



Daniel-Omicrón Rodríguez

Arrangeur, Compositeur, Interprete, Editeur

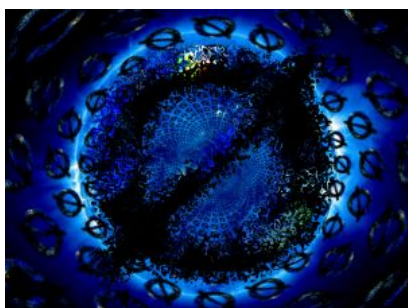
Espagne

A propos de l'artiste

Average, amateur composer. Accordionist. (My french is not good enough to make a proper description, sorry)

Page artiste : https://www.free-scores.com/partitions_gratuites_omicronrg9.htm

A propos de la pièce



Titre : Schwanengesang; Ständchen (Serenade)
[D. 957, 4.]
Compositeur : Schubert, Franz Peter
Arrangeur : Rodríguez, Daniel-Omicrón
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Editeur : Rodríguez, Daniel-Omicrón

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Ständchen (Serenade) D.957 N°4

Arr. Acc. Daniel-Omicrón Rodríguez García

Franz Schubert

♩ = 60

Adagio (♩ = 60)

A1

A2

A3

A4

pp

p

dolce e legato mp

p subito

The first system of the score spans measures 1 to 5. It features four staves: A1 (treble clef), A2 (treble clef), A3 (treble clef), and A4 (bass clef). The key signature is one flat (B-flat major) and the time signature is 3/4. The tempo is Adagio with a quarter note equal to 60 beats per minute. The music begins with a piano (*pp*) dynamic. In measure 5, the dynamics change to *p* and *dolce e legato mp*. The right hand (A1 and A2) plays a melody with triplets and a fermata. The left hand (A3 and A4) provides a harmonic accompaniment with chords and single notes.

A1

A2

A3

A4

pp

p

sf sf sf sf sf sf

The second system of the score spans measures 6 to 10. It continues with the same four staves. The melody in the right hand (A1 and A2) features triplets and a fermata. The left hand (A3 and A4) continues with its accompaniment. The dynamic *sf* (sforzando) is used in measures 8 and 9. The system concludes with a piano (*p*) dynamic.

11

A1

A2

A3

A4

mp

p

The third system of the score spans measures 11 to 14. It continues with the same four staves. The melody in the right hand (A1 and A2) features triplets and a fermata. The left hand (A3 and A4) continues with its accompaniment. The dynamic *mp* (mezzo-piano) is used in measure 11, and *p* (piano) is used in measure 14.

15

A1

A2

A3

A4

pp

mf

p

7 3 1 2 5 4 3 1 2 1

19

A1

A2

A3

A4

p

mp

pp

p

cresc.

