PIANO SOLOS

"The music in this book is every bit as fun and brilliant as the composer himself"
—Jon Schmidt

Jon Schmidt

New Age Classical Piano Solos

Includes Waterfall *and* Tribute

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

JS™
PRODUCTIONS

Table of Contents

Waterfall. 1
Cherished Moments. . . . 11
Song of the Ocean. 17
Morning Light. 27
Tribute (Easier Key). 32
Homecoming. 42
All of Me. 49
Tribute (Original Key). 60
Jon Schmidt Catalog. . . .70

©1998 JS Productions All Rights Reserved
Any duplication of this material for any reason requires express written consent

JS™ PRODUCTIONS

Side Notes:

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

Helpful Hints:

- *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?*

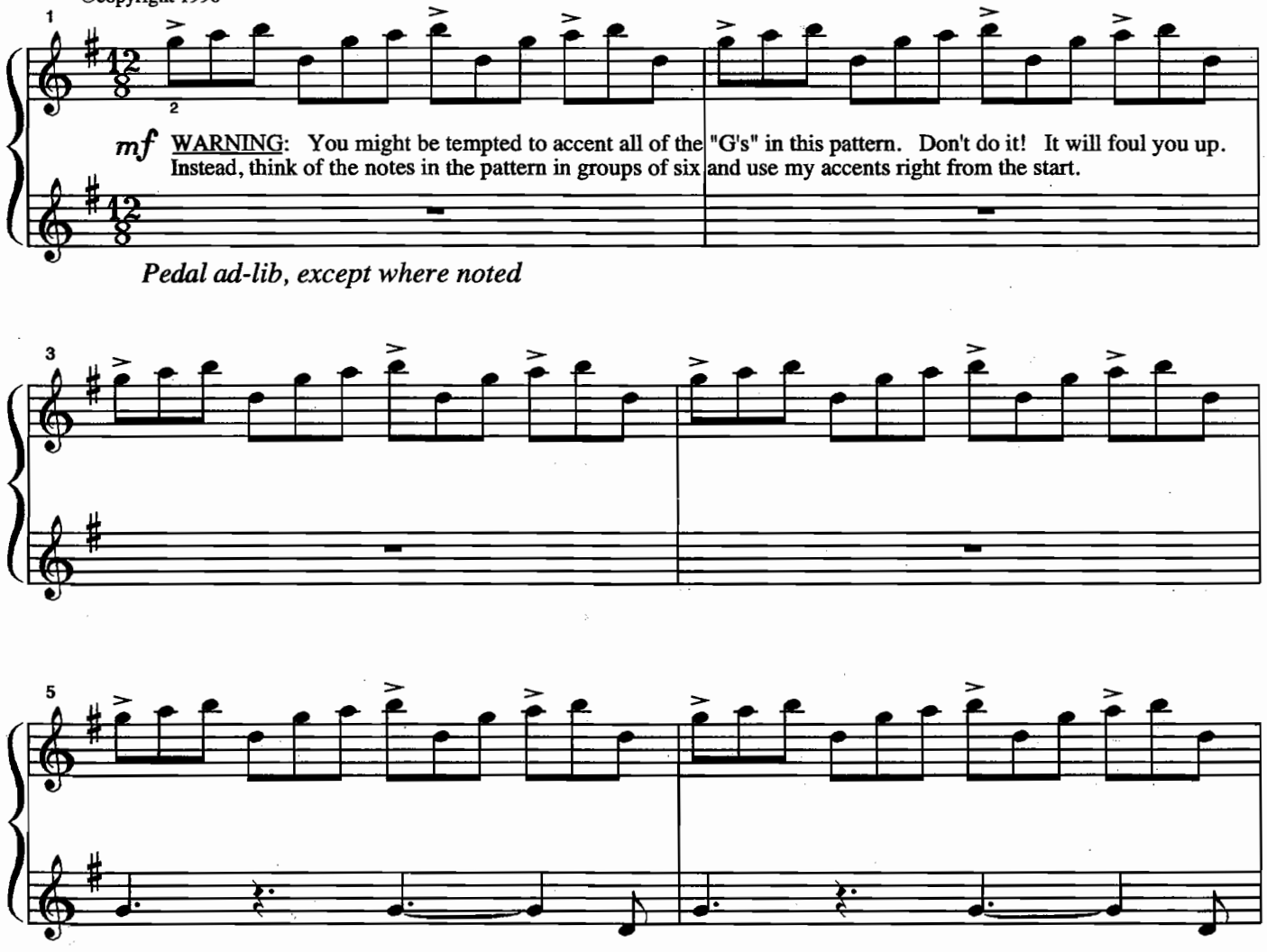
Waterfall

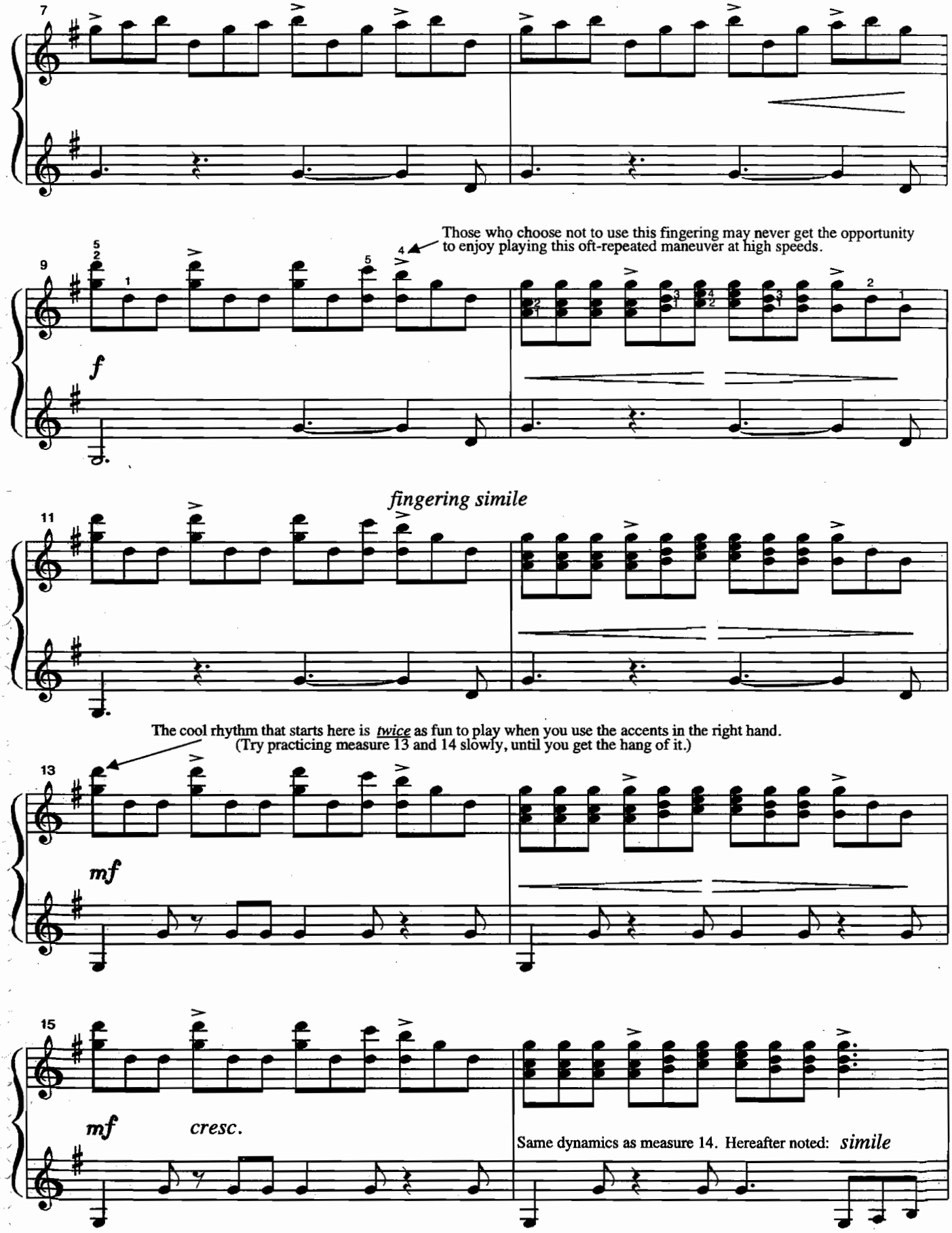
♩.=125-135

With considerable body movement and obnoxious facial expressions

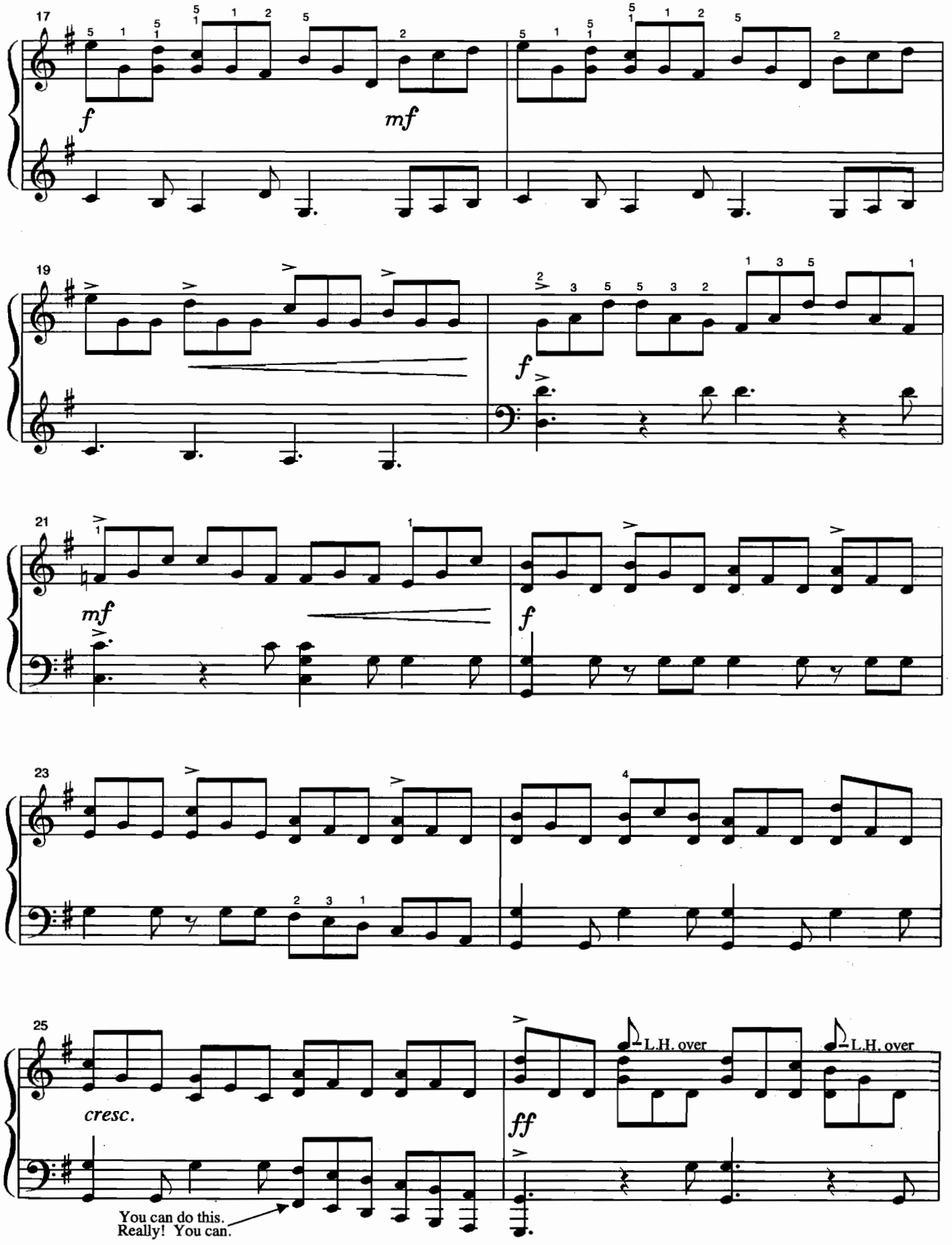
©copyright 1996

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

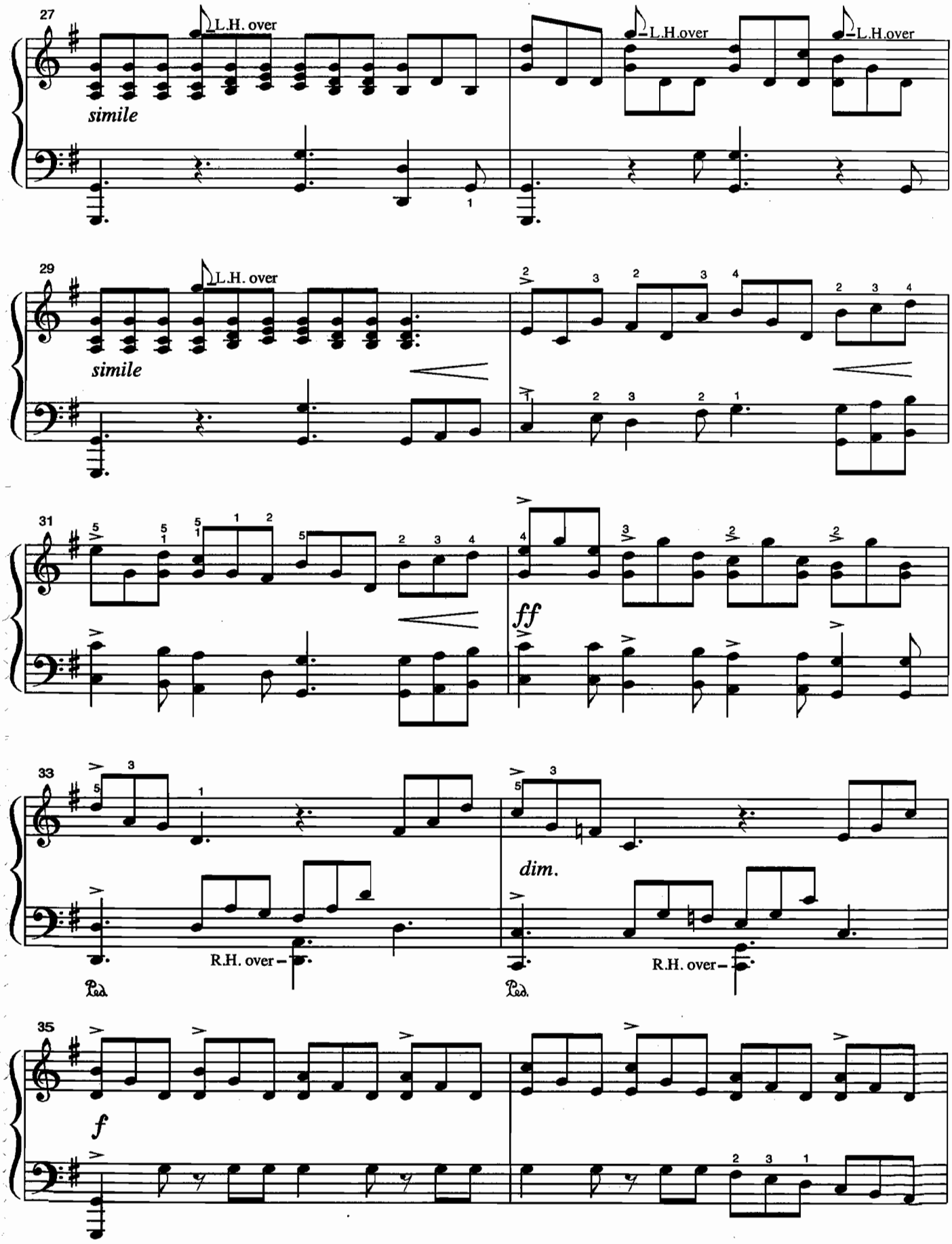


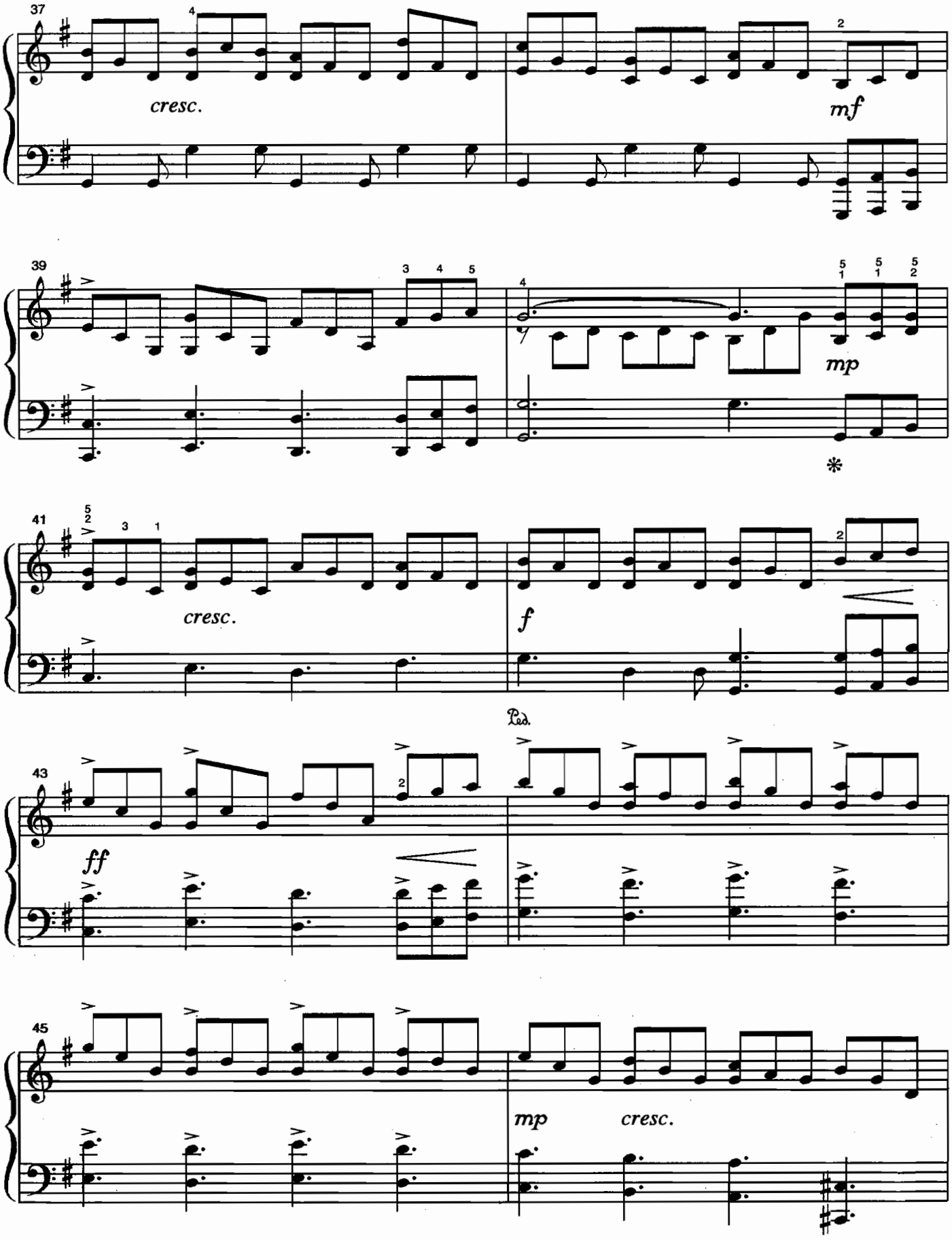


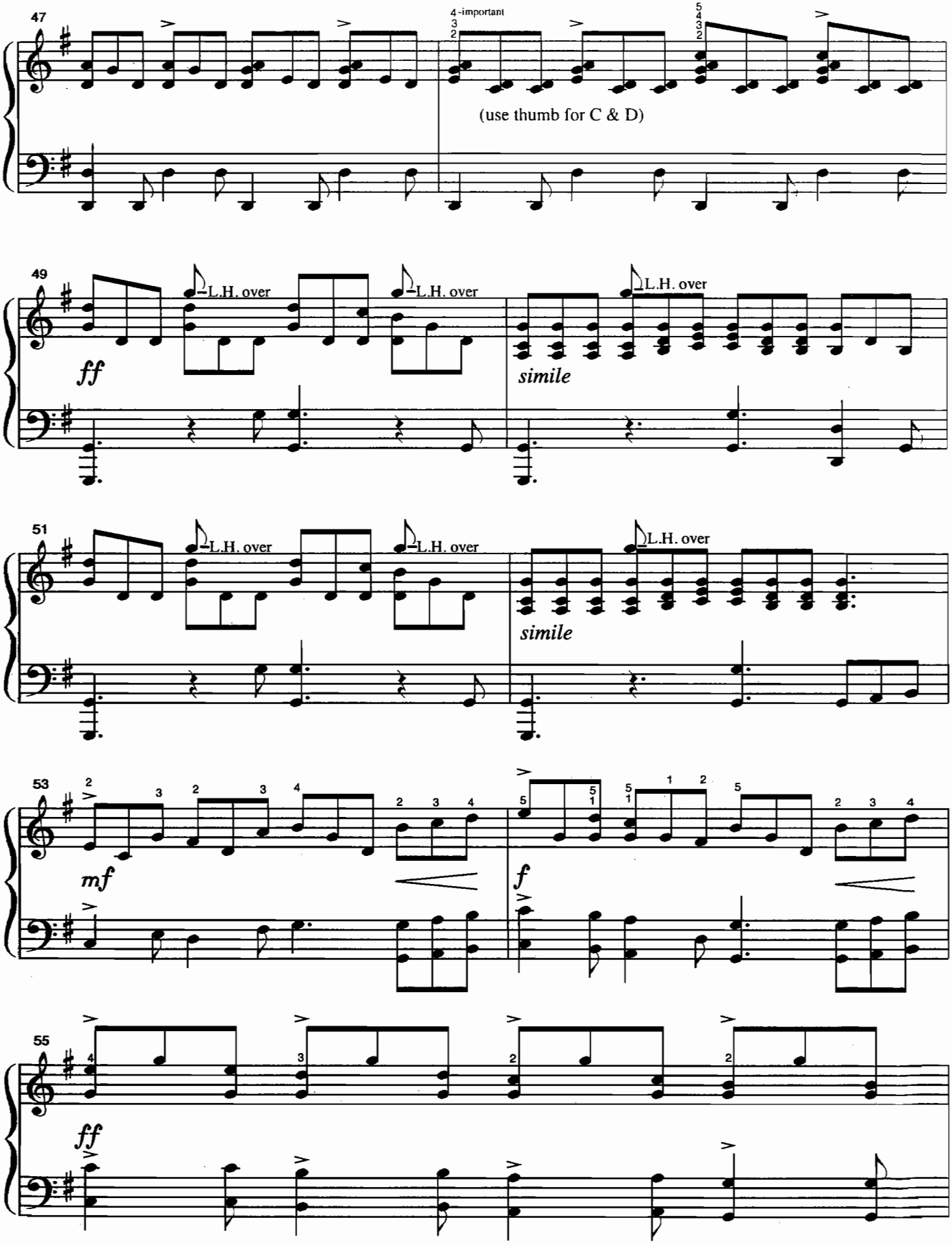
'aterfall ©1996-CIS&JS

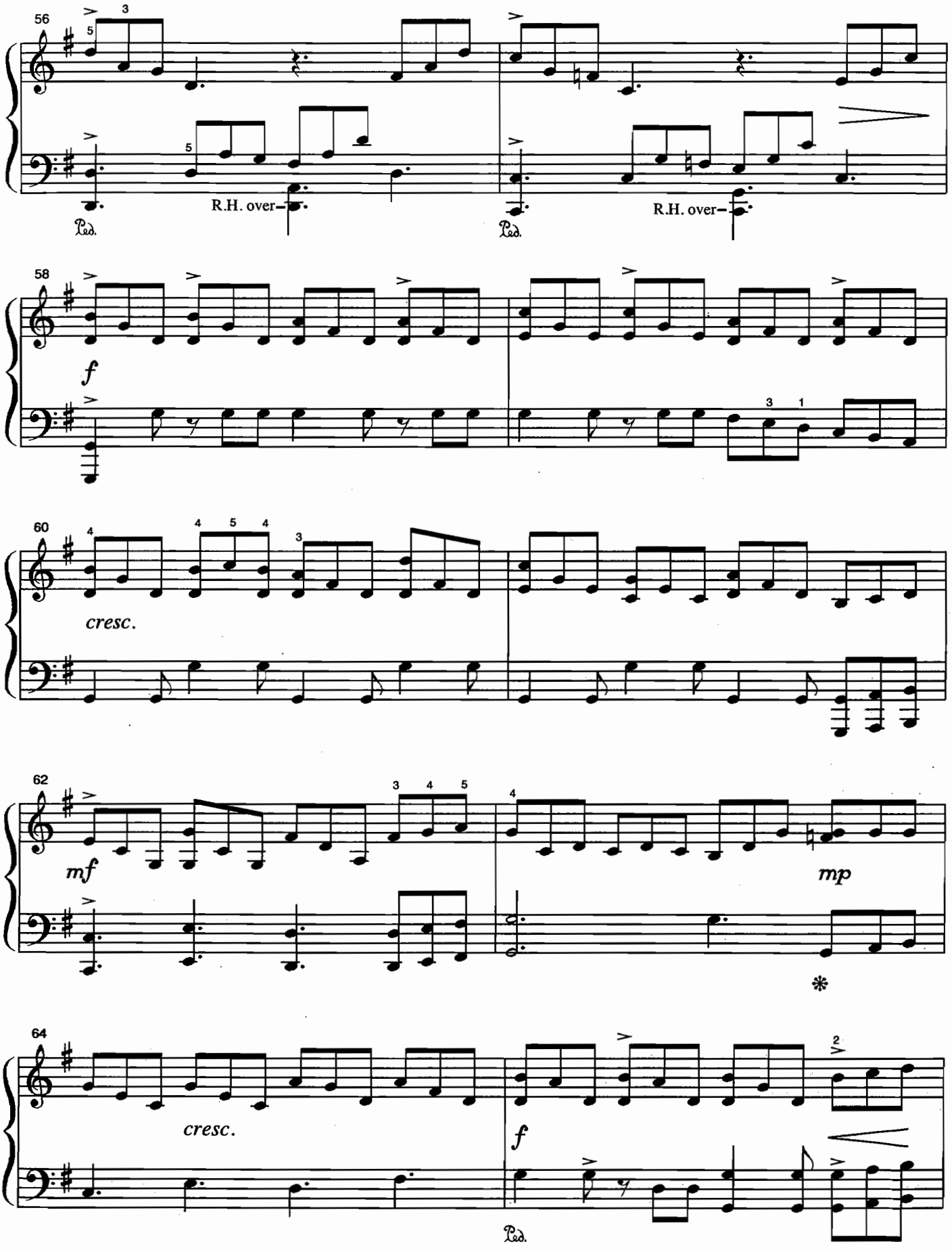


Waterfall ©1996-CJS&JS

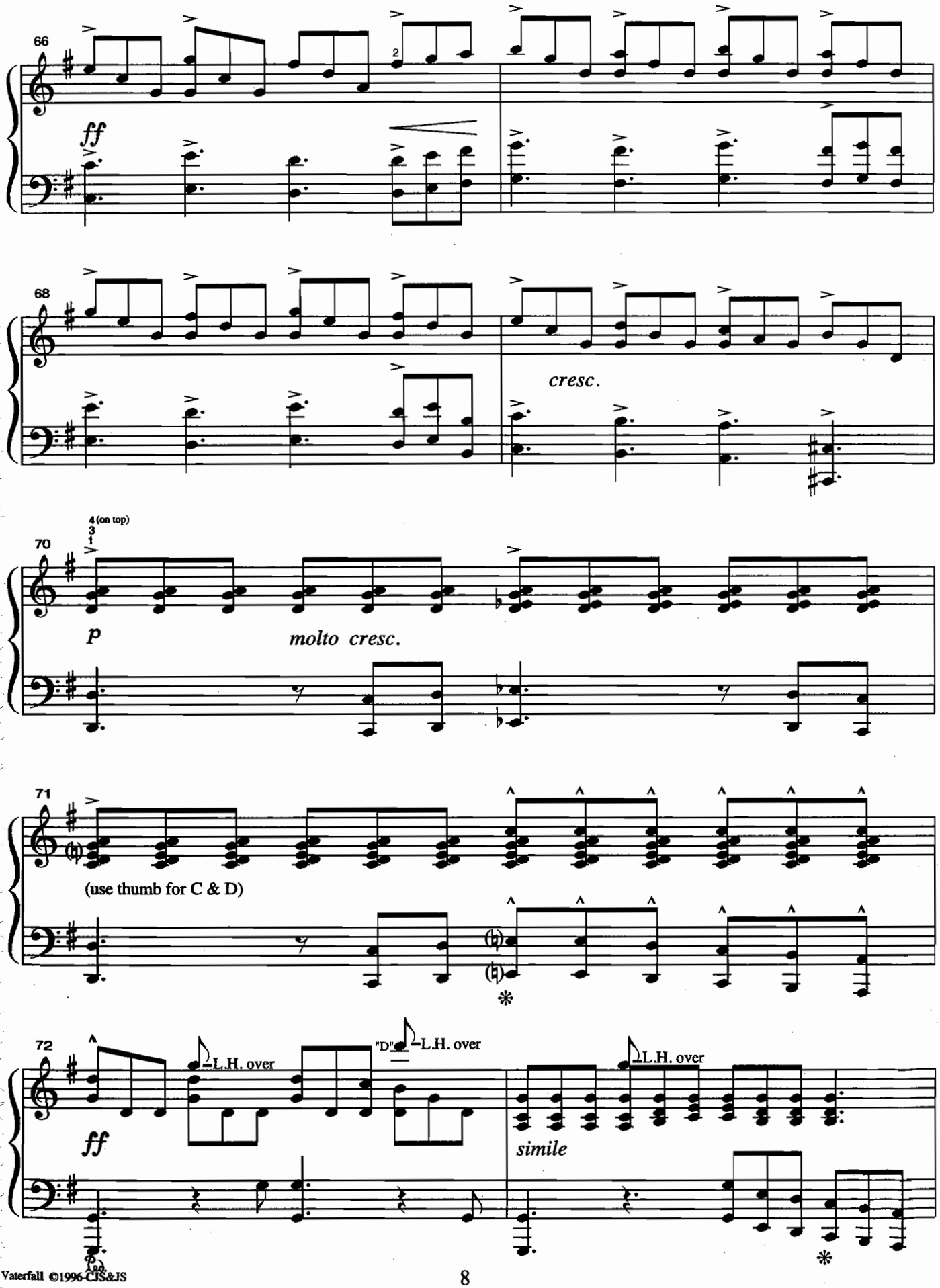

27
L.H. over
L.H.over
L.H.over
simile
29
L.H. over
simile
31
ff
33
dim.
R.H. over
R.H. over
Ped.
Ped.
35
f


37
cresc.
mf
39
mp
41
cresc.
f
Ped.
43
ff
45
mp
cresc.

