

AS AND A-LEVEL MUSIC

A-level (7272)

Component 3: Composition (7272/C)

See and listen to a number of example student compositions that demonstrate how high levels are achieved in Component 3: Composition.

Version 1.0



The following examples were all awarded full marks (25/25).

Examiners were delighted to hear some extraordinarily accomplished and imaginative compositions in response to the briefs. Three of the most successful submissions are presented here to celebrate these young composers' achievements, and to help inspire the work of future students. Each, in their different ways, combines a very clear intended style with a creative solution to the brief and a confident technical proficiency.

Composition 1 – *The Threshold*

To be viewed alongside sound file '*Composition 1 – The Threshold*'

The Threshold
(John's soliloquy)

Brief number 4

Lyrics and Music

(after a pause, turn to audience,
downstage left, and begin)
(intense & hushedly)

A **Allegro, agitato**
♩ = 115

mp

Tenor

I'm u - sual - ly quite in - de - pend - ent but sud - den - ly she changed my life. But

p

Piano

mf

f

sempre Led.
Allegro, agitato
♩ = 115

SOLO VIOLIN 1

SOLO VIOLIN 2

SOLO CELLO 1

SOLO CELLO 2

mf

f

5 *f* (pregnant pause, clear visual reconsideration)

now, in the au-tumn of life there is some-one whom I call my wife! Oh,

no. *mp*

Vln. 1 *sf* (pregnant pause, que from singer)

Vln. 2 *sf*

Vc. 1 *sf*

Vc. 2 *sf*

2 *♩=110*

9 *mp*

what am I do - ing? I can't see this through. I'll just

Pno. *p*

Vln. 1 *♩=110* *p* *mf*

Vln. 2 *p* *mf*

Vc. 1 *p* *mf*

Vc. 2 *p* *mf*

13 *A tempo* *f*

ru - in her life and she'll ru - in mine too. The

Pno. *mf* *f*

Vln. 1 *A tempo* *f*

Vln. 2 *f*

Vc. 1 *f*

Vc. 2 *f*

17 *(agitated)* *mp* *(panic stricken)* 3

wed-ding's a sham; it's all glitz it's all glam till the mo - ney runs out and you're

Pno. *p (agitated)* *mf* *f*

Vln. 1 *(agitated)* *ff* *sfp*

Vln. 2 *(agitated)* *ff* *sfp*

Vc. 1 *(agitated)* *ff* *sfp*

Vc. 2 *(agitated)* *ff* *sfp*

21

left with a spouse and you can't buy a house so you start to feud, and you'll shout. You'll

p cresc. *f* *p cresc.*

Vln. 1 *p* *f*

Vln. 2 *p* *f*

Vc. 1 *f*

Vc. 2 *p* *f*

4

25

bi-cker and squab-ble, you'll clash and you'll quar-rel there won't be a se-ond to breathe. I'll

mp cresc. *mf* *f* *sub. p*

Vln. 1 *pizz.* *mp cresc.* *f* *ff*

Vln. 2 *pizz.* *mp cresc.* *f* *ff*

Vc. 1 *pizz.* *mp cresc.* *f* *ff*

Vc. 2 *pizz.* *mp cresc.* *f* *ff*

29

lose con - trol and then I will ne - ver be free but

f (simile)

Pno. *p* *f*

Vln. 1 *f* arco

Vln. 2 *f* arco

Vc. 1 *f*

Vc. 2 *f* arco

33

free - dom be - comes so lone - some, when you're past mid - dle age.

$\text{♩} = 110$ (gently)

Pno. *p* *sub. p*

Vln. 1 $\text{♩} = 110$ *p*

Vln. 2 *p*

Vc. 1 *p* *mf*

Vc. 2

rit.

37

Why would I throw a - way a chance for com-fort in my dar - kest days? —

Pno. *f*

rit.

Vln. 1 *al. niente* *f*

Vln. 2 *al. niente* *f*

Vc. 1 *p* *f*

Vc. 2 *f*

6 **B**

41 **Andante** $\text{♩} = 70$ *(resolutely)* *mf*

This here is my thres-hold and you, you are the key to a

Pno. *mp espress.* *mf*

sempre Ped. *Andante* $\text{♩} = 70$

Vln. 1 *p* *3*

Vln. 2 *p* *3*

Vc. 1 *mp* *mf* *p*

Vc. 2 *mp* *mf*

46 *f*

life of love, a life of joy. Just you and me, just how it's sup-posed to be. Leave per-ty

Pno. *f* *mf* *f* *mp*

Vln. 1

Vln. 2

Vc. 1

Vc. 2

50 *poco accel.* ♩=80 *ff*

wor - ries be-hind. Who knows what we will find? and side by side we'll face the

Pno. *ff*

Vln. 1 *p* *f*

Vln. 2 *p* *f*

Vc. 1 *f*

Vc. 2

55 **poco rit.** **A Tempo** **molto accel.**
(with a smile) *(initial excitement visually turns to panic)*

world. Un-li - mi - ted time when you're in love: then there'll be kids, we'll ne-ver sleep_ and I'll ne - ver

Pno. *mp* *cresc.* *f*

Ln. 1 **poco rit.** **A Tempo** **molto accel.**
al niente.

Ln. 2 *al niente.* *mf*

vc. 1 *al niente.* 3 3 3

vc. 2 *al niente.*

8 59 **f** *(hurriedly with gaining momentum)* **ff**

see you a-gain 'tween the false praise and sports days and pray-ing to god we can just reach the hol - i-days.

Pno. *p* *f* *ff*

Vln. 1 *Rec.*

Vln. 2

Vc. 1 3 3 3

Vc. 2 3 3

C Allegro $\text{♩} = 115$
(heavily enunciated)
p cresc.

62

You pay six month's wa - ges, the flight lasts for a - ges, the kids just get bored. Then, you

Pno. *ff* *sub. mp* *f*

Ped. *1 simile*

C Allegro $\text{♩} = 115$

Vln. 1 *ff* *mp* *mf* *sfz*

Vln. 2 *ff* *mp* *mf* *sfz*

Vc. 1 *ff* *mp* *mf*

Vc. 2 *ff* *mf* *f*

9

67

p cresc.

fin - ally ar - rive from a three ho - ur drive at a hot - el you can - not af - ford. The

Pno. *ff*

Ped. *Ped.*

Vln. 1

Vln. 2 *ff*

Vc. 1 *ff*

Vc. 2

71

f

wife sees the bill and she starts to get shrill now you're both back to shout - ing a - gain more

p cresc.

f

pizz.

mp cresc.

f

ff

pizz.

mp cresc.

f

ff

pizz.

mp cresc.

f

ff

pizz.

mp cresc.

f

ff

10

75

ff

fight - ing more feud - ing, more clash - ing, more brood - ing; the ar - gu - ments won't ev - er end!

Pno.

