

At Home Listening Examples

Example 101: Brahms *Capriccio, Op. 116, No. 3*

Musical score for Example 101, Brahms *Capriccio, Op. 116, No. 3*. The score is in 3/4 time, key of B-flat major. It consists of two systems of piano accompaniment. The first system (measures 1-6) features a melody in the right hand with triplets and a bass line with triplets. The second system (measures 7-12) features a melody in the right hand with triplets and a bass line with triplets. The score is written for piano.

Example 102

Musical score for Example 102. The score is in 2/4 time, key of D major. It consists of two systems of piano accompaniment. The first system (measures 1-6) features a melody in the right hand and a bass line. The second system (measures 7-12) features a melody in the right hand and a bass line. The score is written for piano.

Example 103

Musical score for Example 103. The score is in 3/4 time, key of D major. It consists of two systems of piano accompaniment. The first system (measures 1-6) features a melody in the right hand and a bass line. The second system (measures 7-12) features a melody in the right hand and a bass line. The score is written for piano.

Example 131: Burgmüller *Arabesque, Op. 100, No. 2*

1

7

Example 132

1

Example 133: Clementi *Sonatina, Op. 36, No. 4, Allegro Vivace*

1

6

Example 134: Mozart *Sonata, Op. 36, No. 4, Alla Turca*

Musical notation for measures 1-5. The piece is in 2/4 time and A major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of chords.

Musical notation for measures 6-11. Measure 6 begins with a treble clef and a key signature of two sharps (F# and C#). The right hand continues with a melodic line, and the left hand maintains the accompaniment.

Musical notation for measures 12-17. Measure 12 begins with a treble clef and a key signature of two sharps (F# and C#). The right hand continues with a melodic line, and the left hand maintains the accompaniment.

Example 157: *Sonata, 1766, attributed to Haydn*

Musical score for Example 157, Sonata, 1766, attributed to Haydn. The score is in G major, 3/4 time, and consists of two systems of piano and bass staves. The first system shows the beginning of the piece with a trill (tr) in the right hand. The second system starts at measure 4 and continues with various chordal textures and melodic lines in both hands.

Example 159: *Mozart Sonata, K. 279*

Musical score for Example 159, Mozart Sonata, K. 279. The score is in G major, 3/4 time, and consists of three systems of piano and bass staves. The first system includes dynamic markings (*p* and *f*) and trills (*tr*). The second system starts at measure 5 and features a complex melodic line in the right hand. The third system starts at measure 9 and continues with intricate textures in both hands.

Example 161: Haydn Sonata, Hob. XVI:41

Musical score for Example 161: Haydn Sonata, Hob. XVI:41. The score is in G major, 3/4 time, and consists of two systems of piano accompaniment. The first system shows the right hand with a melodic line of eighth and sixteenth notes, and the left hand with a bass line of quarter and eighth notes. The second system continues the piece with more complex textures, including sixteenth-note runs in the right hand and block chords in the left hand.

Example 163: Schumann Album for the Young, Song of War, Op. 68, No. 31

Musical score for Example 163: Schumann Album for the Young, Song of War, Op. 68, No. 31. The score is in D major, 3/4 time, and consists of two systems of piano accompaniment. The first system shows the right hand with a melodic line of quarter and eighth notes, and the left hand with a bass line of quarter notes. The second system continues the piece with more complex textures, including sixteenth-note runs in the right hand and block chords in the left hand.

Example 165: Mozart, *Clarinet Concerto*

The musical score is arranged in a system of ten staves, each representing a different instrument. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The dynamic marking *p* (piano) is indicated at the start of each staff. The Clarinet in A part is the most prominent, featuring a melodic line with various ornaments and rests. The strings (Violin I, Violin II, Viola, Cello, and Double Bass) provide a rhythmic and harmonic accompaniment, with the Cello and Double Bass playing a steady eighth-note pattern.

