

# Feierliche Musik

Ceremonial Music - Musique de Cérémonie

*15 Trios*

3 Clarinets

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 808C

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Route du Golf 150 • CH-3963 Crans-Montana (Switzerland)

Tel. +41 (0) 27 483 12 00 • Fax +41 (0) 27 483 42 43 • E-Mail : [info@reift.ch](mailto:info@reift.ch) • [www.reift.ch](http://www.reift.ch)

# Feierliche Musik

## Ceremonial Music - Musique de Cérémonie

### Trio Album

  
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#### 1. Marsch aus "Judas Maccabaeus" (Georg Friedrich Händel Arr.: Jean-François Michel)



The musical score is arranged for three Bb Clarinets. It consists of four systems of music, each with three staves. The first system (measures 1-7) is marked *f*. The second system (measures 8-16) starts with a measure rest for the first staff, then continues with *f* dynamics. The third system (measures 17-24) features a dynamic contrast, starting with *p* and ending with *f*. The fourth system (measures 25-31) is marked *f*. The score includes various musical notations such as treble clefs, common time signatures, 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 with a key signature of one flat (B-flat). The first staff (treble clef) begins with a rest, followed by a melodic line starting in measure 2 with a forte (*f*) dynamic. The second and third staves (treble clef) provide a rhythmic accompaniment, both starting with a forte (*f*) dynamic. The third staff ends with a piano (*p*) dynamic marking.

Measures 5-8 of the Overture from Water Music. The first staff continues the melodic line with dynamics of *p*, *f*, and *p*. The second and third staves continue the accompaniment with dynamics of *p*, *f*, and *p*.

Measures 9-12 of the Overture from Water Music. The first staff features a melodic line with dynamics of *f*, *p*, and *f*. The second and third staves continue the accompaniment with dynamics of *f*, *p*, and *f*.

Measures 13-15 of the Overture from Water Music. The first staff continues the melodic line with a piano (*p*) dynamic. The second and third staves continue the accompaniment with a piano (*p*) dynamic.

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

Musical score for measures 1-7. The score is in 3/4 time with a key signature of two sharps (F# and C#). It consists of three staves. The first staff is marked *p* (piano). The second and third staves are also marked *p*. The music features a steady eighth-note accompaniment in the lower staves and a melodic line in the upper staves with various phrasing slurs.

Musical score for measures 8-15. The score is in 3/4 time with a key signature of two sharps. It consists of three staves. The first staff is marked *f* (forte). The second and third staves are also marked *f*. The music continues with the eighth-note accompaniment and melodic line, showing dynamic contrast.

Musical score for measures 16-23. The score is in 3/4 time with a key signature of two sharps. It consists of three staves. The first staff is marked *p* in measures 16-17 and *f* in measures 18-23. The second staff is marked *p* in measures 16-17 and *f* in measures 18-23. The third staff is marked *p* in measures 16-17 and *f* in measures 18-23. The music features dynamic shifts and phrasing slurs.

Musical score for measures 24-31. The score is in 3/4 time with a key signature of two sharps. It consists of three staves. The first staff is marked *f*. The second and third staves are also marked *f*. The music concludes with the eighth-note accompaniment and melodic line.

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

Musical score for measures 1-7. The score is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It consists of three staves. The first two staves are marked with a piano (*p*) dynamic. The music features a steady eighth-note accompaniment in the lower staves and a melody of dotted half notes in the upper staves.

Musical score for measures 8-15. The score continues with the same three-staff structure and key signature. The dynamics remain piano (*p*). The melody in the upper staves continues with dotted half notes, while the accompaniment in the lower staves remains consistent.

Musical score for measures 16-24. The score continues with the same three-staff structure and key signature. The dynamics change to forte (*f*) for all three staves. The melody in the upper staves continues with dotted half notes, and the accompaniment in the lower staves remains consistent.

