

Feierliche Musik

Ceremonial Music - Musique de Cérémonie

15 Trios

3 Violoncellos

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

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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 written for three staves in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The first staff has a fermata over the first measure. The second and third staves begin with a forte (*f*) dynamic. The first staff has a forte (*f*) dynamic in measure 3. The third staff has a piano (*p*) dynamic in measure 4.

Measures 5-8 of the Overture from Water Music. The first staff has a piano (*p*) dynamic in measure 5. The second staff has a piano (*p*) dynamic in measure 5, a forte (*f*) dynamic in measure 6, and a piano (*p*) dynamic in measure 8. The third staff has a piano (*p*) dynamic in measure 5, a forte (*f*) dynamic in measure 6, and a piano (*p*) dynamic in measure 8.

Measures 9-12 of the Overture from Water Music. The first staff has a forte (*f*) dynamic in measure 9. The second staff has a forte (*f*) dynamic in measure 9, a piano (*p*) dynamic in measure 10, and a forte (*f*) dynamic in measure 12. The third staff has a forte (*f*) dynamic in measure 9, a piano (*p*) dynamic in measure 10, and a forte (*f*) dynamic in measure 12.

Measures 13-16 of the Overture from Water Music. The first staff has a piano (*p*) dynamic in measure 13. The second staff has a piano (*p*) dynamic in measure 13. The third staff has a piano (*p*) dynamic in measure 13.

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

Measures 1-4 of the musical score. The score is written for three staves in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The first staff has a dynamic marking of *f* (forte) in measure 1 and *mf* (mezzo-forte) in measure 2. The second and third staves also have *f* in measure 1 and *mf* in measure 2. The music features a mix of eighth and sixteenth notes, with some measures containing beamed sixteenth notes.

Measures 5-8 of the musical score. The first staff has a dynamic marking of *f* in measure 5 and *f* in measure 8. The second and third staves also have *f* in measure 5 and *f* in measure 8. The music continues with similar rhythmic patterns, including beamed sixteenth notes.

Measures 9-12 of the musical score. The first staff has a dynamic marking of *mf* in measure 9 and *f* in measure 10. The second and third staves also have *mf* in measure 9 and *f* in measure 10. The music features a mix of eighth and sixteenth notes, with some measures containing beamed sixteenth notes.

Measures 13-16 of the musical score. The first staff has a dynamic marking of *p* (piano) in measure 13 and *mf* (mezzo-forte) in measure 14. The second and third staves also have *p* in measure 13 and *mf* in measure 14. The music continues with similar rhythmic patterns, including beamed sixteenth notes.

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

First system of the musical score, measures 1-4. The score is written for three staves in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The first staff begins with a forte (*f*) dynamic marking. The music features a rhythmic pattern of eighth and sixteenth notes, with a fermata over the first measure of the top staff.

Second system of the musical score, measures 5-8. The notation continues across three staves in bass clef with a key signature of two flats and a common time signature. The music maintains the rhythmic pattern established in the first system.

Third system of the musical score, measures 9-12. The notation continues across three staves in bass clef with a key signature of two flats and a common time signature. The music maintains the rhythmic pattern established in the first system.

Fourth system of the musical score, measures 13-16. The notation continues across three staves in bass clef with a key signature of two flats and a common time signature. The music maintains the rhythmic pattern established in the first system. The first staff begins with a piano (*p*) dynamic marking. The system concludes with a double bar line and a repeat sign.

7. Andante

(Joseph Haydn Arr.: Jean-François Michel)

First system of music (measures 1-4). The score is for three staves in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The first staff has a forte (*f*) dynamic marking. The second and third staves also have forte (*f*) dynamic markings. The music features a steady eighth-note pattern in the first two staves and a more complex melodic line in the third staff, with some slurs and ties.

Second system of music (measures 5-8). The first staff has a piano (*p*) dynamic marking. The second and third staves also have piano (*p*) dynamic markings. The music continues with the eighth-note pattern in the first two staves and a more complex melodic line in the third staff, with some slurs and ties.

Third system of music (measures 9-12). The first staff has a mezzo-forte (*mf*) dynamic marking. The second and third staves also have mezzo-forte (*mf*) dynamic markings. The music continues with the eighth-note pattern in the first two staves and a more complex melodic line in the third staff, with some slurs and ties.

Fourth system of music (measures 13-16). The first staff has a forte (*f*) dynamic marking. The second and third staves also have forte (*f*) dynamic markings. The music continues with the eighth-note pattern in the first two staves and a more complex melodic line in the third staff, with some slurs and ties.