Flute
p

Flute

Clarinet in A
p

Bassoon
p

Trumpet in B \flat
p

Violin I
p

Violin II
p

Viola
p

Cello
p

Double Bass
p

6

Fl. *mf* *pp*

Fl. *pp*

A Cl. *f* *p*

Bsn. *f* *p*

B \flat Tpt. *mf* *p*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

D.B. *f* *p*

Detailed description: This is a page of a musical score for a symphony orchestra, covering measures 6 through 11. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The instruments included are Flute (Fl.), Clarinet in A (A Cl.), Bassoon (Bsn.), Trumpet in B-flat (B \flat Tpt.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score begins at measure 6, marked with a '6' above the first staff. The Flute parts enter in measure 7 with a mezzo-forte (*mf*) dynamic, while the Clarinet and Bassoon parts enter with a forte (*f*) dynamic. The Trumpet part enters in measure 8 with a mezzo-forte (*mf*) dynamic. The Violin and Viola parts enter in measure 6 with a forte (*f*) dynamic. The Violoncello and Double Bass parts enter in measure 6 with a forte (*f*) dynamic. The score concludes at measure 11, where the Flute parts play piano-pianissimo (*pp*), the Clarinet and Bassoon parts play piano (*p*), the Trumpet part plays piano (*p*), and the Violin, Viola, Violoncello, and Double Bass parts play piano (*p*). The dynamics for the Flute parts change from *mf* to *pp* between measures 7 and 8. The dynamics for the Clarinet and Bassoon parts change from *f* to *p* between measures 8 and 9. The dynamics for the Trumpet part change from *mf* to *p* between measures 8 and 9. The dynamics for the Violin and Viola parts change from *f* to *p* between measures 8 and 9. The dynamics for the Violoncello and Double Bass parts change from *f* to *p* between measures 8 and 9.

12

Fl. *mf*

Fl. *mf*

A Cl. *f* *tr.*

Bsn. *f*

B♭ Tpt. *mf*

Vln. I *f* *ff*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f* *f*

Example 170: Smetena, *The Moldau*

The image displays a musical score for a full orchestra, titled "Example 170: Smetena, *The Moldau*". The score is arranged in a standard orchestral format, with parts for various instruments listed on the left side of the page. The instruments include Piccolo, Flute, Oboe, Clarinet in C, Bassoon, Horn in C 1, Horn in C 2, Trumpet in C, Trombone 1, Trombone 2, Tuba, Timpani, Percussion, Harp, Violin I, Violin II, Viola, Cello, and Contrabass. The music is written in 3/4 time and is marked *mf* (mezzo-forte). The score shows the first four measures of the piece. The Piccolo, Flute, Oboe, Horn in C 1, Horn in C 2, Trumpet in C, Trombone 1, Trombone 2, Tuba, Timpani, Percussion, and Harp parts are mostly silent in the first four measures. The Clarinet in C and Bassoon parts play a rhythmic pattern of eighth notes. The Violin I and Violin II parts play a melodic line of eighth notes. The Viola, Cello, and Contrabass parts play a rhythmic pattern of eighth notes. The score is written in a key signature of one sharp (F#) and a 3/4 time signature.

5

C Cl.
Bsn.
Vln. I
Vln. II
Vla.
Vc.
Cb.

This block contains the first system of a musical score, covering measures 5 through 8. The score is arranged in a grand staff with eight staves. From top to bottom, the instruments are: Clarinet in C (C Cl.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *mf* and *f* are present, along with articulation marks like accents and slurs. The system concludes with a double bar line at the end of measure 8.

9

C Cl.
Bsn.
Vln. I
Vln. II
Vla.
Vc.
Cb.

This block contains the second system of a musical score, covering measures 9 through 12. The instrumentation remains the same as in the first system: Clarinet in C (C Cl.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 4/4. The musical notation continues with similar rhythmic and melodic patterns. Dynamic markings include *mf* and *f*. The system ends with a double bar line at the end of measure 12.

This image shows a page of a musical score for a symphony orchestra, covering measures 13 through 16. The score is written for ten instruments: Flute (Fl.), Oboe (Ob.), Clarinet in C (C Cl.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (Cb.), and a fifth instrument (likely a second Bassoon or Clarinet) at the bottom. The music is in a key signature of one sharp (F#) and a 4/4 time signature. The score begins at measure 13, indicated by a '13' above the first staff. The Flute and Oboe parts are mostly silent, with some activity in measure 16. The Clarinet in C, Bassoon, Violin I, Violin II, Viola, Violoncello, and Double Bass parts are all active, playing rhythmic patterns of eighth and sixteenth notes. The bottom-most staff (likely a second Bassoon or Clarinet) has a '13' above it and shows some activity in measure 16. The notation includes various note values, rests, and dynamic markings such as accents (>) and hairpins.

