

Your full name (as on appointment form). Please use BLOCK CAPITALS.

Your signature

Candidate number

Centre

INSTRUCTIONS TO CANDIDATES

1. The time allowed for answering this paper is THREE (3) HOURS.
2. Fill in your name and the candidate number printed on your appointment form in the appropriate spaces on this paper and on the front of the answer booklet, and on any other sheets that you use.
3. DO NOT OPEN THIS PAPER UNTIL YOU ARE TOLD TO DO SO.
4. You should answer both questions in Section A (questions 1 and 2), and either i or ii in Section B.
5. Read each question carefully before answering it. Your answers must be written legibly in pen or pencil in the spaces provided or in the answer booklet as instructed. Make sure that any musical quotations which you use to illustrate your answers are clearly cross-referenced.
6. You are reminded that you are bound by the regulations for written exams displayed at the exam centre and listed in the current syllabus. In particular, you are reminded that you are not allowed to bring books, music or papers into the exam room, except for scores required for Section B.
Bags must be left at the back of the room under the supervision of the invigilator.
7. If you leave the exam room you will not be allowed to return.
8. At the end of the exam, fix together all your work – including rough work – using the tag provided.

Examiner use only:

A 1 (25)	
A 2 (25)	
B 1 (30)	
B 2 (20)	
Total	

Section A: Musical skills (50 marks)

Candidates must answer both questions.

Each question carries 25 marks.

1 String quartet

Complete this music, which comes from the exposition in the first movement of Mozart's Quartet in C, K 465. The first four bars and most of the remainder of the first violin part are given as a guide to style and idiom. Mozart reaches a perfect cadence on the first beat of bar 20 and you should do the same, finishing there.

Allegro

Violin I

Violin II

Viola

Violoncello

Vln. I

Vln. II

Vla.

Vc.

Musical score for measures 8-10. The score consists of four staves: Vln. I, Vln. II, Vla., and Vc. Measure 8: Vln. I plays a sixteenth-note pattern with a dynamic **p**. Measure 9: Vln. I has a fermata. Dynamic *cresc.* Measure 10: Vln. I plays a sixteenth-note pattern with a dynamic **p**.

Musical score for measures 11-13. The score consists of four staves: Vln. I, Vln. II, Vla., and Vc. Measure 11: Vln. I plays eighth-note pairs. Measure 12: Vln. I plays eighth-note pairs. Measure 13: Vln. I plays eighth-note pairs with a dynamic **f**.

Musical score for measures 14-16. The score consists of four staves: Vln. I, Vln. II, Vla., and Vc. Measure 14: Vln. I plays eighth notes. Measure 15: Vln. I rests. Measure 16: Vln. II and Vla. play eighth-note pairs with a dynamic **p**. Vln. I rests.

Musical score for measures 17 and 18. The score consists of four staves: Vln. I (G clef), Vln. II (G clef), Vla. (Bass clef), and Vc. (Bass clef). Measure 17 starts with a dynamic **p**. The melody is played by Vln. I, with notes on the 1st, 2nd, and 3rd strings. A crescendo marking (*cresc.*) is placed between measure 17 and measure 18. Measure 18 begins with a dynamic **f**. The melody continues on Vln. I, with notes on the 1st, 2nd, and 3rd strings. Measures 17 and 18 are separated by a vertical bar line.

Musical score for measures 19 and 20. The score consists of four staves: Vln. I (G clef), Vln. II (G clef), Vla. (Bass clef), and Vc. (Bass clef). Measure 19 is mostly blank, with no visible notes. Measure 20 begins with a dynamic **f**. All four instruments (Vln. I, Vln. II, Vla., and Vc.) play eighth-note patterns consisting of a grace note followed by a main note and a dash. Measures 19 and 20 are separated by a vertical bar line.

2 Answer either 2a or 2b or 2c

Either 2a Analysis

Comment fully on the following five extracts. For each extract you should suggest a date of composition, pointing to the evidence which supports this, including commenting on a) historical development and performance practice, b) instrumentation, c) facets of the composer's style, and d) genre.

