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 2
Acknowledgments 2

BAROQUE

Bach, Johann Sebastian . . . . . *Prelude in B-flat Major,* BWV 866 (from *The Well-Tempered Clavier, Vol. I*) 3
Scarlatti, Domenico . . . . . *Sonata in A Major,* K. 208; L. 238 6
Sonata in D Major, K. 430; L. 463 8

CLASSICAL

Beethoven, Ludwig van . . . . . *Bagatelle in E-flat Major,* Op. 33, No. 1 30
Sonata in C-sharp Minor ("Moonlight"), Op. 27, No. 2 (I) 35
Sonata in G Major, Op. 49, No. 2 (I) 40
Haydn, Franz Joseph . . . . . *Sonata in D Major,* Hob. XVI/37; L. 50 (I) 11
Mozart, Wolfgang Amadeus . . . . . *Fantasie in D Minor,* K. 397 18
Sonata in A Major, K. 331 (III: "Rondo alla Turca") 25

ROMANTIC

Chopin, Frédéric . . . . . *Nocturne in E-flat Major,* Op. 9, No. 2 52
Prelude in D-flat Major ("Raindrop"), Op. 28, No. 15 64
Waltz in C-sharp Minor, Op. 64, No. 2 56
Waltz in D-flat Major ("Minute"), Op. 64, No. 1 47
Mendelssohn, Felix . . . . . *Venetian Gondola Song,* Op. 30, No. 6 69
Schumann, Robert . . . . . *Traümerei,* Op. 15, No. 7 72

CONTEMPORARY

Debussy, Claude . . . . . *Arabesque No. 1* 84
Doctor Gradus ad Parnassum 79
Golliwog's Cakewalk 74
Granados, Enrique . . . . . *Spanish Dance,* Op. 5, No. 1 94
Villa-Lobos, Heitor . . . . . *O Polichinelo* 90

This book is dedicated to our dear friends and colleagues at Westminster Choir College of Rider University: Ena Barton, Lillian Livingston, Betty Stoloff, and Debbie Williamson.

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

Copyright © 2012 by Alfred Music
All rights reserved. Produced 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: 0-7390-7897-6
ISBN-13: 978-0-7390-7897-6

Sonata in A Major

Domenico Scarlatti (1685–1757)
K. 208; L. 238

Andantino e cantabile (♩ = 63–72)

p

LH lightly detached

5

mf *mp*

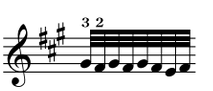
8

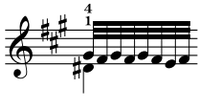
pp *cresc.* *mf*

11

p *cresc.* *mf*

ⓐ According to many scholars, Scarlatti's ornamentation should begin on the main note, unless it is preceded by an appoggiatura. The editors find beginning on the upper note enhances the melodic line.