This image shows a page of a musical score for a symphony orchestra, covering measures 17 through 20. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl.** (Flute): Treble clef, playing a melodic line with slurs and accents.
- Ob.** (Oboe): Treble clef, playing a melodic line with slurs and accents.
- C. Cl.** (Clarinet): Treble clef, playing a melodic line with slurs and accents.
- Bsn.** (Bassoon): Bass clef, playing a melodic line with slurs and accents.
- Hn. 1** (Horn 1): Treble clef, playing a melodic line with slurs and accents.
- Hn. 2** (Horn 2): Treble clef, playing a melodic line with slurs and accents.
- Timp.** (Timpani): Bass clef, playing a rhythmic pattern of eighth notes.
- Perc.** (Percussion): Percussion clef, playing a rhythmic pattern of eighth notes.
- Vln. I** (Violin I): Treble clef, playing a melodic line with slurs and accents.
- Vln. II** (Violin II): Treble clef, playing a melodic line with slurs and accents.
- Vla.** (Viola): Bass clef, playing a melodic line with slurs and accents.
- Vc.** (Violoncello): Bass clef, playing a melodic line with slurs and accents.
- Cb.** (Double Bass): Bass clef, playing a melodic line with slurs and accents.

The score is written in a key signature of one sharp (F#) and a common time signature (C). The music features a variety of rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as *mf* (mezzo-forte) and *sfz* (sforzando) are present throughout the score. The page number '17' is indicated at the beginning of each staff.

This image shows a page of a musical score for a symphony orchestra, covering measures 21 through 24. The score is written for a variety of instruments, including woodwinds, brass, percussion, and strings. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four measures, with measure numbers 21, 22, 23, and 24 indicated at the beginning of each staff. The instruments and their parts are as follows:

- Flute (Fl.):** Plays a melodic line with eighth and sixteenth notes.
- Oboe (Ob.):** Plays a similar melodic line to the flute.
- Clarinet in C (C Cl.):** Plays a melodic line with eighth and sixteenth notes.
- Bassoon (Bsn.):** Plays a melodic line with eighth and sixteenth notes.
- Horn 1 (Hn. 1):** Plays a melodic line with eighth and sixteenth notes.
- Horn 2 (Hn. 2):** Plays a melodic line with eighth and sixteenth notes.
- Timpani (Timp.):** Plays a rhythmic pattern of eighth notes.
- Percussion (Perc.):** Plays a rhythmic pattern of eighth notes.
- Violin I (Vln. I):** Plays a melodic line with eighth and sixteenth notes.
- Violin II (Vln. II):** Plays a melodic line with eighth and sixteenth notes.
- Viola (Vla.):** Plays a melodic line with eighth and sixteenth notes.
- Violoncello (Vc.):** Plays a melodic line with eighth and sixteenth notes.
- Double Bass (Cb.):** Plays a melodic line with eighth and sixteenth notes.

The score is written in a standard musical notation style, with a key signature of one sharp (F#) and a time signature of 4/4. The instruments are listed on the left side of the page, and the measure numbers are indicated at the beginning of each staff. The score is divided into four measures, with measure numbers 21, 22, 23, and 24 indicated at the beginning of each staff.

This image shows a page of a musical score for a symphony orchestra, covering measures 25 through 28. The score is arranged in a standard orchestral layout with the following instruments and parts:

- Flute (Fl.):** Treble clef, playing a melodic line with some grace notes.
- Oboe (Ob.):** Treble clef, playing a melodic line similar to the flute.
- Clarinet in C (C Cl.):** Treble clef, playing a melodic line with some grace notes.
- Bassoon (Bsn.):** Bass clef, playing a rhythmic accompaniment.
- Timpani (Timp.):** Bass clef, playing a rhythmic accompaniment.
- Percussion (Perc.):** Indicated by a double bar line, playing a rhythmic accompaniment.
- Violin I (Vln. I):** Treble clef, playing a melodic line.
- Violin II (Vln. II):** Treble clef, playing a melodic line.
- Viola (Vla.):** Alto clef, playing a melodic line.
- Violoncello (Vc.):** Bass clef, playing a melodic line.
- Double Bass (Cb.):** Bass clef, playing a melodic line.

The score is written in a key signature of one sharp (F#) and a common time signature (C). The music features a mix of melodic and rhythmic patterns across the instruments. The page number '25' is visible at the beginning of each staff.

This musical score page covers measures 29 through 32 of an orchestral piece. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in C (C Cl.), Bassoon (Bsn.), Timpani (Timp.), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (Cb.), and Contrabass (Cb.).

