

**Paper Reference 9MU0/03**  
**Pearson Edexcel Level 3 GCE**

**Music**  
**Advanced**  
**COMPONENT 3: Appraising**

**Time: 2 hours 10 minutes**

# **Resource Booklet**

**Do not return this Resource Booklet with the Question Paper.**

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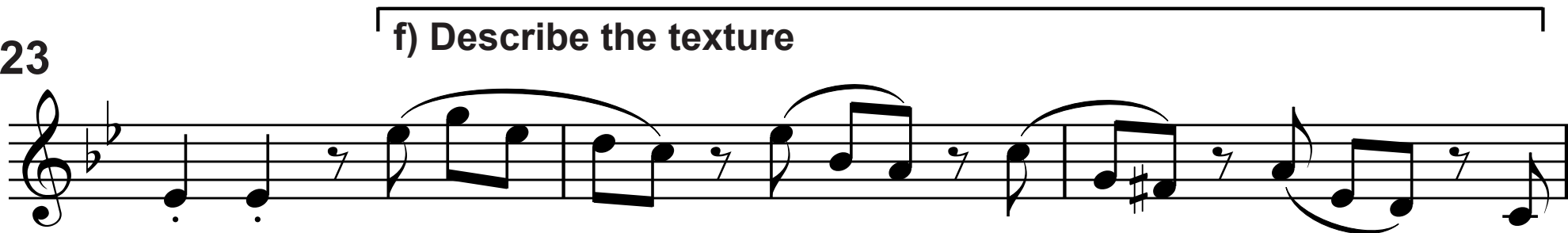
