

Feierliche Musik

Ceremonial Music - Musique de Cérémonie

15 Trios

2 Soprano Sax & Alto 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

EMR 46852

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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. Soprano Saxophone

2. Soprano Saxophone

3. Alto Saxophone

The musical score is written for three saxophones: 1. Soprano Saxophone, 2. Soprano Saxophone, and 3. Alto Saxophone. The music is in common time (C) and features a key signature of one sharp (F#). The score is divided into three systems, each starting with a measure number (8, 17, and 25). The first system (measures 8-16) is marked with a forte (f) dynamic. The second system (measures 17-24) features a dynamic shift from piano (p) to forte (f). The third system (measures 25-32) is marked with a forte (f) dynamic. The music is characterized by rhythmic patterns, including eighth and sixteenth notes, and rests.

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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 3/4 time, key of D major. The first staff (treble clef) starts with a whole rest, then a half note D, followed by a quarter note E, and a half note F. The second staff (treble clef) starts with a half note D, followed by a quarter note E, and a half note F. The third staff (treble clef) starts with a half note D, followed by a quarter note E, and a half note F. The first staff has a forte (*f*) dynamic marking. The second staff has a forte (*f*) dynamic marking. The third staff has a forte (*f*) dynamic marking. The first staff has a piano (*p*) dynamic marking at the end of the measure.

Measures 5-9 of the Overture from Water Music. The score is in 3/4 time, key of D major. The first staff (treble clef) starts with a whole rest, then a half note D, followed by a quarter note E, and a half note F. The second staff (treble clef) starts with a half note D, followed by a quarter note E, and a half note F. The third staff (treble clef) starts with a half note D, followed by a quarter note E, and a half note F. The first staff has a piano (*p*) dynamic marking. The second staff has a piano (*p*) dynamic marking. The third staff has a piano (*p*) dynamic marking. The first staff has a forte (*f*) dynamic marking. The second staff has a forte (*f*) dynamic marking. The third staff has a forte (*f*) dynamic marking. The first staff has a piano (*p*) dynamic marking at the end of the measure.

Measures 10-14 of the Overture from Water Music. The score is in 3/4 time, key of D major. The first staff (treble clef) starts with a half note D, followed by a quarter note E, and a half note F. The second staff (treble clef) starts with a half note D, followed by a quarter note E, and a half note F. The third staff (treble clef) starts with a half note D, followed by a quarter note E, and a half note F. The first staff has a forte (*f*) dynamic marking. The second staff has a forte (*f*) dynamic marking. The third staff has a forte (*f*) dynamic marking. The first staff has a piano (*p*) dynamic marking. The second staff has a piano (*p*) dynamic marking. The third staff has a piano (*p*) dynamic marking. The first staff has a forte (*f*) dynamic marking. The second staff has a forte (*f*) dynamic marking. The third staff has a forte (*f*) dynamic marking. The first staff has a piano (*p*) dynamic marking at the end of the measure.

Measures 15-19 of the Overture from Water Music. The score is in 3/4 time, key of D major. The first staff (treble clef) starts with a half note D, followed by a quarter note E, and a half note F. The second staff (treble clef) starts with a half note D, followed by a quarter note E, and a half note F. The third staff (treble clef) starts with a half note D, followed by a quarter note E, and a half note F. The first staff has a piano (*p*) dynamic marking. The second staff has a piano (*p*) dynamic marking. The third staff has a piano (*p*) dynamic marking. The first staff has a forte (*f*) dynamic marking. The second staff has a forte (*f*) dynamic marking. The third staff has a forte (*f*) dynamic marking. The first staff has a piano (*p*) dynamic marking at the end of the measure.

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

First system of the musical score, measures 1-4. It consists of three staves in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The first staff has a forte (*f*) dynamic at the start and a mezzo-forte (*mf*) dynamic at the end. The second and third staves also have *f* and *mf* dynamics respectively. The music features a mix of eighth and sixteenth notes, some with slurs.

Second system of the musical score, measures 5-8. It continues the three-staff arrangement. Measures 5-7 are marked with a forte (*f*) dynamic, and measure 8 is also marked with *f*. The musical notation includes various rhythmic patterns and slurs.

