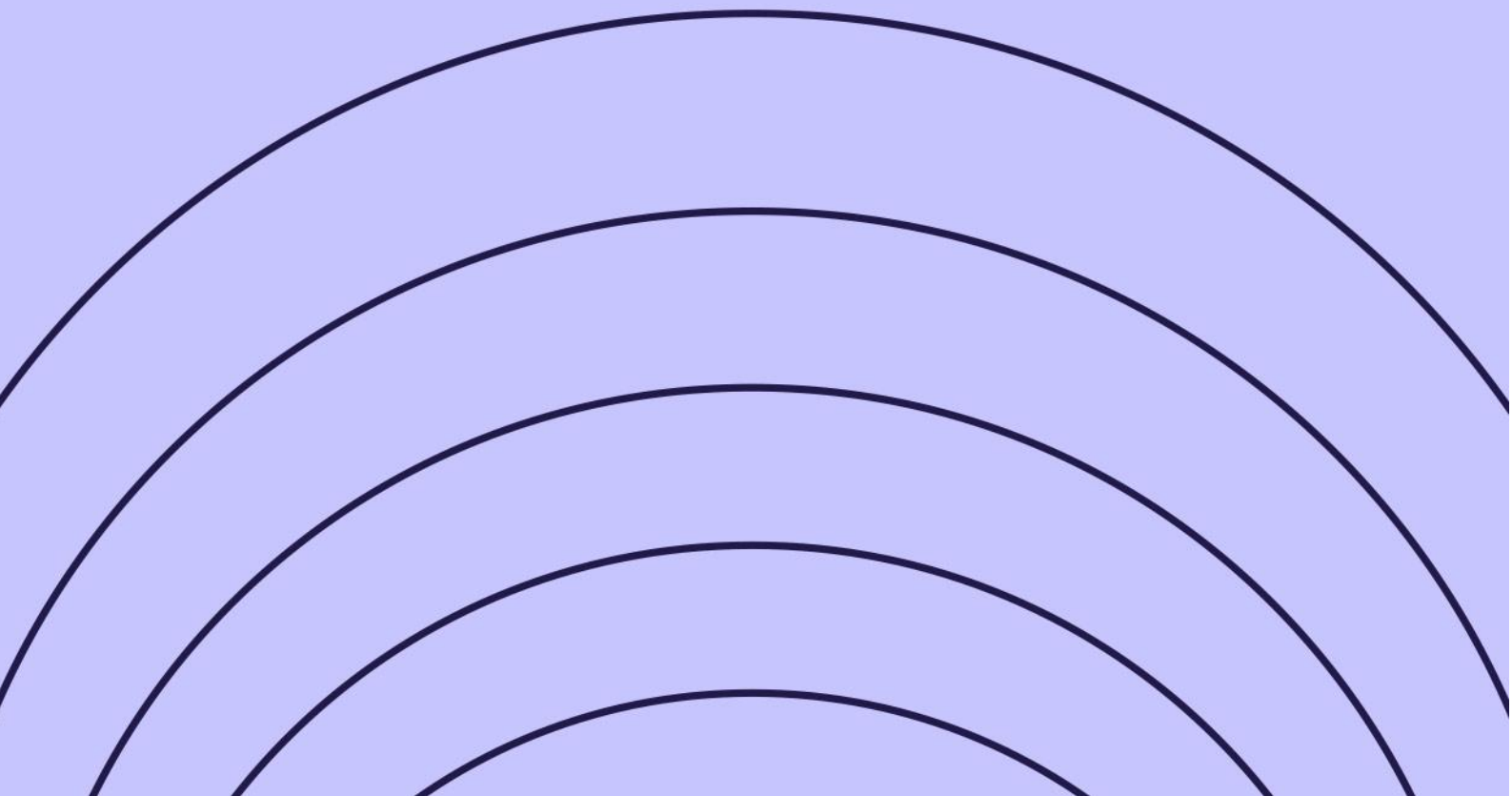
Pearson

Delegate Scores Booklet

GCSE Music: Coursework Marking Training – Performance



A:1

Bagatelle

Op. 119 No. 1

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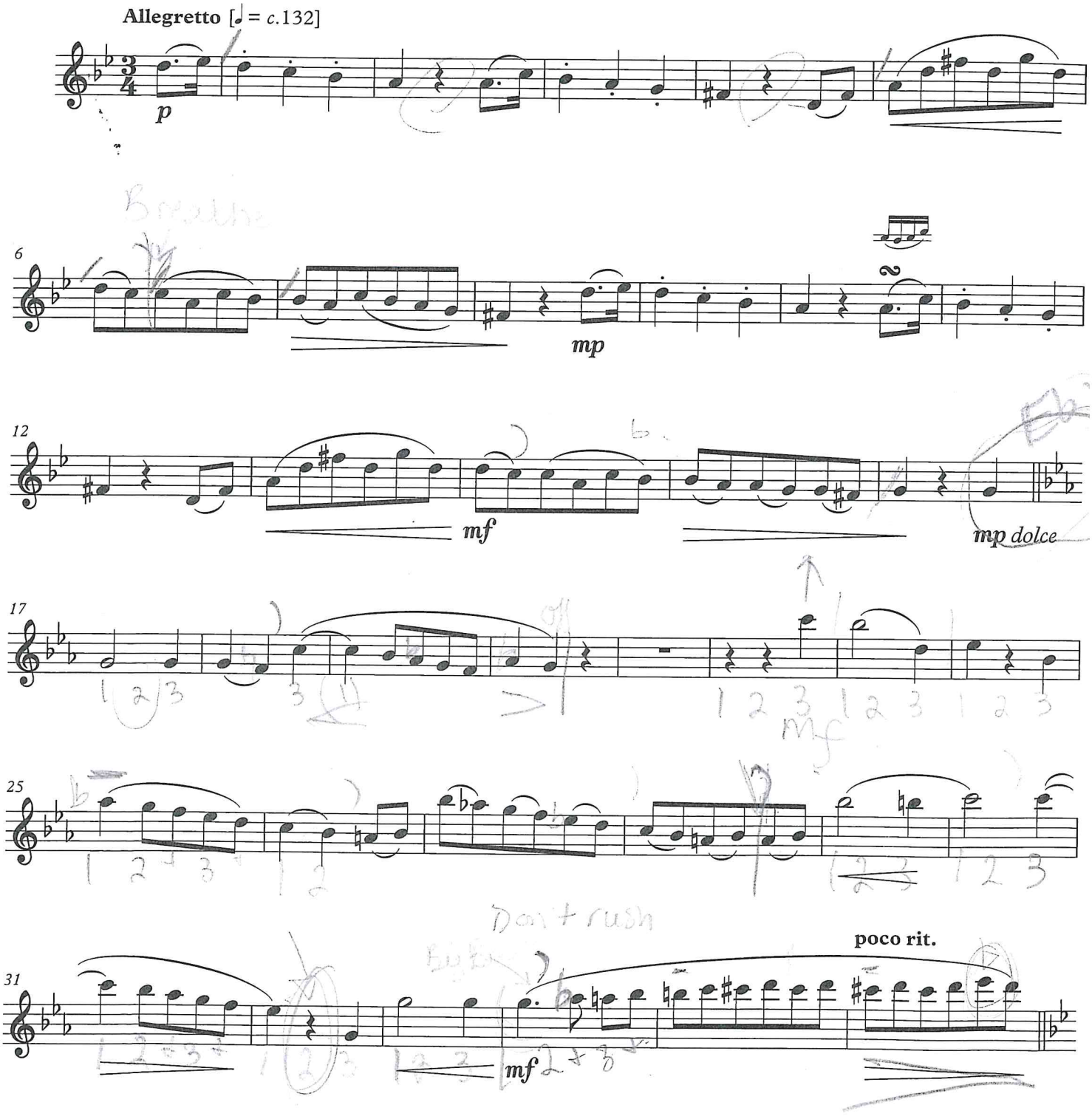
Arranged by David Blackwell

Ludwig van Beethoven
(1770–1827)



'Bagatelles', meaning small playthings or, in musical terms, short, light pieces, is a title Beethoven used for three published sets of miniatures for piano. This piece was probably written or sketched around 1800, and eventually became the first of a set of eleven Bagatelles published in 1823. It has the outline of a minuet with a contrasting, smoother trio section (from bar 17); but the reprise of the minuet (from bar 37) is varied and expanded. In this arrangement, some internal repetitions in the melodic line (for example in bars 52–56) are shared between the flute and the piano, bringing out the disruptive effect of their two-beat phrases within the true time signature.

