

PIANO SOLOS



Jon Schmidt

New Age Classical Piano Solos



Includes Waterfall and Tribute

With helpful hints and not-too-serious side notes by the composer



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Helpful Hints:

Side Notes:

- Of all my songs, many people say this one is their favorite. I think you're gonna love this one.

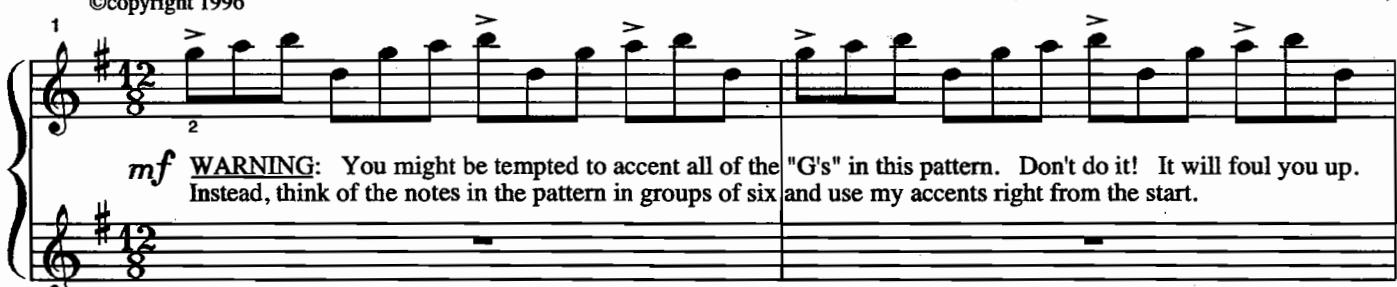
- Give it a two-beats per measure feel, like a jig.
- Level of difficulty: fifth easiest in the book.
- A deep thought on the subject of fingering: We learn songs at slow speeds, and therefore fingering seems dumb or unimportant. Then we wonder why some places are such a pain to play as we become able to play the song faster. It is because we have formed permanent fingering habits that make those places almost impossible to play. Wouldn't it be better to take just an extra minute to learn the right fingering the first time?

Waterfall

 = 125-135

With considerable body movement and obnoxious facial expressions

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Pedal ad-lib, except where noted



written by Jon Schmidt

(from the album Walk in the Woods)

7

Those who choose not to use this fingering may never get the opportunity to enjoy playing this oft-repeated maneuver at high speeds.

9

f

11

fingering simile

The cool rhythm that starts here is *twice* as fun to play when you use the accents in the right hand.
(Try practicing measure 13 and 14 slowly, until you get the hang of it.)

13

mf

15

mf *cresc.*

Same dynamics as measure 14. Hereafter noted: *simile*

17

f

mf

19

f

21

mf

f

23

25

cresc.

ff

L.H. over

L.H. over

You can do this.
Really! You can.

27 L.H. over L.H. over L.H. over
simile

29 L.H. over 2 3 2 3 4 2 3 4
simile

31 5 5 1 1 2 ff 3 2 2
 R.H. over v v v

33 5 3 1 dim. 5 3
 R.H. over - R.H. over
 Ped. Ped.

35 f 2 3 1

37 4 2

 39 3 4 5 4 5 1 1 2

 41 5 2 3 1 2

 43 ff

 45 mp cresc.

47

4-important
3
2

(use thumb for C & D)

49

ff

L.H. over

simile

51

L.H. over

simile

53

mf

f

55

ff

56 > 3
 R.H. over
 Ped.
 R.H. over
 Ped.

58 > > > > > >
f
 3 1

60 4 4 5 4 3
cresc.

62 > 3 4 5 4
mf mp
 *

64 > > > > > 2
cresc. f
 Ped.

66

68

70

4 (on top)
3
2
1

p

molto cresc.

71

(use thumb for C & D)

72

ff

L.H. over

"D"

L.H. over

simile

L.H. over

74 L.H. over "G" L.H. over

 Pd.
 simile

76 > 2 3 2 3 4 2 3 4 5 1 5 1 2 5 2 3 4
f

78 > 4 3 2 2 1 3 2 1 > 3 2 1 > cresc.
ff > > > > > > >
fp > > > > > > >

80 same as previous chord if you can't reach

molto cresc.

