



# Jonathan Sargent

United States (USA), NA

## American Rhapsody No. 1 - Mystic Maine (Op. 3.1)

### 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:** American Rhapsody No. 1 - Mystic Maine [Op. 3.1]

**Composer:** Sargent, Jonathan

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**Instrumentation:** Piano solo

**Style:** Romantic

**Comment:** This the most difficult piece I have ever written. I am very glad about how it has turned out. It is in the key of C# minor, is 18 pages long and takes 7 to 7 1/2 minutes to perform. All glory be to God, for I could never have written this in two weeks without the amazing power of Almighty God at work in my life. This piece may be subject to periodic revisions.

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



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# American Rhapsody No. 1 in C# minor

## The Northeastern Suite

### No. 1 - Mystic Maine

Themes used: The Maine State Song,  
the unofficial State song (Simple Gifts),  
and the hymn More Love To Thee, O Christ

Jonathan W. Sargent  
Magna Rhapsodie No. 1

#### INTRODUCTION

Lento marcato agitato (♩ = 48 M.M.)

Piano *mp*

*oscurato dalla m. d.* *simile*

(Overshadowed by the R. H.)

*oscurato dalla m. d.* 8<sup>va</sup>

*oscurato dalla m. d.* 8<sup>va</sup>

*oscurato dalla m. d.* 8<sup>va</sup>

Key for Note symbols: {A} equals a performance note, they are placed on the left hand side of the page, and a) equals a technique note, which are placed on the right hand side of the page.

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The Northeastern Suite  
{No. 1 - Mystic Maine}

2

Musical score for measures 6-7. Measure 6 features a treble clef with a key signature of three sharps (F#, C#, G#) and a bass clef with a key signature of three sharps. The music is marked *oscurato dalla m. d.* and includes an *8va* (octave) marking. Measure 7 continues the piece with similar notation.

Musical score for measures 7-8. Measure 7 includes an *(optional)* marking. Measure 8 features a treble clef with a key signature of three sharps and a bass clef with a key signature of three sharps. The music is marked *oscurato dalla m. d.* and includes an *8va* (octave) marking.

Musical score for measures 9-10. Measure 9 features a treble clef with a key signature of three sharps and a bass clef with a key signature of three sharps. Measure 10 features a treble clef with a key signature of three sharps and a bass clef with a key signature of three sharps. The time signature changes to 2/4.

## Possenti Montagne

Mighty mountains

Musical score for measures 10-16. Measure 10 is marked *Piano* and includes a *{A}* marking. The music is in 2/4 time with a key signature of three sharps. The score includes treble and bass clefs for both hands.

Musical score for measures 17-23. The music is in 2/4 time with a key signature of three sharps. The score includes treble and bass clefs for both hands.

**{A}** play as if beginning to climb a mountain,  
starting at the trail-head without a view of it.

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**{A}** play as if you just caught a view of the peak;  
With feelings of awe and doubt.  
**{B}** play strongly and with growing enthusiasm.

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31 {A}

32 {B}

35 {C}

38 {D}

41 {E}

{A} another amazing view; play with a feeling almost of awe.

{B} play with renewed strength and vigor.

{C} beginning to tire. Fade and tire until you reach the re-stated old theme.

{D} in doubt. Taking a rest.

{E} with firm resolve.

# American Rhapsody No. 1

The Northeastern Suite

{No. 1 - Mystic Maine}

44 {A}

45

46 {B}

48

50

{A} getting up, collecting thoughts, etc.  
{B} hiking again with new strength and purpose.  
The left hand chords should sound like the steady tramp of a hiker.

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a) This means you may pluck the string of this note instead of hitting the key.

*a tempo*

52 {A}

a) *Cadenza ad lib.*

55 {B} *accel.*

56 *rit.*

## L'oceano Cambia

The changing ocean

57 {C} *a tempo*

**Piano** *p rubato*  
Play in changing moods and styles,  
like an ocean in both calm and storm.

61

{A} almost there! Gain strength because the peak is almost reached.  
{B} the final rush to the top. Fade from hiking mode into the next part, the ocean.  
{C} gently, like waves lapping at the seashore.

