

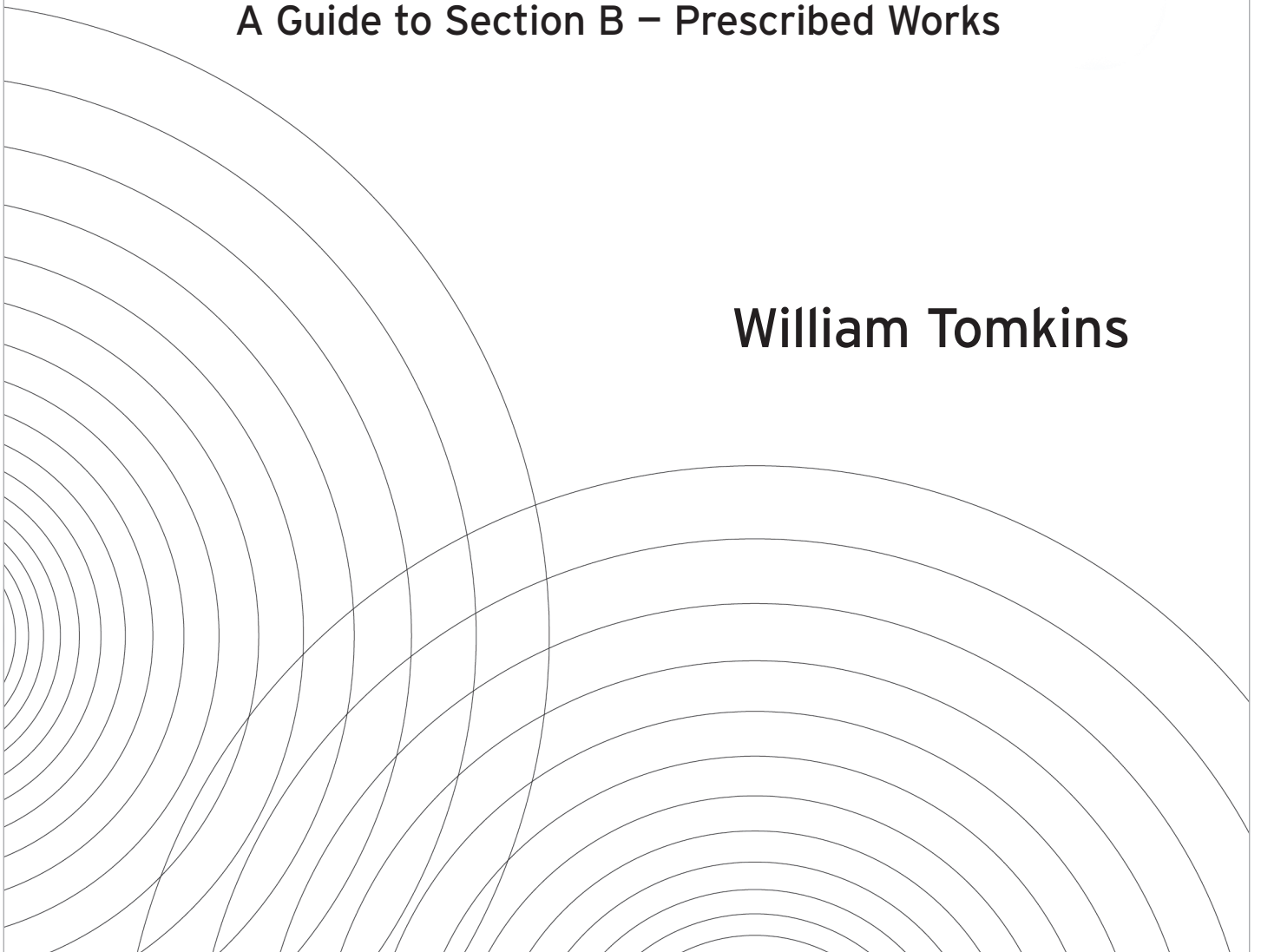
TRINITY
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AMusTCL Study Guide

A Guide to Section B – Prescribed Works

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Preparing for section B of the AMusTCL syllabus from 2017

Introduction

From 2017 onwards all candidates **must** answer at least one question from section B. They may answer as many as four questions. This means that each candidate must study at least one of the prescribed works listed in the syllabus. These notes will give you some ideas for how to set about this in a way that is likely to lead to success when you take the exam.

