

Feierliche Musik

Ceremonial Music - Musique de Cérémonie

15 Trios

3 Flutes & Piano / Organ

1. Marsch aus Judas Maccabaeus (Händel) / 2. Overture from «Water Music» (Händel)
3. Grosser Gott, wir preisen Dich / 4. Heilig, Heilig (Schubert)
5. Trumpet Tune (Purcell) / 6. Overture from « Te Deum » (Charpentier)
7. Andante (Haydn) / 8. Hochzeitsmarsch (Mendelssohn)
9. March in the occasional Oratorio (Händel) / 10. Hochzeitsmarsch (Haydn)
11. Hymne à la Joie (Beethoven) / 12. Jesus bleibt meine Freude (Bach)
13. Plus près de toi Mon Dieu / 14. La Réjouissance aus der Feuerwerksmusik (Händel)
15. Moderato – Menuetto (Purcell)

Arr.: Jean-François Michel

EMR 46823

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Feierliche Musik

Ceremonial Music - Musique de Cérémonie

Trio Album


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1. Marsch aus "Judas Maccabaeus" (Georg Friedrich Händel Arr.: Jean-François Michel)

1st Flute *f*

2nd Flute *f*

3rd Flute *f*

Piano / Organ *f*

5

10

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2. Overture from Water Music
(Georg Friedrich Händel Arr.: Jean-François Michel)

Musical score for measures 1-5. The score is in 3/4 time and B-flat major. It features four staves: three for strings (Violin I, Violin II, and Viola) and one for piano. Dynamics include *f* (forte) and *p* (piano).

6

Musical score for measures 6-12. The score continues with the same instrumentation and dynamics. The piano part features a prominent chordal accompaniment.

13

Musical score for measures 13-18. The score continues with the same instrumentation and dynamics. The piano part features a prominent chordal accompaniment.

5. Trumpet Tune
(Henry Purcell Arr.: Jean-François Michel)

Musical score for measures 1-5. The score is in 3/4 time with a key signature of one flat (B-flat). It features four staves: three for the trumpet and one for the piano accompaniment. The trumpet parts are marked with dynamics *f* and *mf*. The piano accompaniment is marked with *f* and *mf*. The piano part consists of chords and a simple bass line.

Musical score for measures 6-12. The score continues with the same instrumentation and dynamics. The trumpet parts show more melodic development, and the piano accompaniment provides harmonic support. Dynamics include *f* and *mf*.

Musical score for measures 13-17. The score concludes with a change in dynamics to *p* (piano) for the trumpet parts in the final measures. The piano accompaniment remains consistent with the previous sections.

6. Overture from Te Deum
(Marc-Antoine Charpentier Arr.: Jean-François Michel)

Musical score for measures 1-6. The score is in 3/4 time with a key signature of one flat (B-flat). It features four staves: three for strings (Violin I, Violin II, and Viola) and one for piano. The piano part is in the bottom two staves. The dynamic marking *f* (forte) is present at the beginning of each staff.

Musical score for measures 7-13. The score continues with the same instrumentation and key signature. The piano part features more complex chordal textures and arpeggiated figures. The dynamic marking *f* is maintained throughout this section.

Musical score for measures 14-19. The score continues with the same instrumentation and key signature. The dynamic marking *p* (piano) is introduced in measure 14 and remains for the rest of the section. The piano part features more complex chordal textures and arpeggiated figures.

7. Andante
(Joseph Haydn Arr.: Jean-François Michel)

Musical score for measures 1-5. The score is written for four staves: three treble clefs and one grand staff (treble and bass clefs). The key signature is one flat (B-flat) and the time signature is common time (C). The first three staves are marked with a forte (*f*) dynamic. The grand staff is also marked with a forte (*f*) dynamic. The music features a steady eighth-note accompaniment in the lower parts and a more melodic line in the upper parts.

6

Musical score for measures 6-11. The score continues from the previous system. The dynamics are marked as piano (*p*) and mezzo-forte (*mf*). The piano (*p*) dynamic is used in measures 7, 8, and 9, while the mezzo-forte (*mf*) dynamic is used in measures 10 and 11. The accompaniment remains steady, while the upper parts show some melodic variation.

12

Musical score for measures 12-15. The score continues from the previous system. The dynamics are marked as forte (*f*) and piano (*p*). The forte (*f*) dynamic is used in measures 12, 13, and 14, while the piano (*p*) dynamic is used in measure 15. The music concludes with a final chord in the grand staff.

8. Hochzeitsmarsch
(Felix Mendelssohn-Bartholdy Arr.: Jean-François Michel)

Musical score for measures 1-6. The score is in 2/4 time with a key signature of one sharp (F#). It features three staves: two for the upper voices and one grand staff for the piano accompaniment. The first two staves begin with a rest, followed by a melodic line starting in measure 4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. Dynamic markings include *f* and *3* (triplets).

Musical score for measures 7-13. The score continues from the previous system. The upper voices and piano accompaniment continue their respective parts. The piano accompaniment features a consistent eighth-note accompaniment with triplet markings. The upper voices have melodic lines with some rests and triplet markings.

Musical score for measures 14-19. The score continues from the previous system. The upper voices and piano accompaniment continue their respective parts. The piano accompaniment features a consistent eighth-note accompaniment with triplet markings. The upper voices have melodic lines with some rests and triplet markings.

