

# TEACHERS' GUIDE TO SET WORKS

**Cambridge IGCSE<sup>®</sup>**

Cambridge International Certificate\*

**Music**

**0410**

For examination in June and November 2015

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The following notes may help teachers to ensure that their pupils approach the study of their Set Works in a way that will allow them to answer the examination questions in as precise and focused a manner as possible. It must be stressed that the information given below is not intended to give a fully comprehensive statement of content, but to indicate some general principles that should be followed in teaching this part of the syllabus.

The Set Works for 2015 are:

**EITHER**

***Mendelssohn, A Midsummer Night's Dream, Overture*** Op. 21

**OR**

***Rodrigo, Concierto de Aranjuez***, (Movements 1 and 2)

## General Observations

It is most important that candidates should be able to hear their Set Works as often as possible, so that they become thoroughly familiar with the music first and foremost through listening. Recordings should therefore always be available to them in school. Whenever possible, however, it would be highly desirable that they should have their own copy of a recording, so that they can listen at home as well as in school. With this in mind, every effort has been made to ensure that all the Set Works are available on good quality, but inexpensive CD recordings (e.g. those issued on the Naxos label). The importance of experiencing the sound of the music at first hand cannot be stressed too much.

In the examination, candidates should expect to be tested on a range of knowledge and understanding of their chosen work. Although the precise nature of questions will depend upon the individual characteristics of the work concerned, candidates should be prepared to answer questions under the following main headings:

- Structure and terminology
- Themes and their transformations
- Key centres and modulations
- Identification of chords
- Instruments
- Transposition
- Score markings, performance directions, instrumental effects
- General background information about the composer and about the genre of each work.

The following notes on each composer and work include suggestions for ways of approaching each of these headings.

## Felix Mendelssohn (1809–1847)

A Midsummer Night's Dream Overture

### 1 Background

Mendelssohn was an early Romantic composer of works including symphonies, concertos, oratorios, piano and chamber music, in addition to a number of overtures. He was a member of a wealthy German family, with a significant cultural and intellectual background. From a young age Mendelssohn received a thorough grounding in both literature and philosophy. He was not just a composer, but also a pianist, organist and conductor. He was a child prodigy, making his performing début aged just nine and writing 12 string symphonies and his first full symphony between the ages of 12 and 14. His octet, Op. 20, was written in 1825.

Mendelssohn's Overture to *A Midsummer Night's Dream* was written in 1826, when he was 17. Mendelssohn was familiar with Shakespeare's plays, through the German translations of Schlegel, and at home these were read and acted by the family. In 1825 Schlegel's widely acclaimed translations were reissued. In 1826 Mendelssohn told his sister Fanny that he was captivated by *A Midsummer Night's Dream* and could not wait to translate it into music. Mendelssohn showed the first draft of the score to his friend Adolf Marx, who suggested slight changes. Mendelssohn was uncertain about the braying donkey effect, thinking it too unsubtle, but Marx persuaded him to keep it.

This overture is an example of a concert overture. Although it was inspired by Shakespeare's play, it was not designed to be performed with it and from the start was conceived as an independent work. This is in contrast to earlier overtures, which were orchestral pieces played at the start of a performance to get the attention of the audience. Initially the material used in the overture was not related to what followed, but in the late 18th and early 19th centuries it became common for the overture to serve as an introduction to what was to follow. This could be in creating an atmosphere or anticipating specific musical events. Composers writing purely concert overtures were freed from such constraints, as they were self-sufficient orchestral works. In 1826, the concert overture was still a relatively new genre; however, there were numerous examples of overtures for Mendelssohn to look to for inspiration, not least the overtures by Beethoven (particularly *Coriolanus*).