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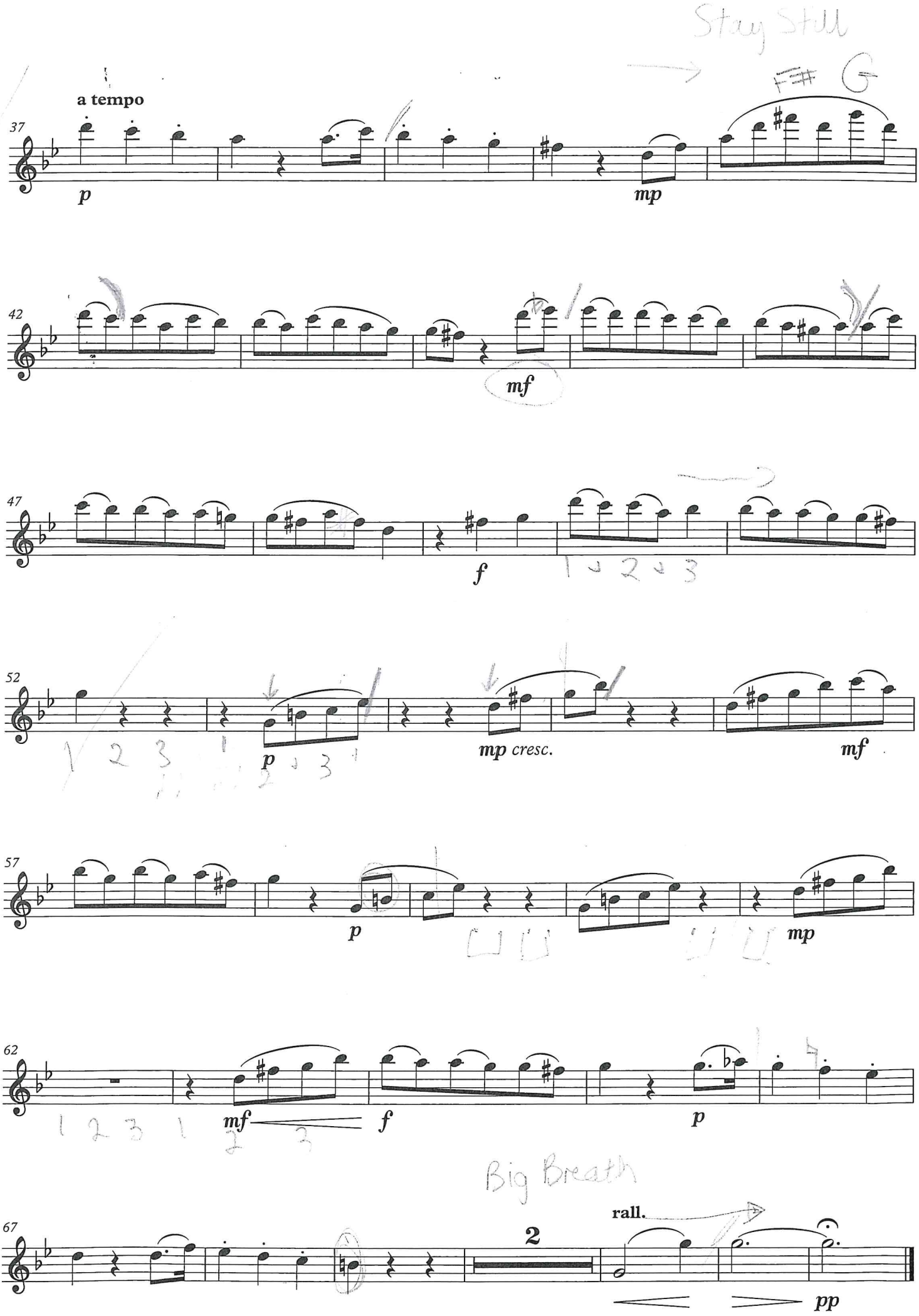

Stay Still
F# G
a tempo
37
p
mp
42
mf
47
f
1 2 3
52
1 2 3
p
mp cresc.
mf
57
p
mp
62
1 2 3 1 2 3
mf
f
p
Big Breath
67
rall.
2
pp

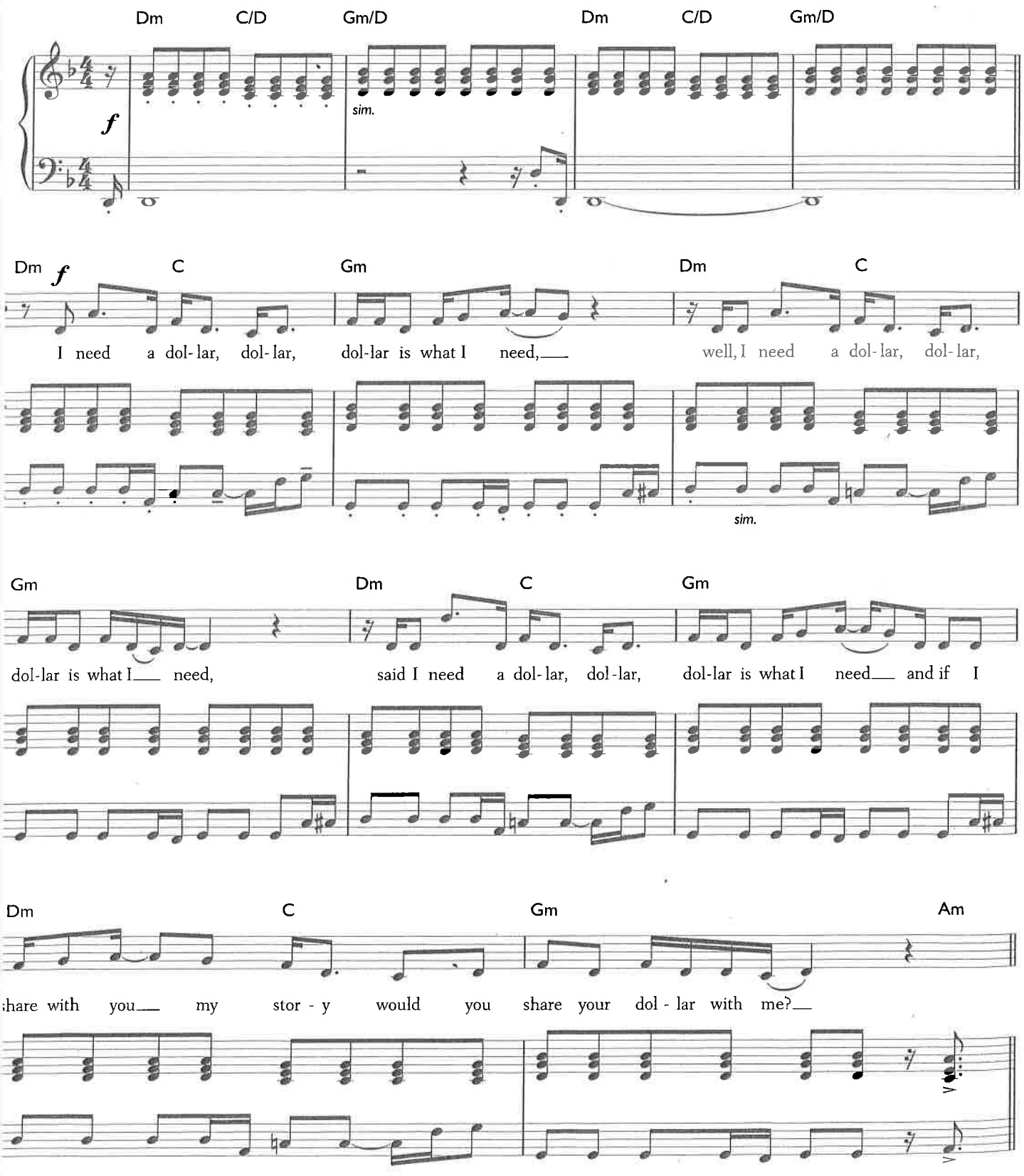
CHNICAL
CUS
NGS

I NEED A DOLLAR

TRACK 11 TRACK 12
demo backing

Aloe Blacc
Words and Music by Jeffrey Silverman, Leon Michels, Nicholas Movshon and Aloe Blacc

