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Workbook for

ORCHESTRATION:

A Practical Handbook

JOSEPH WAGNER

McGRAW-HILL BOOK COMPANY, INC.
New York Toronto London

Reference Chart of Keyboard Idioms and Patterns

I. **Broken Intervals**
   1. Broken octaves
   2. Broken octaves with embellishments
   3. Broken octaves combined with thirds
   4. Broken sixths
   5. Broken thirds
   6. Broken sixths and thirds combined

II. **Broken Chords**
   1. Left-hand broken chords in close position
   2. Left-hand broken chords in open position
   3. Broken chords spaced for two hands
   4. Broken chords in right hand with implied melodic line
   5. Broken chords with blocked melodic and rhythmic patterns
   6. Arpeggiated chords

III. **Melodic Lines and Figurations**
   1. Large melodic skips
   2. Outlining a melodic line
   3. Dividing a melodic line
   4. Melodic lines combined with repeated note patterns; nonmetrical passages
   5. Melodic settings: contrasts, comparative strengths, repeated phrases

IV. **Implied Bass Parts**

V. **Single-note, Interval, and Chord Repetitions**

VI. **Two- and Three-part Music**
   1. Homophonic
   2. Polyphonic
   3. Style mixtures

VII. **Spacing Problems in the Middle Register**
   1. Large harmonic gaps
   2. Sustained notes, intervals, and chords

VIII. **Contrast Problems Conditioned by Dynamics**

IX. **Voice Leading**

X. **Obbligato or Added Secondary Parts Arranged from Harmonic Progressions**

XI. **Antiphonal Effects**

XII. **Tremolo Types**

XIII. **Dance Forms (Afterbeats)**

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Workbook for

ORCHESTRATION:

A Practical Handbook

DR. JOSEPH WAGNER

Lecturer–in–music
Pepperdine College
Los Angeles, Calif.

McGRAW-HILL BOOK COMPANY, INC.
New York Toronto London
1959

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WORKBOOK FOR ORCHESTRATION

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PREFACE

The examples in this *Workbook* have been selected to provide teachers and students of orchestration with music from Bach to Bartók. They represent a diversification of styles and textures specifically keyed to the categories of the *Reference Chart of Keyboard Idioms and Patterns* as given and applied in the author's *Orchestration: A Practical Handbook.* The majority of these examples are suitable for string and/or wood-wind scoring as well as for orchestras with varying instrumentation. The music in Part One is for preliminary exercises dealing with clefs and transpositions, chorals and voice extensions, and the brass and percussion sections as a separate unit. Part Three contains music without classification for special assignments.

This arrangement of source material permits the teacher to use the *Workbook* in the same sequence as given in the text of the author's *Orchestration: A Practical Handbook.* When the text and the music are used concurrently, the student will have the invaluable experience of scoring identical material for ensembles of varying instrumentation. In many instances several examples are given for the teacher's convenience.

Although the examples in the *Workbook* have been keyed to specific categories of the *Reference Chart* in Part Two, their scoring will invariably necessitate the application of techniques derived from other entries in the *Chart* as indicated and described in Chaps. 10, 16, and 35 of the text. This interrelated plan constitutes the basis for scoring practices and, when used with facility and assurance, provides the means for a practical solution to the problems of orchestration.

Joseph Wagner

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CONTENTS

Preface iii

Part One

PRELIMINARY EXERCISES

CLEFS AND TRANSPOSITIONS

Peasant's Song No. 1—Bartók (K) 1

CHORALS

Choral, Op. 68, No. 5*—Schumann (K) 2
Herr Jesu Crist, Du Höchstes Gut*—Bach (K) 2
Wenn Wir in Höchsten Nöthen Sein*—Bach (K) 3

MUSIC FOR BRASS AND PERCUSSION

Watchman's Song, Op. 12, No. 3—Grieg (M) 3
Impromptu, Op. 142, No. 2—Schubert (M) 4
The Stranger, Op. 68, No. 26—Schumann (K) 4
Folksong No. 8*—Bartók (K) 5
Pièce Héroïque—Franck (M) 6

Part Two

REFERENCE CHART OF KEYBOARD IDIOMS AND PATTERNS

I. BROKEN INTERVALS

Etude, Op. 2, No. 4—Prokofiev (M) 7
Sonata No. 7 (Finale)—Haydn (M) 7
The Horseman, Op. 68, No. 23—Schumann (K) 8
Waltz, Op. 54, No. 1—Dvořák 9
Saint Nicolas, Op. 68, No. 11—Schumann (K) 9
Intermezzo, Op. 2, No. 2—Dohnányi (M) 10

II. BROKEN CHORDS

First Arabesque—Debussy (M) 10
Pièce Héroïque—Franck (M) 11
Fantasie Impromptu, Op. 66—Chopin (K) 12
Serenata Andaluza—Falla (M) 13
Rondo, Op. 51, No. 1—Beethoven 14
Arietta, Op. 12, No. 1—Grieg 14
Air—Handel (M) 15
Impromptu, Op. 142, No. 2—Schubert (M) 16
Passacaille—Handel (M) 16
Rondo Capriccioso, Op. 14—Mendelssohn (D) 17
Prelude in G Minor, Op. 23, No. 5—Rachmaninov (M) . . . 18

III. MELODIC LINES AND FIGURATIONS

Carnival Scene, Op. 19, No. 3—Grieg (M) 18
Second Arabesque—Debussy (M) 19

Characteristic Piece, Op. 7, No. 2—Mendelssohn (D) 20
Sonata No. 27, Op. 90—Beethoven (D) 21
Sonata No. 12 (Rondo)—Mozart 22
A Joyous Party, Op. 13, No. 8—Dohnányi (M) 22

IV. IMPLIED BASS PARTS

Sonatina (Finale)—Bartók (K) 24

V. SINGLE NOTE, INTERVAL, AND CHORD REPETITIONS

Bear Dance No. X—Bartók (K) 25
Novelette, Op. 21, No. 4—Schumann (D) 25
Rondo, Op. 51, No. 1—Beethoven 26
Valses Nobles (No. 6), Op. 77—Schubert (M) 26
Suggestion Diabolique, Op. 4, No. 4—Prokofiev (M) 27
Bourrée Fantasque—Chabrier (M) 27
Le Polichinelle—Villa-Lobos (M) 28
Ballade, Op. 118, No. 3—Brahms (M) 28

VI. TWO- AND THREE-PART MUSIC

1. HOMOPHONIC

Rigaudon—Rameau (M) 29
Andante—Haydn (M) 30
Oriental from Danzas Españolas, Op. 5, No. 2—Granados (M) . 30

2. POLYPHONIC

Fugue No. 21—Bach (M) 31
A Canon, Op. 68, No. 27—Schumann (K) 32

3. STYLE MIXTURES

Allegretto in C Minor—Schubert (M) 33
Warum?, Op. 12, No. 3—Schumann (D) 34
Träumerei, Op. 9, No. 4—Strauss 34

VII. SPACING PROBLEMS IN THE MIDDLE REGISTER

Sevilla—Albéniz (M) 35
Rhapsody, Op. 79, No. 2—Brahms (M) 36

VIII. CONTRAST PROBLEMS CONDITIONED BY DYNAMICS

Impromptu, Op. 90, No. 2—Schubert (M) 37
Sonatina, Op. 13, No. 1—Kabalevsky (K) 38

IX. VOICE LEADING

Nocturne in G Minor, Op. 37, No. 1—Chopin (K) 39

X. OBBLIGATO OR ADDED SECONDARY PARTS ARRANGED FROM HARMONIC PROGRESSIONS

Gibraltar from Album de Viajo—Turina (M) 39

XI. ANTIPHONAL EFFECTS

Serious Variations (No. 7), Op. 54—Mendelssohn (D) 40

XII. TREMOLO TYPES

Sonata No. 9—Mozart 42
Serious Variations (No. 17), Op. 54—Mendelssohn (D) . . . 42
Rhapsody No. 2—Dohnányi (M) 43

XIII. DANCE FORMS

Mazurka in B Flat Major, Op. 7, No. 1—Chopin (K) 45
Polonaise (Military), Op. 40, No. 1—Chopin (M) 46

Waltz, Op. 39, No. 3*—Brahms (M) 46
Italian Polka—Rachmaninov (M) 47

Part Three

MUSIC WITHOUT CLASSIFICATION

(Recommended for Special Assignments)

Fugue No. 5 in D Major*—Bach 48
Nocturne in D Flat—Debussy (M) 51
Sonata in C Minor, Op. 10, No. 1—Beethoven 52
Sobre la Loma—Milhaud 54
Passacaglia—Piston 55
Prelude and Dance (No. 1), Op. 29, No. 1—Creston 56
Psalm XXIX—Wagner 57

* Only music marked with an asterisk is complete. All other selections are incomplete excerpts.

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PART ONE

Preliminary Exercises

CLEFS AND TRANSPOSITIONS

Score this piece in octaves for the following combinations:

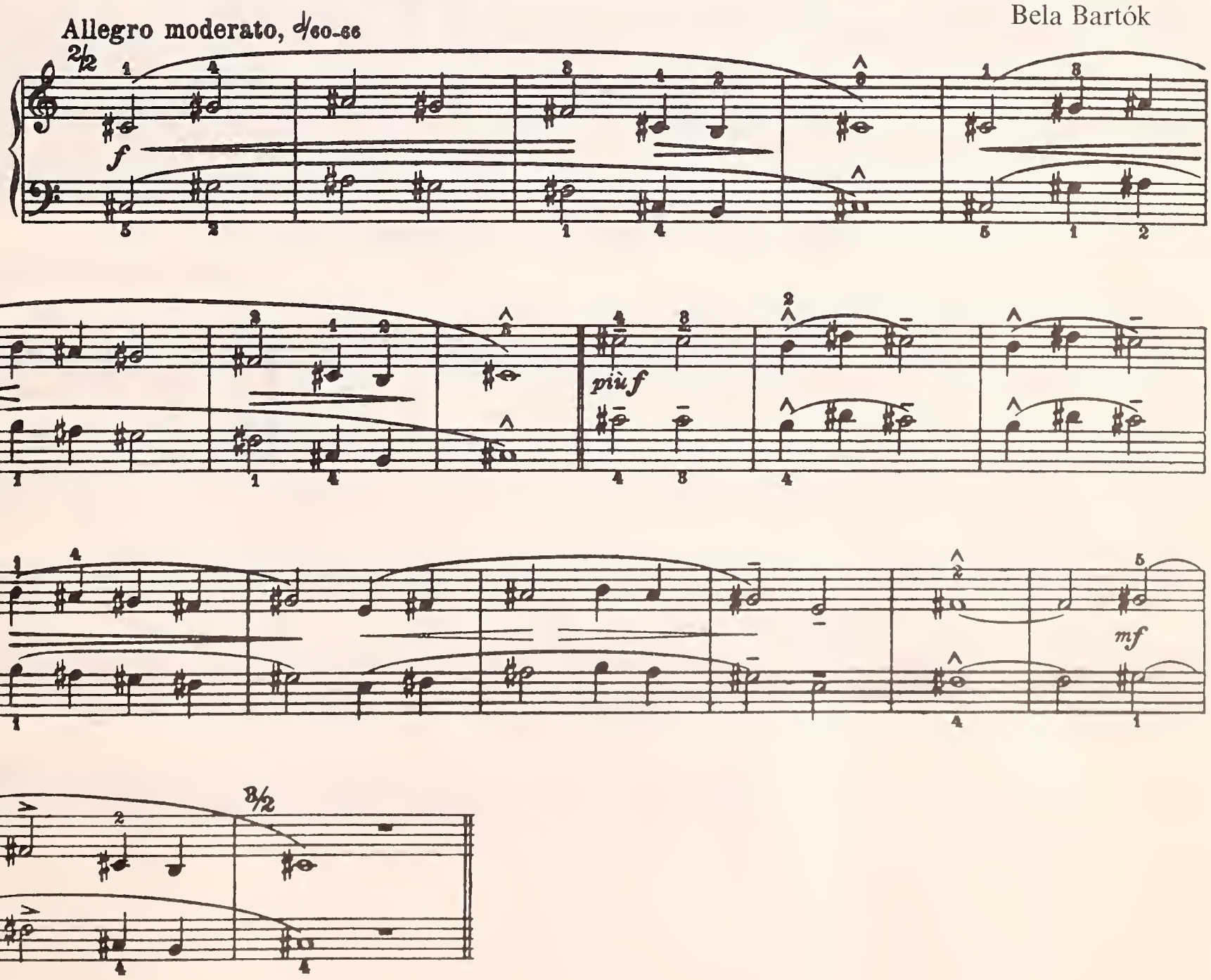
1. The treble part for violins, and for violas in the alto clef. The bass part for the cellos in the tenor clef and basses in the bass clef sounding an octave below the cellos. Arrange bowings so that they approximate the phrasing of the piano copy.

2. Wood-winds in four octaves for piccolo, flute, oboe, English horn, clarinet (A), bass clarinet (B♭), bassoon (tenor clef), and contrabassoon. The phrasing should give the same effect as the original.

3. Two horns (F) in octaves, trumpet (B♭), first trombone in the alto clef, second trombone in the tenor clef, third trombone in the bass clef, and the tuba an octave below the written bass part. Retain the same phrasing used for the wood-winds.

PEASANT'S SONG No. 1
Ten Easy Pieces for Piano

Bela Bartók

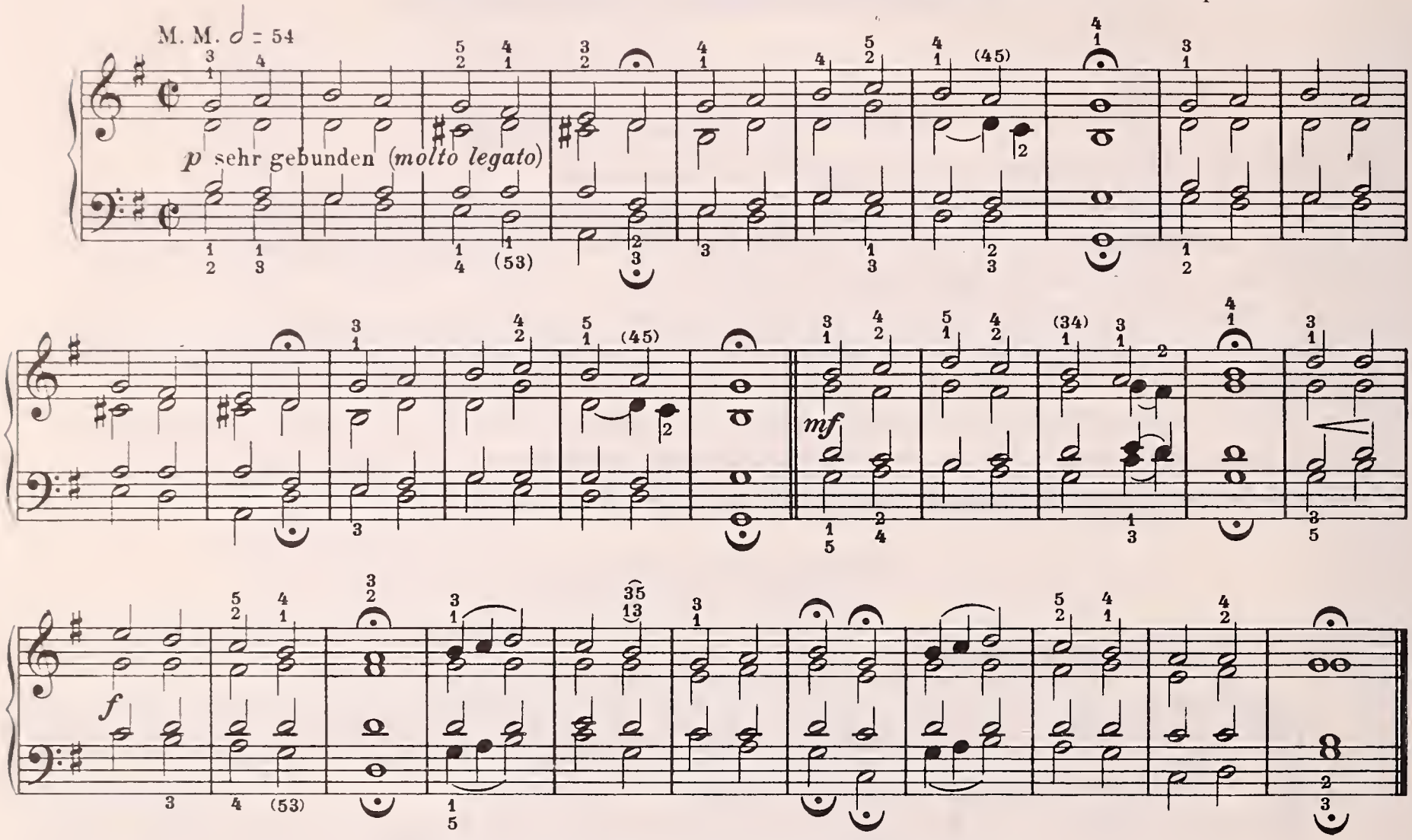


CHORALS

Score these chorals for the string, wood-wind, and brass sections and for full orchestra. Develop range extensions and add doublings and fillers as indicated in Chaps. 9, 15, 19, 25, and 34.

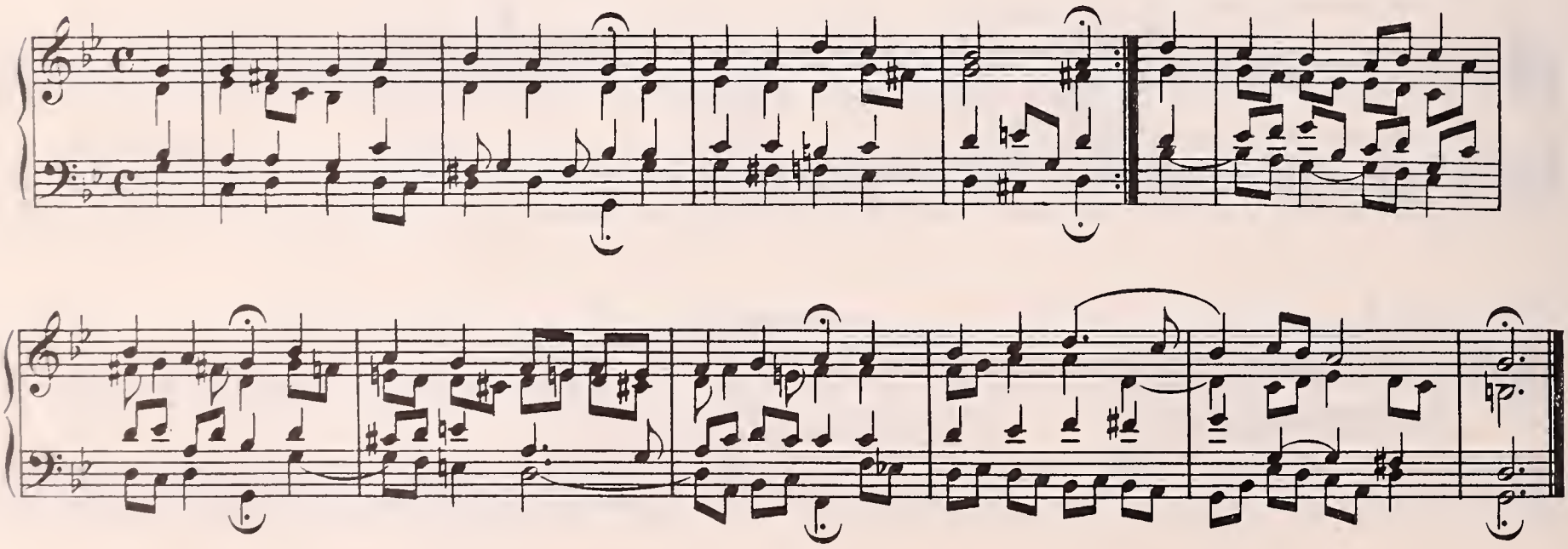
CHORAL

Robert Schumann, Op. 68, No. 5



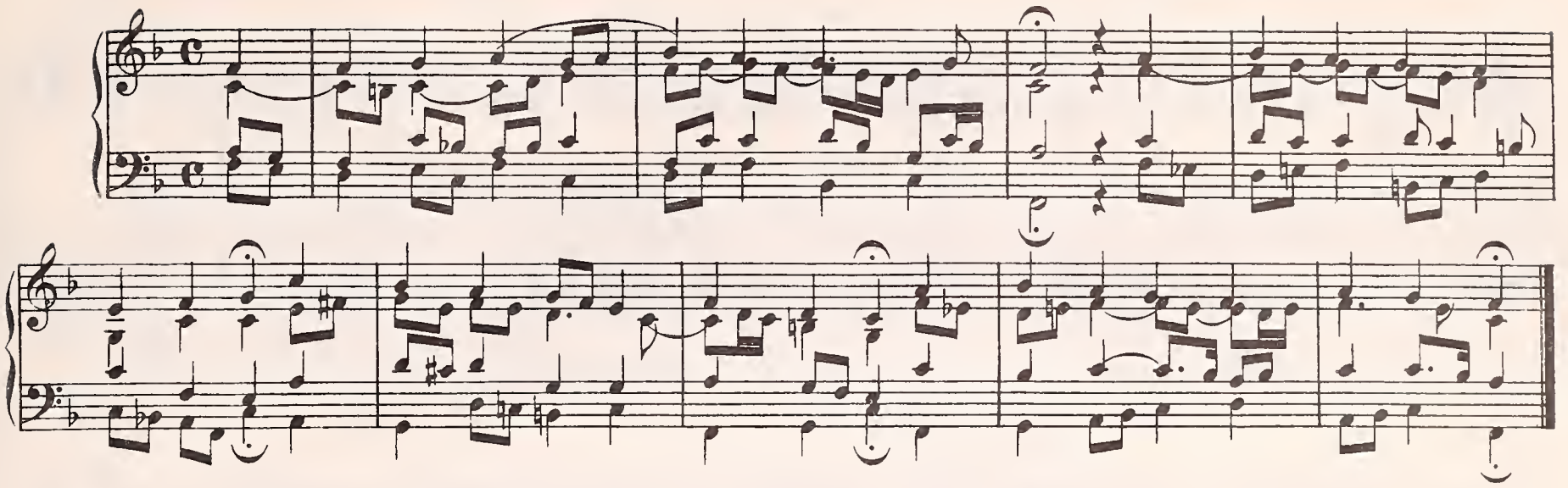
HERR JESU CRIST, DU HÖCHSTES GUT

Johann Sebastian Bach



WENN WIR IN HÖCHSTEN NÖTHEN SEIN

Johann Sebastian Bach



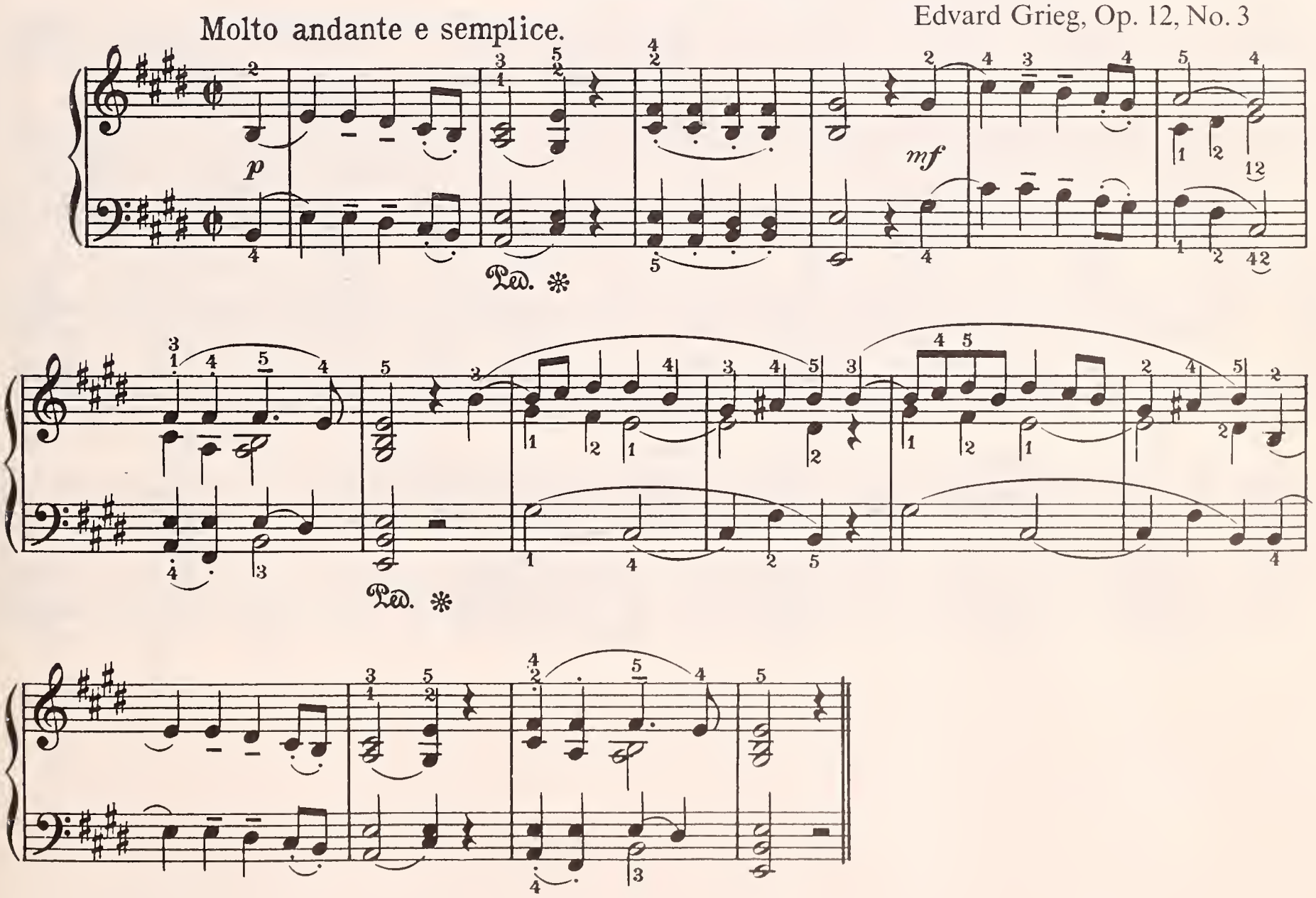
MUSIC FOR BRASS AND PERCUSSION

Score for four horns, two trumpets, three trombones, and timpani. Use tuba and additional percussion instruments when appropriate.

In the Grieg excerpt, score the first full phrase for horns, the second phrase for trumpets and trombones. A filler and bass octave can be added in measures nine to twelve.

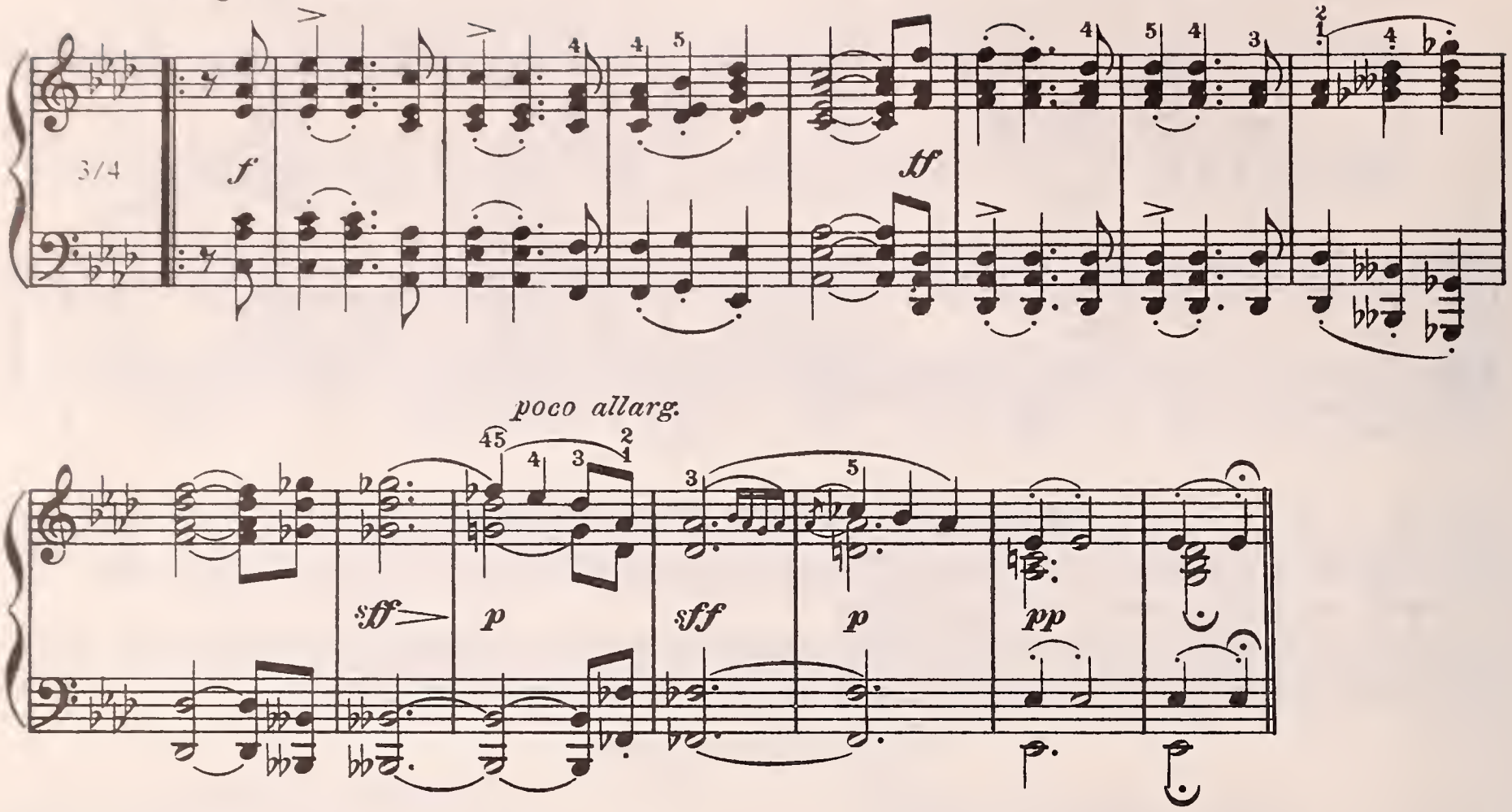
WATCHMAN'S SONG

Edvard Grieg, Op. 12, No. 3



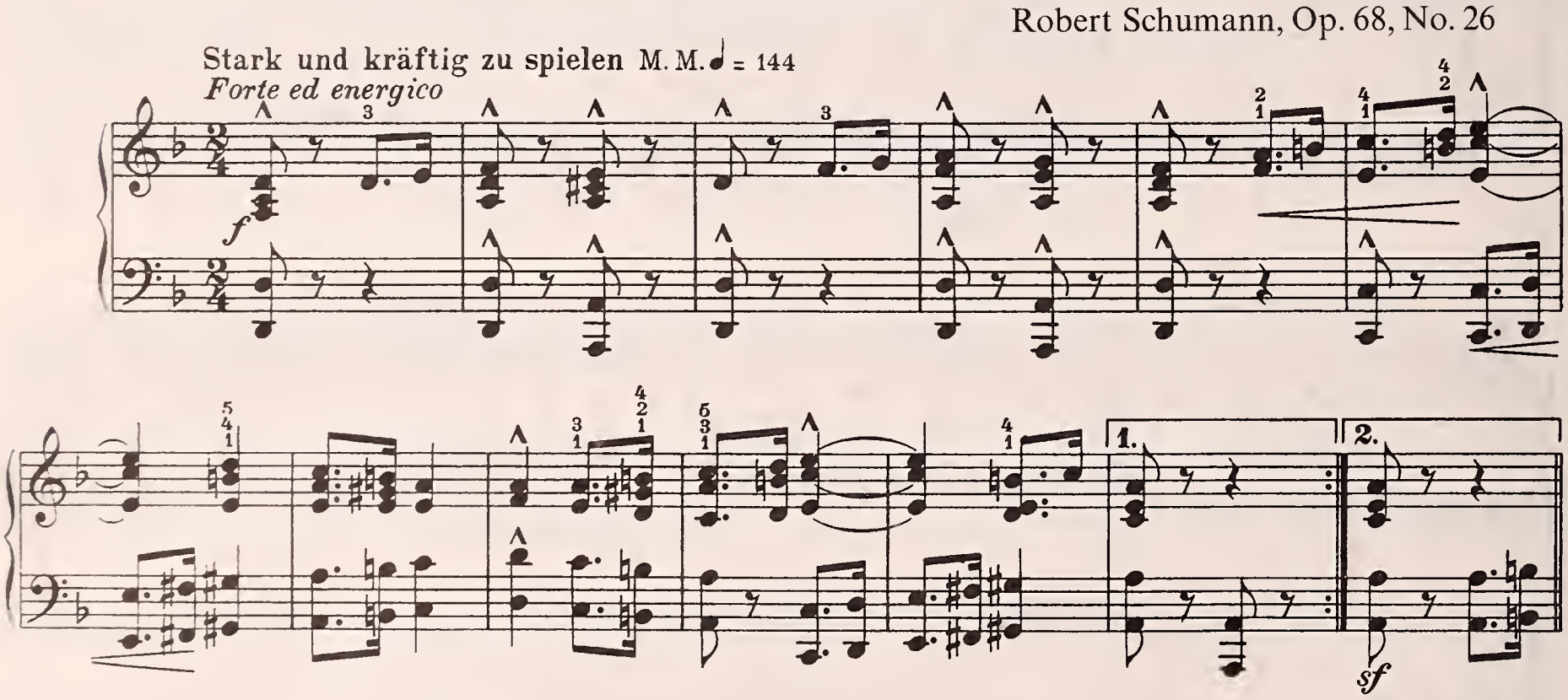
IMPROMPTU

Franz Schubert, Op. 142, No. 2



THE STRANGER

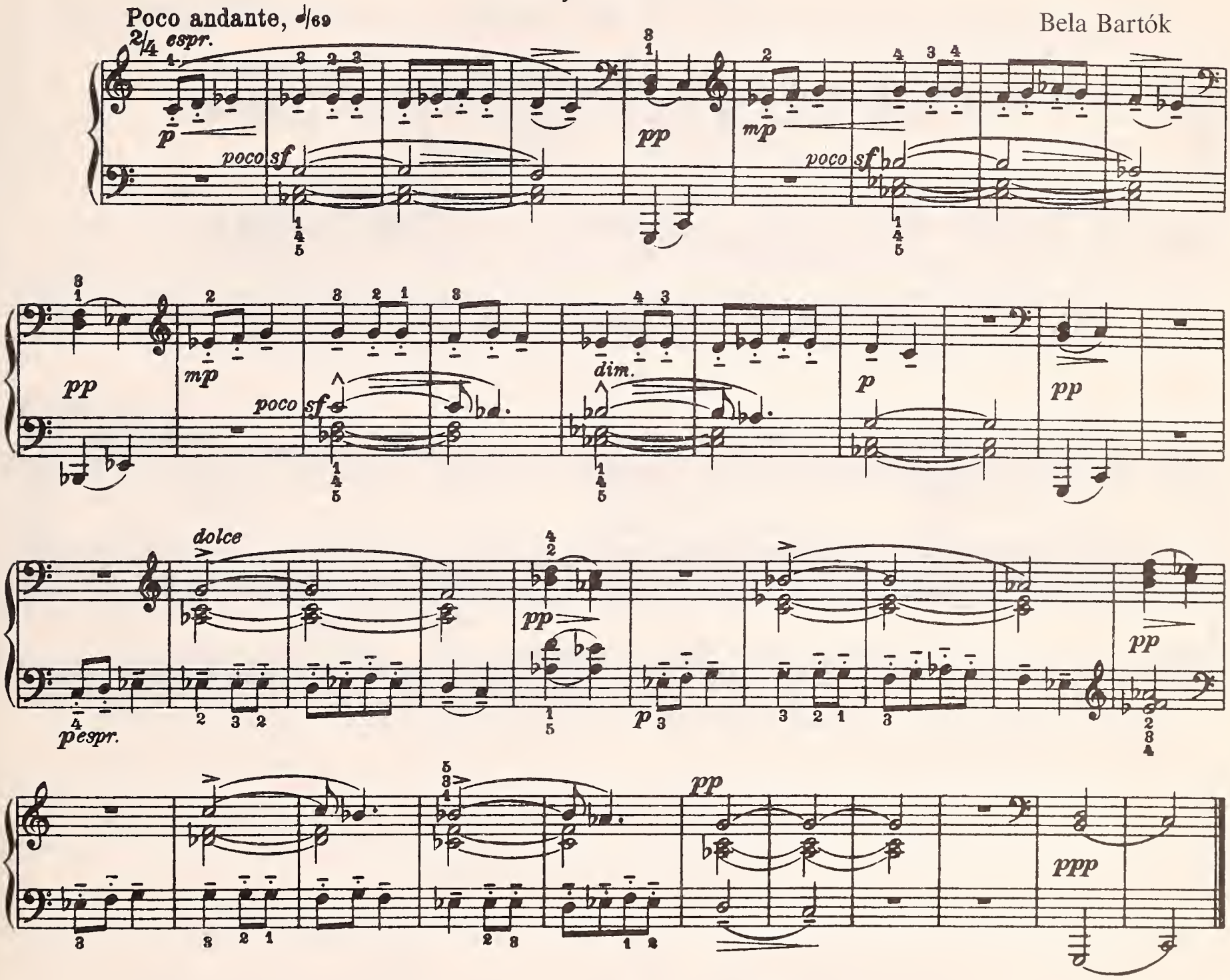
Robert Schumann, Op. 68, No. 26



Seek out contrast for the melody here. No fillers or doublings are called for. Mutes would be effective for harmony parts.

