

2 Classical: Orchestration

From the piano reduction of an extract from the first movement of Symphony no. 95 by Haydn, score, in an appropriate manner, the extract for flute, 2 oboes, 2 bassoons, 2 horns in Eb, and strings.

Write your answer on the separate manuscript paper provided (manuscript paper for orchestration question). The first bar of the extract is given there for guidance.

[Allegro moderato]

The image shows a piano reduction of an extract from the first movement of Haydn's Symphony no. 95, measures 21 to 25. The tempo is marked [Allegro moderato]. The key signature is B-flat major (two flats) and the time signature is 3/4. The score is written for piano, with treble and bass staves. Dynamic markings include *sf* (sforzando) and *ff* (fortissimo). The music features a variety of rhythmic patterns, including eighth notes, quarter notes, and triplets. The first system (measures 21-24) shows a piano introduction with a *sf* dynamic. The second system (measures 25-28) shows a more active piano part with *ff* dynamics and trills. The score ends with a double bar line at measure 28.

3 Early Romantic: Pianoforte

Complete this Scherzo by Schubert. The first eight bars are given to indicate the style and texture of the original.

Write your answer on pages 4 and 5.

SCHERZO
Allegro vivace
1

The image shows a musical score for a Scherzo by Schubert. It is in 3/4 time, D major, and marked 'Allegro vivace'. The score is presented in four systems, each with a grand staff (treble and bass clefs).
- The first system (measures 1-8) is marked *p* and includes a first ending bracket. The melody is in the right hand, and the bass line is in the left hand.
- The second system (measures 9-12) starts with a *f* dynamic, followed by a *p* dynamic. It features a more complex texture with chords and moving lines in both hands.
- The third system (measures 13-16) continues the melodic and harmonic development.
- The fourth system (measures 17-20) shows the continuation of the piece, with the right hand carrying the main melody and the left hand providing harmonic support.

21

Musical notation for measures 21-24. Treble clef, key signature of two sharps (F# and C#). Measures 21-24 show a melodic line in the treble with slurs and a bass line with chords and a melodic fragment in measure 24.

25

Musical notation for measures 25-28. Treble clef, key signature of two sharps. Measures 25-28 show a melodic line in the treble with slurs and a bass line with a continuous melodic line.

29

Musical notation for measures 29-32. Treble clef, key signature of two sharps. Measures 29-32 show a melodic line in the treble with slurs and a bass line with rests and chords. Dynamics markings *fz* and *p* are present.

33

Musical notation for measures 33-36. Treble clef, key signature of two sharps. Measures 33-36 show a melodic line in the treble with slurs and a bass line with a sustained chord.

37

Musical notation for measures 37-40. Treble clef, key signature of two sharps. Measures 37-40 are empty staves with dynamics markings *cresc.* and *ff*.

please turn over

4 Twentieth Century: Popular Song

Complete Paul Simon's song *April Come She Will*. The song has 3 versets in which the music of bars 5-17 is repeated.

Music from the end of verset 2 (bars 13-17) is given in full to indicate the style.

Write your answer on pages 6 and 7.

The words of the song are as follows:

April, come she will
When streams are ripe and swelled with rain;
May, she will stay,
Resting in my arms again.

June, she'll change her tune,
In restless walks she'll prowl the night;
July, she will fly
And give no warning to her flight.

August, die she must,
The autumn winds blow chilly and cold;
September I'll remember.
A love once new has now grown old.

[Moderately]

13 Am Em Am Em G C G

And give no warn - ing to her flight.

18 G C G C G C G

Au - - - gust, die she must,

21 Am Em Fmaj⁷ Em C

The au-tumn winds blow chil - ly and cold; _____ Sep-tem -

24 D G Em Am

- ber I'll re - mem - ber. A love once new has

27

now _____ grown old. _____

please turn over

Section B: Stylistic Development – set works (*Option 1 – 20 marks or Option 2 – 40 marks*)

Answer ONE question for Option 1 OR TWO questions for Option 2 in the answer booklet provided.
Each question carries 20 marks.

Candidates should refer to their study score when answering questions in this section.

