

Side Notes:

- Sometimes when I see my little girl twirling in the leaves or playing dress-up in the mirror, I realize that she won't be little for very long. Before I know it I'll be watching her shine in a performance; listening to her give the graduation speech; or seeing her look so beautiful as she gets ready for a special date. In those moments I'm sure I'll wonder where the time went. With amazement, I'll think to myself, "That's my little girl!"

I think the first seven measures of this song are seven of the finest measures I've ever written. (Actually, I stole them from a Bach piece: Prelude in C)

Helpful Hints:

- If you find yourself forced to choose between playing this song real slow or playing it with a lot of pauses, definitely pick playing this song real slow.

Prelude

(My Little Girl)

$\text{♩} = 56-62$

With a very flowing feeling

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written by Jon Schmidt
(from the album *To The Summit*)

1

mp

One way to overcome double bass clef paranoia is to play the top clef with the left hand at first, thus convincing the brain that it can play those notes. Then, without letting the brain know, sneak the right hand back into the picture.

Pedal ad-lib, except where noted

3

5

6

rit.

a tempo

etc.

Bring out the melody

9

First Timers: Stop and get used to all fingerings (you'll be so glad you did)

13

17

(If you count with a beat, these numbers will let you know exactly when to play)

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

20

24

1 2 3 4 5 6 7 8

27

30

34

37

40

small hand play top two notes only

59

1 2 3 4 5 6 7 8

small hand delete optional note

62

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

65

69

1 2 3 4 5 6 7 8

5 6 7 8

72

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

75

78

81

84

87

* Ped.

91

Ped. *cresc.*

94

Ped.

97

decresc. *mp*

5 2 1 1 - Thumb on D and E

102

rit.

106

This little deal means hold as long as you feel like it.

a tempo *Ped.*

110

1 2 3 4 5 6 7 8 1234 5 6 7 8 1 2 3 4 5 6 7 8 1234 5 6 7 8

* Ped. * Ped.

114

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1234

* Ped. 2 * Ped.

118

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

* Ped. * Ped. * Ped. * Ped.

122

1 2 1 2

* Ped.

125

5 1 5 rit.

1 2

Side Notes:

- Sometimes during a show, I'll have three people come up out of the audience and each pick a note on the piano. I then attempt to write a song using the three notes. "Air on the F String" is one of the few "three note" songs I've actually remembered. One time I was messing around with the song on a synth string setting and Michelle (that's my wife) liked it so much that she wanted me to put it on an album. I've been hesitant because at the beginning the bass line is so similar to Bach's famous "Air on the G string." But since my latest album "To the Summit" was dedicated to Michelle, I just had to score this song for strings and put it on for her. What we have here is a version transcribed for piano.

Helpful Hints:

- If you would like this song to sound horrible, simply rush the tempo a bit.

Air on the F String

$\text{♩} = 91-100$

Have a nice day
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written by Jon Schmidt
(from the album *To The Summit*)

The musical score is written for piano in 4/4 time. It consists of three systems of music. The first system starts with a dynamic marking of *mf* and includes a tempo instruction of $\text{♩} = 91-100$. The score includes fingerings (1-5) and a counting guide: "1 2 3 4 5 6 7 8" repeated three times, and "1 2 3 4 5 6 7 8" once. A note in parentheses says: "(I highly recommend mentally counting these numbers to help establish the right feel for the song)". Another note says: "(If you count with a beat, these numbers will tell you exactly when to play)". The instruction "Pedal ad-lib" is written below the first system. The second system starts at measure 6 and includes fingerings 1, 2, 1 and a counting guide "7 8 1 2 3 4 5". The third system starts at measure 9 and includes fingerings 3, 4, 5 and a counting guide "1 2 3 4 5 6 7 8 1 2 3 4 5".

12

trill ad-lib option

4 3 2 1 4 2

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

15

1 2 1 5 1 2 3 4

18

trill option

mp

5 3 4 2 1 4 2

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

22

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

26

trill option

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

29

p

33

p

37

mp

40

p

43

p

46

Musical notation for measures 46-48. Treble clef, key signature of one flat. Measure 46 starts with a fermata on a quarter rest. The melody consists of eighth and quarter notes. Bass clef accompaniment features a steady eighth-note pattern.

49

Musical notation for measures 49-51. Treble clef, key signature of one flat. Measure 49 starts with a fermata on a quarter rest. The melody continues with eighth and quarter notes. Bass clef accompaniment features a steady eighth-note pattern.

