



Stephan Herrmann

Arranger, Composer

Germany

About the artist

I was born in 1970 in the so called "Ruhrpott" in Germany. At the age of 6, I began with flutes and chimes, a year later I began my training at the piano, which I continued up to my 24th age. At the age of 13, I also began to sing in the choir - and I was so much fun that I still am active in various choirs. At one point I sat down at the piano and even began to compose. At first it was for me a way to express my feelings. Later, however, was always more joy to the composition. Meanwhile, I write more and more intense, choir and instruments followed.

Free scores gives me the opportunity to publish my compositions and to share with others. With my music I want other people to give pleasure, but also thought-provoking. For me there is nothing better than another person to put a smile on his face. If I can achieve that, I'm satisfied.

About the piece



Title: Im Sturm der Zeit -Andante [Opus 3]
Composer: Herrmann, Stephan
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Instrumentation: Piano solo

Stephan Herrmann on [free-scores.com](http://www.free-scores.com)

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Im Sturm der Zeit - Andante

Stephan Herrmann

Opus 3

Klavier

p

mf

f *mf*

8

8

The musical score is written for piano and consists of eight systems, each with a right-hand and left-hand staff. The right-hand part features a melodic line with various intervals and accidentals, including a key signature change from one flat to one sharp. The left-hand part is characterized by a complex rhythmic accompaniment of triplets, with some triplets marked with a '3' and a '1' above them. The score is written in a standard musical notation style with a treble and bass clef for each system.

Musical score for piano, Opus 3, page 3. The score consists of seven systems of two staves each. The first system shows a treble staff with a whole rest and a bass staff with a continuous triplet eighth-note pattern. The second system continues the triplet pattern in both staves. The third system introduces sixteenth-note triplets in the treble staff while the bass staff continues with eighth-note triplets. The fourth system features sixteenth-note triplets in the treble and eighth-note triplets in the bass. The fifth system shows a change in the treble staff to sixteenth-note chords and eighth-note chords, with a *p* (piano) dynamic marking. The sixth system features a melodic line in the treble staff with a fermata and a *p* dynamic marking, while the bass staff continues with eighth-note triplets. The seventh system concludes with a melodic line in the treble staff and eighth-note triplets in the bass staff.