

Wedding Music

Flute, Bassoon & Piano / Organ
or Play Back / Play Along Accompaniment

Arr.: Dennis Armitage / Marc Reift

EMR 931C

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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EDITIONS MARC REIFT

Route du Golf 150 • CH-3963 Crans-Montana (Switzerland)
Tel. +41 (0) 27 483 12 00 • Fax +41 (0) 27 483 42 43 • E-Mail : info@reift.ch • www.reift.ch



Wedding Music

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

1. Wedding March

Allegretto

1. Flute

2. Bassoon

Piano / Organ

f

3

(Organ)

The first system of the score is for measures 1-4. It features three staves: 1. Flute (treble clef, B-flat key signature, common time), 2. Bassoon (bass clef, B-flat key signature, common time), and Piano/Organ (grand staff, B-flat key signature, common time). The piano part begins with a forte (*f*) dynamic and consists of a rhythmic accompaniment of eighth notes and triplets. The flute and bassoon parts are currently silent, indicated by whole rests.

5

f

f

3

The second system covers measures 5-8. The piano part continues with its accompaniment. The flute part (top staff) begins to play a melodic line starting in measure 5. The bassoon part (middle staff) provides a harmonic accompaniment. Dynamics include forte (*f*) and a triplet in measure 7.

10

1.

2.

mf

f

3

The third system covers measures 9-12. It includes first and second endings. The piano part continues with its accompaniment. The flute part (top staff) plays the first ending (marked '1.') and then the second ending (marked '2.'). Dynamics include mezzo-forte (*mf*) and forte (*f*). A triplet is present in measure 11.

EMR 931C

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 melodic line with trills and rests. The piano accompaniment includes trills in the right hand, marked with '(tr)'. The dynamic marking *mf* (mezzo-forte) is present. The bass line continues with eighth-note accompaniment.

Measures 22-28 of the score. The trumpet part concludes with a melodic phrase and a trill. The piano accompaniment features a more active bass line with sixteenth-note patterns. The dynamic marking *f* (forte) is present. The piece ends with a final chord in the piano part.

3. Aria

Johann Sebastian Bach

(1685 - 1750)

Arr.: Marc Reift

Lento

The musical score is presented in four systems. The first system shows the vocal line in the upper staff and piano accompaniment in the lower staff. Dynamics include *pp* and *mp*. The second system continues the vocal and piano parts. The third system includes a repeat sign with first and second endings, and features triplets and dynamics *mp*. The fourth system concludes the piece with a fermata.

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 first system consists of two staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a forte (*f*) dynamic and transitions to mezzo-forte (*mf*) after a crescendo. The piano accompaniment also starts with *f* and transitions to *mf*. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

Musical score for measures 8-15. The vocal line continues with a melodic line, featuring a slur over measures 10-11. The piano accompaniment maintains the eighth-note accompaniment and chordal texture. The dynamics remain at mezzo-forte (*mf*).

Musical score for measures 16-22. The vocal line features a triplet of eighth notes in measure 18. The piano accompaniment includes a triplet of eighth notes in the bass line in measure 18. The dynamics are marked forte (*f*) in measures 18 and 19, then return to mezzo-forte (*mf*) in measure 20. The piano part has a consistent eighth-note accompaniment with chords.

Musical score for measures 23-30. The vocal line concludes with a triplet of eighth notes in measure 25. The piano accompaniment also features a triplet of eighth notes in the bass line in measure 25. The dynamics are marked mezzo-forte (*mf*) in measure 25. The piano part continues with the eighth-note accompaniment and chords.

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