Vln. 1

Vln. 2

Vc. 1

Vc. 2

79 *(despairingly)*
sempre ff *mf*

Round and round in cir - cles a - gain. If

Pno. *con fuoco*

Vln. 1 *arco* *f*

Vln. 2 *arco* *f* *espress.* *arco* *ff*

Vc. 1 *espress.* *arco* *f*

Vc. 2 *f* *espress.*

83 *rit.* 11

I say I do, I'll ne - ver es - cape these

Pno. *rit.*

Vln. 1 *rit.*

Vln. 2

Vc. 1

Vc. 2

D $\text{♩} = 88$

ff (introspectively) *rit.*

chains. But who will care when I am old and grey? No - bo - dy there to brigh-ten my

Pia... *ff* *mp*

$\text{♩} = 88$ *rit.*

Vln. 1 *ff*

Vln. 2 *ff*

Vc. 1

Vc. 2 *ff*

12 $\text{♩} = 75$ *molto rit.* (tenderly) *mp*

91 day. I may be a-fraid that we'll be be - trayed by time; but when I see those eyes, it all fades a -

Pno. *calando* *mp*

$\text{♩} = 75$ *calando* *molto rit.*

Vln. 1 *mp* *calando* *p*

Vln. 2 *mp* *calando*

Vc. 1 *mf* *calando* *p*

Vc. 2 *mp* *calando* *p* *sul C*

95 *al niente.* **molto rit.**

way.

Pno. *mf* *p* *p* *pp*

$\text{♩} = 70$

Vln. 1 *pp* *p* *pp*

Vln. 2 *mf* *p* *pp*

Vc. 1 *mf* *mp* *pp*

Vc. 2 *f* *p* *pp*

sul C

Composition 2 – Two Madrigals

To be viewed alongside sound files 'Composition 2a – *Come Unto These Yellow Sands*' and 'Composition 2b – *Full Fathom Five*'

Come Unto These Yellow Sands

William Shakespeare

Andante misterioso ♩ = 40

SOPRANO *p legato et espressivo*
Come un - to these yel - low, yel - low

ALTO *p legato et espressivo*
Come un - to these yel - low

TENOR *p legato et espressivo*
Come un - to these yel - low sands, And then take hands, And then take

BASS *p legato et espressivo*
Come un - to these yel - low sands, And then, and then, then take hands.

6 **Più mosso, grazioso** ♩ = 108

sands, And then take hands.

sands, And then take hands, then take hands. Curt - sied, curt - sied when you have, and

hands, And then, and then, and then take hands. Curt - sied when you have, and

Take hands. Curt - sied when you have and

12 *mp leggiero* *cresc.*

Curt - sied, curt - sied when you have, and kissed, and kissed, and kissed, and kissed, the

kissed, and kissed, and kissed, and kissed, and kissed, and kissed, and

kissed, and kissed, and kissed, and kissed, and kissed, and kissed, curt - sied

kissed, Curt - sied when you have and kissed, and kissed, and kissed, and kissed, Curt - sied when you

2

20 *f marcato*

wild waves whist. The wild, the wild waves whist, The

f marcato

kissed, and kissed, The wild waves whist, The wild waves whist, The

f marcato

when you have and kissed, The wild, the wild waves whist, wild waves

f marcato

have, and kissed The wild waves whist, the wild waves whist, the wild waves whist, the

25 *poco rall.* *L'istesso tempo, grazioso* *mp leggiero, non legato* *legato espressivo*

wild waves whist. Foot it feat-ly here and there, Foot it feat-ly here and there, And,

mp leggiero, non legato *legato espressivo*

wild waves whist. Foot it feat-ly here and there, Foot it feat-ly here and there, And,

mp leggiero, non legato *legato espressivo*

whist, wild waves whist. Foot it feat-ly here and there, Foot it feat-ly here and there, And

mp leggiero, non legato *legato espressivo*

wild waves whist. Foot it feat-ly here and there, Foot it feat-ly here and there, And,

32 *poco rall.*

—sweet sprites, —sweet sprites, bear the bur - den, and, sweet sprites bear the bur -

sweet sprites, —sweet sprites bear the bur - den, and, sweet sprites, bear the bur -

—sweet sprites, —sweet sprites bear the bur - den, and, sweet sprites, bear the bur -

sweet sprites, and sweet sprites bear the bur - den, and, sweet sprites, bear the bur -

3

40 *Poco meno mosso*

p *mf legato* *p legato* *sub. f*

den. Hark, hark! Hark, hark! The watch - dogs bark. Bow-wow, bow-wow, Hark,

p *mf legato* *p legato* *sub. f*

den. Hark, hark! Hark, hark! The watch - dogs bark. Bow-wow, bow-wow, Hark,

p *mf legato* *p legato* *sub. f*

den. Hark, hark! Hark, hark! The watch - dogs bark. Bow-wow, Bow-wow, Hark,

p *mf legato* *p legato* *sub. f*

den. Hark, hark! Hark, hark! The watch - dogs bark. Bow-wow Bow-wow, Hark,

53

hark! I hear the strain of a strut - ting chan - ti - cleer, Cry

hark! I hear the strain of a strut - ting chan - ti - cleer, Cry

mf staccato

Hark! I hear the strain of a stru - ting, of a strut - ting chan - ti - cleer, Cock-a-did-dle -

mf staccato

hark! I hear the strain of a strut - ting chan - ti - cleer, Cry Cock-a-did-dle-dow, cock

60 *mf staccato*

Cock-a-did - dle-dow, did - dle - dow, cock - a - did-dle dow.

mf staccato

Cock - a - did-dle-dow, cock - a - did-dle, did dle dow.

sub. p

dow, cock - a - did-dle, cock-a - did - dle - dow, a - did - dle, cock-a - did - dle dow. Cock-a-did-dle -

sub. p

- a-did-dle-dow, did - dle-dow, a - did - dle, Cock-a-did-dle-dow, Cock

4

67 *sub. p* **allargando** *f*

Cock-a-did - dle-dow, did - dle dow, Cock - a - did - dle - dow.

sub. p *f*

Cock - a - did-dle-dow, cock - a - did - dle - dow, did - dle - dow.

f

dow, cock - a - did-dle, cock-a - did - dle - dow, cock - a - did-dle, did - dle-dow.

f

- a-did - dle-dow, did - dle-dow, a - did - dle - dow.

The musical score is written for four staves. The first staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It begins with a measure rest, followed by the lyrics 'Cock-a-did - dle-dow, did - dle dow, Cock - a - did - dle - dow.' The second staff is also in treble clef with a key signature of one flat, starting with a measure rest and the lyrics 'Cock - a - did-dle-dow, cock - a - did - dle - dow, did - dle - dow.' The third staff is in treble clef with a key signature of one flat, starting with a measure rest and the lyrics 'dow, cock - a - did-dle, cock-a - did - dle - dow, cock - a - did-dle, did - dle-dow.' The fourth staff is in bass clef with a key signature of one flat, starting with a measure rest and the lyrics '- a-did - dle-dow, did - dle-dow, a - did - dle - dow.' Performance markings include 'sub. p' (subito piano) above the first and second staves, 'allargando' (ritardando) above the first staff, and 'f' (forte) above the first, second, third, and fourth staves. The score ends with a double bar line.

