



Pearson

### CAS: Composition Authentication Sheet

Pearson Edexcel Level 1/Level 2 GCSE (9-1) in Music

1MU0/02

Centre name		Centre number	<input type="text"/>
Candidate name	<i>Candidate A</i>	Candidate number	<input type="text"/>
Teacher Assessor name		Year of Submission	<input type="text"/>

- The 4 sheets of this form should be copied onto an A3 sheet then folded to make an A4 booklet
- Scores or commentaries for both performances should be inside this sheet
- Recordings should be included as consecutive tracks on a CD or a USB stick
- Refer to the updated **Administrative Support Guide (ASG)** document on the Pearson website for correct submission procedures

SUMMARY OF TEACHER ASSESSMENT	TA Marks		MOD Marks		TL Marks	
Composition 1 : Free Composition	<i>22</i>	/30		/30		/30
Composition 2 : Set Brief	<i>21</i>	/30		/30		/30
<b>Total Mark</b>	<i>43</i>	<b>/60</b>		<b>/60</b>		<b>/60</b>

**Combined Composition length under THREE MINUTES will receive 0 MARKS**

<b>Total Time</b> (Free Composition + Set Brief)	Mins	<input type="text"/>	Sec(s)	<input type="text"/>
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#### CHECKLIST

(A score **OR** commentary **AND** recording must be submitted for each piece)

Free Composition	Score	<input checked="" type="checkbox"/>	Commentary	<input type="checkbox"/>	Recording	<input checked="" type="checkbox"/>
Set Brief	Score	<input checked="" type="checkbox"/>	Commentary	<input type="checkbox"/>	Recording	<input checked="" type="checkbox"/>

#### Authentication Statement

##### Teacher's Declaration

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

Signature

Date

##### Candidate's 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 my work may be used for training purposes and standardisation

Signature

Date

Moderator Name		MOD AA Number		Date	
Team Leader Name		TL AA Number		Date	
Moderator Signature		TL Signature			

# Free Composition

<b>Title</b>	Hello and Goodbye				
<b>Composition Length</b>	<b>Mins</b>	2	<b>Sec(s)</b>	4	4
<b>CD Track Number (if applicable)</b>	2				
<b>Outline of Composition</b> Candidate's intended audience or occasion	Pop song Intended for performance in a school hall for a school concert featuring an audience aged 15 and above				

	Teacher Assessor Comments	TA Marks	MOD Marks	TL Marks
Grid 1: Developing musical ideas	Musical ideas are extended and developed effectively with a range of chord sequences used, and different melodies and rhythms applied across the sections.	7 /10	/10	/10
Grid 2: Demonstrating technical control	Good control of musical elements. Forces show some exploitation through range and variation of rhythms in the accompaniment parts. Textures are varied and clear - as appropriate to the style.	7 /10	/10	/10
Grid 3: Composing with musical coherence	Coherence and wholeness is achieved. There is a consistent sense of fluency and contrast, and the piece has good direction.	8 /10	/10	/10
		22 /30	/30	/30

<b>Moderator Comments:</b> AG1	<b>TL Comments:</b> AG1
AG2	AG2
AG3	AG3

# Set Brief

Title	Mystical Wonders						
Composition Length	Mins	1	Sec(s)	3	9	CD Track Number (if applicable)	3

Please select the chosen brief

1 ☒

2 ☐

3 ☐

4 ☐

	Teacher Assessor Comments	TA Marks	MOD Marks	TL Marks
Grid 1: Developing musical ideas	Musical ideas are developed and extended successfully - in particular the main motif. The composition matches the intended purpose and audience. The style is convincing throughout. Mood matches painting.	7 /10	/10	/10
Grid 2: Demonstrating technical control	Good control of musical elements. Successful idiomatic writing for the forces, but lacks exploitation in parts. There is some variation in texture.	6 /10	/10	/10
Grid 3: Composing with musical coherence	There is good sense of fluency, contrast and direction. Some sense of wholeness and balance between sections.	8 /10	/10	/10
Total Mark		21 /30	/30	/30

Moderator Comments:

AG1

TL Comments:

AG1

AG2

AG2

AG3

AG3

# Composition 1

## 'Hello and Goodbye'

*Free Composition*

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**Name:** [REDACTED]

**Candidate Number:** [REDACTED]

**School:** [REDACTED]

**Centre Number:** [REDACTED]

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A lyrical piece composed, inspired by a set work, consisting of a solo voice and a piano accompaniment. This piece would most likely be performed in a school hall with strong acoustics, for a type of concert, and a sizeable audience, targeted mainly at ages 15+.

structure is verse-chorus

# Year 11 Composition

Hello and Goodbye

G major

## Intro

Vo. 

