

11 Pieces

3 Flutes & Piano / Organ

Arr.: Kurt Sturzenegger

EMR 55438

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2. **Choral** (*Michael Praetorius*)
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11 Pieces

Introduction To Ensemble Playing

Heinrich Schütz
(1585-1672)
Arr.: Kurt Sturzenegger

1. Choral

Musical score for the first system of '1. Choral'. It features four staves: 1st Flute, 2nd Flute, 3rd Flute, and Organ or Piano (optional). The key signature is one flat (B-flat) and the time signature is 3/4. The first flute part starts with a forte (*f*) dynamic and changes to mezzo-forte (*mf*) at measure 4. The second and third flutes also start with *f* and change to *mf* at measure 4. The organ or piano part starts with *f* and changes to *mf* at measure 4. The score consists of 7 measures.

Musical score for the second system of '1. Choral', starting at measure 8. It features four staves: 1st Flute, 2nd Flute, 3rd Flute, and Organ or Piano (optional). The key signature is one flat (B-flat) and the time signature is 3/4. The first flute part starts with mezzo-piano (*mp*) and changes to forte (*f*) at measure 10. The second and third flutes also start with *mp* and change to *f* at measure 10. The organ or piano part starts with *mp* and changes to *f* at measure 10. The score consists of 7 measures.

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2. Choral

Michael Praetorius

(1571-1621)

Arr.: Kurt Sturzenegger

mf(p) mf

mf(p) mf

mf(p) mf

mf(p) mf

7

f mp

f mp

f mp

f mp

3. Intrada

Johann Christoph Pezel

(1639-1694)

Arr.: Kurt Sturzenegger

(Allegretto)

Musical score for measures 1-5. The score is in 3/4 time and B-flat major. It features three staves: two for the violin and one for the piano. The piano part includes both treble and bass clefs. Dynamics include *mf* and *f*. A 3/4 time signature change occurs at the end of measure 5.

6

Musical score for measures 6-10. The score continues from measure 5. It features three staves: two for the violin and one for the piano. The piano part includes both treble and bass clefs. The piece concludes with a double bar line at the end of measure 10.

4. Sarabande

Johann Christoph Pezel

(1639-1694)

Arr.: Kurt Sturzenegger

(Lento cantabile)

Violin I: *p* *mf* *f*

Violin II: *p* *mf* *f*

Piano: *p* *mf* *f*

9

Violin I: *mf* *f*

Violin II: *mp* *mf* *f*

Piano: *mp* *mf* *f*

5. Bal

Johann Christoph Pezel

(1639-1694)

Arr.: Kurt Sturzenegger

(Allegro)

mf *f* *mf* *f* *mf* *f*

(6)

mf *mf* *mp* *f* *mf* *f* *mf* *mp*

6. Intrada

Johann Gottfried Reiche

(1667-1734)

Arr.: Kurt Sturzenegger

(Maestoso)

The first system of the musical score consists of four staves. The top two staves are for the violin and viola, and the bottom two are for the piano. The key signature is B-flat major (two flats) and the time signature is common time (C). The first staff begins with a *mf* dynamic and a series of eighth notes. The second staff also begins with *mf* and features a similar rhythmic pattern. The third staff starts with *mf* and has a more melodic line. The piano part (bottom two staves) begins with *mf* and features a steady eighth-note accompaniment. Dynamics change to *f* in the second measure of each staff.

The second system of the musical score continues from the first system, starting at measure 8. It consists of four staves. The violin and viola parts (top two staves) continue with their eighth-note patterns, with dynamics changing to *mf* and *mp* in the second measure, and then *f* in the third measure. The piano part (bottom two staves) continues with its accompaniment, also showing dynamic changes to *mf*, *mp*, and *f*. The system concludes with a double bar line and repeat signs.

7. Allemande

Johann Hermann Schein

(1586-1630)

Arr.: Kurt Sturzenegger

(Andantino)

Musical score for measures 1-7. The score is in G major (one sharp) and 3/4 time. It features three staves for the upper voices and a grand staff for the piano accompaniment. The upper voices are marked *f(p)*. The piano accompaniment is marked *f(p)*. The music consists of a series of eighth and sixteenth notes in the upper voices, with a steady accompaniment in the piano.

