

Feierliche Musik

Ceremonial Music - Musique de Cérémonie

15 Trios

2 Trumpets or Cornets (B \flat), Euphonium (♩ + ♪)
& 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 46861

**Print & Listen
Drucken & Anhören
Imprimer & Ecouter**



www.reift.ch



EDITIONS MARC REIFT

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 • www.reift.ch

Feierliche Musik

Ceremonial Music - Musique de Cérémonie

Trio Album


Photocopying
is illegal!

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

The musical score is arranged for three brass instruments and piano/organ. It consists of three systems of staves. The first system includes parts for 1. B♭ Trumpet or Cornet, 2. B♭ Trumpet or Cornet, 3. B♭ Euphonium, and Piano/Organ. The second system starts at measure 5, and the third system starts at measure 10. The key signature is two flats (B♭ and E♭), and the time signature is common time (C). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *f* (forte) are indicated throughout the piece.

EMR 46861

© COPYRIGHT BY EDITIONS MARC REIFT CH-3963 CRANS-MONTANA (S)
ALL RIGHTS RESERVED - INTERNATIONAL COPYRIGHT SEC

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 bass line with chords.

13

Musical score for measures 13-18. The score continues with the same instrumentation and dynamics. The piano part features a prominent bass line with chords.

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

Musical score for measures 1-5. The score is in common time (C) and B-flat major. It features three staves for the trumpet and three staves for the piano accompaniment. The trumpet parts are marked with dynamics *f* and *mf*. The piano accompaniment is marked with *f* and *mf*.

6

Musical score for measures 6-12. The score continues with the same instrumentation and key signature. Dynamics include *f* and *mf* for both the trumpet and piano parts.

13

Musical score for measures 13-16. The score concludes with a dynamic change to *p* (piano) for the trumpet parts in the final measures. The piano accompaniment remains at *f* and *mf*.

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

Musical score for measures 1-6. The score is in 3/4 time, key of B-flat major, and features a forte (*f*) dynamic. It consists of four staves: three for woodwinds (flute, oboe, and bassoon) and one grand staff for piano. The woodwinds play rhythmic patterns of eighth and sixteenth notes, while the piano provides harmonic support with chords and moving lines.

7

Musical score for measures 7-13. The score continues with the same instrumentation and dynamics. The woodwinds and piano parts are clearly defined, showing the intricate rhythmic and harmonic structure of the piece.

14

Musical score for measures 14-20. The score continues with the same instrumentation and dynamics. The woodwinds and piano parts are clearly defined, showing the intricate rhythmic and harmonic structure of the piece. A piano (*p*) dynamic is indicated in measures 14-16.

7. Andante
(Joseph Haydn 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 vocal line and one for the piano accompaniment. The vocal line consists of three parts (Soprano, Alto, Tenor/Bass) and the piano part is in grand staff. Dynamics are marked *f* (forte) throughout this section.

6

Musical score for measures 6-11. The score continues with the same four-staff arrangement. Dynamics are marked *p* (piano) and *mf* (mezzo-forte) in various parts of the score.

12

Musical score for measures 12-17. The score continues with the same four-staff arrangement. Dynamics are marked *f* (forte) and *p* (piano) in various parts of the score.

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

Musical score for measures 1-6. The score is in 2/4 time with a key signature of one sharp (F#). It features three staves: two for the upper instruments (likely strings or woodwinds) and one for the piano. The piano part is in the bass clef. The music begins with a rest for the first three measures, followed by a series of triplets. The first triplet in the piano part is marked with a forte 'f' dynamic. The upper staves also contain triplets and other rhythmic patterns.

Musical score for measures 7-13. The score continues with the same instrumentation. Measures 7-10 show a melodic line in the upper staves with some triplets. The piano part continues with a steady accompaniment, including a triplet in the bass line at the end of measure 13.

Musical score for measures 14-20. The score continues with the same instrumentation. Measures 14-17 show a melodic line in the upper staves with some triplets. The piano part continues with a steady accompaniment, including a triplet in the bass line at the end of measure 20.

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

Musical score for measures 1-5. The score is in common time (C) and the key signature has three flats (B-flat, E-flat, A-flat). It features four staves: three for the upper instruments (flute, clarinet, and violin/viola) and one grand staff for the piano. The piano part is marked with a forte (*f*) dynamic. The music begins with a rest in the first measure, followed by a series of rhythmic patterns and melodic lines.