The score is written in a key signature of one sharp (F#) and a common time signature (C). The dynamic marking *mf* (mezzo-forte) is consistently used across all parts. The woodwind section (Fl., Ob., C Cl., Bsn.) features rhythmic patterns of eighth and sixteenth notes, often with accents. The percussion section (Timp., Perc.) provides a steady accompaniment with eighth notes. The string section (Vln. I, Vln. II, Vla., Vc., Cb.) plays a consistent eighth-note accompaniment.

Measure numbers 29, 30, 31, and 32 are clearly marked at the beginning of their respective staves. The *mf* dynamic marking appears at the end of each measure in the woodwind and string parts.

33

Fl.

Ob.

C Cl.

Bsn.

Hn. 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

ff

Cb.

ff

This musical score page contains measures 33 through 36 for a symphony orchestra. The score is written in G major and 4/4 time. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 33-36, playing a melodic line with accents.
- Oboe (Ob.):** Measures 33-36, playing a sustained chord.
- Clarinet in C (C Cl.):** Measures 33-36, playing a rhythmic accompaniment.
- Bassoon (Bsn.):** Measures 33-36, playing a rhythmic accompaniment.
- Horn 2 (Hn. 2):** Measures 33-36, playing a sustained chord.
- Timpani (Timp.):** Measures 33-36, playing a rhythmic accompaniment.
- Violin I (Vln. I):** Measures 33-36, playing a rhythmic accompaniment.
- Violin II (Vln. II):** Measures 33-36, playing a rhythmic accompaniment.
- Viola (Vla.):** Measures 33-36, playing a rhythmic accompaniment.
- Violoncello (Vc.):** Measures 33-36, playing a rhythmic accompaniment.
- Double Bass (Cb.):** Measures 33-36, playing a rhythmic accompaniment.

The dynamic marking *ff* (fortissimo) is present at the beginning of measures 33 and 34.

This image shows a page of a musical score for a symphony orchestra, covering measures 37 through 40. The score is written for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet in C (C Cl.), Bassoon (Bsn.), Horn 2 (Hn. 2), Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The key signature is one sharp (F#), and the time signature is 4/4. The score begins at measure 37, marked with a dynamic of *mf*. The Flute part features a melodic line with accents and slurs. The Oboe part has a sustained, legato line. The Clarinet in C and Bassoon parts play rhythmic patterns of eighth notes. The Horn 2 part has a sustained, legato line. The Timpani part plays a rhythmic pattern of eighth notes. The Violin I and II parts play rhythmic patterns of eighth notes. The Viola part plays a rhythmic pattern of eighth notes. The Violoncello part plays a rhythmic pattern of eighth notes. The Contrabass part plays a rhythmic pattern of eighth notes.

The score ends at measure 40, marked with a dynamic of *mf*. The Flute part has a melodic line with accents and slurs. The Oboe part has a sustained, legato line. The Clarinet in C and Bassoon parts play rhythmic patterns of eighth notes. The Horn 2 part has a sustained, legato line. The Timpani part plays a rhythmic pattern of eighth notes. The Violin I and II parts play rhythmic patterns of eighth notes. The Viola part plays a rhythmic pattern of eighth notes. The Violoncello part plays a rhythmic pattern of eighth notes. The Contrabass part plays a rhythmic pattern of eighth notes.

This image shows a page of a musical score for a symphony orchestra, covering measures 41 through 44. The score is written for the following instruments:

- Fl.** (Flute): Treble clef, playing a melodic line with slurs and accents.
- Ob.** (Oboe): Treble clef, playing a sustained melodic line.
- C Cl.** (Clarinet): Treble clef, playing a rhythmic pattern of eighth notes.
- Bsn.** (Bassoon): Bass clef, playing a rhythmic pattern of eighth notes.
- Hn. 1** (Horn 1): Treble clef, playing a sustained melodic line.
- Hn. 2** (Horn 2): Treble clef, playing a sustained melodic line.
- Timp.** (Timpani): Bass clef, playing a rhythmic pattern of eighth notes.
- Vln. I** (Violin I): Treble clef, playing a rhythmic pattern of eighth notes.
- Vln. II** (Violin II): Treble clef, playing a rhythmic pattern of eighth notes.
- Vla.** (Viola): Bass clef, playing a rhythmic pattern of eighth notes.
- Vc.** (Violoncello): Bass clef, playing a rhythmic pattern of eighth notes.
- Cb.** (Cello): Bass clef, playing a rhythmic pattern of eighth notes.

The score is in the key of D major (one sharp) and 4/4 time. The music begins at measure 41, marked with a repeat sign. The instruments play in a coordinated fashion, with the woodwinds and strings providing a rhythmic foundation while the horns and flute play melodic lines. The score ends at measure 44.

