

### III. Gigue

**Allegro con brio**

**Pål Hermann**

The musical score for "III. Gigue" by Pål Hermann is written in 3/8 time. It consists of five systems of two staves each. The key signature has one sharp (F#). The first four systems are in a 4-measure phrase structure, while the fifth system is an 8-measure phrase. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The final system ends with a double bar line.

2  
20

This system contains measures 20 through 23. Measure 20 begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The right hand plays a series of eighth notes: F#4, G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8, D8, E8, F#8, G#8, A8, B8, C9, D9, E9, F#9, G#9, A9, B9, C10, D10, E10, F#10, G#10, A10, B10, C11, D11, E11, F#11, G#11, A11, B11, C12, D12, E12, F#12, G#12, A12, B12, C13, D13, E13, F#13, G#13, A13, B13, C14, D14, E14, F#14, G#14, A14, B14, C15, D15, E15, F#15, G#15, A15, B15, C16, D16, E16, F#16, G#16, A16, B16, C17, D17, E17, F#17, G#17, A17, B17, C18, D18, E18, F#18, G#18, A18, B18, C19, D19, E19, F#19, G#19, A19, B19, C20, D20, E20, F#20, G#20, A20, B20, C21, D21, E21, F#21, G#21, A21, B21, C22, D22, E22, F#22, G#22, A22, B22, C23, D23, E23, F#23, G#23, A23, B23, C24, D24, E24, F#24, G#24, A24, B24, C25, D25, E25, F#25, G#25, A25, B25, C26, D26, E26, F#26, G#26, A26, B26, C27, D27, E27, F#27, G#27, A27, B27, C28, D28, E28, F#28, G#28, A28, B28, C29, D29, E29, F#29, G#29, A29, B29, C30, D30, E30, F#30, G#30, A30, B30, C31, 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B291, C292, D292, E292, F#292, G#292, A292, B292, C293, D293, E293, F#293, G#293, A293, B293, C294, D294, E294, F#294, G#294, A294, B294, C295, D295, E295, F#295, G#295, A295, B295, C296, D296, E296, F#296, G#296, A296, B296, C297, D297, E297, F#297, G#297, A297, B297, C298, D298, E298, F#298, G#298, A298, B298, C299, D299, E299, F#299, G#299, A299, B299, C300, D300, E300, F#300, G#300, A300, B300, C301, D301, E301, F#301, G#301, A301, B301, C302, D302, E302, F#302, G#302, A302, B302, C303, D303, E303, F#303, G#303, A303, B303, C304, D304, E304, F#304, G#304, A304, B304, C305, D305, E305, F#305, G#305, A305, B305, C306, D306, E306, F#306, G#306, A306, B306, C307, D307, E307, F#307, G#307, A307, B307, C308, D308, E308, F#308, G#308, A308, B308, C309, D309, E309, F#309, G#309, A309, B309, C310, D310, E310, F#310, G#310, A310, B310, C311, D311, E311, F#311, G#311, A311, B311, C312, D312, E312, F#312, G#312, A312, B312, C313, D313, E313, F#313, G#313, A313, B313, C314, D314, E314, F#314, G#314, A314, B314, C315, D315, E315, F#315, G#315, A315, B315, C316, D316, E316, F#316, G#316, A316, B316, C317, D317, E317, F#317, G#317, A317, B317, C318, D318, E318, F#318, G#318, A318, B318, C319, D319, E319, F#319, G#319, A319, B319, C320, D320, E320, F#320, G#320, A320, B320, C321, D321, E321, F#321, G#321, A321, B321, C322, D322, E322, F#322, G#322, A322, B322, C323, D323, E323, F#323, G#323, A323, B323, C324, D324, E324, F#324, G#324, A324, B324, C325, D325, E325, F#325, G#325, A325, B325, C326, D326, E326, F#326, G#326, A326, B326, C327, D327, E327, F#327, G#327, A327, B327, C328, D328, E328, F#328, G#328, A328, B328, C329, D329, E329, F#329, G#329, A329, B329, C330, D330, E330, F#330, G#330, A330, B330, C331, D331, E331, F#331, G#331, A331, B331, C332, D332, E332, F#332, G#332, A332, B332, C333, D333, E333, F#333, G#333, A333, B333, C334, D334, E334, F#334, G#334, A334, B334, C335, D335, E335, F#335, G#335, A335, B335, C336, D336, E336, F#336, G#336, A336, B336, C337, D337, E337, F#337, G#337, A337, B337, C338, D338, E338, F#338, G#338, A338, B338, C339, D339, E339, F#339, G#339, A339, B339, C340, D340, E340, F#340, G#340, A340, B340, C341, D341, E341, F#341, G#341, A341, B341, C342, D342, E342, F#342, G#342, A342, B342, C343, D343, E343, F#343, G#343, A343, B343, C344, D344, E344, F#344, G#344, A344, B344, C345, D345, E345, F#345, G#345, A345, B345, C346, D346, E346, F#346, G#346, A346, B346, C347, D347, E347, F#347, G#347, A347, B347, C348, D348, E348, F#348, G#348, A348, B348, C349, D349, E349, F#349, G#349, A349, B349, C350, D350, E350, F#350, G#350, A350, B350, C351, D351, E351, F#351, G#351, A351, B351, C352, D352, E352, F#352, G#352, A352, B352, C353, D353, E353, F#353, G#353, A353, B353, C354, D354, E354, F#354, G#354, A354, B354, C355, D355, E3

