

Feierliche Musik

Ceremonial Music - Musique de Cérémonie

15 Trios

Alto, Tenor & Baritone Sax

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

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Feierliche Musik
Ceremonial Music - Musique de Cérémonie
Trio Album



1. Marsch aus “Judas Maccabaeus” (Georg Friedrich Händel Arr.: Jean-François Michel)

1. Alto Saxophone

2. Tenor Saxophone

3. Baritone Saxophone

8

17

25

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 3/4 time, key of D major (two sharps). The first staff (treble clef) begins with a whole rest, followed by a half note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second staff (treble clef) begins with a half note G3, followed by a half note A3, and then a series of eighth notes: B3, C4, D4, E4, F#4, G4, A4, B4. The third staff (treble clef) begins with a half note G2, followed by a half note A2, and then a series of eighth notes: B2, C3, D3, E3, F#3, G3, A3, B3. Dynamics: *f* (first staff, measure 3), *f* (second staff, measure 1), *f* (third staff, measure 1), *p* (third staff, measure 4).

Measures 5-8 of the Overture from Water Music. The first staff (treble clef) begins with a whole rest, followed by a half note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second staff (treble clef) begins with a half note G3, followed by a half note A3, and then a series of eighth notes: B3, C4, D4, E4, F#4, G4, A4, B4. The third staff (treble clef) begins with a half note G2, followed by a half note A2, and then a series of eighth notes: B2, C3, D3, E3, F#3, G3, A3, B3. Dynamics: *p* (first staff, measure 5), *p* (second staff, measure 5), *f* (second staff, measure 6), *p* (second staff, measure 7), *f* (third staff, measure 6), *p* (third staff, measure 7).

Measures 9-12 of the Overture from Water Music. The first staff (treble clef) begins with a half note G4, followed by a half note A4, and then a series of eighth notes: B4, C5, B4, A4, G4, F#4, E4, D4. The second staff (treble clef) begins with a half note G3, followed by a half note A3, and then a series of eighth notes: B3, C4, D4, E4, F#4, G4, A4, B4. The third staff (treble clef) begins with a half note G2, followed by a half note A2, and then a series of eighth notes: B2, C3, D3, E3, F#3, G3, A3, B3. Dynamics: *f* (first staff, measure 9), *f* (second staff, measure 9), *p* (second staff, measure 10), *f* (second staff, measure 11), *f* (third staff, measure 9), *p* (third staff, measure 10), *f* (third staff, measure 11).

Measures 13-16 of the Overture from Water Music. The first staff (treble clef) begins with a half note G4, followed by a half note A4, and then a series of eighth notes: B4, C5, B4, A4, G4, F#4, E4, D4. The second staff (treble clef) begins with a half note G3, followed by a half note A3, and then a series of eighth notes: B3, C4, D4, E4, F#4, G4, A4, B4. The third staff (treble clef) begins with a half note G2, followed by a half note A2, and then a series of eighth notes: B2, C3, D3, E3, F#3, G3, A3, B3. Dynamics: *p* (first staff, measure 13), *p* (second staff, measure 13), *p* (third staff, measure 13).

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

Measures 1-4 of the musical score. The music is in 3/4 time with a key signature of one flat (B-flat). The first staff (treble clef) starts with a forte (*f*) dynamic and a melodic line. The second and third staves (bass clef) provide harmonic support, also starting with a forte (*f*) dynamic. By measure 3, the first and second staves change to mezzo-forte (*mf*), while the third staff remains forte (*f*).

Measures 5-8 of the musical score. The music continues with the same instrumentation and dynamics. Measures 5 and 6 are marked with forte (*f*) dynamics across all three staves. Measures 7 and 8 continue the melodic and harmonic development.

Measures 9-12 of the musical score. Measures 9 and 10 feature mezzo-forte (*mf*) dynamics in the first and second staves, and forte (*f*) in the third. Measures 11 and 12 return to forte (*f*) dynamics for all three staves.

Measures 13-16 of the musical score. Measures 13 and 14 are marked with piano (*p*) dynamics in the first and second staves, and mezzo-forte (*mf*) in the third. Measures 15 and 16 return to mezzo-forte (*mf*) dynamics for all three staves.

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



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

First system of music (measures 1-4). The score is for three staves (treble, alto, and bass clefs) in 3/4 time. The key signature has two flats (B-flat and E-flat). The tempo is Andante. The first staff begins with a forte (*f*) dynamic. The second and third staves also begin with a forte (*f*) dynamic. The music features a steady eighth-note accompaniment in the right hand and a more melodic line in the left hand, with some slurs and ties.

