

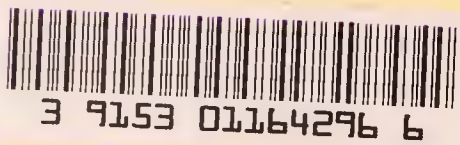
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**Workbook for**  
**ORCHESTRATION:**  
**A Practical Handbook**

**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
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- V. Single-note, Interval, and Chord Repetitions**
- VI. Two- and Three-part Music**
  1. Homophonic
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- VII. Spacing Problems in the Middle Register**
  1. Large harmonic gaps
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- VIII. Contrast Problems Conditioned by Dynamics**
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- X. Obligato 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

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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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## 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 $\flat$ ), bassoon (tenor clef), and contrabassoon. The phrasing should give the same effect as the original.

3. Two horns (F) in octaves, trumpet (B $\flat$ ), 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

*Allegro moderato*,  $\frac{2}{4}$  60-66

The image displays the piano accompaniment for the first system of 'Peasant's Song No. 1' by Bela Bartók. It consists of four systems of music, each with a treble and bass staff. The first system begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro moderato' with a metronome marking of 60-66. The first system includes a dynamic marking of *f* (forte) and a fingering of 5 in the bass staff. The second system includes a dynamic marking of *mf* (mezzo-forte) and a fingering of 4 in the bass staff. The third system includes a dynamic marking of *mf* and a fingering of 4 in the bass staff. The fourth system includes a dynamic marking of *mf* and a fingering of 4 in the bass staff. The score features various musical notations such as slurs, accents, and fingering numbers.



# 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

M. M.  $\text{♩} = 54$

*p* sehr gebunden (*molto legato*)

*mf*

*f*

## HERR JESU CRIST, DU HÖCHSTES GUT

Johann Sebastian Bach



# WENN WIR IN HÖCHSTEN NÖTHEN SEIN

Johann Sebastian Bach

A musical score for piano and organ. The top system consists of a grand staff with a treble clef and a bass clef, both in common time (C). The bottom system also consists of a grand staff with a treble clef and a bass clef, both in common time (C). The music features complex polyphonic textures with many sixteenth and thirty-second notes.

## 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

*Molto andante e semplice.*

A musical score for piano in G major, 3/4 time. The score is divided into three systems. The first system starts with a piano (*p*) dynamic and includes fingering numbers (2, 3, 5, 4, 2, 2, 4, 3, 4, 5, 4) and a *mf* dynamic. The second system includes fingering numbers (3, 1, 4, 5, 4, 5, 3, 4, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 4, 5, 2, 4, 5, 2) and a *mf* dynamic. The third system includes fingering numbers (3, 5, 4, 2, 5, 4, 5) and a *mf* dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

IMPROMPTU

Allegretto (♩ = 132)

Franz Schubert, Op. 142, No. 2

The first system of the musical score for 'Impromptu' by Franz Schubert. It consists of two staves, treble and bass clef, in 3/4 time. The key signature has two flats (B-flat and E-flat). The piece begins with a forte (*f*) dynamic. The right hand features a series of chords and eighth notes, while the left hand plays a steady accompaniment of eighth notes. The system concludes with a fortissimo (*ff*) dynamic marking.

The second system of the musical score for 'Impromptu' by Franz Schubert. It continues from the first system. The tempo is marked *poco allarg.* (slightly ad libitum). The dynamics fluctuate, including fortissimo (*ff*), piano (*p*), and pianissimo (*pp*). The right hand has more complex chordal textures and some grace notes. The left hand continues with its accompaniment, ending with a few sustained notes.

THE STRANGER

Robert Schumann, Op. 68, No. 26

Stark und kräftig zu spielen M. M. ♩ = 144

*Forte ed energico*

The musical score for 'The Stranger' by Robert Schumann. It consists of two systems, each with two staves (treble and bass clef) in 2/4 time. The key signature has one flat (B-flat). The piece is marked 'Stark und kräftig zu spielen' (play strongly and vigorously) and 'Forte ed energico' (strong and energetic). The tempo is marked M.M. ♩ = 144. The right hand features a rhythmic melody with accents and slurs, while the left hand provides a simple accompaniment. The score includes first and second endings and concludes with a fortissimo (*sf*) dynamic.



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

*Poco andante, 2/4 espr.*

*p* *poco sf* *pp* *mp* *poco sf*

*pp* *mp* *poco sf* *dim.* *p* *pp*

*dolce* *pp* *p* *pp*

*pp* *ppp*



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

The musical score is presented in two systems. The first system consists of three staves: a grand piano (piano) part in the upper two staves and an organ part on the lower staff. The piano part is in 3/4 time and begins with a forte (*f*) dynamic. The organ part provides a steady accompaniment. The second system continues the piano and organ parts. The piano part features a dynamic change to fortissimo (*ff*) in the final measures. The organ part continues with its accompaniment. The key signature is one sharp (F#) and the time signature is 3/4.