FOLKSONG No. 8
Ten Easy Pieces for Piano

Bela Bartók

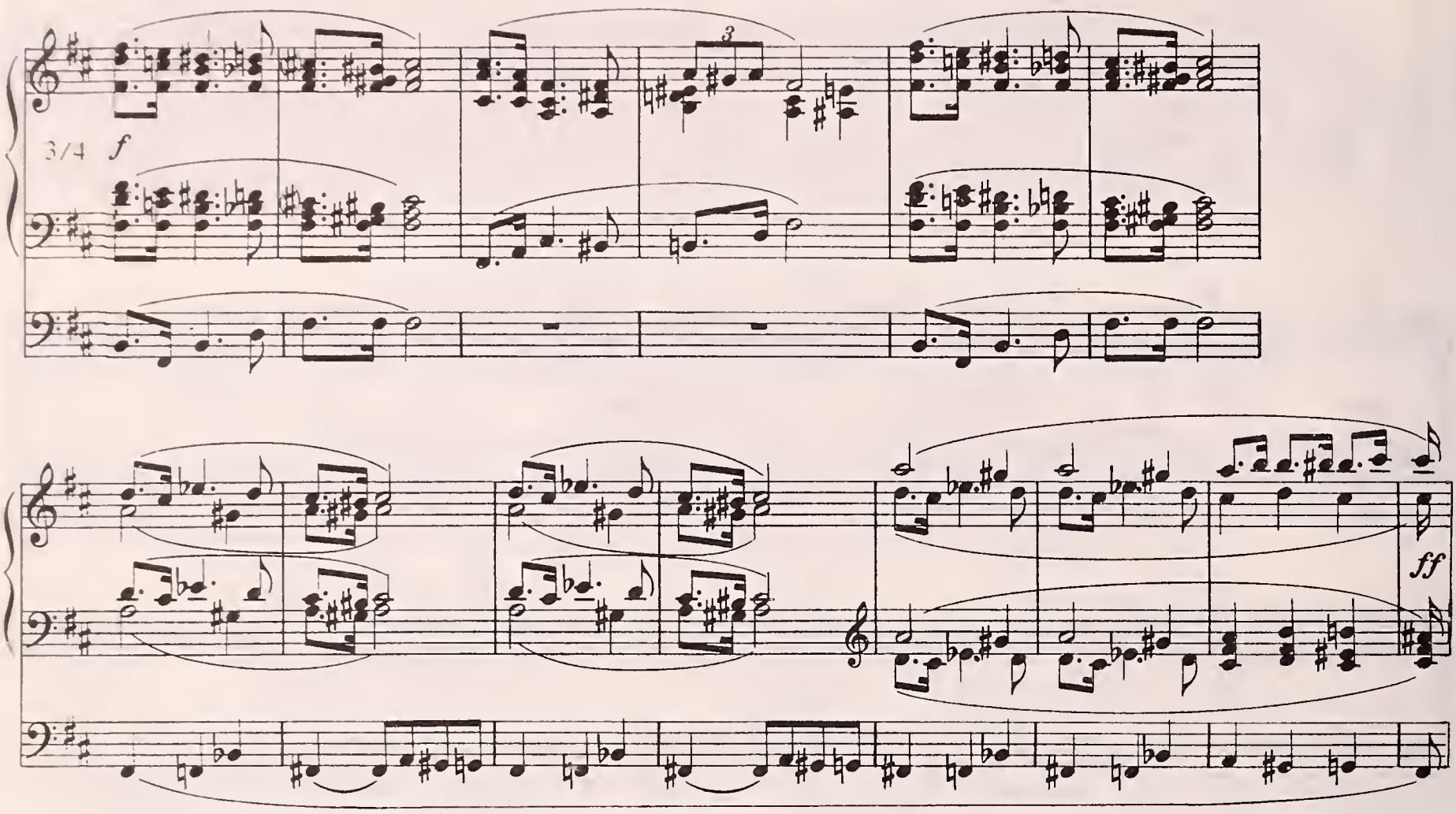


It will be necessary to invert the melody and to double it an octave lower in measure thirteen. Start the first chord of this measure A–C–F, then move by nearest positions to the other chords. This music for organ can benefit from the use of the full brass section.

PIÈCE HÉROÏQUE

César Franck

Allegro maestoso



PART TWO

Reference Chart of Keyboard Idioms and Patterns

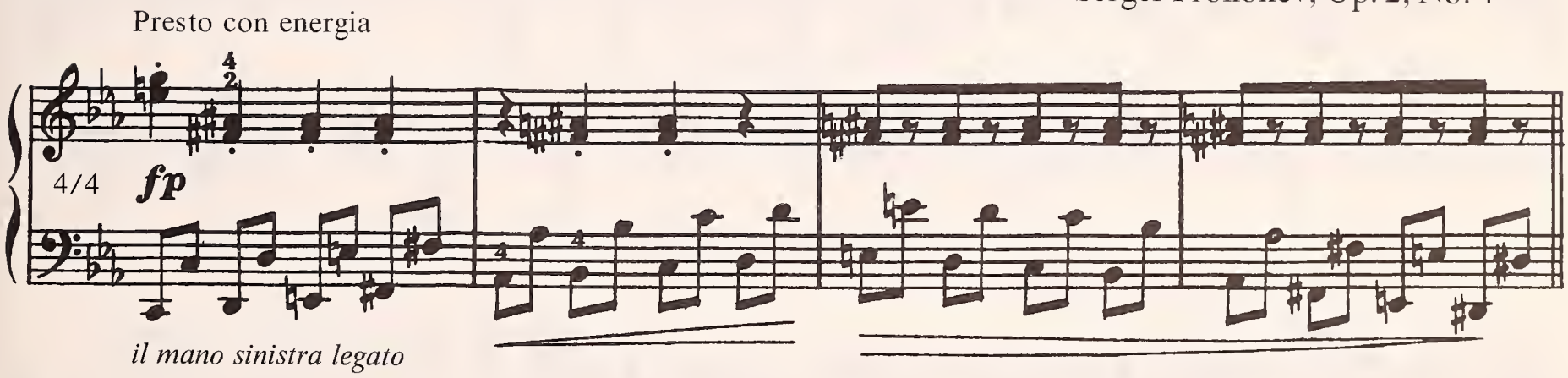
I. BROKEN INTERVALS

The term "broken intervals," as used here, refers to their movement in sequence as distinguished from intervals occurring in broken-chord formations. Broken intervals, in this category, usually have a dual purpose: (1) they maintain rhythmic patterns idiomatically, and (2) they complete harmonic progressions. Literal scoring for orchestral instruments is possible only at slow tempos. The following examples are to be arranged as shown in Chaps. 10, 16, and 35.

1. Broken Octaves

ÉTUDE

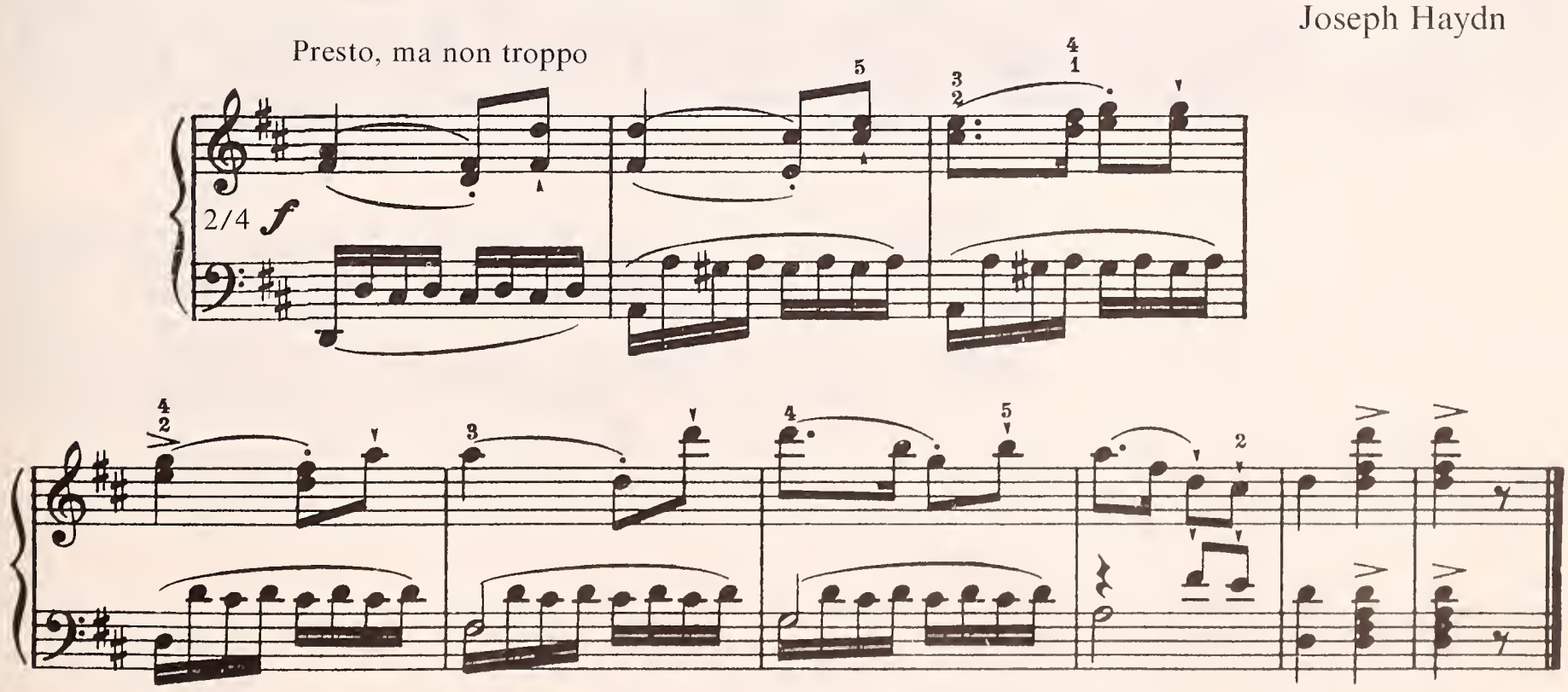
Sergei Prokofiev, Op. 2, No. 4



2. Broken Octaves with Embellishments

FINALE from SONATA No. 7

Joseph Haydn

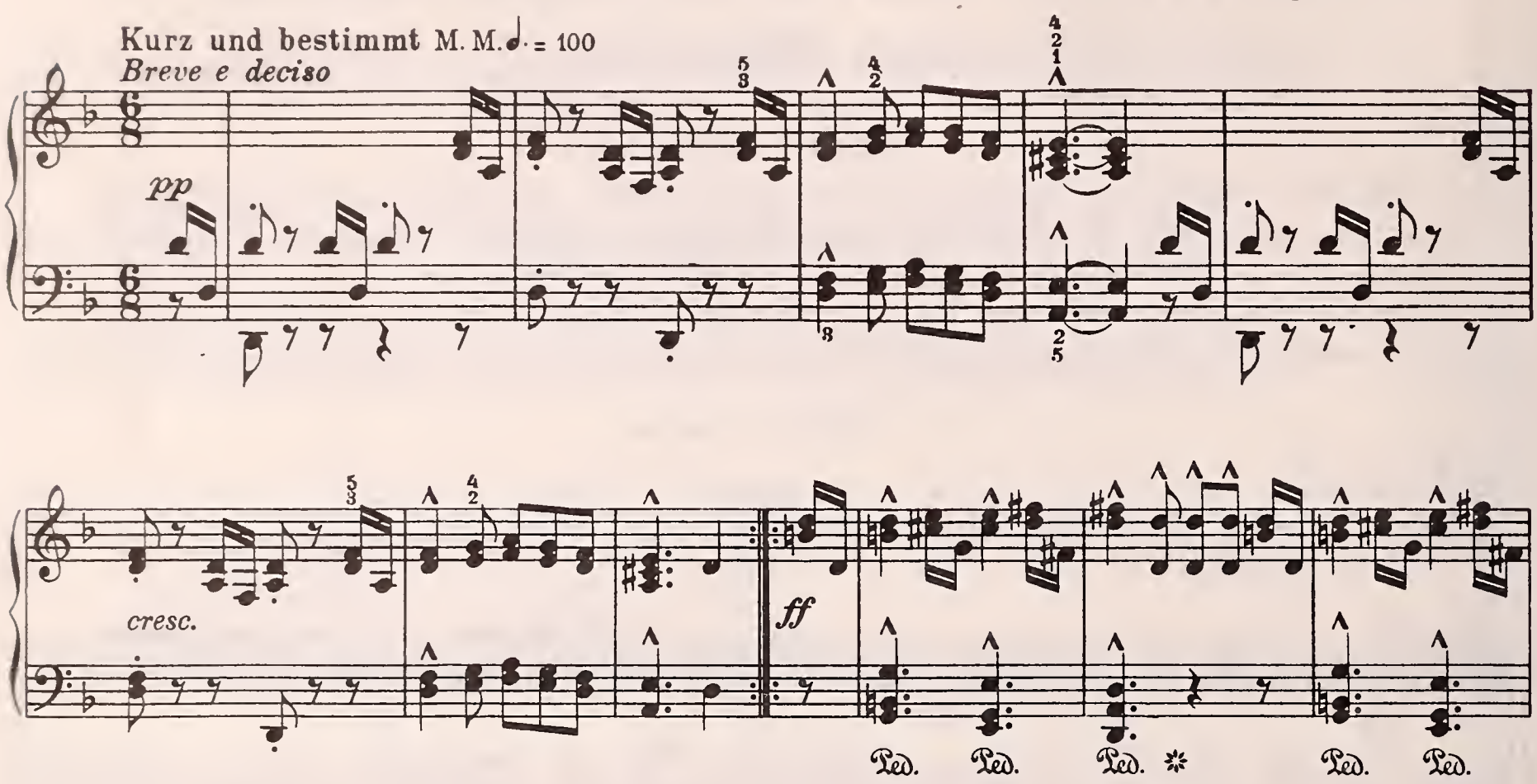


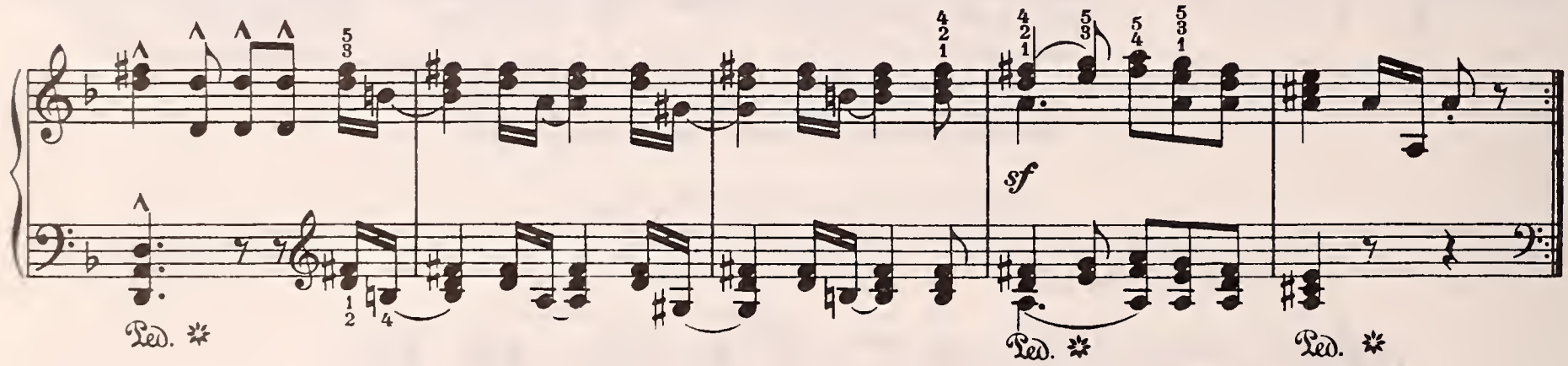
3. Broken Octaves Combined with Thirds

This excerpt includes several entries in this classification. The extremes of dynamic range permit corresponding variety of range extensions and sonorities.

THE HORSEMAN

Robert Schumann, Op. 68, No. 23

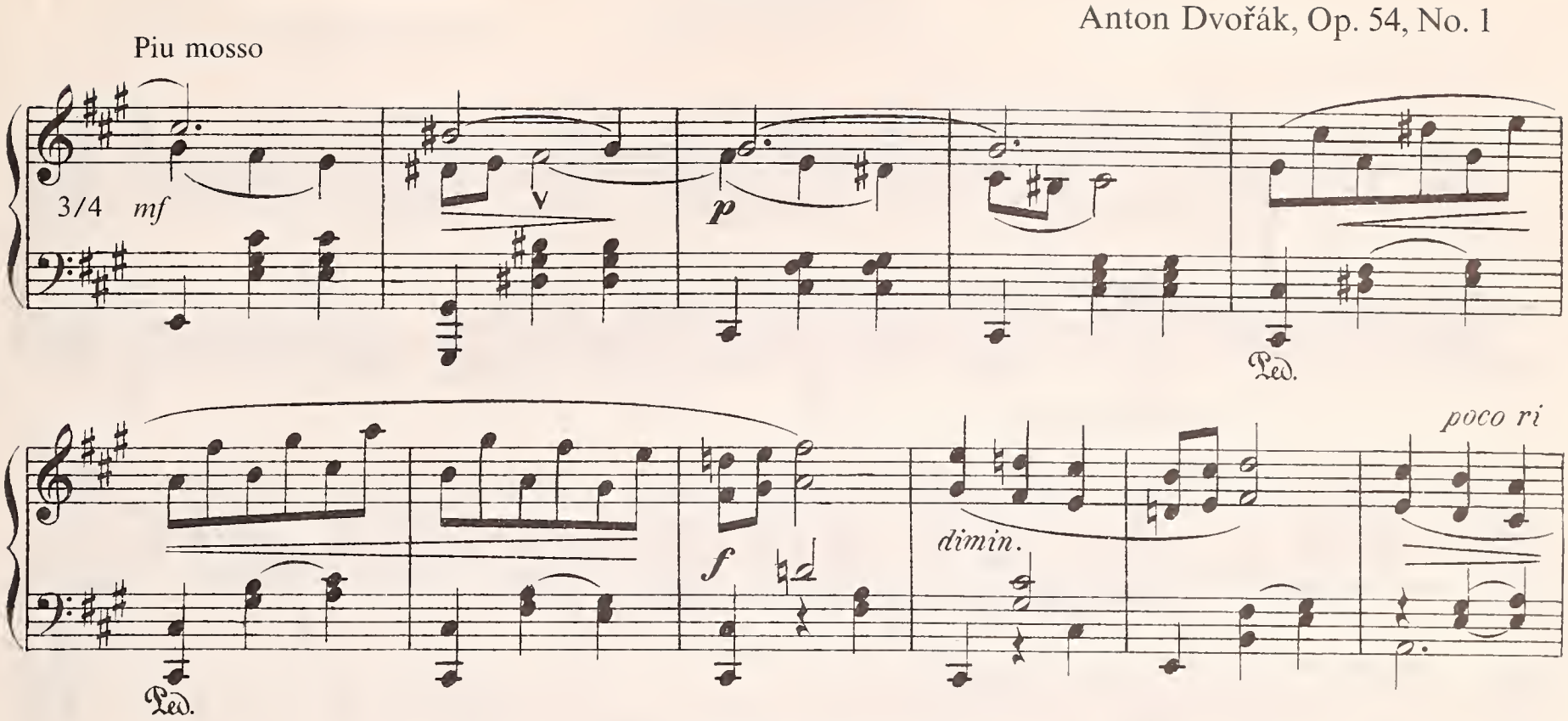




4. Broken Sixths

WALTZ

Anton Dvořák, Op. 54, No. 1

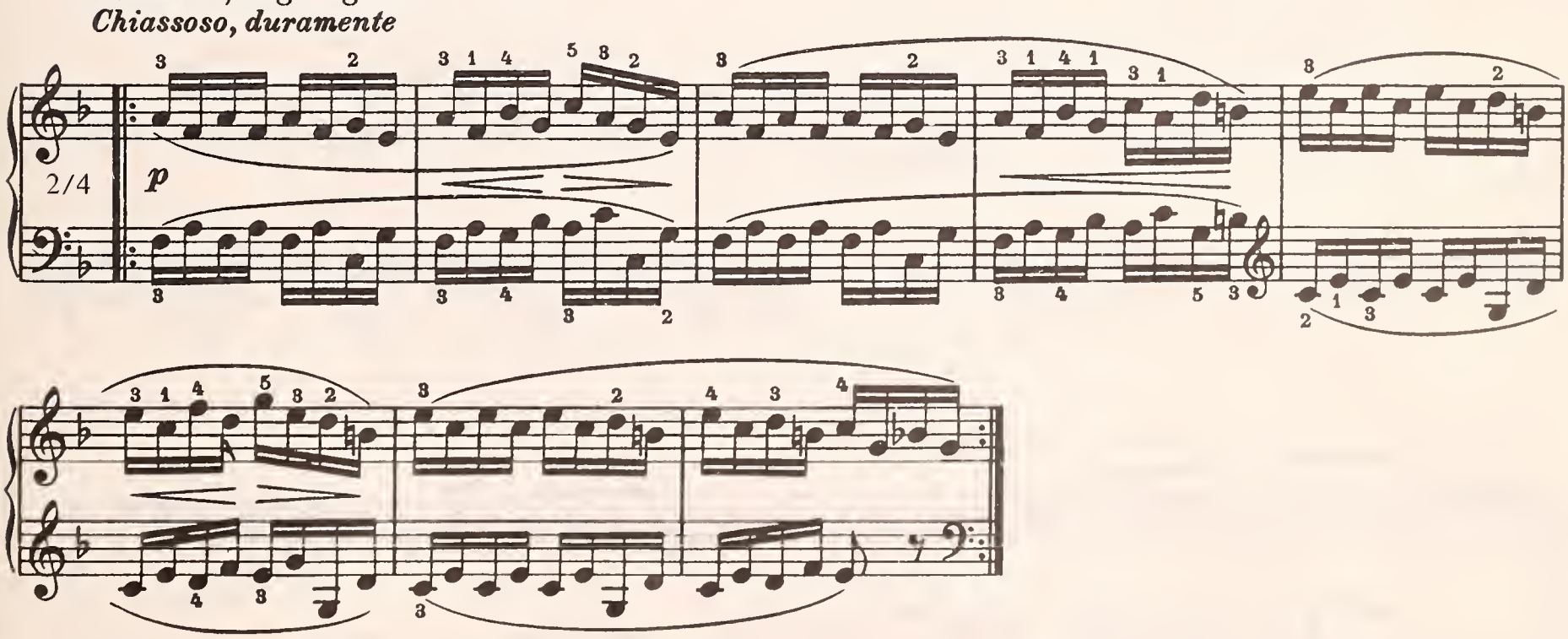


5. Broken Thirds

Reduce these thirds to four-part harmony outlining and sustaining the melody and bass parts. Retain the sixteenth-note rhythm in the two middle parts. The complete excerpt should be phrased *legato.*

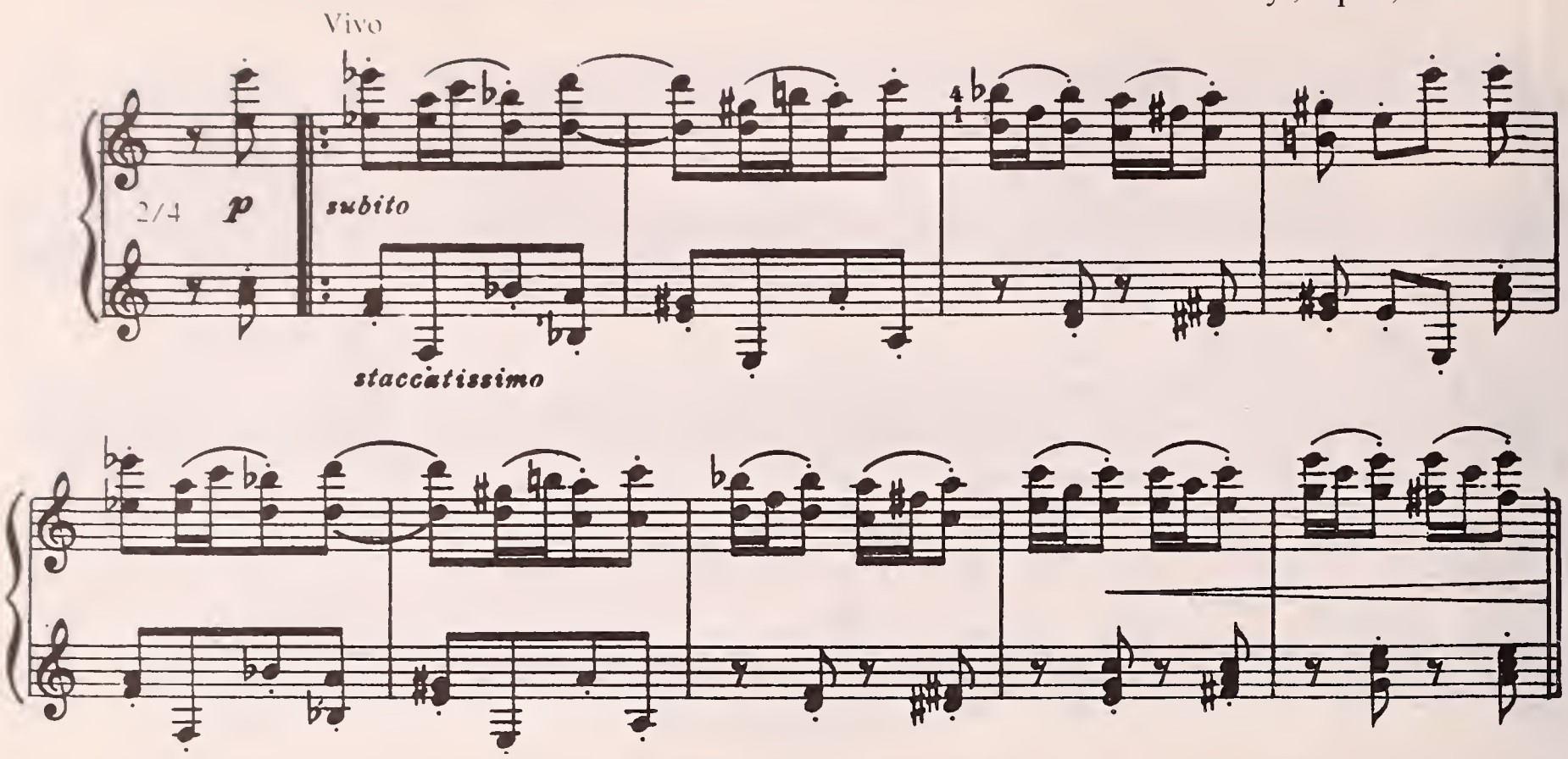
SAINT NICOLAS

Robert Schumann, Op. 68, No. 11



INTERMEZZO

Ernst Dohnányi, Op. 2, No. 2

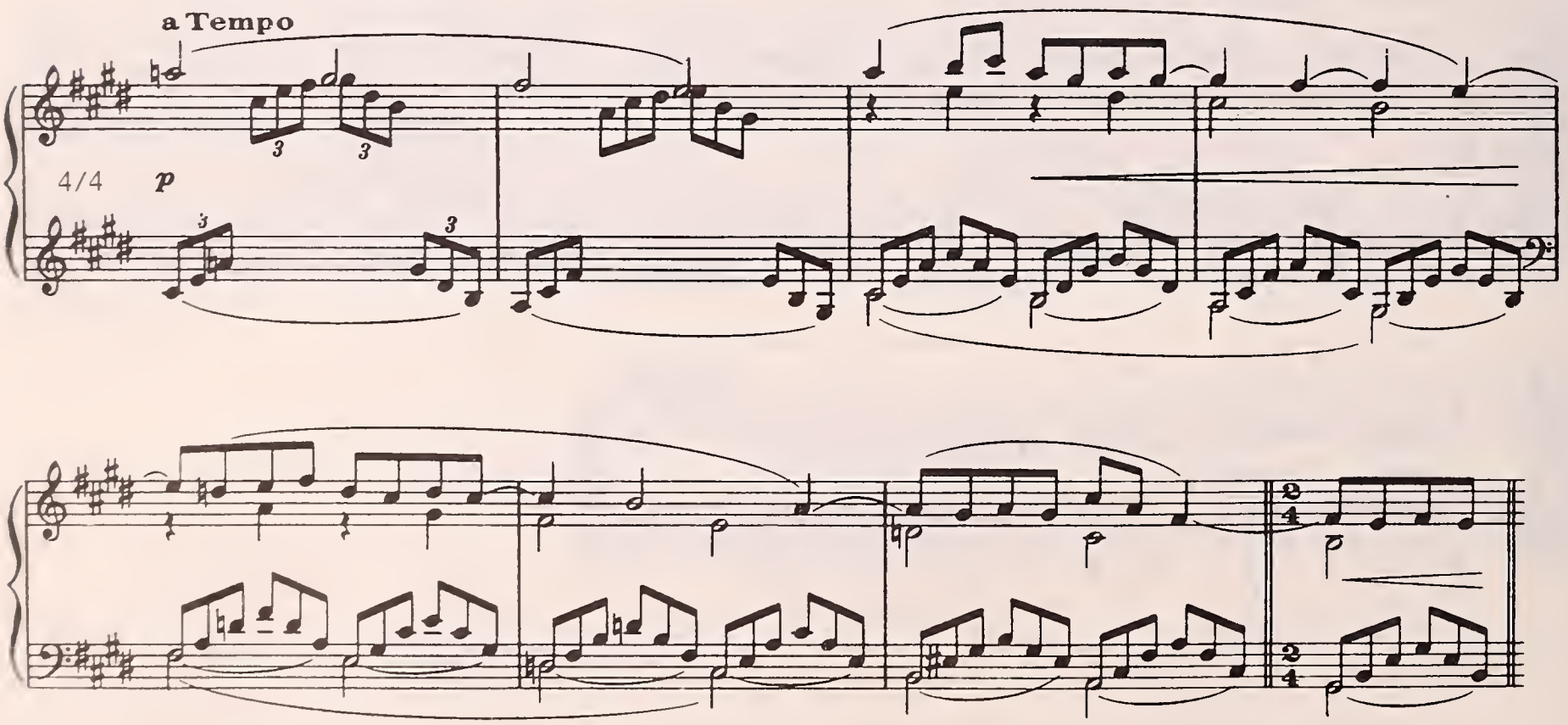


II. BROKEN CHORDS

1. Left-Hand Broken Chords in Close Position

FIRST ARABESQUE

Claude Debussy

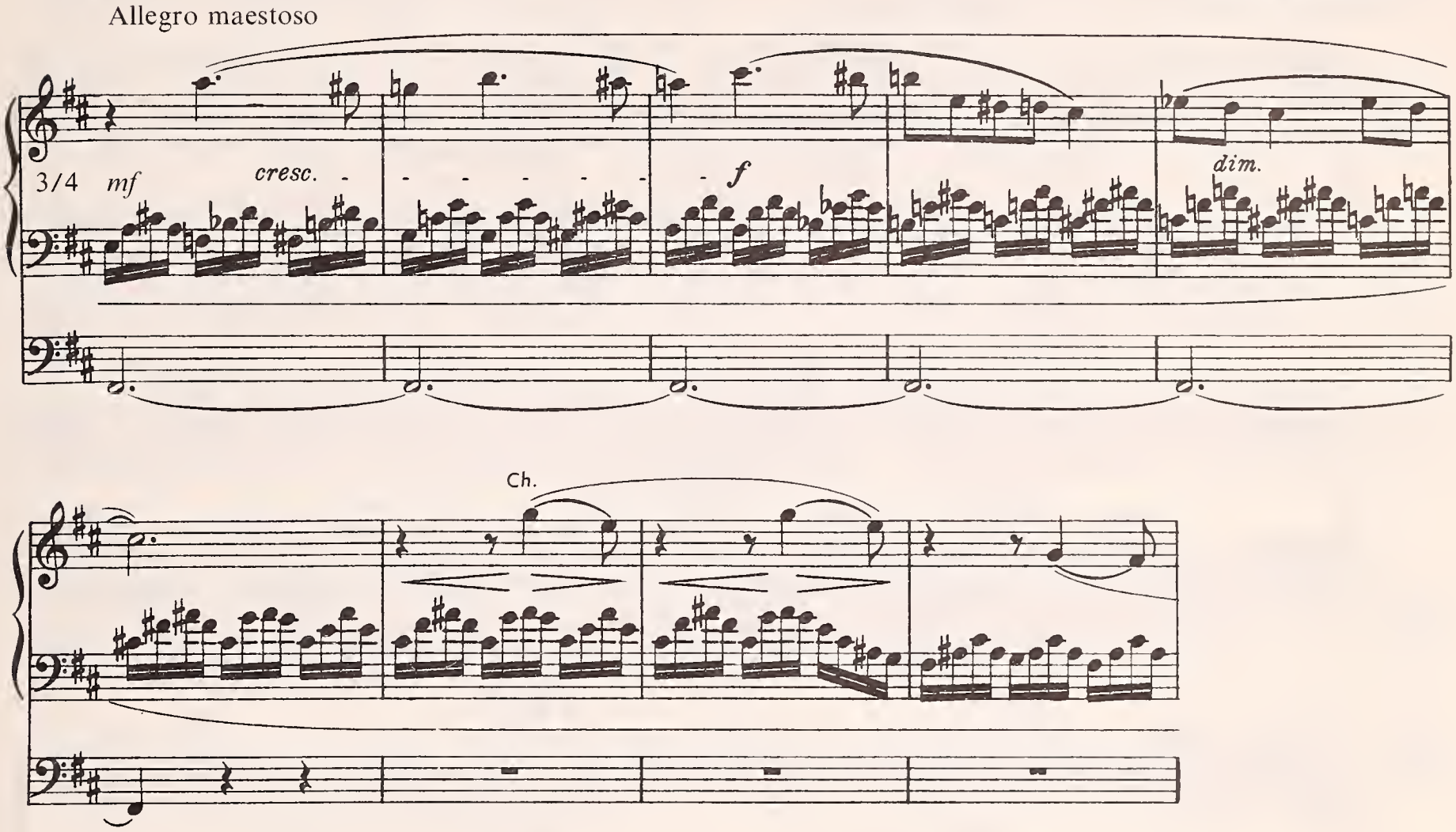


In PIÈCE HÉROÏQUE for organ, the melody should be written in octaves with an inside filler. The pedal point in the bass part can also be extended an octave higher.

