

Feierliche Musik

Ceremonial Music - Musique de Cérémonie

15 Trios

Soprano, Alto & Tenor Sax

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 46856

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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)

1. Soprano Saxophone

2. Alto Saxophone

3. Tenor Saxophone

The musical score is written for three saxophones: Soprano, Alto, and Tenor. It is in common time (C) and features a key signature of one sharp (F#). The score is divided into three systems, each starting with a measure number (1, 8, and 17). The first system (measures 1-7) begins with a forte (f) dynamic. The second system (measures 8-16) starts with a forte (f) dynamic, followed by a piano (p) section in measures 10-12, and returns to forte (f) in measure 16. The third system (measures 17-24) begins with a piano (p) dynamic and concludes with a forte (f) dynamic in measure 24. The notation includes various musical symbols 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 (one sharp). The first staff (treble clef) starts with a whole rest in measure 1, followed by a half note D4 in measure 2, and then a series of eighth notes in measures 3 and 4. The second staff (treble clef) starts with a half note D4 in measure 1, followed by a half note E4 in measure 2, and then a series of eighth notes in measures 3 and 4. The third staff (treble clef) starts with a half note D4 in measure 1, followed by a half note E4 in measure 2, and then a series of eighth notes in measures 3 and 4. Dynamics: *f* (first staff, measure 2), *f* (second staff, measure 1), *f* (third staff, measure 1), *p* (third staff, measure 4).

Measures 5-8 of the Overture from Water Music. The first staff (treble clef) starts with a whole rest in measure 5, followed by a half note D4 in measure 6, and then a series of eighth notes in measures 7 and 8. The second staff (treble clef) starts with a half note D4 in measure 5, followed by a half note E4 in measure 6, and then a series of eighth notes in measures 7 and 8. The third staff (treble clef) starts with a half note D4 in measure 5, followed by a half note E4 in measure 6, and then a series of eighth notes in measures 7 and 8. Dynamics: *p* (first staff, measure 6), *p* (second staff, measure 5), *f* (second staff, measure 7), *p* (second staff, measure 8), *f* (third staff, measure 7), *p* (third staff, measure 8).

Measures 9-12 of the Overture from Water Music. The first staff (treble clef) starts with a half note D4 in measure 9, followed by a half note E4 in measure 10, and then a series of eighth notes in measures 11 and 12. The second staff (treble clef) starts with a half note D4 in measure 9, followed by a half note E4 in measure 10, and then a series of eighth notes in measures 11 and 12. The third staff (treble clef) starts with a half note D4 in measure 9, followed by a half note E4 in measure 10, and then a series of eighth notes in measures 11 and 12. Dynamics: *f* (first staff, measure 9), *f* (second staff, measure 9), *p* (second staff, measure 11), *f* (second staff, measure 12), *f* (third staff, measure 9), *p* (third staff, measure 11), *f* (third staff, measure 12).

Measures 13-16 of the Overture from Water Music. The first staff (treble clef) starts with a half note D4 in measure 13, followed by a half note E4 in measure 14, and then a series of eighth notes in measures 15 and 16. The second staff (treble clef) starts with a half note D4 in measure 13, followed by a half note E4 in measure 14, and then a series of eighth notes in measures 15 and 16. The third staff (treble clef) starts with a half note D4 in measure 13, followed by a half note E4 in measure 14, and then a series of eighth notes in measures 15 and 16. Dynamics: *p* (first staff, measure 15), *p* (second staff, measure 15), *p* (third staff, measure 15).

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

Measures 1-4 of the musical score. The music is in 3/4 time with a key signature of one flat (B-flat). The first staff (treble clef) starts with a forte (*f*) dynamic and a melodic line. The second and third staves (treble clef) provide harmonic support with a forte (*f*) dynamic. In measure 3, the first staff changes to a mezzo-forte (*mf*) dynamic. The piece concludes in measure 4 with a mezzo-forte (*mf*) dynamic.