Musical score for measures 8-14. The score continues from the previous system. The upper voices are marked *mf* for measures 8-11 and *p* for measures 12-14. The piano accompaniment is marked *mf* for measures 8-11 and *p* for measures 12-14. The music features a change in dynamics and a more active piano accompaniment in the later measures.

Musical score for measures 15-18. The score continues from the previous system. The upper voices are marked *f*. The piano accompaniment is marked *f*. The music features a strong, active piano accompaniment and a melodic line in the upper voices.

8. Air

Anonymous
Arr.: Kurt Sturzenegger

(Andante sostenuto)

The first system of the musical score consists of four staves. The top three staves are for a vocal line, and the bottom staff is for the piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/2. The tempo is marked '(Andante sostenuto)'. The dynamic marking *p (mf)* is present in the vocal staves and the piano accompaniment. The music begins with a vocal line of quarter notes and half notes, while the piano accompaniment provides a harmonic foundation with chords and moving lines.

The second system of the musical score starts at measure 7. It features four staves. The vocal line continues with quarter and half notes. The piano accompaniment includes a prominent melodic line in the right hand and a supporting bass line in the left hand. Dynamic markings include *f (mf)* and *p*. A repeat sign is present, indicating a first and second ending. The piano accompaniment features a series of chords in the right hand and a steady bass line.

The third system of the musical score starts at measure 13. It consists of four staves. The vocal line concludes with a series of notes, including a final cadence. The piano accompaniment also concludes with a series of chords and a final bass note. Dynamic markings include *p*. The system ends with a first and second ending for the piano accompaniment, leading to a final cadence.

9. 3 Madrigals

Thomas Morley

(1571-1621)

Arr.: Kurt Sturzenegger

I- (Allegro)

mf

mf

mf

mf

6

f

p

f

p

f

p

12

mp

mf

mp

mf

mp

mf

mf

10. Pavane

15

Tylman Susato

(ca. 1500-1561/64)

Arr.: Kurt Sturzenegger

(Allegretto)

The first system of the musical score consists of four staves. The top three staves are for a three-part vocal or instrumental setting, and the bottom two staves are for a piano accompaniment. All staves are in the key of D major (one sharp) and common time (C). The tempo is marked as (Allegretto). The first three staves begin with a dynamic marking of *f(mf)*. The piano accompaniment begins with a dynamic marking of *f(mf)*. The music features a mix of eighth and sixteenth notes, with some rests and ties.

7

The second system of the musical score continues from the first system. It consists of four staves. The top three staves are for a three-part vocal or instrumental setting, and the bottom two staves are for a piano accompaniment. All staves are in the key of D major (one sharp) and common time (C). The tempo is marked as (Allegretto). The first three staves begin with a dynamic marking of *mp*. The piano accompaniment begins with a dynamic marking of *mp*. The music features a mix of eighth and sixteenth notes, with some rests and ties. The system concludes with a double bar line.

11. Entrée

17

Marc-Antoine Charpentier

(1645/50-1704)

Arr.: Kurt Sturzenegger

(Solennel)

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 three staves: two treble clefs and one grand staff (treble and bass clefs). The first two treble staves are marked with a forte (*f*) dynamic. The grand staff is also marked with a forte (*f*) dynamic. The music begins with a repeat sign and a first ending bracket.

Musical score for measures 6-11. Measure 6 is marked with a '6' and a trill (*tr*) above the first note. The first ending bracket continues from measure 5. Measure 7 is marked with a first ending '1.' and measure 8 with a second ending '2.'. The word 'Fine' is written above measure 7. Dynamics include *mp* (mezzo-piano) in measures 7, 8, and 9, and *mp* in measure 10. The grand staff continues with a *mp* dynamic in measure 10.

Musical score for measures 12-15. Measure 12 is marked with a '12'. Dynamics include *mf* (mezzo-forte) in measures 12, 13, and 14, and *f* (forte) in measure 15. A trill (*tr*) is marked above the first note of measure 15. The grand staff continues with a *mf* dynamic in measure 12.

al §
| Fine

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