PIÈCE HÉROÏQUE

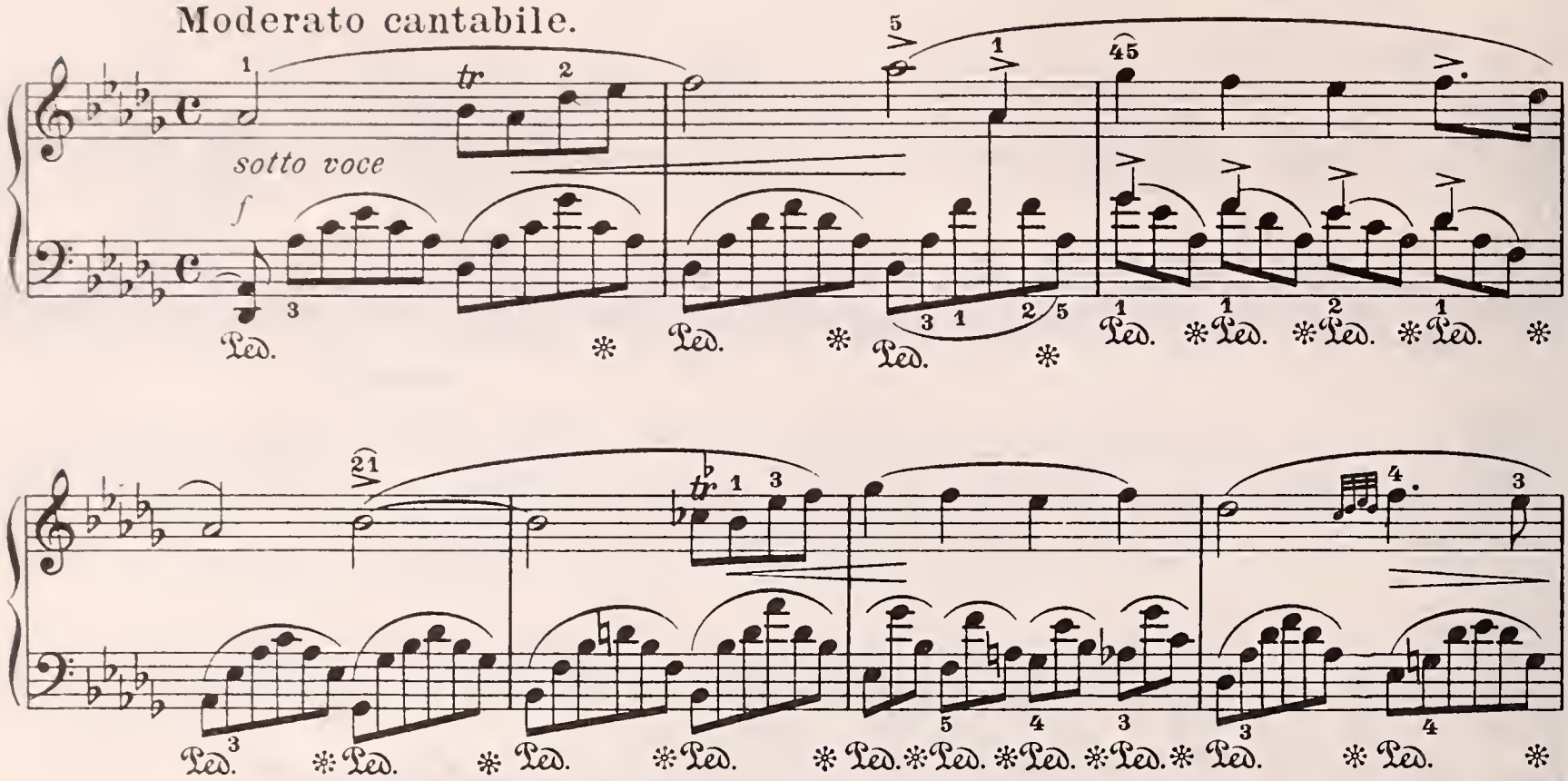
César Franck

Allegro maestoso



FANTASIE IMPROMPTU

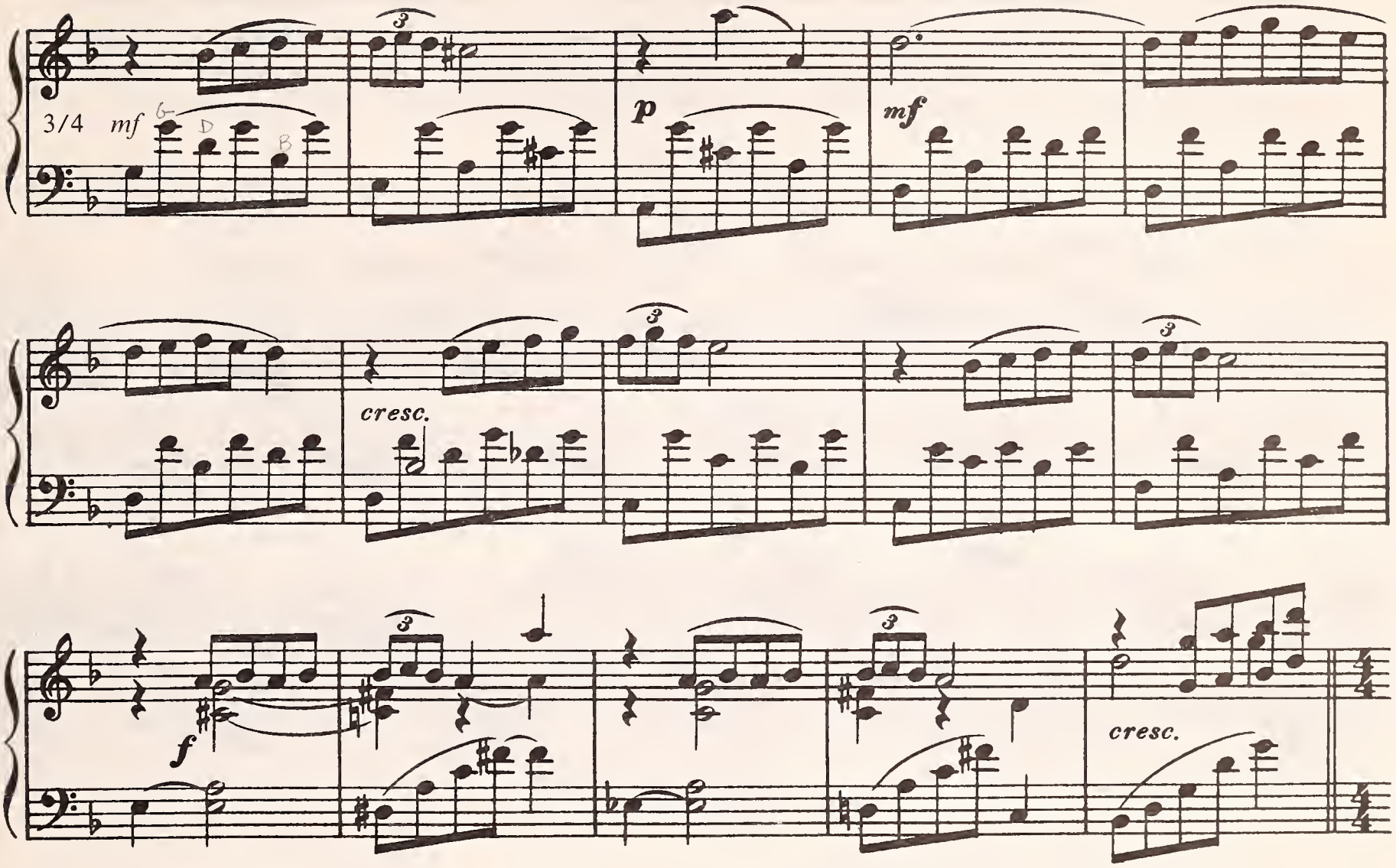
Frederic Chopin, Op. 66



SERENATA ANDALUZA

Manuel de Falla

Poco meno mosso

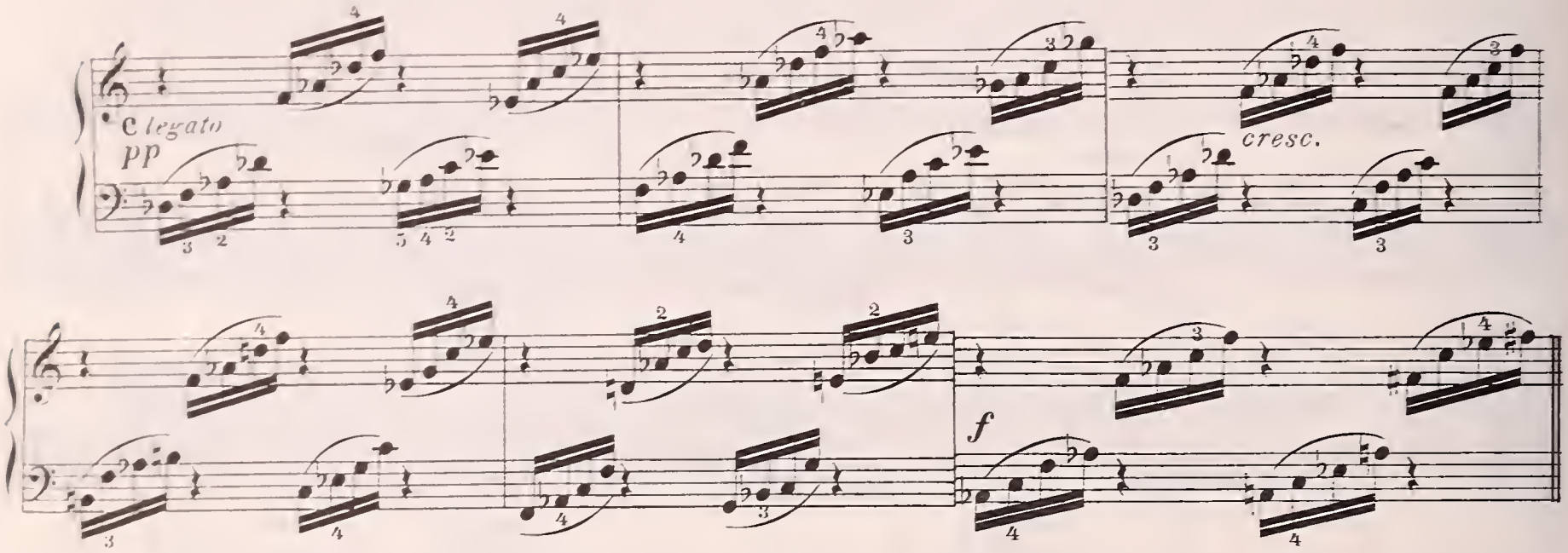


3. Broken Chords Spaced for Two Hands

Chords in this category should first be reduced to four-part writing with the highest and lowest notes sustained as melody and bass parts. In this RONDO, these parts would be in half notes. The rhythmic figuration should be maintained in the two inside parts. (See the example in Chaps. 10, 16, and 35 under this heading.) This would be a good example to experiment with, adding one or two *obbligatos* (in the high treble and tenor ranges), as explained in the same chapter.

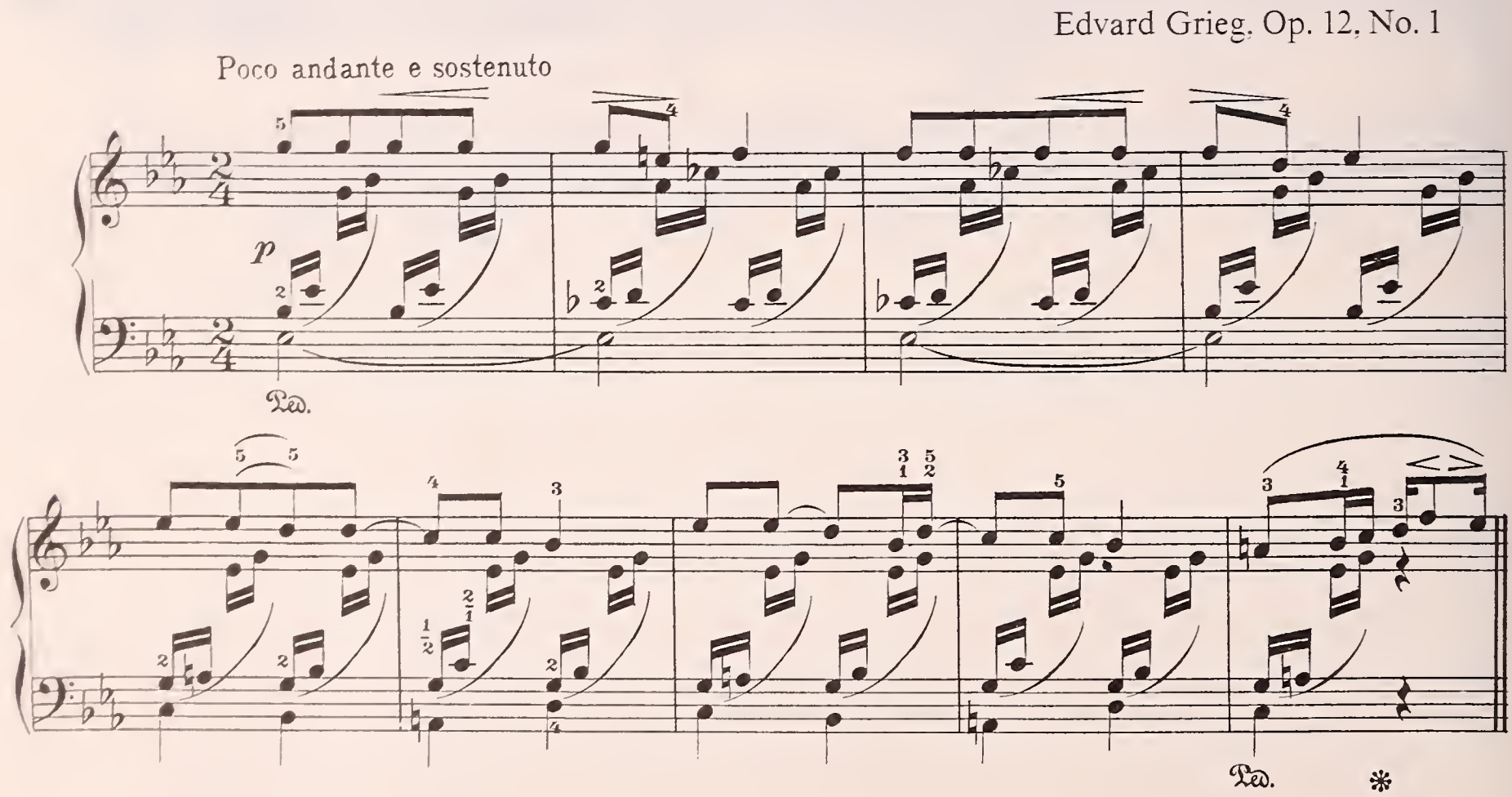
RONDO

Ludwig van Beethoven, Op. 51, No. 1



ARIETTA

Edvard Grieg, Op. 12, No. 1



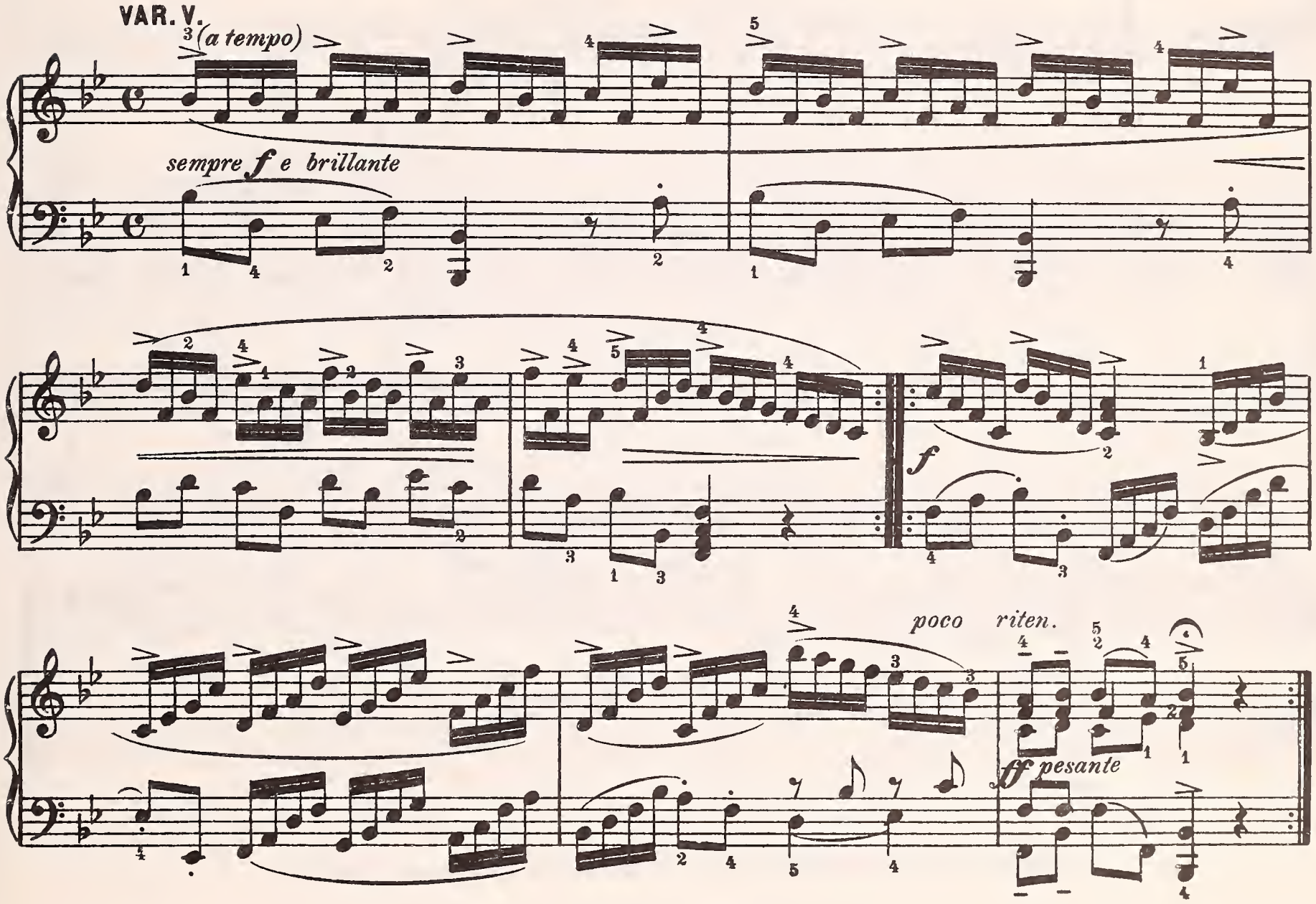
4. Broken Chords in Right Hand with Implied Melodic Line

In scoring the next two examples, keep the implied melodic lines free of the inside harmony parts. The bass parts should also be detached from the two inside rhythmic harmony parts. Vary the orchestration on the thematic repetitions.

AIR

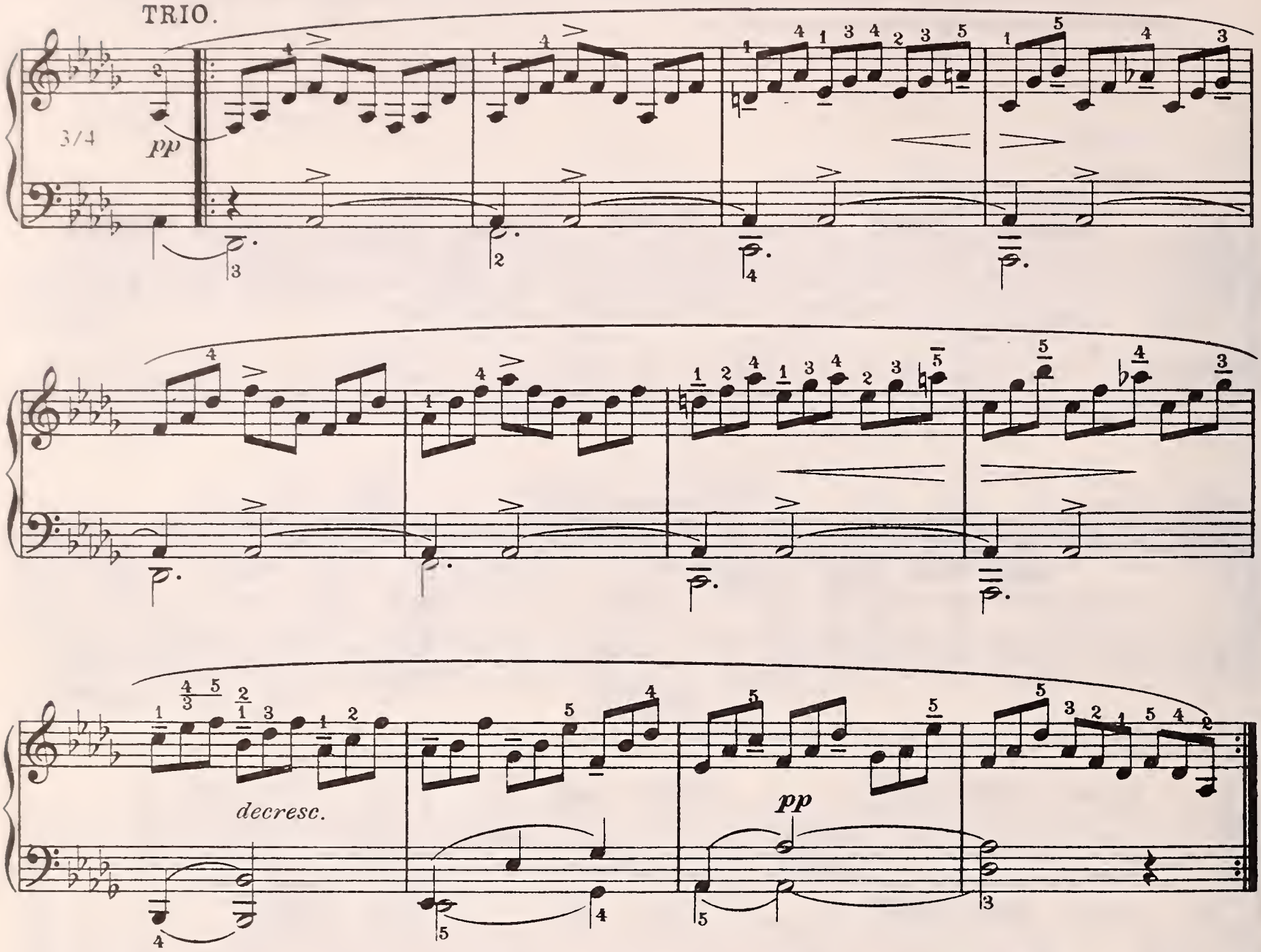
George Frederic Handel

Andantino



IMPROMPTU

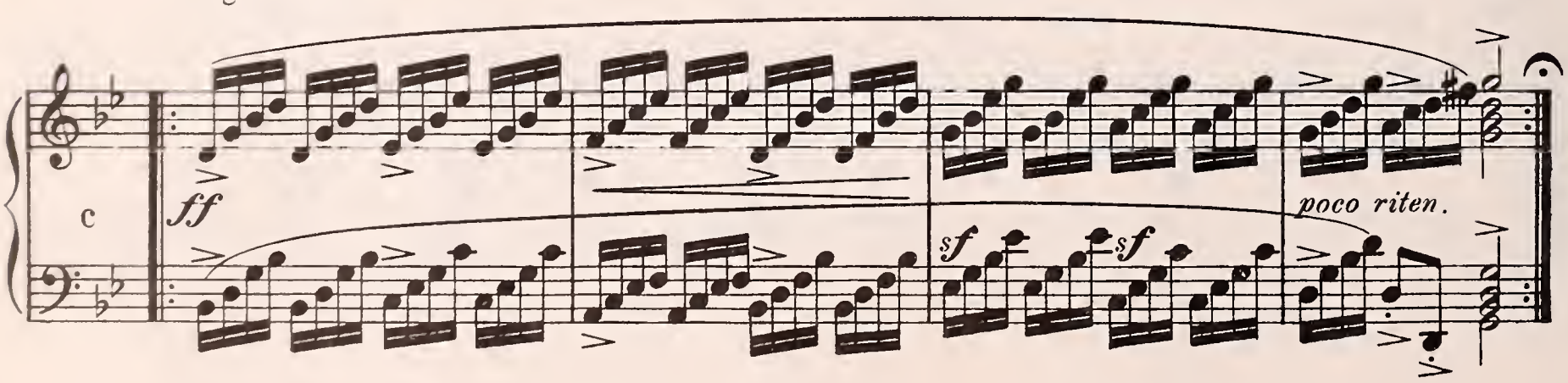
Franz Schubert, Op. 142, No. 2



5. Broken Chords with Blocked Melodic and Rhythmic Patterns

PASSACAILLE

George Frederic Handel

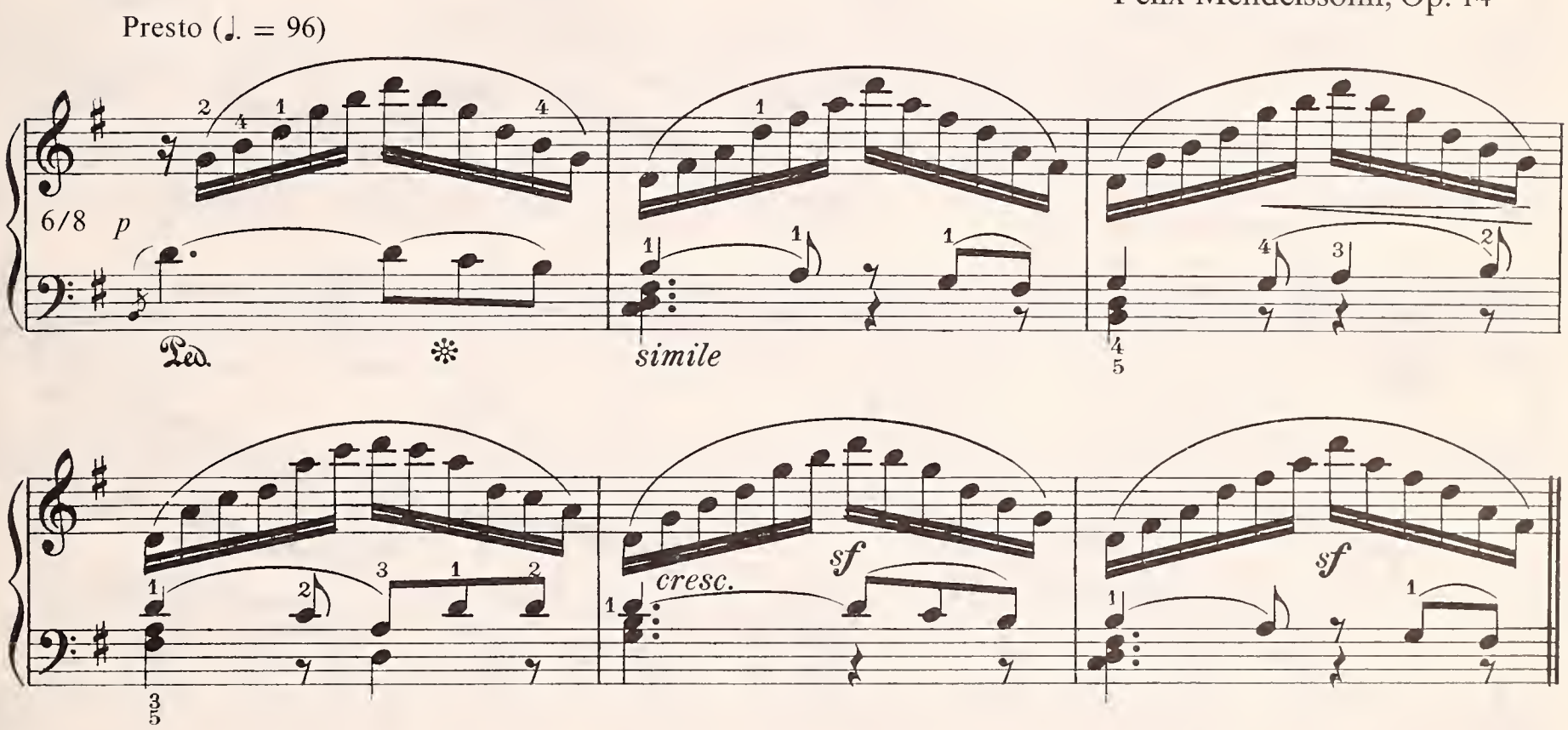


6. Arpeggiated Chords

The two following excerpts are most desirable for full orchestra. The *arpeggios* in both can be scored as follows: (1) Arrange them idiomatically for appropriate strings. (2) Arrange them as broken chords for strings or wood-winds and give the full *arpeggios* to the harp. In the Mendelssohn excerpt, supply the harmony for the first measure and continue it in accordance with the rhythmic pattern given by the composer. The Rachmaninov excerpt requires sustained middle-harmony parts as indicated in the third measure.

RONDO CAPRICCIOSO

Felix Mendelssohn, Op. 14

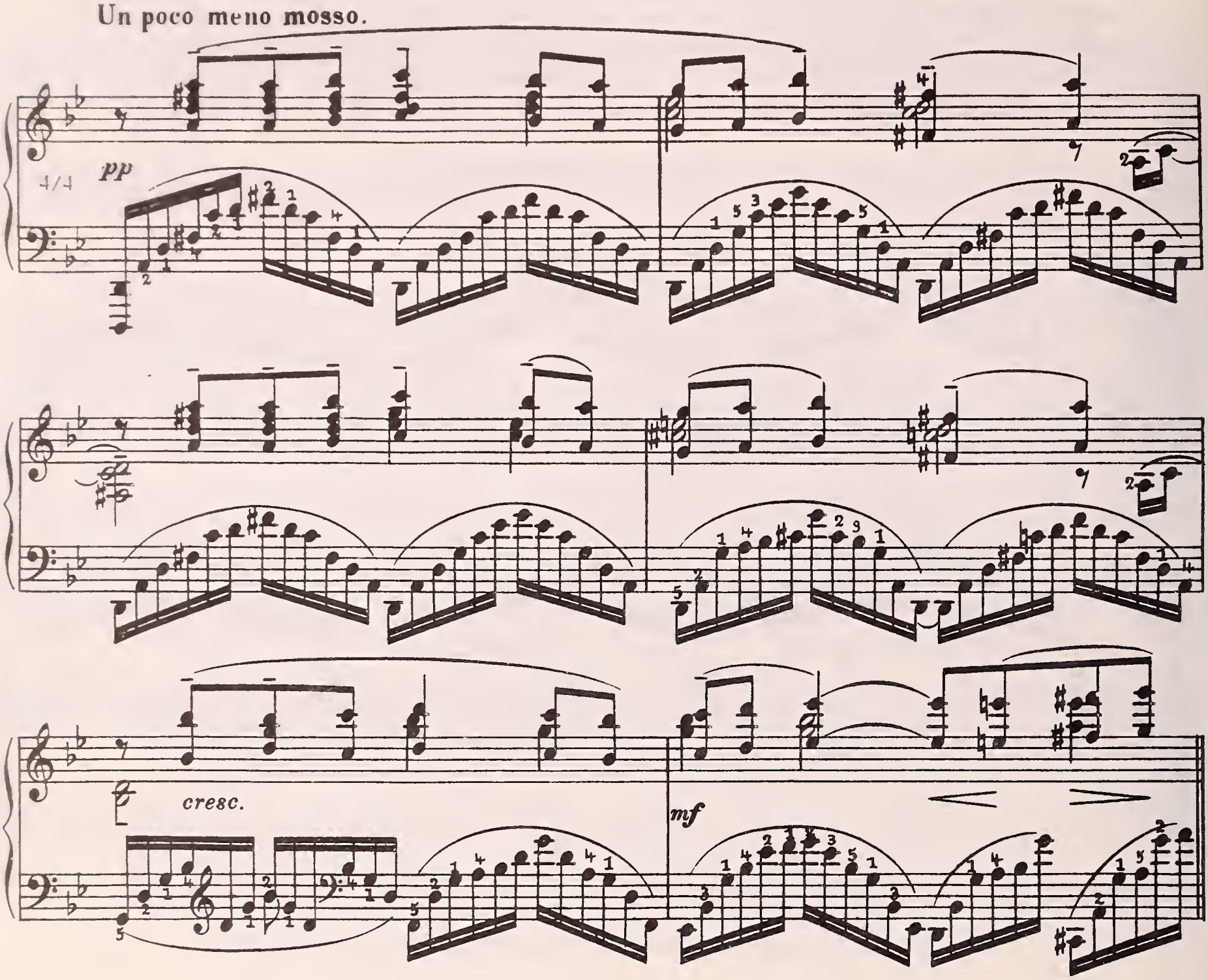


PRELUDE IN G MINOR

Sergei Rachmaninov, Op. 23, No. 5

Alla marcia (♩ = 108)

Un poco meno mosso.



III. MELODIC LINES AND FIGURATIONS

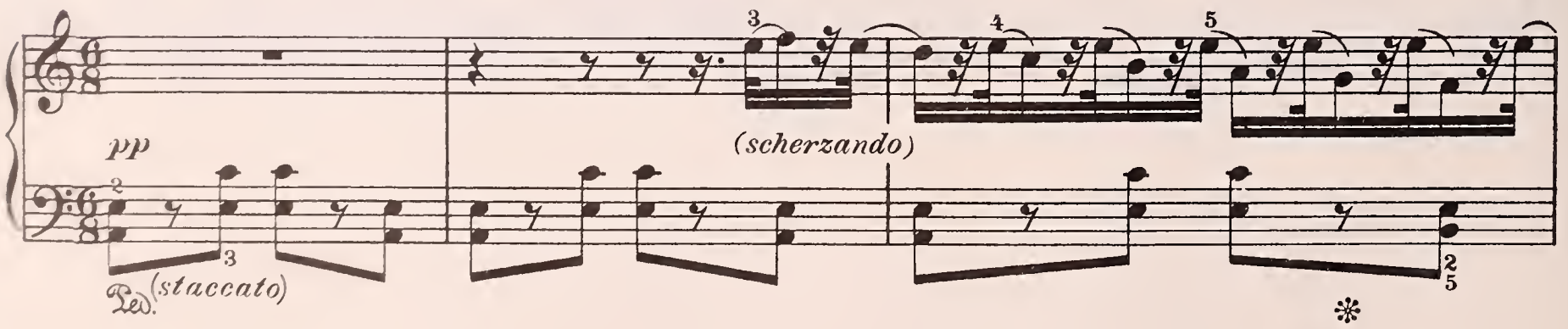
1. Large Melodic Skips

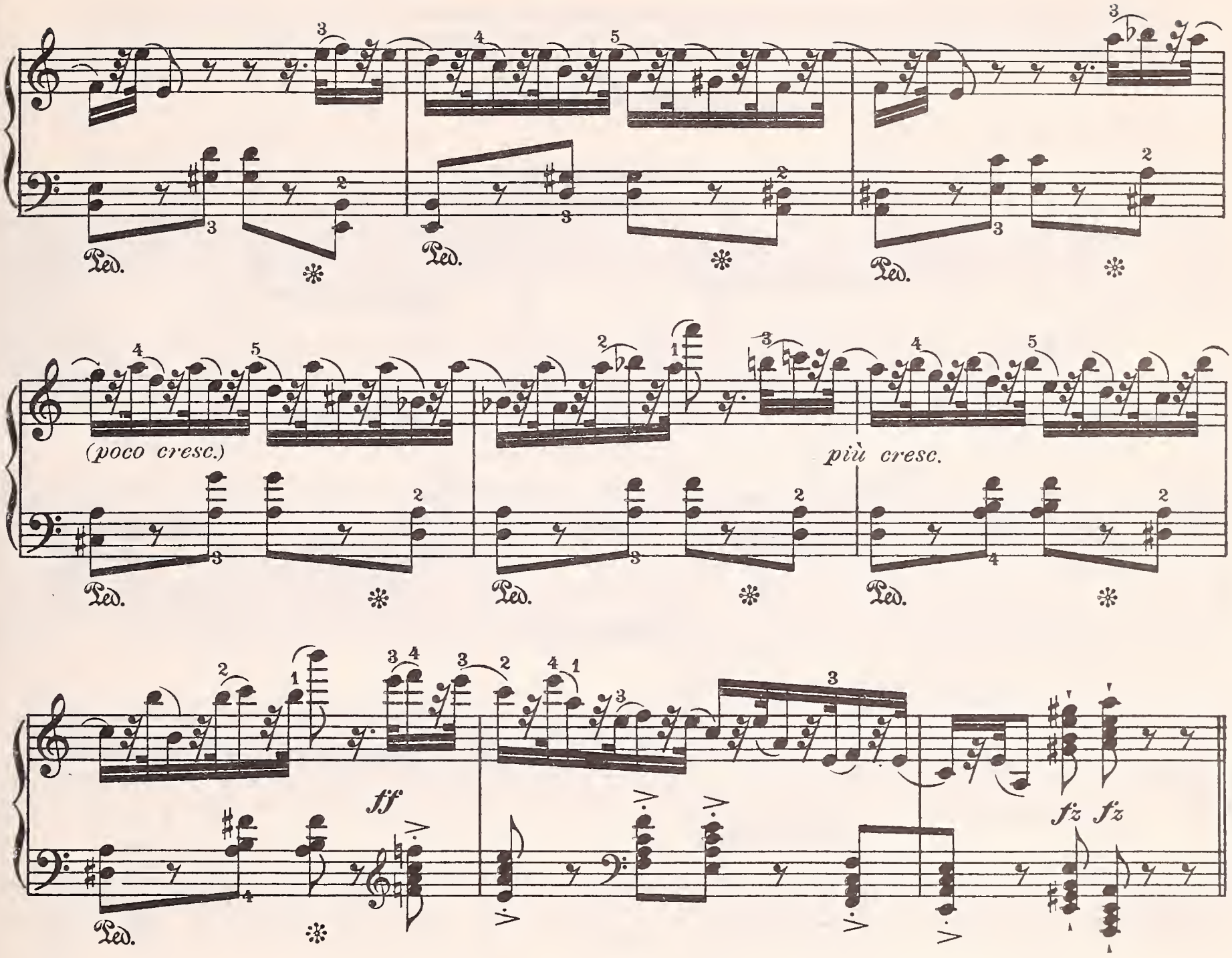
At fast tempos it is advisable to rearrange themes of this kind for two voices, yet always retaining both the rhythmic patterns and interval changes.

