

**Pearson Edexcel Level 3 GCE**

**Friday 12 June 2020**

Morning (Time: 2 hours)

Paper Reference **9MU0/03**

**Music**

**Advanced**

**Component 3: Appraising**

**Resource Booklet**

**Do not return this Resource Booklet with the question paper.**

*Turn over* ►

**P62549A**

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**Pearson**

## CD Track Listing

Track Number	Question Number	Excerpt
1	1	Danny Elfman, <i>Batman Returns</i> : Birth of a Penguin Part I
2	2	Berlioz, <i>Symphonie Fantastique</i> : Movement I
3	3	Anoushka Shankar, <i>Breathing Under Water</i> : Burn
4	4	Aural dictation
5	5	Unfamiliar listening

1 Danny Elfman, *Batman Returns: Birth of a Penguin Part I*

a) 3 musical features to create suspense

b) interval

6

ci) instrument

cii) instrument

12

18

di) texture

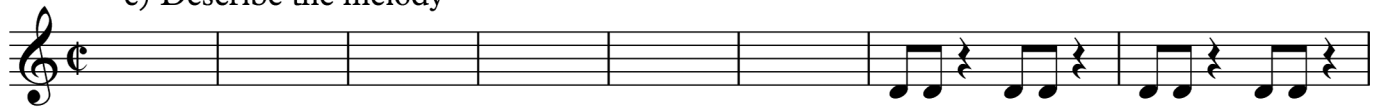
24

dii) texture

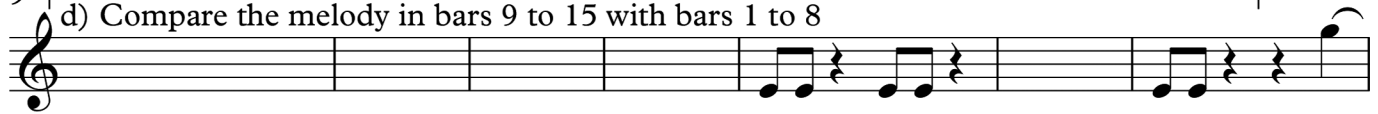
28

## 2 Berlioz, *Symphonie Fantastique: Movement I*

c) Describe the melody



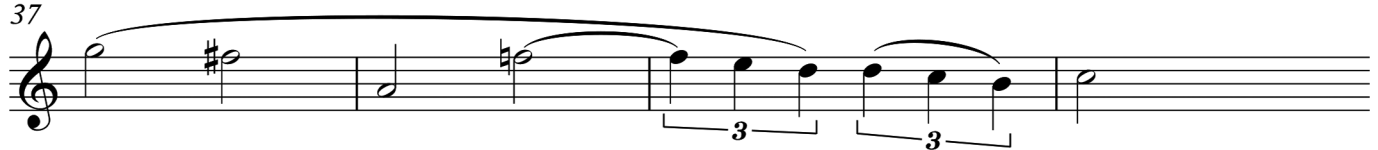
9 d) Compare the melody in bars 9 to 15 with bars 1 to 8



32 e) interval



37



3 Anoushka Shankar, *Breathing Under Water*: Burn

ai) Name the melody instrument  
 aii) Describe the melody

6

9

b) Describe the melody

Danc - ing on the tip of the eve- ning\_\_\_ moon,\_\_\_ prec-ious kiss,\_\_\_

11

\_\_\_ this mo - ment\_\_\_ sil ver lips and gent-le\_\_\_ love.\_\_\_ Out\_ on the edge of an un-known

14

c) Section

world, not a - lone, I see you, feel\_\_\_ you dance with me.\_\_\_ Dance with me,

18

\_\_\_ dance with me,\_\_\_ dance with me,\_\_\_ Dance with me,

22

e) Instrument?

\_\_\_ dance with me,\_\_\_ dance with me.\_\_\_



25

schwach zu hel - fen\_ bin, weil ich zu schwach\_ zu hel - fen\_

hm hm hm hm\_ hm hm hm hm\_ hm hm hm hm\_ hm hm\_ hm

Fg.

31

1. Dame (Sie nimmt ihm das Schloß vom Munde)

bin, weil ich zu schwach zu hel - fen bin! Die Kö - ni-gin be -

hm hm hm\_ hm hm\_ hm hm\_ hm!

36

- gna - digt dich, er - läßt die Stra - fe dir\_ durch mich.

Papageno

Nun

Ob.

Str.

Hrn.

41

2. Dame

Ja plaud - re, lü - ge nur nicht wie - der!

plau - dert Pa - pa - ge - no wie - der! Ich lü - ge nim - mer -

tr.

Ob. u. Fg.

Hrn.

