

# Gesu Bambino

by  
**PIETRO A YON**



**PIANO SOLO**

(medium)

J. FISCHER & BRO.

# Gesu Bambino

## Pastorale

PIETRO A. YON

Piano

*Andante mosso*

*p*

*mf*

*simile*

Ped. \*

*rall.*

*f*

*a tempo*

*p*

Ped. \*

*f*

Ped. \*

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Non troppo lento

pp

pp

Red. \* Red. \* Red. \* Red. \* Red. \*

Red. \* Red. \* Red. \* Red. \*

rall.

a tempo

l.h.

Red. \* Red. \* Red. \*

Tempo I.

p

sentito il canto

Red. \* Red. \* Red. \* Red. \*

3

*rall.* *f* *a tempo* *p*

5 4 2 1 5

*Teo. \* Teo. \* Teo. \* Teo. \* Teo. \**

This system contains the first two measures of the piece. The right hand features a melodic line with a triplet of eighth notes in the first measure and a descending scale in the second. The left hand has a bass line with a triplet of eighth notes in the first measure. Dynamics include *rall.*, *f*, *a tempo*, and *p*. A fingering sequence 5 4 2 1 5 is indicated above the final notes.

*f*

*Teo. \* Teo. \* Teo. \* Teo. \**

This system contains the next two measures. The right hand continues the melodic line with a *f* dynamic. The left hand provides harmonic support with chords and moving lines.

Non troppo lento

*pp* *pp*

2 *l.h.*

*Teo. \* Teo. \* Teo. \* Teo. \* Teo. \** *Teo. \* Teo. \**

This system contains the next two measures. The tempo marking *Non troppo lento* is present. The right hand begins with a *pp* dynamic. A *2 l.h.* marking is placed above the second measure of the left hand.

*Teo. \* Teo. \* Teo. \* Teo. \**

This system contains the final two measures of the page. The right hand features a melodic line with a *pp* dynamic. The left hand continues with harmonic accompaniment.

First system of musical notation. The upper staff contains a melodic line with eighth-note patterns, and the lower staff contains a bass line with chords and eighth notes. The tempo marking *rall.* is present. Below the staff, there are markings: *ped \**, *ped \**, *ped.*, *\**, *ped.*, and *\**.

Second system of musical notation. The upper staff begins with a *l.h.* marking and contains a melodic line. The lower staff contains a bass line. The tempo marking *a tempo* is present. The system concludes with a *p* dynamic marking.

Tempo I.

Third system of musical notation, starting with *Tempo I.* The upper staff features a melodic line with fingerings (5, 4, 3) and a *p* dynamic marking. The lower staff contains a bass line with fingerings (12, 2, 1, 21, 1, 1, 2) and markings *ped.*, *\**, *ped.*, *\**, *simile*, and *simile*.

Fourth system of musical notation. The upper staff continues the melodic line with fingerings (5, 3, 3, 5). The lower staff contains the bass line with fingerings (1, 2, 5, 1) and markings *rall.* and *f*.

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The piece begins with a piano introduction marked *a tempo*. The main melody starts with a *p* (piano) dynamic. The bass line features a rhythmic pattern of eighth notes with asterisks. Fingerings are indicated by numbers 1-5.

Second system of musical notation. The melody continues with a *f* (forte) dynamic. The bass line has a similar rhythmic pattern. The system concludes with a *p* dynamic and a melodic phrase with fingerings 1, 3, 2, 4, 5, 2, 4.

Third system of musical notation. The melody is marked *mf* (mezzo-forte). The system includes a *rall.* (ritardando) section followed by *rall. ed acc. 5 subito* (ritardando and then accelerating to a fifth note suddenly). The bass line features a sequence of notes with fingerings 1, 2, 3, 5, 1, 2, 3, 5.

Fourth system of musical notation. The piece concludes with a *ppp a tempo* (pianissimo) section. The left hand is specifically marked *l.h.* (left hand). The bass line has a rhythmic pattern with asterisks and fingerings 1, 2, 3, 5, 1, 2, 3, 5.

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