Second system of music (measures 5-8). The score continues with the same three staves. The tempo remains Andante. The first staff begins with a forte (*f*) dynamic. The second and third staves also begin with a forte (*f*) dynamic. The music features a steady eighth-note accompaniment in the right hand and a more melodic line in the left hand, with some slurs and ties. The system ends with a piano (*p*) dynamic marking.

Third system of music (measures 9-12). The score continues with the same three staves. The tempo remains Andante. The first staff begins with a mezzo-forte (*mf*) dynamic. The second and third staves also begin with a mezzo-forte (*mf*) dynamic. The music features a steady eighth-note accompaniment in the right hand and a more melodic line in the left hand, with some slurs and ties. The system ends with a forte (*f*) dynamic marking.

Fourth system of music (measures 13-16). The score continues with the same three staves. The tempo remains Andante. The first staff begins with a forte (*f*) dynamic. The second and third staves also begin with a forte (*f*) dynamic. The music features a steady eighth-note accompaniment in the right hand and a more melodic line in the left hand, with some slurs and ties. The system ends with a forte (*f*) dynamic marking.

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

Measures 1-6 of the wedding march. The score is in treble and bass staves, key of D major (two sharps), and common time (C). The music features a strong, rhythmic melody in the right hand and a supporting bass line in the left hand. The first staff (treble) has a dynamic marking of *f* (forte) at measure 4. The second staff (treble) has a dynamic marking of *f* at measure 1. The third staff (bass) has a dynamic marking of *f* at measure 1. The music consists of eighth and sixteenth notes, with triplets indicated by a '3' over the notes.

Measures 7-14 of the wedding march. The score continues the melody and bass line. The first staff (treble) has a dynamic marking of *f* at measure 7. The second staff (treble) has a dynamic marking of *f* at measure 7. The third staff (bass) has a dynamic marking of *f* at measure 7. The music consists of eighth and sixteenth notes, with triplets indicated by a '3' over the notes.

Measures 15-21 of the wedding march. The score continues the melody and bass line. The first staff (treble) has a dynamic marking of *f* at measure 15. The second staff (treble) has a dynamic marking of *f* at measure 15. The third staff (bass) has a dynamic marking of *f* at measure 15. The music consists of eighth and sixteenth notes, with triplets indicated by a '3' over the notes.

Measures 22-28 of the wedding march. The score continues the melody and bass line. The first staff (treble) has a dynamic marking of *mf* (mezzo-forte) at measure 22. The second staff (treble) has a dynamic marking of *mf* at measure 22. The third staff (bass) has a dynamic marking of *mf* at measure 22. The music consists of eighth and sixteenth notes, with triplets indicated by a '3' over the notes.

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

Measures 1-4 of the musical score. The music is in 3/4 time, key of B-flat major (two flats). The first staff (treble clef) starts with a whole rest in measure 1, followed by a half note B-flat in measure 2, and then a quarter note G in measure 3. The second and third staves (treble and bass clefs) both start with a forte (*f*) dynamic. The second staff has a quarter note B-flat in measure 1, followed by eighth notes in measures 2 and 3. The third staff has a quarter note B-flat in measure 1, followed by eighth notes in measures 2 and 3. The music concludes in measure 4 with a half note B-flat in the first staff and a half note B-flat in the third staff.

Measures 5-8 of the musical score. The first staff (treble clef) continues with eighth notes in measure 5, followed by a half note B-flat in measure 6, and then eighth notes in measures 7 and 8. The second and third staves (treble and bass clefs) continue with eighth notes in measure 5, followed by a half note B-flat in measure 6, and then eighth notes in measures 7 and 8. The music concludes in measure 8 with a half note B-flat in the first staff and a half note B-flat in the third staff.

Measures 9-13 of the musical score. The first staff (treble clef) continues with eighth notes in measure 9, followed by a half note B-flat in measure 10, and then eighth notes in measures 11 and 12. The second and third staves (treble and bass clefs) continue with eighth notes in measure 9, followed by a half note B-flat in measure 10, and then eighth notes in measures 11 and 12. The music concludes in measure 13 with a half note B-flat in the first staff and a half note B-flat in the third staff. The dynamic *mp* (mezzo-piano) is indicated at the end of measure 13.