Piano   
*mf* use of arpeggios


Acoustic Guitar 


Vo. 


Pno. 

Guit. 

9 **Verse 1** melody is conjunct with some disjunct leaps (eg bar 12-13)

Vo.   
*mp* once upon a time along time a-go your eyes met mine you said a

Pno.   
*mp* use of second inversion

Guit.   
*mp*



12

Vo. simple he-llo and the love came so quick-ly just as quick as it was to go

Pno. *use of first inversion chords*

Guit.

# Bridge

15

Vo. how in - no cent and sim-ple that ver - y first he - llo *mf* I tried my hard - est

Pno. *mf*

Guit. *mf*

18

Vo. not to meet your eyes they are full of your un-for-giv-ing lies

Pno.

Guit.

21

Vo. and mi - ne a - are full of my b - eg - in - g lies no - o I dont wa - a - nt

Pno.

Guit.

8

↳ ideas of ground bass used throughout → link to music for a while

## Chorus

24

Vo. those silly but - ter - flies *f* don't forget in - between hello and good bye there was

Pno. *f*

Guit. *f*

8

27

Vo. so much love en-ough to fill the sky no-thing lasts for - e - ver no for -

Pno.

Guit.

8

30

Vo. e-ver is a lie now all we have is the memory be-tween he-llo and good bye

Pno.

Guit.

## Verse 2

→ RH piano goes ~~trans~~ up an octave

33

Vo. *p* you said it was real you said you'd al-ways stay

Pno. *p*

Guit. *p*

35

Vo. but if it was so real how could you just walk away and I

Pno.

Guit.



37

Vo. know my tears were the words that my heart couldn't say

Pno.

Guit.

**Bridge**

39

Vo. and I want to go back to you but I can't go back that way *mp* I tried my hard - est

Pno. *mp*

Guit. *mp*

42

Vo. not to meet your eyes they are full of your un-for-giv-ing lies

Pno.

Guit.

45

Vo. and mi - ne a - are full of my b - eg - in - g cries no - o I dont wa - a - nt

Pno.

Guit.

## Chorus

48

Vo. those silly but - ter - flies *mf* don't forget in-between hello and good bye there was

Pno. *mf*  
↳ development of the piano

Guit. *mf*

51

Vo. so much love enough to fill the sky no-thing lasts for - e - ver no for -

Pno.

Guit.

54

Vo. *- ever is a lie and now all we have is the me - mor - y*

Pno.

Guit.

56

**Key Change**

→ adds variety, modulates to D major

Vo. *bet-ween hello and goodbye* ***f** Lyrics repeated from Chorus)*

Pno. ***f***

Guit. ***f***

59

Vo.

Pno.

Guit.

# Outro Vocal

64

Vo. *mf* I'm not just one of your per-son-al ac-ces-sor-ies

Pno. *mf*

Guit. *mp*

68

Vo. a necklace to wear with one of your other iden-tit-ies no we're not freinds

Pno.

Guit.

71

Vo. no we are not en-emies - Just dis-tant strangers with the sa-ame old mem-or-ies

Pno.

Guit.



74 **Outro**

74

Vo.

Pno.

Guit.

79

Vo.

Pno.

Guit.

# Composition 2

## 'Mystical Wonders'

*Brief 1 - Instrumental Music*

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**Name:** [REDACTED]