1

43

47

50

(8)

53

56

6

5

2

Musical score page 2, system 1. Measure 165 starts with a rest followed by a melodic line in the upper voices. Measure 166 begins with a forte dynamic (**f**) in the bass line, followed by a piano dynamic (**p**) in the upper voices. Measure 167 continues with a melodic line in the upper voices.

Musical score page 2, system 2. Measure 173 shows a melodic line in the upper voices. Measure 174 begins with a piano dynamic (**p**) in the bass line, followed by a forte dynamic (**pp**) at the end.

Musical score page 2, system 3. Measure 180 shows a melodic line in the upper voices. Measure 181 begins with a piano dynamic (**p**) in the bass line.

187

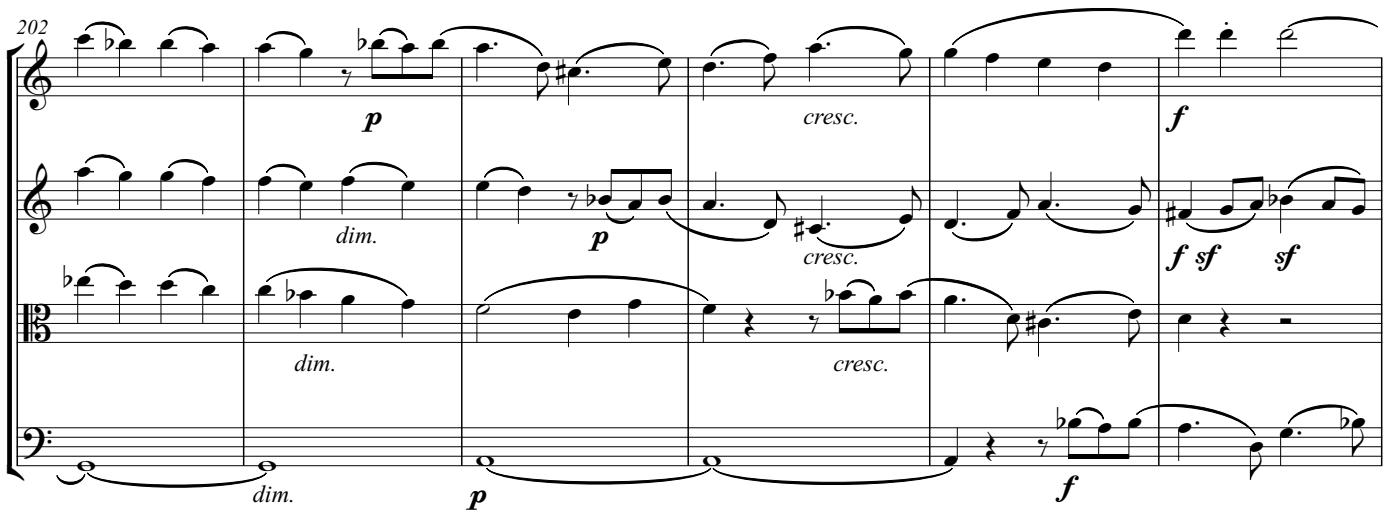
Music for strings (four staves). Measure 187 consists of four measures. The first three measures have eighth-note pairs. The fourth measure has eighth-note pairs with a dynamic **p**. The bottom staff has sixteenth-note pairs.

192

Music for strings (four staves). Measure 192 consists of four measures. The first three measures have eighth-note pairs. The fourth measure has eighth-note pairs with dynamics **f dim. espr.** and **f dim.**. The bottom staff has sixteenth-note pairs with a dynamic **p**.

197

Music for strings (four staves). Measure 197 consists of four measures. The first three measures have eighth-note pairs. The fourth measure has eighth-note pairs with dynamics **cresc.**, **f**, **f**, and **f**. The bottom staff has sixteenth-note pairs with dynamics **cresc.**, **f**, and **f**.