Musical score for measures 6-10. The score continues with the same instrumentation and key signature. The piano part remains marked with a forte (*f*) dynamic. The music features a variety of rhythmic patterns and melodic lines across the four staves.

Musical score for measures 11-15. The score continues with the same instrumentation and key signature. The piano part is marked with a mezzo-piano (*mp*) dynamic. The music features a variety of rhythmic patterns and melodic lines across the four staves.

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

The first system of the musical score consists of five staves. The top three staves are for the strings (Violin I, Violin II, and Viola), and the bottom two are for the piano. The key signature is one flat (B-flat major), and the time signature is 2/4. The first measure of each staff is marked with a forte (*f*) dynamic. The music features a rhythmic pattern of eighth and sixteenth notes, with some melodic lines in the strings and harmonic accompaniment in the piano.

10

The second system of the musical score continues from the first system. It consists of five staves. The dynamics remain forte (*f*) throughout this system. The musical notation includes various rhythmic patterns and melodic lines across the string and piano parts.

20

The third system of the musical score shows a dynamic shift. The first measure is marked piano (*p*), which then changes to mezzo-forte (*mf*) and finally to forte (*f*) in the subsequent measures. The notation includes various rhythmic patterns and melodic lines across the string and piano parts.

11. Hymne à la Joie
(Ludwig van Beethoven Arr.: Jean-François Michel)

Musical score for measures 1-6. The score is in 2/4 time, key of D major. It features three staves: two for the vocal line and one for the piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the left hand and a melody in the right hand. Dynamics are marked *f* (forte) throughout.

Musical score for measures 7-12. The score continues with the same three-staff format. Dynamics are marked *ff* (fortissimo) from measure 7 onwards. The piano accompaniment features a more active right-hand part with chords and eighth-note patterns.

Musical score for measures 13-18. The score continues with the same three-staff format. Dynamics are marked *mf* (mezzo-forte) from measure 13 onwards. The piano accompaniment features a more active right-hand part with chords and eighth-note patterns.

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

Musical score for measures 1-8. The score is in 3/4 time and B-flat major. It features four staves: three vocal staves (Soprano, Alto, Tenor) and a grand piano (G-clef and F-clef). All parts are marked *p* (piano). The vocal parts consist of sustained notes and rests, while the piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

9

Musical score for measures 9-21. The score continues with the same instrumentation. Measures 9-11 are marked *mf* (mezzo-forte) and measures 12-21 are marked *f* (forte). The piano accompaniment includes a crescendo leading to the *f* section. The vocal parts have more active lines, including some melodic runs.

22

Musical score for measures 22-30. The score returns to the *p* (piano) dynamic. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The vocal parts continue with sustained notes and rests.

14. La Réjouissance aus der Feuerwerksmusik
(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 one sharp (F#). It features four staves: three for the upper instruments (flute, violin, and viola) and one grand staff for the piano. Dynamics include *f* (forte) and *p* (piano).

5

Musical score for measures 5-8. The score continues with the same instrumentation and dynamics as the previous system.

9

Musical score for measures 9-12. The score concludes with the same instrumentation and dynamics.

15. Moderato - Menuett
(Henry Purcell Arr.: Jean-François Michel)

Measures 1-5 of the Minuet. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The first three staves (treble, middle, and bass clefs) feature a melody starting with a forte (*f*) dynamic. The piano accompaniment is shown in the bottom two staves, also starting with a forte (*f*) dynamic.

Measures 6-10 of the Minuet. The score continues with the same instrumentation. Measures 6-8 show a continuation of the melodic lines. Measures 9-10 feature a piano (*p*) dynamic marking. The piano accompaniment continues to support the melody.

Measures 11-15 of the Minuet. The score concludes with the same instrumentation. Measures 11-13 show the final melodic phrases. Measures 14-15 feature a piano (*p*) dynamic marking. The piano accompaniment concludes the piece.