Concert overtures were often programme music, telling a story or describing a scene, as is the case with *A Midsummer Night's Dream*. The term was first used by Liszt, but it has since been found extremely useful as a way of categorising music written much earlier, including works such as Vivaldi's *Four Seasons* or Beethoven's *Pastoral Symphony*. It is normally expected that a piece of programme music will have some kind of verbal annotation (a programme) attached to it, to explain the story that it portrays or to define what is being described. Mendelssohn was asked by the publishers Breitkopf and Härtel to supply a programmatic sketch of the overture before performances in February 1833. He was initially reluctant to do this, preferring the music to stand by itself, but outlined the main elements in a letter of 15 February 1833. Cambridge IGCSE® candidates will find it beneficial to be familiar with the basic story of the play and may need to be introduced to it as part of the course.

During the Romantic Period all the arts shared a preoccupation with subjects drawn from nature, history or literature (in its broadest sense, including mythology, legend and fairy tale). Favourite authors included Byron, Schiller and Goethe (to whom Mendelssohn was introduced by his piano teacher Karl Zelter) but Shakespeare occupied a special place in the Romantic imagination and several nineteenth-century composers wrote works based on his plays. Some of these were operas, but many were pieces of orchestral programme music in which a careful selection of characters, themes or incidents from the play could allow the composer freedom to capture the essence of the drama without the need for words. Mendelssohn's *A Midsummer Night's Dream* is just such a piece. It presents important elements of the

drama structured as a movement in sonata form. Mendelssohn was able to select material from the play for use in his overture.

The first orchestral performance of *A Midsummer Night's Dream* did not take place until February 1827 in Stettin (now Szczecin in Poland). However, Mendelssohn originally created the piece as a piano duet, which he performed with his sister, Fanny, in Berlin on 19 November 1826. The score of *A Midsummer Night's Dream* was not published until 1835, as Mendelssohn wished to publish three of his concert overtures together: *A Midsummer Night's Dream*, *Calm Sea and Prosperous Voyage* (1832) and *The Hebrides* (also known as *Fingal's Cave*) (1830, revised 1832).

At the age of 33 Mendelssohn was asked to compose incidental music for a production of *A Midsummer Night's Dream* in the 1840s. This had been commissioned by the King of Prussia for a production at Potsdam. For his Op. 61 Mendelssohn returned to his earlier overture and many of the themes from the overture can be found in the later pieces.

## 2 Instruments

Mendelssohn's *A Midsummer Night's Dream* is scored for a relatively small Romantic orchestra, using pairs of woodwind instruments, similar to the orchestra used by Beethoven. However, there are some unusual and interesting points to note.

Mendelssohn's orchestra consists of 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, ophicleide, timpani and strings. In his autograph score Mendelssohn specified an English bass horn instead of the ophicleide. However, by the time the score was published the English bass horn had fallen out of favour and so was replaced, with Mendelssohn's consent, by the ophicleide. The ophicleide had been invented in 1817 in France, as an extension to the keyed bugle family. It was often found in the brass section of a Romantic orchestra, replacing the serpent or its relatives, which were thought outdated. The ophicleide part is now often performed by a tuba, but this was not invented until the mid-nineteenth century.

There are several **transposing instruments** used in this work. Candidates will be expected to be able to transpose small fragments of a part played by a transposing instrument, to the pitch at which the instrument sounds.

The following are the transposing instruments in *A Midsummer Night's Dream*:

- 2 Clarinets: these are pitched in A throughout the work, written a minor third higher than they sound (so candidates need practice in transposing down a minor third).
- 2 Horns in E: these sound a minor sixth lower than written.
- 2 Trumpets in E: despite being 'in E' like the horns, these sound a major third higher than written.
- Double bass: this part is written an octave higher than it sounds (but candidates will not be expected to transpose any of this part).
- For the string section Mendelssohn writes a separate part for the double basses, giving a five-part string texture. Also, at the start of the work (and at other points) the first and second violin sections are divided further, giving a striking four-part violin texture.

The only instrument which does not use the treble or bass clef in this work is the viola, which is written in the alto clef (where middle C is on the middle line). Candidates should practise writing small fragments of this part in the treble clef.

### 3 Directions in the Score

All markings in the score are in Italian. Just one *tempo* indication is given for the whole overture: *allegro di molto*, meaning very fast (*di molto* literally means 'of much', i.e. very). However, with the pauses over the first four semibreve chords the tempo marking is initially redundant and the *allegro di molto* really begins in bar 6.