Musical score page 202. The score consists of four staves. Measure 1 starts with dynamic **p**, followed by **dim.**, then **p**, **cresc.**, **f**, **sf**, and **sf**. Measure 2 starts with **dim.**, then **p**, **cresc.**, **f**, and ends with **sf**.



Musical score page 208. The score consists of four staves. Measure 1 starts with **sf**, followed by **ff**, **ff**, and **ff**. Measure 2 starts with **f**, **sf**, and ends with **ff**. Measure 3 starts with **sf**, followed by **#8** (indicated by an oval), and ends with **ff**.

3

Lento

Violino I
Violino II
Viola I
Viola II
Fagotto
Soprano
Alto
Tenore
Basso
Continuo

Wei - - - nen,
Kla - - - gen,
Sor - - - gen,
Wei - - - nen,
Za - - - gen,

7

- gen, Wei - - - nen, Kla - - - gen, Sor - - - gen, Za - - - gen,
Za - - - gen, Wei - - - nen, Kla - - - gen, Sor - - - - -
Wei - - - nen,
Sor - - - gen, Wei - - - nen, Kla - - - gen,

13

Music score page 13. The score consists of six staves. The vocal parts are in soprano, alto, and bass clef. The lyrics are: "Wei - nen, Kla - gen, Wei - - - - - nen, Kla - - - - - gen, Za - - - - - gen, Sor - gen, Za - - - - -". Measure 13 ends with a double bar line.

19

Music score page 19. The score consists of six staves. The vocal parts are in soprano, alto, and bass clef. The lyrics are: "Wei - nen, Kla - - - - - gen, Sor - gen, Za - - - - - gen, Sor - gen, Za - - - - - gen, Sor - gen, Za - - - - - gen, Sor - gen, Za - - - - -". Measure 19 ends with a double bar line.

25

gen, Angst und Not, Angst und Not _____ sind der Chri - - sten
 - gen, Angst und Not, Angst und Not, Angst und Not sind der Chri - - sten
 gen, Angst und Not, Angst und Not, Angst und Not sind der Chri - - sten
 - gen, Angst und Not, Angst und Not, Angst und Not sind der Chri - - sten

31

Trä - nen - - brot, Angst _____ und Not, Angst und Not, Angst und
 Trä - - nen - brot, Angst _____ und Not
 Trä - - nen - brot, Angst _____ und
 Trä - - nen - brot, Angst _____ und

4

17

p p sf

p p

p

p

25

p sf p sf

sf sf sfp

sfp sfp

sfp sfp

30

p

p

f

33

36

39

très légèrement retenu

P. Fl. 786

A tempo $\text{♩} = 116$

Fl. I & II

Hb. I & II à 2

Cl. (B♭) I & II très marqué

Cl. b (B♭)

Bsn. I & II à 2

Bsn. III

Cbn.

Cor (F) I & II ouverts

Cor (F) III & IV ouverts

Tpt. (C) I & II sec.

Cort. (B♭) I & II 2. sec. 1. à 2 f express

Tbn. I & II sec.

Tbn. III f sec.

Timb.

Trgl.

Cymb. cresc. sec. les 2 Cymb. f étouffe le son

Gr. C. f

Harpe

Vln. I div.

Vln. II ff unis

Alto très marqué

Vcl. sec.

Cb. ff sec.

795

(8)

à 2

ff très marqué

à 2

f bien marqué

à 2

ff très marqué

unis.

ff express.
très marqué

or 2b Theme and variations

Writing for piano, harmonise the following theme by Rheinberger and then write two variations based on the theme. The second variation will be acceptable as a sketch.

Andantino

The musical score consists of two staves of music for piano. The key signature is one sharp (G major). The time signature is 2/4. The tempo is Andantino. The first staff begins with a forte dynamic (f) and contains several eighth-note chords with slurs and grace notes. The second staff begins with a dynamic of ff and also contains eighth-note chords with slurs and grace notes. Articulation marks are present: sf (sforzando) and mp (mezzo-forte) are indicated below the staves.

or 2c Orchestration

Score the following for full orchestra.