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

Presto con energia

*il mano sinistra legato*

### 2. Broken Octaves with Embellishments

#### FINALE from SONATA No. 7

Joseph Haydn

Presto, ma non troppo



### 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

Kurz und bestimmt M. M. ♩ = 100  
*Breve e deciso*

The musical score is presented in three systems, each with a treble and bass staff. The first system begins with a piano (*pp*) dynamic. The second system features a crescendo (*cresc.*) leading to a fortissimo (*ff*) dynamic. The third system includes a sforzando (*sf*) dynamic. The score is annotated with various musical notations, including fingering numbers (e.g., 5, 4, 2, 1, 3, 2, 1, 4, 2, 1, 5, 4, 5, 3, 1), accents (^), and dynamic markings. The piece is in 6/8 time and is characterized by broken octaves and thirds.



## 4. Broken Sixths

### WALTZ

Anton Dvořák, Op. 54, No. 1

Piu mosso

Musical score for 'Broken Sixths' waltz by Anton Dvořák. The score is in 3/4 time, marked *Piu mosso* and *mf*. It consists of two systems of piano accompaniment. The first system includes a *p* dynamic marking and a *Ped.* instruction. The second system includes *f*, *dimin.*, and *poco ri* markings. The key signature is two sharps (D major).

## 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

Polternd, ungefüge M.M. ♩ = 126  
*Chiassoso, duramente*

Musical score for 'Broken Thirds' excerpt from 'Saint Nicolas' by Robert Schumann. The score is in 2/4 time, marked *Polternd, ungefüge M.M. ♩ = 126* and *Chiassoso, duramente*. It consists of two systems of piano accompaniment. The first system includes a *p* dynamic marking. The score features complex rhythmic patterns with many sixteenth notes and includes fingering numbers (1-5) above and below notes. The key signature is one flat (B-flat major).

6. Broken Sixths and Thirds Combined

INTERMEZZO

Ernst Dohnányi, Op. 2, No. 2

Vivo

2/4 *p* *subito*  
*staccatissimo*

II. BROKEN CHORDS

1. Left-Hand Broken Chords in Close Position

FIRST ARABESQUE

Claude Debussy

Andantino con moto

**a Tempo**

4/4 *p*



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

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It contains a melodic line with a long slur over the first four measures and a shorter slur over the last two. The middle staff is a bass clef with a key signature of two sharps and a 3/4 time signature, containing a complex accompaniment. The bottom staff is a bass clef with a key signature of two sharps and a 3/4 time signature, containing a simple bass line. Dynamics include *mf*, *cresc.*, *f*, and *dim.*

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two sharps and a 3/4 time signature, containing a melodic line with a slur over the first two measures and a 'Ch.' marking above the first measure. The middle staff is a bass clef with a key signature of two sharps and a 3/4 time signature, containing a complex accompaniment. The bottom staff is a bass clef with a key signature of two sharps and a 3/4 time signature, containing a simple bass line.



2. Left-Hand Broken Chords in Open Position

FANTASIE IMPROMPTU

Frederic Chopin, Op. 66

Moderato cantabile.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with a trill (tr) and a fermata. The lower staff is in bass clef and contains a broken chord accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo marking is 'Moderato cantabile'. The first measure of the bass staff is marked 'sotto voce' and 'f'. The piece begins with a 3-measure rest in the bass staff, followed by a series of broken chords. Pedal points are indicated by 'Ped.' and asterisks. Fingerings are shown with numbers 1-5. A trill is marked with 'tr' and fingerings 1 and 2. A fermata is placed over a note in the upper staff.

The second system continues the musical notation. The upper staff features a trill (tr) with fingerings 1 and 3, and a fermata. The lower staff continues the broken chord accompaniment with various fingerings (3, 5, 4, 3, 3, 4) and pedal markings. The notation includes slurs, accents, and dynamic markings.

The third system of musical notation includes the tempo marking 'a tempo' and the instruction 'riten.' (ritardando). The upper staff has a tenuto mark (ten.) over a note. The lower staff continues the broken chord accompaniment with fingerings (3, 3, 1, 2, 5) and pedal markings. The system concludes with a fermata in the upper staff.

SERENATA ANDALUZA

Manuel de Falla

Poco meno mosso

The first system of the piano score consists of two staves. The left staff is in 3/4 time and begins with a mezzo-forte (*mf*) dynamic. It features a melodic line with a triplet of eighth notes in the first measure, followed by a half note and a quarter note. The right staff provides harmonic accompaniment with chords and moving lines. Dynamics include *mf*, *p* (piano), and *mf*. A triplet of eighth notes is also present in the right staff.