Measures 5-8 of the musical score. The music continues with a forte (*f*) dynamic across all three staves. The first staff features a more active melodic line with eighth and sixteenth notes. The second and third staves maintain a steady harmonic accompaniment.

Measures 9-12 of the musical score. Measures 9 and 10 are marked mezzo-forte (*mf*) in the first and second staves, while the third staff remains forte (*f*). In measures 11 and 12, all three staves return to a forte (*f*) dynamic.

Measures 13-16 of the musical score. Measures 13 and 14 are marked piano (*p*) in the first and second staves, while the third staff remains forte (*f*). In measure 15, the first and second staves return to mezzo-forte (*mf*), and the third staff is marked piano (*p*). The piece concludes in measure 16 with a mezzo-forte (*mf*) dynamic and a repeat sign (*r*) in the third staff.

6. Overture from Te Deum
(Marc-Antoine Charpentier 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 one flat (B-flat). The first staff (treble clef) begins with a forte (*f*) dynamic. The second staff (treble clef) also begins with a forte (*f*) dynamic. The third staff (treble clef) begins with a forte (*f*) dynamic. The music features a mix of eighth and sixteenth notes, with some rests.

Second system of the musical score, measures 5-8. The music continues with the same instrumentation and dynamics. The first staff (treble clef) has a forte (*f*) dynamic. The second staff (treble clef) has a forte (*f*) dynamic. The third staff (treble clef) has a forte (*f*) dynamic. The music features a mix of eighth and sixteenth notes, with some rests.

Third system of the musical score, measures 9-12. The music continues with the same instrumentation and dynamics. The first staff (treble clef) has a forte (*f*) dynamic. The second staff (treble clef) has a forte (*f*) dynamic. The third staff (treble clef) has a forte (*f*) dynamic. The music features a mix of eighth and sixteenth notes, with some rests.

Fourth system of the musical score, measures 13-16. The music continues with the same instrumentation and dynamics. The first staff (treble clef) has a piano (*p*) dynamic. The second staff (treble clef) has a piano (*p*) dynamic. The third staff (treble clef) has a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes, with some rests.

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 one flat (B-flat). It features three staves. The first staff has a forte (*f*) dynamic marking at the beginning and end of the system. The second and third staves also have forte (*f*) dynamic markings at the beginning and end. The music consists of eighth and quarter notes, with some measures containing beamed eighth notes.

Second system of music (measures 5-8). The first staff has a measure rest in measure 6, followed by a piano (*p*) dynamic marking in measure 8. The second and third staves also have piano (*p*) dynamic markings in measure 8. The music continues with eighth and quarter notes.

Third system of music (measures 9-12). The first staff has a mezzo-forte (*mf*) dynamic marking in measure 10, followed by a forte (*f*) dynamic marking in measure 12. The second and third staves also have mezzo-forte (*mf*) and forte (*f*) dynamic markings in measures 10 and 12 respectively. The music features a variety of note values and rests.

Fourth system of music (measures 13-16). The first staff has a measure rest in measure 14, followed by a forte (*f*) dynamic marking in measure 16. The second and third staves also have forte (*f*) dynamic markings in measure 16. The music concludes with a final chord in measure 16.

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

Measures 1-6 of the wedding march. The score is in treble and bass staves, key of D major (two sharps), and common time (C). The music features a strong, rhythmic pattern with many triplets. The first staff has a dynamic marking of *f* (forte) at measure 4. The second staff has a dynamic marking of *f* at measure 1. The third staff has a dynamic marking of *f* at measure 1. The music is characterized by a steady, driving rhythm with frequent triplets.

Measures 7-14 of the wedding march. The score continues the rhythmic pattern with triplets. The first staff has a dynamic marking of *f* at measure 7. The second staff has a dynamic marking of *f* at measure 7. The third staff has a dynamic marking of *f* at measure 7. The music is characterized by a steady, driving rhythm with frequent triplets.