Assez animé et très rythmé

Musical score for orchestra, 2/4 time, key signature of one sharp. The first system consists of two measures. Dynamics: *f*, *sff*, *f*, *sff*, *mf*. Measure 1: Treble clef, eighth-note pairs. Bass clef, eighth-note pairs. Measure 2: Treble clef, eighth-note pairs. Bass clef, eighth-note pairs.

Musical score for orchestra, 2/4 time, key signature of one sharp. The second system consists of four measures. Dynamics: *f*, *p*, *f*, *f*. Measure 1: Treble clef, sixteenth-note pairs. Bass clef, sixteenth-note pairs. Measure 2: Treble clef, sixteenth-note pairs. Bass clef, sixteenth-note pairs. Measure 3: Treble clef, eighth-note pairs. Bass clef, eighth-note pairs. Measure 4: Treble clef, eighth-note pairs. Bass clef, eighth-note pairs.

Musical score for orchestra, 2/4 time, key signature of one flat. The third system consists of four measures. Dynamics: *ff*, *3*, *ff*, *3*. Measure 1: Treble clef, eighth-note pairs. Bass clef, eighth-note pairs. Measure 2: Treble clef, eighth-note pairs. Bass clef, eighth-note pairs. Measure 3: Treble clef, eighth-note pairs. Bass clef, eighth-note pairs. Measure 4: Treble clef, eighth-note pairs. Bass clef, eighth-note pairs.

Musical score for orchestra, 2/4 time, key signature of one flat. The fourth system consists of five measures. Dynamics: *3*, *ff*, *mf*, *p*, *dim.*, *pp*. Measure 1: Treble clef, eighth-note pairs. Bass clef, eighth-note pairs. Measure 2: Treble clef, eighth-note pairs. Bass clef, eighth-note pairs. Measure 3: Treble clef, eighth-note pairs. Bass clef, eighth-note pairs. Measure 4: Treble clef, eighth-note pairs. Bass clef, eighth-note pairs. Measure 5: Treble clef, eighth-note pairs. Bass clef, eighth-note pairs.

Section B: Prescribed works (50 marks)

Please refer to the syllabus for details of current prescribed genres and set works.

Candidates must answer BOTH questions on either i) Opera or ii) Orchestral music.

Write your answers in the answer booklet provided.

You may refer to your study score when answering questions in this section.

i Opera

Answer BOTH questions 1 and 2

1 (30 marks)

Either a. Opera, being an on-stage imitation of human action, is the most directly social of musical conventions. Beethoven completed only one opera, in the middle years of his life, when he was most occupied with the impact of his art on social and political change. How far does *Fidelio* project these ideas? Discuss in some detail, making close reference to the score.

or b. Winton Dean has written that 'the uniqueness of Beethoven's contributions to the operatic repertory must be ascribed to temperament rather than environment.' Discuss this comment in some detail, making close reference to the score.

2 (20 marks)

Either a. Consider in some detail the different directions taken by **either** French **or** Italian opera in the 19th century.

or b. Assess the importance of the operas of **one** of the following:
Britten, Puccini, Handel, Verdi

ii Orchestral music

Answer BOTH questions 1 and 2

1 (30 marks)

Either a. *La Mer*, described by Lockspeiser as the greatest Impressionist work in music, is probably allied in spirit more to the sea and water pictures of Turner than to the work of the Impressionist painters themselves. Discuss in some detail, making close reference to the score to support your answer.

or b. The first movement of *La Mer* evokes the breaking of dawn over the waters. How does Debussy achieve this? Discuss in some detail, making close reference to the score.

2 (20 marks)

Either a. How did improvements in instruments affect music written for orchestra in the 19th century?
Make reference to specific works in your answer.

or b. Discuss the influence of **either** folk song **or** jazz on orchestral music since 1900. Make reference to specific works in support of your answer.
