

Feierliche Musik

Ceremonial Music - Musique de Cérémonie

15 Trios

2 Oboes, 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 46847

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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. Oboe
2. Oboe
3. Bassoon
Piano / Organ



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 in C major, 3/4 time. It features a piano introduction with a forte (f) dynamic in the first measure, followed by a piano (p) dynamic in the fifth measure. The piano part has a forte (f) dynamic in the first measure and a piano (p) dynamic in the fifth measure. The strings play a steady eighth-note accompaniment.

Measures 6-12 of the Overture from Water Music. The score continues with a piano (p) dynamic in the first measure, followed by a forte (f) dynamic in the second measure, and a piano (p) dynamic in the third measure. The piano part has a forte (f) dynamic in the second measure and a piano (p) dynamic in the third measure. The strings play a steady eighth-note accompaniment.

Measures 13-19 of the Overture from Water Music. The score continues with a forte (f) dynamic in the first measure, followed by a piano (p) dynamic in the second measure. The piano part has a forte (f) dynamic in the first measure and a piano (p) dynamic in the second measure. The strings play a steady eighth-note accompaniment.

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 dynamics are marked as *f* (forte) and *mf* (mezzo-forte). The first staff has a *f* dynamic at the beginning, *mf* in the middle, and *f* at the end. The second staff has a *f* dynamic at the beginning, *mf* in the middle, and *f* at the end. The third staff has a *f* dynamic at the beginning, *mf* in the middle, and *f* at the end.

6

Measures 6-12 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 dynamics are marked as *f* (forte) and *mf* (mezzo-forte). The first staff has a *f* dynamic at the beginning, *f* in the middle, and *mf* at the end. The second staff has a *f* dynamic at the beginning, *f* in the middle, and *mf* at the end. The third staff has a *f* dynamic at the beginning, *f* in the middle, and *mf* at the end.

13

Measures 13-17 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 dynamics are marked as *f* (forte) and *p* (piano). The first staff has a *f* dynamic at the beginning, *f* in the middle, and *p* at the end. The second staff has a *f* dynamic at the beginning, *f* in the middle, and *p* at the end. The third staff has a *f* dynamic at the beginning, *f* in the middle, and *p* at the end.

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

11

Measures 1-6 of the Overture from Te Deum. The score is written for four staves: three vocal staves (Soprano, Alto, Bass) and one piano accompaniment (Grand Staff). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The dynamics are marked *f* (forte) for all parts. The vocal parts feature a melodic line with eighth and sixteenth notes, while the piano accompaniment provides a rhythmic foundation with chords and moving lines in both hands.

Measures 7-13 of the Overture from Te Deum. The score continues with the same four-staff arrangement. The dynamics remain *f* (forte). The vocal parts continue their melodic development, and the piano accompaniment maintains its rhythmic pattern with various chordal textures.

Measures 14-20 of the Overture from Te Deum. The score continues with the same four-staff arrangement. The dynamics change to *p* (piano) for all parts starting at measure 14. The vocal parts show a shift in melodic direction, and the piano accompaniment features more complex chordal structures and moving lines.

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 left hand (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 begins with a forte (*f*) dynamic. The music features a mix of eighth and sixteenth notes, with some measures containing slurs and ties. The second staff also begins with a forte (*f*) dynamic. The third staff begins with a forte (*f*) dynamic. The fourth staff begins with a forte (*f*) dynamic.

Measures 6-11 of the musical score. The score continues with the same four-staff layout. The key signature and time signature remain the same. The first staff begins with a piano (*p*) dynamic. The second staff begins with a piano (*p*) dynamic. The third staff begins with a piano (*p*) dynamic. The fourth staff begins with a piano (*p*) dynamic. The music continues with various note values and dynamics, including mezzo-forte (*mf*) in some measures.

Measures 12-15 of the musical score. The score continues with the same four-staff layout. The key signature and time signature remain the same. The first staff begins with a forte (*f*) dynamic. The second staff begins with a forte (*f*) dynamic. The third staff begins with a forte (*f*) dynamic. The fourth staff begins with a forte (*f*) dynamic. The music concludes with various note values and dynamics, including piano (*p*) in some measures.

