

Feierliche Musik

Ceremonial Music - Musique de Cérémonie

15 Trios

3 Violins

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 46838

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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) has a whole rest in measure 1, followed by a half note D4 in measure 2, and then a series of eighth notes in measures 3 and 4. The second staff (treble clef) has a half note D4 in measure 1, followed by a half note E4 in measure 2, and then a series of eighth notes in measures 3 and 4. The third staff (treble clef) has a half note D4 in measure 1, followed by a half note E4 in measure 2, and then a series of eighth notes in measures 3 and 4. Dynamics: *f* in measure 2, *f* in measure 3, *p* in measure 4.

Measures 5-8 of the Overture from Water Music. The first staff (treble clef) has a whole rest in measure 5, followed by a half note D4 in measure 6, and then a series of eighth notes in measures 7 and 8. The second staff (treble clef) has a half note D4 in measure 5, followed by a half note E4 in measure 6, and then a series of eighth notes in measures 7 and 8. The third staff (treble clef) has a half note D4 in measure 5, followed by a half note E4 in measure 6, and then a series of eighth notes in measures 7 and 8. Dynamics: *p* in measure 6, *f* in measure 7, *p* in measure 8.

Measures 9-12 of the Overture from Water Music. The first staff (treble clef) has a half note D4 in measure 9, followed by a half note E4 in measure 10, and then a series of eighth notes in measures 11 and 12. The second staff (treble clef) has a half note D4 in measure 9, followed by a half note E4 in measure 10, and then a series of eighth notes in measures 11 and 12. The third staff (treble clef) has a half note D4 in measure 9, followed by a half note E4 in measure 10, and then a series of eighth notes in measures 11 and 12. Dynamics: *f* in measure 9, *f* in measure 10, *p* in measure 11, *f* in measure 12.

Measures 13-16 of the Overture from Water Music. The first staff (treble clef) has a half note D4 in measure 13, followed by a half note E4 in measure 14, and then a series of eighth notes in measures 15 and 16. The second staff (treble clef) has a half note D4 in measure 13, followed by a half note E4 in measure 14, and then a series of eighth notes in measures 15 and 16. The third staff (treble clef) has a half note D4 in measure 13, followed by a half note E4 in measure 14, and then a series of eighth notes in measures 15 and 16. Dynamics: *p* in measure 15, *p* in measure 16.

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

Measures 1-4 of the musical score. The music is in 3/4 time with a key signature of one flat (B-flat). The first system consists of three staves. The top staff begins with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) dynamic. The middle and bottom staves also begin with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) dynamic. 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 music continues with a forte (*f*) dynamic throughout all three staves. The melody in the top staff features a series of eighth notes, while the accompaniment in the middle and bottom staves consists of eighth and sixteenth notes.

Measures 9-14 of the musical score. The music alternates between mezzo-forte (*mf*) and forte (*f*) dynamics. Measures 9-10 are marked *mf*, while measures 11-14 are marked *f*. The musical texture remains consistent with the previous measures.

Measures 15-18 of the musical score. The music alternates between piano (*p*) and mezzo-forte (*mf*) dynamics. Measures 15-16 are marked *p*, while measures 17-18 are marked *mf*. The music concludes with a final flourish in the top staff.

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 one flat (B-flat). It features three staves. The first two staves (treble clef) and the third staff (bass clef) all begin with a forte (*f*) dynamic marking. The music consists of eighth and quarter notes, with some measures containing beamed eighth notes and others featuring half notes.

Second system of music (measures 5-8). The first two staves continue with the same melodic lines. The third staff (bass clef) has a piano (*p*) dynamic marking starting in measure 8. The music continues with similar rhythmic patterns.

Third system of music (measures 9-12). The first two staves have a mezzo-forte (*mf*) dynamic marking starting in measure 10. The third staff (bass clef) has a mezzo-forte (*mf*) dynamic marking starting in measure 10. The music continues with similar rhythmic patterns.

Fourth system of music (measures 13-16). The first two staves continue with the same melodic lines. The third staff (bass clef) has a piano (*p*) dynamic marking starting in measure 16. The music continues with similar rhythmic patterns.