SOPRANO

Come Unto These Yellow Sands

William Shakespeare



Andante misterioso $\text{♩} = 40$ ***p* legato et espressivo**

Come un - to these yel - low, yel - low sands, And

Piu mosso, grazioso $\text{♩} = 108$ ***mp* leggiero**

then take hands. Curt - sied, curt - sied when you

cresc.

have, and kissed, and kissed, and kissed, and kissed, the

***f* marcato**

wild waves whist. The wild, the wild waves whist, The

poco rall. **L'istesso tempo, grazioso** ***mp* leggiero, non legato**

wild waves whist. Foot it feat-ly here and there, Foot it feat-ly here and

legato espressivo

there, And, sweet sprites, sweet sprites, bear the bur - den, and,

poco rall. **Poco meno mosso** ***p*** ***mf* legato**

sweet sprites, bear the bur - den. Hark, hark! Hark, hark! The watch-dogs

p* legato** **sub. *f

bark. Bow-wow, bow-wow, Hark, hark! I hear the strain of a

***mf* staccato**

strut - ting chan-ti cleer, Cry Cock-a-did-dle-dow, did - dle

dow, cock - a - did - dle dow.

SOPRANO **allargando** ***f***

sub. *p*

Cock-a-did-dle-dow, did - dle dow, Cock - a - did - dle - dow.

ALTO

Come Unto These Yellow Sands

William Shakespeare

Andante misterioso $\text{♩} = 40$ ***p* legato et espressivo**

Come un - to these yel - low sands, And_ then_ take

Più mosso, grazioso $\text{♩} = 108$ ***mp* leggiero**

hands, then take hands. Curt-sied, curt - sied when you have, and kissed, and

cresc.

kissed, and kissed, and kissed, and kissed, and kissed, and

***f* marcato**

kissed, and kissed, The wild waves whist, The wild waves whist, The

poco rall. ***L'istesso tempo, grazioso*** ***mp* leggiero, non legato**

wild waves whist. Foot it feat-ly here and there, Foot it feat-ly here and

legato espressivo

there, And, sweet sprites, sweet sprites_ bear the bur - den, and, sweet sprites, bear

poco rall. ***Poco meno mosso*** ***p*** ***mf* legato** ***p* legato**

the bur - den. Hark, hark! Hark, hark! The watch-dogs bark. Bow

sub. *f*

wow, bow-wow, Hark, hark! I hear_ the_ strain_ of a strut - ting

2 ***mf* staccato**

chan-ti- cleer, Cry Cock-a - did-dle-dow, cock

2 ***sub. p*** **allargando** ***f***

Cock-a - did-dle-dow, cock-a - did-dle-dow, did - dle - dow.

Full Fathom Five

William Shakespeare

Allegro giocoso $\text{♩} = 76$

f marcato

SOPRANO
Full fa - thom five thy fa - ther lies, Of his bones are co - rals made;

ALTO
Full fa - thom five thy fa - ther lies, Of his bones are co - rals made;

TENOR
Full fa - thom five thy fa - ther lies, Of his bones are co - rals made;

BASS
Full fa - thom five thy fa - ther lies, Of his bones are co - rals made;

5

p

Full fa - thom five thy fa - ther lies, Of his bones are co - rals made;

Full fa - thom five thy fa - ther lies, Of his bones are co - rals made;

Full fa - thom five thy fa - ther lies, Of his bones are co - rals made;

Full fa - thom five thy fa - ther lies, Of his bones are co - rals made;

8

f

Those are pearls that were his eyes, that were his eyes, that were, that were his eyes;

Those are pearls, pearls that were his eyes, those are pearls that were his eyes;

Those are pearls, Those are pearls that were, that were his eyes;

Those are pearls that were his eyes, Those are pearls, are pearls that were his eyes;

2

10 *mp leggiero*

No-thing of him that doth fade, But doth suf - fer a sea - change

mp leggiero *mf cresc.*

No-thing of him that doth fade, But doth suf - fer a sea - change In - to

mp leggiero *mf cresc.*

No-thing of him that doth fade, But doth suf - fer a sea-change In - to some-thing rich and

mp leggiero *mf cresc.*

No-thing of him that doth fade, But doth suf - fer a sea - change In - to some-thing

15 *mf cresc.* *mf*

In - to some - thing rich and strange, in - to some - thing rich and strange, In - to

mf

some-thing some - thing rich and strange, In-to some-thing rich and strange, In - to

mf

strange, in - to some - thing rich and strange, in - to some thing rich, In - to

rich and strange, in - to some thing rich and strange, in - to some - thing,

22 *f*

some - thing, some - thing rich and strange. Sea nymphs hour - ly ring his knell,

f

some - thing, some - thing rich and strange. Sea nymphs hour - ly ring his knell,

f

some - thing, some - thing rich and strange. Sea nymphs hour - ly ring his knell,

f

some - thing rich and strange. Sea nymphs hour - ly ring his knell,

26 *p ma leggiero* *cresc.* *f*

Sea nymphs hour - ly ring his knell, Hark, hark now I hear them, ding dong

p ma leggiero *cresc.* *f*

Sea nymphs hour - ly ring his knell, Hark, hark, hark now I hear them, ding dong

p ma leggiero *cresc.* *f*

Sea nymphs hour - ly ring his knell, Hark, hark, now I hear them, ding dong, ding dong

p ma leggiero *cresc.* *f*

Sea nymphs hour - ly ring his knell, Hark, hark, hark, hark, hark, hark, now I hear them ding dong

29 *mp*

bell, Ding dong, ding dong

mp

bell, Ding dong, ding dong ding dong, ding dong

mp

bell, Ding dong, ding dong, ding dong

mp

bell, Ding dong, ding dong, ding dong, ding dong

33 *molto rit.*

bell, ding dong, ding dong, ding dong, ding dong bell.

bell, Ding dong, ding dong, ding dong bell.

bell, ding dong, ding dong, ding dong, ding dong bell.

bell, ding dong, ding dong, ding dong, ding dong bell.

SOPRANO

Full Fathom Five

William Shakespeare

Allegro giocoso $\text{♩} = 76$
f marcato

Full fa-thom five thy fa-ther lies, Of his bones are co - rals made;

5 *p*

Full fa-thom five thy fa-ther lies, Of his bones are co - rals made;

8 *f*

Those are pearls that were his eyes, that were his eyes, that were, that were his eyes;

10 *mp leggiero*

No-thing of him that doth fade, But doth suf-fer a sea - change

15 *mf cresc.*

In-to some-thing rich and strange, in-to some- thing rich and strange, In - to

22 *f*

some - thing, some-thing rich and strange. Sea nymphs hour - ly ring his knell,

26 *p ma leggiero*

Sea nymphs hour - ly ring his knell, Hark, hark now I

28 *f*

hear them, ding dong bell, Ding dong, ding dong bell, ding dong,

mp

34 *molto rit.*

ding dong, ding dong, ding dong bell.

ALTO

Full Fathom Five

William Shakespeare

Allegro giocoso $\text{♩} = 76$
f marcato

Full fa-thom five thy fa-ther lies, Of his bones are co-rals made;

5 *p*

Full fa-thom five thy fa-ther lies, Of his bones are co-rals made;

8 *f*

Those are pearls, pearls that were his eyes, those are pearls that were his eyes;

10 *mp leggiero* *mf cresc.*

No-thing of him that doth fade, But doth suf-fer a sea - change In - to

15

some-thing some thing rich and strange, In-to some-thing rich and

21 *mf*

strange, In - to some-thing, some - thing rich and strange.