3 3 5 > 3

23

A1

A2

A3

A4

mf

7 3

27 7

A1 1 2 5. 2 3-5 2 > 1 3 5 4 2 3 5

A2 *sf sf sf sf* *p*

A3 *sf sf sf sf* *p*

A4

32 7

A1 4 2

A2 7

A3

A4

35 D.S.

A1 *Rall.* *p* *pp* *ppp*

A2 *p* *pp* *ppp*

A3 *p* *ppp*

A4 *pp*

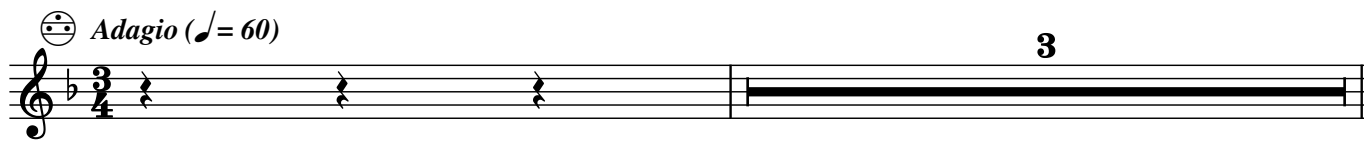
1ª Voz

Ständchen (Serenade) D.957 N°4

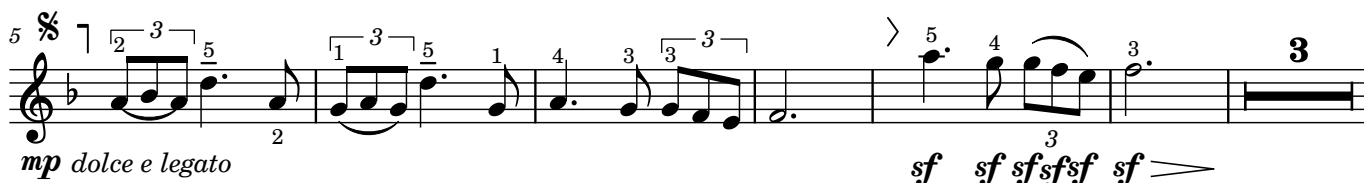
Arr. Acc. Daniel-Omicrón Rodríguez García

Franz Schubert

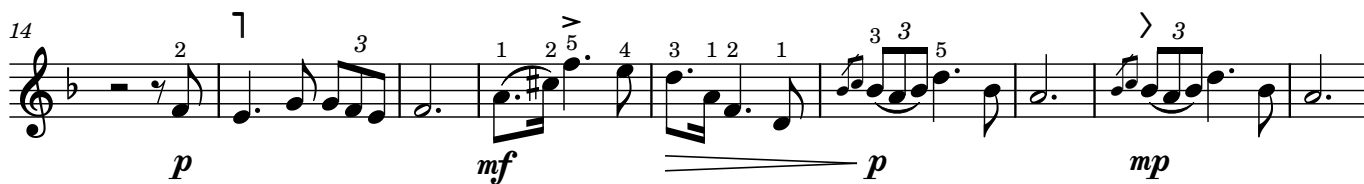
♩ Adagio (♩ = 60)



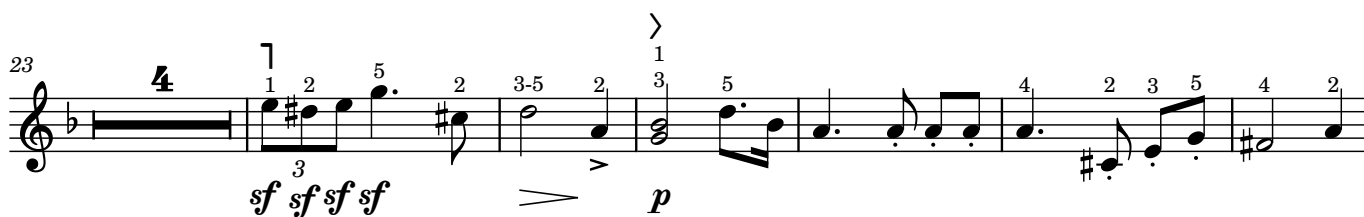
5



14



23



33



2ª Voz

Ständchen (Serenade) D.957 N°4

Arr. Acc. Daniel-Omicrón Rodríguez García

Franz Schubert

♩ Adagio (♩ = 60) **4** % **4**

9 **7** **3** **3** **3** **7** **3** **4**

sf sf sf sf sf > mp p

21 **3** **7** **3** **3**

mp mf sf sf sf >

29 **7**

p

34 **7** D.S. **2**

Ball. pp ppp

3ª Voz

Ständchen (Serenade) D.957 N°4

Arr. Acc. Daniel-Omicrón Rodríguez García

Franz Schubert

⊖ Adagio (♩ = 60) %

6

11

16

21

26

32

38

p *p subito* *pp* *p* *ppp*

cresc. *D.S.*

4ª Voz

Ständchen (Serenade) D.957 N°4

Arr. Acc. Daniel-Omicrón Rodríguez García

Franz Schubert

Adagio (♩ = 60)

§

The first system of musical notation is in bass clef with a 3/4 time signature. It begins with a piano (*pp*) dynamic marking and a slur over the first two measures. The third measure starts with a piano (*p*) dynamic marking. The system concludes with a key signature change to one sharp (F#) and a dynamic marking of *p*.

16

The second system of musical notation continues in bass clef with a 3/4 time signature. It features a piano (*pp*) dynamic marking in the first measure and a piano (*p*) dynamic marking in the second measure.

29

The third system of musical notation is in bass clef with a 3/4 time signature. It includes a *Rall.* (Ritardando) marking and concludes with a *D.S.* (Da Capo) instruction and a piano (*pp*) dynamic marking.