

7 Trios

du 16^e - 18^e siècle

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2. *Motet* (Giovanni Pierluigi da Palestrina)
3. *Madrigal* (Adam Gumpelzhaimer)
4. *Air* (Anonyme)
5. *Gavotte et Gigue* (Anonyme anglais)
6. *Hymne* (John Stanley)
7. *Voluntary* (Antonio Sacchini)

3 Euphoniums (♫ + ♭)

Arr.: Kurt Sturzenegger

EMR 4004C

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7 Trios

du 16e - 18e siècle

Orlando di Lasso

(1532 - 1594)

Arr.: Kurt Sturzenegger

1. Ricercar

(Lento cantabile)

1. B♭ Euphonium

2. B♭ Euphonium

3. B♭ Euphonium

mp *f*

6

A

mf *mf* *mf*

11

B

p *p* *p*

16

mp *mf* *mp* *mf* *mp* *mf*

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2. Motet

Giovanni Pierluigi da Palestrina

(1525 - 1594)

Arr.: Kurt Sturzenegger

Andante

8

A

15

B

22

C

29

D

ri'

3. Madrigal

5

Adam Gumpelzhaimer

(1559 - 1625)

Arr.: Kurt Sturzenegger

(Allegro moderato)

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All staves are in the key of D major (one sharp) and 3/4 time. The music begins with a dynamic marking of *f(p)*. The first two staves feature a melodic line with a slur over the first two measures, followed by a series of eighth and sixteenth notes. The bottom staff provides a rhythmic accompaniment with a steady eighth-note pattern.

The second system begins at measure 6 and includes a first and second ending. The first ending (marked '1.') leads back to the beginning of the system. The second ending (marked '2.') leads to a new melodic phrase. The dynamic marking for this section is *mf*. The notation continues with similar melodic and rhythmic patterns as the first system.

The third system begins at measure 11 and is marked with a box containing the letter 'A'. The dynamic marking is *p*. The music features a more complex melodic line with some chromaticism and rests. The accompaniment remains consistent with the previous systems.

The fourth system begins at measure 16. The dynamic marking is *mf*. This system is characterized by a more active and rhythmic accompaniment, with frequent sixteenth-note patterns in all three staves. The melodic lines are also more rhythmic, often consisting of eighth-note runs.

The fifth system begins at measure 21 and is marked with a box containing the letter 'B'. The dynamic marking is *f*. The music returns to a more melodic style, with a strong emphasis on the eighth-note accompaniment. The melodic lines are more active, featuring many sixteenth notes.

4. Air

(Air, Gavotte et Gigue réunis peuvent former ensemble une suite)

Anonyme

(XVIIIe s.)

Arr.: Kurt Sturzenegger

(Largo)

Musical score for measures 1-4. The piece is in 3/4 time and G major. It features three staves: Treble, Alto, and Bass. The first two staves are marked *p* (piano). The bass staff has a *p* marking at the beginning. The music consists of quarter and half notes.

Musical score for measures 5-9. The piece continues in 3/4 time and G major. It features three staves. The first two staves are marked *mp* (mezzo-piano). The bass staff has an *mp* marking at the beginning. The music includes quarter, eighth, and sixteenth notes.

Musical score for measures 10-13. The piece continues in 3/4 time and G major. It features three staves. The first two staves are marked *mf* (mezzo-forte). The bass staff has an *mf* marking at the beginning. The music includes quarter, eighth, and sixteenth notes.

Musical score for measures 14-17. The piece continues in 3/4 time and G major. It features three staves. The first two staves are marked *p* (piano). The bass staff has a *p* marking at the beginning. The music includes quarter and half notes.

Musical score for measures 18-21. The piece continues in 3/4 time and G major. It features three staves. The first two staves are marked *p* (piano). The bass staff has a *p* marking at the beginning. The music includes quarter and half notes.

5. Gavotte et Gigue

Anonyme anglais

(XVIIIe s.)

Arr.: Kurt Sturzenegger

Allegretto

Musical score for measures 1-5 of the Gavotte section. It consists of three staves in 3/4 time. The first two staves are treble clef, and the third is bass clef. Dynamics include *f(mf)* and *p*. A repeat sign is present at the end of measure 5.

Musical score for measures 6-10 of the Gavotte section. It consists of three staves in 3/4 time. Dynamics include *mf(f)*. A repeat sign is present at the end of measure 10.

Vivace

Musical score for measures 11-13 of the Gigue section. It consists of three staves in 6/8 time. Dynamics include *mf* and *f*.

Musical score for measures 14-17 of the Gigue section. It consists of three staves in 6/8 time. Dynamics include *mp*, *p*, and *mf*. A repeat sign is present at the end of measure 17.

Musical score for measures 18-21 of the Gigue section. It consists of three staves in 6/8 time. Dynamics include *mf*, *p*, and *f*.

6. Hymne

John Stanley

(1712 - 1786)

Arr.: Kurt Sturzenegger

(Andante)

A

Musical score for the first system of '6. Hymne'. It consists of three staves (treble, alto, and bass clefs) in common time. The tempo is marked '(Andante)'. The first section is marked with a box 'A'. Dynamics include piano (*p*) and piano-piano (*pp*). The music features a mix of eighth and sixteenth notes with some rests.

Musical score for the second system of '6. Hymne', starting at measure 11. It continues with three staves. Dynamics include piano (*p*) and piano-piano (*pp*). There are first and second endings indicated by '1.' and '2.'. The music includes slurs and accents.

Musical score for the third system of '6. Hymne', starting at measure 21. It continues with three staves. Dynamics include piano-piano (*pp*) and forte (*f*). There are first and second endings indicated by '1.' and '2.'. The music features triplets marked with '3'.

7. Voluntary

Antonio Sacchini

(1730 - 1786)

Arr.: Kurt Sturzenegger

Adagio

Musical score for the first system of '7. Voluntary'. It consists of three staves in common time. The tempo is marked 'Adagio'. Dynamics include mezzo-forte (*mf*), piano (*p*), and forte (*f*). The music features a mix of eighth and sixteenth notes with some rests.

Musical score for the second system of '7. Voluntary', starting at measure 7. It continues with three staves. Dynamics include mezzo-piano (*mp*). The music includes slurs and accents. It ends with a 'rit.' (ritardando) marking.

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