The second system continues the piano score. The left staff features a melodic line with a triplet of eighth notes. The right staff has a bass line with a *cresc.* (crescendo) marking. Dynamics include *mf* and *p*. A triplet of eighth notes is present in the right staff.

The third system concludes the piano score. The left staff has a melodic line with a triplet of eighth notes and a *f* (forte) dynamic. The right staff has a bass line with a *cresc.* marking. Dynamics include *f* and *cresc.*. A triplet of eighth notes is present in the right staff. The system ends with a 4/4 time signature.



### 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

Moderato e grazioso

The musical score for the Rondo by Ludwig van Beethoven, Op. 51, No. 1, is presented in two systems. The first system is marked 'Clegato PP' and 'cresc.'. The second system is marked 'f'. The music features broken chords with various fingerings and articulations.

#### ARIETTA

Edvard Grieg, Op. 12, No. 1

Poco andante e sostenuto

The musical score for the Arietta by Edvard Grieg, Op. 12, No. 1, is presented in two systems. The first system is marked 'p'. The second system is marked 'p' and 'f'. The music features broken chords with various fingerings and articulations.

#### 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

VAR. V.

*3 (a tempo)*

*sempre f e brillante*

*poco riten.*

*ff pesante*



IMPROMPTU

Franz Schubert, Op. 142, No. 2

Allegretto (♩ = 132)

TRIO.

The image shows the Trio section of Schubert's Impromptu, Op. 142, No. 2. It consists of three systems of piano music. The first system starts with a treble clef, a key signature of three flats (B-flat major), and a 3/4 time signature. The tempo is marked 'Allegretto' with a quarter note equal to 132 beats per minute. The section is labeled 'TRIO.' and begins with a piano (*pp*) dynamic. The music features a complex, flowing melody in the right hand with many slurs and fingerings (e.g., 1 4, 1 3 4 2 3 5, 1 5, 4 3). The left hand provides a steady accompaniment with chords and single notes, often marked with fingerings like 3, 2, 4, and 5. The second system continues the melodic and harmonic development. The third system concludes the Trio section with a *decresc.* (decrescendo) marking and a *pp* dynamic, ending with a double bar line and repeat dots.

5. Broken Chords with Blocked Melodic and Rhythmic Patterns

PASSACAILLE

George Frederic Handel

Allegro con brio

The image shows the beginning of Handel's Passacaille. It is in common time (C) and features a driving, rhythmic pattern of broken chords. The tempo is marked 'Allegro con brio'. The music is written for piano and starts with a fortissimo (*ff*) dynamic. The right hand plays a series of eighth-note chords, while the left hand provides a similar rhythmic accompaniment. The piece includes dynamic markings such as *sf* (sforzando) and *poco riten.* (poco ritardando) towards the end of the shown section. The score is characterized by its repetitive, block-like structure.

## 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

Presto (♩. = 96)

6/8 *p*

*Led.* \* *simile* 4/5

3 1 2 *cresc.* *sf* *sf*



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



CARNIVAL SCENE (Continued)

This musical score consists of three systems of piano accompaniment. Each system has a treble and bass staff. The first system includes markings for *ped.* and asterisks. The second system includes *(poco cresc.)* and *più cresc.* markings. The third system includes *ff* and *fz fz* markings. The music features complex rhythmic patterns, including triplets and sixteenth-note runs, with various fingering numbers (1-5) and articulation marks.

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

This musical score is for the 'SECOND ARABESQUE' by Claude Debussy. It is in 4/4 time and marked *pp* (pianissimo). The score consists of two systems of piano accompaniment. The first system includes a *p* (piano) marking. The second system includes *mf* (mezzo-forte) and *p* markings. The music features a prominent melodic line in the right hand, often with triplets, and a more rhythmic accompaniment in the left hand. The key signature has one sharp (F#).



### 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

Allegro vivace (♩ = 72)

*f* *f sempre*

*legato* *sf* *sf*

*sf* *p* *cresc.*

*cresc.* *f* *f*

*f*



#### 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)

The first system of the musical score is in 3/4 time and G major. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a melodic line featuring a triplet of eighth notes (F4, G4, A4) and a quarter note (B4). This is followed by a series of chords in the right hand, with the left hand providing a simple accompaniment of quarter notes. Dynamics include *dim.*, *pp*, and *p*. Fingerings are indicated with numbers 1-5. A *Ped.* (pedal) marking is present in the bass staff. A time signature change to 3/8 is indicated at the end of the system.

The second system continues the piece, marked with a measure number of 14. It features a *cresc.* (crescendo) dynamic. The treble staff has a melodic line with a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). The bass staff has a rhythmic accompaniment of eighth notes. Dynamics include *cresc.* and *f*. Fingerings and a *Ped.* marking are present. A time signature change to 4/5 is indicated.