Measures 15-21 of the wedding march. The score continues the rhythmic pattern with triplets. The first staff has a dynamic marking of *f* at measure 15. The second staff has a dynamic marking of *f* at measure 15. The third staff has a dynamic marking of *f* at measure 15. The music is characterized by a steady, driving rhythm with frequent triplets.

Measures 22-28 of the wedding march. The score continues the rhythmic pattern with triplets. The first staff has a dynamic marking of *mf* (mezzo-forte) at measure 22. The second staff has a dynamic marking of *mf* at measure 22. The third staff has a dynamic marking of *mf* at measure 22. The music is characterized by a steady, driving rhythm with frequent triplets.

9. March In The Occasionnal Oratorio
(Georg Friedrich Händel Arr.: Jean-François Michel)

Measures 1-4 of the musical score. The music is in 3/4 time, key of B-flat major (two flats). The first staff (treble clef) begins with a whole rest, followed by a half note B-flat, and then a quarter note G. The second and third staves (treble and bass clefs) begin with a forte (*f*) dynamic. The second staff has a quarter note B-flat, and the third staff has a quarter note B-flat. The music continues with eighth and sixteenth notes in the upper staves and quarter notes in the lower staves.

Measures 5-8 of the musical score. The music continues with eighth and sixteenth notes in the upper staves and quarter notes in the lower staves. The dynamics remain consistent with the previous measures.

Measures 9-13 of the musical score. The music continues with eighth and sixteenth notes in the upper staves and quarter notes in the lower staves. The dynamics remain consistent with the previous measures. The section ends with a double bar line and a mezzo-piano (*mp*) dynamic marking.

Measures 14-17 of the musical score. The music continues with eighth and sixteenth notes in the upper staves and quarter notes in the lower staves. The dynamics remain consistent with the previous measures.

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

First system of the musical score, measures 1-7. The music is in 2/4 time with a key signature of one sharp (F#). The first staff (treble clef) begins with a forte (*f*) dynamic. The second staff (treble clef) also begins with a forte (*f*) dynamic. The third staff (treble clef) begins with a forte (*f*) dynamic. The music features a mix of eighth and sixteenth notes, with some measures containing beamed sixteenth notes.

Second system of the musical score, measures 8-14. The music continues in 2/4 time with a key signature of one sharp (F#). The first staff (treble clef) has a forte (*f*) dynamic starting at measure 10. The second staff (treble clef) has a forte (*f*) dynamic starting at measure 10. The third staff (treble clef) has a forte (*f*) dynamic starting at measure 10. The music continues with eighth and sixteenth notes.

Third system of the musical score, measures 15-22. The music continues in 2/4 time with a key signature of one sharp (F#). The first staff (treble clef) has a piano (*p*) dynamic starting at measure 18. The second staff (treble clef) has a piano (*p*) dynamic starting at measure 18. The third staff (treble clef) has a piano (*p*) dynamic starting at measure 18. The music continues with eighth and sixteenth notes.

Fourth system of the musical score, measures 23-30. The music continues in 2/4 time with a key signature of one sharp (F#). The first staff (treble clef) has a mezzo-forte (*mf*) dynamic starting at measure 24, and a forte (*f*) dynamic starting at measure 29. The second staff (treble clef) has a mezzo-forte (*mf*) dynamic starting at measure 24. The third staff (treble clef) has a mezzo-forte (*mf*) dynamic starting at measure 24. The music continues with eighth and sixteenth notes.

13. Plus près de toi Mon Dieu
(Arr.: Jean-François Michel)

First system of musical notation (measures 1-8). The score is in 3/4 time with a key signature of one flat (B-flat). It features three staves: a vocal line and two piano accompaniment staves. The piano part consists of a steady eighth-note bass line and a melody of dotted half notes in the right hand. The dynamic marking *p* (piano) is present at the beginning of each staff.

