

Feierliche Musik

Ceremonial Music - Musique de Cérémonie

15 Trios

2 Flutes, 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 46845

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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. Flute
2. Flute
3. Bassoon
Piano / Organ

f

5

10

EMR 46845

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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 three systems of staves. The first system consists of a single treble staff with a key signature of one flat and a common time signature. The second system consists of two staves (treble and bass) with a key signature of one flat and a common time signature. The third system consists of two staves (treble and bass) with a key signature of one flat and a common time signature. Dynamics include *f* (forte) and *p* (piano).

Measures 6-12 of the Overture from Water Music. The score continues with three systems of staves. The first system consists of a single treble staff with a key signature of one flat and a common time signature. The second system consists of two staves (treble and bass) with a key signature of one flat and a common time signature. The third system consists of two staves (treble and bass) with a key signature of one flat and a common time signature. Dynamics include *p* (piano), *f* (forte), and *p* (piano).

Measures 13-18 of the Overture from Water Music. The score continues with three systems of staves. The first system consists of a single treble staff with a key signature of one flat and a common time signature. The second system consists of two staves (treble and bass) with a key signature of one flat and a common time signature. The third system consists of two staves (treble and bass) with a key signature of one flat and a common time signature. Dynamics include *f* (forte) and *p* (piano).

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

Measures 1-5 of the piece. The score is in 3/4 time with a key signature of one flat (B-flat). It features three staves: two for the trumpet (treble and bass clefs) and one for the piano accompaniment (grand staff). Dynamics are marked as *f* (forte) and *mf* (mezzo-forte). The piano accompaniment consists of chords and moving lines in both hands.

6

Measures 6-12. The trumpet part continues with various melodic lines, including some with accidentals (sharps and naturals). The piano accompaniment provides harmonic support with chords and moving bass lines. Dynamics include *f* and *mf*.

13

Measures 13-17. The piece concludes with a final melodic flourish in the trumpet part. The piano accompaniment ends with sustained chords. Dynamics include *f* and *p* (piano).

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: two for the upper strings (Violins I and II) and two for the lower strings (Violas and Cellos/Double Basses). The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The first three staves (Violins I, Violins II, and Violas/Cellos) begin with a forte (*f*) dynamic. The piano part (Grand Staff) also begins with a forte (*f*) dynamic. The music features a mix of eighth and sixteenth notes, with some rests and ties.

Measures 7-13 of the Overture from Te Deum. The score continues with the same instrumentation. The dynamics remain consistent, with the upper strings and piano part maintaining a forte (*f*) dynamic. The musical texture is dense, with many sixteenth-note passages in the upper strings and a steady eighth-note accompaniment in the lower strings and piano.

Measures 14-19 of the Overture from Te Deum. The score continues with the same instrumentation. The dynamics change to piano (*p*) for measures 14-19. The music features a mix of eighth and sixteenth notes, with some rests and ties. The piano part continues with a steady eighth-note accompaniment.

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

13

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 one flat (B-flat) and the time signature is common time (C). The first staff of the upper right hand begins with a forte (*f*) dynamic. The first staff of the lower left hand also begins with a forte (*f*) dynamic. The music features a mix of eighth and sixteenth notes, with some measures containing slurs and ties.

Measures 6-11 of the musical score. The score continues with the same four-staff layout. Dynamics change in measures 7 and 8, with the upper right hand moving to piano (*p*) and the lower left hand moving to mezzo-forte (*mf*). In measures 9 and 10, the upper right hand moves to mezzo-forte (*mf*) and the lower left hand moves to piano (*p*). The musical notation includes various note values and rests, maintaining the Andante tempo.

Measures 12-15 of the musical score. The score continues with the same four-staff layout. Dynamics change again, with the upper right hand moving to forte (*f*) in measure 12 and the lower left hand moving to piano (*p*) in measure 13. The music concludes with a final cadence in measure 15. The notation includes slurs and ties across measures.

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

15

Measures 1-6 of the wedding march. The score is in D major (two sharps) and common time (C). It features a piano introduction with a forte (f) dynamic. The melody is in the right hand, and the bass line is in the left hand. The music consists of eighth and sixteenth notes, with triplets indicated by a '3' over the notes. The key signature is D major, and the time signature is common time (C).

7

Measures 7-13 of the wedding march. The score continues from measure 6. It features a piano introduction with a forte (f) dynamic. The melody is in the right hand, and the bass line is in the left hand. The music consists of eighth and sixteenth notes, with triplets indicated by a '3' over the notes. The key signature is D major, and the time signature is common time (C).

