



**A-level
MUSIC**

**Component 1 Appraising music
June 2019**

7272/W

Scores for Section B Analysis

[Turn over]

Question 22: Baroque solo concerto
NB This performance is at baroque pitch

The musical score is divided into three systems of staves, each representing a different section of the piece. The key signature is one sharp (F#) and the time signature is 7/8.

System 1 (Measures 11-14):

- Trumpet:** Measures 11, 12, 13, and 14. Dynamics: *mf*. Measure 13 is a whole rest.
- Violin I:** Measures 11, 12, 13, and 14. Dynamics: *mf*. Measure 13 has a trill (*tr*).
- Violin II:** Measures 11, 12, 13, and 14. Dynamics: *mf*.
- Viola:** Measures 11, 12, 13, and 14. Dynamics: *mf*.
- Violoncello and continuo:** Measures 11, 12, 13, and 14. Dynamics: *mf*.

System 2 (Measures 15-18):

- Tpt.:** Measures 15, 16, 17, and 18. Measure 16 has a trill (*tr*). Measure 17 has a slur over measures 17 and 18.
- Vln. I:** Measures 15, 16, 17, and 18. Dynamics: *cresc.* (measures 15-16), *tr* (measure 16), *dim.* (measures 17-18), *tr* (measure 18).
- Vln. II:** Measures 15, 16, 17, and 18. Dynamics: *cresc.* (measures 15-16), *dim.* (measures 17-18).
- Vla.:** Measures 15, 16, 17, and 18. Dynamics: *cresc.* (measures 15-16), *dim.* (measures 17-18).
- Vc.:** Measures 15, 16, 17, and 18. Dynamics: *cresc.* (measures 15-16), *dim.* (measures 17-18).

System 3 (Measures 19-21):

- Tpt.:** Measures 19, 20, and 21. Measure 20 has a dynamic of *f*. Measure 21 has a dynamic of *mp*.
- Vln. I:** Measures 19, 20, and 21. Dynamics: *cresc.* (measures 19-20), *f* (measure 20), *mp* (measure 21).
- Vln. II:** Measures 19, 20, and 21. Dynamics: *cresc.* (measures 19-20), *f* (measure 20), *mp* (measure 21).
- Vla.:** Measures 19, 20, and 21. Dynamics: *cresc.* (measures 19-20), *f* (measure 20), *mp* (measure 21).
- Vc.:** Measures 19, 20, and 21. Dynamics: *cresc.* (measures 19-20), *f* (measure 20), *mp* (measure 21).

22 23 24

Tpt. Vln. I Vln. II Vla. Vc.

f *f* *f* *f*

Detailed description: This block contains the first system of a musical score, covering measures 22, 23, and 24. The score is for five instruments: Trumpet (Tpt.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is two sharps (F# and C#), and the time signature is 3/8. In measure 22, the Tpt. has a quarter rest, while the other instruments play eighth-note patterns. In measure 23, the Tpt. has a quarter rest, and the other instruments continue with eighth-note patterns. In measure 24, the Tpt. has a quarter rest, and the other instruments play eighth-note patterns. The dynamic marking *f* (forte) is present in measures 23 and 24 for all instruments.

25 26 27 28 29

Tpt. Vln. I Vln. II Vla. Vc.

allarg. *tr.* *tr.*

Detailed description: This block contains the second system of a musical score, covering measures 25, 26, 27, 28, and 29. The score is for five instruments: Trumpet (Tpt.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is two sharps (F# and C#), and the time signature is 3/8. In measure 25, the Tpt. has a quarter rest, while the other instruments play eighth-note patterns. In measure 26, the Tpt. has a quarter rest, and the other instruments continue with eighth-note patterns. In measure 27, the Tpt. has a quarter rest, and the other instruments continue with eighth-note patterns. In measure 28, the Tpt. has a quarter rest, and the other instruments continue with eighth-note patterns. In measure 29, the Tpt. has a quarter rest, and the other instruments continue with eighth-note patterns. The dynamic marking *allarg.* (allargando) is present in measure 28 for the Tpt. and Vln. I. The dynamic marking *tr.* (trill) is present in measures 28 and 29 for the Tpt. and Vln. I.

[Turn over]

Question 23: The operas of Mozart

Allegro

30

Flauti

Oboi

Fagotti

Corni in D

Trombe in D

Bartolo

Coll' as - tu - zia... coll' ar - gu - zia, col giu - di - zio, col cri

Allegro

Violino I

Violino II

Viola

Violoncello e Contrabasso

37

Fg. *sfp*

Cor. (D) *p*

Bart. te - rio... si po - treb - be... si po -

Vln. I

Vln. II *sfp*

Vla. *sfp*

Vc. e Cb *sfp*

41

Fg.

