

Wedding Music

2 Tubas & Piano / Organ
or Play Back / Play Along Accompaniment

Arr.: Dennis Armitage / Marc Reift

EMR 47930

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


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Felix Mendelssohn
(1809 - 1847)
Arr.: Dennis Armitage

1. Wedding March

Allegretto


1. Tuba

2. Tuba

Piano / Organ

f

(Organ)



The first system of the score features two tuba parts and a piano/organ part. The tuba parts are in the bass clef with a key signature of one flat and a common time signature. The piano/organ part is in the treble and bass clefs. The piano part begins with a forte (*f*) dynamic and features a series of triplet eighth notes in the right hand and a steady eighth-note accompaniment in the left hand. The organ part is indicated by a bracket and the label '(Organ)' below the bass staff.

5



The second system continues the piano/organ part from the first system. It features a melodic line in the right hand and a bass line in the left hand. The piano part is marked with a forte (*f*) dynamic. The organ part continues with a steady eighth-note accompaniment.

10



The third system includes a first ending (1.) and a second ending (2.) for the piano/organ part. The piano part is marked with a mezzo-forte (*mf*) dynamic. The organ part continues with a steady eighth-note accompaniment.

EMR 47930

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2. *Trumpet Voluntary*

Jeremiah Clarke

(1674 - 1707)

Arr.: Marc Reift

Measures 1-6 of the score. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The first system consists of three staves: two for the trumpet and one for the piano accompaniment. The trumpet part begins with a rest, followed by a series of eighth and quarter notes, including a trill (tr) in measure 5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *f* (forte) in measures 1, 2, and 5.

Measures 7-13 of the score. The trumpet part continues with eighth and quarter notes, featuring trills (tr) in measures 7, 11, and 13. The piano accompaniment maintains its eighth-note bass line and chordal accompaniment. Dynamics include *f* (forte) in measure 7 and *mf* (mezzo-forte) in measure 11.

Measures 14-21 of the score. The trumpet part has rests in measures 14 and 15, then resumes with eighth and quarter notes, including trills (tr) in measures 16, 18, and 21. The piano accompaniment continues with its characteristic eighth-note bass line and chords. Dynamics include *mf* (mezzo-forte) in measures 16 and 17.

Measures 22-28 of the score. The trumpet part has rests in measures 22 and 23, then resumes with eighth and quarter notes, including a trill (tr) in measure 24. The piano accompaniment continues with its eighth-note bass line and chords. Dynamics include *f* (forte) in measure 24.

3. Aria

Johann Sebastian Bach

(1685 - 1750)

Arr.: Marc Reift

Lento

pp

pp

mp

Musical score for measures 1-5. The piece is in C minor, 3/4 time, and marked Lento. The first system consists of two staves for the left hand and two for the right hand. The left hand starts with a half note C4, followed by a half note G3, and then a half note F3. The right hand starts with a half note C5, followed by a half note G5, and then a half note F5. The dynamics are *pp* for the first two staves and *mp* for the right-hand staves.

6

Musical score for measures 6-9. The left hand continues with a half note E3, followed by a half note D3, and then a half note C3. The right hand continues with a half note E5, followed by a half note D5, and then a half note C5. The dynamics are *pp* for the left-hand staves and *mp* for the right-hand staves.

10

Musical score for measures 10-14. Measures 10-11 feature triplets in both hands. Measure 12 has a first ending (1.) and measure 13 has a second ending (2.). The dynamics are *mp* for the right-hand staves.

15

Musical score for measures 15-18. The left hand continues with a half note B2, followed by a half note A2, and then a half note G2. The right hand continues with a half note B5, followed by a half note A5, and then a half note G5. The dynamics are *mp* for the right-hand staves.

5. Bridal Chorus

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

Musical score for measures 1-7. The piece is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The score is arranged for piano and features a vocal line in the upper bass clef. Dynamics include *f* (forte) and *mf* (mezzo-forte). The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

8

Musical score for measures 8-15. The piano accompaniment continues with chords and a bass line. The vocal line continues with eighth and sixteenth notes. Dynamics include *f* and *mf*.

16

Musical score for measures 16-22. This section includes triplet markings (3) in both the vocal and piano parts. Dynamics include *f* and *mf*. The piano accompaniment features chords and a bass line.

23

Musical score for measures 23-30. This section includes triplet markings (3) in both the vocal and piano parts. Dynamics include *mf*. The piano accompaniment features chords and a bass line.

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