The only other tempo indications used by Mendelssohn are *ritard.* (gradually slowing down) at b384, *poco riten.* (slightly slowing down) at b658 and *ritard.* again at b678.

Candidates will also need to be familiar with other markings found in the score:

The abbreviation *div.* (short for *divisi*, found in b8 in the 1st violin part) literally means divided and indicates that half of the section should play the top notes on the staff and the other half should play the bottom notes. Since violinists share a music stand with another player, it is usually the case that the outside player (nearest the audience) will play the top notes and the inside player (further from the audience) the bottom notes.

*Unis.* (short for *unisono*, found in b16 in the 2nd violin part) literally means united and indicates that all instruments in the section should now play the same notes after a passage in which they have been divided.

The abbreviation *pizz.* (short for *pizzicato*) in string parts means that the strings should be plucked with the finger until cancelled by the term *arco*, when the players should return to using the bow (e.g. *pizz.* in b16 of the viola part, followed by *arco* in b62).

The abbreviation *a2* in the woodwind and brass parts means that both instruments written on a single staff should play the phrase that has this marking (e.g. the clarinet part in b79).

*1.2.* used in the clarinet part in b105 is to make clear which notes are to be played by each clarinettist, as for a short time the 2nd clarinet part is higher than the 1st clarinet part.

The abbreviation *vc.* in the cello part (e.g. at b100) indicates that only the cellos play at this point, not the double basses. The basses begin playing again in b119, with the marking *bassi*.

The *Tutti* marking at b284 indicates that all the cellos and basses should resume playing their part as bb 276–278 should be played by just one cello and one bass (*uno Violoncello/uno Basso*). Unfortunately this latter marking has been omitted from the Eulenburg score.

*Con tutta la forza* in the horn part in b294 means with all force possible i.e. very loudly.

### 4 Techniques

Mendelssohn's music is tonal, but sometimes uses an extended vocabulary of chords, typical of the nineteenth century, which involves use of chromaticism and modal shifts between major and minor.

There are extended pedal points in some passages and the use of a drone. There is also use of sequential repetition and imitation.

## 5 Structure and Form

Mendelssohn manages to combine both themes relating to characters from the play and a sonata form structure in his overture. In order to accommodate his themes and their development he modifies the traditional sonata form structure, particularly in his use of keys. Such a departure from the usual expectations of sonata form is one of the features of *A Midsummer Night's Dream* that marks it out as a Romantic reinterpretation of the form. Another is the way in which themes are used at points where they would not be traditionally expected.

In order to understand how Mendelssohn modified the form, candidates will need to know that the main outlines of traditional sonata form are as follows:

**EXPOSITION** (which introduces the main themes in a particular order)

**First subject** in the tonic key

**Transition** (also called the **Bridge Passage**), which modulates to the dominant key (if the main key of the symphony is major) or to the relative major (if the main key is minor)

**Second subject** in the dominant (or relative major) key

**Codetta** which finishes this section in the key of the Second Subject

The Exposition is marked to be repeated, although the repeat is often omitted in modern performances.

**DEVELOPMENT** (during which themes may be extended, fragmented or combined, and the music modulates frequently and extensively)

**RECAPITULATION** (returning to the music of the Exposition, but with significant modifications)

**First subject** in the tonic key

**Transition** adjusted so that it does not modulate, except in passing

**Second subject** in the tonic key

**CODA** (which finishes the whole movement in the tonic key). The Coda often uses similar music to the Codetta, but it is normally longer.

In addition to the above, some Classical movements in Sonata Form have a slow **Introduction** at the beginning, which may be (but often is not) related to one or more of the themes used in the main body of the movement.

## 6 Analysis

Candidates are not expected to know every detail of the following, but should focus on:

- structure
- the relationship of themes to characters
- details of scoring
- significant matters relating to keys and harmony.

