

Part 1 Repertoire Examples

ALL OF ME

1

Words and Music by JOHN STEPHENS
and TOBY GAD

Moderately, with feeling

mp

With pedal

E5 **C** **G**

D5 **E5** **Cmaj7**

G **D5** **E5**

C **G** **D5**

What would I do with - out your smart
How man - y times do I have to tell

mouth draw - in' me in and you kick - ing me out? You've got my
you, e - ven when you're cry - ing, you're beau - ti - ful too? The world is

head spin - nin', no kid - din'. I can't pin you down. _
beat - ing you down. I'm a - round through ev - er - y mood. _

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DIE MENUETT.

I.

JOH. SEB. BACH.

PIANO.

The musical score is written for piano and consists of six systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, ornaments, and repeat signs. The first system begins with a piano instruction. The melody in the right hand is simple and elegant, while the left hand provides a steady accompaniment. The score concludes with a final cadence in the sixth system.

Melodie

Album für die Jugend, Op. 68 N° 1

Robert SCHUMANN
(1810-1856)

Gehend

p

5

9

13

17

6. Lento

The musical score for "6. Lento" is presented in four systems. Each system consists of a piano (p) part on the left and a violin part on the right. The piano part is written in a grand staff (treble and bass clefs) with a key signature of one flat (B-flat) and a time signature of 4/4. The violin part is written in a single staff with a key signature of one flat and a time signature of 4/4. The tempo is marked "Lento".

System 1: The piano part begins with a "scmprio" marking. The violin part has a fingerings box above the first measure showing the sequence 1, 2, 2, 4, 5. The piano part has fingerings 1 and 2 marked on the first measure.

System 2: The piano part has fingerings 8, 5, and 1 marked on the first measure. The violin part has fingerings 1 and 5 marked on the first measure.

System 3: The piano part has a fingerings box above the first measure showing the sequence 1, 2, 2, 4, 5. The violin part has a fingerings box above the first measure showing the sequence 1, 2, 2, 4, 5. The piano part has a fingerings box above the first measure showing the sequence 1, 2, 2, 4, 5.

System 4: The piano part has a fingerings box above the first measure showing the sequence 1, 2, 2, 4, 5. The violin part has a fingerings box above the first measure showing the sequence 1, 2, 2, 4, 5. The piano part has a fingerings box above the first measure showing the sequence 1, 2, 2, 4, 5.

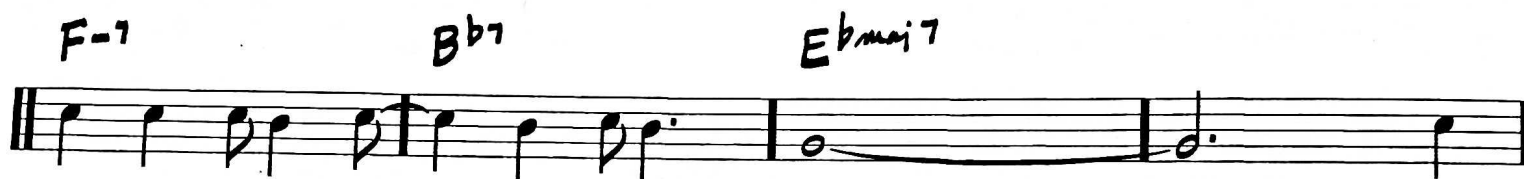
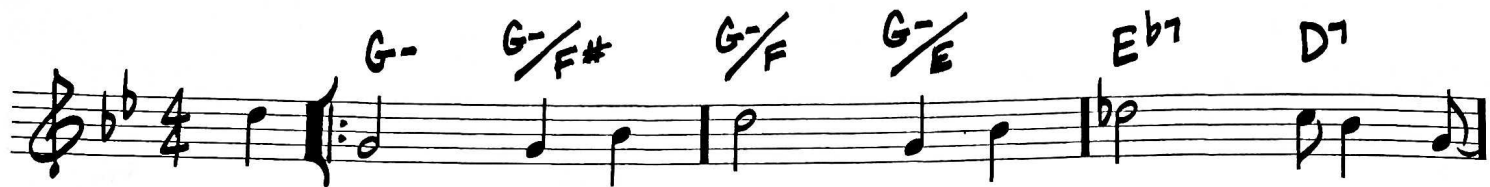
224

(SWING)

IT DON'T MEAN A THING

(IF IT AIN'T GOT THAT SWING)

-DUKE ELLINGTON/IRVING MILLS



250

(MED.)