Warning!

These notes are **not** intended to replace regular lessons from a suitably qualified and experienced teacher throughout the time you are preparing for the AMusTCL exam. Quite the contrary. They are intended to give you some glimpses of the sorts of issues you should consider throughout the time you are learning the music. I very much hope that you will take the time to follow up the discussions below, exploring the five works from which I have investigated a variety of aspects.

Now, let's proceed.

The prescribed works for 2017-2020 are as follows:

1. **Baroque** – Bach: *Christmas Oratorio*, BWV 248, parts 1, 2 and 3; Bärenreiter Urtext TP85 (NB vocal scores are not suitable)
2. **Classical** – Mozart: *Serenade for 13 Wind Instruments in B \flat major*, K361; any reputable edition, eg Eulenburg 100
3. **Early Romantic** – Schumann: *Symphony no. 3 in E \flat , op. 97, Rhenish*; any reputable edition
4. **20th century** – Orff: *Carmina Burana*; Eulenburg 8000 (NB vocal scores are not suitable)
5. **20th century** – Ravel: *Daphnis and Chloé*, parts 1 and 2 (the full ballet, **not** the suites); Dover pages 1-181 (the Durand edition, from which the Dover edition is taken, is also acceptable).

Previous versions of the guidance notes included material on works similar to those prescribed in the syllabuses and these notes will do likewise. However, with five works to choose from and in order to avoid tedious repetition, you may assume that the nature of comments directed towards a particular work results from underlying principles which are transferable to other works.

I have chosen the following works for the discussion which ensues:

1. **Baroque** – Bach: *Cantata no. 147 – Herz und Mund und Tat und Leben*, BWV 147; urtext score published by Carus 31.147/50 © 2011
2. **Classical** – Beethoven: *Septet in E \flat , op. 20*; published by Edition Eulenburg No. 12 (foreword Wilhelm Altmann)
3. **Early Romantic** – Mendelssohn: *Symphony no. 3 in A, Scottish* from Breikopf & Härtel Complete Works Edition, ed. Julius Reitz (republished by Dover 1975)
4. **20th century** – Walton: *Belshazzar's Feast*; study score edited by Stuart Bedford, published by OUP © 2007
5. **20th century** – Stravinsky: *The Firebird Suite for Orchestra 1919*; study score published Serenissima Music, Inc. 2009 (reprinted from J & W Chester, published 1920).

All these scores are readily available at reasonable prices. All the works are what may be called mainstream and should be on the bookshelf of any musician who aspires to a professional level of knowledge of the repertoire.

Setting out

As well as obtaining the necessary score(s) for your work on section B you will need to obtain a good quality recording of each work. Then make time to sit and listen to the music enough times for it to become familiar to you. This is particularly important for the more complicated works written for large forces. You are quite likely to get lost when you first try to follow the score so if you already know how the music sounds you will find your place in the score again more easily. You will also find it easier to follow even a complicated score if there are words set to the music.

The ultimate purpose of studying repertoire is that you will know the music in many different ways, including:

- how it sounds
- what the score looks like
- how the music is structured and organised
- what resources are needed for the music to be performed
- the technical demands made on the performers
- all the technicalities of musical language used in the music.

This is a considerable amount of knowledge to amass and it will take some time to get to know it all thoroughly. This shouldn't surprise you, however. The AMusTCL qualification corresponds to expectations of students after the first year of study in a university or conservatoire.

The next step

By now you will have heard the work a few times and you can anticipate 'what comes next'. As one movement comes to a close you know how the next will begin. If there are several themes or sections in a movement you can think ahead with confidence to the second, third and so on.

Let's look at the Bach cantata. I chose this for several reasons. First, it contains one of Bach's best known movements, the accompanied chorale usually known as *Jesu, Joy of Man's Desiring* which comes twice in the cantata. It's no. 6 and also no. 10. Apart from occurring in this cantata the music has been arranged for pretty well every imaginable instrument and ensemble so it's highly likely that you will have heard, sung or played the music at some time. Second, thinking about this work will have a direct bearing on preparation of the sections of the *Christmas Oratorio* because that work is in fact a sequence of six cantatas. Third, even for those students who choose not to study the *Christmas Oratorio*, most candidates for AMusTCL attempt the Lutheran Chorale question in section A. Sadly in the past many of these candidates have shown in their harmonic writing that they have no experience of how chorales were used by Bach and other baroque composers or of how they sound. Anyone who studies cantata 147 will be bound to notice certain important details about chorales and hopefully will apply this knowledge in all future dealings with them – either in the exam room or – more importantly – in practical music making.

