

8 Quartets

*Intrada / Marche / Zwei Motetten / Ave Verum / Canzon
Fanfare & Chorus / Cantate Domino / Intrada*

4 Horns

Arr.: Jean-François Michel

EMR 49257

1. F + E^b Horn
2. F + E^b Horn
3. F + E^b Horn
4. F + E^b Horn

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8 Quartets

Intrada

Melchior Franck
(1573 - 1639)

Arr.: Jean-François Michel

Andante (♩ = 76)

1. F Horn

f-p

2. F Horn

f-p

3. F Horn

f-p

4. F Horn

f-p

9



Musical score for measures 9-16, featuring four staves with dynamics *p*, *cresc.*, *mf*, *dim.*, and *p*.

17



Musical score for measures 17-25, featuring four staves with dynamics *f*, *mf*, and *f*.

26



Musical score for measures 26-33, featuring four staves with dynamics *dim.*, *f*, and *(rit.)*.

EMR 49257

Marche

Jean-Baptiste Lully

(1632 - 1687)

Arr.: Jean-François Michel

Marcia (♩ = 56)

mf

mf

mf

mf

7

f marc. come prima (D.C. ff)

f marc. come prima (D.C. ff)

f marc. come prima (D.C. ff)

f marc. come prima (D.C. ff)

12

mf

f

f

f

17

mf (dolce)

mf (dolce)

f

f

f

f

Zwei Motetten

Anton Bruckner

(1824 - 1896)

Arr.: Jean-François Michel

Andante cantabile (♩ = 50)

Musical score for measures 1-5. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). It features four staves: two treble clefs and two bass clefs. The tempo is marked 'Andante cantabile' with a quarter note equal to 50 beats per minute. The first measure is marked with a piano (*p*) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings. The word 'sim.' (similibrando) appears above the staves in measures 4 and 5.

Musical score for measures 6-11. This system continues the piece with four staves. It features complex rhythmic patterns, including slurs and ties across measures. The dynamics remain consistent with the previous system, with a piano (*p*) marking at the beginning of the system.

Musical score for measures 12-16. This system continues the piece with four staves. It features complex rhythmic patterns, including slurs and ties across measures. The dynamics remain consistent with the previous system, with a piano (*p*) marking at the beginning of the system.

Musical score for measures 17-21. This system continues the piece with four staves. It features complex rhythmic patterns, including slurs and ties across measures. The dynamics vary significantly, with markings for piano (*p*), crescendo (*cresc.*), forte (*f*), and pianissimo (*pp*) throughout the system.

Fanfare & Chorus

Dietrich Buxtehude

(1637 - 1707)

Arr.: Jean-François Michel

Maestoso (♩ = 80)

Musical score for measures 1-4. The score is in G major and common time. It features four staves: three treble clefs and one bass clef. The first three staves have a forte (*f*) dynamic and a *sim.* (sustained) marking. The bass staff has a forte (*f*) dynamic. The music consists of rhythmic patterns with eighth and sixteenth notes.

Musical score for measures 5-8. The score continues with the same four-staff arrangement. The dynamics and markings are consistent with the previous section.

Musical score for measures 9-13. Measure 9 is marked with a *(rit.)* (ritardando) marking. The section concludes with a *Fine* marking and a change to *Allegro maestoso* (♩ = 100 - 112). The score includes dynamic markings of *mf* and *p marc.* (piano marcato). The time signature changes to 3/4.

Musical score for measures 14-17. The score continues with the same four-staff arrangement. A *marc.* (marcato) marking is present in the first staff. The music features more complex rhythmic patterns.

Cantate Domino

Giovanni Croce

(1557 - 1609)

Arr.: Jean-François Michel

Allegro con moto (♩ = 84)

mf cantabile

mf cantabile

mf cantabile

mf cantabile

The first system of the musical score consists of four staves. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked 'Allegro con moto' with a quarter note equal to 84 beats per minute. The dynamic is 'mf cantabile'. The music features a mix of eighth and sixteenth notes, often beamed together, with some notes tied across bar lines. The bottom three staves provide harmonic support with various rhythmic patterns.

The second system continues the piece with four staves. It maintains the same tempo and dynamic as the first system. The melodic lines in the top two staves show more complex rhythmic figures, including some sixteenth-note runs. The bass line in the bottom two staves provides a steady accompaniment.

The third system, starting at measure 11, continues the musical development. It features similar melodic and harmonic textures to the previous systems, with a focus on rhythmic clarity and melodic flow. The four-staff structure remains consistent.

16

Più mosso (♩ = 108)

Fine

p

p

p

p

The fourth system begins at measure 16 and concludes the piece. The tempo changes to 'Più mosso' (♩ = 108). The music ends with a 'Fine' marking. The final measures are characterized by a change in time signature to 3/2 and a dynamic of 'p' (piano). The piece concludes with sustained chords in the upper staves and a final cadence in the lower staves.

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