ⓑ 

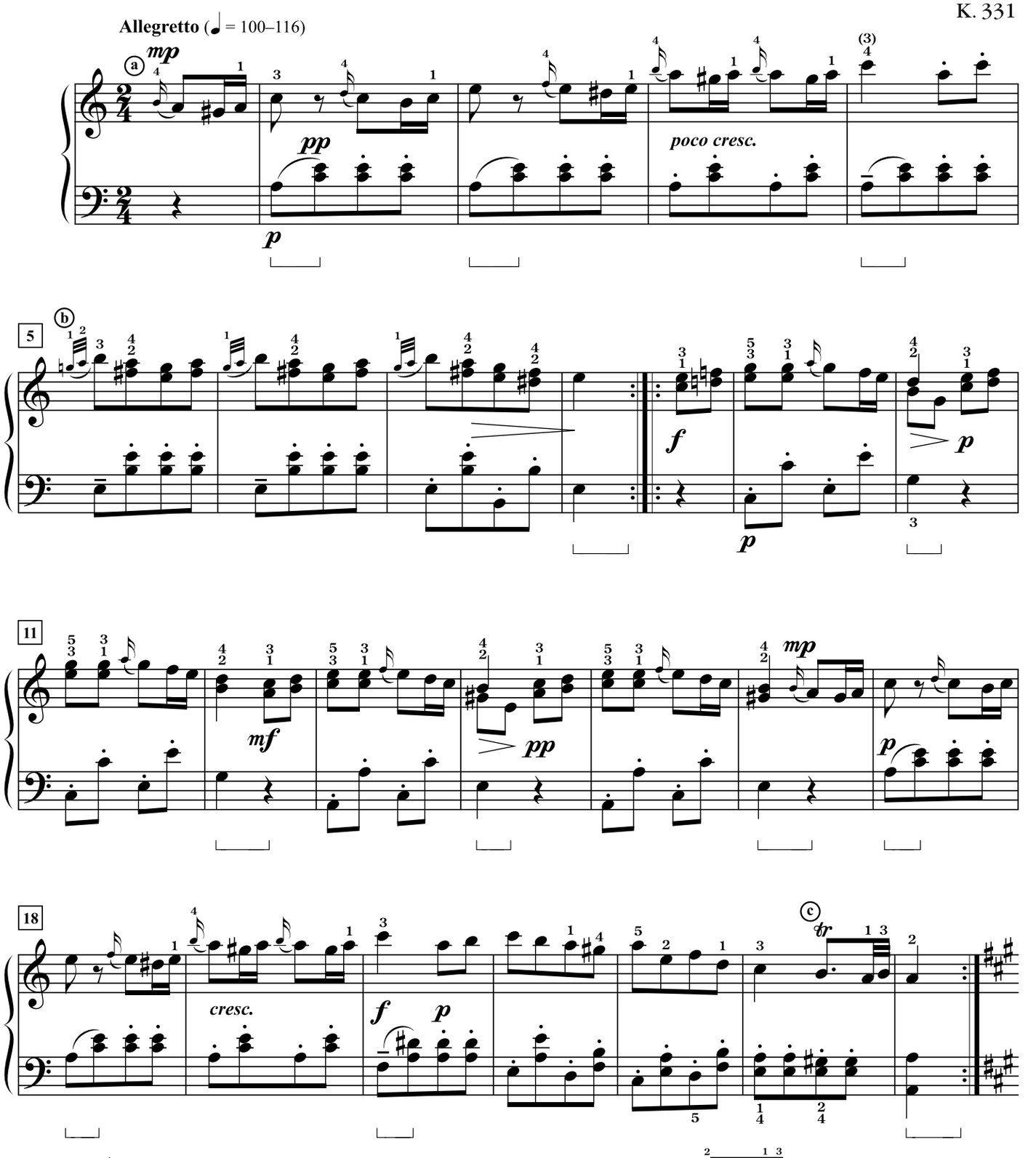
Sonata in A Major

III

("Rondo alla Turca")

Wolfgang Amadeus Mozart (1756–1791)

K. 331



ⓐ

ⓑ Play the grace notes quickly before the beat.

