



Julius Schmidt

États-Unis, Cherry Hill

Ciacona Nos. 1-2 in C & G Major (Nov 2021 & Jan 2022)

A propos de l'artiste

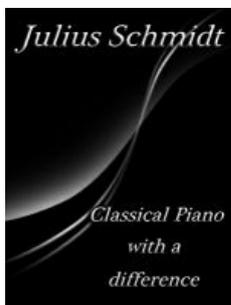
Julius Schmidt was born in 1975 in the Chicago area and began playing piano at the age of three, violin at the age of seven, viola at the age of nine, and the clarinet at the age of ten. He has played violin, viola and clarinet in many ensembles, and has appeared in numerous concerts as a pianist, violinist and clarinetist. Nonetheless, it is at the piano where he now spends the vast majority of his time and efforts.

Julius Schmidt is a pianist with a unique, emotional sound which encompasses the depth and expressive capabilities of the piano. His playing embraces a romantic sound, and is infused with emotion sorely lacking amongst many performances today.

Julius Schmidt's classical piano improvisations are true classical improvisations. They are all played spontaneously at the piano with no preparation beforehand. The various sets of improvisations vary from each other. Some are powerful, others slow and serene, some are fast, but all of them a... (la suite en ligne)

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A propos de la pièce



Titre : Ciacona Nos. 1-2 in C & G Major (Nov 2021 & Jan 2022)
Compositeur : Schmidt, Julius
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Editeur : Schmidt, Julius
Instrumentation : Piano seul
Style : Classique

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Cantabile ♩ = 40

Ciacona in C

Julius B Schmidt

Dolce

mp

Ped. * *Ped.* *

4

Ped. * *Ped.* *

8

Ped. * *Ped.* *

12

cresc.

Ped. * *Ped.* *

16

mf

Ped. * *Ped.* *

Ciacona in C

20

cresc.

Ped. * Ped. *

24

f

Ped. * Ped. * Ped. * Ped.

28

* Ped. * Ped. * Ped. * Ped.

32

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

36

Ped. * Ped. * Ped. * Ped. * Ped. *

Ciacona in C

39

Ped. * *Ped.* * *Ped.* * *Ped.* *

42

cresc. *ff*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

46

* *Ped.* * *Ped.* *

50

f

Ped. * *Ped.* * *Ped.* *

53

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ciacona in C

57

Ped. * Ped. * Ped. * Ped. *

61

Ped. * Ped. * Ped. * Ped. *

65

Ped. * Ped. * Ped. *

68

Ped. * Ped. * Ped. * Ped. *

72

Ped. * Ped. * Ped. *

Ciacona in C

76

cresc.

Ped. * Ped. * Ped. * Ped. *

80

ff

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

84

f

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

88

Ped. * Ped. * Ped. * Ped. *

91

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ciacona in G

Allegro con Brio ♩ = 70

Julius B Schmidt

The image displays the first 15 measures of the Ciacona in G by Julius B Schmidt. The score is written for piano in G major (one sharp) and 6/8 time. It begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with a long slur over the first four measures, while the left hand plays a steady eighth-note accompaniment. Pedal markings are indicated by 'Ped.' and asterisks. Measure numbers 4, 8, 12, and 15 are clearly marked at the start of their respective systems.

Ciacona in G

18

cresc.

ped. * *ped.* * *ped.* * *ped.* *

22

ped. * *ped.* * *ped.* *

25

f

ped. * *ped.* * *ped.* * *ped.* *

29

ped. * *ped.* * *ped.* *

32

>

ped. * *ped.* * *ped.* *

Ciacona in G

35

Musical notation for measures 35-37. The right hand plays a melody with eighth notes and quarter notes. The left hand plays a bass line with eighth notes and quarter notes. Pedal points are marked with 'Ped.' and asterisks. Accents are present on the first notes of measures 35, 36, and 37.

38

Musical notation for measures 38-40. The right hand continues the melody. The left hand features a more active bass line with eighth notes. Pedal points and asterisks are used. Accents are present on the first notes of measures 38, 39, and 40.

41

Musical notation for measures 41-44. The right hand has a more melodic line with some rests. The left hand has a steady eighth-note bass line. The dynamic marking *mf* is introduced in measure 42. Pedal points and asterisks are used throughout.

45

Musical notation for measures 45-48. The right hand plays a melody with eighth notes. The left hand has a consistent eighth-note bass line. Pedal points and asterisks are used.

49

Musical notation for measures 49-52. The right hand has a melody with quarter notes and eighth notes. The left hand has a steady eighth-note bass line. The dynamic marking *cresc.* is present in measure 50. Pedal points and asterisks are used. A triplet of eighth notes is marked with a '3' in measure 51.

Ciacona in G

53

Measures 53-55 of the Ciacona in G. The right hand features a melodic line with eighth notes and quarter notes. The left hand plays a rhythmic accompaniment of eighth notes. A dynamic marking of *f* (forte) is present in measure 54. Pedal markings (Ped.) and asterisks (*) are used to indicate phrasing and pedal changes.

56

Measures 56-58. The right hand continues with a melodic line. The left hand accompaniment features a mix of eighth and quarter notes. Pedal markings and asterisks are present throughout the system.

59

Measures 59-61. The right hand has a melodic line with some rests. The left hand accompaniment is more active with eighth notes. Pedal markings and asterisks are present.

62

Measures 62-63. The right hand has a melodic line with some rests. The left hand accompaniment is more active with eighth notes. Pedal markings and asterisks are present.

64

Measures 64-66. The right hand has a melodic line with some rests. The left hand accompaniment is more active with eighth notes. Pedal markings and asterisks are present.

Ciacona in G

68 *mf*

Ped. * Ped. * Ped. * Ped. *

72

Ped. * Ped. * Ped. * Ped. *

76

Ped. * Ped. * Ped. * Ped. *

80

Ped. * Ped. * Ped. *

83 *f*

Ped. * Ped. 5 * Ped. *

Ciacona in G

86

Ped. * Ped. * Ped. *

89

Ped. * Ped. * Ped. *

92

Ped. * Ped. * Ped. * Ped. *

96

Ped. * Ped. * Ped. * Ped. *