BOOK 3 Late Intermediate

CLASSICS FOR THE DEVELOPING PIANIST

CORE REPERTOIRE FOR STUDY AND PERFORMANCE

Selected and Edited by Ingrid Jacobson Clarfield and Phyllis Alpert Lehrer

Foreword 2
Editorial Suggestions 2
Additional Repertoire 3
Acknowledgments 3

BAROQUE

Bach, Johann Sebastian . . . . . *Gavotte* (from *French Suite No. 5 in G Major,* BWV 816) 4
Invention No. 8 in F Major, BWV 779 6
Invention No. 13 in A Minor, BWV 784 8
Prelude in C Major, BWV 846 (from *The Well-Tempered Clavier, Vol. I*) 10
Scarlatti, Domenico . . . . . *Sonata in C Major,* K. 159; L. 104 13

CLASSICAL

Beethoven, Ludwig van . . . . . *Bagatelle in G Minor,* Op. 119, No. 1 21
Für Elise, WoO 59 16
Diabelli, Anton . . . . . *Sonatina in F Major,* Op. 151, No. 3 (I) 30
Haydn, Franz Joseph . . . . . *Sonata in G Major,* Hob. XVI/27 (III) 24
Mozart, Wolfgang Amadeus . . . . . *Sonata in C Major*, K. 545 (I) 36

ROMANTIC

Chopin, Frédéric . . . . . *Mazurka in G Minor,* Op. 67, No. 2, Posth. 42
Waltz in A Minor, Op. Posth. 45
Mendelssohn, Felix . . . . . *Song without Words* ("Consolation"), Op. 30, No. 3 48
Schumann, Robert . . . . . *About Foreign Lands and People,* Op. 15, No. 1 53
Knecht Ruprecht, Op. 68, No. 12 50

CONTEMPORARY

Debussy, Claude . . . . . *Le petit nègre* 54
Granados, Enrique . . . . . *Valse poético no. 3* 58
Valse poético no. 4 60
Tcherepnin, Alexander . . . . . *Bagatelle,* Op. 5, No. 1 62
Bagatelle, Op. 5, No. 10 64

This book is dedicated to our wonderful children and their fabulous spouses: Julie and Michael Gordon; Natasha and Jeffrey Lehrer; Suzanne Lehrer and Jonathan LeBouef; and Amanda and E. J. Newell.