40

5

Measures 40-43. The right hand features a melodic line with eighth and sixteenth notes, including a quintuplet in measure 42. The left hand provides a steady accompaniment of eighth notes.

44

2

Measures 44-47. The right hand continues the melodic development with some rests. The left hand maintains the eighth-note accompaniment.

48

Measures 48-51. The right hand features a series of chords and moving lines. The left hand continues the eighth-note accompaniment.

52

Measures 52-55. The right hand has a more active melodic line with many sixteenth notes. The left hand continues the eighth-note accompaniment.

56

2

Measures 56-59. The right hand features a melodic line with some rests and a fermata. The left hand continues the eighth-note accompaniment.

4  
60

System 1, measures 60-63. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The key signature has one sharp (F#).

64

System 2, measures 64-67. Measure 64 contains a complex sixteenth-note figure in the right hand. Measures 65-67 show a more melodic right hand with slurs and a 'legato' marking. The left hand continues with eighth-note accompaniment. A fermata is placed over the first measure of this system.

68

System 3, measures 68-71. The right hand plays a series of half notes with slurs, and the left hand continues with eighth-note accompaniment. A fermata is placed over the first measure of this system.

72

System 4, measures 72-75. The right hand features half notes with slurs, and the left hand continues with eighth-note accompaniment. A fermata is placed over the first measure of this system.

76

System 5, measures 76-79. The right hand plays half notes with slurs, and the left hand continues with eighth-note accompaniment. A fermata is placed over the first measure of this system.

80

Measures 80-83 of a musical score. The key signature has two sharps (F# and C#). The melody in the right hand features chords and eighth notes, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes. A fermata is placed over the final note of measure 83.

84

Measures 84-87 of a musical score. The melody continues with chords and eighth notes in the right hand, and a steady eighth-note accompaniment in the left hand. A fermata is placed over the final note of measure 87.

88

Measures 88-91 of a musical score. Measures 88 and 89 continue the previous pattern. In measures 90 and 91, the right hand plays a series of eighth notes with a slur, while the left hand has a long, sustained note in the bass register.

92

Measures 92-95 of a musical score. Measures 92 and 93 feature a continuous eighth-note melody in both hands. In measures 94 and 95, the right hand continues with eighth notes, while the left hand has a long, sustained note in the bass register.

96

Measures 96-99 of a musical score. Measures 96 and 97 continue with eighth-note patterns in both hands. In measures 98 and 99, the right hand has a few eighth notes, and the left hand has a long, sustained note in the bass register. A flat key signature change is visible in measure 99.

6  
100

This system contains measures 96 through 100. The treble staff features a melodic line with eighth and sixteenth notes, including some accidentals (flats). The bass staff provides a harmonic accompaniment with similar rhythmic values. The key signature has one flat.

104

This system contains measures 101 through 104. Measure 101 has a whole rest in the treble and eighth notes in the bass. Measures 102 and 103 show more active melodic lines in both staves. Measure 104 ends with a whole rest in the treble and a half note in the bass.

108

*f*

This system contains measures 105 through 108. Measure 105 has a whole rest in the treble and eighth notes in the bass, with a forte (*f*) dynamic marking. Measures 106 and 107 have whole rests in the treble. Measure 108 begins with a sixteenth rest in the treble, followed by a melodic line. The bass staff has sustained notes in measures 106 and 107, indicated by a slur.

112

This system contains measures 109 through 112. Measures 109 and 110 have sustained notes in the bass staff, indicated by a slur. Measures 111 and 112 show melodic lines in the treble staff and eighth notes in the bass staff.

116

This system contains measures 113 through 116. Measures 113 and 114 have sustained notes in the bass staff, indicated by a slur. Measures 115 and 116 show melodic lines in the treble staff and eighth notes in the bass staff.