45

Fl.

Ob.

C Cl.

Bsn.

Hn. 1

Hn. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

49

Vln. I

Vln. II

Vla.

Vc.

Cb.

Example 172: Beethoven *Sonata, Op. 2, No. 2, with Errors (Errors are circled)*

The image displays a musical score for Beethoven's Sonata, Op. 2, No. 2, in 4/4 time. The score is presented in three systems, each with a grand staff (treble and bass clefs). The first system (measures 1-4) shows a treble staff with a series of chords and a circled error in the second measure. The second system (measures 5-8) features a treble staff with a melodic line and a circled error in the second measure, and a bass staff with a circled error in the eighth measure. The third system (measures 9-12) shows a treble staff with a circled error in the first measure and a bass staff with a circled error in the twelfth measure. The circled errors represent specific musical inaccuracies in the score.

Example 174: Haydn *Symphony No. 100*

This musical score is for Example 174 from Haydn's *Symphony No. 100*. It is written for a full orchestra and is in the key of D major (one sharp) and 4/4 time. The score consists of 11 staves, each with a dynamic marking of *p* (piano). The instruments and their parts are as follows:

- Flute:** Rests throughout the passage.
- Oboe:** Rests throughout the passage.
- Bassoon:** Rests in the first two measures, then plays a melodic line starting in the third measure, featuring a trill in the fourth measure.
- Horn in G:** Rests throughout the passage.
- Trumpet in C:** Rests throughout the passage.
- Timpani:** Rests throughout the passage.
- Violin I:** Plays a melodic line with a trill in the fourth measure.
- Violin II:** Plays a rhythmic accompaniment pattern.
- Viola:** Plays a melodic line.
- Cello:** Plays a melodic line.
- Contrabass:** Plays a melodic line.

6

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The image displays a page of a musical score for a symphony orchestra, covering measures 6 through 10. The score is arranged in a standard orchestral format with staves for each instrument. The key signature is one sharp (F#), and the time signature is 4/4. The instruments listed are Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 6-10:

- Flute (Fl.):** Rests in all measures.
- Oboe (Ob.):** Rests in all measures.
- Bassoon (Bsn.):** Measures 6-7: Quarter note G4, quarter rest. Measure 8: Quarter note G4, quarter rest. Measure 9: Quarter note G4, quarter rest. Measure 10: Quarter note G4, quarter rest.
- Horn (Hn.):** Rests in all measures.
- Trumpet (C Tpt.):** Rests in all measures.
- Timpani (Timp.):** Rests in all measures.
- Violin I (Vln. I):** Measure 6: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 7: Quarter note B4, quarter note A4, quarter note G4, quarter note F#4. Measure 8: Quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 9: Quarter note A3, quarter note G3, quarter note F#3, quarter note E3. Measure 10: Quarter note D3, quarter note C3, quarter note B2, quarter note A2.
- Violin II (Vln. II):** Measure 6: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 7: Quarter note B4, quarter note A4, quarter note G4, quarter note F#4. Measure 8: Quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 9: Quarter note A3, quarter note G3, quarter note F#3, quarter note E3. Measure 10: Quarter note D3, quarter note C3, quarter note B2, quarter note A2.
- Viola (Vla.):** Measure 6: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 7: Quarter note B4, quarter note A4, quarter note G4, quarter note F#4. Measure 8: Quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 9: Quarter note A3, quarter note G3, quarter note F#3, quarter note E3. Measure 10: Quarter note D3, quarter note C3, quarter note B2, quarter note A2.
- Violoncello (Vc.):** Measure 6: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 7: Quarter note B4, quarter note A4, quarter note G4, quarter note F#4. Measure 8: Quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 9: Quarter note A3, quarter note G3, quarter note F#3, quarter note E3. Measure 10: Quarter note D3, quarter note C3, quarter note B2, quarter note A2.
- Contrabass (Cb.):** Measure 6: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 7: Quarter note B4, quarter note A4, quarter note G4, quarter note F#4. Measure 8: Quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 9: Quarter note A3, quarter note G3, quarter note F#3, quarter note E3. Measure 10: Quarter note D3, quarter note C3, quarter note B2, quarter note A2.

