

THE CLOWNS TUMBLE BY

MOOD: When we think of clowns we think of funny people who wear bright colored wigs, lots of make-up, wild clothing, and great big shoes! They are great entertainers, and so is this piece. Have fun with it!

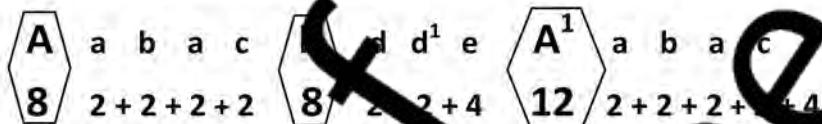
PERFORMANCE SUGGESTIONS

1. Large leaps in the melody and sprightly *staccato* duplets put a happy smile on the clown's faces.
2. Notice the *tenuto* signs and hold the last note in these rhythmic figures:  . They serve as landing strips for the melodic leaps and *staccato* duplets that come before them.
3. The *legato* "B" section, with its smooth, swinging melody, sounds like a clown jumped onto a trapeze and is showing off for the circus audience! Make sure there are no breaks in your sound in measures 5–14.

REMINDER

1. *Da Capo al §* means to go back to the beginning of the piece and play to this sign. Then jump to the same sign later in the piece and play to the end. In this piece, you will go back to the beginning, play to the sign at the end of line 2, and then jump to the same sign  above measure 17 in the last line and play to the end. Using these signs saves paper, ink, and page-turns; it saves writing out all the music again.

LETTER PLAN



THE CLOWNS TUMBLE BY (*Secondo*)

Cheerfully $\text{♩} = 112$

Music by Jon George

Property of the piano

The Clowns Tumble By

Solo

Jon George

Cheerfully $\text{♩} = 112$

Piano

Musical score for piano solo, page 1. The score consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The key signature is one flat, and the time signature is common time (indicated by '4'). The dynamic is forte (f). The instruction '(più f after D.C.)' is written above the staff. Measure 4 starts with a half note followed by eighth notes. Measure 5 starts with a quarter note followed by eighth notes.

Musical score for piano solo, page 2. The score consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The key signature is one flat, and the time signature is common time (indicated by '4'). The dynamic is forte (f). Measure 5 starts with a half note followed by eighth notes. Measure 6 starts with a quarter note followed by eighth notes. The instruction '§' is written above the staff.

Property of
Artistry at the piano

PETITE VALSE

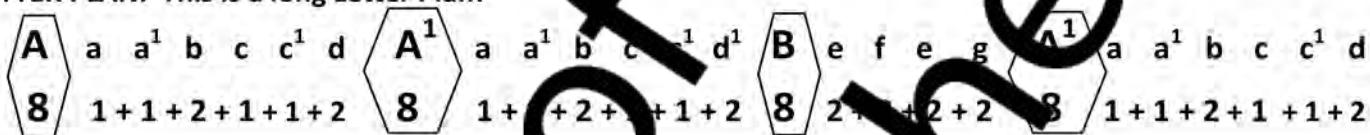
PERFORMANCE SUGGESTIONS

1. First, imagine a large, beautiful ball room with a glistening chandelier. The room is filled with young people dressed in their best evening clothes, the young ladies in evening gowns, and their partners in tuxedos. There is a fine orchestra playing, which you will imitate as you play this piece with the duet.
2. The Waltz is a beautiful, graceful dance in $\frac{3}{4}$ meter. The dancers move in circles while dancing the waltz, so we want to capture that circular motion in our playing. We do this with an easy emphasis on the first beat of each measure, and then glide through beats 2 and 3.
3. The duplets and quadruplets that begin each measure in this waltz also help you capture the circular movements of the dancers, but only if you play them gracefully.
4. The new ideas in the "B" section want new sounds. Experiment to find the sounds you want to use.

REMINDER

1. Don't get lost in the repeated sections of this piece.
2. The Letter Plan reminds you what to do: **A A¹ B A¹**
3. In other words, you do **not** play the 1st ending on the Da Capo repeat.

LETTER PLAN: This is a long Letter Plan!



PETITE VALSE (Secondo)

In a gracious manner $\text{♩} = 6$

Music by Jon George

Property of the piano

Petite Valse

Solo

Jon George

In a gracious manner $\text{♩} = 126$

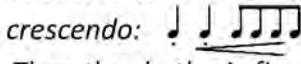
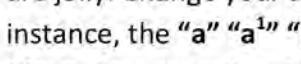
Piano

Sheet music for Piano Solo, Petite Valse by Jon George. The music is in 3/4 time, key of A major (two sharps). The piano part consists of two staves: treble and bass. Measure 1 starts with a dynamic 'mp' and a forte eighth-note chord. Measures 2-4 show a repeating pattern of eighth-note chords. Measure 5 begins with a eighth-note chord.

