

# Feierliche Musik

Ceremonial Music - Musique de Cérémonie

*15 Trios*

Trumpet or Cornet (B<sup>b</sup> + C), Horn (F + E<sup>b</sup>)  
& Trombone (♭ + ♪)

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 813

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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. B♭ Trumpet  
or Cornet

2. F Horn

3. Trombone



8

17

25

EMR 813

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2. Overture from Water Music  
(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 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 series of eighth notes: A4, B-flat4, C5, B-flat4, A4, G4, F4, E-flat4, D4. The second staff (treble clef) starts with a half note G4, followed by quarter notes A4, B-flat4, C5, B-flat4, A4, G4, F4, E-flat4, D4. The third staff (bass clef) starts with a half note G3, followed by quarter notes A3, B-flat3, C4, B-flat3, A3, G3, F3, E-flat3, D3. Dynamics include *f* (forte) and *p* (piano).

Musical score for measures 5-8. The first staff (treble clef) has a whole rest in measure 5, then a half note G4, followed by eighth notes A4, B-flat4, C5, B-flat4, A4, G4, F4, E-flat4, D4. The second staff (treble clef) starts with a half note G4, followed by quarter notes A4, B-flat4, C5, B-flat4, A4, G4, F4, E-flat4, D4. The third staff (bass clef) starts with a half note G3, followed by quarter notes A3, B-flat3, C4, B-flat3, A3, G3, F3, E-flat3, D3. Dynamics include *p* (piano) and *f* (forte).

Musical score for measures 9-14. The first staff (treble clef) has a whole rest in measure 9, then eighth notes A4, B-flat4, C5, B-flat4, A4, G4, F4, E-flat4, D4. The second staff (treble clef) has eighth notes A4, B-flat4, C5, B-flat4, A4, G4, F4, E-flat4, D4. The third staff (bass clef) has eighth notes A3, B-flat3, C4, B-flat3, A3, G3, F3, E-flat3, D3. Dynamics include *f* (forte) and *p* (piano).

Musical score for measures 15-18. The first staff (treble clef) has eighth notes A4, B-flat4, C5, B-flat4, A4, G4, F4, E-flat4, D4. The second staff (treble clef) has eighth notes A4, B-flat4, C5, B-flat4, A4, G4, F4, E-flat4, D4. The third staff (bass clef) has eighth notes A3, B-flat3, C4, B-flat3, A3, G3, F3, E-flat3, D3. Dynamics include *p* (piano) and *r* (ritardando).

3. Grosser Gott, wir preisen Dich  
(Arr.: Jean-François Michel)

Musical score for measures 1-7. The piece is in 3/4 time with a key signature of one sharp (F#). The score consists of three staves: Treble, Treble, and Bass. The dynamics are marked *p* (piano) in each staff. The music features a steady eighth-note accompaniment in the bass and treble parts, with a melodic line in the upper treble part.

Musical score for measures 8-15. The dynamics are marked *f* (forte) in each staff. The accompaniment continues with eighth notes, while the upper treble part has a more active melodic line with some slurs.

Musical score for measures 16-23. The dynamics are marked *p* (piano) in the first half and *f* (forte) in the second half. A crescendo hairpin is shown between measures 16 and 23, indicating the transition from piano to forte.

Musical score for measures 24-31. The dynamics are marked *f* (forte) in each staff. The music concludes with a final cadence in the upper treble part.

4. Heilig, heilig  
(Franz Schubert Arr.: Jean-François Michel)

Musical score for measures 1-7. The piece is in 3/4 time with a key signature of one sharp (F#). The score is written for three staves: Treble (right hand), Treble (left hand), and Bass (bass line). The dynamic marking *p* (piano) is present at the beginning of each staff.

Musical score for measures 8-15. The piece continues in 3/4 time with a key signature of one sharp (F#). The score is written for three staves: Treble (right hand), Treble (left hand), and Bass (bass line). The dynamic marking *p* (piano) is present at the beginning of the first staff.