Musical score for measures 25-32. The score continues with the same three-staff structure and key signature. The dynamics return to piano (*p*) for all three staves. The melody in the upper staves continues with dotted half notes, and the accompaniment in the lower staves remains consistent.

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

Musical score for measures 1-4. The score is in 3/4 time with a key signature of one flat (B-flat). It consists of three staves. The first staff has a dynamic marking of *f* for measures 1-2 and *mf* for measures 3-4. The second staff has a dynamic marking of *f* for measures 1-2 and *mf* for measures 3-4. The third staff has a dynamic marking of *f* for measures 1-2 and *mf* for measures 3-4.

Musical score for measures 5-8. The score is in 3/4 time with a key signature of one flat (B-flat). It consists of three staves. The first staff has a dynamic marking of *f* for measures 5-6 and *f* for measures 7-8. The second staff has a dynamic marking of *f* for measures 5-6 and *f* for measures 7-8. The third staff has a dynamic marking of *f* for measures 5-6 and *f* for measures 7-8.

Musical score for measures 9-12. The score is in 3/4 time with a key signature of one flat (B-flat). It consists of three staves. The first staff has a dynamic marking of *mf* for measures 9-10 and *f* for measures 11-12. The second staff has a dynamic marking of *mf* for measures 9-10 and *f* for measures 11-12. The third staff has a dynamic marking of *mf* for measures 9-10 and *f* for measures 11-12.

Musical score for measures 13-14. The score is in 3/4 time with a key signature of one flat (B-flat). It consists of three staves. The first staff has a dynamic marking of *p* for measures 13-14. The second staff has a dynamic marking of *p* for measures 13-14. The third staff has a dynamic marking of *p* for measures 13-14. The score ends with a dynamic marking of *mf* at the bottom right.

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

The first system of the musical score consists of three staves. Each staff begins with a dynamic marking of *f* (forte). The music is written in a common time signature (C) and a key signature of one flat (B-flat). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests.

The second system of the musical score consists of three staves. It begins with a measure number of 5. The notation continues with similar rhythmic patterns and dynamics as the first system.

The third system of the musical score consists of three staves. It begins with a measure number of 10. The notation continues with similar rhythmic patterns and dynamics as the first system.

The fourth system of the musical score consists of three staves. It begins with a measure number of 15. The dynamics for this system are marked as *p* (piano) for all three staves. The notation continues with similar rhythmic patterns as the previous systems.

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

Musical score for measures 1-4. The score is in 3/4 time with a key signature of one flat (B-flat). It consists of three staves. The first two staves are treble clefs, and the third is a bass clef. The first staff begins with a forte (*f*) dynamic. The music features a steady eighth-note melody in the upper staves and a bass line in the lower staff. A slur covers the final two measures of this system.

Musical score for measures 5-8. The score continues with the same three-staff arrangement. The first two staves are treble clefs, and the third is a bass clef. The first staff begins with a forte (*f*) dynamic. The music features a steady eighth-note melody in the upper staves and a bass line in the lower staff. A slur covers the final two measures of this system, which end with a piano (*p*) dynamic.

Musical score for measures 9-12. The score continues with the same three-staff arrangement. The first two staves are treble clefs, and the third is a bass clef. The first staff begins with a mezzo-forte (*mf*) dynamic. The music features a steady eighth-note melody in the upper staves and a bass line in the lower staff. A slur covers the final two measures of this system, which end with a forte (*f*) dynamic.

Musical score for measures 13-16. The score continues with the same three-staff arrangement. The first two staves are treble clefs, and the third is a bass clef. The first staff begins with a forte (*f*) dynamic. The music features a steady eighth-note melody in the upper staves and a bass line in the lower staff. A slur covers the final two measures of this system.



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

Measures 1-6 of the musical score. The music is in 3/4 time with a key signature of one sharp (F#). The first staff begins with a treble clef and a common time signature. The second and third staves begin with a treble clef and a common time signature. The first staff contains a melodic line with a dynamic marking of *f* and triplet markings. The second and third staves contain accompaniment with triplet markings. The key signature is F#.

