

Feierliche Musik

Ceremonial Music - Musique de Cérémonie

15 Trios

2 Trombones & Tuba

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 46868

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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. Trombone *f*

2. Trombone *f*

3. Tuba *f*

8 *f*

17 *p* *f*

25 *f*

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

Measures 1-4 of the Overture from Water Music. The score is in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music features three staves. The first staff has a dynamic marking of *f* in the second measure. The second staff has a dynamic marking of *f* in the first measure. The third staff has a dynamic marking of *f* in the first measure and *p* in the fourth measure.

Measures 5-8 of the Overture from Water Music. The score is in bass clef with a key signature of two flats and a common time signature. The music features three staves. The first staff has dynamic markings of *p* in the second measure, *f* in the third measure, and *p* in the fourth measure. The second staff has dynamic markings of *p* in the first measure, *f* in the third measure, and *p* in the fourth measure. The third staff has dynamic markings of *f* in the third measure and *p* in the fourth measure.

Measures 9-12 of the Overture from Water Music. The score is in bass clef with a key signature of two flats and a common time signature. The music features three staves. The first staff has dynamic markings of *f* in the first measure and *f* in the fourth measure. The second staff has dynamic markings of *f* in the first measure, *p* in the second measure, and *f* in the third measure. The third staff has dynamic markings of *f* in the first measure, *p* in the second measure, and *f* in the third measure.

Measures 13-16 of the Overture from Water Music. The score is in bass clef with a key signature of two flats and a common time signature. The music features three staves. The first staff has a dynamic marking of *p* in the fourth measure. The second staff has a dynamic marking of *p* in the third measure. The third staff has a dynamic marking of *p* in the fourth measure.

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

The first system of the musical score consists of three staves. The top staff is the right-hand part, the middle is the left-hand part, and the bottom is the bass line. The key signature is one flat (B-flat) and the time signature is common time (C). The first two measures are marked with a forte (*f*) dynamic, and the remaining two measures are marked with a mezzo-forte (*mf*) dynamic.

The second system of the musical score consists of three staves. The first two measures are marked with a forte (*f*) dynamic, and the last two measures are also marked with a forte (*f*) dynamic.

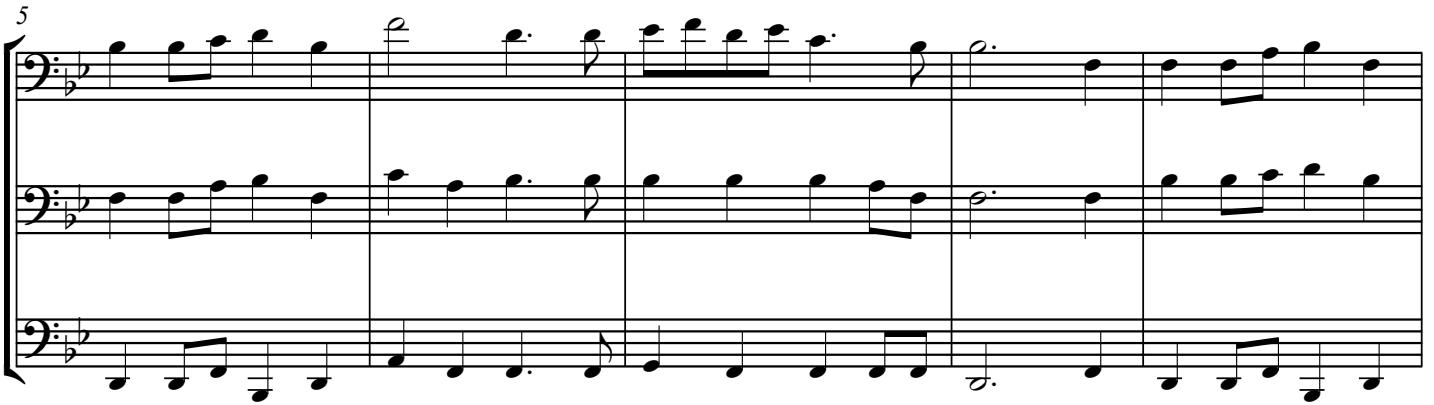
The third system of the musical score consists of three staves. The first two measures are marked with a mezzo-forte (*mf*) dynamic, and the last two measures are marked with a forte (*f*) dynamic.

The fourth system of the musical score consists of three staves. The first two measures are marked with a piano (*p*) dynamic, and the last two measures are marked with a mezzo-forte (*mf*) dynamic.