2 TRUMPETS, TROMBONE & PIANO (ORGAN)

| | | |
|----------|-----------------------|--------------------------------------|
| EMR 840 | MICHEL / NAULAIS | Golden Hits Vol. 1 (7) |
| EMR 841 | MICHEL / NAULAIS | Golden Hits Vol. 2 (8) |
| EMR 840 | MICHEL/NAULAIS (Arr.) | Amazing Grace (7) |
| EMR 841 | MICHEL/NAULAIS (Arr.) | Auld Lang Syne (8) |
| EMR 841 | MICHEL/NAULAIS (Arr.) | El Condor Pasa (8) |
| EMR 840 | MICHEL/NAULAIS (Arr.) | Funiculi Funicula (7) |
| EMR 840 | MICHEL/NAULAIS (Arr.) | Glory, Glory, Alleluja (7) |
| EMR 841 | MICHEL/NAULAIS (Arr.) | Go Down, Moses (8) |
| EMR 841 | MICHEL/NAULAIS (Arr.) | Hava Nagila (8) |
| EMR 840 | MICHEL/NAULAIS (Arr.) | I Got Rhythm (7) |
| EMR 841 | MICHEL/NAULAIS (Arr.) | Joshua Fit The Battle Of Jericho (8) |
| EMR 840 | MICHEL/NAULAIS (Arr.) | Kalinka (7) |
| EMR 841 | MICHEL/NAULAIS (Arr.) | La Curcaracha (8) |
| EMR 840 | MICHEL/NAULAIS (Arr.) | Muss i denn, Muss i denn (7) |
| EMR 840 | MICHEL/NAULAIS (Arr.) | Nobody Knows (7) |
| EMR 841 | MICHEL/NAULAIS (Arr.) | O When The Saints (8) |
| EMR 841 | MICHEL/NAULAIS (Arr.) | The Entertainer (8) |
| EMR 8269 | MICHEL, Jean-Fr. | 32 Christmas Carols |
| EMR 830 | MICHEL, Jean-Fr. | Feierliche Musik |
| EMR 2481 | NAULAIS, Jérôme | Album Volume 1 (5) |
| EMR 2482 | NAULAIS, Jérôme | Album Volume 2 (5) |
| EMR 2483 | NAULAIS, Jérôme | Album Volume 3 (5) |
| EMR 2484 | NAULAIS, Jérôme | Album Volume 4 (5) |
| EMR 2485 | NAULAIS, Jérôme | Album Volume 5 (5) |
| EMR 2486 | NAULAIS, Jérôme | Album Volume 6 (5) |
| EMR 2487 | NAULAIS, Jérôme | Album Volume 7 (5) |
| EMR 2488 | NAULAIS, Jérôme | Album Volume 8 (5) |
| EMR 2489 | NAULAIS, Jérôme | Album Volume 9 (5) |
| EMR 2490 | NAULAIS, Jérôme | Album Volume 10 (5) |
| EMR 5145 | STURZENEGGER (Arr.) | 11 Pieces (Barock) |

2 TRUMPETS, TROMBONE & PIANO (KEYBOARD)

| | | |
|----------|----------------|--------------|
| EMR 2276 | MORTIMER, J.G. | Trios Vol. 1 |
| EMR 2277 | MORTIMER, J.G. | Trios Vol. 2 |
| EMR 2278 | MORTIMER, J.G. | Trios Vol. 3 |

