# 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)**

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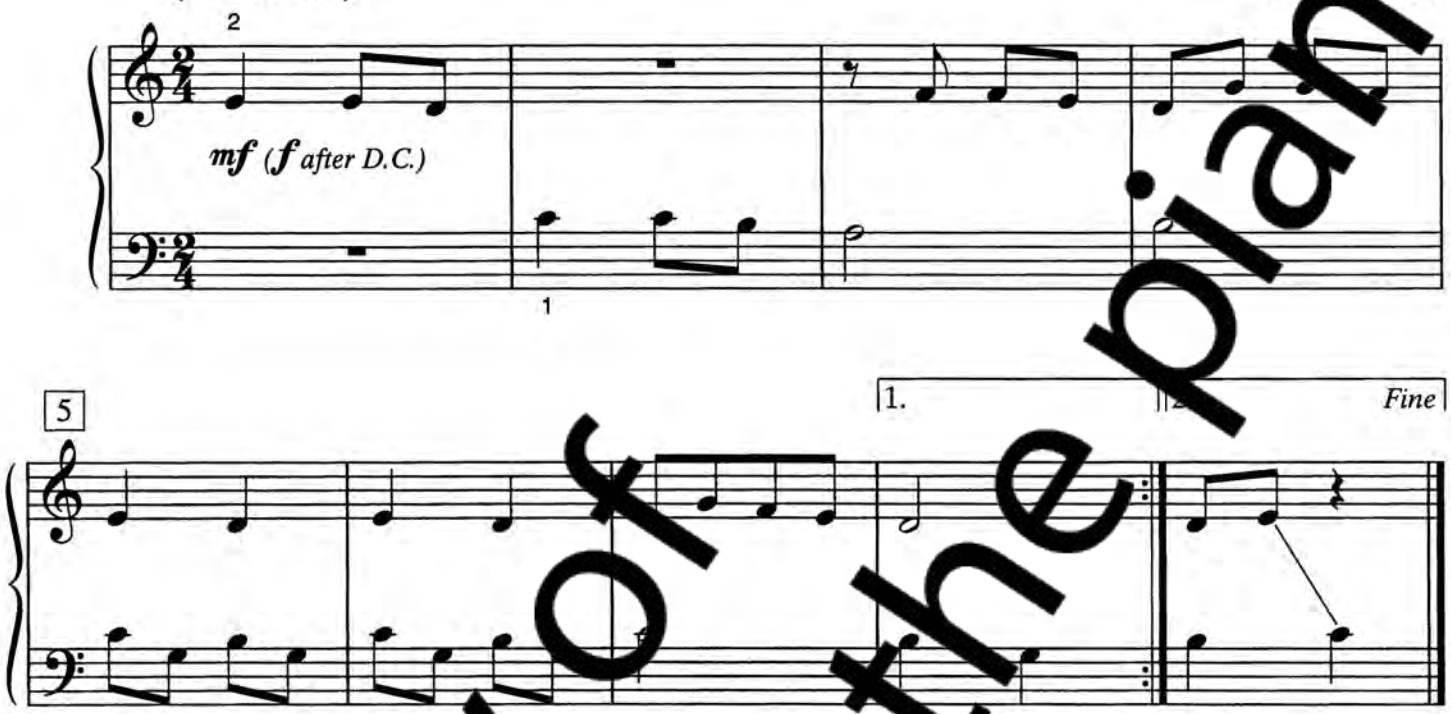