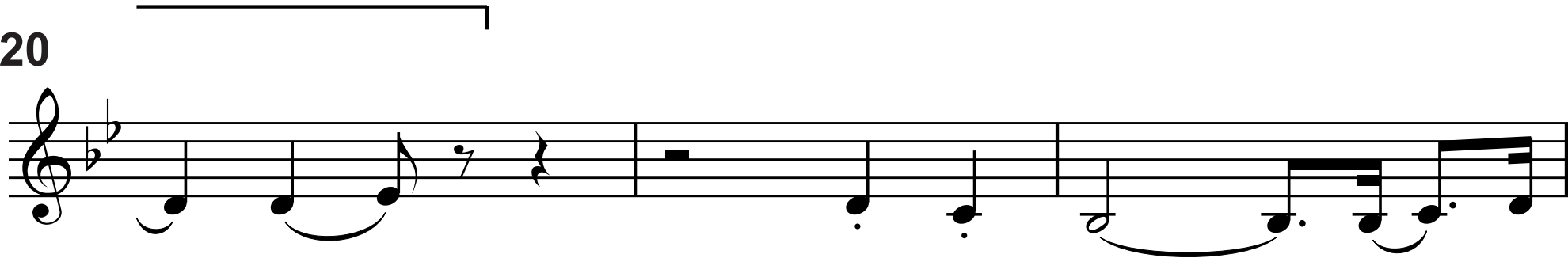
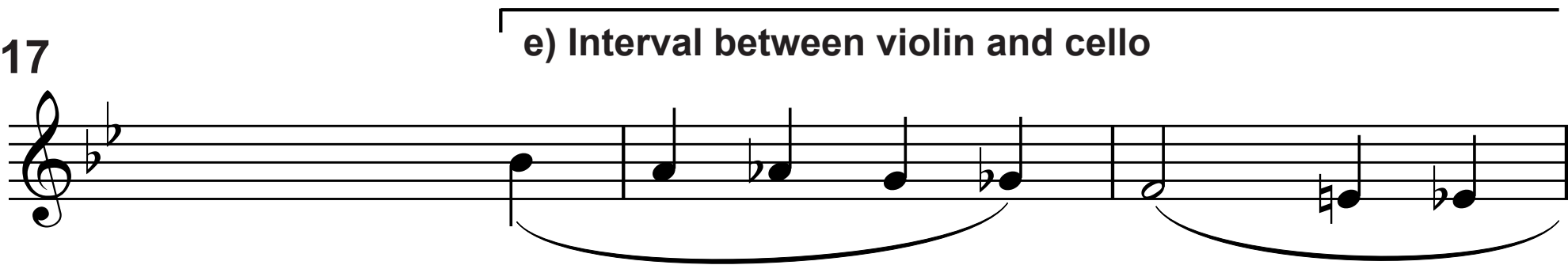
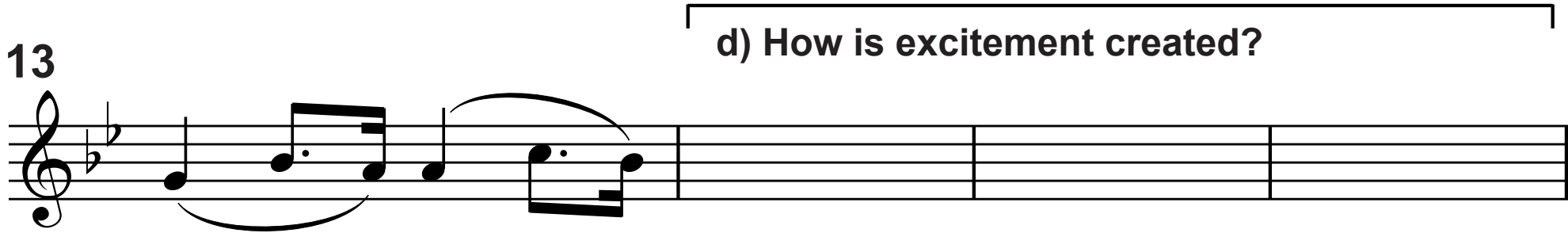
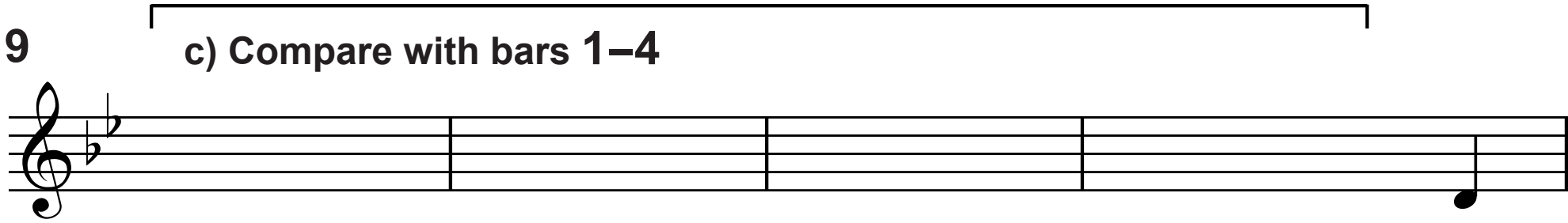
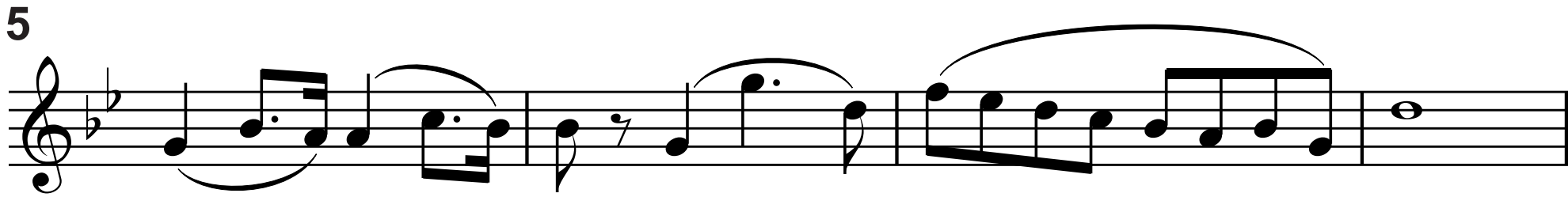
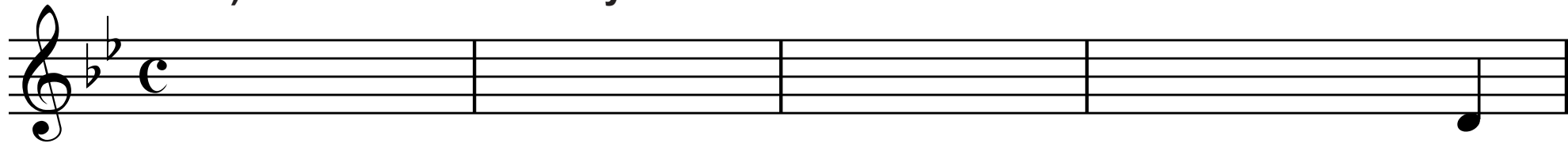
## Track Listing