♩ = 100 **Soul**



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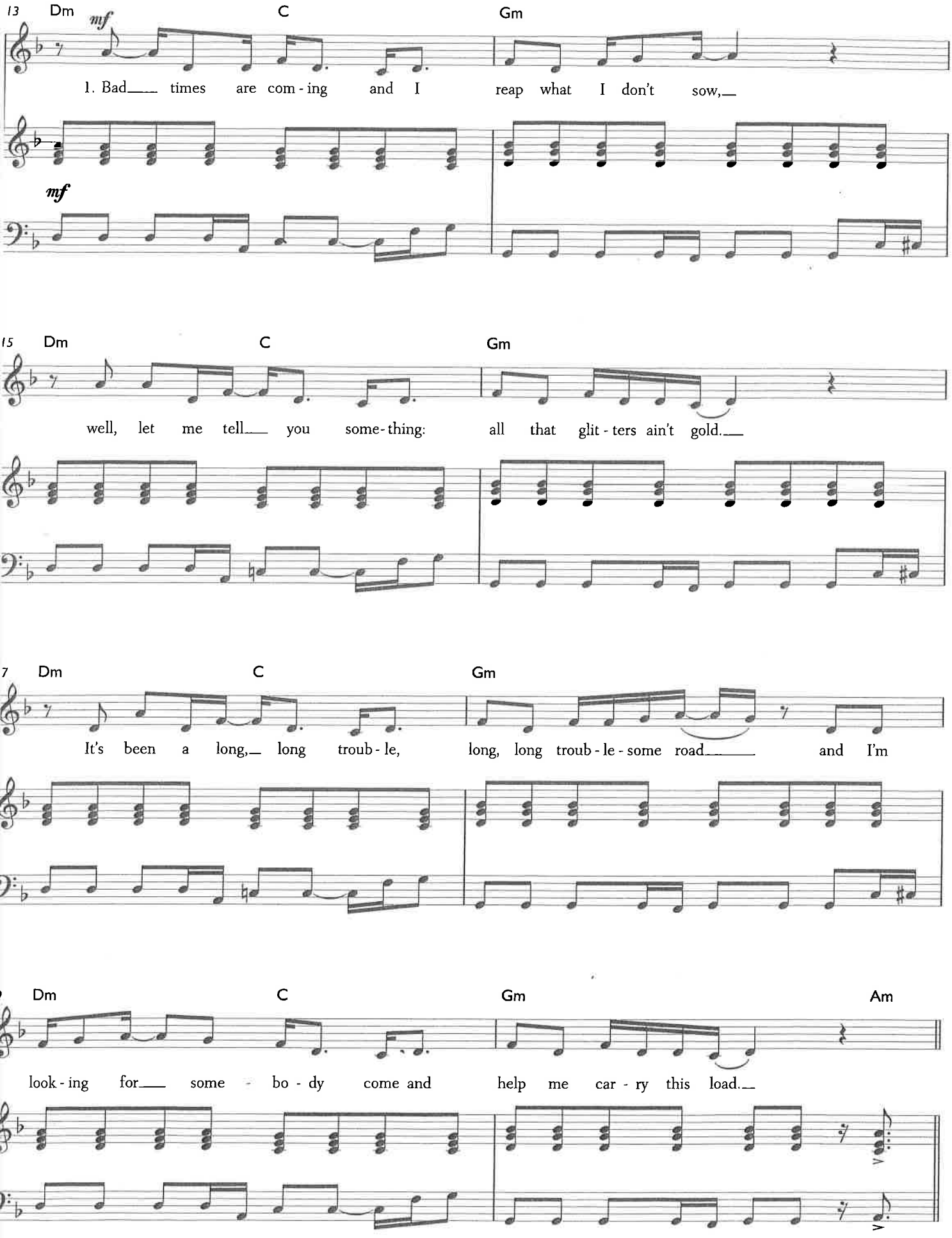
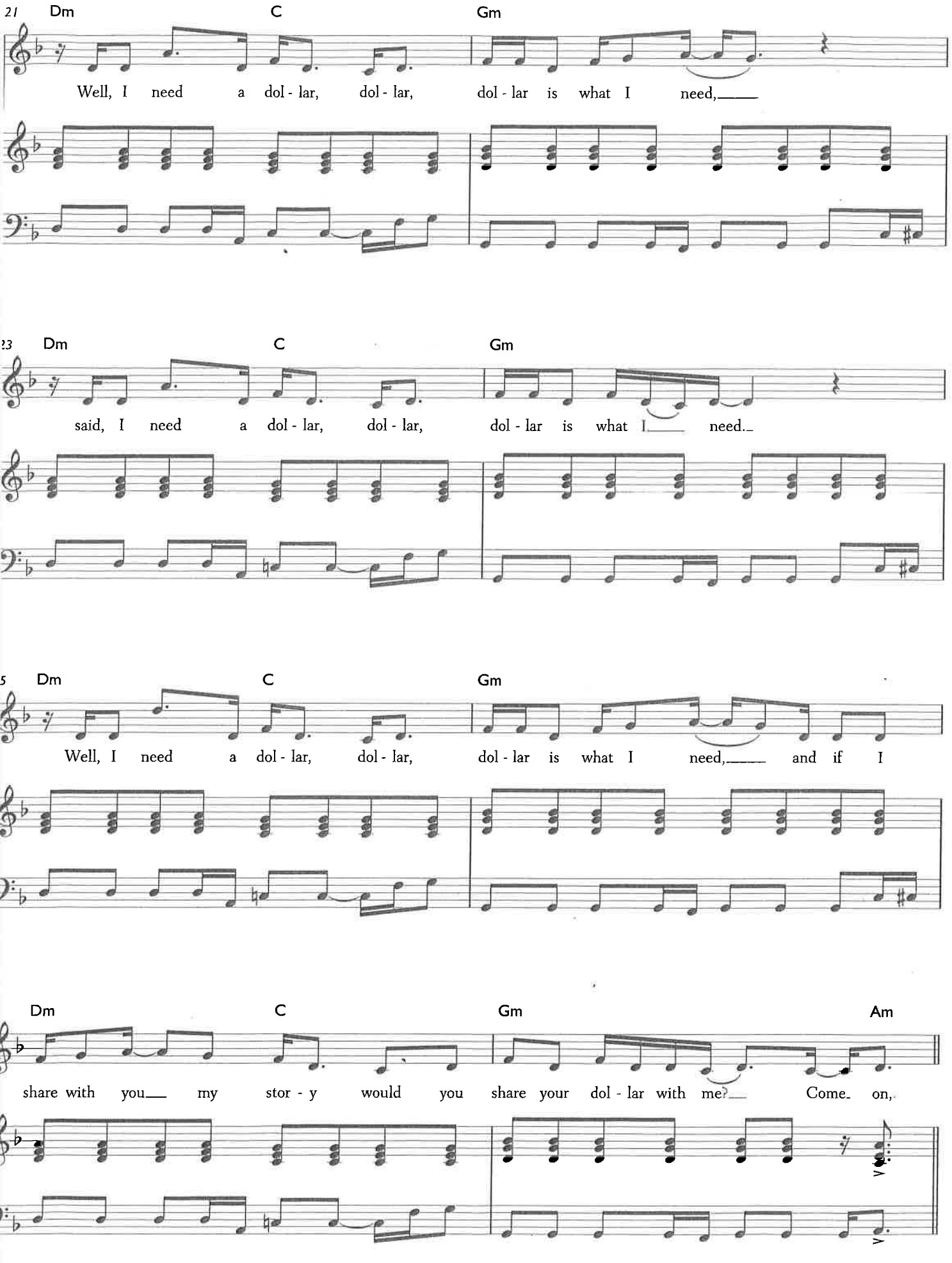
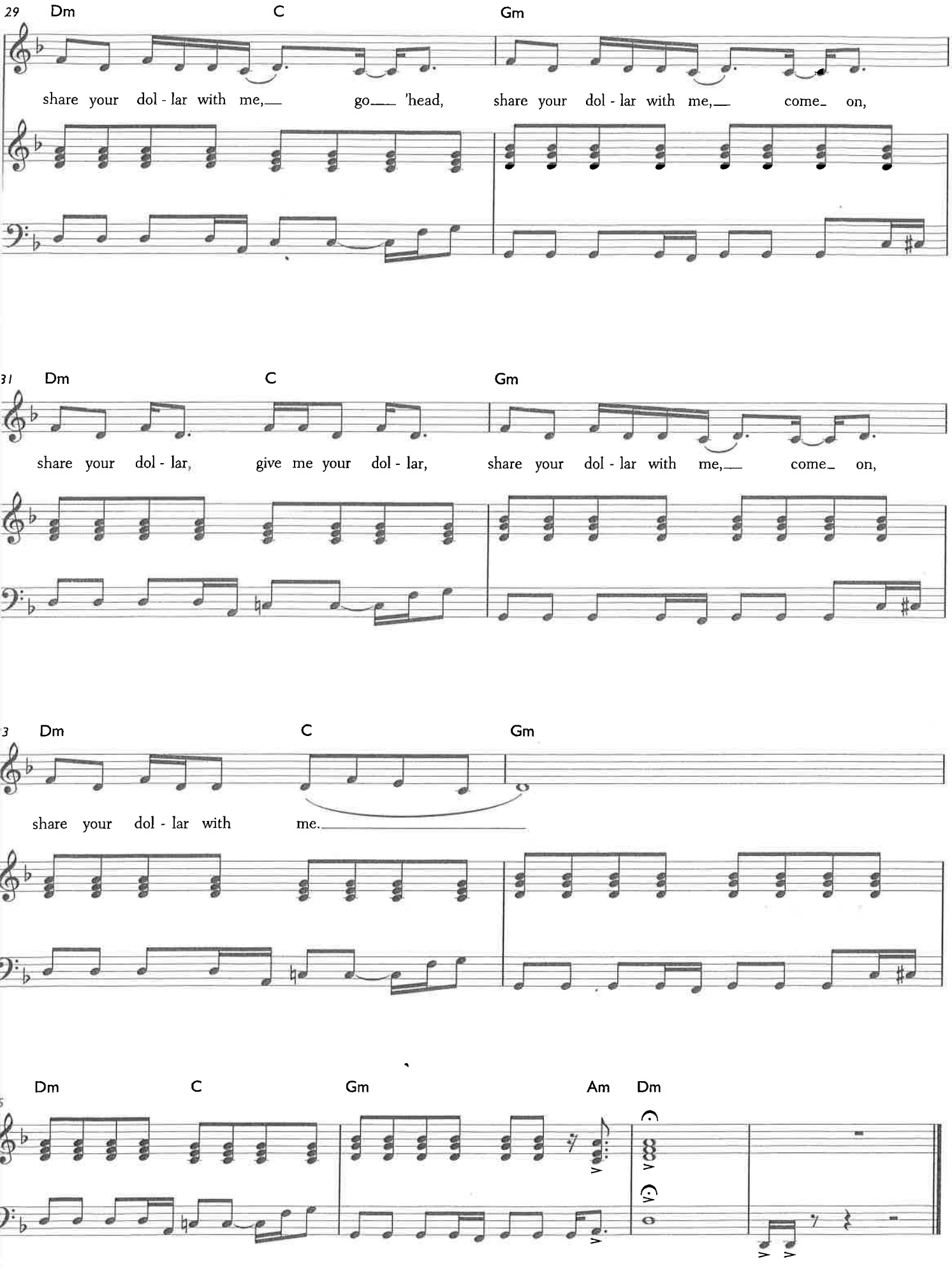
Alternative higher key available from www.trinityrock.com