52

ritard

mf
a tempo

Musical notation for measures 52-54. Treble clef, key signature of one flat. Measure 52 starts with a fermata on a quarter rest. The melody includes slurs and fingerings (1, 1). Measure 53 has a dynamic marking of *mf* and a tempo marking of *a tempo*. Bass clef accompaniment features a steady eighth-note pattern.

55

Musical notation for measures 55-57. Treble clef, key signature of one flat. Measure 55 starts with a fermata on a quarter rest. The melody includes slurs and fingerings (1, 2, 1, 5, 3, 4). Bass clef accompaniment features a steady eighth-note pattern.

58

F

trill option

mp

Musical notation for measures 58-60. Treble clef, key signature of one flat. Measure 58 starts with a fermata on a quarter rest. The melody includes slurs, fingerings (3, 4), and a trill option. Measure 60 has a dynamic marking of *mp*. Bass clef accompaniment features a steady eighth-note pattern.

62

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

66

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

trill option

1 2 3 4 5 6 7 8

69

mf

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

72

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

G

75

5 4, 3 1, 5 1, 4 3

ritard

Side Notes:

• To me this song takes you on a little journey. Much like a child is taken on a journey as they listen to a story at bedtime. The end of this song makes me think of tucking my own sleeping child in, turning off the light and sneaking out the door.

Helpful Hints:

- Here's an easy-to-use 3/8 time formula for ya:
 Step 1: Count to 3 in each measure (count with a beat of course)
 Step 2: Plug in this formula:
 ♪ = 1 beat (♯ also equals 1 beat)
 ♪ = 2 beats (♯ also equals 2 beats)
 ♪ = 3 beats
- A slow lazy feel is the key to this song. In fact this song is plain terrible if it is rushed.

Bedtime Story

♩ = 71-81

With a slow lazy feel that doesn't rush
(a message from the department of redundancy department)
copyright ©2001

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

1

mf

1 2 3 1 2 1 2 3 1 2 3

Play the D with the grace note of the middle voice

Pedal ad-lib, except where noted

10

19

fast like a grace note

28

Musical notation for measures 28-35. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The melody in the treble clef features a series of eighth notes and quarter notes, with a grace note marked 'fast like a grace note' above the final measure. The bass clef provides a steady accompaniment with quarter notes and eighth notes.

36

Musical notation for measures 36-44. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The melody in the treble clef continues with eighth and quarter notes, including some beamed eighth notes. The bass clef accompaniment remains consistent with the previous system.

45

Musical notation for measures 45-52. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The melody in the treble clef includes some sixteenth-note runs and quarter notes. The bass clef accompaniment continues with quarter and eighth notes.

53

Musical notation for measures 53-61. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The melody in the treble clef features a mix of quarter and eighth notes. The bass clef accompaniment includes some chords and moving lines.

62

Musical notation for measures 62-70. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The melody in the treble clef continues with quarter and eighth notes. The bass clef accompaniment provides a steady rhythmic foundation.

71

Musical notation for measures 71-79. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). Measure 71 starts with a treble clef chord and a bass clef chord. A finger number '2' is written above the second measure. The music continues with various chords and melodic lines in both hands.

80

Musical notation for measures 80-87. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). Measure 80 starts with a treble clef chord and a bass clef chord. A finger number '1' is written above the first measure of the treble staff. A finger number '5' is written below the first measure of the bass staff. The music continues with various chords and melodic lines in both hands. Finger numbers '1' and '2-3' are also present in later measures.

88

Musical notation for measures 88-96. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). Measure 88 starts with a treble clef chord and a bass clef chord. The music continues with various chords and melodic lines in both hands.

97

Musical notation for measures 97-104. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). Measure 97 starts with a treble clef chord and a bass clef chord. The music continues with various chords and melodic lines in both hands. A finger number '2' is written below the final measure of the system.

105

Musical notation for measures 105-112. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). Measure 105 starts with a treble clef chord and a bass clef chord. The music continues with various chords and melodic lines in both hands. Finger numbers '1 2 3' are written above the bass staff in the third measure of the system.

113

122

131

140

150

160

Musical notation for measures 160-168. The piece is in 3/4 time and B-flat major. The right hand features a melody with chords and triplets. The left hand provides a bass line with chords and triplets. Fingerings are indicated as 1 2 3 and 1 2 3.

169

Musical notation for measures 169-178. The right hand continues with chords and a melodic line. The left hand has a bass line with chords. A piano dynamic marking (*p*) is present at the end of the system.

179

Musical notation for measures 179-188. The right hand features a melody with chords and triplets. The left hand has a bass line with chords and triplets. Fingerings are indicated as 1 2 3.

