

Duet Album Volume 7

Traditional: When The Saints Go Marching In

Traditional: Amazing Grace

Gluck: Marche Religieuse

Grieg: Solvejgs Lied / Händel: Largo

Arr.: Jérôme Naulais

2 Violins

and Piano / Keyboard / Organ (optional)

EMR 8417

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Album Volume 7

When The Saint Go Marching In


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Arr.: Jérôme Naulais

$\text{♩} = 116$ 2 3 **A** $\text{♩} = 116$ 4 5
Double tempo

Violin 1

Violin 2

Piano / Organ
Keyboard
(optional)

6 7 8 9 10 11

12 13 14 15 16 17 18

The musical score is arranged in three systems. The first system (measures 1-5) features Violin 1 and Violin 2 staves, which are mostly silent until measure 4 where they play a short phrase marked 'f'. The Piano/Organ/Keyboard part (optional) plays throughout, starting with a 'f' dynamic. The second system (measures 6-11) continues the piano part with a 'mf' dynamic. The third system (measures 12-18) shows the piano part with a 'f' dynamic and includes a fermata over measure 16. A 'Double tempo' instruction is placed above measures 4 and 5.

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Amazing Grace

Arr.: Jérôme Naulais

♩ = 96

1 2 3 4 5

6 7 8 9 10 11

12 13 14 15 16 17 18

mp

mp

mp

Marche Religieuse

Christoph Willibald Gluck

(1714-1787)

Arr.: Jérôme Naulais

♩ = 100

Maestoso

2

3

4

5

6

Musical score for measures 1-6. The score is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Maestoso' and the metronome is set to 100. The dynamics are marked 'mp' (mezzo-piano). The score consists of three systems: a vocal line (treble clef), a vocal line (bass clef), and a piano accompaniment (grand staff). The piano accompaniment features a steady bass line and chords in the right hand.

7

8

9

10

11

12

Musical score for measures 7-12. The score continues from the previous system. The dynamics are marked 'mp' (mezzo-piano). The piano accompaniment features a steady bass line and chords in the right hand.

13

14

15

16

17

18

Musical score for measures 13-18. The score concludes with a double bar line. The dynamics are marked 'mf' (mezzo-forte). The piano accompaniment features a steady bass line and chords in the right hand.

Solvejgs Lied

Edvard Grieg
(1843-1907)

Arr.: Jérôme Naulais

Andante
♩ = 68

2

3

4

5

6

7

Musical score for measures 1-7. The score is in common time (C) and features a piano accompaniment. The piano part begins with a melody in the right hand, marked *p* (piano), which then moves to the left hand in measure 3, marked *mf* (mezzo-forte). The right hand continues with chords and rests. The tempo is marked Andante with a quarter note equal to 68 beats per minute.

8

9

10

11

12

13

♩ = 92

Musical score for measures 8-13. The tempo increases to a quarter note equal to 92 beats per minute. The piano part features a more active melody in the right hand, marked *p* (piano), and a steady accompaniment in the left hand. The right hand melody includes slurs and accents.

14

15

16

17

Musical score for measures 14-17. The piano part continues with a melody in the right hand and a steady accompaniment in the left hand. The right hand melody features slurs and accents, leading to a final cadence in measure 17.

Largo

Georg Friedrich Händel
(1685-1759)

Arr.: Jérôme Naulais

♩ = 69

2

3

4

5

6

7

Musical score for measures 1-7. The score is in 3/4 time with a key signature of one sharp (F#). Measures 1-5 are mostly rests in the vocal line. Measures 6-7 feature a vocal line starting with a *p* dynamic. The piano accompaniment starts with a *mf* dynamic and features a steady eighth-note bass line and chords in the right hand.

8

9

10

11

12

13

14

Musical score for measures 8-14. The vocal line begins in measure 8 with a melodic phrase. Measure 12 includes a triplet of eighth notes. The piano accompaniment continues with chords and a steady bass line.

15

16

17

18

19

20

21

Musical score for measures 15-21. The vocal line continues with a melodic line. The piano accompaniment features chords and a steady bass line.

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