Track Number	Question Number	Excerpt
1	1	Clara Wieck–Schumann, ‘Piano Trio in G minor, Op. 17: movement 1
2	2	Courtney Pine, Back in the Day: Love and Affection
3	3	Bernard Herrmann, Psycho: Prelude
4	4	Aural Dictation
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1. Clara Wieck–Schumann, Piano Trio in G minor, Op. 17: movement 1

b) Cadence

a) Describe the melody

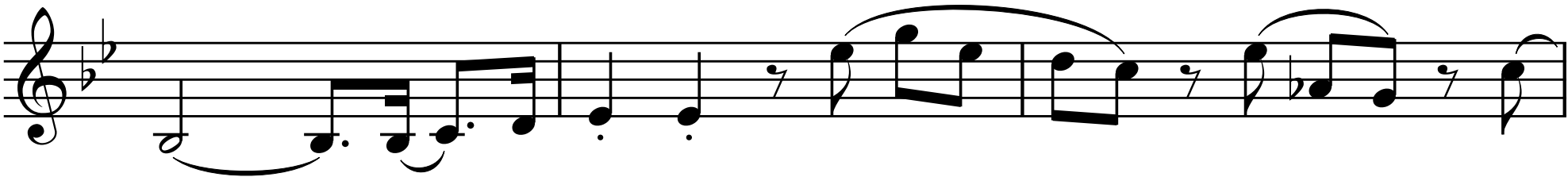


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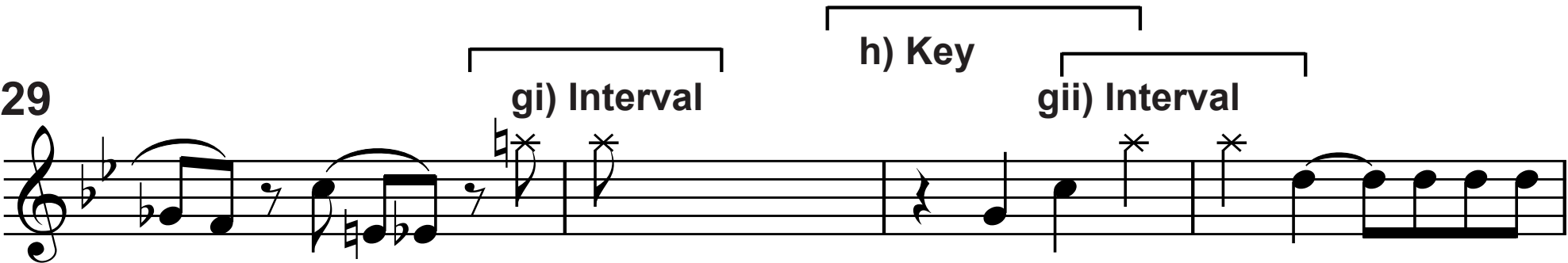
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1. continued.