Second system of musical notation (measures 9-16). The vocal line begins with a melodic phrase in measure 9, marked *mf* (mezzo-forte). The piano accompaniment continues with the same rhythmic pattern. The dynamic marking *mf* is present at the beginning of each staff.

Third system of musical notation (measures 17-24). The vocal line features a series of eighth notes, marked *f* (forte). The piano accompaniment remains consistent. The dynamic marking *f* is present at the beginning of each staff.

Fourth system of musical notation (measures 25-32). The vocal line concludes with a melodic phrase, marked *p* (piano). The piano accompaniment also concludes with a final chord. The dynamic marking *p* is present at the beginning of each staff.

14. La Réjouissance aus der Feuerwerksmusik
(Georg Friedrich Händel Arr.: Jean-François Michel)

Measures 1-4 of the musical score. The key signature is D major (two sharps) and the time signature is common time (C). The score is written for three staves. Measure 1 has a whole rest on the top staff and a half note D on the bottom two staves. Measure 2 has a whole rest on the top staff and a half note E on the bottom two staves. Measure 3 has a whole rest on the top staff and a half note F on the bottom two staves. Measure 4 has a whole rest on the top staff and a half note G on the bottom two staves. Dynamics: *f* (forte) in measures 2, 3, and 4; *p* (piano) in measure 4.

Measures 5-8 of the musical score. Measure 5 has a half note A on the top staff and a half note G on the bottom two staves. Measure 6 has a half note B on the top staff and a half note F on the bottom two staves. Measure 7 has a half note C on the top staff and a half note E on the bottom two staves. Measure 8 has a half note D on the top staff and a half note D on the bottom two staves. Dynamics: *p* (piano) in measures 5, 6, and 7; *f* (forte) in measure 8.

Measures 9-14 of the musical score. Measure 9 has a half note E on the top staff and a half note C on the bottom two staves. Measure 10 has a half note F on the top staff and a half note B on the bottom two staves. Measure 11 has a half note G on the top staff and a half note A on the bottom two staves. Measure 12 has a half note A on the top staff and a half note B on the bottom two staves. Measure 13 has a half note B on the top staff and a half note C on the bottom two staves. Measure 14 has a half note C on the top staff and a half note D on the bottom two staves. Dynamics: *p* (piano) in measures 9, 11, 12, 13, and 14; *f* (forte) in measures 10 and 12.

Measures 15-18 of the musical score. Measure 15 has a half note D on the top staff and a half note E on the bottom two staves. Measure 16 has a half note E on the top staff and a half note F on the bottom two staves. Measure 17 has a half note F on the top staff and a half note G on the bottom two staves. Measure 18 has a half note G on the top staff and a half note A on the bottom two staves. Dynamics: *f* (forte) in measures 15, 16, and 17; *p* (piano) in measure 18.

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EMR 13704	NAULAIS, Jérôme (Arr.)	Tom Dooley
EMR 13711	NAULAIS, Jérôme (Arr.)	Wade In The Water
EMR 13692	NAULAIS, Jérôme (Arr.)	Yankee Doodle
EMR 23859	NORIS, Günter	Cha Cha - Cuba Libre
EMR 5422	NORIS, Günter	El Toro
EMR 23846	NORIS, Günter	Let's Do The Jive
EMR 23875	NORIS, Günter	Samba Ole
EMR 26089	NORIS, Günter	Vamos A La Fiesta
EMR 14106	PARSON, Ted (Arr.)	A Merry Christmas
EMR 14094	PARSON, Ted (Arr.)	Christmas Glory
EMR 14086	PARSON, Ted (Arr.)	Christmas Swing
EMR 14096	PARSON, Ted (Arr.)	Go Tell It On The Mountain
EMR 13897	PARSON, Ted (Arr.)	Holy Night
EMR 14098	PARSON, Ted (Arr.)	Joyfull Christmas
EMR 14100	PARSON, Ted (Arr.)	Kling Glöckchen
EMR 14102	PARSON, Ted (Arr.)	O Christmas Tree