



Jonathan Sargent

United States (USA), NA

Impromptu Rhapsody No. 1 (Intermedio Opere No. 5)

About the artist

SoundCloud: https://soundcloud.com/nid_music

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

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.

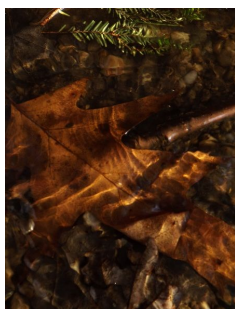
Here is my musical story:

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... (more online)

Qualification: 9 - Advanced

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-noviceindisguise.htm>

About the piece



Title: Impromptu Rhapsody No. 1 [Intermedio Opere No. 5]

Composer: Sargent, Jonathan

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Instrumentation: Piano solo

Style: Romantic

Comment: This is a piece that I improvised all the parts to, and then spent a whole week fitting them all together. This piece is certainly my most difficult piano-solo yet, and the one I worked the hardest on. Some notes for anyone performing this piece for fun or not-for-profit, the tremolos that I entered, due to a discrepancy of options, to not play back correctly, and some of the arpeggios do not play back correctly either; the audio is just to give... (more online)

Jonathan Sargent on [free-scores.com](https://www.free-scores.com)



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Impromptu* Rhapsody No. 1

"Go therefore and make disciples of all the nations, baptizing them
in the name of the Father and of the Son and of the Holy Spirit,
teaching them to observe all things that I have commanded you;
and lo, I am with you always, even to the end of the age.' Amen."
~Matthew 28: 19-20 NKJV~

Jonathan W. Sargent
Intermedio Opere No. 5

Gravely (♩ = 48 M.M.)

Piano

mf *f* *pp* *f* *p*

7 *mf* *p* *mf* *lento trill con poco accel.*

10 CADENZA *fff* *Presto*

12 *pp* *fff* *p* *fff* *mp* *fff*

18 *Tempo Primo* *Presto* *poco accel.* *f* *accel.* *fff*

* All the separate parts were improvised, with no previous preparation. I have added nothing, except transitions, my main edits were the removal of several sections.

a) The first 8va section can also be played 15ma.

This piece takes about 13:00 to perform in it's entirety,
But it stays interesting through its variety.

2

23

rit. Tempo Primo

p

8vb

Detailed description: This system covers measures 23 to 28. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamics include piano (*p*) and a *rit.* (ritardando) marking before the *Tempo Primo* instruction.

29

f *p* *f*

8vb

Detailed description: This system covers measures 29 to 32. The right hand has a complex texture with many beamed notes and slurs. The left hand continues with eighth-note accompaniment. Dynamics range from forte (*f*) to piano (*p*).

33

f *p* *f* *mf* *pp*

8vb

Detailed description: This system covers measures 33 to 37. The right hand features a melodic line with a *rit.* marking at the end. The left hand has a steady eighth-note accompaniment. Dynamics include forte (*f*), piano (*p*), mezzo-forte (*mf*), and pianissimo (*pp*).

38

mf simile LH poco dim. *mf* *mp*

Detailed description: This system covers measures 38 and 39. The right hand has a melodic line with a *rit.* marking. The left hand has a rhythmic accompaniment. Dynamics include mezzo-forte (*mf*), piano (*p*), and mezzo-piano (*mp*).

40

f *mf* *mp*

Detailed description: This system covers measures 40 and 41. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. Dynamics include forte (*f*), mezzo-forte (*mf*), and mezzo-piano (*mp*).

42

f *dim.* *p*

Detailed description: This system covers measures 42 and 43. The right hand has a melodic line with a *dim.* (diminuendo) marking. The left hand has a rhythmic accompaniment. Dynamics include forte (*f*) and piano (*p*).

*a little faster**

44 *mf* *f* *mf* *p*

49 *mp* *p* *mf* *mp* *f*

54 *mf* *ff* *f* *ff*

59 *ff* *accel.*

66 *a little slower* *p*

8^{va}
8^{vb}

* This also carries over into the repeat; the repeated section is to be taken at a faster tempo the second time through.

