

Keyboard Skills examples

These excerpts are intended to give an idea of the practical utility of various keyboard skills, and range from the straightforward to the difficult.

Sight-Reading

Felix Mendelssohn, *Piano Sonata No.1, Op.6* (1826), first movement (opening).

12

Sonate.

Allegretto con espressione.

Op. 6.

The musical score is presented in five systems, each with a treble and bass staff. The key signature is G major (one sharp) and the time signature is 3/4. The tempo and mood are indicated as *Allegretto con espressione*. The score includes various dynamic markings: *mf* (mezzo-forte) at the beginning, *cresc.* (crescendo) and *dim.* (decrescendo) markings throughout, *mp* (mezzo-piano) in the fourth system, and *sempre ppp* (pianissimo) at the end. The notation includes arpeggiated chords, sixteenth-note patterns, and various rests.

Transposition

Franz Schubert, *An Emma* (1814), D113 (opening). For singers with slightly higher or lower ranges, transpose to G major or Eb major.

Mässig.

Singstimme. Weit in ne-bel-grau-er Fer-ne liegt mir das ver-gang'ne Glück,

Pianoforte.

nur an ei-nem schö-nen Ster-ne weilt mit Lie-be, mit Lie-be noch der Blick; a-ber,

wie des Sternes Pracht, ist es nur ein Schein der Nacht, ist es nur ein Schein der Nacht.

Deck-te dir der lan-ge Schlum-mer, dir der Tod die Au-gen

Score Reading

Carl Nielsen, *String Quartet No.1, Op.13 (1888)*, second movement (opening).

Andante amoroso

5

Musical score for Violins 1 and 2, Viola, and Cello, measures 1-5. The score is in 3/8 time and B-flat major. The tempo is Andante amoroso. The dynamics are marked *p* (piano). The Violin 1 part features a melodic line with eighth and sixteenth notes. The Violin 2 part provides harmonic support with similar rhythmic patterns. The Viola and Cello parts play a steady eighth-note accompaniment.

10

Musical score for Violins 1 and 2, Viola, and Cello, measures 6-10. The score continues in 3/8 time and B-flat major. The dynamics are marked *p* (piano). The Violin 1 part has a melodic line with some rests. The Violin 2 part continues with eighth-note accompaniment. The Viola and Cello parts also continue with eighth-note accompaniment.

Franz Berwald, *Symphony No.3, 'Singulière'* (1845), second movement (opening).

Adagio

Flauto I, II
Oboe I, II
Clarinetto I, II in Do / C
Fagotto I, II
Corno I, II in Re / D
Timpano in Re / D
Violino I
Violino II
Viola
Violoncello
Basso

7
Fl. I, II
Ob. I, II
Clar. I, II
Fag. I, II
Viol. I
Viol. II
Va.
Vc. b.
B.

Jean-Philippe Rameau, *Hippolyte et Aricie* (first version), short score published by Boivin (Paris, c.1733), p.40. G1 and C4 clefs, with figured bass.

40.

Trompette

Non dans le sé jour ténébreux Certen vain qu'on gémit, Cert en vain que l'on

crie Et les plain-tes des malheureux Irritent nôtre barbarie, Je

= ri = lent nôtre barba ri = e Et les plaintes des malheu =

= reux Et les plaintes des malheureux Irritent nôtre barba

Notation

Girolamo Frescobaldi, *Tocatta Prima*, from *Toccate e partite d'intavolatura, Libro 1* (1637 edition) (opening). Six- and eight-line staves, with G, C and F clefs.

TOCCATA PRIMA

The image displays the opening of the 'Tocatta Prima' by Girolamo Frescobaldi. It consists of two systems of musical notation. Each system features a six-line staff (treble clef) and an eight-line staff (bass clef). The notation is highly complex, featuring numerous sixteenth and thirty-second notes, often beamed together in dense passages. There are several instances of 'scordatura' (re-tuning), indicated by asterisks on the strings. The music is in common time (C) and begins with a G-clef on the six-line staff and a C-clef on the eight-line staff. The first system ends with a double bar line, and the second system continues the piece.

Improvisation

César Cui, *Violin Sonata*, Op.84 (c.1865), second movement (opening). A fragment from the first theme. This might be continued to form a simple ternary structure as follows: create an answering phrase; add accompaniment harmony, and use that harmony separately as an introduction; create a contrasting (key, style, dynamics, texture etc) middle section; repeat the first section, with different or more complex harmony; add a coda with a quiet or loud ending.

The image shows a short musical fragment from the opening of the second movement of César Cui's Violin Sonata, Op.84. It is written on a single five-line staff with a treble clef. The key signature has one sharp (F#) and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The melody consists of a series of eighth and quarter notes, with some slurs and ties. The fragment ends with a quarter note on a G#.

Figured bass

Arcangelo Corelli, Grave in F major, from *12 Trio Sonatas*, Op.3 (1689). A version in score made by John Christopher Pepusch (London, c.1740). The harmony is indicated by the intervallic figures below or above the bass. This exercise also includes the tenor clef, and can be used for score reading and for transposition.

Sonata II

The image shows a musical score for 'Sonata II, Grave'. It features three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. The middle staff is a tenor clef with a key signature of one sharp (F#) and a common time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature. The music is in a slow, grave tempo. The figured bass is indicated by numbers and symbols (sharps, flats, asterisks) placed below the bass staff. The piano accompaniment is shown in the top two staves.

Harmonization

Robert Schumann, *Violin Sonata No.3*, WoO 2 (1853), third movement (opening).
Schumann's accompaniment is shown on the next page.

Bewegt, doch nicht zu schnell

The image shows the opening of the third movement of Robert Schumann's Violin Sonata No. 3. It consists of three staves of music. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature. The third staff is a bass clef with a key signature of one sharp (F#) and a common time signature. The music is in a moderate, moving tempo. The first staff has a dynamic marking of *p* (piano). The second and third staves have dynamic markings of *mf* (mezzo-forte).

III
Intermezzo

Bewegt, doch nicht zu schnell

The musical score is written for piano and consists of five systems. Each system contains a treble staff and a bass staff. The music is in 3/4 time and features a mix of eighth and sixteenth notes, often beamed together. There are various articulations, including accents and slurs, throughout the piece. The key signature has one flat (B-flat). The tempo is marked "Bewegt, doch nicht zu schnell".