82 5 4 2 3 2 4 2 1 2 3 4 5 3 2 3 1

sforzando ff

84

85

87

89

Helpful Hints:

Side Notes:

- Playing this song one night helped me seal a deal with a very pretty girl named Michelle. (Luckily she is also very near-sighted.)
- This song features great counter-point harmonies around a nice simple melody.

• It says to play this song somewhat rubato. What is rubato, you ask. To use the definition in the *New Harvard Dictionary of Music*, it is "the expressive device of altering note values and making the established beat flexible by accelerating and slowing down the tempo." So, in a more expressive piece, rubato doesn't want you to be overly concerned about how precisely you keep the tempo. It is more concerned that you put your own feeling and interpretation into the music.

You can use rubato to some degree on almost any expressive piece you play. In my opinion, this technique is one of the biggest secrets between an excellent and a blah performance of such a piece. Get a feel for when and how to use rubato. Once you master it, you will sound like a concert pianist, even when you play simple pieces — like mine. And besides, chicks dig-it.

- Level of difficulty: third easiest in the book. (Don't let the ties freak you out.)

Cherished Moments

 =52-62

Not too fast, yet not dragging. Somewhat rubato

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written by Jon Schmidt
(from the album *Walk in the Woods*)



Pedal ad-lib, unless otherwise noted.



5 8 va (play RH an octave higher) End 8va

1 & 2 & 3 & 1 & 2&3 & 1 & 2&3 & 1 & 2&3 &



9 1 & 2 & 3 & 1 & 2 & 3 & etc. only the first of the tied notes gets played

Some people have a tendency to play notes that should have been tied. Such people will murder this song. Remember, when two or more notes of the same position on the staff have a tie, (i.e. ) only the first note gets played. One reason for ties is because there is no such thing as a regular note that gets 4 and 1/2 counts, or 2 and 1/4 counts, etc. But sometimes we need a note to get something like that. The 0.1% of piano players who actually keep tied notes pressed down for their full value and who also hold all regular notes for their full value, and who also watch pedal markings, will uncover extra hidden harmonies in this song that the rest of us will just never know.

Small hand: let R.H. help the L.H. and leave out the L.H. tie.

25 top note stays tied

28

31

poco rit. *a tempo*

34

37

Ped. Ped. Ped. Ped.

40

rit.

a tempo

V

Ped. Ped. Ped. Ped.

43

pp

mf

Ped. Ped. Ped. Ped.

46

dim.

rit.

Ped. Ped. Ped. Ped. Ped. Ped.

49

3

3

3

rit.

pp
a tempo

cresc.

p

poco rit

a tempo

Make sure to give
this note two counts.

61

65

8 va

dim.

rit.

a tempo

pp

8 vb (play the first "d" an octave lower)

68

71

rit.

keep pedal down

* Immediately after playing the fermata "E," push these asterisk notes down in advance, so gently that they don't make a sound. Then play the right hand "D" as you lift the pedal. Keep the asterisk notes pressed down during this pedal lift so they pick up the ring from notes that were played earlier in the line. (Or just play the asterisk notes very softly.)

Side notes:

- This song is enjoyable because of its nice melody, flowing 3/4 meter and the fact that it's not too difficult to play.

Helpful Hints:

- Seeing your dentist every six months helps to reduce cavities.

Song of the Ocean



with your fingers
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mf cresc. **dim.**

Pedal ad-lib throughout



cresc. **dim.**

Bring out left hand melody.

For me, learning to play one hand louder than the other was like learning to rub my head and pat my stomach at the same time. In both cases, I had to try and try, and then all of a sudden, I could do it. (To practice, play right hand with barely a sound as you bang the left hand as loud as possible.)



dynamics simile

p.

Bring out left hand melody.

13

13

17

17

21

21

phrasing simile

25

25

28

If two flags scare you, try it at a snail's pace (no pause tempo).
Then slowly increase the tempo. You'll see it's not scary at all.
Remember two of these (♪♪) fit into one of these (♪)
(the same way that two of these (♪♪) fit into one of these (♪))

32

36

40

Keep bringing out left-hand melody.

44

Smoothness will elude you unless you use the fingering.

48

Melody moves to R.H. for a moment.

53

cresc.

