

# 11 Pieces

Flute & Piano / Organ

**Arr.: Kurt Sturzenegger**

EMR 55436

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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Route du Golf 150 • CH-3963 Crans-Montana (Switzerland)

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# 11 Pieces

## 1. Choral

Heinrich Schütz

(1585-1671)

Arr.: Kurt Sturzenegger

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*f* *mf*

8 *mp* *f*

## 2. Choral

Michael Praetorius

(1571-1629)

Arr.: Kurt Sturzenegger

*mf(p)*

(5) *mf* *f* *mp*

## 3. Intrada

Johann Christoph Pezel

(1639-1694)

Arr.: Kurt Sturzenegger

(Allegretto)

*f*

10 *mf*

16 *mp*

22 *mf* *f*

  
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is illegal!

# 11 Pieces

## 1. Choral

Heinrich Schütz

(1585-1672)

Arr.: Kurt Sturzenegger

Flute

Organ  
or Piano  
(optional)



8



## 2. Choral

Michael Praetorius

(1571-1621)

Arr.: Kurt Sturzenegger



7



EMR 55436

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## 3. Intrada

Johann Christoph Pezel

(1639-1694)

Arr.: Kurt Sturzenegger

(Allegretto)

mf

f

8

mf

mf

17

mp

mf

f

mf

f

# 4. Sarabande

Johann Christoph Pezel

(1639-1694)

Arr.: Kurt Sturzenegger

(Lento cantabile)

The first system of the Sarabande consists of three staves. The top staff is the melody, starting with a piano (*p*) dynamic and gradually increasing to a forte (*f*) dynamic. The middle staff is the right-hand piano accompaniment, also starting with *p* and reaching *f*. The bottom staff is the left-hand piano accompaniment, featuring a steady bass line. The key signature has two flats and the time signature is 3/4.

9

The second system continues the piece from measure 9. The melody in the top staff reaches its peak with a forte (*f*) dynamic. The piano accompaniment in the middle and bottom staves provides harmonic support, with the right hand also reaching *f*. The piece concludes with a final cadence in the right hand.

# 5. Bal

Johann Christoph Pezel

(1639-1694)

Arr.: Kurt Sturzenegger

(Allegro)

The first system of the Bal consists of three staves. The top staff is the melody, starting with a mezzo-forte (*mf*) dynamic and reaching a forte (*f*) dynamic. The middle staff is the right-hand piano accompaniment, starting with *mf* and reaching *f*. The bottom staff is the left-hand piano accompaniment, featuring a steady bass line. The key signature has two flats and the time signature is 3/4.

(6)

The second system continues the piece from measure 6. The melody in the top staff reaches its peak with a forte (*f*) dynamic. The piano accompaniment in the middle and bottom staves provides harmonic support, with the right hand also reaching *f*. The piece concludes with a final cadence in the right hand.

## 6. Intrada

Johann Gottfried Reiche

(1667-1734)

Arr.: Kurt Sturzenegger

(Maestoso)

The first system of the musical score for '6. Intrada' consists of three staves. The top staff is a single melodic line in G minor, starting with a mezzo-forte (*mf*) dynamic and moving to forte (*f*). The middle and bottom staves form a piano accompaniment, with the middle staff starting at *mf* and the bottom staff at *f*. The music is in 3/4 time and features a mix of eighth and quarter notes.

The second system of the musical score for '6. Intrada' begins at measure 8. The top staff continues the melodic line with dynamics *mf* and *f*, ending with a trill marked '(tr)'. The piano accompaniment in the middle and bottom staves features dynamics *mf*, *mp*, and *f*. The piece concludes with a final cadence.

## 7. Allemande

Johann Hermann Schein

(1586-1630)

Arr.: Kurt Sturzenegger

(Andantino)

The first system of the musical score for '7. Allemande' consists of three staves. The top staff is a single melodic line in D major, starting with a forte-piano (*f(p)*) dynamic and moving to mezzo-forte (*mf*). The middle and bottom staves form a piano accompaniment, with the middle staff starting at *f(p)* and the bottom staff at *mf*. The music is in 3/4 time and features a mix of quarter and eighth notes.

The second system of the musical score for '7. Allemande' begins at measure 10. The top staff continues the melodic line with dynamics *p* and *f*. The piano accompaniment in the middle and bottom staves features dynamics *p* and *f*. The piece concludes with a final cadence.

# 8. Air

**Anonymous**  
Arr.: Kurt Sturzenegger

(Andante sostenuto)

*p (mf)*

*f (mf)*

*p*

8

13

1. 2.

# 9. 3 Madrigals

**Thomas Morley**  
(1571-1621)  
Arr.: Kurt Sturzenegger

I- (Allegro)

*mf*

*mf*

*f*

*p*

*mp*

*m*

9

12

# 10. Pavane

9

Tyلمان Susato

(ca. 1500-1561/64)

Arr.: Kurt Sturzenegger

(Allegretto)

Musical score for measures 1-8. The piece is in G major and 3/4 time. The first system consists of a single treble clef staff with a melody marked *f (mf)*. The second system consists of a grand staff (treble and bass clefs) with a piano accompaniment marked *f (mf)*. The piano part features a steady eighth-note bass line and chords in the right hand.

9

Musical score for measures 9-16. The first system shows a treble clef staff with a melody marked *p*. The second system shows a grand staff with piano accompaniment marked *mp* in the right hand and *p* in the left hand. The piano part continues with a steady eighth-note bass line and chords.

17

Musical score for measures 17-20. The first system shows a treble clef staff with a melody marked *f* in the first half and *p* in the second half. The second system shows a grand staff with piano accompaniment marked *f* in the first half and *p* in the second half. The piano part continues with a steady eighth-note bass line and chords.

21

Musical score for measures 21-24. The first system shows a treble clef staff with a melody marked *f*. The second system shows a grand staff with piano accompaniment marked *f*. The piano part continues with a steady eighth-note bass line and chords.



## 11. Entrée

Marc-Antoine Charpentier

(1645/50-1704)

Arr.: Kurt Sturzenegger

(Solennel)

The first system of the musical score consists of three staves. The top staff is a single melodic line in treble clef, starting with a forte (*f*) dynamic and a repeat sign. The middle and bottom staves are a grand piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. Both piano staves also begin with a forte (*f*) dynamic. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

The second system of the musical score consists of three staves. The top staff begins at measure 6 and features a trill (*tr*) and a first ending bracket. The word "Fine" is written above the staff, and the dynamic is mezzo-piano (*mp*). The middle and bottom staves are the piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The dynamic is also mezzo-piano (*mp*).

The third system of the musical score consists of three staves. The top staff begins at measure 12 and features a trill (*tr*) and a forte (*f*) dynamic. The middle and bottom staves are the piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The dynamic is mezzo-forte (*mf*).

al §  
Fine

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