Cor. (D)

Bart. treb - be, coll' as - tu - zia, coll' ar - gu - zia col giu - di - zio, col cri -

Vln. I

Vln. II

Vla.

Vc. e Cb

[Turn over]

43

Fl.

Ob.

Fg.

Cor. (D)

Tbe (D)

Timp.

Bart.

Vln. I

Vln. II

Vla.

Vc. e Cb

p *cresc.* *f* *sf* *p* *sf*

cresc. *f* *sf* *p* *sf*

cresc. *f* *sf* *p* *sf*

cresc. *f* *sf* *p* *sf*

cresc. *f* *sf* *p* *sf*

cresc. *f* *sf* *p* *sf*

cresc. *f* *sf* *p* *sf*

cresc. *f* *sf* *p* *sf*

cresc. *f* *sf* *p* *sf*

cresc. *f* *sf* *p* *sf*

te-rio, si po-treb-be, si po - treb-be, si po-treb-be, si po - treb- be... il fat - to è se-rio, il fat-to è

48

Fl. *p sf f*

Ob. *p sf f p*

Fg. *p sf f p*

Cor. (D) *p sf f*

Tbe (D) *p sf f*

Timp. *p f tr*

Bart. *p sf f p*

se-rio, il fat-to è se-rio; ma cre-de-te si fa-rà,

Vln. I *p 3 sf f p*

Vln. II *p sf f p*

Vla. *p sf f p*

Vc. e Cb. *p sf f p*

[Turn over]

54

Ob.

Fg.

Cor. (D)

Bart.

ma cre - de - te si fa - rà. Se tut-to il co-di-ce do-ves-si

Vln. I

Vln. II

Vla.

Vc. e Cb

59

Fl.

Ob.

Cor. (D)

Bart.

vol - ge - re, se tut - to l'in - di - ce do - ves - si leg - ge - re, con un e - qui - vo - co, con un si -

Vln. I

Vln. II

Vla.

Vc. e Cb

61

Fl.

Ob.

Cor. (D)

Bart.

no-ni-mo qual-che gar-bu-glio so tro-ve - rà, se tut-to il co-di-ce do-ves-si vol-ge-re, se tut-to l'in-di-ce do-ves-si

Vln. I

Vln. II

Vla.

Vc. e Cb.

64

Fl.

Ob.

Fg.

Cor. (D)

Bart.

leg-ge-re, con un e-qui-vo-co, con un si - no-ni-mo, qual-che gar-bu - glio, si tro-ve - rà,

Vln. I

Vln. II

Vla.

Vc. e Cb.

sfp

sfp

sf

[Turn over]

67

Ob.

Fg.

Cor. (D)

Bart.

qual - che gar - bu - glio si tro - ve - rà, si tro - ve - rà.

Vln. I

Vln. II

Vla.

Vc. e Cb.

sfp

sfp

sfp

sfp

sfp

sfp

p

sf

p

sf

p

Question 24: The piano music of Chopin, Brahms and Grieg

107

Piano

sempre ppp

112

8va

117

(8)

cresc.

122

molto

127

f

[Turn over]

132

più f *ff*

Musical score for measures 132-136. The right hand features a series of chords with accents, starting with *più f* and reaching *ff* by measure 136. The left hand has a rhythmic accompaniment of eighth notes.

137

fff

Musical score for measures 137-141. The right hand continues with accented chords, reaching *fff* in measure 140. The left hand has a rhythmic accompaniment of eighth notes.

142

dim. *p tranquillo*

Musical score for measures 142-147. The right hand has a melodic line with accents, starting with *dim.* and ending with *p tranquillo*. The left hand has a rhythmic accompaniment of eighth notes.

148

Musical score for measures 148-152. The right hand has a melodic line with accents. The left hand has a rhythmic accompaniment of eighth notes.

153 *poco rit.*

dim. *pp* *Ped.* *

Musical score for measures 153-157. The right hand has a melodic line with accents, starting with *dim.* and ending with *pp*. The left hand has a rhythmic accompaniment of eighth notes. The piece ends with a *Ped.* instruction and an asterisk.

END OF SCORES

G/TI/Jun19/7272/W/E2



1 9 6 A 7 2 7 2 / W