Don't worry, these sharps go away on the next line

189

Musical notation for measures 189-196. The key signature changes to D major. The right hand has a melody with chords. The left hand has a bass line with chords. A mezzo-piano dynamic marking (*mp*) is present.

197

Musical notation for measures 197-204. The right hand features a melody with chords and triplets. The left hand has a bass line with chords and triplets. A mezzo-forte dynamic marking (*mf*) is present.

204

213

223

233

243

253

1 2 3 1 2 3

This system contains measures 253 through 261. The music is in G major (one sharp) and 3/4 time. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a bass line with some chords. Fingering numbers 1, 2, and 3 are indicated above the first few notes of the right hand.

262

This system contains measures 262 through 270. The musical notation continues with similar rhythmic patterns and chordal accompaniment in the right hand, and a steady bass line in the left hand.

271

This system contains measures 271 through 280. The right hand melody becomes more active with some sixteenth-note runs, and the left hand continues with a consistent bass line.

281

This system contains measures 281 through 290. The music features a mix of chords and moving lines in both hands, maintaining the G major tonality.

291

mp

This system contains measures 291 through 300. The dynamic marking *mp* (mezzo-piano) is present. The piece concludes with a final chord in the right hand and a sustained bass line in the left hand.

301

310

318

327

336

means hold

slow downward arpeggio (arpeggio: broken chord)

slower and careful to the end

be happy and don't worry too much about rhythm to the end

Side Notes:

- If you ever go to Cheesecake Factory, get the Thai chicken wraps. They're yummy!!

Helpful Hints:

- I play this song as if I were a drummer and the piano a set of drums.
- The first part is a little tedious from a counting standpoint. So I suggest learning measures 59-81 first.
- As in *Prelude*, using a strong underlying 2 beat accent in each measure makes it a lot more fun to play. (Let the off beat feel stronger than the down beat.)
- I strongly suggest listening to how this song sounds on the recording at mp3.com/jonschmidt for free. (please see ad on pg. 14)

Can't Help Falling In Love

$\text{♩} = 132-148$

Circumambulatively
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written by Jon Schmidt
(from the album *To The Summit*)

1

p
123 4 5 6 7 8 123 4 5 6 7 8 123 4 5 6 7 8

Pedal ad-lib, except where noted

6

123 4 5 6 7 8 1 2 3 4 5 6 7 8 123 4 5 6 7 8 123 4 5 6 7 8

11

12 3 4 5 6 7 8 12 3 4 5 6 7 8 123 4 56 7 8 123 4 5 6 7 8

trill on the B if you so desire

16 *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 1 2 3 4 5 6 7 8

20

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

24

1 2 3 4 5 6 7 8 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.

28

1 2 3 4 5 6 7 8 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.

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 1 2 3 4 5 6 7 8

36

4
1 2 1

mf

1 2 3 4 5 6 7 8

1

39

3
2
1

mp

1 2

1 2 3 4 5 6 7 8

C

42

5
1

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

3 3 2 1 2 3 1 2 5

46

3

2

49

1 2

53

1 2 3

5 1 5 1 5 1 5 1

My style of writing often anticipates the chord changes.
Trust me, these anticipations sound much better at regular speed.

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

cresc.

5 1 2 3 1

59

mf

5 1 1 1 5 1 1 1 5 1

62

5 1 5 1 5 1 1 2 3

5 1 5 1 5 1 5 1 5 1

65

5 4 5 4 5 4 5 4 5 4

1 1 5 1 5

68

71

cresc.

1 2 3 4 5 6 7 8

74

1 2 3 4 5 6 7 8

5 4 4

77

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

80

f

cresc.

1 2

84

move hand

87

move hand

90

1 2 3 4 5 6 7 8

93

1 1 5 1 1 5 1 1 5 1 1 5 1 1 5 1 1

96

cresc.

99

102

105

thumb on D and E

108

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

decesc.

111

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

fast (like a grace note)

Now for the fun page.

Some people enjoy trilling the C with the right hand and the E with the left hand. (A double trill!)

114

hair pins for trill use only

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

Ped.

play it free and cadenza like from here to measure 127

117

1 & 2 & 3 & 4 &

(If you don't dig cadenzas, it sounds fine to just play the chords in this area.)

118

1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 & 9 &

(These numbers are totally useless unless you count with a beat.)

see footnote

121

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

122

straw - ber - ry ice cold lem - on - ade

ritard (I thought that one up myself)

a tempo

139

142

cresc.

145

148

cresc.