13 Dm C Gm
mf
1. Bad times are com - ing and I reap what I don't sow,
mf
15 Dm C Gm
well, let me tell you some - thing: all that glit - ters ain't gold.
7 Dm C Gm
It's been a long, long troub - le, long, long troub - le - some road and I'm
Dm C Gm Am
look - ing for some - bo - dy come and help me car - ry this load.


21
Dm
C
Gm
Well, I need a dol - lar, dol - lar, dol - lar is what I need,
23
Dm
C
Gm
said, I need a dol - lar, dol - lar, dol - lar is what I need.
25
Dm
C
Gm
Well, I need a dol - lar, dol - lar, dol - lar is what I need, and if I
Dm
C
Gm
Am
share with you my stor - y would you share your dol - lar with me? Come on,


29
Dm
C
Gm
share your dol - lar with me, go 'head, share your dol - lar with me, come on,
31
Dm
C
Gm
share your dol - lar, give me your dol - lar, share your dol - lar with me, come on,
3
Dm
C
Gm
share your dol - lar with me.
Dm
C
Gm
Am
Dm

[redacted]

Voices: Strings & Fiddle, Brass & Strings, Horns (sounding an octave lower) & Strings
Style: 6/8 March

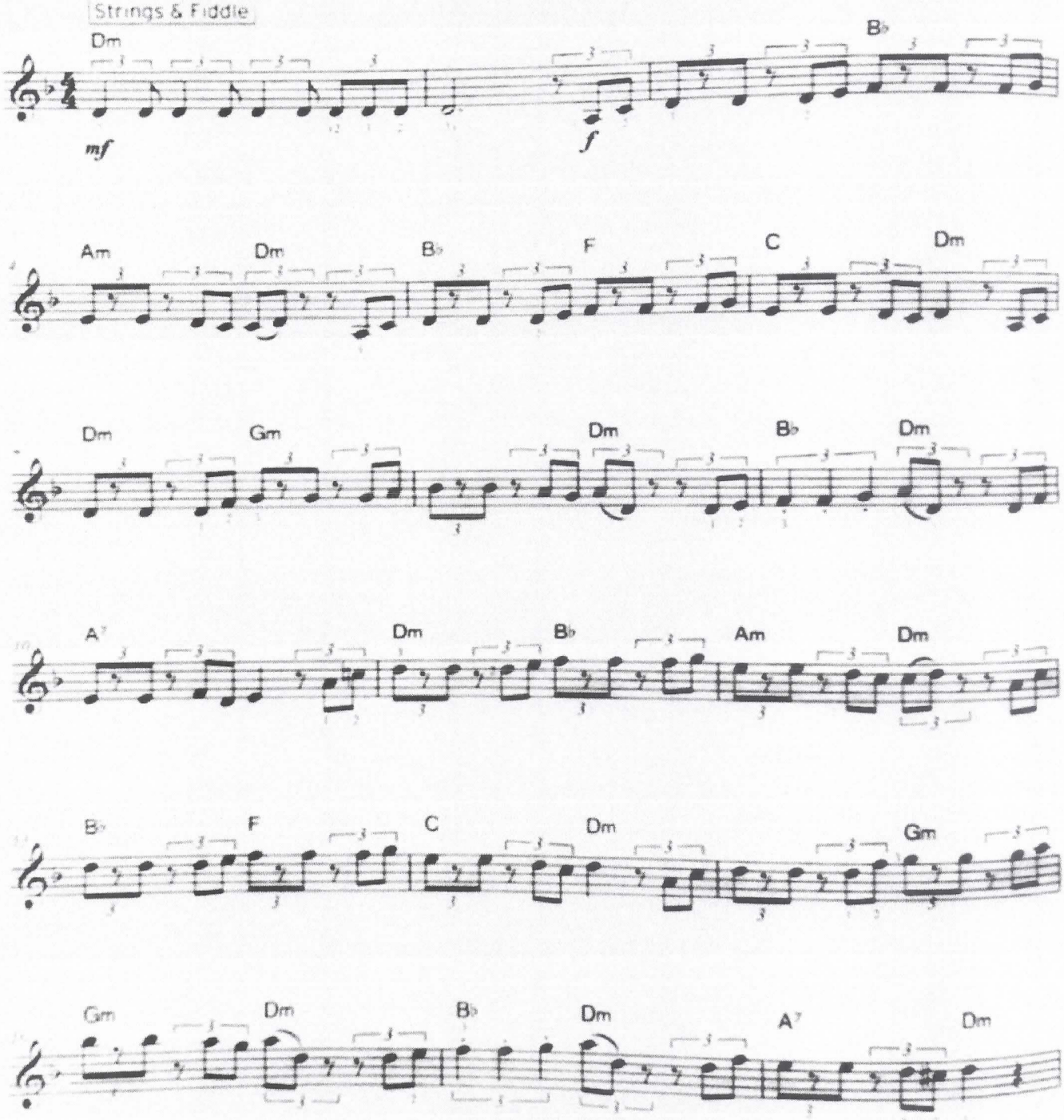
He's a Pirate

from *Pirates of the Caribbean: The Curse of the Black Pearl*

Klaus Badelt & Hans Zimmer

♩. = 100-106

Strings & Fiddle



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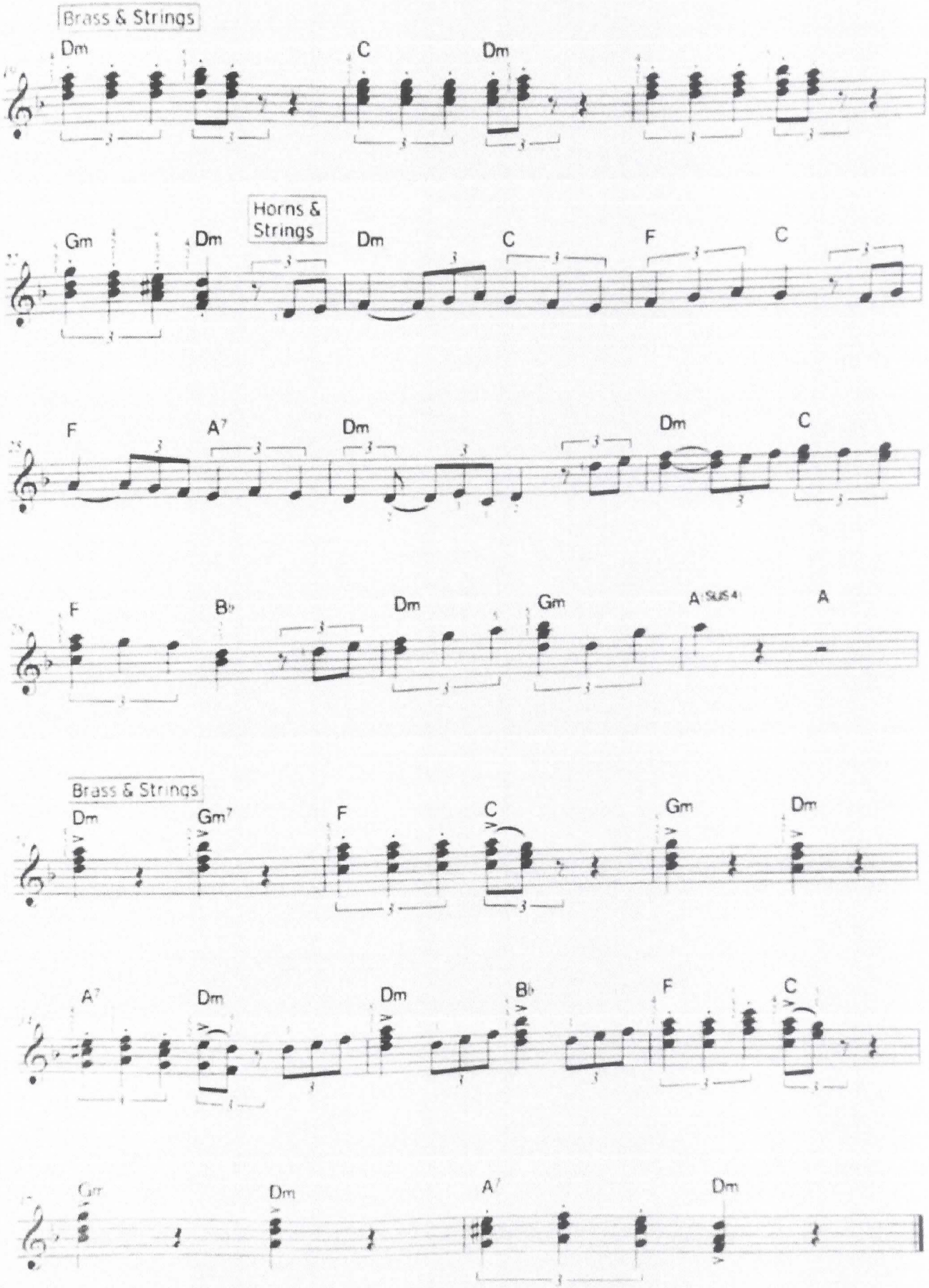

Brass & Strings
Dm
C
Dm
Gm
Dm
Horns & Strings
Dm
C
F
C
F
A7
Dm
Dm
C
F
B♭
Dm
Gm
A SUS 4
A
Brass & Strings
Dm
Gm7
F
C
Gm
Dm
A7
Dm
Dm
B♭
F
C
Gm
Dm
A7
Dm

DOBLINGERS STUDIENPARTITUREN

GIOACCHINO ROSSINI

6 Sonaten

SONATA III

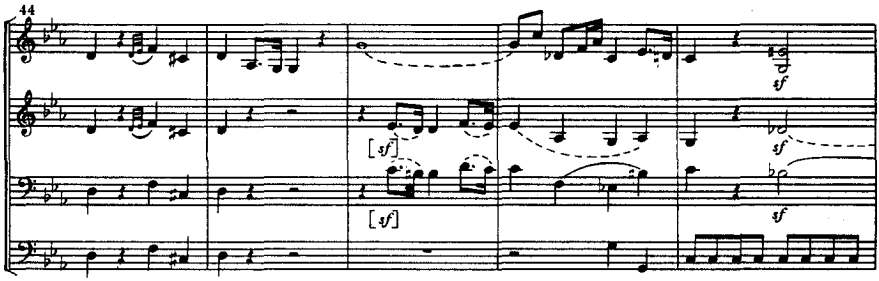
in C - Dur

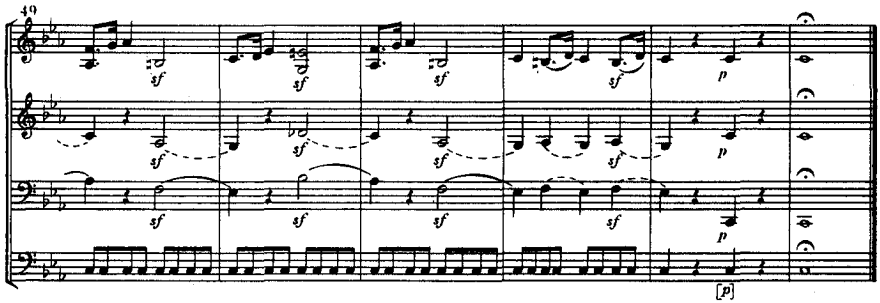
für 2 Violinen, Violoncello und Kontrabaß

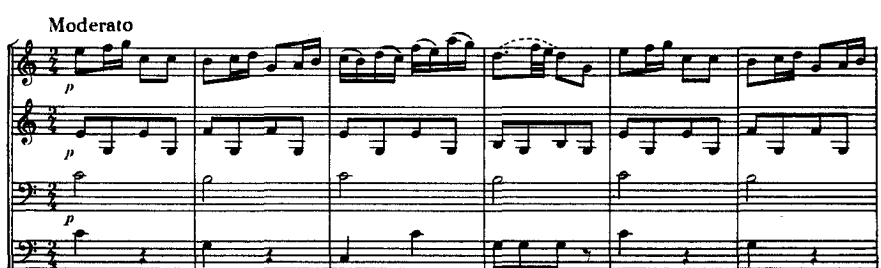
Nach den autographen Stimmen im Besitz der Library of Congress, Washington,
herausgegeben von
Rudolf Malarić