Alfred Music
P.O. Box 10003
Van Nuys, CA 91410-0003
alfred.com

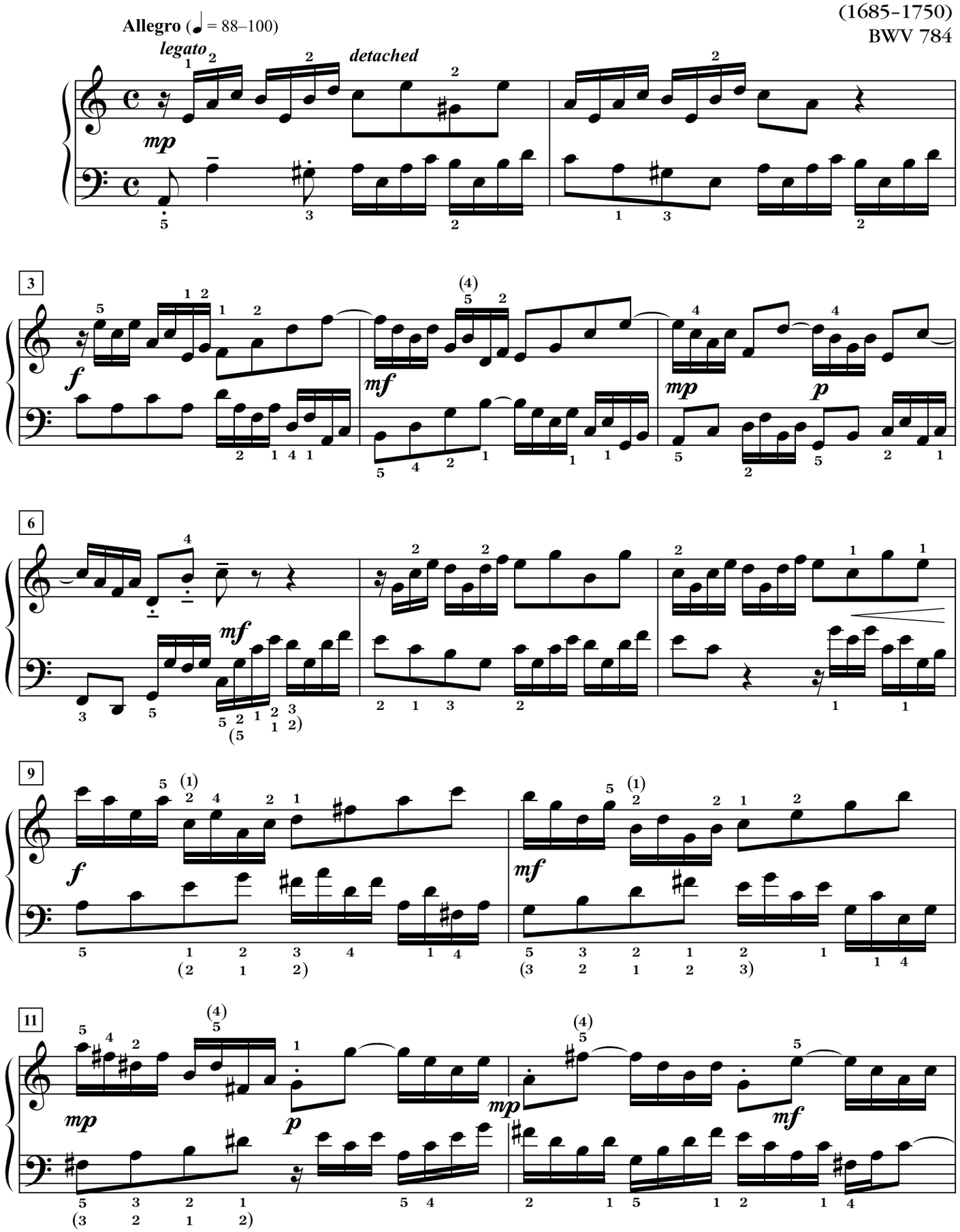
Copyright © 2012 by Alfred Music
All rights reserved.

No part of this book shall be reproduced, arranged, adapted, recorded, publicly performed, stored in a retrieval system, or transmitted by any means without written permission from the publisher. In order to comply with copyright laws, please apply for such written permission and/or license by contacting the publisher at alfred.com/permissions.

ISBN-10: 0-7390-7896-8
ISBN-13: 978-0-7390-7896-9

Invention No. 13 in A Minor

Johann Sebastian Bach
(1685–1750)
BWV 784



Sonatina in F Major

I

Anton Diabelli
(1781–1858)
Op. 151, No. 3

Allegro moderato (♩ = 120–138)

