

Feierliche Musik

Ceremonial Music - Musique de Cérémonie

15 Trios

3 F Horns

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 808K

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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)

[illegible]

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) starts with a whole rest, followed by a half note D, then a quarter note E, and a quarter note F. The second staff (treble clef) starts with a half note D, followed by a quarter note E, and a quarter note F. The third staff (treble clef) starts with a half note D, followed by a quarter note E, and a quarter note F. Dynamics: *f* (first staff, measure 2), *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) starts with a whole rest, followed by a half note D, then a quarter note E, and a quarter note F. The second staff (treble clef) starts with a half note D, followed by a quarter note E, and a quarter note F. The third staff (treble clef) starts with a half note D, followed by a quarter note E, and a quarter note F. Dynamics: *p* (first staff, measure 5), *p* (second staff, measure 5), *f* (second staff, measure 6), *f* (third staff, measure 6), *p* (first staff, measure 7), *f* (second staff, measure 7), *p* (third staff, measure 7).

Measures 9-12 of the Overture from Water Music. The first staff (treble clef) starts with a half note D, followed by a quarter note E, and a quarter note F. The second staff (treble clef) starts with a half note D, followed by a quarter note E, and a quarter note F. The third staff (treble clef) starts with a half note D, followed by a quarter note E, and a quarter note F. Dynamics: *f* (first staff, measure 9), *f* (second staff, measure 9), *p* (second staff, measure 10), *f* (first staff, measure 11), *f* (second staff, measure 11), *f* (third staff, measure 11).

Measures 13-14 of the Overture from Water Music. The first staff (treble clef) starts with a half note D, followed by a quarter note E, and a quarter note F. The second staff (treble clef) starts with a half note D, followed by a quarter note E, and a quarter note F. The third staff (treble clef) starts with a half note D, followed by a quarter note E, and a quarter note F. Dynamics: *p* (second staff, measure 13).

3. Grosser Gott, wir preisen Dich (Arr.: Jean-François Michel)

Measures 1-7 of the musical score. The music is in 3/4 time and B-flat major. It features three staves: Treble, Alto, and Bass. The first staff begins with a piano (*p*) dynamic. The melody is characterized by eighth-note patterns and slurs. The accompaniment consists of chords and moving lines in the lower staves.

Measures 8-15 of the musical score. The music continues with a forte (*f*) dynamic starting at measure 8. The melodic lines in the upper staves and the bass line continue with similar rhythmic patterns and slurs.

Measures 16-23 of the musical score. This section includes dynamic markings of piano (*p*) and forte (*f*). Slurs are used to group notes across measures, particularly in the upper staves. The bass line provides a steady accompaniment.

Measures 24-31 of the musical score. The music concludes with a forte (*f*) dynamic. The final measures show a resolution of the melodic lines and a final chord in the bass.

4. Heilig, heilig
(Franz Schubert Arr.: Jean-François Michel)

Measures 1-7 of the musical score. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked *p* (piano). The score consists of three staves: Treble, Alto, and Bass. The melody is primarily in the Treble staff, with accompaniment in the other two.

Measures 8-15 of the musical score. The tempo remains *p* (piano). The musical notation continues across the three staves, showing a continuation of the melodic and harmonic material from the previous system.

Measures 16-24 of the musical score. The tempo changes to *f* (forte) at measure 16. The music features more dynamic contrast and includes some slurs and ties. The key signature remains two flats.

Measures 25-32 of the musical score. The tempo returns to *p* (piano) at measure 25. The piece concludes with a final cadence in the Treble staff, while the other staves continue with a few more notes.

