

Feierliche Musik

Ceremonial Music - Musique de Cérémonie

15 Trios

3 Oboes

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 46824

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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 Oboe
2nd Oboe
3rd Oboe

f

8

f

17

p

f

25

f

The musical score is written for three oboes in G major (one sharp) and common time. It consists of four systems of three staves each. The first system (measures 1-7) features a strong, rhythmic melody in all three parts, marked with a forte (f) dynamic. The second system (measures 8-16) continues the melody, with the first oboe part having a forte (f) dynamic and the second and third parts having a forte (f) dynamic. The third system (measures 17-24) shows a change in dynamics, with the first oboe part marked piano (p) and the second and third parts marked forte (f). The fourth system (measures 25-31) returns to a forte (f) dynamic for all three parts. The score includes various musical notations such as notes, rests, and dynamic markings.

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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) 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 second staff has a forte (*f*) dynamic marking below measure 1. 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 5 and a forte (*f*) dynamic marking above measure 7. 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 and a forte (*f*) dynamic marking above measure 12. The second staff has a forte (*f*) dynamic marking below measure 9 and a piano (*p*) dynamic marking below measure 10. The third staff has a forte (*f*) dynamic marking below measure 9 and a piano (*p*) dynamic marking below measure 10.

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 13 and a piano (*p*) dynamic marking above measure 16. The second staff has a piano (*p*) dynamic marking below measure 13 and a piano (*p*) dynamic marking below measure 16. The third staff has a piano (*p*) dynamic marking below measure 13 and a piano (*p*) dynamic marking below measure 16.

5. Trumpet Tune
(Henry Purcell 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 two flats (B-flat and E-flat). The score consists of three staves. Measures 1 and 2 are marked with a forte (*f*) dynamic. Measures 3 and 4 are marked with a mezzo-forte (*mf*) dynamic. The melody is primarily in the upper staves, with the lower staves providing harmonic support.

Second system of the musical score, measures 5-8. The music continues in 3/4 time with two flats. Measures 5 and 6 are marked with a forte (*f*) dynamic. Measures 7 and 8 are also marked with a forte (*f*) dynamic. The melodic line in the upper staves features some chromatic movement and grace notes.

Third system of the musical score, measures 9-12. Measures 9 and 10 are marked with a mezzo-forte (*mf*) dynamic. Measures 11 and 12 are marked with a forte (*f*) dynamic. The texture remains consistent with three staves.

Fourth system of the musical score, measures 13-16. Measures 13 and 14 are marked with a piano (*p*) dynamic. Measures 15 and 16 are marked with a mezzo-forte (*mf*) dynamic. The piece concludes with a final flourish in measure 16.

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

Measures 1-4 of the Overture from Te Deum. The score is written for three staves (treble, alto, and bass clefs) in E-flat major (three flats) and common time (C). The first staff begins with a forte (*f*) dynamic. The music features a mix of eighth and sixteenth notes, with some measures containing rests or longer note values.

Measures 5-8 of the Overture from Te Deum. The score continues on three staves. The musical texture remains consistent with the previous measures, featuring rhythmic patterns of eighth and sixteenth notes across the staves.

Measures 9-12 of the Overture from Te Deum. The score continues on three staves. The musical texture remains consistent with the previous measures, featuring rhythmic patterns of eighth and sixteenth notes across the staves.

Measures 13-16 of the Overture from Te Deum. The score continues on three staves. The musical texture remains consistent with the previous measures, featuring rhythmic patterns of eighth and sixteenth notes across the staves. The piece concludes with a piano (*p*) dynamic marking in the final measure.

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 sixteenth notes, with some measures containing beamed sixteenth notes. The first two staves have a slur over measures 3 and 4, and the third staff has a slur over measures 3 and 4.

Second system of music (measures 5-8). The score continues with three staves. Measures 5 and 6 are identical to the previous system. Measures 7 and 8 show a change in dynamics: the first two staves are marked *p* (piano), and the third staff is also marked *p*. The notation includes eighth and sixteenth notes, with a slur over measures 7 and 8.

