



# Jonathan Sargent

United States (USA), NA

## Impromptu Rhapsody No. 2 (Intermedio Opere No. 7)

### About the artist

SoundCloud: [https://soundcloud.com/nid\\_music](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. 2 [Intermedio Opere No. 7]

**Composer:** Sargent, Jonathan

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**Instrumentation:** Piano solo

**Style:** Romantic

**Comment:** My second Impromptu Rhapsody. I am hoping to get a recording online in the weeks to come. The Problem I am having is it is so long I need to memorize at least 6 pages of it before I can play it straight through without awkward "Page Pauses."

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



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through  
January 1, 2013

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# Impromptu Rhapsody No. 2

Dedicated to Jesus Christ, and to my music teacher,  
who introduced me to the wonderful world of music

Jonathan W. Sargent  
Intermedio Opere No. 7

INTRODUCTION  
**Largissimo** (♩ = 36 - 28 M.M.)

Piano

*p* *mp*

ped. ad lib a) LH

*simile* (through measure 8)

5 *pp* *p* *8va*

b) *sostenuto* *sostenuto* \*

7 *simile* *8va*

**Lento a capriccio** (♩ = 48 M.M.)

9

13

- a) Strike with LH 1 and RH 1; bounce hands off the keyoard in a melancholy manner, sustaining the tone with the pedal.
- b) Same fingering as before; hold for an instant as the sostenuto pedal is pressed, (a momentary pause) and then continue playing LH 1 RH 1 on the other notes in the measure; clear damper pedal just after the first note of the next set is pressed, and hold until the right after the first note of the next set is pressed, etc.

*Impromptu Rhapsody No. 2*  
 {Intermedio Opere No. 7}

2

17

21

25

***Pensieroso***  
 (Thoughtfully)

*Thoughtfully, then gloomily and irritably*

28 **Adagio con agitato** (♩ = 56 - 65 M.M.)

**PENSIEROSO**

32

*Impromptu Rhapsody No. 2*  
 {Intermedio Opere No. 7}

The musical score consists of five systems of piano accompaniment. The first system (measures 36-39) features a right hand with triplets and a left hand with triplets and octaves ( $8^{vb}$ ). The second system (measures 40-42) continues with similar textures. The third system (measures 43-44) includes dynamic markings (*ff*, *sfz*, *mp*, *f*, *fp*, *mf*) and performance instructions 'a)' for grace notes and octaves ( $8^{va}$ ). The fourth system (measures 45-46) features a left hand with sixteenth-note runs and a right hand with octaves ( $8^{va}$ ). The fifth system (measures 46-47) continues the sixteenth-note runs in the left hand and octaves in the right hand.

a) Subtract the grace notes values from the eighth-note. This is to be played very quickly, but very distinctly and quietly. Do not play with RH, as that would be impossible, but pass the LH over the RH and play the notes with the left hand. The RH notes can have a slight fermata, so the LH notes can be played correctly.

b) These notes are to have a slight speeding up and slowing down, as well as cresc. and dim. in order to give it a "wavy" feel.

Impromptu Rhapsody No. 2  
{Intermedio Opere No. 7}

4

47 *8va* *tr* *tr* LH  
smoothly switch hands on the trill

48 *tr* *f* *8va* *p* *f* *8vb*

49 *8va* *ff* *8vb* *b)* *tr* *tr*

51 *p* *8va* *tr* *tr* *tr* *c)* *tr* *pp*

52 *8va* *tr* *pp* *tr* *tr* *tr*

53 *white key gliss.* *tr* *pp* *d)* *p* *tr* *e)* *mp*

slide thumb quickly

a) Smoothly substitute LH for the RH on this trill.

b) This indicates a smooth transition from RH trilling E# to LH trilling it.

c) These long trills are to be played very quietly, as indicated by the pianissimo beside them.

d) Play the first two of the triplet notes a little faster and have a very slight fermata on the last note of the triplet group.

e) Make sure the melody is distinct from all the other notes. The RH accomp. is to be very quiet.