The third system continues the piece, marked with a measure number of 14. It features a *f* (forte) dynamic. The treble staff has a melodic line with a triplet of eighth notes (B4, C5, D5) and a quarter note (E5). The bass staff has a rhythmic accompaniment of eighth notes. Dynamics include *f*, *sf*, and *f*. Fingerings and a *Ped.* marking are present. A time signature change to 2/4 is indicated.

The fourth system continues the piece, marked with a measure number of 15. It features a *ff* (fortissimo) dynamic. The treble staff has a melodic line with a triplet of eighth notes (C5, D5, E5) and a quarter note (F5). The bass staff has a rhythmic accompaniment of eighth notes. Dynamics include *ff*, *f*, and *p*. Fingerings and a *Ped.* marking are present. A time signature change to 4/2 is indicated.



SONATA No. 12

RONDO

Wolfgang Amadeus Mozart

Allegro (♩ = 80)

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 *obligato* in the second brace. It could be varied and repositioned for the other variations.

A JOYOUS PARTY

Ernst Dohnányi, Op. 13, No. 8

Vivace giocoso.



A JOYOUS PARTY (Continued)

*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

Allegro vivace (♩ = 154-146)

The musical score is presented in three systems of piano accompaniment. The first system (measures 1-5) begins with a *mf* dynamic and a 2/4 time signature. It features a *poco rit.* marking followed by a return to *a tempo*. The second system (measures 6-10) includes a *dim.* marking and a *rit.* marking, ending with a *sf* dynamic. The third system (measures 11-15) returns to *a tempo* and includes a *p* dynamic marking and a *poco a poco cresc.* marking. The score is characterized by intricate rhythmic patterns, including triplets and sixteenth-note runs, and various fingerings are indicated by numbers 1-5 below the notes.

## 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

*Allegro vivace*,  $\text{♩} = 104-120$

*molto marcato*  
*mf*  
4 3 2 1 *simile*

### 2. Repeated Notes—with Rests

#### NOVELETTE

Robert Schumann, Op. 21, No. 4

*Poco piu animato* ( $\text{♩} = 72$ )

*p*  
*ritard.*



RONDO

Ludwig van Beethoven, Op. 51, No. 1

Moderato e grazioso

3. Repeated Intervals as Afterbeats

VALESSES NOBLES (No. 6)

Franz Schubert, Op. 77

Tempo di Valse

#### 4. Repeated Chords

### SUGGESTION DIABOLIQUE

Sergei Prokofiev, Op. 4, No. 4

Prestissimo fantastico

4 2 1 5 2 1 3 2 1 3 2 1 2 4 3 2 1 3 2 5 3 2 1 5

*fp*

Tea \* Tea \* Tea \* Tea \* Tea \*

3 2 1 3 5 4 3 2 1 3 4 2 1 5 4 5 5 4 5 3 2 5 3 2

*sf*

Tea 2 1 4 4 5 \* 4 5 3 4 3 \* Tea \*

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

### BOURRÉE FANTASQUE

Emmanuel Chabrier

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

*marcatissimo*

*sf*

*f l. h.*

*f* Tea.



LE POLICHINELLE

Heitor Villa-Lobos

Presto

Musical score for 'Le Polichinelle' by Heitor Villa-Lobos, Presto. The score consists of two systems of piano accompaniment. The first system has four measures with dynamic markings 'p' and 'Ped.' and asterisks. The second system has four measures with dynamic markings 'Ped.' and asterisks. Fingerings and accents are indicated throughout.

BALLADE

Johannes Brahms, Op. 118, No. 3

Allegro energico.

Musical score for 'Ballade' by Johannes Brahms, Op. 118, No. 3, Allegro energico. The score consists of two systems of piano accompaniment. The first system has four measures with dynamic markings 'f' and 'Ped.' and asterisks. The second system has four measures with dynamic markings 'Ped.' and asterisks. Fingerings and accents are indicated throughout.

## 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

Allegretto

The musical score for "Rigaudon" by Jean Philippe Rameau is presented in three systems. The first system begins with a piano (*p*) dynamic and includes a *crescendo* marking. The second system features a forte (*f*) dynamic. The score is written for piano in G major and 2/2 time. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line.



ANDANTE

Joseph Haydn

Andante grazioso.

Musical score for 'Andante grazioso' by Joseph Haydn. The score is in 2/4 time and consists of two systems. The first system includes a piano (*p*) marking and a crescendo (*cresc.*) marking. The second system includes another piano (*p*) marking. The score features various fingerings and articulations, including slurs and accents.

ORIENTAL  
from DANZAS ESPAÑOLAS

Enrique Granados, Op. 5, No. 2

Musical score for 'Oriental' from 'Danzas Españolas' by Enrique Granados. The score is in 3/4 time and consists of two systems. The first system includes an Andante marking and a piano (*p*) marking. The second system includes a dolce marking. The score features various fingerings and articulations, including slurs and accents.