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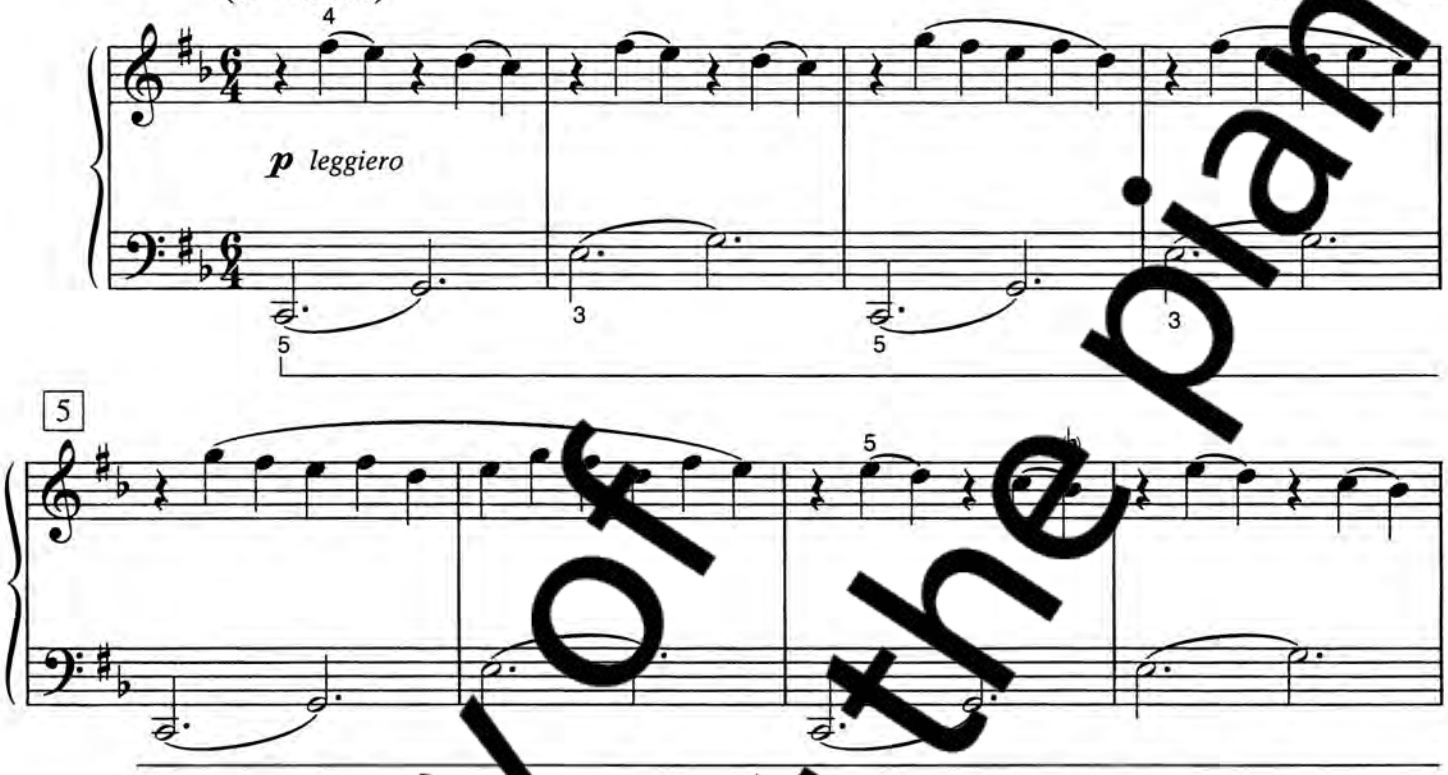
# 18. Seascape

