

# 11 Pieces

3 Violins & Piano / Organ

**Arr.: Kurt Sturzenegger**

EMR 55442

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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 Violin, 2nd Violin, 3rd Violin, and Organ or Piano (optional). The key signature is one sharp (F#) and the time signature is 3/4. The first violin part starts with a forte (*f*) dynamic and changes to mezzo-forte (*mf*) at measure 5. The other parts also follow this dynamic change. The organ/piano part provides harmonic support with chords and a bass line.

Musical score for the second system of '1. Choral', starting at measure 8. It features four staves: 1st Violin, 2nd Violin, 3rd Violin, and Organ or Piano (optional). The key signature is one sharp (F#) and the time signature is 3/4. The first violin part starts with a mezzo-piano (*mp*) dynamic and changes to forte (*f*) at measure 11. The other parts also follow this dynamic change. The organ/piano part continues with harmonic support.

EMR 55442

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## 2. Choral

Michael Praetorius

(1571-1621)

Arr.: Kurt Sturzenegger

Musical score for measures 1-6. The score is in G major (one sharp) and common time (C). It consists of three vocal staves and a piano accompaniment. The vocal parts are marked *mf(p)* for measures 1-5 and *mf* for measure 6. The piano accompaniment is marked *mf(p)* for measures 1-5 and *mf* for measure 6. The key signature has one sharp (F#) and the time signature is common time (C). The score is divided into two systems by a double bar line with repeat dots. The first system contains measures 1-5, and the second system contains measure 6.

Musical score for measures 7-10. The score is in G major (one sharp) and common time (C). It consists of three vocal staves and a piano accompaniment. The vocal parts are marked *f* for measures 7-8 and *mp* for measures 9-10. The piano accompaniment is marked *f* for measures 7-8 and *mp* for measures 9-10. The key signature has one sharp (F#) and the time signature is common time (C). The score is divided into two systems by a double bar line with repeat dots. The first system contains measures 7-8, and the second system contains measures 9-10.

# 3. Intrada

Johann Christoph Pezel

(1639-1694)

Arr.: Kurt Sturzenegger

(Allegretto)

Musical score for measures 1-4. The score is in G major (one sharp) and common time (C). It features four staves: three for the right hand and one for the left hand. The first staff has a dynamic marking of *mf* at the beginning and *f* at the end. The second and third staves also have *mf* at the beginning and *f* at the end. The fourth staff has *mf* at the beginning and *f* at the end. The time signature changes from common time to 3/4 time at the end of measure 4.

6

Musical score for measures 5-12. The score continues from measure 5. It features four staves: three for the right hand and one for the left hand. The time signature is 3/4. The score ends with a double bar line and a repeat sign at the end of measure 12.

# 4. Sarabande

Johann Christoph Pezel

(1639-1694)

Arr.: Kurt Sturzenegger

(Lento cantabile)

Musical score for measures 1-8. The score is in 3/4 time and B-flat major. It consists of four staves: three for the violin and one for the piano. The violin parts are in treble clef, and the piano part is in grand staff (treble and bass clefs). Dynamics are marked as *p* (piano), *mf* (mezzo-forte), and *f* (forte). The tempo is indicated as (Lento cantabile). The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The score shows a gradual increase in volume from *p* to *f* across the measures.

9

Musical score for measures 9-16. The score continues from the previous page. It consists of four staves: three for the violin and one for the piano. The violin parts are in treble clef, and the piano part is in grand staff (treble and bass clefs). Dynamics are marked as *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). The tempo is indicated as (Lento cantabile). The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The score shows a gradual increase in volume from *mp* to *f* across the measures.

## 5. Bal

Johann Christoph Pezel

(1639-1694)

Arr.: Kurt Sturzenegger

(Allegro)

mf f

mf f

mf f

mf f

(6)

mf mp f

mf mp 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 four staves. The top three staves are for a string ensemble (Violin I, Violin II, and Viola), and the bottom staff is for the piano. The music is in common time (C) and begins with a *mf* dynamic. The first four measures are marked *mf*, and the subsequent measures are marked *f*. The piano part features a steady accompaniment with chords and moving lines in both hands.