p *pp*

4

mp *p* *cresc.*

8

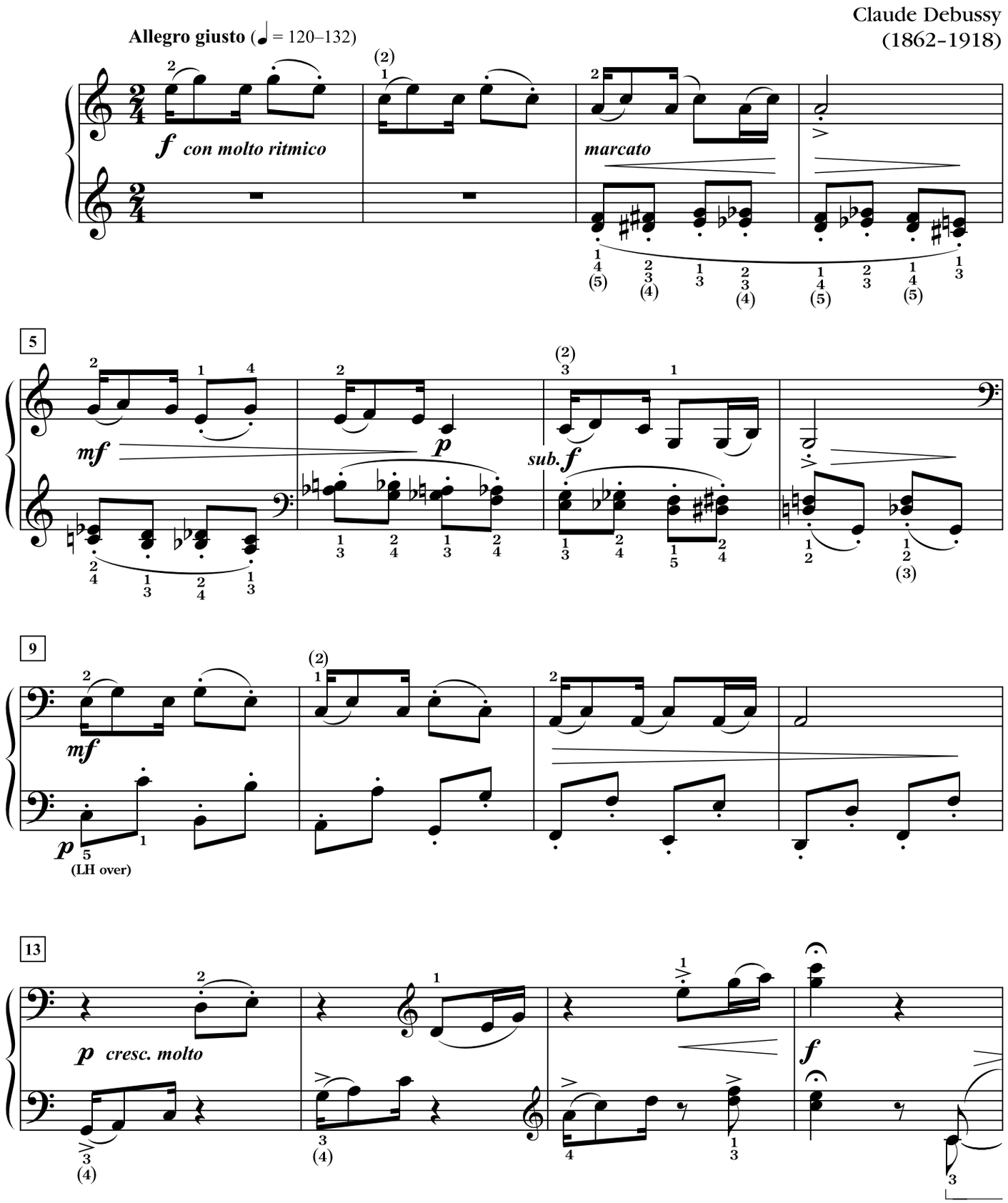
f *sf* *pp* *mf*

11

14

Le petit nègre

Claude Debussy
(1862–1918)



STUDY GUIDE BOOK 3 Late Intermediate

CLASSICS FOR THE DEVELOPING PIANIST

STUDY GUIDE FOR PREPARATION, PRACTICE & PERFORMANCE

Ingrid Jacobson Clarfield and Phyllis Alpert Lehrer

Foreword 2

BAROQUE

Bach, Johann Sebastian . . . . . *Gavotte* (from *French Suite No. 5 in G Major,* BWV 816) 6
Invention No. 8 in F Major, BWV 779 9
Invention No. 13 in A Minor, BWV 784 12
Prelude in C Major, BWV 846
(from *The Well-Tempered Clavier, Vol. I*) 15
Scarlatti, Domenico . . . . . *Sonata in C Major,* K. 159; L. 104 17

CLASSICAL

Beethoven, Ludwig van . . . . . *Bagatelle in G Minor,* Op. 119, No. 1 19
Für Elise, WoO 59 22
Diabelli, Anton . . . . . *Sonatina in F Major,* Op. 151, No. 3 (I) 25
Haydn, Franz Joseph . . . . . *Sonata in G Major,* Hob. XVI/27 (III) 28
Mozart, Wolfgang Amadeus . . . . . *Sonata in C Major*, K. 545 (I) 31

ROMANTIC

Chopin, Frédéric . . . . . *Mazurka in G Minor,* Op. 67, No. 2, Posth. 34
Waltz in A Minor, Op. Posth. 37
Mendelssohn, Felix . . . . . *Song without Words* ("Consolation"), Op. 30, No. 3 40
Schumann, Robert . . . . . *About Foreign Lands and People,* Op. 15, No. 1 42
Knecht Ruprecht, Op. 68, No. 12 44