120

Musical score for measures 120-123. The piece is in 3/4 time with a key signature of one sharp (F#). Measures 120 and 122 feature a half-note chord in the right hand and a half-note in the left hand, both tied to the next measure. Measures 121 and 123 feature a sixteenth-note triplet in the right hand and a half-note in the left hand, also tied to the next measure. The notes in the right hand are F#4, G#4, A4, B4, and in the left hand are F#3, G#3, A3, B3.

124

Musical score for measures 124-127. Measures 124-126 feature a sixteenth-note triplet in the right hand and a half-note in the left hand. Measure 127 features a half-note chord in the right hand and a half-note in the left hand. The notes in the right hand are F#4, G#4, A4, B4, and in the left hand are F#3, G#3, A3, B3.

128

*p*

Musical score for measures 128-131. Measures 128-130 feature a sixteenth-note triplet in the right hand and a half-note in the left hand. Measure 131 features a half-note chord in the right hand and a half-note in the left hand. The notes in the right hand are F#4, G#4, A4, B4, and in the left hand are F#3, G#3, A3, B3.

132

*f*

Musical score for measures 132-135. Measures 132-134 feature a sixteenth-note triplet in the right hand and a half-note in the left hand. Measure 135 features a half-note chord in the right hand and a half-note in the left hand. The notes in the right hand are F#4, G#4, A4, B4, and in the left hand are F#3, G#3, A3, B3.

136

*p*

Musical score for measures 136-139. Measures 136-138 feature a sixteenth-note triplet in the right hand and a half-note in the left hand. Measure 139 features a half-note chord in the right hand and a half-note in the left hand. The notes in the right hand are F#4, G#4, A4, B4, and in the left hand are F#3, G#3, A3, B3.

8  
140

*f*

144

*p*

148

*f*

152

156



158

Measures 158-159. The right hand features a continuous eighth-note arpeggiated pattern. The left hand provides a bass line with eighth notes and rests. Measure 159 includes a double bar line.

160

Measures 160-163. Measure 160 contains a double bar line. Measures 161-163 show a more complex texture with sixteenth-note runs in the right hand and eighth-note patterns in the left hand.

164

Measures 164-167. This system continues the musical development with consistent eighth-note patterns in both hands.

168

Measures 168-171. The right hand introduces some chromatic movement with sharps, while the left hand maintains a steady eighth-note accompaniment.

172

Measures 172-175. The final system on the page, featuring a key signature change to two sharps (F# and C#) in the right hand.

10  
176

This system contains measures 176 through 179. The key signature has two sharps (F# and C#). The melody in the right hand features a series of eighth-note chords and single notes, with a fermata over the final measure. The bass line consists of eighth-note chords and single notes, with a fermata over the final measure.

180

This system contains measures 180 through 183. The key signature changes to one sharp (F#). The melody in the right hand continues with eighth-note chords and single notes, with a fermata over the final measure. The bass line consists of eighth-note chords and single notes, with a fermata over the final measure.

184

This system contains measures 184 through 187. The key signature remains one sharp (F#). The melody in the right hand features a series of eighth-note chords and single notes, with a fermata over the final measure. The bass line consists of eighth-note chords and single notes, with a fermata over the final measure.

188

This system contains measures 188 through 191. The key signature remains one sharp (F#). The melody in the right hand features a series of eighth-note chords and single notes, with a fermata over the final measure. The bass line consists of eighth-note chords and single notes, with a fermata over the final measure.

192

This system contains measures 192 through 195. The key signature remains one sharp (F#). The melody in the right hand features a series of eighth-note chords and single notes, with a fermata over the final measure. The bass line consists of eighth-note chords and single notes, with a fermata over the final measure.

196

11

This system contains measures 196 through 200. The right hand features a melody with eighth and sixteenth notes, often beamed together. The left hand provides a harmonic accompaniment with similar rhythmic patterns. Measure 200 ends with a double bar line.

200

This system contains measures 200 through 203. Measures 200 and 201 continue the previous patterns. Measures 202 and 203 show a more complex texture with sixteenth-note runs in both hands, culminating in a double bar line at the end of measure 203.

203

This system contains measures 203 through 206. Measures 203 and 204 feature rapid sixteenth-note passages in the right hand. Measures 205 and 206 show a shift in texture, with the right hand playing chords and the left hand continuing with moving lines. The system ends with a double bar line at the end of measure 206.

206

This system contains measures 206 through 210. Measures 206 and 207 include a fermata over a chord in the right hand. Measures 208 and 209 continue with complex chordal textures. Measure 210 ends with a double bar line.

210

This system contains measures 210 through 214. Measures 210 and 211 feature a fermata over a chord in the right hand. Measures 212 and 213 show sustained chords in the right hand and moving lines in the left. Measure 214 ends with a double bar line.

12  
214

*p*

218

*f*