## 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

**Allegretto.**

The musical score for Fugue No. 21 by Johann Sebastian Bach is presented in four systems. Each system consists of two staves, a treble and a bass clef. The piece is in G minor (two flats) and 3/4 time. The tempo is marked 'Allegretto' and the dynamics are 'mf'. The score is highly polyphonic, featuring multiple voices with various rhythmic patterns and articulation marks. Fingerings are indicated by numbers 1-5. The piece begins with a treble clef and a key signature of two flats. The first system starts with a treble clef, a key signature of two flats, and a 3/4 time signature. The tempo is marked 'Allegretto' and the dynamics are 'mf'. The score features complex polyphonic textures with multiple voices, including octaves and various rhythmic patterns. Fingerings and articulation marks are clearly indicated throughout the piece.



A CANON

Robert Schumann, Op. 68, No. 27

Nicht schnell und mit innigem Ausdruck M.M. ♩ = 72  
*Moderato e con intima espressione*

The musical score is written for piano and bass. It begins with a piano (*p*) dynamic and a *fp* (fortissimo piano) dynamic. The first system contains several measures with complex fingering, including triplets and sixteenth-note runs. The second system features two endings, with the first ending leading back to the beginning and the second ending concluding the piece. The third system includes a *cresc.* (crescendo) marking and a *ritard.* (ritardando) marking. The score is heavily annotated with fingering numbers (1-5) and articulation marks.

### 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

Allegretto

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The first system begins with a 6/8 time signature and a piano (*p*) dynamic. It features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *decresc.* and *pp*. The second system includes tempo markings *(poco riten.)* and *(a tempo)*, with dynamics *p* and *cresc.*. The third system features fortissimo dynamics, with *ff* and *ffz* markings, and concludes with a first ending bracket labeled '1'. The key signature is C minor (three flats).



WARUM?

Robert Schumann, Op. 12, No. 3

Lento e teneramente (♩ = 58)

2/4

*p*

*f*

*f*

*sf*

*rit.*

*p*

*pp*

♩ = 58

TRÄUMEREI

Richard Strauss, Op. 9, No. 4

Andantino

2/4

*pp*

*p*

*dim.*

*rit.*

*pp a tempo*

## 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

The musical score for 'SEVILLA' by Isaac Albéniz is presented in three systems. Each system consists of a grand staff with a treble and bass clef. The first system begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Allegretto'. The first measure of the first system has a dynamic marking of *f*. The second system starts with a key signature change to two flats (Bb) and a dynamic marking of *p*. The third system returns to the key signature of one sharp (F#) and has a dynamic marking of *f*. The score includes various musical notations such as slurs, ties, and dynamic markings like *pp subito* in the second system. The piece is in 3/4 time and features a mix of eighth and sixteenth notes in the bass line, with more complex chordal textures in the treble line.



## 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

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The first system begins with a forte (f) dynamic and features a bass line of eighth-note triplets and a treble line of chords. The second system begins with a mezzo-piano (mp) dynamic and continues the triplet bass line while the treble line moves to a more melodic, eighth-note pattern. The third system includes a crescendo (cresc.) marking and features a bass line of sustained notes and a treble line of chords. The score includes various performance markings such as 'espr.', 'mp', 'f', and 'cresc.', as well as fingering numbers and articulation symbols like 'Ped.' and '\*'.

# 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)

The first system of the musical score is in G major and 3/4 time. It begins with a piano (*p*) dynamic marking. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and triplets. A triplet of eighth notes is marked with a '3' in the bass line.

The second system continues the melodic and harmonic development. It features a melodic phrase in the right hand and a corresponding accompaniment in the left hand, maintaining the piano (*p*) dynamic.

The third system introduces a fortissimo (*ff*) dynamic marking. The melodic line in the right hand is more pronounced. The left hand features a triplet of eighth notes, marked with a '3', and includes fingerings such as 4, 5, and 5.

The fourth system concludes the passage with a melodic phrase in the right hand and a final accompaniment in the left hand. The dynamic remains fortissimo (*ff*).



SONATINA No. 1

Dimitri Kabalevsky, Op. 13, No. 1

Allegro assai e lusingando

The first system of the musical score consists of two staves, treble and bass. The treble staff contains a series of chords and melodic fragments, with fingerings such as 3 1, 3 1, 4 2, 5 1, 4 2, 5 1, and 4 1. The bass staff provides a harmonic accompaniment with chords and single notes, including fingerings like 3 1, 3 1, 3 5, 4, and 3 5. The music is marked with accents and slurs.