LITTLE WALTZ

-RON CARTER

Handwritten musical score for "Little Waltz" by Ron Carter. The score is written on six staves in 3/4 time with a key signature of three flats (Bb, Eb, Ab). The music features a variety of chords including F-, C7/E, Eb-6, Dbmaj7, G7, C7, F-, C7, F-, C7/E, F-/Eb, D-7b5, G7, C7, F7, Bb-7, Eb7, Ab, G7, C7, F, C7/E, Eb-6, Dbmaj7, G7, C7, and F. The notation includes eighth and quarter notes, rests, and repeat signs.

(BALLAD)

MISTY

277

-ERROLL GARNER

Handwritten musical score for the song "Misty" by Erroll Garner. The score is in 4/4 time, key of B-flat major (three flats). It consists of 16 measures across 8 staves. The notation includes various chords, triplets, and first/second endings.

Chords and notation details:

- Staff 1: Ebmaj7, Bb-7, Eb7, Abmaj7 (triplet), (triplet)
- Staff 2: Ab-7, Db7, Ebmaj7 (triplet), C-7 (triplet), F-7, Bb7 (triplet)
- Staff 3: 1. G-7, C7, F-7, Bb7; 2. Eb6, Db9, Ebmaj7 (triplet), (triplet)
- Staff 4: Bb-7, Eb7b9, Abmaj7 (triplet), (triplet)
- Staff 5: A-7, D7, F7, G-7, C7b9, F-7, Bb7
- Staff 6: Ebmaj7, Bb-7, Eb7, Abmaj7 (triplet), Ab-7, Db7 (triplet)
- Staff 7: Ebmaj7, C-7 (triplet), F-7, Bb7 (triplet), Eb6, (C-7, F-7, Bb7)
- Staff 8: (empty staff)

Part 2 Examples

Option a—Vocal Warmups

Option c—Choral/String Quartet Scores

Option d—Sample Band Score; Instrumental
Transposition Charts

Sample Vocal Warm-Ups

Piano Proficiency Exam Part 2, Option a

Sample Warm-Up 1



Sample Warm-Up 1 is a piano accompaniment in 4/4 time. The right hand features a melody of eighth notes in the first measure, followed by chords in the second, eighth-note runs in the third, and a final chord in the fourth. The left hand plays a steady eighth-note bass line in the first measure, followed by chords in the second, eighth-note runs in the third, and a final chord in the fourth. The piece concludes with the word "etc." in the fourth measure.

Sample Warm-Up 2



Sample Warm-Up 2 is a piano accompaniment in 4/4 time. The right hand features a melody of eighth notes in the first measure, followed by chords in the second, eighth-note runs in the third, and a final chord in the fourth. The left hand plays a steady eighth-note bass line in the first measure, followed by chords in the second, eighth-note runs in the third, and a final chord in the fourth. The piece concludes with the word "etc." in the fourth measure.

Sample Warm-Up 3



Sample Warm-Up 3 is a piano accompaniment in 4/4 time. The right hand features a melody of eighth notes in the first measure, followed by chords in the second, eighth-note runs in the third, and a final chord in the fourth. The left hand plays a steady eighth-note bass line in the first measure, followed by chords in the second, eighth-note runs in the third, and a final chord in the fourth. The piece concludes with the word "etc." in the fourth measure.

Sample Warm-Up 4



Sample Warm-Up 4 is a piano accompaniment in 4/4 time. The right hand features a melody of eighth notes in the first measure, followed by chords in the second, eighth-note runs in the third, and a final chord in the fourth. The left hand plays a steady eighth-note bass line in the first measure, followed by chords in the second, eighth-note runs in the third, and a final chord in the fourth. The piece concludes with the word "etc." in the fourth measure.

