

17. Capriccio

A *capriccio* is a lively, cheerful piece. Use the eighth-note duplets (♪♪) in the first section to build up excitement, but play the eighth-note quadruplets (♪♪♪♪) in the second section more gracefully and smoothly. Pace the *crescendo* in line 4 carefully so that you reach a full *forte* on the return.

(♩ = 120 - 152)

JON GEORGE

2

mf (*f* after D.C.)

1

5

1. 2. *Fine*

Property of the piano

18. Seascape

There is a mysterious quality to this poetic piece. Its unusual sounds can be made more beautiful by using a delicate tone together with the damper pedal. (Learn the notes first before adding the pedal.) When you have learned to play this piece well, you will find that your ears have "stretched" to accept the melodic intervals that surprised you at first.

(♩ = 40 - 50)

JON GEORGE

p leggiero

5

3

5

3

5

5

Property of Artistry at the piano

19. Allegro Energico

Even though this melody has many long notes (♩. and ♪), it does not come to rest until the very end—and this ending must also be played with great energy. The melodic ideas are developed further in the second part (which begins at measure 9), making it longer than the first part. Project this accumulated energy by maintaining a vigorous *forte* from measure 13 to the end.

(♩ = 120 - 152)

JON GEORGE

6

11

mf

f

Property of the pianist

20. Deutscher Tänze

This is a courtly dance, and a cheerful one, so do not play the *staccato* notes heavily. Enhance the forward movement of the piece by making full use of these three musical devices: the call-and-response between hands, the "turning" figure in measures 2 and 4, and the repeated *staccato* notes in the second section that lead into the overlapping phrases.

(♩ = 168 - 208) (♩. = 56 - 69)

JON GEORGE

mf *leggiero*

3

3

5

5

1. Fine

Property of
Artistry at the piano

21. Dance Tune

Play this piece with the irrepressible cheer of a fast jig so that everyone listening will want to get up and dance! You must learn the piece well so you can play it with the clear, bright touch and snappy rhythm that will make it so delightful to listen to.

(♩ = 100 - 126)

JON GEORGE

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. It begins with a first-measure rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lower staff is in bass clef and starts with a first-measure rest, followed by a series of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4. A dynamic marking of *f* (forte) is placed above the first measure of the lower staff. A first-measure rest is indicated by a '1' above the staff.

The second system of musical notation also consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 6/8 time signature. It begins with a first-measure rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lower staff is in bass clef and starts with a first-measure rest, followed by a series of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4. A dynamic marking of *p* (piano) is placed above the first measure of the lower staff. A first-measure rest is indicated by a '1' above the staff. A box containing the number '5' is placed above the first measure of the upper staff.

Property of
Artistry at the piano

22. Valse Triste

In this expressive melody, work to match the shorter eighth notes (♪♪) with the longer dotted quarter notes (♩.) in dynamic and tone. Play the first section wistfully, reserving a brighter sound for the middle section. Remember that the performer must always gauge the effect that *ritardando* combined with *diminuendo* (◁) will have on the listener, never allowing the music to lose all of its momentum as you get slower and softer.

JON GEORGE

(♩ = 88 - 112)

The first system of the musical score is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is marked as 88-112 beats per minute. The first measure contains a five-measure rest in the right hand, indicated by the number '5' above the staff. The left hand begins with a triplet of eighth notes. The dynamic is marked *mp cantabile*.

The second system continues the piece. It begins with a boxed measure number '5'. The right hand has a five-measure rest. The left hand continues with eighth notes. A first ending bracket spans the final two measures of the system, with the instruction 'skip to m. 10' written above it. The first ending concludes with a *Fine* marking.

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23. *Allegretto*

This piece will sound best when performed with elegance and precision. For example, although each two-note slur begins with emphasis, the emphasis is only slight, and its resolution into the second note is gentle. *Crescendi, diminuendi*, and cadences are also played in a gentle but precise way.

(♩ = 112 - 138) JON GEOR

mf *leggiero e grazioso*

7

(5)

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24. Fantasia

This *fantasia* (fahn-tah-zee-ah) is a bold statement and a fitting conclusion to this book. To perform it effectively you will need to draw on much of what you have learned. An exciting performance will result when you play with perfect accuracy and with firm control of tone and tempo. It is also important that you maintain a vigorous stride to the very end of the piece.

(♩ = 132 - 176)

JON GEORGE

The first system of musical notation is in 4/4 time. The right hand starts with a treble clef and a key signature of one sharp (F#). It begins with a quarter note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. A triplet of three eighth notes (C5, D5, E5) is marked above the first measure. The left hand starts with a bass clef and a key signature of one sharp. It begins with a quarter note G3, followed by a quarter note A3, a quarter note B3, and a quarter note C4. A first-finger fingering '1' is marked below the first measure. The dynamic marking *f deciso* is placed between the staves.

The second system of musical notation continues in 4/4 time. The right hand starts with a treble clef and a key signature of one sharp. It begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. A first-finger fingering '5' is marked in a box above the first measure. The left hand starts with a bass clef and a key signature of one sharp. It begins with a quarter note G3, followed by a quarter note A3, a quarter note B3, and a quarter note C4. A triplet of three eighth notes (C5, D5, E5) is marked above the first measure. A first-finger fingering '1' is marked below the first measure.

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