

ANDANTE TRANQUILLO

MOOD: "Andante" means to play in a walking, flowing tempo. "Tranquillo" means peacefully. As you study this piece, notice that there is a friendly conversation going on during this peaceful walk.

PERFORMANCE SUGGESTIONS:

1. Notice that in the "A" section, phrase member "a" asks a question that "b" answers. Then "c" asks another question that imitates "b," but it brings us back to "a" again. This starts the "A¹" section.
2. Because there were two questions in the "A" section, "b¹" needs to give a more complete answer. It continues for 8 measures and has a strong, closed cadence in measures 23-24.
3. Now "c¹" changes direction in order to agree with the answer in "b¹" and have its own strong cadence. Words that fit the last "c¹" phrase member could be: "I am so glad that you told me that."

EXPERIMENT:

1. Color your performance so that your dynamics match these ideas in the musical conversation described above.
2. Writing your own words to each of these phrase members will help you "say" more with your performance of this interesting piece.

LETTER PLAN



ANDANTE TRANQUILLO (Secondo)

Comfortably $\text{♩} = 108$

Music by Jon George

Proper Artistry at the Piano

Andante Tranquillo

Solo

Jon Gossage

Comfortably $\text{♩} = 108$

(8va higher with duet)

Piano

mf

1

8

Property of
Artistry at the piano

GERMAN DANCE

MOOD: Most German Dances are very energetic and pleasant. This one is also very interesting because we find the phrases dancing in unusual groupings. The letter plan for this piece is probably one of the longest you will find for a one-page piece! All these short phrase members give the piece its delightful energy and cheer. This is why we marked the phrase members with curved lines even though you will play GERMAN DANCE with a crisp, almost non-legato touch. We didn't want you to miss all the bustling twists and turns of these short ideas.

PHRASE FORMS & PERFORMANCE

1. In order for a phrase or phrase member to be an "answer" in this piece, it will need to end on "g" to sound closed; it also needs to be long enough to answer all these short questions.
2. How many questions can you find in the entire piece? _____
3. How many answers can you find in the entire piece? _____
4. Experiment with how much emphasis you need to give the answers so that they sound closed and final.
 - a. This is especially important for the "g" phrase member which starts with an  anacrusis in measure 16 and ends on beat 1 in measure 20.
 - b. But notice that if you were to stop the piece on the first beat of measure 19, the piece does not sound finished. It really needs that second answer in measures 19-20 to close all this dancing.

LETTER PLAN



GERMAN DANCE (Secondo)

Energetically  = 176

Music by Jon George




Property at the piano

German Dance

Solo

Jon George

Energetically $\text{♩} = 176$

(8va higher with duet)

Piano

The musical score consists of two staves. The top staff is in treble clef, 3/4 time, dynamic *f*, and measures 1-5. The bottom staff is in bass clef, 3/4 time, and measures 1-5. Measure 1 starts with a forte dynamic. Measures 2-5 show a rhythmic pattern of eighth and sixteenth notes. Measure 6 begins with a dynamic of 6. The score concludes with a repeat sign and measure 1 of the second ending.

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HORPIPE

A BRIEF HISTORY LESSON ON THE HORPIPE

The word "hornpipe" has two meanings:

1. A hornpipe is an obsolete wooden instrument with a reed mouthpiece to blow into and a round bell shape made of animal horn on the other end; this bell projected the sound of the instrument. The pipe of this instrument had up to six finger-holes to use in playing melodies. This instrument was popular in the Celtic parts of Britain. The Hornpipe is still played in Asia and North Africa.
2. A Horpipe is also a lively dance similar to a jig, in 3/2, 2/4, or 4/4 meter. This dance was very popular in the 16th – 19th centuries. The accompaniment to the Hornpipe melody was usually a simple fiddle and bass, as we have here in the Secondo part (on this page below). Sailors especially enjoyed dancing the Hornpipe on their long ocean voyages. Imagine dancing the Hornpipe when the sea was rough and the deck would therefore be rising and falling as you danced. What tempo would you select for dancing on the high seas?
 - a. The most famous Hornpipe is probably the one that Handel composed for his Water Music Suite. (Sing the opening theme below.)

LETTER PLAN

A	a b a c	B	d e f g	A	a b a c
8	2 + 2 - 2 + 2	8	2 + 2 + 2 +	8	2 + 2 + 2 + 2

HORPIPE (Secondo)

Briskly $\text{♩} = 176$

Music by Jon George

4/4
mf 2 (f after :C.)

5 FINE

Property of the piano

Hornpipe

Solo

Jon George

Briskly $\text{♩} = 176$

Piano { *f* (*più f* after D.C.)

3

5

FINE

The musical score consists of two staves. The top staff is for the Solo instrument (indicated by a small 'S' in a circle) and the bottom staff is for the Piano (indicated by a small 'P' in a circle). Measure 1 shows the piano playing eighth-note chords. Measure 2 shows the piano playing sixteenth-note patterns. Measure 3 starts the solo part with eighth-note patterns. Measure 4 continues the solo part. Measure 5 concludes the piece with a final eighth-note pattern and the word 'FINE'.

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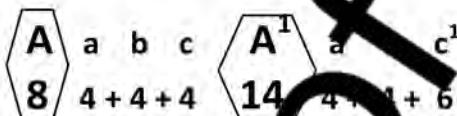
SUCH SWEET SORROW

MOOD: There is a gentle sadness to this piece. It will be most expressive if you overlap your legato tone and put your heartfelt feelings into the dynamics that shape this beautiful melody.

STARTING WITH AN INCOMPLETE MEASURE: (Review INTRODUCTION TO MUSIC pages 69-72)

1. Many pieces start on the first beat of the first measure. But when we start on a later beat of the measure, it provides a special "lift" into the first complete measure.
2. In this piece we start on the 3rd beat of the measure, and that ascending $\begin{smallmatrix} \text{J} & \text{J} \\ | & | \end{smallmatrix}$ figure is repeated three times in the first phrase to give a strong feeling of hope. Line two then has mostly descending figures.
 - a. But there is a large upward melodic skip between the 3rd beat and the 1st beat of measure 5 – 6. Feel a reaching here and then pace the *poco a poco crescendo* by planning and listening carefully to your dynamics and tone. This is a very expressive passage in this piece.
3. The closing ascending melody in measures 15-16 reminds us of the hope we felt in line 2. The piece ends tenderly with a \swarrow and *ritardando*.
4. Because this piece begins with an incomplete measure, you will find many of the phrases use the same rhythmic figure of $\begin{smallmatrix} \text{J} & \text{J} \\ | & | \end{smallmatrix}$ including the last two notes of the piece (measure 15 – 16).

LETTER PLAN



SUCH SWEET SORROW (Secondo)

Music by Jon George

Very *legato*, with beauty of tone $\text{J} = 138$

5

4

poco crescendo - - - - -

Property of the piano

Proper Artistry at the piano

Such Sweet Sorrow

Solo

Jon George

Very legato, with beauty of tone $\text{♩} = 138$

Piano

The musical score consists of two staves. The top staff is for the piano, starting in common time (indicated by a '4' below the staff) and transitioning to 3/4 time. It features a treble clef and includes dynamic markings 'mp' and 'poco a poco crescendo'. The bottom staff is for the vocal solo, also in 3/4 time with a treble clef. The vocal part begins with a rest followed by a melodic line. The piano accompaniment provides harmonic support throughout.

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Artistry at the Piano