



Jonathan Sargent

États-Unis, NA

Seven Preludes - No. 1 in A Major (Opus 5, No. 1)

A propos de l'artiste

SoundCloud: https://soundcloud.com/nid_music

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I am a self-taught American composer, and compose mostly in the Romantic period. I take extreme pains, though, to make myself musically balanced so I can compose in a very diverse range of styles, from Jazz, to Modern-Classical, to Ragtime.

Here is my musical story:

It was two years ago that I started learning music, what notes were which, how they were placed on the staff, etc. 4 months later, in December 2011, I began teaching myself composition, and to compose simple pieces like my "Canon in C," or "Fifty Years." Now, a year later, I am writing pieces like my "Impromptu Rhapsody No. 2" and American Rhapsody No. 1 – Mystic Maine, and am playing classics like "Fuer Elise," "Rondo alla Turca," "Canon in D, and Liszt's Hungarian Rhap... (la suite en ligne)

**Qualification :** 9 - Advanced

**Page artiste :** [https://www.free-scores.com/partitions\\_gratuites\\_noviceindisguise.htm](https://www.free-scores.com/partitions_gratuites_noviceindisguise.htm)

### A propos de la pièce



**Titre :** Seven Preludes - No. 1 in A Major  
[Opus 5, No. 1]

**Compositeur :** Sargent, Jonathan

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**Instrumentation :** Piano seul

**Style :** Romantique

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The image displays a musical score for the first prelude of a set of seven, in the key of A major. The score is presented in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature consists of three sharps (F#, C#, G#). The piece is in 3/4 time. The score is divided into five systems, each starting with a measure number: 16, 19, 22, 25, and 28. The notation includes quarter notes, eighth notes, and sixteenth notes in both hands. The bass line features a steady eighth-note accompaniment. The right hand plays a melodic line with various rhythmic patterns. The piece concludes at measure 28 with a final chord in the bass clef.

Seven Preludes  
{No. 1 - A Major}

31

Musical score for measures 31-34. The right hand plays a sequence of eighth notes, and the left hand plays a sequence of chords. Pedal points are indicated by "Ped." and a wavy line. A fermata is over the final chord in measure 34, which ends with an asterisk.

35

*p*

Musical score for measures 35-37. The right hand plays a sequence of eighth notes, and the left hand plays a sequence of chords. Pedal points are indicated by "Ped." and a wavy line. A piano dynamic marking "p" is present at the start of measure 35.

38

Musical score for measures 38-41. The right hand plays a sequence of eighth notes, and the left hand plays a sequence of chords. Pedal points are indicated by "Ped." and a wavy line. The piece ends with a double bar line.