Third system of the musical score, measures 9-12. Measures 9-11 are marked with a mezzo-forte (*mf*) dynamic, and measure 12 is marked with a forte (*f*) dynamic. The three-staff structure is maintained.

Fourth system of the musical score, measures 13-16. Measures 13-15 are marked with a piano (*p*) dynamic, and measure 16 is marked with a mezzo-forte (*mf*) dynamic. The piece concludes with a final flourish in measure 16.

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

First system of the musical score, measures 1-4. The music is in 3/4 time with a key signature of one flat (B-flat). It features three staves, each starting with a forte (*f*) dynamic marking. The melody is primarily in the upper staves, with the lower staff providing harmonic support.

Second system of the musical score, measures 5-8. The music continues with the same instrumentation and key signature. The dynamics remain consistent, with the upper staves carrying the main melodic line.

Third system of the musical score, measures 9-12. The music continues with the same instrumentation and key signature. The dynamics remain consistent, with the upper staves carrying the main melodic line.

Fourth system of the musical score, measures 13-16. The music continues with the same instrumentation and key signature. The dynamics change to piano (*p*) for all three staves in measure 14, indicating a softer section of the piece.

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). The key signature has one flat (B-flat). The time signature is common time (C). 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.

Second system of music (measures 5-8). The first staff begins with a forte (*f*) dynamic. The second and third staves also begin with a forte (*f*) dynamic. The music continues with the same eighth-note melody and supporting bass line. The system ends with a piano (*p*) dynamic marking on the second and third staves.

Third system of music (measures 9-12). 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 continues with the same eighth-note melody and supporting bass line. The system ends with a forte (*f*) dynamic marking on the second and third staves.

Fourth system of music (measures 13-16). The first staff begins with a forte (*f*) dynamic. The second and third staves also begin with a forte (*f*) dynamic. The music continues with the same eighth-note melody and supporting bass line. The system ends with a forte (*f*) dynamic marking on the second and third staves.

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

Measures 1-6 of the wedding march. The score is in treble and bass staves with a key signature of one sharp (F#) and a common time signature (C). The music features a strong, rhythmic melody in the right hand and a supporting bass line in the left hand. The first measure is marked with a forte (*f*) dynamic. The melody consists of eighth and sixteenth notes, often grouped in triplets. The bass line features a steady eighth-note accompaniment.

Measures 7-14 of the wedding march. The melody continues with a mix of eighth and sixteenth notes. The bass line maintains its rhythmic pattern, with some triplet figures. The dynamics remain consistent, with a forte (*f*) marking at the beginning of the system.

Measures 15-21 of the wedding march. The music continues with a strong, rhythmic melody in the right hand and a supporting bass line in the left hand. The first measure is marked with a forte (*f*) dynamic. The melody consists of eighth and sixteenth notes, often grouped in triplets. The bass line features a steady eighth-note accompaniment.

Measures 22-28 of the wedding march. The melody continues with a mix of eighth and sixteenth notes. The bass line maintains its rhythmic pattern, with some triplet figures. The dynamics remain consistent, with a forte (*f*) marking at the beginning of the system.

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 eighth notes in measures 3 and 4. The second staff (treble clef) starts with a half note B-flat in measure 1, followed by eighth notes in measures 2 and 3, and a half note B-flat in measure 4. The third staff (treble clef) starts with a half note B-flat in measure 1, followed by eighth notes in measures 2 and 3, and a half note B-flat in measure 4. The dynamic *f* (forte) is marked in measure 2 of the first staff.

Measures 5-8 of the musical score. The music continues with eighth notes and quarter notes. The dynamic *f* (forte) is marked in measure 5 of the first staff.

Measures 9-13 of the musical score. The music continues with eighth notes and quarter notes. The dynamic *mp* (mezzo-piano) is marked in measure 9 of the first staff. The piece ends with a double bar line in measure 13.

Measures 14-17 of the musical score. The music continues with eighth notes and quarter notes. 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 marked with a forte (*f*) dynamic. The melody is primarily in the right hand, with supporting parts in the left hand and a bass line in the third staff.