9. March In The Occasionnal Oratorio
(Georg Friedrich Händel Arr.: Jean-François Michel)

Musical score for measures 1-5. The score is in 3/4 time with a key signature of one flat (B-flat). It features four staves: three for the upper instruments (flute, violin, and viola) and one for the piano. The piano part is divided into a right-hand treble staff and a left-hand bass staff. The first measure is a whole rest for the flute, while the other instruments play. Dynamics include *f* (forte) in the second measure.

Musical score for measures 6-10. The score continues with the same instrumentation. The piano part shows a rhythmic pattern in the bass line. Dynamics include *f* (forte) in the first measure.

Musical score for measures 11-15. The score continues with the same instrumentation. A double bar line with repeat dots appears at the start of measure 11. Dynamics include *mp* (mezzo-piano) in the first measure of the second system.

10. Hochzeitsmarsch
(Joseph Haydn Arr.: Jean-François Michel)

The first system of the musical score consists of four staves. The top three staves are for a string quartet (Violin I, Violin II, and Viola), and the bottom two are for a piano. The key signature is one sharp (F#) and the time signature is 2/4. The first measure of each staff is marked with a forte *f* dynamic. The music features a rhythmic pattern of eighth and sixteenth notes, with some measures containing beamed sixteenth notes.

10

The second system of the musical score continues from the first system. It consists of four staves (Violin I, Violin II, Viola, and Piano). The key signature and time signature remain the same. The first measure of each staff in this system is marked with a forte *f* dynamic. The musical notation continues with similar rhythmic patterns and some melodic development.

20

The third system of the musical score continues from the second system. It consists of four staves (Violin I, Violin II, Viola, and Piano). The key signature and time signature remain the same. This system features dynamic markings: *p* (piano) for the first two measures, *mf* (mezzo-forte) for the next two measures, and *f* (forte) for the final two measures. The music concludes with a final cadence.

11. Hymne à la Joie
(Ludwig van Beethoven Arr.: Jean-François Michel)

Musical score for measures 1-6. The score is in G major (one sharp) and common time (C). It features four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The piano part consists of a right-hand melody and a left-hand bass line. The first six measures are marked with a forte (*f*) dynamic.

Musical score for measures 7-12. The score continues with the same four-staff format. Measures 7-12 are marked with a fortissimo (*ff*) dynamic. The piano accompaniment features a more active right-hand part with chords and a steady bass line.

Musical score for measures 13-18. The score continues with the same four-staff format. Measures 13-18 are marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment features a more active right-hand part with chords and a steady bass line.

13. Plus près de toi Mon Dieu
(Arr.: Jean-François Michel)

Musical score for measures 1-8. The score is in 3/4 time and B-flat major. It features three vocal staves (Soprano, Alto, Tenor) and a piano accompaniment. The vocal parts are marked *p* (piano). The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with a simple bass line. The key signature has two flats (B-flat and E-flat).

Musical score for measures 9-21. The score continues from the previous system. The vocal parts are marked *mf* (mezzo-forte) for measures 9-15 and *f* (forte) for measures 16-21. The piano accompaniment also transitions from *mf* to *f*. The right-hand part features a more complex rhythmic pattern with chords and eighth notes. The left-hand part continues with a steady bass line. The key signature remains B-flat major.

Musical score for measures 22-30. The score continues from the previous system. The vocal parts are marked *p* (piano) for measures 22-30. The piano accompaniment also returns to *p*. The right-hand part features a more complex rhythmic pattern with chords and eighth notes. The left-hand part continues with a steady bass line. The key signature remains B-flat major.

14. La Réjouissance aus der Feuerwerksmusik
(Georg Friedrich Händel Arr.: Jean-François Michel)

Musical score for measures 1-4. The score is in G major (one sharp) and common time (C). It features four staves: three for the strings (Violin I, Violin II, and Viola) and one for the keyboard (Grand Piano). The first staff (Violin I) starts with a rest, then plays a melodic line with dynamics *f*, *p*, and *f*. The second and third staves (Violin II and Viola) play a rhythmic accompaniment of eighth notes, starting with *f* and alternating to *p* and *f*. The fourth staff (Grand Piano) provides harmonic support with chords and a bass line, also marked with *f*, *p*, and *f*.

5

Musical score for measures 5-8. The score continues with the same instrumentation. The first staff (Violin I) has dynamics *p* and *f*. The second and third staves (Violin II and Viola) have dynamics *p* and *f*. The fourth staff (Grand Piano) has dynamics *p* and *f*.

9

Musical score for measures 9-12. The score continues with the same instrumentation. The first staff (Violin I) has dynamics *p* and *f*. The second and third staves (Violin II and Viola) have dynamics *f* and *p*. The fourth staff (Grand Piano) has dynamics *p* and *f*.

15. Moderato - Menuett
(Henry Purcell Arr.: Jean-François Michel)

Musical score for measures 1-5. The score is in 3/4 time with a key signature of one flat (B-flat). It features four staves: three for the violin and one for the piano. The piano part is in the bottom two staves. Dynamics include *f* (forte) in measures 1, 2, and 3.

Musical score for measures 6-10. The score continues with the same instrumentation. Dynamics include *p* (piano) in measures 7, 8, and 9.

Musical score for measures 11-15. The score concludes with the same instrumentation. The piano part ends with a final chord in measure 15.

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