

Feierliche Musik

Ceremonial Music - Musique de Cérémonie

15 Trios

3 Tenor Saxophones

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)

1st Tenor Saxophone

2nd Tenor Saxophone

3rd Tenor Saxophone

8

17

25

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 (one sharp). The first staff (treble clef) begins with a whole rest, followed by a half note D, then a quarter note E, and a half note F. The second staff (treble clef) begins with a half note D, followed by a quarter note E, and a half note F. The third staff (treble clef) begins with a half note D, followed by a quarter note E, and a half note F. The first staff has a forte (*f*) dynamic marking above measure 3. The third staff has a forte (*f*) dynamic marking below measure 1 and a piano (*p*) dynamic marking below measure 4.

Measures 5-8 of the Overture from Water Music. The first staff (treble clef) begins with a whole rest, followed by a half note D, then a quarter note E, and a half note F. The second staff (treble clef) begins with a half note D, followed by a quarter note E, and a half note F. The third staff (treble clef) begins with a half note D, followed by a quarter note E, and a half note F. The first staff has a piano (*p*) dynamic marking above measure 6. The second staff has a piano (*p*) dynamic marking below measure 5 and a forte (*f*) dynamic marking below measure 7. The third staff has a forte (*f*) dynamic marking below measure 5 and a piano (*p*) dynamic marking below measure 8.

Measures 9-12 of the Overture from Water Music. The first staff (treble clef) begins with a half note D, followed by a quarter note E, and a half note F. The second staff (treble clef) begins with a half note D, followed by a quarter note E, and a half note F. The third staff (treble clef) begins with a half note D, followed by a quarter note E, and a half note F. The first staff has a forte (*f*) dynamic marking above measure 9. The second staff has a forte (*f*) dynamic marking below measure 9 and a piano (*p*) dynamic marking below measure 11. The third staff has a forte (*f*) dynamic marking below measure 9 and a piano (*p*) dynamic marking below measure 12.

Measures 13-16 of the Overture from Water Music. The first staff (treble clef) begins with a half note D, followed by a quarter note E, and a half note F. The second staff (treble clef) begins with a half note D, followed by a quarter note E, and a half note F. The third staff (treble clef) begins with a half note D, followed by a quarter note E, and a half note F. The first staff has a piano (*p*) dynamic marking above measure 14. The second staff has a piano (*p*) dynamic marking below measure 14. The third staff has a piano (*p*) dynamic marking below measure 14.

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

First system of the musical score, measures 1-4. It consists of three staves in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The music is written in a 3/4 time signature. The first staff has a forte (*f*) dynamic marking at the beginning and a mezzo-forte (*mf*) marking at the start of measure 3. The second and third staves also have *f* and *mf* markings respectively. The melody is a series of eighth and sixteenth notes, with some slurs and ties.

Second system of the musical score, measures 5-8. It continues the three-staff arrangement. Measures 5-7 are marked with *f* dynamics, and measure 8 is also marked with *f*. The melody continues with similar rhythmic patterns, including slurs and ties.

Third system of the musical score, measures 9-14. Measures 9-10 are marked with *mf*, while measures 11-14 are marked with *f*. The music shows a change in dynamics and continues the melodic development.

Fourth system of the musical score, measures 15-18. Measures 15-16 are marked with *p* (piano), while measures 17-18 are marked with *mf*. The piece concludes with a final flourish in measure 18.

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

First system of the musical score, measures 1-4. The music is in 3/4 time with a key signature of one flat (B-flat). The first staff begins with a forte (*f*) dynamic. The melody is primarily in the right hand, with the left hand providing harmonic support.

Second system of the musical score, measures 5-8. The musical texture continues with the right hand carrying the main melodic line and the left hand providing accompaniment.

Third system of the musical score, measures 9-12. The dynamics remain consistent, with the right hand featuring more complex rhythmic patterns.

Fourth system of the musical score, measures 13-16. This system introduces a piano (*p*) dynamic in the right hand starting at measure 14, while the left hand continues with its accompaniment.

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

First system of music (measures 1-4). The score is for three staves (treble, alto, and bass clefs) in 3/4 time, key of B-flat major. The tempo is Andante. The first two staves begin with a forte (*f*) dynamic. The bass staff begins with a forte (*f*) dynamic. The music features a steady eighth-note melody in the upper staves and a supporting bass line in the lower staff.

Second system of music (measures 5-8). The score continues for three staves. The first two staves end with a piano (*p*) dynamic. The bass staff ends with a piano (*p*) dynamic. The melody continues with eighth notes and quarter notes.

