

# Impromptu nº 2

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♩ = 48

*p*

Com pedal

*rit.* *pp*

♩ = 50

*>mp*  
*a tempo*

Sem pedal

*p* *p*

# Impromptu n° 2

1 4 3 2 5 3 1 5 2 5 1 5 2 4 2

*mp*

3 2 5 3 5 4 2 1 3 2 1 2 4 5 3 1 5 2 4 2 4

*mp* *poco rit.*

$\text{♩} = 48$   
*p*  
*a tempo*

2

*Com pedal*

4

5 1 2 3 5 5 2 3 1 4 2

# Impromptu nº 2

(1) (2)

*p*

Com pedal

5 4 1 2 5 4 2 1 2 1

3 5 4 2 5 5 3 2 5

3 5 3 5 1 2 5 3 2 1 3 4 2

2 3 5 5 5 3 4 3

*rit.* *pp*

$\text{♩} = 50$

3 5 1 4 5

2 5 2 3 5 5 1 4

*>mp*  
*a tempo*

Sem pedal

5 3 4 5 4 5 4 3 5 4 3 2

5 1 4 4 5 3 3 5 4 3

*p* *p*

# Impromptu n° 2

First system of musical notation for Impromptu n° 2. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The tempo is marked *mp*. The music features a series of chords and melodic lines with various fingerings indicated by numbers 1-5. A dynamic hairpin shows a gradual increase in volume.

Second system of musical notation for Impromptu n° 2. It continues the grand staff with treble and bass clefs. The key signature remains two flats. The tempo is marked *mp*. The music includes more complex chordal textures and melodic passages with detailed fingerings. A dynamic hairpin indicates a decrease in volume.

Third system of musical notation for Impromptu n° 2. It features a grand staff with treble and bass clefs. The tempo is marked *pp*. The music is characterized by a long, sustained melodic line in the treble clef with a slur over it, and a bass line with chords. The tempo is marked  $\text{♩} = 44$ . The instruction "Com pedal" is written below the bass staff. Fingerings are indicated throughout.

Fourth system of musical notation for Impromptu n° 2. It continues the grand staff with treble and bass clefs. The music features a melodic line in the treble clef and a bass line with chords. A dynamic hairpin shows a decrease in volume, and the instruction "rit." is written above the treble staff. The system concludes with a double bar line.

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