

Feierliche Musik

Ceremonial Music - Musique de Cérémonie

15 Trios

2 Flutes & Bassoon

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 46844

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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)

1. Flute
f

2. Flute
f

3. Bassoon
f

8
f

17
p *f*

25
f

EMR 46844

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

Musical score for measures 1-4. The score is in 3/4 time with a key signature of one flat (B-flat). It consists of three staves: Treble, Middle, and Bass. Measure 1 has a whole rest in the Treble staff and a quarter rest in the Middle and Bass staves. Measure 2 has a whole rest in the Treble staff and a quarter note in the Middle and Bass staves. Measure 3 has a quarter note in the Treble staff and quarter notes in the Middle and Bass staves. Measure 4 has a quarter note in the Treble staff and quarter notes in the Middle and Bass staves. Dynamics: *f* in measure 3, *f* in measure 4, and *p* in measure 4.

Musical score for measures 5-8. The score is in 3/4 time with a key signature of one flat (B-flat). It consists of three staves: Treble, Middle, and Bass. Measure 5 has a whole rest in the Treble staff and a quarter note in the Middle and Bass staves. Measure 6 has a quarter note in the Treble staff and quarter notes in the Middle and Bass staves. Measure 7 has a quarter note in the Treble staff and quarter notes in the Middle and Bass staves. Measure 8 has a quarter note in the Treble staff and quarter notes in the Middle and Bass staves. Dynamics: *p* in measure 6, *f* in measure 7, *p* in measure 8, *f* in measure 8, and *p* in measure 8.

Musical score for measures 9-12. The score is in 3/4 time with a key signature of one flat (B-flat). It consists of three staves: Treble, Middle, and Bass. Measure 9 has a quarter note in the Treble staff and quarter notes in the Middle and Bass staves. Measure 10 has a quarter note in the Treble staff and quarter notes in the Middle and Bass staves. Measure 11 has a quarter note in the Treble staff and quarter notes in the Middle and Bass staves. Measure 12 has a quarter note in the Treble staff and quarter notes in the Middle and Bass staves. Dynamics: *f* in measure 9, *f* in measure 10, *f* in measure 11, *p* in measure 12, *f* in measure 12, and *f* in measure 12.

Musical score for measures 13-16. The score is in 3/4 time with a key signature of one flat (B-flat). It consists of three staves: Treble, Middle, and Bass. Measure 13 has a quarter note in the Treble staff and quarter notes in the Middle and Bass staves. Measure 14 has a quarter note in the Treble staff and quarter notes in the Middle and Bass staves. Measure 15 has a quarter note in the Treble staff and quarter notes in the Middle and Bass staves. Measure 16 has a quarter note in the Treble staff and quarter notes in the Middle and Bass staves. Dynamics: *p* in measure 16, *p* in measure 16, and *p* in measure 16.

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

The first system of the musical score consists of three staves: Treble, Middle, and Bass. The key signature is one flat (B-flat) and the time signature is common time (C). The music begins with a dynamic marking of *f* (forte) and transitions to *mf* (mezzo-forte) after the first measure. The melody is primarily in the Treble staff, with accompaniment in the Middle and Bass staves.

The second system of the musical score continues from the first system, starting at measure 5. It maintains the same three-staff structure. The dynamic marking is consistently *f* (forte) throughout this system.

The third system of the musical score continues from the second system, starting at measure 10. The dynamics vary, with *mf* (mezzo-forte) in the first two measures, *f* (forte) in the third and fourth measures, and *f* (forte) in the fifth measure. The accompaniment in the Bass staff shows a dynamic shift from *mf* to *f* between the second and third measures.

The fourth system of the musical score continues from the third system, starting at measure 15. The dynamics are *p* (piano) for the first two measures, *p* (piano) for the third and fourth measures, and *mf* (mezzo-forte) for the fifth measure. The accompaniment in the Bass staff shows a dynamic shift from *p* to *mf* between the fourth and fifth measures.

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

Musical score for measures 1-4. The score is in 3/4 time with a key signature of one flat (B-flat). It features three staves: Treble, Middle, and Bass. The dynamic marking *f* (forte) is present at the beginning of each staff. The music consists of rhythmic patterns of eighth and sixteenth notes.

Musical score for measures 5-8. The score continues with three staves (Treble, Middle, Bass). The dynamic marking *f* is not explicitly shown in this system but is implied from the previous system. The musical notation includes eighth and sixteenth notes with various rests.

Musical score for measures 9-12. The score continues with three staves (Treble, Middle, Bass). The dynamic marking *f* is not explicitly shown in this system. The musical notation includes eighth and sixteenth notes with various rests.

Musical score for measures 13-16. The score continues with three staves (Treble, Middle, Bass). The dynamic marking *p* (piano) is present in the second and third staves of this system. The musical notation includes eighth and sixteenth notes with various rests.

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

Musical score for measures 1-4. The score is in 3/4 time with a key signature of one flat (B-flat). It features three staves: Treble, Middle, and Bass. The dynamics are marked *f* (forte) throughout. The music consists of quarter and eighth notes with some phrasing slurs.