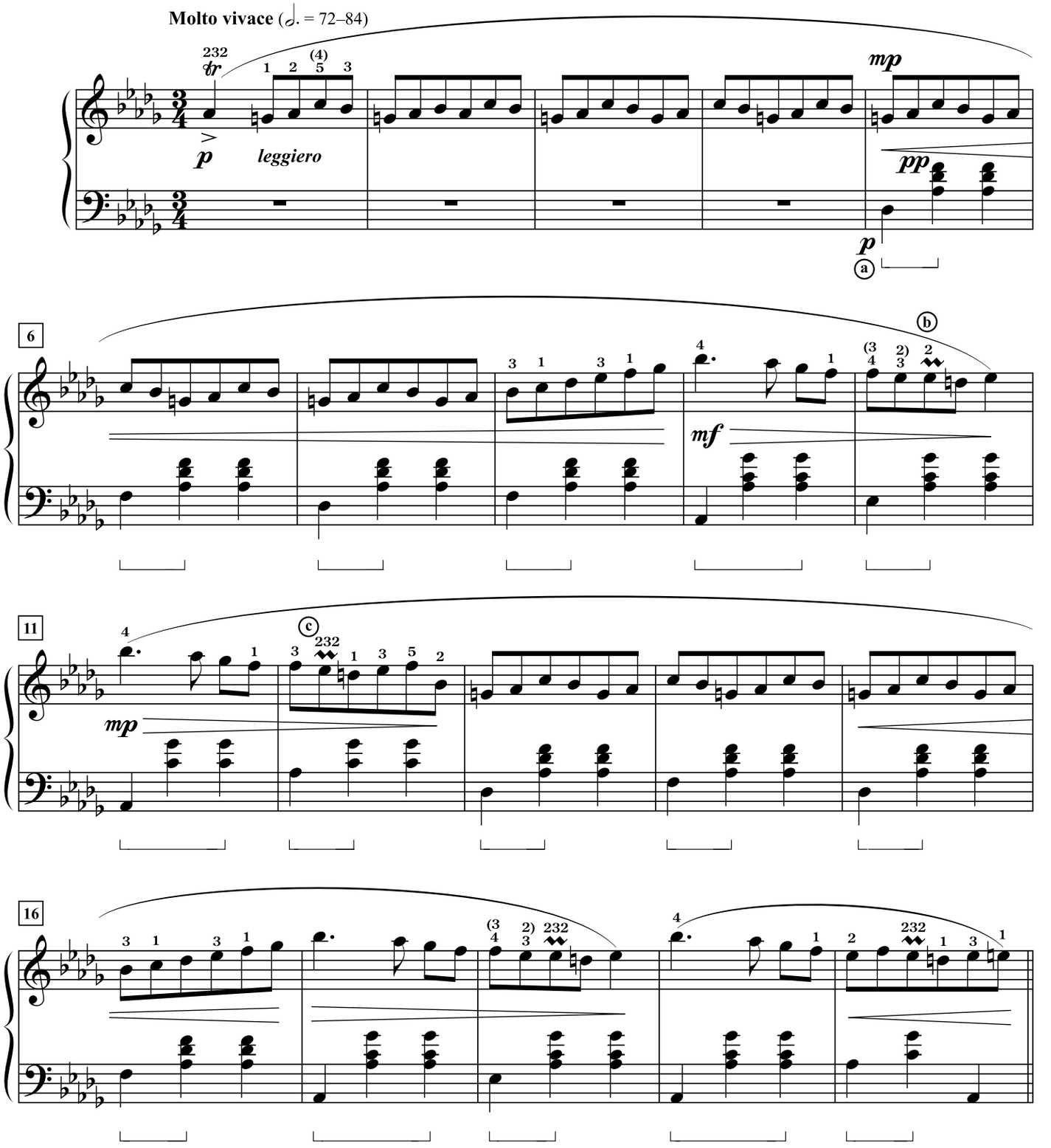
ⓒ

Waltz in D-flat Major

("Minute")

Frédéric Chopin (1810–1849)

