

HYMN TO THE FALLEN

BY JOHN WILLIAMS

N.C.

G

G⁹⁵⁸⁴₉₅₈₂

G

G_{SUS4}
SUS2

G

Brm/T#

D

Enn

D

C

n

6

mp

Gmaj7

D/G

Em/G

D/G

C/G

D/G

C D Bm G/B G6/B C6/G Am6 Gsus9/D G

F#m7>5 Gsus9/B G/B D7sus4/A D7/A Gmaj7 G Cmaj7 D C D

C D F#m7b5 Gsus9/B G/B D7sus4/A D7/A Gmaj7 G

Cmaj7 D C D G G^{sus4}_{sus2}

G G^{sus4}_{sus2} Slightly faster G D/G mf

2

C/G D/G C/G D/G C/G D/G Cmaj7 D G

G G/A Gmaj7/B G/C C D/G C/G D/A C/E Gmaj7/F# C/G Am C Cmaj7/B

cresc.

Gmaj7 C F#m7>5 G/B D7sus4/A G D/F# D C D F#m7>5 G/B D7sus4/A

f

Em/G D6/F# Em D C Am7/D D G

dim. *mf*

G Gmaj7 D/G Em/G D/G C/G D/G

p

(3)

Broadly and expansively

G Gmaj7 D/G Em/G D/G C D

f

C D Bm Am7 D7 Gadd2 G

F#m7b5 Gsus9/B G/B D7sus4/A Gmaj7 G Cmaj7 D/C C D

C D F#m7b5 G/B Am7 Gmaj7

C G/B Am7 Em/G Em D6/F# Em D C Bm/D C D

dim.

2015 STAND (A)

Tango Argentino

Primo

$\text{♩} = 60 (\text{♩} = 120)$

The musical score is written for piano and guitar in 2/4 time. It consists of five systems of staves. The piano part is in the right hand, and the guitar part is in the left hand. The key signature has one sharp (F#). The score includes various dynamics such as *mf*, *p*, *p cant.*, *f*, *meno f*, and *sf > p*. Fingerings are indicated by numbers 1-5 above or below notes. There are also some performance instructions like *1* and *2* above the piano part. The score ends with a double bar line and a key signature change to two sharps (F# and C#).

*) leichter: nur die untere Oktave, aufgeteilt auf beide Hände.

*) easier: if lower octave only is divided for both hands.

*) plus facile: l'octave inférieure seulement, à répartir pour les deux mains.

5

A:2

Rondeau

from *Abdelazar*Arranged by
Mary Cohen

PURCELL

Moderato [$\text{♩} = \text{c. } 72$]

5 *mf cresc.* *f* *mf* *4*

9 *mp* *p* *cresc.* *mf* *4*

13 *mp cresc.* *mf* *p* *mp* *4*

17 *cresc.* *f* *mf*

21 *mf cresc.* *f* *mf*

25 *mp* *p* *cresc.* *mf*

29 *p* *4* *tr.*

33 *mp* *cresc.*

37 *f* *mf* *rit. 4* *f*

This piece is taken from incidental music composed for the play *Abdelazar* (or *The Moor's Revenge*), written by the female playwright Aphra Behn (1640–89), and was famously used by Benjamin Britten as the theme for his orchestral work *The Young Person's Guide to the Orchestra* (1945).

© 1998 by Faber Music Ltd

Reproduced from *Superpieces 2* by permission of the publishers. All enquiries for this piece apart from the exams should be addressed to Faber Music Ltd, 3 Queen Square, London WC1N 3AU.

24

23

Cresc

TE. high. A - DO - RA - MUS TE. GLO-
We a - dore Thy name. We

BE - NE - DI - CI - MUS TE. A - DO - RA - MUS TE.
bless - ed be God on high. We a - dore Thy name.

5 6 5 4 5 6

28

f

RI - FI - CA - - - - -
glo - ri - fy

GLO - RI - FI - CA - - - - -
We glo - ri - fy

7 # 9 7 4 2

33

MUS TE. [tr]
Thee Lord.

MUS TE. [tr]
Thee Lord.