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 GEOR

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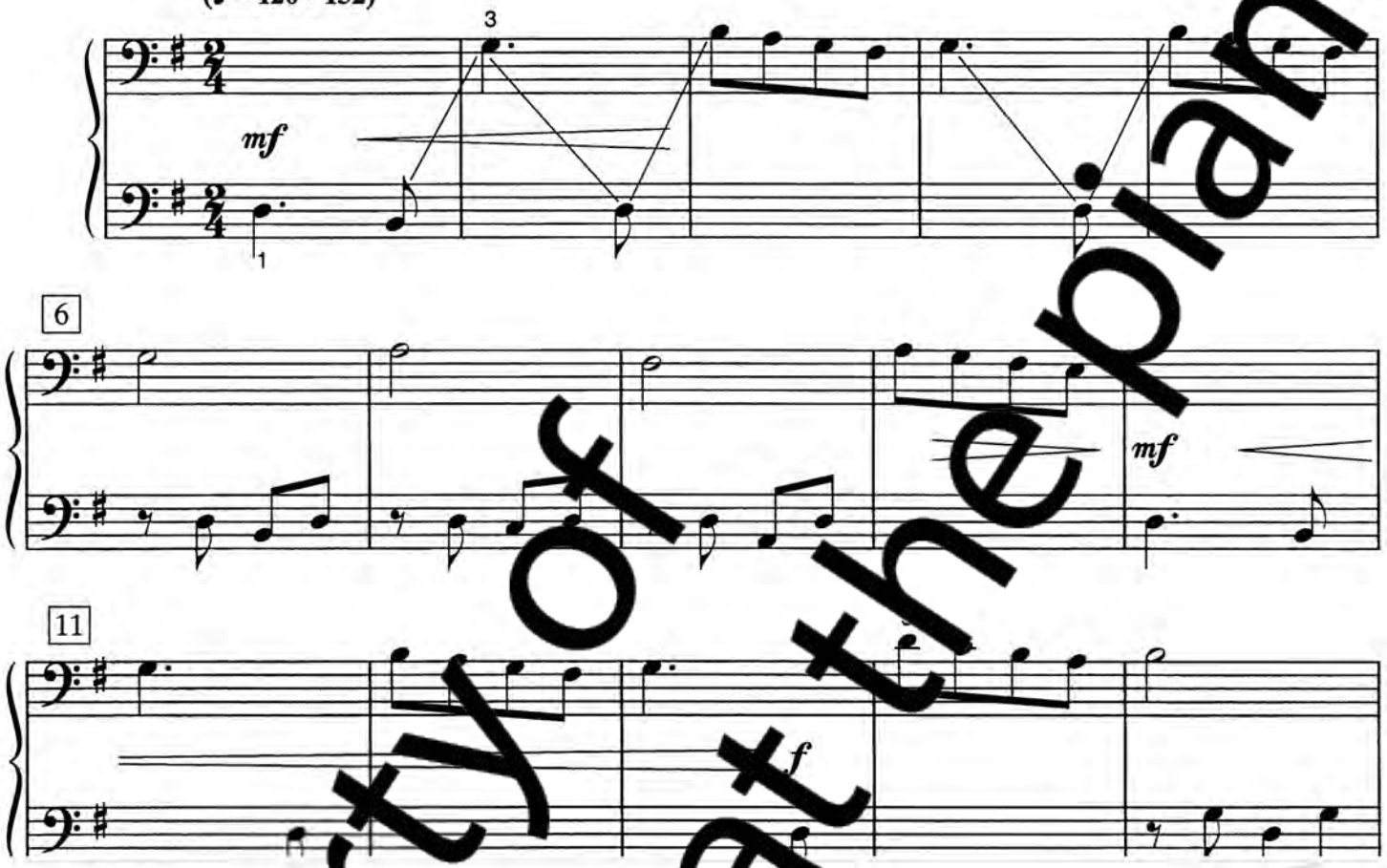
# 19. Allegro Energico

