

Feierliche Musik

Ceremonial Music - Musique de Cérémonie

15 Trios

2 Clarinets, Bassoon & Piano / Organ

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 46849

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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♭ Clarinet
2. B♭ Clarinet
3. Bassoon
Piano / Organ

f

5

10

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2. Overture from Water Music
(Georg Friedrich Händel Arr.: Jean-François Michel)

Measures 1-5 of the Overture from Water Music. The score is written for four staves: two for strings (violin and viola) and two for keyboard (right and left hand). The key signature is one flat (B-flat), and the time signature is common time (C). The first staff (violin) starts with a rest, then plays a series of eighth notes. The second staff (viola) plays a series of eighth notes. The third staff (right hand) plays a series of eighth notes. The fourth staff (left hand) plays a series of eighth notes. Dynamics include *f* (forte) and *p* (piano).

Measures 6-12 of the Overture from Water Music. The score continues with the same instrumentation. The first staff (violin) has a rest, then plays a series of eighth notes. The second staff (viola) plays a series of eighth notes. The third staff (right hand) plays a series of eighth notes. The fourth staff (left hand) plays a series of eighth notes. Dynamics include *p* (piano), *f* (forte), and *p* (piano).

Measures 13-19 of the Overture from Water Music. The score continues with the same instrumentation. The first staff (violin) has a rest, then plays a series of eighth notes. The second staff (viola) plays a series of eighth notes. The third staff (right hand) plays a series of eighth notes. The fourth staff (left hand) plays a series of eighth notes. Dynamics include *f* (forte) and *p* (piano).

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

9

Measures 1-5 of the musical score. The score is written for three staves: two treble staves and one bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The first staff (top) has dynamics *f*, *mf*, and *f*. The second staff (middle) has dynamics *f*, *mf*, and *f*. The third staff (bottom) has dynamics *f*, *mf*, and *f*. The music features a mix of eighth and sixteenth notes, with some rests.

6

Measures 6-12 of the musical score. The score continues with the same three-staff format. The first staff has dynamics *f* and *mf*. The second staff has dynamics *f* and *mf*. The third staff has dynamics *f* and *mf*. The music continues with similar rhythmic patterns and dynamics.

13

Measures 13-17 of the musical score. The score continues with the same three-staff format. The first staff has dynamics *f* and *p*. The second staff has dynamics *f* and *p*. The third staff has dynamics *f* and *p*. The music concludes with a final measure in measure 17.

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

Measures 1-5 of the musical score. The score is written for four staves: two for the upper right hand (treble clef) and two for the lower right hand (bass clef). The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The first three staves are marked with a forte (*f*) dynamic. The music features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A crescendo hairpin is visible across measures 4 and 5.

Measures 6-11 of the musical score. The score continues with the same instrumentation. Measures 6-11 show a dynamic shift from forte (*f*) to piano (*p*) and then to mezzo-forte (*mf*). The piano part features a series of chords and moving lines, while the right hand continues with eighth-note patterns. A crescendo hairpin is present in measures 10 and 11.

Measures 12-15 of the musical score. The score continues with the same instrumentation. Measures 12-15 show a dynamic shift from forte (*f*) to piano (*p*). The piano part features a series of chords and moving lines, while the right hand continues with eighth-note patterns. A crescendo hairpin is present in measures 14 and 15.

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

15

Measures 1-6 of the wedding march. The score is written for three systems: two systems of three staves (treble, middle, and bass clef) and one system of two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The first system (measures 1-6) features a melody in the top staff of the first system, with triplets and a forte (f) dynamic. The second system (measures 7-12) continues the melody and accompaniment, with triplets and a forte (f) dynamic. The third system (measures 13-18) features a melody in the top staff of the second system, with triplets and a forte (f) dynamic.

Measures 7-13 of the wedding march. The score is written for three systems: two systems of three staves (treble, middle, and bass clef) and one system of two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The first system (measures 7-12) continues the melody and accompaniment, with triplets and a forte (f) dynamic. The second system (measures 13-18) features a melody in the top staff of the second system, with triplets and a forte (f) dynamic.