### **INTRODUCTION** (bars 1–5)

The introduction consists of four chords, played by the woodwind and brass. It begins with just two flutes, playing the notes E and G#, which is a tonally ambiguous chord. It is not possible to tell if the following music will be in the key of E major or C# minor. The third chord (A minor) is also unexpected in its minor form, given a key signature of four sharps. This is the first of many modal shifts between major and minor employed by Mendelssohn.

During the introduction the texture gradually thickens, as new instruments are added to each successive chord. Clarinets join the flutes for the second chord, followed by bassoons and horns in the third chord and oboes in the final chord. Since all the notes of the introduction are marked with pauses, it lies outside the *Allegro di molto* tempo of the rest of the movement and there is no sense of regular metre.

### **EXPOSITION** (bars 6–249) Main keys: E minor and E major

#### **First subject** (bars 6–61)

This begins with a link between the introduction and the start of the first subject (bb 5–6). Like the introduction, there is a held chord, but now played by the string section and at the *Allegro di molto* tempo. Unexpectedly it is an E minor chord, the minor version of the tonic key. The first theme is in the key of E minor and is meant as a description of the fairies. Their fluttering wings are portrayed in the music through the use of rushing quaver movement, staccato, high pitch and divided 1st and 2nd violins, giving a close three- and four-part texture. The first eight bars of the theme are repeated almost exactly in bb 16–23, with a very small change in the 2nd violin in b16 (compared with b8).

The fairy music continues in bb 24–38, with the addition of pizzicato violas. Bb 24–25 are repeated in sequence in bb 26–27, a tone lower. B32 is a repetition of the music from b8 with a changed ending.

At bb 39–40 the strings are interrupted by a wind and brass chord. Since this is a long pianissimo chord, played by wind and brass, it can be heard as a reference to the introduction. The chord itself is best described as a diminished seventh (with an extra note) and is an example of Mendelssohn using an extended vocabulary of chords. It resolves onto a B major chord (b41) and as it does so, the strings take up the fairy music again. Bb 41–55 are the same as bb 24–40, but with most of the earlier *pizzicato* viola part played by half of the 2nd violins instead.

At bb 56–57 the strings are again interrupted by the same wind and brass chord. At its resolution the strings play a shortened version of bb 41–56, repeating b41 and the first half of b42, followed by the second half of b54 and b55. The fairy music ends (for now) with a perfect cadence in E major in bb 61–62.

#### **Transition** (bars 62–129)

This theme is meant to describe Theseus, Duke of Athens and is in E major. This is the first time that the tonic key of E major is firmly established and is marked by the whole orchestra playing with a sudden *ff*. It is also here that the ophicleide makes its first appearance. The theme is followed by music (bb 70–77) which anticipates the hunting calls heard later in the movement (a dotted minim – crotchet figure) played by most of the orchestra.



There is then a new version of the Theseus theme (b63 in augmentation). The falling E major scale is now reworked into minims and is presented in imitation over a tonic pedal (bb 78–85). The accompanying pedal note is rhythmicised in the strings, with a crotchet – two quavers rhythm, giving the music forward momentum. From b86 the falling minim scale in imitation is repeated, but with instruments arranged differently. This leaves the rhythmicised pedal to be carried solely by the violas. The crotchet – two quavers rhythm is taken up by the strings again in b90 and is used as a means of modulating. At b98 the music is in the dominant key of B major and the fairy theme from b8 returns, but this time in the major key of the dominant.

The key is not the only difference in this presentation of the fairy theme. The music is played *legato* rather than staccato and is played by all the strings (except the basses), rather than divided violins. It is also accompanied by much of the woodwind and brass and the dynamic is loud, rather than the *pianissimo* that was used before.

The four bars of the fairy theme are followed by four bars which serve to move the pitch up a tone. This then allows the fairy theme to be repeated as a rising sequence in bb 106–109 and again in bb 114–117, where it has reached the key of E major. This return to the tonic is unusual, as the second subject is expected next, in the dominant key of B major. However, over the next 12 bars Mendelssohn modulates once again, from E major to the dominant B major.