5 1

7 8

ritard

151

with a tremolo on this chord, crescendo as you ritard to the end

You can either be done or ad-lib a fade similar to what I do in the recording. (The right hand can change and finish with these notes: G, C̣, D, E, G)

Side Notes:

- This is a dumb song I made up in high school that people still yell for me to play in shows. I don't know why they like it, except for the fact that the rhythm is real fun ... and it has a pretty cool bass line. Other than that, it doesn't really do much. So I usually have to get up and make an idiot out of myself trying to dance and play the tune at the same time so at least it will have some slight entertainment value.

FAQ: Why the strange Bumblebee Tuna reference? One day while playing this song in an assembly at good ol' Highland High School, some classmates startled me by singing along with a Bumblebee Tuna commercial from the early 80s. From then on, the song became known as the Bumblebee Tuna Song. It has sort of stuck over the years.

P.S. I couldn't include the Tuna jingle in the score because I have no clue who to track down for the copyright permission.

P.S.S. Another song that works is Cat Stevens, "Another Saturday Night".

Helpful Hints:

- Play this with pop-like rhythmic precision, as if you were a drummer. (Drummers generally get fired if they pause)
- Slowly master the first 8 bars before doing anything else (this part repeats over and over). Maybe don't worry about the grace notes at first (they can easily be added in later).
- Go ahead and delete any section of the song if you so desire.

Dumb Song

(Bumblebee Tuna)

$\text{♩} = 132-142$ (not too fast)

The Bumblebee Tuna jingle can be sung anytime whilst playing this song

1 copyright ©2001

written by Jon Schmidt
(from www.mp3.com/jonschmidt)

(Again, these rhythm numbers are helpful only if you count with a beat.)

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

Pedal ad-lib except where noted

Warning: Some student testers were tempted to swing the beat, which made it sound really dumb.
(Learning the first 8 bars with a slow enough metronome setting is most helpful.)

4

Make sure the tempo on this easy part matches the tempo of the hard parts.

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

7

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

9

1 2 3 4 5 6 7 8

12

15

4 3 1 (thumb on F and G)

1 2 3 4 5 6 7 8

18

4 3 1 (thumb on F and G)

21

1 2 2 3 1

24

1 2 3 4 5 6 7 8 &

27

30

1 2 3 4 5 6 7 8

Did I mention count with a beat?

33

36

39

4 1 5 2 4 1

42

44

46

1 2 3 4

This rhythm might be tricky at first

49

1 2 3 4 5 6 7 8

52

54

Use the fingering, Luke.

56

58

Guidelines for getting a good gliss: 1: Use thumb nail going down, fingernails going up. 2: Use the pedal
 3: Don't worry about the exact note you start and end on. (The general idea is all you are after)

60

Side Notes:

- This song is dedicated to the unbelievably great guys under whom I had the privilege of being coached at Highland High School in Salt Lake City: Roger Dupaix, Tom Kingsford, and especially Larry Gelwix who took our rugby team to the high school national finals. "Lar" was always telling me that I ought to put a rugby game to music.
- All note infractions will result in a five yard penalty.

Helpful Hints:

- As with "Can't Help Falling in Love," using a strong underlying 2 beat accent in each measure makes it a lot more fun to play. (Let the off beat feel stronger than the down beat.)
- Warning: there are several passages that are quite impossible to play unless you use the fingering.

Game Day

(Highland Games)

♩ = 142-160

With liberty and justice for all
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fast like a grace note

written by Jon Schmidt
(from the album *To The Summit*)

The musical score for "Game Day" is presented in three systems, each with a grand staff (treble and bass clefs). The first system starts at measure 1 with a forte (*f*) dynamic. It includes a piano part with a "Pedal ad-lib" instruction and a treble part with a "fast like a grace note" instruction. Fingering numbers 1-8 are provided for the right hand. A note in the second measure of the treble part is annotated with "gotta feel this 1st beat for this part to make sense". The second system starts at measure 5 with a mezzo-forte (*mp*) dynamic and includes an "8va" (octave) marking. The third system starts at measure 9 with a forte (*f*) dynamic and includes an ".....end 8va" marking. The score concludes with an "8va" marking at the bottom.

13 *mf*

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

16 *mp*

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

20

2 3 5 2 1 2 4

24

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

28

1 1

32

36

40

44

48

52

noisy

1 4 1 4

56

noisy

12 3 4 5 6 7 8

60

noisy

5 1

G F

64

68

12 3 4 5 6 7 8 12 12 3 4 5 6 7 8

72

12 3 4 5 6 7 8

5

F

76

fp cresc.

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

80

sfz

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

84

5 2 (thumb on C and D)

5 6 12 3 4 5 6 7 8

88

sfz

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

Instead of trying to keep track of four scary flats, make it easy and let EVERY note be flat, except for G. (And of course F and C, but we wouldn't be tempted to flat those now would we.)