Sample Warm-Up 5



Sample Warm-Up 5 is a four-measure exercise in G major. The right hand plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a sequence of eighth notes: G3, F3, E3, D3, C3, B2, A2. The exercise concludes with a final chord in the right hand (G4, B4, D5) and a final chord in the left hand (G2, B1, D2). The word "etc." is written to the right of the final measure.

Sample Warm-Up 6



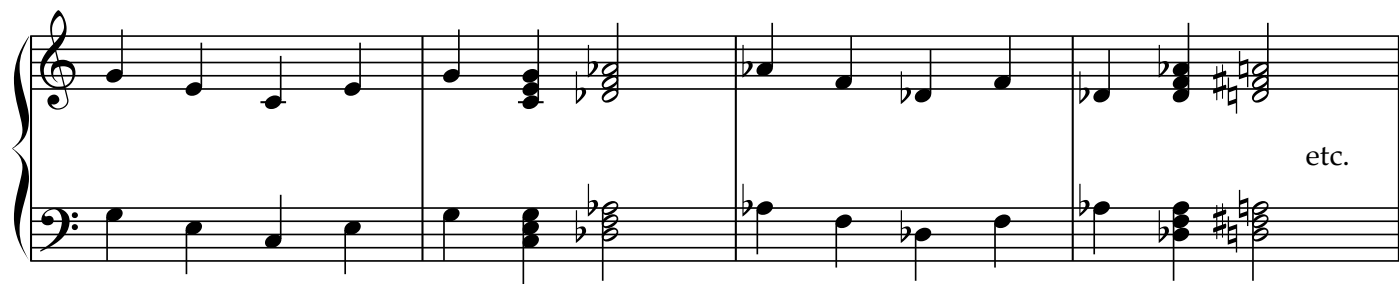
Sample Warm-Up 6 is a four-measure exercise in E minor. The right hand plays a sequence of eighth notes: E4, F4, G4, A4, B4, C5, B4, A4, G4. The left hand plays a sequence of eighth notes: E3, D3, C3, B2, A2, G2, F2, E2. The exercise concludes with a final chord in the right hand (E4, G4, B4) and a final chord in the left hand (E2, G2, B2). The word "etc." is written to the right of the final measure.

Sample Warm-Up 7



Sample Warm-Up 7 is a four-measure exercise in D major. The right hand plays a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4. The left hand plays a sequence of eighth notes: D3, C3, B2, A2, G2, F#2, E2, D2. The exercise concludes with a final chord in the right hand (D4, F#4, A4) and a final chord in the left hand (D2, F#2, A2). The word "etc." is written to the right of the final measure.

Sample Warm-Up 8



Sample Warm-Up 8 is a four-measure exercise in C minor. The right hand plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4. The left hand plays a sequence of eighth notes: C3, B2, A2, G2, F2, E2, D2, C2. The exercise concludes with a final chord in the right hand (C4, E4, G4) and a final chord in the left hand (C2, E2, G2). The word "etc." is written to the right of the final measure.

CREDO

(EXCERPT FROM MASS IN G)

25-16

Franz Schubert (1797-1828)
D. 167

Allegro moderato

pp

S

A

T

B

pp RH LH RH

11

S

A

T

B

LH RH LH RH

QUARTET No. 4 IN D MINOR

24-12

Wolfgang Amadeus Mozart (1756–1791)
K. 157

Allegro

Violin I

Violin II

Viola

Cello

p

RH

5

Vln I

Vln II

Vla

Vcl

DIES IRAE

(EXCERPT FROM *REQUIEM*)

Wolfgang Amadeus Mozart
(1756–1791)

24-13

Allegro assai

First system of musical notation for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The tempo is **Allegro assai**. The dynamics are marked **f** (forte). The Tenor part is labeled **LH** (Left Hand) and **RH** (Right Hand).

Second system of musical notation, starting with a measure number **5** in a box. The parts continue for Soprano (S), Alto (A), Tenor (T), and Bass (B). The Tenor part is labeled **RH** (Right Hand) in two locations.