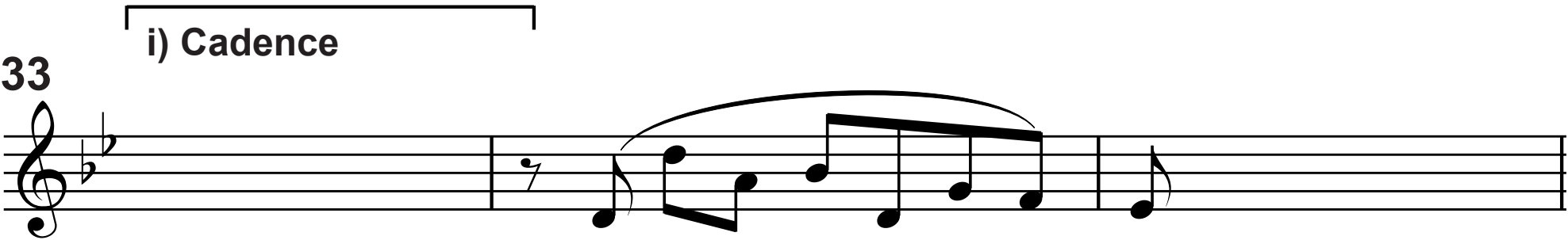
26




29



33



ai and ii) Instrument and describe the music



ai and ii) Instrument and describe the music

1 I am not in love \_\_\_\_\_ but I'm \_\_\_\_\_ O –

4

b) Describe the melody



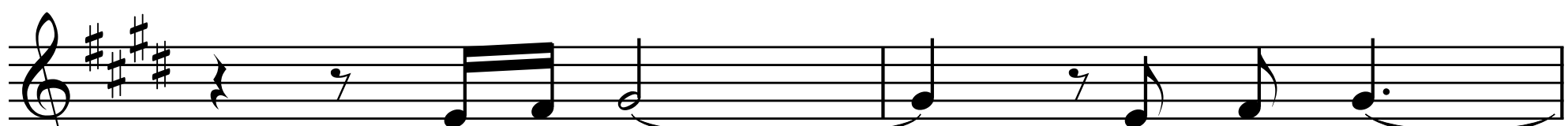
4 pen to per – sua – sion. East or West, \_\_\_\_\_

6



6 \_\_\_\_\_ where's the best \_\_\_\_\_ for ro – man – cing?

9



9 With a friend \_\_\_\_\_ I can smile, \_\_\_\_\_

11



11 \_\_\_\_\_ but with a lov – er I could hold my head

12

ci and ii) Instrument and music



12 \_\_\_\_\_ back, real – ly laugh, real – ly laugh. \_\_\_\_\_

(continued on the next page)

Turn over

2. continued.

14

you took me danc - ing\_\_

18

'cross the floor,\_\_\_\_\_ cheek to cheek.\_\_

20

\_\_\_\_\_ But with a lov - er I could real - ly move,

21

\_\_\_\_\_ real-ly move. \_\_\_\_\_ I could real - ly dance,

23

\_\_\_\_\_ real-ly dance, I could real - ly move, \_\_ real - ly move.

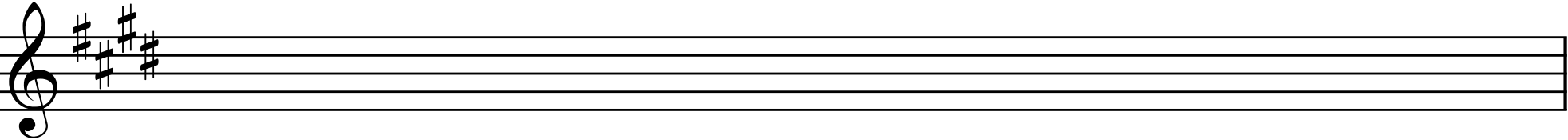
d) Describe the vocal melody and rhythm

25

Now if I can feel\_\_\_\_\_ the sun\_\_\_\_\_ in my eyes

2. continued.