Measures 14-20 of the wedding march. The score is written for three systems: two systems of three staves (treble, middle, and bass clef) and one system of two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The first system (measures 14-19) continues the melody and accompaniment, with triplets and a forte (f) dynamic. The second system (measures 20-25) features a melody in the top staff of the second system, with triplets and a forte (f) dynamic.

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

Measures 1-5 of the musical score. The score is written for four staves: two for the upper system (treble and bass clef) and two for the lower system (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The first staff of the upper system begins with a forte (*f*) dynamic. The second staff of the upper system begins with a forte (*f*) dynamic. The third staff of the upper system begins with a forte (*f*) dynamic. The fourth staff of the upper system begins with a forte (*f*) dynamic. The fifth staff of the upper system begins with a forte (*f*) dynamic. The sixth staff of the upper system begins with a forte (*f*) dynamic. The seventh staff of the upper system begins with a forte (*f*) dynamic. The eighth staff of the upper system begins with a forte (*f*) dynamic. The ninth staff of the upper system begins with a forte (*f*) dynamic. The tenth staff of the upper system begins with a forte (*f*) dynamic.

Measures 6-10 of the musical score. The score is written for four staves: two for the upper system (treble and bass clef) and two for the lower system (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The first staff of the upper system begins with a forte (*f*) dynamic. The second staff of the upper system begins with a forte (*f*) dynamic. The third staff of the upper system begins with a forte (*f*) dynamic. The fourth staff of the upper system begins with a forte (*f*) dynamic. The fifth staff of the upper system begins with a forte (*f*) dynamic. The sixth staff of the upper system begins with a forte (*f*) dynamic. The seventh staff of the upper system begins with a forte (*f*) dynamic. The eighth staff of the upper system begins with a forte (*f*) dynamic. The ninth staff of the upper system begins with a forte (*f*) dynamic. The tenth staff of the upper system begins with a forte (*f*) dynamic.

Measures 11-15 of the musical score. The score is written for four staves: two for the upper system (treble and bass clef) and two for the lower system (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The first staff of the upper system begins with a mezzo-piano (*mp*) dynamic. The second staff of the upper system begins with a mezzo-piano (*mp*) dynamic. The third staff of the upper system begins with a mezzo-piano (*mp*) dynamic. The fourth staff of the upper system begins with a mezzo-piano (*mp*) dynamic. The fifth staff of the upper system begins with a mezzo-piano (*mp*) dynamic. The sixth staff of the upper system begins with a mezzo-piano (*mp*) dynamic. The seventh staff of the upper system begins with a mezzo-piano (*mp*) dynamic. The eighth staff of the upper system begins with a mezzo-piano (*mp*) dynamic. The ninth staff of the upper system begins with a mezzo-piano (*mp*) dynamic. The tenth staff of the upper system begins with a mezzo-piano (*mp*) dynamic.

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

Measures 1-9 of the musical score. The score is written for four staves: two treble staves and two bass staves. The key signature is one sharp (F#) and the time signature is 2/4. The first three staves (treble and bass) are marked with a forte (*f*) dynamic. The fourth staff (piano) is also marked with a forte (*f*) dynamic. The music features a mix of eighth and sixteenth notes, with some measures containing rests.

10

Measures 10-19 of the musical score. The score continues with the same four-staff layout. The first three staves (treble and bass) are marked with a forte (*f*) dynamic. The fourth staff (piano) is also marked with a forte (*f*) dynamic. The music continues with a mix of eighth and sixteenth notes, maintaining the same key signature and time signature.

20

Measures 20-29 of the musical score. The score continues with the same four-staff layout. The first three staves (treble and bass) are marked with a piano (*p*) dynamic in measures 20-22, then change to a mezzo-forte (*mf*) dynamic in measures 23-25, and finally to a forte (*f*) dynamic in measures 26-29. The fourth staff (piano) is marked with a piano (*p*) dynamic in measures 20-22, then changes to a mezzo-forte (*mf*) dynamic in measures 23-25, and finally to a forte (*f*) dynamic in measures 26-29. The music continues with a mix of eighth and sixteenth notes, maintaining the same key signature and time signature.