The modulation is achieved with the help of a diminished 7th chord at b120, played *sf*. This resolves onto a chord of F#<sup>7</sup>, the dominant of the dominant. Imitation is then used in the next few bars. First the 1st violins play a falling F#<sup>7</sup> arpeggio figure, imitated an octave lower by the 2nd violins two bars later and then the violas another octave lower one bar later. The repeated F#<sup>7</sup> chord is finally resolved onto B major with the start of the second subject at b130.

### **Second subject, first theme** (bars 130 to 193)

Mendelssohn stated that this theme, played initially by the clarinets, represented the two pairs of tender lovers, who lose and then find themselves. Like many of Mendelssohn's themes, this begins with a four-bar phrase, which is then immediately repeated over a varied accompaniment. The melody is then taken over by the 1st violins from b138, over a tonic pedal (B) in the cellos and basses. At bar 162 the melody is extended by repetition of the material from bb 140–141.

At b166 the soft, lyrical melody is interrupted by a loud fanfare interjection in the woodwind and brass, which could represent Theseus. The strings continue their lyrical theme in b168, but are again interrupted by the fanfare in b174.

The strings appear to have picked up the sense of urgency from the woodwind and brass as there is a *crescendo* and the 1st violin melody of bb 179–180 is repeated as a rising sequence in bb 181–182 and 183–184. The orchestration also becomes thicker as some of the woodwind join the strings in b182. There is antiphonal writing between the strings and woodwind and brass in bb 186–191 as they play the same rhythm but a minim apart. A loud two-octave descending scale (the scale of F# major, but beginning on E) in the 1st violins in bb 192–193 leads into the next theme.

### **Second subject, second theme** (bars 194–222)

This theme represents the workmen, who rehearse a play to perform in front of Theseus. Bottom (one of the characters) is transformed into a donkey and Mendelssohn clearly portrays this in his music. The theme begins with a repeated accented pedal note on the tonic (B), joined by the dominant (F#) two bars later. The repetition and accenting of these notes makes them sound like rustic drones.

In bb 199–200 and 200–201 the melody uses the rhythm crotchet – dotted minim and the repeated interval of a falling 9th. This represents the hee-haw sound of the transformed Bottom. The fact that all instruments playing at this point use the same rhythm makes it stand out very clearly. The rustic nature of this theme is also demonstrated in its simplicity and use of much repetition.

The theme ends with many repeated donkey brays, this time extended to a falling 10th (bb 214–216) and at a lower pitch (bb 218–220). The section ends with a perfect cadence in B major (bb 221–222).

### **Codetta** (bars 222–249)

The codetta begins with hunting calls of the royal hunting party of Theseus and Hippolyta in the horns, doubled by the trumpets. These were anticipated in b71. Like many of Mendelssohn's themes, the hunting calls consist of a four bar phrase (bars 222<sup>2</sup>–226<sup>1</sup>), which is immediately repeated with denser orchestration.

There is then a surprise return of the theme representing Theseus, this time in the dominant. A variation on the horn calls then follows, played in imitation, with upper strings imitating the horns and trumpets one bar later.

From b238 the emphasis is very firmly on the chord (and key) of B major, which is repeated until b249. From bb 246–249 the whole orchestra simply play a descending B major arpeggio, over a tonic pedal. This marks the end of the exposition and at this stage all the character themes have been introduced.

### **DEVELOPMENT** (bars 250–393)

This is mainly based on material from the first subject, which represents the fairies. After the emphatic chord of B major at the end of the exposition, there is a sudden change as the fairy theme is played in B minor. This corresponds to the theme being first introduced in E minor, despite the key of the overture being E major. As at the start of the exposition, the theme is played initially by divided 1st and 2nd violins. However, this time there are added interjections from the woodwind and from b258 a varied version of the melody is passed down through the strings at two-bar intervals. Whilst the cellos are playing in bb 264–270 there is accompaniment from the flutes and bassoons in the form of a long held diminished chord. The length and orchestration of this chord refers to the introduction. The repeated D in the cello part completes the chord, making it a diminished 7th, which resolves onto F# minor in b270. This is chord II in E major, but can also be thought of as the dominant (minor) of the dominant, B major. Here the fairy theme is heard again, in F# minor, with new accompanying arpeggios added in the woodwind. As at the start of the development, after eight bars of the theme it is passed down through the strings at two-bar intervals (bb 278–283). However, this time, before it can be played by the cellos it is interrupted by the fanfare motif, first heard in b166. From b284 this fanfare motif is passed around the orchestra.