8

The second system of the musical score continues from the first system. It consists of four staves. The dynamics are marked *mf* and *mp* for the first four measures, and *f* for the remaining measures. A trill (tr) is indicated above the final note of the first staff in the eighth measure. The piano accompaniment continues with a consistent rhythmic pattern.

## 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 two for the piano accompaniment. The upper voices are marked *f(p)* (for piano). The piano accompaniment is marked *f(p)*. The music consists of eighth and quarter notes, with some rests.

8

Musical score for measures 8-14. The score continues from the previous system. The upper voices are marked *mf* (measures 8-13) and *p* (measure 14). The piano accompaniment is marked *mf* (measures 8-13) and *p* (measure 14). The music features a variety of note values including eighth, quarter, and half notes.

15

Musical score for measures 15-18. The score continues from the previous system. The upper voices are marked *f* (for forte). The piano accompaniment is marked *f*. The music features a variety of note values including eighth, quarter, and half notes.



# 8. Air

Anonymous  
Arr.: Kurt Sturzenegger

(Andante sostenuto)

Musical score for measures 1-6. The score is in 3/2 time and D major. It features three staves for the vocal line and two for the piano accompaniment. The vocal line starts with a *p (mf)* dynamic. The piano accompaniment also starts with a *p (mf)* dynamic. The music is in a slow, steady tempo.

7

Musical score for measures 7-12. The score continues from the previous system. It features three staves for the vocal line and two for the piano accompaniment. The vocal line has dynamics of *f (mf)* and *p*. The piano accompaniment has a dynamic of *f (mf)*. The music is in a slow, steady tempo.

13

Musical score for measures 13-16. The score continues from the previous system. It features three staves for the vocal line and two for the piano accompaniment. The vocal line has a dynamic of *p*. The piano accompaniment has a dynamic of *p*. The music is in a slow, steady tempo. The system ends with a first and second ending.

## 9. 3 Madrigals

Thomas Morley

(1571-1621)

Arr.: Kurt Sturzenegger

## I- (Allegro)

Musical score for the first system of 'I- (Allegro)'. It features four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The key signature is B-flat major (two flats) and the time signature is common time (C). The tempo is marked 'Allegro'. The dynamic marking 'mf' (mezzo-forte) is present in the first measure of each staff.

Musical score for the second system of 'I- (Allegro)'. It features four staves: three vocal staves and one piano accompaniment staff. The key signature is B-flat major and the time signature is common time. The system begins with a measure number '6'. The dynamic markings 'f' (forte) and 'p' (piano) are used to indicate changes in volume across the staves.

Musical score for the third system of 'I- (Allegro)'. It features four staves: three vocal staves and one piano accompaniment staff. The key signature is B-flat major and the time signature is common time. The system begins with a measure number '12'. The dynamic markings 'mp' (mezzo-piano) and 'mf' (mezzo-forte) are used throughout the system.

# 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 string ensemble (Violin I, Violin II, and Viola), and the bottom two staves are for the piano. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked as (Allegretto). The dynamic marking *f(mf)* is present at the beginning of each staff. The music features a mix of eighth and sixteenth notes, with some rests and a fermata over a note in the first measure of the piano part.

7

The second system of the musical score continues from the first system. It consists of four staves. The key signature and time signature remain the same. The dynamic markings *mp* and *p* are used throughout the system. The music continues with similar rhythmic patterns and includes a repeat sign with first and second endings. The piano part features a fermata over a note in the first measure of the second ending.

# 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, key of B-flat major. It features three staves: two treble clefs and one grand staff (treble and bass clefs). The first measure is marked with a repeat sign and a section symbol (§). The dynamics are marked *f* (forte) throughout.

Musical score for measures 6-11. Measure 6 is marked with a '6' above the staff. The score includes a trill (*tr*) in measure 7. Measures 8-9 are first and second endings, both marked *mp* (mezzo-piano). The section concludes with a 'Fine' marking. Dynamics include *mp* and *f*.

Musical score for measures 12-15. Measure 12 is marked with a '12' above the staff. The score features dynamics of *mf* (mezzo-forte) and *f* (forte). A trill (*tr*) is present in measure 14. The section concludes with a 'Dal § al Fine' instruction.

Dal §  
al Fine

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