

### Side Notes:

- I came up with a killer Mozart-style arrangement involving several songs by modern artists. But I ran into a roadblock with getting permissions. So I decided to do variations on a theme by making my arrangement an original tune.
- For those who have heard the recording or seen the video on YouTube, Steven Sharp Nelson laid down over 100 tracks, including cello textures never before known possible. Every single sound on the video was made using only the instruments shown: piano, cello, mouth percussion and kick drum. Of course we put in additional cool effects. For example the U2-style delay on Steve's pizz at the beginning.

### Helpful Hints:

- Learn the hardest parts first with the correct fingering. Instead of using a slower tempo to practice longer sections, try using the actual tempo to practice overlapping shorts sections (as small as 2 notes...hands alone if needed).
- When I practice, it helps me to realize that it takes up to 300 (perfect) reps before muscle memory kicks-in.
- I like to imagine totally soft and relaxed hand muscles as I play... think "soft hand" when approaching hard sections.
- For a two-minute-edit version, start at measure 109 (two-minute-edit minus track available at [jonschmidt.com](http://jonschmidt.com)).
- A recording of the orchestration only (minus piano) is available at [jonschmidt.com](http://jonschmidt.com). This is very fun for live performances with a monitor speaker next to you on stage so you can hear the parts well.

# Michael meets Mozart

$\text{♩} = 91$

*chills up*

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written by Jon Schmidt

orchestrated by Steven Sharp Nelson and Jon Schmidt

1

bow rosin (4 bars)  
(sounds like a shaker) *p* small notes represent cello part on the recording  
use small note intro if you are playing without orchestration (feel free to shorten)

10

17

keyboard lid sound on beat 1

No orchestration? I'd start on m. 17  
R.H. play as noted. L.H. play large notes only large notes represent piano part on recording  
play large notes exclusively when using orchestration

Did I mention the back-up orchestration is available at [jonschmidt.com](http://jonschmidt.com)?

23

L.H.

8vb

let ring as long as possible with half pedal

29

*pp*

*imitate delay echo*

let ring as long as possible with half pedal

F

35

*delay echo simile*

F

D

40

*p*

8vb

F

D

A

46

E

F

A

35

F

A

52

55

57

thumb on A and B

*molto cresc.*

60

this is what the computer prints when you slide your right elbow up the keys  
see the YouTube video for demonstration

*ff*

keyboard lid hit

*simile*

lid hit

65

Watch your fingers on the lid hit!  
(I found out the hard way)

lid hit

lid hit

69

*mf marcato* *hold simile* *cresc.* *f*

A G F G E A

74

*mp*

G F G E F

78

*mf* *mp*

delete F if you can't reach

F

82

*cresc.* *mp* *cresc.*

8vb F

87

*molto cresc.*

Thumb on G and A delete F sharp if you can't reach

F sharp

crazy fingering I know, but it is the best way to play it up to tempo

92

*ff*

(simplified version here: remove lower octave note)

96

Thumb on G and A

5 4 5

5 4 5

8va

100

8va

end 8va

*decresc.*

8vb

106 two-minute-edit start here

8va

1 2 1

*pp*

*simile*

let ring as long as possible with half pedal

112

8va

end 8va

I