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 GEOR

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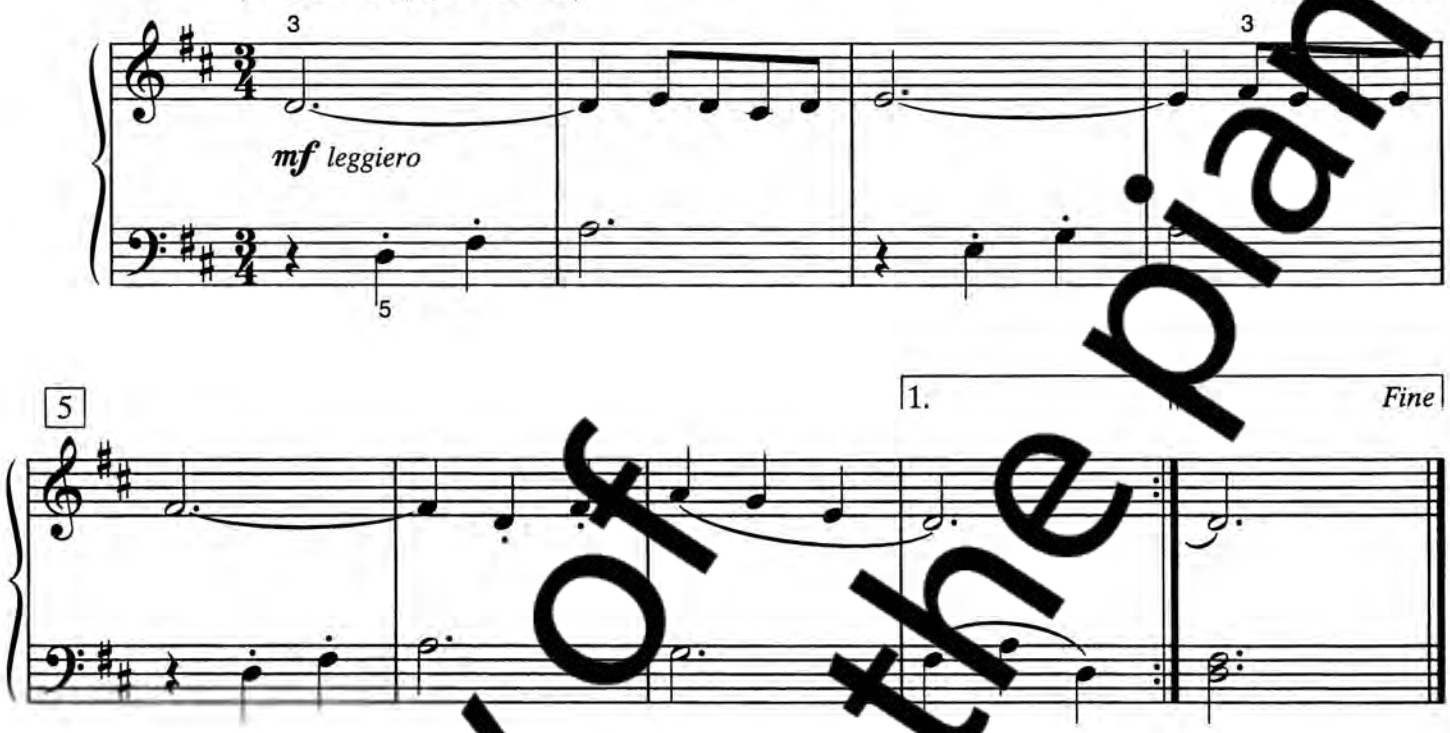
# 20. Deutscher Tänz

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 GEOR

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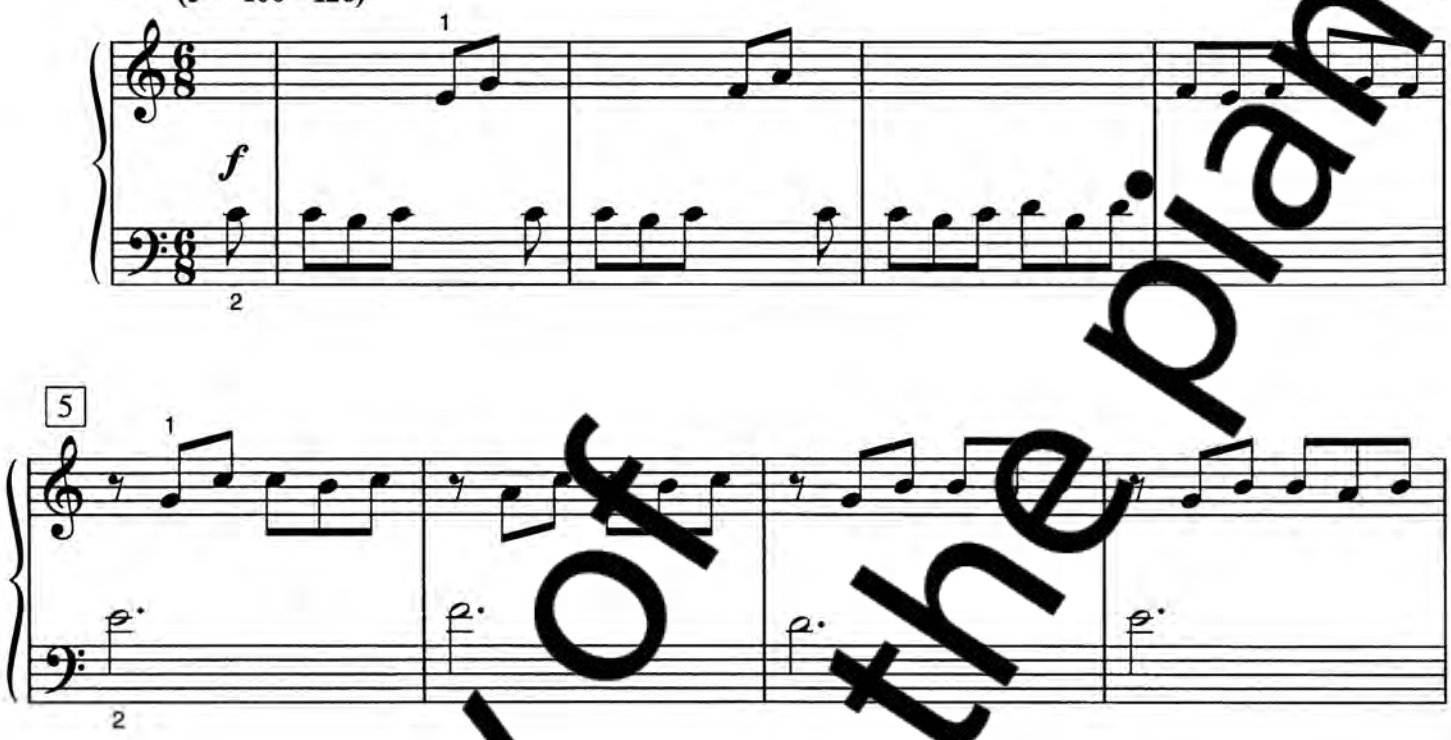
# 21. Dance Tune