Property of
Artistry at the piano

GOOD KING WHAT'S-HIS-NAME

PERFORMANCE SUGGESTIONS

1. The *staccato* notes and all the quadruplets and duplets help you make this piece sound merry.
2. In all the "a" and "e" ideas, feel the *staccato* repeated notes moving to the quadruplet with a playful *crescendo*: 
3. Then the rhythmic figures reverse and the quadruplets & duplets move to the quarter notes: 
4. These two patterns keep the piece moving with playful energy.
5. The 1-measure ideas provide a way to hold the piece together because they are similar and because they are jolly. Change your sound for each new Letter Plan part so your performance has enough variety. For instance, the "a" "a¹" "b" ideas begin with  but the "c" "c¹" "d" ideas begin with  Make them sound and feel very different.
6. This is the longest piece you have had in this book. Focus your mind on exactly what you want to do before starting to play. Otherwise your performance could sound dull instead of merry.

LETTER PLAN: Get ready! This is especially long! It is also great fun to play!

A	a a ¹ b c c ¹ d	B	e e ¹ e ² e ³ f f ¹ g	A	a a ¹ b c c ¹ d	B	e e ¹ e ² e ³ f f ¹ g ¹
8	1+1+2+1+1+2	8	1+1+1+1+1+2	8	1+1+2+1+1+1+2	8	+1+1+1+1+1+2

GOOD KING WHAT'S-HIS-NAME (Secondo)

Merrily $\text{♩} = 152$

Music by Jon George

Property of the King

Artistry at the

King's

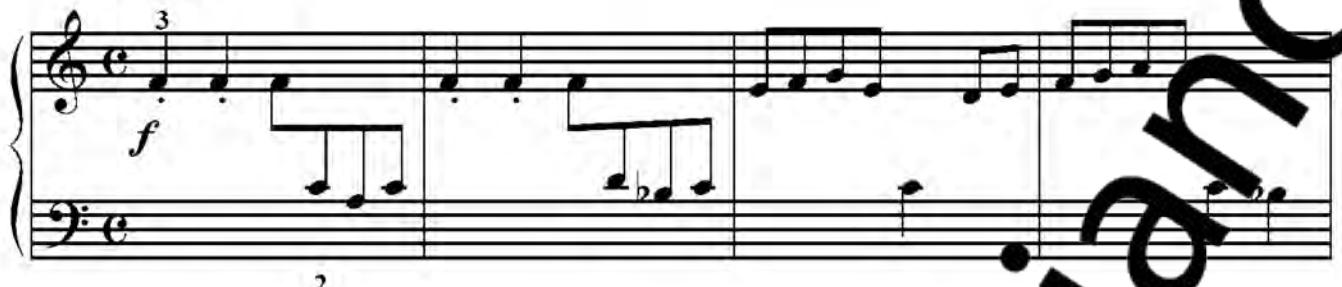
Good King What's-His-Name

Solo

Jon George

Merrily ♩ = 152

Piano



{ 5



Property of
Artistry at the Piano

MAZURKA

MAZURKA: A SHORT HISTORY

1. The Mazurka is a Polish dance in triple meter. Courtly pride and national patriotism are demonstrated in the expressive melody and slow-to-moderate tempo of the Mazurka.
 2. The melody often accents the second beat of the measure, and when it ends on that usually weak beat, it sounds especially expressive. The accompaniment was often a drone bass, as we have in this duet.
 3. This song and dance became widely popular in the mid 18th century, reaching America after 1830.
 4. The Polish composer, Chopin, wrote over 50 Mazurkas for the piano; the Polish people say that only Polish pianists know how to perform these varied and interesting works.
 5. In performance, the Mazurka included a great deal of improvisation. You are invited, therefore, to improvise with your duet partner on the repeat of the "A" section.

PERFORMANCE SUGGESTIONS

1. Notice how the is used in this Mazurka. The piece begins with one, making an Introduction to the dance. Then each section ends with one. In measure 1, you might imagine the two dancers smiling at each other as they wait for the dance to begin. Feel them leaning into the next measure with its three duplets that float us over to the three quarter notes in measure 3. This pattern repeats three times, ending with the second .
 2. Then the dance flows easily with many duplets in the "B" section, which also ends with the .
 3. Last, we return to the which brings us to the final where the dancers may be bowing to each other.

LETTER PLAN: Introduction



Music by Jon George

Mazurka

Solo

Jon George

Solo

Tenderly ♩ = 126

Piano

1

(mp)

4

6

mp

(rit. after L.C.)

FINE

Property of

Artistry at the piano

The image shows a page of sheet music for piano solo. The title "Solo" is at the top right, and the composer's name "Jon George" is partially visible. The tempo is "Tenderly" with a tempo marking of ♩ = 126. The key signature is A major (one sharp). The music is in common time (indicated by a '4'). The first measure starts with a piano dynamic (p). Measures 1 and 2 show eighth-note patterns. Measure 3 begins with a dynamic of (mp). Measures 4 and 5 continue the melodic line. Measure 6 ends with a dynamic of (rit. after L.C.). The piece concludes with a "FINE" ending. A large, stylized watermark reading "Property of Artistry at the piano" is diagonally overlaid across the music.