8. Hochzeitsmarsch

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

Measures 1-6 of the wedding march. The score is written for three staves in G major (one sharp) and common time. The first staff has a treble clef, while the other two have bass clefs. The music features a strong, rhythmic pattern with triplets and a dynamic marking of *f* (forte) at the beginning of the first staff.

Measures 7-14 of the wedding march. The score continues with the same three-staff format. The music features a strong, rhythmic pattern with triplets and a dynamic marking of *f* (forte) at the beginning of the first staff.

Measures 15-21 of the wedding march. The score continues with the same three-staff format. The music features a strong, rhythmic pattern with triplets and a dynamic marking of *f* (forte) at the beginning of the first staff.

Measures 22-28 of the wedding march. The score continues with the same three-staff format. The music features a strong, rhythmic pattern with triplets and a dynamic marking of *mf* (mezzo-forte) at the beginning of the first staff.

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

Measures 1-4 of the musical score. The piece is in 3/4 time with a key signature of one flat (B-flat). The first staff (treble clef) begins with a whole rest in measure 1, followed by a half note B-flat in measure 2, and then a series of eighth notes in measures 3 and 4. The second and third staves (bass clef) both begin with a forte (*f*) dynamic. The second staff plays a series of eighth notes in measures 1 and 2, followed by a half note B-flat in measure 3, and then a series of eighth notes in measure 4. The third staff plays a series of eighth notes in measures 1 and 2, followed by a half note B-flat in measure 3, and then a series of eighth notes in measure 4.

Measures 5-8 of the musical score. The first staff (treble clef) continues the eighth-note pattern from measure 4. The second and third staves (bass clef) continue their eighth-note patterns. In measure 8, the second staff has a slur over the last two eighth notes, and the third staff has a slur over the last two eighth notes.

Measures 9-13 of the musical score. The first staff (treble clef) continues the eighth-note pattern. The second and third staves (bass clef) continue their eighth-note patterns. In measure 13, there is a double bar line followed by a repeat sign. The first staff has a mezzo-piano (*mp*) dynamic marking. The second and third staves also have a mezzo-piano (*mp*) dynamic marking. The piece ends with a final measure in measure 14.

Measures 14-17 of the musical score. The first staff (treble clef) continues the eighth-note pattern. The second and third staves (bass clef) continue their eighth-note patterns. In measure 17, the first staff has a slur over the last two eighth notes, and the second staff has a slur over the last two eighth notes.

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

First system of the musical score, measures 1-7. The music is in 2/4 time and features three staves. The first two staves are marked with a forte (*f*) dynamic. The third staff is also marked with a forte (*f*) dynamic. The melody is in the first staff, and the accompaniment is in the second and third staves.

Second system of the musical score, measures 8-14. The music continues with the same three-staff arrangement. Measures 10-14 are marked with a forte (*f*) dynamic. The melody is in the first staff, and the accompaniment is in the second and third staves.

Third system of the musical score, measures 15-22. The music continues with the same three-staff arrangement. Measures 15-22 are marked with a piano (*p*) dynamic. The melody is in the first staff, and the accompaniment is in the second and third staves.

Fourth system of the musical score, measures 23-29. The music continues with the same three-staff arrangement. Measures 23-29 are marked with a mezzo-forte (*mf*) dynamic. The melody is in the first staff, and the accompaniment is in the second and third staves. The system concludes with a forte (*f*) dynamic marking.

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, key of B-flat major. The dynamics are marked *p* (piano) for all three staves. The melody is in the right hand, and the accompaniment is in the left hand.

Measures 9-16 of the musical score. The dynamics are marked *mf* (mezzo-forte) for all three staves. The melody continues in the right hand, and the accompaniment is in the left hand.

Measures 17-24 of the musical score. The dynamics are marked *f* (forte) for all three staves. The melody continues in the right hand, and the accompaniment is in the left hand.

Measures 25-32 of the musical score. The dynamics are marked *p* (piano) for all three staves. The melody continues in the right hand, and the accompaniment is in the left hand.

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

Measures 1-4 of the musical score. The piece is in D major (one sharp) and common time (C). It features three staves. The top staff has a treble clef and a key signature of one sharp. The bottom two staves have bass clefs and a key signature of one sharp. The music is characterized by rapid sixteenth-note passages. Dynamics include *f* (forte) and *p* (piano).

Measures 5-8 of the musical score. The music continues with rapid sixteenth-note passages. Dynamics include *p* (piano) and *f* (forte).

Measures 9-14 of the musical score. The music continues with rapid sixteenth-note passages. Dynamics include *f* (forte) and *p* (piano).

Measures 15-18 of the musical score. The music continues with rapid sixteenth-note passages. Dynamics include *f* (forte) and *p* (piano).

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