Musical score for measures 16-24. The piece continues in 3/4 time with a key signature of one sharp (F#). The score is written for three staves: Treble (right hand), Treble (left hand), and Bass (bass line). The dynamic marking *f* (forte) is present at the beginning of each staff. The piece concludes with a fermata over the final notes in measures 23 and 24.

Musical score for measures 25-32. The piece continues in 3/4 time with a key signature of one sharp (F#). The score is written for three staves: Treble (right hand), Treble (left hand), and Bass (bass line). The dynamic marking *p* (piano) is present at the beginning of each staff. The piece concludes with a fermata over the final notes in measures 31 and 32.

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

Musical score for measures 1-4. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The first system consists of three staves: Treble, Middle, and Bass. Dynamics are marked as *f* (forte) for measures 1-2 and *mf* (mezzo-forte) for measures 3-4.

Musical score for measures 5-8. The second system consists of three staves. Dynamics are marked as *f* (forte) for measures 5-6 and *f* (forte) for measures 7-8.

Musical score for measures 9-14. The third system consists of three staves. Dynamics are marked as *mf* (mezzo-forte) for measures 9-10 and *f* (forte) for measures 11-14.

Musical score for measures 15-18. The fourth system consists of three staves. Dynamics are marked as *p* (piano) for measures 15-17 and *mf* (mezzo-forte) for measure 18.

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

First system of musical notation, measures 1-4. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features three staves: Treble, Treble, and Bass. The first measure is marked with a forte *f* dynamic. The music consists of rhythmic patterns of eighth and sixteenth notes.

Second system of musical notation, measures 5-8. The notation continues with similar rhythmic patterns across the three staves.

Third system of musical notation, measures 9-14. The notation continues with similar rhythmic patterns across the three staves.

Fourth system of musical notation, measures 15-18. The notation continues with similar rhythmic patterns across the three staves. The first measure of this system is marked with a piano *p* dynamic.

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

Musical score for measures 1-4. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Andante'. The dynamic is 'f' (forte). The score consists of three staves: Treble, Middle, and Bass. The music features a steady eighth-note accompaniment in the bass and treble, with a melodic line in the middle staff.

Musical score for measures 5-8. The dynamic changes to 'p' (piano) at the start of measure 5. The accompaniment continues with eighth notes, while the melodic line in the middle staff has some grace notes and a slight change in phrasing.

Musical score for measures 9-12. The dynamic is 'mf' (mezzo-forte) from measure 9 to 11, and 'f' (forte) from measure 12. The melodic line in the middle staff features a prominent slur over measures 9-11.

Musical score for measures 13-16. The dynamic is 'f' (forte). The melodic line in the middle staff continues with a slur over measures 13-15.



# 8. Hochzeitsmarsch

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

Measures 1-6 of the wedding march. The score is in 3/4 time with a key signature of one sharp (F#). It features three staves: Treble, Middle, and Bass. The music is characterized by a strong, rhythmic accompaniment of eighth-note triplets in the lower staves and a melodic line in the upper staves. The first measure of the upper staves is marked with a forte (*f*) dynamic. The lower staves are marked with *f* and '3' to indicate triplets.

Measures 7-14 of the wedding march. The score continues with the same three-staff format. The melodic line in the upper staves becomes more active, featuring eighth-note patterns. The lower staves continue with the triplet accompaniment. The dynamic remains forte (*f*).

Measures 15-21 of the wedding march. The score continues with the same three-staff format. The melodic line in the upper staves features a mix of eighth and sixteenth notes. The lower staves continue with the triplet accompaniment. The dynamic remains forte (*f*).

Measures 22-29 of the wedding march. The score continues with the same three-staff format. The melodic line in the upper staves features a mix of eighth and sixteenth notes. The lower staves continue with the triplet accompaniment. The dynamic is marked mezzo-forte (*mf*).

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