Op. 64, No. 1



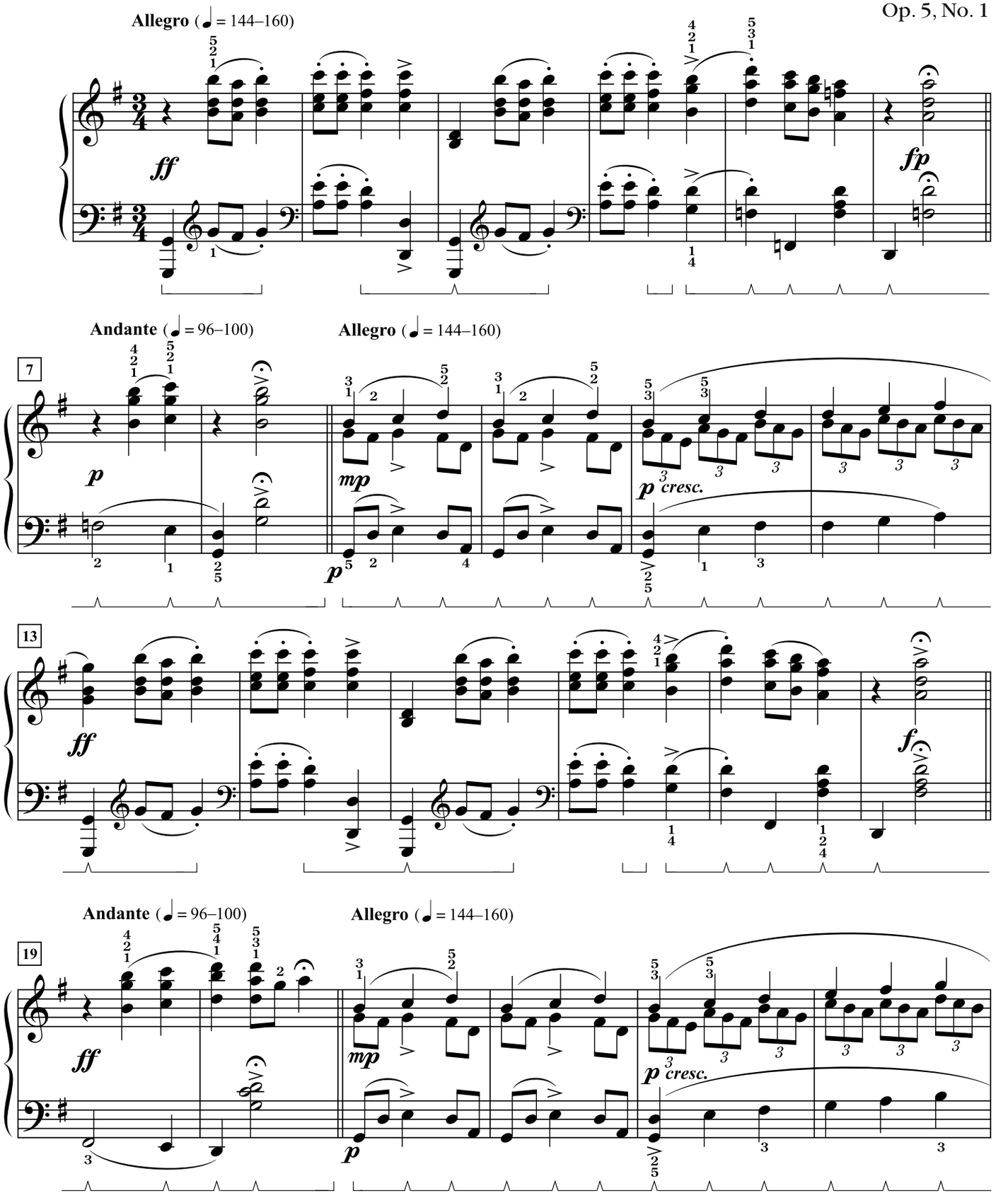
a The editors suggest different pedaling than indicated by Chopin to accommodate the fuller sonority of modern pianos.

b

c

Spanish Dance

Enrique Granados (1867–1916)
Op. 5, No. 1



CLASSICS FOR THE DEVELOPING PIANIST

STUDY GUIDE FOR PREPARATION, PRACTICE & PERFORMANCE

Ingrid Jacobson Clarfield and Phyllis Alpert Lehrer

Foreword 2

BAROQUE

Bach, Johann Sebastian . . . . . *Prelude in B-flat Major*, BWV 866 (from *The Well-Tempered Clavier, Vol. I*) 6
Scarlatti, Domenico . . . . . *Sonata in A Major*, K. 208; L. 238 9
Sonata in D Major, K. 430; L. 463 12

CLASSICAL

Beethoven, Ludwig van . . . . . *Bagatelle in E-flat Major*, Op. 33, No. 1 25
Sonata in C-sharp Minor ("Moonlight"), Op. 27, No. 2 (I) 28
Sonata in G Major, Op. 49, No. 2 (I) 32
Haydn, Franz Joseph . . . . . *Sonata in D Major*, Hob. XVI/37; L. 50 (I) 15
Mozart, Wolfgang Amadeus . . . . . *Fantasie in D Minor*, K. 397 19
Sonata in A Major, K. 331 (III: "Rondo alla Turca") 22

ROMANTIC

Chopin, Frédéric . . . . . *Nocturne in E-flat Major*, Op. 9, No. 2 37
Prelude in D-flat Major ("Raindrop"), Op. 28, No. 15 43
Waltz in C-sharp Minor, Op. 64, No. 2 41
Waltz in D-flat Major ("Minute"), Op. 64, No. 1 35
Mendelssohn, Felix . . . . . *Venetian Gondola Song*, Op. 30, No. 6 45
Schumann, Robert . . . . . *Traümerei*, Op. 15, No. 7 48

CONTEMPORARY

Debussy, Claude . . . . . *Arabesque No. 1* 56
Doctor Gradus ad Parnassum 54
Golliwog's Cakewalk 51
Granados, Enrique . . . . . *Spanish Dance*, Op. 5, No. 1 63
Villa-Lobos, Heitor . . . . . *O Polichinelo* 60

This book is dedicated to our patient and supportive husbands, Mel Mack and Paul Lehrer.
Special thanks to Jason Gallagher and Tom Gerou for all their commitment and dedication to this project.