CARNIVAL SCENE

Edvard Grieg, Op. 19, No. 3

Allegro alla burla





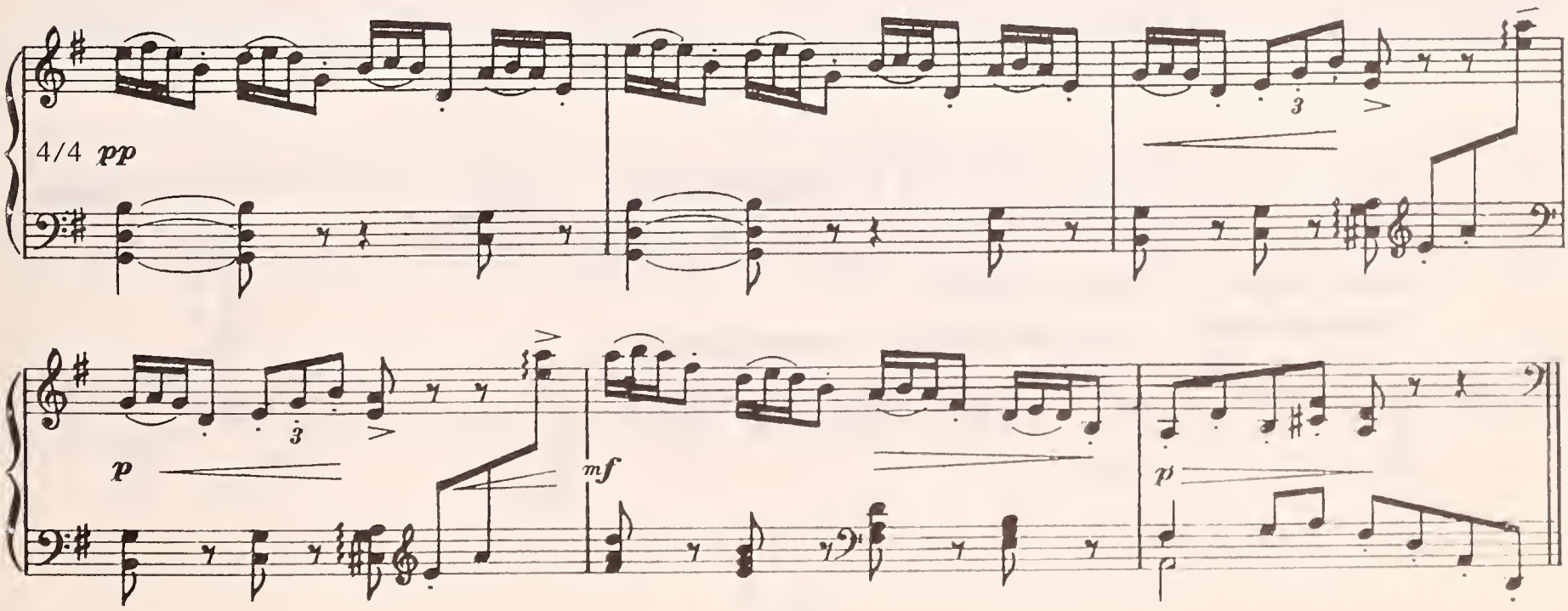
2. Outlining a Melodic Line

Two plans of outlining are suggested here: (1) above the melody, and (2) sustained an octave lower, combined with the lowest theme note on each beat.

SECOND ARABESQUE

Claude Debussy

Allegretto scherzando

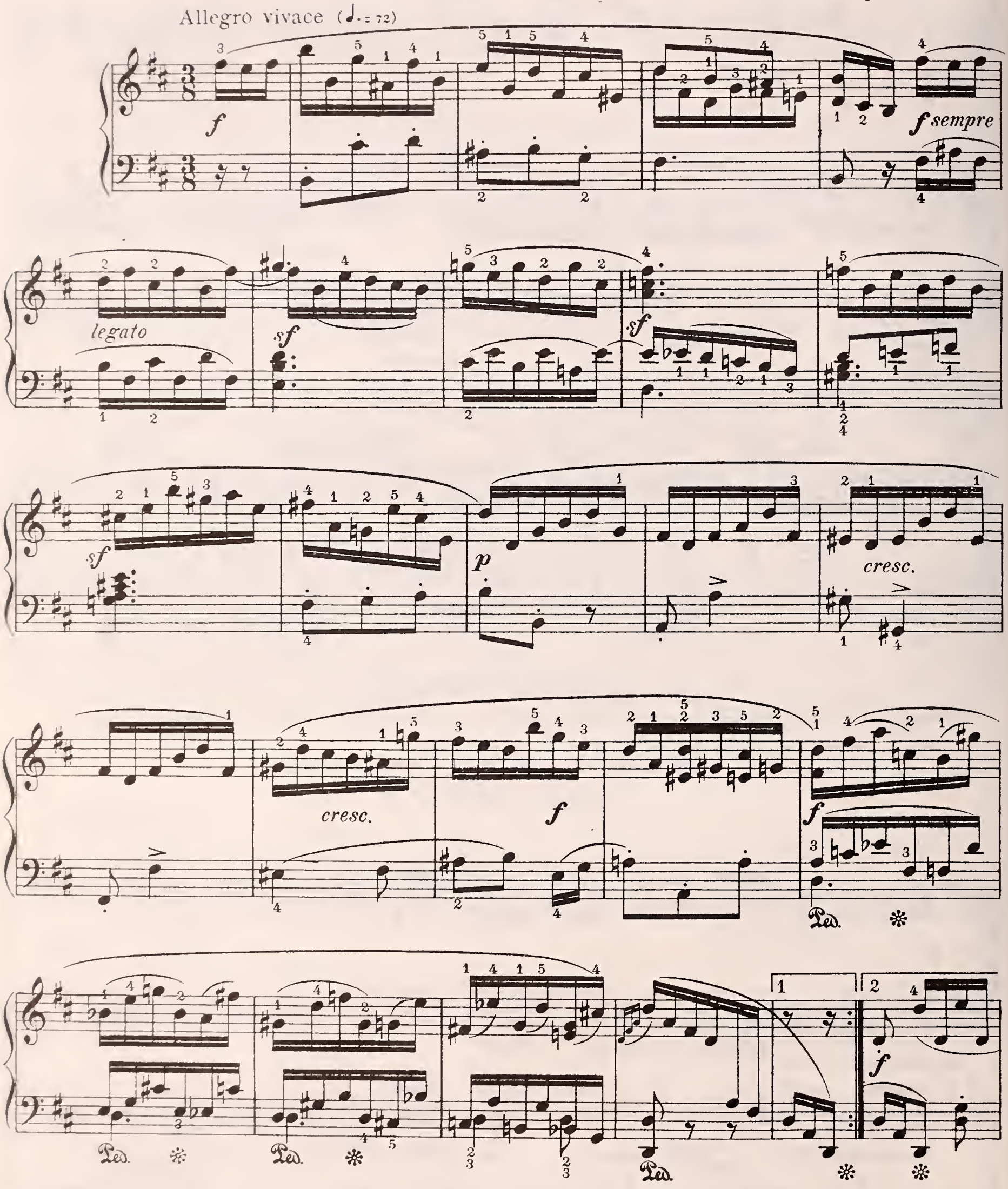


3. Dividing a Melodic Line

Divide the entire treble part for two or more voices as required. Parts in the bass range will also need considerable revision to provide consistent voice textures.

CHARACTERISTIC PIECE No. 2

Felix Mendelssohn, Op. 7, No. 2



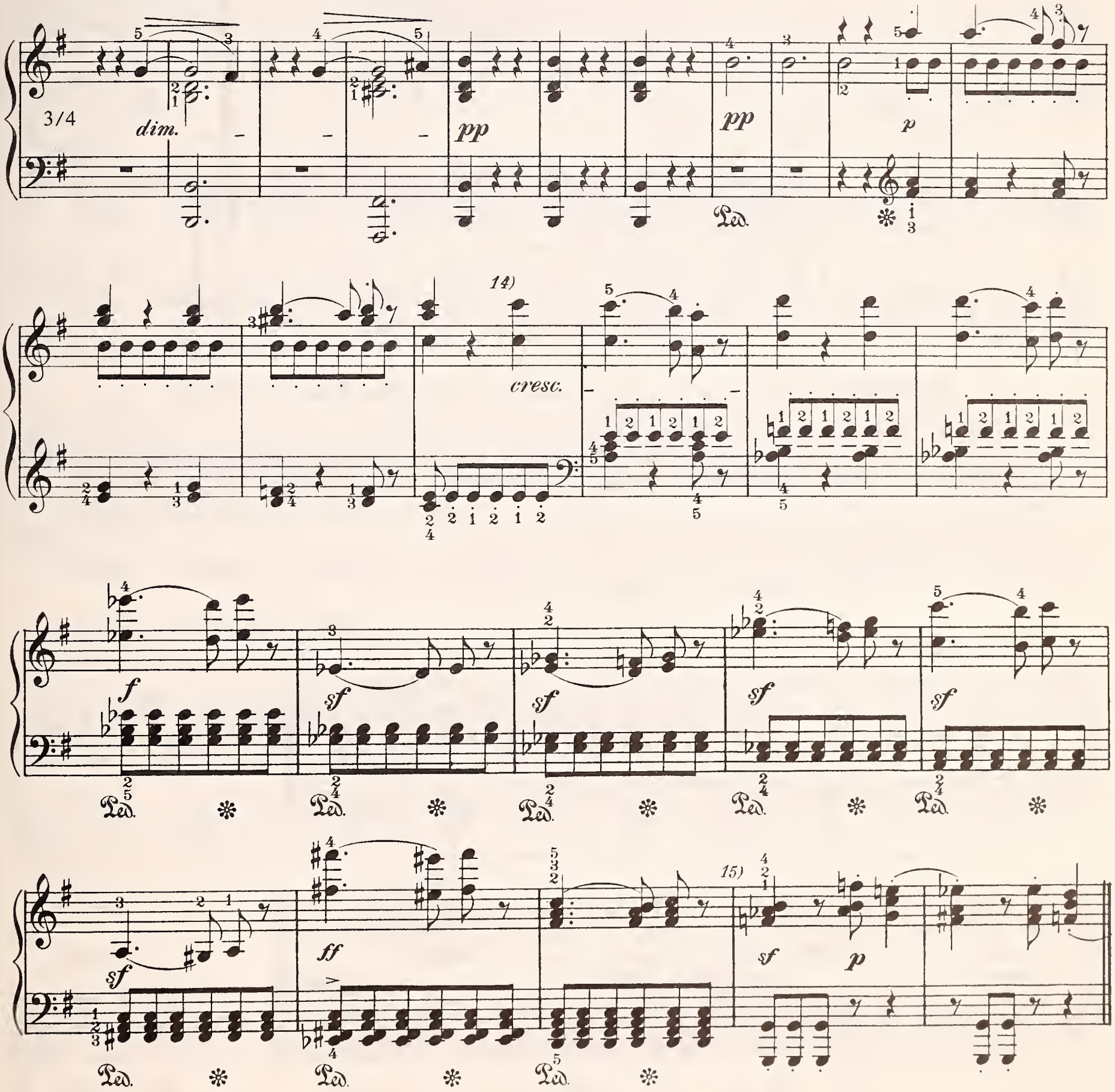
4. Melodic Lines Combined with Repeated Notes

In scoring this excerpt, retain the *tessitura* of the repeated notes but rearrange the chord positions starting in measure twenty-one.

SONATA No. 27

Ludwig van Beethoven, Op. 90

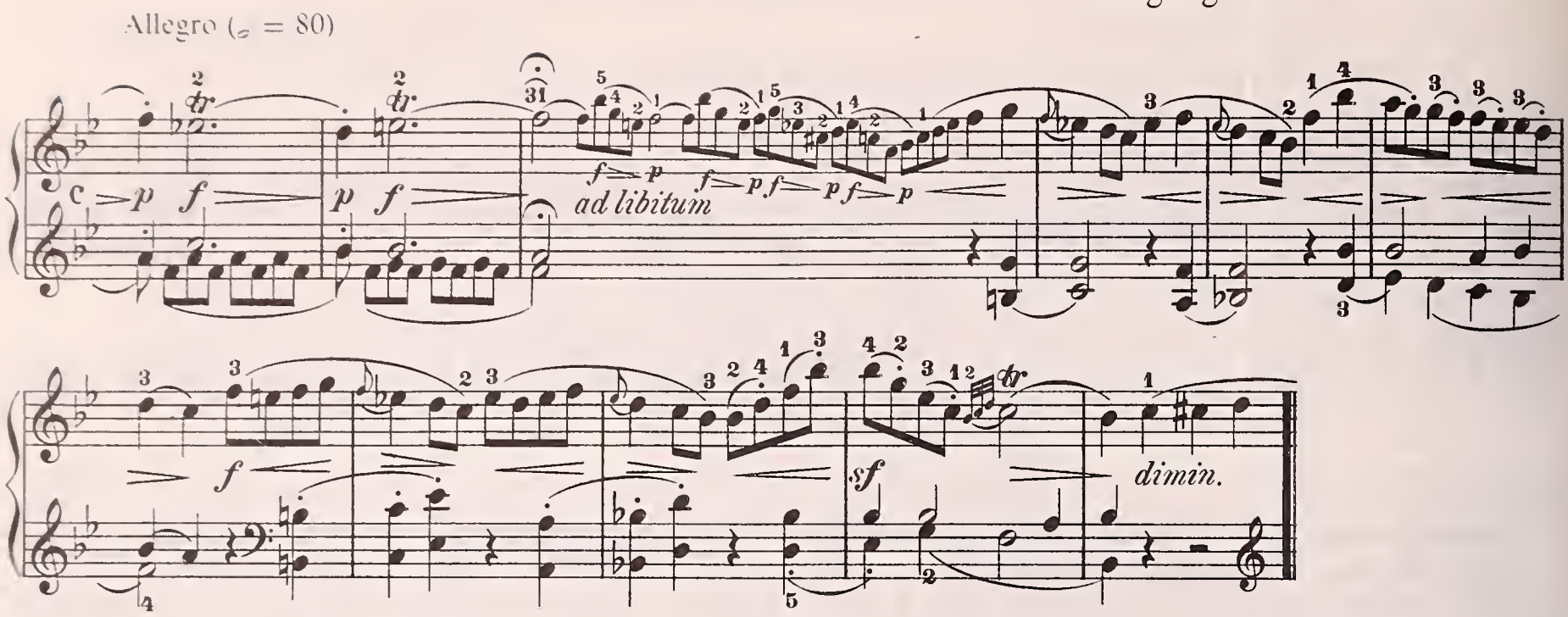
Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck
(♩ = 152)



SONATA No. 12

RONDO

Wolfgang Amadeus Mozart

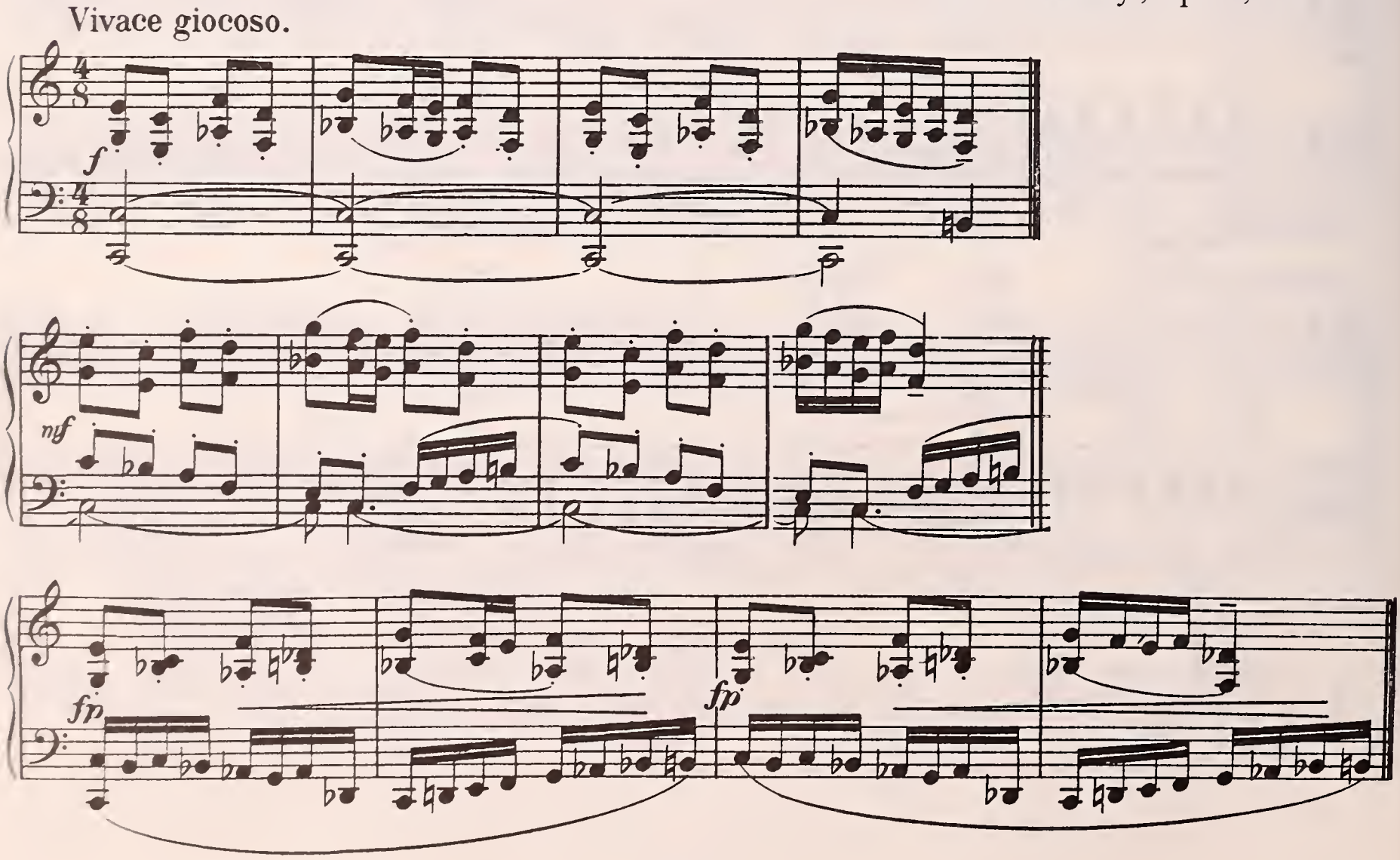


5. Melodic Settings: Contrasts, Comparative Strengths, Repeated Phrases

These four-measure excerpts, taken from eight-measure phrases, illustrate one composer's approach to seeking contrast with the same thematic material at different dynamic levels. The orchestration of these phrases should explore the full potentialities of each section, reserving the full orchestra for the two *fortissimo* passages. **Note:** Observe the *obbligato* in the second brace. It could be varied and repositioned for the other variations.

A JOYOUS PARTY

Ernst Dohnányi, Op. 13, No. 8



ff

p

p

cresc.

p

Tempo I.

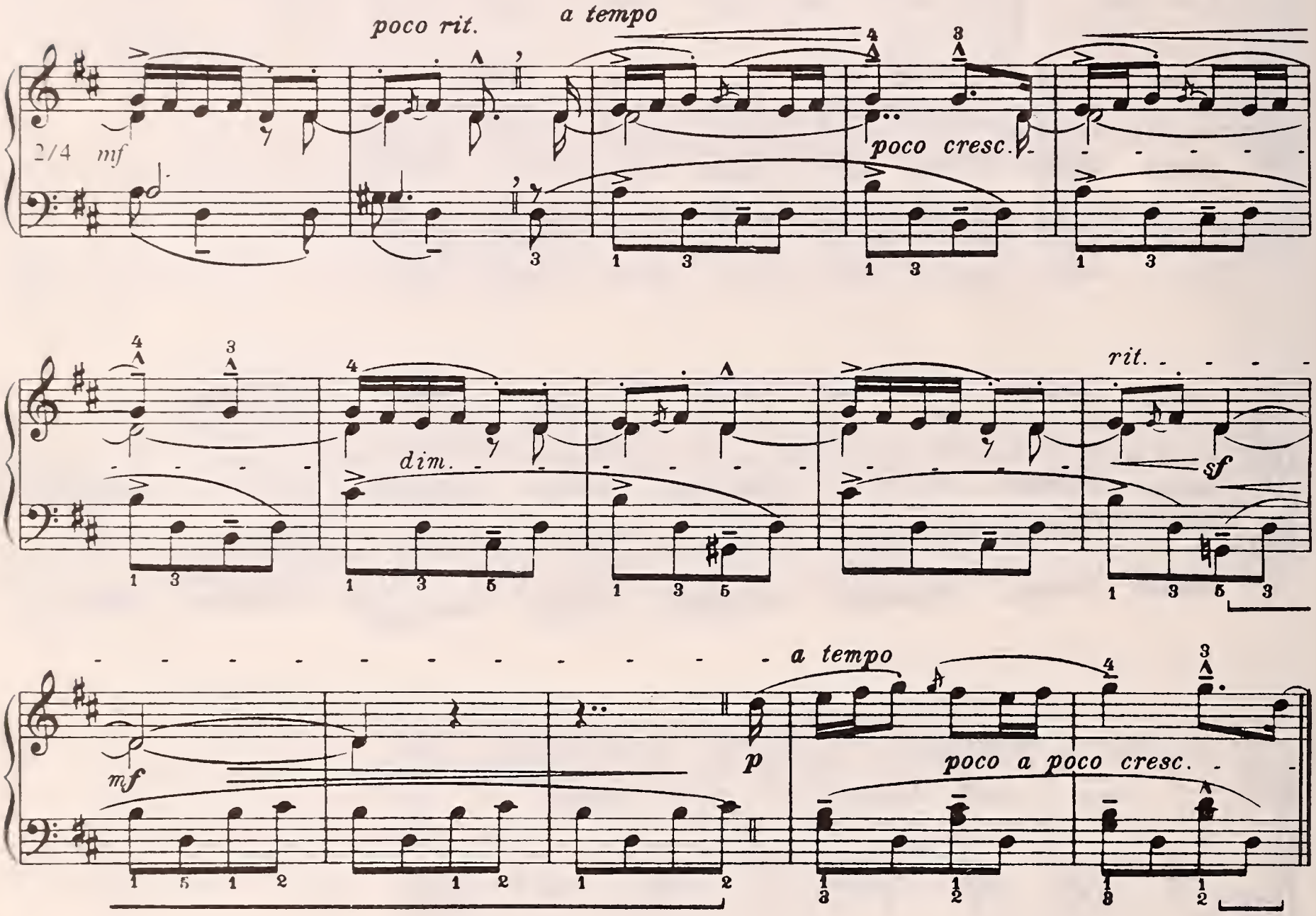
fff

IV. IMPLIED BASS PARTS

A number of the previous examples required the extracting of implied bass parts from chord formations. The following excerpt presents music which calls for sustained tenor and bass parts combined with a pedal point. By starting the implied bass part on the second beat of the third measure and treating it as a suspension, the effect intended by the composer can be realized. This plan changes in measure eleven.

FINALE from SONATINA

Bela Bartók



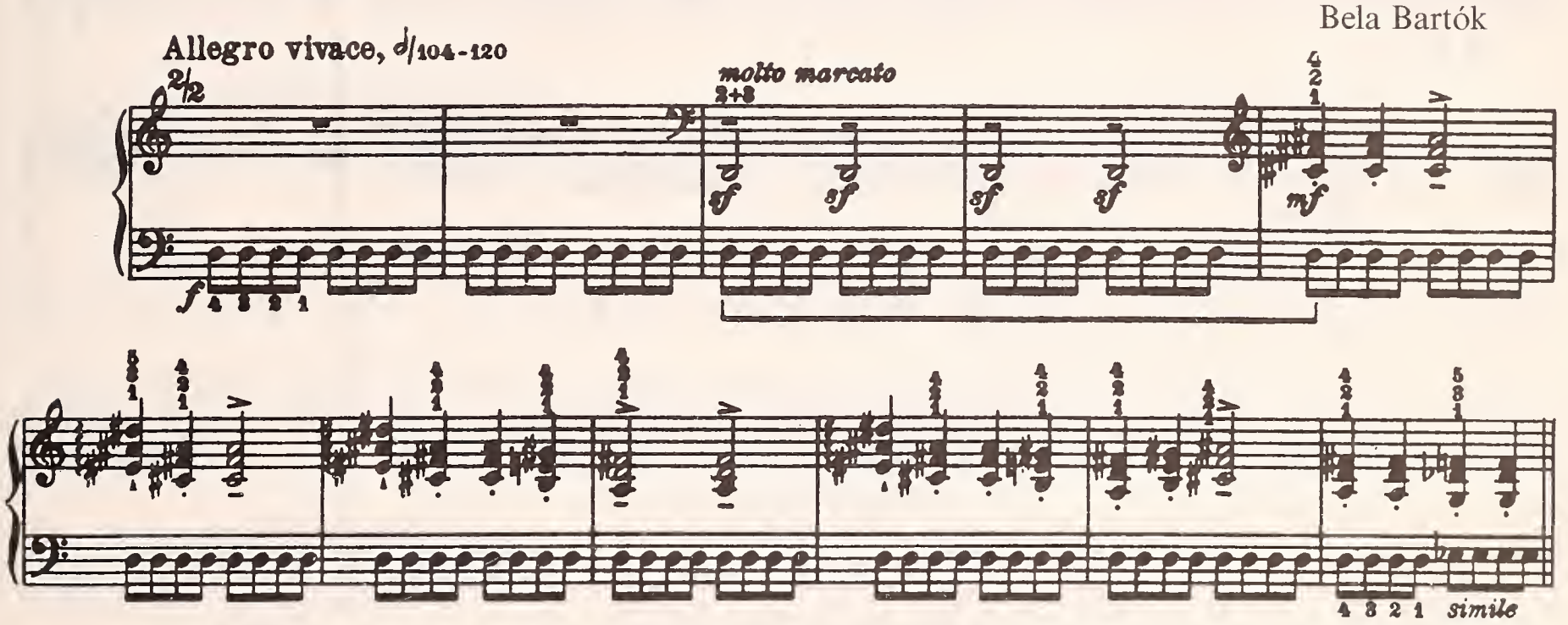
V. SINGLE-NOTE, INTERVAL, AND CHORD REPETITIONS

The examples for this category have been selected so that they can be represented in their most familiar forms. Each excerpt should be rearranged idiomatically for orchestral instruments, as illustrated in Chaps. 10, 16, and 35.

1. Repeated Notes—without Rests

BEAR DANCE No. X
Ten Easy Pieces for Piano

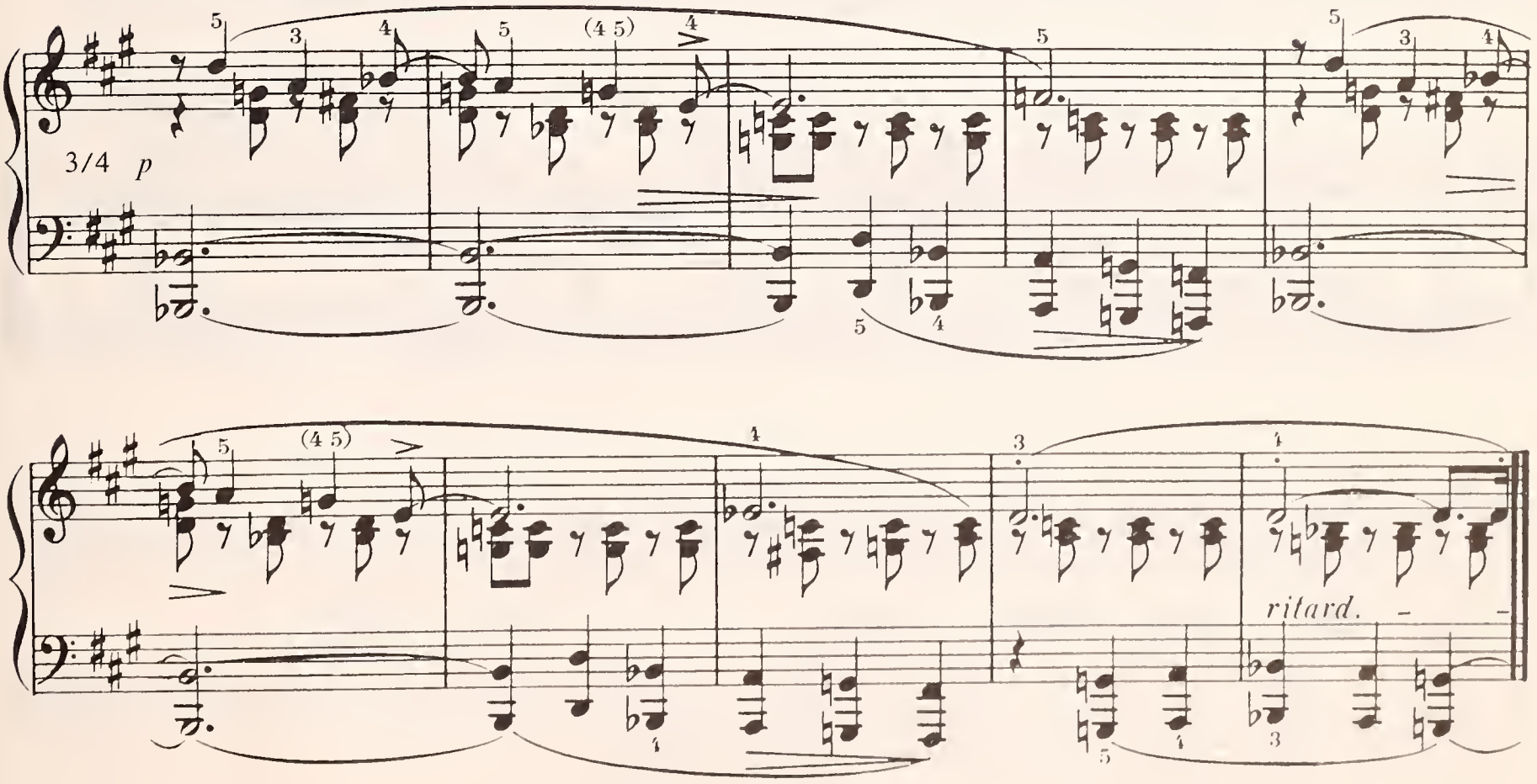
Bela Bartók



2. Repeated Notes—with Rests

NOVELETTE

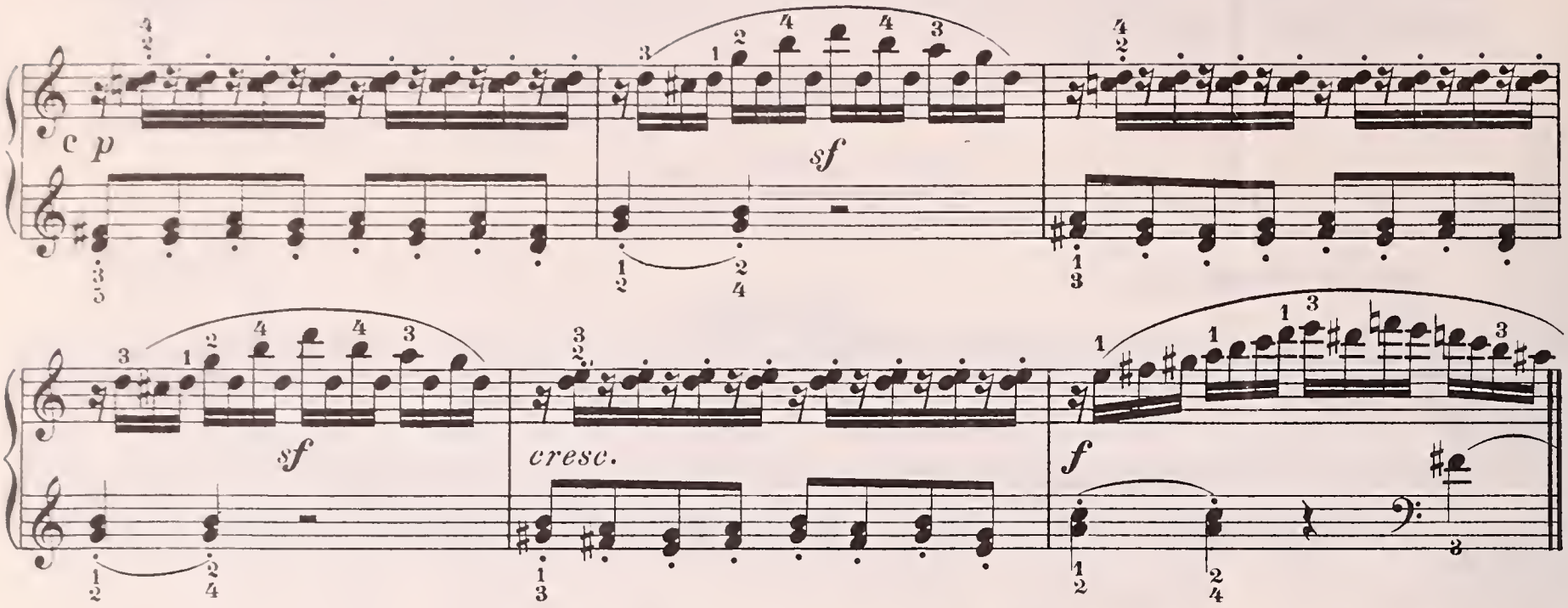
Robert Schumann, Op. 21, No. 4



RONDO

Ludwig van Beethoven, Op. 51, No. 1

Moderato e grazioso

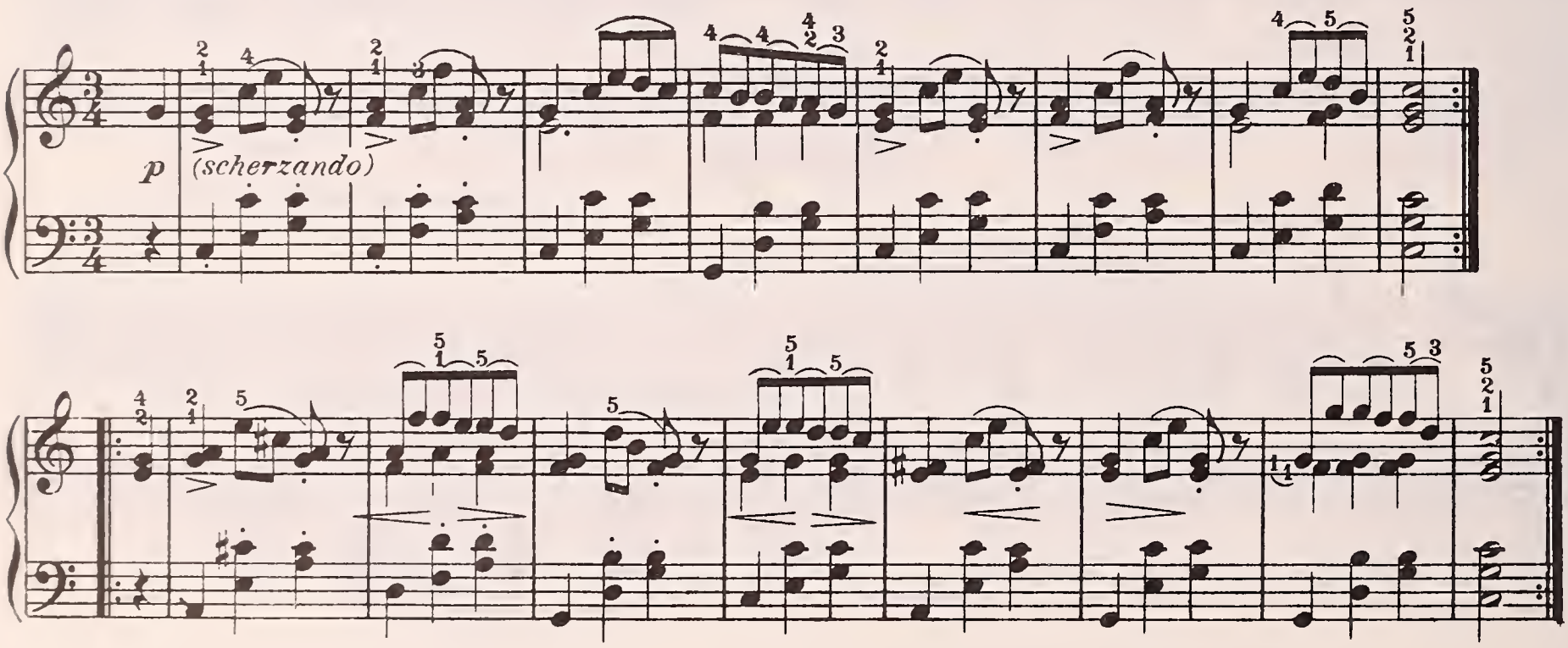


3. Repeated Intervals as Afterbeats

VALSES NOBLES (No. 6)