57

mp

Melody back to L.H.

61

Now, bring out R.H. melody.

65

69

73

77

mp

You'll need this fingering
when you play it up-tempo.

81

2 3
1 2 3

optional note

85

89

cresc.

93 [Advanced optional measures 93-96 at end.]

Fingering highly recommended.

97

dim.

cresc.

[Advanced optional measures 101-103 at end.]

101

carpē dim.

105

mp

cresc.

109 [Advanced optional measures 109-110 at end]

109

f

Oh all right, you can just play the top note
if these octaves are too hard for you.

113

dim.

molto cresc.
(This means very much cresc.)

117

f (use thumb for C & D)
in this measure

(slide thumb)

121

mp cresc.

125

mp *cresc.*

129

mp *cresc.*

133

p *cresc.*

Melody
to L.H.

137

mf

141

dim.

no rit.

8 va (octave higher)

8 vb (octave lower)

advanced optional measures 93-96
(which are also the same for 109-112)

f

advanced optional measures 101-103

decresc.

advanced optional measure 120
(for those who enjoy the 4-5 finger trill)

tr

Side Notes:

- Playing this song is like playing the sunrise. Its melody is my favorite in the book.
- Many thanks to my good friend Carl Sandquist who wrote the initial theme upon which I based this song. Also thanks so much, Carl, for the support, the prodding, and the resources without which this book would have never happened.

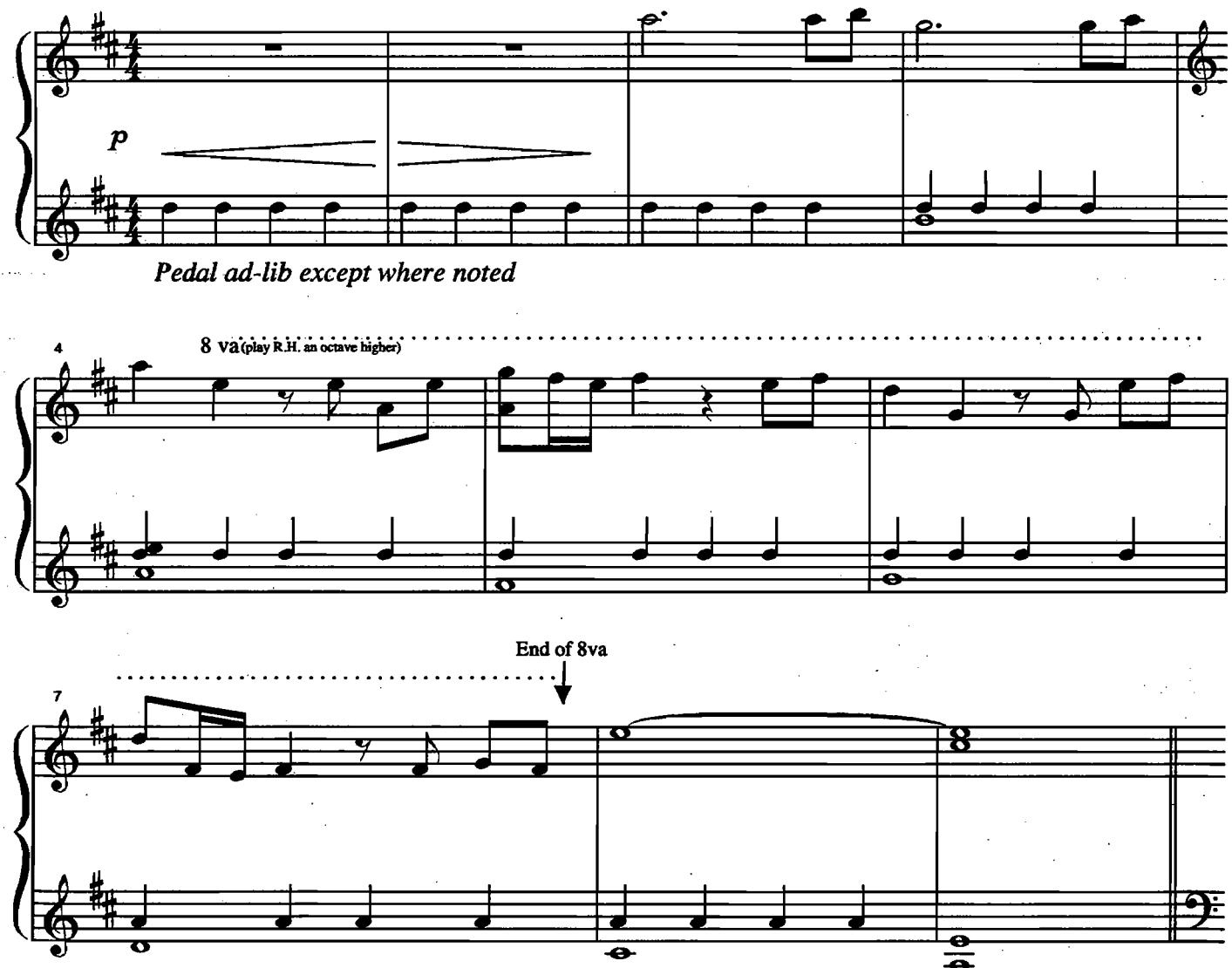
Helpful Hints:

- Why the numbers on measure 10? Because everyone I tested this song on had trouble counting out the rhythm. So, I put in these numbers to help them keep track of the eighth note slots in each measure and that made it much easier. I'm inviting you to count 1 2 3 4 5 6 7 8 rather than than the traditional 1 & 2 & 3 & 4 &. Having tried it both ways with people, the first way proved easier. (And plus, dancers use this method.) If it really bothers you, cross my numbers out and put in your own instead.
- Level of difficulty: second easiest in the book.

Morning Light

 =52
With feeling, slower than you think
©copyright 1996.

written by Carl Sandquist
and Jon Schmidt
(from the album *A Day in the Sunset*)



The sheet music consists of three staves of piano music. The top staff shows a treble clef, a key signature of two sharps, and a tempo of 52 BPM. It includes dynamic markings 'p' and 'f'. The middle staff shows a bass clef and a key signature of one sharp. The bottom staff shows a treble clef and a key signature of one sharp. A instruction 'Pedal ad-lib except where noted' is placed between the first and second staves. Measure 4 starts with a dynamic '8 va (play R.H. an octave higher)'. Measure 7 ends with a dynamic 'End of 8va'. Measure 8 concludes the piece.

10 Here, you can skip to measure 27
when you need a shorter performance.

(Why these numbers? see Helpful Hints)

1 2 3 4 5 6 7 8 1 2 3 4 56 7 8 1 2 3 4 5 6 78

13

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

Not too early on this note, please.

15

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

17

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

mp

Ped. Ped.

19

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

Ped. Ped.

21 1-5

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

Ped. Ped. Ped.

23

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

top two notes,
if you can't reach

25

1 2 3 4 5 6 7 8

27 *slightly more bold*

top two notes,
if you can't reach

mp 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

30

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

32

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

mf

35

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

8vb (octave lower) Ped. Ped.

$\frac{5}{4}$ 1 2 5

8vb Ped. Ped.

38

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

Ped. Ped.

40

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

Ped.

top two if you can't reach

42

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

molto cresc.

44

ff 12 3 4 5 6 7 8 1 2 3 4 5 6 7 8

Leave bottom notes out of
this octave run, if you want.

46

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

48

mf 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

Leave top notes out of this octave run, if you want.

50

mp 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

dim.

Use thumb on D & E.

rit. 1 2 3 4 5 6 7 8

Just top two notes if you can't reach.

53

Same feel as at first

p 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

a tempo

Use thumb on A & B.

8 va

1 2 3 4 5 6 7 8

56

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

Ped.

End 8va

59

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

Ped.

Delay top note if you can't reach.

Ped.

Don't let these turn into eighth notes.

62

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

Ped.

Ped.

pp

64

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

Ped.

dim. molto rit.

Ped.

8vb

Ped.

Ped.

Side Notes:

- This song is dedicated to the memory of one of my best friends, who was also my music mentor and older sister, Rose-Anne. It is intended as an expression of loss, love, assurance and reunion.

