



Jonathan Sargent

États-Unis, NA

Summer Is Gone (Intermedio Opere No. 6)

A propos de l'artiste

SoundCloud: https://soundcloud.com/nid_music

Google+: <https://plus.google.com/+NoviceindisguiseOfficial/posts>

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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.

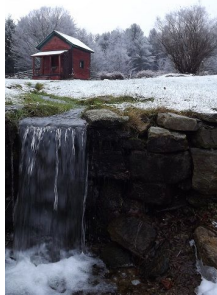
Here is my musical story:

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 :** Summer Is Gone  
[Intermedio Opere No. 6]

**Compositeur :** Sargent, Jonathan

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**Instrumentation :** Piano, Flûte, Violoncelle

**Style :** Classique moderne

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# Summer is Gone

Jonathan W. Sargent  
Intermedio Opere No. 6

The musical score is written for Piano, Flute, and Cello. It is in the key of A major (indicated by three sharps) and 4/4 time. The score is divided into three systems, each starting with a measure number (1, 5, and 8 respectively). The Piano part features a complex accompaniment with chords and arpeggiated figures. The Flute part has a melodic line with some rests. The Cello part provides a rhythmic foundation with eighth-note patterns. Dynamics include piano (*p*) and accents (*γ*). The score concludes with a triplet of eighth notes in the final measure of each system.

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Musical score system 1, measures 10-12. Includes grand staff and two single staves. Features a piano introduction with chords in the right hand and a rhythmic pattern in the left hand. Measure 12 includes a trill and a fermata.

Musical score system 2, measures 13-14. Includes grand staff and two single staves. Features a piano introduction with chords in the right hand and a rhythmic pattern in the left hand. Measure 14 includes a trill and a fermata.

Musical score system 3, measures 15-16. Includes grand staff and two single staves. Features a piano introduction with chords in the right hand and a rhythmic pattern in the left hand. Measure 16 includes a trill and a fermata.

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The musical score is presented in three systems, each containing a grand staff (piano) and two vocal staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piano accompaniment features a consistent eighth-note pattern in the right hand and block chords in the left hand. The vocal lines consist of a soprano part with melodic phrases and a bass part with a steady eighth-note accompaniment. The score includes various musical notations such as slurs, ties, and dynamic markings like 'mf'.

**System 1 (Measures 17-19):** The piano accompaniment continues with eighth-note patterns. The soprano line begins with a melodic phrase starting on G#4. The bass line provides a steady accompaniment. Measure 19 features a fermata over the soprano line and a '2' marking above the bass line.

**System 2 (Measures 20-22):** The piano accompaniment includes a triplet of eighth notes in the left hand in measure 21. The soprano line has a rest in measure 21. The bass line continues with eighth notes and includes a 'y' marking in measure 22.

**System 3 (Measures 23-25):** The piano accompaniment concludes with a final chord in measure 25. The soprano line has a rest in measure 23. The bass line continues with eighth notes and includes a 'y' marking in measure 24.

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26

26

26

29

29

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32

32

32

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34

34

34

36

36

36

39

*rit.*

39

39

6

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43 *rit.*

43 *pp*

43 *pp*

*pp*