33 #3 6 4 #3 6 4

39

LAU - DA - MUS TE. BE - NE -
We praise Thee Lord. Bless - ed

LAU - DA - MUS TE. BE - NE -
We praise Thee Lord. Bless - ed

39

6 5 6 4 3

45

DI - CI - MUS TE. A - DO - RA - MUS TE. GLO - RI - FI -
be God on high. We a - dore Thy name. We glo - ri -

DI - CI - MUS TE. A - DO - RA - MUS TE.
be God on high. We a - dore Thy name.

45

6 4 3 6 5

50

CA
fy

GLO - RI - FI - CA
We glo - ri - fy

50

6 6 6 7 6 5 4

56

MUS Thy

MUS Thy

56

5 4 5 3 4 3 4 2 #3 2 #4 2 6 7 #

62

TE. name. A - DO - RA - MUS
We a - dore Thee

62 TE. name.

TE. name.

A - DO - RA - MUS
We a - dore Thee

62 TE. name.

[G] # # 7

68

TE. A - DO - RA - MUS TE.
Lord. We a - dore Thee Lord.

GLO - RI - FI - CA MUS
Glo - ry to God the

68

TE. A - DO - RA - MUS TE.
Lord. We a - dore Thee Lord.

GLO - RI - FI - CA MUS
Glo - ry to God the

68

47 b7 8

74

TE.
Lord.

74

6 7

80

LAU - DA - MUS TE. BE - NE - DI - CI - MUS TE. A - DO -
We praise Thee Lord. Bless - ed be God on high. We a -

80

3 6 5 4 6 4 5 5 3 6 4

85

RA MUS TE. GLO - RI - FI - CA - MUS TE. A - DO - RA - MUS
dore Thy name, we glo - ri - fy Thy name. We a - dore Thee

85

4 2 5 3 4 2 4 4 4 2 3 4 7

90

TE. A - DO - RA - MUS TE. GLO - RI - FI - CA -
 Lord. We a - dore Thee Lord. Glo - ry to God

TE. A - DO - RA - MUS TE. GLO - RI - FI -
 Lord. We a - dore Thee Lord. Glo - ry to

90

7 #3 6 5

[p]

96

MUS TE.
 the Lord.

CA God MUS TE.
 the Lord.

96

6 5 9 9 6 5 7

[f]

102

GLO - RI - FI - CA MUS TE.
 Glo - ry to God the Lord.

GLO - RI - FI - CA MUS TE.
 Glo - ry to God the Lord.

102

5 5 9 9 5

[p] [f]

Elegy

 = 80
Andante

Violin

Viola

Viola

Cello

Andante

mp

ppp

ppp

ppp

pp

ppp

mf

p

mp

3 3 3

ppp

8

Vln.

Vla.

Vla.

Cell.

mf

p

p

p

13

Vln. *p* *mf*

Vla. *mf* *p*

Vla.

Cell.

17

Vln. *mf* *cresc.*

Vla. *mf* *mp cresc.*

Vla. *mp*

Cell. *mp*

22

Vln. *f*

Vla. *f*

Vla.

Cell.

27

Vln. *dim.* *p pizz.*

Vla. *mf* *mp* *mp*

Vla. *p pizz.*

Cell. *pp*

31

Vln.

Vla. *3*

Vla. *3*

Cell.

35

Vln. *arco* *mf*

Vla. *mf*

Vla.

Cell.

39

Vln.

Vla.

Vla.

Cell.

44

Vln. *p*

Vla. *pp*

Vla. *arco* *p*

Cell. *pp*

48

Vln.

Vla.

Vla.

Cell.

51

Vln.

Vla.

Vla.

Cell.

mp

pp

p

fp

p

ppp

58

Vln.

Vla.

Vla.

Cell.

p

The Brewing Storm



2

37

Measures 37-44. Treble clef: eighth-note runs with accents. Bass clef: dotted half notes.

45

Measures 45-51. Treble clef: eighth-note runs. Bass clef: dotted half notes. Measure 51: *p*.

52

Measures 52-57. Treble clef: eighth-note runs. Bass clef: dotted half notes.

58

Measures 58-61. Treble clef: eighth-note runs. Bass clef: dotted half notes. Measure 58: *f*.