Third system of music (measures 9-12). The score continues with three staves. Measures 9 and 10 are marked *mf* (mezzo-forte). Measures 11 and 12 are marked *f* (forte). The notation includes eighth and sixteenth notes, with a slur over measures 9 and 10, and another slur over measures 11 and 12.

Fourth system of music (measures 13-16). The score continues with three staves. Measures 13 and 14 are marked *f* (forte). Measures 15 and 16 are marked *f* (forte). The notation includes eighth and sixteenth notes, with a slur over measures 13 and 14, and another slur over measures 15 and 16.

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

Measures 1-6 of the musical score. The piece is in 3/4 time and D major. Measures 1-3 are rests for all staves. Measure 4 begins with a forte (*f*) dynamic and a triplet of eighth notes in the right hand, followed by triplet eighth notes in the left hand in measures 5 and 6. The right hand has a melodic line with a sharp sign in measure 6.

Measures 7-14 of the musical score. Measures 7-10 continue the melodic and rhythmic patterns from the previous system. Measures 11-14 feature a triplet of eighth notes in the right hand, with the left hand providing a steady eighth-note accompaniment. The right hand has a sharp sign in measure 14.

Measures 15-21 of the musical score. Measures 15-18 consist of continuous triplet eighth notes in both hands. Measures 19-21 show a change in the right hand's melody, with the left hand continuing the eighth-note accompaniment. The right hand has a sharp sign in measure 21.

Measures 22-29 of the musical score. Measures 22-25 feature a melodic line in the right hand with a mezzo-forte (*mf*) dynamic, while the left hand continues with eighth notes. Measures 26-29 continue this pattern, with the right hand having a sharp sign in measure 29.

9. March In The Occasionnal Oratorio
(Georg Friedrich Händel 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. The first staff has a treble clef and a key signature change from three flats to two flats (B-flat, E-flat) at measure 3. The second and third staves have treble clefs and a key signature of three flats. The first staff starts with a whole rest in measure 1, followed by a half note G4 in measure 2, and then a quarter note G4 in measure 3. The second and third staves start with a half note G4 in measure 1, followed by a half note G4 in measure 2, and then a quarter note G4 in measure 3. The first staff has a forte (f) dynamic marking in measure 3. The second and third staves have a forte (f) dynamic marking in measure 1.

Measures 5-8 of the musical score. The key signature is two flats (B-flat, E-flat) 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 two flats. The second and third staves have treble clefs and a key signature of two flats. The first staff starts with a half note G4 in measure 5, followed by a half note G4 in measure 6, and then a quarter note G4 in measure 7. The second and third staves start with a half note G4 in measure 5, followed by a half note G4 in measure 6, and then a quarter note G4 in measure 7. The first staff has a forte (f) dynamic marking in measure 5. The second and third staves have a forte (f) dynamic marking in measure 5.

Measures 9-13 of the musical score. The key signature is two flats (B-flat, E-flat) 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 two flats. The second and third staves have treble clefs and a key signature of two flats. The first staff starts with a half note G4 in measure 9, followed by a half note G4 in measure 10, and then a quarter note G4 in measure 11. The second and third staves start with a half note G4 in measure 9, followed by a half note G4 in measure 10, and then a quarter note G4 in measure 11. The first staff has a mezzo-piano (mp) dynamic marking in measure 9. The second and third staves have a mezzo-piano (mp) dynamic marking in measure 9.

Measures 14-17 of the musical score. The key signature is two flats (B-flat, E-flat) 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 two flats. The second and third staves have treble clefs and a key signature of two flats. The first staff starts with a half note G4 in measure 14, followed by a half note G4 in measure 15, and then a quarter note G4 in measure 16. The second and third staves start with a half note G4 in measure 14, followed by a half note G4 in measure 15, and then a quarter note G4 in measure 16. The first staff has a mezzo-piano (mp) dynamic marking in measure 14. The second and third staves have a mezzo-piano (mp) dynamic marking in measure 14.

