

Suite de Danses

Violin & Piano (Organ)

Arr.: Kurt Sturzenegger

Johann Pezel

EMR 306S

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Suite de danses

I - Intrada

Johann Pezel

Arr.: Kurt Sturzenegger

Moderato

Violin

Piano / Organ

f

f

5

tr

p

11

ϕ

$\leftarrow \text{♩} = \text{♩} \rightarrow$

mf

cresc.

f

mf

cresc.

f

17

tr

D.C. al ϕ

D.C. al ϕ

rit.

II - Allemande

Measures 1-6 of the Allemande. The piece is in G minor (one flat) and 3/4 time. Measures 1-6 show the initial melodic and harmonic development. The first staff (treble clef) features a melody with a trill in measure 6. The second staff (piano accompaniment) provides harmonic support with chords and moving lines in both hands. Dynamics include *mf* (mezzo-forte) in measures 1 and 2.

Measures 7-13 of the Allemande. Measure 7 begins with a trill in the first staff. Measures 8-13 include a repeat sign in measure 8. The piano accompaniment features a strong *f* (forte) dynamic in measure 9. The first staff ends with a *p* (piano) dynamic in measure 13.

Measures 14-19 of the Allemande. Measures 14-19 continue the melodic and harmonic themes. The first staff has a trill in measure 16. The piano accompaniment features a *f* (forte) dynamic in measure 15. The first staff ends with a *f* (forte) dynamic in measure 19.

Measures 20-24 of the Allemande. Measures 20-24 conclude the piece. The first staff features a trill in measure 21 and a *p* (piano) dynamic in measure 24. The piano accompaniment features a *mp* (mezzo-piano) dynamic in measure 21 and a *dim.* (diminuendo) dynamic in measure 24.

III - Sarabande

Measures 1-6 of the Sarabande. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The first system consists of a single treble staff and a grand staff (treble and bass). The treble staff begins with a melody marked *mf* (mezzo-forte) and *f* (forte) dynamics. The grand staff provides harmonic support, with the right hand marked *mf* and *f*, and the left hand playing a steady bass line.

Measures 7-13 of the Sarabande. Measure 7 begins with a treble staff and a grand staff. The treble staff features a trill (*tr*) in measure 7. The grand staff continues with harmonic accompaniment, with the right hand marked *p* (piano) and *mp* (mezzo-piano), and the left hand maintaining the bass line. Measure 13 includes another trill (*tr*) in the right hand.

Measures 14-18 of the Sarabande. Measure 14 starts with a treble staff and a grand staff. The treble staff has a repeat sign followed by a melody marked *mf*. The grand staff continues with harmonic accompaniment, with the right hand marked *mf* and the left hand playing the bass line. Measure 18 includes a trill (*tr*) in the right hand.

Measures 19-22 of the Sarabande. Measure 19 begins with a treble staff and a grand staff. The treble staff features a crescendo (*cresc.*) leading to a forte (*f*) section, followed by a decrescendo (*dim.*) and a trill (*tr*) in measure 22. The grand staff continues with harmonic accompaniment, with the right hand marked *cresc.* and *f*, and the left hand playing the bass line.

IV - Bal

musical score for a piece titled "IV - Bal". The score is written for a piano and a single melodic line (likely a violin or flute). The key signature is B-flat major (two flats) and the time signature is common time (C). The score is divided into four systems, each with a measure number (1, 5, 9, 14) at the beginning of the first staff.

System 1 (Measures 1-4): The melodic line starts with a *mf* dynamic, followed by a *cresc.* (crescendo) leading to a *f* (forte) dynamic. The piano accompaniment also starts with *mf*, followed by *cresc.* and *f*.

System 2 (Measures 5-8): The melodic line features a trill (*tr*) in measure 6, followed by a *f* dynamic. The piano accompaniment also features a trill in measure 6, followed by a *f* dynamic.

System 3 (Measures 9-13): The melodic line starts with a trill (*tr*) in measure 9, followed by a *mf* dynamic. The piano accompaniment starts with a *mp* (mezzo-piano) dynamic, followed by a *mf* dynamic.

System 4 (Measures 14-17): The melodic line starts with a *cresc.* leading to a *f* dynamic, followed by a trill (*tr*) in measure 17. The piano accompaniment also starts with a *cresc.* leading to a *f* dynamic.

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EMR 18099	GERSHWIN, George	Fascinating Rhythm
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EMR 18133	GERSHWIN, George	Strike Up The Band
EMR 18136	GERSHWIN, George	Swanee
EMR 18095	IVANOVICI, Ivan	Donauwellen
EMR 18096	JOPLIN, Scott	Easy Winners
EMR 18097	JOPLIN, Scott	Elite Syncopations
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EMR 18087	NAULAIS, Jérôme (Arr.)	Banana Boat Song
EMR 18088	NAULAIS, Jérôme (Arr.)	Battle Hymn Of The Republic
EMR 18092	NAULAIS, Jérôme (Arr.)	Can-Can
EMR 18093	NAULAIS, Jérôme (Arr.)	Ciao, Bella, Ciao
EMR 18094	NAULAIS, Jérôme (Arr.)	Deep River
EMR 18101	NAULAIS, Jérôme (Arr.)	Franky And Johnny
EMR 18102	NAULAIS, Jérôme (Arr.)	Frère Jacques
EMR 18107	NAULAIS, Jérôme (Arr.)	Irish Eyes
EMR 18108	NAULAIS, Jérôme (Arr.)	Jeux Interdits
EMR 18109	NAULAIS, Jérôme (Arr.)	Kumbaya
EMR 18110	NAULAIS, Jérôme (Arr.)	La Virgen De La Macarena
EMR 18112	NAULAIS, Jérôme (Arr.)	Les Yeux Noirs
EMR 18113	NAULAIS, Jérôme (Arr.)	Lil' Liza Jane