

# Wedding Music

Violin, Violoncello & Piano / Organ

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

EMR 47927

1. **Wedding March** (Felix Mendelssohn)
2. **Trumpet Voluntary** (Jeremiah Clarke)
3. **Aria** (Johann Sebastian Bach)
4. **Trumpet Tune** (Henry Purcell)
5. **Bridal Chorus** (Richard Wagner)

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# Wedding Music

Felix Mendelssohn

(1809 - 1847)

Arr.: Dennis Armitage

## 1. Wedding March

Allegretto

1. Violin

2. Violoncello

Piano / Organ

*f*

3

(Organ)

The first system of the score is for measures 1-4. It features three staves: 1. Violin (treble clef), 2. Violoncello (bass clef), and Piano/Organ (grand staff). The key signature has one flat (B-flat) and the time signature is common time (C). The tempo is marked 'Allegretto'. The Piano/Organ part begins with a forte (*f*) dynamic and features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The Violin and Violoncello parts are currently silent.

5

*f*

*f*

3

The second system covers measures 5-8. The Violin part (top staff) has a forte (*f*) dynamic and plays a melodic line with slurs and accents. The Violoncello part (middle staff) also has a forte (*f*) dynamic and plays a supporting line. The Piano/Organ part (bottom grand staff) continues with the triplet accompaniment, with a triplet of eighth notes appearing in the right hand in measure 7.

10

1.

2.

*mf*

*f*

3

The third system covers measures 9-12. The Violin part (top staff) has a first ending (1.) and a second ending (2.) in measures 10-11. The Violoncello part (middle staff) has a forte (*f*) dynamic. The Piano/Organ part (bottom grand staff) continues with the triplet accompaniment, with a triplet of eighth notes in the right hand in measure 10.

EMR 47927

2. *Trumpet Voluntary*

Jeremiah Clarke

(1674 - 1707)

Arr.: Marc Reift

Measures 1-6 of the score. The music is in G minor (two flats) and common time. The trumpet part (top staff) begins with a rest, then enters in measure 4 with a forte (*f*) dynamic. The bass line (middle staff) starts with a forte (*f*) dynamic. The piano accompaniment (bottom two staves) features a steady eighth-note bass line and chords in the right hand.

Measures 7-13 of the score. The trumpet part continues with trills and eighth-note patterns. The piano accompaniment includes trills in the right hand, marked with '(tr)'. The bass line remains consistent with eighth-note accompaniment.

Measures 14-21 of the score. The trumpet part features a mezzo-forte (*mf*) dynamic. The piano accompaniment includes trills in the right hand, marked with '(tr)'. The bass line continues with eighth-note accompaniment.

Measures 22-28 of the score. The trumpet part returns to a forte (*f*) dynamic. The piano accompaniment features a forte (*f*) dynamic. The bass line continues with eighth-note accompaniment.

3. *Aria*

Johann Sebastian Bach

(1685 - 1750)

Arr.: Marc Reift

*Lento*

*pp*

*pp*

*mp*

6

10

1. 2.

*mp*

*mp*

15

7

# 5. Bridal Chorus

11  
Richard Wagner  
(1813 - 1883)  
Arr.: Dennis Armitage

Musical score for measures 1-7. The score is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features a vocal line and a piano accompaniment. The vocal line starts with a forte (*f*) dynamic and transitions to mezzo-forte (*mf*) at measure 5. The piano accompaniment also starts with *f* and transitions to *mf* at measure 5. The piano part consists of chords in the right hand and a bass line in the left hand.

Musical score for measures 8-15. The vocal line continues with a melodic line, featuring a slur over measures 10-11. The piano accompaniment continues with chords and a bass line. The dynamics remain mezzo-forte (*mf*).

Musical score for measures 16-22. The vocal line features a triplet in measure 18. The piano accompaniment includes a triplet in the bass line in measure 18. The dynamics are forte (*f*) from measure 16 onwards.

Musical score for measures 23-30. The vocal line features a triplet in measure 24. The piano accompaniment includes a triplet in the bass line in measure 24. The dynamics are mezzo-forte (*mf*) from measure 23 onwards.

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