

Suite de Danses

Violoncello & Piano (Organ)

Arr.: Kurt Sturzenegger

Johann Pezel

EMR 306Y

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Suite de danses

I - Intrada

Johann Pezel

Arr.: Kurt Sturzenegger

Moderato

Violoncello

Piano /
Organ

Moderato

f

f

5

p

p

11

mf

cresc.

f

mf

cresc.

f

17

D.C. al ϕ

D.C. al ϕ

ϕ

rit.

ϕ

r.

II - Allemande

musical score for II - Allemande, measures 1-24. The score is written for a single melodic line (likely violin or flute) and a piano accompaniment (grand staff). The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into four systems, each containing two staves. Measure numbers 1, 7, 14, and 20 are indicated at the beginning of their respective systems. Dynamics include *mf* (mezzo-forte), *f* (forte), *p* (piano), *mp* (mezzo-piano), and *dim.* (diminuendo). Trills (*tr*) and accents (*^*) are marked in several measures. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

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 two staves. The upper staff (bass clef) begins with a mezzo-forte (*mf*) dynamic and a half note B-flat, followed by quarter notes G, F, E-flat, D, C, B-flat, and A. It then moves to a forte (*f*) dynamic with a half note G, followed by quarter notes F, E-flat, D, C, B-flat, and A. The lower staff (treble clef) begins with a mezzo-forte (*mf*) dynamic and a half note B-flat, followed by quarter notes G, F, E-flat, D, C, B-flat, and A. It then moves to a forte (*f*) dynamic with a half note G, followed by quarter notes F, E-flat, D, C, B-flat, and A. The system ends with a half note B-flat.

Measures 7-13 of the Sarabande. Measure 7 starts with a mezzo-forte (*mf*) dynamic and a half note B-flat, followed by quarter notes G, F, E-flat, D, C, B-flat, and A. A trill (*tr*) is marked over the eighth note A. Measures 8-13 continue with a piano (*p*) dynamic. The upper staff (bass clef) features a trill (*tr*) over the eighth note A in measure 13. The lower staff (treble clef) features a mezzo-piano (*mp*) dynamic in measure 13. The system ends with a half note B-flat.

Measures 14-18 of the Sarabande. Measure 14 starts with a mezzo-forte (*mf*) dynamic and a half note B-flat, followed by quarter notes G, F, E-flat, D, C, B-flat, and A. A trill (*tr*) is marked over the eighth note A. Measures 15-18 continue with a mezzo-forte (*mf*) dynamic. The upper staff (bass clef) features a trill (*tr*) over the eighth note A in measure 18. The lower staff (treble clef) features a mezzo-forte (*mf*) dynamic in measure 18. The system ends with a half note B-flat.

Measures 19-22 of the Sarabande. Measure 19 starts with a mezzo-forte (*mf*) dynamic and a half note B-flat, followed by quarter notes G, F, E-flat, D, C, B-flat, and A. A crescendo (*cresc.*) is marked. Measures 20-22 continue with a forte (*f*) dynamic. The upper staff (bass clef) features a trill (*tr*) over the eighth note A in measure 22. The lower staff (treble clef) features a forte (*f*) dynamic in measure 22. The system ends with a half note B-flat.

IV - Bal

musical score for a piece titled "IV - Bal". The score is written for a single melodic line (likely a flute or violin) and a piano accompaniment. The key signature is one flat (B-flat major or D minor), 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*). The piano accompaniment also starts with a *cresc.* leading to a *f* dynamic.

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