62

rall.

Measures 62-65. Treble clef: eighth-note runs. Bass clef: dotted half notes. Measure 64: *pp*.

Nebula

Composition 2

Flute

Violin 1

Violin 2

Viola

Triangle

5

Fl.

Vln. 1

Vln. 2

Vla.

Tri.

9

Fl.

Vln. 1

Vln. 2

Vla.

Tri.

13

Fl.

Vln. 1

Vln. 2

Vla.

Tri.

21

Fl.

Vln. 1

Vln. 2

Vla.

22

23

Tr.

25

Fl.

Vln. 1

Vln. 2

Vla.

Tri.

29

33

Fl

Vln. 1

Vln. 2

Vla.

Tri.

42

Fl

Vln. 1

Vln. 2

Vla.

Tri.

38

Fl

Vln. 1

Vln. 2

Vla.

Tri.

48

Fl

Vln. 1

Vln. 2

Vla.

Tri.

52

Fl.

Vln. 1

Vln. 2

Vla.

Tr.

60

Fl.

Vln. 1

Vln. 2

Vla.

Tr.

56

Fl.

Vln. 1

Vln. 2

Vla.

Tr.

64

Fl.

Vln. 1

Vln. 2

Vla.

Tr.

69

Fl.

Vln. 1

Vln. 2

Vla.

Tri.

75

Fl.

Vln. 1

Vln. 2

Vla.

Tri.

72

Fl.

Vln. 1

Vln. 2

Vla.

Tri.

78

Fl.

Vln. 1

Vln. 2

Vla.

Tri.

82

Fl.

Vln. 1

Vln. 2

Vla.

Tri.

p

88

Fl.

Vln. 1

Vln. 2

Vla.

Tri.

85

Fl.

Vln. 1

Vln. 2

Vla.

Tri.

91

Fl.

Vln. 1

Vln. 2

Vla.

Tri.

mf

94

Fl.
Vln. 1
Vln. 2
Vla.
Tri.

100

Fl.
Vln. 1
Vln. 2
Vla.
Tri.

97

Fl.
Vln. 1
Vln. 2
Vla.
Tri.

103

Fl.
Vln. 1
Vln. 2
Vla.
Tri.

107

Fl.

Vln. 1

Vln. 2

Vla.

Tri.

115

Fl.

Vln. 1

Vln. 2

Vla.

Tri.

111

Fl.

Vln. 1

Vln. 2

Vla.

Tri.

119

Fl.

Vln. 1

Vln. 2

Vla.

Tri.

122

Fl.

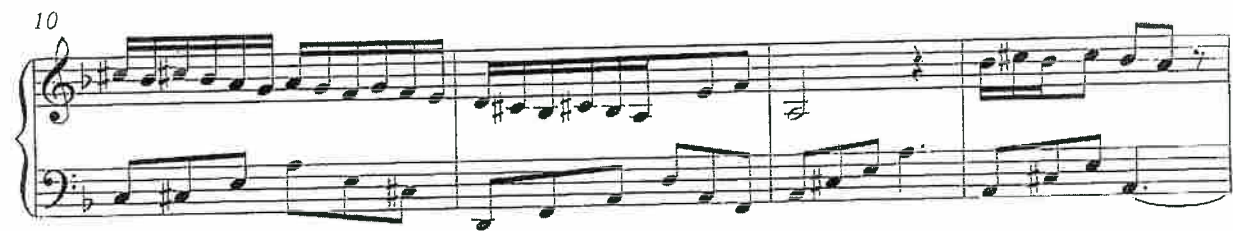
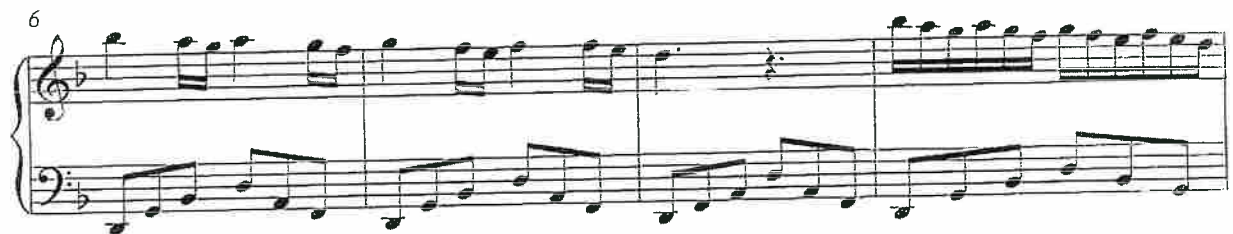
Vln. 1

Vln. 2

Vla.