Measures 7-14 of the musical score. The music continues in 3/4 time with a key signature of one sharp (F#). The first staff contains a melodic line with a dynamic marking of *f* and triplet markings. The second and third staves contain accompaniment with triplet markings. The key signature is F#.

Measures 15-21 of the musical score. The music continues in 3/4 time with a key signature of one sharp (F#). The first staff contains a melodic line with a dynamic marking of *f* and triplet markings. The second and third staves contain accompaniment with triplet markings. The key signature is F#.

Measures 22-29 of the musical score. The music continues in 3/4 time with a key signature of one sharp (F#). The first staff contains a melodic line with a dynamic marking of *mf*. The second and third staves contain accompaniment with a dynamic marking of *mf*. The key signature is F#.

**4 CLARINETS & PIANO (ORGAN)**

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EMR 533C	MOURET, J.J.	Rondeau (Michel) (4)
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EMR 2446	NAULAIS, Jérôme	Album Volume 6 (5)
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EMR 2448	NAULAIS, Jérôme	Album Volume 8 (5)
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EMR 13370	PURCELL, Henry	Trumpet Tune (Michel/Naulais) (5)
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EMR 2443	STANLEY, John	Trumpet Voluntary (5)
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EMR 5492	TRADITIONAL	O Sole Mio
EMR 2446	WAGNER, Richard	Brautchor aus Lohengrin (5)

