

# Feierliche Musik

Ceremonial Music - Musique de Cérémonie

*15 Trios*

2 Trumpets or Cornets (B<sup>b</sup>) & Trombone (♭ + )

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 811

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# 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)

1. B♭ Trumpet  
or Cornet

2. B♭ Trumpet  
or Cornet

3. Trombone

8

17

25



EMR 811

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2. Overture from Water Music  
(Georg Friedrich Händel Arr.: Jean-François Michel)

Musical score for measures 1-4. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The first staff (treble clef) starts with a whole rest, followed by a half note G4, and then a series of eighth notes: A4, B-flat4, C5, B-flat4, A4, G4, F4, E-flat4, D4. The second staff (treble clef) starts with a half note G4, followed by a half note A4, and then a series of eighth notes: B-flat4, C5, B-flat4, A4, G4, F4, E-flat4, D4. The third staff (bass clef) starts with a half note G3, followed by a half note A3, and then a series of eighth notes: B-flat3, C4, B-flat3, A3, G3, F3, E-flat3, D3. Dynamics include *f* (forte) and *p* (piano).

Musical score for measures 5-8. The first staff (treble clef) starts with a whole rest, followed by a half note G4, and then a series of eighth notes: A4, B-flat4, C5, B-flat4, A4, G4, F4, E-flat4, D4. The second staff (treble clef) starts with a half note G4, followed by a half note A4, and then a series of eighth notes: B-flat4, C5, B-flat4, A4, G4, F4, E-flat4, D4. The third staff (bass clef) starts with a half note G3, followed by a half note A3, and then a series of eighth notes: B-flat3, C4, B-flat3, A3, G3, F3, E-flat3, D3. Dynamics include *p* (piano) and *f* (forte).

Musical score for measures 9-14. The first staff (treble clef) starts with a half note G4, followed by a half note A4, and then a series of eighth notes: B-flat4, C5, B-flat4, A4, G4, F4, E-flat4, D4. The second staff (treble clef) starts with a half note G4, followed by a half note A4, and then a series of eighth notes: B-flat4, C5, B-flat4, A4, G4, F4, E-flat4, D4. The third staff (bass clef) starts with a half note G3, followed by a half note A3, and then a series of eighth notes: B-flat3, C4, B-flat3, A3, G3, F3, E-flat3, D3. Dynamics include *f* (forte) and *p* (piano).

Musical score for measures 15-18. The first staff (treble clef) starts with a half note G4, followed by a half note A4, and then a series of eighth notes: B-flat4, C5, B-flat4, A4, G4, F4, E-flat4, D4. The second staff (treble clef) starts with a half note G4, followed by a half note A4, and then a series of eighth notes: B-flat4, C5, B-flat4, A4, G4, F4, E-flat4, D4. The third staff (bass clef) starts with a half note G3, followed by a half note A3, and then a series of eighth notes: B-flat3, C4, B-flat3, A3, G3, F3, E-flat3, D3. Dynamics include *p* (piano) and *r* (ritardando).

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

Musical score for measures 1-7. The piece is in 3/4 time with a key signature of one sharp (F#). The score consists of three staves: Treble, Treble, and Bass. The dynamics are marked *p* (piano) throughout this section.

Musical score for measures 8-15. The dynamics are marked *f* (forte) throughout this section. The notation includes various note values and rests across the three staves.

Musical score for measures 16-23. The dynamics are marked *p* (piano) for the first half and *f* (forte) for the second half of the section. A crescendo hairpin is visible in the Treble and Bass staves.

Musical score for measures 24-27. The dynamics are marked *f* (forte) throughout this section. The piece concludes with a final flourish in the Treble and Bass staves.

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

Musical score for measures 1-7. The piece is in 3/4 time with a key signature of one sharp (F#). The score consists of three staves: Treble (right hand), Treble (left hand), and Bass (bass line). The dynamics are marked *p* (piano) for all three parts. The melody in the right hand consists of quarter and half notes, while the left hand and bass line provide a steady accompaniment of quarter notes.