28



— and the rain on my\_\_\_\_\_ face, \_

29



why can't I \_\_\_\_\_ feel \_\_\_\_\_



3. Bernard Herrmann, Psycho: Prelude

b) Describe the music

c) Harmonic device

5

8

12

16

21

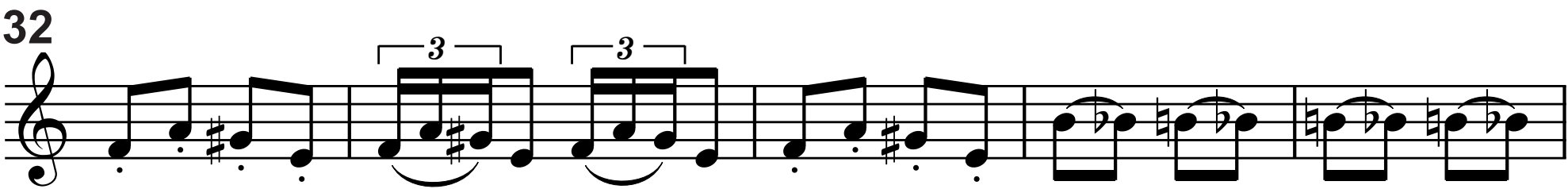
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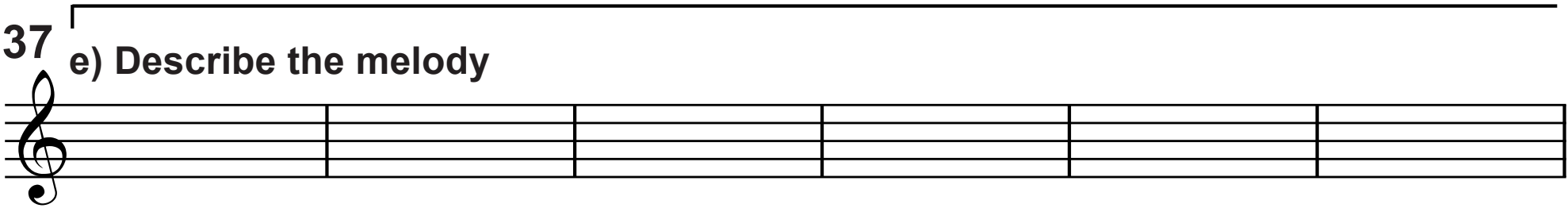
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3. continued.

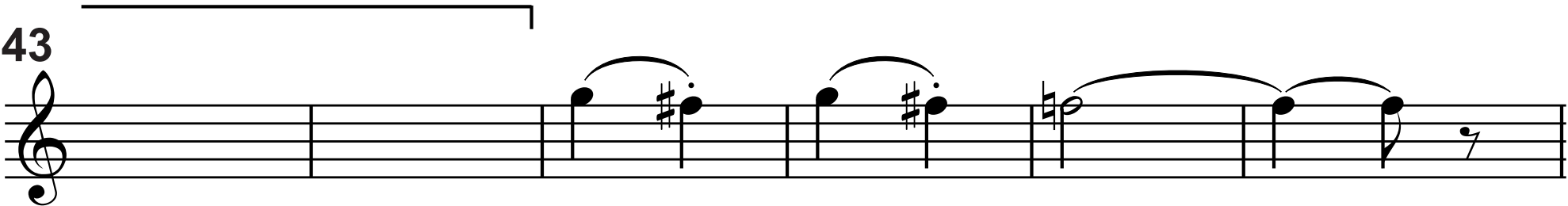
32



37 e) Describe the melody



43



**Illustrative excerpt from J.S. Bach, Cantata, Ein feste Burg,  
BWV 80: Movement 2.**

**Aria**

Oboe

Violono I, II  
Viola in Unisono

Soprano

Basso

Continuo

2

Ob.

Vln. I, II  
Vla.

S.

B.

Cont.

6. (a) continued.

4

Ob.

Vln. I, II  
Vla.

S.

B.

Cont.

6

Ob.

Vln. I, II  
Vla.

S.

B.

Cont.

(continued on the next page)

Turn over

8

Ob.

Vln. I, II  
Vla.

S.

B.

Cont.

Al\_ \_ \_ \_ \_

10

Ob.

Vln. I, II  
Vla.

S.

B.

Cont.

Mit uns - rer Macht\_ \_ \_ \_ \_

\_ \_ \_ \_ \_ les, al\_ \_ \_ \_ \_

(continued on the next page)

Turn over

## 6. (a) continued.

12

Ob.

Vln. I, II  
Vla.

S.

B.

Cont.

*tr*

ist nichts ge—

les, — was von — Gott ge—

13

Ob.

Vln. I, II  
Vla.

S.

B.

Cont.

tan,

bo — ren, al — les, — was von Gott — ge—

(continued on the next page)

Turn over

14

Ob.

Vln. I, II  
Vla.

S.

B.

Cont.

bo - ren, ist zum Sie - gen\_\_ aus - er -

15

Ob.

Vln. I, II  
Vla.

S.

B.

Cont.

wir

ko\_ - - - - -

(continued on the next page)

Turn over

## 6. (a) continued.

16

Ob.

Vln. I, II  
Vla.

S.

sind gar bald ver

B.

Cont.

