

Suite de Danses

F Horn & Piano / Organ

Arr.: Kurt Sturzenegger

Melchior Franck

EMR 305K

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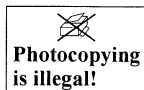


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Suite de danses



Melchior Franck

Arr.: Kurt Sturzenegger

I - Intrada

Sheet music for "Suite de danses I - Intrada" by Melchior Franck, arranged by Kurt Sturzenegger. The score is for Horn in F and Piano/Organ.

The music is in 2/4 time and F major. It consists of three systems of staves.

System 1 (Measures 1-6): Horn in F and Piano/Organ. Both parts start with a forte (*f*) dynamic. The Horn part features a melodic line with eighth and quarter notes. The Piano/Organ part provides a harmonic accompaniment with chords and moving lines in both hands.

System 2 (Measures 7-14): Continuation of the Horn and Piano/Organ parts. The Piano/Organ part includes a repeat sign at the end of measure 14.

System 3 (Measures 15-21): Continuation of the Horn and Piano/Organ parts. Dynamics include *mf* (mezzo-forte), *p* (piano), and *mp* (mezzo-piano).

System 4 (Measures 22-28): Continuation of the Horn and Piano/Organ parts. Dynamics include *mf* and *f* (forte). The Piano/Organ part includes a repeat sign at the end of measure 28.

29

p

p

35

mf *cresc.* *f* *poco rit.*

mf *cresc.*

II - Allemande

p

p

8

mp

mp *p*



A musical score for the song 'The Rose Tree'. The score is written for three parts: a single melodic line (treble clef) and a piano accompaniment (grand staff, treble and bass clefs). The key signature is one sharp (F#), and the time signature is 3/8. The tempo is marked 'Allegretto'. The score consists of five measures. The first measure starts with a forte 'f' dynamic. The melody and piano parts are synchronized. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. The melody is a simple, catchy tune. The score ends with a double bar line after the fifth measure.

6

Handwritten musical score for 'The Rose Tree'. The score is written on three staves: a single treble staff for the voice and a grand staff (treble and bass) for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The music is divided into two systems. The first system contains measures 1 through 3, and the second system contains measures 4 through 6. A repeat sign is placed after measure 3. The piano part features a steady accompaniment with chords and moving lines in both hands. The vocal line consists of a melody with some rests. A dynamic marking of *p* (piano) is present in the second system.

11

Violin part: Treble clef, key signature of one sharp (F#), 4/4 time. The melody begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. There is a whole rest in the second measure. The third measure starts with a forte (*f*) dynamic and contains a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. The fourth measure contains a quarter note A5, a quarter note B5, and a half note C6. The fifth measure contains a quarter note B5, a quarter note A5, and a half note G5. The sixth measure contains a quarter note F#5, a quarter note E5, and a half note D5. The seventh measure contains a quarter note C5, a quarter note B4, and a half note A4. The eighth measure contains a quarter note G4, a quarter note F#4, and a half note E4. The piece ends with a whole note D4.

Piano part: Treble and Bass clefs, key signature of one sharp (F#), 4/4 time. The accompaniment consists of chords. The first measure has a G4-F#4 dyad in the treble and a G3-F#3 dyad in the bass. The second measure has an A4-G#4 dyad in the treble and an A3-G#3 dyad in the bass. The third measure has a B4-A#4 dyad in the treble and a B3-A#3 dyad in the bass. The fourth measure has a C5-B4 dyad in the treble and a C4-B3 dyad in the bass. The fifth measure has a D5-C#4 dyad in the treble and a D4-C#3 dyad in the bass. The sixth measure has an E5-D#4 dyad in the treble and an E4-D#3 dyad in the bass. The seventh measure has an F#5-E#4 dyad in the treble and an F#4-E#3 dyad in the bass. The eighth measure has a G5-F#4 dyad in the treble and a G4-F#3 dyad in the bass. The piece ends with a whole note D4 in the bass.

IV - Pavane

Measures 1-4 of the piece. The music is in 4/4 time with a key signature of one sharp (F#). The melody in the right hand starts on a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment in the left hand features a steady eighth-note bass line and chords in the right hand. Dynamic marking: *f-p*.

Measures 5-10. Measures 5-6 continue the previous texture. Measures 7-8 introduce a first ending bracket. Measures 9-10 are the second ending, marked *mp*. The piano part continues with a consistent eighth-note pattern.

Measures 11-15. Measures 11-12 continue the first ending. Measures 13-15 are the second ending, marked *mf*. The piano part features a more active eighth-note melody in the right hand starting in measure 13.

Measures 16-20. Measures 16-17 continue the first ending. Measures 18-20 are the second ending, marked *p*. The piano part has a more active eighth-note melody in the right hand starting in measure 18.

20

mf *f*

mp *mf* *f*

V - Tantz

mf

mf

7

mf-f

mp *mf-f*

optional: play 1st ending both times

13

1. 2.

1. 2.

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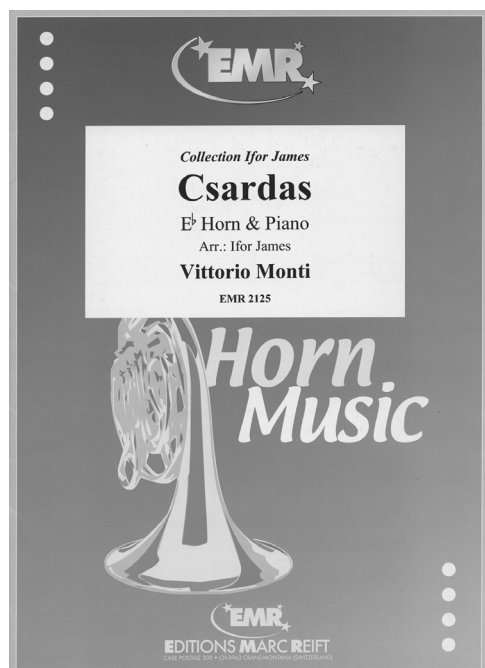
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