The opening chorus is 65 bars long if we count in the reprise of the opening orchestral music. Written in $\frac{6}{8}$ time with lots of semiquaver movement means that either the music must rattle along at a giddy rate or else it must go more slowly and have great breadth. The contrapuntal texture is full of all sorts of interesting detail and for this to be audible the tempo cannot be too fast. The

breadth will come almost without trying provided the music maintains a dotted semibreve beat: two beats in a bar. This will allow the semiquavers to flow lightly and with sparkle.

You may think that these comments are more appropriately addressed to a conductor than an academic student but if you are to fully understand the character of the music then you must consider these matters.

The 8 bars of orchestral introduction set the scene for what is to be a riotous tangle of wonderful counterpoint. Just look at and listen to the way in which the viola and 2nd violin play games with arpeggios and how the bass line both offers support but also keeps trying to join in the game yet doesn't succeed. This music was intended for the Feast of the Annunciation to Mary that she was to be the mother of Jesus. We can imagine the mixed emotions that this news brought her but certainly there was great joy at least some of the time.

When the singing begins the sopranos lead off with a snaking melody all in quavers which becomes an energetic semiquaver celebration of *Leben* – life. Altos join in a bar later and the structure looks as if it might be a fugue: soprano subject and alto answer. However, this is not a fugue but it is fugal. Study the notes sung by the two voices with great care and think about the intervals they form. In bar 10 in the soprano the suspended crotchet G is preceded by an F#. In the alto in bar 11 the corresponding crotchet D is preceded by a C (natural). A minor 2nd has answered a major 2nd. This isn't the only difference. Before the suspended E in bar 11 of the soprano part the semiquavers have a different shape from those preceding the suspended C in the alto in bar 12. Furthermore, the difference between the pitch of the two parts is now a 3rd – not what would be found in the exposition of a baroque fugue.

When the tenors begin they repeat the soprano part an octave lower and in due course the basses repeat the alto part, also an octave lower. Close study of the four parts will show that each departs from the original melodic shape at a different point. This is indeed no fugue but a wonderful piece of fugal writing which any of us would be extremely proud to create in our own work.

Now look at bar 18 where Bach begins a new musical idea in which he has voices in pairs leaping up and down the notes of chords. In the same way that the earlier music was fugal but not a fugue, now it is arpeggio-like but the shapes aren't arpeggios such as you might expect to play in a grade exam. Just before this section begins the trumpet repeats in bar 16 the very notes with which the cantata begins. These begin with an octave leap and then a one octave arpeggio. Simple but very effective welding together of different sections of the music and a useful example to quote if discussing ways in which Bach creates a sense of unity in this movement¹. Bach also creates contrast here because while the music is new (for the singers, at least) the words are still those sung at the beginning.

Moving on, the music reaches the clearest ending of a section so far in bar 24 with a Phrygian cadence in A minor. But why this particular cadence, you may ask. Look at the words and you will see. *Ohne Furcht und Heuchelei* reminds us that we must not be negative and there is a clear sense of insecurity about the cadence, as if we've arrived in the wrong place and, realising this, we've pulled up in order to get our bearings again. Look back over the music so far and consider the changes of key which have occurred. A brief spell in the dominant in bar 10 and again in

bar 13. Then nothing more until a hint of A minor in bar 23 immediately countermanded at the beginning of bar 24, the very bar where we realise that we have, after all, gone astray. Take another look; there's an anticipation of the two E's in the outside parts of the second chord in the cadence and against these the tenor moves up to a quite high F and then falls a diminished 5th to B. Musically speaking, a quite nasty moment. Who said that Bach didn't write dramatic music and wouldn't have been able to write wonderful operas if there had been the demand for him to do so!

As if to prove my point, the next short phrase is almost homophonic and it's very strongly affirming who and what God is in Christian belief. This could be a phrase from a chorale and you should study it with great care, noticing the detail and character of each of the four parts. Memorise the cadential $\frac{6}{4}$ and how Bach writes the ensuing dominant 7th and then uses anticipations in soprano and tenor coupled with the resolution of a lower auxiliary in the alto. Similar harmonic grammar to that of the Phrygian cadence but with an utterly different effect – another way of binding the music together.