46

1. u. 2. Dame

Dies Schloß soll dei - ne War - nung sein, soll dei - ne

3. Dame

Dies Schloß soll dei - ne War - nung sein, soll dei - ne

(Papageno)

mehr, nein, nein! Dies Schloß soll mei - ne War - nung sein,

Str. G. Orch. *cresc.*

51

1. D 2. D *sotto voce*  
War-nung, dei - ne War - nung sein. Be - käm-en doch die Lüg-ner

3. D *sotto voce*  
War-nung, dei - ne War - nung sein. Be - käm-en doch die Lüg-ner

T. **Tamino** *sotto voce*  
Be - käm-en doch die Lüg-ner

P. *sotto voce*  
soll mei - ne War - nung sein. Be - käm-en doch die Lüg-ner

Str. *f* *p* Ob.



57

1. D  
2. D  
3. D  
T.  
P.

al - le ein sol-ches Schloß vor ih - ren Mund: statt Haß, Ver -

*f*

63

1. D  
2. D  
3. D  
T.  
P.

- leum - dung, - schwar - zer - Gal - le be - stün - de Lieb - und - Bru - der -

*p*

- leum - dung, - schwar - zer - Gal - le be - stün - de Lieb und Bru - der -

*p*

- leum - dung, - schwar - zer - Gal - le be - stün - de Lieb und Bru - der -

*p*

- leum - dung, - schwar - zer - Gal - le und Bru - der -

*p*

Ob.  
*p*

Str. *p*

Fg.



69

1. D *f*

2. D *f*

3. D *f*

T. *f*

P. *f*

- bund, statt Haß, Ver - leum - dung, - schwar - zer - Gal - le

- bund, statt Haß, Ver - leum - dung, - schwar - zer - Gal - le

- bund, statt Haß, Ver - leum - dung, - schwar - zer - Gal - le

- bund, statt Haß, Ver - leum - dung, - schwar - zer - Gal - le

*f* *f* *p* Ob.

74

1. D *p*

2. D *p*

3. D *p*

T. *p*

P. *p*

be - stün - de Lieb und Bru - der - bund.

be - stün - de Lieb und Bru - der - bund.

be - stün - de Lieb und Bru - der - bund.

be - stün - de Lieb und Bru - der - bund.

be - stün - de Lieb und Bru - der - bund.

be - stün - de Lieb und Bru - der - bund.

Str. *p* Fg.



6 (b) Popular Music and Jazz

Illustrative excerpts from Courtney Pine, *Back in the Day: Inner State (of Mind)*.

$\text{♩} = 114$   
N.C. Cm7 Dm7 Cm7 Dm7 Cm7

Tenor Sax. *mf*

Vocals *mf*  
In - ner state of mind.

Piano *mf*  
*con Ped.*

4 Dm7 Cm7 Dm7 Cm7 Dm7 Cm7

7 Dm7 Cm7 Dm7 Cm7 Dm7 Cm7



10 Cm F Cm F/C Cm F Cm F/C Cm

*mp* In-ner state of mind and the liv-ing ain't ea - sy,

14 F Cm F/C Cm F Cm F/C Cm

know - ledge is pow - er, so know your - self, man - kind.

18 C7(#9) F7 C7(#9) F Cm7 Dm7 Cm7

Know-ledge is pow - er, know-ledge is pow - er. Rap

22 Dm7 Cm7 Dm7 Cm7 Dm7 Cm7 Dm7 Cm7 Dm7 Cm7

*mf*



27

Dm<sup>7</sup> Cm<sup>7</sup>

Dm<sup>7</sup> Cm<sup>7</sup>

Dm<sup>7</sup> Cm<sup>7</sup> Cm<sup>7</sup>

Dm<sup>7</sup> Cm<sup>7</sup>

Sax. Dm<sup>7</sup> Cm<sup>7</sup>

*p*

32

Dm<sup>7</sup> Cm<sup>7</sup>

Dm<sup>7</sup> Cm<sup>7</sup>

Dm<sup>7</sup> Cm<sup>7</sup>

Dm<sup>7</sup> Cm<sup>7</sup>

*mp*

End of rap

36

Cm

F

Cm

F/C

Cm

F

Cm

F/C

Cm

*mp*

In-ner state of mind and the liv-ing ain't ea - sy,

40

F

Cm

F/C

Cm

F

Cm

F/C

Cm

know - ledge is pow - er, so know your-self, man - kind.













262

Picc. 1

Fl. 1  
2  
3

A. Fl.

Ob. 1  
2  
3

C. Ing. 1  
2

Cl. in Sib. 1  
2  
3

Cl. Bass. in Sib.

Fag. 1  
2  
3

Cor. in Fa. 1  
2  
5  
8

Picc. Tpt. in Re

Tpt. in Do 1  
2  
3  
4

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*à 3*

*f ben ten.*

*f secco*

*ff*

*div.*

*f come sopra*

*arco*



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