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

15

Measures 1-6 of the musical score. The score is written for three systems: two staves for the upper part (treble and bass clef) and one system for the piano accompaniment (treble and bass clef). The key signature is one sharp (F#), and the time signature is common time (C). The upper part features a melody with triplets and a forte (f) dynamic. The piano accompaniment provides a rhythmic foundation with triplets and chords.

Measures 7-13 of the musical score. The score continues with the same instrumentation. The upper part shows a continuation of the melody with various note values and triplets. The piano accompaniment includes chords and moving lines in both hands, with triplets in the bass line.

Measures 14-19 of the musical score. The score concludes with the same instrumentation. The upper part features a final melodic phrase. The piano accompaniment includes triplets and chords, ending with a final cadence.

9. March In The Occasionnal 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 begins with a rest, followed by a half note G4, and then a quarter note G4. The second staff begins with a half note G4, followed by a quarter note G4, and then a quarter note G4. The third staff begins with a half note G4, followed by a quarter note G4, and then a quarter note G4. The fourth staff begins with a half note G4, followed by a quarter note G4, and then a quarter note G4. The dynamic marking *f* is present in the first staff at measure 1, the second staff at measure 1, and the third staff at measure 1.

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 begins with a half note G4, followed by a quarter note G4, and then a quarter note G4. The second staff begins with a half note G4, followed by a quarter note G4, and then a quarter note G4. The third staff begins with a half note G4, followed by a quarter note G4, and then a quarter note G4. The fourth staff begins with a half note G4, followed by a quarter note G4, and then a quarter note G4. The dynamic marking *f* is present in the first staff at measure 6, the second staff at measure 6, and the third staff at measure 6.

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 begins with a half note G4, followed by a quarter note G4, and then a quarter note G4. The second staff begins with a half note G4, followed by a quarter note G4, and then a quarter note G4. The third staff begins with a half note G4, followed by a quarter note G4, and then a quarter note G4. The fourth staff begins with a half note G4, followed by a quarter note G4, and then a quarter note G4. The dynamic marking *mp* is present in the first staff at measure 11, the second staff at measure 11, the third staff at measure 11, and the fourth staff at measure 11.

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

Measures 1-9 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 one flat (B-flat), and the time signature is 2/4. The first system starts with a forte (*f*) dynamic. The music features a mix of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The lower system features a steady bass line with eighth notes and some chords.

10

Measures 10-19 of the musical score. The notation continues from the previous system. The dynamics remain forte (*f*) throughout this section. The melodic lines in the upper staves continue with eighth and sixteenth notes, while the bass lines provide a consistent rhythmic foundation.

20

Measures 20-29 of the musical score. This section introduces dynamic changes. Measures 20-23 are marked piano (*p*), while measures 24-27 are marked mezzo-forte (*mf*). The final measure (29) returns to forte (*f*). The notation includes various articulations and phrasing slurs. The lower system continues with its characteristic bass line and chords.

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 flat (B-flat major/D minor) and the time signature is common time (C). The piano part begins with a forte (*f*) dynamic. The vocal parts enter in measure 2 with a half note G4.

Measures 7-12 of the musical score. The piano part continues with a forte (*f*) dynamic. In measure 8, the piano part transitions to a fortissimo (*ff*) dynamic. The vocal parts continue with a half note G4. The piano part features a rhythmic pattern of eighth and sixteenth notes.

Measures 13-18 of the musical score. The piano part continues with a fortissimo (*ff*) dynamic. In measure 14, the piano part transitions to a mezzo-forte (*mf*) dynamic. The vocal parts continue with a half note G4. The piano part features a rhythmic pattern of eighth and sixteenth notes.

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 three staves: two for vocal parts (Soprano and Alto) and one for piano accompaniment. The vocal parts begin with a whole note chord (F4, A4, Bb4) and hold it for the first four measures, then move to a half note chord (F4, A4) for the next four measures. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line of quarter notes in the left hand. The dynamic is marked *p* (piano).

Measures 9-18 of the musical score. The vocal parts enter in measure 9 with a half note chord (F4, A4) and hold it for the next four measures, then move to a half note chord (F4, A4) for the next four measures. The piano accompaniment continues with the same rhythmic pattern. The dynamic is marked *mf* (mezzo-forte) for measures 9-12 and *f* (forte) for measures 13-18. A crescendo hairpin is shown over the piano accompaniment from measure 12 to 14.