This musical score page includes the following instruments and parts:

- Fl.** (Flute): Treble clef, key signature of one sharp (F#). Part begins with a rest and a *cresc.* marking.
- Ob.** (Oboe): Treble clef, key signature of one sharp (F#). Part begins with a rest and a *cresc.* marking.
- Bsn.** (Bassoon): Bass clef, key signature of one sharp (F#). Part begins with a rest and a *cresc.* marking.
- Hn.** (Horn): Treble clef, key signature of one sharp (F#). Part begins with a rest and a *cresc.* marking.
- C Tpt.** (C Trumpet): Treble clef, key signature of one sharp (F#). Part begins with a rest and a *cresc.* marking.
- Timp.** (Timpani): Bass clef, key signature of one sharp (F#). Part begins with a rest and a *cresc.* marking.
- Vln. I** (Violin I): Treble clef, key signature of one sharp (F#). Part begins with a rest and a *cresc.* marking.
- Vln. II** (Violin II): Treble clef, key signature of one sharp (F#). Part begins with a rest and a *cresc.* marking.
- Vla.** (Viola): Bass clef, key signature of one sharp (F#). Part begins with a rest and a *cresc.* marking.
- Vc.** (Violoncello): Bass clef, key signature of one sharp (F#). Part begins with a rest and a *cresc.* marking.
- Cb.** (Contrabass): Bass clef, key signature of one sharp (F#). Part begins with a rest and a *cresc.* marking.

The score is marked with a double bar line (*||*) at the beginning of each instrument's part. The *cresc.* (crescendo) markings are placed below the staves, indicating a gradual increase in volume. The woodwinds and strings play sustained notes, while the timpani plays a rhythmic pattern of repeated notes.

16

Fl.

ff pp cresc. f sf sf sf

Ob.

ff pp cresc. f sf sf sf

Bsn.

ff pp cresc. f sf sf sf

Hn.

ff pp cresc. f sf sf sf

C Tpt.

ff pp cresc. f sf sf sf

Timp.

ff pp cresc. f sf sf sf

Vln. I

ff pp cresc. f sf sf sf

Vln. II

ff pp cresc. f sf sf sf

Vla.

ff pp cresc. f sf sf sf

Vc.

ff pp cresc. f sf sf sf

Cb.

ff pp cresc. f sf sf sf

21

Fl. *p* *ff*

Ob. *p* *mf* *ff*

Bsn. *p* *mf*

Hn. *p* *mf*

C Tpt. *p* *mf*

Timp. *p* *ff*

Vln. I *p* *ff*

Vln. II *p* *ff*

Vla. *p* *ff*

Vc. *p* *ff*

Cb. *p* *ff*

Example 176: Bartók *String Quartet No. 6, SZ 114*

$\text{♩} = 96$

Violin 1

Violin 2

Viola

Cello

mf

cresc.

$\text{♩} = 70$

8

Vln. 1

Vln. 2

Vla.

Vlc.

f

mf

p

pp

f

ff

f

ff

18 $\text{♩} = 140$

Vln. 1 *f* *cresc.* *ff* *p*

Vln. 2 *f* *cresc.* *ff* *p*

Vla. *f* *cresc.* *ff*

Vlc. *f* *cresc.* *ff*

27

Vln. 1 *cresc.* *f*

Vln. 2 *cresc.* *f*

Vla. *p* *cresc.* *f*

Vlc. *p* *cresc.* *f*

Example 177: Tchaikovsky, *Valse* from *Swan Lake*

Piccolo *f*

Flute *f*

Oboe *f*

Clarinet in Bb *f*

Bassoon *f*

Horn in F 1 *f*

Horn in F 2 *f* *p*

Trombone 1 *f* *p*

Trumpet in Bb *f*

Trombone 2 *f*

Tuba *f*

Timpani *f*

Percussion 1 *f*

Percussion 2 *f*

Violin I *f*

Violin II *f*

Viola *f*

Cello *f* *mf*

Contrabass *f* *mf*

14

Hn. 1 *p*

Hn. 2

Vln. I *mf*

Vc.

Cb.

27

Hn. 1

Hn. 2

Vln. I

Vc.

Cb.