Another work

We could continue with this wonderful movement but I think we should turn to a different work. *Belshazzar's Feast* was composed during 1930/31 and first performed in Leeds, Yorkshire in October 1931. When I was a boy growing up 15 or so years later it was still considered an extremely challenging work and it was a brave choir which undertook to perform it! Nowadays it's part of the repertoire of many choirs and choral societies around the world and rightly so. It's a truly wonderful oratorio full of vivid, imaginative music which richly repays study by singers, players and academics alike.

What a beginning! Three trombones play Bb in unison to an arresting rhythm and with increasing intensity. So simple, yet this fanfare draws us in so that we cannot but give our utmost attention to the proclamation which follows.

When words are to be sung the music should enhance the effect which they would have if they were merely spoken. Well now, imagine that you are a town crier or some such public figure charged with making this announcement to which the local people must pay attention. How would you deliver this news? Try it out and if you can put yourself in the shoes of someone making a proclamation you will very probably speak in the rhythm which Walton has written for the tenors and basses to sing. The music is all the more striking because the rhythm is absolutely natural.

You will almost certainly have been struck forcibly by the dissonant harmonies which Walton has written. They are certainly very colourful. However, if you look closely at each single part you will see that they are all eminently singable. There is not one awkward interval for anyone to pitch. This shows clearly Walton's background as a boy chorister when day by day he sang a great variety of choral music in Christ Church Cathedral in Oxford. However, Walton has taken this melodious material and welded it into a fearsomely difficult series of chords so that the notes are shadowed in optional horn and bassoon parts provided lest the singers lose their pitch.

In another age these words would have been set as recitative and on reflection you may well hear similarities between the individual lines of Walton's music and the typical melodic formulae found in traditional recitative. If you were writing about *Belshazzar's Feast* in a more advanced exam such as LMusTCL you might well be asked to discuss ways in which this work shows connections with

¹ Useful, too, in more advanced work where you might be discussing Bach's compositional techniques using a variety of his music.

the choral tradition of earlier styles and here would be a useful example to unpick.

Having knocked us off our seats with this uncompromising proclamation Walton then turns to words from Psalm 137, a psalm of lamentation sung by the Jews when they were living in Babylon, far from their promised homeland and all that it stood for in their religious tradition and practice. This section takes us from bar 22 (rehearsal number 1) through to bar 90 (2 bars after rehearsal number 7). We can usefully think of this as a ternary structure beginning softly and wistfully then becoming angry and frustrated from bar 41 (rehearsal number 3). The music begins to return to its former reflective mood from bar 67, though at first it's still *fortissimo*. From bar 73 (rehearsal number 6) the orchestra falls silent until the end of the section.

How is this section held together? Apart from the dynamics, there are clear similarities between the curving music from bar 24 and that in the bars which follow immediately after bar 67. Earlier it is in seven parts but from bar 67 in six. This similarity crosses the dynamic line, though; the early bars are *pianissimo* and bar 67 is *fortissimo*. But also the early words are reflective and those sung at full throttle are angrily protesting.

Every bar of this passage will repay careful study. We will look at the close of this section, bars 84-90. The words 'In a strange land' invite the composer to be imaginative and Walton responds generously! The individual vocal lines are generally straightforward but for the fact of using enharmonic notation and a few rather arcane note names – or at least they may appear so at first. In fact they are correctly following the conventions of traditional rudiments such as are the stuff of Grade 5 theory! However, the disposition of the parts is not straightforward with sopranos and altos crossed (putting them in strange lands) and tenor crosses with alto in bar 86, a further venture into strange lands.

The use of enharmonic notation is also putting the notes into strange lands and it happens with the move from 'strange' to 'lands'. Of course listeners won't be aware of this but the singers surely will and if they're doing their job properly they will express this in their performance.

What is the chord for 'strange' in bar 85? Reading up from the bass the notes are Ab, Fb, Bbb and Db. One way of thinking of this chord is upwards from Db with Fb and Ab. This makes a minor triad. Having Ab in the bass makes this a $\frac{5}{4}$ chord. The Bbb is a lowered 6th but it also makes a diatonic semitone with the fifth, Ab. A strange chord anyway, having it as a second inversion makes it even stranger. Aurally it doesn't feel anywhere close to the explanation I've just given and this, too, is a strangeness. We have a similar explanation for the next chord. It's a $\frac{5}{4}$ of a minor triad on C# and again there is a lowered 6th which makes a diatonic semitone with the bass note.