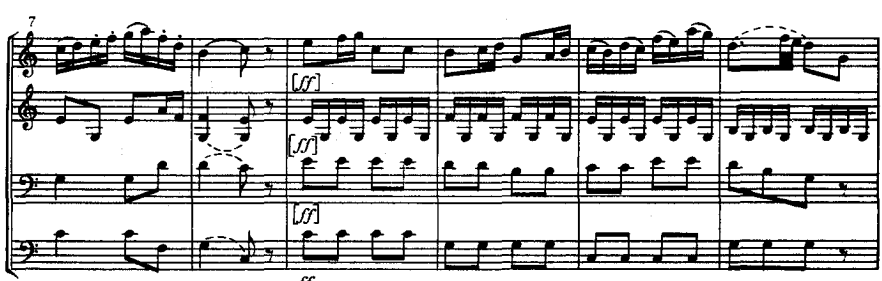
Stp. 373

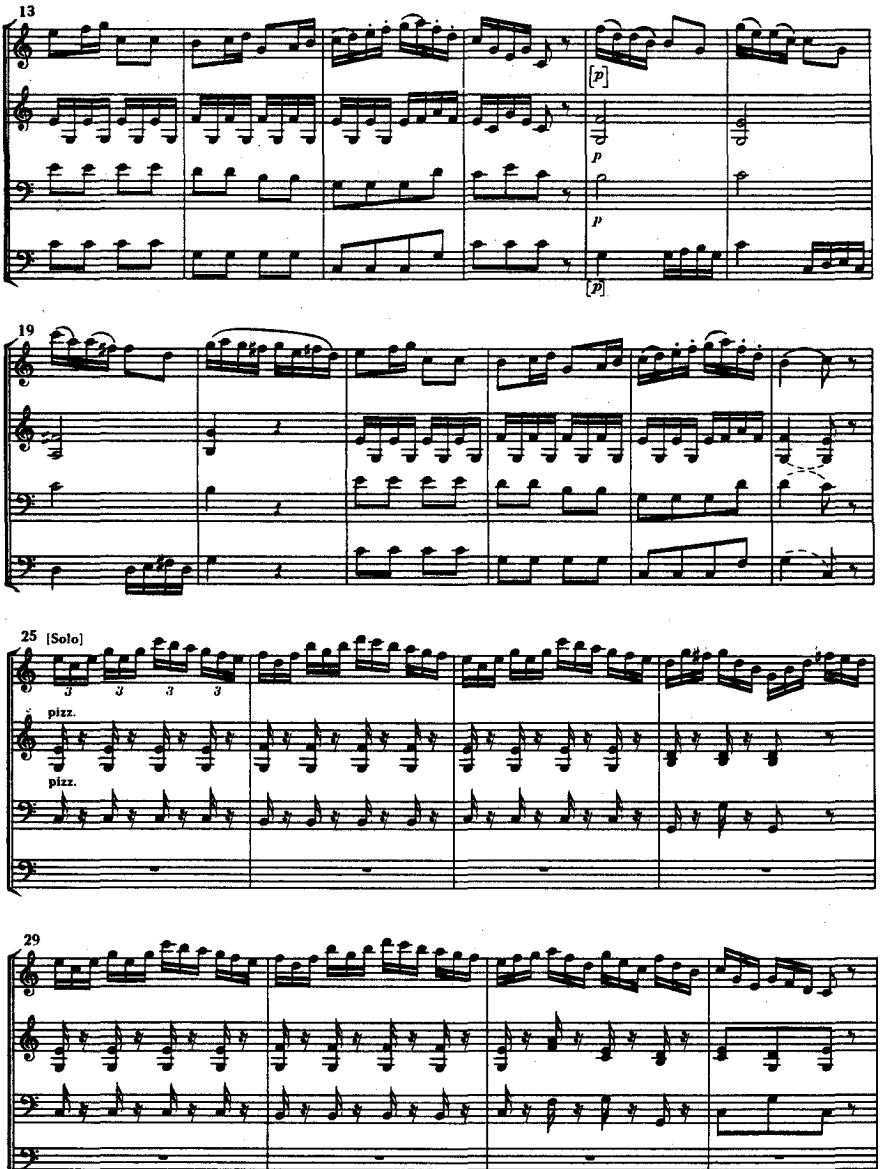
VERLAG DOBLINGER
WIEN MÜNCHEN
Printed in Austria

