

Feierliche Musik

Ceremonial Music - Musique de Cérémonie

15 Trios

3 Trumpets or Cornets (B^b + C) & Piano / Organ

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 818

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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)

The musical score is arranged for three trumpets (1st, 2nd, and 3rd B♭ Trumpet or Cornet) and Piano/Organ. The key signature is three flats (B♭, E♭, A♭) and the time signature is common time (C). The score is divided into three systems, with measures 5 and 10 marked at the beginning of the second and third systems respectively. The first system (measures 1-4) features a strong *f* dynamic. The second system (measures 5-8) continues the melody with a *f* dynamic. The third system (measures 9-12) concludes the piece with a *f* dynamic. The piano part provides harmonic support with chords and a steady bass line.

EMR 818

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

Musical score for measures 1-5. The score is in common time (C) and B-flat major. It features four staves: three for strings (Violin I, Violin II, and Viola) and one for piano. Dynamics include *f* (forte) and *p* (piano).

6

Musical score for measures 6-12. The score continues with the same instrumentation and dynamics. The piano part features a prominent chordal accompaniment.

13

Musical score for measures 13-19. The score continues with the same instrumentation and dynamics. The piano part features a prominent chordal accompaniment.

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

Musical score for measures 1-9. The score is in 3/4 time with a key signature of one sharp (F#). It features four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The piano part is marked *p sempre legato*. Dynamics range from *p* (piano) to *f* (forte).

10

Musical score for measures 10-21. This system continues the vocal and piano parts from the previous system. Dynamics include *p* and *f* markings.

22

Musical score for measures 22-31. This system continues the vocal and piano parts. Dynamics include *f* markings.

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

Musical score for measures 1-11. The score is in 3/4 time and G major. It features three treble staves and two bass staves. The first three staves are marked *p* (piano). The first staff has a melodic line with quarter and eighth notes. The second and third staves have accompaniment with quarter and eighth notes. The fourth and fifth staves (bass clef) are mostly rests, with some chords appearing in the final measures.

12

Musical score for measures 12-21. The score continues from the previous system. Measures 12-14 are marked *f* (forte). The first three staves have melodic lines with quarter and eighth notes. The fourth and fifth staves (bass clef) have accompaniment with chords and moving lines. A crescendo hairpin is visible in the fourth staff.

22

Musical score for measures 22-31. The score continues from the previous system. Measures 22-24 are marked *p* (piano). The first three staves have melodic lines with quarter and eighth notes. The fourth and fifth staves (bass clef) have accompaniment with chords and moving lines. A crescendo hairpin is visible in the fourth staff.

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

Musical score for measures 1-5. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features four staves: three for the trumpet and one for the piano accompaniment. The piano part consists of a steady eighth-note bass line and chords. Dynamics are marked as *f* (forte) and *mf* (mezzo-forte).

6

Musical score for measures 6-12. The score continues with the same instrumentation and piano accompaniment. Dynamics include *f* and *mf*.

13

Musical score for measures 13-16. The score concludes with a *p* (piano) dynamic marking in the final measures. The piano accompaniment continues with its characteristic eighth-note pattern.

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

Musical score for measures 1-6. The score is written for four staves: three single staves (likely strings) and one grand staff (piano). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The first three staves begin with a dynamic marking of *f* (forte). The piano part begins with a dynamic marking of *f* and features a complex harmonic texture with many chords.

7

Musical score for measures 7-13. The score continues from the previous system. The dynamics remain consistent with the previous system, with *f* markings in the first three staves and the piano part. The piano part continues with its complex harmonic texture.

14

Musical score for measures 14-20. The score continues from the previous system. The dynamics change to *p* (piano) for all parts starting at measure 14. The piano part continues with its complex harmonic texture.

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

Musical score for measures 1-5. The score is written for four staves: three treble clefs and one grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The first three staves are marked with a forte (*f*) dynamic. The grand staff is also marked with a forte (*f*) dynamic. The music features a steady eighth-note accompaniment in the lower parts and a more melodic line in the upper parts.

6

Musical score for measures 6-11. The score continues from the previous system. The dynamics are marked as piano (*p*) and mezzo-forte (*mf*). The piano part shows a change in texture, with more chords and a slower bass line. The upper parts continue with the melodic and accompanimental lines.

12

Musical score for measures 12-15. The score continues from the previous system. The dynamics are marked as forte (*f*) and piano (*p*). The piano part features a prominent chordal accompaniment. The upper parts have a melodic line with some rests.

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

Musical score for measures 1-6. The score is in 3/4 time with a key signature of one sharp (F#). It features three staves: two treble clefs and one grand staff (treble and bass clefs). The first two staves have a dynamic marking of *f*. The music consists of eighth and sixteenth notes, with several triplet markings (3) and a fermata over the final note of the first system.

7

Musical score for measures 7-13. The score continues with the same instrumentation and key signature. It features eighth and sixteenth notes, with triplet markings (3) and a fermata over the final note of the first system.

14

Musical score for measures 14-20. The score continues with the same instrumentation and key signature. It features eighth and sixteenth notes, with triplet markings (3) and a fermata over the final note of the first system.

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