Franz Schubert, Op. 77

Tempo di Valse

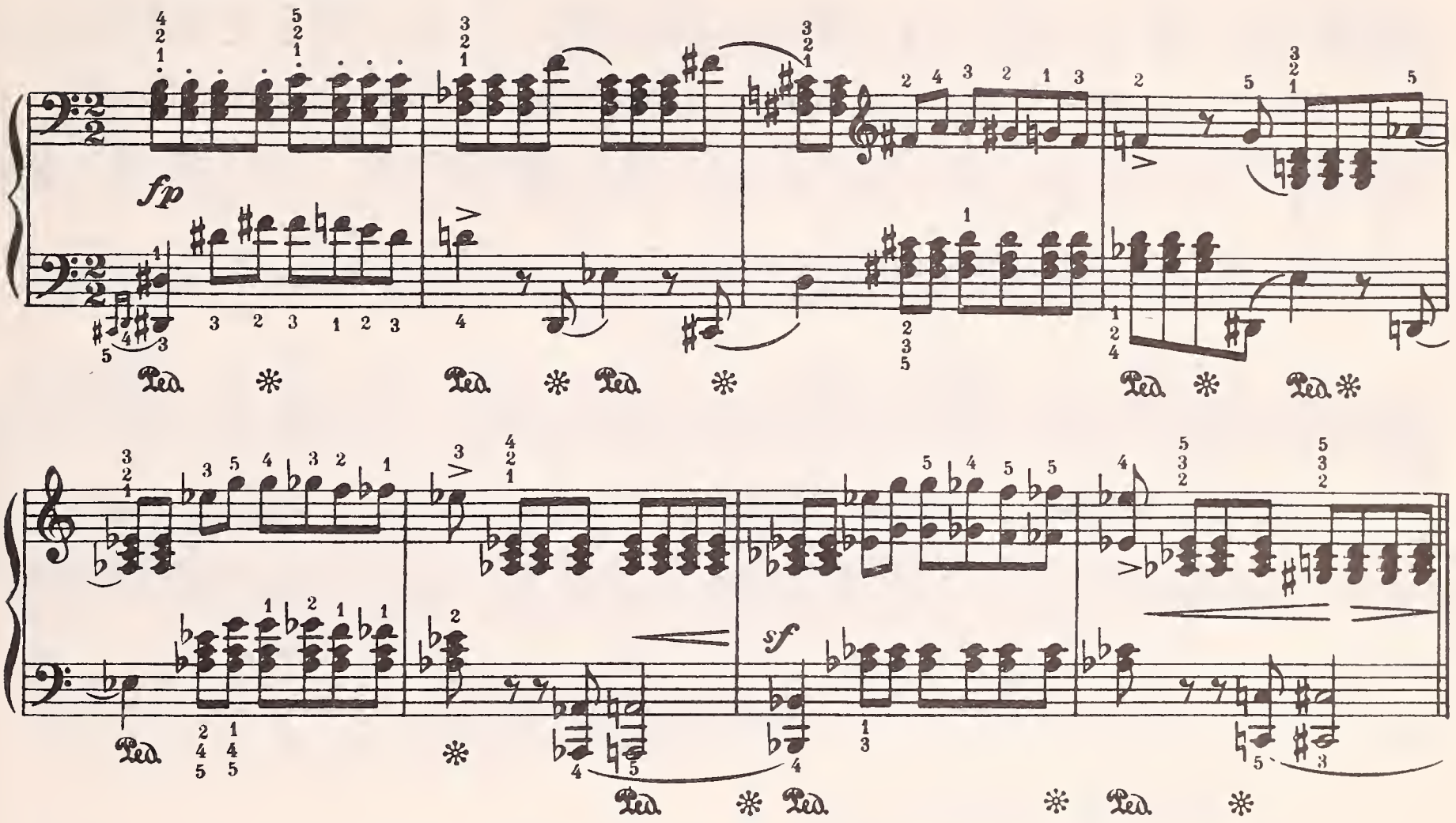


4. Repeated Chords

SUGGESTION DIABOLIQUE

Sergei Prokofiev, Op. 4, No. 4

Prestissimo fantastico

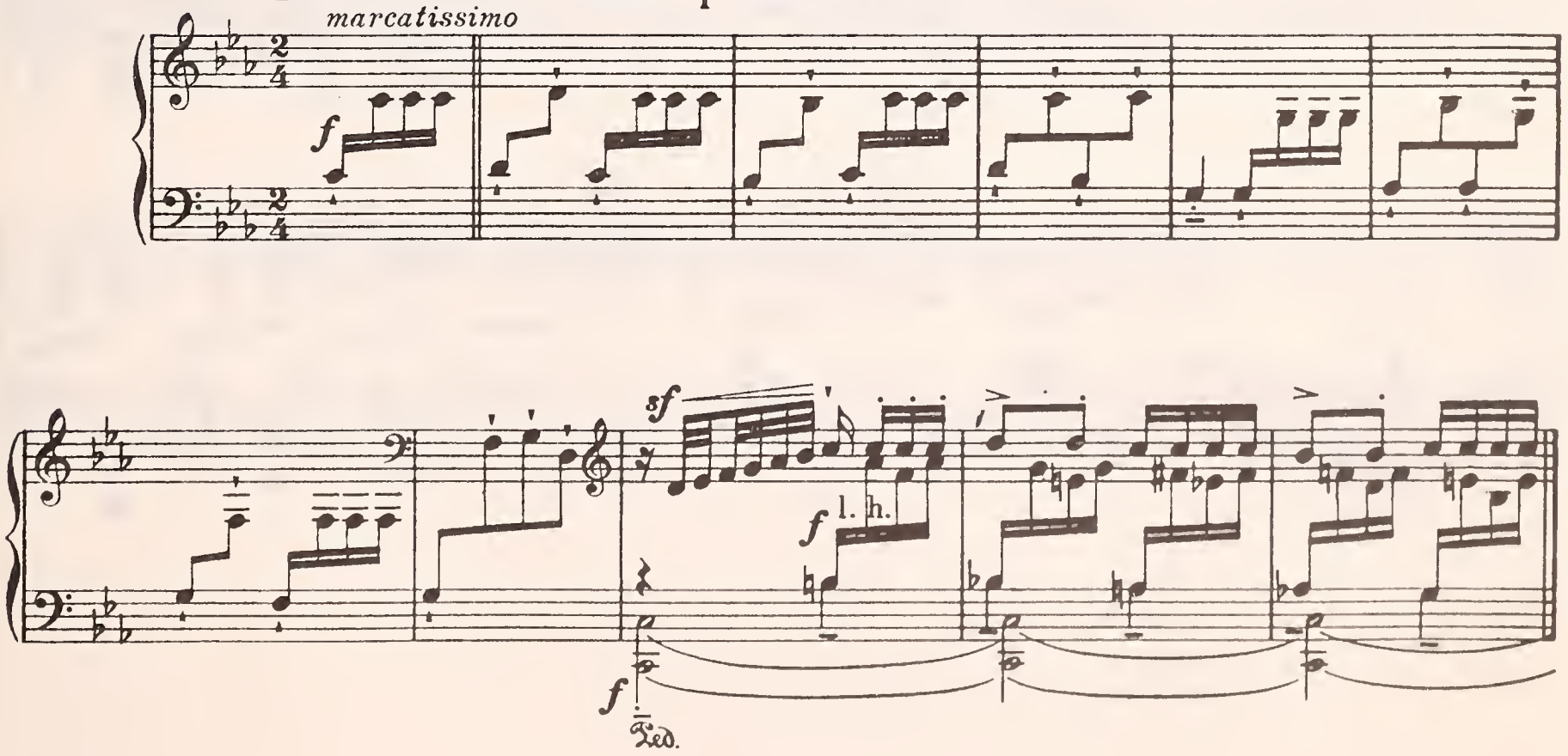


5. Repeated Notes, Intervals, and Chords Spaced for Alternating Hands

BOURRÉE FANTASQUE

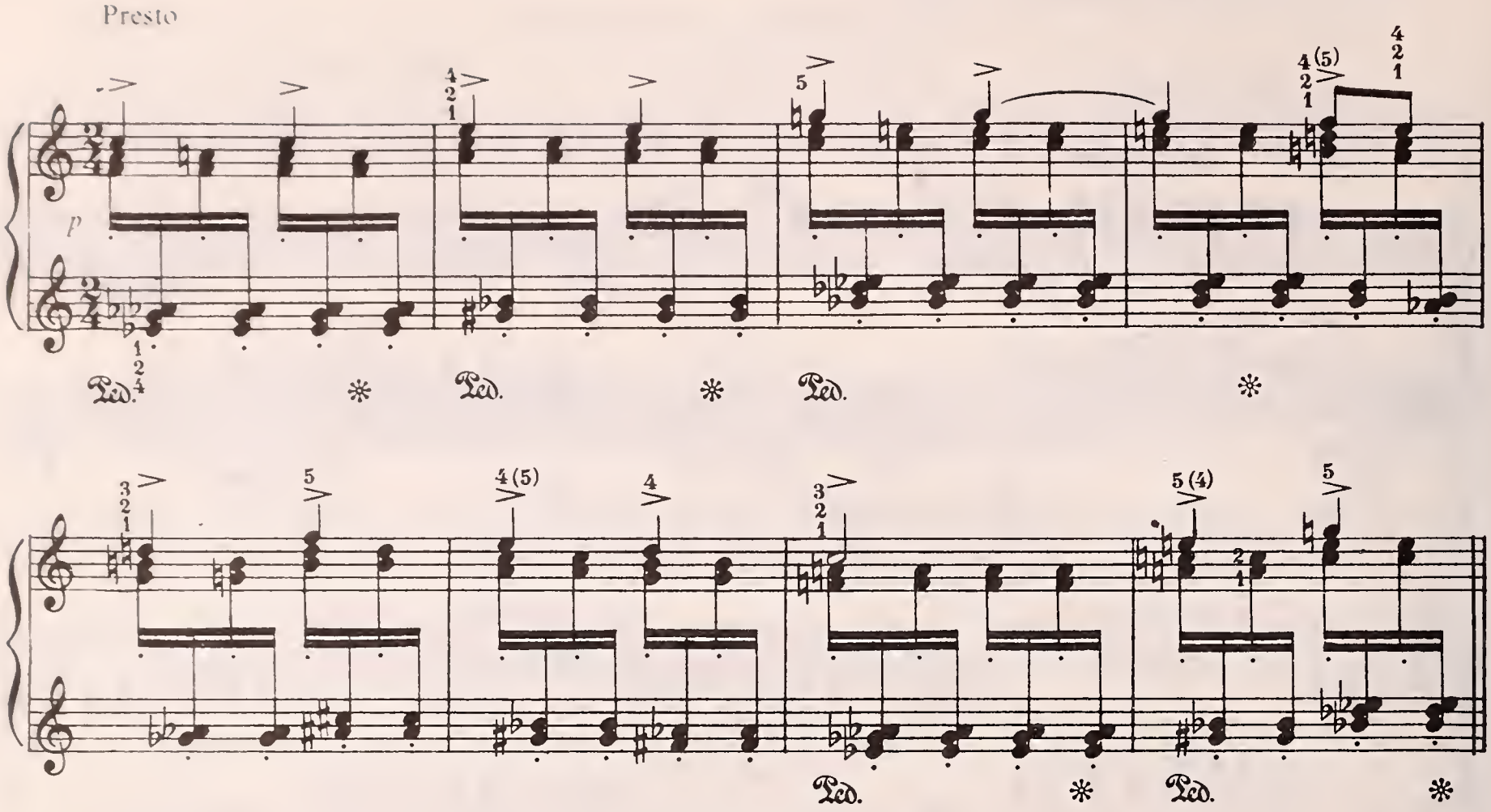
Emmanuel Chabrier

Très animé avec beaucoup d'entrain (♩= 152)



Heitor Villa-Lobos

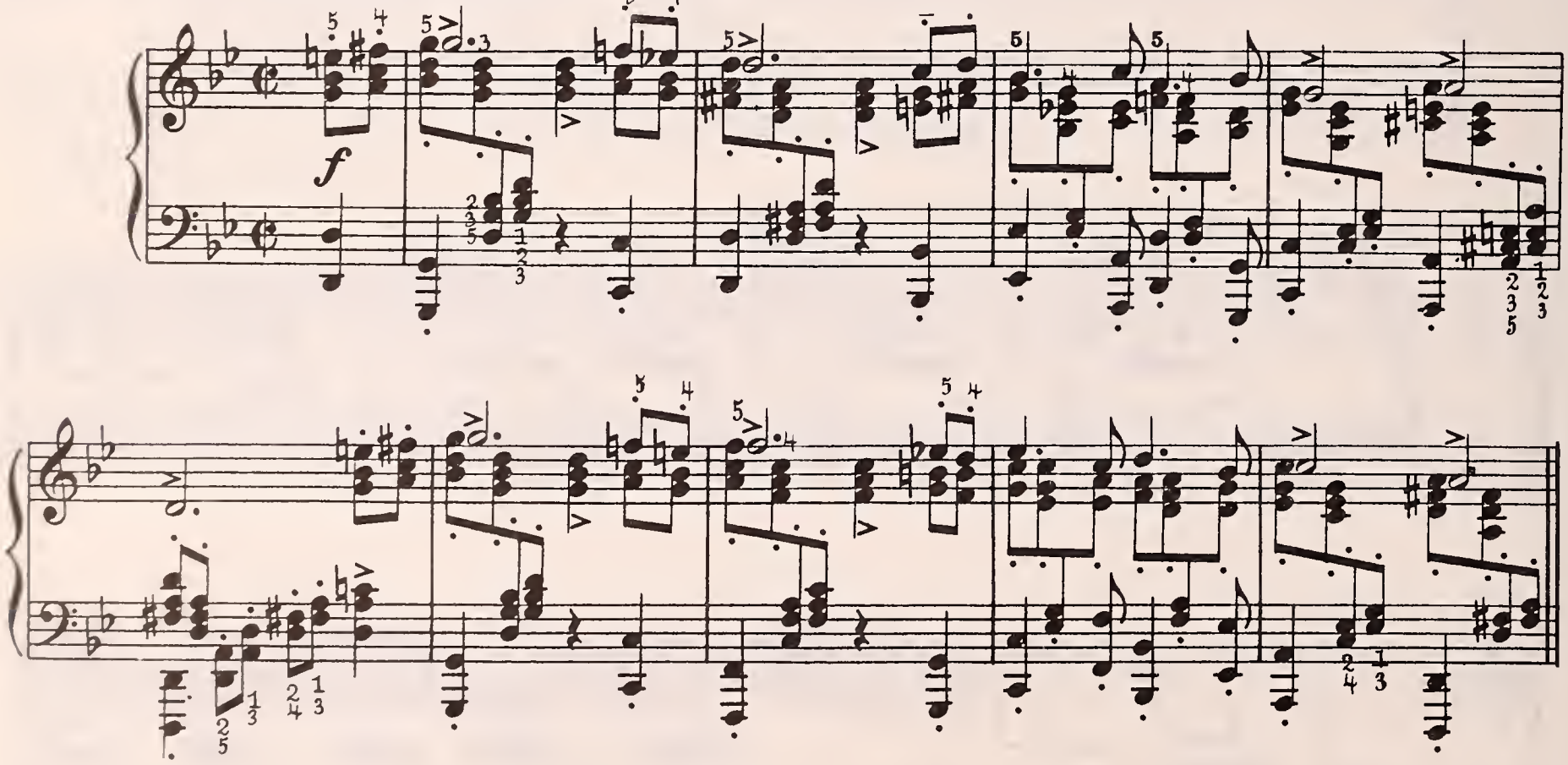
Presto



BALLADE

Johannes Brahms, Op. 118, No. 3

Allegro energico.



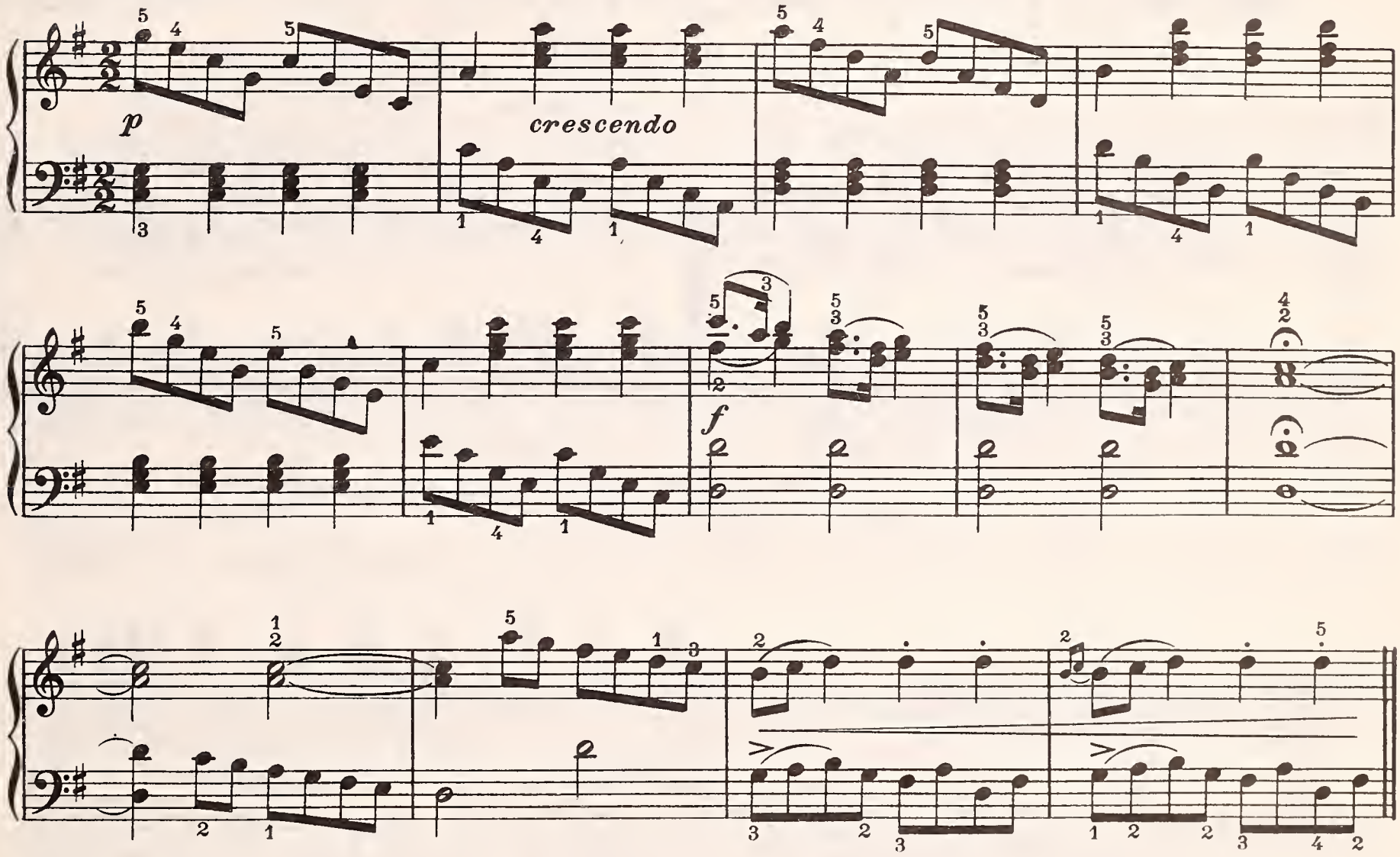
VI. TWO- AND THREE-PART MUSIC

Most of the music included up to this point has been *homophonic.* The voice textures have often been inconsistent, thereby requiring considerable revision, as will be the case with similar music to follow. The next excerpts illustrate three varieties of *homophonic* styles and textures.

1. Homophonic

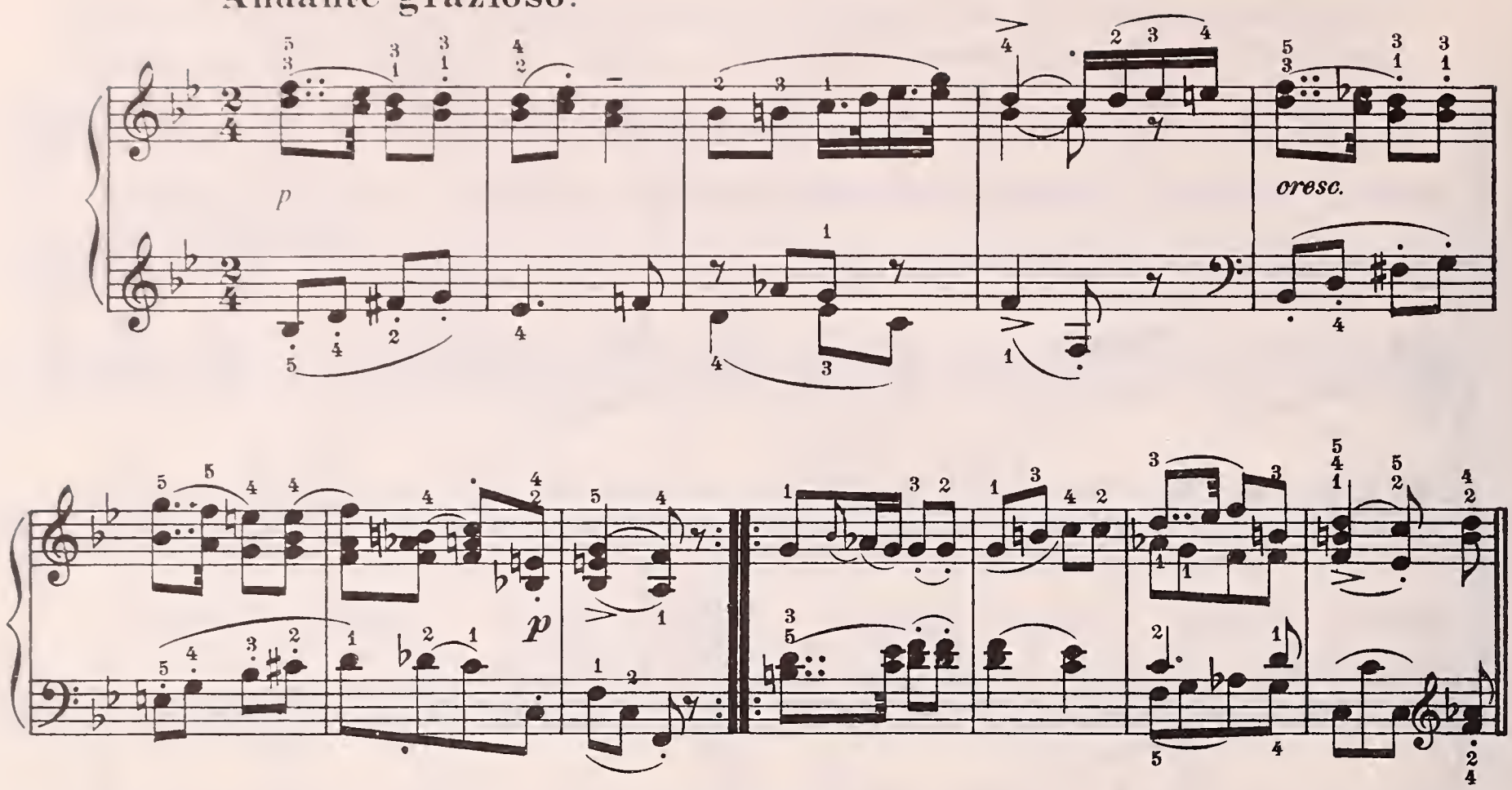
RIGAUDON

Jean Philippe Rameau



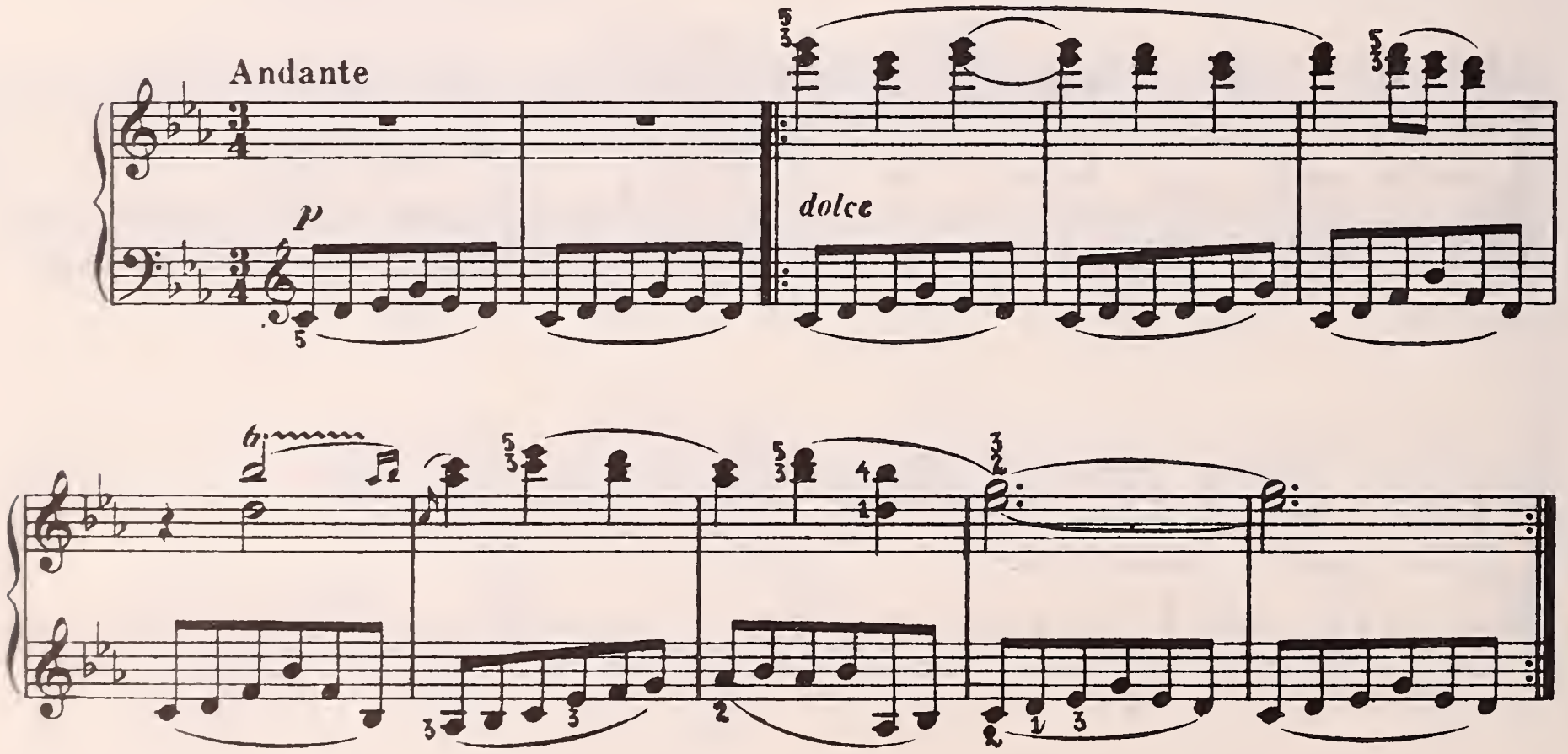
ANDANTE

Joseph Haydn



ORIENTAL
from DANZAS ESPAÑOLAS

Enrique Granados, Op. 5, No. 2

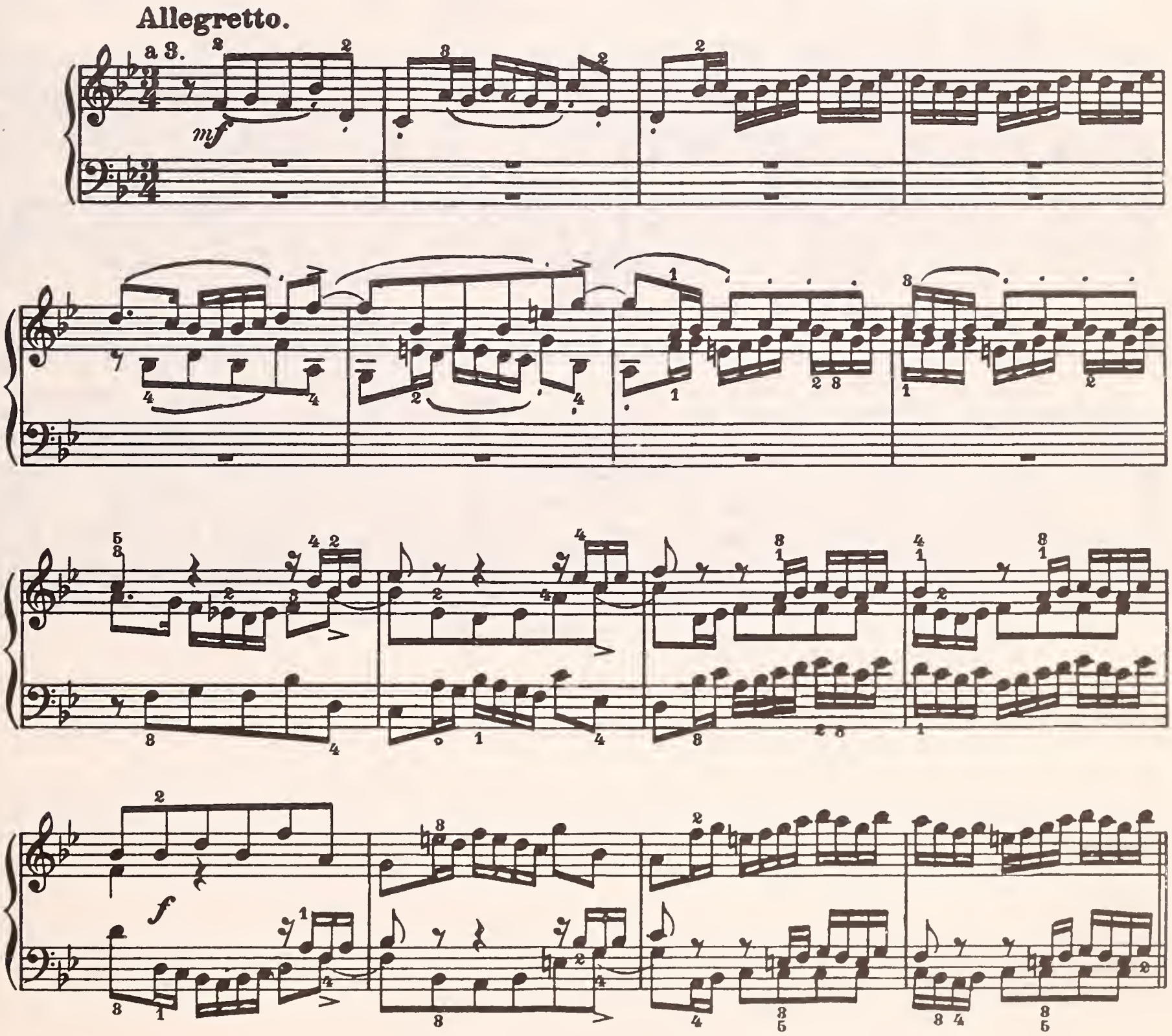


2. Polyphonic

Polyphonic music in its most strict forms (canon and fugue, without doublings, fillers, or harmonization), is comparatively rare in orchestral music. In fugal scoring, some doubling in octaves is permissible, notably in bass parts and for principal thematic material emphasis. Occasional outlining and sustaining may also be necessary and even desirable. The harmonized canon by Schumann needs clarity for the two thematic lines in contrast to and with the harmony parts whenever possible. Review this category in Chaps. 10, 16, and 35.

FUGUE No. 21
from the Well-tempered Clavichord

Johann Sebastian Bach

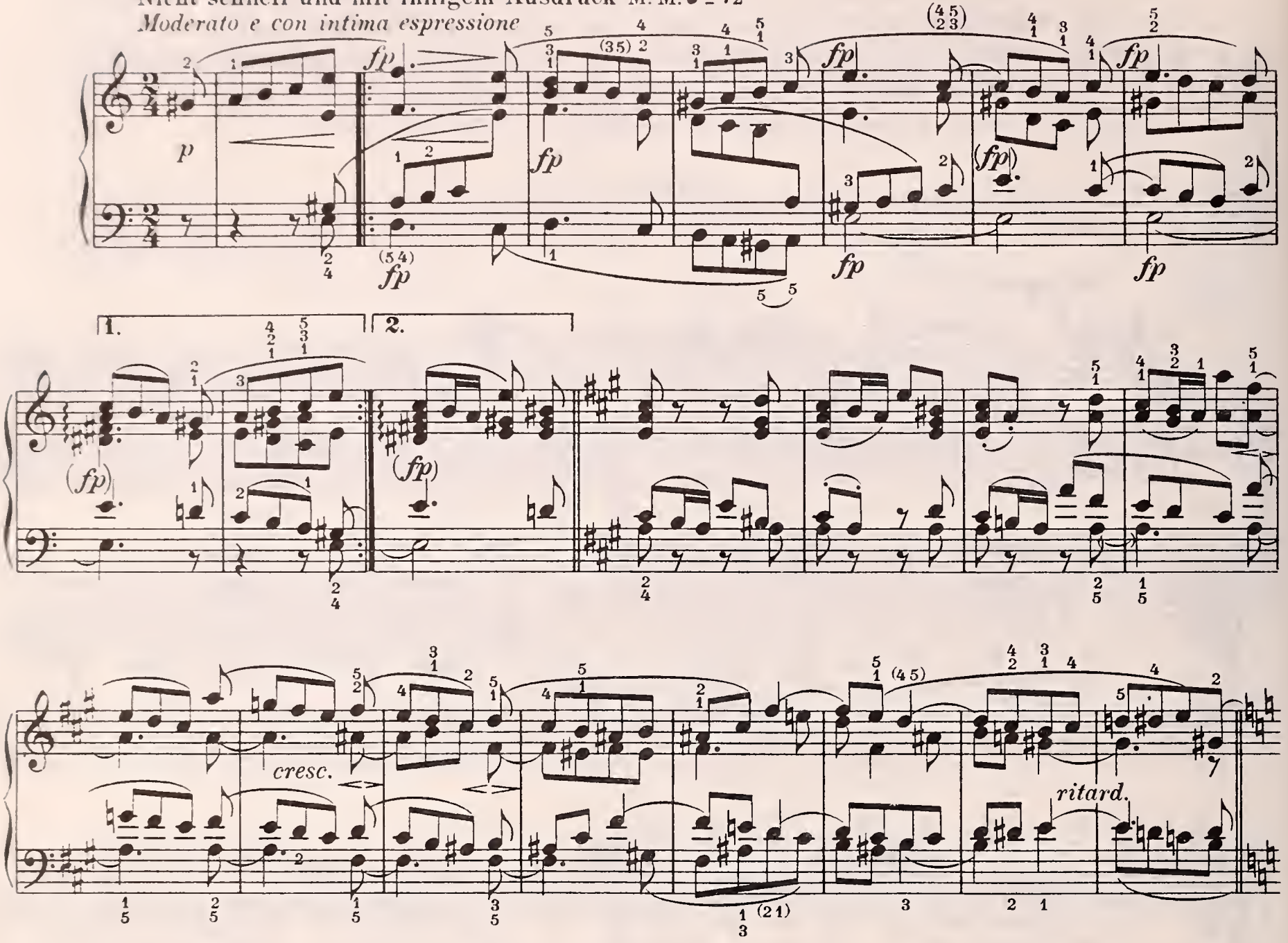


A CANON

Robert Schumann, Op. 68, No. 27

Nicht schnell und mit innigem Ausdruck M. M. ♩ = 72

Moderato e con intima espressione

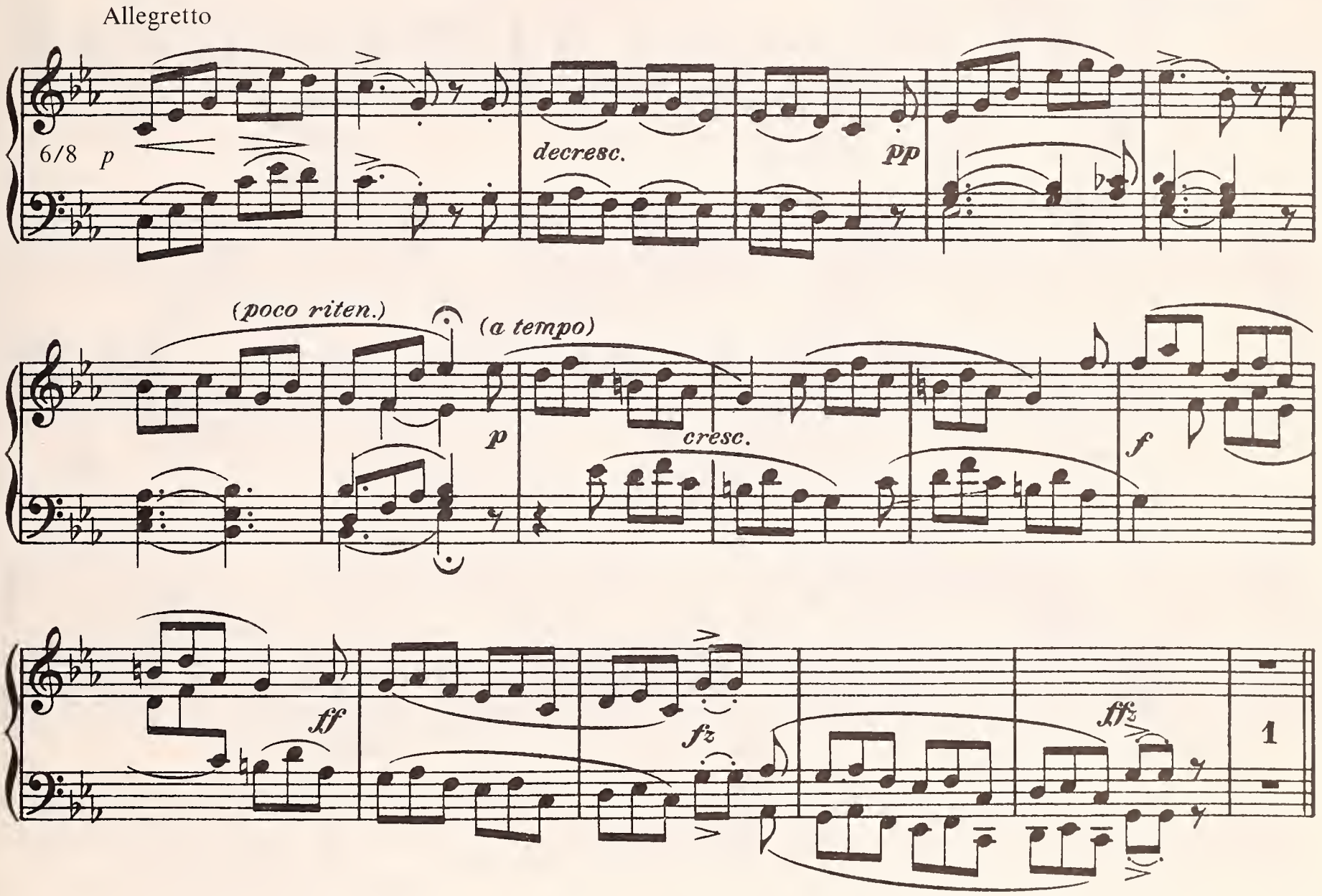


3. Style Mixtures

Style mixtures (juxtapositions of homophonic and polyphonic passages) provide a great source of organic strength, continuity, and contrast for symphonic music. Scoring in this style should be along the lines discussed under this heading in Chaps. 10, 16, and 35.

