

# favorite CLASSICS

**20 Favorite Pieces for Intermediate through Late Intermediate Students from the Four Stylistic Periods of Piano Repertoire. Includes Specially Composed Second Keyboard Parts for a Teacher, Parent or More Advanced Student.**

**ACCOMPANIMENT BOOK TWO**

**Selected and Edited by E. L. Lancaster & Kenon D. Renfrow**

## ABOUT THIS COLLECTION

The 20 pieces in this collection have proven to be favorites of intermediate through late intermediate students throughout the years. Chosen from the four stylistic periods of piano repertoire, the volume contains selections of varying difficulty levels so that it may be used over a two- to three-year period. Arranged in two-piano score format, the second keyboard part has been specially composed for the teacher, parent or a more advanced student. The second keyboard part may be played on a second piano or electronic instrument and may also be recorded or sequenced to enhance practice, learning and performance.

A companion volume, *Favorite Classics—Solo Book Two*, contains the original solo without the second keyboard part. The pieces in each collection have a page-by-page cross-reference, and measures are numbered to facilitate ease of use.



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Front Cover: clockwise from upper right; Ludwig van Beethoven, Claude Debussy, Johann Sebastian Bach and Robert Schumann

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# Menuet in G Major

from the *Notebook for Anna Magdalena*

Johann Sebastian Bach  
(1685–1750)

**Animato**

The musical score is presented in two systems, each with two staves. The first system is labeled 'I' and the second 'II'. The key signature is G Major (one sharp) and the time signature is 3/4. The tempo is marked 'Animato' and the dynamics are 'f' (forte). Fingerings are indicated by numbers 1-5 above or below notes. The score includes various musical notations such as slurs, ties, and repeat signs.

**System I:** The first staff (I) contains the piano part, and the second staff (II) contains the harpsichord part. Both start with a forte dynamic. The piano part features a melodic line with slurs and fingerings like 1-2-3-5-1-4. The harpsichord part provides harmonic support with chords and single notes, including fingerings like 3-2-1 and 5-2-1.

**System II:** This system continues the piece. The piano part has a measure marked with a boxed '6'. The harpsichord part continues with complex chordal textures and fingerings such as 2-1, 5-2, and 3-2-1. The piece concludes with a repeat sign in the final measure of the piano part.

# Invention No. 8

in F Major

Johann Sebastian Bach  
(1685–1750)

Vivace

The score is divided into two systems, I and II. System I (measures 1-4) features a piano part with a forte (*f*) dynamic and a harpsichord part with a forte (*f*) dynamic. System II (measures 5-8) features a piano part with dynamics *dim.* and *p*, and a harpsichord part with a *dim.* dynamic. System III (measures 9-12) features a piano part with a *cresc.* dynamic and a harpsichord part with a *cresc.* dynamic. The piano part includes various fingering numbers (1-5) and articulation marks (accents, slurs). The harpsichord part includes various fingering numbers (1-5) and articulation marks (accents, slurs). The score is in F major and 3/4 time.