

# 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

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

Allegretto

Solo in C

Klavier/  
Orgel

Musical notation for the beginning of the piece. It features a piano introduction with triplets in both hands and a solo line in C major. The tempo is marked Allegretto. The piano part starts with a forte (f) dynamic. The solo line is marked with a box 'A' and a fermata.

(Orgel)

A

Musical notation for measures 5-9. It includes a first ending (1.) and a second ending (2.) marked with a box 'B'. The piano part features a forte (f) dynamic. The solo line is marked with a fermata and a dynamic of mezzo-forte (mf).

10

1.

2.

B

ad lib. -

mf

Musical notation for measures 10-14. It includes a first ending (1.) and a second ending (2.) marked with a box 'B'. The piano part features a forte (f) dynamic. The solo line is marked with a fermata and a dynamic of mezzo-forte (mf).

15

Musical notation for measures 15-19. It includes a first ending (1.) and a second ending (2.) marked with a box 'B'. The piano part features a forte (f) dynamic. The solo line is marked with a fermata and a dynamic of mezzo-forte (mf).

EMR 913

# John Browns Body Glory, Glory, Halleluja

Traditional  
Arr.: Dennis Armitage

Medium swing

A

The musical score is arranged in four systems, each with a vocal line on a single staff and piano accompaniment on two staves (treble and bass clef). The tempo is marked 'Medium swing'. The first system includes a first ending bracket labeled 'A' and a dynamic marking of 'mf'. The piano accompaniment features a steady bass line and chords with accents (^) in the right hand. The second system begins at measure 6. The third system begins at measure 11. The fourth system begins at measure 16 and concludes with a fermata over the final notes of the vocal line.

# 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 of eighth and quarter notes, starting with a piano (*p*) dynamic. The middle and bottom staves are grand staff notation (treble and bass clefs) with a piano accompaniment of chords and moving lines, also starting with a piano (*p*) dynamic. The key signature has two flats (B-flat and E-flat) and the time signature is 2/4.

The second system of the musical score consists of three staves. The top staff continues the melodic line from the first system, marked with a forte (*f*) dynamic. The middle and bottom staves continue the piano accompaniment, also marked with a forte (*f*) dynamic. The notation includes some rests and a repeat sign at the end of the system.

The third system of the musical score consists of three staves. The top staff continues the melodic line, marked with a piano (*p*) dynamic. The middle and bottom staves continue the piano accompaniment, also marked with a piano (*p*) dynamic. The notation includes some rests and a repeat sign at the end of the 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 (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.

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

Measures 9-13. The melody features a prominent trill in measure 10. The piano accompaniment continues with the established rhythmic pattern.

Measures 14-17. The melody concludes with a trill in measure 14. The piano accompaniment continues with the rhythmic pattern.

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