The second system continues the piece with two staves. The treble staff features chords and melodic lines, with fingerings 3 1, 4 1, 5, and 2 4. A piano (*p*) dynamic marking is present. The bass staff has chords and single notes with fingerings 3 5, 3 5, and 2 4 5.

The third system is marked *a tempo* and *p*. It consists of two staves. The treble staff has chords and melodic lines with fingerings 5 1, 2, 3 1, and 2 1. The bass staff has a simple accompaniment with fingerings 1, 2, 4, and 3 1.

The fourth system features two staves. The treble staff has chords and melodic lines with fingerings 6 4, 3 2, 5 4, 4 2, 3, and 2 4. A *crescendo* marking is present. The bass staff has chords and single notes with fingerings 2 4, 2, 3, and 4. A *mf* dynamic marking and the instruction *p cantabile* are also present.

The fifth system is marked *Tempo I* and *ff*. It consists of two staves. The treble staff has chords and melodic lines with fingerings 2 4 and 2 4. The bass staff has chords and single notes with fingerings 2 4 and 2 4.

The sixth system consists of two staves. The treble staff has chords and melodic lines with slurs and accents. The bass staff has chords and single notes with slurs and accents.

## 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

*a tempo*

*p* *pp* *p*

*ff* *p*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

## X. OBBLIGATO OR ADDED SECONDARY PARTS ARRANGED FROM HARMONIC PROGRESSIONS

Add an *obligato* 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

*cantando* *ff*



GIBRALTAR (Continued)

The musical score for 'Gibraltar (Continued)' consists of three systems of piano accompaniment. The first system features a treble and bass clef with a key signature of one flat and a common time signature. The second system includes a 2/4 time signature and dynamic markings of *ff*. The third system features dynamic markings of *fff*. The score is characterized by dense chordal textures and melodic lines in both hands.

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

The musical score for 'Serious Variations' is for piano and includes the following details:  
 - Title: VAR. 7 (♩ = 80)  
 - Time signature: 2/4  
 - Dynamics: *ff con fuoco*  
 - Pedal markings: Ped. and asterisks (\*) are used throughout.  
 - Fingerings: Various fingerings are indicated, including 1, 6, 4, 5, 3, 2, 1, 1.  
 - Hand designations: *r.h.* (right hand) and *l.h.* (left hand) are used to specify parts.  
 - The score features complex rhythmic patterns and dense chordal textures.

SERIOUS VARIATIONS (Continued)

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The first system begins with a treble clef and a key signature of one flat. It features a series of chords and melodic lines, with dynamic markings of *sf* and *ff*. Fingerings are indicated by numbers 1-5 above notes. The right hand (r.h.) and left hand (l.h.) are labeled. The second system continues the piece, showing more complex chordal textures and melodic passages, with dynamic markings of *ff*. The third system concludes the page with a *sf pesante* marking and features a prominent melodic line in the right hand. The score includes various musical notations such as slurs, accents, and dynamic markings.



## 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)

Musical score for Sonata No. 9 by Wolfgang Amadeus Mozart, measures 1-8. The score is in C major, 2/4 time, and features a tempo of Allegro con spirito (♩ = 132). The piece begins with a piano (*p*) dynamic. The right hand plays a series of eighth-note chords, with the highest notes marked with an '8' to indicate an octave. The left hand provides a bass line with some arpeggiated chords. Dynamics change to *sf* (sforzando) in measure 2 and *f* (forte) in measure 5. Fingerings are indicated throughout the piece.

### SERIOUS VARIATIONS (No. 17)

Felix Mendelssohn, Op. 54

Allegro vivace (♩ = 76)

Musical score for Serious Variations (No. 17) by Felix Mendelssohn, Op. 54, measures 1-8. The score is in B-flat major, 2/4 time, and features a tempo of Allegro vivace (♩ = 76). The piece begins with a mezzo-forte (*mf*) dynamic. The right hand plays a series of chords, with the highest notes marked with an '8' to indicate an octave. The left hand plays a steady eighth-note accompaniment. Dynamics change to *sf* (sforzando) in measure 2 and *sf* with a crescendo (*cresc.*) in measure 5. The score includes performance markings such as *ritenuto* (measures 1-2), *acceler.* (measures 3-4), and *ritard.* (measures 7-8). Fingerings are indicated throughout the piece.

Adagio

*a capriccio espress.*  
*poco f*      *trem.*

Red. \* Red. \* Red.

3

3



The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The first system begins with a *mf* dynamic, followed by a *p* dynamic and a *cresc.* marking. The second system starts with a *p* dynamic and includes a *f* dynamic later. The third system continues the melodic and harmonic development. Pedal points are indicated by 'ped.' in the bass clef of the first two systems. Trills are marked with a '3' above the notes in the second and third systems. The notation includes various note values, slurs, and dynamic hairpins.