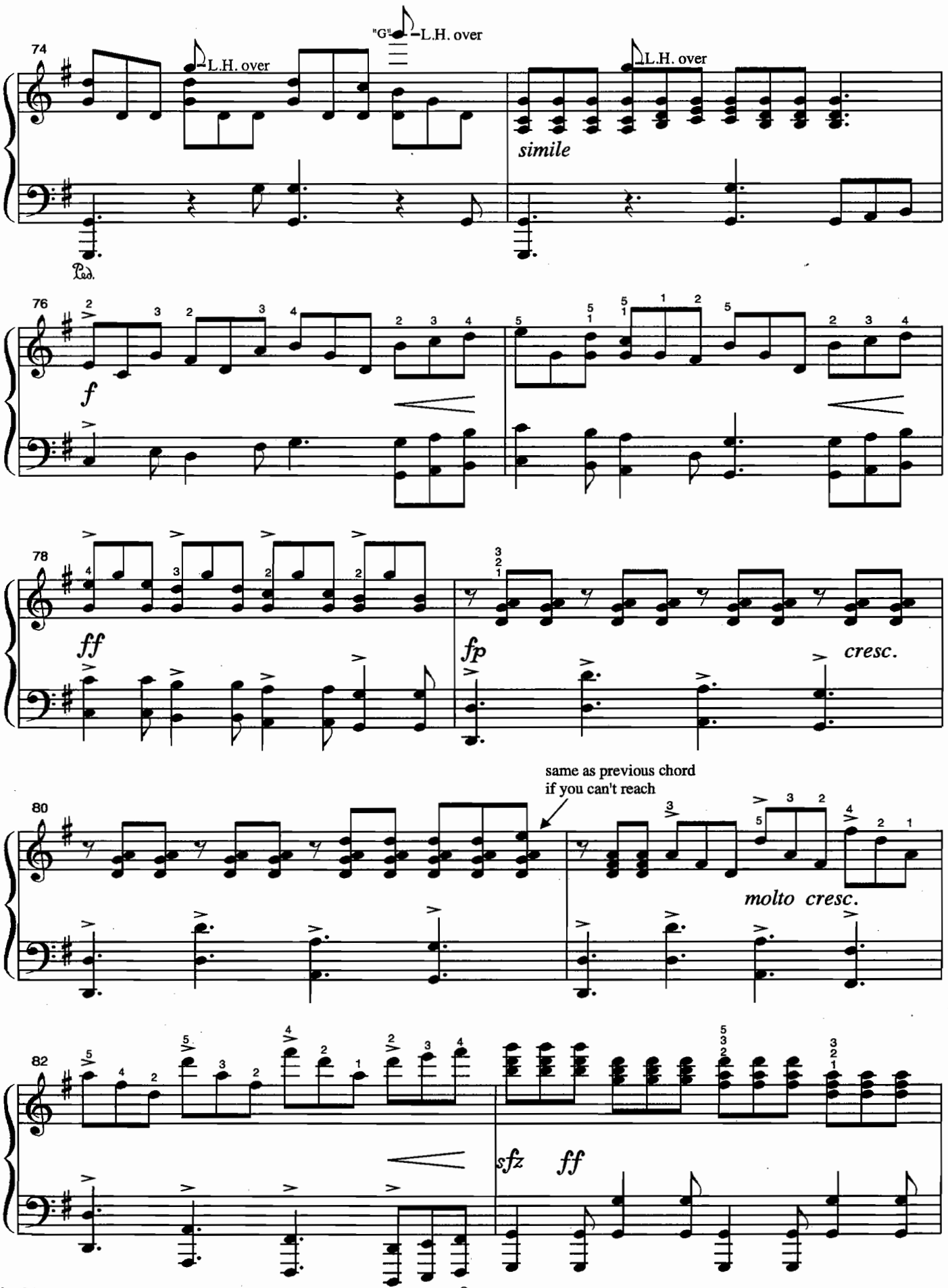

47
4-important
(use thumb for C & D)
49
L.H. over
L.H. over
L.H. over
ff
simile
51
L.H. over
L.H. over
L.H. over
simile
53
mf
f
55
ff



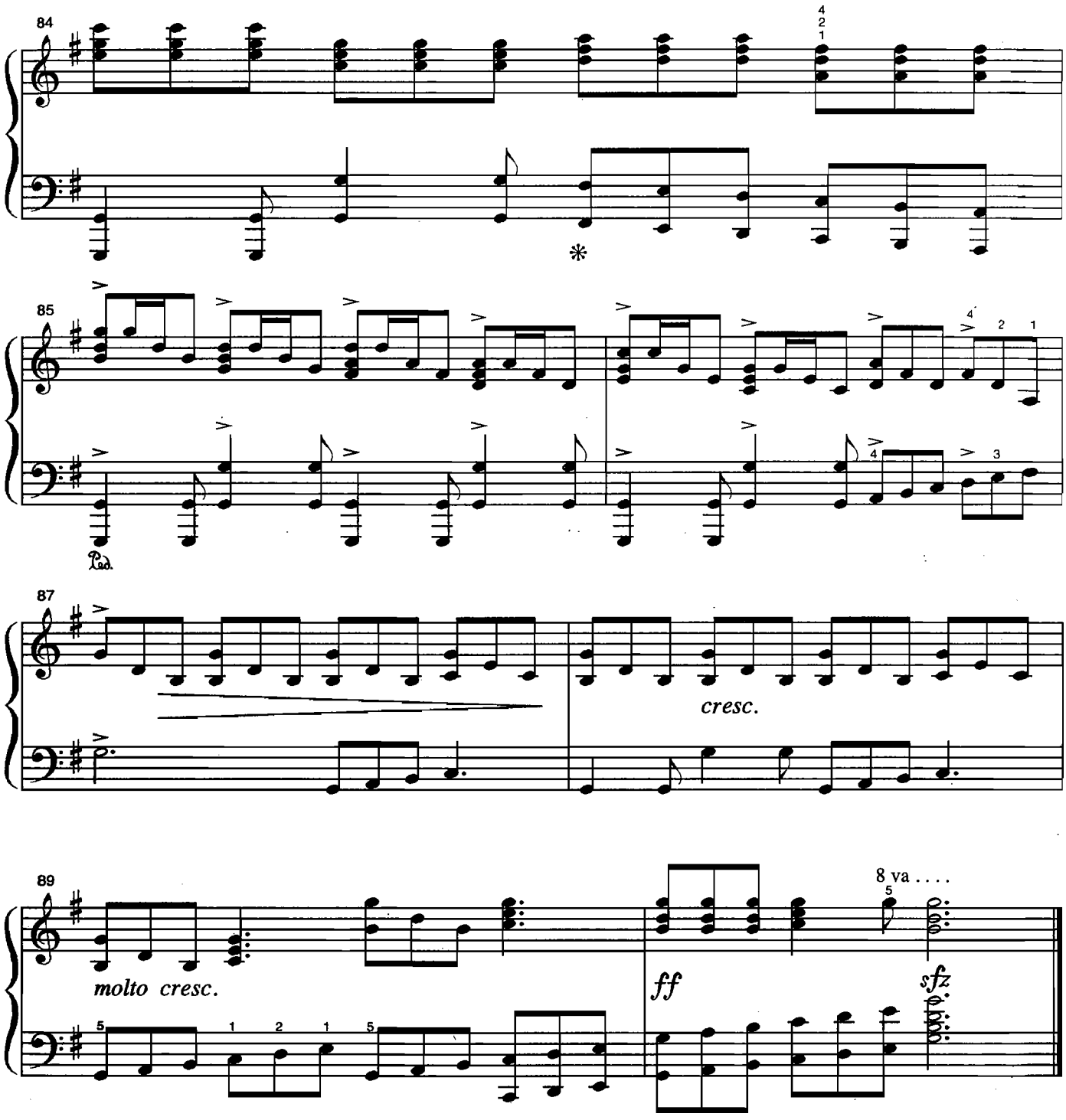
Waterfall ©1996-CJS&JS



Vaterfall ©1996 CJS&JS



Waterfall ©1996-CJS&JS


84
85
Ped.
87
cresc.
89
molto cresc.
ff
8 va . . . .
sfz

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.*

Helpful Hints:

- *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.*

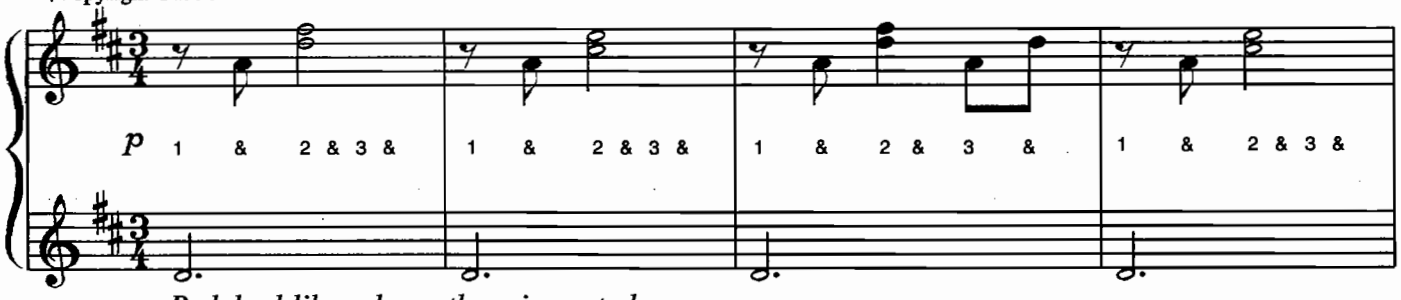
  You can use rubato to some degree on almost any expressive piece you play. In my opinion, this technique is one of the biggest secrets between an excellent and a blah performance of such a piece. Get a feel for when and how to use rubato. Once you master it, you will sound like a concert pianist, even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

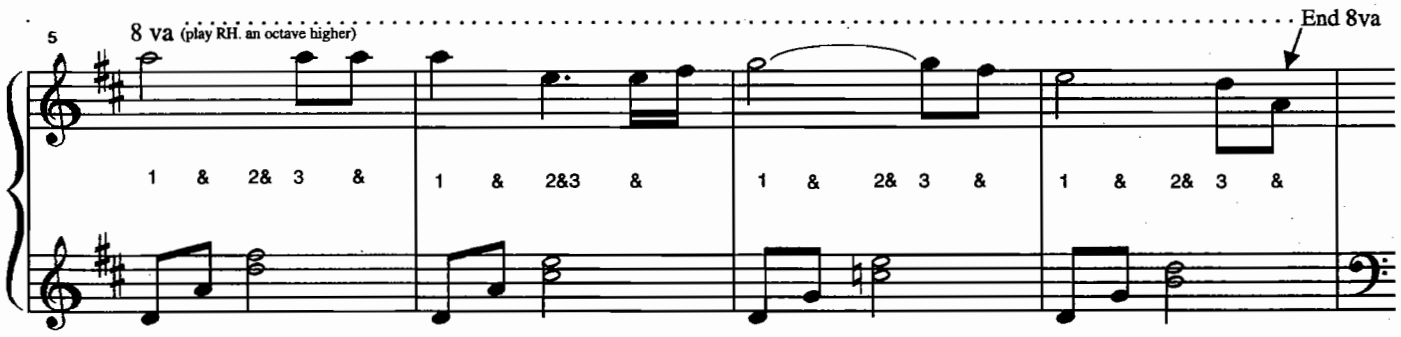
written by Jon Schmidt
(from the album *Walk in the Woods*)

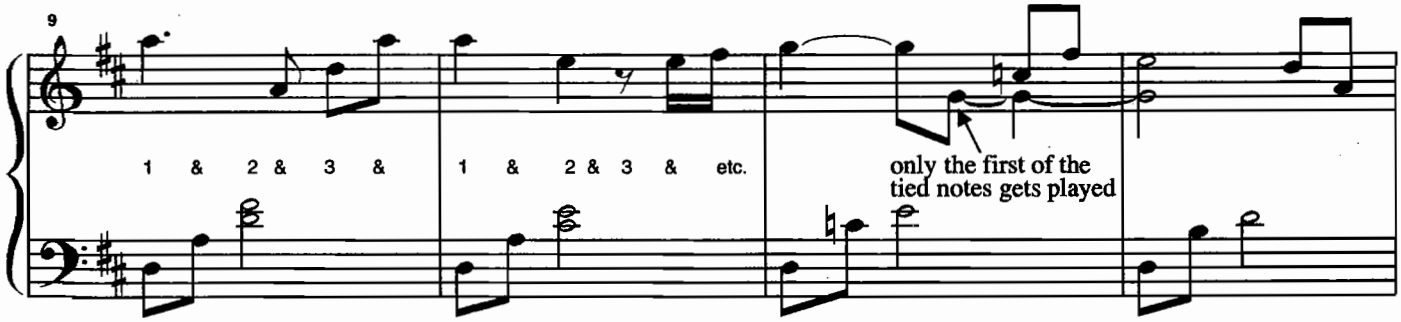
♩=52-62
Not too fast, yet not dragging. Somewhat rubato

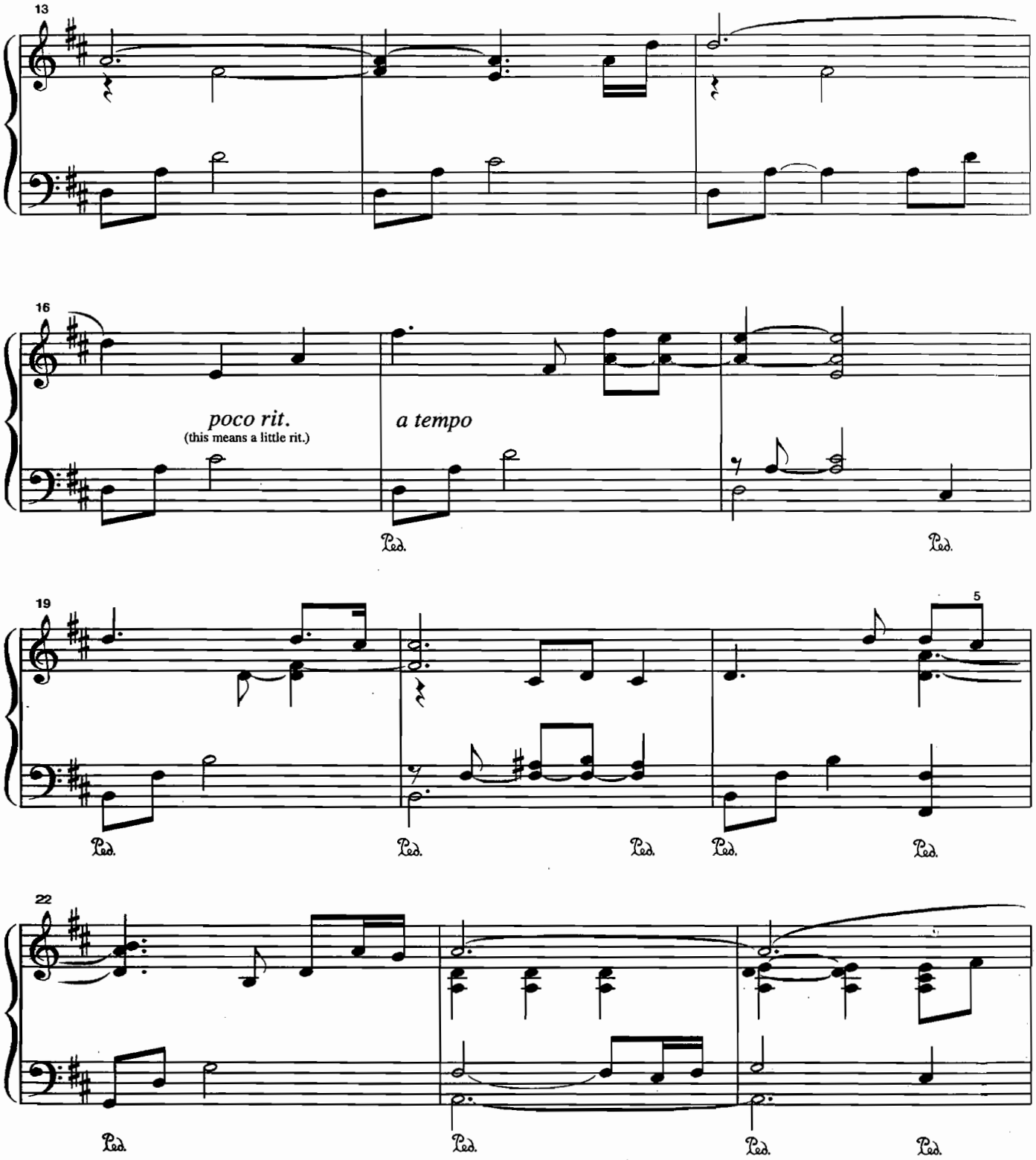
1 copyright ©1996



Pedal ad-lib, unless otherwise noted.

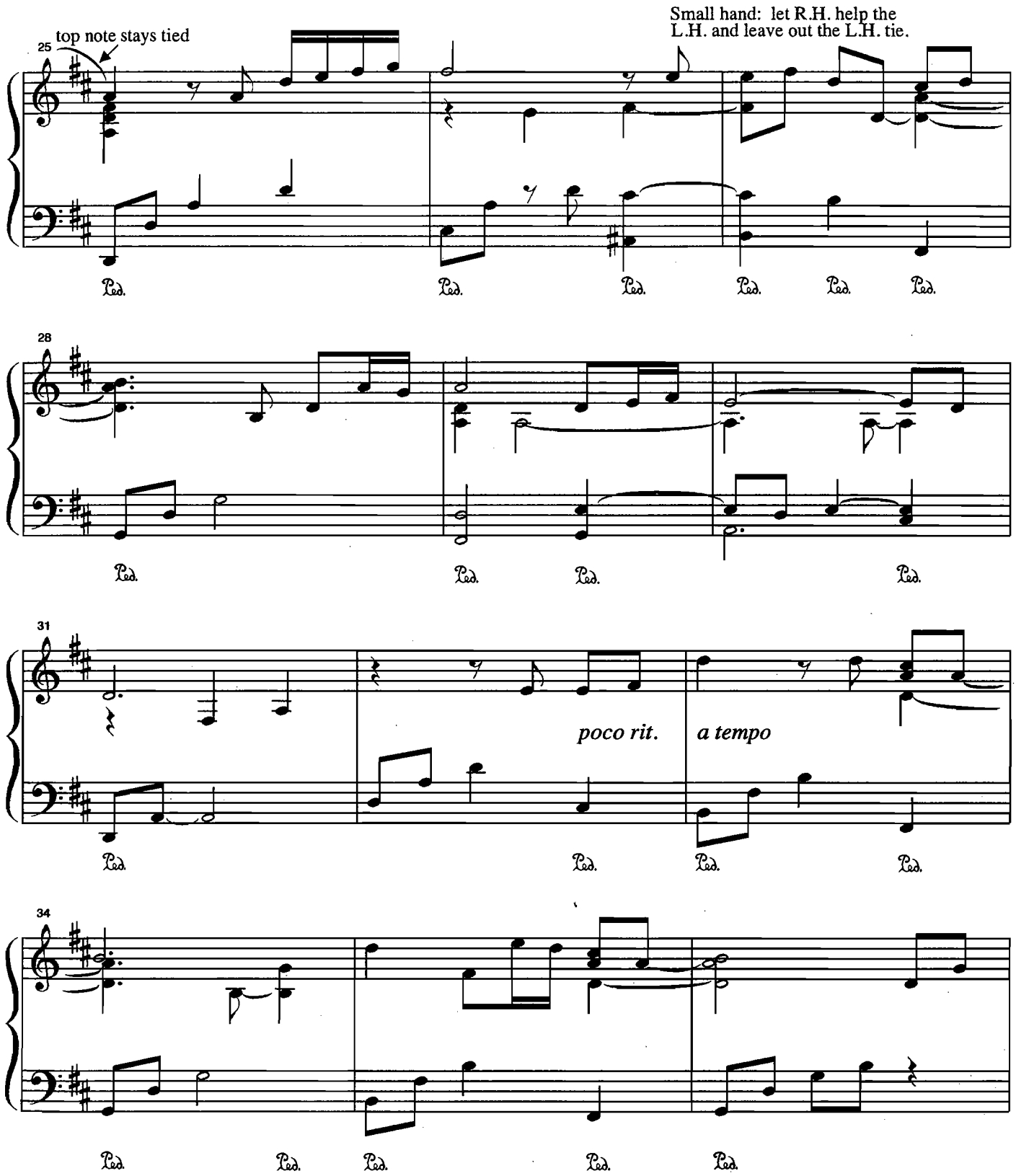




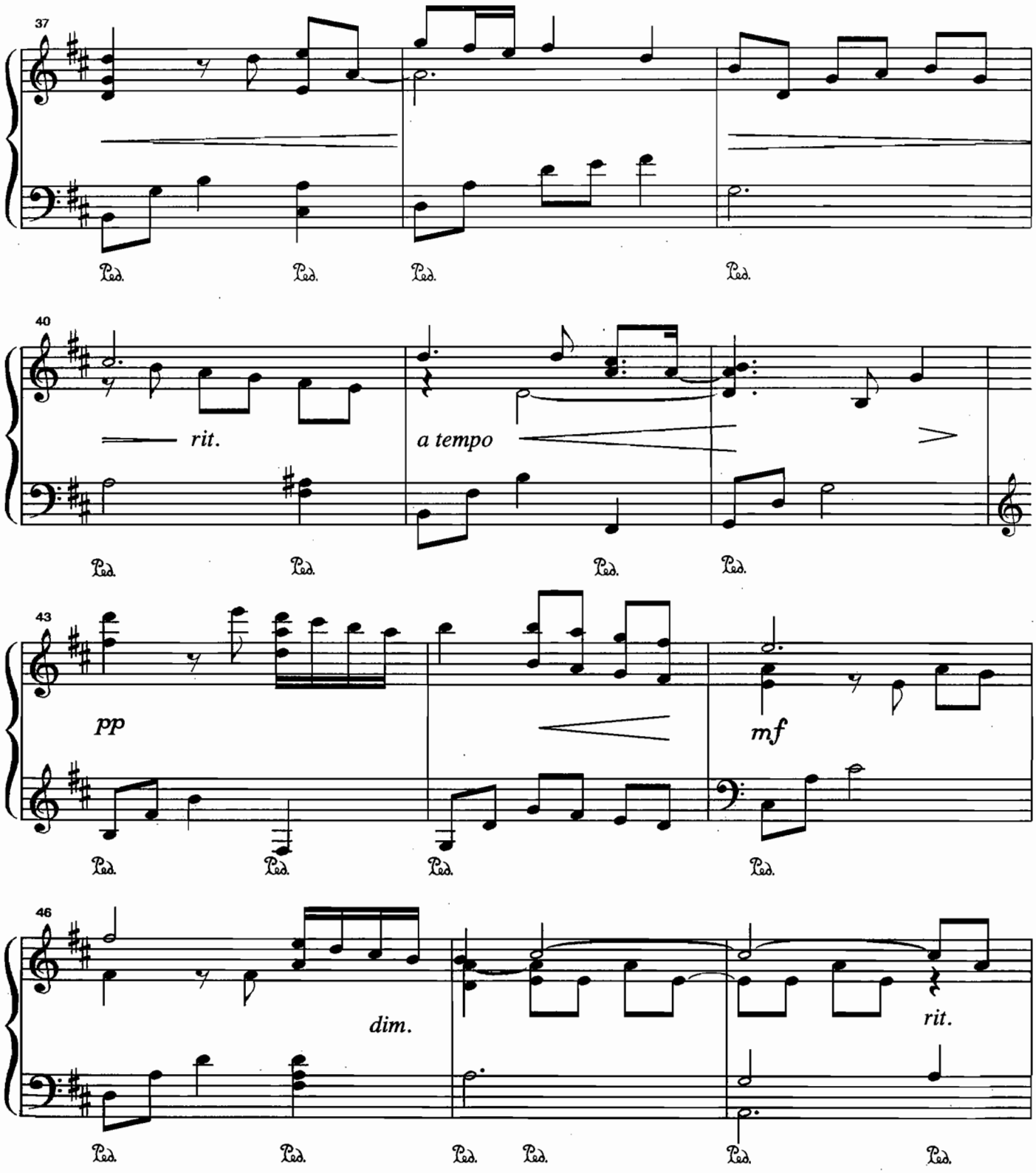


Some people have a tendency to play notes that should have been tied. Such people will murder this song. Remember, when two or more notes of the same position on the staff have a tie, (i.e. ♩‿♩‿♩) only the first note gets played. One reason for ties is because there is no such thing as a regular note 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.

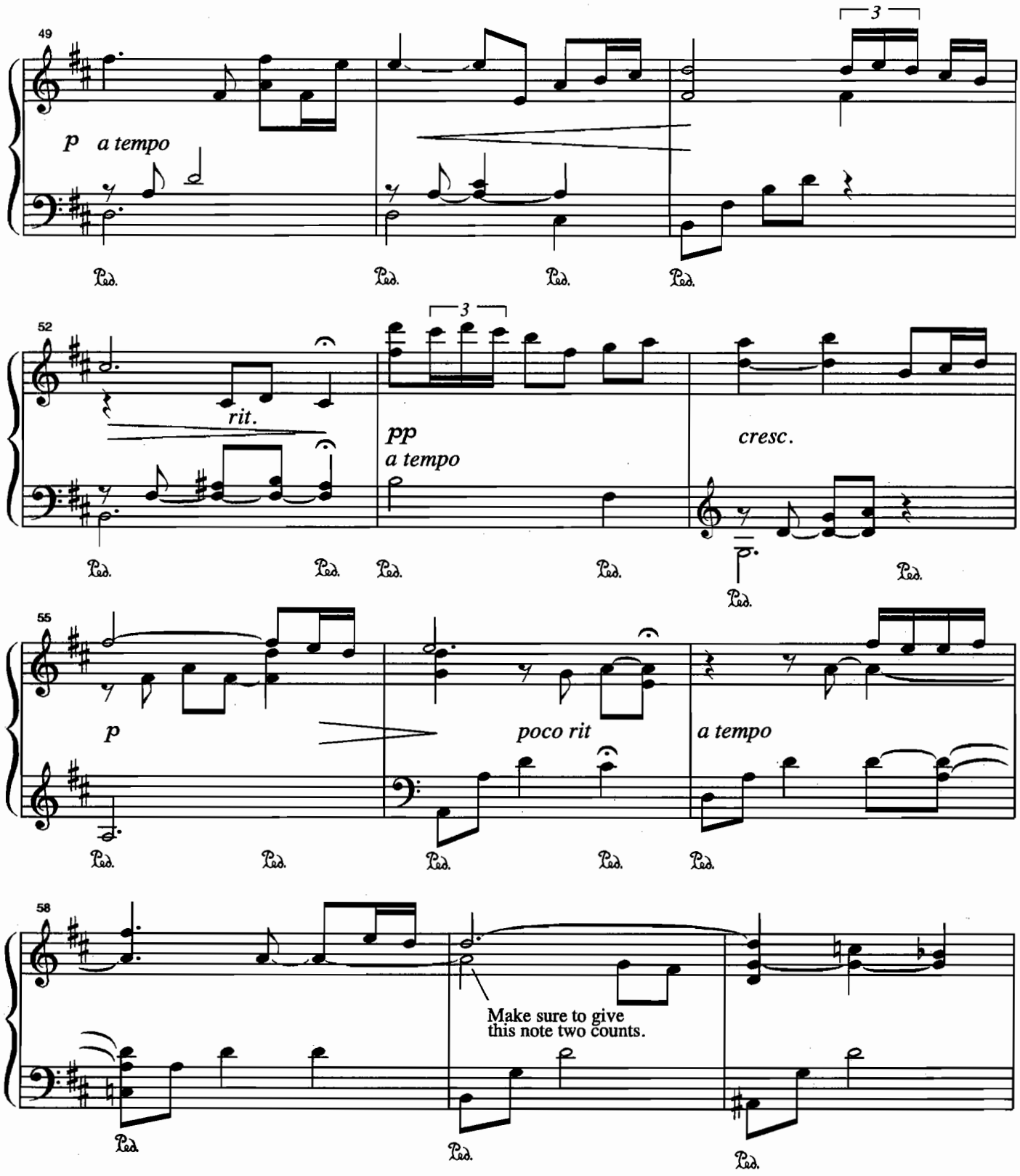
Cherished Moments ©1996-CJS&JS



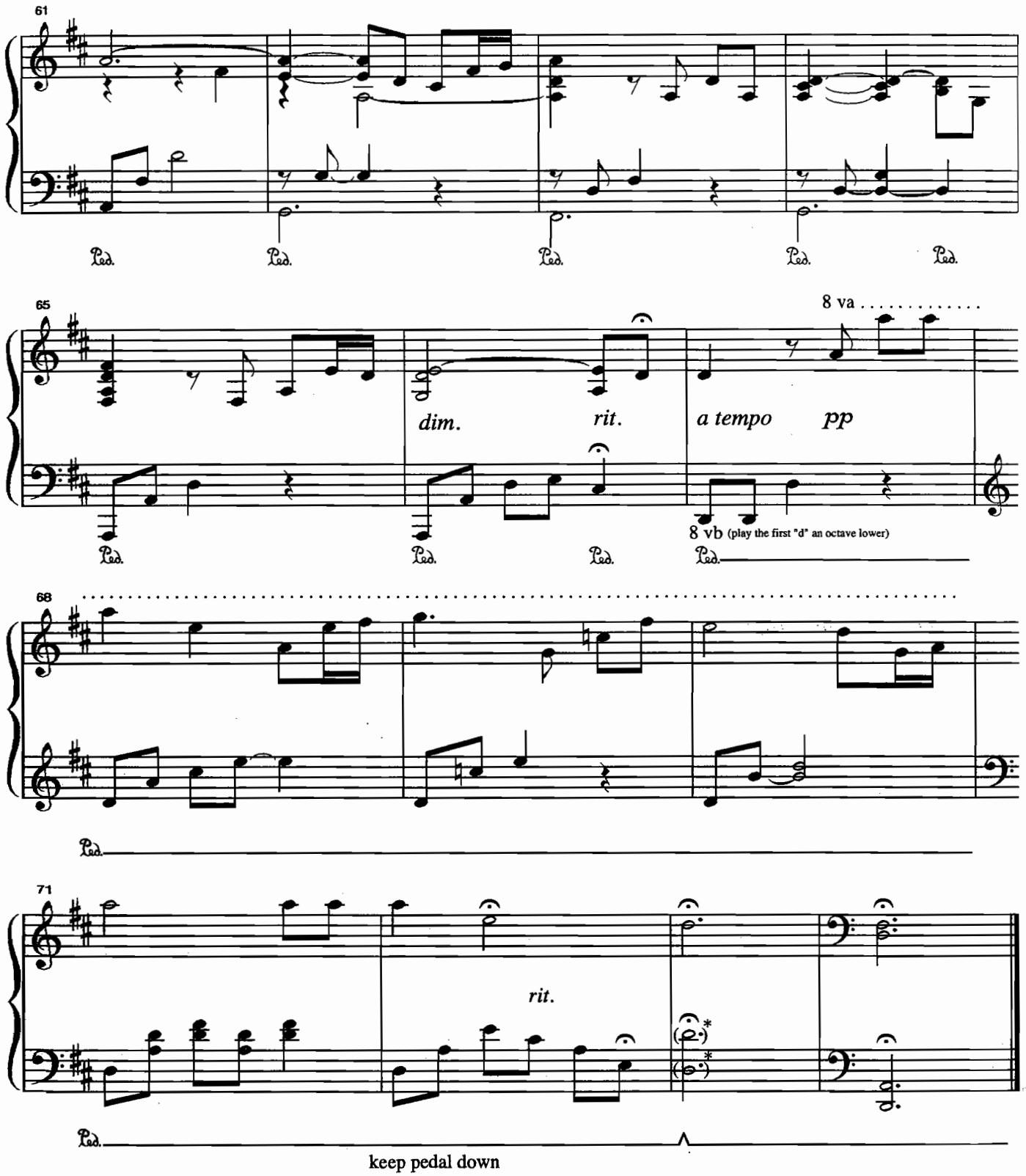
Cherised Moments ©1996-CJS&JS



Cherised Moments ©1996-CJS&JS



Cherised Moments ©1996-CJS&JS



* 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.)

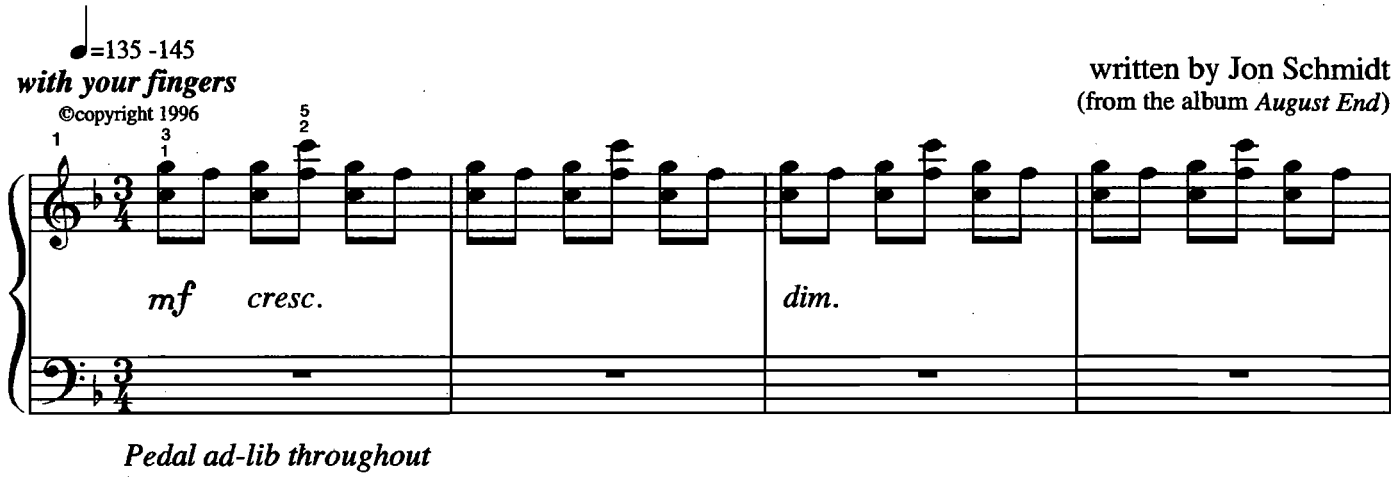
Side notes:

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

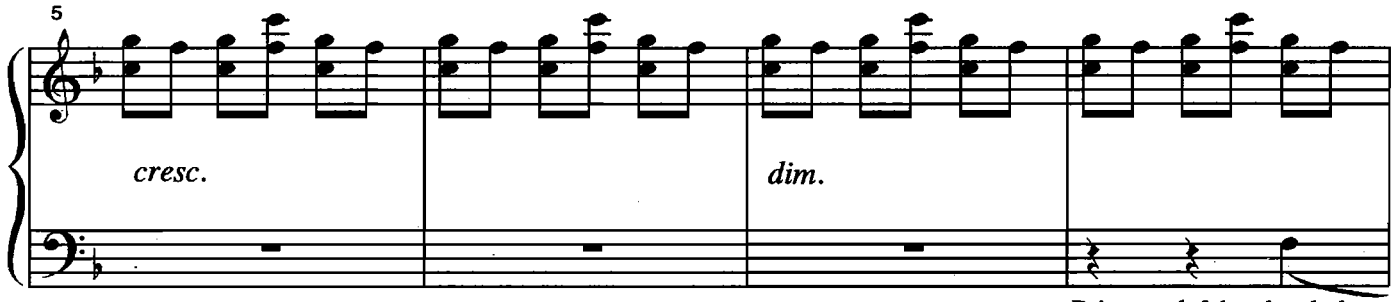
Helpful Hints:

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

Song of the Ocean

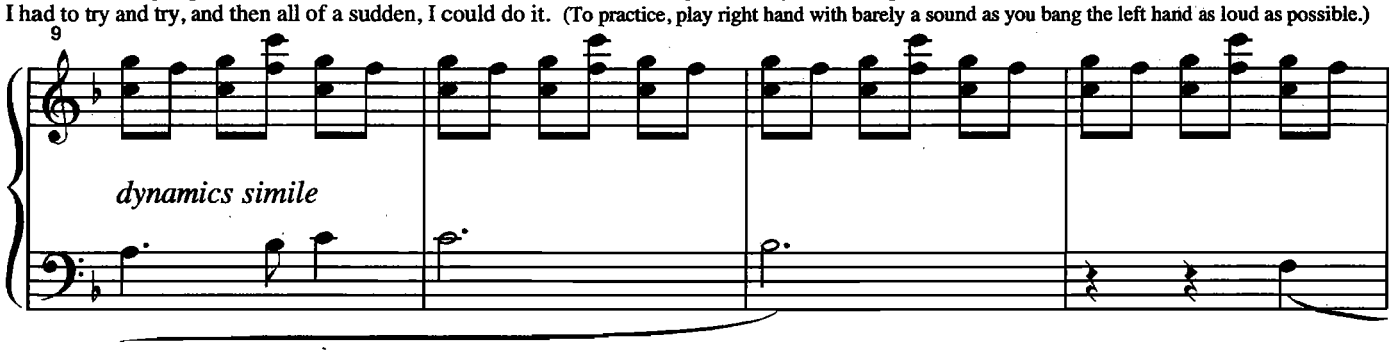


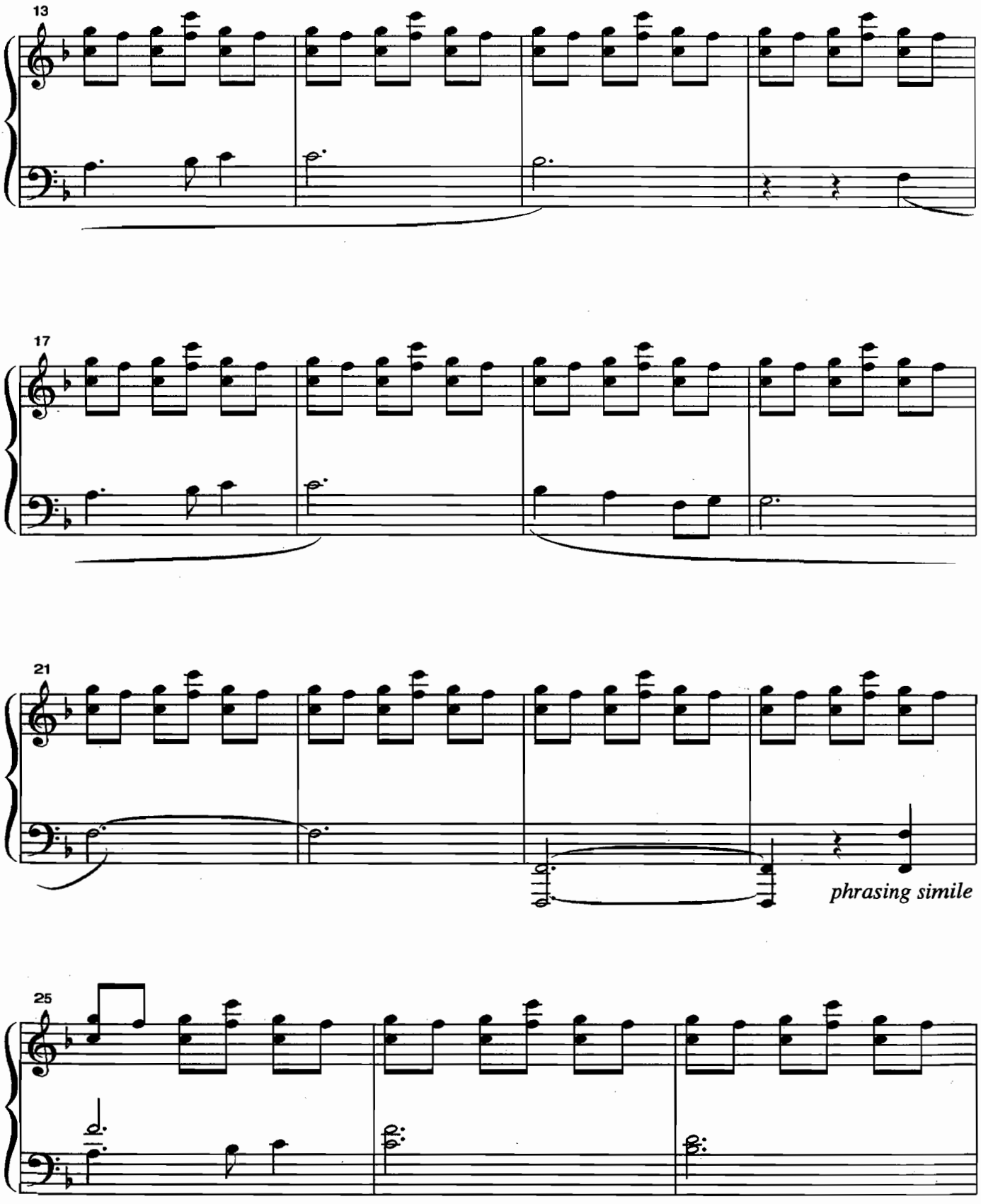
Pedal ad-lib throughout



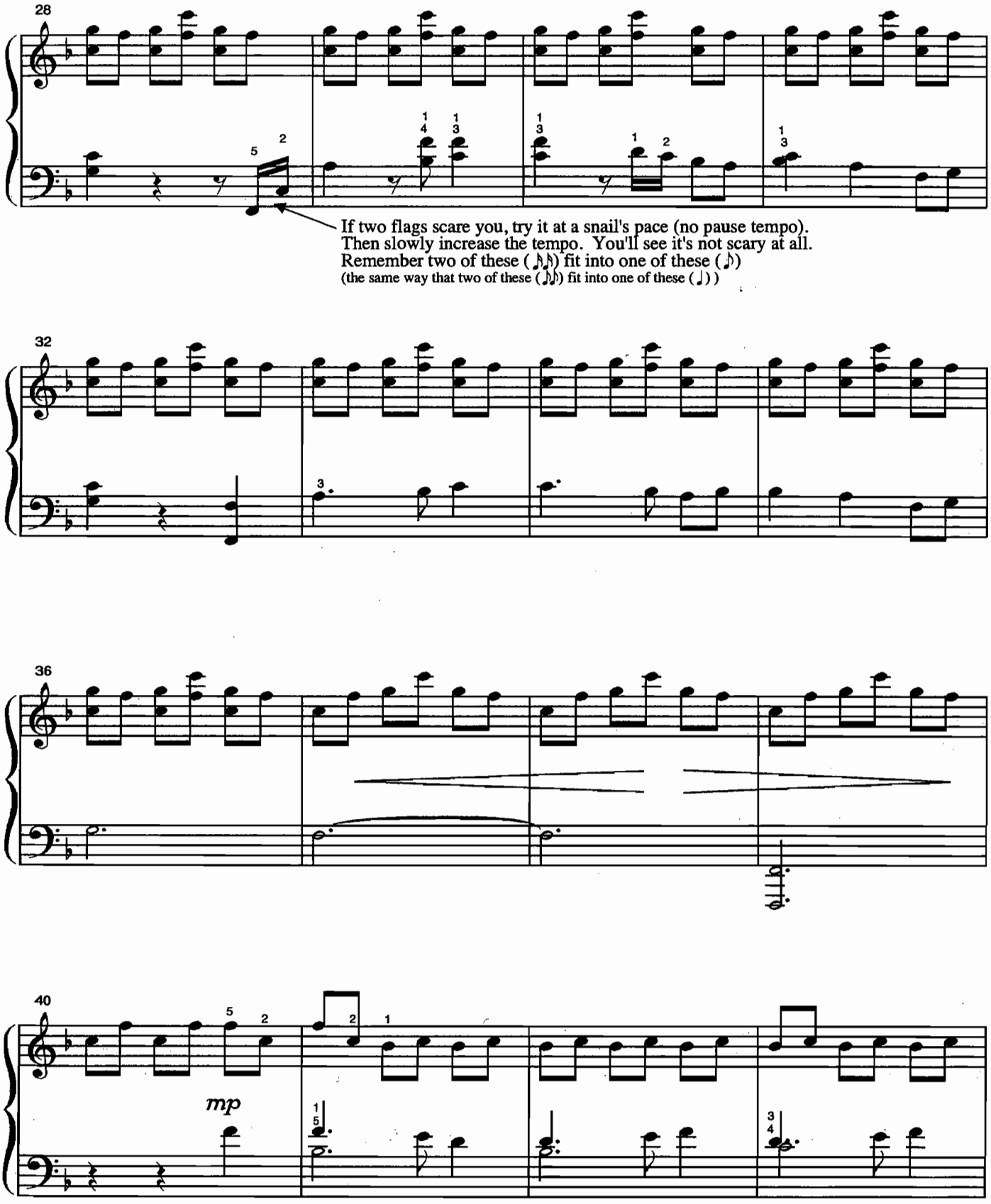
Bring out left hand melody.