CONTEMPORARY

Debussy, Claude . . . . . *Le petit nègre* 47
Granados, Enrique . . . . . *Valse poético, No. 3* 50
Valse poético, No. 4 52
Tcherepnin, Alexander . . . . . *Bagatelle,* Op. 5, No. 1 55
Bagatelle, Op. 5, No. 10 58

This book is dedicated to our wonderful children and their fabulous spouses: Julie and Michael Gordon; Natasha and Jeffrey Lehrer; Suzanne Lehrer and Jonathan LeBouef; and Amanda and E. J. Newell. With tremendous gratitude to Jason Gallagher for his incredible commitment to this project. Thanks to Debbie Williamson for her assistance.

Alfred Music
P.O. Box 10003
Van Nuys, CA 91410-0003
alfred.com

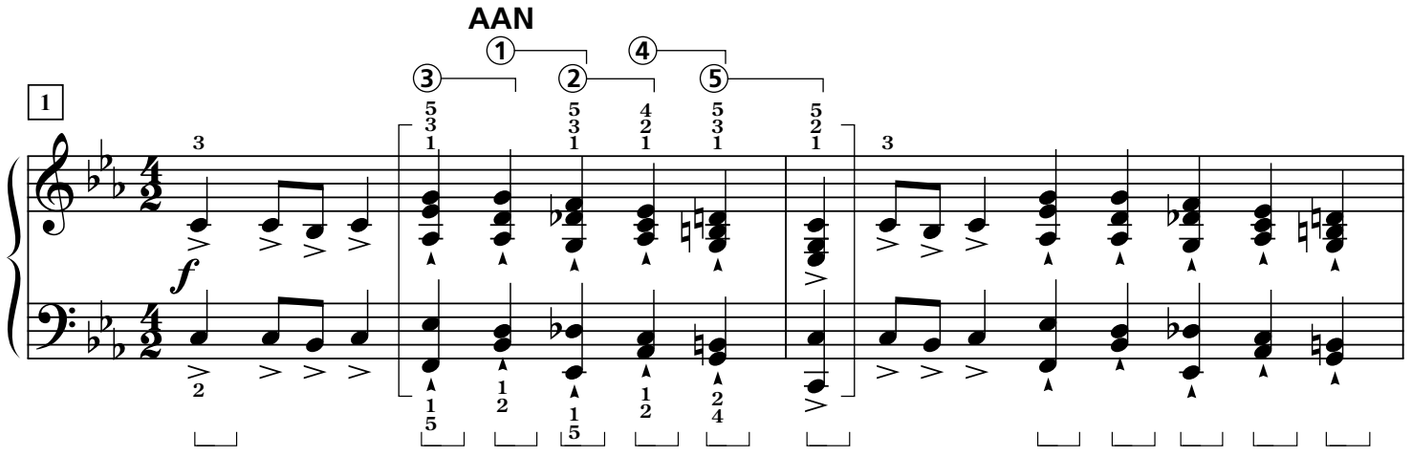
Copyright © 2017 by Alfred Music
All rights reserved. Printed in USA.

No part of this book shall be reproduced, arranged, adapted, recorded, publicly performed, stored in a retrieval system, or transmitted by any means without written permission from the publisher. In order to comply with copyright laws, please apply for such written permission and/or license by contacting the publisher at alfred.com/permissions.

ISBN-10: 1-4706-3954-8
ISBN-13: 978-1-4706-3954-9

ADD-A-NOTE (AAN)