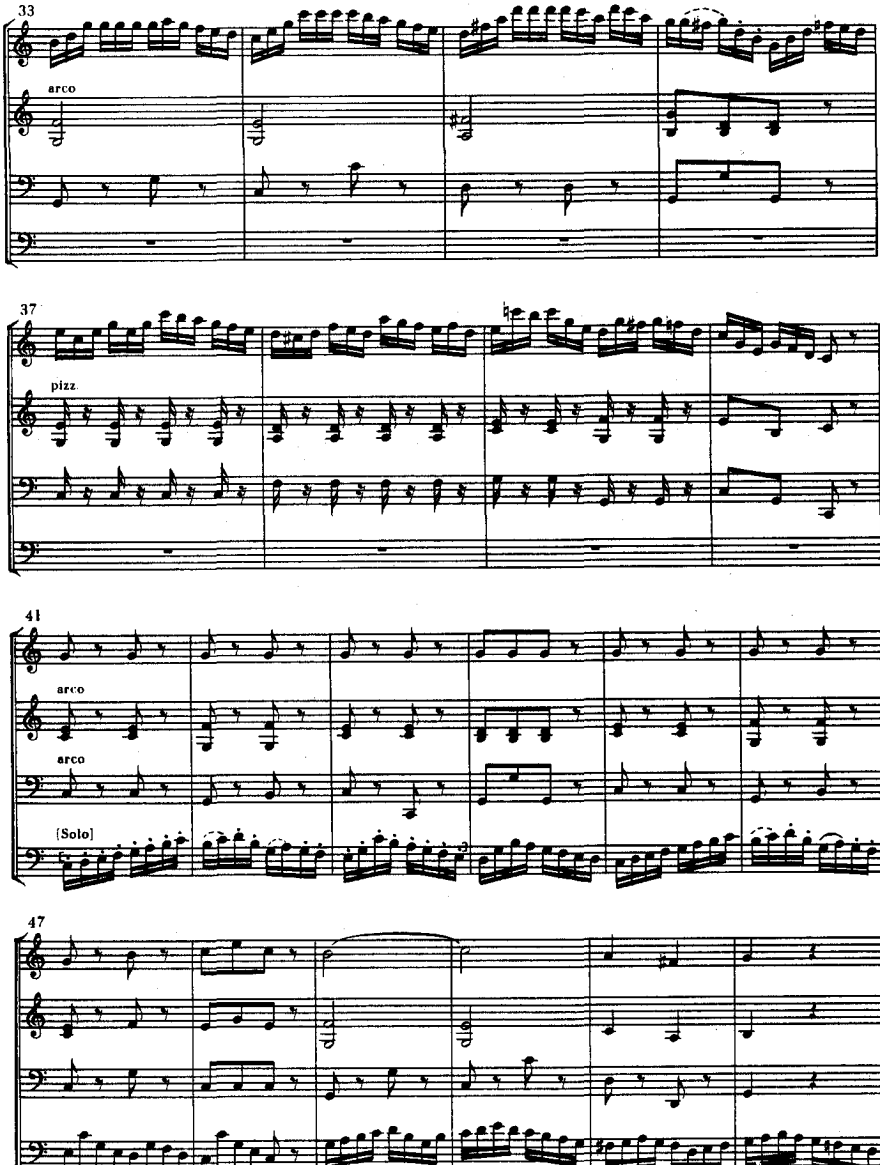

44
sf
[sf]
[sf]
sf

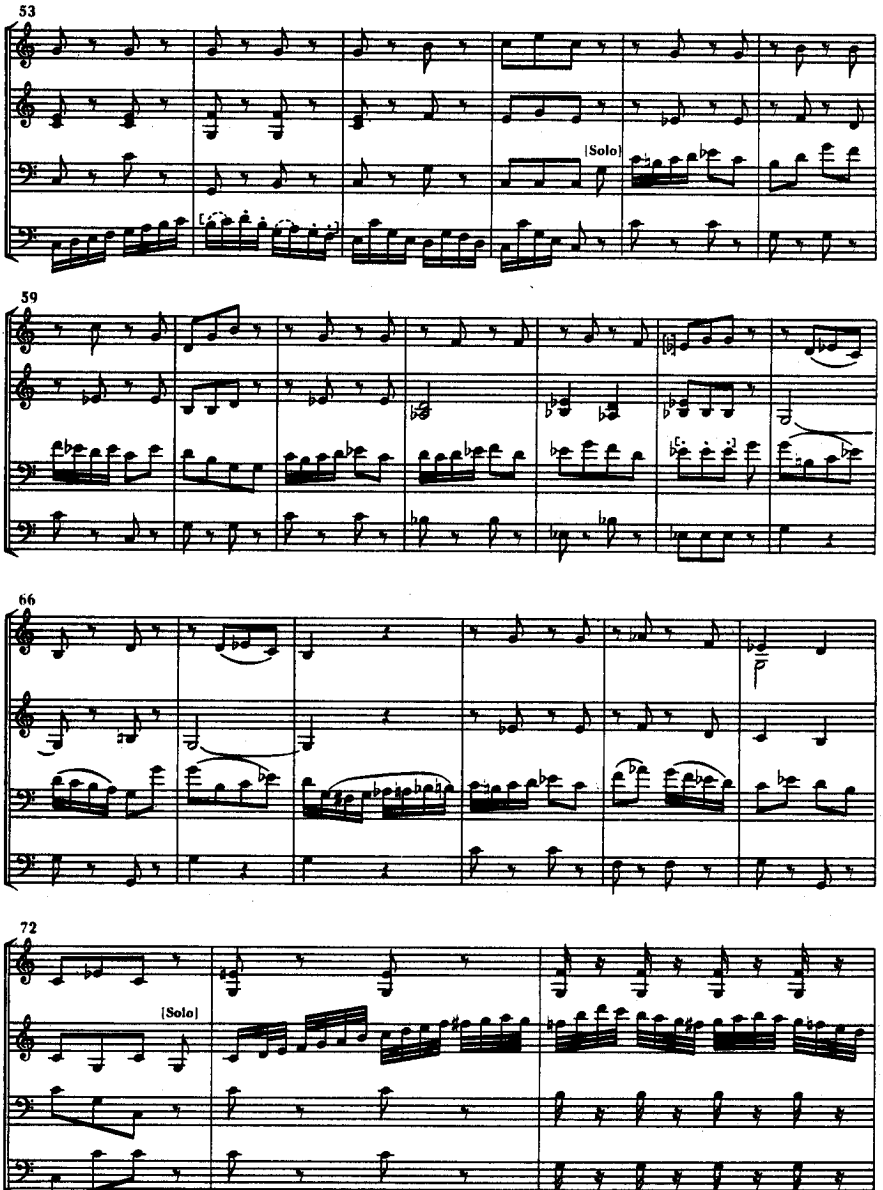

40
sf
p
[p]

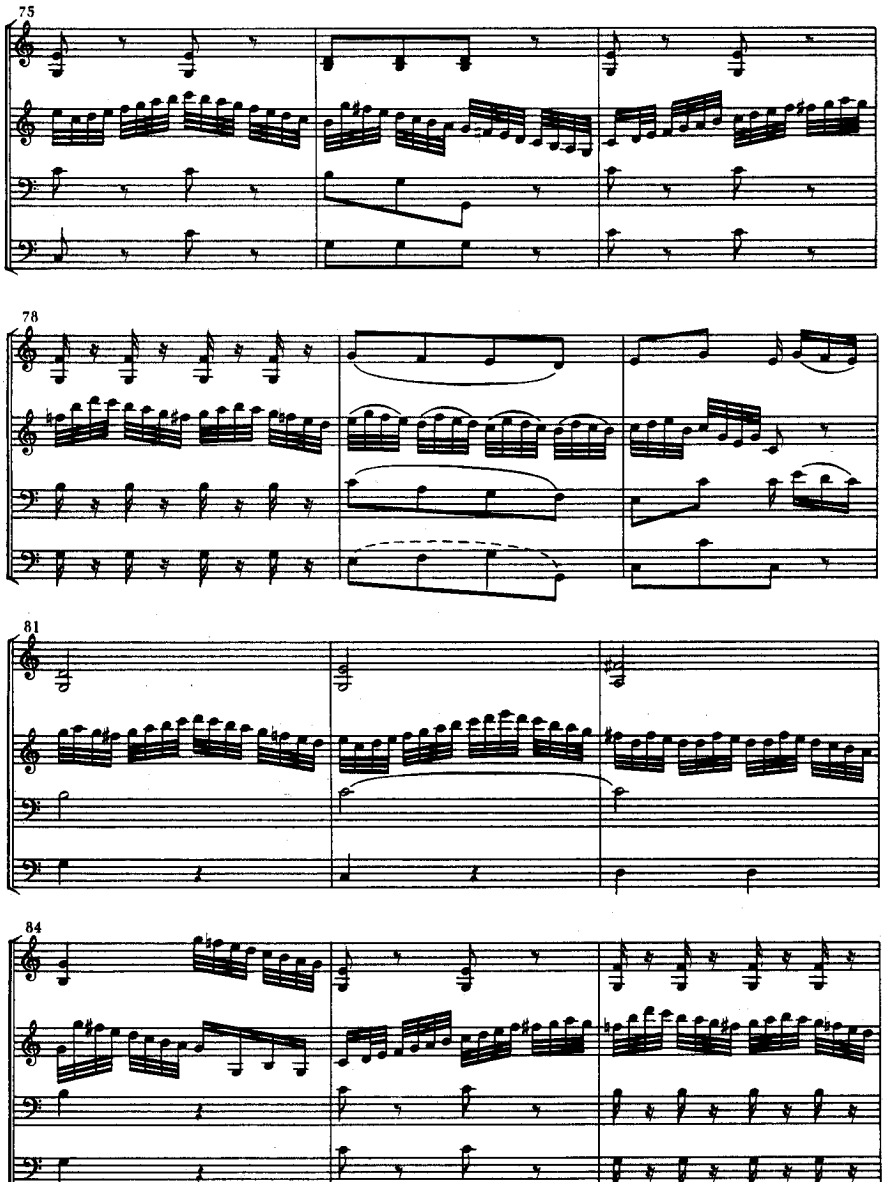

Moderato
p