25 *f* *p ma leggiero*

Sea nymphs hour - ly ring his knell, Sea nymphs hour - ly ring his knell,

27 *cresc.* *f* *mp*

Hark, hark, hark now - I hear them, ding dong bell, Ding dong, ding dong

31 *molto rit.*

ding dong, ding dong bell, Ding dong, ding dong, ding dong bell.

TENOR

Full Fathom Five

William Shakespeare

Allegro giocoso $\text{♩} = 76$
f marcato

Full fa-thom five thy fa-ther lies, Of his bones are co-rals made;

5 *p*
 Full fa-thom five thy fa-ther lies, Of his bones are co - rals made;

8 *f*
 Those are pearls, Those are pearls that were, that were his eyes;

10 *mp leggiero* *mf cresc.*
 No-thing of him that doth fade, But doth suf-fer a sea-change In - to some-thing

14
 rich and strange, in - to some- thing rich and strange, in - to some- thing

20 *mf*
 rich, In - to some-thing, some-thing rich and strange.

25 *f* *p ma leggiero* *cresc.*
 Sea nymphs hour - ly ring his knell, Sea nymphs hour - ly ring his knell, Hark,

27 *f* *mp*
 hark, now I hear them, ding dong, ding-dong bell, Ding dong,

31 *molto rit.*
 ding dong, ding dong bell, ding dong, ding dong, ding dong, ding dong bell.

BASS

Full Fathom Five

William Shakespeare

Allegro giocoso ♩ = 76
f marcato

Full fa-thom five thy fa-ther lies, Of his bones are co-rals made;

5 *p*
Full fa-thom five thy fa-ther lies, Of his bones are co-rals made;

8 *f*
Those are pearls that were his eyes, Those are pearls, are pearls that were his eyes;

10 *mp leggiero* *mf cresc.*
No-thing of him that doth fade, But doth suf-fer a sea-change In-to

14
some-thing rich and strange, in-to some-thing rich and strange, in-to

21
some-thing, some-thing rich and strange.

25 *f* *p ma leggiero* *cresc.*
Sea nymphs hour-ly ring his knell, Sea nymphs hour-ly ring his knell, Hark, hark,

27 *f* *mp*
hark, hark, hark, hark, now I hear them ding dong bell, Ding dong, ding dong,

31 *molto rit.*
ding dong, ding dong bell, ding dong, ding dong, ding dong, ding dong bell.

Composition 3 – *Tierra, viento y fuego*

To be viewed alongside sound file 'Composition 3 – *Tierra, viento y fuego*'

Tierra, viento y fuego

Terra, vent i foc

Fast samba $\text{♩} = 120$

Alto

Trumpet in C

Bongos

Cabasa

Claves

Guiro

Five-string Bass Guitar

Electric Piano

Fast samba $\text{♩} = 120$

fhammered

fhammered

7

2nd time only

2nd time only *ff*

ff

mf

mf

mf

mf

Bass

E. Pno.

2

13

Alto

C Tpt.

Bongos

Cab.

Clv.

Gro.

Bass

E. Pno.



18

Alto

C Tpt.

Bongos

Cab.

Clv.

Gro.

Bass

E. Pno.

23

Alto

C Tpt.

Bongos

Cab.

Clv.

Gro.

Bass

E. Pno.



29

Alto

C Tpt.

Bongos

Cab.

Clv.

Gro.

Bass

E. Pno.

4

35

Alto

C Tpt.

Bongos

Cab.

Clv.

Gro.

Bass

E. Pno.



40

Breathless
2nd time only

Alto

C Tpt.

Bongos

Cab.

Clv.

Gro.

Bass

E. Pno.

sf

sf

sf

p

p

p

p

pp

pp

Breathless

5

44

Alto

2nd time only

C Tpt.

Bongos

Cab.

Clv.

Gro.

Bass

E. Pno.



48

Alto

C Tpt.

Bongos

Cab.

Clv.

Gro.

Bass

E. Pno.

senza sord.

52

Alto

C Tpt.

Bongos

Cab.

Clv.

Gro.

Bass

E. Pno.

sf *sf mf* *p* *ff* *f*

sf *sf mf* *p* *ff* *f*

f *f* *f*

p *mf* *ff* *mf* *mf*



57

Alto

C Tpt.

Bongos

Cab.

Clv.

Gro.

Bass

E. Pno.

63

7

Alto

C Tpt.

Bongos

Cab.

Clv.

Gro.

Bass

E. Pno.



70

Alto

C Tpt.

Bongos

Cab.

Clv.

Gro.

Bass

E. Pno.

8

76

Alto

C Tpt.

Bongos

Cab.

Clv.

Gro.

Bass

E. Pno.



82

Alto

C Tpt.

Bongos

Cab.

Clv.

Gro.

Bass

E. Pno.

89

Alto

C Tpt.

Bongos

Cab.

Clv.

Gro.

Bass

E. Pno.

ff

ff solo

95

Alto

C Tpt.

Bongos

Cab.

Clv.

Gro.

Bass

E. Pno.

f

f

102

Alto

C Tpt.

Bongos

Cab.

Clv.

Gro.

Bass

E. Pno.

ff

mp

pp

f

mp

f

mp

f

mp

f dirty



108

Alto

ff subito

f dirty

C Tpt.

ff subito

Bongos

ff subito

ff

mp

Cab.

pp

ff subito

f

mp

Clv.

pp

ff subito

f

mp

Gro.

pp

ff subito

f

mp

Bass

ff subito

mp

E. Pno.

ff subito

mp

f dirty

115

Alto

C Tpt.

Bongos

Cab.

Clv.

Gro.

Bass

E. Pno.

pp *ff* *mf* *pp* *pp* *ff* *pp*



122

Alto

C Tpt.

Bongos

Cab.

Clv.

Gro.

Bass

E. Pno.

cresc. poco a poco *mf* *f* *p* *mf* *cresc. poco a poco* *cresc. poco a poco* *cresc. poco a poco* *cresc. poco a poco* *cresc. poco a poco* *mf* *f* *p subito*

140

F(sus4) F⁶ Dm⁹

Alto

C Tpt.

Bongos

Cab.

Clv.

Gro.

Bass

E. Pno.



146

Gm⁷ F/A Gm/Bb G⁷/B Eb⁶ E⁶ F⁶

Alto

C Tpt.

Bongos

Cab.

Clv.

Gro.

Bass

E. Pno.

optional solo end segue into next section

fff

14

152

Alto

C Tpt.

Bongos

Cab.

Clv.

Gro.

Bass

E. Pno.

mf *ff*

mf *ff*

mf *ff*



158

Alto

C Tpt.

Bongos

Cab.

Clv.

Gro.

Bass

E. Pno.

ff

15

165 **DRUM SOLO**

Alto

C Tpt.

Bongos

Cab.

Clv.

Gro.

Bass

E. Pno.

DRUM SOLO



172

Alto

C Tpt.

Bongos

Cab.

Clv.

Gro.

Bass

E. Pno.

16

178

Alto

C Tpt.

Bongos

Cab.

Clv.

Gro.

Bass

E. Pno.



184

Alto

C Tpt.

Bongos

Cab.

Clv.

Gro.