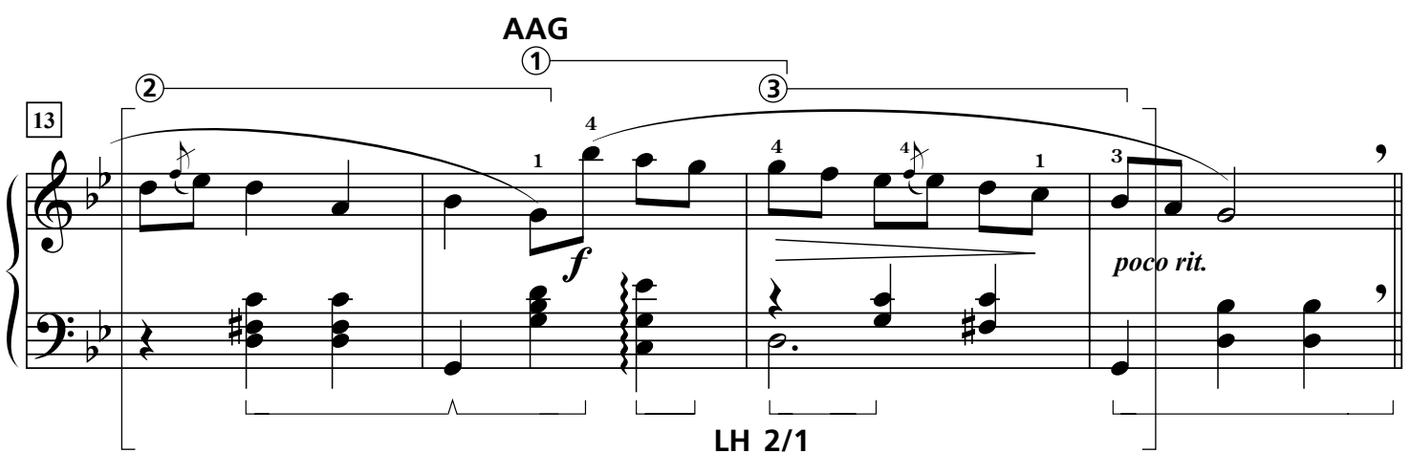
When a problem occurs with two or three notes in the *middle* of a passage, practice those notes first, gradually linking the notes before and after until the entire passage is smooth.



Bagatelle, Op. 5, No. 1, Alexander Tcherepnin, mm. 1–2.

ADD-A-GROUP (AAG)

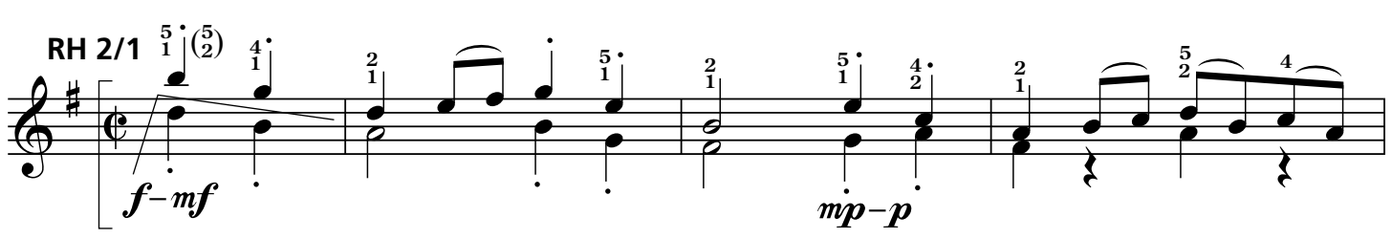
When a problem occurs with a group of notes in the *middle* of a passage, practice this group first, gradually linking the groups before and after until the entire passage is smooth. Practice ①, then ②, then ②+①, then ③, then ②+①+③, etc.



Mazurka in G Minor, Op. 67, No. 2, Frederic Chopin, mm. 13–16.

TWO FOR ONE (2/1)

When one hand is required to play multiple voices at a time, practice the passage using two hands. Listen for proper balance between the voices, taking care to bring out the dominant voice. Then practice the passage with one hand and try to maintain the same balance.



Gavotte (from *French Suite No. 5 in G Major*, BWV 816), Johann Sebastian Bach, mm. 1–4.

Gavotte

(from ***French Suite No. 5 in G Major)*** BWV 816

Johann Sebastian Bach (1685–1750)

BACKGROUND

This is the fourth of seven dances in Bach's *French Suite in G Major*. The Gavotte originated in France in the 17th century. The rhythmic pattern includes two quarter note upbeats, reflecting the original dance steps. The Gavotte in G is often enjoyed as a separate piece and has been orchestrated and transcribed for many other instruments.