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a) No transitory cadenza is needed, but if one is desired the performer can write their own. I do ask that it blend well with the feel of the surrounding themes.

65 {A}

accel.

Detailed description: This system shows measures 65 to 68. The music is in treble clef with a key signature of three sharps (F#, C#, G#). It features a melodic line with eighth-note patterns and a bass line with sustained chords. A large slur covers the entire passage. The instruction 'accel.' is written below the staff.

## Adagio affabilito (♩ = 72 M.M.)

69 8 a)

*p rubato*

Detailed description: This system shows measures 69 to 72. The music continues in the same key signature. It features a melodic line with eighth-note patterns and a bass line with sustained chords. A large slur covers the entire passage. The instruction 'p rubato' is written below the staff.

73 8 {B}

*8va*

Detailed description: This system shows measures 73 to 76. The music continues in the same key signature. It features a melodic line with eighth-note patterns and a bass line with sustained chords. A large slur covers the entire passage. The instruction '8va' is written above the staff.

77 8 {C}

*mf cresc.*

Detailed description: This system shows measures 77 to 79. The music continues in the same key signature. It features a melodic line with eighth-note patterns and a bass line with sustained chords. A large slur covers the entire passage. The instruction 'mf cresc.' is written below the staff.

80 8

*f*

Detailed description: This system shows measures 80 to 83. The music continues in the same key signature. It features a melodic line with eighth-note patterns and a bass line with sustained chords. A large slur covers the entire passage. The instruction 'f' is written below the staff.

{A} play as if a storm is coming, with added tension and excitement.

{B} the wind picks up. Still play pleasantly and gracefully, but with a little tension.

{C} the storm hits suddenly. Darken the playing style and add a little of the wild chaos of a storm into your playing.

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a) Affabilito means to play with ease and elegance. Start playing the section like that, and then add a foreboding aspect to the performance as well.



*American Rhapsody No. 1**The Northeastern Suite  
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83

Measures 83-85 of the piano score. The music is in 3/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a melodic line with eighth-note patterns and occasional chords, while the left hand provides a steady accompaniment of eighth notes. Accents are marked above several notes in both hands.

86

Measures 86-88 of the piano score. The right hand continues with a melodic line, showing a change in rhythm to include some quarter notes. The left hand maintains the eighth-note accompaniment. A double bar line is present at the end of measure 88.

89

Measures 89-91 of the piano score. The right hand features a more complex melodic line with some chords and rests. The left hand continues with the eighth-note accompaniment. Accents are present above several notes.

92

Measures 92-94 of the piano score. The right hand has a melodic line with some chords. The left hand continues with the eighth-note accompaniment. A double bar line is present at the end of measure 94.

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Lento affabilita (♩ = 48 M.M.)

Musical score for measures 95-98. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is Lento affabilita at 48 M.M. The music is marked *p rubato*. Measure 95 is marked with a bracketed 'A'. The score consists of two staves: a treble staff with a melodic line and a bass staff with a supporting accompaniment.

Musical score for measures 99-102. This section continues the melodic and accompanimental lines from the previous system.

Musical score for measures 103-106. Measure 103 is marked with a bracketed 'B'. The tempo is marked *accel.* (accelerando). The bass staff features a more active, rhythmic accompaniment.

Adagio affabilita (♩ = 72 M.M.)

Musical score for measures 1078-1097. The tempo is Adagio affabilita at 72 M.M., marked *p rubato*. The music returns to a slower, more relaxed feel. The score consists of two staves.

Musical score for measures 1098-1101. Measure 1098 is marked with a bracketed 'a)'. The music concludes with a final cadence.

{A} the storm ends as quickly as it came.  
Return to the gentle lapping of the beach.  
{B} play changingly, like the ocean.

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a) The return to the storm is to be very sudden.

111

*f*

114

### Travolgente Tempesta

*Overwhelming tempest*

Piano

*Presto travolgente*

117 a)

*ff*

{A}

119

{A} This section takes tremendous agility of hands and eyes, and will tax any performer to the utmost of their limits.

a) Fast and overwhelmingly.