6 Schubert Symphony no. 5 in B♭ major, D. 485**a Essay**

'An exuberant and light-hearted symphony'. To what extent is this an apt description of this piece? (10 marks)

b Excerpt

1. Second movement: What is the tonal relationship between bars 22-24 and bars 27-34? (2 marks)
2. Second movement: Identify the chord on the fourth quaver beat of bar 54. (1 mark)
3. Second movement: Name the cadence at bars 131-132. (1 mark)
4. Minuet: Name the keys through which the music passes in the following bars:
 - i) bar 81 (third beat) to bar 82 (first beat) (2 marks)
 - ii) bar 82 (third beat) to bar 83 (first beat) (2 marks)
 - iii) bar 83 (third beat) to bar 84 (first beat) (2 marks)(20 marks)

7 Stravinsky Symphony of Psalms**a Essay**

What is symphonic about the Symphony of Psalms? Consider the overall structure and thematic relationships in your answer. (10 marks)

b Excerpt

1. Third movement: Discuss the tonality in bars 4-23. (3 marks)
 2. Third movement: Identify the final chord ('Dominum'). (2 marks)
 3. Third movement: How would you describe the cadence in bars 2-3? (2 marks)
 4. First movement: Identify the three different thematic references in bars 26-27. (3 marks)
- (20 marks)

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Translation of *Symphony of Psalms* by Stravinsky

Part I. Psalm 38 verses 13 and 14

Exaudi orationem meam, Domine,
et deprecationem meam:
auribus percipe lacrimas meas.
Ne sileas, quoniam advena ego sum apud te:
et peregrinus, sicut omnes patres mei.
Remitte mihi, ut refrigerer priusquam abeam:
et amplius non ero.

Hear my prayer, O God,
and my petition:
hear my crying [with your ears].
Do not keep silent, for I am a stranger in your home:
and a traveller, as were all my forebears.
Spare me, that I may recover before I depart:
and I shall do no more.

Part II. Psalm 39 verses 2, 3 and 4

Exspectans exspectavi Dominum:
et intendit mihi.
Et exaudivit preces meas;
et eduxit me de lacu miseriae, et de luto faecis.
Et statuit super petram pedes meos:
et direxit gressus meos.
Et immisis in os meum canticum novum:
carmen Deo nostro.
Videbunt multi et timebunt:
et sperabunt in Domino.

I waited expectantly for the Lord:
and he heard me.
He heard my prayers from afar:
and led me from the lake of misery, and from the mud of sediment.
He put my feet upon a rock:
and directed my steps.
He caused a new song of unrestrained rejoicing to flow from my mouth:
a song to our God.
Many shall see and be afraid:
and they will trust in God.

Psalm 150

Laudate Dominum in sanctis ejus:
laudate eum in firmamento virtutis ejus.
Laudate eum in virtutibus ejus:
laudate eum secundum multitudinem magnitudinis ejus.
Laudate eum in sono tubae:
[laudate eum in psalterio et cithara.]
Laudate eum in tympano et choro:
laudate eum in chordis et organo.
Laudate eum in cymbalis benesonantibus; laudate eum in cymbalis
jubilationis:
Omnis spiritus laudet Dominum.

Praise God in his holiness:
praise him in the mainstay of his excellence.
Praise him in his excellence:
praise him in the abundance of his greatness.
Praise him in the sound of the trumpet:
[praise him on psaltery and lute.]
Praise him on drum and in choral dance:
praise him on string instruments and organ.
Praise him on well sounding cymbals; praise him on cymbals of rejoicing:
all that breathes praises the Lord.

Section C: Stylistic development – musical responses (20 marks)

For both options, answer ONE of following questions in the answer booklet provided.

EITHER

8 Toccata: Jacques Loussier Plays Bach (Telarc CD-83411)

Select TWO pieces from the Loussier CD and, referring to any other Bach arrangements, identify specific features in Bach's music that would appear to inspire arrangers.

OR

9 Popular Music

Select TWO groups/albums from those listed below (and refer to others of your own choice) which in your opinion have been innovative in the exploration of sound. Describe what you regard as new in their music.

The Beach Boys	Pet Sounds (1966)
The Beatles	Sgt Pepper's Lonely Hearts Club Band (1967)
The Velvet Underground and Nico	The Velvet Underground and Nico (1967)
Joni Mitchell	Blue (1971)
Led Zeppelin	IV (1971)
Stevie Wonder	Songs in the Key of Life (1976)
Kraftwerk	Trans-Europe Express (1977)
The Clash	London Calling (1979)
Michael Jackson	Thriller (1982)
Frankie Goes to Hollywood	Welcome to the Pleasure Dome (1984)
Paul Simon	Graceland (1986)
Nirvana	Nevermind (1991)
Radiohead	OK Computer (1997)
Buena Vista Social Club	Buena Vista Social Club (1997)
Madonna	Ray of Light (1999)
Chemical Brothers	Come with Us (2002)

OR

10 Film Music

Select TWO films from those listed below (and refer to others of your own choice) where the sound track is used in innovative ways. Identify events in the films that have been enhanced by the use of music.