(EXCERPT)

John O'Reilly

Maestoso

[illegible]

"Woodland Overture" from ALFRED'S YAMAHA BAND SERIES by John O'Reilly
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Instrument Transposition Chart

Music-Theory-Practice.com

	Written note	Sounding note	
Alto Flute			ALTO FLUTE Key: G Sounds a perfect 4th lower than written pitch
English Horn			ENGLISH HORN Key: F Sounds a perfect 5th lower than written pitch
Clarinet in Eb			E♭ CLARINET Key: E♭ Sounds a minor 3rd above written pitch
Clarinet in Bb			B♭ CLARINET Key: B♭ Sounds a major 2nd lower than written pitch
Clarinet in A			A CLARINET: Key: A Sounds a minor 3rd lower than written pitch
Bass Clarinet in Bb			BASS CLARINET Key: B♭ Sounds a major 9th lower than written pitch
Soprano Saxophone			SOPRANO SAXOPHONE Key: B♭ Sounds a major 2nd lower than written pitch
Alto Saxophone			ALTO SAXOPHONE Key: E♭ Sounds a major 6th lower than written pitch
Tenor Saxophone			TENOR SAXOPHONE Key: B♭ Sounds a major 9th lower than written pitch
Baritone Saxophone			BARITONE SAXOPHONE Key: E♭ Sounds a major 13th lower than written pitch (i.e. an octave plus a major 6th)
Horn in F			FRENCH HORN Key: F Sounds a perfect 5th lower than written pitch
Trumpet in Bb			TRUMPET Key: B♭ Sounds a major 2nd lower than written pitch

ORCHESTRATION SKILLS : Instrument Transpositions

Non-transposing (Concert Pitch) and Transposing Instruments

The following chart lists **non-transposing instruments** (instruments whose parts are written in **concert pitch**) followed by **transposing instruments**.

Non-transposing Instruments

<u>Instrument</u>	<u>Interval of Transposition</u>	<u>Clef(s)</u>
Violin	Concert Pitch	Treble
Viola	Concert Pitch	Alto/Treble
Cello	Concert Pitch	Bass
Harp	Concert Pitch	Grand Staff
Flute	Concert Pitch	Treble
Oboe (Oboes)	Concert Pitch	Treble
Bassoon	Concert Pitch	Bass
Trombone	Concert Pitch	Bass
Bass Trombone	Concert Pitch	Bass/Tenor
Tuba	Concert Pitch	Bass
Marimba	Concert Pitch	Treble
Vibraphone	Concert Pitch	Treble
Timpani	Concert Pitch	Bass
Piano	Concert Pitch	Grand Staff
Organ	Concert Pitch	Grand Staff
Harpsichord	Concert Pitch	Grand Staff

Transposing Instruments

<u>Instrument</u>	<u>Interval of Transposition</u>	<u>Clef(s)</u>
Double Bass	Sounds one octave <i>lower</i> than written	Bass
Guitar	Sounds one octave <i>lower</i> than written	Treble
Piccolo	Sounds one octave <i>higher</i> than written	Treble
Alto Flute	Sounds one perfect 4th <i>lower</i> than written	Treble
English Horn	Sounds one perfect 5th <i>lower</i> than written	Treble
Clarinet in Bb	Sounds one Major 2nd <i>lower</i> than written	Treble
Clarinet in A	Sounds one minor 3rd <i>lower</i> than written	Treble
Clarinet in Eb	Sounds one Major 6th <i>lower</i> than written	Treble
Bass Clarinet in Bb	Sounds one Major 9th <i>lower</i> than written	Bass

Contrabassoon	Sounds one octave <i>lower</i> than written	Bass
Soprano Sax in Bb	Sounds one Major 2nd <i>lower</i> than written	Treble
Alto Sax in Eb	Sounds one Major 6th <i>lower</i> than written	Treble
Tenor Sax in Bb	Sounds one Major 9th <i>lower</i> than written	Treble
Baritone Sax in Eb	Sounds one octave + one Major 6th <i>lower</i> than written	Treble
French Horn	Sounds one Perfect 5th <i>lower</i> than written	Treble
Trumpet in Bb	Sounds one Major 2nd <i>lower</i> than written	Treble
Glockenspiel	Sounds two octaves <i>higher</i> than written	Treble
Xylophone	Sounds one octave <i>higher</i> than written	Treble
Celesta	Sounds one octave <i>higher</i> than written	Grand Staff

