

12 Heroic Marches

Viola & Keyboard

Arr.: Jan Valta

Georg Philipp Telemann

EMR 21668

1. Die Würde / Honour / La Majesté
2. Die Anmut / Grace / La Grâce
3. Die Tapferkeit / Courage / La Vaillance
4. Die Ruhe / Calm / La Tranquillité
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11. Die Hoffnung / Hope / L'Espérance
12. Die Freude / Joy / La Réjouissance

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12 Heroic Marches

1. La Majesté *Die Würde / Honour*

Georg Philipp Telemann

Arr.: Jan Valta

Allegro ♩ = 120

Viola

f poco tenuto

Keyboard

f

6

(p sub.) *(f sub.)*

(p sub.) *(f sub.)*

12

(p sub.) *(f sub.)*

(fp) *(f sub.)*

1. 2.

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2. La Grâce

Die Anmut / Grace

Moderato ♩ = 104

mf poco tenuto

mp

8

1. 2.

16

mp *mf* *f*

p *mp* *mf*

23

(rit.) (a tempo)

mf *mp* *cresc.*

mp *p* *cresc.*

30

1. 2.

mf *mp* *f*

mp *p* *mf*

3. La Vaillance

Die Tapferkeit / Courage

Vivace $\text{♩} = 96$

Musical score for measures 1-6. The system includes a vocal line in alto clef and a piano accompaniment in grand staff. The vocal line starts with a forte (*f*) dynamic and ends with a *p sub.* dynamic. The piano accompaniment starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic.

Musical score for measures 7-13. The system includes a vocal line in alto clef and a piano accompaniment in grand staff. The vocal line starts with a *f sub.* dynamic and includes a trill (*tr*) in measure 11. The piano accompaniment starts with a forte (*f*) dynamic.

Musical score for measures 14-20. The system includes a vocal line in alto clef and a piano accompaniment in grand staff. The vocal line has first and second endings. The piano accompaniment features a first ending in measure 14.

Musical score for measures 21-27. The system includes a vocal line in alto clef and a piano accompaniment in grand staff. The vocal line starts with a trill (*tr*) in measure 21 and includes a mezzo-piano (*mp*) dynamic. The piano accompaniment also includes a mezzo-piano (*mp*) dynamic.

Musical score for measures 28-34. The system includes a vocal line in alto clef and a piano accompaniment in grand staff. The vocal line starts with a *cresc.* dynamic and includes a forte (*f*) dynamic. The piano accompaniment also starts with a *cresc.* dynamic and includes a forte (*f*) dynamic. The system concludes with first and second endings.

4. La Tranquillité

Die Ruhe / Calm

Moderato ♩ = 112

mp

mp

6

p

cresc.

f

p

cresc.

f

12

1. 2.

mp

f

p

mp

p

19

cresc.

f

cresc.

f

p

26

1. 2.

p

f

p

f

f

p

5. L'Armement

Die Rüstung / Armament

Presto ♩ = 112

Measures 1-7 of the piece. The score is in 3/4 time and D major. The piano part features a rhythmic accompaniment of eighth notes in the bass and chords in the treble. The violin part has a melodic line with some slurs and accents.

Measures 8-13. The piano part continues with a steady eighth-note accompaniment. The violin part has a melodic line with a fermata over the final measure of the system.

Measures 14-20. Measure 14 has two first endings. The piano part features a more active accompaniment with sixteenth-note patterns in the bass. The violin part has a melodic line with slurs and accents.

Measures 21-27. The piano part continues with a steady eighth-note accompaniment. The violin part has a melodic line with a fermata over the final measure of the system, marked *fp*.

Measures 28-34. The piano part features a more active accompaniment with sixteenth-note patterns in the bass. The violin part has a melodic line with a first ending and a fermata over the final measure of the system.

6. L'Amour

Die Liebe / Love

Moderato ♩ = 100

The first system of the score consists of three staves. The top staff is the vocal line, starting with a mezzo-forte (*mp*) dynamic and ending with a mezzo-forte (*mf*) dynamic. The piano accompaniment is in the grand staff (treble and bass clefs), starting with a piano (*p*) dynamic and ending with a mezzo-forte (*mf*) dynamic. The music is in 3/4 time and features a mix of eighth and quarter notes.

8

The second system of the score consists of three staves. The vocal line begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic with a *sub.* (subito) marking, and then a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The piano accompaniment mirrors these dynamics, starting with *f*, moving to *p sub.*, and then *cresc.* to *f*. The piano part features a steady eighth-note accompaniment.

15

The third system of the score consists of three staves. The vocal line starts with a forte (*f*) dynamic, followed by a first ending marked with a first ending bracket and a *mp* dynamic, a second ending marked with a second ending bracket and a *mp* dynamic, and then a forte (*f*) dynamic with a trill (*tr*) on the final note. The piano accompaniment starts with *f*, has first and second endings with accents (>), and then moves to *p* and *f* dynamics.

23

The fourth system of the score consists of three staves. The vocal line begins with a piano (*p*) dynamic, followed by a piano (*p*) dynamic with a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The piano accompaniment follows the same dynamic path: *p*, *p*, *cresc.*, and *f*. The piano part features a steady eighth-note accompaniment.