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 GEOR

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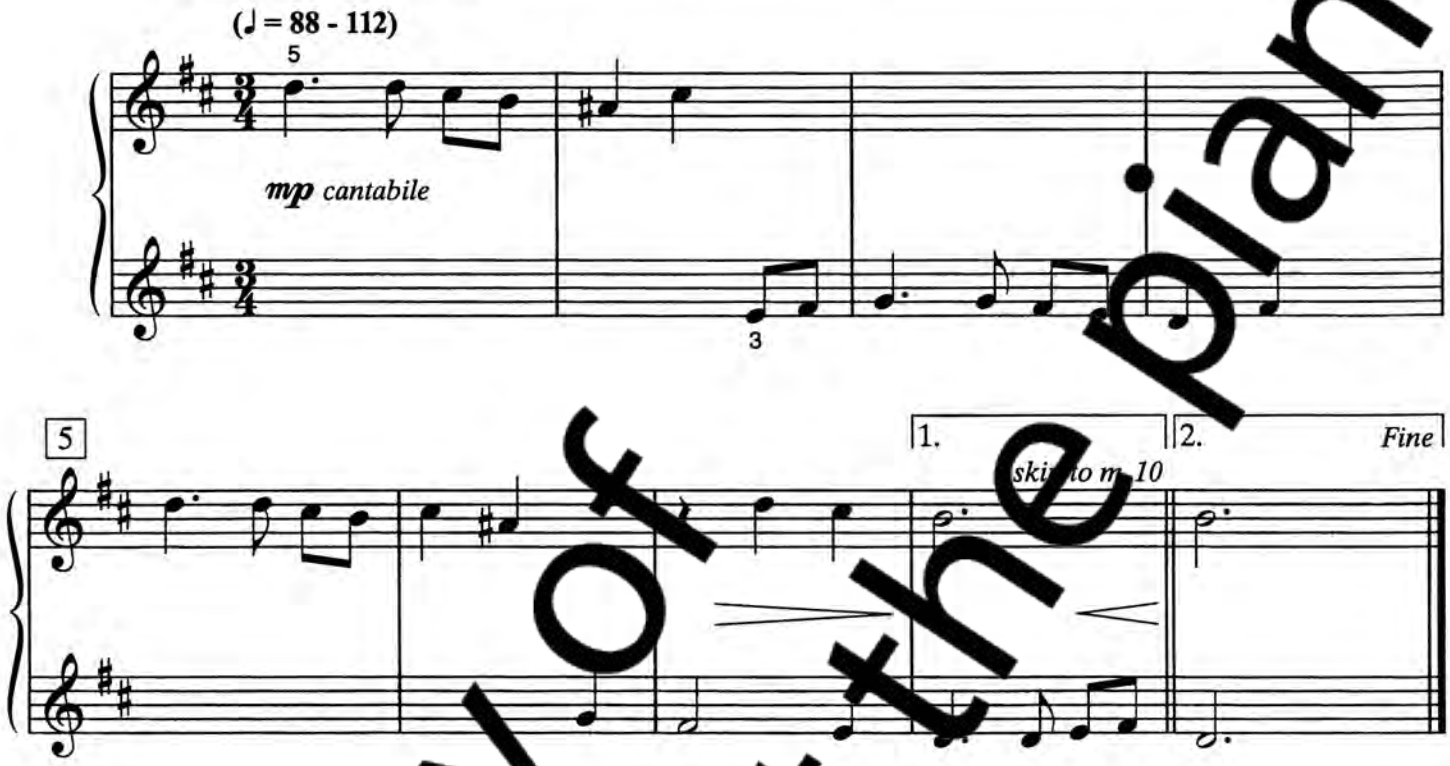
# 22. Valse Triste

