

Albert Jungmann.

AUSGEWÄHLTE WERKE

für Piano Solo

(wo nicht anders vermerkt)

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* 4. Sérénade (Be ceuse), *de Ch. Gounod, M.1.30*
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SCHWALBENFLUG

TONSTÜCK

von

Albert Jungmann

OP. 233.

Allegretto.

PIANO.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef, both in 6/8 time. The key signature has one flat (B-flat). The music features a melody in the right hand with triplets and a bass line in the left hand. Dynamics include *f* (forte) and *P* (piano). A *Ped.* (pedal) marking is present in the first measure. The system concludes with a fermata over the final notes.

leggiero.

The second system continues the piece. The right hand features a rapid triplet pattern. Dynamics include *mf* (mezzo-forte) and *Ped.* (pedal). The system ends with a fermata.

The third system shows a continuation of the triplet pattern in the right hand. It includes multiple *Ped.* (pedal) markings and concludes with a fermata.

First system of musical notation. The right hand (treble clef) features a complex, rhythmic melody with many sixteenth notes. The left hand (bass clef) has a simpler, more melodic line. Pedal markings are present in the first, second, and third measures, each with a circled cross symbol. A fermata is placed over the final note of the first measure in the right hand.

Second system of musical notation. The right hand continues with a similar rhythmic pattern. The left hand has a more active line with some slurs. Pedal markings are present in the first, second, and third measures, each with a circled cross symbol. A dynamic marking of *p* (piano) is placed above the second measure.

Third system of musical notation. The right hand has a more melodic and flowing line. The left hand continues with a steady accompaniment. Pedal markings are present in the first, second, and third measures, each with a circled cross symbol. Dynamic markings of *f* (forte) and *mf* (mezzo-forte) are present in the first and third measures, respectively.

Fourth system of musical notation. The right hand has a more complex, rhythmic pattern. The left hand has a steady accompaniment. Pedal markings are present in the first, second, and third measures, each with a circled cross symbol. A dynamic marking of *f* (forte) is present in the second measure. The system concludes with a double bar line.

First system of musical notation. The treble clef staff contains a series of chords, each with a slur above it. The bass clef staff contains a sequence of chords and quarter notes. Dynamic markings *sf* and *p* are placed below the treble staff.

Second system of musical notation. The treble clef staff features chords with slurs and triplets. The bass clef staff contains chords and quarter notes. Dynamic markings *p* and *sf* are present.

Third system of musical notation. The treble clef staff has chords with slurs and triplets. The bass clef staff contains chords and quarter notes. Dynamic markings *sf* are used throughout.

Fourth system of musical notation. The treble clef staff contains chords with slurs. The bass clef staff has chords and quarter notes. Dynamic markings *sf* and *p* are included.

First system of a piano score. The right hand features a melodic line with triplets and slurs. The left hand provides harmonic support with chords and quarter notes. Dynamics include *p* and *sfz*.

Second system of a piano score. The right hand continues with triplets and slurs. The left hand features chords and quarter notes. Dynamics include *sfz* and *cresc.*

Third system of a piano score. The right hand features chords and slurs. The left hand features chords and slurs, with a *f Ped.* marking. Dynamics include *f*.

Fourth system of a piano score. The right hand features a melodic line with a *8^a* marking. The left hand features chords and slurs. Dynamics include *sfz*.

mf Ped.

Ped.

This system contains two measures of music. The first measure features a treble clef with a triplet of eighth notes and a bass clef with a triplet of eighth notes. The second measure continues the melody in the treble clef. Pedal markings are present in both measures.

Ped.

Ped.

This system contains two measures of music. The first measure features a treble clef with a triplet of eighth notes and a bass clef with a triplet of eighth notes. The second measure continues the melody in the treble clef. Pedal markings are present in both measures.

Ped.

Ped.

This system contains two measures of music. The first measure features a treble clef with a triplet of eighth notes and a bass clef with a triplet of eighth notes. The second measure continues the melody in the treble clef. Pedal markings are present in both measures.

Ped.

Ped.

This system contains two measures of music. The first measure features a treble clef with a triplet of eighth notes and a bass clef with a triplet of eighth notes. The second measure continues the melody in the treble clef. Pedal markings are present in both measures.

mf Ped. Ped. Ped. Ped.

This system contains the first two measures of the piece. The right hand plays a continuous eighth-note melody, while the left hand provides a harmonic accompaniment with chords and single notes. Pedal markings are present in both hands, with the left hand's pedal being more prominent.

f Ped. Ped.

This system contains measures 3 and 4. The dynamics increase to forte (f). The right hand continues its eighth-note pattern, and the left hand features a more active accompaniment. Pedal markings are used to sustain the harmonic texture.

mf Ped. Ped. Ped. Ped.

This system contains measures 5 and 6. The dynamics return to mezzo-forte (mf). The musical texture remains consistent with the previous systems, featuring a steady eighth-note melody in the right hand and a supporting accompaniment in the left hand.

f Ped. Ped.

This system contains measures 7 and 8. The dynamics reach forte (f) again. The right hand's melody continues, and the left hand's accompaniment includes some longer note values. Pedal markings are used to maintain resonance throughout the system.

mf
Ped. Ped. Ped. Ped.

This system contains the first two measures of the piece. The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note bass line. Pedal markings are present in both hands, with the right hand's pedal being more prominent.

f
Ped. Ped. p Ped. Ped.

8^a

This system contains measures 3 through 6. In measure 3, the right hand has a dynamic marking of *f*. In measure 5, the right hand has a dynamic marking of *p*. A first fingering (*8^a*) is indicated for the right hand in measure 3. Pedal markings are used throughout.

Ped. Ped. mf Ped. Ped.

This system contains measures 7 through 10. The right hand continues with eighth-note chords, and the left hand maintains the eighth-note bass line. Pedal markings are present in both hands.

f Ped. Ped. f Ped.

This system contains the final four measures of the piece. The right hand features a long, sweeping melodic line that spans across measures 11 and 12. The left hand continues with the eighth-note bass line. Pedal markings are present in both hands.