Tr.

Persia's Dream



25

System 1 (Measures 25-30): Treble clef contains a continuous eighth-note melody. Bass clef contains a steady eighth-note accompaniment with block chords.

31

System 2 (Measures 31-36): Treble clef continues the eighth-note melody. Bass clef continues the eighth-note accompaniment with block chords.

38

System 3 (Measures 38-43): Treble clef has a more complex melody with some rests. Bass clef continues the eighth-note accompaniment with block chords.

45

System 4 (Measures 45-50): Treble clef has a more complex melody with some rests. Bass clef continues the eighth-note accompaniment with block chords.

51

System 5 (Measures 51-56): Treble clef has a more complex melody with some rests. Bass clef continues the eighth-note accompaniment with block chords.

54

System 6 (Measures 54-59): Treble clef has a more complex melody with some rests. Bass clef continues the eighth-note accompaniment with block chords.

SECTION A

Answer ALL questions. Write your answers in the spaces provided.

Some questions must be answered with a cross in a box ☒. If you change your mind about an answer, put a line through the box ☒ and then mark your new answer with a cross ☒.

John Williams: Star Wars IV – A New Hope (0.00–1.30)

1 Listen to the following extract which will be played **three** times.

(a) The opening of this piece of music is a fanfare.

Which **two** of the following perform during the fanfare?

Put crosses in the two correct boxes.

(2)

- ☒ A Brass
- ☐ B Strings
- ☒ C Percussion
- ☐ D Voices
- ☐ E Woodwind

(b) State **two** purposes of the fanfare at the start of the extract.

(2)

Introduce the film. Introduce characters/setting.

(c) (i) Describe why this extract provides a suitable beginning to a film entitled 'A New Hope'.

(1)

- Sounds uplifting & powerful as it's in a major key. A new hope symbolising the end of a war + it sounds like it's marching along.

(ii) Give **two** musical ways in which John Williams has achieved a march-like feel in this music. You should refer to **two** of the following: rhythm, tempo, instrumentation.

(2)

- 1 Most of the accompaniment is playing in $\frac{2}{4}$ crotchets to give the sense that it's marching along.
- 2 Using the Brass section to hold the melody makes it seem quite military.

(d) Describe the dynamics and tempo towards the end of the extract.

(2)

Dynamics

Dynamics go from forte to piano.

Tempo

It goes from a fast marching pace to it being slow and legato.

(Total for Question 1 = 9 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

SECTION A

Answer ALL questions. Write your answers in the spaces provided.

Some questions must be answered with a cross in a box ☒. If you change your mind about an answer, put a line through the box ☒ and then mark your new answer with a cross ☒.

John Williams: Star Wars IV – A New Hope (0.00–1.30)

1 Listen to the following extract which will be played **three** times.

(a) The opening of this piece of music is a fanfare.

Which **two** of the following perform during the fanfare?

Put crosses in the two correct boxes.

- ☒ A Brass
☐ B Strings
☒ C Percussion
☐ D Voices
☐ E Woodwind

(b) State **two** purposes of the fanfare at the start of the extract.

Introduces the film

(c) (i) Describe why this extract provides a suitable beginning to a film entitled 'A New Hope'.

It's big and triumphant

(ii) Give **two** musical ways in which John Williams has achieved a march-like feel in this music. You should refer to **two** of the following: rhythm, tempo, instrumentation.

- 1 ~~Use of triplets~~ use of 6/8 and 3/4
- 2 use of percussion. snare, gong

(d) Describe the dynamics and tempo towards the end of the extract.

