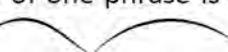


## LEISURELY CLOUDS

**MOOD:** "At your ease" means take your time. Think about how clouds look and move. Some clouds seem to stay in one place for a long time. Others flow and billow in the wind, changing their shapes quickly. Study each phrase member in this piece to decide if it is like a stationary cloud or a billowing cloud. Then decide how you want to play each cloud shape in this piece.

**NEW ISSUE, ELISION:** This is the perfect piece to learn about **ELISIONS**. An elision happens in a melody when the last note of one phrase is also the first note of the next one. When phrase marks are used, an elision looks like this:  (It looks like a seagull in flight!) To make the elision clear in performance, you must make the elision note sound like both an ending and a beginning. Many phrases end by playing them a little slower and softer, like we do when we come to the end of a sentence. But beginning a new phrase often starts with energy. Experiment by playing the phrase that leads up to the elision with a clear ending on its last note. Then start the next phrase beginning with that same note. You will need to find ways to make that one note sound as if you are ending, but also taking off again. This is an interesting experiment. Turn your ears up full tilt!

Now find elisions in BARCAROLLE on page 13. Because phrase marks are not used, you will need to look very carefully. Look for a longer note that ends one idea but also starts the next idea. Here is a hint: the first half note in measure 3 is an elision; it ends the "a" idea and also starts the "b" idea. How many other elisions can you find in Barcarolle? How many elision can you find in The Old Mill Wheel? Label them with the "seagull" sign.

LETTER PLAN:



**LEISURELY CLOUDS (Secondo)**  
at your ease  $\text{♩} = 176$  ( $\text{♩} = 56$ )

Music by Jon George

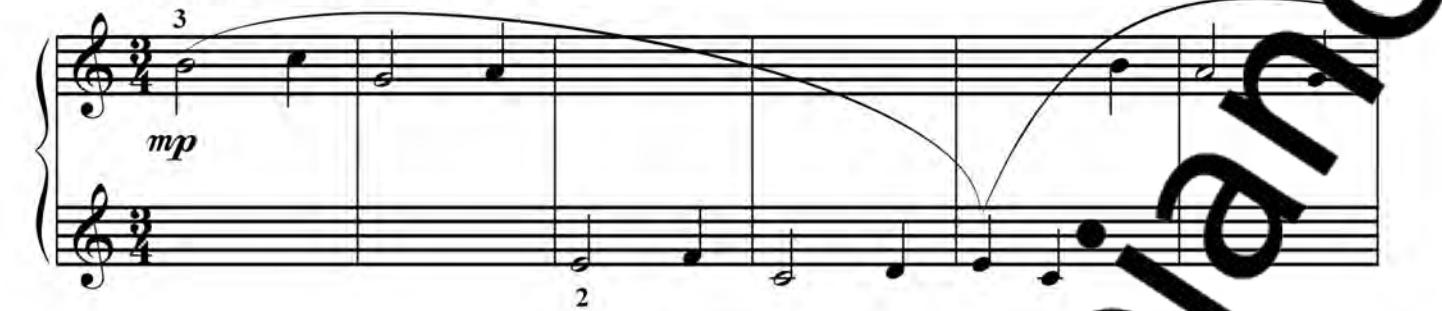
Property of  
Artistry

# Leisurely Clouds

Solo

Jon George

At your ease  $\text{d} = 176$  ( $\text{d.} = 56$ )



Property of  
Artistry at the piano

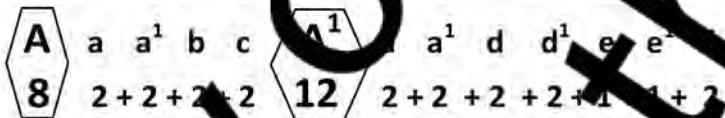
## AN IMPORTANT ERRAND

**MOOD:** "Steadily, with confidence." You can play any piece steadily and with confidence when you have learned and practiced it thoroughly and consistently. Make practicing this way your favorite and best habit!

### TECHNIC & EXPRESSION

1. Look at all the phrase members there are in this piece! They are short and energetic with many notes moving right along. They help you make this errand sound important.
2. Carefully compare and practice the measures that are almost the same (for example, measures 3 and 4). Then rehearse the phrase members they are in, memorizing which version is first and when comes next. (Knowing and remembering the letter plan makes this easy. Remember to copy the letter plan onto your score on the next page.)
3. How many cadences do you see? \_\_\_\_\_
4. How many elisions can you find? \_\_\_\_\_
5. Find (and circle) each anacrusis in this melody and decide how you will use their extra energy in your performance.
6. In measures 17-18, do you think the 's are cadences, or are they "putting on the brakes" for the final cadence in measure 20?
7. Decide whether you want to play this piece with legato overlap or with the bubbly legato we learned in THE OLD MILL WHEEL. Practicing all the 's acciaccato will help them sound crisp and clear in performance.