Now you can have a go at explaining the chords in bars 88 and 89. In bar 89 things are slightly different because the triad is diminished and the clashing 2nd isn't a semitone. This is yet another strangeness.

These are unusual chords making a most unusual effect. No wonder the records show that Walton struggled with the composition of this compelling work!

It's not just keys and chords

Included in the prescribed works from 2017 is a full ballet score – ie not a suite drawn from the ballet but the entire work. In itself this is a new departure, though previous syllabuses included options involving drama in various guises. If you intend to prepare this particular work you will find that the Dover edition of the score (recommended) includes a synopsis of the story of *Daphnis and Chloé*. You should study this and get to know it well. Within the pages of the score itself you will find references in French to the story and these will help you relate the musical detail to the unfolding story and also to what the dancers are doing. You will probably find it helpful to watch a recorded performance of the ballet, too – or better still go and see a live performance if that's possible². For these study notes I've chosen music from another ballet which dates from the same time and, like *Daphnis and Chloé*, was created for Diaghilev.

Stravinsky's *The Firebird*, often known by its French title, *L'oiseau de feu*, was premiered in the Ballets Russes Paris season of 1910. Subsequently three different concert suites were compiled from the full score – in 1911, 1919 and 1945. I want to look at the final movement of the suite from 1919, the music of which is largely the same as that in Scene Two of the ballet itself. In the score of the suite it's called 'Final' and it begins on page 73 at bar 47³ (rehearsal number 11).

One thing that is very striking when listening to this music is its grandeur. Evident from the very first bar where a horn solo is supported by strings, some playing *tremolo* from the outset while others join in a couple of bars later, the melody is very simple, constructed from the first five notes of a major scale (B major as it happens). First violins are silent until rehearsal number 12 where they take up the melody which the horn has just completed.

From the synopsis of the ballet given to the audience in 1910 we learn that this music covers the delivery of Ivan Tsarevich and the knights so they take the golden apples from Kastchei's garden. It fails to add that then comes the coronation and marriage of Ivan Tsarevich. No wonder the music is so powerful – a royal wedding! But all of this in a setting of magic and make believe, so to begin with the dynamics are subdued leading us to wonder whether we really can believe what is taking place before our very eyes. Play over the horn melody a few times so you can hum it confidently. Simple, isn't it, yet if you were to try to write a melody for this situation you might not find it such an easy task after all. The simplicity is a token of Stravinsky's genius. Look at the dynamics: *piano* until the *crescendo* in bar 68 leading into the *fortissimo tutti* of bar 69 (rehearsal number 15). During this time the number of instruments playing increases, so the sound becomes richer, fuller – but that doesn't necessarily mean louder.

What else can we say about the creation of a sense of grandeur? The use of pedals is a significant factor. First there is a pedal D then it drops a third to B which persists until just before the explosion of sound in bar 69. These pedals anchor the music securely, though the *tremolo* in the earlier bars puts a shimmer on the music which heightens the sense of awe, amazement, joy and also the sense that what we see is so wonderful we can scarcely believe our eyes. When the pedal drops to B the melody moves up an octave and the tone changes from horn to violin. All this is marked by a harp *glissando* covering just over two and a half

2 You may have access to a (live) performance that is streamed to a cinema or other venue near where you live. This relatively recent development enables thousands of people all around the world to see and hear some of the best performances in the world: opera, ballet, stage plays, concerts and other events.

3 Bar numbering begins on page 69, the start of 'Berceuse'.

octaves. Throughout this page the melody parts are marked *dolce*, another factor which contributes to the overall effect.

Now turn over to page 76 where the tempo changes to **allegro non troppo** and the metronome marking is ♩ = 208. A sort of diminution of the melody takes place but also some repeated notes disappear. Still there is a pedal B and once again there is *tremolo* bowing (at a frantic speed). The key shifts to G major and so does the pedal and in bars 87-89 the upper strings play a series of chords all with down bows, giving heavy accents to each one. Horns are marked *marcatissimo*. How Stravinsky has raised the emotional temperature! He has us all on the edges of our seats. But he hasn't finished yet. In bars 84-86 there is another upward leap by the horns and once more the upper strings play chords with powerful downbow strokes. The music is moving back towards B major and in bar 87 the tempo halves as the whole orchestra once again begins the shortened version of the melody. In the top half of the score every note is accented in almost every part and the word **maestoso** sums it all up.