The musical score for measures 16-17 is written in G major (one sharp) and 4/4 time. The Soprano part (S.) has lyrics: 'sind gar bald ver'. The Bass part (B.) has lyrics: 'ren, zum Sie gen aus er-ko'. The Continuo part (Cont.) has lyrics: 'lo'. The Oboe (Ob.) and Violins I and II/Viola (Vln. I, II Vla.) parts are also present.

17

Ob.

Vln. I, II  
Vla.

S.

lo

B.

ren, zum Sie gen aus er-ko

Cont.

The musical score for measures 17-18 is written in G major (one sharp) and 4/4 time. The Soprano part (S.) has lyrics: 'lo'. The Bass part (B.) has lyrics: 'ren, zum Sie gen aus er-ko'. The Continuo part (Cont.) has lyrics: 'lo'. The Oboe (Ob.) and Violins I and II/Viola (Vln. I, II Vla.) parts are also present.

(continued on the next page)

Turn over



6. (a) continued.

18

Ob.

Vln. I, II  
Vla.

S.

B.

Cont.

ren.

ren, ist zum Sie - gen aus - er - ko\_ \_ \_

19

Ob.

Vln. I, II  
Vla.

S.

B.

Cont.

— — — — —

(continued on the next page)

Turn over

## 6. (a) continued.

20

Ob.

Vln. I, II  
Vla.

S.

B.

Cont.

22

Ob.

Vln. I, II  
Vla.

S.

B.

Cont.

ren, zum Sie-gen\_ aus - er- ko- ren;

(continued on the next page)

Turn over

## 6. (a) continued.

24

Ob.

Vln. I, II  
Vla.

S.

B.

Cont.

Es streit' für

al\_ \_ \_ \_ \_

25

Ob.

Vln. I, II  
Vla.

S.

B.

Cont.

uns der\_ rech

les, al\_ \_ \_ \_ \_

(continued on the next page)

Turn over

6. (a) continued.

26

Ob.

Vln. I, II  
Vla.

S.

B.

Cont.

*tr*

*tr*

te, der ' rech - te

les, \_\_ was von \_\_ Gott ge-

Illustrative excerpt from Kate Bush, Hounds of Love: Under Ice.

All Synths:  
Fairlight CMI

♩ = 65

♩ = 100

accel..... ♩ = 74

accel poco a poco

**Synth Pad** **A(sus2)**

**Synth Strings**

**Synth Strings**

*niente* *p*

*mf*

*mf*

.....

**4** **Fmaj7(#4)**

*sim.*

*sim.*

6. (b) continued.

.....

7 **Dm<sup>9</sup>** *mp* **A(sus2)**

It's won-der-ful

.....

10 **Am/C** **D(sus2)**

ev-'ry- where, so white.

(continued on the next page)

Turn over

6. (b) continued.

♩ = 108

A<sup>(sus2)</sup>

13 *mf*

The

15 F<sup>maj7(#4)</sup>

riv — er — has froz — en

(continued on the next page)

Turn over

6. (b) continued.

17 **Dm<sup>9</sup>** **D<sup>5</sup>/A**

o - ver. Not a soul

20 **A(sus2)** **Am/C**

on the ice. On - ly me,



Illustrative excerpt from Anoushka Shankar, *Breathing Under Water*: Easy.

$\text{♩} = 84$   
N.C.  $\text{D}_b(\text{sus}4)$

Sitar *gliss* *p* *gliss* *gliss.*

Piano *p*

Guitar *p*

Warm pad *sim.*

3 *gliss. gliss.*  $\text{G}_b(\text{sus}2)/\text{B}_b$   $\text{C}_b(\text{sus}2)$

Pno.

Gtr.

6  $\text{D}_b(\text{sus}4)$  *gliss* 3 3  $\text{G}_b(\text{sus}2)/\text{B}_b$   $\text{C}_b(\text{sus}2)$  *gliss*

(continued on the next page)

Turn over

8 **D<sub>b</sub>(sus4)** Female vox *p* **G<sub>b</sub>(sus2)/B<sub>b</sub>** **C<sub>b</sub>(sus2)**

1. It's on - ly love, \_\_\_\_\_  
(2.) young, \_\_\_\_\_

gliss. Sitar vamp

Pno. (2<sup>o</sup> only)

10 **D<sub>b</sub>(sus4)** **G<sub>b</sub>(sus2)/B<sub>b</sub>** **C<sub>b</sub>(sus2)**

it's on - ly love, \_\_\_\_\_ you know  
when I was young, \_\_\_\_\_ you know

(Vamp sim. throughout under melodic lines)

12 **D<sub>b</sub>(sus4)** **G<sub>b</sub>(sus2)/B<sub>b</sub>** **C<sub>b</sub>(sus2)** **D<sub>b</sub>(sus4)**

(Small notes 2<sup>o</sup> only)

how it feels. \_\_\_\_\_ Feel-ing  
it was real, \_\_\_\_\_ my heart

Pno.