Musical score for measures 5-8. The score continues with three staves. The dynamics are marked *p* (piano) from measure 5 onwards. The notation includes quarter and eighth notes with phrasing slurs.

Musical score for measures 9-12. The score continues with three staves. The dynamics are marked *mf* (mezzo-forte) in measures 9 and 10, and *f* (forte) in measures 11 and 12. The notation includes quarter and eighth notes with phrasing slurs.

Musical score for measures 13-16. The score continues with three staves. The dynamics are marked *f* (forte) throughout. The notation includes quarter and eighth notes with phrasing slurs.

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

Musical score for measures 1-6. The piece is in 3/4 time with a key signature of one sharp (F#). The score consists of three staves: Treble, Middle, and Bass. Measures 1-3 are rests. Measures 4-6 feature a triplet of eighth notes in all three staves, marked with a forte *f* dynamic. The triplet pattern continues in measures 7-9.

Musical score for measures 7-14. Measures 7-9 continue the triplet pattern from the previous system. Measures 10-14 feature a melodic line in the Treble staff and a bass line in the Bass staff, with the Middle staff providing harmonic support. Triplet markings are present in measures 12-14.

Musical score for measures 15-21. Measures 15-17 feature a triplet of eighth notes in all three staves. Measures 18-21 show a melodic line in the Treble staff and a bass line in the Bass staff, with the Middle staff providing harmonic support.

Musical score for measures 22-28. Measures 22-28 feature a melodic line in the Treble staff and a bass line in the Bass staff, with the Middle staff providing harmonic support. The dynamic marking *mf* (mezzo-forte) is indicated in measures 23-28.

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

Musical score for measures 1-4. The score is in 3/4 time and B-flat major. It features three staves: Treble, Middle, and Bass. The first staff has a dynamic marking of *f* in the second measure. The second and third staves also have a dynamic marking of *f* in the first measure. The music consists of rhythmic patterns and melodic lines in all three parts.

Musical score for measures 5-8. The score continues with three staves. Measure 5 is marked with a '5' above the first staff. The music maintains the rhythmic and melodic patterns established in the previous measures.

Musical score for measures 9-13. The score continues with three staves. Measure 9 is marked with a '9' above the first staff. The music features more complex melodic lines with slurs and accents. A dynamic marking of *mp* (mezzo-piano) appears at the end of measure 13 on the first, second, and third staves.

Musical score for measures 14-17. The score continues with three staves. Measure 14 is marked with a '14' above the first staff. The music concludes with a final cadence in measure 17.

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

Musical score for measures 1-7. The score is in 2/4 time with a key signature of one sharp (F#). It consists of three staves: Treble, Middle, and Bass. The dynamic marking *f* (forte) is present at the beginning of each staff.

Musical score for measures 8-14. The score is in 2/4 time with a key signature of one sharp (F#). It consists of three staves: Treble, Middle, and Bass. The dynamic marking *f* (forte) is present at the beginning of each staff.

Musical score for measures 15-22. The score is in 2/4 time with a key signature of one sharp (F#). It consists of three staves: Treble, Middle, and Bass. The dynamic marking *p* (piano) is present at the beginning of each staff.

Musical score for measures 23-30. The score is in 2/4 time with a key signature of one sharp (F#). It consists of three staves: Treble, Middle, and Bass. The dynamic marking *mf* (mezzo-forte) is present at the beginning of each staff, and *f* (forte) appears at the end of the section.

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

Measures 1-8 of the musical score. The piece is in 3/4 time with a key signature of one flat (B-flat). The dynamics are marked *p* (piano) for all three staves (treble, middle, and bass). The melody consists of half notes and quarter notes, with some notes beamed together. The bass line provides a simple harmonic accompaniment.

Measures 9-16 of the musical score. The dynamics are marked *mf* (mezzo-forte) for all three staves. The melody continues with half notes and quarter notes, featuring some phrasing slurs. The bass line remains consistent with the previous section.

Measures 17-24 of the musical score. The dynamics are marked *f* (forte) for all three staves. The melody is primarily composed of quarter notes, with some beaming. The bass line continues with a steady accompaniment.

Measures 25-32 of the musical score. The dynamics are marked *p* (piano) for all three staves. The melody concludes with a series of half notes and quarter notes, some with phrasing slurs. The bass line provides a final accompaniment.

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

Musical score for measures 1-4. The piece is in 3/4 time with a key signature of one sharp (F#). The score consists of three staves: Treble, Middle, and Bass. Dynamics include *f* (forte) and *p* (piano). The music features a rhythmic pattern of eighth and sixteenth notes.

Musical score for measures 5-8. The piece continues with the same rhythmic and dynamic patterns. Dynamics include *p* (piano) and *f* (forte). The music features a rhythmic pattern of eighth and sixteenth notes.

Musical score for measures 9-14. The piece continues with the same rhythmic and dynamic patterns. Dynamics include *f* (forte), *p* (piano), and *f* (forte). The music features a rhythmic pattern of eighth and sixteenth notes.

Musical score for measures 15-18. The piece continues with the same rhythmic and dynamic patterns. Dynamics include *f* (forte). The music features a rhythmic pattern of eighth and sixteenth notes.

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