But still he hasn't finished. On the final page the music broadens gradually and then bursts forth a tonic pedal across all the strings, flutes and bassoons while the brass play an ever more thrilling series of chords which climb and then fall again a little before the final sudden *pianissimo* which swells to a final thunderous climactic crash and we are done. This is how Stravinsky takes us on a thrilling journey through sound to conclude his utterly ground breaking ballet, *The Firebird*.

Mendelssohn's 3rd symphony

Let's turn the clock back to Mendelssohn's so-called 'Scottish' symphony which was completed in 1841/2, a dozen or so years after he first started working on the ideas which were instigated, so Mendelssohn said, when he visited a ruined chapel at Holyrood during his tour of Scotland.

You should be able to construct an analysis of the work yourself but you might like to check your observations against those which are freely available online. Eric Bromberger's programme note written for the Hollywood Bowl is well worth reading, but I urge you to make your own analytical notes first, based on your listening and your study of the score.

If you have done your work properly then you will have reached some understanding of why Mendelssohn wished all four movements to be played as a continuous whole, with no significant breaks. Not only will this underline the recurrence of thematic material but it will also create a quite different effect from that which results from the performance of a multi-movement work in which the composer **does** require breaks between these movements.

We are led into thinking about what it is which defines a movement in music. Is this symphony really one long movement? You should discuss this matter with your teacher and consider other works in which the composer has stipulated there should be no breaks between some or all of the movements. Imagine you are performing such a work. What particular preparations would you need to make in order to ensure your sustained full attention throughout the performance?

Many candidates offer classical orchestration in section A of their AMusTCL exam. If you intend to do so then you should look very closely at Mendelssohn's technique as exemplified in this symphony in order to sharpen your awareness of how classical composers' orchestration differs from that of 19th century composers. I emphasise the word 'differs'. It's not that the composers of one period were better or worse than those of another, but for a variety of reasons their methods differ and you should know about these differences and also know which particular stylistic features you should emulate in your exam work.

Let's take the horn writing as a case in point. Mendelssohn calls for two pairs of horns and they are to be crooked in different keys. First and second horns remain in C throughout. Third and fourth horns begin in E, change to F for the second movement then change again – to D – for the remainder of the work. In the lyrical third movement the third horn and cellos play a beautiful melody beginning at bar 75. You should notice that in bar 78, where the dynamic has reduced to *piano*, the parts are marked *cantabile* (and the cello part also has *marcato*). Such use of a horn by a classical composer would be extremely unusual and examiners would avoid using such a passage when creating a question testing knowledge of classical orchestration.

Another example which illustrates how 19th century horn writing differs from classical common practice is in the 1st and 2nd horn parts in the final movement beginning in bar 98. First horn is doubling viola and cello parts while the 2nd horn is doubling the double basses. It's not so much the doubling as the nature of the parts being doubled. Haydn and his peers didn't write like this for horns!

Now turn to bar 176 of the final movement. What have we here? A merry duet between first oboe and first flute while the remainder of the orchestra sits and listens. Structurally it has interest due to its use of imitation but look closely at the two parts and you will see that most of the notes are marked *staccato*. There is also a swell and balancing recession in the dynamic level (surely to be played with restrained delicacy). We have here a small but delightful example of the lightness and clarity often found in Mendelssohn's music, adding considerably to its attractiveness.

Turn back to the second movement and from bar 93 where winds and then strings as well play *pianissimo* a chattering semiquaver passage with supporting chords in the rhythm of quaver, semiquaver rest and semiquaver note. The 'fresh air' which enters the texture via those very short rests is the means by which Mendelssohn creates lightness and clarity. Of course, the players must be absolutely unanimous in rhythmic accuracy for this effect to be realised but as is so very often the case, provided players do just what the music tells them, the composer's desired effect will be achieved.

Skim through the score and you will find that chattering effects are commonplace and wherever they happen Mendelssohn's characteristic lightness, buoyancy and clarity ensue (provided players conform to what the score indicates). Discussion of half a dozen examples chosen from different movements would help make a promising answer to a question on what characterises Mendelssohn's orchestral writing⁴.

