



Jonathan Sargent

États-Unis, NA

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

A propos de l'artiste

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.

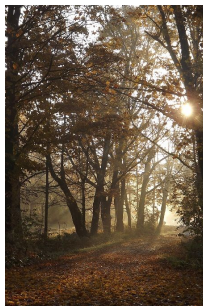
Here is my musical story:

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... (la suite en ligne)

Qualification : 9 - Advanced

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

A propos de la pièce



Titre : Impromptu Rhapsody No. 2
[Intermedio Opere No. 7]

Compositeur : Sargent, Jonathan

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Instrumentation : Piano seul

Style : Romantique

Commentaire : 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 sur [free-scores.com](https://www.free-scores.com)



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Composed December 11, 2012
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.

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2

17

21

25

Pensieroso
 (Thoughtfully)

Thoughtfully, then gloomily and irritably

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

PENSIEROSO

p *mp* *p*

ped. ad lib

32

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The musical score is presented in five systems. The first system (measures 36-40) features a treble and bass clef with a key signature of three sharps (F#, C#, G#). It contains several triplet markings (3) and dynamic markings such as *8^{vb}*. The second system (measures 40-43) continues the piece with similar triplet markings and dynamic markings like *8^{vb}*. The third system (measures 43-45) includes dynamic markings *ff*, *sfz*, *mp*, *f*, *fp*, and *mf*, along with articulation marks and a first ending bracket labeled 'a)'. The fourth system (measures 45-46) shows a complex passage with sixteenth-note runs in the right hand (RH) and left hand (LH), marked with '6' and '7' and dynamic markings *p* and *LH*. The fifth system (measures 46-47) continues the sixteenth-note runs in the right hand, marked with '6' and '7', and includes a dynamic marking *(8^{va})*.

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.

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4

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

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

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

50 *8va* *tr* *8vb* *tr*

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

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

53 *white key gliss.* *8va* *tr* *pp* *tr* *d)* *p*

54 *tr* *pp* *tr* *tr*

55 *white key gliss.* *8va* *tr* *pp* *tr* *e)* *p*

56 *tr* *pp* *tr* *tr*

57 *white key gliss.* *8va* *tr* *pp* *tr* *e)* *p*

58 *tr* *pp* *tr* *tr*

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.

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54

55

56

57

8va--, white key gliss. black key gliss.

mf a) *mp rit.* *ff*

8va--

Largissimo (♩ = 36 - 28 M.M.)

59

ffz *mf* *ff*

8vb--

Allegro (M.M. ♩ = c. 120)

61

8vb--

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.

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6

63

rit.

8^{vb}

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^{vb}

69

8^{vb}

72

8^{va}

mp

8^{va}

8^{va}

8^{vb}

75

8^{va}

8^{va}

8^{va}

loco

8^{vb}

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

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A little slower

The score consists of five systems of two staves each. The key signature is three sharps (F#, C#, G#). Measure 77 begins with a treble clef staff and a bass clef staff. The treble staff contains chords and triplets of eighth notes. The bass staff contains a melodic line with grace notes and triplets. Dynamics include *pp*, *p*, and *mp*. Performance markings include *8va* and *8vb*. Measures 80-81 show a continuation of the bass line with triplets. Measure 82 features a change in dynamics to *mp* and the introduction of *8va* in the treble staff. Measure 83 includes a *crescendo* marking and features sixteenth-note patterns in the bass staff with annotations b), c), and d).

- 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)

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8

84

85

CADENZA {Presto}

f pp

Andante (♩ = 96 M.M.)

88

p

8^{va}

90

accel.

92

Allegro (M.M. ♩ = c. 120)

ff

8^{vb}

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94

8vb

96

8vb

Finale

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

f crescendo poco a poco al fine

FINALE

Ped. 8vb Ped. Ped.

99

ped. simile 8vb

101

8vb

103

8vb

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8va
105
3
ff
8vb
Ped. *

108
Ped. *

112
Ped. *

116
Ped. *

118
Ped. *