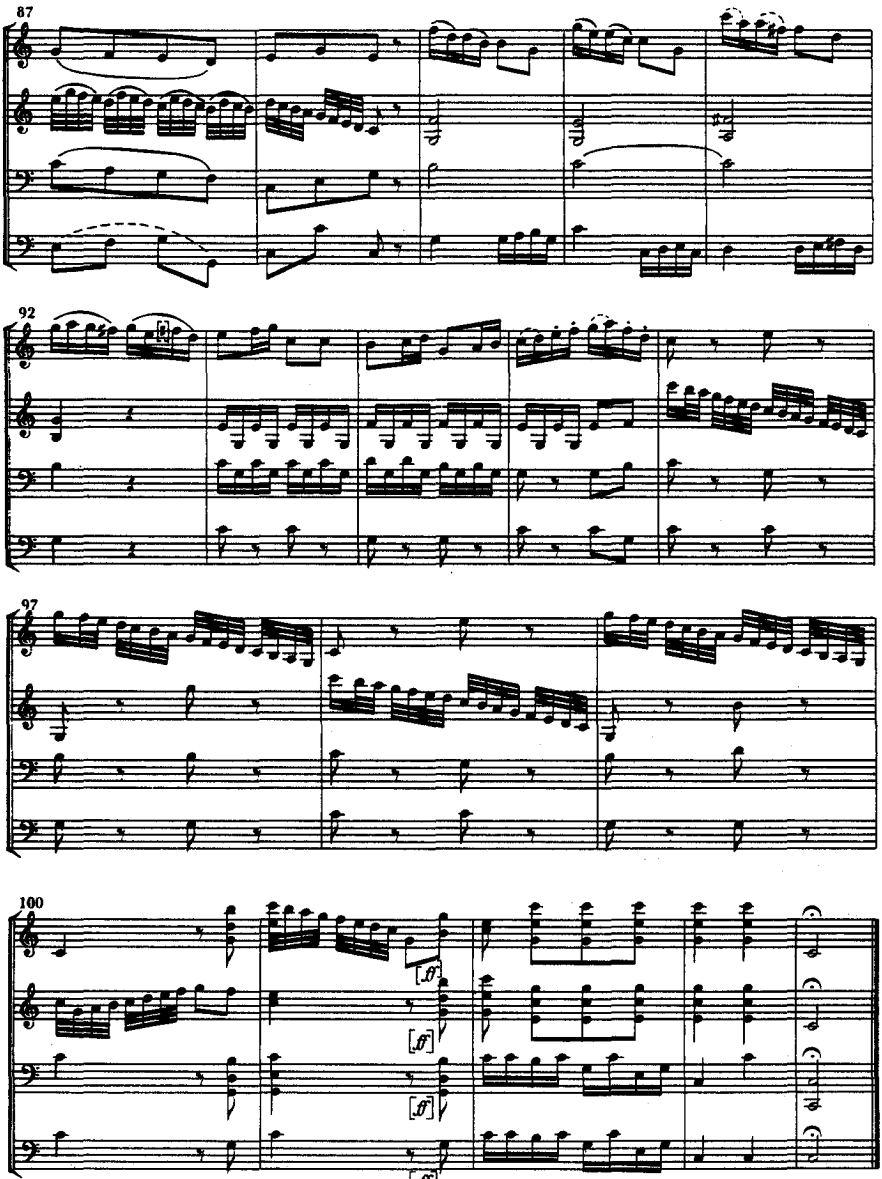

7
[ff]
[ff]
[ff]
ff


13
[p]
p
p
[p]
19
25 [Solo]
pizz.
pizz.
29


33
arco
37
pizz.
41
arco
arco
[Solo]
47


53
[Solo]
59
66
72
[Solo]