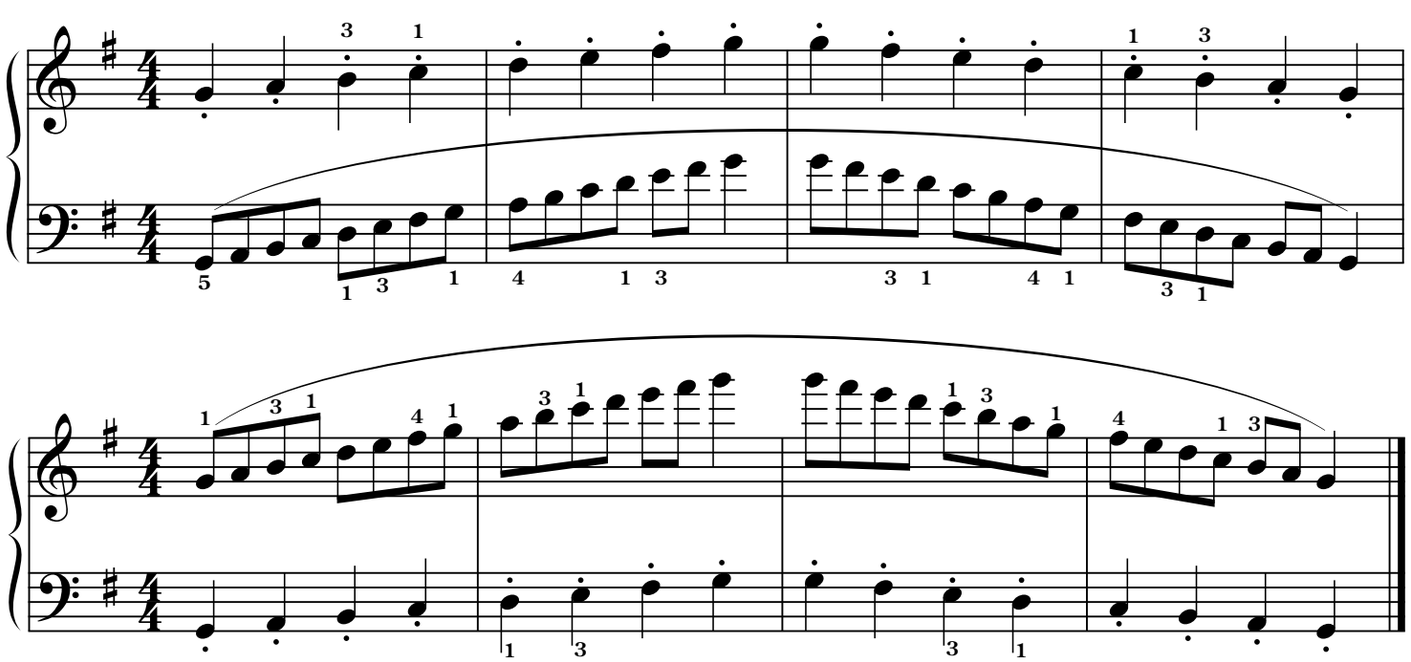
FEATURES

- The Gavotte is in binary form with the **A** section ending in D major at the repeat sign and the **B** section returning to the tonic key of G major.
- Both the **A** and **B** sections contain two and three voiced free counterpoint. The flowing stepwise eighth notes contrast with the staccato quarter notes that characterize the main melodic motives.
- In the A section the main melody is carried by the RH; in the B section the LH sings the melody and carries it to a cadence in e minor (upbeats to m.13–m.16).

PRELIMINARY ACTIVITIES

Pencil Points

- ❑ Mark in the counting. Subdivide each measure into 4 beats in measures 7–8, 12, 16, and 23–24 even though it is in cut time (1 & 2 & 3 & 4 &).
- ❑ Cross out the tied note in measure 7.
- ❑ Circle the finger numbers in measures 2, 5–7, 10–14, and 17–18.

Preparatory Exercises

1. Play a G Major scale HS, legato and detached: ♩ = one octave ♫ = two octaves
2. Play a G Major scale HT in the following pattern: ♩ = RH detached, ♫ = LH legato