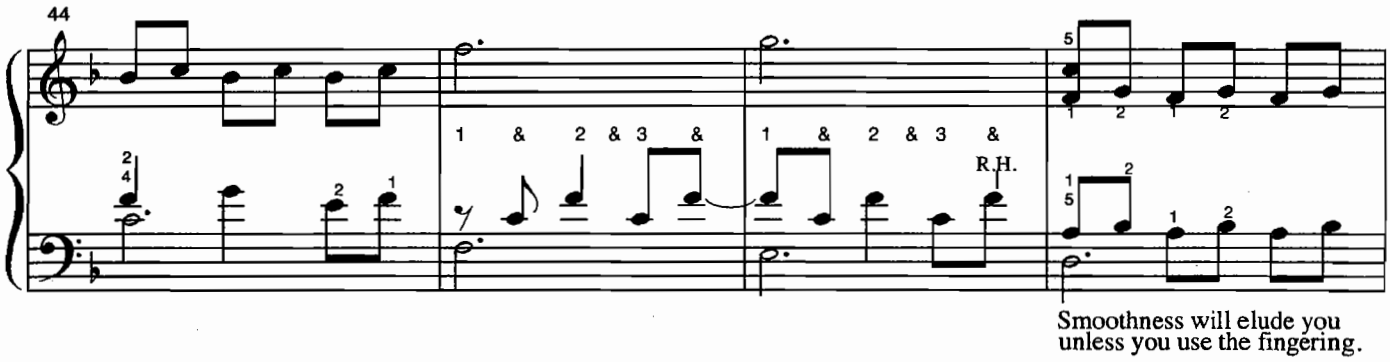
For me, learning to play one hand louder than the other was like learning to rub my head and pat my stomach at the same time. In both cases, I had to try and try, and then all of a sudden, I could do it. (To practice, play right hand with barely a sound as you bang the left hand as loud as possible.)

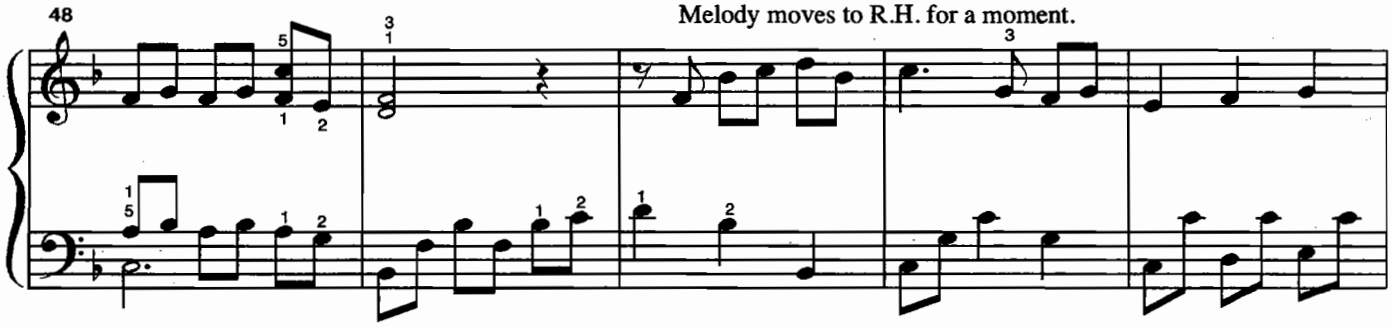


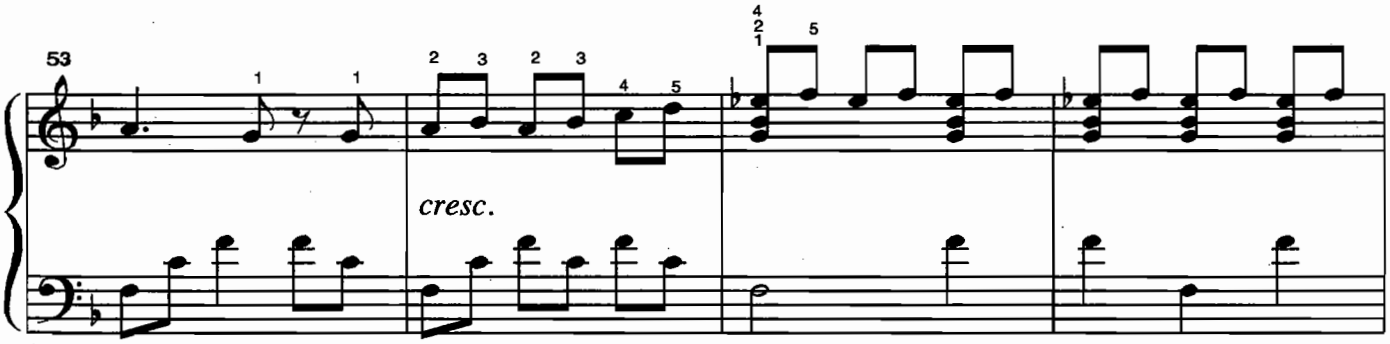


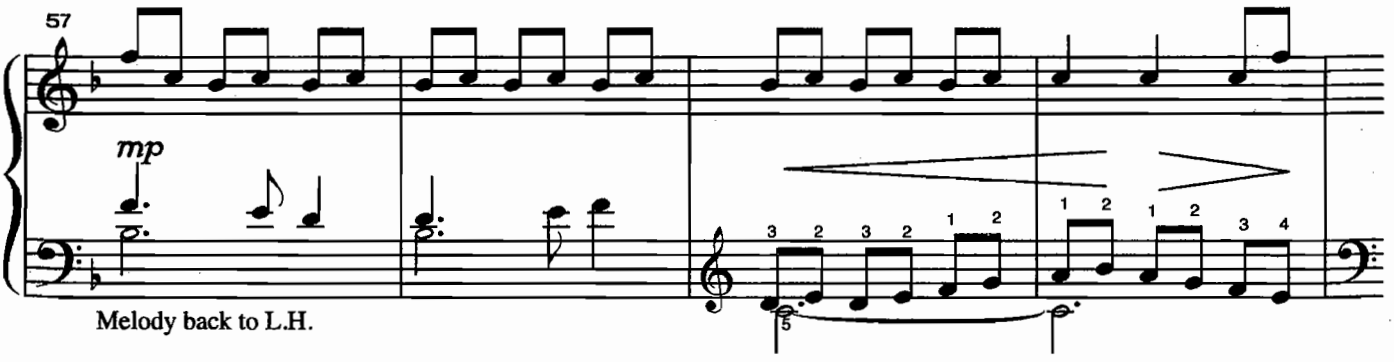
Song of the Ocean ©1996-CJS&JS


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
mp
Keep bringing out left-hand melody.

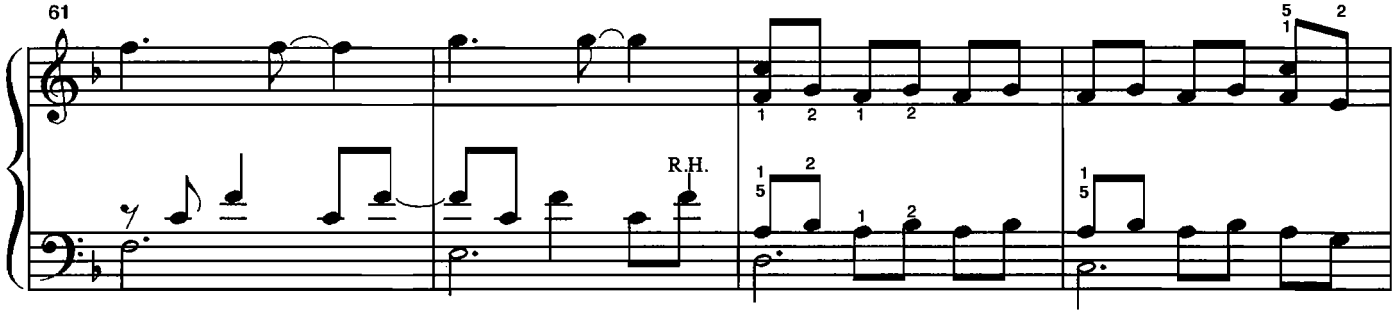




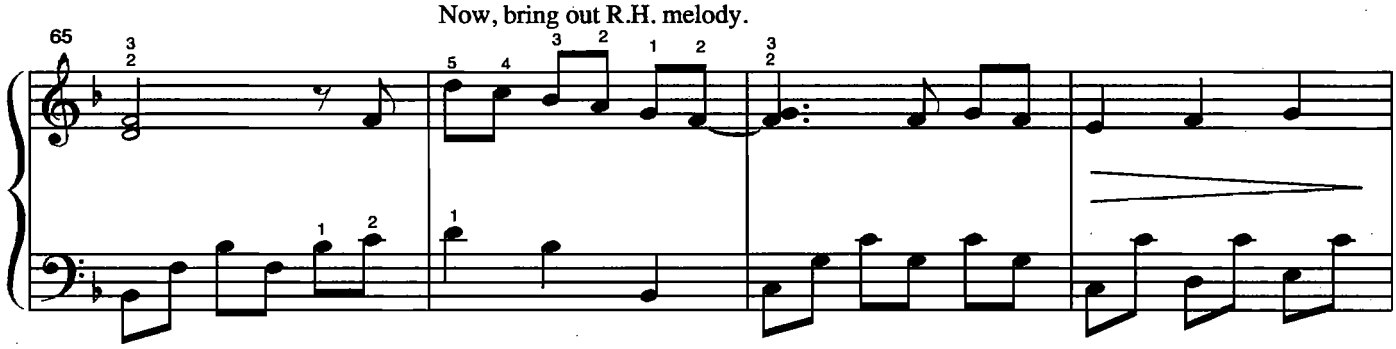


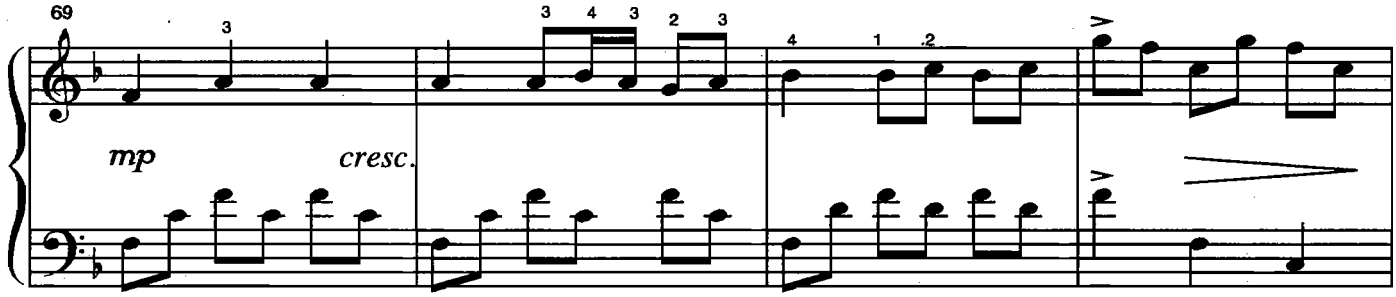


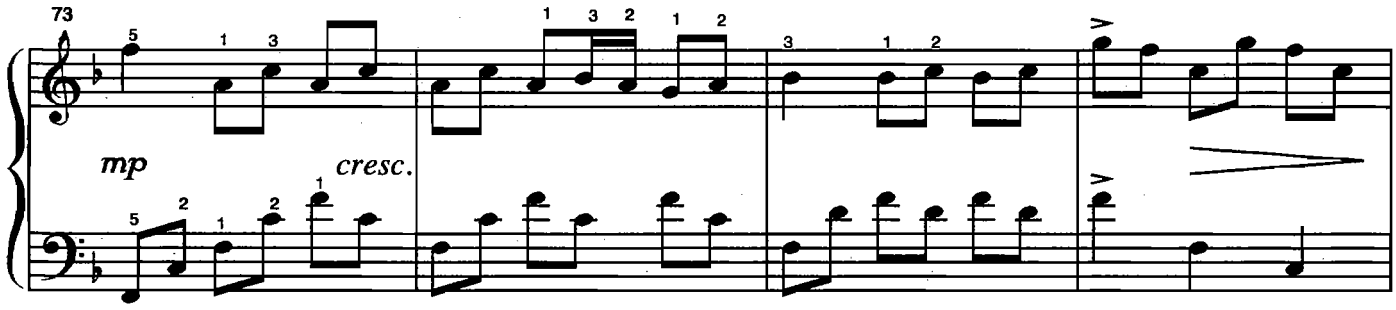
Song of the Ocean ©1996-CJS&JS



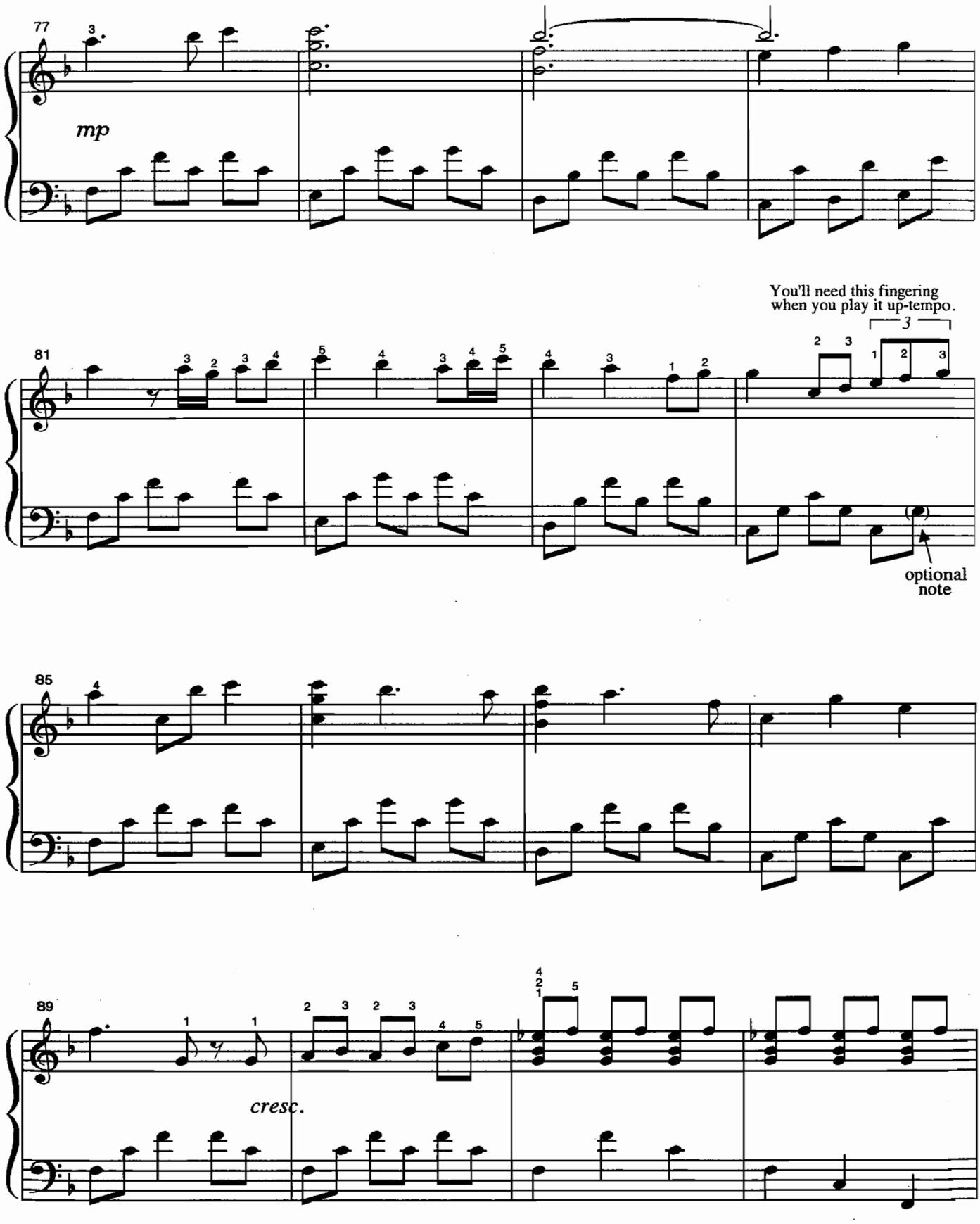
Now, bring out R.H. melody.





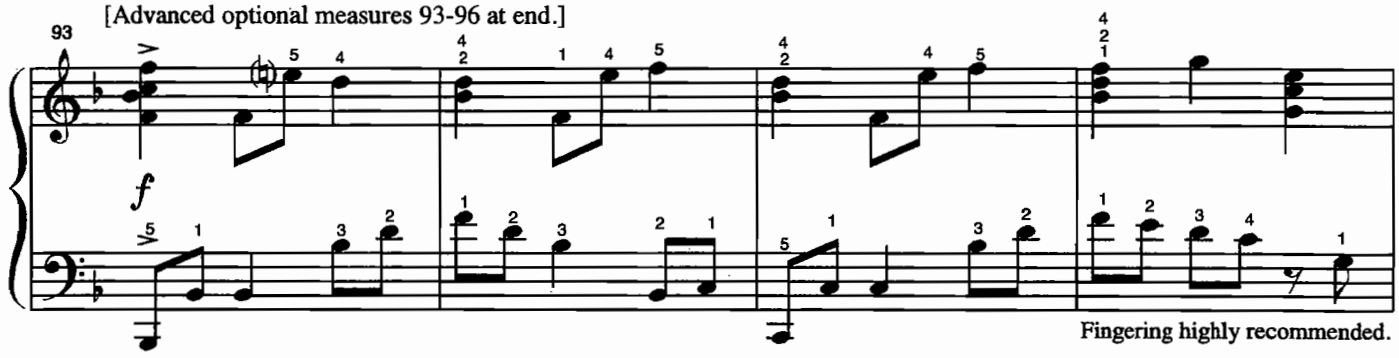


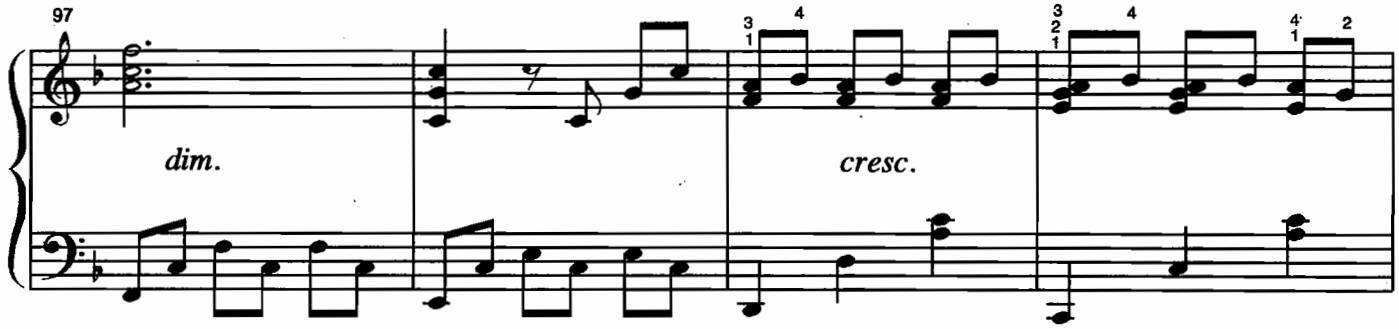
Song of the Ocean ©1996-CJS&JS



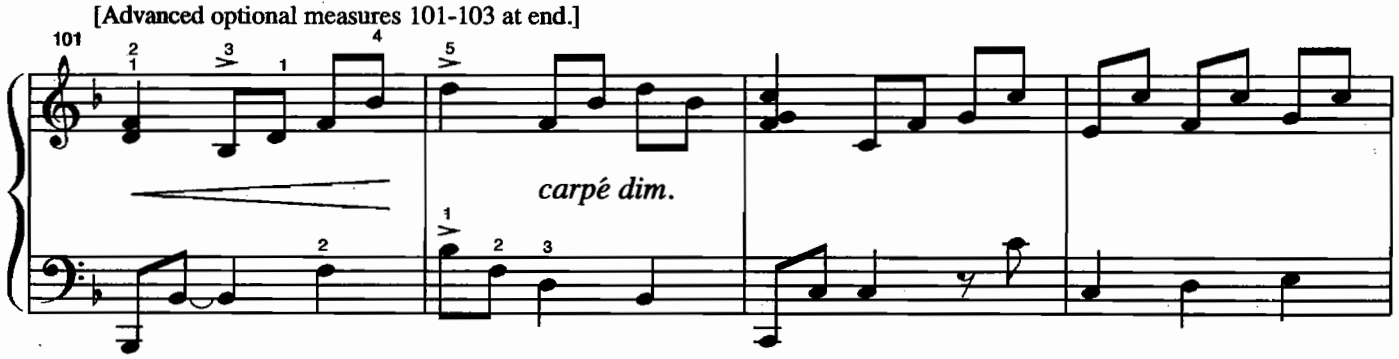
Song of the Ocean ©1996-CJS&JS

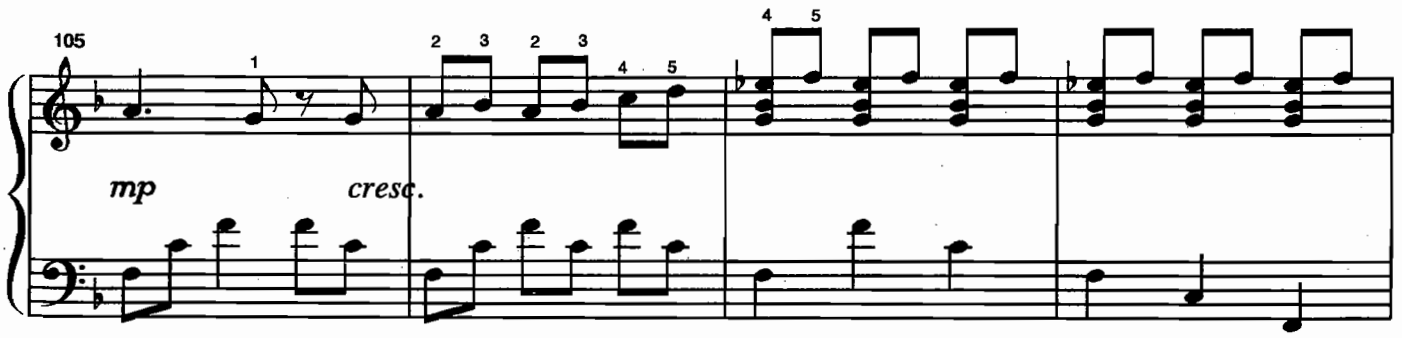
[Advanced optional measures 93-96 at end.]



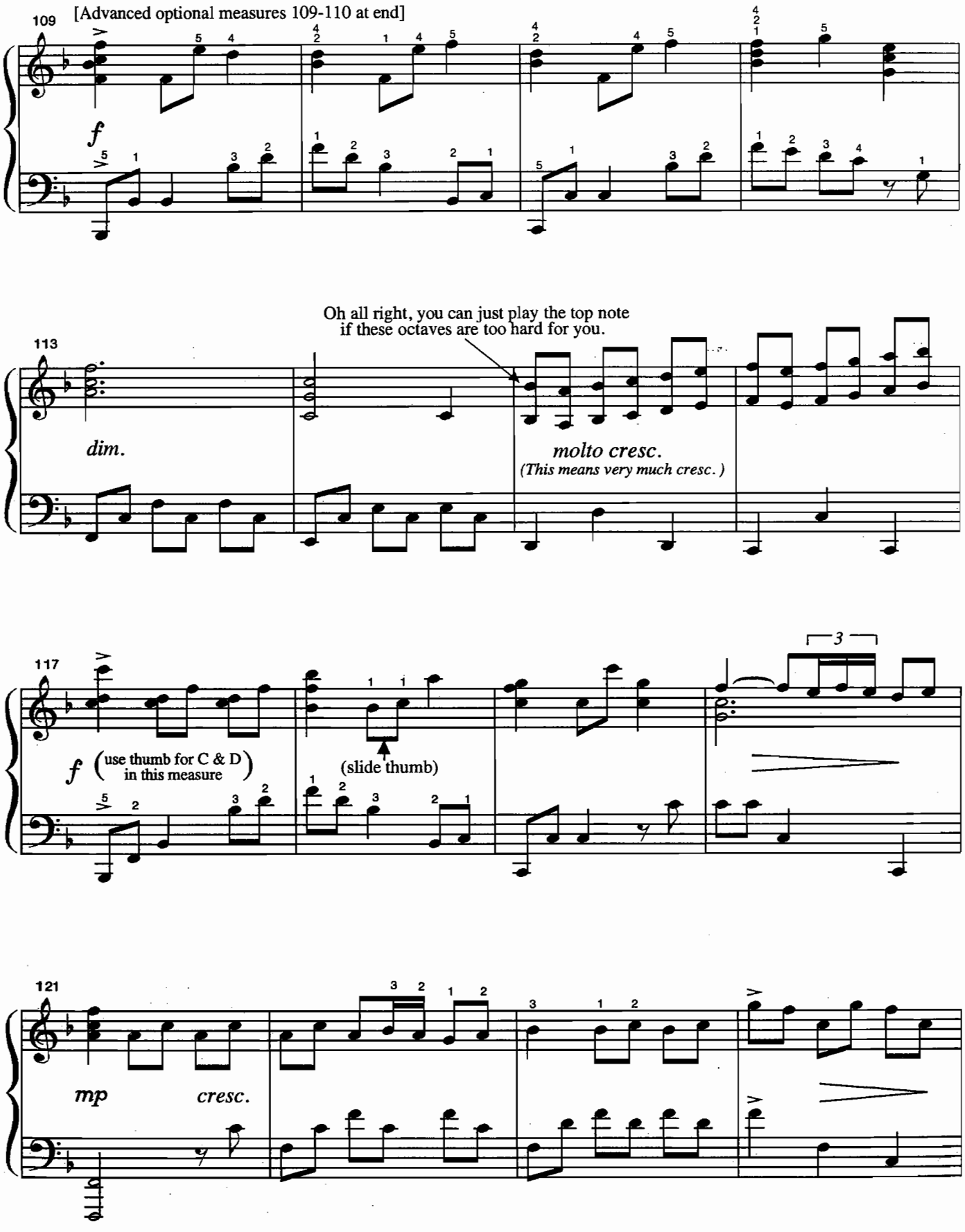


[Advanced optional measures 101-103 at end.]

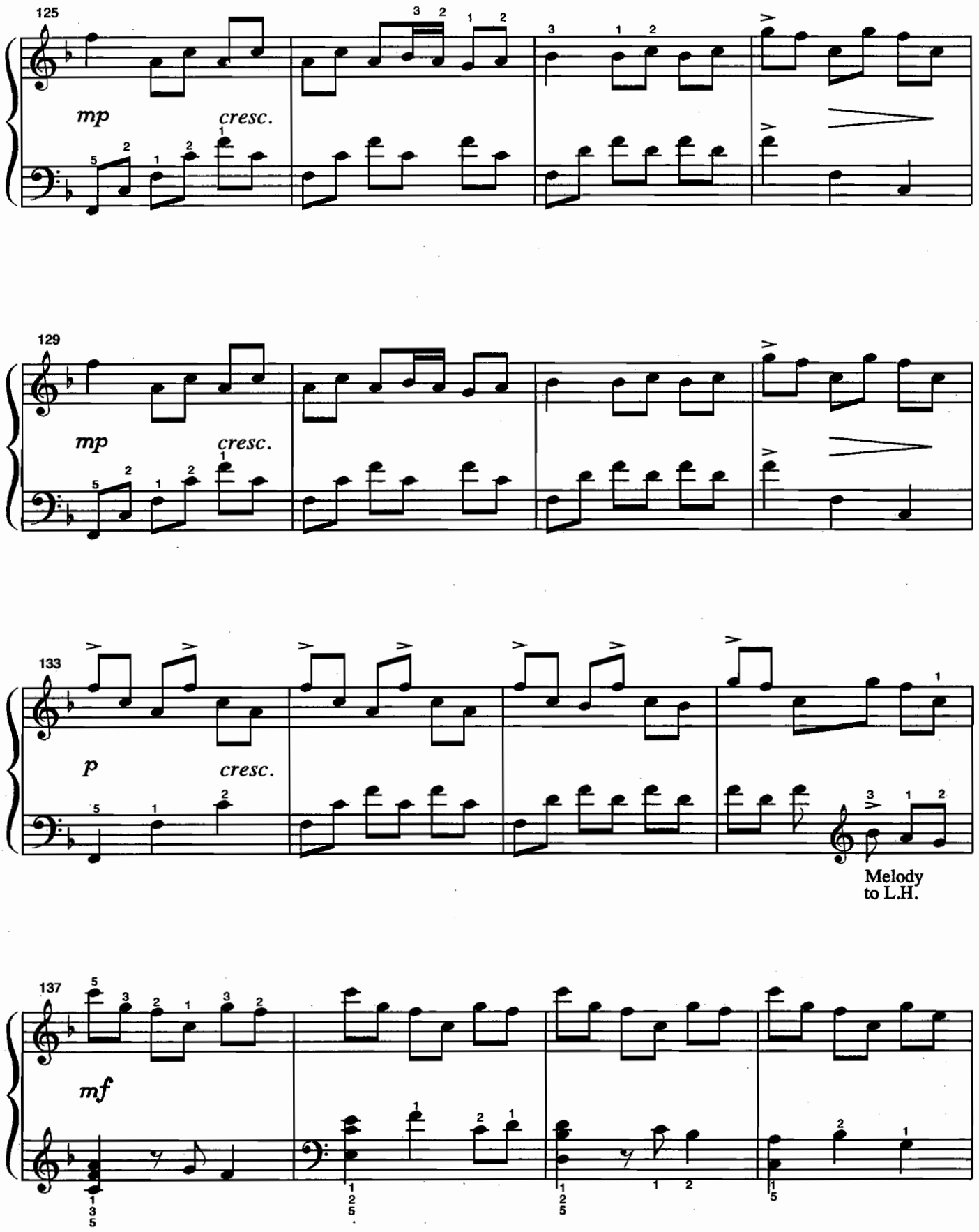




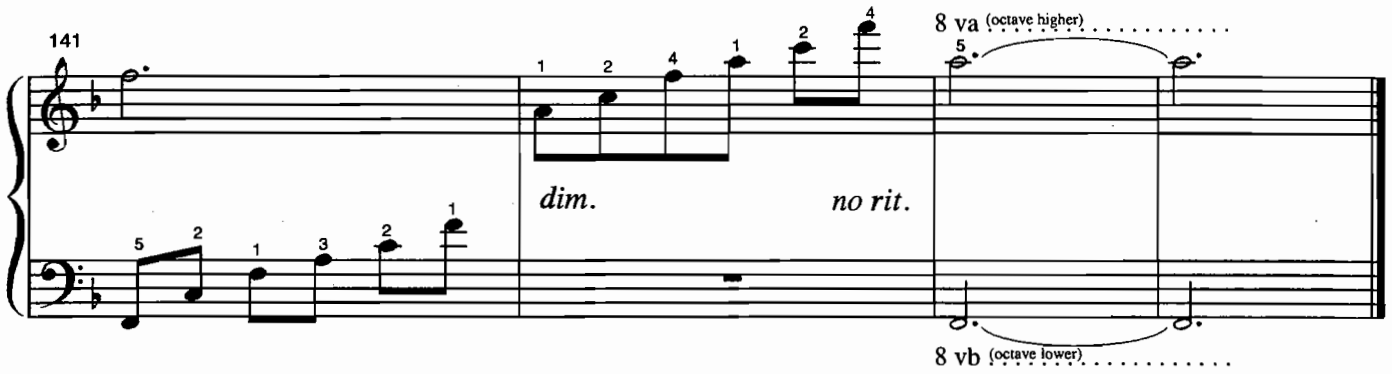
Song of the Ocean ©1996-CJS&JS



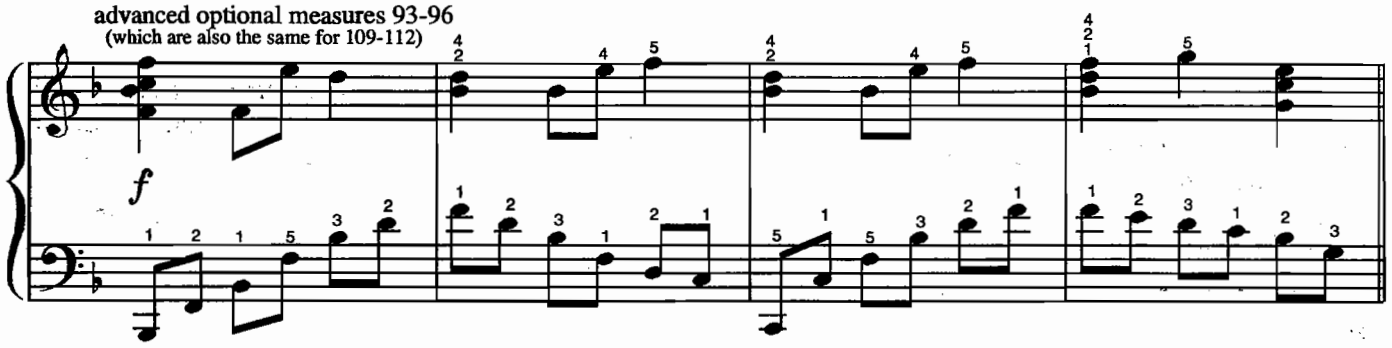
Song of the Ocean ©1996-CJS&JS



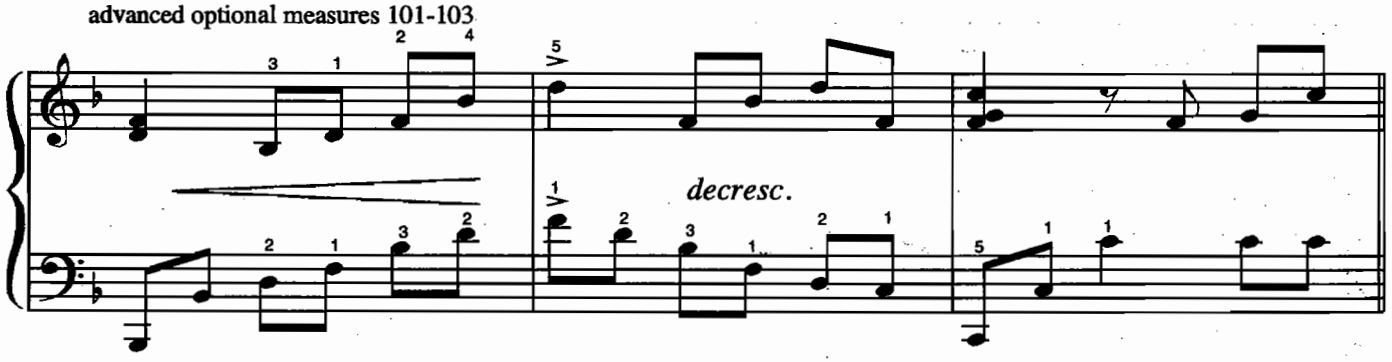
Song of the Ocean ©1996-CJS&JS



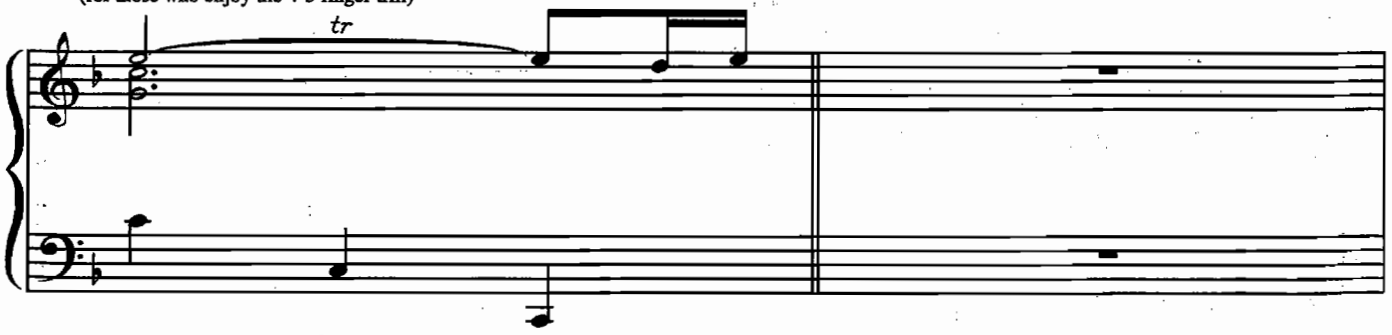
advanced optional measures 93-96
(which are also the same for 109-112)