ALLEGRETTO IN C MINOR

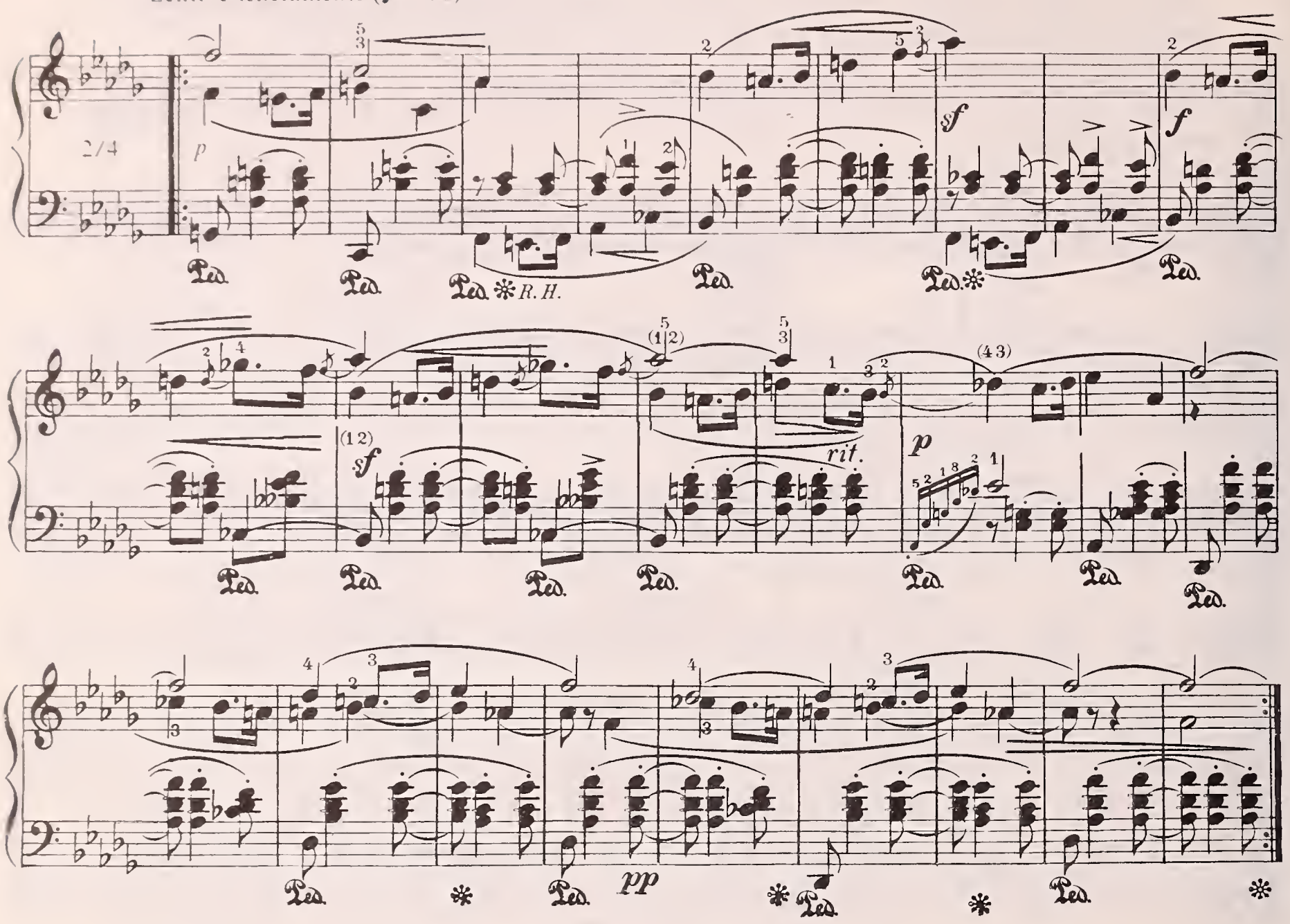
Franz Schubert



WARUM?

Robert Schumann, Op. 12, No. 3

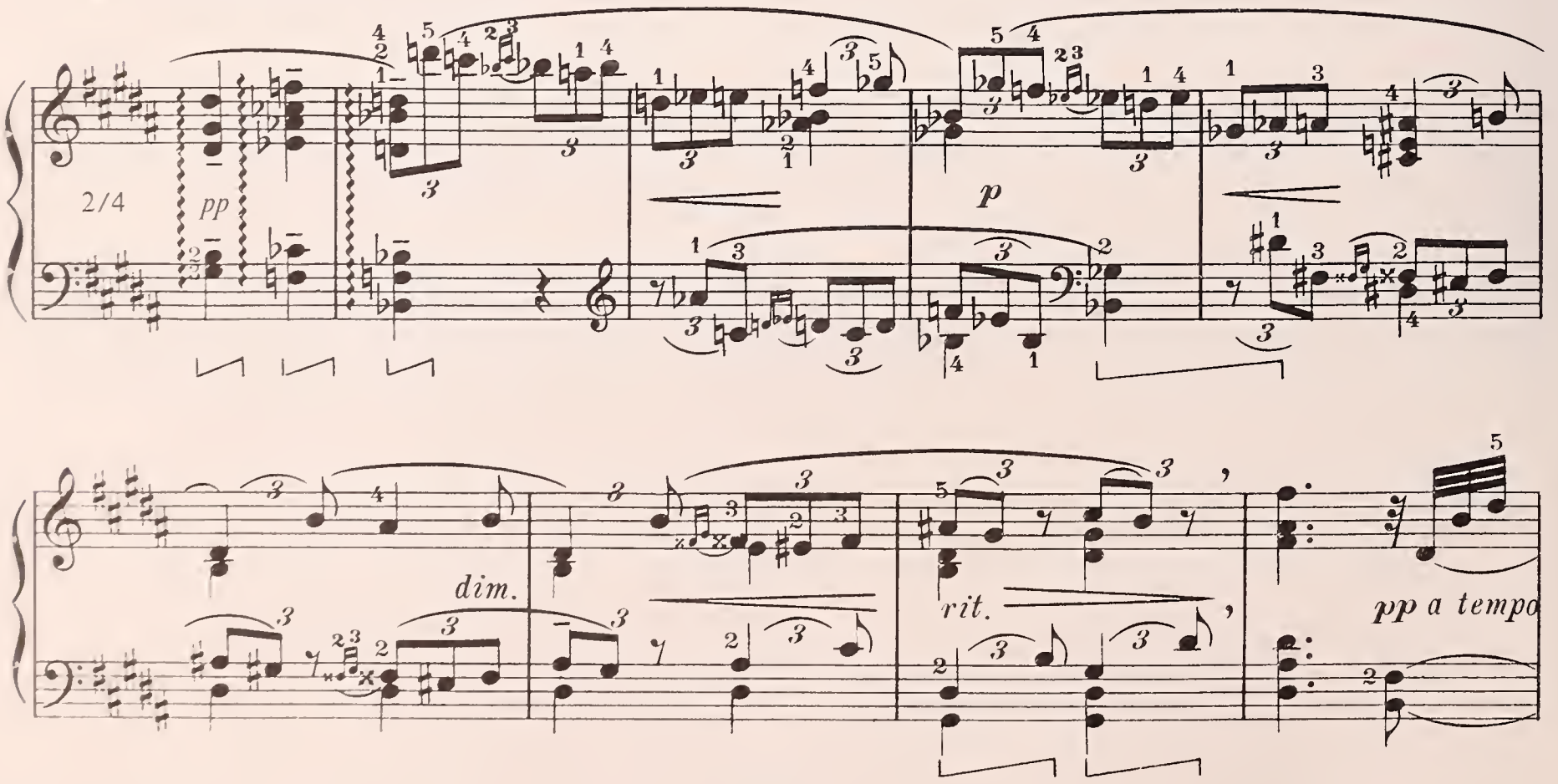
Lento e teneramente (♩ = 58)



TRÄUMEREI

Richard Strauss, Op. 9, No. 4

Andantino



VII. SPACING PROBLEMS IN THE MIDDLE REGISTER

Both entries under this classification have been presented as secondary considerations in many of the previous categories. They should now be reexamined as isolated, major problems concerned with orchestral balance and sonority.

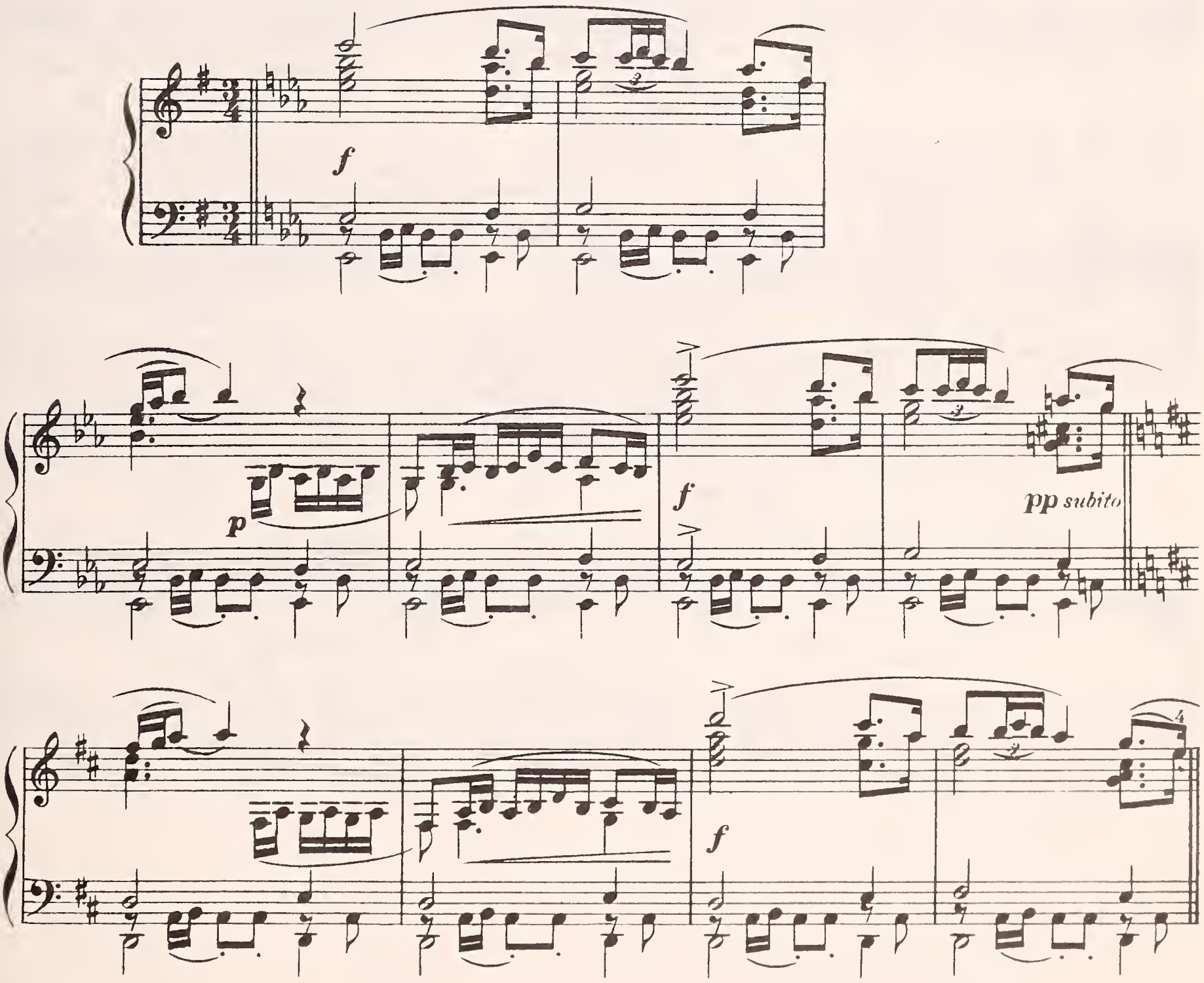
1. Large Harmonic Gaps

Fillers in the middle register are needed here for the first two and one-half measures of each four-measure phrase.

SEVILLA

Isaac Albéniz

Allegretto



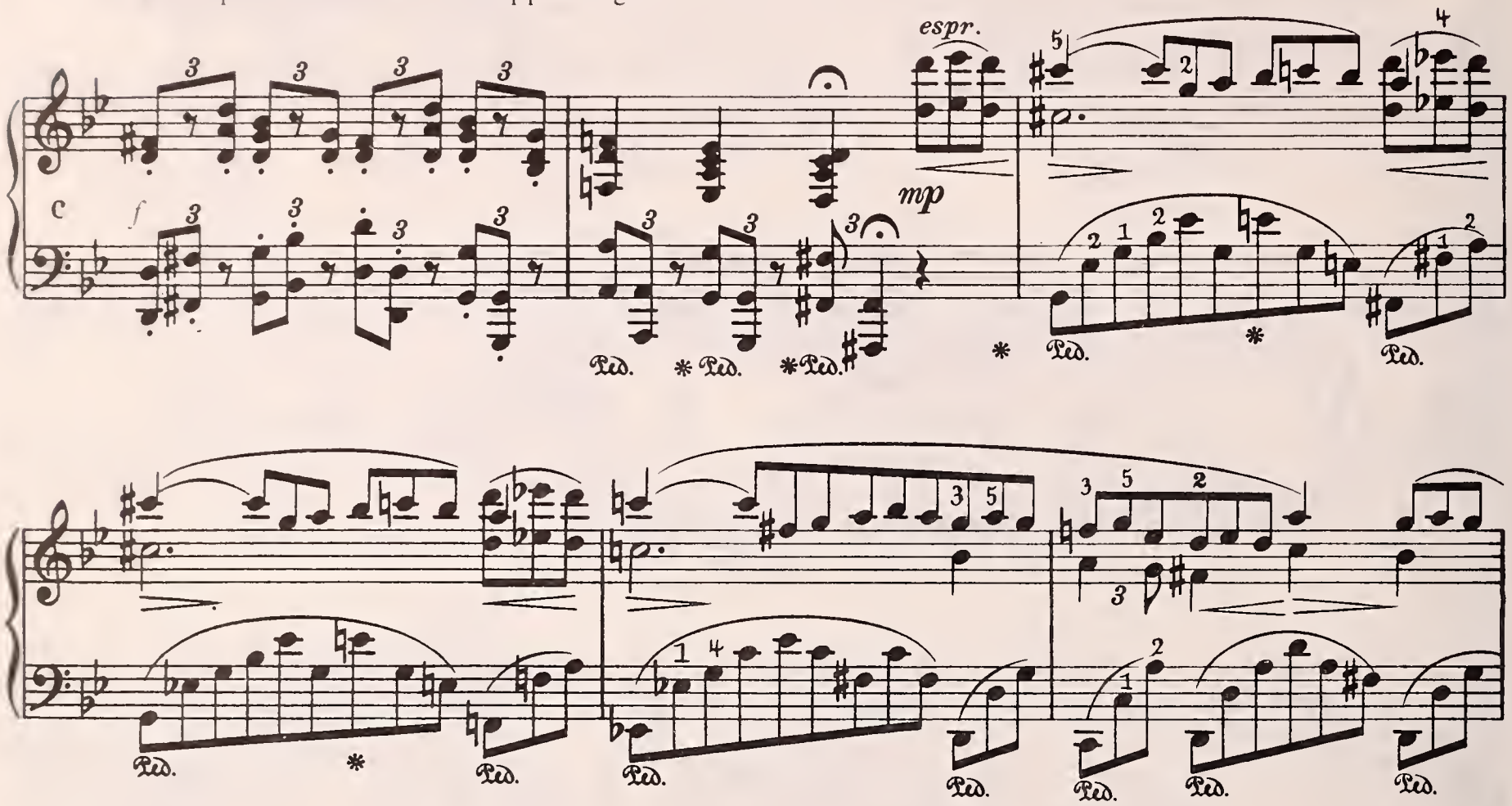
2. Sustained Notes, Intervals, and Chords

Sustained parts, indispensable for full orchestra starting in the third measure, can be extracted from the upper notes of the broken chords and the implied bass notes.

RHAPSODY

Johannes Brahms, Op. 79, No. 2

Molto passionato, ma non troppo allegro



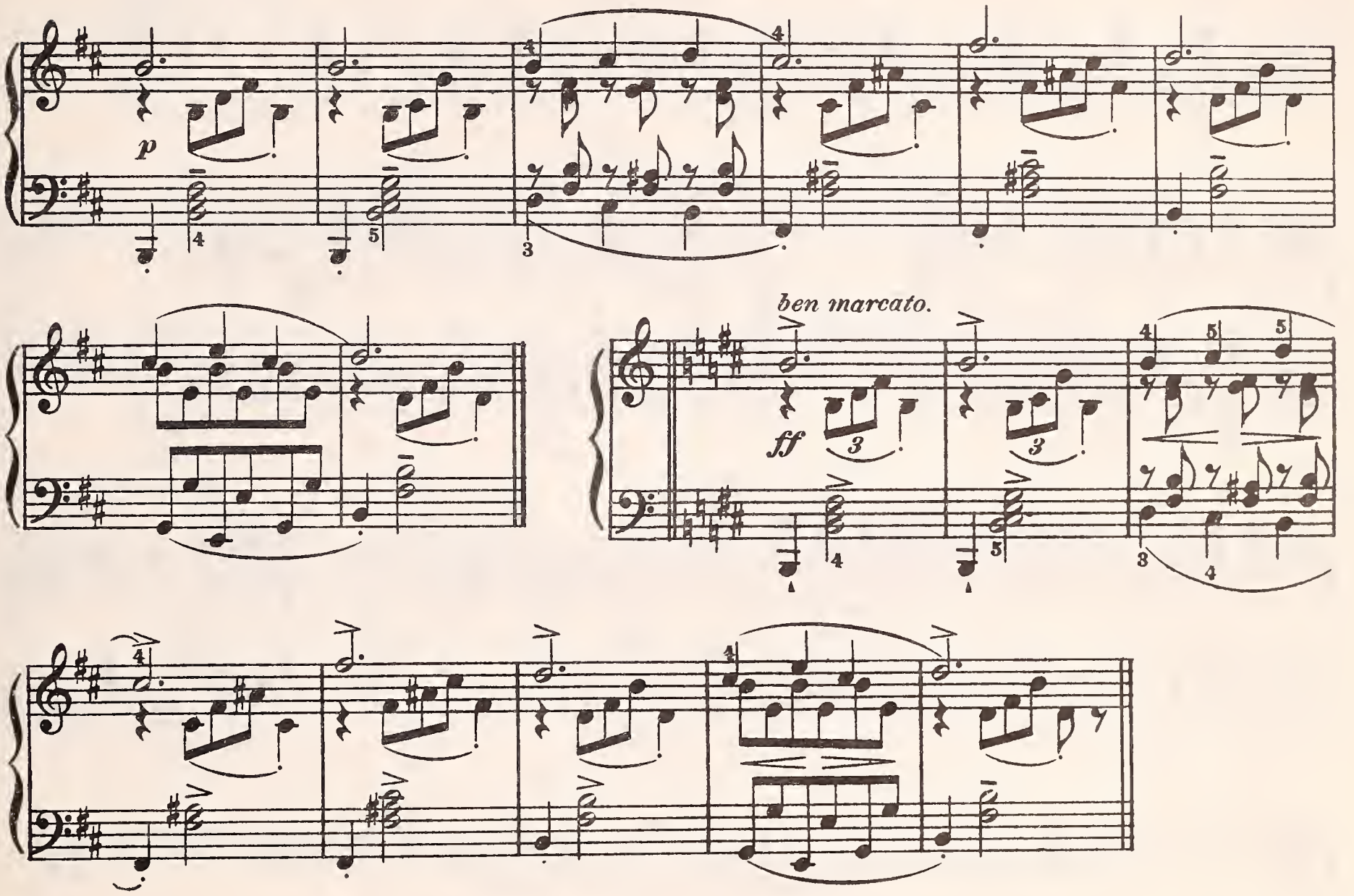
VIII. CONTRAST PROBLEMS CONDITIONED BY DYNAMICS

Consult Chaps. 10, 16, and 35 for suggested ways of scoring similar and/or identical phrases with different dynamics.

IMPROMPTU

Franz Schubert, Op. 90, No. 2

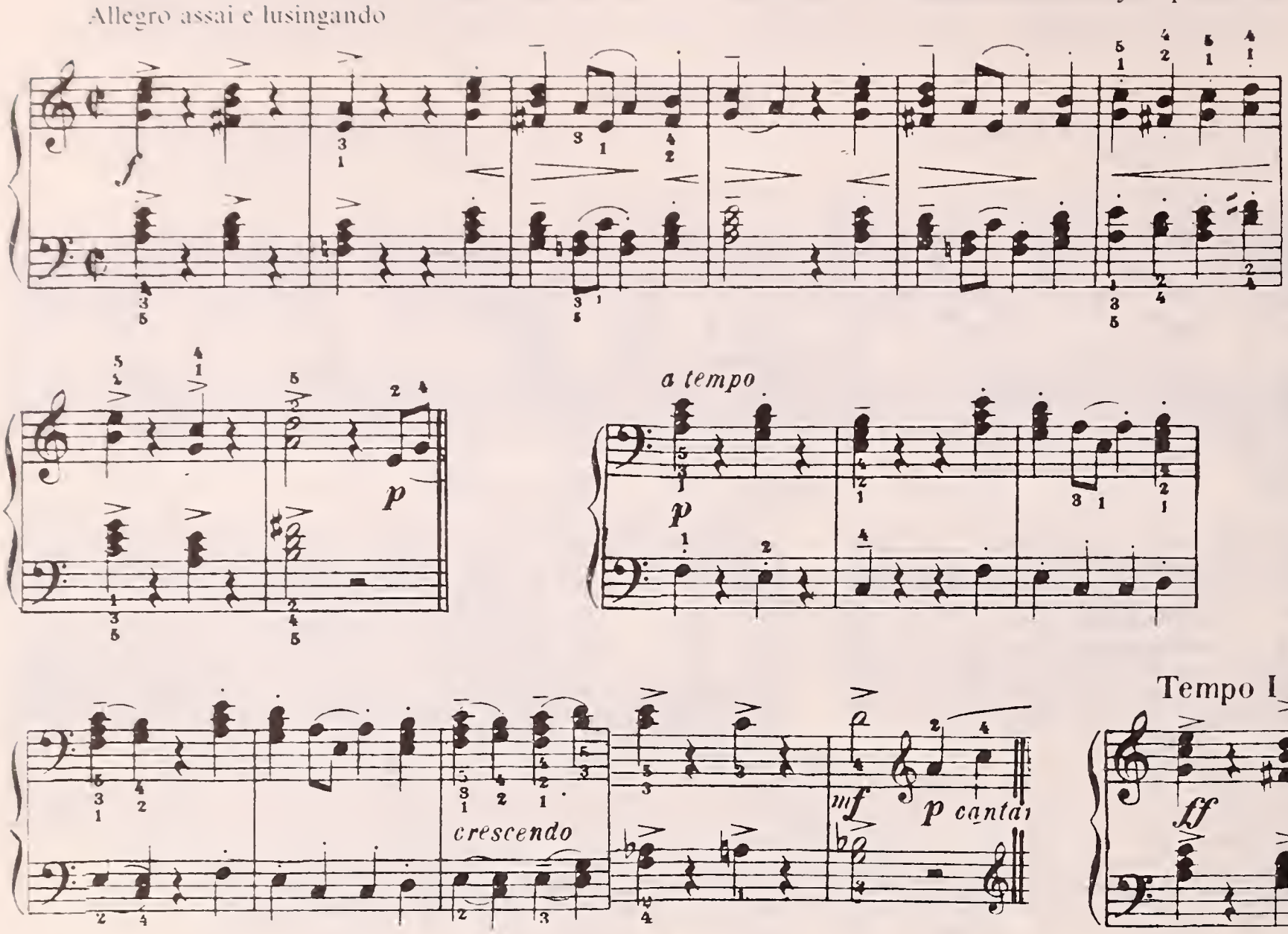
Allegro (♩. = 69)

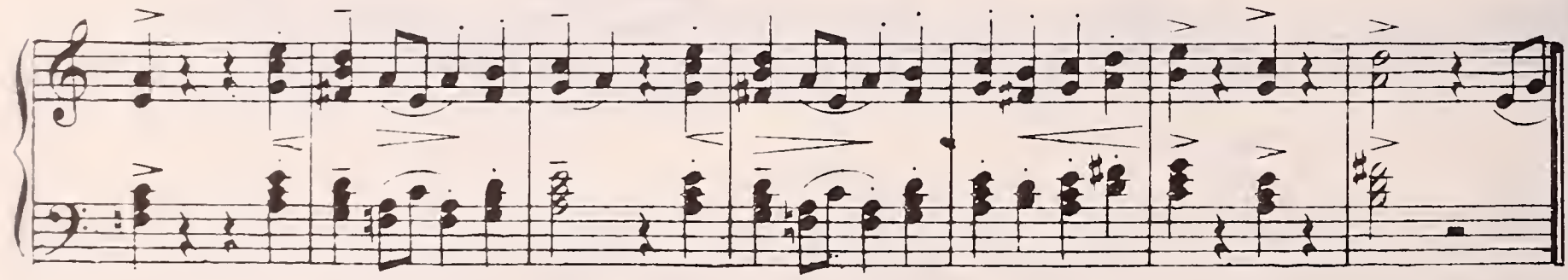


SONATINA No. 1

Dimitri Kabalevsky, Op. 13, No. 1

Allegro assai e lusingando





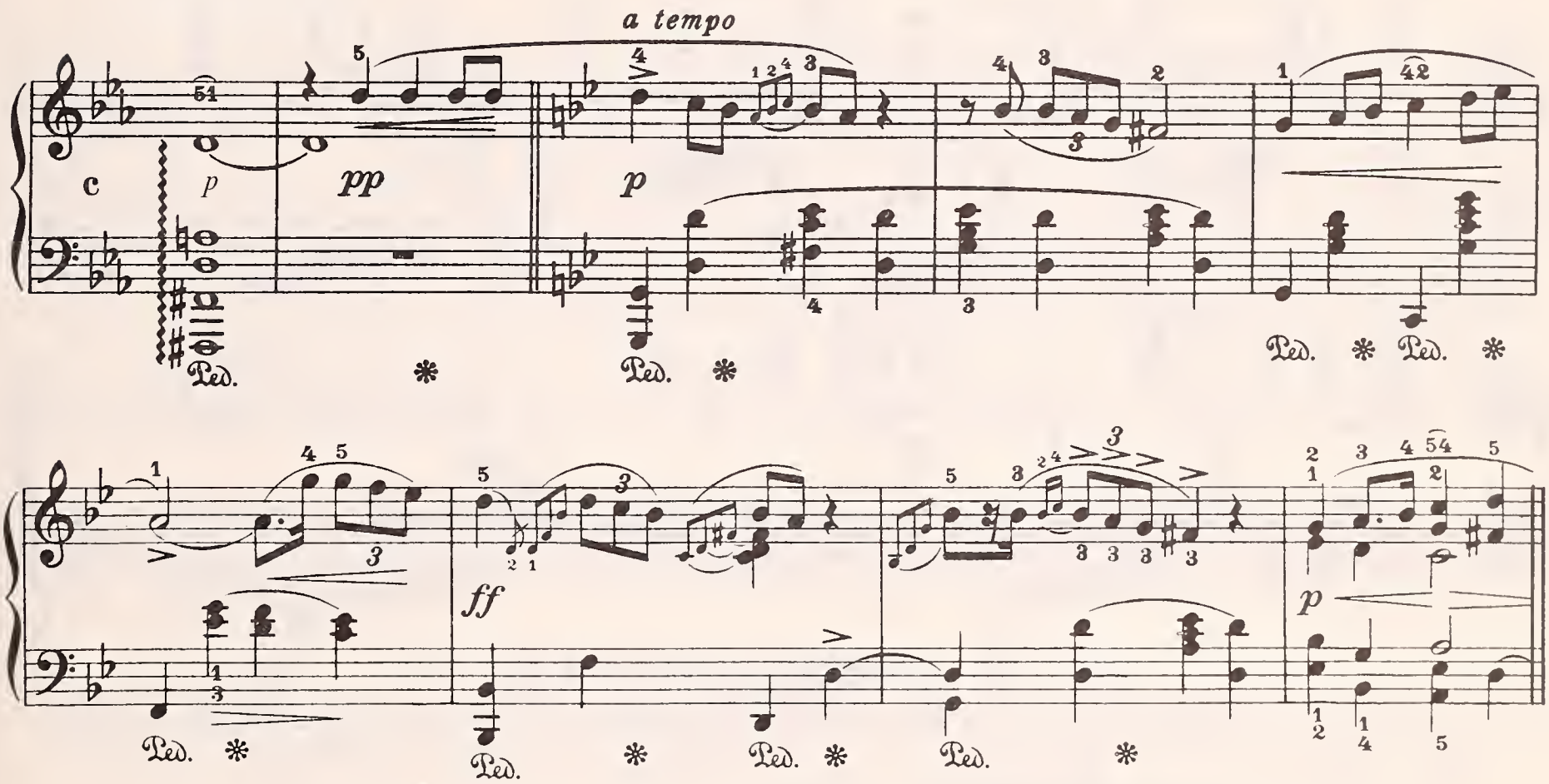
IX. VOICE LEADING

The place and problem of good voice leading is strikingly apparent in this Chopin excerpt. In scoring it, rearrange the voice structure of the harmony and bass so that they can be maintained consistently. Grace notes that are melodic embellishments should be retained whenever practicable. Those that are distinctly chordal, as in measures 7 and 8, can generally be eliminated altogether or incorporated as part of the harmonic texture. Review this category in Chaps. 10, 16, and 35.

NOCTURNE IN G MINOR

Frederic Chopin, Op. 37, No. 1

Andante sostenuto



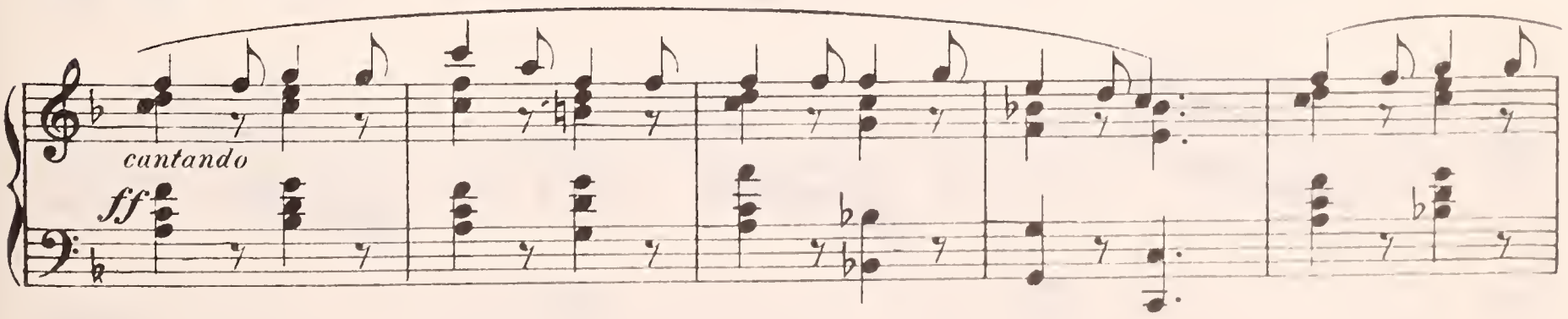
X. OBBLIGATO OR ADDED SECONDARY PARTS ARRANGED FROM HARMONIC PROGRESSIONS

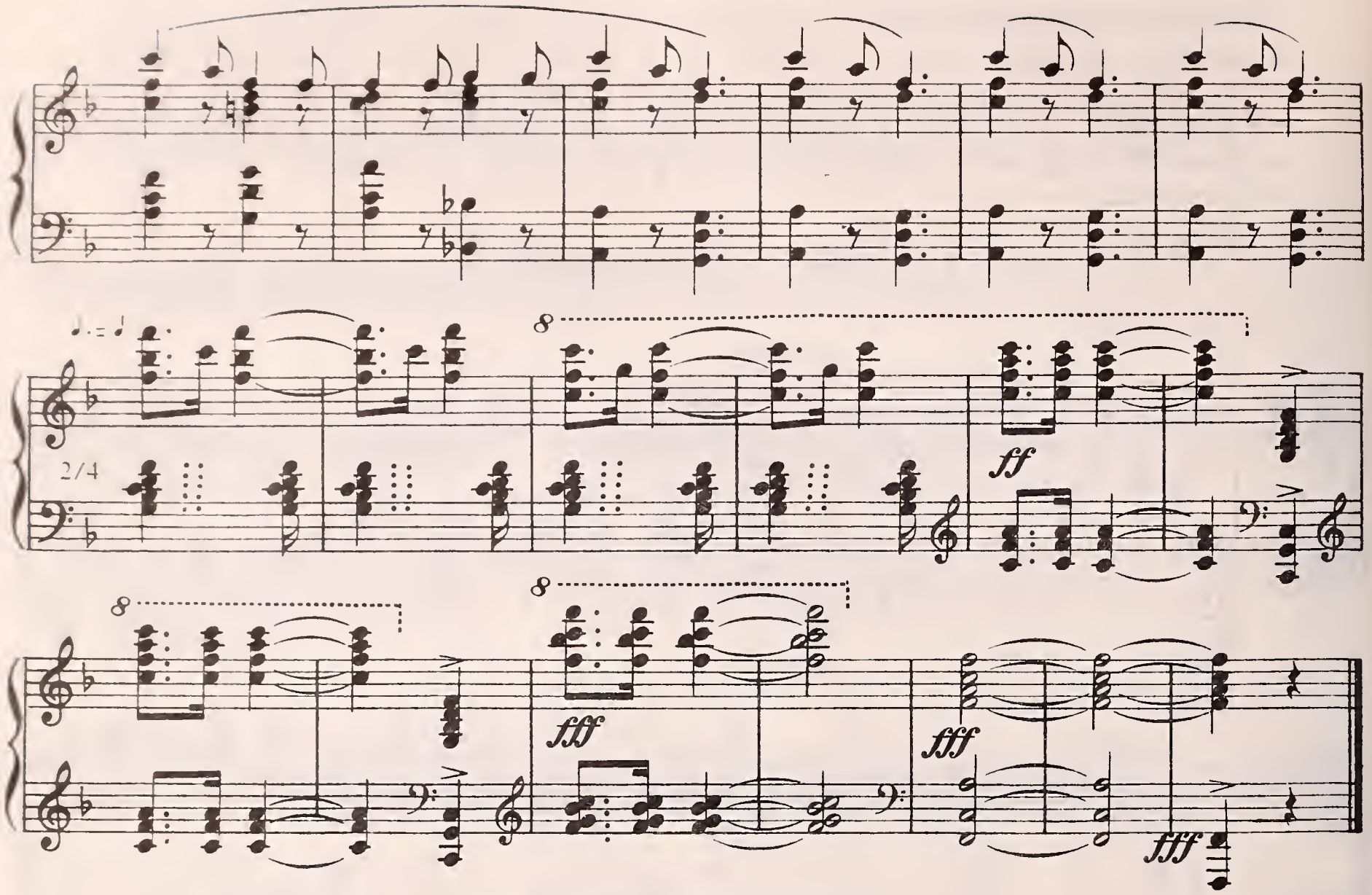
Add an *obbligato* part in the tenor register and a second, more rapid counterpoint above the melody. Plan both parts so that their greatest momentum and intensity starts in the twelfth measure. Consult this category in Chap. 10 for directions and illustrations. The final "8 va." can be omitted; the others are optional. Work for maximum sonority and brilliance starting at the 2/4 measure. This excerpt is intended for full orchestra only.