Helpful Hints:

- This version has been transposed to an easier key because, although it is a simple song, too many people who played it were intimidated by five flats. (I have however, included "Tribute" in the original key. It appears at the end of the book.) Try the original version first. If the five flats give you trouble, see my Helpful Hints in the song "All of Me" on page 51. If all else fails, learn this version first and it will make learning the other version much easier.
- Besides the definition that I gave earlier in "Cherished Moments," there is another definition of rubato that works better when playing expressive music that is very slow in tempo, like that at the beginning of this song. This definition says to let the important notes steal time from the less important notes. When thinking of this definition choose what you consider to be the important notes. Think of them as rocks thrown into a pool. Watch the ripples until you feel ready to go on. (Don't let the fear of waiting too long make you continue before you are ready.) Then the job of the shorter or connecting notes is to balance out the lengthened notes with the feeling of acceleration. So the music doesn't drag.
- Level of difficulty: easiest in the book. (Especially if you start on measure 16 and skip the fast middle part.)

Tribute (Rose-Anne's Song)

*Easier Key

Slow Rubato
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written by Jon Schmidt
(from the album Walk in the Woods)

Pedal ad-lib, except where noted

8va

Slowly, with the bottom note on the down beat.

This is a downward arpeggio.

R.H.

15

now flowing, but not too fast (sensitive)

Ped. Ped.

18

22

26

30

34

35

38

42

46

50

This fingering changed my life.

mf

fp

cresc.

simile

54

dim.

58

pp

62

66

p

70

cresc.

$\frac{3}{2}$ $\frac{2}{1}$

Majestically

74 rit. *f a tempo* *mf*

78 *cresc.* *dim.*

82 *f* *3* *4 3 2 3*

86 *slow dim.* *4*

90 top two if you can't reach *3* *4 5 4 3 2*

94

98

103

Mood change: begin a double time feel.

(Make a gradual transition to an up-beat mood.)

113 Continue transition until the measure 117.

117 $\text{♩} = 132-144$

f

v

accent simile

120

mf

123 $\begin{matrix} 3 & 5 \\ 2 & 5 \end{matrix}$

f

126 $\begin{matrix} 5 \\ 1 \end{matrix}$

129

mf

cresc.

v

v

v

v

v

133

f

Make sure to notice quarter note.

136

(quarter note)

140

(quarter note)

143

$\begin{smallmatrix} 5 & 5 & 5 \\ 2 & 2 & 2 \\ 3 & 3 & 1 \end{smallmatrix}$

146

$\begin{smallmatrix} 5 & 5 \\ 2 & 3 \\ 3 & 3 \end{smallmatrix}$

Yes, that's right.

ibute ©1996 CJS&JS

149

153

mf

157

L.H. over

160

L.H. over

dim.

accent simile

L.H. over

163

L.H. over

L.H. over

L.H. over

L.H. over

rit.

167

"G"

return to slow Rubato feel

p

172

dim.

175

Side Notes:

- This song evolved out of an improv. on "Piano Man", by Billy Joel. Don't worry, part of the bass-line of the chorus is the only thing I stole. (Billy probably wouldn't care because I'm sure he realizes that this bass-line had already been used in about 10,000 other songs before he ever used it in his.)

Helpful Hints:

- Again, fingering makes this song much more enjoyable to play at higher speeds.
- Give it a definite down beat. (I sometimes imagine the feeling of lift and drop that you get when boating on glassy water.)
- Level of difficulty: sixth easiest in the book

Homecoming

Intro part: make it sort of introductory

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8 va

written by Jon Schmidt
(from the album *August End*)

Musical score for the first section of 'Homecoming'. It consists of two staves. The top staff is for the bassoon (8va) and the bottom staff is for the piano. The key signature is A major (no sharps or flats). The time signature is 3/4. The bassoon part starts with eighth-note patterns. The piano part has sustained notes. Dynamics include *mf*. Measure numbers 1 and 8 are indicated above the staves.

*=160-168
Now up-tempo, with a definite down beat*

Musical score for the up-tempo section of 'Homecoming'. It continues from the previous section. The bassoon part becomes more active with sixteenth-note patterns. The piano part provides harmonic support. Dynamics include *tr* (trill) and *rit.* (ritardando). Measure number 7 is indicated above the staves. The tempo is marked as *=160-168*.

