

11 Pieces

4 Flutes & Piano / Organ

Arr.: Kurt Sturzenegger

EMR 55439

1. **Choral** (*Heinrich Schütz*)
2. **Choral** (*Michael Praetorius*)
3. **Intrada** (*Johann Christoph Pezel*)
4. **Sarabande** (*Johann Christoph Pezel*)
5. **Bal** (*Johann Christoph Pezel*)
6. **Intrada** (*Johann Gottfried Reiche*)
7. **Allemande** (*Johann Hermann Schein*)
8. **Air** (*Anonymous*)
9. **3 Madrigals** (*Thomas Morley*)
10. **Pavane** (*Tylman Susato*)
11. **Entrée** (*Marc-Antoine Charpentier*)

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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 five staves: 1st Flute, 2nd Flute, 3rd Flute, 4th Flute, and Organ or Piano (optional). The key signature is one flat (B-flat) and the time signature is 3/4. The first four staves (flutes) start with a dynamic of *f* and change to *mf* at the beginning of the second measure. The Organ or Piano part starts with a dynamic of *f* and changes to *mf* at the beginning of the second measure. The score consists of 8 measures.

Musical score for the second system of '1. Choral'. It features five staves: 1st Flute, 2nd Flute, 3rd Flute, 4th Flute, and Organ or Piano (optional). The key signature is one flat (B-flat) and the time signature is 3/4. The first four staves (flutes) start with a dynamic of *mp* and change to *f* at the beginning of the second measure. The Organ or Piano part starts with a dynamic of *mp* and changes to *f* at the beginning of the second measure. The score consists of 8 measures.

2. Choral

Michael Praetorius

(1571-1621)

Arr.: Kurt Sturzenegger

Musical score for the first system of "2. Choral" by Michael Praetorius, arranged by Kurt Sturzenegger. The system consists of four vocal staves and a grand piano accompaniment. The vocal parts are marked with *mf(p)* and *mf*. The piano accompaniment is marked with *mf(p)* and *mf*. The key signature is one sharp (F#) and the time signature is common time (C).

Musical score for the second system of "2. Choral" by Michael Praetorius, arranged by Kurt Sturzenegger. The system consists of four vocal staves and a grand piano accompaniment. The vocal parts are marked with *f* and *mp*. The piano accompaniment is marked with *f* and *mp*. The key signature is one sharp (F#) and the time signature is common time (C).

3. Intrada

5

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 four staves for strings and two for piano. The first four staves (Violin I, Violin II, Viola, and Violoncello) start with a *mf* dynamic and transition to *f* at measure 5. The piano accompaniment also starts with *mf* and transitions to *f* at measure 5. The key signature has one flat (B-flat), and the time signature is 3/4. The piece is marked (Allegretto).

Musical score for measures 6-10. The score continues from measure 5. It features four staves for strings and two for piano. The dynamics remain consistent with the previous section. The key signature has one flat (B-flat), and the time signature is 3/4. The piece is marked (Allegretto).

4. Sarabande

Johann Christoph Pezel

(1639-1694)

Arr.: Kurt Sturzenegger

(Lento cantabile)

The first system of the musical score, measures 1-8, is written for four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The first staff has a melodic line with eighth and sixteenth notes. The second staff has a similar melodic line. The third and fourth staves provide harmonic support with chords and moving lines. Dynamics increase from *p* to *mf* and then to *f* across the system, indicated by hairpins.

9

The second system of the musical score, measures 9-16, continues the piece. It features the same four-staff layout. The dynamics start at *mp* (mezzo-piano) and increase to *mf* and then *f* (forte). The melodic lines in the right hand continue with grace notes and slurs. The left hand provides a steady harmonic accompaniment. The system concludes with a final cadence in measure 16.

5. Bal

Johann Christoph Pezel

(1639-1694)

Arr.: Kurt Sturzenegger

(Allegro)

mf f

mf f

mf f

mf f

mf f

mf f

(6)

mf mp f

mf mp f

mf f

mf mp f

mf mp

6. Intrada

Johann Gottfried Reiche

(1667-1734)

Arr.: Kurt Sturzenegger

(Maestoso)

The first system of the musical score consists of five staves. The top four staves are for individual instruments, and the bottom staff is for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The first two staves begin with a *mf* dynamic, which changes to *f* in the third measure. The third and fourth staves also begin with *mf* and change to *f* in the third measure. The piano accompaniment starts with *mf* and changes to *f* in the third measure. The music features a mix of eighth and sixteenth notes, with some rests and ties.