Musical score for measures 8-15. The notation continues from the previous system. The dynamics remain *p* (piano). The melodic lines in the right hand and the bass line continue with quarter and half notes, while the left hand accompaniment remains consistent.

Musical score for measures 16-24. The dynamics change to *f* (forte) for all three parts starting at measure 16. The right hand melody features a crescendo leading to a fermata at the end of the system. The left hand and bass line continue with their respective accompaniment patterns.

Musical score for measures 25-32. The dynamics return to *p* (piano). The right hand melody concludes with a fermata. The left hand and bass line continue with their accompaniment until the end of the piece.

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

Musical score for measures 1-4. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The first system consists of three staves: Treble, Middle, and Bass. Dynamics are marked as *f* (forte) for measures 1-2 and *mf* (mezzo-forte) for measures 3-4.

Musical score for measures 5-8. The second system consists of three staves. Dynamics are marked as *f* (forte) for measures 5-6 and *f* (forte) for measures 7-8.

Musical score for measures 9-14. The third system consists of three staves. Dynamics are marked as *mf* (mezzo-forte) for measures 9-10, *f* (forte) for measures 11-12, and *f* (forte) for measures 13-14.

Musical score for measures 15-18. The fourth system consists of three staves. Dynamics are marked as *p* (piano) for measures 15-16, *p* (piano) for measures 17-18, and *mf* (mezzo-forte) for the final measure.

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

Musical score for measures 1-4. The score is written for three staves: Treble Clef (top), Treble Clef (middle), and Bass Clef (bottom). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The dynamic marking *f* (forte) is present at the beginning of each staff.

Musical score for measures 5-8. The score is written for three staves: Treble Clef (top), Treble Clef (middle), and Bass Clef (bottom). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

Musical score for measures 9-14. The score is written for three staves: Treble Clef (top), Treble Clef (middle), and Bass Clef (bottom). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

Musical score for measures 15-18. The score is written for three staves: Treble Clef (top), Treble Clef (middle), and Bass Clef (bottom). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The dynamic marking *p* (piano) is present in the second measure of each staff.

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

Musical score for measures 1-4. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The first system consists of three staves: two treble clefs and one bass clef. All staves begin with a dynamic marking of *f* (forte). The music features a steady eighth-note accompaniment in the bass and a melody in the treble staves.

Musical score for measures 5-8. The second system continues the piece. The dynamic marking changes to *p* (piano) at the beginning of measure 8. The accompaniment remains consistent, while the melody continues with some phrasing slurs.

Musical score for measures 9-12. The third system shows a dynamic shift to *mf* (mezzo-forte) in measure 10, which then returns to *f* (forte) in measure 12. The melody and accompaniment continue with various phrasing slurs.

Musical score for measures 13-16. The fourth system concludes the piece. The dynamics are not explicitly marked in this system, but the overall texture remains consistent with the previous measures.

*p*



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

Musical score for measures 1-6. The piece is in 3/4 time with a key signature of one sharp (F#). The score consists of three staves: Treble, Alto, and Bass. The first staff begins with a rest, followed by a triplet of eighth notes marked *f*. The second staff starts with a triplet of eighth notes marked *f*. The third staff features a continuous eighth-note triplet pattern marked *f*. Trill ornaments are present in the first staff at measures 5 and 6.

Musical score for measures 7-14. The first staff continues the melodic line with eighth notes and trills. The second staff features a triplet of eighth notes at the end of measure 14. The third staff continues the eighth-note triplet pattern.

Musical score for measures 15-21. The first staff has a triplet of eighth notes at the start of measure 15. The second staff has a triplet of eighth notes at the start of measure 15. The third staff continues the eighth-note triplet pattern.

Musical score for measures 22-29. The first staff features a melodic line with eighth notes, marked *mf*. The second staff features a melodic line with eighth notes, marked *mf*. The third staff features a melodic line with eighth notes, marked *mf*.

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EMR 4004A	STANLEY, John	Voluntary (Sturzenegger) (7)
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