Musical score for the final section of 'Homecoming'. The bassoon part features eighth-note patterns with accents. The piano part provides harmonic support. The bassoon part is labeled *accent simile* twice. Measure number 13 is indicated above the staves.

small hand: let L.H. help (or just play top two notes)

19 8 va

24

29

34

39

44

49

54

59

64

69

v

1 5 1 > 1 5 1 1 5 1 1 5 1

74

mp

3 1

79

f

2 5

84

4 5 4 1 4 3

2 1 2 3 1 2 3 2 1 3 2 1 2 3 4 5

<

89

3 1 4 2 5 3

ff accent simile

mf

3 1 4 1 5 2 5 3 5 1

94

ff

8 *vb*

99

sfz

1 5 1 ()

If you think this song is getting a little long and/or if you don't dig this key change, you may go to a special ending option after measure 105.

104

dim.

ff

1 5 1 ()

110

1 5 1 ()

115

fp

cresc.

119

123 8 va.....
2 1

ff

129 3 3
3 4

8 va.....
2

134

optional last chord (for small hand)

Simplified optional ending 8 va.....
140

ff

Musical score consisting of three staves:

- Top Staff:** Treble clef. Contains six measures. Measure 1: eighth note followed by a fermata. Measures 2-3: sixteenth-note patterns with slurs and fingerings (3, 3, 3, 4). Measure 4: eighth-note pattern. Measure 5: sixteenth-note pattern. Measure 6: eighth-note pattern. A dynamic instruction "8 va....." is placed above the staff.
- Middle Staff:** Treble clef. Contains four measures. Measure 1: eighth-note pattern. Measure 2: eighth-note pattern. Measure 3: eighth-note pattern. Measure 4: eighth-note pattern.
- Bottom Staff:** Treble clef (top half) and Bass clef (bottom half). Contains four measures. Measure 1: eighth-note pattern. Measure 2: eighth-note pattern. Measure 3: eighth-note pattern. Measure 4: eighth-note pattern.

Performance instructions:
Measure 1: *rit.* (ritardando)
Measure 6: optional last chord (for small hand)

Side Notes:

• You've probably never played a song like this before. It will have you playing with your forearms, for one thing. That's one reason it's called "All of Me."

Helpful Hints:

- Again the numbers in the first section are for the rhythm impaired. As in "Morning Light," I am inviting you to count 1 2 3 4 5 6 7 8 rather than 1 & 2 & 3 & 4 &.
- The rhythm gets much easier at measure 31. (You may start there if you wish.)
- Don't let five flats scare you. It's easy when you think of C and F as your only white keys. Just lean to the left black key on everything (except C and F, but they don't have black keys to lean to anyway)
- Level of difficulty: seventh easiest in the book (out of seven, ha ha)

All of Me

(Sut's Fav)

[Fav: n.(fav) coll. for favorite; the one preferred]

Sut is a life-long buddy whose encouragement was a key factor as I was writing this song.

*Facilitating a rubato yet fanfare-filled feeling
is favorable at the first of this fine song
(for a fun definition of rubato find page fifteen minus four)*

©copyright 1996

written by Jon Schmidt
(from the album *August End*)

The musical score consists of three staves of piano music. Staff 1 (treble clef) starts with a forte dynamic (f) and includes a tempo marking of 123 4 56 78. A note above the staff asks, "(Why these numbers? see Helpful Hints)". The score then transitions through measures with different rhythms and dynamics, including 123 4 56 7 8, 12 3 4 5 6 7 8, and 1 2 3 4 5 6 7 8. A instruction "Pedal ad-lib throughout" is placed below the staff. Staff 2 (treble clef) continues with measures 5 through 8, featuring dynamics such as 123 456, 7, 8, 12 3 4, 56 78, 123 4, 56 78, 123 4, 56 7 8. Staff 3 (bass clef) begins at measure 9, showing a sequence of eighth-note chords with various fingerings and dynamics. An annotation "small hand:
let left hand help" points to the right hand's fingering in the bass staff.

small hand: let left hand help

12

1 2 3 4 56 78 123 456 78 1234 5 6 78

poco rit

fast (put "all of yourself" into it)

Using the accents gives this part rhyme and reason.
(But get the underlying rhythm in your head first.)

a tempo

mf

15

12 3 4 5 6 78 1 2 3 4 5 6 7 8 12 3 4 5 6 78 1 2 3 4 5 6 7 8

19

12 3 4 5 6 78 1 2 3 4 5 6 7 8 12 3 4 5 6 78 1 2 3 4 5 6 7 8

23

12 3 4 5 6 78 1 2 3 4 5 6 7 8 12 3 4 5 6 78 1 2 3 4 5 6 7 8

27

12 3 4 5 6 78 1 2 3 4 5 6 7 8 12 3 4 5 6 7 8 1 2 3 4 5 6 7 8

31 8 va.....