Synth Bass (2<sup>o</sup> only)

(continued on the next page)

Turn over

15  $G_b^{(sus2)}/B_b$   $C_b^{(sus2)}$   $D_b^{(sus4)}$

is\_\_ eas - y,\_\_ I\_\_ know.  
was o - pen now...

Sitar (1° only) gliss. gliss.

(Small notes 2° only)

17  $G_b^{(sus2)}/B_b$   $C_b^{(sus2)}$   $D_b^{(sus4)}$

gliss.

19  $G_b^{(sus2)}/B_b$   $C_b^{(sus2)}$   $D_b^{(sus4)}$

2. When I\_\_ was

3 7

13

**(continued on the next page)**

**Turn over**

89

15

Picc. 1 2

Ob. 1 2

C. Ing

Cl. Picc. in Re

Cl. in Sib 2 3

Cor in Fa 12 34 56 78

Tpt. in Do

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*sf sf*

*f* 3

come sopra

*sf sf*

*sf sf*

come sopra

Solo con sord.

*mf*

pizz.

*sf sf*

(continued on the next page)

Turn over

95

16

1, 2 à 2

Ob. 12 3

C. Ing.

Fag. 1 2

Tpt. in Do

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1 2 3

*f*

*mf*

*mf* <sup>(4)</sup> *tr*

*mf* <sup>(4)</sup> *tr*

*mf*

*mf*

*mf* <sup>3</sup>

*pizz.* *poco meno f*

*pizz.* *poco meno f*

(continued on the next page)

Turn over

[illegible]

**(continued on the next page)**

**Turn over**



105 **17**

**Picc.** 1 2

**Fl.** 1 2

**A. Fl.**

**Ob.** 12 3

**C. Ing.**

**Cl. Picc. in Re**

**Cl. in La** 1

**Cl. in Sib** 2 3

**Fag.** 1 2

**Cor. in Fa** 12 34 56 78

**Picc. Tpt. in Re**

**Tpt. in Do** 12 34

**Vln. 1**

**Vln. 2**

**Vla.**

**Vc.**

**Cb.**

**(continued on the next page)**

**Turn over**



109

18

Ob.

C. Ing.

Cl. Picc.  
in Re

Cl. in  
La 1

Fag.

12  
34

Cor.  
in Fa

56  
78

Picc.  
Tpt. in  
Re

Tpt.  
in Do

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

muta in Mi $\flat$

muta in Si $\flat$

(tr)

3 4

*f*

4 senza sord. *sf* sempre

*sf* sempre

senza sord.

senza sord.

arco

*ff*

unis.

*ff*

arco

come sopra

*f* (non div.)

sempre sim.

arco

come sopra

*f* (non div.)

sempre sim.

arco

come sopra

*f* (non div.)

sempre sim.

**Turn over**

122 1, 2 à 2 20

Fag. 12/3

Cbsn. 1

Tbe. 1 12/15

Vln. 1

Vla.

Vc.

Cb.

*più f*

*mf*

*p sub.*

*f*

*p sub.*

*p sub.*

*f*

*p sub.*



130 21

Ob. 12/3

Fag. 12/3

Cbsn. 1

Vln. 1

Vla.

Vc.

Cb.

*f*

*f*

*f*

*f*

*p sub.*

*p sub.*

*p sub.*

*p sub.*

1, 2 3 *f*

138

Fl. 1

Ob. 1  
2

Fag. 12  
3

Cbsn. 1

1, 2 à 2

*f*

*piùf*

15  
26  
Cor.  
in Fa  
37  
48

Tbe. 1  
2

Tba. 1  
2

Timp.

G.C.

Vln. 1

Vla.

Vc.

Cb.