14

Measures 14-20 of the wedding march. The score continues from measure 13. It features a piano introduction with a forte (f) dynamic. The melody is in the right hand, and the bass line is in the left hand. The music consists of eighth and sixteenth notes, with triplets indicated by a '3' over the notes. The key signature is D major, and the time signature is common time (C).

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 one flat (B-flat) and the time signature is common time (C). The first measure of the upper system has a forte (*f*) dynamic marking. The first measure of the lower system also has a forte (*f*) dynamic marking. The music features a mix of eighth and sixteenth notes, with some rests.

Measures 6-10 of the musical score. The score continues from the previous system. The upper system (treble and bass clef) and lower system (treble and bass clef) are shown. The music continues with various note values and rests, maintaining the same key signature and time signature.

Measures 11-15 of the musical score. The score continues from the previous system. The upper system (treble and bass clef) and lower system (treble and bass clef) are shown. The music continues with various note values and rests, maintaining the same key signature and time signature. A mezzo-piano (*mp*) dynamic marking is present in measure 11.

10. Hochzeitsmarsch

(Joseph Haydn Arr.: Jean-François Michel)

First system of the musical score. It consists of two staves for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and two staves for a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The first system contains measures 1 through 9. All parts are marked with a forte (*f*) dynamic.

10

Second system of the musical score, starting at measure 10. It continues the string quartet and piano accompaniment parts. Measures 10 through 19 are shown. The forte (*f*) dynamic is maintained throughout this system.

20

Third system of the musical score, starting at measure 20. This system introduces dynamic markings: piano (*p*) and mezzo-forte (*mf*). Measures 20 through 29 are shown. The piano accompaniment and string quartet parts show a crescendo from *p* to *mf* and then to *f* in the final measures.

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 vocal staves (Soprano and Alto) and two piano staves. The key signature is D major (two sharps) and the time signature is common time (C). The first measure of the vocal staves contains rests. The piano accompaniment begins with a forte (*f*) dynamic. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line in the left hand.

Measures 7-12 of the musical score. The score continues with the same four-staff layout. Measures 7 and 8 show the vocal staves entering with a forte (*f*) dynamic. Measures 9-12 show a crescendo in the piano accompaniment, reaching fortissimo (*ff*) by measure 10. The piano part continues with the established rhythmic pattern.

Measures 13-18 of the musical score. The score continues with the same four-staff layout. Measures 13-16 show the vocal staves continuing their melody. Measures 17-18 show the piano accompaniment transitioning to a mezzo-forte (*mf*) dynamic. The piano part features a change in the right-hand accompaniment, moving to a more sustained, chordal texture.

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 for the vocal ensemble (Soprano, Alto, and Bass) and one for the piano accompaniment. The vocal parts begin with a half note G4, followed by a half note F4, and then a half note E4. The piano accompaniment starts with a half note G3, followed by a half note F3, and then a half note E3. The piano part includes a series of eighth notes in the right hand and a series of half notes in the left hand. The dynamic marking *p* (piano) is present at the beginning of each staff.

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 vocal parts continue with a half note D4, followed by a half note C4, and then a half note B3. The piano accompaniment continues with a half note G3, followed by a half note F3, and then a half note E3. The piano part includes a series of eighth notes in the right hand and a series of half notes in the left hand. The dynamic marking *mf* is present at the beginning of the first staff, and *f* is present at the beginning of the second staff.

Measures 22-25 of the musical score. The score continues with the same four staves. Measures 22-25 are marked *p* (piano). The vocal parts continue with a half note D4, followed by a half note C4, and then a half note B3. The piano accompaniment continues with a half note G3, followed by a half note F3, and then a half note E3. The piano part includes a series of eighth notes in the right hand and a series of half notes in the left hand. The dynamic marking *p* is present at the beginning of each staff.

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

27

Measures 1-4 of the musical score. The score is in D major (two sharps) and common time (C). It features four staves: two for the upper system (treble and bass clef) and two for the lower system (treble and bass clef). The upper system has a melody in the treble staff and a bass line in the bass staff. The lower system has a piano accompaniment in the treble staff and a bass line in the bass staff. Dynamics include *f* (forte) and *p* (piano).

5

Measures 5-8 of the musical score. The score continues with the same instrumentation and key signature. Dynamics include *p* (piano) and *f* (forte).

9

Measures 9-12 of the musical score. The score continues with the same instrumentation and key signature. Dynamics include *p* (piano) and *f* (forte).

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 clefs) with melodic lines and slurs. The lower system consists of two staves (treble and bass clefs) 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 in measure 8. 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 melodic lines with slurs. The lower system provides harmonic support. The key signature remains B-flat major.

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