

11 Trios

Trumpet or Cornet (B \flat), Alto Saxophone
& Trombone or Euphonium (♭ + ♪)

Arr.: Kurt Sturzenegger

EMR 61516

1. Renaissance Lied (*Conrad Paumann*)
2. Pavane (*Poland 16th Century*)
3. Sonata (*Heinrich Schmelzer*)
4. Madrigal (*England 16th Century*)
5. Suite (*Johann Pezel*)
6. Interlude (*Georg Muffat*)
7. Noël (*Michel R. Delalande*)
8. Preludio e Fugato (*Giovanni B. Pergolesi*)
9. Lamentazione (Orpheus and Eurydice) (*Christoph W. Gluck*)
10. March of the Priests (The Magic Flute) (*Wolfgang A. Mozart*)
11. Theme (Chorale St Antoni) (*Joseph Haydn*)

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11 Trios

1. Renaissance Lied (Renaissance Song – Chanson de la Renaissance)

Conrad Paumann
(1410-1473)
Arr.: Kurt Sturzenegger

(Andante)

B♭ Trumpet or Cornet
E♭ Alto Saxophone
Trombone or Euphonium

7
15
23
30

mf
mf
mf
f
f
f
mp
mp
mp
p
p
p
mp
mf
mf
mf

EMR 61516

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2. Pavane

Poland 16th century

Arr.: Kurt Sturzenegger

(Lento)

8

3. Sonata

Heinrich Schmelzer

(1623-1680)

Arr.: Kurt Sturzenegger

(Adagio)

8

(Allegretto)

15

21

27

34

4. Madrigal

England 16th century

Arr.: Kurt Sturzenegger

(Allegro leggero)

Musical score for measures 1-7. The piece is in G major (one sharp) and 2/4 time. It features three staves: Treble, Alto, and Bass. Dynamics include *mf* and *p*.

8

Musical score for measures 8-15. Dynamics include *f* and *p*. A fermata is present over the final note of measure 15.

16

Musical score for measures 16-22. The time signature changes to 3/4. Dynamics include *mf* and *f*.

23

Musical score for measures 23-35. Dynamics include *mp - (mf)*. There are slurs and accents over several notes.

36

(2nd time rit.)

Musical score for measures 36-40. Dynamics include *mf - (f)*. The piece concludes with a fermata and a *J* (ritardando) marking.

5. Suite

Johann Pezel

(1639-1694)

Arr.: Kurt Sturzenegger

I - Intrada (Allegro)

Fine

8 (più mosso)

14 D.C. al Fine

II - Sarabande (Lento)

III - Bal (Allegro)

Musical score for measures 1-5 of 'III - Bal (Allegro)'. The score is written for three staves: Treble, Alto, and Bass. The key signature has one sharp (F#) and the time signature is 3/4. Dynamics include forte (f), piano (p), and mezzo-forte (mf). There are repeat signs and first endings marked with a circled asterisk.

Musical score for measures 6-8. Dynamics include f-(p) and p-(f).

6. Interlude

Georg Muffat
(1690-1770)

Arr.: Kurt Sturzenegger

(Andante)

Musical score for measures 9-11 of '6. Interlude'. The score is written for three staves: Treble, Alto, and Bass. The key signature has one sharp (F#) and the time signature is 3/4. Dynamics include piano (p) and mezzo-forte (mf).

Musical score for measures 12-15 of '6. Interlude'. The score is written for three staves: Treble, Alto, and Bass. The key signature has one sharp (F#) and the time signature is 3/4. Dynamics include mezzo-forte (mf) and mezzo-piano (mp). There are first endings marked with a circled asterisk.

Musical score for measures 16-18 of '6. Interlude'. The score is written for three staves: Treble, Alto, and Bass. The key signature has one sharp (F#) and the time signature is 3/4. Dynamics include forte (f) and mezzo-forte (mf).

5-Part Ensemble



1. Stimme / Voix / Part : B^b / C / E^b
2. Stimme / Voix / Part : B^b / C / F / E^b
3. Stimme / Voix / Part : B^b / E^b / F / B^{\flat} / C^{\flat}
4. Stimme / Voix / Part : F / E^b / B^{\flat} / C^{\flat}
5. Stimme / Voix / Part : E^b / B^{\flat} / C^{\flat}

& Drums / Percussions optional

(Price / Prix / Preis : Dk)

Bearbeitung • Arrangement

Jérôme Naulais

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