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121

Musical score for measures 121-122. The piece is in 3/4 time and the key signature has three sharps (F#, C#, G#). The right hand plays chords with accents, while the left hand plays a rhythmic accompaniment of eighth notes.

123

Musical score for measures 123-125. The right hand continues with accented chords, and the left hand features a more active eighth-note accompaniment.

126

Musical score for measures 126-127. The right hand plays accented chords, and the left hand has a steady eighth-note accompaniment.

128

Musical score for measures 128-129. The right hand plays accented chords, and the left hand has a steady eighth-note accompaniment.

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130

Musical score for measures 130-131. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a series of chords, each marked with an accent (^). The left hand plays a rhythmic accompaniment of eighth notes, with some chords marked with an accent (^).

132

Musical score for measures 132-133. The right hand continues with accented chords. The left hand features a more active eighth-note accompaniment, with some chords marked with an accent (^).

134

Musical score for measures 134-135. The right hand has accented chords. The left hand has a steady eighth-note accompaniment, with some chords marked with an accent (^).

136

Musical score for measures 136-137. The right hand has accented chords. The left hand has a steady eighth-note accompaniment, with some chords marked with an accent (^).

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138

Musical score for measures 138-139. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). The treble staff contains a series of chords, each marked with an accent (^). The bass staff contains a rhythmic accompaniment of eighth notes, also marked with accents (^).

140

Musical score for measures 140-141. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). The treble staff contains a series of chords, each marked with an accent (^). The bass staff contains a rhythmic accompaniment of eighth notes, also marked with accents (^).

142

Musical score for measures 142-147. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). The treble staff contains a series of chords, each marked with an accent (^). The bass staff contains a rhythmic accompaniment of eighth notes, also marked with accents (^). Dynamic markings include *fff* and *sfz*. There are two instances of *8va* markings with dashed lines above the treble staff, indicating octave transposition.

148

Musical score for measures 148-153. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). The treble staff contains a series of chords, each marked with an accent (^). The bass staff contains a rhythmic accompaniment of eighth notes, also marked with accents (^). A dynamic marking of *sfz* is present. There is one instance of *8va* marking with a dashed line above the treble staff, indicating octave transposition.

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151 *8va* *ffz*

154 *ff* *8va*

157

159

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161

Musical score for measures 161-163. The piece is in 3/4 time and the key signature has three sharps (F#, C#, G#). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. Accents are placed above several notes in both hands.

164

Musical score for measures 164-165. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. The texture is consistent with the previous measures.

166

Musical score for measures 166-167. The right hand has a melodic line with some rests, and the left hand continues with the eighth-note accompaniment. The key signature remains three sharps.

168

Musical score for measures 168-170. The right hand has a melodic line with some rests, and the left hand continues with the eighth-note accompaniment. The key signature remains three sharps.



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170

Musical notation for measures 170-171. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). Measure 170 features a treble staff with a melodic line of eighth notes and a bass staff with a rhythmic accompaniment of eighth notes. Measure 171 continues the melodic line in the treble and the accompaniment in the bass.

172

Musical notation for measures 172-173. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). Measure 172 features a treble staff with a melodic line of eighth notes and a bass staff with a rhythmic accompaniment of eighth notes. Measure 173 continues the melodic line in the treble and the accompaniment in the bass.

174

Musical notation for measures 174-175. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). Measure 174 features a treble staff with a melodic line of eighth notes and a bass staff with a rhythmic accompaniment of eighth notes. Measure 175 continues the melodic line in the treble and the accompaniment in the bass.

176

Musical notation for measures 176-177. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). Measure 176 features a treble staff with a melodic line of eighth notes and a bass staff with a rhythmic accompaniment of eighth notes. Measure 177 continues the melodic line in the treble and the accompaniment in the bass.

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178

8va

**Presstissimo**

181

182

183

184

185

**Presstissimo**

186

a)

189

192

194

*fff sfz rit. sfz sfz*