Measures 22-28 of the musical score. The vocal parts enter in measure 22 with a half note chord (F4, A4) and hold it for the next four measures, then move to a half note chord (F4, A4) for the next four measures. The piano accompaniment continues with the same rhythmic pattern. The dynamic is marked *p* (piano) for measures 22-25 and *f* (forte) for measures 26-28. A crescendo hairpin is shown over the piano accompaniment from measure 25 to 27.

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

Measures 1-5 of the Moderato Menuett. The score is in 3/4 time, B-flat major, and features a forte (*f*) dynamic. The upper system consists of three staves (treble, middle, and bass clef) with melodic lines and slurs. The lower system consists of two staves (treble and bass clef) with harmonic accompaniment. The key signature has two flats (B-flat and E-flat).

Measures 6-10 of the Moderato Menuett. The score continues with a piano (*p*) dynamic starting at measure 6. The upper system shows melodic development with slurs and ties. The lower system provides harmonic support. The key signature remains B-flat major.

Measures 11-15 of the Moderato Menuett. The score continues with the piano (*p*) dynamic. The upper system features more complex melodic patterns with slurs. The lower system maintains the harmonic accompaniment. The key signature remains B-flat major.

FLUTE, BASSOON & CD PLAYBACK

EMR 931C	BACH, Johann S.	Aria + CD (Reift) (5)
EMR 931C	CLARKE, Jeremiah	Trumpet Voluntary + CD (Reift) (5)
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EMR 931C	PURCELL, Henry	Trumpet Tune + CD (Reift) (5)
EMR 931C	WAGNER, Richard	Bridal Chorus + CD (Armitage) (5)

FLUTE, BASSOON & WIND BAND

EMR 10886	MOREN, Bertrand	Irish Folk
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FLUTE, ALTO SAXOPHONE & PIANO

EMR 8148P	ARMITAGE, Dennis	Ballad
EMR 8175P	ARMITAGE, Dennis	Be-Bop
EMR 8094P	ARMITAGE, Dennis	Blues
EMR 8121P	ARMITAGE, Dennis	Boogie
EMR 8202P	ARMITAGE, Dennis	Bossa Nova
EMR 8040P	ARMITAGE, Dennis	Dixieland
EMR 8013P	ARMITAGE, Dennis	Ragtime
EMR 8067P	ARMITAGE, Dennis	Swing
EMR 8232	MICHEL, Jean-Fr.	32 Christmas Carols
EMR 5291	MORTIMER, John G.	Happy Birthday
EMR 934D	SHOSTAKOVITCH, D.	Waltz N° 2

FLUTE, ALTO SAXOPHONE & CD PLAYBACK

EMR 8148	ARMITAGE, Dennis	Ballad + CD
EMR 8175	ARMITAGE, Dennis	Be-Bop + CD
EMR 8094	ARMITAGE, Dennis	Blues + CD
EMR 8121	ARMITAGE, Dennis	Boogie + CD
EMR 8202	ARMITAGE, Dennis	Bossa Nova + CD
EMR 8040	ARMITAGE, Dennis	Dixieland + CD
EMR 8013	ARMITAGE, Dennis	Ragtime + CD
EMR 8067	ARMITAGE, Dennis	Swing + CD

FLUTE, TENOR SAXOPHONE & PIANO

EMR 8149P	ARMITAGE, Dennis	Ballad
EMR 8176P	ARMITAGE, Dennis	Be-Bop
EMR 8095P	ARMITAGE, Dennis	Blues
EMR 8122P	ARMITAGE, Dennis	Boogie
EMR 8203P	ARMITAGE, Dennis	Bossa Nova
EMR 8041P	ARMITAGE, Dennis	Dixieland
EMR 8014P	ARMITAGE, Dennis	Ragtime
EMR 8068P	ARMITAGE, Dennis	Swing
EMR 5292	MORTIMER, John G.	Happy Birthday
EMR 934E	SHOSTAKOVITCH, D.	Waltz N° 2

