

Feierliche Musik

Ceremonial Music - Musique de Cérémonie

15 Trios

2 Alto Sax & Tenor 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. Alto Saxophone

3. Tenor 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 in measure 1, followed by a half note G4 in measure 2, and then a series of eighth notes in measures 3 and 4. The second staff (treble clef) begins with a half note G4 in measure 1, followed by a half note A4 in measure 2, and then a series of eighth notes in measures 3 and 4. The third staff (bass clef) begins with a half note G3 in measure 1, followed by a half note A3 in measure 2, and then a series of eighth notes in measures 3 and 4. 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 in measure 5, followed by a half note G4 in measure 6, and then a series of eighth notes in measures 7 and 8. The second staff (treble clef) begins with a half note G4 in measure 5, followed by a half note A4 in measure 6, and then a series of eighth notes in measures 7 and 8. The third staff (bass clef) begins with a half note G3 in measure 5, followed by a half note A3 in measure 6, and then a series of eighth notes in measures 7 and 8. Dynamics: *p* (first staff, measure 6), *p* (second staff, measure 5), *f* (second staff, measure 7), *p* (second staff, measure 8), *f* (third staff, measure 7), *p* (third staff, measure 8).

Measures 9-12 of the Overture from Water Music. The first staff (treble clef) begins with a half note G4 in measure 9, followed by a half note A4 in measure 10, and then a series of eighth notes in measures 11 and 12. The second staff (treble clef) begins with a half note G4 in measure 9, followed by a half note A4 in measure 10, and then a series of eighth notes in measures 11 and 12. The third staff (bass clef) begins with a half note G3 in measure 9, followed by a half note A3 in measure 10, and then a series of eighth notes in measures 11 and 12. Dynamics: *f* (first staff, measure 9), *f* (first staff, measure 11), *f* (second staff, measure 9), *f* (second staff, measure 11), *p* (third staff, measure 10), *f* (third staff, measure 12).

Measures 13-16 of the Overture from Water Music. The first staff (treble clef) begins with a half note G4 in measure 13, followed by a half note A4 in measure 14, and then a series of eighth notes in measures 15 and 16. The second staff (treble clef) begins with a half note G4 in measure 13, followed by a half note A4 in measure 14, and then a series of eighth notes in measures 15 and 16. The third staff (bass clef) begins with a half note G3 in measure 13, followed by a half note A3 in measure 14, and then a series of eighth notes in measures 15 and 16. Dynamics: *p* (first staff, measure 15), *p* (second staff, measure 15), *p* (third staff, measure 15).

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

First system of the musical score, measures 1-4. It features three staves in G minor (one flat) and common time. The first two staves are treble clef, and the third is bass clef. Dynamics are marked *f* (forte) for measures 1-2 and *mf* (mezzo-forte) for measures 3-4.

Second system of the musical score, measures 5-8. It continues the three-staff arrangement. Dynamics are marked *f* (forte) for measures 5-6 and 8, and *mf* (mezzo-forte) for measure 7.

Third system of the musical score, measures 9-14. It continues the three-staff arrangement. Dynamics are marked *mf* (mezzo-forte) for measures 9-10 and 13-14, and *f* (forte) for measures 11-12.

Fourth system of the musical score, measures 15-18. It continues the three-staff arrangement. Dynamics are marked *p* (piano) for measures 15-16 and 18, and *mf* (mezzo-forte) for measure 17.

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

First system of the musical score, measures 1-4. The score is for three staves (treble, treble, and bass clef). The key signature is one flat (B-flat), and the time signature is common time (C). The first staff begins with a forte (*f*) dynamic marking. The music features a rhythmic pattern of eighth and sixteenth notes, with a repeat sign at the end of the first staff.

Second system of the musical score, measures 5-8. The score continues with the same three-staff arrangement. The music maintains the rhythmic pattern established in the first system, with a repeat sign at the end of the first staff.

Third system of the musical score, measures 9-12. The score continues with the same three-staff arrangement. The music maintains the rhythmic pattern established in the first system, with a repeat sign at the end of the first staff.

Fourth system of the musical score, measures 13-16. The score continues with the same three-staff arrangement. The music maintains the rhythmic pattern established in the first system, with a repeat sign at the end of the first staff. The dynamic marking *p* (piano) appears in the second, third, and fourth staves.

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 common time (C). The key signature has two flats (B-flat and E-flat). 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 melody in the upper staves and a supporting bass line in the lower staff. A crescendo hairpin is visible across the first staff, leading to a final forte (*f*) dynamic at the end of the system.

Second system of music (measures 5-8). The music continues with the same eighth-note melody and bass line. The first staff ends with a piano (*p*) dynamic. The second and third staves also end with a piano (*p*) dynamic. A crescendo hairpin is visible across the first staff, leading to a final piano (*p*) dynamic at the end of the system.

Third system of music (measures 9-12). The music continues with the same eighth-note melody and bass line. 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 melody in the upper staves and a supporting bass line in the lower staff. A crescendo hairpin is visible across the first staff, leading to a final forte (*f*) dynamic at the end of the system.