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

Measures 1-6 of the wedding march. The score is in treble clef with a key signature of one sharp (F#) and a common time signature (C). 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 the 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 the 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 the 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 music is in 3/4 time, key of B-flat major. The first staff (treble clef) starts with a whole rest in measure 1, followed by a half note B-flat in measure 2, and then a quarter note B-flat in measure 3. The second staff (treble clef) starts with a half note B-flat in measure 1, followed by a quarter note B-flat in measure 2, and then a quarter note B-flat in measure 3. The third staff (treble clef) starts with a half note B-flat in measure 1, followed by a quarter note B-flat in measure 2, and then a quarter note B-flat in measure 3. The dynamic *f* is marked in measure 2 of the first staff.

Measures 5-8 of the musical score. The music continues with a similar rhythmic pattern. The first staff (treble clef) has a half note B-flat in measure 5, followed by a quarter note B-flat in measure 6, and then a quarter note B-flat in measure 7. The second staff (treble clef) has a half note B-flat in measure 5, followed by a quarter note B-flat in measure 6, and then a quarter note B-flat in measure 7. The third staff (treble clef) has a half note B-flat in measure 5, followed by a quarter note B-flat in measure 6, and then a quarter note B-flat in measure 7.

Measures 9-13 of the musical score. The music continues with a similar rhythmic pattern. The first staff (treble clef) has a half note B-flat in measure 9, followed by a quarter note B-flat in measure 10, and then a quarter note B-flat in measure 11. The second staff (treble clef) has a half note B-flat in measure 9, followed by a quarter note B-flat in measure 10, and then a quarter note B-flat in measure 11. The third staff (treble clef) has a half note B-flat in measure 9, followed by a quarter note B-flat in measure 10, and then a quarter note B-flat in measure 11. The dynamic *mp* is marked in measure 13 of the first staff.

Measures 14-17 of the musical score. The music continues with a similar rhythmic pattern. The first staff (treble clef) has a half note B-flat in measure 14, followed by a quarter note B-flat in measure 15, and then a quarter note B-flat in measure 16. The second staff (treble clef) has a half note B-flat in measure 14, followed by a quarter note B-flat in measure 15, and then a quarter note B-flat in measure 16. The third staff (treble clef) has a half note B-flat in measure 14, followed by a quarter note B-flat in measure 15, and then a quarter note B-flat in measure 16.

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

First system of the musical score, measures 1-7. The music is in 2/4 time with a key signature of one sharp (F#). It features three staves. The first staff begins with a forte (*f*) dynamic. The melody is characterized by eighth-note patterns and some beamed sixteenth notes. The second and third staves provide harmonic support with similar rhythmic patterns.

Second system of the musical score, measures 8-14. The music continues with the same instrumentation and key signature. Measures 10-14 show a return to the forte (*f*) dynamic. The melodic lines in all three staves maintain the lively eighth-note character of the piece.

Third system of the musical score, measures 15-22. Measures 15-20 continue with the forte (*f*) dynamic. Starting in measure 21, the music transitions to a piano (*p*) dynamic, indicated by a hairpin and the *p* marking on each staff. The melodic patterns continue with eighth notes and beamed sixteenths.

Fourth system of the musical score, measures 23-30. Measures 23-28 are marked mezzo-forte (*mf*). In measure 29, the music returns to a forte (*f*) dynamic. The system concludes with a final flourish in measure 30. The notation includes various articulations and dynamic markings throughout.

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

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, with some phrasing slurs. The left hand accompaniment remains consistent.

Measures 17-24 of the musical score. The dynamics are marked *f* (forte) for all three staves. The melody in the right hand features a series of eighth notes, creating a more rhythmic and intense feel. The left hand accompaniment continues with the same pattern.

Measures 25-32 of the musical score. The dynamics are marked *p* (piano) for all three staves. The melody in the right hand returns to a more melodic style with slurs. The left hand accompaniment continues with the same pattern.

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

Measures 1-4 of the musical score. The key signature is one sharp (F#) and the time signature is common time (C). The score is written for three staves. Measure 1 has a whole rest on the top staff and a half note on the bottom two staves. Measures 2-4 feature a continuous eighth-note pattern on the bottom two staves. Dynamic markings include *f* (forte) and *p* (piano).

Measures 5-8 of the musical score. The top staff has a melodic line with eighth notes. The middle and bottom staves continue the eighth-note pattern. Dynamic markings include *p* (piano) and *f* (forte).

Measures 9-14 of the musical score. The top staff has a melodic line with eighth notes. The middle and bottom staves continue the eighth-note pattern. Dynamic markings include *p* (piano) and *f* (forte).

Measures 15-18 of the musical score. The top staff has a melodic line with eighth notes. The middle and bottom staves continue the eighth-note pattern. Dynamic markings include *f* (forte) and *p* (piano).

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