

Duet Album Volume 10

Mendelssohn: Hochzeitsmarsch

Traditional: John Brown's Body-Glory Halleluja

Gershwin: Summertime

Haydn: St. Anthony Choral / Bach: Arioso

Arr.: Jérôme Naulais

2 Violins

and Piano / Keyboard / Organ (optional)

EMR 8420

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Album Volume 10

Hochzeitsmarsch

Felix Mendelssohn
(1809-1847)

Arr.: Jérôme Naulais

$\text{♩} = 108$
Allegretto

1 2 3 4 5

Violin 1

Violin 2

Piano / Organ
Keyboard
(optional)

6 7 8 9 10 11 12

13 14 15 16 17 18 19

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John Brown's Body

Glory, Glory, Halleluja

Arr.: Jérôme Naulais

♩ = 112

2

3

4

5

6

7

Medium swing

Musical score for measures 1-7. The score is in G major (one sharp) and 4/4 time. It features a piano accompaniment with a steady bass line and chords, and a vocal line starting in measure 5. Dynamics include *mf* and accents.

8

9

10

11

12

13

14

Musical score for measures 8-14. The piano accompaniment continues with chords and a bass line. The vocal line continues with various note values and rests.

15

16

17

18

19

20

21

Musical score for measures 15-21. The piano accompaniment features more complex chordal textures. The vocal line concludes with a final note marked with a forte (*f*) dynamic.

Summertime

(Porgy and Bess)

George Gershwin
(1898-1937)

Arr.: Jérôme Naulais

♩ = 92
Allegretto

2

3

4

5

6

Musical score for measures 1-6. The score is in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Allegretto' with a quarter note equal to 92 beats per minute. The music is in a piano style, marked 'mf'. The first system shows measures 1-6. The piano part features a rhythmic accompaniment with eighth and sixteenth notes, while the vocal line is mostly rests, with a few notes in measure 6.

7

8

9

10

11

12

Musical score for measures 7-12. The piano part continues with a rhythmic accompaniment. The vocal line begins in measure 7 with a melodic phrase. Measures 11 and 12 feature triplets in both the vocal and piano parts. The dynamic remains 'mf'.

13

14

15

16

17

18

Musical score for measures 13-18. The piano part continues with a rhythmic accompaniment. The vocal line continues with a melodic phrase. Measures 17 and 18 feature triplets in both the vocal and piano parts. The dynamic remains 'mf'.

St. Anthony Choral

Franz Joseph Haydn
(1732-1809)

Arr.: Jérôme Naulais

♩ = 60

Andante

2 3 4 5 6 7 8 9 10

11 12 13 14 15 16 17 18 19 20

21 22 23 24 25 26 27 28 29 30

Arioso

11

Johann Sebastian Bach
(1685-1750)

Arr.: Jérôme Naulais

$\text{♩} = 72$

2

3

4

5

6

Musical score for measures 1-6. The score is in G major (one sharp) and common time (C). It features a vocal line and a piano accompaniment. The piano part consists of a right-hand line with eighth-note patterns and a left-hand line with a simple bass line. The tempo is marked $\text{♩} = 72$ and the dynamics are *mp*.

7

8

9

10

11

12

Musical score for measures 7-12. The score continues from the previous system. The vocal line features a melodic line with some grace notes. The piano accompaniment continues with similar rhythmic patterns.

13

14

15

16

17

18

Musical score for measures 13-18. The score concludes with a final cadence in the vocal line and a sustained chord in the piano accompaniment.

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