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

Copyright © 2020 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.

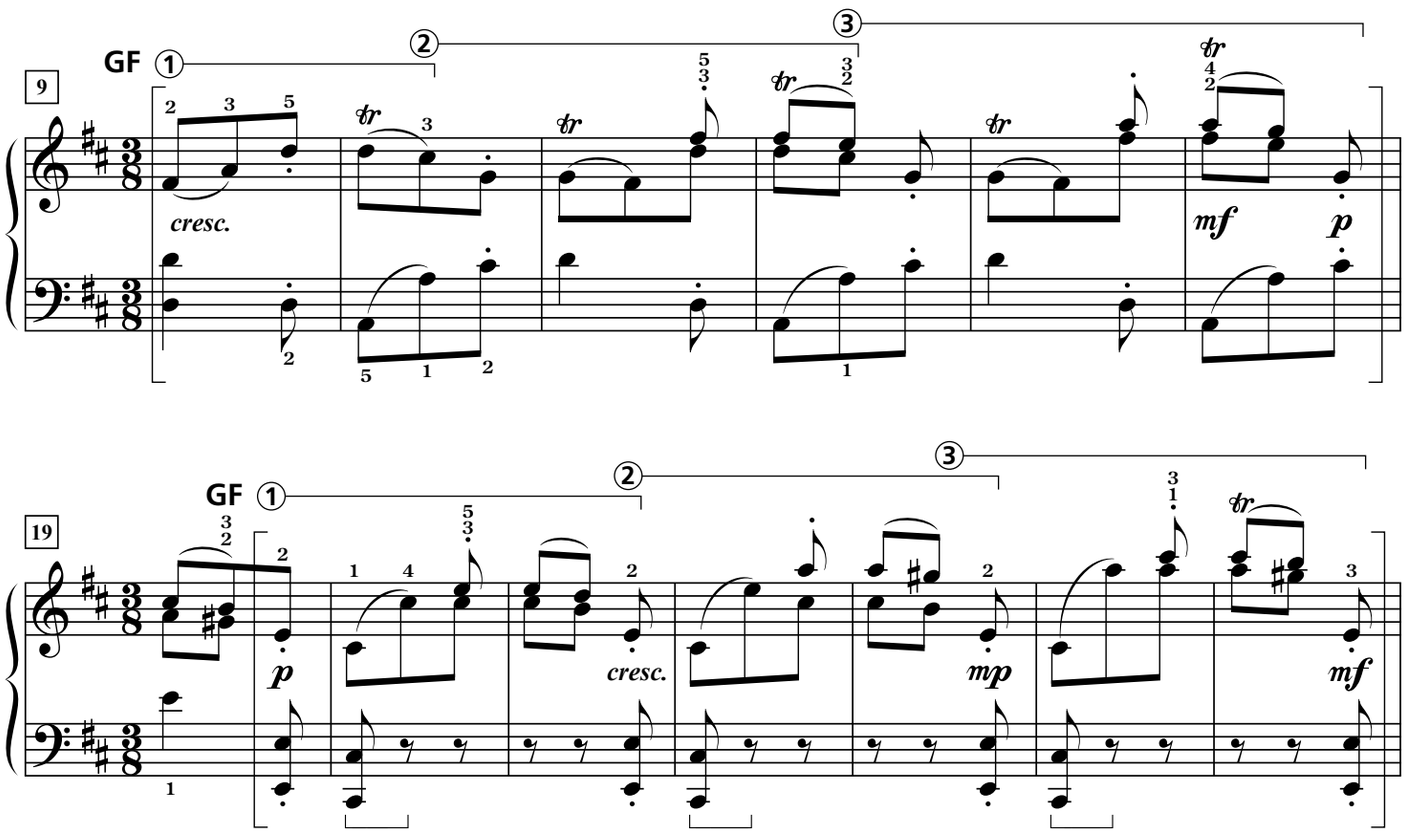
ISBN-10: 1-4706-4332-4
ISBN-13: 978-1-4706-4332-4