Example 179: Beethoven, *Symphony No. 5, Op. 67*

Piccolo *ff*

Flute *ff*

Oboe *ff*

Clarinet in C *ff*

Bassoon *ff*

Contrabassoon *ff*

Horn in F *ff*

Trumpet in B♭1 *ff*

Timpani *ff*

Trombone 1 *ff*

Trombone 2 *ff*

Bass Trombone *ff*

Violin I *ff*

Violin II *ff*

Viola *ff*

Cello *ff*

Contrabass *ff*

This image shows a page of a musical score for a symphony, featuring various instruments. The score is in 3/4 time and includes a rehearsal mark '6' at the beginning of each staff. The instruments and their parts are as follows:

- Picc.** (Piccolo): Treble clef, playing a melodic line with eighth notes and slurs.
- Fl.** (Flute): Treble clef, playing a melodic line with eighth notes and slurs.
- Ob.** (Oboe): Treble clef, playing a melodic line with eighth notes and slurs.
- C Cl.** (Clarinet): Treble clef, playing a bass line with quarter notes and slurs.
- Bsn.** (Bassoon): Bass clef, playing a melodic line with eighth notes and slurs.
- C. Bn.** (Cor Anglais): Bass clef, playing a melodic line with quarter notes and slurs.
- Hn.** (Horn): Treble clef, playing a melodic line with eighth notes and slurs.
- B^b Tpt. 1** (Trumpet): Treble clef, playing a melodic line with eighth notes and slurs.
- Timp.** (Timpani): Bass clef, playing a rhythmic pattern with eighth notes.
- Tbn. 1** (Trombone): Bass clef, playing a melodic line with quarter notes and slurs.
- Tbn. 2** (Trombone): Bass clef, playing a melodic line with quarter notes and slurs.
- ss Trombone** (Trombone): Bass clef, playing a melodic line with quarter notes and slurs.
- Vln. I** (Violin): Treble clef, playing a melodic line with eighth notes and slurs.
- Vln. II** (Violin): Treble clef, playing a rhythmic pattern with eighth notes.
- Vla.** (Viola): Bass clef, playing a rhythmic pattern with eighth notes.
- Vc.** (Violoncello): Bass clef, playing a melodic line with quarter notes and slurs.
- Cb.** (Contrabass): Bass clef, playing a melodic line with quarter notes and slurs.

This image shows a page of a musical score for a symphony orchestra. The score is written for various instruments, including woodwinds, brass, and strings. The instruments listed on the left side of the page are: Picc., Fl., Ob., C Cl., Bsn., C. Bn., Hn., B^b Tpt. 1, Timp., Tbn. 1, Tbn. 2, Ss Trombone, Vln. I, Vln. II, Vla., Vc., and Cb. The score is written in a common time signature (C) and a key signature of one flat (B-flat). The music is arranged in a standard orchestral layout, with the woodwinds and strings in the upper staves and the brass and percussion in the lower staves. The score is marked with a forte (f) dynamic and includes various musical notations such as notes, rests, and articulation marks.

17

Picc.

Fl.

Ob.

C Cl.

Bsn.

C. Bn.

Hn.

B^b Tpt. 1

Timp.

Tbn. 1

Tbn. 2

ss Trombone

Vln. I

Vln. II

Vla.

Vc.

Cb.

Example 182: Brahms *Symphony No. 4, Op. 98*

Flute *p*

Oboe *p*

Clarinet in A *p*

Bassoon *p*

Horn in F *p*

Horn in F 2 *p*

Violin I *p*

Violin II *p*

Viola *p*

Cello *p*

Contrabass *p*

7

Fl. *cresc.* *dim.*

Ob. *cresc.* *dim.*

A Cl. *cresc.* *dim.*

Bsn. *cresc.* *dim.*

Hn. *cresc.* *dim.*

Hn. 2 *cresc.* *dim.*

Vln. I *cresc.* *dim.*

Vln. II *cresc.* *dim.*

Vla. *cresc.* *dim.*

Vc. *cresc.* *dim.*

Cb. *cresc.* *dim.*

13

Fl. *p* *cresc.* *f* *dim.* *p*

Ob. *p* *cresc.* *f* *dim.* *p*

A Cl. *p* *cresc.* *f* *dim.* *p*

Bsn. *p* *cresc.* *f* *dim.* *p*

Hn. *p* *cresc.* *f* *dim.* *p*

Hn. 2 *p* *cresc.* *f* *dim.* *p*

Vln. I *p* *cresc.* *f* *dim.* *p*

Vln. II *p* *cresc.* *f* *dim.* *p*

Vla. *p* *cresc.* *f* *dim.* *p*

Vc. *p* *cresc.* *f* *dim.* *p*

Cb. *p* *cresc.* *f* *dim.* *p*

Practice Test Questions 11-14: Haydn *Trio XXIV*

Violin *f*

Cello *mf*

Piano *mp*
p

Vln. *7*

Vc. *7*

Pno. *7*

Vln. *12* *tr*

Vc. *12*

Pno. *12* *tr*

17

Vln.

Vc.

Pno.

22

Vln.