34

37

39 *f* fingering or die

42 5 5 5 1 3 4 mp cresc.

44

46

48

50

52

Measures have been spaced for maximum page turning enjoyment.

54

accent simile

ff *sfz*

57

59

61

63

All of Me ©1996-CJS&JS

65

 67

 70

 72

 75

Using the accents here will reveal a hidden melody
in an otherwise boring few lines of the piece.

79

82

85

88

91

cresc.

94

f
>

96

1 2 3 4 5 6 7 8
> >
> >
> >
> >
> >

99

mf
1 2 3 4 5 6 7 8
> >
> >
> >

102

1 2 3
cresc.
f
> >
> >
> >

105

>
>
>
>

107

110

113

- Use left forearm across general area (elbow pointed left).
- Lift wrist so that left hand doesn't strike any notes.
- Not overly loud.

(Or you can select any portion of the chord to play with your fingers, if playing with your arm takes you too far out of your comfort zone.)

116

- Use right forearm across general area (elbow pointed right).
- Lift wrist so that right hand doesn't strike any notes.
- Not overly loud.

119

cresc.

1 2 3 4 5 6 7 8

ff

sfz accent simile

122

137

ff 1 2 3 4 5 6 7 8 1 2

139

accent simile

cresc.

142

4 5

Side Note:

This song is dedicated to the memory of one of my best friends, who was also my music mentor and older sister, Rose-Anne. It is intended as an expression of loss, love, assurance and reunion.

Helpful Hints:

- Besides the definition that I gave earlier in "Cherished Moments," there is another definition of rubato that works better when playing expressive music that is very slow in tempo, like that at the beginning of this song. This definition says to let the important notes steal time from the less important notes. When thinking of this definition choose what you consider to be the important notes. Think of them as rocks thrown into a pool. Watch the ripples until you feel ready to go on. (Don't let the fear of waiting too long make you continue before you are ready.) Then the job of the shorter or connecting notes is to balance out the lengthened notes with the feeling of acceleration. So the music doesn't drag.

Tribute

(Rose-Anne's Song)

written by Jon Schmidt
(from the album Walk in the Woods)

Slow Rubato

©copyright 1996

Pedal ad-lib, except where noted

8va

Slowly. Feel the down-beat on the bottom note.

This is a downward arpeggio.

R.H.

62

15

now flowing, but not too fast (sensitive)

3/4

Bd. Bd.

18

Bd.

22

Bd.

26

slow cresc.

30

5 4 2 5 4 2 1

34

p

38

mp slow cresc.

42

46

mp cresc.

50

mf

fp

cresc.

5 This fingering is just wonderful.
5 3 4 2 3 1

54

dim.

58

pp

62

66

p

cresc.

70

Majestically
 rit.
f a tempo
mf
 8vb

cresc.
dim.

f

slow dim.

Top two if you can't reach
 3
dim.
 3

94

98

103

109

*Mood change: begin a double time feel.
(Make a gradual transition to an up-beat mood.)*

113

Continue transition until the measure 117.

117 =132-144

 accent simile

 120

 mf

 123

 f

 126

 129

 mf cresc.

133

f

Make sure to notice quarter note.

(quarter note)

Yes, that's right.

149

153

mf

157

L.H. over

160

L.H. over

dim.

accent simile

L.H. over

163

L.H. over

L.H. over

L.H. over

L.H. over

rit.

167

"A♭"

Slow Rubato Again

p

172

dim.

175

This block contains three staves of musical notation for piano. The top staff starts at measure 167, indicated by a measure number and a key signature of A-flat major. It features a dynamic marking 'p' and a performance instruction 'Slow Rubato Again'. The middle staff begins at measure 172, with a dynamic marking 'dim.'. The bottom staff starts at measure 175. The notation consists of various note heads, stems, and rests, typical of a piano score.