Bass

E. Pno.

fff

fff

pp

mf



ff ————— *fff* *mf*

18

202

SOLOS
AD LIB.

Alto

C Tpt.

Bongos

Cab.

Clv.

Gro.

Bass

E. Pno.

Alto

Tierra, viento y fuego

Terra, vent i foc

Fast samba $\text{♩} = 120$

8 3 2nd time only

ff

16 1. 2.

23

28 *ff*

34

Breathless
2nd time only

41 *sff* *sff* *sff* *p*

46 *sf* *sf* *sf* *sff* *p*

50 *sf* *sf* *sf* *sf* *mf*

54 *p* *ff* *f*

59 *f*

V.S.

2 Alto

66 *f*

73 *f*

80

86 *fff* *ff*

92 *f*

99 *f* *f dirty*

105 *ff subito*

112 *f dirty*

119 *pp* *cresc. poco a poco* *mf*

126 *f* *p* *cresc.* *mf*

133 *ff* *D⁶ SOLOS* *Bm⁹* *D⁶*

Alto 3

141 D(sus4) D⁶ Bm⁹ Em⁷ D/F#Em/CE⁷/G# C⁶ C#D⁶

151 *f* *mf* *ff*

156

162

167 **DRUM SOLO** *ff* 3 3 3

179 3

188 2 *fff* *mf* *f*

194

198 *f*

202 *ff*

208 **F7#4#9 SOLOS**
AD LIB. *fff*

Trumpet in C

Tierra, viento y fuego

Terra, vent i foc

Fast samba $\text{♩} = 120$

8 3 2nd time only

ff

16 1. 2.

23

28 *ff*

33

41 **Breathless** mute stem out 2nd time only 2nd time only 4

ff *ff*

2

Trumpet in C

49 *senza sord.*

p *sf* *p* *sf* *p*

52 *sf* *sf* *mf* *p*

55 *ff* *f* *f*

61

68 *f*

75 *f*

82 *ff*

89 *f*

96 *f*

102 *ff subito*

5 5

Trumpet in C

3

116 *ff* *mf*

122 *mf*

128 *ff*

134 *F*⁶ SOLOS *Dm*⁹ *F*⁶ *F*(sus4)

143 *F*⁶ *Dm*⁹ *Gm*⁷ *F/A* *Gm/Bb* *G7/B* *Eb*⁶ *E*⁶ *F*⁶
optional solo end segue into next

150 *fff*

156 *ff*

162

167 DRUM SOLO *ff* 3 3

175 3 3

4

Trumpet in C

183 *fff*

191 *ffff con bravura*

198 *f*

204 *ff*

208 *fff*

F7#4#9 SOLOS
AD LIB.

The musical score for Trumpet in C consists of five staves. The first staff (measures 183-190) features a series of eighth notes with accents, followed by a double bar line and a second ending of eighth notes. The second staff (measures 191-197) begins with a triplet of eighth notes, followed by a series of eighth notes and a final eighth note. The third staff (measures 198-203) starts with a half note, followed by a series of eighth notes. The fourth staff (measures 204-207) begins with a half note, followed by a series of eighth notes. The fifth staff (measures 208-209) is a whole rest, followed by a double bar line. The score includes dynamic markings *fff*, *ffff con bravura*, *f*, and *ff*. A red annotation 'F7#4#9 SOLOS AD LIB.' is written above the final staff.

Bongos

Tierra, viento y fuego

Terra, vent i foc

Fast samba $\text{♩} = 120$

8

mf

12

16

1. |

20

2. |

24

28

ff 3

33

mf

37

41 **Breathless**

p

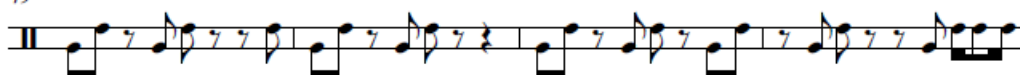
45

V 4

2

Bongos

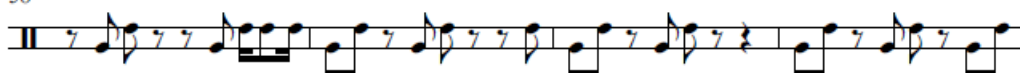
49



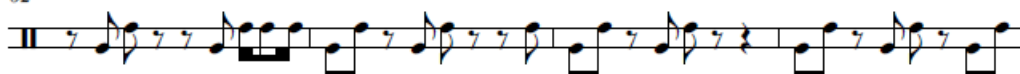
53



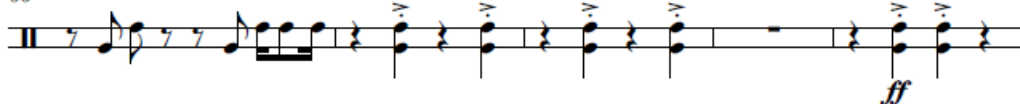
58



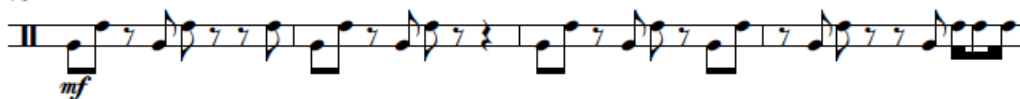
62



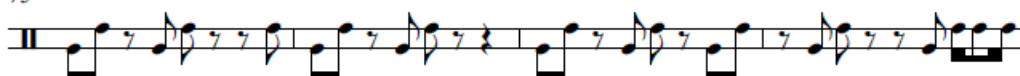
66



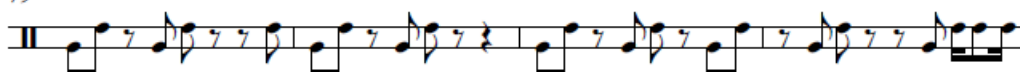
71



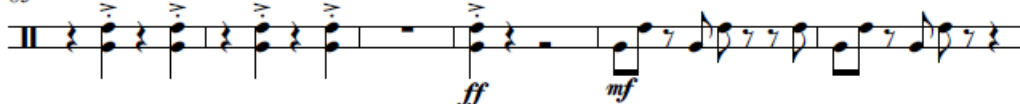
75



79



83




89



94



Bongos 3

98 

103 

109 


115 

120 

124 

128 

132 

136 

140 

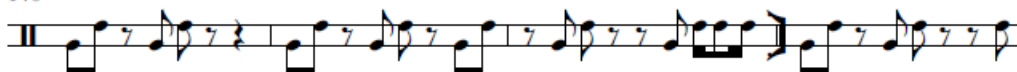
144 

V.S.