**Candidate Number:** [REDACTED]

**School:**

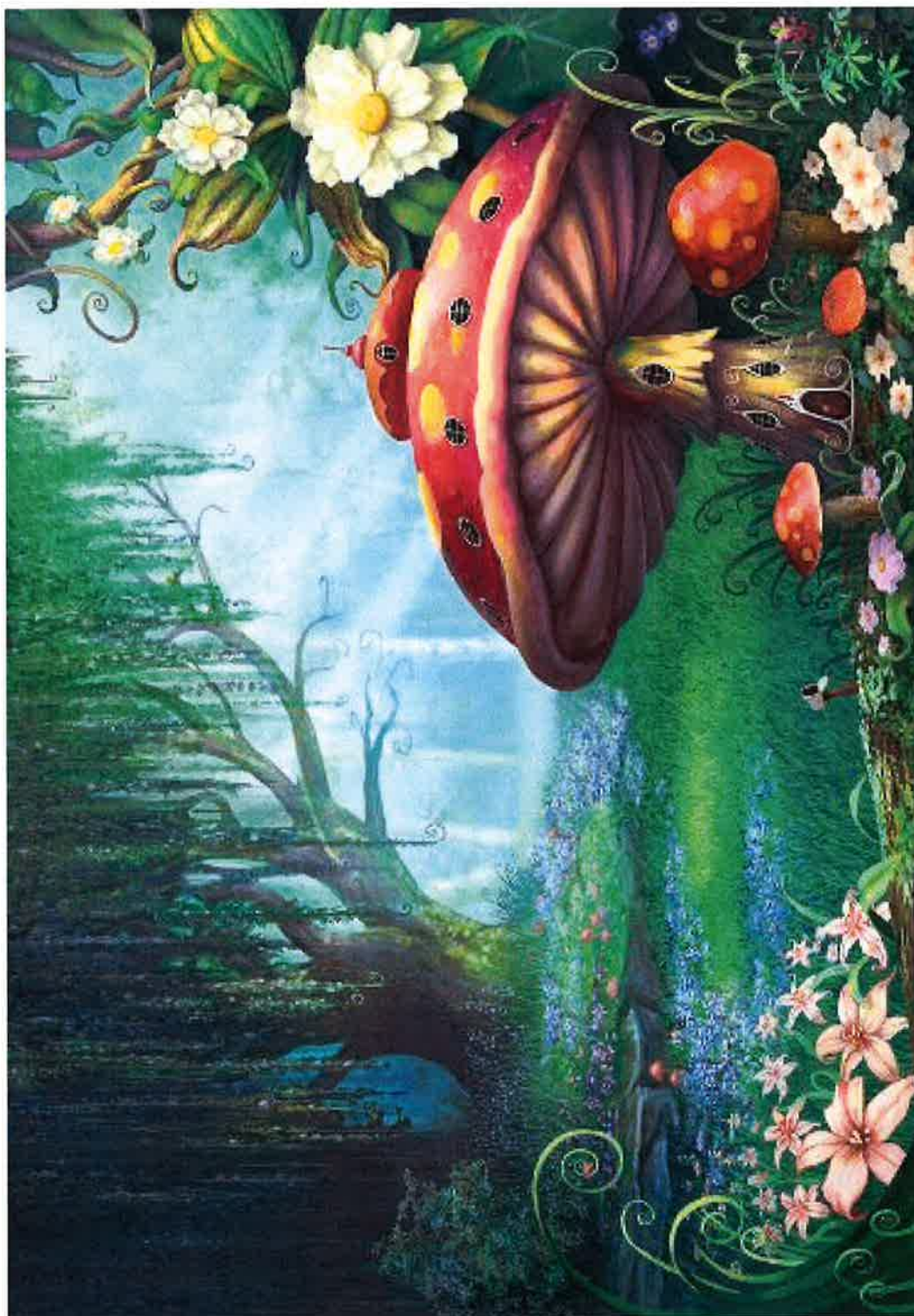
**Centre Number:** [REDACTED]

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A piece composed, inspired by a painting of my choice, consisting of a solo flute and a piano accompaniment with an ABA ternary form structure. This piece has been composed in an attempt to create the ambience of a mystical forest, and would most likely be performed in a large hall with strong acoustics.



"Enchanted Forest"



By Philip Straub

# Mystical Wonders

## Music Composition 2

(D $\flat$ )

### Section A

$\text{♩} = 110$

homophonic texture

Flute

*mf* use of dotted crotchets throughout

Piano

*p*

6

Fl.

Pno.

11

Fl.

Pno.

### Section B

15

Fl.

*p* use of dotted minims throughout

Pno.

*pp* *mf* *mf*



21

Fl. *flute and piano play in unison*

Pno. *descending in order to resemble water flowing down stream* → *word painting*

*mf*

26

Section A

Fl.

Pno. *mf*

31

Fl.

Pno. *p* *melody is altered for 2nd A section*

36

Fl.

Pno.

40

change in flutes melody in the 2nd A section

Fl.

Pno.

*pp*

45

Fl.

Pno.