advanced optional measures 101-103



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



Song of the Ocean ©1996-CJS&JS

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.*

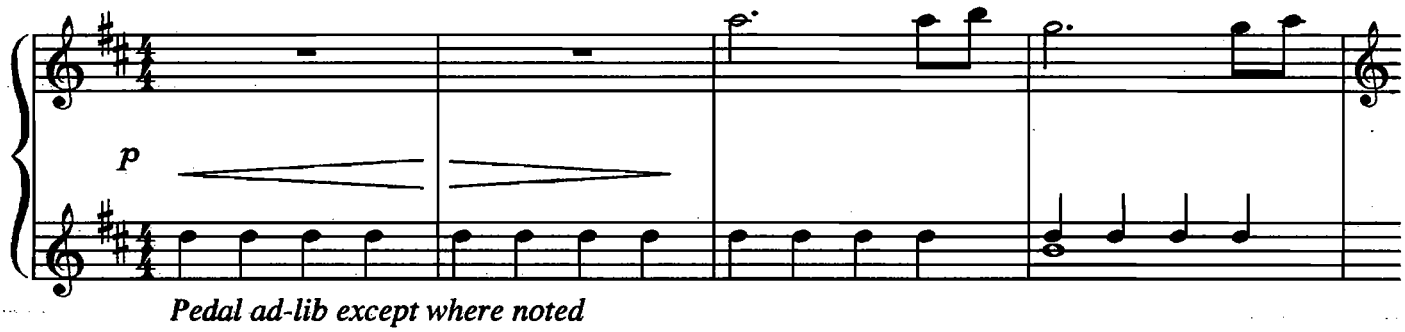
Helpful Hints:

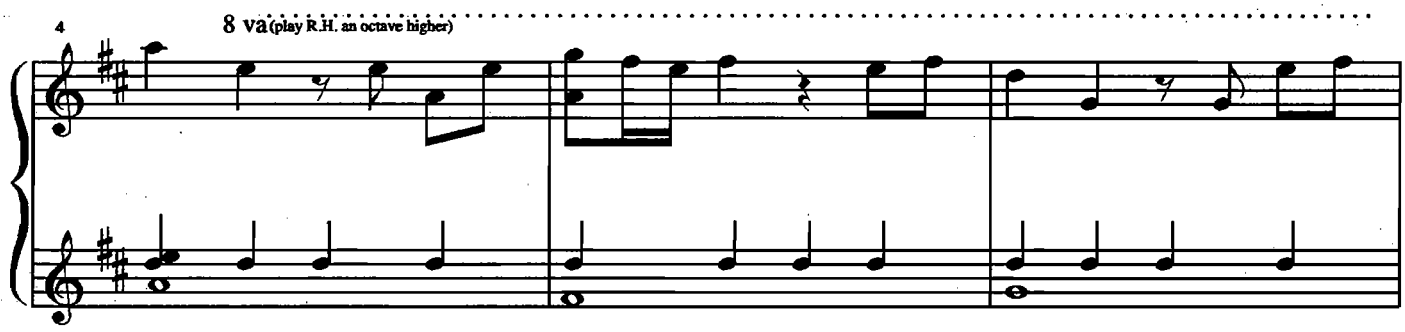
- *Why the numbers on measure 10? Because everyone I tested this song on had trouble counting out the rhythm. So, I put in these numbers to help them keep track of the eighth note slots in each measure and that made it much easier.*
  I'm inviting you to count 1 2 3 4 5 6 7 8 rather than than the traditional 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.*

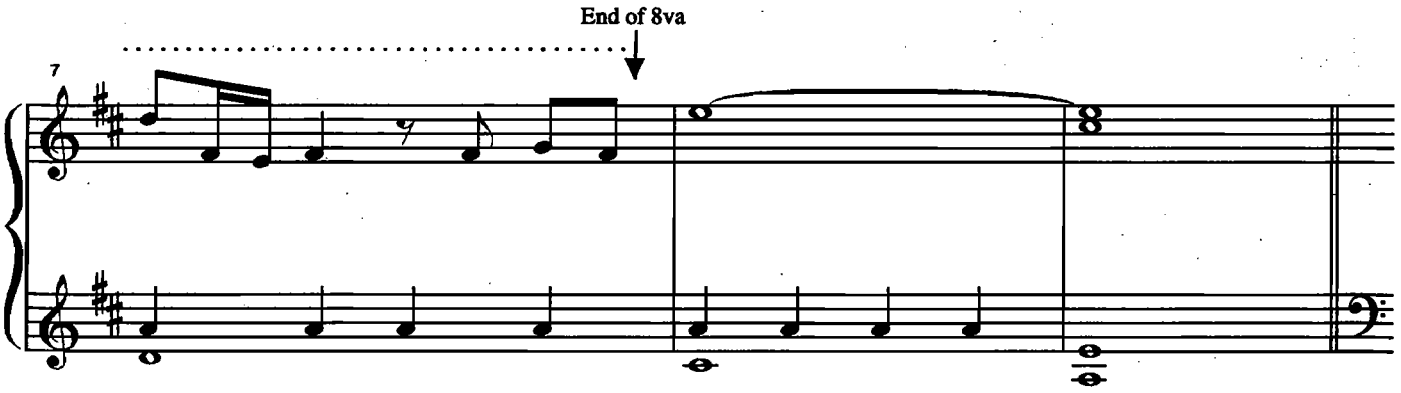
Morning Light

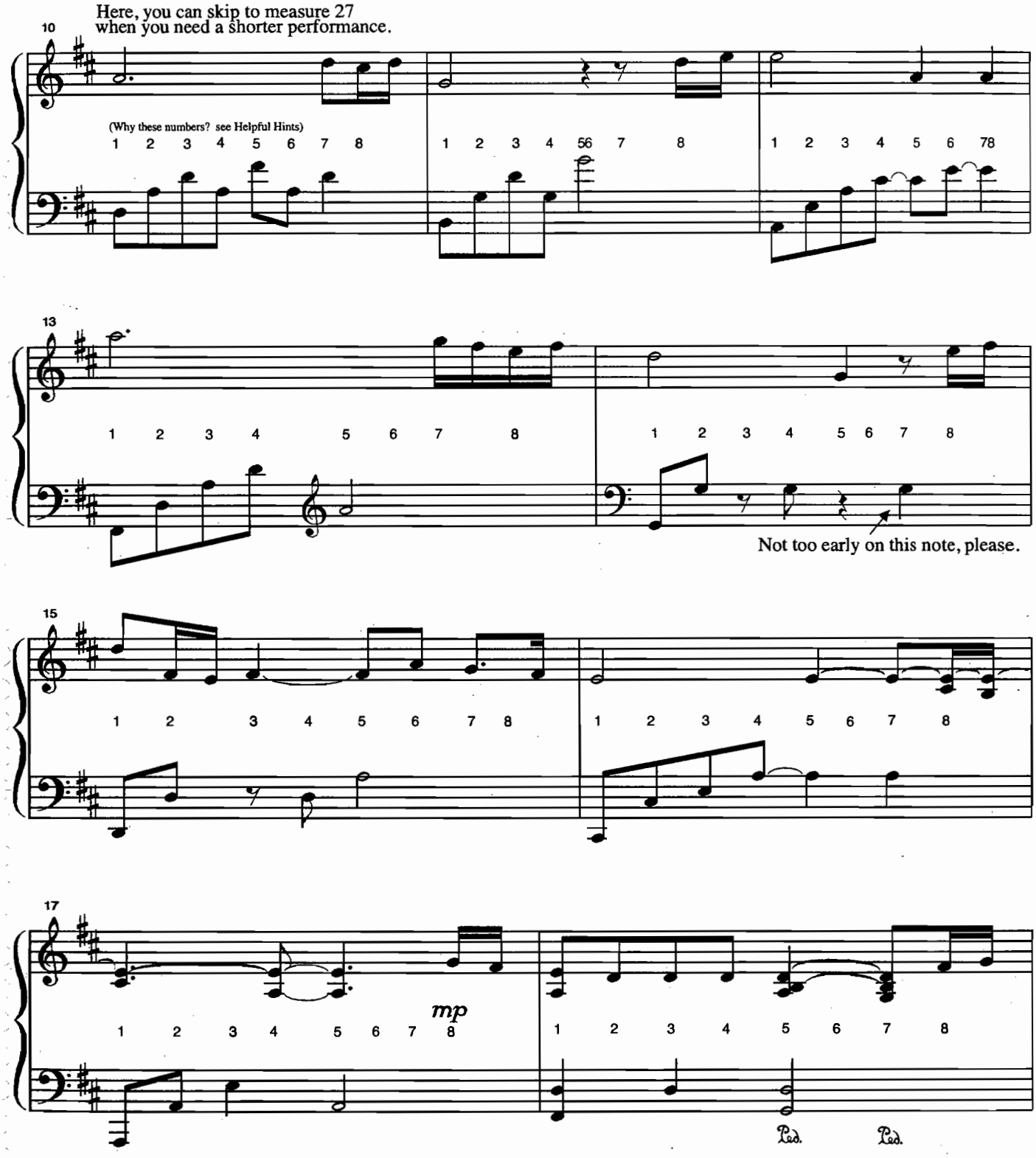
written by Carl Sandquist
and Jon Schmidt
(from the album *A Day in the Sunset*)

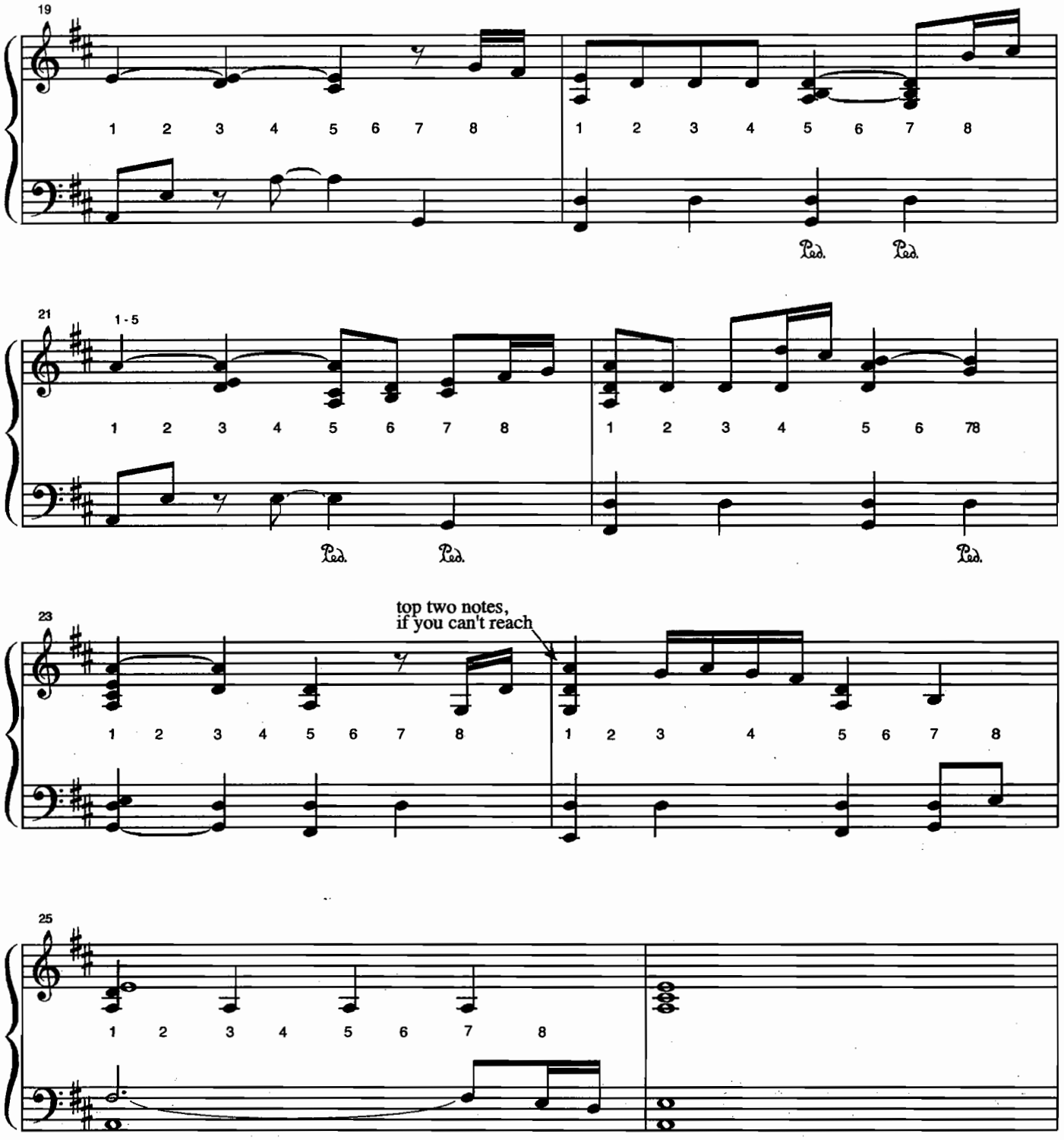
♩=52
With feeling, slower than you think
©copyright 1996

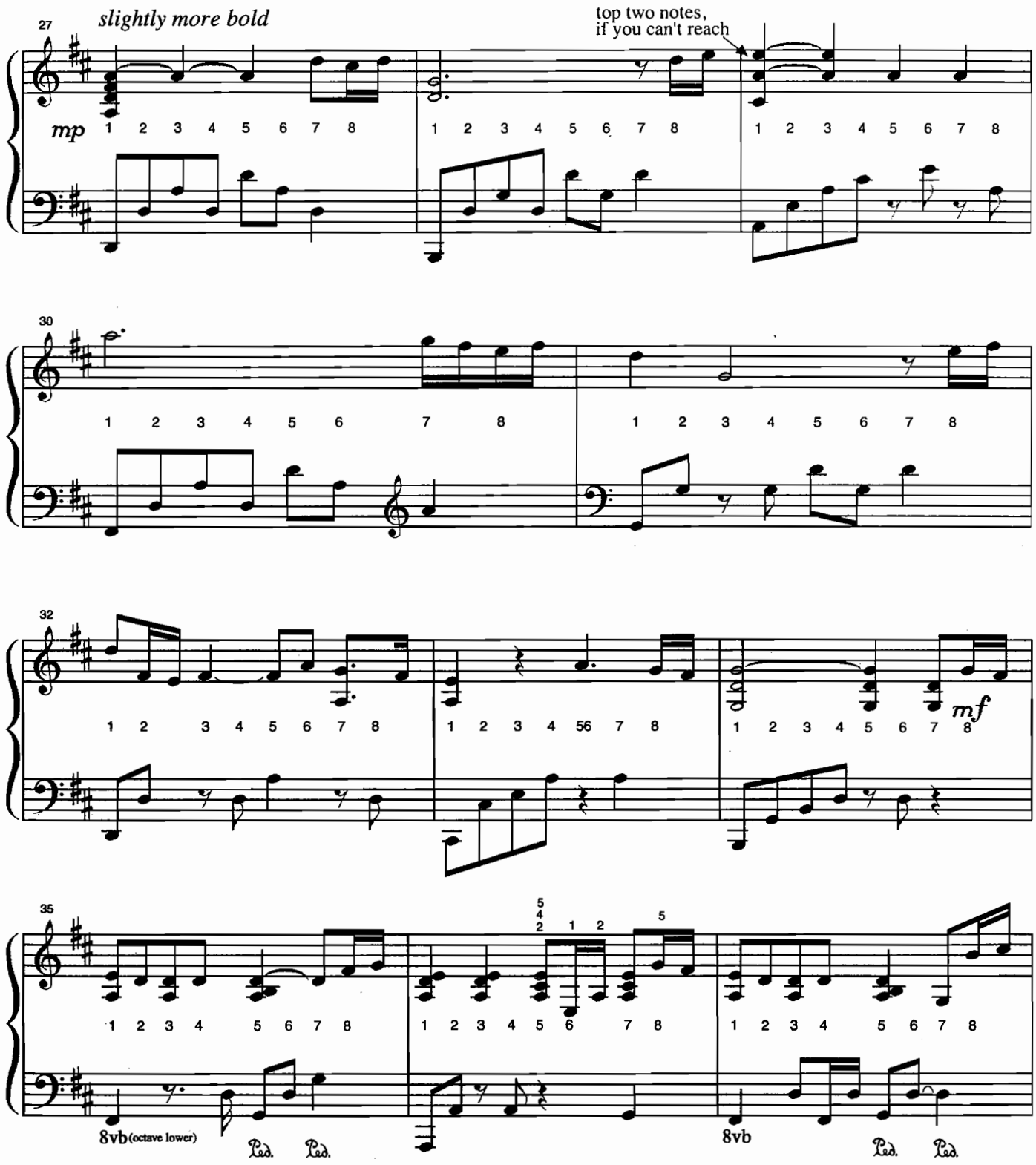


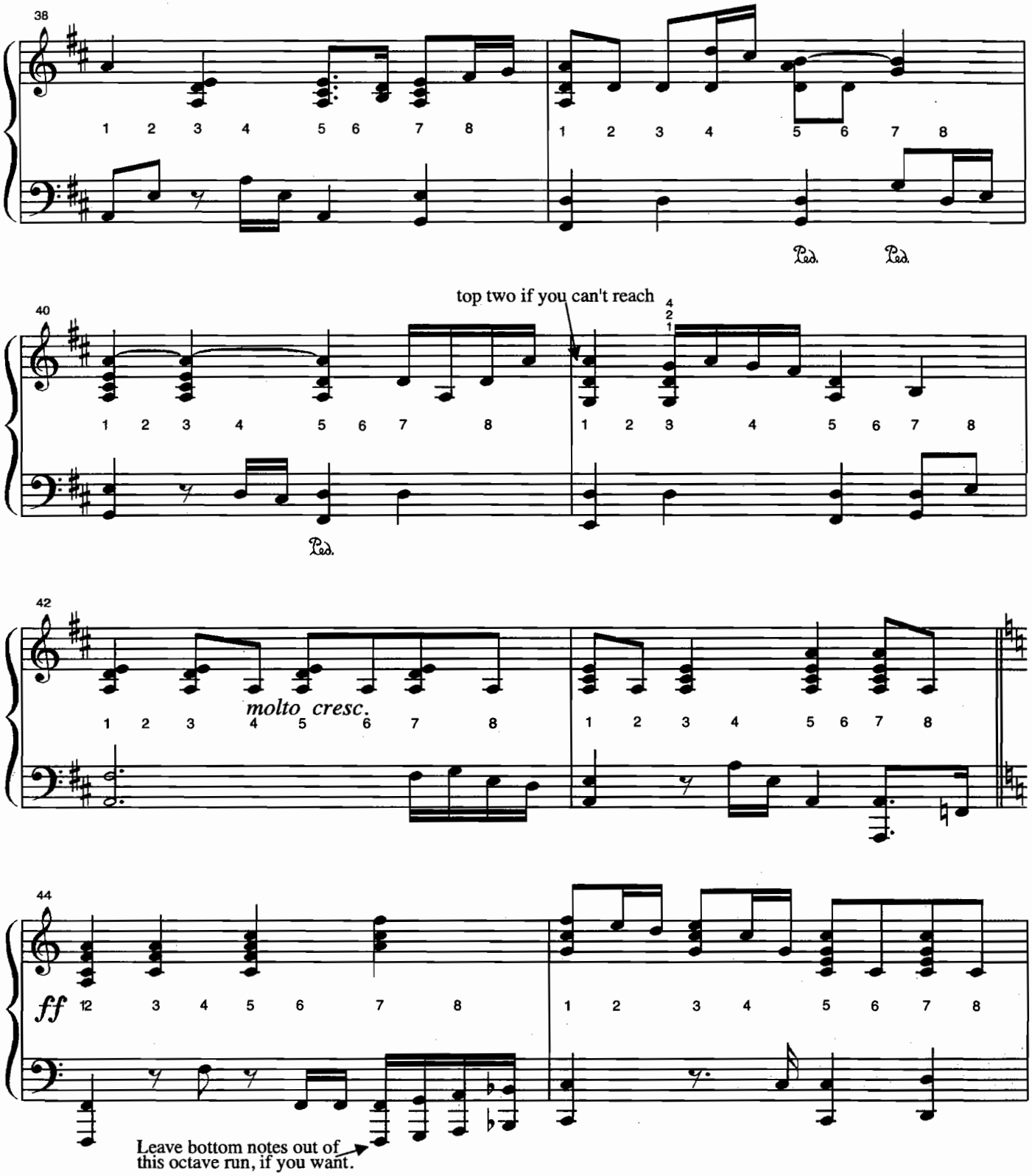




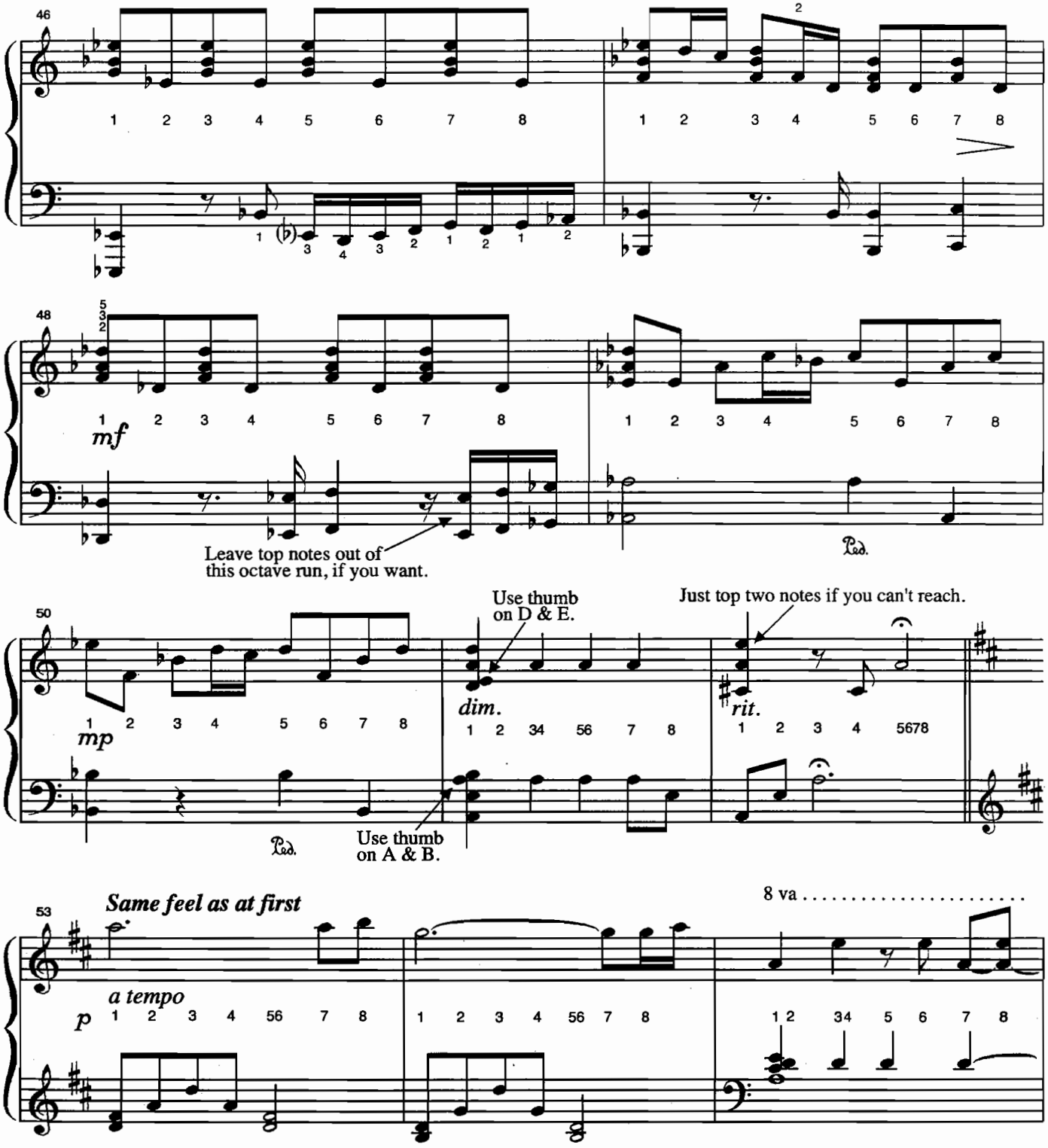

Here, you can skip to measure 27
when you need a shorter performance.
10
(Why these numbers? see Helpful Hints)
1 2 3 4 5 6 7 8
1 2 3 4 56 7 8
1 2 3 4 5 6 78
13
1 2 3 4 5 6 7 8
1 2 3 4 5 6 7 8
Not too early on this note, please.
15
1 2 3 4 5 6 7 8
1 2 3 4 5 6 7 8
17
mp
1 2 3 4 5 6 7 8
1 2 3 4 5 6 7 8
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 78
Ped. Ped. Ped.
23
top two notes,
if you can't reach
1 2 3 4 5 6 7 8
1 2 3 4 5 6 7 8
25
1 2 3 4 5 6 7 8

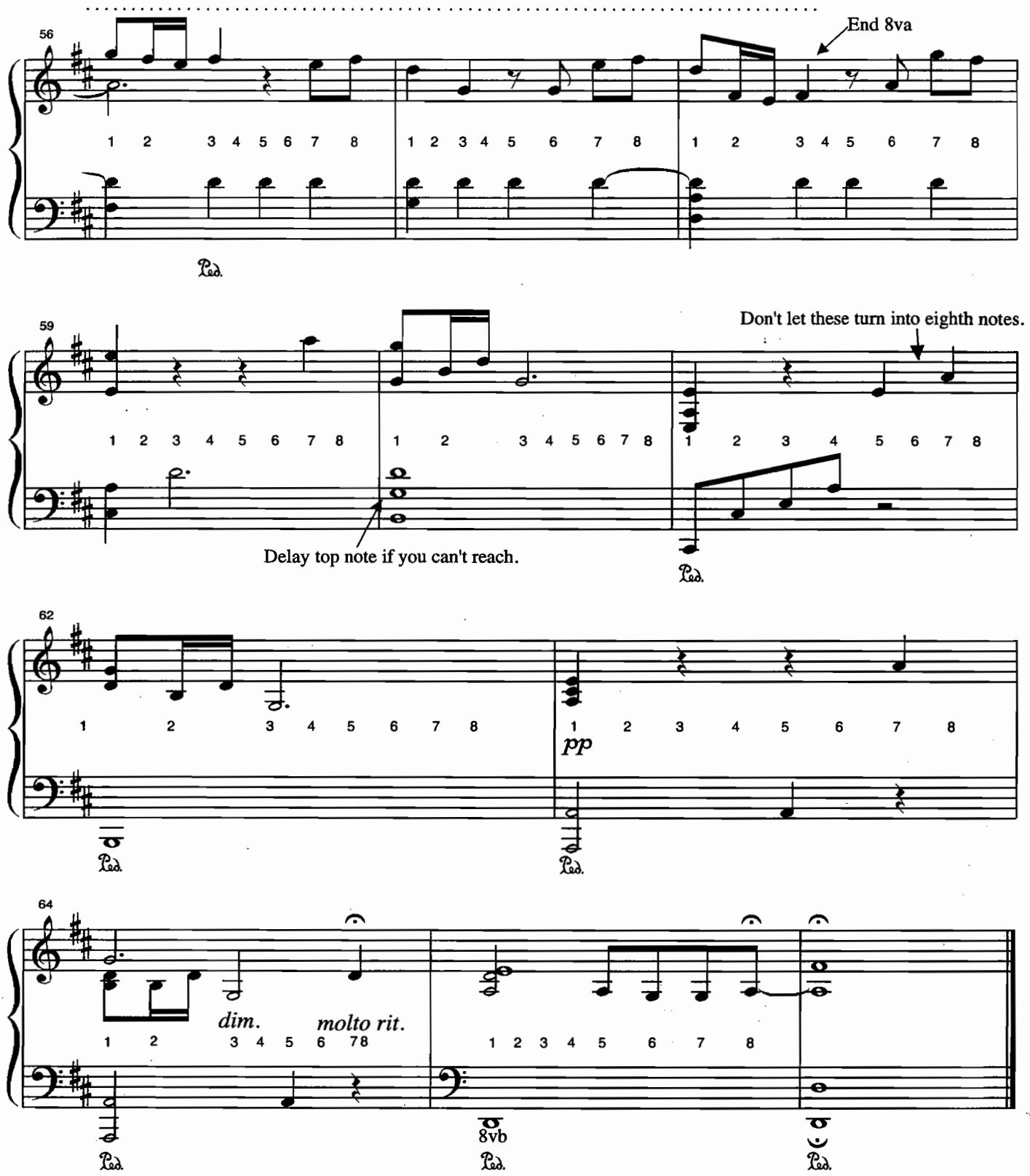

27
slightly more bold
top two notes,
if you can't reach
mp
1 2 3 4 5 6 7 8
30
32
mf
35
8vb (octave lower)
8vb
Ped. Ped.