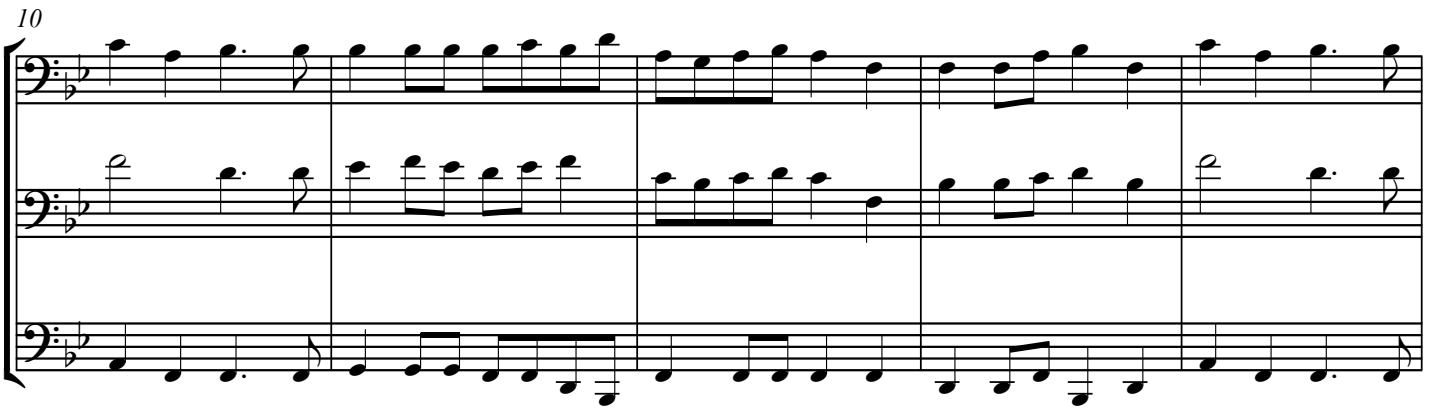
6. Overture from Te Deum
(Marc-Antoine Charpentier Arr.: Jean-François Michel)



First system of the musical score, measures 1-4. It consists of three staves in bass clef with a key signature of two flats and a common time signature. The first staff begins with a forte (*f*) dynamic marking. The music features a rhythmic pattern of eighth and sixteenth notes.



Second system of the musical score, measures 5-8. It continues the three-staff arrangement from the first system. The notation includes various rhythmic values and rests.



Third system of the musical score, measures 9-12. The first staff starts with a fermata over the first measure. The music continues with rhythmic patterns across the three staves.



Fourth system of the musical score, measures 13-16. This system introduces a piano (*p*) dynamic marking in the second and third staves. The music concludes with a fermata over the final measure.

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

Musical score for measures 1-4. The score is in bass clef with a key signature of two flats and a common time signature. It consists of three staves. The first two staves are for the right hand, and the third is for the left hand. The first two staves have a dynamic marking of *f* (forte) at the beginning and end of the system. The music features a steady eighth-note accompaniment in the left hand and a melodic line in the right hand with some slurs.

Musical score for measures 5-8. The score continues with the same three-staff structure. The right-hand staves have a dynamic marking of *p* (piano) at the end of the system. The left-hand staff continues with the eighth-note accompaniment.

Musical score for measures 9-12. The score continues with the same three-staff structure. The right-hand staves have dynamic markings of *mf* (mezzo-forte) and *f* (forte) across the measures. The left-hand staff continues with the eighth-note accompaniment.

Musical score for measures 13-16. The score continues with the same three-staff structure. The right-hand staves have a dynamic marking of *p* (piano) at the end of the system. The left-hand staff continues with the eighth-note accompaniment.

8. Hochzeitsmarsch

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

Musical score for measures 1-6. The score is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It features three staves. The first staff has a dynamic marking of *f* and contains triplet markings (3) over groups of notes. The second and third staves also contain triplet markings (3) and a dynamic marking of *f* at the beginning.

Musical score for measures 7-14. The score continues with three staves. The first staff has a measure rest (7) at the beginning. The second and third staves feature triplet markings (3) and a dynamic marking of *f* at the beginning.

Musical score for measures 15-21. The score continues with three staves. The first staff has a measure rest (15) at the beginning. The second and third staves feature triplet markings (3) and a dynamic marking of *f* at the beginning.

Musical score for measures 22-28. The score continues with three staves. The first staff has a measure rest (22) at the beginning. The second and third staves feature a dynamic marking of *mf* and a triplet marking (3) at the beginning.

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

Measures 1-4 of the musical score. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The first staff (treble clef) begins with a whole rest, followed by a half note G4, and then a quarter note G4. The second staff (bass clef) starts with a quarter note G2, followed by a quarter note A2, and then a quarter note B2. The third staff (bass clef) starts with a quarter note G2, followed by a quarter note A2, and then a quarter note B2. The dynamic marking *f* is present in the second staff at measure 2.

Measures 5-8 of the musical score. The first staff (treble clef) continues with a quarter note C5, followed by a quarter note D5, and then a quarter note E5. The second staff (bass clef) continues with a quarter note C3, followed by a quarter note D3, and then a quarter note E3. The third staff (bass clef) continues with a quarter note G2, followed by a quarter note A2, and then a quarter note B2.