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 GEOR

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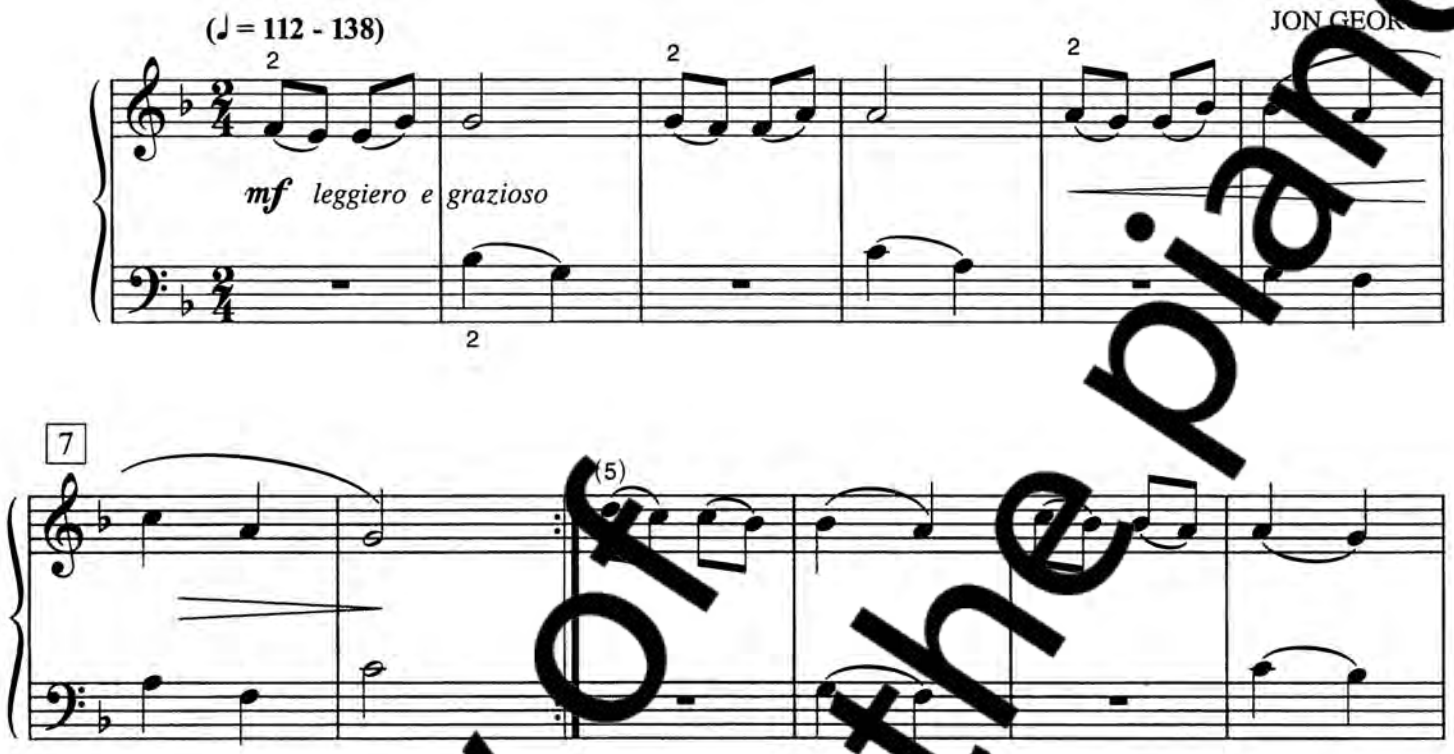
# 23. Allegretto

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.

