

# Feierliche Musik

Ceremonial Music - Musique de Cérémonie

*15 Trios*

2 Trumpets (C) & 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 817

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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 817

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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 score continues with the same instrumentation and key signature. The first staff (treble clef) has a whole rest in measure 5, 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 score continues with the same instrumentation and key signature. The first staff (treble clef) has a whole rest in measure 9, followed by a series of eighth notes: A4, B-flat4, C5, B-flat4, A4, G4, F4, E-flat4, D4. The second staff (treble clef) has a whole rest in measure 9, followed by a series of eighth notes: B-flat4, C5, B-flat4, A4, G4, F4, E-flat4, D4. The third staff (bass clef) has a whole rest in measure 9, followed by 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 score continues with the same instrumentation and key signature. The first staff (treble clef) has a series of eighth notes: A4, B-flat4, C5, B-flat4, A4, G4, F4, E-flat4, D4. The second staff (treble clef) has a series of eighth notes: B-flat4, C5, B-flat4, A4, G4, F4, E-flat4, D4. The third staff (bass clef) has a series of eighth notes: B-flat3, C4, B-flat3, A3, G3, F3, E-flat3, D3. Dynamics include *p* (piano).

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

Measures 1-7 of the musical score. 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 dynamics are marked *p* (piano) throughout this section. The music features a steady bass line and melodic lines in the upper staves with various phrasings and slurs.

Measures 8-15 of the musical score. The dynamics are marked *f* (forte). The musical texture continues with the same three-staff arrangement, showing more complex phrasings and slurs in the upper staves, while the bass line remains active.

Measures 16-23 of the musical score. This section features a dynamic contrast, with *p* (piano) markings in measures 16-18 and *f* (forte) markings in measures 19-23. The music shows a clear crescendo and decrescendo across the measures.

Measures 24-27 of the musical score. The dynamics are marked *f* (forte). The piece concludes with a final flourish in the upper staves and a steady bass line.

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

Musical score for measures 1-7. The score is in 3/4 time with a key signature of one sharp (F#). It features three staves: Treble (right hand), Treble (left hand), and Bass (pedal). The dynamics are marked *p* (piano) for all parts. The melody consists of half notes and dotted half notes.

Musical score for measures 8-15. The score continues from the previous system. The dynamics remain *p* (piano). The melody continues with half notes and dotted half notes.

Musical score for measures 16-24. The score continues from the previous system. The dynamics are marked *f* (forte) for all parts. The melody continues with half notes and dotted half notes. There are some fermatas and slurs in the right hand.

Musical score for measures 25-32. The score continues from the previous system. The dynamics are marked *p* (piano) for all parts. The melody continues with half notes and dotted half notes. There are some fermatas and slurs in the right hand.

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 two flats (B-flat and E-flat). It consists of three staves: Treble, Middle, and Bass. The first two staves are marked with a forte (*f*) dynamic, and the third staff is marked with a mezzo-forte (*mf*) dynamic. The music features a mix of eighth and sixteenth notes, with some slurs and ties.

Musical score for measures 5-8. The score continues with three staves. The first two staves are marked with a forte (*f*) dynamic, and the third staff is marked with a mezzo-forte (*mf*) dynamic. The music continues with similar rhythmic patterns and melodic lines.

Musical score for measures 9-14. The score continues with three staves. The first two staves are marked with a mezzo-forte (*mf*) dynamic, and the third staff is marked with a forte (*f*) dynamic. The music features a mix of eighth and sixteenth notes, with some slurs and ties.

Musical score for measures 15-18. The score continues with three staves. The first two staves are marked with a piano (*p*) dynamic, and the third staff is marked with a mezzo-forte (*mf*) dynamic. The music features a mix of eighth and sixteenth notes, with some slurs and ties.

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

First system of musical notation (measures 1-4). It consists of three staves: Treble, Treble, and Bass. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The first staff begins with a dynamic marking of *f*. The music features a rhythmic pattern of eighth and sixteenth notes.

Second system of musical notation (measures 5-8). It consists of three staves: Treble, Treble, and Bass. The key signature is three flats and the time signature is common time. The music continues with the same rhythmic patterns as the first system.

Third system of musical notation (measures 9-14). It consists of three staves: Treble, Treble, and Bass. The key signature is three flats and the time signature is common time. The music continues with the same rhythmic patterns as the first system.

Fourth system of musical notation (measures 15-18). It consists of three staves: Treble, Treble, and Bass. The key signature is three flats and the time signature is common time. The music concludes with a dynamic marking of *p* (piano) 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 5 and remains constant through measure 8. The melodic lines in the treble staves show some phrasing with slurs.

Musical score for measures 9-12. The third system begins with a dynamic marking of *mf* (mezzo-forte) in measure 9, which then changes to *f* (forte) in measure 10. The music continues with the characteristic eighth-note accompaniment and melodic lines.

Musical score for measures 13-16. The fourth system starts at measure 13. The dynamic marking is *p* (piano) at the end of measure 16. The piece concludes with a final cadence in the treble staves.

*p*



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

Musical score for measures 1-6. The score is in 3/4 time, key of D major. It features three staves: Treble, Alto, and Bass. The first staff begins with a rest, followed by a triplet of eighth notes marked *f*. The second and third staves feature continuous triplet patterns. The first staff concludes with a melodic phrase.

Musical score for measures 7-14. The first staff continues the melodic line from measure 6. The second and third staves continue with triplet patterns. The first staff concludes with a melodic phrase.

Musical score for measures 15-21. The first staff continues the melodic line. The second and third staves continue with triplet patterns. The first staff concludes with a melodic phrase.

Musical score for measures 22-29. The first staff continues the melodic line. The second and third staves continue with triplet patterns. The first staff concludes with a melodic phrase.

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EMR 4004A	LASSO, O.di	Ricercar (Sturzenegger) (7)
EMR 4004A	SACCHINI, A.	Hymne (Sturzenegger) (7)
EMR 4004A	STANLEY, John	Voluntary (Sturzenegger) (7)
EMR 4004A	STURZENEGGER, K.	7 Trios aus der 16.-18. Jahrhundert

