

Table of Contents

Good Times (Class of '84). . . .	1
Passages.	12
Bells of Freedom.	21
By Moonlight.	31
Sacred Ground.	39
Ridin' West.	44
Winter Wind.	53
Jon Schmidt Catalog	63

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



Side Notes:

- I owe an awful lot to the great group of kids I went through high school with. This song was written way back then and it's dedicated to all of them.

(I know it sounds silly, but the subtitle has the year our class was born instead of the year we graduated.)

Helpful Hints:

- One unusual thing you'll find in this song is what I call subliminal notes. Subliminal notes are notes with a rhythm function that find their way into my music because I'm feeling a percussion part in my mind as I play. I think it makes for a fun style of piano music, but I did notice that some of these notes bothered some of my student testers at first. Therefore, I've marked the potentially bothersome subliminal notes so they can be deleted, if you want, without really hurting the song. After you've learned the song, you might put the subliminal notes back in. For best results keep the subliminal notes subtle.

Good Times

(Class of '84)

$\text{♩} = 125-145$

Better if played before Sept. '98
copyright ©1998

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

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 4/4 time signature. It begins with a whole rest, followed by a series of eighth notes and quarter notes. A *mf* dynamic marking is placed above the first measure. A slur covers a group of notes, with a '3' above it. A *simile* marking is placed above the final measure. The lower staff is in bass clef and features a steady eighth-note accompaniment. A *Pedal ad-lib* instruction with an arrow points to the beginning of the piece. A fermata is placed over the final measure of the lower staff, with the word 'etc.' written below it.

Having this underlying beat in your mind makes playing the song twice, no, three times as nice.

The second system of the musical score continues from the first. The upper staff shows a continuation of the melody with various note values and slurs. The lower staff continues the eighth-note accompaniment with some rests and a fermata at the end.

The third system of the musical score continues the piece. The upper staff features a melodic line with slurs and ties. The lower staff continues the accompaniment. A box in the lower right corner contains a rhythmic guide.

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

These #s are for rhythm help. I like letting the $\text{♩} = 1$ beat so you can avoid the dreaded "ee- and-ah."