

1. Theme

This piece is one long melodic line: make it soar like an eagle! In measure 9 the melody begins again as it did in measure 1; play it even more enthusiastically the second time, coming to a firm close in the last two measures.

(♩ = 160 minimum - 208 maximum) (♩ = 80 - 104)

JON GEORGE

The musical score is written for piano in 4/4 time. It consists of two systems of music. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The melody is a single line that spans across both systems. The first system starts with a mezzo-forte (mf) dynamic and a first fingering (1) on the first note. The second system starts with a boxed measure number '5' and ends with an asterisk (*) on the final note. A large diagonal watermark 'Property of Artistry at the piano' is overlaid on the score.

2. Gondolier's Song

When playing this piece, imagine the gentle swaying motion of the boat as the gondolier guides it through the canals of Venice. Imitate the gondolier's song with a firm but pleasant "singing" tone on the piano.

(♩ = 160 - 200) (♩. = 54 - 66)

JON GEORGE

5

mp cantabile e dolce

3

Detailed description: This is the first system of a piano score for 'Gondolier's Song'. It consists of two staves, treble and bass clef, with a brace on the left. The time signature is 3/4. The music begins with a quarter note G4 in the treble clef, followed by quarter notes A4, B4, and C5. The bass clef has a whole note G3. A fermata is placed over the first measure. The tempo/mood marking is 'mp cantabile e dolce'. A finger number '5' is written above the first measure. A triplet of eighth notes (G4, A4, B4) is marked with a '3' below it in the second measure.

5

Detailed description: This is the second system of the piano score. It consists of two staves, treble and bass clef, with a brace on the left. The time signature is 3/4. The music continues from the first system. A box containing the number '5' is placed above the first measure. The melody in the treble clef continues with quarter notes D5, E5, F5, and G5. The bass clef continues with quarter notes G3, A3, and B3.

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3. Entrée

This piece depicts the arrival of an important person—perhaps it is the king—and this requires a dignified performance. Such an event is also exciting, and this suggests enthusiasm as well. The excitement builds in lines 3 and 4, and the last three measures provide a strong resolution.

(♩ = 168 - 208) (♩ = 84 - 104)

JON GEORGE

3

f *energico*

3

The first system of musical notation is for a piano piece in 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The tempo is marked as 'f' (forte) and 'energico'. The first measure of the bass staff contains a triplet of eighth notes: G2, F2, and E2. The rest of the system contains various rhythmic patterns, including quarter and eighth notes, and rests. A '3' is written above the first measure of the treble staff and below the first measure of the bass staff.

5

The second system of musical notation continues the piece. It also consists of two staves: a treble clef staff and a bass clef staff. The first measure of the treble staff contains a quarter note G4. The rest of the system contains various rhythmic patterns, including quarter and eighth notes, and rests. A '5' is written in a box above the first measure of the treble staff.

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4. Waltz

Like most waltzes, this is both a pleasant song and a graceful dance. The first phrase makes use of a "wind-up" figure starting in measure 2, which helps the melody swing up to a treble D. The second phrase then falls gracefully. These gestures alternate throughout the piece.

(♩ = 152 - 192)

JON GEORGE

mp grazioso

p

2

1

5

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5. Trumpet Tune

This bright statement calls for a vigorous tempo and a crisp touch. Emphasize the direction of the melodic line. For example, feel the strong downward pull of the left hand's two descending seconds in measures 4-5 and 6-7. This piece is so energetic that it must be played twice. Keep your performance lively throughout!

(♩ = 120 - 152)

JON GEORGE

The first system of the musical score is in 2/4 time. The right hand (treble clef) begins with a quarter note G4 (marked with a '5' above it), followed by quarter notes A4, B4, and C5. The left hand (bass clef) has a whole note G3 in the first measure, which is marked with a '1' below it. The dynamic marking *mf* is placed in the first measure of the right hand.

The second system of the musical score continues from the first. The right hand (treble clef) has a quarter note D5, followed by quarter notes C5, B4, and A4. The left hand (bass clef) has a quarter note G3, followed by quarter notes F3 (marked with a flat symbol) and E3. A box containing the number '5' is positioned above the first measure of the right hand.

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6. Nocturne

In this *adagio* melody, let the dotted quarter notes (♩.) descend gracefully, allowing the eighth-note figures (♪♪) to move easily upward. Plan the dynamics carefully so that your tone has attractive and ever-changing colors. The melody is formed by two long phrases. Each phrase ends with a *diminuendo*. Do not get softer too soon; otherwise, the arc of each phrase will collapse.

(♩. = 50 - 63)

JON GEORGE

The musical score is written for piano in 6/8 time. It consists of two systems of staves. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The music is in a 6/8 time signature. The first system starts with a treble clef and a bass clef. The melody is primarily in the treble clef, featuring dotted quarter notes and eighth-note figures. The bass clef provides a simple accompaniment. The first system ends with a fermata over the final note. The second system begins with a box containing the number 5, indicating the start of a new phrase. The music concludes with a final chord in the bass clef.

mp cantabile

3

1

5

7. Romanza

Pay careful attention to all the eighth rests (7) without making them sound fussy; they will then add a lightness to the piece and will also provide effective contrast to the half notes (J). In this piece there are a number of surprises, such as in the varying phrase lengths and in the "conversation" between the hands.

(♩ = 112 - 132)

JON GEORGE

mf dolce

4

1

3

7

3

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8. Wild Horseman

This horseman is in a hurry! The ♩ ♩ rhythms between the hands will give the effect of galloping when played quickly and sharply. Let the long phrases rise and fall steadily in their dynamics, playing the $\widehat{\quad}$ and $\widehat{\quad}$'s smoothly, with an abrupt *forte* in the concluding phrase. Use this piece to develop the important skill of thinking slowly in a fast tempo.

JOHN GEORGE

(♩. = 104 - 132)

mf *deciso*

1

2

6

mf

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