30

The fifth system of the score consists of three staves. The vocal line starts with a mezzo-forte (*mp*) dynamic, followed by a forte (*f*) dynamic, and then a mezzo-forte (*mp*) dynamic with a first ending bracket and a second ending bracket. A trill (*tr*) is marked on the final note of the first ending. The piano accompaniment starts with *mp*, moves to *f*, and then back to *mp* for the first ending.

7. La Vigilance

Die Wachsamkeit / Vigilance

Vivace ♩ = 152

The musical score is written for a single melodic instrument (likely flute or clarinet) and piano accompaniment. It is in the key of B-flat major (two flats) and common time (C). The tempo is marked 'Vivace' with a metronome marking of ♩ = 152. The score is divided into systems, with measure numbers 7, 14, 22, and 29 indicated at the beginning of each system. The piano part features a consistent rhythmic accompaniment of eighth notes in the left hand and chords in the right hand. The melodic line includes various dynamics (f, p, mp, cresc., f sub.), trills (tr), and accents (^). A first ending bracket is present at the end of the piece, starting at measure 29.

8. La Gaillardise

Die Ausgelassenheit / Frolicsomeness

Presto ♩ = 192

The first system of the score consists of three staves. The top staff is the right hand, starting with a forte (*f*) dynamic. The middle staff is the right hand of the piano, and the bottom staff is the left hand. The music is in 3/4 time and features a lively, rhythmic melody in the right hand and a steady accompaniment in the left hand.

7

The second system continues the piece, starting at measure 7. It includes a trill (*tr*) in the right hand. The piano accompaniment remains consistent with the first system.

14

The third system begins at measure 14 and features a first and second ending bracket. The right hand has a melodic line with a trill, and the piano accompaniment provides harmonic support.

21

The fourth system starts at measure 21 and includes dynamic markings: *mp*, *f*, *p sub.*, and *f sub.* in both the right and left hands. The piano accompaniment has a more active role in this section.

28

The fifth system begins at measure 28 and concludes with a first and second ending bracket. The right hand features a melodic line with a trill, and the piano accompaniment provides a rhythmic foundation.

9. La Douceur

Die Sanftmut / Gentleness

Andante ♩ = 84

Musical score for measures 1-6. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is Andante (♩ = 84). The score consists of a vocal line and a piano accompaniment. The vocal line starts with a *mp* dynamic, followed by *mf*, *p sub.*, and *mf sub.*. The piano accompaniment starts with *mp*, followed by *mf*, *p*, and *mf*. A *(2nd time)* marking is present below the piano part.

Musical score for measures 7-13. The vocal line begins with *p sub.*, followed by *f*. It includes a trill (*tr*) and a first ending bracket. The piano accompaniment features dynamics of *p* and *f*.

Musical score for measures 14-19. The vocal line starts with *p*, followed by *mf*, *cresc.*, and *f*. It includes a trill (*tr*). The piano accompaniment features dynamics of *p*, *mf*, *cresc.*, and *f*.

Musical score for measures 20-25. The vocal line starts with a trill (*tr*), followed by *p*, *mf*, and *f*. The piano accompaniment features dynamics of *p*, *mf*, and *f*.

Musical score for measures 26-31. The vocal line starts with *p sub.*, followed by *cresc.*, *f*, and a trill (*tr*). It includes a first ending bracket. The piano accompaniment features dynamics of *p*, *cresc.*, and *f*.

10. La Générosité

Die Großmut / Generosity

Allegro ♩ = 112

7

13

20

26

11. L'Espérance

Die Hoffnung / Hope

13

Andante ♩ = 100

Musical score for measures 1-6. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is Andante with a quarter note equal to 100 beats per minute. The music is written for a single melodic line and piano accompaniment. The piano part features a steady accompaniment of chords and moving lines in both hands. Dynamics include *mp* and *p*.

Musical score for measures 7-13. This section includes a trill (*tr*) and a first ending. Dynamics range from *cresc.* to *f*. The piano accompaniment continues with harmonic support and includes a *p* dynamic marking.

Musical score for measures 14-19. This section features a fermata (*~*) over a note. Dynamics include *mp*, *p*, and *cresc.*. The piano accompaniment provides a consistent harmonic background.

Musical score for measures 20-25. This section includes a ritardando (*rit.*) marking. Dynamics range from *f* to *mp*. The piano accompaniment features a *f* dynamic marking.

Musical score for measures 26-32. The tempo changes to *(a tempo)*. This section includes a trill (*tr*) and a first ending. Dynamics include *cresc.* and *f*. The piano accompaniment features a *f* dynamic marking.

12. La Réjouissance

Die Freude / Joy

Vivace $\text{♩} = 100$

Measures 1-6. Dynamics: *f*. Includes a fermata over the final note of the first measure.

7

Measures 7-13. Dynamics: *f*. Includes a fermata over the final note of the first measure.

14

Measures 14-20. Includes first and second endings. Dynamics: *f*. Includes a fermata over the final note of the first measure.

21

Measures 21-27. Dynamics: *p sub.*, *cresc. poco a poco*. Includes first and second endings.

28

Measures 28-34. Dynamics: *f*. Includes first and second endings. Includes a fermata over the final note of the first measure.

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