2 TRUMPETS, TROMBONE & CD PLAYBACK

| | | |
|----------|-----------------------|--------------------------------------|
| EMR 2276 | MORTIMER, J.G. | Trios Vol. 1 + CD |
| EMR 2277 | MORTIMER, J.G. | Trios Vol. 2 + CD |
| EMR 2278 | MORTIMER, J.G. | Trios Vol. 3 + CD |
| EMR 2481 | NAULAIS, Jérôme | Album Volume 1 + CD (5) |
| EMR 2482 | NAULAIS, Jérôme | Album Volume 2 + CD (5) |
| EMR 2483 | NAULAIS, Jérôme | Album Volume 3 + CD (5) |
| EMR 2484 | NAULAIS, Jérôme | Album Volume 4 + CD (5) |
| EMR 2485 | NAULAIS, Jérôme | Album Volume 5 + CD (5) |
| EMR 2486 | NAULAIS, Jérôme | Album Volume 6 + CD (5) |
| EMR 2487 | NAULAIS, Jérôme | Album Volume 7 + CD (5) |
| EMR 2488 | NAULAIS, Jérôme | Album Volume 8 + CD (5) |
| EMR 2489 | NAULAIS, Jérôme | Album Volume 9 + CD (5) |
| EMR 2490 | NAULAIS, Jérôme | Album Volume 10 + CD (5) |
| EMR 548 | ARMITAGE, Dennis | Gershwin for Three |
| EMR 5130 | BEATLES, The | Eleanor Rigby (3) |
| EMR 5129 | BEATLES, The | Hey Jude (3) |
| EMR 5128 | BEATLES, The | I Wanna Hold Your Hand (4) |
| EMR 5129 | BEATLES, The | It's for You (3) |
| EMR 5128 | BEATLES, The | Michelle (4) |
| EMR 5129 | BEATLES, The | Ob-la-di, Ob-la-da (3) |
| EMR 5130 | BEATLES, The | Penny Lane (3) |
| EMR 5130 | BEATLES, The | When I'm 64 (3) |
| EMR 5128 | BEATLES, The | Yellow Submarine (4) |
| EMR 5128 | BEATLES, The | Yesterday (4) |
| EMR 840 | MICHEL / NAULAIS | Golden Hits Vol. 1 (7) |
| EMR 841 | MICHEL / NAULAIS | Golden Hits Vol. 2 (8) |
| EMR 840 | MICHEL/NAULAIS (Arr.) | Amazing Grace (7) |
| EMR 841 | MICHEL/NAULAIS (Arr.) | Auld Lang Syne (8) |
| EMR 841 | MICHEL/NAULAIS (Arr.) | El Condor Pasa (8) |
| EMR 840 | MICHEL/NAULAIS (Arr.) | Funiculi Funicula (7) |
| EMR 840 | MICHEL/NAULAIS (Arr.) | Glory, Glory, Alleluja (7) |
| EMR 841 | MICHEL/NAULAIS (Arr.) | Go Down, Moses (8) |
| EMR 841 | MICHEL/NAULAIS (Arr.) | Hava Nagila (8) |
| EMR 840 | MICHEL/NAULAIS (Arr.) | I Got Rhythm (7) |
| EMR 841 | MICHEL/NAULAIS (Arr.) | Joshua Fit The Battle Of Jericho (8) |
| EMR 840 | MICHEL/NAULAIS (Arr.) | Kalinka (7) |
| EMR 841 | MICHEL/NAULAIS (Arr.) | La Curcaracha (8) |
| EMR 840 | MICHEL/NAULAIS (Arr.) | Muss i denn, Muss i denn (7) |
| EMR 840 | MICHEL/NAULAIS (Arr.) | Nobody Knows (7) |
| EMR 841 | MICHEL/NAULAIS (Arr.) | O When The Saints (8) |
| EMR 841 | MICHEL/NAULAIS (Arr.) | The Entertainer (8) |
| EMR 8270 | MICHEL, Jean-Fr. | 32 Christmas Carols |
| EMR 811 | MICHEL, Jean-Fr. | Feierliche Musik (Trpt in Bb) |
| EMR 5128 | MORTIMER, J.G. (Arr.) | The Beatles Vol. 1 (4) |
| EMR 5129 | MORTIMER, J.G. (Arr.) | The Beatles Vol. 2 (3) |
| EMR 5130 | MORTIMER, J.G. (Arr.) | The Beatles Vol. 3 (3) |
| EMR 5282 | MORTIMER, J.G. | Happy Birthday |

2 Trumpets, Trombone & CD Playback (Fortsetzung - Continued - Suite)

| | | |
|----------|---------------------|---------------------|
| EMR 2481 | NAULAIS, Jérôme | Album Volume 1 (5) |
| EMR 2482 | NAULAIS, Jérôme | Album Volume 2 (5) |
| EMR 2483 | NAULAIS, Jérôme | Album Volume 3 (5) |
| EMR 2484 | NAULAIS, Jérôme | Album Volume 4 (5) |
| EMR 2485 | NAULAIS, Jérôme | Album Volume 5 (5) |
| EMR 2486 | NAULAIS, Jérôme | Album Volume 6 (5) |
| EMR 2487 | NAULAIS, Jérôme | Album Volume 7 (5) |
| EMR 2488 | NAULAIS, Jérôme | Album Volume 8 (5) |
| EMR 2489 | NAULAIS, Jérôme | Album Volume 9 (5) |
| EMR 2490 | NAULAIS, Jérôme | Album Volume 10 (5) |
| EMR 5391 | RICHARDS, Scott | Latin Fever |
| EMR 5331 | SHOSTAKOVITCH, D. | Waltz N° 2 |
| EMR 5145 | STURZENEGGER (Arr.) | 11 Pieces (Barock) |