GENERAL PRACTICE POINTERS

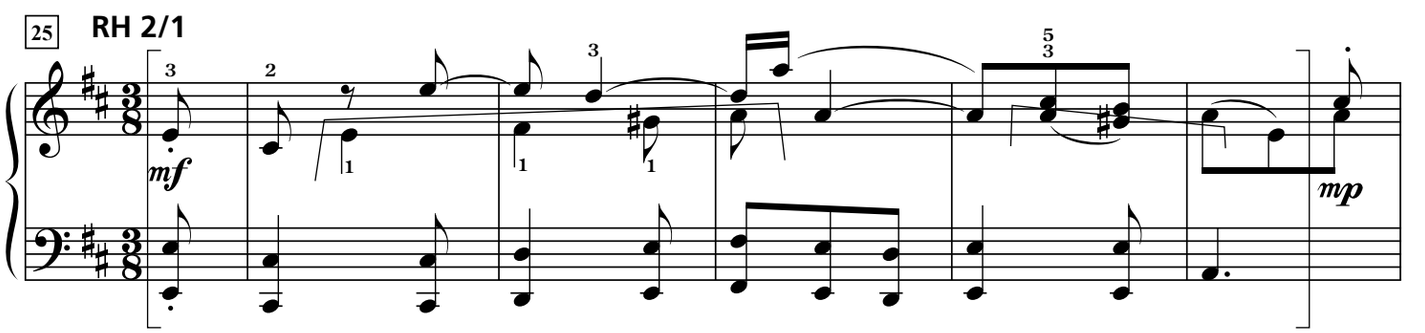
- Mark the phrase lengths within each half of the piece. Practice each phrase slowly, HS and HT, leaving out the ornaments but exaggerating the staccatos and slurs.
- Practice each RH trill following the suggested realization at the bottom of pages 8 and 9 in *Classics for the Developing Pianist, Book 4*. Then, add the LH, and slowly play HT before playing the complete phrase with its ornaments.
- Patient, slow practice HS and HT will aid RH passages with wide leaps and added voices as well as LH passages in octaves and sixths.
- Memorize the passages with wide leaps to concentrate on the look and feel of the intervals.

CREATIVE PRACTICE TECHNIQUES

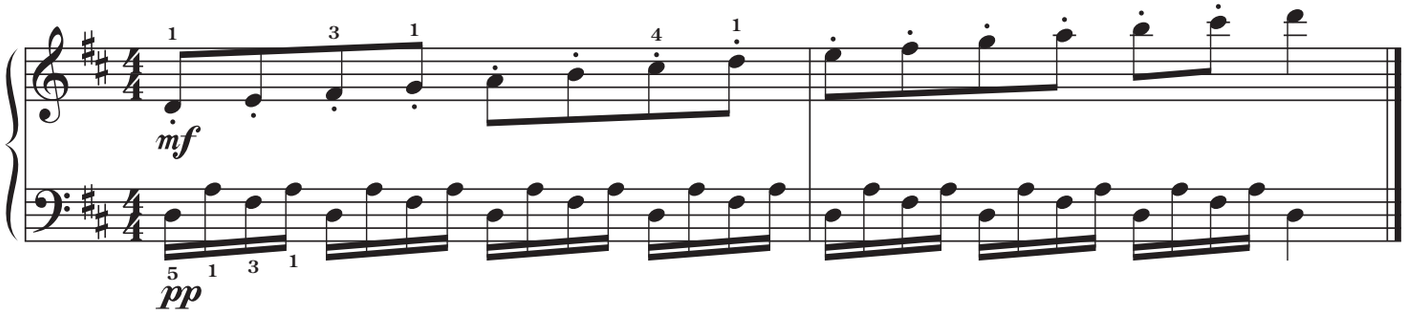
Measures 9–14 and 19–25: **GROUPS FORWARD (GF)**



