

11 Pieces

2 Violins & Piano / Organ

Arr.: Kurt Sturzenegger

EMR 55441

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*)
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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

1. Choral

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

1st Violin *f* *mf*

2nd Violin *f* *mf*

Organ
or Piano
(optional) *f* *mf*

8

2. Choral

Michael Praetorius
(1571-1621)
Arr.: Kurt Sturzenegger

mf (p) *mf*

mf (p) *mf*

mf (p) *mf*

7

f *mp*

f *mp*

f *mp*

3. Intrada

Johann Christoph Pezel

(1639-1694)

Arr.: Kurt Sturzenegger

(Allegretto)

Measures 1-7 of the piece. The score is in G major (one sharp) and common time. It features a three-part setting with treble, alto, and bass staves. The tempo is marked (Allegretto). Dynamics include *mf* (measures 1-4) and *f* (measures 5-7). The key signature changes to D major (two sharps) at measure 5.

8

Measures 8-16. The score continues in D major. Dynamics include *mf* (measures 8-10) and *mp* (measures 11-16). The piece features a repeat sign at measure 11.

17

Measures 17-22. The score continues in D major. Dynamics include *mp* (measures 17-18) and *f* (measures 19-22). The piece features a repeat sign at measure 19.

23

Measures 23-26. The score continues in D major. Dynamics include *mf* (measures 23-24) and *f* (measures 25-26). The piece features a repeat sign at measure 25.

4. Sarabande

5

Johann Christoph Pezel

(1639-1694)

Arr.: Kurt Sturzenegger

(Lento cantabile)

Measures 1-8: The score is in 3/4 time with a key signature of one flat. The first system contains measures 1-8. The right hand (treble clef) starts with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) section, and ends with a forte (*f*) section. The left hand (bass clef) also starts with *p*, followed by *mf*, and ends with *f*. The piano accompaniment consists of chords and single notes.

Measures 9-16: The second system contains measures 9-16. The right hand continues with *mf* and *f* dynamics. The left hand continues with *mp* and *f* dynamics. The piece concludes with a final chord in the right hand.

5. Bal

Johann Christoph Pezel

(1639-1694)

Arr.: Kurt Sturzenegger

(Allegro)

Measures 1-8: The score is in common time (C) with a key signature of one flat. The first system contains measures 1-8. The right hand (treble clef) starts with a mezzo-forte (*mf*) dynamic, followed by a forte (*f*) section. The left hand (bass clef) also starts with *mf*, followed by *f*. The piano accompaniment consists of chords and single notes.

Measures 9-16: The second system contains measures 9-16. The right hand continues with *mf* and *f* dynamics. The left hand continues with *mf* and *f* dynamics. The piece concludes with a final chord in the right hand.

6. Intrada

Johann Gottfried Reiche

(1667-1734)

Arr.: Kurt Sturzenegger

(Maestoso)

8

7. Allemande

Johann Hermann Schein

(1586-1630)

Arr.: Kurt Sturzenegger

(Andantino)

10

8. Air

Anonymous

Arr.: Kurt Sturzenegger

(Andante sostenuto)

8

13

1. 2.

9. 3 Madrigals

Thomas Morley

(1571-1621)

Arr.: Kurt Sturzenegger

I- (Allegro)

9

12

10. Pavane

9

Tylman Susato

(ca. 1500-1561/64)

Arr.: Kurt Sturzenegger

(Allegretto)

First system of the musical score, measures 1-8. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is marked (Allegretto). The first two staves (treble and alto) are marked *f (mf)*. The piano accompaniment (grand staff) also features *f (mf)* dynamics.

9

Second system of the musical score, measures 9-16. The piano part (grand staff) shows a dynamic shift from *mp* to *p* in measure 10. The vocal parts (treble and alto) also show a dynamic shift from *mp* to *p* in measure 10.

17

Third system of the musical score, measures 17-20. The piano part (grand staff) features a strong *f* dynamic in measures 17-18, followed by a *p* dynamic in measures 19-20. The vocal parts (treble and alto) also show a dynamic shift from *f* to *p* in measure 19.

21

Fourth system of the musical score, measures 21-24. The piano part (grand staff) features a strong *f* dynamic throughout. The vocal parts (treble and alto) also feature a strong *f* dynamic throughout.

11. Entrée

Marc-Antoine Charpentier

(1645/50-1704)

Arr.: Kurt Sturzenegger

(Solennel)

First system of the musical score. It consists of three staves: two for the vocal parts (Soprano and Alto) and one for the piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo/mood is marked '(Solennel)'. The first measure of the vocal parts is marked with a forte 'f' dynamic and a repeat sign. The piano accompaniment also starts with a forte 'f' dynamic. The system ends with a double bar line.

Second system of the musical score, starting at measure 6. It continues with the same three staves. The vocal parts have a 'tr' (trill) marking above the first measure. The system includes first and second endings, marked '1.' and '2.'. The piano accompaniment has a 'mp' (mezzo-piano) dynamic marking. The system ends with a double bar line.

Third system of the musical score, starting at measure 12. It continues with the same three staves. The vocal parts have 'mf' (mezzo-forte) dynamic markings. The piano accompaniment has a 'mf' dynamic marking. The system ends with a double bar line.

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