FLUTE, TENOR SAXOPHONE & CD PLAYBACK

EMR 8149	ARMITAGE, Dennis	Ballad + CD
EMR 8176	ARMITAGE, Dennis	Be-Bop + CD
EMR 8095	ARMITAGE, Dennis	Blues + CD
EMR 8122	ARMITAGE, Dennis	Boogie + CD
EMR 8203	ARMITAGE, Dennis	Bossa Nova + CD
EMR 8041	ARMITAGE, Dennis	Dixieland + CD
EMR 8014	ARMITAGE, Dennis	Ragtime + CD
EMR 8068	ARMITAGE, Dennis	Swing + CD

2 FLUTES & CLARINET

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EMR 2262	MORTIMER, John G.	Trios Vol. 2
EMR 2263	MORTIMER, John G.	Trios Vol. 3

2 FLUTES, CLARINET & PIANO (KEYBOARD)

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EMR 2262	MORTIMER, J.G.	Trios Vol. 2
EMR 2263	MORTIMER, J.G.	Trios Vol. 3

2 FLUTES, CLARINET & CD PLAYBACK

EMR 2261	MORTIMER, J.G.	Trios Vol. 1 + CD
EMR 2262	MORTIMER, J.G.	Trios Vol. 2 + CD
EMR 2263	MORTIMER, J.G.	Trios Vol. 3 + CD

OBOE, CLARINET & PIANO

EMR 5297	MORTIMER, John G.	Happy Birthday
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OBOE, CLARINET & PIANO (ORGAN)

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EMR 930G	CLARKE, Jeremiah	Trumpet Voluntary (Reift) (5)
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EMR 930G	PURCELL, Henry	Trumpet Tune (Reift) (5)
EMR 930G	WAGNER, Richard	Bridal Chorus (Armitage) (5)

OBOE, CLARINET & CD PLAYBACK

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EMR 931G	CLARKE, Jeremiah	Trumpet Voluntary + CD (Reift) (5)
EMR 931G	MENDELSSOHN, F.	Wedding March + CD (Armitage) (5)
EMR 931G	PURCELL, Henry	Trumpet Tune + CD (Reift) (5)
EMR 931G	WAGNER, Richard	Bridal Chorus + CD (Armitage) (5)

OBOE, CLARINET & WIND BAND

EMR 10634	FRANCHESCHINI, P.	Sonata in D
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OBOE, BASSOON & PIANO

EMR 13342	MOREN, Bertrand	Irish Folk
EMR 5298	MORTIMER, John G.	Happy Birthday

OBOE, BASSOON & PIANO (ORGAN)

EMR 8312	ALBINONI, Tomaso	Adagio (5)
EMR 8318	ARMITAGE, Dennis	4 Fanfares (5)
EMR 8318	BACH / GOUNOD	Ave Maria (5)
EMR 8311	BACH, Johann S.	Aria (Naulais) (5)
EMR 930H	BACH, Johann S.	Aria (Reift) (5)
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EMR 8315	BEETHOVEN, L.v.	Ode To Joy (5)
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EMR 8315	CHARPENTIER, M.A.	Te Deum (5)
EMR 8312	CHOPIN, Frédéric	Tristesse (5)
EMR 8311	CLARKE, Jeremiah	Trumpet Voluntary (Naulais) (5)
EMR 930H	CLARKE, Jeremiah	Trumpet Voluntary (Reift) (5)
EMR 8319	DEBUSSY, Claude	Clair de Lune (5)
EMR 8314	DVORAK, Antonin	Humoresque (5)
EMR 8319	DVORAK, Antonin	Largo aus der Neuen Welt (5)
EMR 8314	GERSHWIN, George	'S Wonderful (5)
EMR 8312	GERSHWIN, George	I Got Rhythm (5)
EMR 8320	GERSHWIN, George	Summertime (5)
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EMR 8314	NAULAIS, Jérôme	Duet Album Volume 4 (5)
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EMR 8320	NAULAIS, Jérôme (Arr.)	Glory, Glory, Halleluja (5)
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EMR 8313	NAULAIS, Jérôme (Arr.)	So Nimm Denn meine Hände (5)
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EMR 8311	PURCELL, Henry	Trumpet Tune (Naulais) (5)
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EMR 8316	SCHUMANN, Robert	Träumerei (5)
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EMR 8316	WAGNER, Richard	Brautchor aus Lohengrin (5)
EMR 930H	WAGNER, Richard	Bridal Chorus (Armitage) (5)