GIBRALTAR
from ALBUM DE VIAJO

Joaquin Turina

Allegro vivo



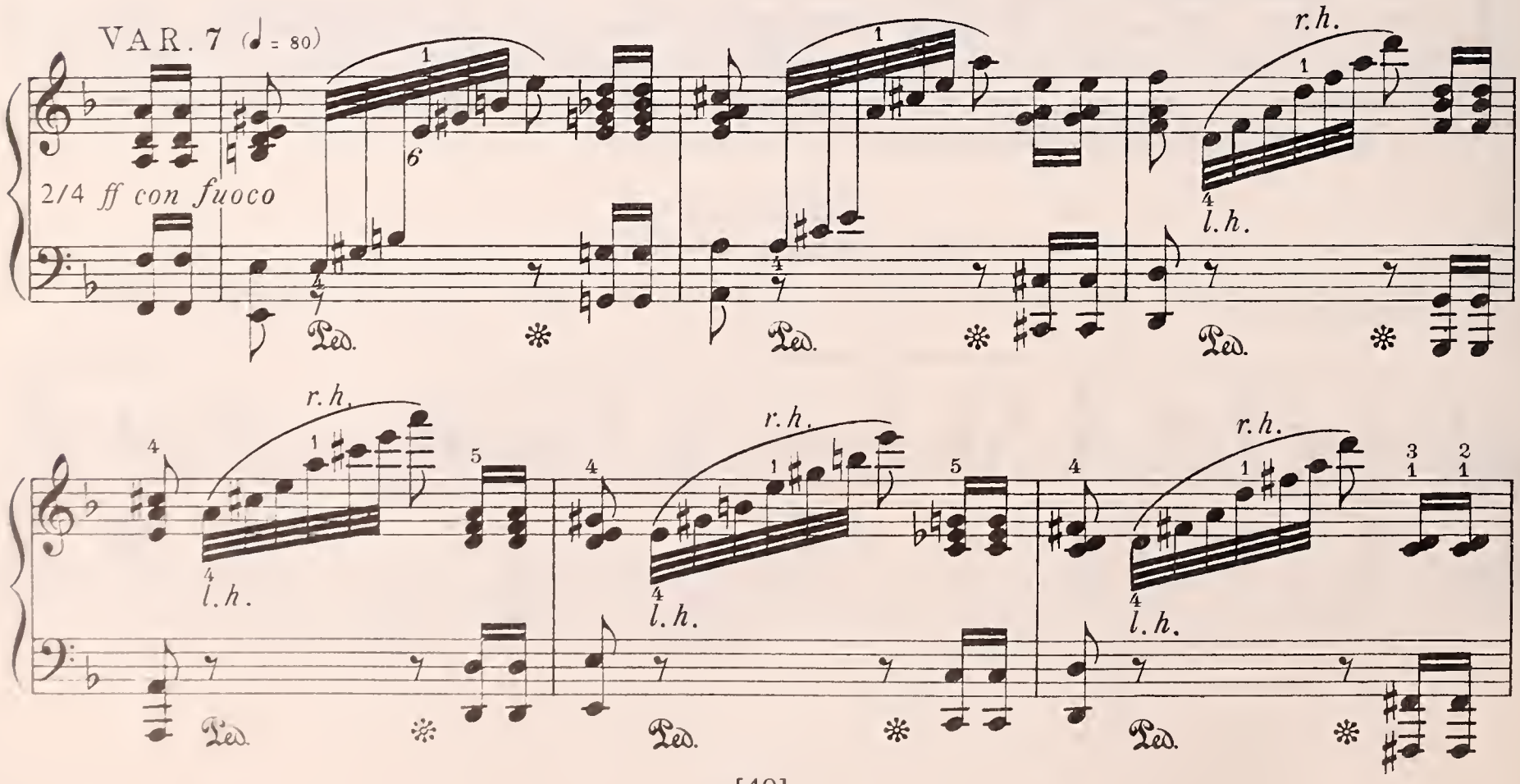


XI. ANTIPHONAL EFFECTS

Alternate the string and wood-wind sections as given in Chap. 35 under this heading. The sextolet may be scored either in octaves and/or as broken chords. Seek maximum brilliance within the instrumentation of the Classic orchestra.

SERIOUS VARIATIONS

Felix Mendelssohn, Op. 54



sf sf sf sf ff r.h. l.h. Ped. ✻

r.h. l.h. ff Ped. ✻

sf pesante Ped. ✻

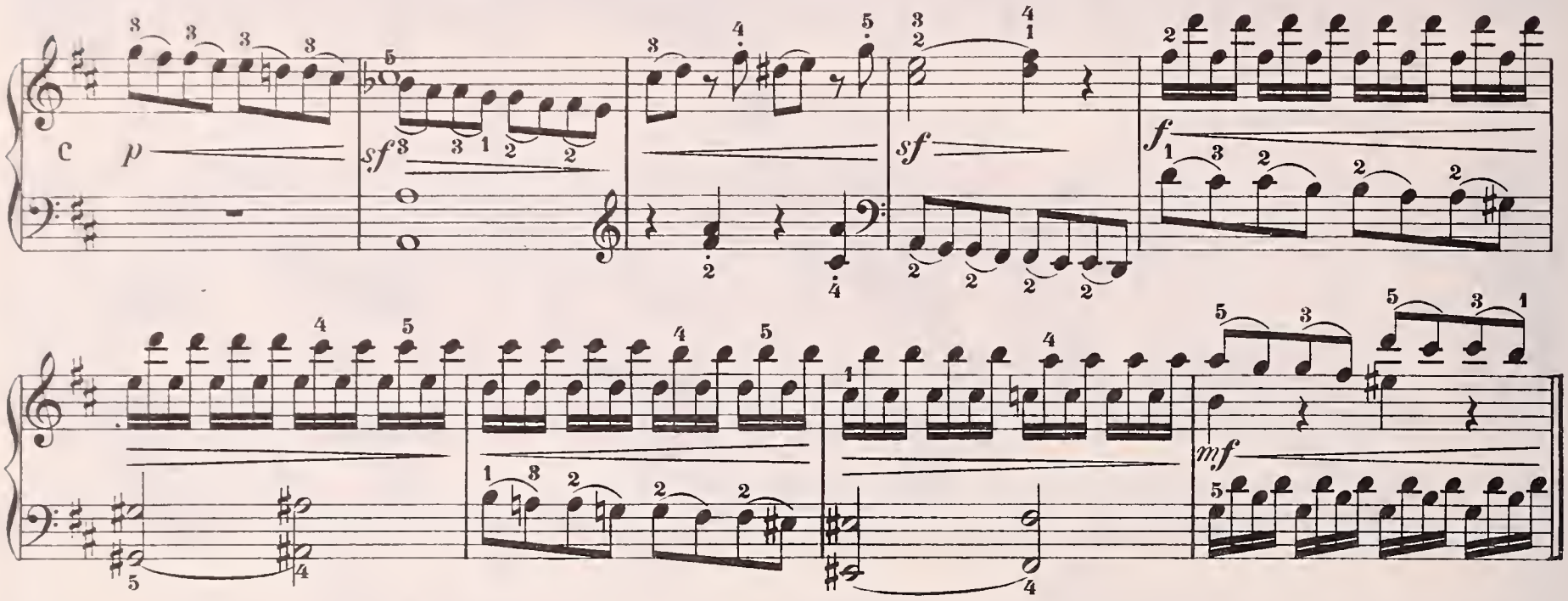
XII. TREMOLO TYPES

Form octaves for the highest treble notes of this Mozart excerpt starting in measure five and score this passage as a measured tremolo. The arpeggiated chords in RHAPSODY No. 2 are to be scored as unmeasured, fingered tremolos.

SONATA No. 9

Wolfgang Amadeus Mozart

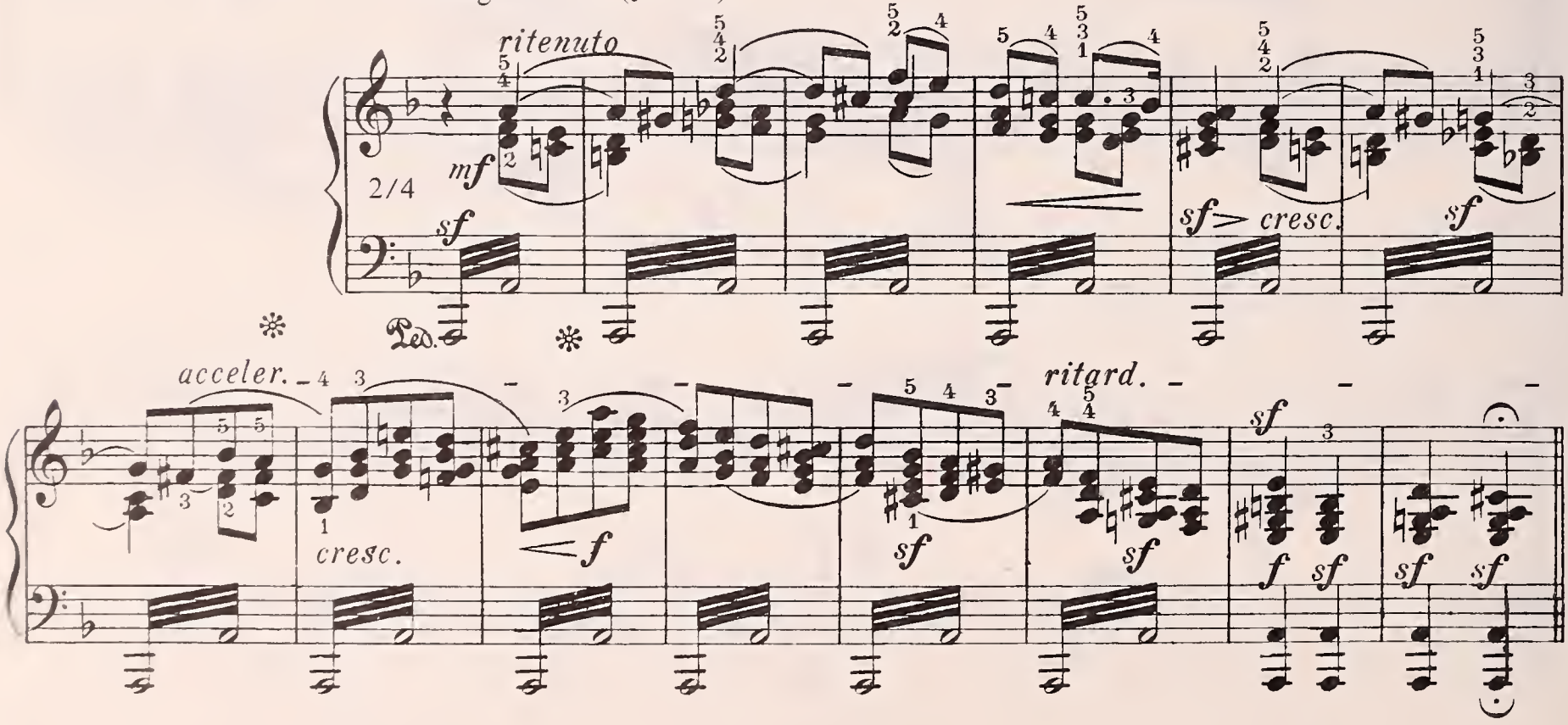
Allegro con spirito (♩ = 132)



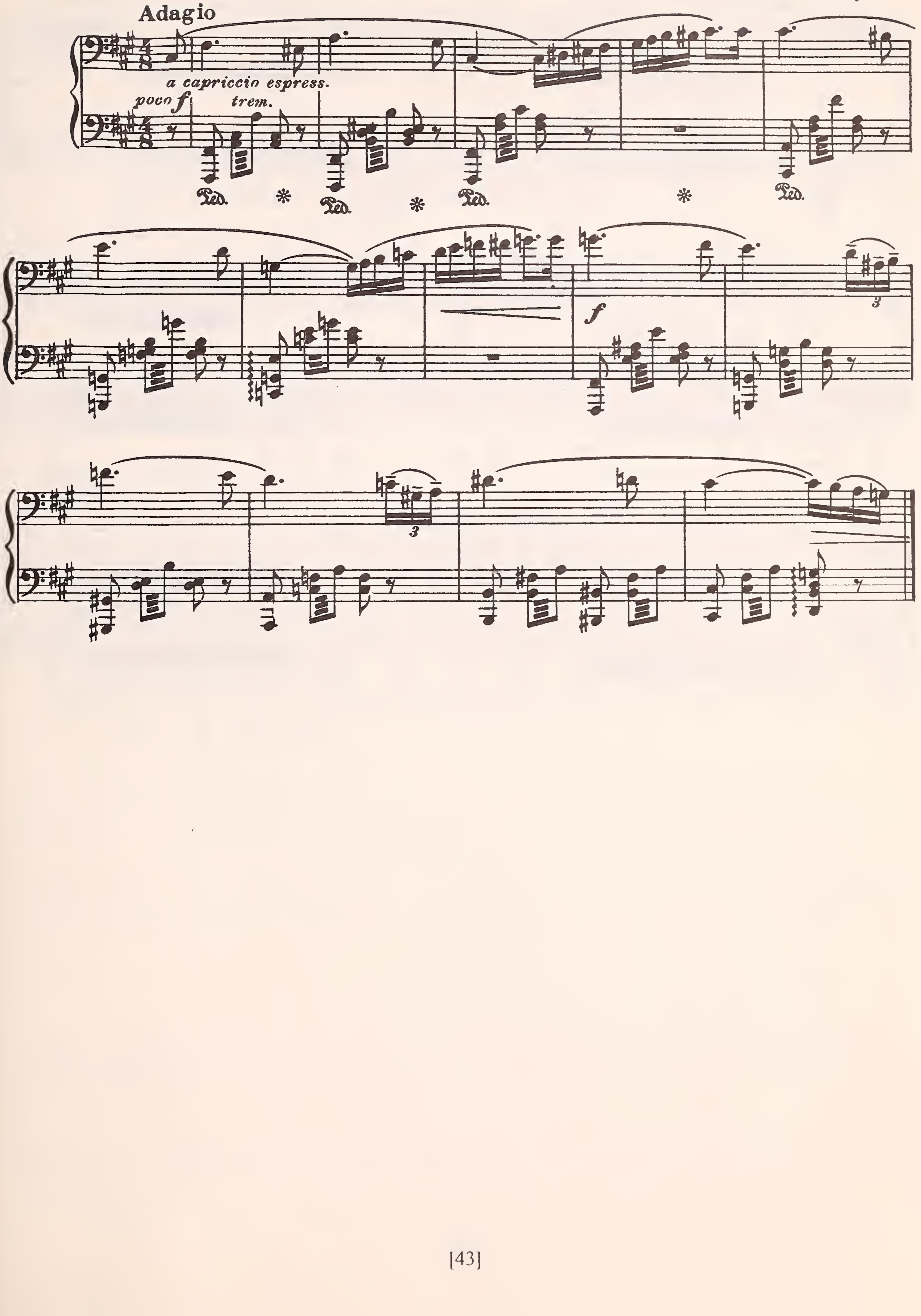
SERIOUS VARIATIONS (No. 17)

Felix Mendelssohn, Op. 54

Allegro vivace (♩ = 76)



Ernst Dohnányi



mf *p* *cresc.*

Ped. Ped.

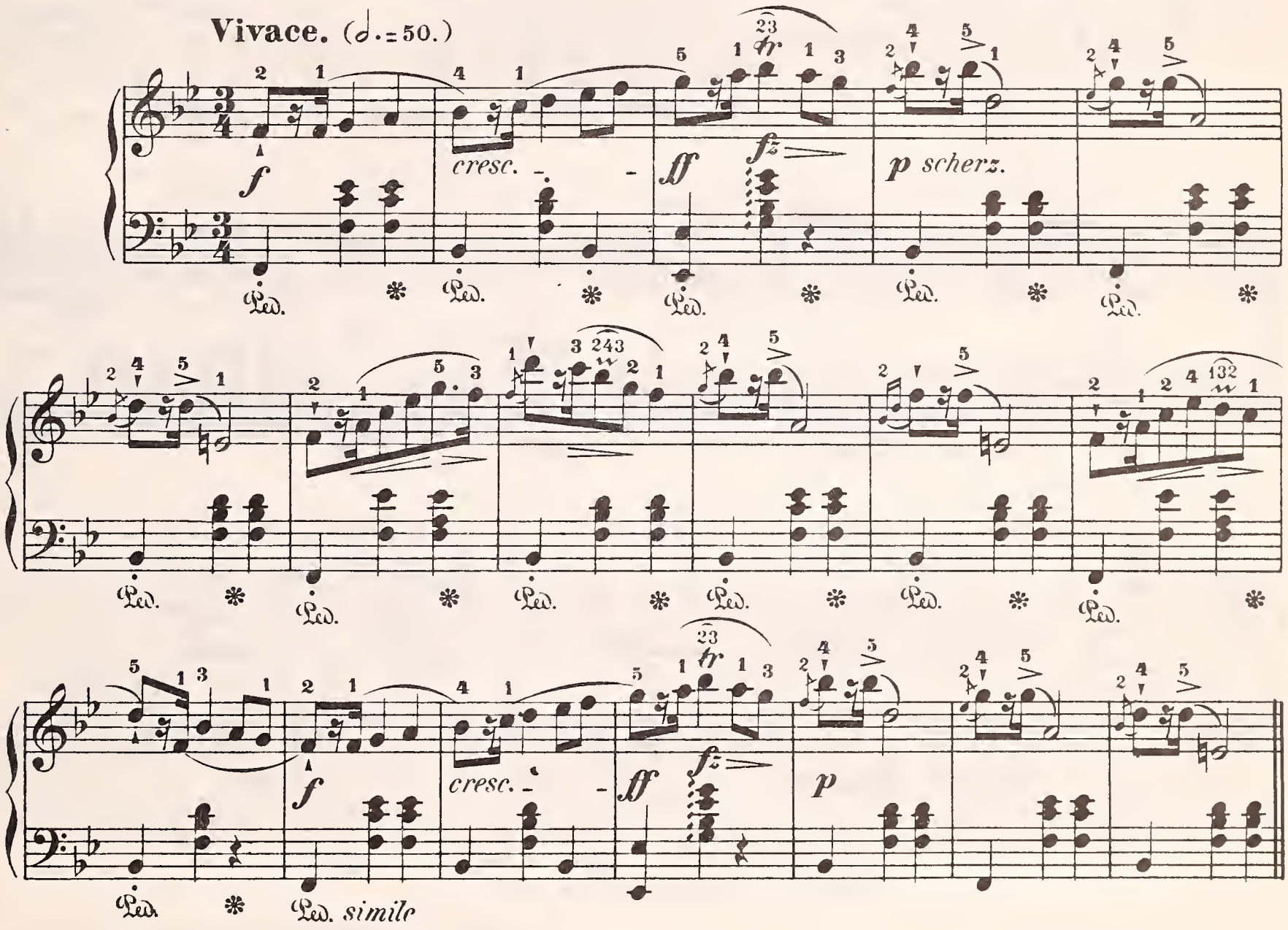
p *f*

Ped.

These dance excerpts have been selected primarily to provide music having characteristic afterbeats. In scoring them give consideration to other pertinent entries in the *Reference Chart.*

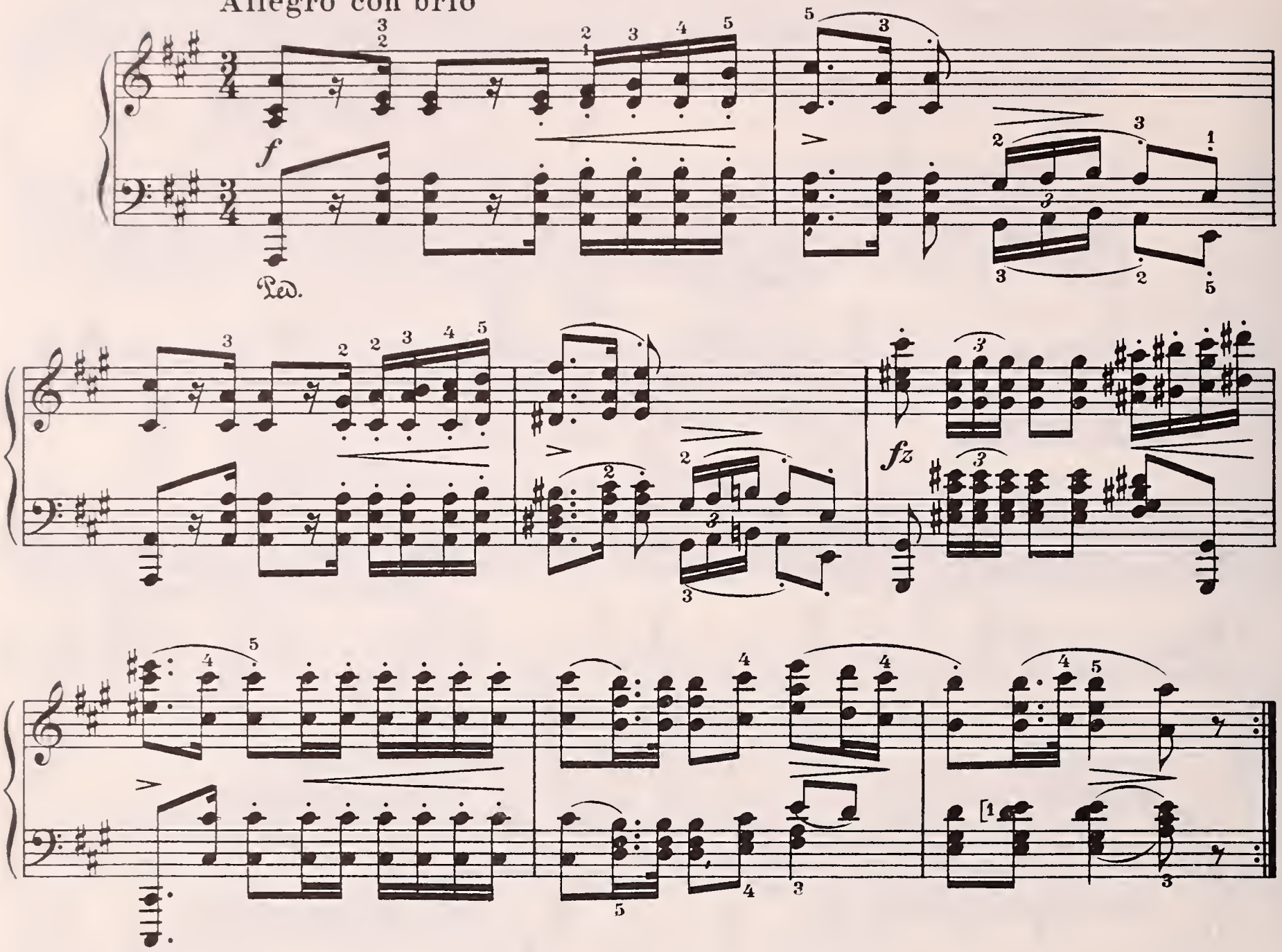
MAZURKA IN B FLAT MAJOR

Frederic Chopin, Op. 7, No. 1



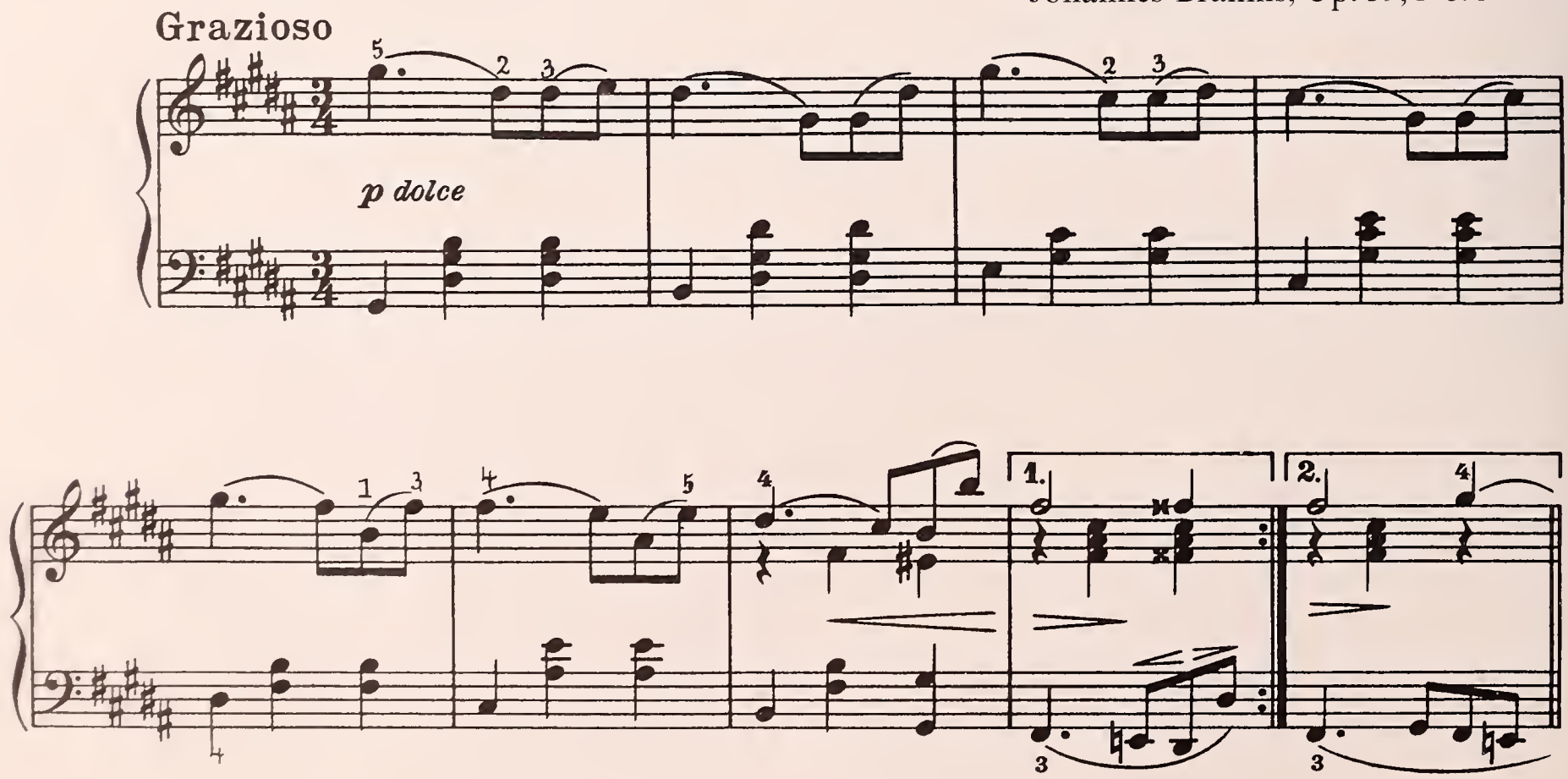
POLONAISE (MILITARY)

