

11 Pieces

4 Violins & Piano / Organ

Arr.: Kurt Sturzenegger

EMR 55443

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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 five staves: 1st Violin, 2nd Violin, 3rd Violin, 4th Violin, and Organ or Piano (optional). The key signature is one sharp (F#) and the time signature is 3/4. The score begins with a dynamic marking of *f* (forte) and transitions to *mf* (mezzo-forte) after the first measure. The notation includes various rhythmic values such as quarter notes, eighth notes, and dotted notes.

Musical score for the second system of '1. Choral', starting at measure 8. It continues with the same five staves as the first system. The dynamic markings alternate between *mp* (mezzo-piano) and *f* (forte). The score concludes with a double bar line.

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2. Choral

Michael Praetorius

(1571-1621)

Arr.: Kurt Sturzenegger

mf(p) mf

mf(p) mf

mf(p)

mf(p) mf

7

f mp

f mp

f mp

f mp

3. Intrada

5

Johann Christoph Pezel

(1639-1694)

Arr.: Kurt Sturzenegger

(Allegretto)

Musical score for measures 1-5. The score is in G major (one sharp) and common time (C). It features four staves for strings and two staves for piano. The tempo is marked (Allegretto). The first four measures are in common time, and the fifth measure is in 3/4 time. Dynamics include *mf* and *f*.

6

Musical score for measures 6-11. The score continues in G major and common time. It features four staves for strings and two staves for piano. The tempo is marked (Allegretto). The first four measures are in common time, and the fifth measure is in 3/4 time. Dynamics include *mf* and *f*.

4. Sarabande

Johann Christoph Pezel

(1639-1694)

Arr.: Kurt Sturzenegger

(Lento cantabile)

9

5. Bal

Johann Christoph Pezel

(1639-1694)

Arr.: Kurt Sturzenegger

(Allegro)

Musical score for the first system of "5. Bal" by Johann Christoph Pezel, arranged by Kurt Sturzenegger. The score is in common time (C) and consists of four staves for a string quartet and a grand piano accompaniment. The tempo is marked "Allegro". The first system shows measures 1 through 6. Dynamics range from mezzo-forte (mf) to forte (f). A fermata is placed over the final note of the first staff in measure 6.

(6)

Musical score for the second system of "5. Bal" by Johann Christoph Pezel, arranged by Kurt Sturzenegger. The score continues from the first system, showing measures 7 through 12. Dynamics range from mezzo-forte (mf) to forte (f). The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

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 a string quartet (Violin I, Violin II, Viola, and Violoncello), and the fifth staff is for the piano. The music is in common time (C) and begins with a *mf* dynamic. The first two measures are marked *mf*, and the subsequent measures are marked *f*. The piano part features a steady accompaniment of eighth notes in the right hand and a more active bass line in the left hand.

8

The second system of the musical score continues from the first system, starting at measure 8. It consists of five staves for the string quartet and piano. The dynamics are marked *mf* and *mp* in the first two measures, and *f* in the subsequent measures. A trill (tr) is indicated above the final note of the first staff in the fourth measure. The piano accompaniment continues with its characteristic 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 four staves for the strings and a grand staff for the piano. The tempo is marked (Andantino). The dynamic marking *f(p)* is present in the first measure of each staff.

8

Musical score for measures 8-14. The score continues with the same instrumentation. The dynamic marking *mf* is used in measures 8-11, and *p* is used in measures 12-14. A repeat sign is present at the beginning of measure 8.

15

Musical score for measures 15-21. The score continues with the same instrumentation. The dynamic marking *f* is used throughout this section. A repeat sign is present at the beginning of measure 15.

8. Air

Anonymous
Arr.: Kurt Sturzenegger

(Andante sostenuto)

The first system of the musical score consists of five staves. The top four staves are for the vocal line, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The tempo is marked '(Andante sostenuto)'. The dynamic marking 'p (mf)' is present at the beginning of each staff.

7

The second system of the musical score consists of five staves. It begins with a double bar line and a repeat sign. The dynamic marking 'f (mf)' is present in the vocal staves and the piano accompaniment. The piano accompaniment features a complex chordal texture. The system concludes with a double bar line and a repeat sign.

13

The third system of the musical score consists of five staves. It begins with a double bar line and a repeat sign. The dynamic marking 'p' is present in the vocal staves and the piano accompaniment. The piano accompaniment features a complex chordal texture. The system concludes with a double bar line and a repeat sign. The first ending is marked '1.' and the second ending is marked '2.'.

9. 3 Madrigals

Thomas Morley

(1571-1621)

Arr.: Kurt Sturzenegger

I- (Allegro)

mf

mf

mf

mf

mf

6

f

p

f

p

f

p

f

p

12

mp

mf

mp

mf

mp

mf

mp

mf

10. Pavane

15

Tylman 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 individual instruments, and the bottom two are for the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The first four staves are marked with a dynamic of *f(mf)*. The piano part (bottom two staves) is also marked with *f(mf)*. The music features a mix of eighth and quarter notes with some rests.

7

The second system of the musical score consists of five staves. It begins with a double bar line and repeat signs. The key signature and time signature remain the same. The dynamics are marked as *mp* (mezzo-piano) and *p* (piano). The piano part (bottom two staves) is marked with *mp* and *p*. The music continues with similar rhythmic patterns and includes some rests.

11. Entrée

Marc-Antoine Charpentier

(1645/50-1704)

Arr.: Kurt Sturzenegger

(Solennel)

Musical score for measures 1-5. The score is in G minor, common time, and features a solennel character. It consists of five staves: four for the vocal ensemble (Soprano, Alto, Tenor, Bass) and one for the piano accompaniment. The piano part is marked *f* and features a rhythmic pattern of eighth and sixteenth notes. The vocal parts enter with a melodic line marked *f*. A section symbol (§) is placed above the first measure.

Musical score for measures 6-11. Measure 6 is marked with a '6' above the staff. The score continues with the vocal ensemble and piano accompaniment. A trill (*tr*) is indicated above a note in measure 6. The piano part has a *mp* dynamic. The section concludes with a double bar line and the word 'Fine' above the staff. The piano part ends with a *mp* dynamic.

Musical score for measures 12-15. Measure 12 is marked with a '12' above the staff. The score continues with the vocal ensemble and piano accompaniment. Dynamics include *mf* and *f*. A trill (*tr*) is indicated above a note in measure 14. The piano part has a *mf* dynamic. The section concludes with a double bar line and the word 'Fine' above the staff.

al §
| Fine

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