XIII. DANCE FORMS

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

**Vivace.** (♩ = 50.)

The score is written for piano and consists of three systems. Each system has a treble and bass staff. The first system begins with a **Vivace** tempo marking and a quarter note equal to 50 beats per minute. The first measure of the first system has a forte (**f**) dynamic. The second measure has a *cresc.* marking. The third measure has a fortissimo (**ff**) dynamic. The fourth measure has a piano (**p**) dynamic with the instruction *scherz.* The second system begins with a piano (**p**) dynamic. The third system begins with a forte (**f**) dynamic, followed by *cresc.*, **ff**, and **p**. Fingerings (1-5) and ornaments (tr) are indicated above notes. Pedal marks (**Ped.**) and asterisks (\*) are placed below the bass staff in each system. The first system has Ped. marks under measures 1, 3, 5, 7, and 9. The second system has Ped. marks under measures 1, 3, 5, 7, and 9. The third system has Ped. marks under measures 1, 3, 5, 7, and 9, with the instruction *Ped. simile* under the second measure.



POLONAISE (MILITARY)

Frederic Chopin, Op. 40, No. 1

Allegro con brio

*f*  
*Ed.*  
*fz*

WALTZ No. 3

Johannes Brahms, Op. 39, No. 3

Grazioso

*p dolce*  
1.  
2.  
3.  
3.

WALTZ No. 3 (Continued)

ITALIAN POLKA

Sergei Rachmaninov

*Allegretto (not fast)*



PART THREE

Music Without Classification

(Recommended for Special Assignments)

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

Johann Sebastian Bach

Allegro moderato. ♩ = 76.

The musical score is presented in two systems, each consisting of a grand staff (treble and bass clefs). The first system begins with the tempo marking 'Allegro moderato. ♩ = 76.' and the dynamic 'f marcato'. The second system includes dynamics such as 'sf', 'p', 'cresc.', and 'fp'. The score is heavily annotated with fingering numbers (1-5) and includes various musical notations such as slurs, ties, and accents. The piece concludes with a final cadence in the bass clef.



4 2 1  
f  
5 3 2 1  
fp  
5 4 5 3 5 2 4 5 3 2 1  
1 2 2  
cresc.  
4 2 1  
f  
1 sf

4 5  
sf  
1 2 3 2 1 2 1  
1  
4 2 3 2  
1  
2 4 1 sf  
4 1 3

28 2 5 1  
sf  
4 3 5  
ff  
2 4 5  
2 4 5 5

3 5 3 4 2 1 5 1 3 1 2 1 1  
p  
cresc.  
1 2 1 3 1 2 1 3 1 2 1 3

1  
f  
p  
cresc.  
1 2 1 3 2 3 2 4 1 2 1 3  
1 3 5  
1  
f  
p  
cresc.  
1 3 1 3 2 3 2 5

2 5 sf  
f  
3 1 4 2  
sf  
5 4 5 3 5 2 4 5 1 5 4 5 1 3 2 1  
1 2 2  
cresc.



The first system of musical notation consists of two staves. The upper staff (treble clef) begins with a dynamic marking of *f* and contains several chords with fingerings such as 4 3 1, 5 3 1, 4 2 1, and 4 3 1. It then transitions to a melodic line with a dynamic marking of *sf* and a fingering of 2. The lower staff (bass clef) starts with a dynamic marking of *f* and contains a melodic line with fingerings 8, 3 1, 4 2 1, 2, 5, 1 3, and *sf*. It concludes with a dynamic marking of *Sf* and fingerings 4, 2, 4 1.

The second system of musical notation consists of two staves. The upper staff (treble clef) begins with a dynamic marking of *Sf* and contains a melodic line with fingerings 1, 2 1 2 3 2 1 2 1, 2 3, and 4. It then transitions to a dynamic marking of *ff* and contains a melodic line with fingerings 4, 4, 4, 4, 4. The lower staff (bass clef) starts with a dynamic marking of *Sf* and contains a melodic line with fingerings 4, 4, 1 3, 1 3, 1, and 4. It concludes with a dynamic marking of *Sf* and a fingering of 4. The system ends with a double bar line and a fermata over the final note.

NOCTURNE IN D FLAT

Claude Debussy

Allegretto ♩ = ♪

*ppp comodo*

*ppp*

*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.  $\text{♩} = 69.$

HS. PS.  
*ten.* *f* *p* *f* *p*  
*ten.*

*p* *p* *rinfa* (a) (b) *pp*

*ff* *f* *ten.*

ZwS. Ep. 1 *f* *p* *sfz*

*fp* *p*



3 3 3 3 SS. *pp*  
Musical notation for the first system, featuring piano and bass staves with triplets and dynamic markings.

3 3 3 3 *p* *sf*  
Musical notation for the second system, including a dynamic marking of *p* and *sf*.

