



Pearson

CAS: Composing Authentication Sheet 9MU0/02

Pearson Edexcel Level 3 GCE in Music

Year of Submission:	2022		
Centre name:		Centre number:	
Candidate name:		Candidate number:	
Teacher name:			

Assessment

Free choice composition				
Title of free piece				
Elegy				
Candidate's intended purpose/style	To compose a piece for clarinet and piano in ternary form exploiting musical characteristics used by Gerald Finzi in his works for solo clarinet.			
Audience and/or occasion:	To be performed in a chamber music concert alongside works by Gerald Finzi.			
Duration:	3	Min(s)	40	Sec(s)
TOTAL DURATION	3	Min(s)	40	Sec(s)

Teacher Declaration

I declare that the work submitted for assessment has been carried out without assistance other than that which is acceptable according to the rules of the specification.

Signature		Date	20/4/22
Teacher email address:			

Candidate Declaration

I certify that the work submitted for this assessment is my own. I have clearly referenced any sources used in the work. I understand that false declaration is a form of malpractice. I accept my work may be used for the purposes of training and standardisation.

Signature		Date	20/4/22
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Brief: to compose a piece for clarinet and piano in ternary form exploiting musical characteristics used by Gerald Finzi. To be performed in a chamber music concert alongside works by Gerald Finzi.

This piece features two main melodic themes, in ternary form; an expressive, soaring motif as found in bars 5-8, and a more sombre and emotionally driven tune at bar 26. The piece begins in Bb major, before modulating at the B section (beginning at bar 24) into a Finzi-esque unrelated minor key, which gives way to its relative major for the A' section (beginning at bar 29), making the piece feel whole as the A major ending feels consonant with the F# minor B section. The use of remote keys is stylistically consistent with Finzi, who often modulates to unrelated keys. An example of this can be found in the 'Forlana' from his *Five Bagatelles Op.23* for clarinet, which begins in Db major but modulates to F major for the B section. I used a tertiary modulation from Bb major to F# minor, which is akin to Finzi's modulations.

The minor modulation into the B section effectively creates an emotion-driven atmosphere, which contrasts with the more major and song-like A section, and is alluded to by the unexpected Adim7/D chord in the first two beats of bar 22 towards the end of the A section. The B section features dissonance, such as the E# against an F# in the bass. This section builds to a climax at bar 29, with a prominent major 7th, followed by an unwinding descending chain of suspensions in the piano part that give a melancholy feeling to the section. This is followed by a return of the motif, which trades between the piano part and the clarinet line at different octaves. Throughout this section, the piano left hand evokes a bell-like feeling, almost giving this section a funeral-like feeling. This is reinforced by the open 5ths in the bottom of the piano's range, giving it a more bell-like sonority. The piano then revisits the unwinding chain of descending suspensions, with fragmented quotations of this section's motif, before resolving into the major.

The last section revisits the theme established in the A section, this time in compound time signature to create a lilting and song-like effect. Compound time signatures were often used by Finzi for a song-like effect, such as in his 'Forlana' and 'Romance' (also from the *Five Bagatelles Op.23*). The piano features a countermelody, in the top part of the piano left hand, to create a contrast between the opening section and this section. The last few bars feature a brief excursion into F major, again hinting at that tertiary approach to modulation and tonality. In the last bar there is an ossia staff, which is to be played only on a grand piano, which creates a bell-like sonority with an open 5th down low in the piano's range. This harkens back to the bell effects created in the B section.