Morning Light ©1996-CJS&JS



Morning Light ©1996-CJS&JS



Morning Light ©1996-CJS&JS

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)

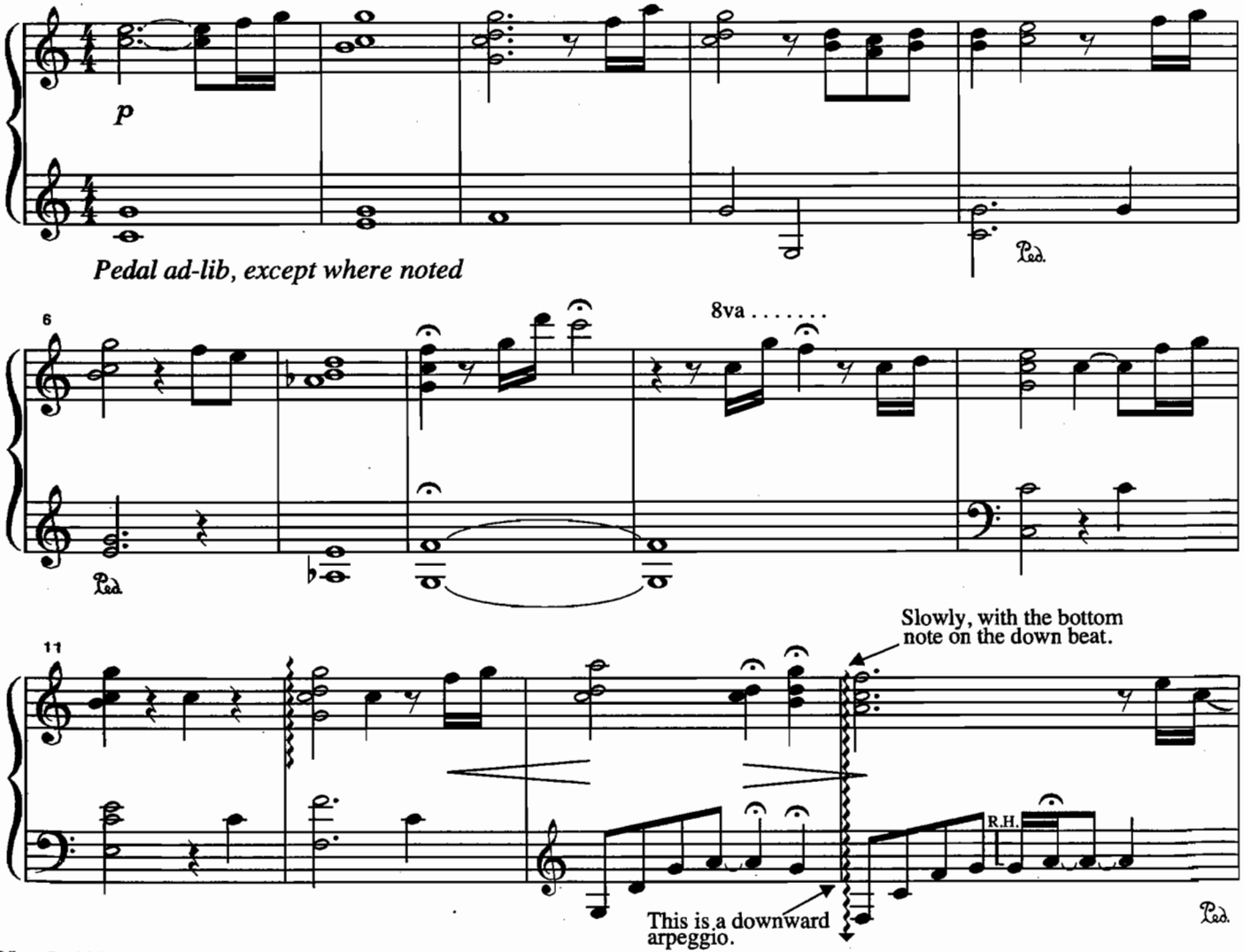
*Easier Key

written by Jon Schmidt

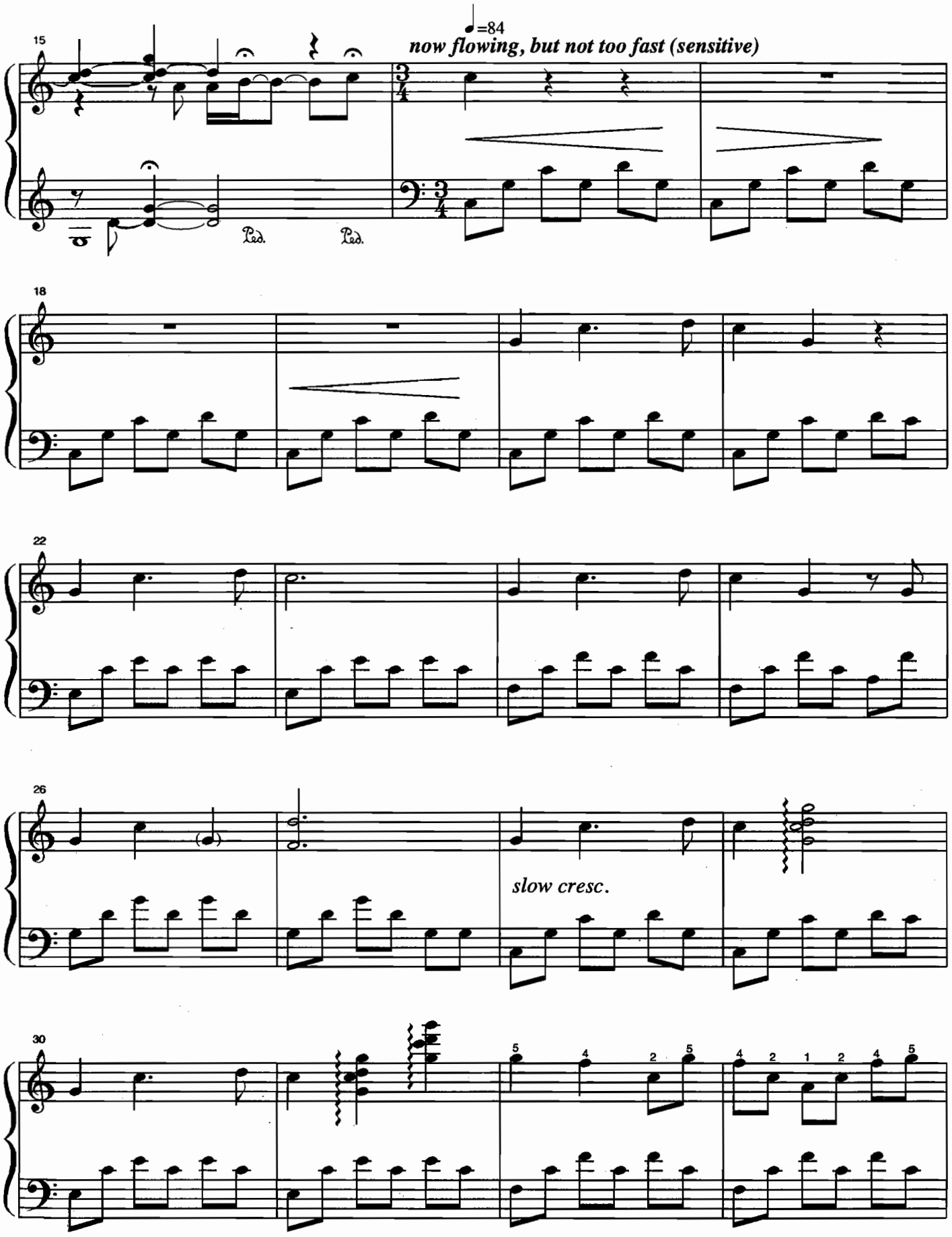
(from the album *Walk in the Woods*)

Slow Rubato

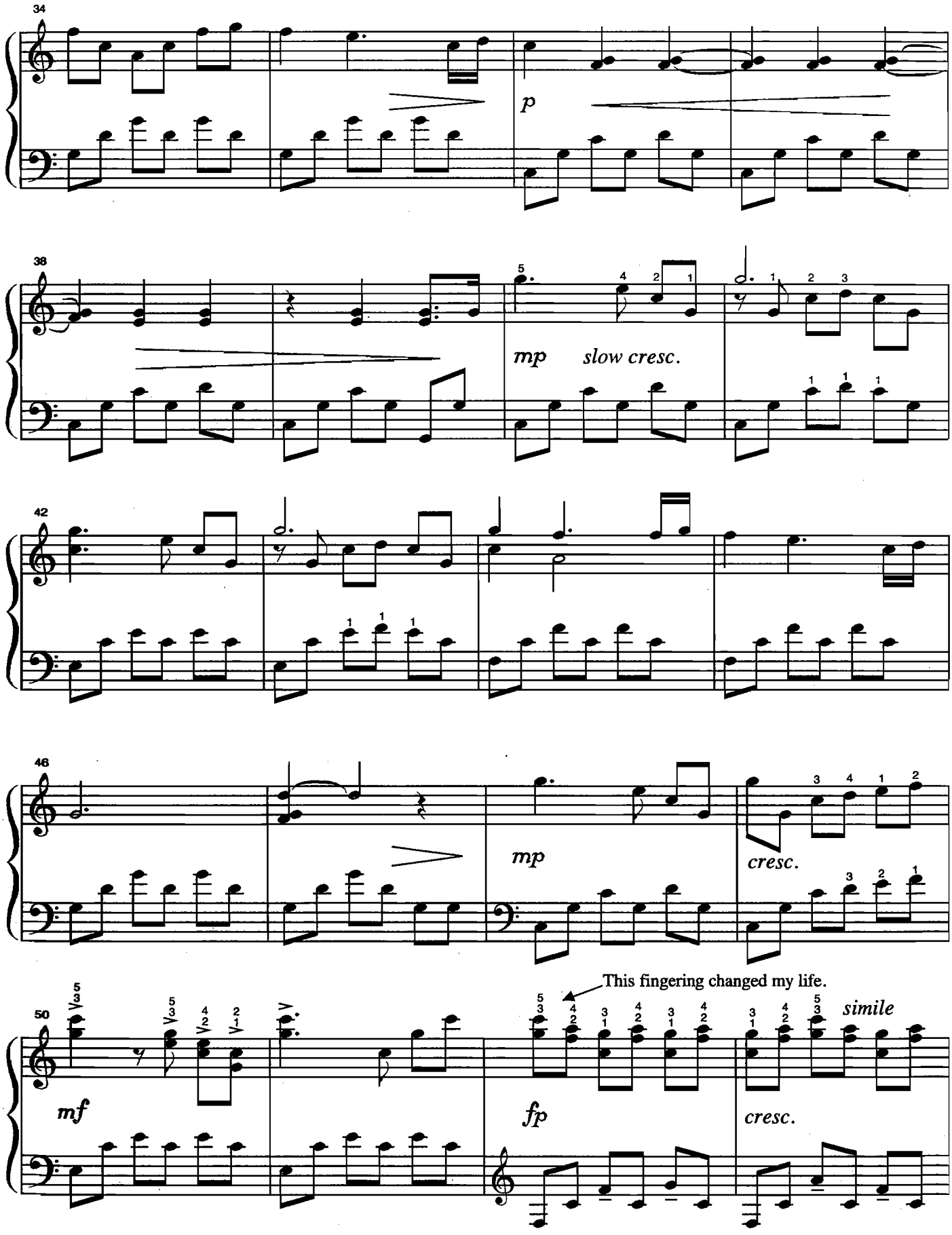
©copyright 1996



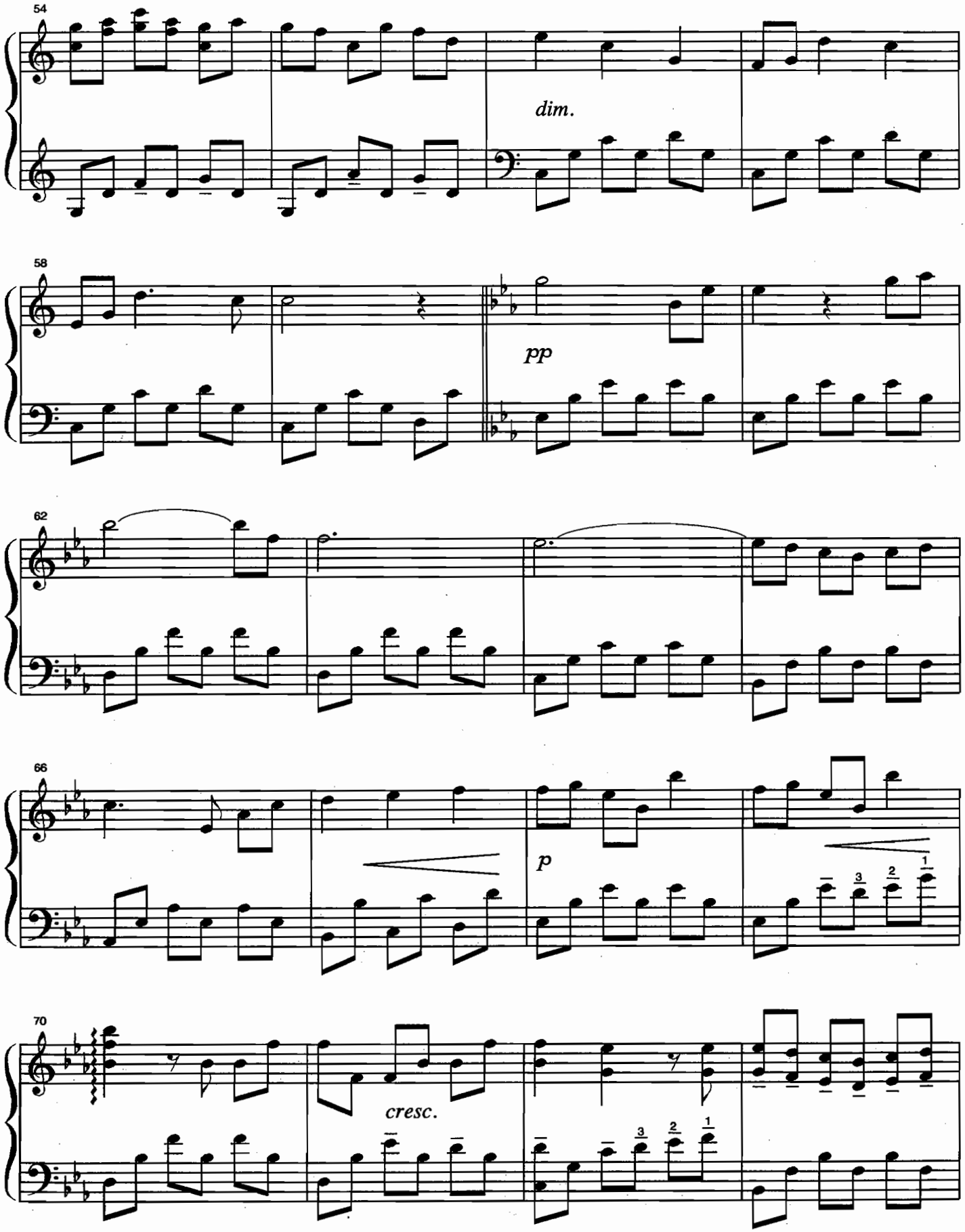
Tribute ©1996-CJS&JS



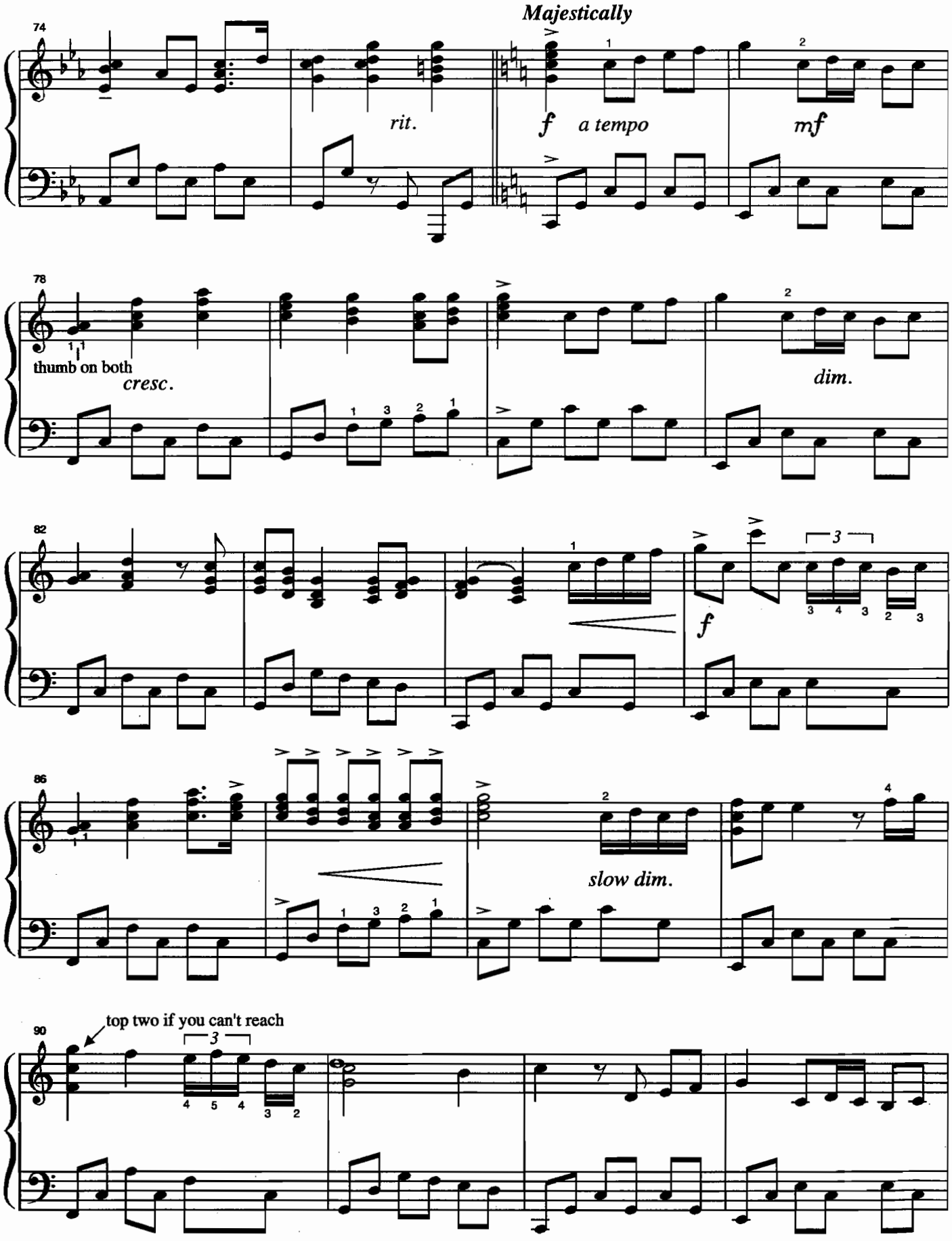
Tribute ©1996-CJS&JS



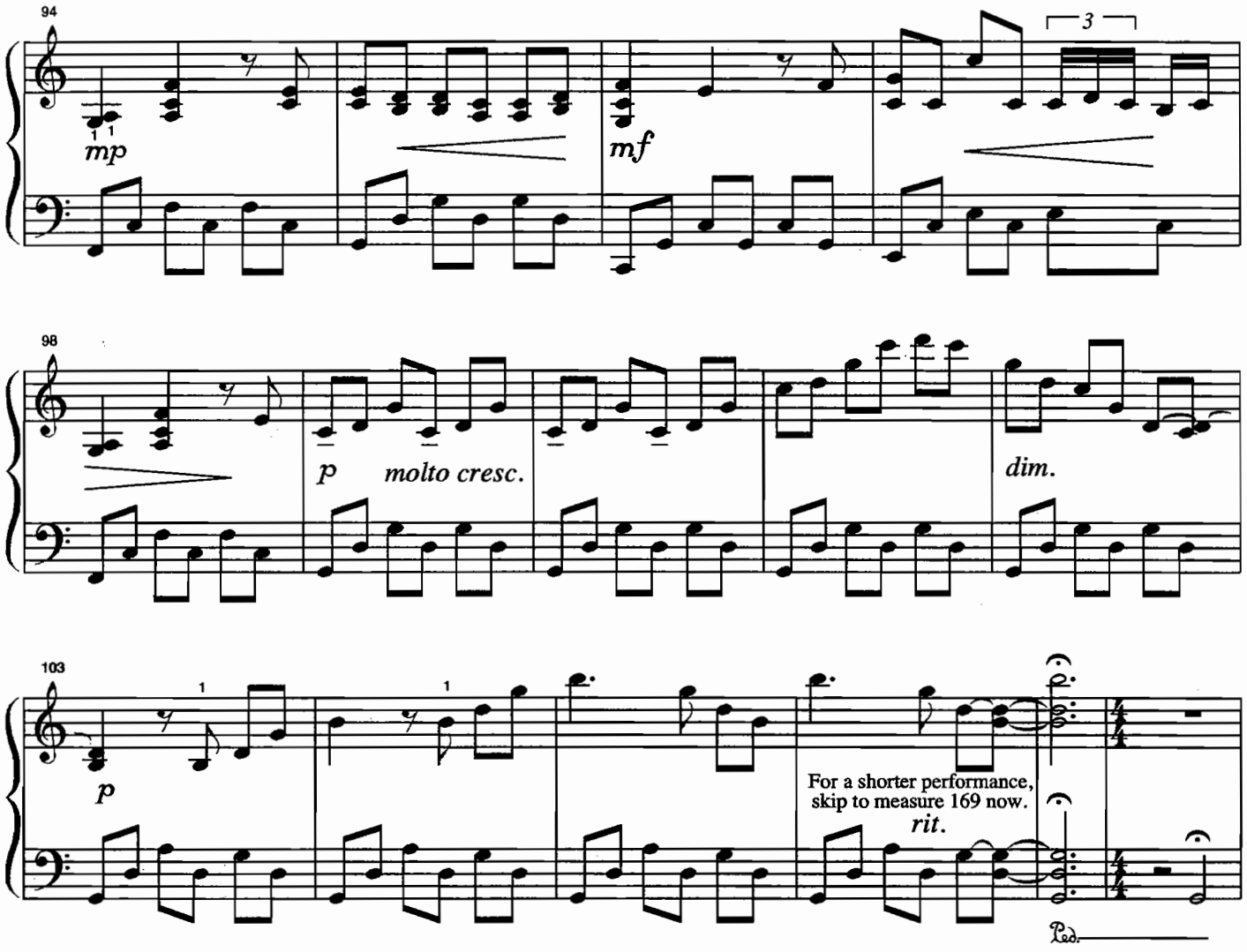
Tribute ©1996-CJS&JS



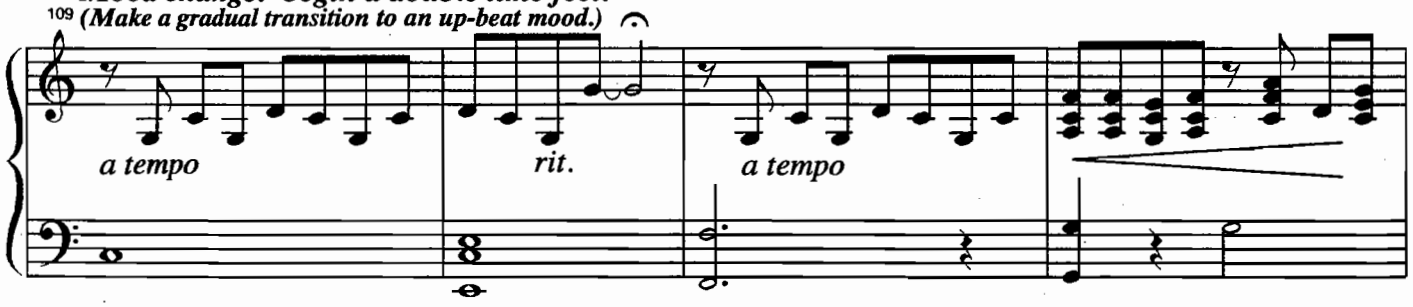
Tribute ©1996-CJS&JS

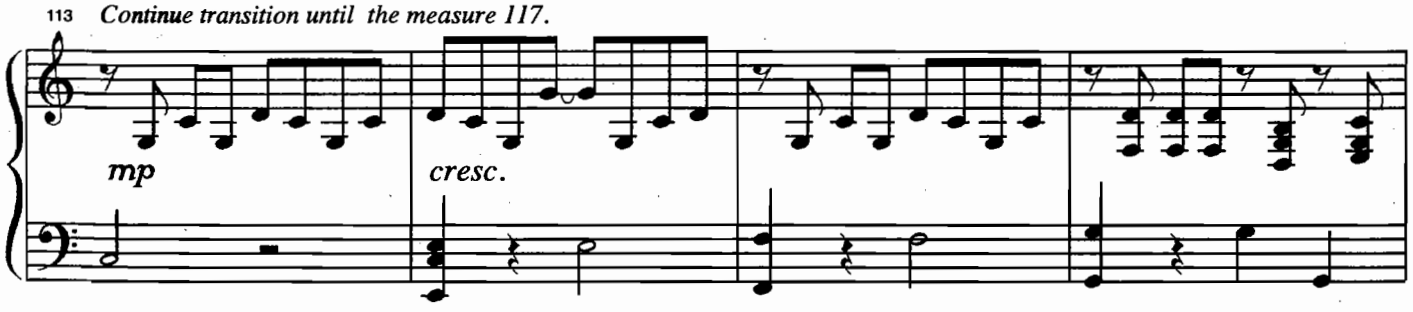


Tribute ©1996-CJS&JS

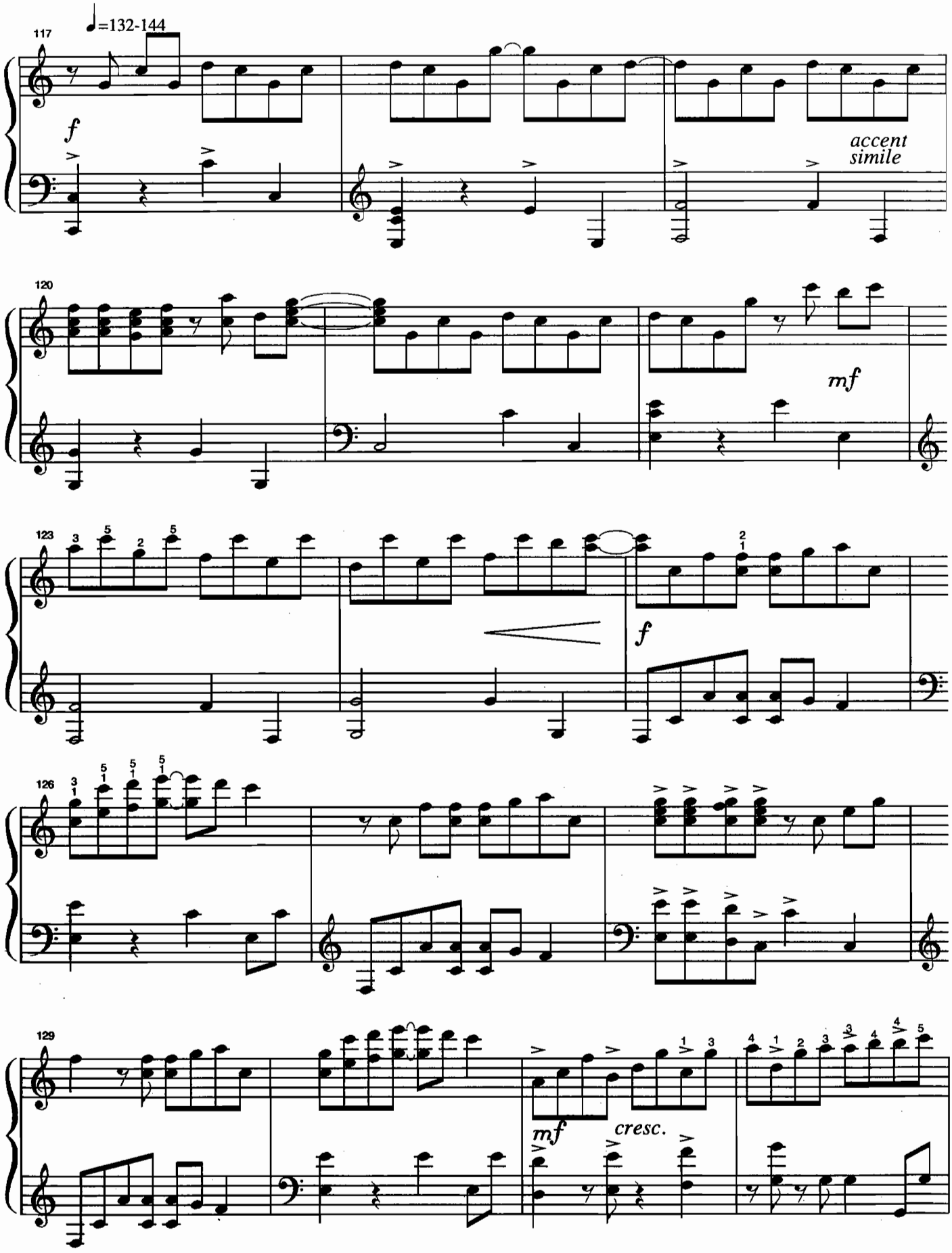


Mood change: begin a double time feel.

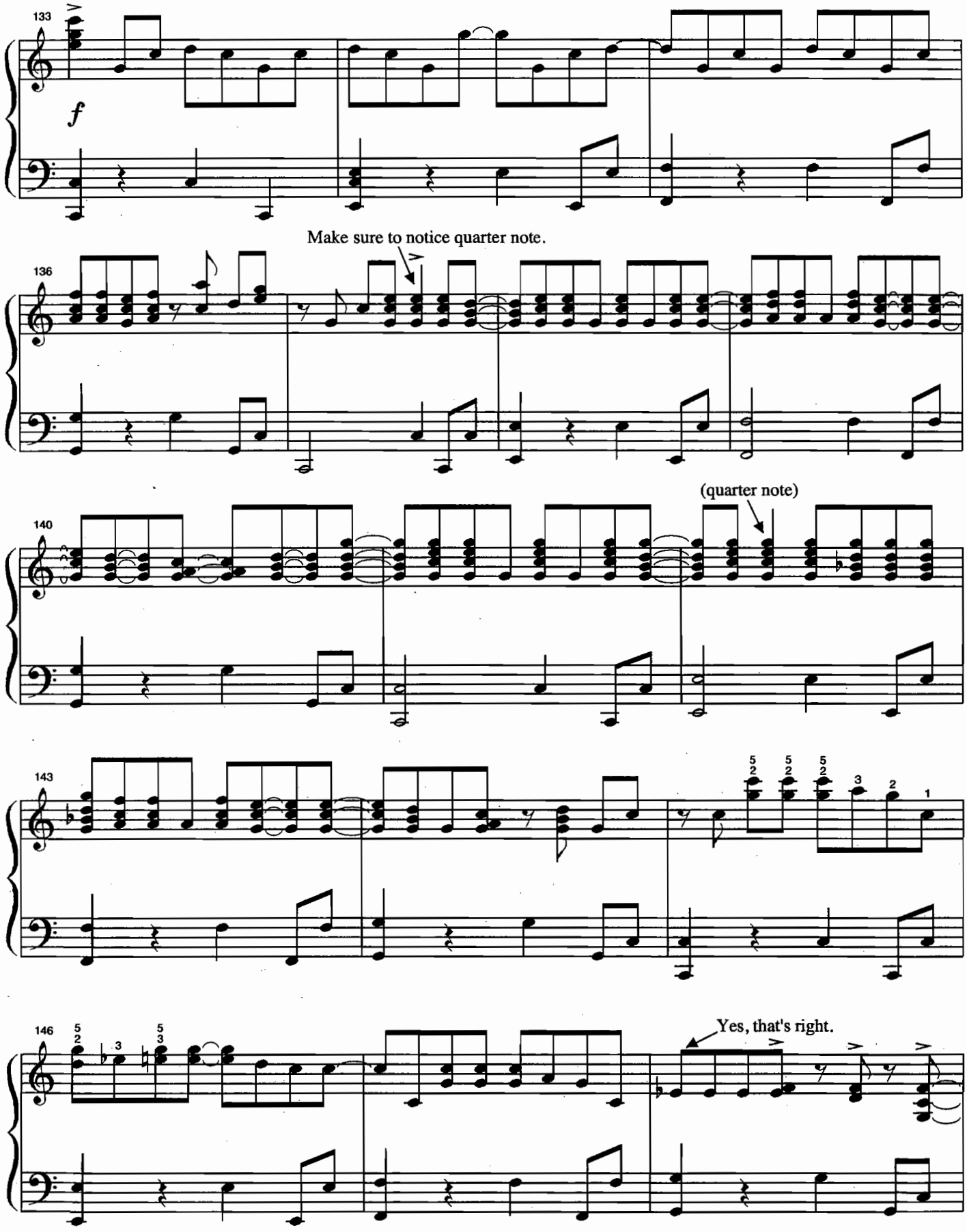




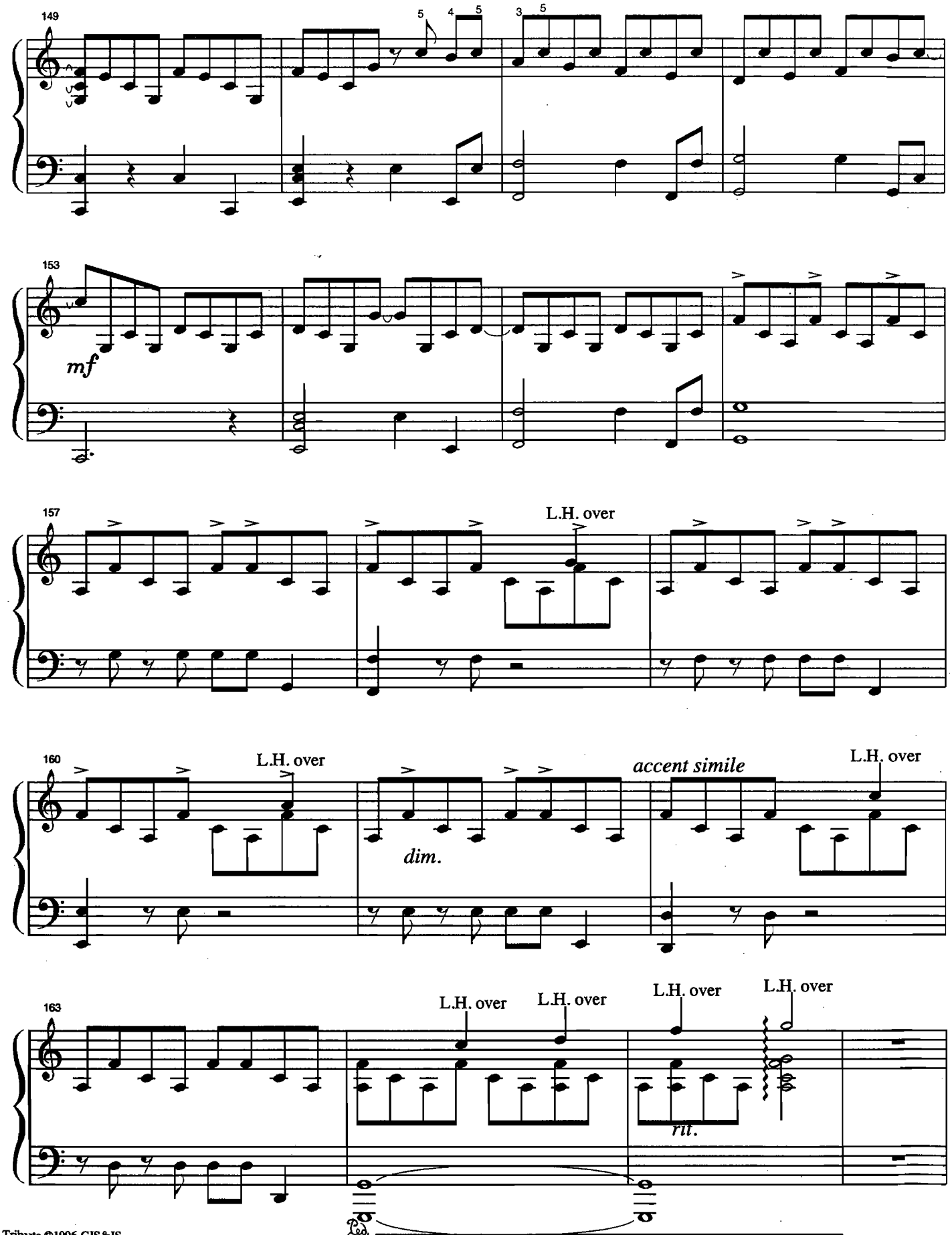
ribute ©1996-CJS&JS



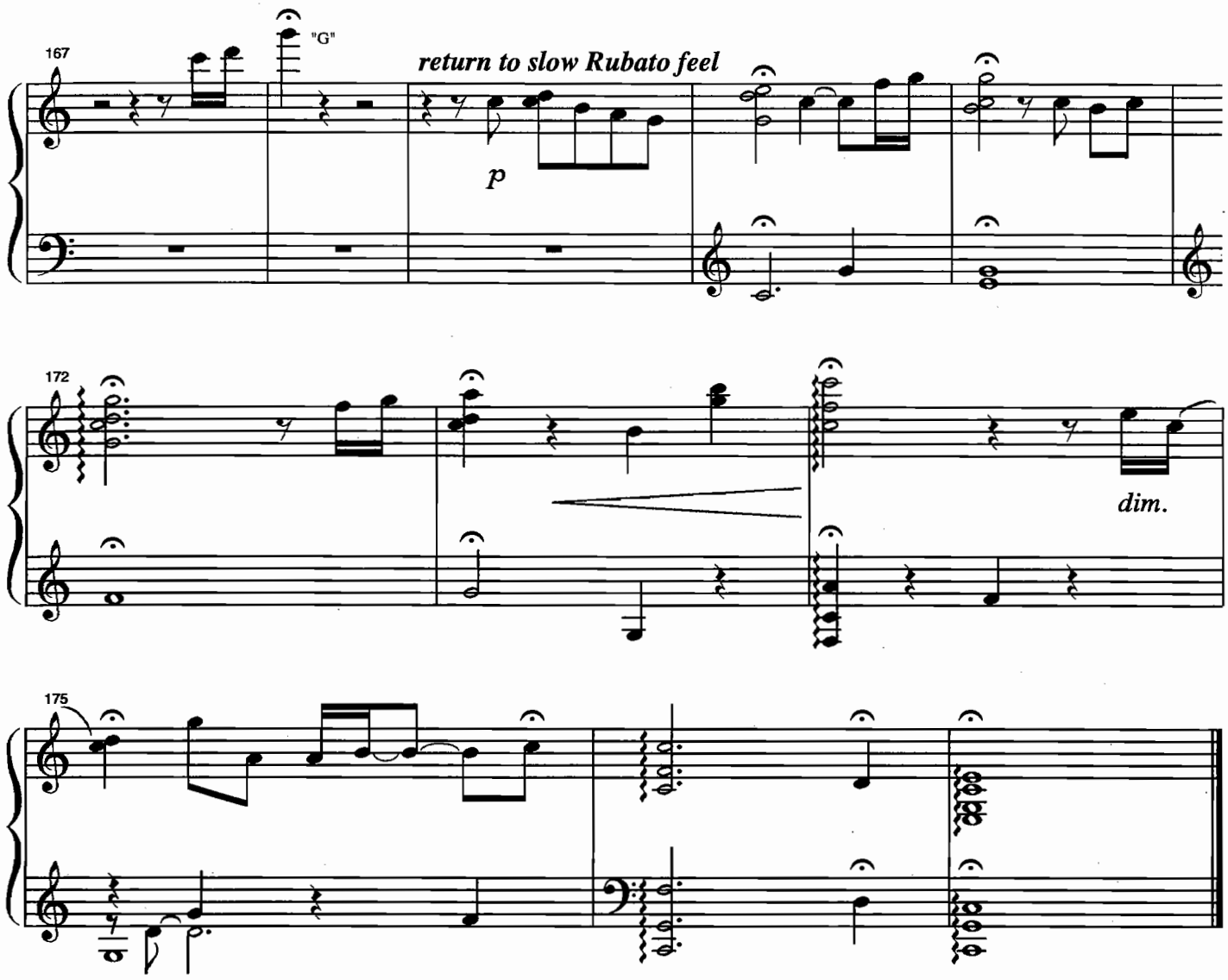
Tribute ©1996-CJS&JS



ibute ©1996 CJS&JS



Tribute ©1996-CJS&JS



'ribute ©1996-CJS&JS

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:

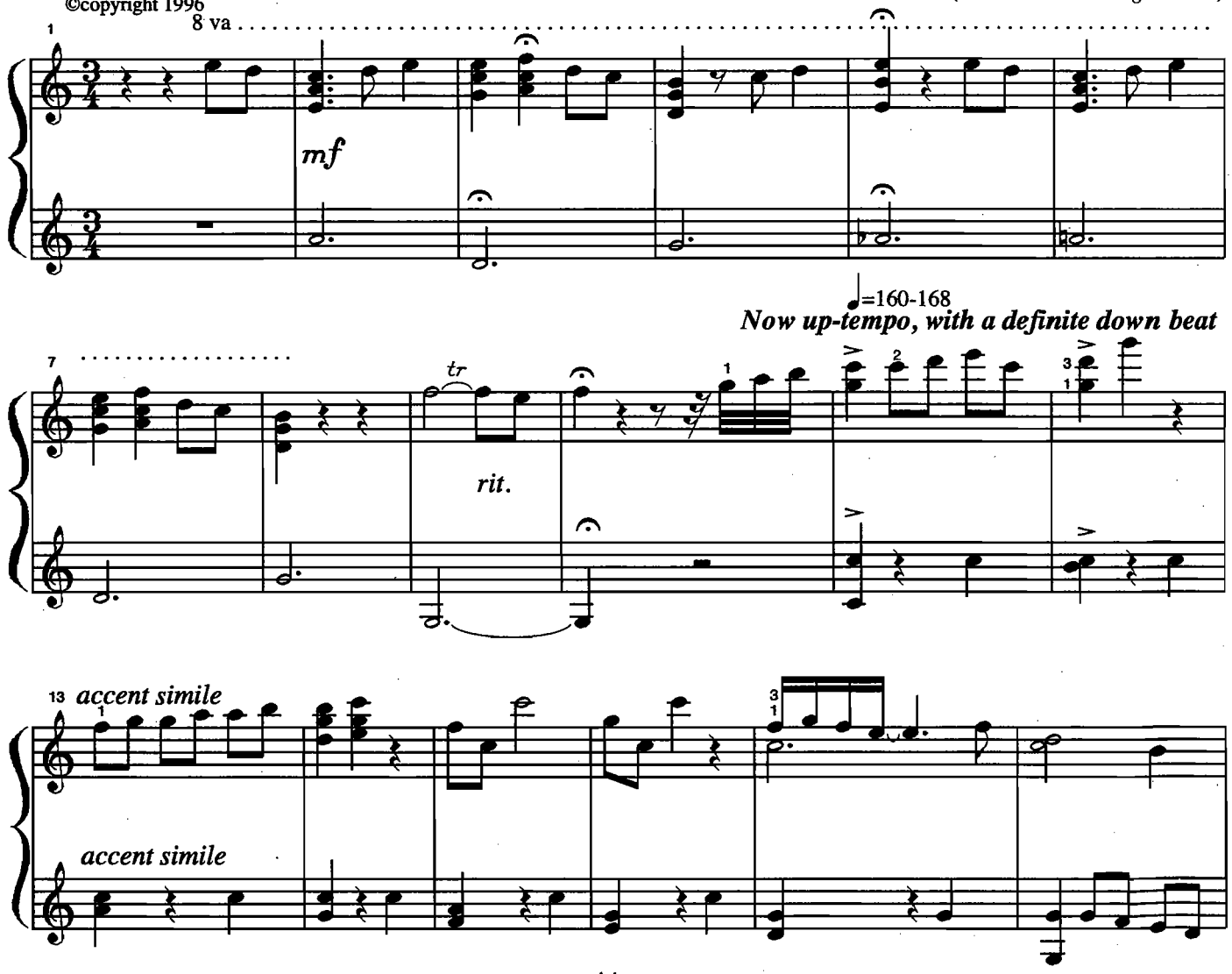
- *Again, fingering makes this song much more enjoyable to play at higher speeds.*
- *Give it a definite down beat. (I sometimes imagine the feeling of lift and drop that you get when boating on glassy water.)*
- *Level of difficulty: sixth easiest in the book*

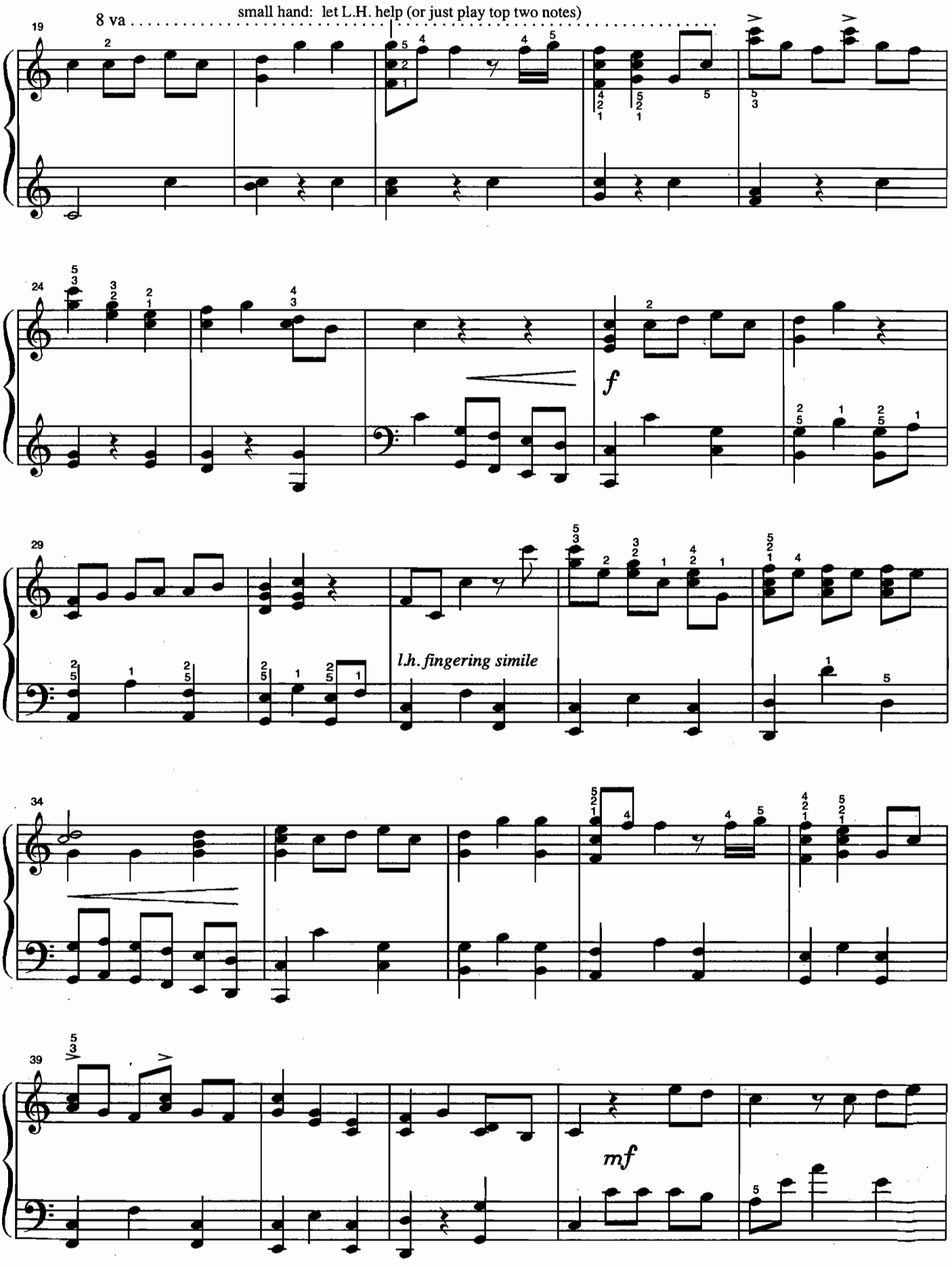
Homecoming

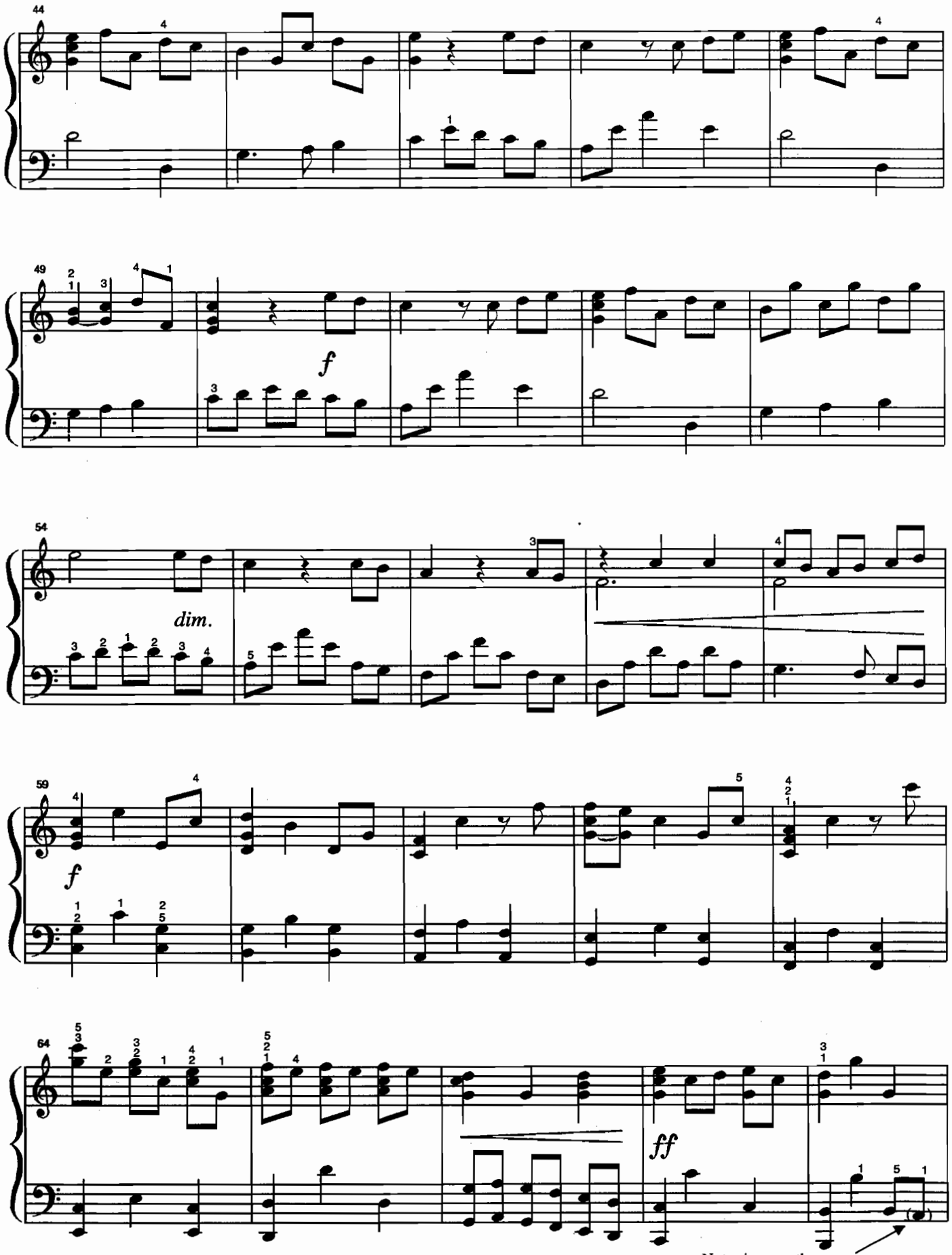
Intro part: make it sort of introductory

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

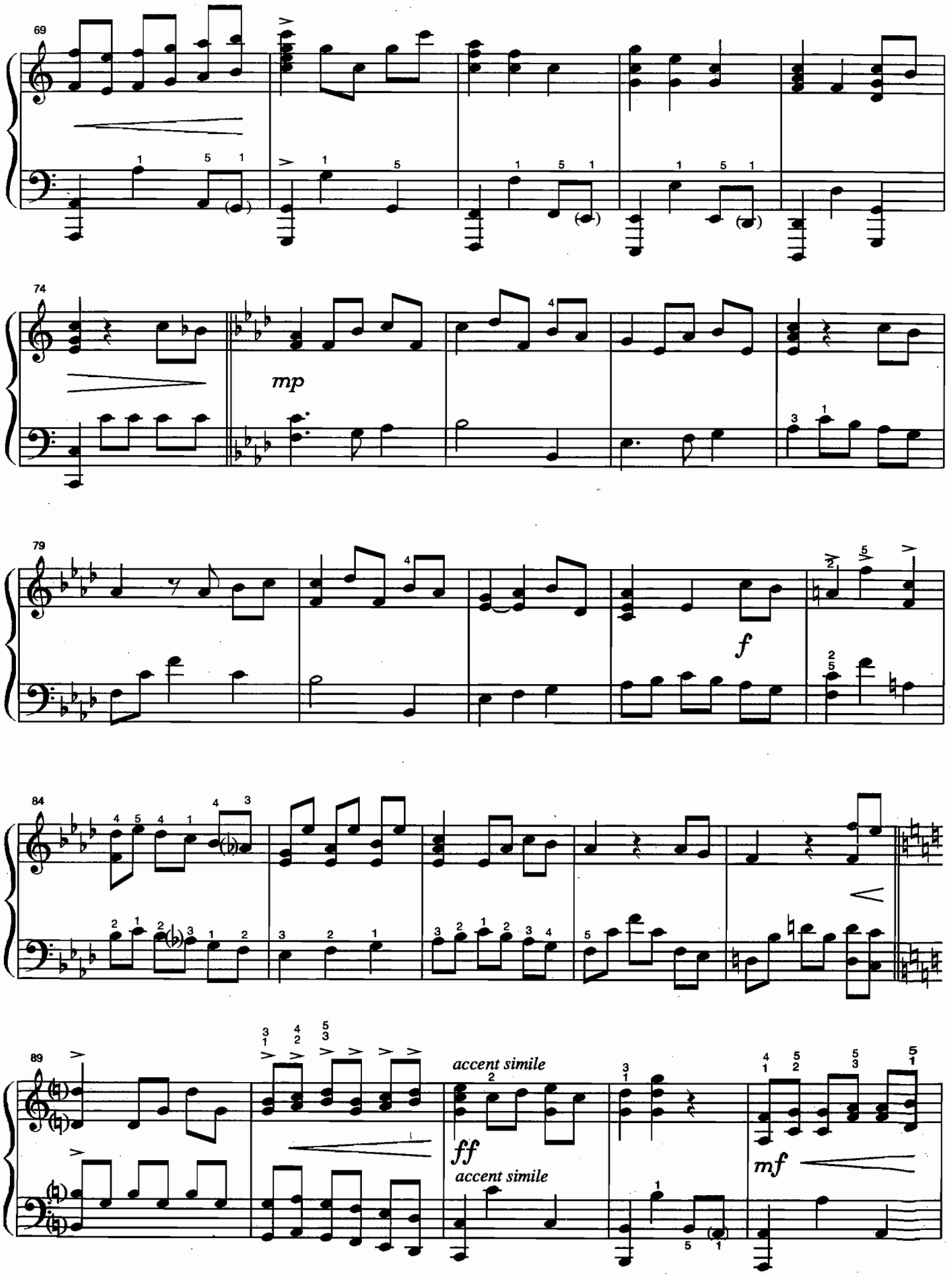
©copyright 1996



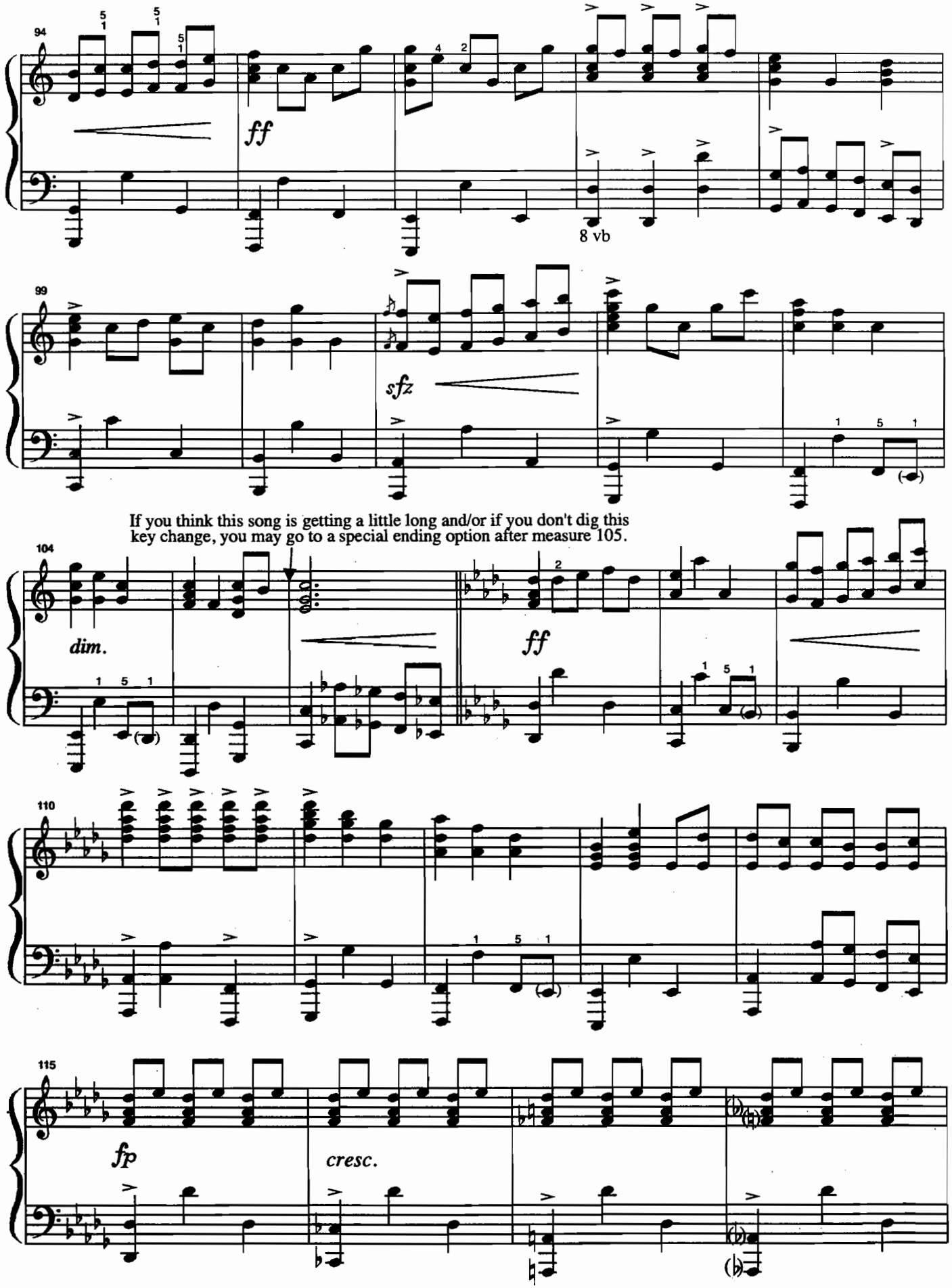

small hand: let L.H. help (or just play top two notes)
8 va
19
24
f
29
l.h. fingering simile
34
39
mf



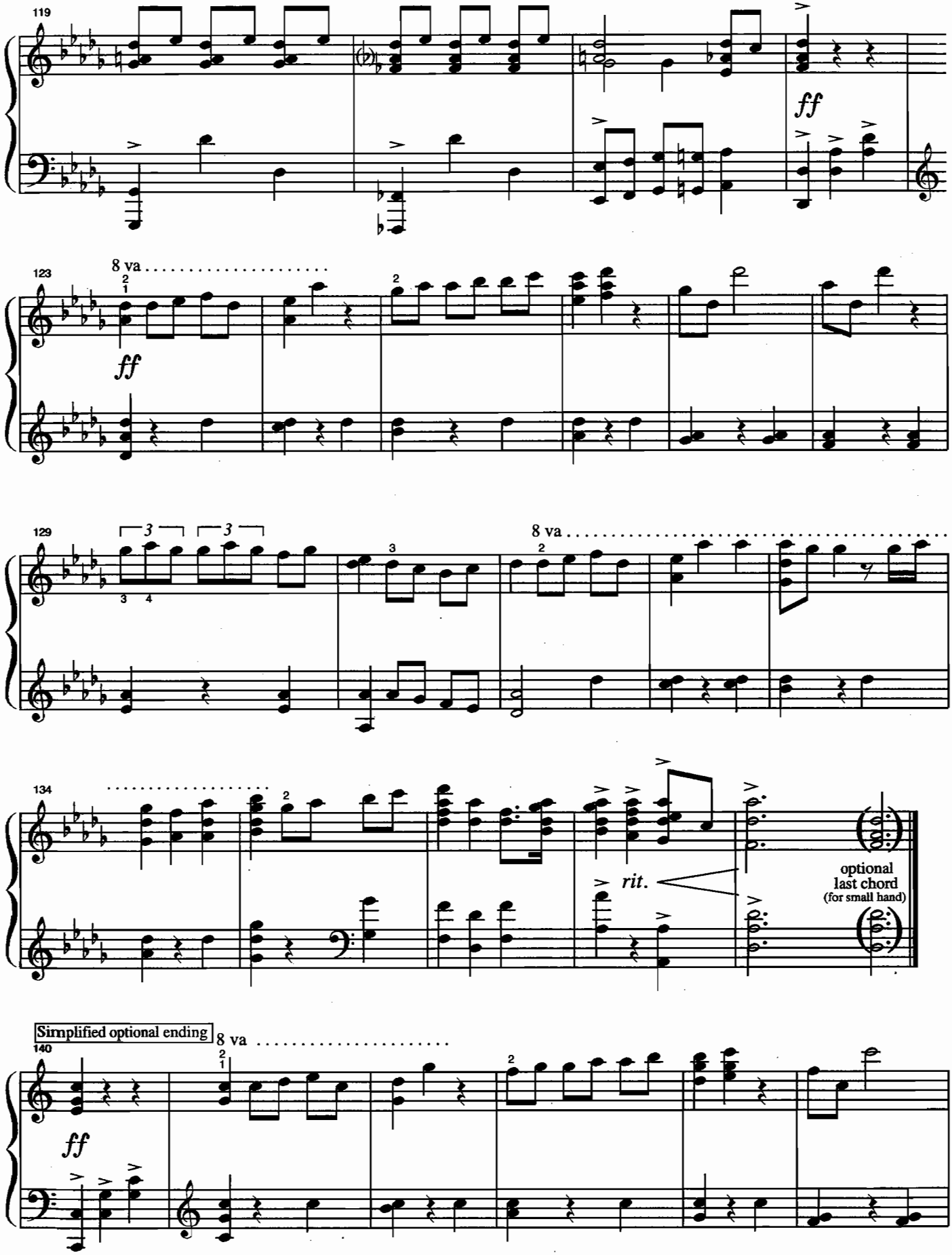
Homecoming ©1996-CJS&JS



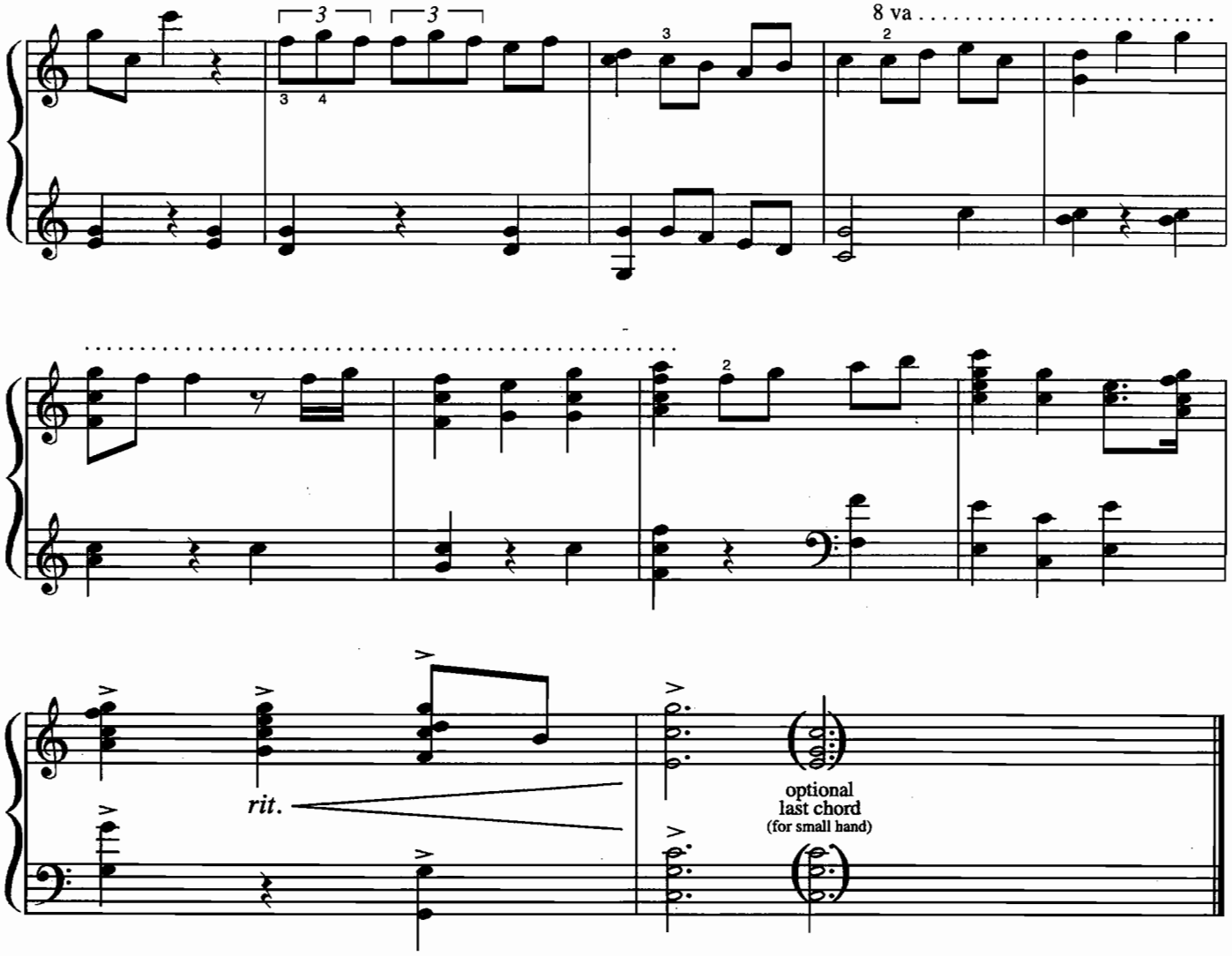
omecoming ©1996-CJS&JS



Homecoming ©1996-CJS&JS



Homecoming ©1996-CJS&JS



Homecoming ©1996-CJS&JS

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."*

Helpul 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 difficutly: seventh easiest in the book (out of seven, ha ha)*

All of Me

(Sut's Fav)

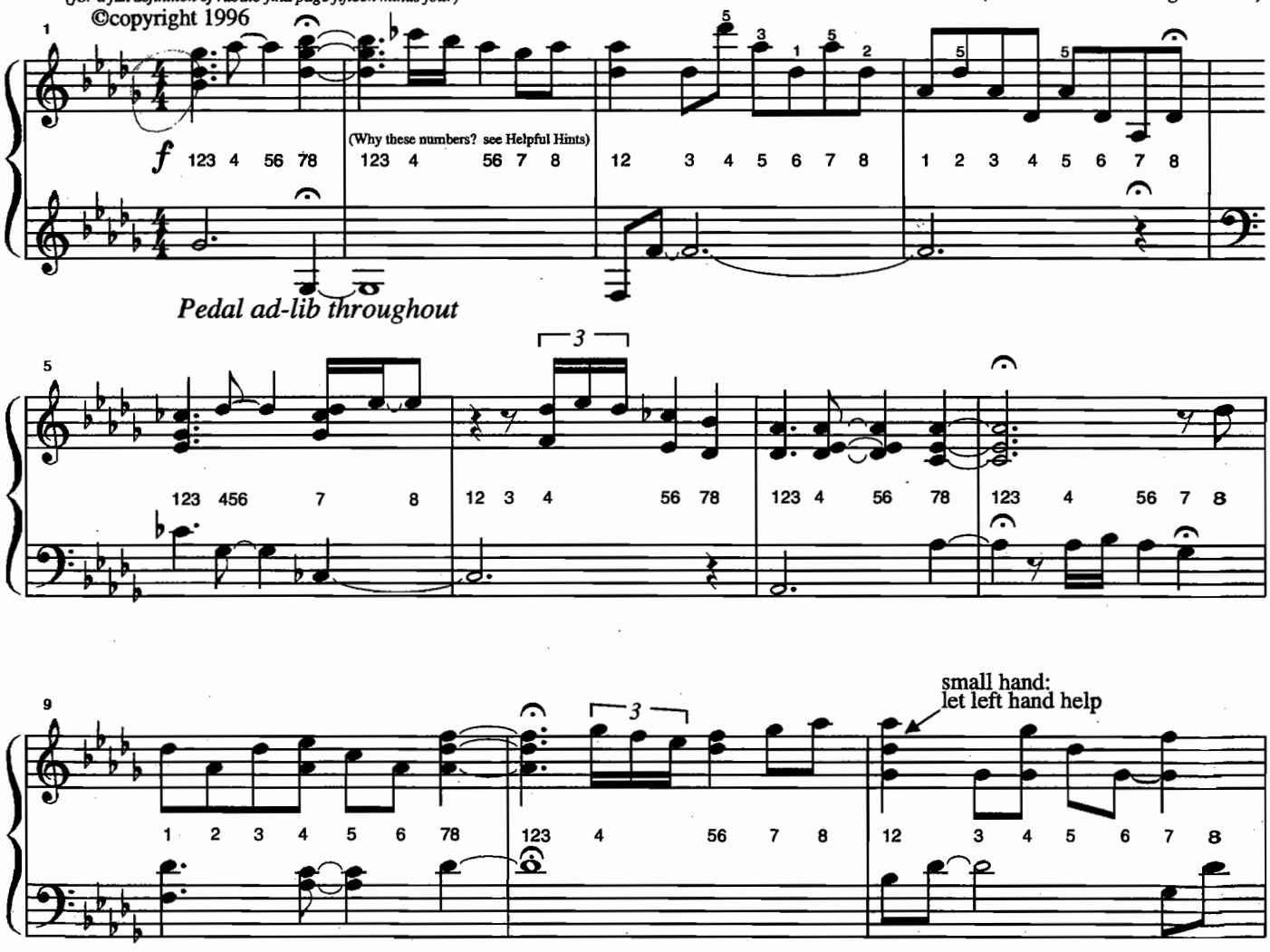
[Fav: n.(fāv) coll. for favorite; the one preferred]

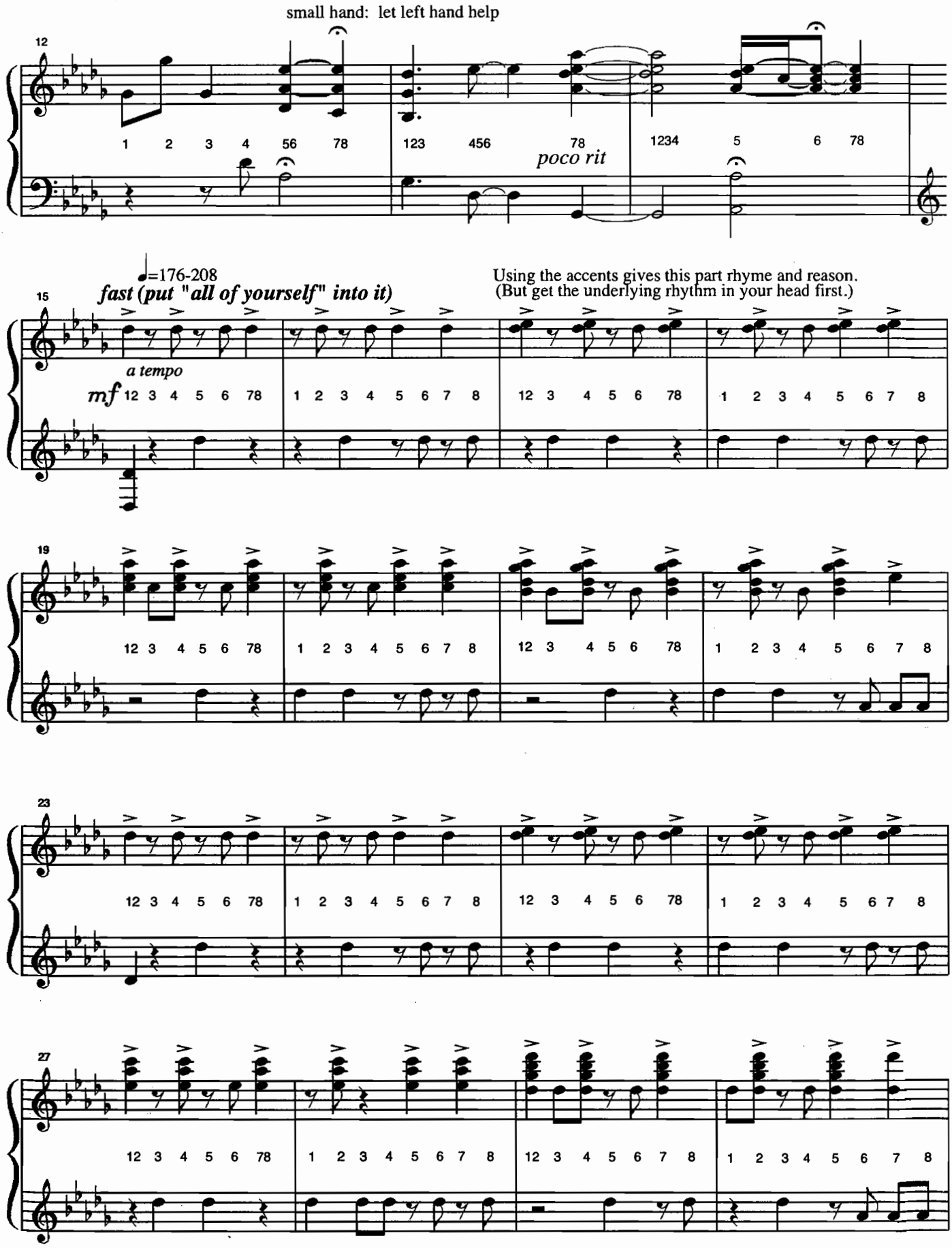
Sut is a life-long buddy whose encouragement was a key factor as I was writing this song.