Second system of the musical score, measures 8-14. The music continues in 2/4 time with a key signature of one sharp. Measures 8-10 are marked with a forte (*f*) dynamic. Measures 11-14 show a change in dynamics, with the first two staves marked *f* and the third staff marked *f* at the end of the system.

Third system of the musical score, measures 15-22. The music continues in 2/4 time with a key signature of one sharp. Measures 15-20 are marked with a forte (*f*) dynamic. Measures 21-22 are marked with a piano (*p*) dynamic, indicated by a *p* marking and a hairpin decrescendo.

Fourth system of the musical score, measures 23-30. The music continues in 2/4 time with a key signature of one sharp. Measures 23-28 are marked with a mezzo-forte (*mf*) dynamic. Measures 29-30 are marked with a forte (*f*) dynamic, indicated by a *f* marking and a hairpin crescendo.

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 and B-flat major. It features a piano (*p*) dynamic. The melody is in the right hand, and the left hand provides a simple harmonic accompaniment. The notes are: 1. Bb, 2. C, 3. D, 4. Eb, 5. F, 6. G, 7. A, 8. Bb. The melody is: 1. Bb, 2. C, 3. D, 4. Eb, 5. F, 6. G, 7. A, 8. Bb. The left hand accompaniment is: 1. Bb, 2. C, 3. D, 4. Eb, 5. F, 6. G, 7. A, 8. Bb.

Measures 9-16 of the musical score. The music is in 3/4 time and B-flat major. It features a mezzo-forte (*mf*) dynamic. The melody is in the right hand, and the left hand provides a simple harmonic accompaniment. The notes are: 1. Bb, 2. C, 3. D, 4. Eb, 5. F, 6. G, 7. A, 8. Bb. The melody is: 1. Bb, 2. C, 3. D, 4. Eb, 5. F, 6. G, 7. A, 8. Bb. The left hand accompaniment is: 1. Bb, 2. C, 3. D, 4. Eb, 5. F, 6. G, 7. A, 8. Bb.

Measures 17-24 of the musical score. The music is in 3/4 time and B-flat major. It features a forte (*f*) dynamic. The melody is in the right hand, and the left hand provides a simple harmonic accompaniment. The notes are: 1. Bb, 2. C, 3. D, 4. Eb, 5. F, 6. G, 7. A, 8. Bb. The melody is: 1. Bb, 2. C, 3. D, 4. Eb, 5. F, 6. G, 7. A, 8. Bb. The left hand accompaniment is: 1. Bb, 2. C, 3. D, 4. Eb, 5. F, 6. G, 7. A, 8. Bb.

Measures 25-32 of the musical score. The music is in 3/4 time and B-flat major. It features a piano (*p*) dynamic. The melody is in the right hand, and the left hand provides a simple harmonic accompaniment. The notes are: 1. Bb, 2. C, 3. D, 4. Eb, 5. F, 6. G, 7. A, 8. Bb. The melody is: 1. Bb, 2. C, 3. D, 4. Eb, 5. F, 6. G, 7. A, 8. Bb. The left hand accompaniment is: 1. Bb, 2. C, 3. D, 4. Eb, 5. F, 6. G, 7. A, 8. Bb.

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

Measures 1-4 of the musical score. The key signature is D major (two sharps). 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 staff. Measures 2-4 feature a continuous eighth-note pattern on the bottom staff. Dynamic markings include *f* (forte) and *p* (piano).

Measures 5-8 of the musical score. The key signature is D major. The time signature is common time. The score is written for three staves. Measures 5-8 feature a continuous eighth-note pattern on the bottom staff. Dynamic markings include *p* (piano) and *f* (forte).

Measures 9-14 of the musical score. The key signature is D major. The time signature is common time. The score is written for three staves. Measures 9-14 feature a continuous eighth-note pattern on the bottom staff. Dynamic markings include *p* (piano) and *f* (forte).

Measures 15-18 of the musical score. The key signature is D major. The time signature is common time. The score is written for three staves. Measures 15-18 feature a continuous eighth-note pattern on the bottom staff. Dynamic markings include *f* (forte).

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