

# **Purcell: Trumpet Tune**

# **Mozart: Ave Verum**

# **Mendelssohn: Hochzeitsmarsch**

2 Clarinets & Piano / Organ

**Arr.: Jean-François Michel**

EMR 45174

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# Trumpet Tune

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Henry Purcell  
Arr.: Jean-François Michel

$\text{♩} = 112$

1st B $\flat$  Clarinet  
*f*

2nd B $\flat$  Clarinet  
*f*

Piano / Organ  
*f*

6

11

EMR 45174

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# Ave Verum

Wolfgang Amadeus Mozart

Arr.: Jean-François Michel

Andante cantabile

1st B $\flat$  Clarinet

2nd B $\flat$  Clarinet

Piano / Organ

*mp*

*p* *mp*

This system contains the first five measures of the score. The 1st B $\flat$  Clarinet and 2nd B $\flat$  Clarinet parts begin with rests in the first two measures, then play a melodic line starting in measure 3. The Piano/Organ part starts in measure 1 with a piano (*p*) dynamic, moving to mezzo-piano (*mp*) in measure 3. The key signature is three flats (B $\flat$ , E $\flat$ , A $\flat$ ) and the time signature is common time (C).

6

*cresc.*

*cresc.*

*cresc.*

This system contains measures 6 through 12. The woodwind parts continue their melodic line, and the Piano/Organ part provides harmonic support. All three parts feature a crescendo (*cresc.*) starting in measure 10. The notation includes various note values and rests, with some notes beamed together.

13

*mf*

*mf*

*mf*

This system contains measures 13 through 17. The woodwind parts play a melodic line with some grace notes and slurs. The Piano/Organ part continues with harmonic accompaniment. The dynamic is mezzo-forte (*mf*) throughout this system. The notation includes various note values and rests, with some notes beamed together.

# Hochzeitsmarsch

Felix Mendelssohn  
Arr.: Jean-François Michel

The musical score is arranged for 1st B♭ Clarinet, 2nd B♭ Clarinet, Piano/Organ, and a vocal line. The key signature is three flats (B♭, E♭, A♭) and the time signature is common time (C).

**System 1:** Measures 1-4. The clarinet parts play a melody of eighth notes with triplets, marked *f*. The Piano/Organ part is silent until measure 4, where it enters with a chord marked *f*.

**System 2:** Measures 5-10. The vocal line and piano accompaniment continue. The piano accompaniment features a rhythmic pattern of eighth notes and chords.

**System 3:** Measures 11-14. The vocal line has a first ending (1.) and a second ending (2.). The piano accompaniment continues with chords and eighth notes, marked *mf*.

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