The second system of the musical score begins at measure 8. It continues with the same five-staff structure. The dynamics are more varied, with *mf* and *mp* appearing in the first two measures of the first four staves, and *f* appearing in the third measure. The piano accompaniment also shows dynamic changes from *mf* to *mp* and then *f*. The notation includes various rhythmic values and articulation marks like accents and slurs.

7. Allemande

Johann Hermann Schein

(1586-1630)

Arr.: Kurt Sturzenegger

(Andantino)

8

15

8. Air

Anonymous
Arr.: Kurt Sturzenegger

(Andante sostenuto)

Musical score for measures 1-6. The score is in 3/4 time and consists of five staves. The first four staves are for individual instruments, each starting with a dynamic marking of *p (mf)*. The fifth staff is for the piano accompaniment, starting with a dynamic marking of *p (mf)*. The music is in a key with one sharp (F#) and features a melodic line in the upper staves and a harmonic accompaniment in the lower staff.

7

Musical score for measures 7-12. The score continues from the previous system. Measures 7-8 are marked with *f (mf)*. Measures 9-10 are marked with *f (mf)*. Measures 11-12 are marked with *p*. The piano accompaniment in the lower staff is marked with *f (mf)* for measures 7-10 and *f (mf)* for measures 11-12. A repeat sign is present at the beginning of measure 7.

13

Musical score for measures 13-18. The score continues from the previous system. Measures 13-14 are marked with *p*. Measures 15-16 are marked with *p*. Measures 17-18 are marked with *p*. The piano accompaniment in the lower staff is marked with *p* for measures 13-16 and *p* for measures 17-18. A first ending bracket is present over measures 17-18, with a second ending bracket over measures 19-20. A dynamic marking of *p* is also present in the upper staves for measures 13-14.

9. 3 Madrigals

Thomas Morley

(1571-1621)

Arr.: Kurt Sturzenegger

I- (Allegro)

Musical score for the first system of 'I- (Allegro)'. It features five staves: four vocal staves and one piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked 'Allegro'. The dynamic marking 'mf' (mezzo-forte) is present at the beginning of each staff.

Musical score for the second system of 'I- (Allegro)'. It features five staves: four vocal staves and one piano accompaniment. The key signature is three flats and the time signature is common time. The tempo is 'Allegro'. Dynamic markings include 'f' (forte) and 'p' (piano) for the vocal parts, and 'f' and 'p' for the piano accompaniment.

Musical score for the third system of 'I- (Allegro)'. It features five staves: four vocal staves and one piano accompaniment. The key signature is three flats and the time signature is common time. The tempo is 'Allegro'. Dynamic markings include 'mp' (mezzo-piano) and 'mf' (mezzo-forte) for the vocal parts, and 'mf' for the piano accompaniment.

10. Pavane

15

Tyلمان Susato

(ca. 1500-1561/64)

Arr.: Kurt Sturzenegger

(Allegretto)

The first system of the musical score consists of five staves. The top four staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello), and the bottom two staves are for the piano. The music is in G major and common time. The first four staves begin with a dynamic marking of *f(mf)*. The piano part begins with a dynamic marking of *f(mf)*. The score shows the first six measures of the piece.

7

The second system of the musical score consists of five staves, continuing from the first system. It features a repeat sign at the beginning of the system. The dynamics for the string parts are marked as *mp* and *p*. The piano part continues with a dynamic marking of *mp*. The score shows measures 7 through 12.

11. Entrée

17

Marc-Antoine Charpentier

(1645/50-1704)

Arr.: Kurt Sturzenegger

(Solennel)

Musical score for measures 1-5. The score is in G major (one sharp) and common time (C). It features four staves: two for the vocal line (Soprano and Alto) and two for the piano accompaniment (Right and Left Hand). The vocal line begins with a forte (*f*) dynamic and a repeat sign. The piano accompaniment also starts with a forte (*f*) dynamic. The music is characterized by a solemn and grand style.

Musical score for measures 6-11. Measure 6 starts with a trill (*tr*) in the vocal line. The score includes first and second endings. The first ending leads back to the beginning of the piece, while the second ending concludes with a *Fine* marking. Dynamics include *mp* (mezzo-piano) and *f* (forte). The piano accompaniment continues with a steady accompaniment.

Musical score for measures 12-17. The score continues with dynamics of *mf* (mezzo-forte) and *f* (forte). The vocal line features a crescendo leading to a final flourish. The piano accompaniment provides a solid harmonic foundation. The piece concludes with a *Fine* marking.

Dal §
il Fine

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