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

First system of the musical score, measures 1-7. The music is in 2/4 time, key of B-flat major. It features three staves with a forte (*f*) dynamic marking at the beginning of each staff.

Second system of the musical score, measures 8-14. The music continues with a forte (*f*) dynamic marking at the beginning of measure 8.

Third system of the musical score, measures 15-22. The music continues with a piano (*p*) dynamic marking at the beginning of measure 15.

Fourth system of the musical score, measures 23-30. The music continues with a mezzo-forte (*mf*) dynamic marking at the beginning of measure 23, and a forte (*f*) dynamic marking at the beginning of measure 28.

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 (three flats). The dynamics are marked *p* (piano) for all three staves. The melody is in the right hand, and the bass line is in the left hand. The music features a steady eighth-note accompaniment in the left hand and a melody of eighth and quarter notes in the right 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 bass line in the left hand. The music features a steady eighth-note accompaniment in the left hand and a melody of eighth and quarter notes in the right 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 bass line in the left hand. The music features a steady eighth-note accompaniment in the left hand and a melody of eighth and quarter notes in the right 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 bass line in the left hand. The music features a steady eighth-note accompaniment in the left hand and a melody of eighth and quarter notes in the right 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 common time (C). The first staff (treble clef) begins with a whole rest, followed by a half note G4, and then a series of eighth notes. The second staff (treble clef) starts with a half note G4, followed by a half note A4, and then a series of eighth notes. The third staff (treble clef) starts with a half note G4, followed by a half note A4, and then a series of eighth notes. Dynamics: *f* (first staff, measure 2), *p* (second staff, measure 3), *f* (second staff, measure 4), *f* (third staff, measure 1), *p* (third staff, measure 3), *f* (third staff, measure 4).

Measures 5-8 of the musical score. The first staff (treble clef) continues with eighth notes, then a half note G4, and then a series of eighth notes. The second staff (treble clef) continues with eighth notes, then a half note A4, and then a series of eighth notes. The third staff (treble clef) continues with eighth notes, then a half note G4, and then a series of eighth notes. Dynamics: *p* (first staff, measure 5), *f* (first staff, measure 6), *p* (second staff, measure 5), *f* (second staff, measure 6), *p* (third staff, measure 5), *f* (third staff, measure 6).

Measures 9-14 of the musical score. The first staff (treble clef) continues with eighth notes, then a half note G4, and then a series of eighth notes. The second staff (treble clef) continues with eighth notes, then a half note A4, and then a series of eighth notes. The third staff (treble clef) continues with eighth notes, then a half note G4, and then a series of eighth notes. Dynamics: *p* (first staff, measure 9), *f* (first staff, measure 10), *p* (first staff, measure 11), *f* (first staff, measure 12), *p* (first staff, measure 13), *f* (first staff, measure 14), *p* (second staff, measure 9), *f* (second staff, measure 10), *p* (second staff, measure 11), *f* (second staff, measure 12), *p* (second staff, measure 13), *f* (second staff, measure 14), *p* (third staff, measure 9), *f* (third staff, measure 10), *p* (third staff, measure 11), *f* (third staff, measure 12), *p* (third staff, measure 13), *f* (third staff, measure 14).

Measures 15-18 of the musical score. The first staff (treble clef) continues with eighth notes, then a half note G4, and then a series of eighth notes. The second staff (treble clef) continues with eighth notes, then a half note A4, and then a series of eighth notes. The third staff (treble clef) continues with eighth notes, then a half note G4, and then a series of eighth notes. Dynamics: *f* (first staff, measure 15), *f* (second staff, measure 15), *p* (third staff, measure 15), *f* (first staff, measure 16), *f* (second staff, measure 16), *p* (third staff, measure 16), *f* (first staff, measure 17), *f* (second staff, measure 17), *p* (third staff, measure 17), *f* (first staff, measure 18), *f* (second staff, measure 18), *p* (third staff, measure 18).

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