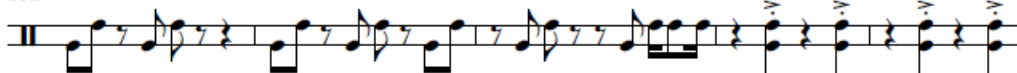
4

Bongos

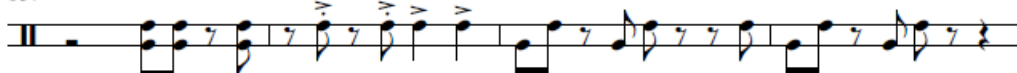
148



152



157

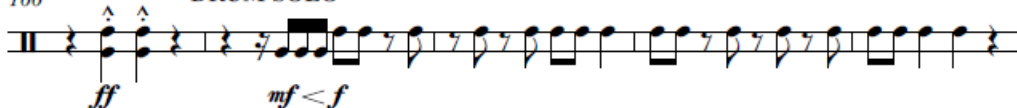


161

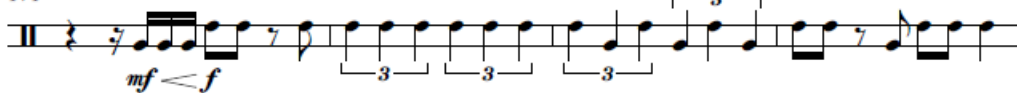


166

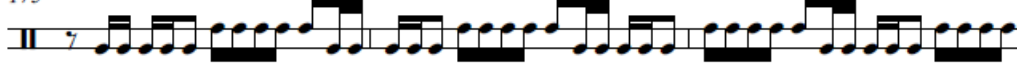
DRUM SOLO



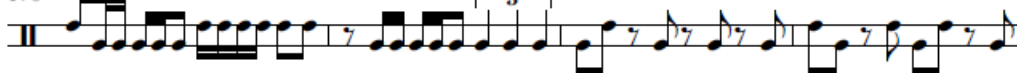
171



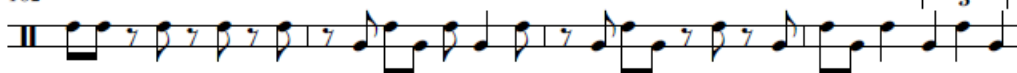
175



178



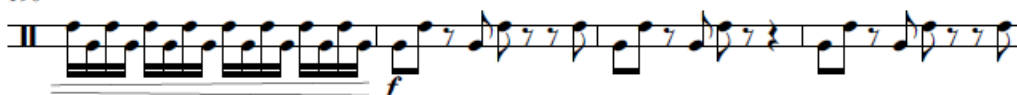
182



186



190



Bongos 5

194

199

203

208

SOLOS
AD LIB.

fff

Cabasa

Tierra, viento y fuego

Terra, vent i foc

Fast samba $\text{♩} = 120$

8

mf

12

16

1. *mf*

20

2. *mf*

24

28

3

ff

33

mf

37

41

Breathless

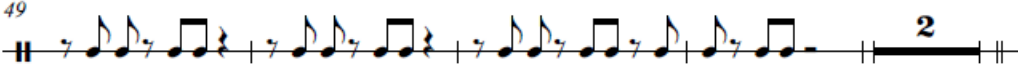
p

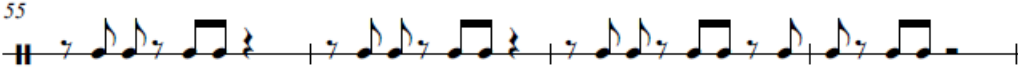
45

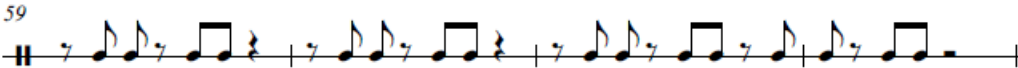
V.S.

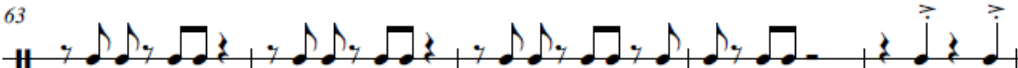
2

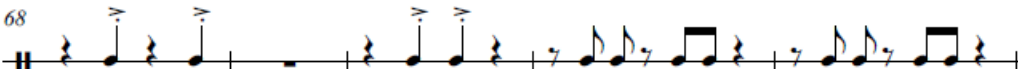
Cabasa

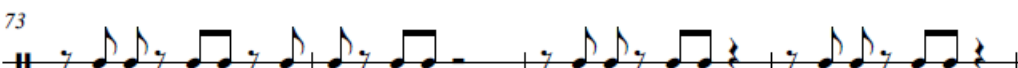
49 


55 
f


59 

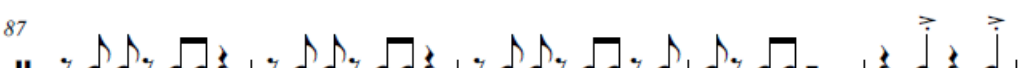
63 

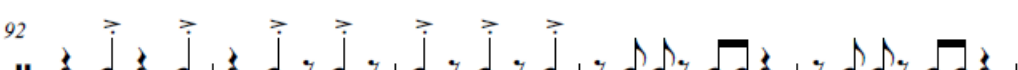
68 
ff *mf*

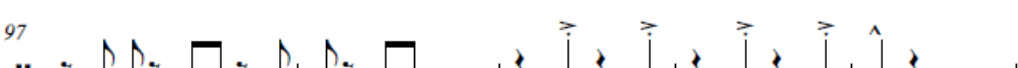
73 

77 

81 
ff

87 
mf

92 

97 

Cabasa

3

102 **2** *f* *mp* *pp* *ff subito*

109 *f* *mp*

116 *pp* *ff* *pp*

121 *cresc. poco a poco*

125

129 *mf*

133 *ff* *mf* **SOLOS**

137

141

145

149

V.S.

4

Cabasa

153

158

162

ff

167 [^]DRUM SOLO

179

188

f

195

200

204

208

fff

SOLOS
AD LIB.

Claves

Tierra, viento y fuego

Terra, vent i foc

Fast samba $\text{♩} = 120$
8

mf

12

16

21

25

29

ff *mf*

34

38

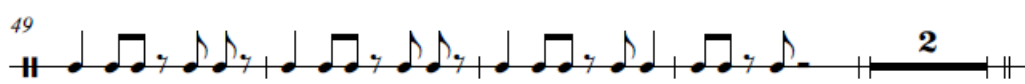
41 **Breathless**
p

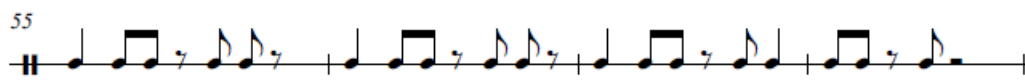
45

V.S.

