

Feierliche Musik

Ceremonial Music - Musique de Cérémonie

15 Trios

2 Alto Sax, Tenor Sax & 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 46855

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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. Alto Saxophone *f*

2. Alto Saxophone *f*

3. Tenor Saxophone *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 common time (C) and features a key signature of three flats (B-flat, E-flat, A-flat). It consists of four staves: three for strings (Violin I, Violin II, and Viola) and one for piano. The piano part is in the lower register. Dynamics include *f* (forte) and *p* (piano).

6

Musical score for measures 6-12. The score continues from the previous system. Dynamics include *p* (piano), *f* (forte), and *p* (piano).

13

Musical score for measures 13-18. The score continues from the previous system. Dynamics include *f* (forte) and *p* (piano).

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

Musical score for measures 1-5. The score is in common time (C) and B-flat major. It features three staves for the trumpet and piano accompaniment. The piano part consists of a left hand with a steady eighth-note bass line and a right hand with chords. Dynamics are marked as *f* (forte) and *mf* (mezzo-forte).

Musical score for measures 6-12. The score continues with the same instrumentation and dynamics. The piano accompaniment remains consistent, while the trumpet parts show melodic development. Dynamics are marked as *f* and *mf*.

Musical score for measures 13-16. The score concludes with a change in dynamics to *p* (piano) for the trumpet parts in the final measures. The piano accompaniment continues with the same rhythmic pattern.

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

Musical score for measures 1-6. The score is in common time (C) and features a key signature of three flats (B-flat, E-flat, A-flat). It consists of four staves: three for woodwinds (flute, oboe, and bassoon) and one grand staff for piano. The woodwinds play melodic lines, while the piano provides harmonic support with chords and moving bass lines. The dynamic marking *f* (forte) is present at the beginning of each staff.

Musical score for measures 7-13. This system continues the piece with the same instrumentation and key signature. The woodwinds continue their melodic development, and the piano accompaniment remains active. The dynamic marking *f* is maintained throughout this section.

Musical score for measures 14-20. This section begins with a dynamic change to *p* (piano). The woodwinds play more delicate melodic lines, and the piano accompaniment features lighter textures. The key signature remains three flats.

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 three flats (B-flat, E-flat, A-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 staves and a more melodic line in the upper staves.

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 musical texture remains consistent with the previous system.

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 musical texture remains consistent with the previous system.

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

Musical score for measures 1-6. The score is in 3/4 time with a key signature of one sharp (F#). It features three staves: two for the upper instruments (likely strings or woodwinds) and one for the piano. The piano part is in the bass clef. The music is marked with a forte dynamic (*f*) and includes numerous triplet markings (indicated by a '3' over the notes). The first system shows the beginning of the piece with a rest in the first measure.

Musical score for measures 7-13. This system continues the piece. The piano part features a prominent triplet pattern in the bass line. The upper staves continue with melodic lines and accompaniment. The key signature remains one sharp.

Musical score for measures 14-20. This system concludes the page. The piano part continues with its triplet accompaniment. The upper staves show the continuation of the melodic themes. The key signature remains one sharp.

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

Musical score for measures 1-5. The score is in common time (C) and B-flat major. It features four staves: three for the strings (Violin I, Violin II, and Viola) and one for the piano. The piano part is in the lower register, with the right hand playing chords and the left hand playing a rhythmic accompaniment. The string parts are marked with a forte (*f*) dynamic. The first measure shows a rest for the strings, followed by a melodic line in the first violin part.

Musical score for measures 6-10. The score continues from the previous system. The piano part features a more active bass line in the left hand. The string parts continue with their melodic and rhythmic patterns. The dynamic remains forte (*f*).

Musical score for measures 11-15. The score continues from the previous system. The piano part features a more active bass line in the left hand. The string parts continue with their melodic and rhythmic patterns. The dynamic changes to mezzo-piano (*mp*) starting from measure 11.

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 woodwinds (flute, clarinet, and bassoon) and the bottom two are for piano. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked with a 'f' (forte) dynamic. The music features a rhythmic pattern of eighth and sixteenth notes, with some melodic lines in the woodwinds.

10

The second system of the musical score continues the piece. It consists of four staves (three woodwinds and two piano). The key signature and time signature remain the same. The tempo is marked with a 'f' (forte) dynamic. The woodwinds play a rhythmic accompaniment, while the piano provides harmonic support with chords and a bass line.

20

The third system of the musical score shows a change in dynamics. The top three staves (woodwinds) are marked with 'p' (piano) and 'mf' (mezzo-forte) dynamics, with a crescendo leading to a 'f' (forte) dynamic. The piano part (bottom two staves) is marked with 'p' and 'mf' dynamics. The key signature and time signature are consistent with the previous systems.

11. Hymne à la Joie
(Ludwig van Beethoven 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 vocal line and one for the piano accompaniment. The vocal line consists of a single melodic line. The piano accompaniment has a treble and bass clef. Dynamics include *f* (forte) in the vocal line and *f* in the piano accompaniment.

Musical score for measures 7-12. The score continues with the same three-staff format. Dynamics include *ff* (fortissimo) in the vocal line and *ff* in the piano accompaniment.

Musical score for measures 13-18. The score continues with the same three-staff format. Dynamics include *mf* (mezzo-forte) in the vocal line and *mf* in the piano accompaniment.

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 four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The piano part has a rhythmic pattern of eighth notes with rests. Dynamics are marked *p* (piano) throughout.

9

Musical score for measures 9-21. The score continues with the same four staves. Dynamics vary, including *mf* (mezzo-forte) and *f* (forte). The piano accompaniment features a more complex rhythmic pattern with chords and eighth notes.

22

Musical score for measures 22-30. The score continues with the same four staves. Dynamics are marked *p* (piano). The piano accompaniment features a rhythmic pattern of eighth notes with rests.

14. La Réjouissance aus der Feuerwerksmusik
(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 sharp (F#). It features four staves: three treble clefs and one grand staff (treble and bass clefs). The first staff has dynamics *f*, *p*, and *f*. The second staff has dynamics *f*, *p*, and *f*. The third staff has dynamics *f*, *p*, and *f*. The grand staff has dynamics *f* and *p*.

5

Musical score for measures 5-8. The score continues with four staves. The first staff has dynamics *p* and *f*. The second staff has dynamics *p* and *f*. The third staff has dynamics *p* and *f*. The grand staff has dynamics *p* and *f*.

9

Musical score for measures 9-12. The score continues with four staves. The first staff has dynamics *p* and *f*. The second staff has dynamics *f* and *p*. The third staff has dynamics *p* and *f*. The grand staff has dynamics *p* and *f*.

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

Musical score for measures 1-5. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The first system consists of five measures. The upper three staves (treble and alto clefs) feature melodic lines with slurs and a dynamic marking of *f* (forte) in the second measure. The lower two staves (grand staff) provide harmonic accompaniment, with the right hand playing chords and the left hand playing a simple bass line.

Musical score for measures 6-10. The second system consists of five measures. The upper three staves continue the melodic development, with a dynamic marking of *p* (piano) appearing in the fourth measure. The lower two staves continue the accompaniment, with the right hand playing chords and the left hand playing a simple bass line.

Musical score for measures 11-15. The third system consists of five measures. The upper three staves continue the melodic development. The lower two staves continue the accompaniment, with the right hand playing chords and the left hand playing a simple bass line.

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