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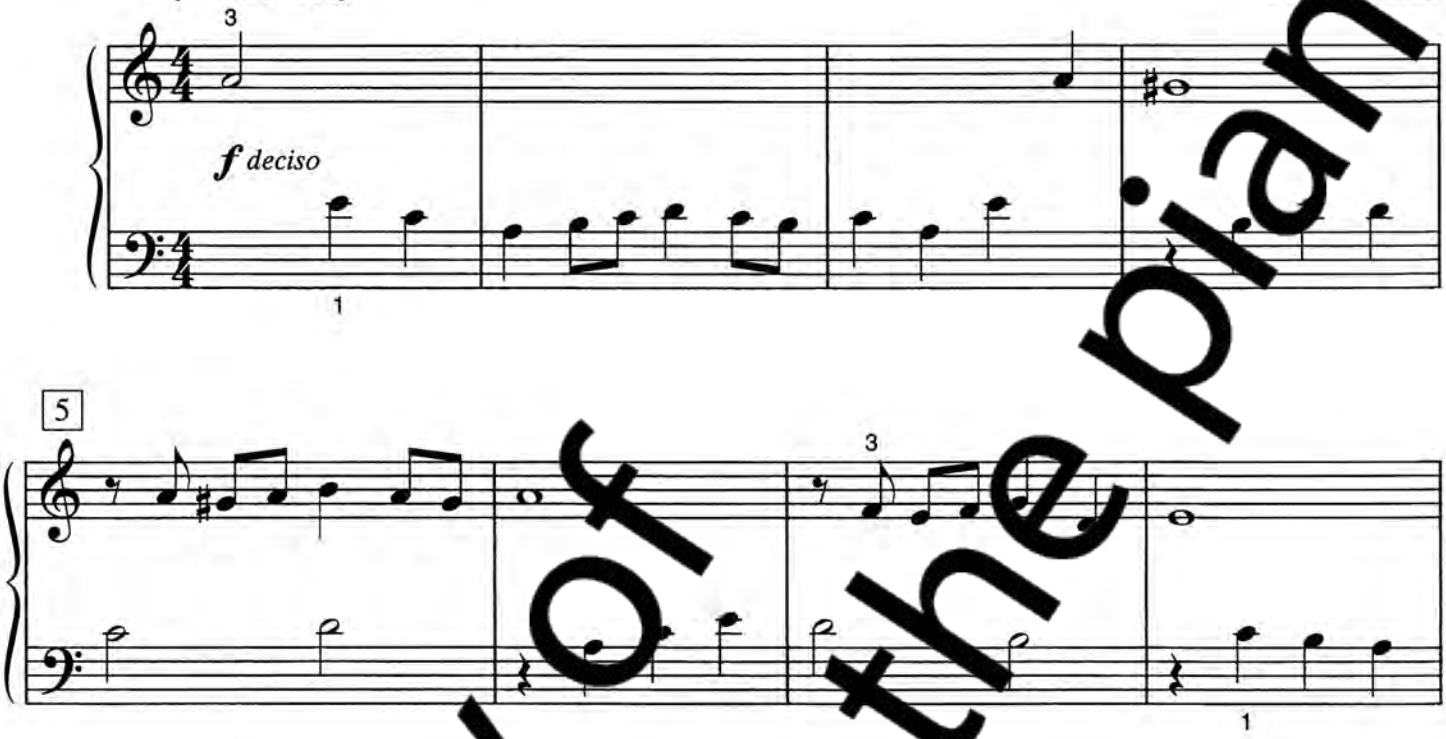
# 24. Fantasia

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 GEOR

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