2 1 1 1 *cresc.* *sf* *sf*  
Musical notation for the third system, featuring a *cresc.* marking and dynamic markings of *sf*.

*f* *tr* 23 (a) 1 2 4 2 1 2 2 4 1 2 *sf* *f* *sf*  
Musical notation for the fourth system, including a trill (*tr*) and dynamic markings of *f* and *sf*.

*sf* 2 4 1 4 2 2 4 1 4 *cresc.* *ff*  
Musical notation for the fifth system, featuring a *cresc.* marking and dynamic markings of *sf* and *ff*.

*sf* 1 2 3 2 *sf* *sf* *ff* *sf* *sf* *sf* Cl. S. Schis.  
Musical notation for the sixth system, including dynamic markings of *sf*, *ff*, and *sf*, and the signature Cl. S. Schis.

*dol.* 4 4 4 4 *p* *dim.* *sf*  
Musical notation for the seventh system, featuring a *dol.* marking, dynamic markings of *p* and *dim.*, and a final *sf* marking.



SOBRE LA LOMA

Darius Milhaud

Mouvt de Rumba

The musical score is written for piano in 8/8 time, marked *mf*. It consists of five systems of music, each with a grand staff (treble and bass clefs). The first system begins with a treble clef and a bass clef, with a dynamic marking of *mf*. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, with frequent changes in key signature, including D major, E major, and F# major. The second system continues this pattern with more complex melodic lines in the treble. The third system features a change in key signature to G major and includes some chromatic movement. The fourth system shifts to a key signature of two flats (B-flat major) and features a prominent bass line with a strong rhythmic pulse. The fifth system concludes the piece in a key signature of one flat (F major), with a final cadence in the bass line.

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# PASSACAGLIA

Walter Piston

Andantino (♩ = 72)

The musical score is written for piano and consists of five systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a 5/8 time signature. The tempo is marked 'Andantino' with a quarter note equal to 72 beats per minute. The first system includes a dynamic marking of *mf*. The second system continues the piece with various chordal textures and includes another *mf* marking. The third system features a *cresc.* (crescendo) marking. The fourth system is marked *f* (forte). The fifth system is marked *pp* (pianissimo) and concludes with a double bar line. The score is characterized by complex harmonic structures, including frequent chromaticism and dense chordal textures.

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PRELUDE AND DANCE  
(No. 1)

Paul Creston, Op. 29, No. 1

Majestically ♩ = 108

*ff*

*dim.*

*p smoothly*

*dim.*

*pp*

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PSALM XXIX  
Male Chorus and Two Pianos

Joseph Wagner

4/4 (Allegro con fuoco)

8

The first system of the score features vocal parts and piano accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) are shown in the top two staves, with lyrics: "The voice of the Lord, —". The piano accompaniment consists of two staves, labeled I and II. The tempo is 4/4 (Allegro con fuoco). The first piano part (I) begins with a mezzo-forte (*mf*) dynamic and features a series of chords and melodic lines. The second piano part (II) also begins with *mf* and provides a rhythmic accompaniment. A dynamic marking of *sfz* (sforzando) is indicated for the piano parts in the second measure of the system.

The second system continues the vocal and piano parts. The vocal parts have lyrics: "The voice of the Lord di -", "The voice of the Lord — di -", "voice of the Lord, — The Lord di -", and "The Lord, The Lord — di -". The piano accompaniment continues with complex textures. The first piano part (I) features a dynamic marking of *f* (forte) and includes a triplet of eighth notes in the second measure. The second piano part (II) continues with a steady rhythmic accompaniment. The system concludes with a dynamic marking of *f* and a triplet of eighth notes in the first piano part.



PSALM XXIX (Continued)

The musical score consists of several systems. The first system features four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves (I and II). The vocal parts are marked with *cresc.* and *ff*. The lyrics are: "vi - deth the flames of \_\_\_\_\_ fi - re. \_\_\_\_\_". The piano accompaniment includes triplets and dynamic markings like *ff*.

The second system begins with a measure marked with a circled 9 and the tempo instruction "Poco meno (*quasi recitativo*)". It features four vocal staves and two piano staves. The lyrics are: "The voice\_ of the Lord shak-eth the wil - der-ness; The". The piano accompaniment includes triplets and dynamic markings like *f*.

The third system also begins with a circled 9 and the tempo instruction "Poco meno". It features four vocal staves and two piano staves. The lyrics are: "The voice\_ of the Lord shak-eth the wil - der-ness; The". The piano accompaniment includes triplets, dynamic markings like *p* and *sfz - p*, and the instruction *p subito*.

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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. Obligato or Added Secondary Parts Arranged from Harmonic Progressions**
- XI. Antiphonal Effects**
- XII. Tremolo Types**
- XIII. Dance Forms (Afterbeats)**