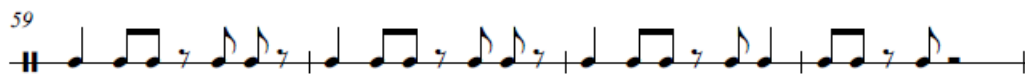
2

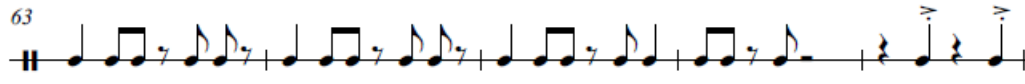
Claves

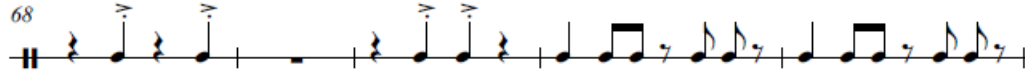
49 

55 

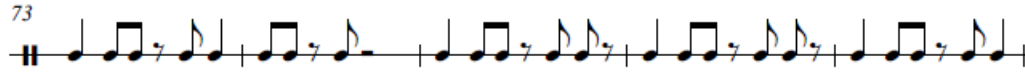
f

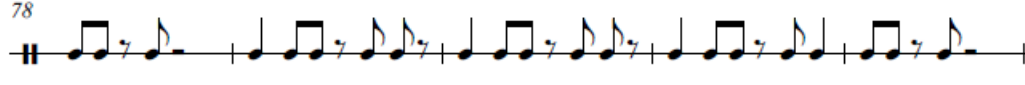
59 

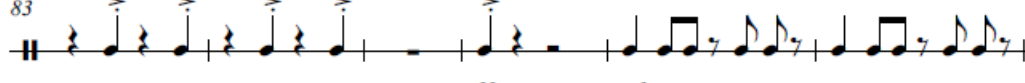
63 

68 

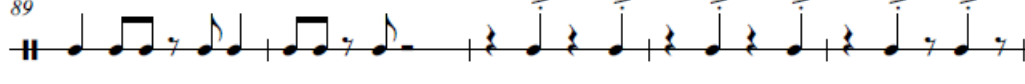
ff *mf*

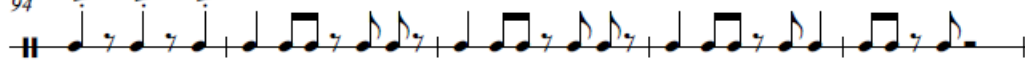
73 

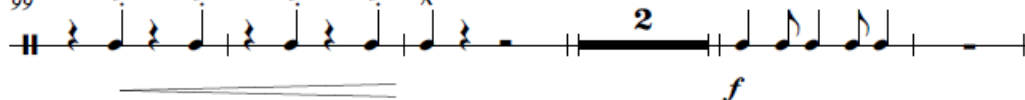
78 

83 

ff *mf*

89 

94 

99 

f

Claves 3

106 *mp* *pp* *ff*

112 *f* *mp* *pp* *ff*

118 *pp*

123 *cresc. poco a poco*

127

130 *mf* *ff*

134 *mf* SOLOS

139

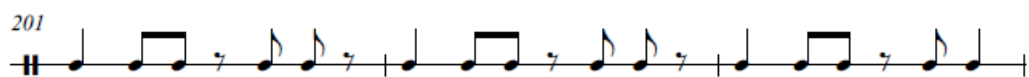
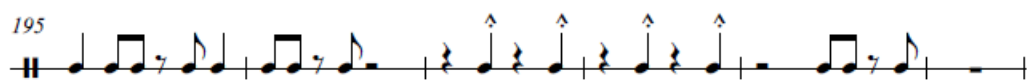
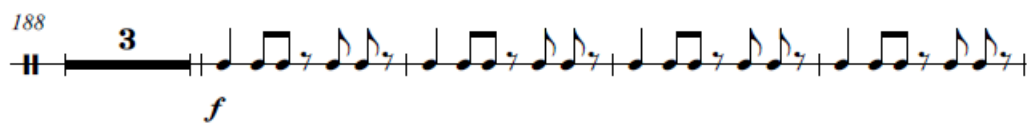
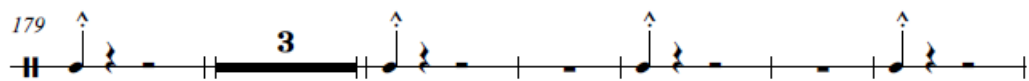
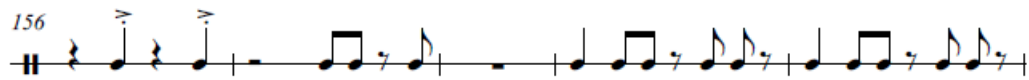
143

147

151 V.S.

4

Claves



Guiro

Tierra, viento y fuego

Terra, vent i foc

Fast samba $\text{♩} = 120$

8

mf

13

18

23

29

ff

mf

34

39

Breathless

p

44

49

2

2

Guiro

55 *f*

60

65 *ff*

71 *mf*

76

81 *ff*

87 *mf*

93

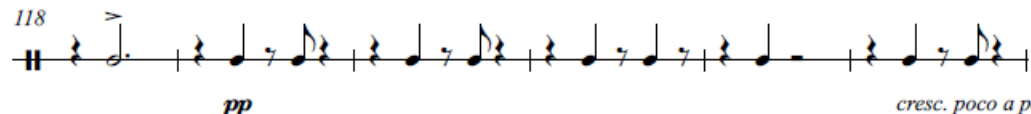
98 *f* **2**

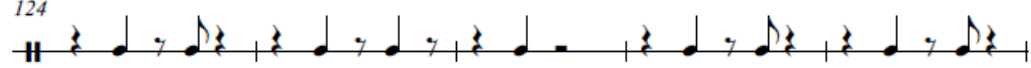
subito

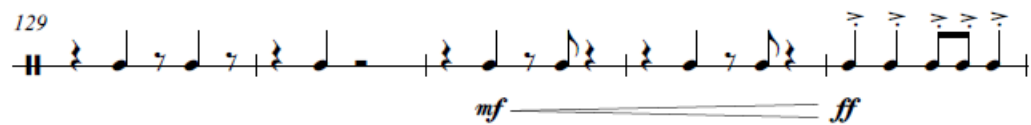
105 *mp* *pp* *ff subito*

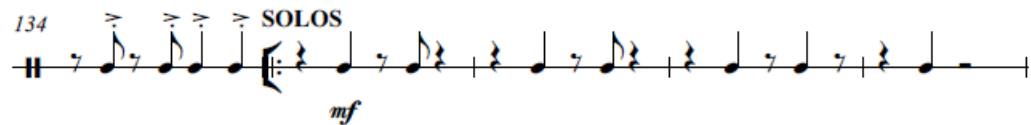
112 *f* *mp* *pp* *ff*

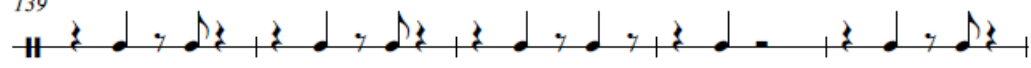
Guiro 3

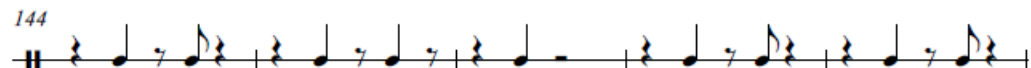
118 

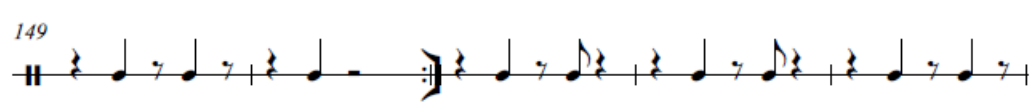
124 

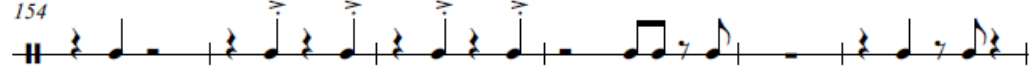
129 

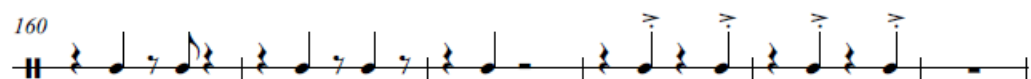
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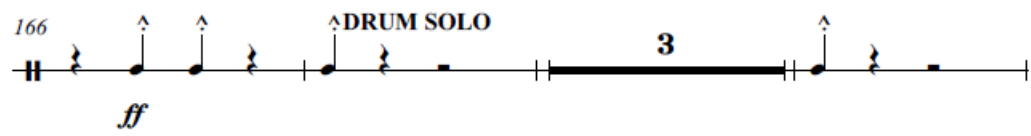
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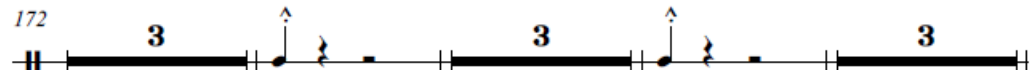
144 