91

1 2 3 4 5 6 7 8

94

97

1 2

sfz

1

101

sfz

sfz

sfz

4 2 1

1 2 3 4 5 6 7 8

105

sfz

mf

cresc.

4 1 1 1

4 3 2 1

1

109

ff 5 6 7 8 *cresc.*

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

113

sfz 1 2 3 4 5 6 7 8 *decresc.*

1 2 4 5 4 2 1

117

5 6 7 8

121

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

125

mf

129

slow cresc.

133

(thumb on C and D)

137

sfz

first timers: even if you count slow, keep the beat

140

sfz *p* *cresc.*

143

sfz

From here to the end the big right hand chords are all octave sandwiches.

146

1 2 3 4

sfz *sfz* *sfz simile*

Detailed description: This system contains measures 146 through 149. The right hand features a complex rhythmic pattern with many beamed notes. The left hand has a simpler accompaniment. Dynamic markings include *sfz* and *sfz simile*. Fingerings 1-4 are indicated in the first measure.

150

5 4 3 2 1 4 3 2 1 5

Detailed description: This system contains measures 150 through 152. The right hand continues with complex rhythmic patterns. The left hand has a steady accompaniment. Fingerings 5-1-4-3-2-1-4-3-2-1-5 are indicated in the first measure.

153

c L.H. Over

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

Detailed description: This system contains measures 153 through 155. The right hand has a complex rhythmic pattern. The left hand has a steady accompaniment. A 'c L.H. Over' marking is present above measure 153. Fingerings 1-8 and 1-8 are indicated in the first and second measures respectively.

156

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

mf cresc. *ff*

Detailed description: This system contains measures 156 through 158. The right hand has a complex rhythmic pattern. The left hand has a steady accompaniment. Dynamic markings include *mf cresc.* and *ff*. Fingerings 1-4 and 1-8 are indicated in the first and second measures respectively.

159

1 2 3 4 5 6 7 8

sfz

Detailed description: This system contains measures 159 through 161. The right hand has a complex rhythmic pattern. The left hand has a steady accompaniment. A dynamic marking of *sfz* is present in the second measure. Fingerings 1-8 are indicated in the second measure.

162

5 4 1 1 2 5 3 1 1

see footnote

sfz

165

C
G

1 2 3 4 5 6 7 8

decresc.

169

5 6 7 8

3

173

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

178

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

Footnote: That sign up there means play the printed note, step up one note, then play the printed note again.

181

mf

8va

8va.....

184

mp

..... End 8va

187

mp

8va

8va.....

190

p

193

rit.

keep pedal down until measure 195

Side Notes:

- Although this song brings to my mind images of that first Christmas Eve, I do play it all year round. It is one of my favorites.
- Every show I give free random tickets to someone on my email list. Those on this list are also the first to find out about events and product releases. You can also rest assured that eating Cheerios and being on my email list may reduce the risk of heart disease according to a recent study. If you want to be on this wonderful list, visit www.jonschmidt.com.

Helpful Hints:

- Before anything else, I suggest practicing the arpeggio roll on measure 16 until it sounds smooth. Everything else is pretty easy.

Nativity

$\text{♩} = 91-100$

With a flowing yet slightly rubato feel
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written by Jon Schmidt
(from the album *August End*)

The musical score for 'Nativity' is presented in three systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The first system starts with a piano (*p*) dynamic and includes a performance tip: "One way to overcome double treble clef paranoia is to play the bottom clef with the right hand so as to convince the brain that it can play those notes. Then, without letting the brain know, sneak the left hand back into the picture." The second system includes fingering numbers (1-5) for the right hand and (1-8) for the left hand. The third system continues the piece with various musical notations including slurs and ties.

10

3 4 5

5 6 7 8

F#

see footnote

4

13

3 4 3 2 1

5 6

F#

3

1 2

4

D

E

16

1 2 3 4 5 6 7 8

1 2

5

2 1 3 5

slight rit.

play this note when you play the top note in the right hand arpeggio.

19

1 2 3 4 5 6 7 8

5

1 4

22

5 2 1 3 1

Footnote: That sign up there means play the printed note, step up one note, then play the printed note again.

25

28

31

34

Play this part very smooth and bring out melody

37

40

43

46

49

get softer

53

56

R.H.

59

4 4 3 2 1 5

3 4 5 6 7 8

p

62

4 2

2 1 3 4

p

65

4 3 2 1 5

5 3 1

p

68

5 6 7 8

p

71

4

1 2 3 4 5 6 7 8

74

pp

1 2 5 1

5

no pedal lift to the end

mp

8va

slow arpeggio

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