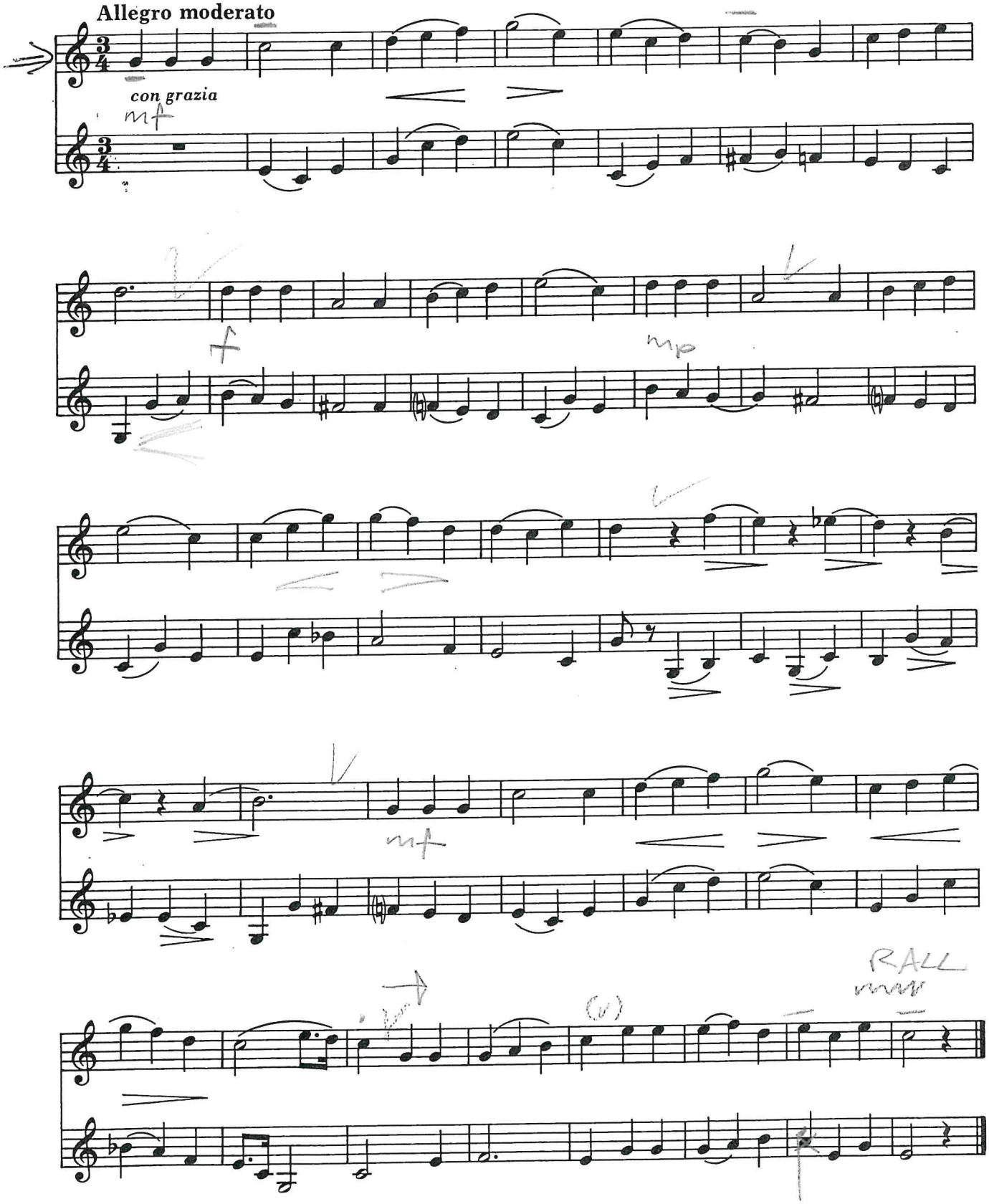

75
78
81
84



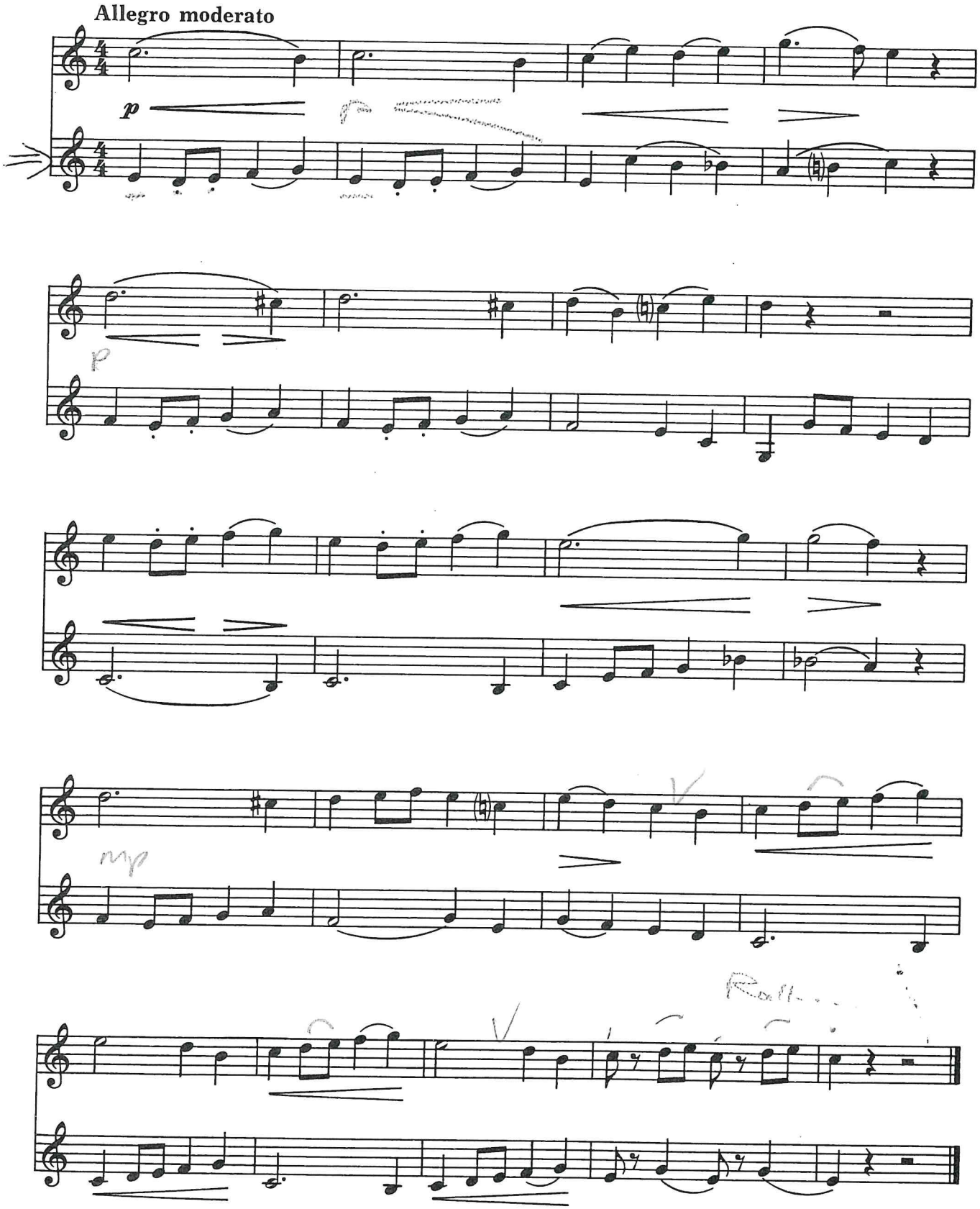
Engraved by PWM

Horn 1

3



Horn 2.



Ensemble Performance - Latin Improv

For the Ensemble I played my free composition, a Brazilian influenced Bossa Nova piece.
I played it on the piano with the accompaniment of jazz style/Brazilian drums. The main feature of the ensemble was the crescendo that I had performed to go into the next segment of the song, by implementing the use of harmonic minor. The next part of the song was a 1-4-2-5 progression in C minor using 7th chords but the root note of the chord is alternated with a note that is a 4th lower than it, used typically in flamenco music.
In performing the piece I paid a lot of attention to keeping the bossa nova part, staccato and tight with the drums.