**4 CLARINETS & PIANO (KEYBOARD)**

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EMR 15119	ARMITAGE, Dennis	All Together
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EMR 15118	ARMITAGE, Dennis	Popcorn
EMR 13545	ARMITAGE, Dennis	Waltz For Daisy
EMR 14652	BARCLAY, Ted	Final Curtain
EMR 15127	BARCLAY, Ted	Final Curtain
EMR 14656	BARCLAY, Ted	Happy Sailor
EMR 15123	BARCLAY, Ted	Happy Sailor
EMR 14668	BARCLAY, Ted	Movie Sequences
EMR 15127	BARCLAY, Ted	Movie Sequences
EMR 14686	BARCLAY, Ted	Summit
EMR 15124	BARCLAY, Ted	Summit
EMR 14687	BARCLAY, Ted	Sunshine
EMR 15121	BARCLAY, Ted	Sunshine
EMR 13562	FLOTOW, Friedrich V.	The Last Rose Of Summer
EMR 14689	FLOTOW, Friedrich V.	The Last Rose Of Summer
EMR 15125	FLOTOW, Friedrich V.	The Last Rose of Summer
EMR 14702	FOSTER, Stephen	Camptown Races
EMR 15123	FOSTER, Stephen	Camptown Races
EMR 13561	FOSTER, Stephen	My Old Kentucky Home
EMR 14669	FOSTER, Stephen	My Old Kentucky Home
EMR 15127	FOSTER, Stephen	My Old Kentucky Home
EMR 14671	FRANCK, César	Panis Angelicus
EMR 15122	FRANCK, César	Panis Angelicus
EMR 13565	GERSHWIN, George	Bess, You Is My Woman Now
EMR 14700	GERSHWIN, George	Bess, You Is My Woman Now
EMR 15121	GERSHWIN, George	Bess, You Is My Woman Now
EMR 14651	GERSHWIN, George	Fascinating Rhythm
EMR 15127	GERSHWIN, George	Fascinating Rhythm
EMR 13566	GERSHWIN, George	I Got Plenty O' Nuttin'
EMR 14657	GERSHWIN, George	I Got Plenty O' Nuttin'
EMR 15123	GERSHWIN, George	I Got Plenty O' Nuttin'
EMR 13543	GERSHWIN, George	Strike Up The Band
EMR 14685	GERSHWIN, George	Strike Up The Band
EMR 15125	GERSHWIN, George	Strike Up The Band
EMR 13544	GERSHWIN, George	Summertime
EMR 14688	GERSHWIN, George	Swanee
EMR 15124	GERSHWIN, George	Swanee
EMR 13560	IVANOVICI, Ivan	Donauwellen
EMR 14706	IVANOVICI, Ivan	Donauwellen
EMR 15123	IVANOVICI, Ivan	Donauwellen
EMR 15126	JOPLIN, Scott	Easy Winners
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EMR 14673	MARTINI, Jean-Paul	Plaisir d'Amour
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EMR 14655	MONTANA, Carlos	Good Friends
EMR 15122	MONTANA, Carlos	Good Friends
EMR 14663	MONTANA, Carlos	Latino
EMR 15120	MONTANA, Carlos	Latino
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EMR 15126	NAULAIS, Jérôme (Arr.)	4 Clarinets & Piano Vol. 9
EMR 15127	NAULAIS, Jérôme (Arr.)	4 Clarinets & Piano Vol. 10
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EMR 15120	NAULAIS, Jérôme (Arr.)	Amboss Polka
EMR 13547	NAULAIS, Jérôme (Arr.)	Aura Lee
EMR 14697	NAULAIS, Jérôme (Arr.)	Aura Lee
EMR 15126	NAULAIS, Jérôme (Arr.)	Aura Lee
EMR 13570	NAULAIS, Jérôme (Arr.)	Banana Boat Song
EMR 14698	NAULAIS, Jérôme (Arr.)	Banana Boat Song
EMR 15118	NAULAIS, Jérôme (Arr.)	Banana Boat Song
EMR 14699	NAULAIS, Jérôme (Arr.)	Battle Hymn Of The Republic
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EMR 14703	NAULAIS, Jérôme (Arr.)	Can - Can
EMR 15126	NAULAIS, Jérôme (Arr.)	Can-Can
EMR 13558	NAULAIS, Jérôme (Arr.)	Cia Bella, Cia
EMR 14704	NAULAIS, Jérôme (Arr.)	Ciao, Bella, Ciao
EMR 15121	NAULAIS, Jérôme (Arr.)	Ciao, Bella, Ciao
EMR 13556	NAULAIS, Jérôme (Arr.)	Deep River
EMR 14705	NAULAIS, Jérôme (Arr.)	Deep River
EMR 15119	NAULAIS, Jérôme (Arr.)	Deep River
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EMR 14654	NAULAIS, Jérôme (Arr.)	Frère Jacques
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EMR 15118	NAULAIS, Jérôme (Arr.)	Irish Eyes
EMR 14660	NAULAIS, Jérôme (Arr.)	Jeux Interdits
EMR 15119	NAULAIS, Jérôme (Arr.)	Jeux Interdits
EMR 14661	NAULAIS, Jérôme (Arr.)	Kumbaya
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EMR 14664	NAULAIS, Jérôme (Arr.)	Les Yeux Noirs
EMR 15121	NAULAIS, Jérôme (Arr.)	Les Yeux Noirs
EMR 14665	NAULAIS, Jérôme (Arr.)	Lil' Liza Jane
EMR 15122	NAULAIS, Jérôme (Arr.)	Lil' Liza Jane
EMR 13567	NAULAIS, Jérôme (Arr.)	Mexican Hat Dance
EMR 14666	NAULAIS, Jérôme (Arr.)	Mexican Hat Dance
EMR 15118	NAULAIS, Jérôme (Arr.)	Mexican Hat Dance
EMR 13541	NAULAIS, Jérôme (Arr.)	Morning Has Broken
EMR 14667	NAULAIS, Jérôme (Arr.)	Morning Has Broken
EMR 15126	NAULAIS, Jérôme (Arr.)	Morning Has Broken
EMR 14670	NAULAIS, Jérôme (Arr.)	Nautical Airs
EMR 15120	NAULAIS, Jérôme (Arr.)	Nautical Airs
EMR 13555	NAULAIS, Jérôme (Arr.)	Rosamunde
EMR 13551	NAULAIS, Jérôme (Arr.)	Russian Gipsy Song
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