

CLASSICS FOR THE DEVELOPING PIANIST

CORE REPERTOIRE FOR STUDY AND PERFORMANCE

Selected and Edited by Ingrid Jacobson Clarfield and Phyllis Alpert Lehrer

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*This book is dedicated to our wonderful husbands, Mel Mack and Paul Lehrer.
Without their incredible patience and support, we could not have done this!*



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Menuet in G Major

(from the *Notebook for Anna Magdalena Bach*)

Johann Sebastian Bach*

(1685–1750)

BWV Anh. 114

Moderato (♩ = 104–126)

5

3 2 3

mf

mp

4

9

1 2 1

mp

mf

pp 2

p 1

13

4

3

2

1

2

1

poco rit.
2nd time

* Although this piece is included in J. S. Bach's *Notebook for Anna Magdalena Bach*, historians doubt that he actually wrote it. It is often attributed to Christian Petzold.

** Play all ornaments second time only.

Écossaise in G Major

Ludwig van Beethoven

(1770-1827)

WoO 23

Allegretto (♩ = 108-132)

The first system of the musical score for 'Écossaise in G Major' by Ludwig van Beethoven. It is in G major (one sharp) and 2/4 time. The tempo is marked 'Allegretto' with a quarter note equal to 108-132 beats per minute. The music is written for piano in treble and bass staves. The treble staff begins with a triplet of eighth notes (G4, A4, B4) marked 'mp-p'. The bass staff has a whole rest followed by a triplet of eighth notes (G3, A3, B3) marked 'p-pp'. The system contains five measures. Fingerings are indicated: 1, 2, 5, 1, 1, 2, 3 in the treble and 5, 1, 3, 5, 1, 2, 3 in the bass.

5

The second system of the musical score, starting at measure 5. It continues the piece with similar notation. The system ends with a double bar line and the word 'Fine'. The tempo marking 'poco rit. last time' is written above the final measure. Fingerings 1, 2, 1 are shown in the treble staff.

9

The third system of the musical score, starting at measure 9. It begins with a forte 'f' dynamic. The treble staff has a triplet of eighth notes (G4, A4, B4). The system continues with various chords and single notes. The dynamic changes to 'mf-p' in the fourth measure. Fingerings 1, 3, 1, 1, 5, 1 are shown in the treble staff.

12

The fourth system of the musical score, starting at measure 12. It begins with a triplet of eighth notes (G4, A4, B4). The system includes a 'cresc. 2nd time' marking and a 'p-f' dynamic. It concludes with a double bar line and the instruction 'D. C. al Fine'. The tempo marking 'poco rit. 2nd time' is written above the final measure. Fingerings 1, 5, 1, 5, 1, 3, 1, 2 are shown in the treble staff.

Arabesque

(from *Twenty-five Easy Studies*)

Johann Friedrich Burgmüller

(1806–1874)

Op. 100, No. 2

Allegro scherzando (♩ = 120–152)

The musical score for 'Arabesque' is written for piano in 2/4 time. It consists of 15 measures, divided into four systems. The first system (measures 1-4) begins with a piano (*p*) dynamic and a *leggiere* marking. The second system (measures 5-8) includes a crescendo (*cresc.*) and a mezzo-forte (*mf*) dynamic. The third system (measures 9-12) features a fortissimo (*sf*) dynamic and a piano (*p*) dynamic. The fourth system (measures 13-15) includes a mezzo-piano (*mp*) dynamic and a forte (*f*) dynamic. The score includes various articulations, such as slurs, accents, and fingerings, and is marked with a tempo of Allegro scherzando (♩ = 120–152).

1. *p* *leggiere* *pp*

5. *cresc.* *mf*

9. 1. *sf* 2. *mf* *p* *3* *(4)*

13. *f* *mp* *3* *(4)*

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ADD-A-NOTE (AAN)

When a problem occurs with two or three notes in the *middle* of a passage, practice those notes first, gradually linking the notes before and after until the entire passage is smooth.

8 **AAN**

The Wild Rider (from *Album for the Young*), Robert Schumann, mm. 8–9 (page 28).

poco rit. **AAN** *a tempo*

The Wild Rider (from *Album for the Young*), Robert Schumann, mm. 16–17 (28).

ADD-A-GROUP (AAG):

When a problem occurs with a group of notes in the *middle* of a passage, practice this group first, gradually linking the groups before and after until the entire passage is smooth. Practice ①, then ②, then ②+①, then ③, then ②+①+③.

AAG

Menuet in G Major (from the *Notebook for Anna Magdalena Bach*), Johann Sebastian Bach, mm. 6–9 (page 4).

AAG

Chinese Figurine (from *Christmas Gifts*), Vladimir Rebikov, mm. 10–12 (page 35).

Musette in D Major

(from the *Notebook for Anna Magdalena Bach*, BWV Anh. 126)

By Johann Sebastian Bach (1685–1750)

BACKGROUND

A musette was a small bagpipe often played in the French courts of Louis XIV and Louis XV. It was also a popular Baroque dance that was part of French ballets in the 18th century. The music for the dance typically featured a drone bass and a stepwise melody.

FEATURES

- The bouncing eighth notes in the LH provide rhythmic energy and imitate a drone bass.
- The cheerful melodies in the RH are generally stepwise and rhythmically varied in the **A** section. Leaps add contrast in the **B** section.
- Performance practice suggests that large leaps be played detached while stepwise notes be played legato.
- The articulations give the musette character and contrast.
- Unison passages between the hands create contrast in the texture of the piece.

PRELIMINARY ACTIVITIES

Pencil Points

- ☐ Mark the form: **A B A** (**A**: mm. 1–8, **B**: mm. 9–20, **A**: mm. 21–28).
- ☐ Circle the finger numbers in measures 3–4, 11–14, and 18–20.
- ☐ Find and label all of the five-finger positions:

Measures 1–2, 5–6, 21–22, 25–26: RH D major

Measures 3–4, 7–8, 23–24, 27–28: BOTH HANDS D major

Measures 18–20: BOTH HANDS A major

Preparatory Exercises

- Play a legato D major scale HS in the following patterns:

♩ = one octave ♩♩ = two octaves ♩♩♩♩ = four octaves

- Play staccato broken octaves with the LH going up the D major scale. Keep the arm relaxed and the fingertips firm, listening for an even, detached tone.
- Practice the following position shifts. Prepare each five-finger pattern rather than aiming for single notes.