(2)

Dynamics

gets quieter

Tempo

gets slower

(Total for Question 1 = 9 marks)

J. S. Bach: Brandenburg Concerto no. 5 in D major (3rd movement) (0.00–1.23)

2 Listen to the following extract which will be played **three** times.

(a) Which word describes the texture of the opening two bars of the extract?

Put a cross in the correct box.

(1)

☒ **A** Heterophonic

☐ **B** Homophonic

☐ **C** Monophonic

☒ **D** Polyphonic

(b) Name the first **two** instruments that play in the extract.

(2)

1 Violin

2 ~~Flute~~ Flute

(c) (i) Name **two** of the instruments that play the continuo part in the extract.

(2)

1 Cello

2 Harpsichord

(ii) Explain how significant the role of the harpsichord player is in this extract.

(3)

Provides a chordal accompaniment, is part of the ~~can~~ continuo, drives the music forward

(d) This piece is based on a gigue.

Which **two** of the following are features of a gigue?

Put crosses in the two correct boxes.

(2)

- ☒ **A** Accent on second beat
- ☐ **B** Dotted notes
- ☒ **C** Lively tempo
- ☐ **D** Regular beat
- ☐ **E** ~~Sad mood.~~

(Total for Question 2 = 10 marks)

J. S. Bach: Brandenburg Concerto no. 5 in D major (3rd movement) (0.00–1.23)

2 Listen to the following extract which will be played **three** times.

(a) Which word describes the texture of the opening two bars of the extract?

Put a cross in the correct box.

- ☐ **A** Heterophonic
☒ **B** Homophonic
☐ **C** Monophonic
☐ **D** Polyphonic

(b) Name the first **two** instruments that play in the extract.

- 1 Flute
2 Violin

(c) (i) Name **two** of the instruments that play the continuo part in the extract.

- 1 Viol Virello
2 Harpichord

(ii) Explain how significant the role of the harpsichord player is in this extract.

- Promotes a large amount of the accompaniment
though ideas such as broken chords.

(d) This piece is based on a gigue.

Which **two** of the following are features of a gigue?

Put crosses in the two correct boxes.

- ☐ **A** Accent on second beat
- ☒ **B** Dotted notes
- ☒ **C** Lively tempo
- ☐ **D** Regular beat
- ☐ **E** Sad mood

(Total for Question 2 = 10 marks)

'Defying Gravity' from Wicked (1.20–2.40)

4 Listen to the following extract which will be played **three times**.

- (a) (i) The first two phrases are 'something has changed within me' and 'something is not the same'.

Identify **two** differences and **two** similarities between the melody and rhythm of these two phrases.

(4)

Differences

- 1 the first phrase ascends second phrase descends
- 2 syncopation in first phrase

Similarities

- 1 syncopation in first same phrase length
- 2

- (ii) Which **two** of the following chords alternate in the opening phrases of the extract?

Put crosses in the two correct boxes.

(2)

- ☒ A I
- ☐ B II
- ☐ C III
- ☐ D IV
- ☒ E V

(b) Name **two** instruments that play the accompaniment in the first half of the extract up to 'close my eyes and leap'.

(2)

1 piano

2 bass guitar

(c) Identify the musical interval between 'and' and 'leap'.

(1)

Major 4th

(Total for Question 4 = 9 marks)

'Defying Gravity' from Wicked (1.20–2.40)

4 Listen to the following extract which will be played **three times**.

- (a) (i) The first two phrases are 'something has changed within me' and 'something is not the same'.

Identify **two** differences and **two** similarities between the melody and rhythm of these two phrases.

(4)

Differences

1 *larger leap in melody in first line*

2 *Rhythm of first line was dotted quavers but second was regular quavers*

Similarities

1 *First three notes are the same*

2 *Same phrase lengths*

- (ii) Which **two** of the following chords alternate in the opening phrases of the extract?

Put crosses in the two correct boxes.

(2)

- ☒ **A** I
☐ **B** II
☐ **C** III
☐ **D** IV
☒ **E** V

(b) Name **two** instruments that play the accompaniment in the first half of the extract up to 'close my eyes and leap'.

[2]

1 Piano

2 bass guitar

(c) Identify the musical interval between 'and' and 'leap'.

[1]

perfect 5th

(Total for Question 4 = 9 marks)