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

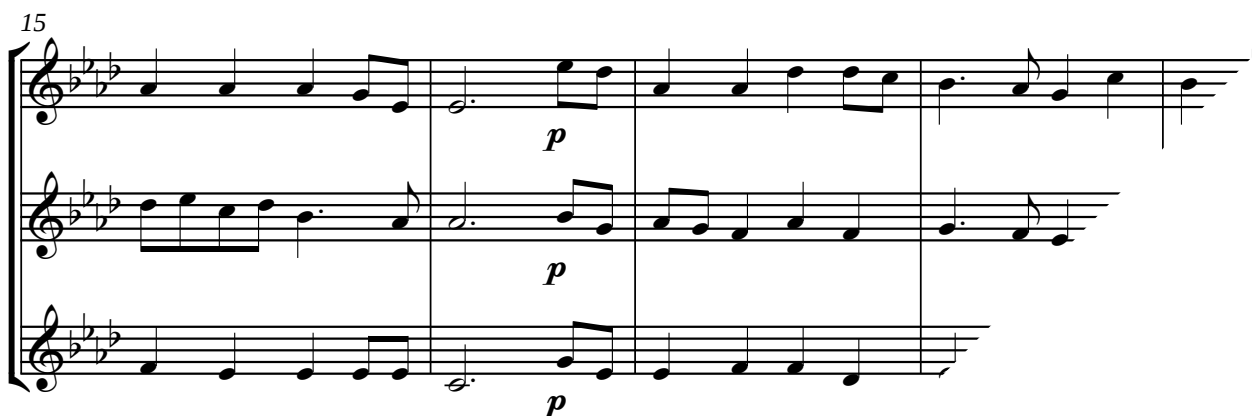
Measures 1-4 of the musical score. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The score is written for three staves. Dynamics are marked as *f* (forte) for measures 1-2 and *mf* (mezzo-forte) for measures 3-4.

Measures 5-8 of the musical score. The key signature is three flats and the time signature is common time. The score is written for three staves. Dynamics are marked as *f* (forte) for measures 5-8.

Measures 9-14 of the musical score. The key signature is three flats and the time signature is common time. The score is written for three staves. Dynamics are marked as *mf* (mezzo-forte) for measures 9-10 and *f* (forte) for measures 11-14.

Measures 15-18 of the musical score. The key signature is three flats and the time signature is common time. The score is written for three staves. Dynamics are marked as *p* (piano) for measures 15-17 and *mf* (mezzo-forte) for measure 18.

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



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

First system of music (measures 1-4). The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features three staves. The first two staves are treble clef, and the third is a bass clef. All staves begin with a forte (*f*) dynamic. The music consists of eighth and quarter notes, with some slurs and ties.

Second system of music (measures 5-8). The score continues with three staves. Measures 5 and 6 are identical to the previous system. In measure 7, the first two staves end with a piano (*p*) dynamic, while the third staff continues. In measure 8, all three staves end with a piano (*p*) dynamic.

Third system of music (measures 9-12). The score continues with three staves. Measures 9 and 10 feature a mezzo-forte (*mf*) dynamic. In measure 11, the first two staves reach a forte (*f*) dynamic, while the third staff remains at *mf*. In measure 12, all three staves reach a forte (*f*) dynamic.

Fourth system of music (measures 13-16). The score continues with three staves. Measures 13 and 14 are identical to the previous system. In measure 15, the first two staves end with a piano (*p*) dynamic, while the third staff continues. In measure 16, all three staves end with a piano (*p*) dynamic.

p

8. Hochzeitsmarsch

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

Measures 1-6 of the wedding march. The score is in 3/4 time with a key signature of one flat (B-flat). It features three staves. The first staff has a treble clef and a key signature change to two flats (B-flat and E-flat) at measure 5. The second and third staves have treble clefs and a key signature of one flat. The music consists of eighth and sixteenth notes, with triplets marked '3' and a forte dynamic 'f' indicated at the beginning of measure 4.

Measures 7-14 of the wedding march. The score continues with three staves. The first staff has a treble clef and a key signature of two flats. The second and third staves have treble clefs and a key signature of one flat. The music features eighth and sixteenth notes, with triplets marked '3' and a key signature change to two flats at measure 12.

Measures 15-21 of the wedding march. The score continues with three staves. The first staff has a treble clef and a key signature of two flats. The second and third staves have treble clefs and a key signature of one flat. The music features eighth and sixteenth notes, with triplets marked '3' and a key signature change to two flats at measure 18.

Measures 22-28 of the wedding march. The score continues with three staves. The first staff has a treble clef and a key signature of two flats. The second and third staves have treble clefs and a key signature of one flat. The music features eighth and sixteenth notes, with a mezzo-forte dynamic 'mf' indicated at the beginning of measure 24.

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