2 TRUMPETS (CORNETS), EUPHONIUM & CD PLAYBACK

| | | |
|----------|-----------------|--------------------------|
| EMR 2481 | NAULAIS, Jérôme | Album Volume 1 + CD (5) |
| EMR 2482 | NAULAIS, Jérôme | Album Volume 2 + CD (5) |
| EMR 2483 | NAULAIS, Jérôme | Album Volume 3 + CD (5) |
| EMR 2484 | NAULAIS, Jérôme | Album Volume 4 + CD (5) |
| EMR 2485 | NAULAIS, Jérôme | Album Volume 5 + CD (5) |
| EMR 2486 | NAULAIS, Jérôme | Album Volume 6 + CD (5) |
| EMR 2487 | NAULAIS, Jérôme | Album Volume 7 + CD (5) |
| EMR 2488 | NAULAIS, Jérôme | Album Volume 8 + CD (5) |
| EMR 2489 | NAULAIS, Jérôme | Album Volume 9 + CD (5) |
| EMR 2490 | NAULAIS, Jérôme | Album Volume 10 + CD (5) |

FLUGELHORN, E♭ HORN, BARITONE & BRASS BAND

| | | |
|----------|-----------------|---------------------|
| EMR 3231 | MOREN, Bertrand | The Champion's Show |
|----------|-----------------|---------------------|

HORN, TROMBONE & BASS TROMBONE

| | | |
|-----------|------------------|-------------------------------------|
| EMR 4004B | ANONYME | Air (Sturzenegger) (7) |
| EMR 4004B | ANONYME ANGLAIS | Gavotte et Gigue (Sturzenegger) (7) |
| EMR 4004B | GUMPELZHAIMER | Madrigal (Sturzenegger) (7) |
| EMR 4004B | LASSO, O.di | Ricercar (Sturzenegger) (7) |
| EMR 4004B | PALESTRINA, G. | Motet (Sturzenegger) (7) |
| EMR 4004B | SACCHINI, A. | Hymne (Sturzenegger) (7) |
| EMR 4004B | STANLEY, John | Voluntary (Sturzenegger) (7) |
| EMR 4004B | STURZENEGGER, K. | 7 Trios aus der 16.-18. Jahrhundert |

HORN, TROMBONE & TUBA

| | | |
|-----------|-------------------|-------------------------------------|
| EMR 4004B | ANONYME | Air (Sturzenegger) (7) |
| EMR 4004B | ANONYME ANGLAIS | Gavotte et Gigue (Sturzenegger) (7) |
| EMR 5352 | BRUCKNER, Anton | Aequale I & II |
| EMR 525 | FASCH, J.Fr. | Trio (Profanter) |
| EMR 4004B | GUMPELZHAIMER | Madrigal (Sturzenegger) (7) |
| EMR 5027 | HAYDN, Joseph | Trio (Hofer) |
| EMR 4004B | LASSO, O.di | Ricercar (Sturzenegger) (7) |
| EMR 4004B | PALESTRINA, G. | Motet (Sturzenegger) (7) |
| EMR 4004B | SACCHINI, A. | Hymne (Sturzenegger) (7) |
| EMR 3522 | SCHNEIDERS, Hardy | Biergarten Party |
| EMR 4004B | STANLEY, John | Voluntary (Sturzenegger) (7) |
| EMR 4004B | STURZENEGGER, K. | 7 Trios aus der 16.-18. Jahrhundert |

HORN, 2 TROMBONES

| | | |
|-----------|------------------|-------------------------------------|
| EMR 4004B | ANONYME | Air (Sturzenegger) (7) |
| EMR 4004B | ANONYME ANGLAIS | Gavotte et Gigue (Sturzenegger) (7) |
| EMR 4004B | GUMPELZHAIMER | Madrigal (Sturzenegger) (7) |
| EMR 4004B | LASSO, O.di | Ricercar (Sturzenegger) (7) |
| EMR 4004B | PALESTRINA, G. | Motet (Sturzenegger) (7) |
| EMR 4004B | SACCHINI, A. | Hymne (Sturzenegger) (7) |
| EMR 4004B | STANLEY, John | Voluntary (Sturzenegger) (7) |
| EMR 4004B | STURZENEGGER, K. | 7 Trios aus der 16.-18. Jahrhundert |

2 TROMBONES & TUBA

| | | |
|-----------|------------------|-------------------------------------|
| EMR 4004A | ANONYME | Air (Sturzenegger) (7) |
| EMR 4004A | ANONYME ANGLAIS | Gavotte et Gigue (Sturzenegger) (7) |
| EMR 4004A | GUMPELZHAIMER | Madrigal (Sturzenegger) (7) |
| EMR 4004A | LASSO, O.di | Motet (Sturzenegger) (7) |
| 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 |

