

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

CLASSICAL

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

ROMANTIC

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

CONTEMPORARY

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



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Sonata in A Major

Domenico Scarlatti (1685-1757)

K. 208; L. 238

Andantino e cantabile (♩ = 63-72)

p

LH lightly detached

mf

mp

pp

cresc.

mf

p

cresc.

mf

(a) 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

Allegretto (♩ = 100-116)

Ⓐ

Ⓑ Play the grace notes quickly before the beat.

Ⓒ

Waltz in D-flat Major

("Minute")

Frédéric Chopin (1810-1849)

Op. 64, No. 1

Molto vivace (♩. = 72-84)

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

Spanish Dance

Enrique Granados (1867-1916)

Op. 5, No. 1

Allegro (♩ = 144-160)

The first system of the musical score is in 3/4 time with a key signature of one sharp (F#). It begins with a forte (*ff*) dynamic. The right hand features a series of chords and arpeggiated figures, with fingering numbers 5, 2, 1 and 4, 2, 1, 5, 3, 1. The left hand plays a rhythmic accompaniment with a bass line that includes a triplet of eighth notes. The system concludes with a fortissimo piano (*fp*) dynamic.

Andante (♩ = 96-100)

Allegro (♩ = 144-160)

The second system starts at measure 7. It begins with a piano (*p*) dynamic and an Andante tempo. The right hand has a melodic line with a triplet of eighth notes and a fermata. The left hand has a bass line with a triplet of eighth notes. The system transitions to an Allegro tempo and a mezzo-piano (*mp*) dynamic. The right hand features a series of eighth notes with a triplet of eighth notes and a fermata. The left hand has a bass line with a triplet of eighth notes. The system concludes with a piano (*p*) dynamic and a crescendo (*cresc.*).

The third system starts at measure 13. It begins with a forte (*ff*) dynamic. The right hand features a series of chords and arpeggiated figures, with a fermata. The left hand plays a rhythmic accompaniment with a bass line that includes a triplet of eighth notes. The system concludes with a fortissimo piano (*fp*) dynamic.

Andante (♩ = 96-100)

Allegro (♩ = 144-160)

The fourth system starts at measure 19. It begins with a forte (*ff*) dynamic and an Andante tempo. The right hand has a melodic line with a triplet of eighth notes and a fermata. The left hand has a bass line with a triplet of eighth notes. The system transitions to an Allegro tempo and a mezzo-piano (*mp*) dynamic. The right hand features a series of eighth notes with a triplet of eighth notes and a fermata. The left hand has a bass line with a triplet of eighth notes. The system concludes with a piano (*p*) dynamic and a crescendo (*cresc.*).

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Foreword2

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. 2389

..... *Sonata in D Major*, K. 430; L. 46312

CLASSICAL

Beethoven, Ludwig van *Bagatelle in E-flat Major*, Op. 33, No. 125

..... *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. 39719

..... *Sonata in A Major*, K. 331 (III: "Rondo alla Turca")22

ROMANTIC

Chopin, Frédéric *Nocturne in E-flat Major*, Op. 9, No. 237

..... *Prelude in D-flat Major* ("Raindrop"), Op. 28, No. 1543

..... *Waltz in C-sharp Minor*, Op. 64, No. 241

..... *Waltz in D-flat Major* ("Minute"), Op. 64, No. 135

Mendelssohn, Felix *Venetian Gondola Song*, Op. 30, No. 645

Schumann, Robert *Traümerei*, Op. 15, No. 748

CONTEMPORARY

Debussy, Claude *Arabesque No. 1*56

..... *Doctor Gradus ad Parnassum*54

..... *Golliwog's Cakewalk*51

Granados, Enrique *Spanish Dance*, Op. 5, No. 163

Villa-Lobos, Heitor *O Polichinelo*60

*This book is dedicated to our patient and supportive husbands, Mel Mack and Paul Lehrer.
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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)**

Musical score for measures 9-14, Groups Forward (GF) technique. The score is in 3/8 time and G major. It features a right-hand melody with trills and a left-hand accompaniment. The right hand starts with a trill on G4, followed by a sequence of notes: A4, B4, C5, B4, A4, G4. The left hand plays a bass line with notes: G2, F2, E2, D2, C2, B1. The score is divided into three groups: Group 1 (measures 9-10), Group 2 (measures 11-12), and Group 3 (measures 13-14). Dynamics include *cresc.*, *mf*, and *p*. Fingerings are indicated with numbers 1-5. Trills are marked with 'tr' and fingerings 2, 3, 4, 5.

Musical score for measures 19-25, Groups Forward (GF) technique. The score is in 3/8 time and G major. It features a right-hand melody with trills and a left-hand accompaniment. The right hand starts with a trill on G4, followed by a sequence of notes: A4, B4, C5, B4, A4, G4. The left hand plays a bass line with notes: G2, F2, E2, D2, C2, B1. The score is divided into three groups: Group 1 (measures 19-20), Group 2 (measures 21-22), and Group 3 (measures 23-25). Dynamics include *p*, *cresc.*, *mp*, and *mf*. Fingerings are indicated with numbers 1-5. Trills are marked with 'tr' and fingerings 1, 2, 3.

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

Musical score for measures 25-30, RH Two for One (2/1) technique. The score is in 3/8 time and G major. It features a right-hand melody with a 2/1 rhythm and a left-hand accompaniment. The right hand starts with a trill on G4, followed by a sequence of notes: A4, B4, C5, B4, A4, G4. The left hand plays a bass line with notes: G2, F2, E2, D2, C2, B1. The score is divided into two groups: Group 1 (measures 25-27) and Group 2 (measures 28-30). Dynamics include *mf* and *mp*. Fingerings are indicated with numbers 1-5. Trills are marked with 'tr' and fingerings 1, 2, 3.

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

9 **RH BL**

11