

## 45. Allegro Spiritoso

## LESSON 9

Here is the kind of musical statement that, when well played, conveys the impression of cheerful, energetic activity. This effect can be difficult to sustain, especially with a "perpetual motion" melody, like this one—but the difficulty must not show in your performance! (Memorizing the piece by its patterns will help in this.) The bass, being a simple accompaniment, is of course subdued; this is understood by musicians, and no marking is needed in the music to indicate it.

RECOMMENDED PERFORMANCE TEMPO:

♩ = 100

John George

*mf* *lento e molto veloce*  
(più di *mf* seconda volta)

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# 46. Alpdrücken

(German, *Nightmare*)

An expressive melody in the Romantic style, this brief but intense statement will be most effective when performed with strong feeling and warm tone. In your performance, work to project the "reaching" gesture of each *measure* and, at the same time, the larger gesture of each *phrase*.





$\text{♩} = 96 \text{ minimum} - 112 \text{ maximum}$

by George

3  
*mp agitato e minaccioso*  
*crescendo*  
*mp*  
 2 2 2 2

*mp*  
*crescendo*  
*f*  
 5 3 2

## 47. Entrée

A sturdy, almost majestic tone and tempo will serve best for this *ENTRÉE* in Baroque style. The listener must be convinced by your performance that you are confident and in full command, right through to the final cadence. As you perform the piece, match your piano tone in playing the 's and the 's. And remember that, although each  leads into the following , the resulting figures must not be "rushed," or an awkward distortion of tempo will result.

*Jo. George*

$\text{♩} = 92$

*mf nobile ma con bello suono*



Property of the pianist

*più di mf*

5

4

5

Property of the piano  
Artistry at the piano

# 48. Proclamation

This is a dramatic piece, especially well suited to recital performance, so you may want to memorize it and keep it ready for special occasions. The dynamic markings, although not complete (they seldom can be), indicate the kind of flexibility required to bring forth all the excitement of this piece. The tempo, however, must not waver: The many differences in dynamic, rhythm, touch, and gesture need the constant support of a definite and sustained pulse.

♩ = 96–104

George

The musical score consists of three systems of piano notation. The first system includes a treble and bass clef, a key signature of one flat, and a 4/4 time signature. The tempo is marked as ♩ = 96–104. The first system features a dynamic marking of *mf* and the instruction *risoluto ed energico*. The second system continues the melodic and harmonic development. The third system includes a dynamic marking of *f* and a *mp* marking, along with a fermata over a measure. The score is overlaid with a large, diagonal watermark that reads "Property of Artistry at the piano".

subito *mp*

*crescend*

*f*

Property of the pianist

## 49. Andante Comodo

 LESSON 10

This *andante* in Classical style calls for elegance and dignity in performance; but we also want well-rendered gestures and well-shaped phrases—in other words, an *expressive* performance. The piece uses three distinct kinds of musical texture: In line 1 we hear melody and “Alberti bass” accompaniment; in the next 6 measures it is dialogue (here shown as call-and-response between two voices), in the next 4 measures it is melodic phrases outlining a series of chords against a *pedal point* (sustained or repeated note) in the bass. Each texture requires a somewhat different manner of performance—but not so different that continuity is lost.

Jon George

$\text{♩} = 58-72$



*mp chiaro*

*crescendo*

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# 50. Nuages

(French, *Clouds*)

A suave *legato* (like water gliding over smooth stones), an effortless *allegro* that does not hurry, and a calm, well-regulated movement from one dynamic level to the next are important elements in the performance of this rather mysterious piece. For a subtler pedal effect than can be conveniently indicated in notation, release the damper pedal *gradually* after the *da capo* return; the release should be completed by the beginning of the third measure.

♩ = 72

Jon George

*p* vellutato ma misterioso

una corda

*mf*

tre corde