



Jonathan Sargent

États-Unis, NA

Etude No. 1 (Prime Opere No. 10)

A propos de l'artiste

SoundCloud: https://soundcloud.com/nid_music

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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.

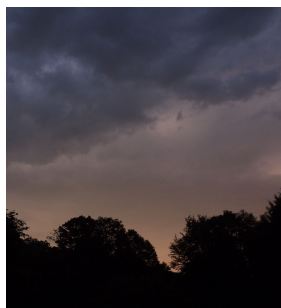
Here is my musical story:

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 Rhapsody... (la suite en ligne)

**Qualification :** 9 - Advanced

**Page artiste :** [https://www.free-scores.com/partitions\\_gratuites\\_noviceindisguise.htm](https://www.free-scores.com/partitions_gratuites_noviceindisguise.htm)

### A propos de la pièce



**Titre :** Etude No. 1  
[Prime Opere No. 10]

**Compositeur :** Sargent, Jonathan

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**Instrumentation :** Piano seul

**Style :** Romantique

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## Etude No. 1

Composition begun July 16, 2012 and completed July 31, 2012

Jonathan W. Sargent

Prime Oper No. 10

Piano

Moderato (♩ = c. 108)

*mp con brio*

*a)*

*ped.*

*simile*

5

*ped. simile*

9

13

17

*rit.*

21

*a tempo*

*b) p agitato*

- a) Keep the arpeggiation at the same speed, then hold all four notes a little longer. The same for all instances on this and the next page.  
 b) Make sure the left-hand is quieter than the right-hand here, through measure 25. Really bring out the right-hand in a mysterious way.

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## Etude No. 1

26

*ped.*

*ped.*

*ped.*

29

*ped. simile*

*a tempo*

32

*rit.*

a) *agitato*

36

b)

40

**Presstissimo**

47

- a) Cross hands here, left-hand over right-hand.  
 b) Right-hand p-pp and left-hand mf-mp.

## Etude No. 1

3

Moderato (♩ = c. 108)

a) Right-hand is just an accompaniment, so play a lot softer than left-hand (pp-RH, mp-LH), which has the melody.

The image displays a musical score for 'Etude No. 1', measures 89 through 99. The score is written for piano and consists of six systems, each with a grand staff (treble and bass clefs).  
- Measures 89-92: The right hand features a continuous eighth-note pattern, while the left hand plays a simple harmonic accompaniment of quarter notes.  
- Measures 93-96: The right hand continues with eighth-note patterns, and the left hand accompaniment becomes more complex, including some chords.  
- Measures 97-99: The right hand has a more intricate melodic line with some grace notes, and the left hand accompaniment includes chords and rests. A rehearsal mark 'a)' is placed at the beginning of measure 97 in the bass clef.

a) Keep right-hand p-pp and left-hand mp-p, even with the new accomp..

## Etude No. 1

Musical score for measures 102-103. The piece is in 4/4 time. The right hand features a complex melodic line with many beamed sixteenth notes and slurs. The left hand provides a steady accompaniment with chords and single notes.

Musical score for measures 104-107. The right hand continues with intricate sixteenth-note patterns. The left hand accompaniment becomes more rhythmic, with groups of eighth notes.

Musical score for measures 108-114. The tempo and mood change, marked *con tristezza e delusione (with sadness and disappointment)*. The right hand plays a series of eighth-note chords, starting with *mf*, then *p dolce*, and ending with *mf*. The left hand is mostly silent.

Musical score for measures 115-120. The right hand features triplet eighth-note patterns, starting with *p dolce*, then *mf*, and ending with *mp*. The left hand has a simple accompaniment of eighth notes.

Musical score for measures 121-126. The right hand continues with triplet eighth-note patterns, marked *mf*, *mp*, and *p*. The left hand accompaniment is more active, with eighth-note chords.

Musical score for measures 127-132. The right hand continues with triplet eighth-note patterns, marked *rit.* and *ppp*. The left hand accompaniment is simple, with eighth-note chords.