11. Hymne à la Joie
(Ludwig van Beethoven Arr.: Jean-François Michel)

Measures 1-6 of the musical score. The score is written for four staves: two for the vocal parts (Soprano and Alto) and two for the piano accompaniment (Right and Left Hand). The key signature is one sharp (F#) and the time signature is common time (C). The first measure of the vocal parts is marked with a forte (*f*) dynamic. The piano accompaniment also begins with a forte (*f*) dynamic. The melody is a simple, joyful tune.

Measures 7-12 of the musical score. The score continues with the same four staves. Measures 7-12 are marked with a fortissimo (*ff*) dynamic. The vocal parts continue their melody, and the piano accompaniment provides a steady, rhythmic foundation. The key signature remains one sharp (F#) and the time signature is common time (C).

Measures 13-18 of the musical score. The score continues with the same four staves. Measures 13-18 are marked with a mezzo-forte (*mf*) dynamic. The vocal parts continue their melody, and the piano accompaniment provides a steady, rhythmic foundation. The key signature remains one sharp (F#) and the time signature is common time (C).

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

25

Measures 1-8 of the musical score. The score is in 3/4 time and B-flat major. It features four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The vocal parts are marked *p* (piano). The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

Measures 9-18 of the musical score. The score continues with the same four staves. Measures 9-14 are marked *mf* (mezzo-forte), and measures 15-18 are marked *f* (forte). The piano accompaniment includes a crescendo and decrescendo hairpin in measures 15-17.

Measures 22-29 of the musical score. The score continues with the same four staves. Measures 22-29 are marked *p* (piano). The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

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

27

Measures 1-4 of the musical score. The score is written for four staves: two treble staves and two bass staves. The key signature is one sharp (F#) and the time signature is common time (C). The first staff (top) has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The music features a variety of dynamics, including *f* (forte), *p* (piano), and *f* (forte). The tempo is marked with a common time signature (C).

5

Measures 5-8 of the musical score. The score continues with the same four-staff arrangement. The dynamics include *p* (piano) and *f* (forte). The tempo is marked with a common time signature (C).

9

Measures 9-12 of the musical score. The score continues with the same four-staff arrangement. The dynamics include *p* (piano) and *f* (forte). The tempo is marked with a common time signature (C).

15. Moderato - Menuett
(Henry Purcell Arr.: Jean-François Michel)

Measures 1-5 of the Moderato Menuett. The score is written for three systems. The first system consists of three staves (treble, middle, and bass clef) with a forte (*f*) dynamic marking. The second system consists of two staves (treble and bass clef) with a forte (*f*) dynamic marking. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4.

Measures 6-10 of the Moderato Menuett. The score is written for three systems. The first system consists of three staves (treble, middle, and bass clef) with a piano (*p*) dynamic marking. The second system consists of two staves (treble and bass clef) with a piano (*p*) dynamic marking. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4.

Measures 11-15 of the Moderato Menuett. The score is written for three systems. The first system consists of three staves (treble, middle, and bass clef). The second system consists of two staves (treble and bass clef). The key signature is two flats (B-flat and E-flat), and the time signature is 3/4.

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EMR 2251	MORTIMER, J.G.	Easy Christmas Duos

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EMR 8098	ARMITAGE, Dennis	Blues + CD
EMR 8125	ARMITAGE, Dennis	Boogie + CD
EMR 8206	ARMITAGE, Dennis	Bossa Nova + CD
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EMR 8017	ARMITAGE, Dennis	Ragtime + CD
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EMR 8045P	ARMITAGE, Dennis	Dixieland
EMR 8018P	ARMITAGE, Dennis	Ragtime
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CLARINET, TENOR SAXOPHONE & CD PLAYBACK

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EMR 8099	ARMITAGE, Dennis	Blues + CD
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EMR 8207	ARMITAGE, Dennis	Bossa Nova + CD
EMR 8045	ARMITAGE, Dennis	Dixieland + CD
EMR 8018	ARMITAGE, Dennis	Ragtime + CD
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