

# Wedding Music

## *Volume 1*





- 1. Brautchor aus Lohengrin (Richard Wagner)*
- 2. Swing Low, Sweet Chariot (Spiritual)*
- 3. Trumpet Voluntary (Jeremiah Clarke)*

Brass Quartet  
Piano / Organ (*optional*)

**Arr.: Dennis Armitage**

EMR 519

**Dieser Titel enthält alle transponierten Stimmen**  
**Ce titre contient toutes les voix transposées**  
**This title contains all the transposed parts**

- 1. Stimme / Voix / Part B<sup>b</sup> + C**
- 2. Stimme / Voix / Part B<sup>b</sup> + C + F + E<sup>b</sup>**
- 3. Stimme / Voix / Part F + E<sup>b</sup> +  + **
- 4. Stimme / Voix / Part E<sup>b</sup> +  + **

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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](mailto:info@reift.ch) • [www.reift.ch](http://www.reift.ch)



# Wedding Music

## Volume 1

### 1. Brautchor aus Lohengrin

Richard Wagner

Arr.: Dennis Armitage

**Allegro moderato**

1. B $\flat$  Trumpet or Cornet *f*

2. B $\flat$  Trumpet or Cornet or Horn *f*

3. Trombone or Euphonium or Horn *f*

4. Tuba or Bass Trombone or Euphonium or B $\flat$  Bass or E $\flat$  Bass *f*

Piano / Organ (optional) *f*

The first system of the score consists of five staves. The top four staves are for brass instruments: 1. B $\flat$  Trumpet or Cornet, 2. B $\flat$  Trumpet or Cornet or Horn, 3. Trombone or Euphonium or Horn, and 4. Tuba or Bass Trombone or Euphonium or B $\flat$  Bass or E $\flat$  Bass. The fifth staff is for Piano or Organ (optional). The music is in 2/4 time with a key signature of two flats (B $\flat$  and E $\flat$ ). The tempo is marked 'Allegro moderato'. The first measure of each staff is marked with a forte 'f' dynamic. The system concludes with a double bar line and repeat dots.

9

The second system of the score continues from the first system. It consists of five staves. The top four staves are for brass instruments, and the fifth staff is for Piano or Organ (optional). The music is in 2/4 time with a key signature of two flats. The system concludes with a double bar line and repeat dots.

EMR 519

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## 2. Swing Low, Sweet Chariot

Arr.: Dennis Armitage

Musical score for measures 1-6. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). It features four staves: two for the vocal line (treble and bass clefs) and two for the piano accompaniment (treble and bass clefs). The dynamic marking *mf* (mezzo-forte) is present at the beginning of each staff. The music consists of a vocal melody and a piano accompaniment with chords and a bass line.

Musical score for measures 7-11. The score continues with the same four-staff format. Dynamic markings include *mp* (mezzo-piano) and *f* (forte). The piano accompaniment features a rhythmic pattern of chords and a bass line. The vocal line continues with a melodic line.

Musical score for measures 12-15. The score continues with the same four-staff format. Dynamic markings include *p* (piano) and *mf* (mezzo-forte). The piano accompaniment features a rhythmic pattern of chords and a bass line. The vocal line continues with a melodic line. The score ends with a first ending (1.) and a second ending (2.) marked *rit.* (ritardando).

# 3. Trumpet Voluntary

Jeremiah Clarke

Arr.: Dennis Armitage

Allegretto

Musical score for measures 1-8. The score is in 3/4 time with a key signature of one flat (B-flat). It features four staves: two for trumpets, two for bassoons, and a grand staff for piano. The tempo is marked 'Allegretto'. The first staff (top) has a dynamic marking of *f* and includes trill ornaments (*tr*) over the first and fifth notes of the first measure. The piano part (bottom) features a rhythmic accompaniment with chords and moving lines.

Musical score for measures 9-16. This system continues the piece with similar instrumentation and dynamics. The first staff (top) again features trill ornaments (*tr*) over the first and fifth notes of the first measure. The piano part continues with its characteristic accompaniment.

Musical score for measures 17-24. The dynamics in this section are marked *mf* (mezzo-forte) for the first and third measures, and *f* (forte) for the second and fourth measures. The first staff (top) includes trill ornaments (*tr*) over the first and fifth notes of the first measure. The piano part features a more active accompaniment with many slurs and accents.

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 EMR 5221 BACH, Johann S. Fuga N° 20  
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