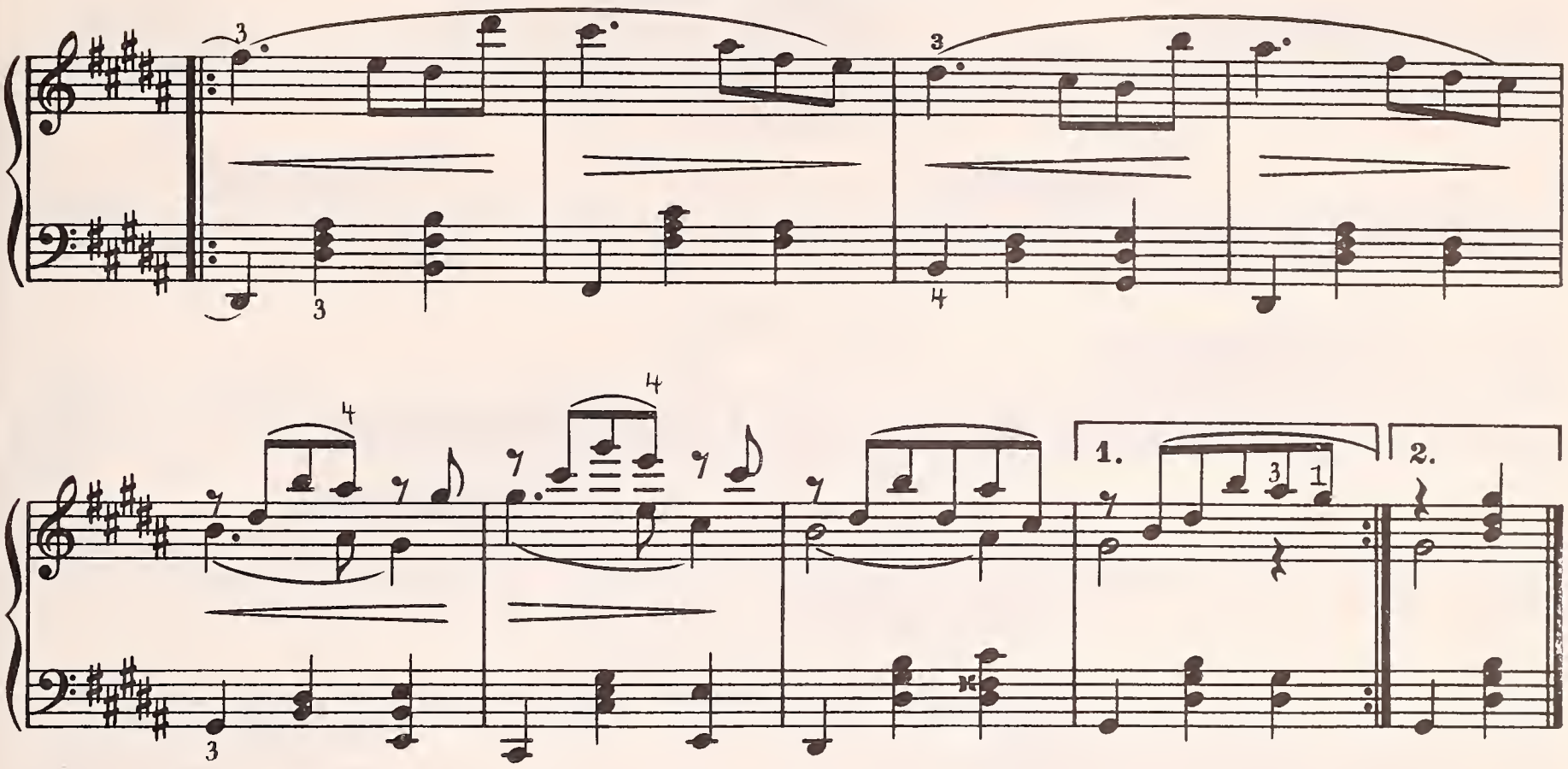
Frederic Chopin, Op. 40, No. 1



WALTZ No. 3

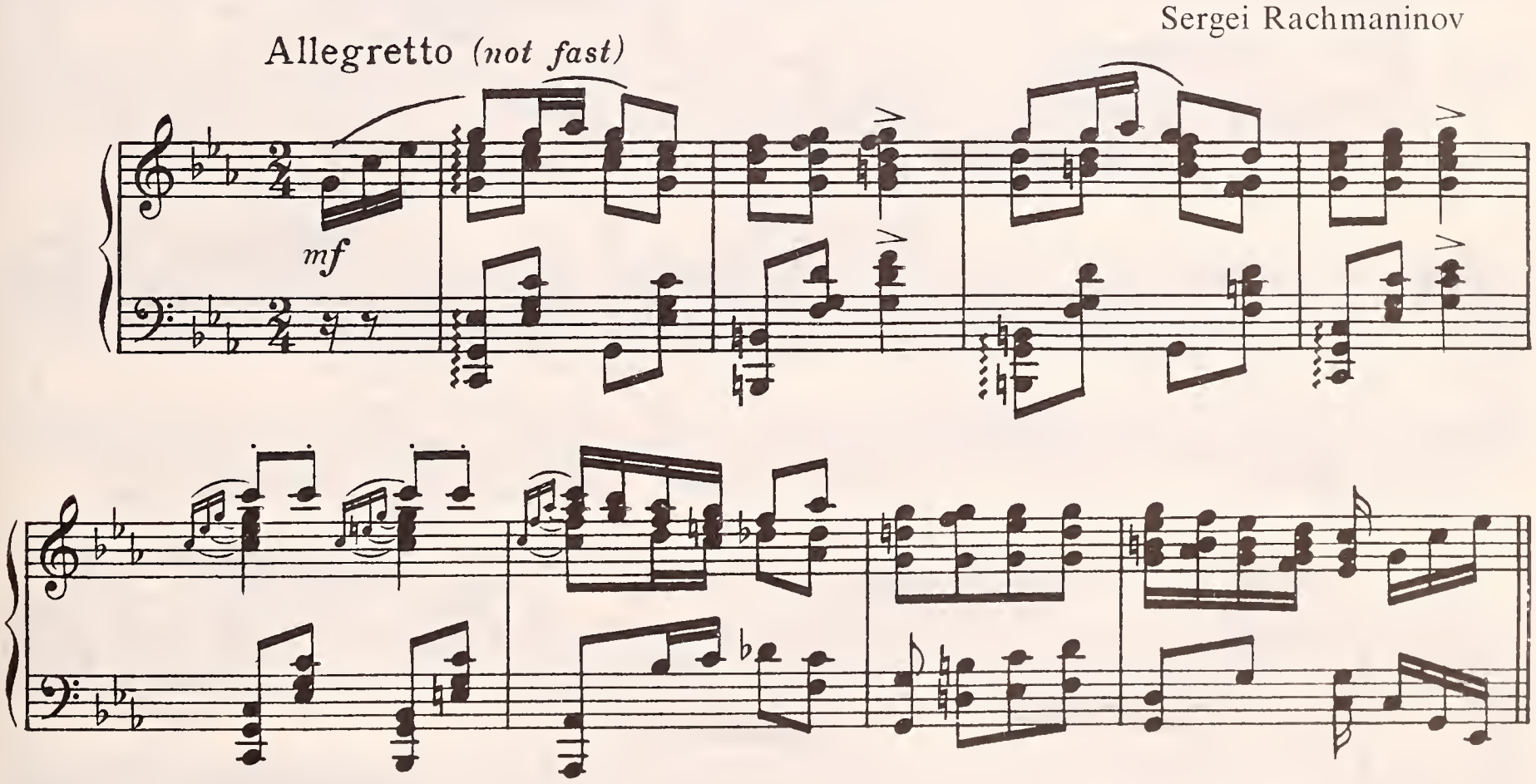
Johannes Brahms, Op. 39, No. 3





ITALIAN POLKA

Sergei Rachmaninov



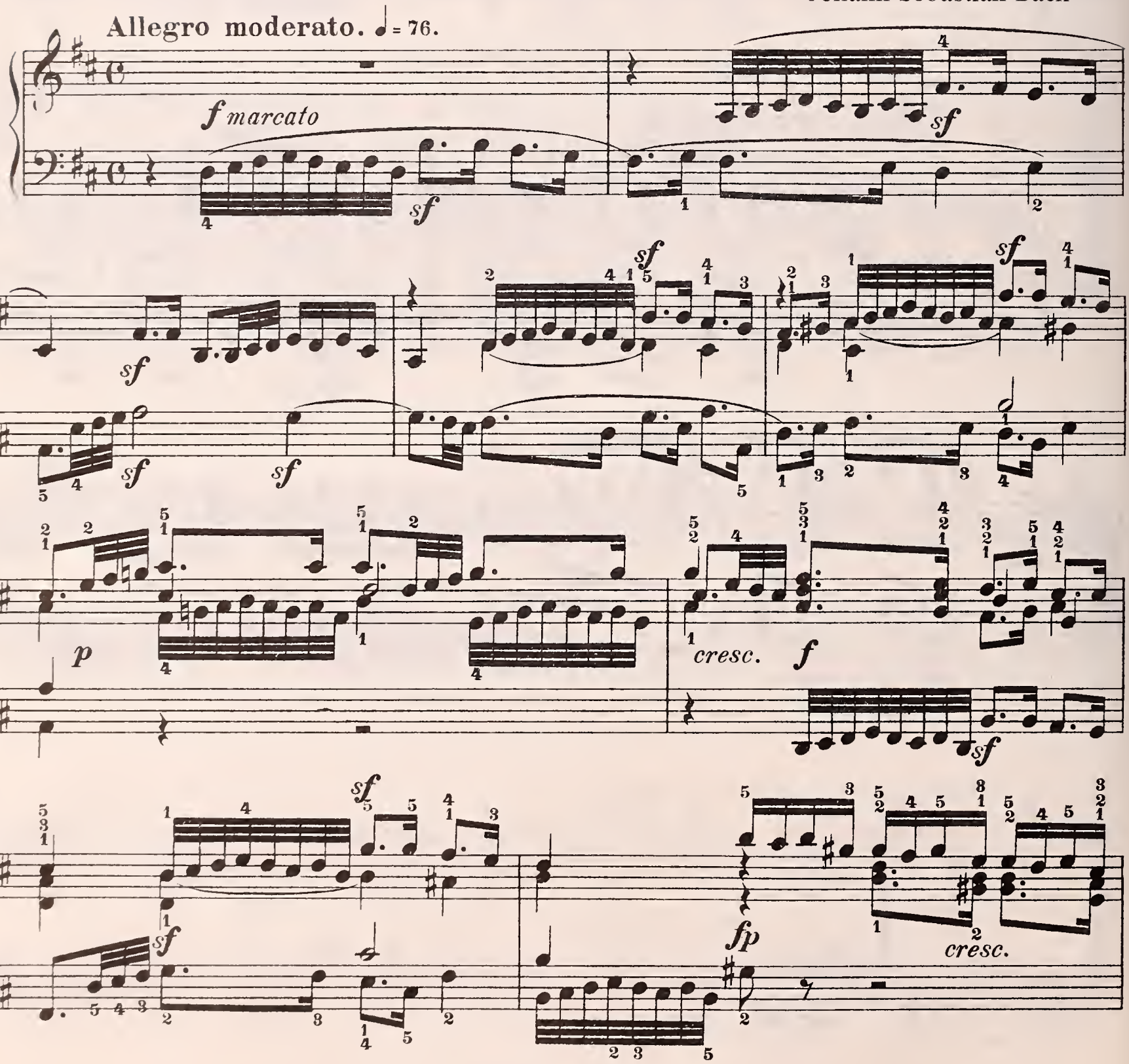
PART THREE

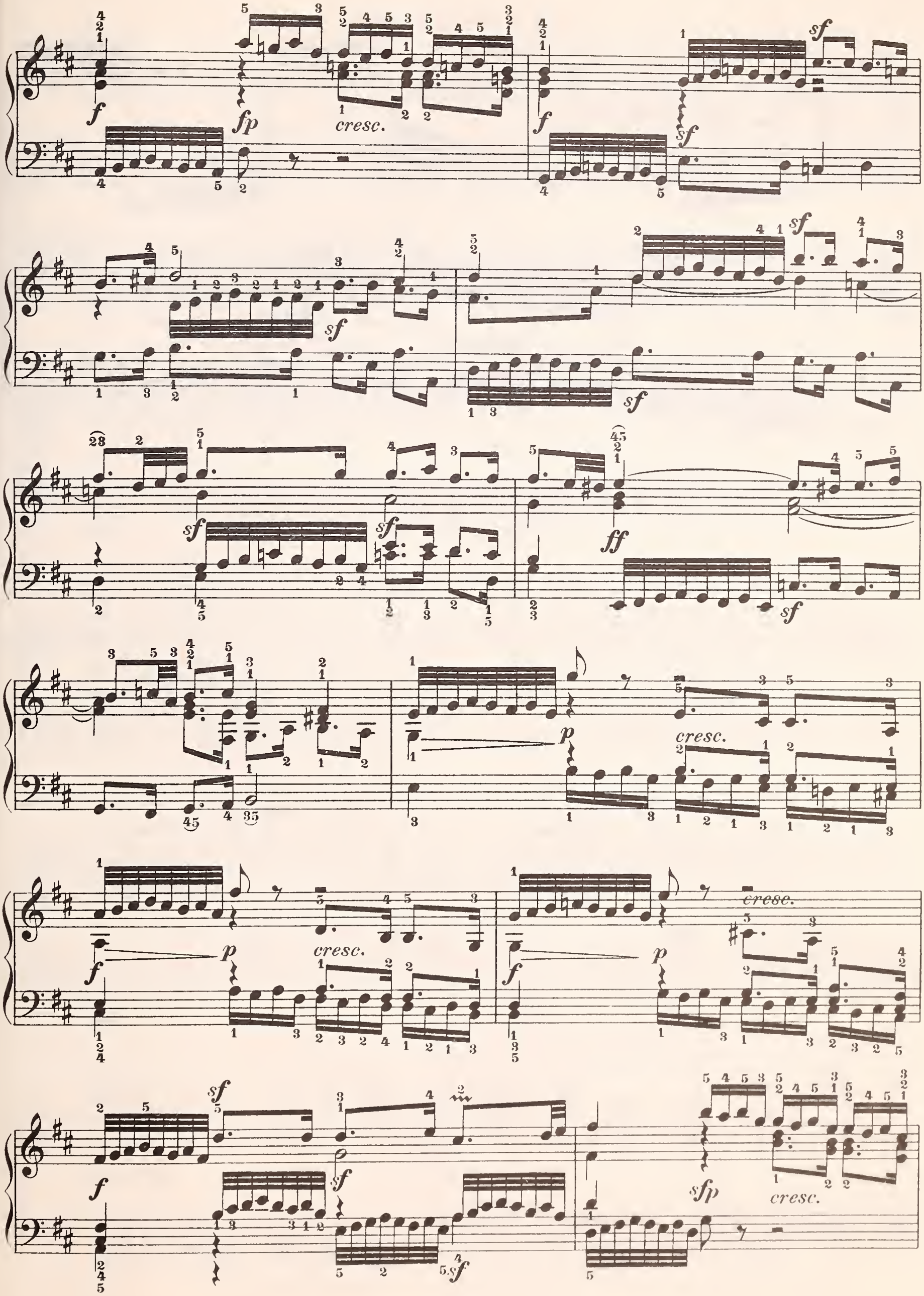
Music Without Classification

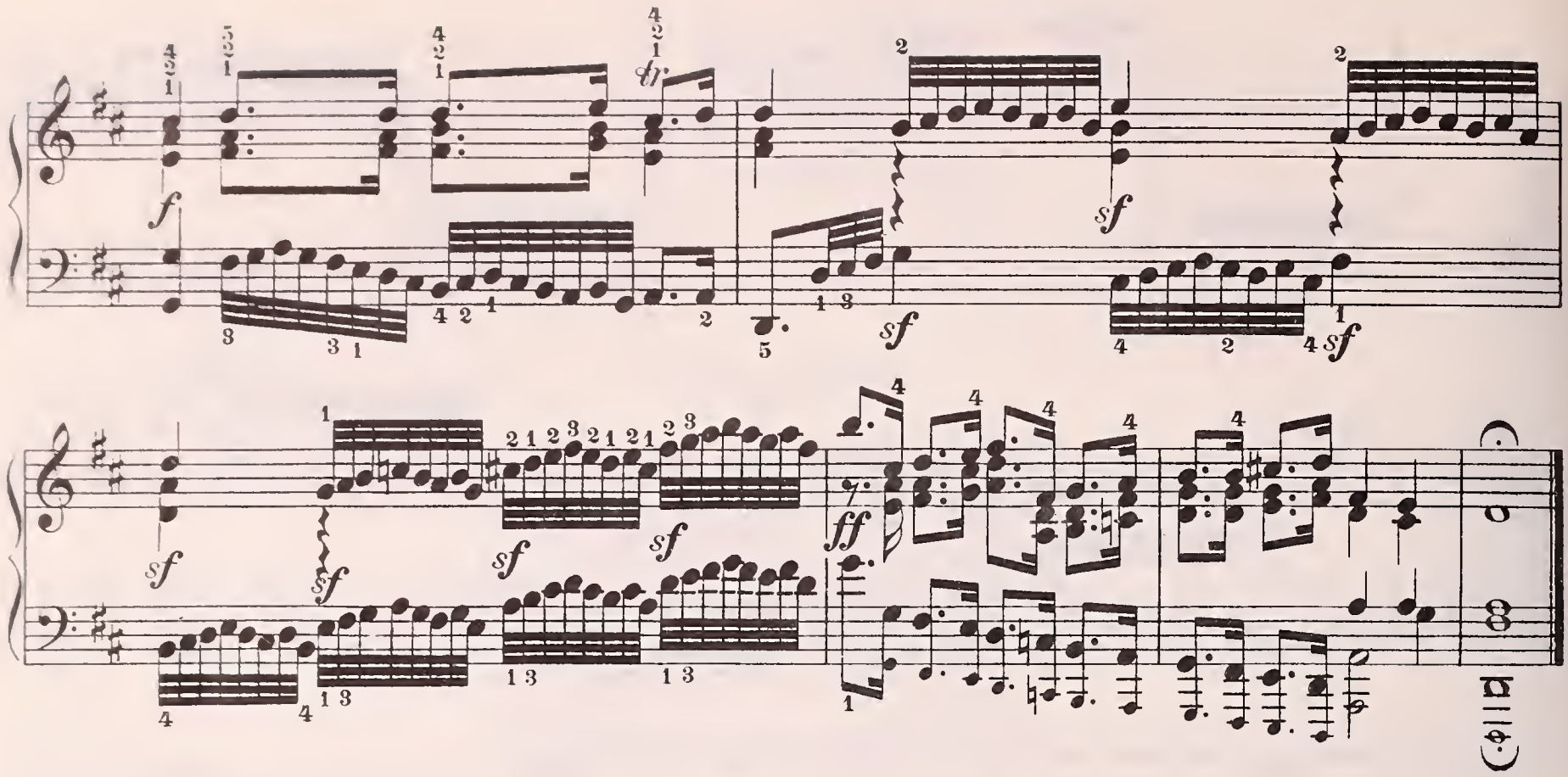
(Recommended for Special Assignments)

FUGUE No. 5 IN D MAJOR
from the Well-tempered Clavichord

Johann Sebastian Bach




cresc.
cresc.
cresc.
cresc.
cresc.



NOCTURNE IN D FLAT

Claude Debussy

Allegretto ♩ = ♪

ppp commodo

poco cresc.

cres - - - - - cen - - - - - do

p subito

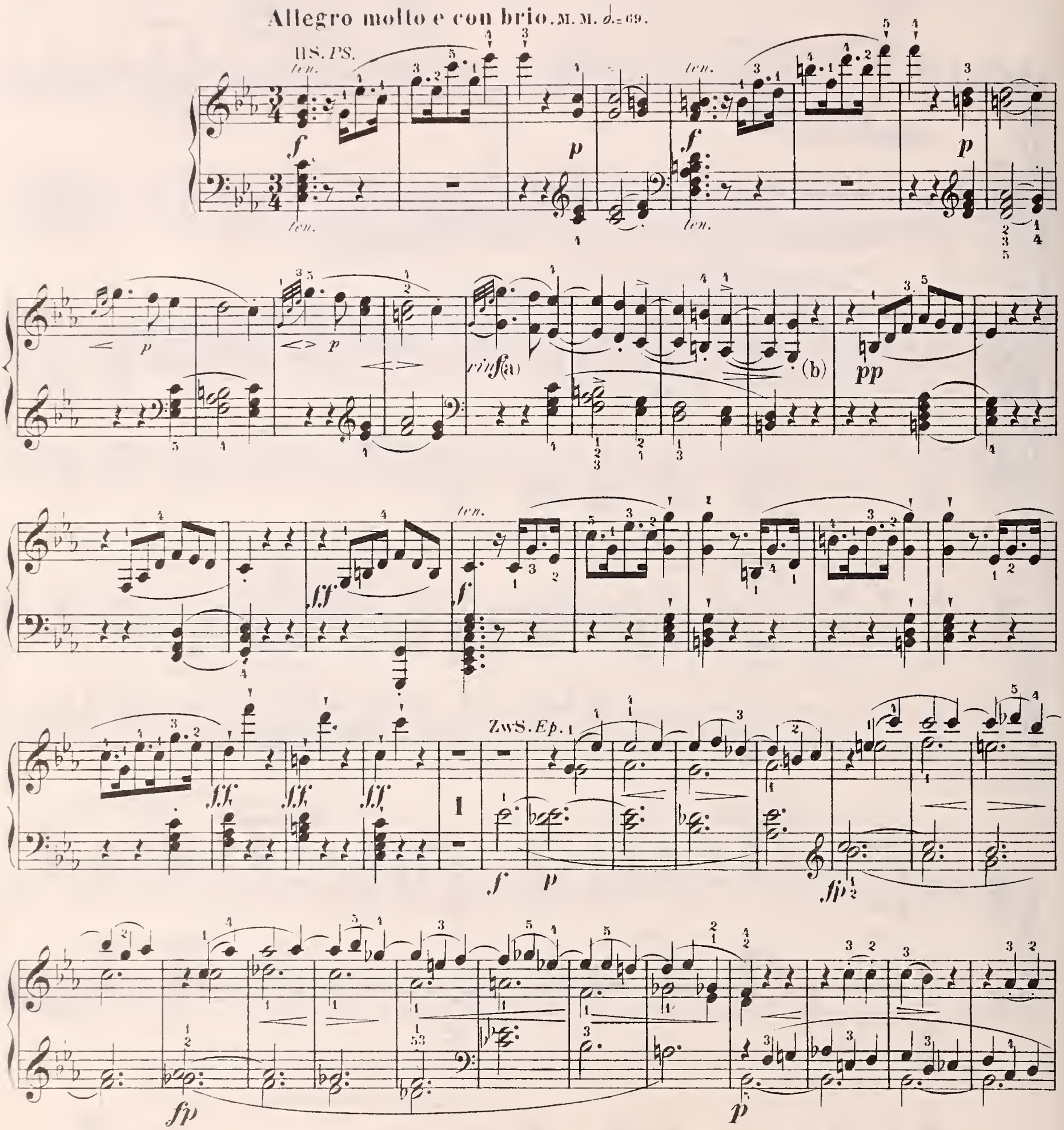
pp

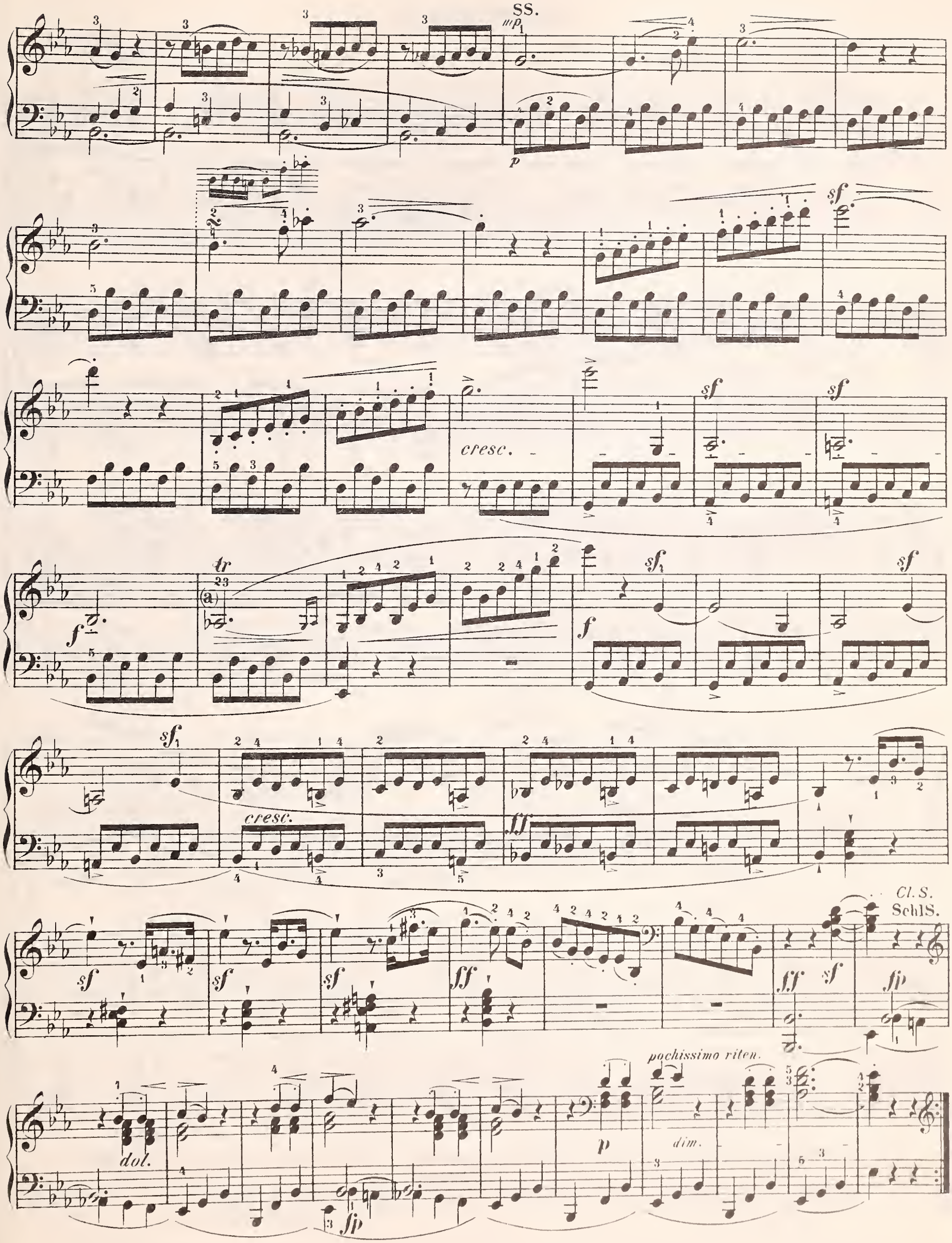
SONATA IN C MINOR

First Movement—Exposition

Ludwig van Beethoven, Op. 10, No. 1

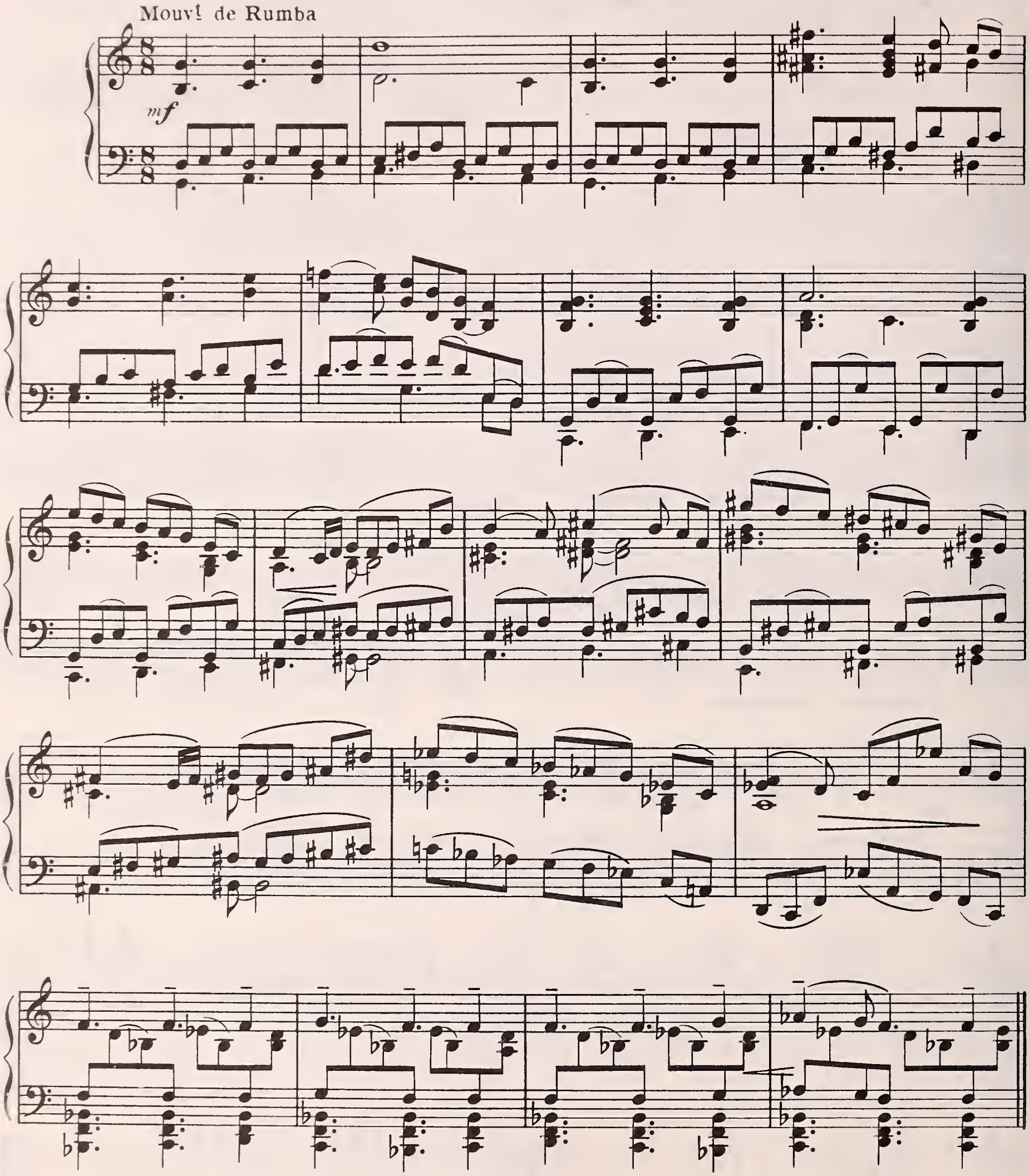
Allegro molto e con brio. M. M. ♩= 69.




SS.
mp
p
sf
cresc.
tr
f
ff
Cl. S.
SchlS.
fp
dol.
pochissimo riten.
dim.

SOBRE LA LOMA

Darius Milhaud



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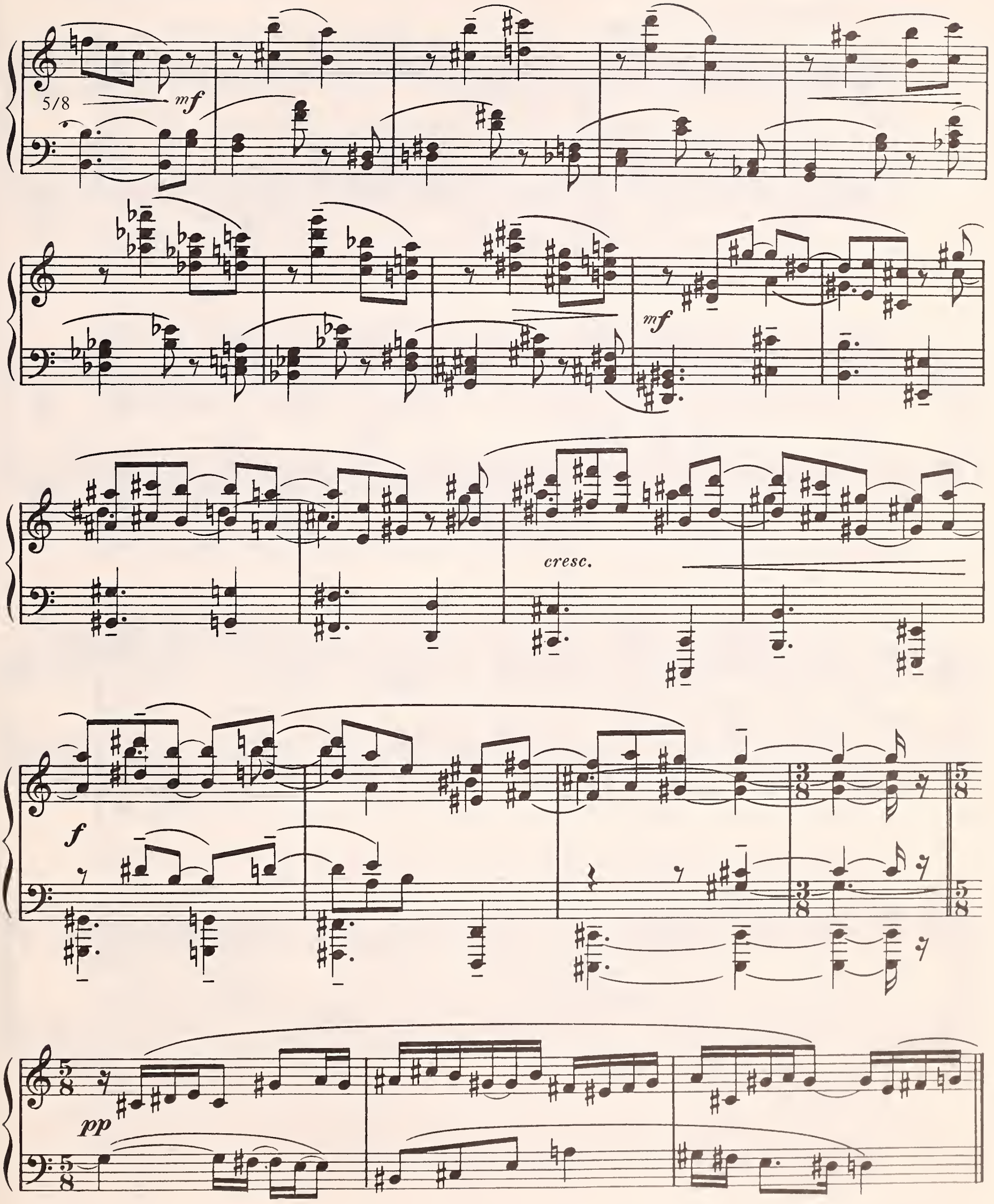
PASSACAGLIA

Andantino (♪ = 72)

Walter Piston



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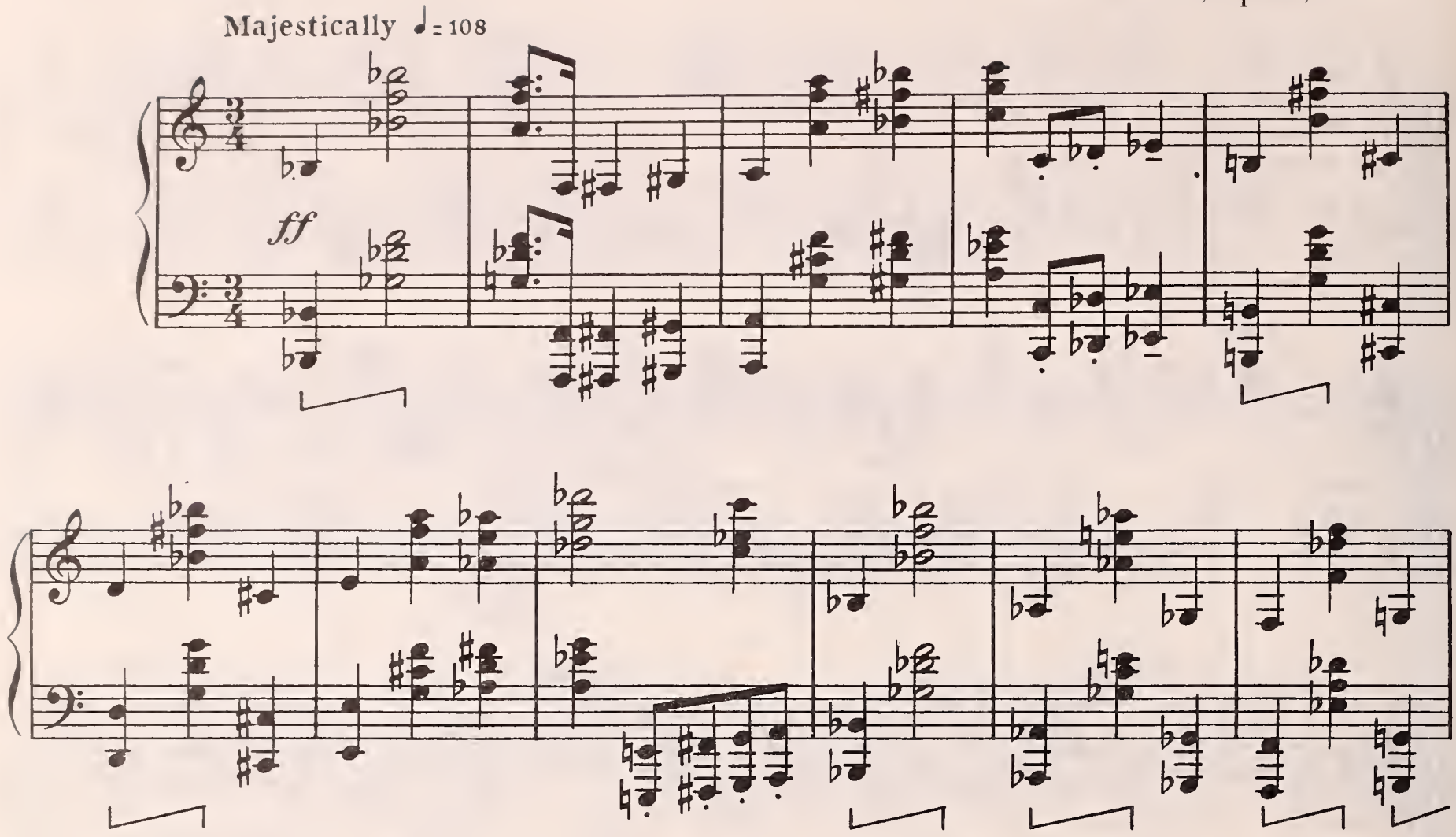
PRELUDE AND DANCE
(No. 1)

Paul Creston, Op. 29, No. 1



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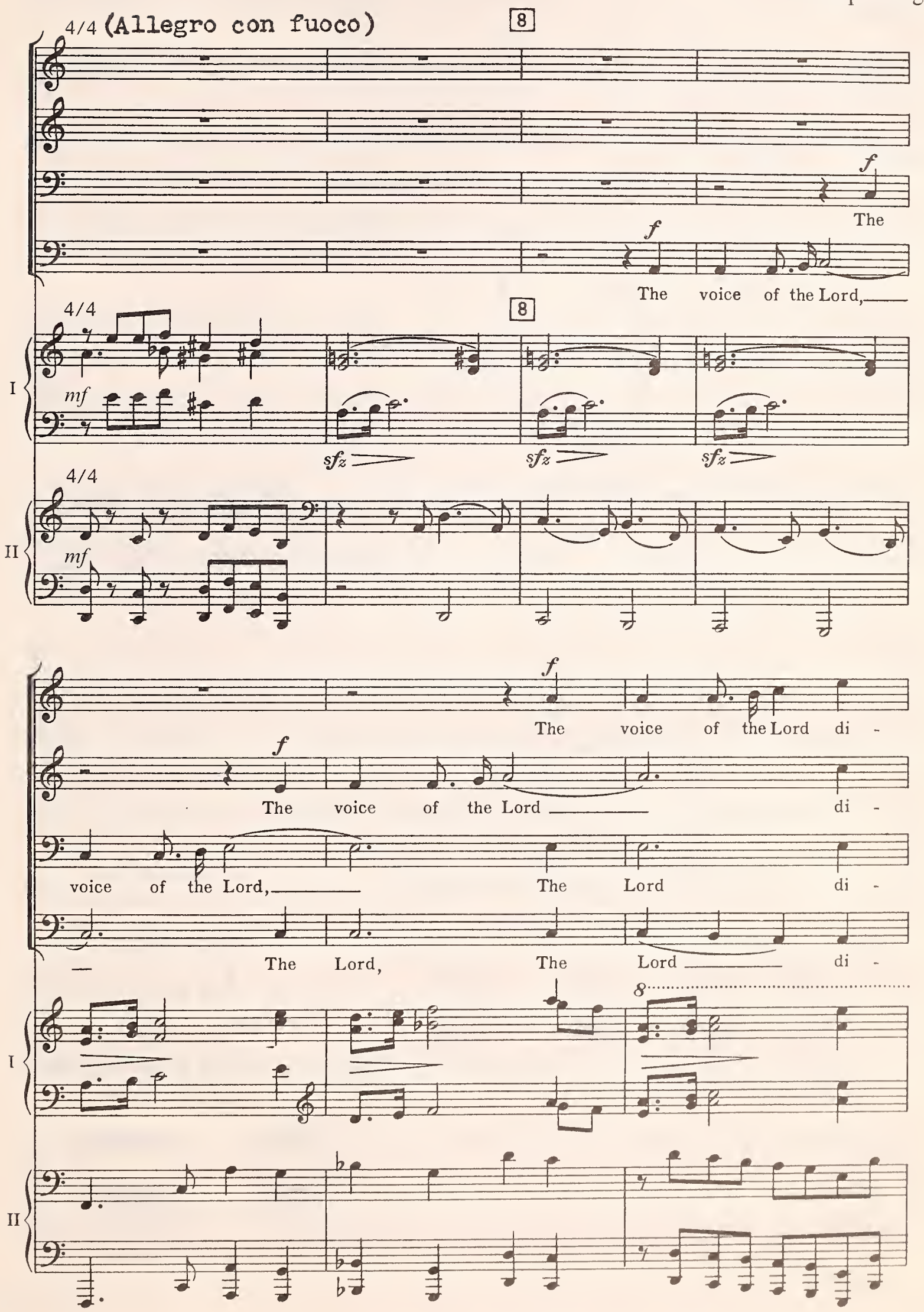
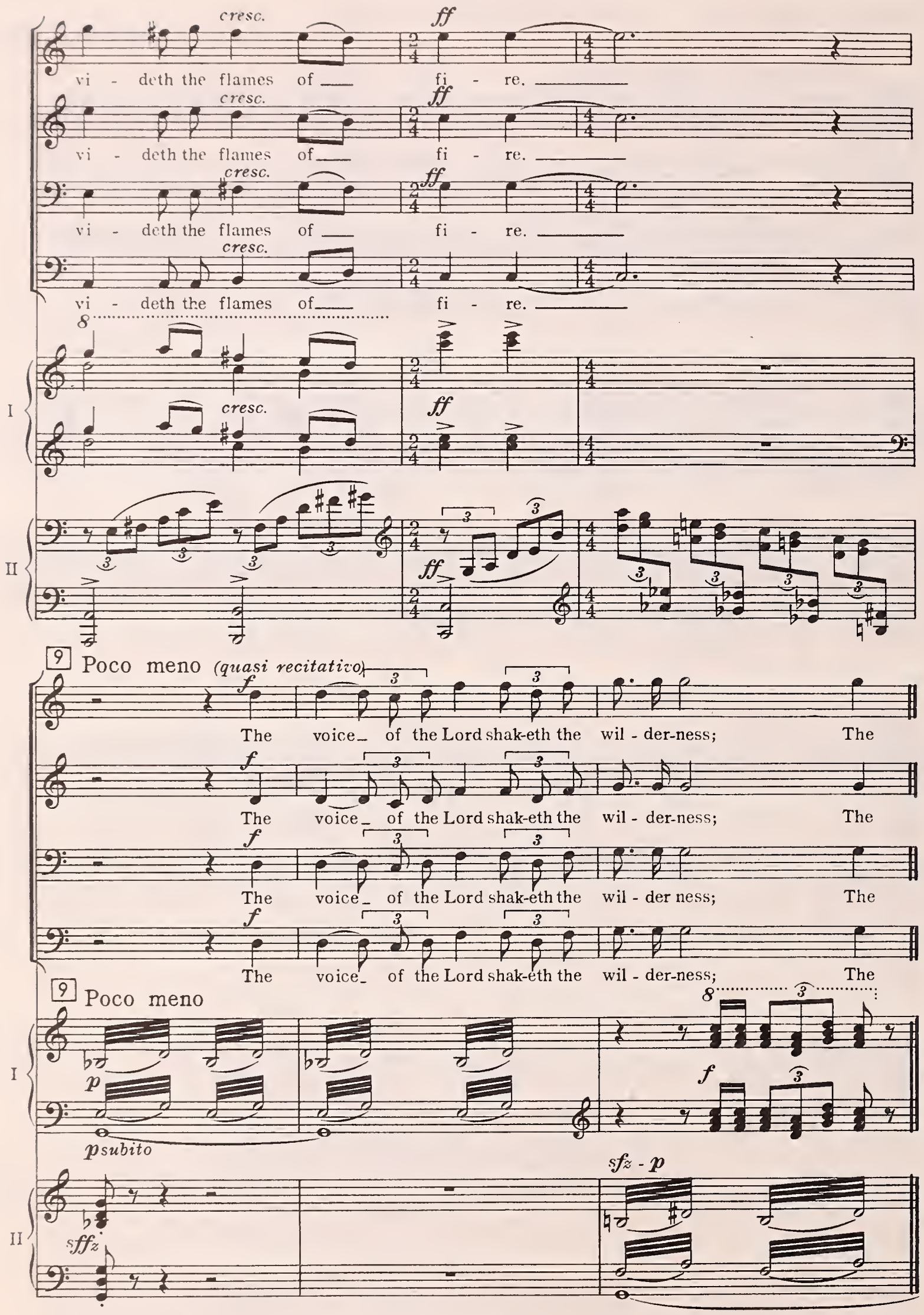
PSALM XXIX

Male Chorus and Two Pianos

Joseph Wagner





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Reference Chart of Keyboard Idioms and Patterns

I. Broken Intervals
1. Broken octaves
2. Broken octaves with embellishments
3. Broken octaves combined with thirds
4. Broken sixths
5. Broken thirds
6. Broken sixths and thirds combined

II. Broken Chords
1. Left-hand broken chords in close position
2. Left-hand broken chords in open position
3. Broken chords spaced for two hands
4. Broken chords in right hand with implied melodic line
5. Broken chords with blocked melodic and rhythmic patterns
6. Arpeggiated chords

III. Melodic Lines and Figurations
1. Large melodic skips
2. Outlining a melodic line
3. Dividing a melodic line
4. Melodic lines combined with repeated note patterns; nonmetrical passages
5. Melodic settings: contrasts, comparative strengths, repeated phrases

IV. Implied Bass Parts

V. Single-note, Interval, and Chord Repetitions

VI. Two- and Three-part Music
1. Homophonic
2. Polyphonic
3. Style mixtures

VII. Spacing Problems in the Middle Register
1. Large harmonic gaps
2. Sustained notes, intervals, and chords

VIII. Contrast Problems Conditioned by Dynamics

IX. Voice Leading

X. Obbligato or Added Secondary Parts Arranged from Harmonic Progressions

XI. Antiphonal Effects

XII. Tremolo Types

XIII. Dance Forms (Afterbeats)

6765

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