Measures 9-13 of the musical score. The first staff (treble clef) features a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The second staff (bass clef) features a quarter note G2, followed by a quarter note A2, and then a quarter note B2. The third staff (bass clef) features a quarter note G2, followed by a quarter note A2, and then a quarter note B2. The dynamic marking *mp* is present in the first staff at measure 13.

Measures 14-17 of the musical score. The first staff (treble clef) features a quarter note C5, followed by a quarter note D5, and then a quarter note E5. The second staff (bass clef) features a quarter note C3, followed by a quarter note D3, and then a quarter note E3. The third staff (bass clef) features a quarter note G2, followed by a quarter note A2, and then a quarter note B2. The dynamic marking *f* is present in the second staff at measure 17.

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

Measures 1-7 of the piece. The music is in 2/4 time and consists of three staves. All staves begin with a forte (*f*) dynamic marking. The notation includes various rhythmic patterns and melodic lines.

Measures 8-14 of the piece. The music continues on three staves. A forte (*f*) dynamic marking is present in the middle and bottom staves. The notation includes various rhythmic patterns and melodic lines.

Measures 15-22 of the piece. The music continues on three staves. A piano (*p*) dynamic marking is present in the middle and bottom staves. The notation includes various rhythmic patterns and melodic lines.

Measures 23-30 of the piece. The music continues on three staves. A mezzo-forte (*mf*) dynamic marking is present in the middle and bottom staves, and a forte (*f*) dynamic marking is present in the top staff. The notation includes various rhythmic patterns and melodic lines.

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 two flats (B-flat and E-flat). The score consists of three staves. The top two staves are for the right hand, and the bottom staff is for the left hand. The dynamics are marked *p* (piano) throughout this section.

Measures 9-16 of the musical score. The dynamics are marked *mf* (mezzo-forte) throughout this section. The musical notation continues with similar patterns to the previous section, featuring a mix of quarter and half notes with some phrasing slurs.

Measures 17-24 of the musical score. The dynamics are marked *f* (forte) throughout this section. The music features a more active rhythmic pattern with many quarter notes and some eighth notes.

Measures 25-32 of the musical score. The dynamics are marked *p* (piano) throughout this section. The music concludes with a final cadence, featuring a mix of quarter and half notes.

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

Measures 1-4 of the piece. The score is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music features a complex rhythmic pattern with many sixteenth notes. Dynamics include *f* (forte) and *p* (piano).

Measures 5-9 of the piece. The score continues with the same complex rhythmic patterns. Dynamics include *p* (piano) and *f* (forte).

Measures 10-14 of the piece. The score continues with the same complex rhythmic patterns. Dynamics include *f* (forte) and *p* (piano).

Measures 15-18 of the piece. The score continues with the same complex rhythmic patterns. Dynamics include *f* (forte).

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| EMR 2278 | MORTIMER, J.G. | Trios Vol. 3 |

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| EMR 5129 | BEATLES, The | It's for You (3) |
| EMR 5128 | BEATLES, The | Michelle (4) |
| EMR 5129 | BEATLES, The | Ob-la-di, Ob-la-da (3) |
| EMR 5130 | BEATLES, The | Penny Lane (3) |
| EMR 5130 | BEATLES, The | When I'm 64 (3) |
| EMR 5128 | BEATLES, The | Yellow Submarine (4) |
| EMR 5128 | BEATLES, The | Yesterday (4) |
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| EMR 5331 | SHOSTAKOVITCH, D. | Waltz N° 2 |
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HORN, TROMBONE & BASS TROMBONE

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HORN, TROMBONE & TUBA

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| EMR 4004B | ANONYME | Air (Sturzenegger) (7) |
| EMR 4004B | ANONYME ANGLAIS | Gavotte et Gigue (Sturzenegger) (7) |
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| EMR 525 | FASCH, J.Fr. | Trio (Profanter) |
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| EMR 5027 | HAYDN, Joseph | Trio (Hofer) |
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| EMR 4004B | SACCHINI, A. | Hymne (Sturzenegger) (7) |
| EMR 3522 | SCHNEIDERS, Hardy | Biergarten Party |
| EMR 4004B | STANLEY, John | Voluntary (Sturzenegger) (7) |
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HORN, 2 TROMBONES

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| EMR 4004B | STANLEY, John | Voluntary (Sturzenegger) (7) |
| EMR 4004B | STURZENEGGER, K. | 7 Trios aus der 16.-18. Jahrhundert |

2 TROMBONES & TUBA

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| EMR 4004A | ANONYME ANGLAIS | Gavotte et Gigue (Sturzenegger) (7) |
| EMR 4004A | GUMPELZHAIMER | Madrigal (Sturzenegger) (7) |
| EMR 4004A | LASSO, O.di | Motet (Sturzenegger) (7) |
| EMR 4004A | LASSO, O.di | Ricercar (Sturzenegger) (7) |
| EMR 4004A | SACCHINI, A. | Hymne (Sturzenegger) (7) |
| EMR 4004A | STANLEY, John | Voluntary (Sturzenegger) (7) |
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