Measures 25–30 and 91–95: RH **TWO FOR ONE (2/1)**

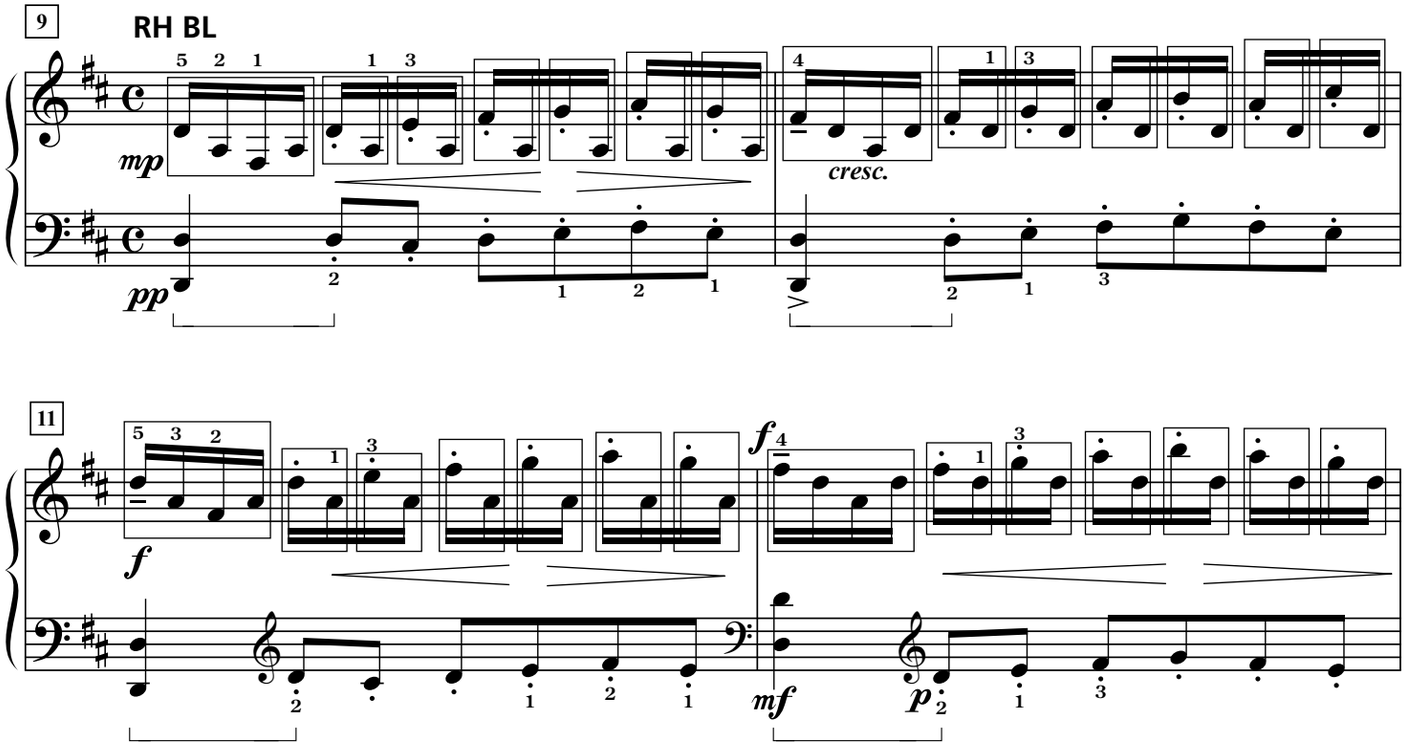


2. Play a D major scale in the following pattern: RH playing eighth notes ***mf*** staccato and LH playing an Alberti bass legato and ***pp***.



GENERAL PRACTICE POINTERS

- Practice the **A** themes of the **Exposition** and the **Recapitulation**. At first, omit the appoggiaturas and trills, and exaggerate the changes in articulation.
- Repeat this approach for all similar appearances of the ornamented motives and cadences.
- Practice taking a full breath at all major cadences (mm. 8, 16, 40, and 79).
- In measures 9–16, 66–71, and 76, practice slowly HT, omitting the RH notes that are not part of the melody. Bring out the top notes, listening for clarity and balance between the hands.
- In those same measures, play all the notes as written, listening for clear differences in articulation, dynamics, and balance among the voices.

CREATIVE PRACTICE TECHNIQUES

Measures 9–12: **BLOCK (BL)** all chords and melodic intervals