Impromptu Rhapsody No. 2  
{Intermedio Opere No. 7}

54

55

56

57

*Largissimo* (♩ = 36 - 28 M.M.)

59

*Allegro* (M.M. ♩ = c. 120)

61

a) These glissandos are to be all one smooth motion.  
 b) This part is "a capriccio," (interpretational). These are the approximate note values, but I could not get them exact. The precise durations I have left to the performer's discretion.

Impromptu Rhapsody No. 2  
{Intermedio Opere No. 7}

6

63

rit.

8<sup>vb</sup>

**Terzina Triste**  
(Sorrowful triplets)

Sorrowfully, yet with anger and frustration

65 Adagio con agitato (♩ = 56 - 65 M.M.)

TERZINA TRISTE

*f* agitato

*ff* agitato con brio

ped. ad lib 8<sup>vb</sup>

69

8<sup>vb</sup>

72

8<sup>va</sup>

*mp*

8<sup>va</sup>

8<sup>va</sup>

8<sup>vb</sup>

75

8<sup>va</sup>

8<sup>va</sup>

8<sup>va</sup>

loco

8<sup>vb</sup>

a) Very quietly, this more of an ornament than a statement of another main theme or of the melody.

Impromptu Rhapsody No. 2  
 {Intermedio Opere No. 7}

*A little slower*  
*8<sup>va</sup>*

77

*p* *pp* *pp* *p* *pp* *p* *pp* *p*

80

*p*

81

82

*8<sup>va</sup>* *mp*

83

*crescendo* *b)* *c)*

6 3 6 3

12 12 12 12

a) Subtract the grace-note values from the eighth note. Play quickly, quietly and smoothly. Make sure the LH transitions into its different hand positions in a smooth and confident manner. Do not hurry this part!

b) Rhythm Note: The treble sixteenth notes fall on every other note in the bass.

c) Rhythm Note: These notes fall the first, the fifth, and ninth notes in the bass. (Every four notes)



Impromptu Rhapsody No. 2  
 {Intermedio Opere No. 7}

8

84

85

CADENZA {Presto}

*f pp*

Andante (♩ = 96 M.M.)

88

*8<sup>va</sup>*

90

*accel.*

92

Allegro (M.M. ♩ = c. 120)

*ff*

*8<sup>vb</sup>*

Impromptu Rhapsody No. 2  
{Intermedio Opere No. 7}

94

Musical score for measures 94-95. The right hand features a series of chords, while the left hand plays a rhythmic accompaniment. A dynamic marking of *f* is present at the start of measure 95. A dashed line with *8vb* indicates an octave reduction for the left hand.

96

Musical score for measures 96-97. The right hand continues with chords, and the left hand has a steady eighth-note accompaniment. A dynamic marking of *f* is present at the start of measure 96. A dashed line with *8vb* indicates an octave reduction for the left hand.

**Finale**

97 **Allegro** (M.M. ♩ = c. 120) *Grandly and concludingly.*

Musical score for measures 97-98. The right hand plays a series of chords, and the left hand has a rhythmic accompaniment. A dynamic marking of *f* is present at the start of measure 97, with the instruction *f crescendo poco a poco al fine*. Pedal markings (*Ped.*) are shown below the left hand. A dashed line with *8vb* indicates an octave reduction for the left hand.

99

Musical score for measures 99-100. The right hand continues with chords, and the left hand has a steady eighth-note accompaniment. A dynamic marking of *f* is present at the start of measure 99. Pedal markings (*Ped.*) are shown below the left hand. A dashed line with *8vb* indicates an octave reduction for the left hand.

101

Musical score for measures 101-102. The right hand continues with chords, and the left hand has a steady eighth-note accompaniment. A dynamic marking of *f* is present at the start of measure 101. A dashed line with *8vb* indicates an octave reduction for the left hand.

103

Musical score for measures 103-104. The right hand continues with chords, and the left hand has a steady eighth-note accompaniment. A dynamic marking of *f* is present at the start of measure 103. A dashed line with *8vb* indicates an octave reduction for the left hand.