Fourth system of music (measures 13-16). The music continues with the same eighth-note melody and bass line. 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 melody in the upper staves and a supporting bass line in the lower staff. A crescendo hairpin is visible across the first staff, leading to a final forte (*f*) dynamic at the end of the system.

7

Three staves of music in G major (one sharp). The first staff has a treble clef and a key signature of one sharp. The second and third staves have a treble clef and a key signature of one sharp. The music consists of eighth and sixteenth notes, with some triplets in the third staff. The first staff ends with a double bar line and a repeat sign.

15

This musical score consists of three staves, each in treble clef with a key signature of one sharp (F#). The music is divided into measures by vertical bar lines. Measures 15 and 16 contain triplets of eighth notes on each staff. Measures 17 and 18 contain eighth-note patterns with some beamed notes. Measures 19 and 20 contain quarter and eighth notes, with some notes beamed together. The notation includes various musical symbols such as stems, beams, and note heads.

22

mf

mf

mf

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 and B-flat major. The first staff (treble clef) begins with a whole rest in measure 1, followed by a half note B-flat in measure 2, and then a quarter note B-flat in measure 3. The second staff (treble clef) begins with a half note B-flat in measure 1, followed by a half note B-flat in measure 2, and then a quarter note B-flat in measure 3. The third staff (bass clef) begins with a half note B-flat in measure 1, followed by a half note B-flat in measure 2, and then a quarter note B-flat in measure 3. The dynamic *f* (forte) is marked in measure 2 of the first staff.

Measures 5-8 of the musical score. The first staff (treble clef) continues with a quarter note B-flat in measure 5, followed by a half note B-flat in measure 6, and then a quarter note B-flat in measure 7. The second staff (treble clef) continues with a half note B-flat in measure 5, followed by a half note B-flat in measure 6, and then a quarter note B-flat in measure 7. The third staff (bass clef) continues with a half note B-flat in measure 5, followed by a half note B-flat in measure 6, and then a quarter note B-flat in measure 7. The dynamic *f* (forte) is marked in measure 5 of the first staff.

Measures 9-13 of the musical score. The first staff (treble clef) continues with a quarter note B-flat in measure 9, followed by a half note B-flat in measure 10, and then a quarter note B-flat in measure 11. The second staff (treble clef) continues with a half note B-flat in measure 9, followed by a half note B-flat in measure 10, and then a quarter note B-flat in measure 11. The third staff (bass clef) continues with a half note B-flat in measure 9, followed by a half note B-flat in measure 10, and then a quarter note B-flat in measure 11. The dynamic *mp* (mezzo-piano) is marked in measure 13 of the first staff.

Measures 14-17 of the musical score. The first staff (treble clef) continues with a quarter note B-flat in measure 14, followed by a half note B-flat in measure 15, and then a quarter note B-flat in measure 16. The second staff (treble clef) continues with a half note B-flat in measure 14, followed by a half note B-flat in measure 15, and then a quarter note B-flat in measure 16. The third staff (bass clef) continues with a half note B-flat in measure 14, followed by a half note B-flat in measure 15, and then a quarter note B-flat in measure 16. The dynamic *mp* (mezzo-piano) is marked in measure 14 of the first staff.

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

First system of the musical score, measures 1-7. The music is in 2/4 time with a key signature of one sharp (F#). It features three staves, each starting with a forte (*f*) dynamic marking. The melody is primarily in the upper staves, with the lower staves providing harmonic support.

Second system of the musical score, measures 8-14. The music continues with the same instrumentation and key signature. A forte (*f*) dynamic marking is present in the middle of the system. The melody and accompaniment are clearly defined across the three staves.

Third system of the musical score, measures 15-22. The music continues with the same instrumentation and key signature. A piano (*p*) dynamic marking is present in the middle of the system. The melody and accompaniment are clearly defined across the three staves.

Fourth system of the musical score, measures 23-30. The music continues with the same instrumentation and key signature. The dynamics vary, including mezzo-forte (*mf*) and forte (*f*) markings. The melody and accompaniment are clearly defined across the three staves.

13. Plus près de toi Mon Dieu (Arr.: Jean-François Michel)

Measures 1-8 of the musical score. The music is in 3/4 time, key of B-flat major. The dynamics are marked *p* (piano) for all three staves. The melody is in the right hand, and the bass line is in the left hand. The music features a steady quarter-note accompaniment in the left hand and a melody of quarter and half notes in the right hand.

Measures 9-16 of the musical score. The dynamics are marked *mf* (mezzo-forte) for all three staves. The melody continues in the right hand, and the bass line remains in the left hand. The music features a steady quarter-note accompaniment in the left hand and a melody of quarter and half notes in the right hand.

Measures 17-24 of the musical score. The dynamics are marked *f* (forte) for all three staves. The melody continues in the right hand, and the bass line remains in the left hand. The music features a steady quarter-note accompaniment in the left hand and a melody of quarter and half notes in the right hand.

Measures 25-32 of the musical score. The dynamics are marked *p* (piano) for all three staves. The melody continues in the right hand, and the bass line remains in the left hand. The music features a steady quarter-note accompaniment in the left hand and a melody of quarter and half notes in the right hand.

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 whole rest 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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