4 You will find very different characteristics in the Schumann symphony which is included in the syllabus. If at a later date you are preparing for LMusTCL you would be well advised to make a detailed comparison of Mendelssohn's and Schumann's 3rd symphonies if you are preparing a topic on 19th century orchestral music.

Chamber music

Finally to Beethoven and his Septet op. 20, sketches for which date from 1799. Before you hear even one note of this wonderful music you will notice when you turn over the title page in your score for the first time that six movements are listed! So, settle down and play or listen with an open mind to find out what character of work Beethoven has written here.

Afterwards, turn to the *Chamber Music* volume of Tovey's essays and read the 20 or so pages of his introductory essay, paying particular attention to the latter part, dealing with post-baroque chamber music. Then turn back to Beethoven's music and start to get to know the music more intimately. Perhaps you might begin with the 3rd movement, if for no other reason than that pianists in their thousands learn to hack their way through the piano version of what really should be delightfully elegant music⁵. You may already know this music either from having played it or having heard someone else doing so.

Notice that the tempo is brisk: ♩ = 120; notice that the rhythm of the melody has a double dot and the quavers of the viola are *staccato* – as is the single pair of quavers in the violin in bar 3. Notice, too, the details of the bowing for cello and bass. Compare these markings carefully with those for the winds from bar 4.

Now look at bars 9 onwards to 28. List all the ways in which these bars contrast with those you've already studied and also make a list of the similarities. Be sure to include everything – even what might seem obvious and elementary. Ask yourself how Beethoven gives this minuet a sense of coherence and also how he creates contrast.

Although you shouldn't give a formal analysis in order to answer this question you will need to use elements of an analysis. Such questions are commonly set for both AMusTCL and LMusTCL and very many candidates write nothing more than a formal analysis, for which only a low mark can be awarded. Among things which should be included in the lists I suggested you make are phrase structure and length, dynamics, harmonic rhythm, textures, uses of the various instruments (remember what Tovey says about every instrument in a chamber ensemble being of equal importance), melodic shapes, rhythmic cells, keys and modulations. Not all of these will be equally relevant but all should have been considered.

Turning to the trio, how – if at all – does Beethoven follow the conventions for contrast between a minuet and its trio? This in itself would be a likely exam question if this work were prescribed so write a practice essay in several paragraphs, each of which discusses a different aspect of your answer. Refer to musical detail to support the points you make. Then ask your teacher to mark your work.

Now, let's take a broader look at this work and consider the level of skill demanded of the players and whether what Tovey says about equality holds good.

Beethoven includes double bass, an instrument which makes only occasional appearances in chamber music⁶. If you look carefully through all six movements you will find that although the cello part has many challenging moments while the double bass either rests or plays a more simple line, the converse never occurs. So what of the aforementioned equality? Maybe, although the various players are presented with differing degrees of technical challenge

when playing their parts, all contribute equally to the overall effect of the music.

Very well, but now look at the violin line. In the final movement bar 135 has a cadenza with double stops and a very dramatic effect is required. No other part has anything quite comparable. Elsewhere in this movement in bars 35-36, 39-43, 51-54 the violinist plays flourishes while the other strings support with simple chords. However, viola and cello require agility in bars 57-59 – just one small example which shows that the violin player isn't the only member of the ensemble who needs a fine technique in order to do justice to their part.

By the time you've worked through all the material of these notes it shouldn't be necessary to say much more about this wonderful work. It was immensely popular during Beethoven's lifetime and as you get to know it more thoroughly I'm sure you'll come to understand why this was so. Sometimes candidates write comments such as, 'This work is by Beethoven, therefore it's a great work'. I hope that by now you've realised that such comments have no place in academic discourse where a measured understanding of the music you study is needed so that you are able to discuss its character and the significance of its features in an intelligent and respectful way, supporting your points by reference to appropriate musical detail.

I hope that your studies in preparation for a diploma exam will show you the endless delight that awaits you as throughout your life you gain closer acquaintance with an ever increasing amount of the enormous variety of music which awaits your attention. This has been, and still is, my experience and I sincerely hope it will be yours too.

W V Tomkins

5 Minuet in G

6 Notable works with double bass written prior to Beethoven's Septet include two by Mozart: his serenades, *Eine Kleine Nachtmusik*, K525 and the *Serenade for 13 instruments*, K361.