Measures 14-17 of the musical score. The first staff (treble clef) continues with eighth notes in measure 14, followed by a half note B-flat in measure 15, and then eighth notes in measures 16 and 17. The second and third staves (treble and bass clefs) continue with eighth notes in measure 14, followed by a half note B-flat in measure 15, and then eighth notes in measures 16 and 17. The music concludes in measure 17 with a half note B-flat in the first staff and a half note B-flat in the third staff.

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

Measures 1-7 of the wedding march. The music is in 2/4 time with a key signature of one sharp (F#). The first system consists of three staves, each marked with a forte (*f*) dynamic. The melody is primarily in the right hand, with the left hand providing a steady accompaniment.

Measures 8-14 of the wedding march. The second system continues the melody and accompaniment. Measures 10, 11, and 12 are marked with a forte (*f*) dynamic. The music maintains its rhythmic drive and melodic flow.

Measures 15-22 of the wedding march. The third system shows a change in dynamics, with measures 18, 19, and 20 marked with a piano (*p*) dynamic. The melody continues to be the primary focus, with the left hand providing harmonic support.

Measures 23-30 of the wedding march. The fourth system concludes the piece. Measures 24, 25, and 26 are marked with a mezzo-forte (*mf*) dynamic, while measures 28 and 29 are marked with a forte (*f*) dynamic. The music ends with a final flourish in the right hand.

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 first system consists of three staves, each marked with a piano (*p*) dynamic. The melody is primarily composed of half notes and quarter notes, with some measures featuring eighth notes. The accompaniment consists of a steady quarter-note bass line in the left hand and a more melodic line in the right hand, often using half notes and quarter notes.

Measures 9-16 of the musical score. The dynamics increase to mezzo-forte (*mf*) for all three staves. The melody continues with half and quarter notes, but includes more frequent use of eighth notes and some beamed sixteenth notes. The accompaniment remains consistent with the previous system, providing a harmonic foundation for the vocal line.

Measures 17-24 of the musical score. The dynamics increase to forte (*f*) for all three staves. The melody is characterized by a series of eighth notes, creating a more rhythmic and driving feel. The accompaniment continues with the same harmonic structure, supporting the more active vocal line.

Measures 25-32 of the musical score. The dynamics return to piano (*p*) for all three staves. The melody features a mix of half notes and quarter notes, with some measures ending in a half note. The accompaniment concludes with the same steady quarter-note bass line and melodic right-hand part.

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

Measures 1-4 of the musical score. The key signature is one sharp (F#) and the time signature is common time (C). The score is written for three staves. Measure 1 has a whole rest on the top staff and a half note on the bottom two staves. Measure 2 has a half note on the top staff and a half note on the bottom two staves. Measure 3 has a half note on the top staff and a half note on the bottom two staves. Measure 4 has a half note on the top staff and a half note on the bottom two staves. Dynamics: *f* (first measure), *f* (second measure), *p* (third measure), *f* (fourth measure).

Measures 5-8 of the musical score. Measure 5 has a half note on the top staff and a half note on the bottom two staves. Measure 6 has a half note on the top staff and a half note on the bottom two staves. Measure 7 has a half note on the top staff and a half note on the bottom two staves. Measure 8 has a half note on the top staff and a half note on the bottom two staves. Dynamics: *p* (first measure), *f* (second measure), *p* (third measure), *f* (fourth measure).

Measures 9-12 of the musical score. Measure 9 has a half note on the top staff and a half note on the bottom two staves. Measure 10 has a half note on the top staff and a half note on the bottom two staves. Measure 11 has a half note on the top staff and a half note on the bottom two staves. Measure 12 has a half note on the top staff and a half note on the bottom two staves. Dynamics: *f* (first measure), *p* (second measure), *f* (third measure), *p* (fourth measure).

Measures 13-16 of the musical score. Measure 13 has a half note on the top staff and a half note on the bottom two staves. Measure 14 has a half note on the top staff and a half note on the bottom two staves. Measure 15 has a half note on the top staff and a half note on the bottom two staves. Measure 16 has a half note on the top staff and a half note on the bottom two staves. Dynamics: *f* (first measure), *f* (second measure), *f* (third measure), *f* (fourth measure).

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3 SAXOPHONES (SAT) & CONCERT BAND

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3 SAXOPHONES (AAT) & CONCERT BAND

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3 SAXOPHONES (AAT) & CD PLAYBACK (PLAY ALONG)

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EMR 13897	PARSON, Ted (Arr.)	Holy Night
EMR 14098	PARSON, Ted (Arr.)	Joyfull Christmas
EMR 14100	PARSON, Ted (Arr.)	Kling Glöckchen
EMR 14102	PARSON, Ted (Arr.)	O Christmas Tree