C

Klavier/  
Orgel

A

10

B

15

EMR 913

# John Browns Body Glory, Glory, Halleluja

Traditional  
Arr.: Dennis Armitage

Medium swing

A

The musical score is arranged for piano and voice. It begins with a vocal line that is mostly silent, with a few notes at the end of the first system. The piano accompaniment starts with a *mf* dynamic. The score is divided into systems, with measure numbers 6, 11, and 16 marked at the beginning of their respective systems. The piano part features a steady bass line and chords in the right hand. The vocal line consists of a single melodic line. The piece concludes with a final chord in the piano part.

# 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 melody in the right hand and accompaniment in the left hand. The dynamic marking is *mf espr.*

Musical notation for measures 5-8. The piano part continues with a steady accompaniment in the left hand and chords in the right hand.

Musical notation for measures 9-13. The piano part features triplets in both hands, adding rhythmic complexity to the accompaniment.

Musical notation for measures 14-17. The piano part concludes with a final triplet in the right hand and a sustained chord in the left hand.

# St. Anthony Choral

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

Andante

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Andante'. The first measure of the vocal line is marked with a piano (*p*) dynamic. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

The second system of music continues the vocal and piano parts. It begins with a measure number '6' above the vocal staff. The vocal line is marked with a forte (*f*) dynamic. The piano accompaniment also features a steady eighth-note bass line and chords in the right hand.

The third system of music continues the vocal and piano parts. It begins with a measure number '11' above the vocal staff. The vocal line is marked with a piano (*p*) dynamic. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

# 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 (C). The melody in the treble clef consists of eighth and quarter notes, often beamed together. The piano accompaniment in the grand staff features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

5

Measures 5-8. The melody continues with a series of eighth notes and quarter notes. The piano accompaniment maintains its rhythmic pattern, with some chords in the right hand.

9

Measures 9-13. The melody features a more complex rhythmic structure with sixteenth notes. The piano accompaniment continues with eighth notes in the right hand and quarter notes in the left hand.

14

Measures 14-17. The melody concludes with a series of eighth notes and quarter notes. The piano accompaniment continues with eighth notes in the right hand and quarter notes in the left hand.

# HORN

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