4
8^{va}-
Cheerfully (♩ = 120 - 130 M.M.)
73
p

8^{va}-
76
rit. *pp* *p*
a tempo

CADENZA
8^{va}-
79
accel.

a tempo
8^{va}-
81

8^{va}-
84
3/4
3/4

second time loco

87 *8va-*

88 89 90

91 *8va-*

p

mf

second time 8vb

94 *8va-*

(2nd 8vb)

97

100

103 *gladly and grandly*

f heavy pedaling

8vb

108

113

118

123

128

133

Musical score for measures 133-137. The right hand features a complex texture of chords and arpeggios, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *8vb* is present at the bottom of the system.

138

Musical score for measures 138-142. The right hand continues with intricate chordal patterns. A dynamic marking of *8vb* is present at the bottom of the system.

143

Musical score for measures 143-147. The right hand features a complex texture of chords and arpeggios. Dynamic markings of *8vb* are present at the bottom of the system.

148

Musical score for measures 148-152. The right hand continues with intricate chordal patterns. Dynamic markings of *8vb* are present at the bottom of the system.

153

Musical score for measures 153-157. The right hand features a complex texture of chords and arpeggios. A dynamic marking of *8vb* is present at the bottom of the system.

158

Musical score for measures 158-162. The right hand continues with intricate chordal patterns. Dynamic markings of *8vb* and *pp* are present at the bottom of the system.

162

f rit.

166

Tempo Primo
OPTIONAL: Play in the very bottom bass using fingers as dampers while playing. (not the cadenza)

mf f mf p pp

170

Cheerfully (♩ = 120 - 130 M.M.)

Longingly (♩ = 72 M.M.)

p

172

mp

174

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176 *p* *simile*

178

180 *8va*

182 *rit.* *mf* *Expectant* (♩ = 82 M.M.)

187 *f* *Longingly* (♩ = 72 M.M.)

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

194

199 a)

201

203 CADENZA

204

205

p

heavy pedaling

crescendo

pp

8vb-1

a) Make sure that the melody is clearly distinguishable here, a slight accent on the top notes will help exceedingly.

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206

207

CADENZA
{PRESTO}

208

209

210

211

212

PERFORMER'S NOTE: From here on out, the performance stly should suddenly darken, and multiply in grandeur.

12

213

8vb
Ped.

214

FINALE (♩ = 160-200 M.M.)

f pedal lightly; do not muddy by excess

8vb
Ped.

216

8vb
Ped.

219

8vb
Ped.

222

8vb
Ped.

Eerily (♩ = 120 M.M.)

225

a) *mp* *f* *ff*

8vb
Ped.

a) This part is exccetremely exhausting when you play the dynamics, and will take lots of practice for most pianists.
REMEMBER: Save some energy and fire for the very end!

b) These accents only apply to the first hitting of the notes. Also, the tremolo markings indicate here a rapid striking of the same note(s) that are notated on the staff, no extras, as this symbol in some cases implies.

231

Musical score for measures 231-238. Treble and bass staves with piano accompaniment. Pedal markings are present below the bass staff.

239

Musical score for measures 239-244. Treble and bass staves with piano accompaniment. Pedal markings are present below the bass staff.

245

Musical score for measures 245-250. Treble and bass staves with piano accompaniment. Pedal markings are present below the bass staff.

251

Musical score for measures 251-253. Treble and bass staves with piano accompaniment. Pedal markings are present below the bass staff.

254

Musical score for measures 254-258. Treble and bass staves with piano accompaniment. Treble staff has a "simile" marking. Bass staff has "8vb" and "8va" markings. Triplet markings are present.

255 **Concludingly** (♩ = 120+ M.M.)

vivace accel. al fine

sfz *sfz* *sfz*

Leg. *