Facilitating a rubato yet fanfare-filled feeling is favorable at the first of this fine song

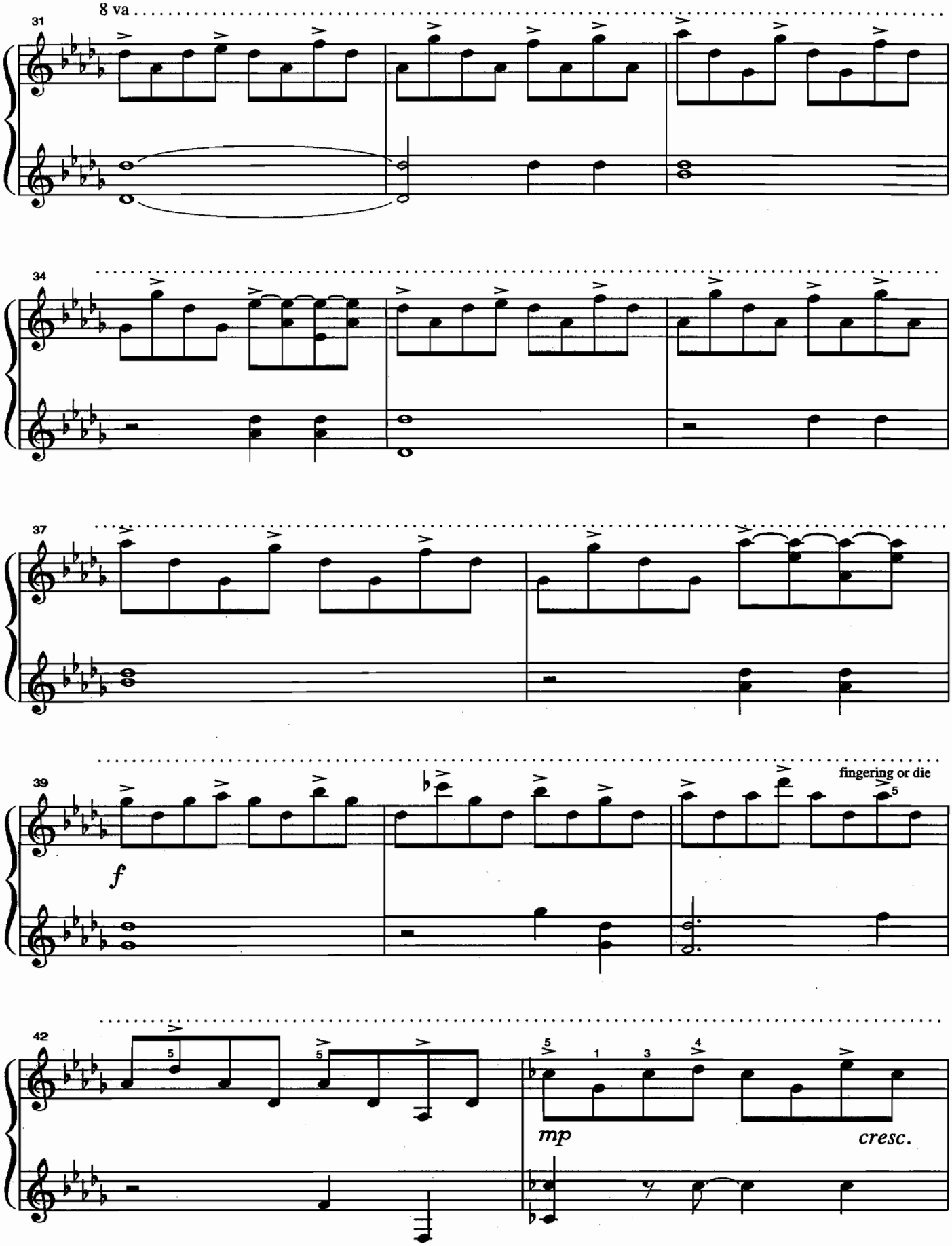
(for a fun definition of rubato find page fifteen minus four)

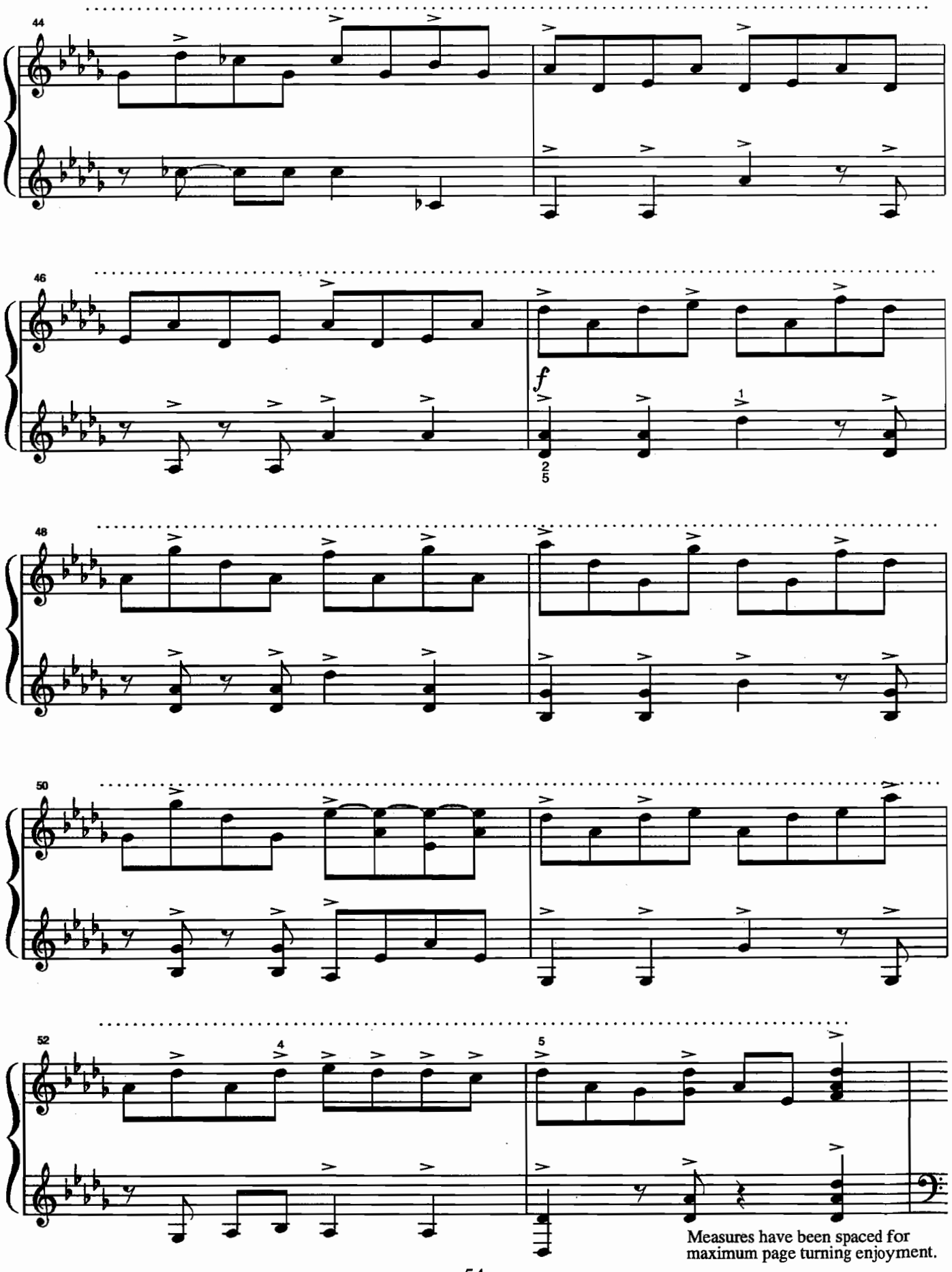
written by Jon Schmidt
(from the album *August End*)





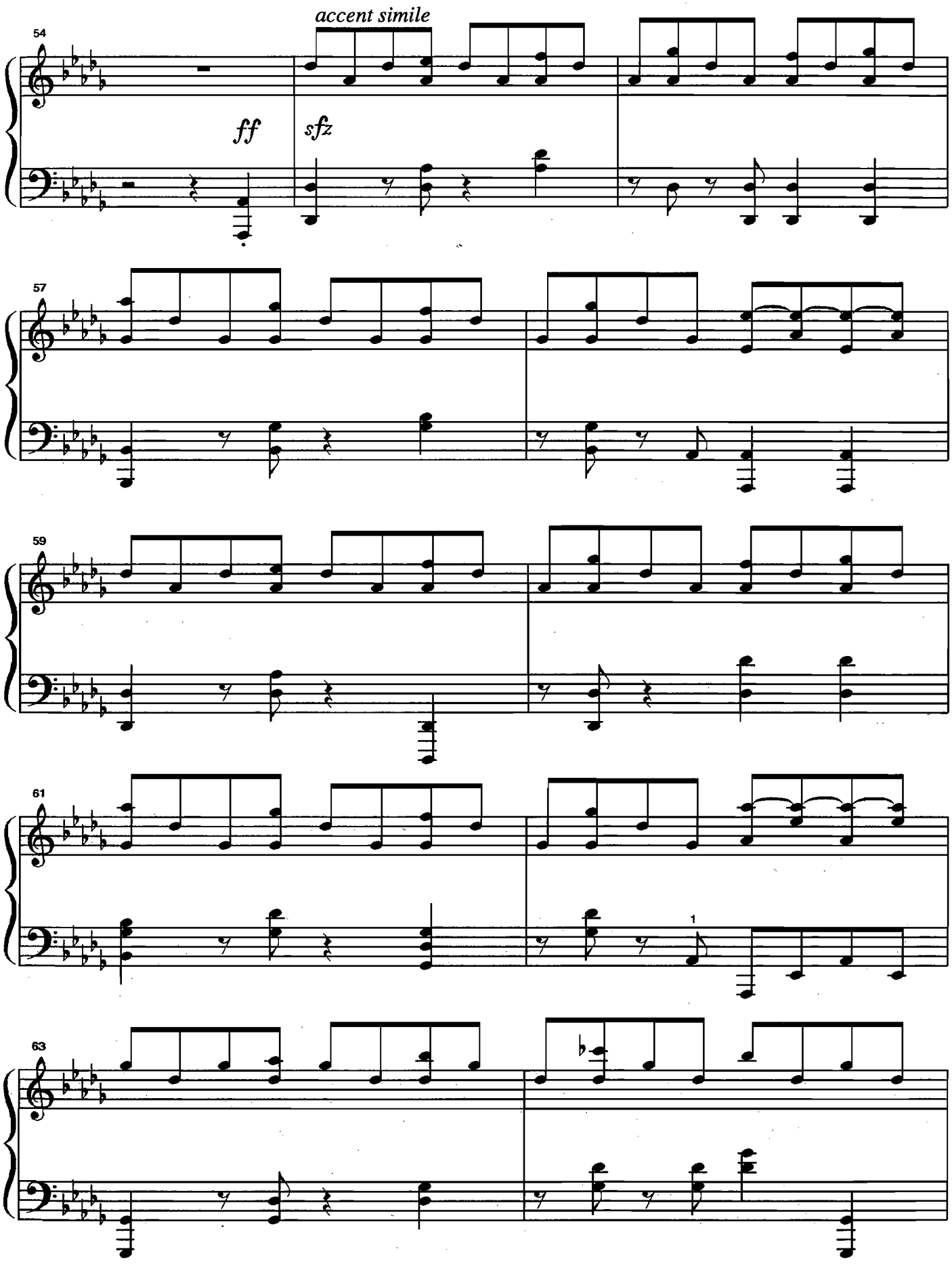
All of Me ©1996-CJS&JS

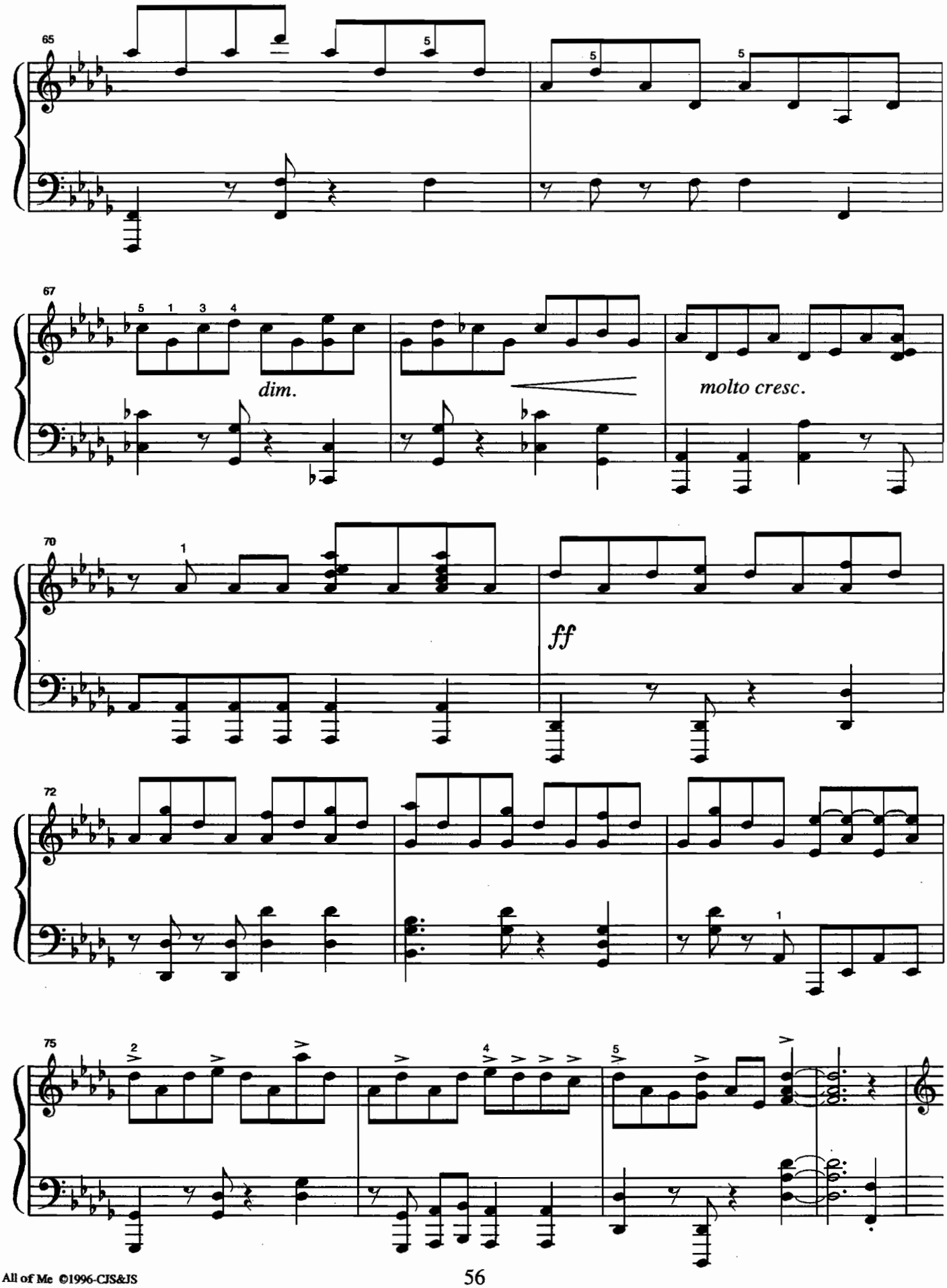

8 va
31
34
37
39
fingering or die
f
42
mp
cresc.



Measures have been spaced for maximum page turning enjoyment.

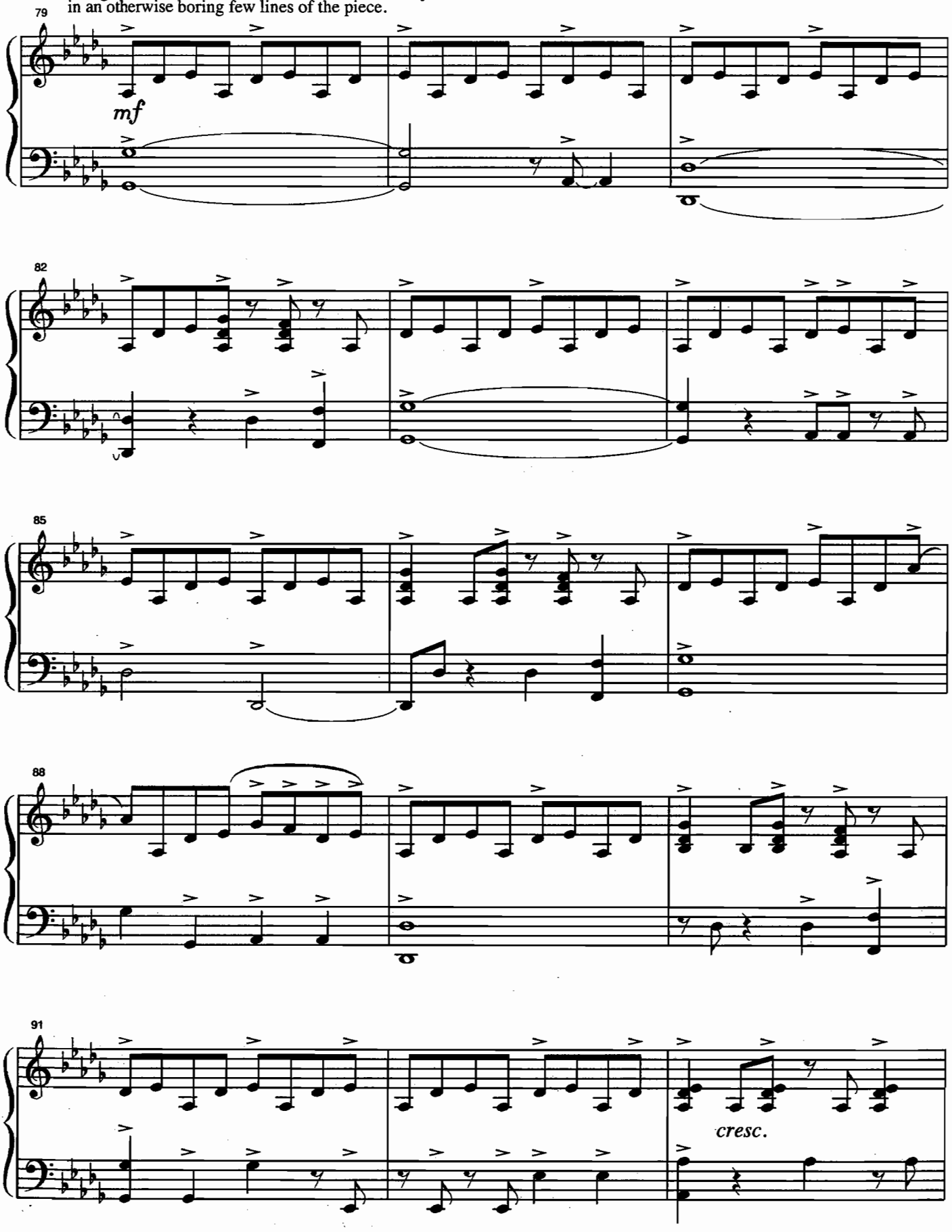
All of Me ©1996-CJS&JS

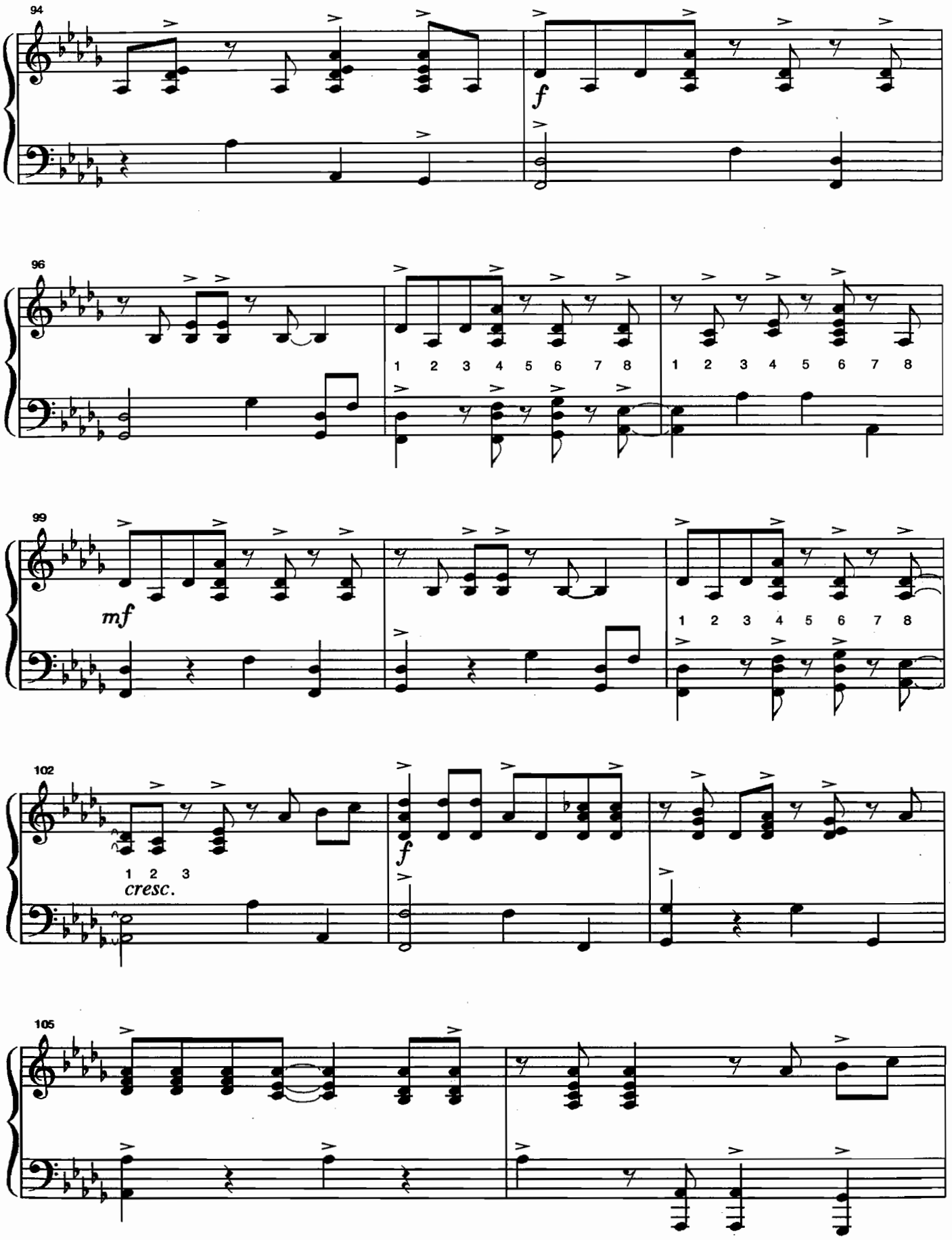

accent simile
54
ff
sfz
57
59
61
1
63



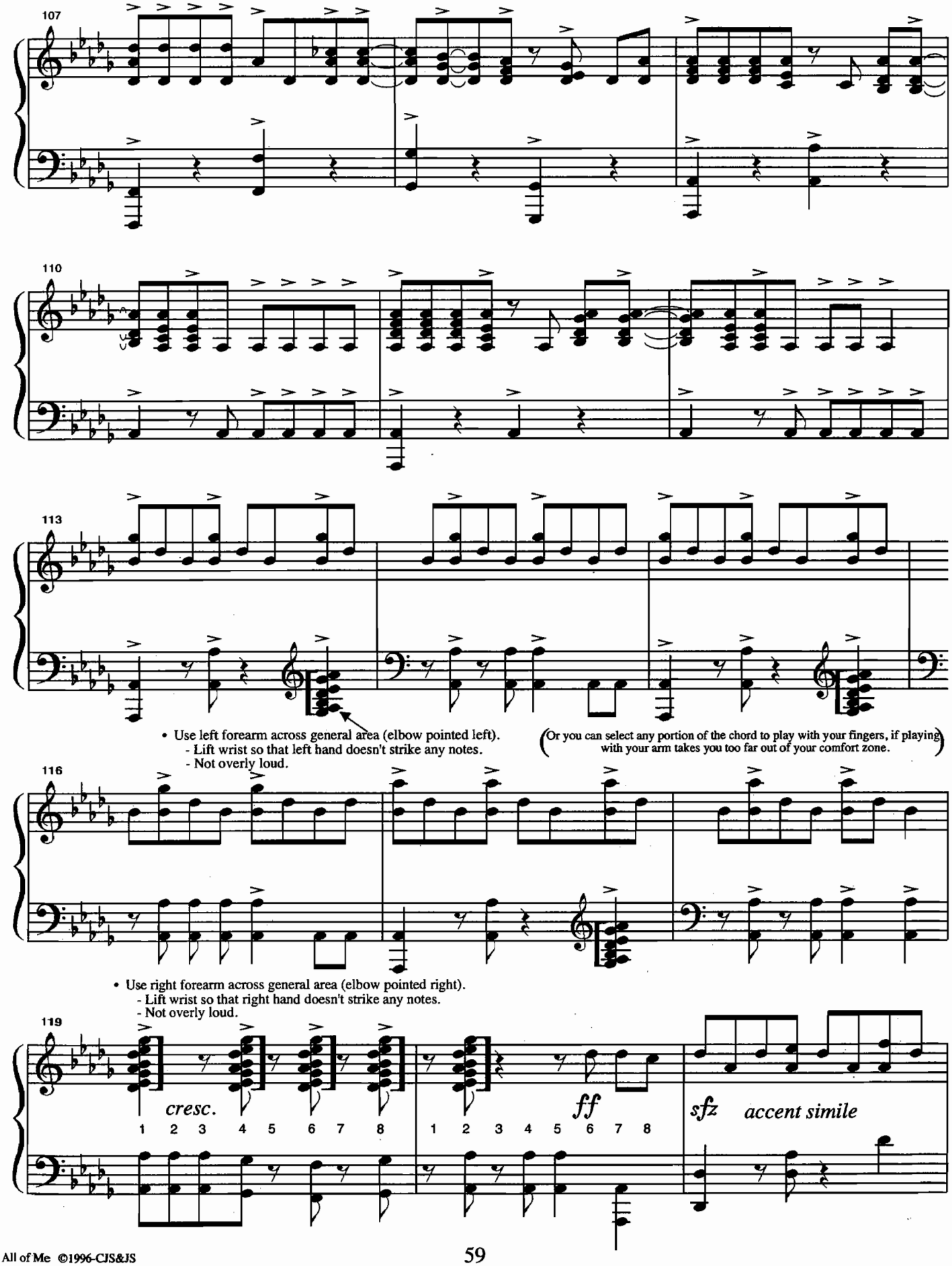
All of Me ©1996-CJS&JS

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

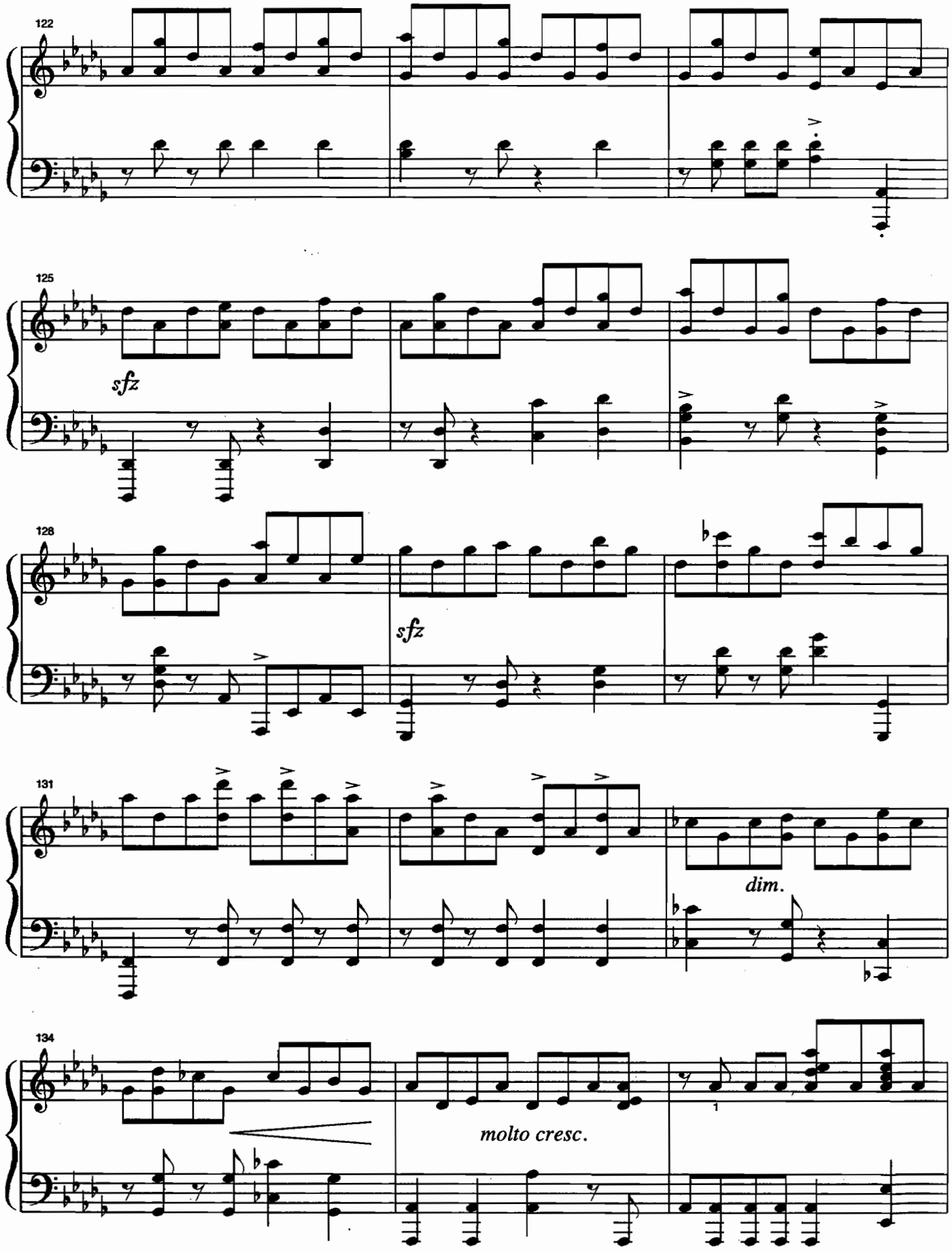




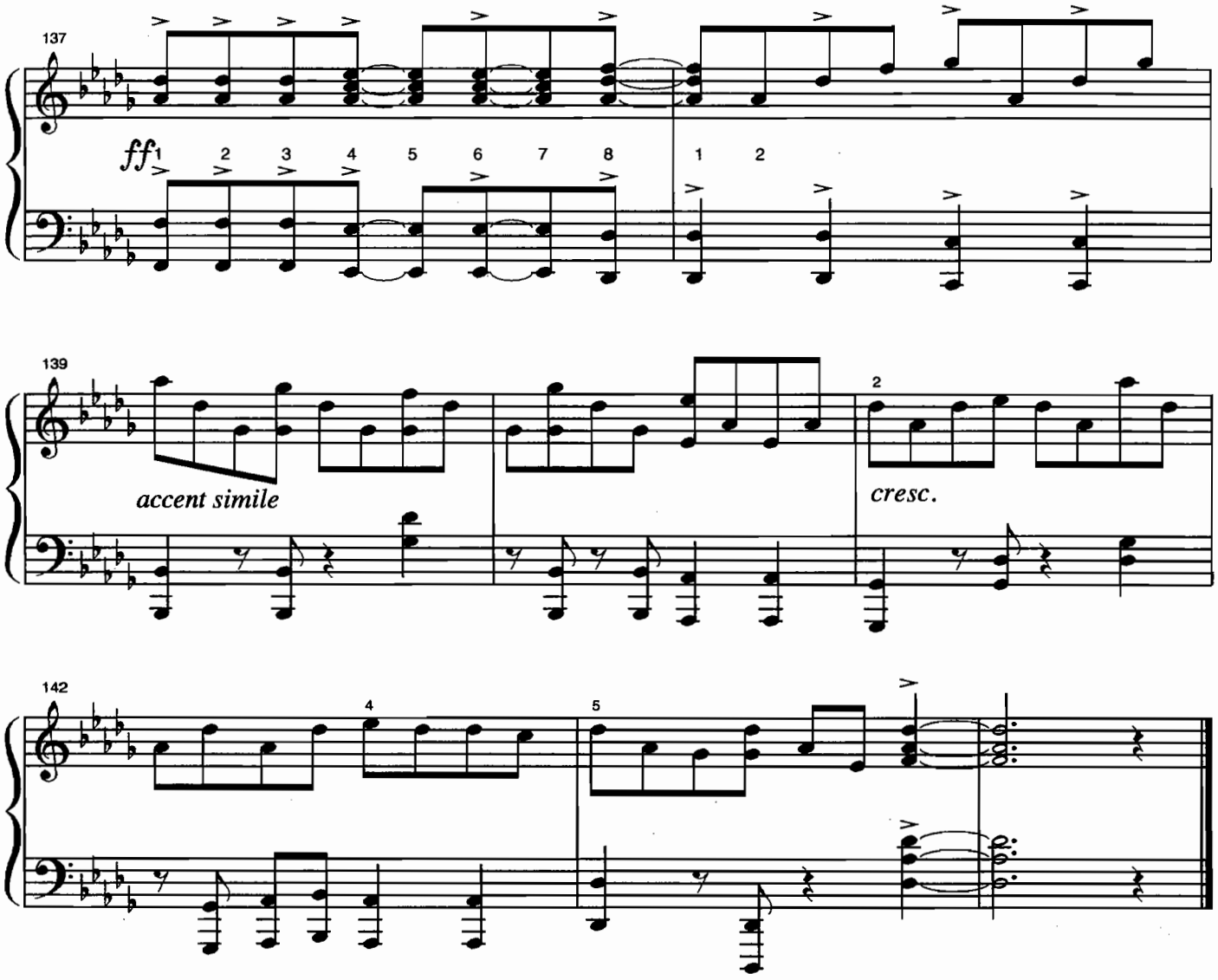
All of Me ©1996-CJS&JS



All of Me ©1996-CJS&JS



All of Me ©1996-CJS&JS


137
ff
1 2 3 4 5 6 7 8
1 2
139
accent simile
2
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.*