Erich Korngold dir. Curtiz/Keighley	The Adventures of Robin Hood (1938)
William Walton dir. Laurence Olivier	Henry V (1940)
Bernard Herrmann dir. Alfred Hitchcock	Psycho (1945)
Bernard Herrmann dir. Orson Welles	Citizen Kane (1951)
Elmer Bernstein dir. William Sturges	The Magnificent Seven (1960)
Maurice Jarre dir. David Lean	Lawrence of Arabia (1962)
Henry Mancini dir. Blake Edwards	The Return of the Pink Panther (1975)
John Williams dir. Kershner/Lucas	The Empire Strikes Back (1980)
Tan Dun dir. Ang Lee	Crouching Tiger, Hidden Dragon (2000)
Howard Shore dir. Peter Jackson	The Lord of the Rings – The Two Towers (2002)

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OR

11 Musicals

Are musicals a modern version of opera? Select TWO musicals from those listed below (and refer to others of your own choice) where you see a close relationship between musicals and opera, drawing attention to specific parallels.

Kern	Show Boat (1927)
Rogers & Hammerstein	Oklahoma! (1943)
Brown & Freed	Singin' in the Rain (1952)
Lerner & Loewe	My Fair Lady (1956)
Bernstein & Sondheim	West Side Story (1957)
Lloyd Webber	Jesus Christ, Superstar (1970)
Kandor & Ebb	Chicago (1975)
Hamlisch & Kleban	A Chorus Line (1975)
Sondheim	Sweeney Todd (1979)
Schönberg & Boublil	Les Misérables (1980)

Manuscript paper for Section A, question 2: Orchestration

The first bar of the extract is given for guidance.

[Allegro moderato]

21

Flute

2 Oboes

2 Bassoons

2 Horns in Eb

[Allegro moderato]

Violin I

Violin II

Viola

Cello and Double Bass

The musical score is written for an orchestra. The key signature consists of two flats (Bb and Eb). The time signature is common time (C). The tempo is marked [Allegro moderato]. The score is divided into two systems. The first system includes Flute, 2 Oboes, 2 Bassoons, and 2 Horns in Eb. The second system includes Violin I, Violin II, Viola, and Cello and Double Bass. The first bar of the extract is provided for each instrument as a guide. The Flute part starts with a whole note G4. The Oboes and Bassoons start with a whole note G3. The Horns in Eb start with a whole note G2. The Violin I part starts with a whole note G4. The Violin II part starts with a whole note G3. The Viola part starts with a whole note G3. The Cello and Double Bass part starts with a triplet of eighth notes (G2, A2, B2) followed by another triplet (C3, D3, E3) and a sextuplet of eighth notes (F3, G3, A3, B3, C4, D4).

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23

Fl.

Obs.

Bsns.

Hns.

Vln. I

Vln. II

Vla.

Vc./Db.

Detailed description: This is a page of a musical score for measures 23, 24, and 25. The score is arranged in a system with eight staves. The instruments are: Flute (Fl.), Oboe (Obs.), Bassoon (Bsns.), Horn (Hns.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello/Double Bass (Vc./Db.). The key signature is B-flat major (two flats) and the time signature is 3/4. The Flute, Oboe, Bassoon, Violin I, Violin II, Viola, and Cello/Double Bass staves are grouped together with a large brace on the left. The Horn staff is positioned below the woodwind group. All staves are currently empty, indicating that the musical notation for these measures has not yet been entered.

26

Fl.

Obs.

Bsns.

Hns.

Vln. I

Vln. II

Vla.

Vc./Db.

Detailed description: This image shows a page of a musical score, page 26, for measures 26, 27, and 28. The score is arranged in a system with eight staves. The instruments are: Flute (Fl.), Oboe (Obs.), Bassoon (Bsns.), Horn (Hns.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello/Double Bass (Vc./Db.). The key signature is B-flat major (two flats) and the time signature is 3/4. The Flute, Oboe, Bassoon, Violin I, Violin II, Viola, and Cello/Double Bass staves are grouped together with a brace on the left. The Horn staff is positioned below the woodwind group. All staves are currently empty, indicating that the musical notation for these measures is not present on this page.