149 

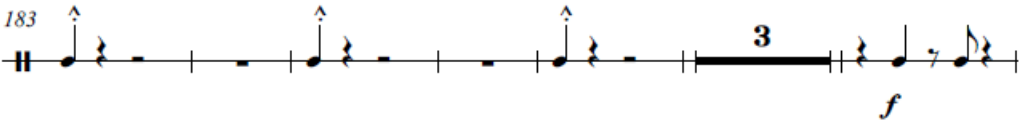
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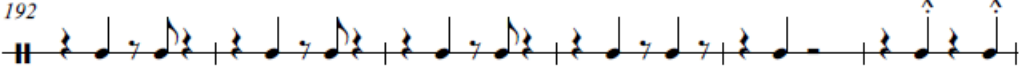
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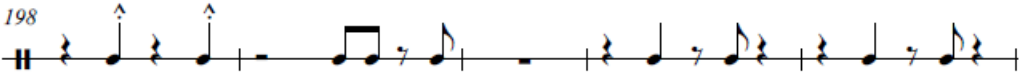
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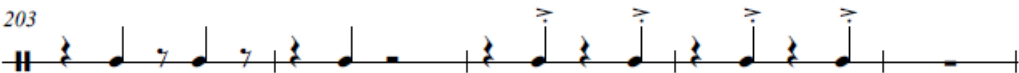
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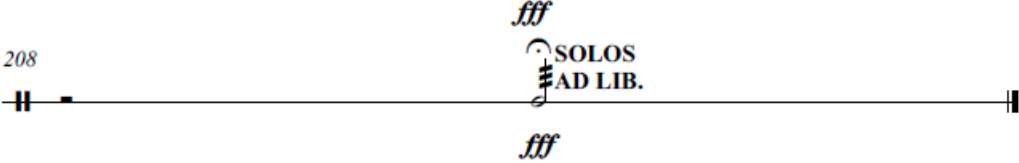
4 Guiro

183 

192 

198 

203 

208 

Five-string Bass Guitar

Tierra, viento y fuego

Terra, vent i foc

Fast samba ♩ = 120
4

f hammered

9

13

17 1.

21 2.

26

ff 3

32

37

41 **Breathless**
pp

47

V.S.

2

Five-string Bass Guitar

53

58

63

69

75

80

87

93

99

104

108

Five-string Bass Guitar

3

113



118



124



129



134

SOLOS



140



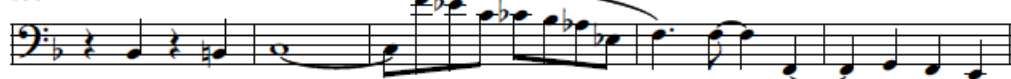
145



151



156



161



167 DRUM SOLO



4

Five-string Bass Guitar

179



188



194



198



202



208



Electric Piano

Tierra, viento y fuego

Terra, vent i foc

Fast samba $\text{♩} = 120$

f hammered

5

9

13

17 1.

21 2.

V.S.

2

Electric Piano

26

31

ff 3

36

40

Breathless

pp

43

46

Detailed description: This is a musical score for an electric piano, spanning measures 26 to 46. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is written for two staves, treble and bass. Measure 26 begins with a treble staff containing eighth and quarter notes, and a bass staff with a steady eighth-note accompaniment. Measure 31 features a treble staff with a triplet of eighth notes marked with a forte (*ff*) dynamic, while the bass staff continues the accompaniment. Measure 36 shows a continuation of the melodic line in the treble and the accompaniment in the bass. Measure 40 is marked 'Breathless' and begins with a piano (*pp*) dynamic, featuring a treble staff with a melodic line and a bass staff with a more complex, syncopated accompaniment. Measures 43 and 46 continue this 'Breathless' section with intricate melodic and harmonic textures in both staves.

Electric Piano 3

The musical score is for an electric piano in B-flat major (two flats). It consists of five systems of staves, each with a treble and bass clef. Measure numbers 49, 52, 55, 60, and 65 are indicated at the start of their respective systems. The score includes various musical notations such as eighth notes, sixteenth notes, chords, and slurs. Dynamic markings include *mf* (mezzo-forte), *p* (piano), and *f* (forte). A crescendo hairpin is shown in measure 55, and a decrescendo hairpin is shown in measure 60. The piece concludes with a double bar line at the end of measure 65.

4 Electric Piano

The musical score is for an electric piano in B-flat major (two flats). It consists of six systems of staves, each with a treble and bass clef. Measure numbers 71, 76, 80, 86, 91, and 95 are indicated at the start of their respective systems. The score features a variety of musical textures: sustained chords in the treble and moving lines in the bass, complex rhythmic patterns with eighth and sixteenth notes, and dynamic markings such as *ff* and *ff solo*. The piece concludes with a final chord in measure 95.

Electric Piano 5

The musical score for Electric Piano consists of six systems of staves, each with a treble and bass clef. The measures are numbered 101, 106, 112, 117, 122, and 126. The score includes various dynamics and articulations:

- Measure 101:** Treble staff starts with *f* and *dirty* articulation. Bass staff has *mp* and *f dirty* articulation.
- Measure 106:** Treble staff has *ff subito* and *mp* articulation. Bass staff has *ff* and *mp* articulation.
- Measure 112:** Treble staff has *f dirty* and *ff* articulation. Bass staff has *f dirty* and *ff* articulation.
- Measure 117:** Treble staff has *pp* articulation. Bass staff has *pp* articulation.
- Measure 122:** Treble staff has *cresc. poco a poco* and *mf* articulation. Bass staff has *f* and *mf* articulation.
- Measure 126:** Treble staff has *p subito* and *cresc.* articulation. Bass staff has *f* and *cresc.* articulation.

V.S.

6 Electric Piano

130

cresc. poco a poco

ff

134 *F⁶ SOLOS* *Dm⁹*

mf

139 *F⁶* *F(sus4)* *F⁶*

145 *Dm⁹* *Gm⁷* *F/A* *Gm/Bb* *G⁷/B* *E^b6* *E⁶* *F⁶*

151 *f* *ff* *mf* *ff*

155

Electric Piano

7

160

166 **DRUM SOLO** **ff**

176

184

8

Electric Piano

191

195

199

204

208

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E: music@aqa.org.uk

T: 01483 437 750