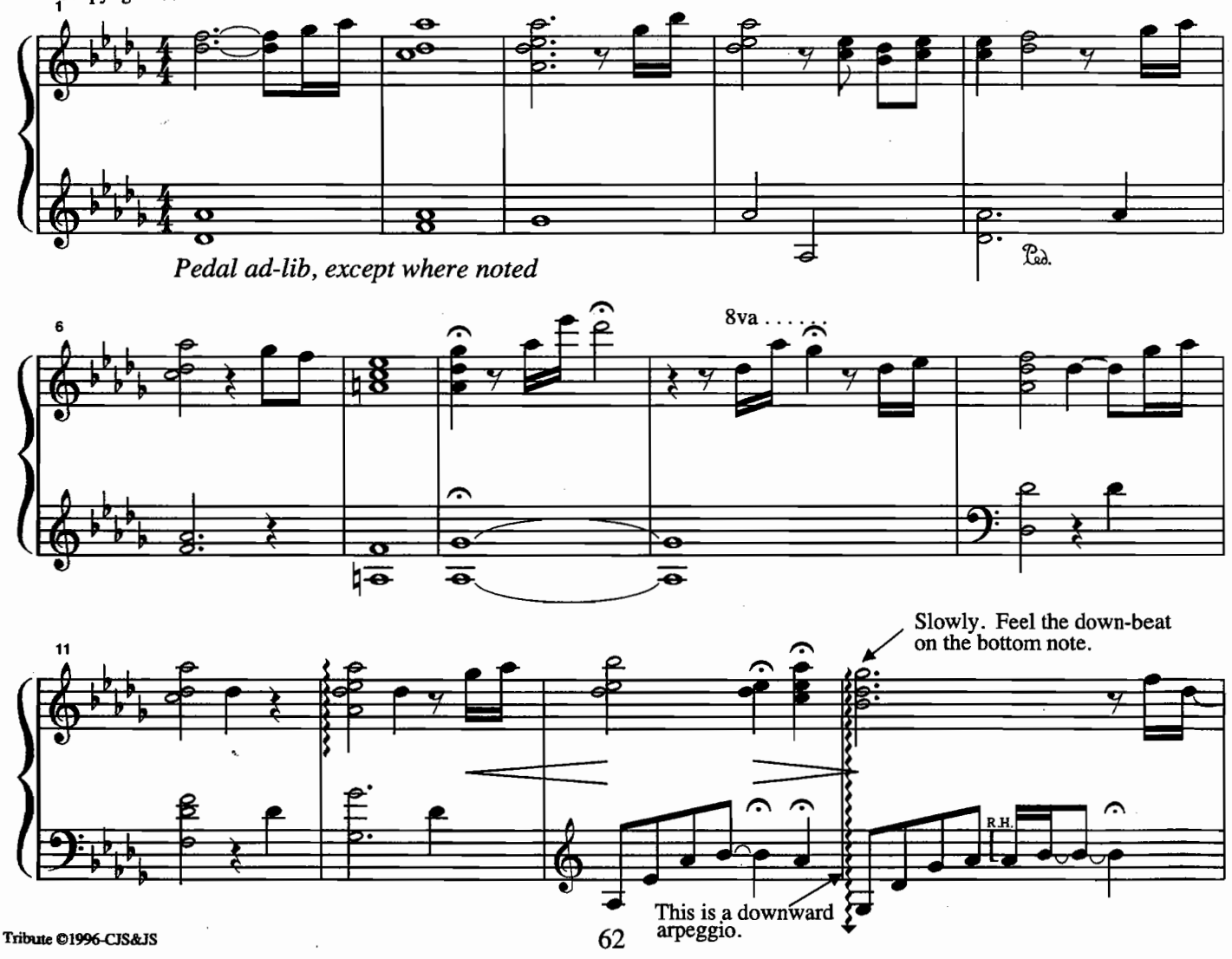
Tribute

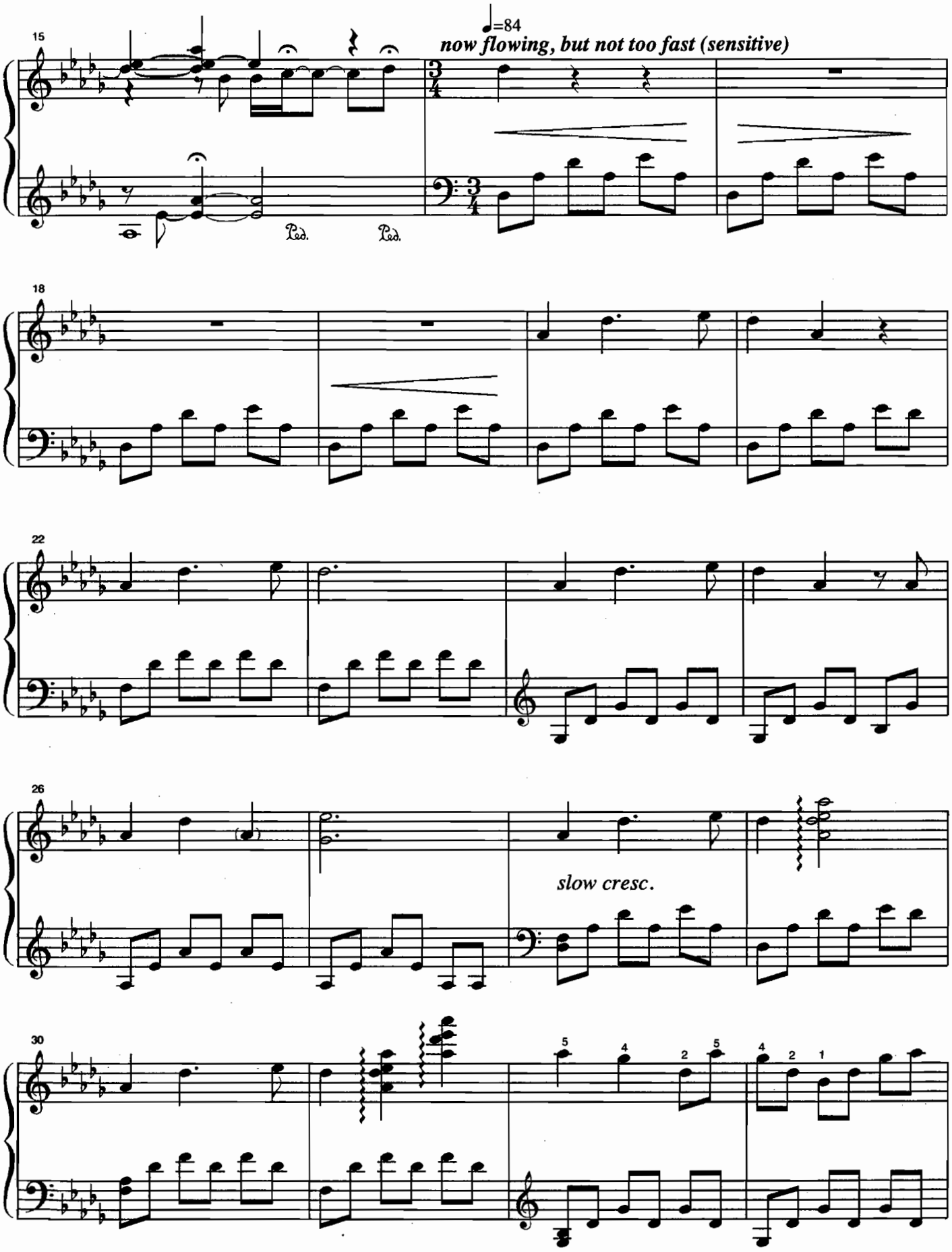
(Rose-Anne's Song)

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

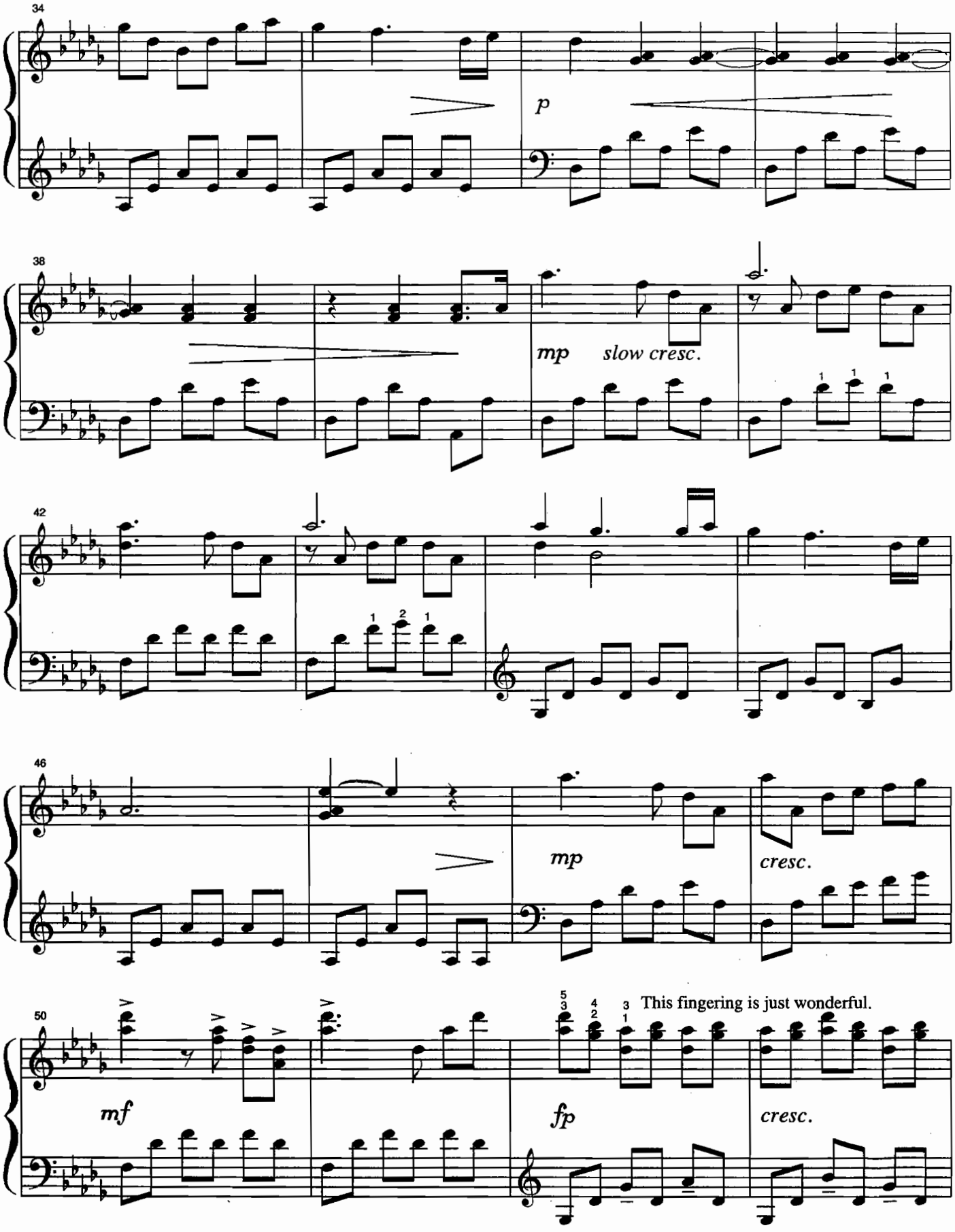
Slow Rubato

©copyright 1996

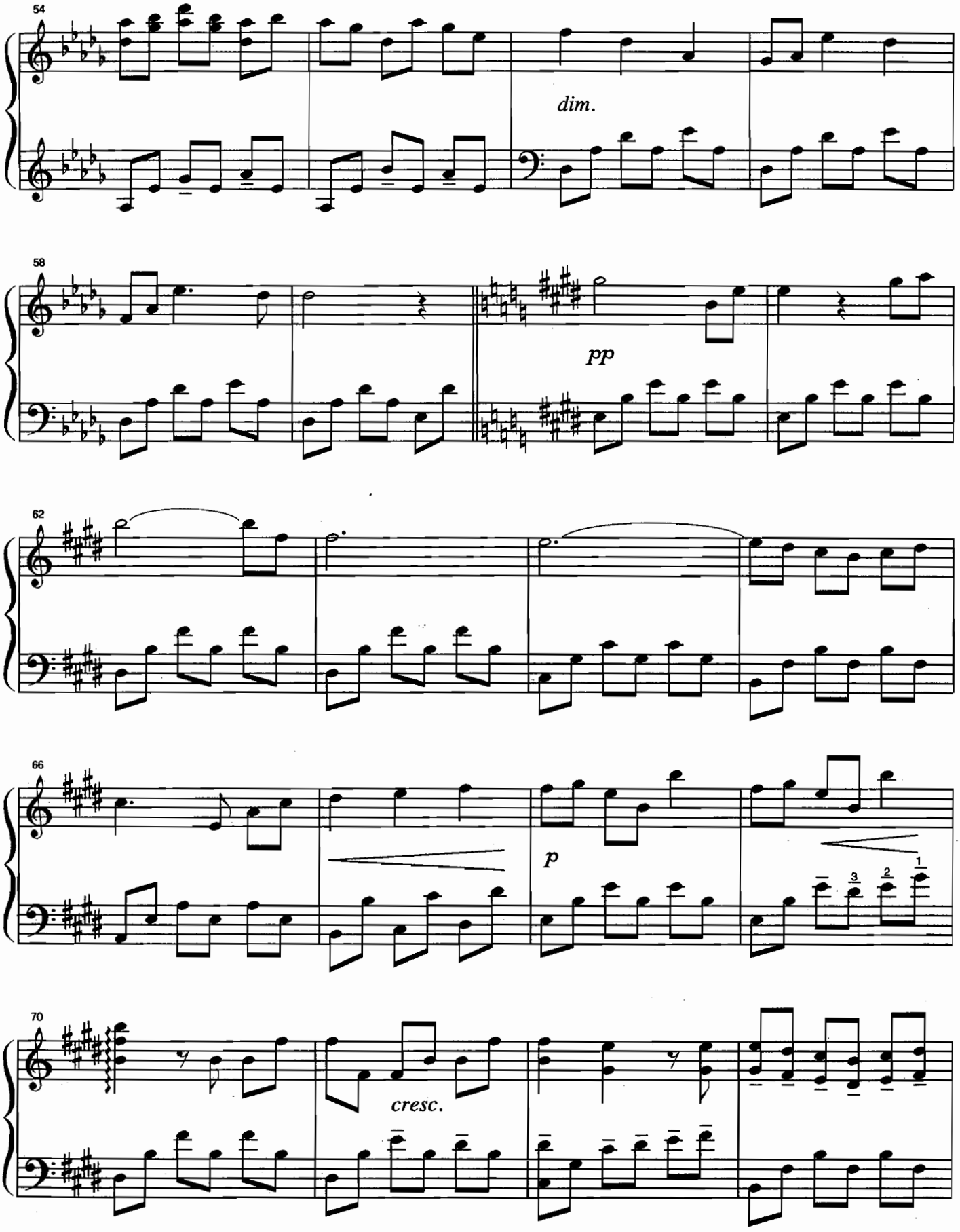




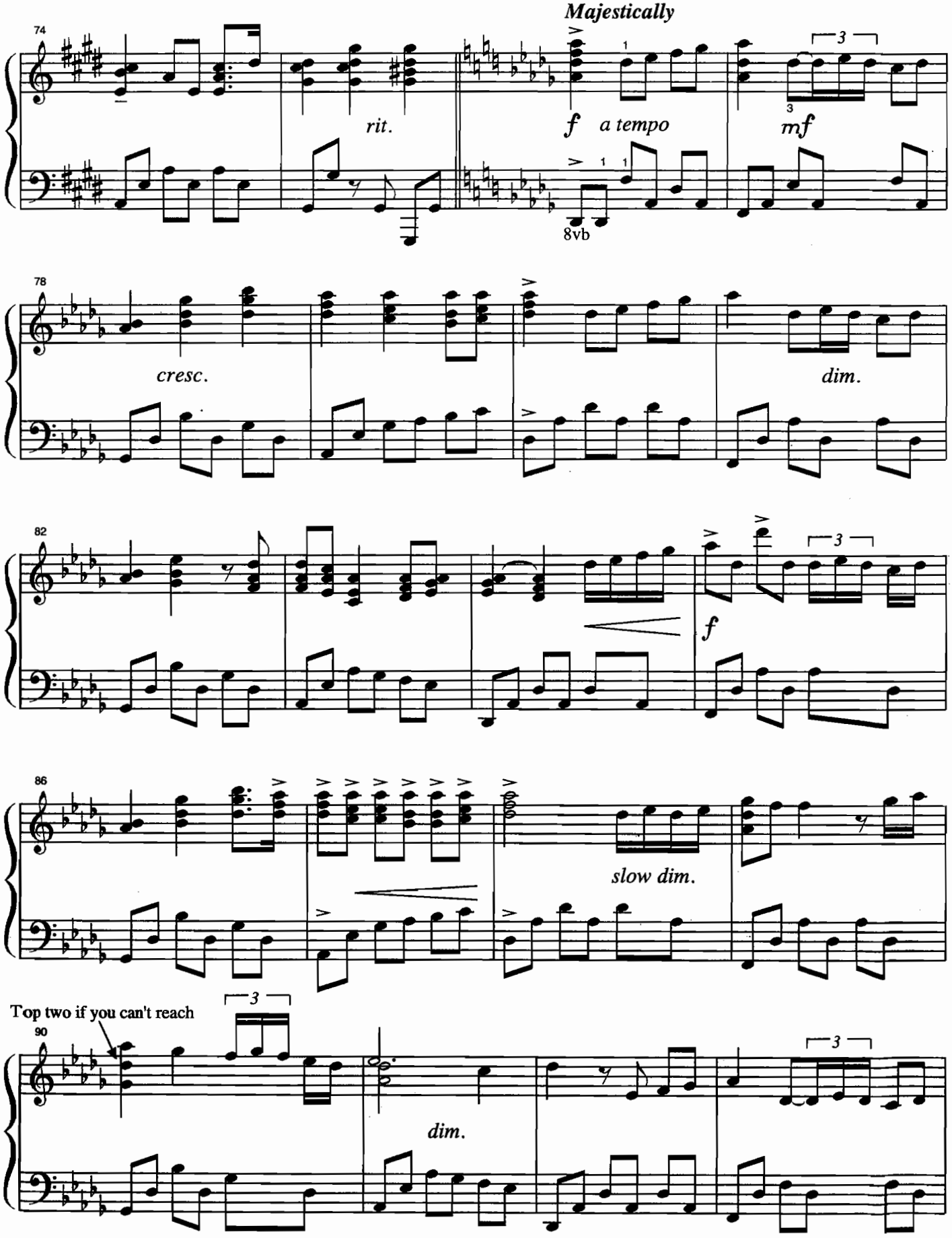
Tribute ©1996-CJS&JS



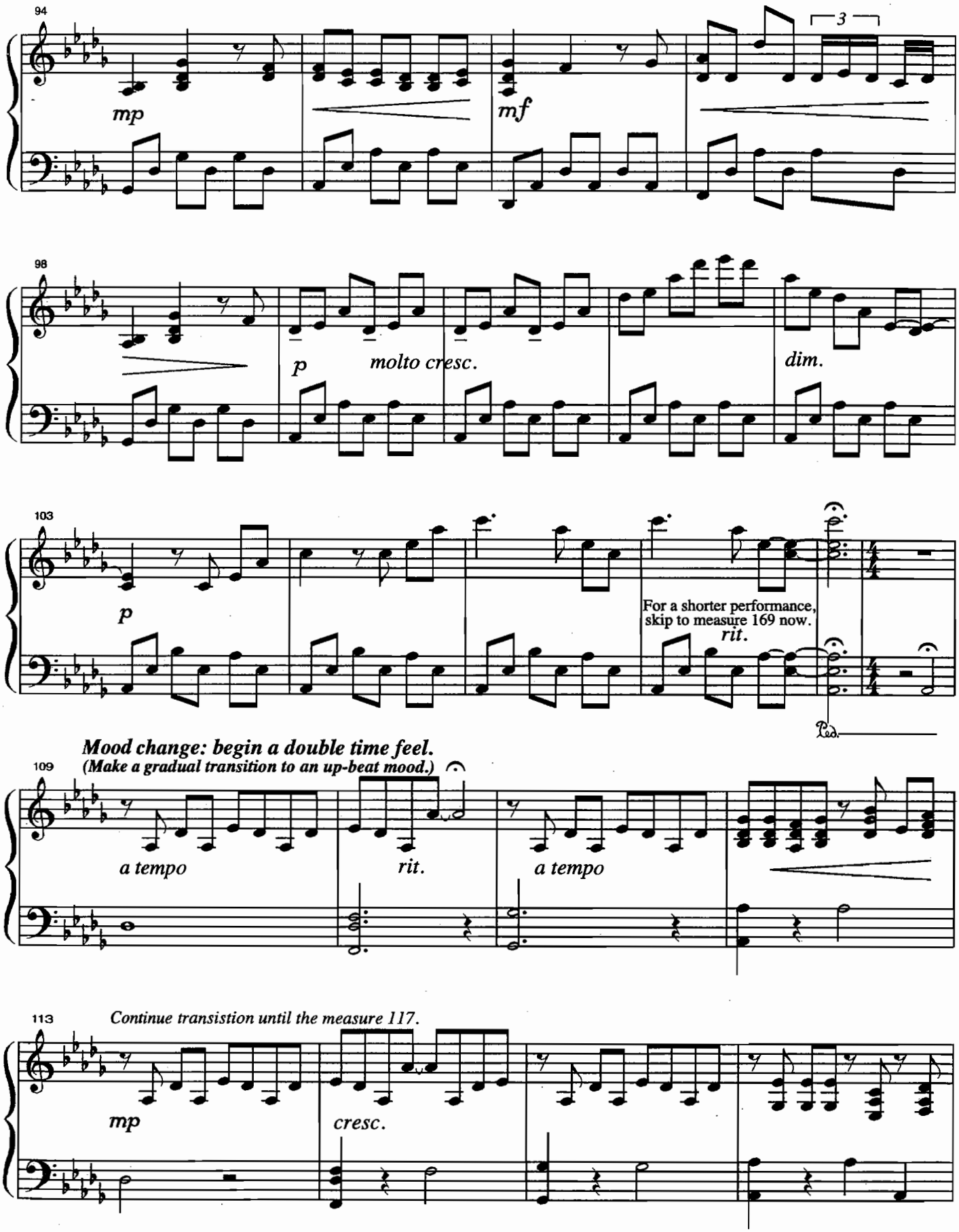
Tribute ©1996-CJS&JS



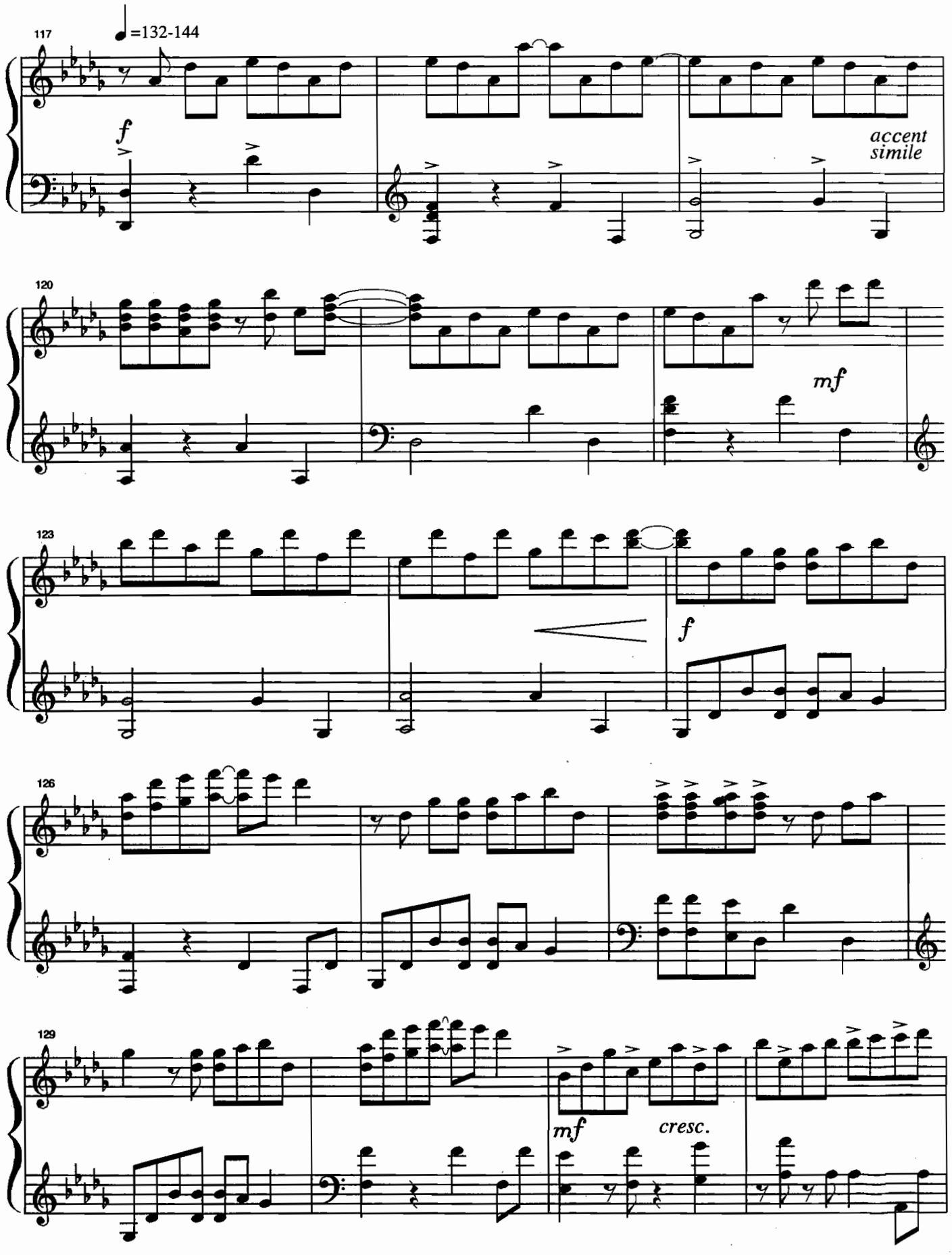
Tribute ©1996-CJS&JS



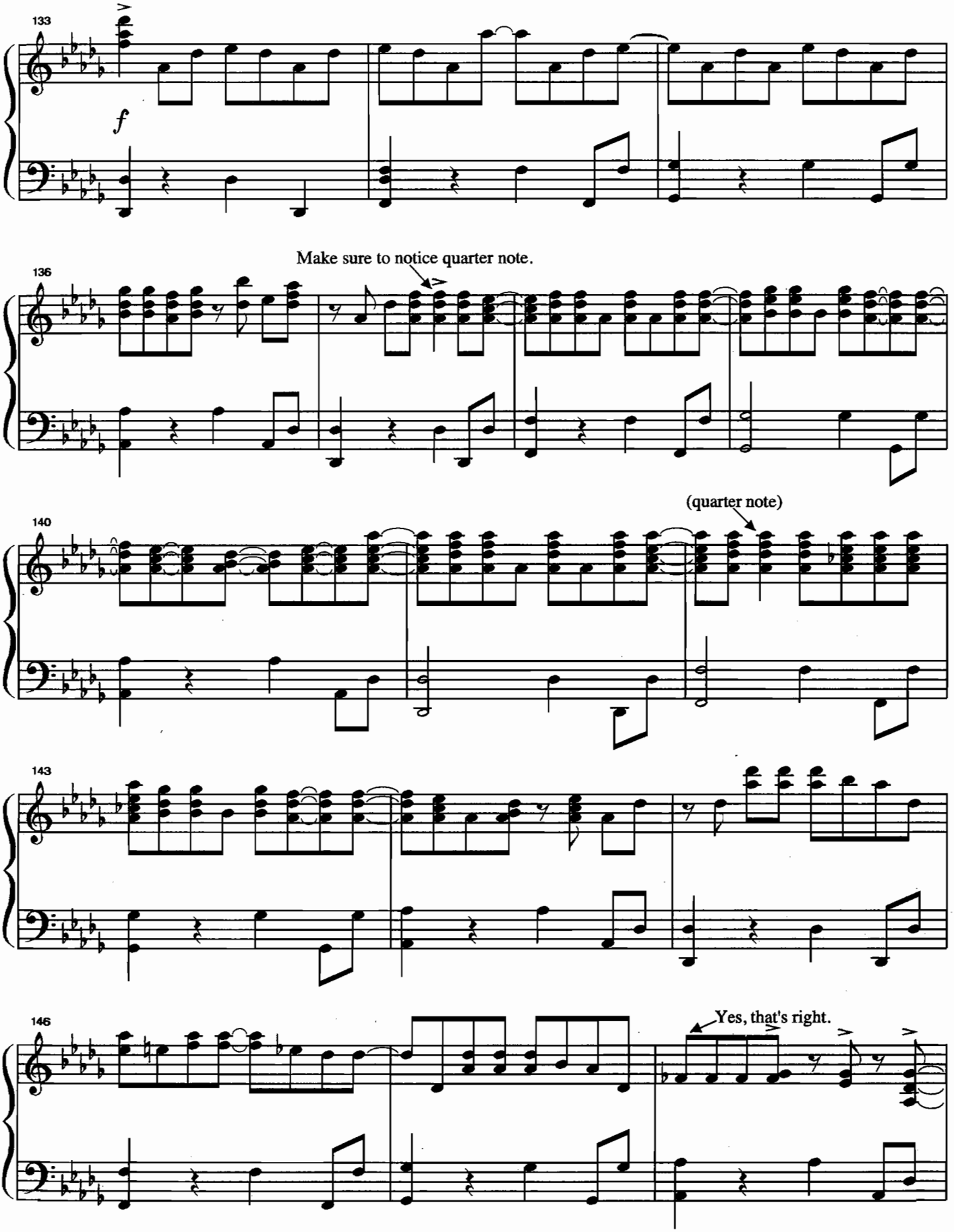
Tribute ©1996-CJS&JS



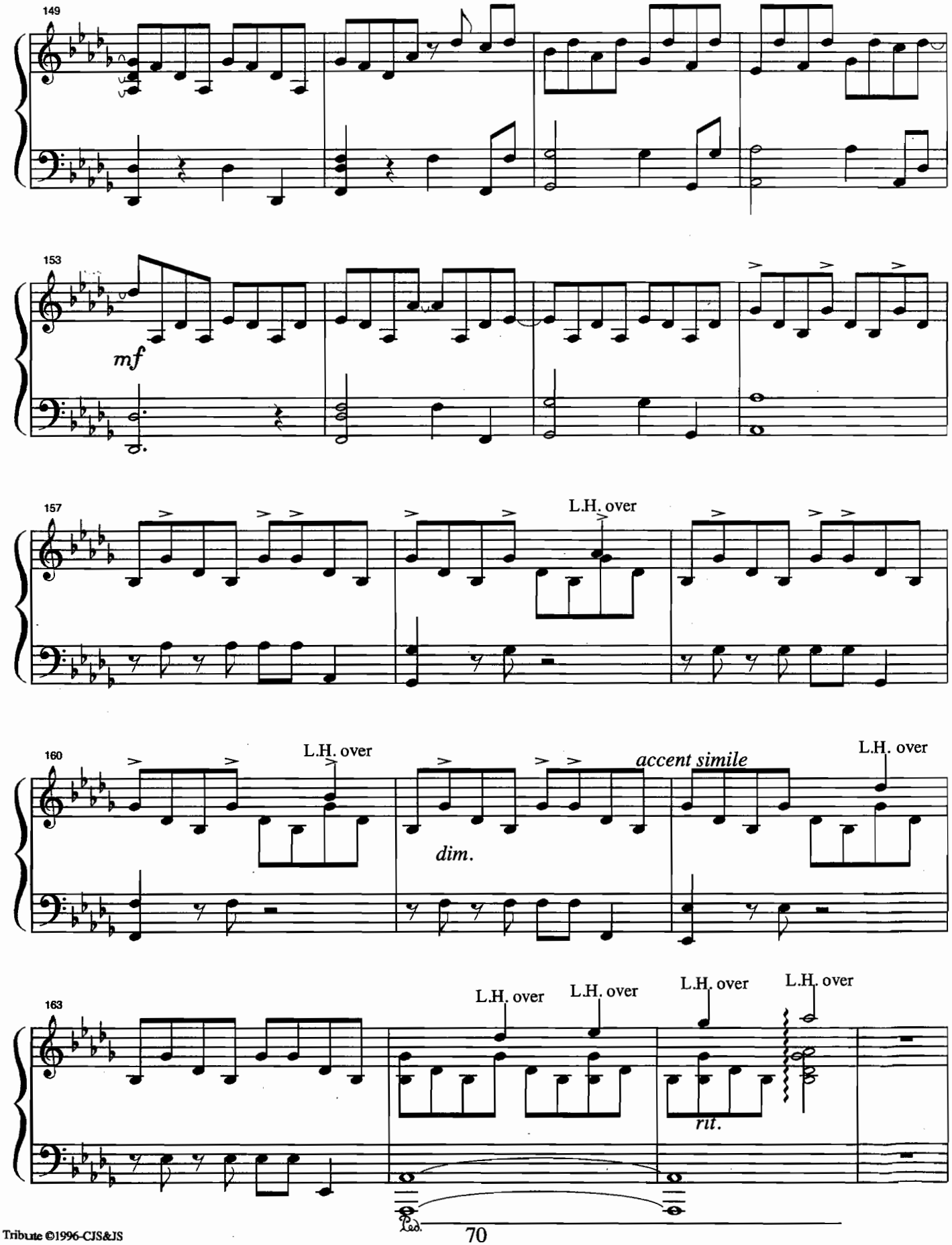
Tribute © 1996-CJS&JS



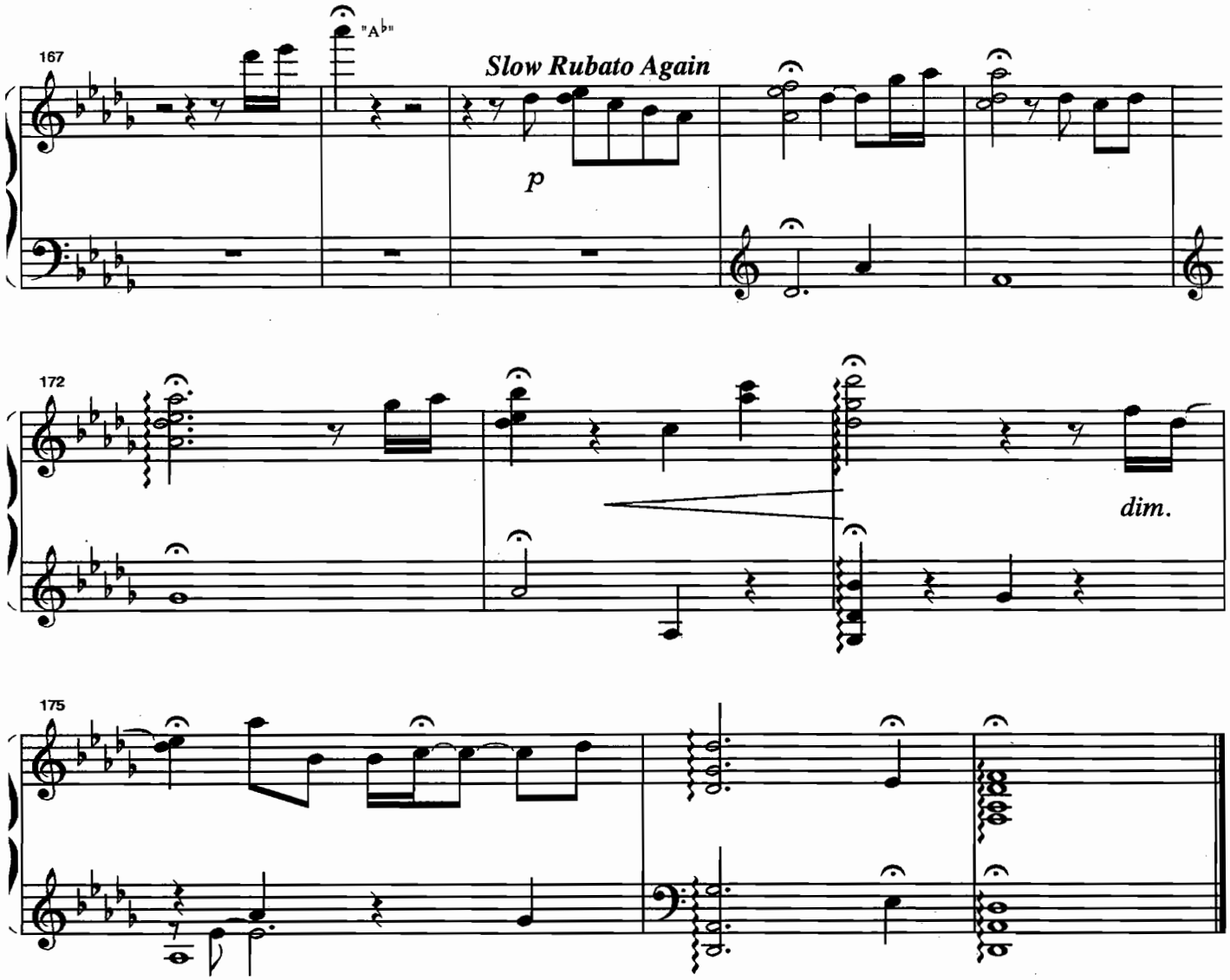
Tribute ©1996-CJS&JS



Tribute ©1996-CJS&JS



Tribute ©1996-CJS&JS



ute ©1996-CJS&JS