### LETTER PLAN



### AN IMPORTANT ERRAND (*Secondo*)

Steadily, with confidence  $\text{♩} = 26$  ( $\text{♩} = 132$ )

Music by Jon George

Properly at the piano

Artistry at the piano

# An Important Errand

Solo

Jon G.

Steadily, with confidence  $\text{♩} = 264$  ( $\text{♩} = 56$ )

Piano

3  
mf

6  
mf

Property of  
Artistry at the piano

## ALPINE MELODY

**MOOD:** "Singing, with clear tone" makes us think of the pure air on the mountain tops. It also reminds us of the echoes the singers in the Alps hear coming back to them.

### TECHNIC & EXPRESSION

1. Before you start to play this melody, experiment to discover how much overlap you want to use. Remember that our voices can sound much smoother than our fingers on the piano keys can.
2. Look carefully at the letter plan below. Because of the elisions at measures 13 and 17, this piece feels like one very long phrase with "short, short, *very long*" phrase members: 4 + 4 + 15!
  - a. Play the "a" and "b" phrase members calmly with clear cadences and gentle phrase breaths between measures 4-5 and 8-9.
  - b. Then in measure 9 begin building excitement that reaches its peak in measures 19 & 20 before relaxing in the last three measures.
  - c. The "a" phrase ends with a downward gesture to Middle C. The "b" phrase ends with an upward gesture to Treble C. Then the final, very long "B" section (with all its elisions) ends on Treble F; this is the answering phrase to the first two different questions. (Perhaps that is why the answer is so very long?)

**NEW ISSUE:** The left hand reaches over the right hand to play the last note in measure 23 (in the treble clef).

LETTER PLAN:



### ALPINE MELODY (Secondo)

Singing, with clear tone (♩ = 120, ∙ = 66)

Music by Jon George

The musical score consists of two staves of bass clef music. Measure 1 starts with a forte dynamic (F). Measures 2-4 show a pattern of eighth notes and sixteenth notes. Measure 5 begins with a piano dynamic (P). Measures 6-8 continue the pattern. Measure 9 starts with a forte dynamic (F). Measures 10-12 show a continuation of the pattern. Measure 13 starts with a piano dynamic (P). Measures 14-16 show a continuation of the pattern. Measure 17 starts with a forte dynamic (F). Measures 18-20 show a continuation of the pattern. Measure 21 starts with a piano dynamic (P). Measures 22-23 show a continuation of the pattern. Measure 24 ends with a forte dynamic (F).

Property of the piano

Artistry

# Alpine Melody

Solo

Jon George

Singing, with clear tone  $\text{♩} = 200$  ( $\text{♩} = 66$ )

Piano

6

1

*mf*

2

Property of  
Artistry at the piano

## NOCTURNE

**MOOD:** "Gently but firmly" = beautifully singing fingers. Use enough overlap of notes for a rich legato sound. A Nocturne is a night song. This is a calm night scene, but the moon is shining brightly.

### TECHNIC & EXPRESSION

1. Use your best singing tone for this beautiful melody.
2. Experiment with the amount of overlap to use during crescendo and diminuendo passages. Do you use more overlap for than , or the opposite, or the same amount for both?
3. Notice that the first ending (measures 9 – 12) is only 4 measures long. But on the repeat, the <sup>2nd</sup> ending leads into an extended 8 measure conclusion.
4. Do not hurry this last section for we want to linger in the beautiful moonlight.

### REMINDER

1. **rit.** Is the abbreviation for *ritardando*. It means to get gradually slower.

### LETTER PLAN



1. The anacrusis and elisions in this flowing melody give us uneven measure numbers in the letter plan (3.5 and 4.5 measures, for example). The first cadence is the half-note middle C in measure 4. The next two quarter notes are an anacrusis to the "b" idea. The first quarter note in the first ending is an elision with the beginning of the "c" idea. These events help the melody flow effortlessly. But they are rather difficult to show in a letter plan. It is important to know they are there and to bring them out in your performance.

### NOCTURNE (*Secondo*)

Music by Jon George

Gently  $\text{♩} = 184$  ( $\text{♩} = 92$ )

Property of the piano

## Nocturne

Solo

Jon George

**Gently but firmly** ♦ = 184 ( ♦ = 92 )

A musical score for piano. The top staff uses a treble clef and has a dynamic marking of *mp*. The bottom staff uses a bass clef. Measure 3 starts with a dotted half note followed by three eighth notes. Measure 5 starts with a half note followed by three eighth notes. Measure 6 starts with a quarter note followed by a eighth note, then a sixteenth note, then a eighth note, then a eighth note. The word "piano" is written diagonally across the measures.