Vc.

Pno.

Practice Test Questions 15-18: J.C. Bach *Quartet for Flute and Strings*

Flute

Violin

Viola

Cello

mf

This musical score is for a quartet. The Flute part is in the upper staff, featuring a melodic line with various ornaments and slurs. The Violin part is in the second staff, playing a rhythmic accompaniment of eighth notes. The Viola part is in the third staff, playing a similar rhythmic accompaniment. The Cello part is in the bottom staff, playing a simple bass line. The dynamic marking *mf* is present in the Violin part.

Fl.

Vln.

Vla.

Vc.

This musical score continues the quartet. The Flute part (Fl.) is in the upper staff, featuring a melodic line with various ornaments and slurs. The Violin part (Vln.) is in the second staff, playing a rhythmic accompaniment of eighth notes. The Viola part (Vla.) is in the third staff, playing a simple bass line. The Cello part (Vc.) is in the bottom staff, playing a simple bass line.

11

Fl.

Vln.

Vla.

Vc.

16

Fl.

Vln.

Vla.

Vc.

20

Fl.

Vln.

Vla.

Vc.

Practice Test Questions 19-22: Kuhlau *Sonatina Op. 55, No. 6*

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It begins with a half note G4, followed by a quarter note A4, and then a quarter note Bb4. The melody continues with eighth notes: C5, D5, E5, F5, G5, A5, Bb5, and C6. The lower staff is in bass clef with the same key signature and time signature. It starts with a whole rest, followed by a series of chords: G2-Bb2, A2-Bb2, C3-D3, and E3-F3, each with a slur above it.

The second system of the musical score continues from the first. The upper staff begins with a half note G4, followed by a quarter note A4, and then a quarter note Bb4. The melody continues with eighth notes: C5, D5, E5, F5, G5, A5, Bb5, and C6. The lower staff continues with chords: G2-Bb2, A2-Bb2, C3-D3, and E3-F3, each with a slur above it. A measure number '5' is written above the first note of the upper staff.

Practice Test Questions 23-27: Punto *Horn Quartet No. 1*

Horn in F

Violin

Viola

Cello

Hn.

Vln.

Vla.

Vc.

f

19

Hn.

Vln.

Vla.

Vc.

f

f

mf

26

Hn.

Vln.

Vla.

Vc.

f

mf

f

33

Hn.

Vln.

Vla.

Vc.

f

f

f

Practice Test Questions 28-32: Beethoven *Trio for 2 Oboes and English Horn*

Oboe

Oboe

English Horn

Ob.

Ob.

E. Hn.

Ob.

Ob.

E. Hn.

Ob.

Ob.

E. Hn.

Ob.

Ob.

E. Hn.

Practice Test Questions 33-37: Filtz *Trio Sonata 1*

Flute

Violin

Cello

Fl.

Vln.

Vc.

Fl.

Vln.

Vc.

Fl.

Vln.

Vc.

Fl.

Vln.

Vc.

Practice Test Questions 38-41: Hummel *Clarinet Quartet*

Clarinet in B \flat

Violin

Viola

Cello

mf

B \flat Cl.

Vln.

Vla.

Vc.

f

mf

B \flat Cl.

Vln.

Vla.

Vc.

f

19

B \flat Cl.

Vln.

Vla.

Vc.

25

B \flat Cl.

Vln.

Vla.

Vc.

mf

mf

mf

31

B \flat Cl.

Vln.

Vla.

Vc.

Practice Test Questions 42-46: Gershwin *Rialto Ripples*

Measures 1-4 of the piece. The right hand features a triplet of eighth notes in the first measure, followed by a quarter note and a dotted quarter note. The left hand provides a steady accompaniment with quarter notes and chords.

Measures 5-8. The right hand continues with triplet patterns and quarter notes. The left hand maintains a consistent rhythmic accompaniment.

Measures 9-14. The right hand has a triplet in measure 9, followed by a half note and a quarter note. The left hand continues with quarter notes and chords.

Measures 15-19. The right hand features a triplet in measure 15, followed by a half note and a quarter note. The left hand continues with quarter notes and chords.

Measures 20-24. The right hand has a triplet in measure 20, followed by a half note and a quarter note. The left hand continues with quarter notes and chords.

Measures 25-29. The right hand has a triplet in measure 25, followed by a half note and a quarter note. The left hand continues with quarter notes and chords.

Measures 30-34. The right hand features a triplet in measure 30, followed by a half note and a quarter note. The left hand continues with quarter notes and chords.