

## Alberti Bass

This style of LH accompaniment takes its name from the 18th-century Italian composer, Domenico Alberti, who used it extensively in his keyboard music. It consists of broken chords played in the following style, and it was frequently used by almost all the "classical" composers, including Haydn, Mozart, Clementi and Beethoven.

The first line of the music below shows a basic I-IV-V<sup>7</sup> progression. The second and third lines introduce the corresponding Alberti bass in  $\frac{4}{4}$  and  $\frac{3}{4}$  time.

Play the following several times:

I                      IV                      V<sup>7</sup>                      I                      I

Alberti bass in  $\frac{4}{4}$  time

Alberti bass in  $\frac{3}{4}$  time

### G MAJOR PROGRESSION

I                      IV                      V<sup>7</sup>                      I                      I

Write in the missing measures of Alberti bass, then play several times:

Alberti bass in  $\frac{4}{4}$  time

I                      IV                      V<sup>7</sup>                      I                      I

Alberti bass in  $\frac{3}{4}$  time

I                      IV                      V<sup>7</sup>                      I                      I

# THEME FROM "THE UNFINISHED SYMPHONY"

Preparation: Play several times, counting aloud.

Musical notation for a preparation exercise in 3/4 time, key of D major. The exercise consists of two measures. The first measure contains a dotted quarter note followed by three eighth notes. The second measure contains a quarter rest followed by three eighth notes. The bass line consists of a steady eighth-note accompaniment. A 'COUNT' is provided below the staff: 1 & 2 & 3 & 1 & 2 & 3 &

Moderato Franz Schubert

First system of the main piece. The treble clef has a 2-fingered dotted quarter note, followed by a quarter note with a 3-fingered triplet, and a quarter note with a 5-fingered triplet. The bass clef has a dotted quarter note. Dynamics include *f* and *pp*. Fingering numbers 4, 2, 1 are shown above the treble staff.

Second system of the main piece. The treble clef has a *pp* dynamic and a quarter rest. The bass clef has a *p* dynamic and a quarter note. Fingering numbers 1, 4, 3 are shown below the bass staff.

Third system of the main piece. The treble clef has a quarter rest. The bass clef has a quarter note. Fingering numbers 1, 1, 3, 4, 2 are shown below the bass staff.

*a tempo*

Fourth system of the main piece. The treble clef has a 3-fingered triplet with a *ritard.* marking, followed by a quarter note with a 5-fingered triplet, and a quarter note with a 2-fingered triplet. The bass clef has a *mf* dynamic and a quarter note with a 1-fingered triplet. Fingering numbers 1-5 and 5 are shown below the bass staff. An asterisk is placed above the first note of the final measure in the bass staff.

\*Play the C & D together with the side tip of the thumb.

## THE MORDENT

Rapidly play: written note, note below written note, then written note again.



## WALTZ WITH MORDENTS

1. In the measure above each mordent sign, write out the mordent in full, using one of the rhythms shown above. Be sure the first note is the same as the note that appears under the sign.
2. Play.

**KEY OF D MAJOR**

*Allegro moderato*

*p* *mf* *last time 8va*

5 1/3 1 2 1 434 1 323 1 5 1/2 323 1 1 2 1 434 1 323 2 1 3 2 1

*Fine*

**KEY OF B MINOR (Relative of D MAJOR)**

*p* 323\* 323 434 1. 3 2. 3 (pause) 4 2 1 5 1/2

*D. S.  at Fine*

\*For the lower tone of this mordent, use the raised 7th tone of the B minor scale (A#).