Third system of music (measures 9-12). The score continues for three staves. The first two staves have a mezzo-forte (*mf*) dynamic. The bass staff has a mezzo-forte (*mf*) dynamic. The music features a steady eighth-note melody in the upper staves and a supporting bass line in the lower staff.

Fourth system of music (measures 13-16). The score continues for three staves. The first two staves end with a forte (*f*) dynamic. The bass staff ends with a forte (*f*) dynamic. The melody continues with eighth notes and quarter notes.

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, followed by a half note G4, and then a quarter note G4. The second staff (treble clef) starts with a half note F4, followed by a half note G4, and then a quarter note G4. The third staff (treble clef) starts with a half note F4, followed by a half note G4, and then a quarter note G4. The dynamic *f* is marked in the first staff at measure 2.

Measures 5-8 of the musical score. The music continues with a steady eighth-note pattern in the first staff, a half-note pattern in the second staff, and a half-note pattern in the third staff.

Measures 9-13 of the musical score. The music continues with a steady eighth-note pattern in the first staff, a half-note pattern in the second staff, and a half-note pattern in the third staff. The dynamic *mp* is marked in the first staff at measure 13.

Measures 14-17 of the musical score. The music continues with a steady eighth-note pattern in the first staff, a half-note pattern in the second staff, and a half-note pattern in the third staff.

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

Measures 1-7 of the musical score. The key signature is one sharp (F#) and the time signature is 2/4. The music is written for three staves. The first staff begins with a forte (*f*) dynamic. The melody is characterized by eighth-note patterns and some sixteenth-note runs. The second and third staves provide harmonic support with similar rhythmic patterns.

Measures 8-14 of the musical score. The music continues with the same key signature and time signature. Measures 10-14 feature a forte (*f*) dynamic. The melody in the first staff includes a trill in measure 10. The accompaniment in the other staves remains consistent with the previous section.

Measures 15-22 of the musical score. Measures 15-20 continue with the established patterns. From measure 21 onwards, the dynamics change to piano (*p*) for all three staves. The melody in the first staff features a trill in measure 21.

Measures 23-29 of the musical score. Measures 23-27 are marked mezzo-forte (*mf*). In measure 28, the first staff changes to forte (*f*), while the second and third staves remain *mf*. The piece concludes in measure 29 with a final flourish in all staves.

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. It features a piano (*p*) dynamic. The melody is played in the right hand, and the left hand provides a harmonic accompaniment with sustained notes and moving bass lines.

Measures 9-16 of the musical score. The music continues in 3/4 time and B-flat major. The dynamic is mezzo-forte (*mf*). The melody in the right hand includes some phrasing slurs, and the left hand continues its accompaniment.

Measures 17-24 of the musical score. The music continues in 3/4 time and B-flat major. The dynamic is forte (*f*). The melody in the right hand is more active, featuring eighth notes and quarter notes. The left hand accompaniment remains consistent.

Measures 25-32 of the musical score. The music continues in 3/4 time and B-flat major. The dynamic is piano (*p*). The melody in the right hand returns to a more melodic style with slurs. The left hand accompaniment concludes the piece.

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. The first staff has a treble clef and a key signature of one sharp. The second and third staves have a treble clef and a key signature of one sharp. The first staff starts with a whole rest, followed by a half rest, then a quarter rest, and then a series of eighth notes. The second and third staves start with a series of eighth notes. Dynamics include *f* (forte) and *p* (piano).

Measures 5-8 of the musical score. The first staff has a treble clef and a key signature of one sharp. The second and third staves have a treble clef and a key signature of one sharp. The first staff starts with a series of eighth notes, followed by a half note, then a quarter note, and then a series of eighth notes. The second and third staves start with a series of eighth notes. Dynamics include *p* (piano) and *f* (forte).

Measures 9-14 of the musical score. The first staff has a treble clef and a key signature of one sharp. The second and third staves have a treble clef and a key signature of one sharp. The first staff starts with a series of eighth notes, followed by a half note, then a quarter note, and then a series of eighth notes. The second and third staves start with a series of eighth notes. Dynamics include *f* (forte) and *p* (piano).

Measures 15-18 of the musical score. The first staff has a treble clef and a key signature of one sharp. The second and third staves have a treble clef and a key signature of one sharp. The first staff starts with a series of eighth notes, followed by a half note, then a quarter note, and then a series of eighth notes. The second and third staves start with a series of eighth notes. Dynamics include *f* (forte).

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