Whilst the fanfare idea continues, the violins take up the first bar of the fairy theme again in b290, in E minor, repeating it in imitation between the 1st and 2nd violins. However, they only manage to continue this for four bars before it disintegrates into repeated quavers and a descending B minor scale in the divided violas in b294. Against the violas is heard a loud interjection from the horns *con tutta la forza*. This could be a reference to the second theme of the second subject, which was loud and unsubtle. Bb 290–297 are repeated in bb 298–305, but this time beginning in B minor, rather than E minor.

The development and fragmentation of the fairy theme continues from b306, where the 1st violins play just the first bar of the theme before stopping. In b308 the melodic shape is then changed from the very familiar rising 4th followed by stepwise descent to simply four stepwise descending quavers. This four-bar pattern (bb 306–309) is repeated as a rising sequence (bb 310–313). This leads to an unexpected perfect cadence in D major (bb 315–316) and the return of a longer section of the fairy theme. However, the theme is still being developed; although it begins in the same way as the opening it soon becomes just a decorated version of a descending D major scale. This takes place against the woodwind still playing fanfare interjections.

The final development of the fairy theme is left to the violas and cellos (bb 324–334). The quaver melodic shape eventually just becomes repeated quavers, which are taken up by the violins in b334. The pizzicato accompaniment from the cellos and half the divided 2nd violins is similar to the original pizzicato accompaniment to the fairy theme from b24, but is now every minim beat, rather than every crotchet. Bb 340–341 are another perfect cadence in D major, a key very distant from the tonic of the overture, E major.

From b376 there is a reference to the end part of the love theme (second subject, first theme, bb 168–174). It is thought that this may refer to the lovers falling asleep in the forest as the music is very quiet, slowing down and with many pauses, giving it the effect of a recitative. Bb 380–382 are an interrupted cadence in C# minor. The development section ends with a repeated C# minor chord. This is the relative minor (chord VI).

### **RECAPITULATION** (bars 394–619)

The recapitulation begins with the wind chords from the introduction, with a few significant differences. The first chord, which in b1 was ambiguous, is now clearly a C# minor chord, as it is supported by the strings playing C# minor. The final chord is extended by three bars and divided violins are added in b398. The violins continue after the wind chords end, changing the chord from E major to E minor in b402.

The fairy theme returns in b404, played by divided violins as before, in the key of E minor. However, unlike the first time it was heard in the exposition, there are now added interjections from the wind and brass in the form of short single notes and long held notes. These are similar to the interjections added to the theme at the beginning of the development. The fairy theme is also presented in a shorter form. Effectively bb 24–40 from the exposition are omitted and the music moves straight to the version where the pizzicato accompaniment is played by the 2nd violins rather than the violas. At this point a timpani roll on the dominant is also added. At b432 the music takes an unexpected change of direction, moving briefly to C major, but soon returns to the dominant seventh chord (B<sup>7</sup> at b442).

There is no reprise of the beginning of the transition theme at this point (the royal theme of the court of Athens). Instead there is a much shorter transition, beginning at b442. The wind and brass parts here are very similar to those at b122, but the string parts are much more clearly related to the fairy theme. The other obvious difference between this section and the corresponding section in the exposition is that here it is designed to lead to the second subject in the tonic key, whereas in the exposition it modulated to the dominant key.

At b450 we hear the second subject, first theme, which is the music for the pairs of lovers. Not only is it now in the tonic (instead of the dominant), but it has been reorchestrated. The melody in the first eight bars (a repeated four-bar phrase) is played by the 1st flute instead of the 1st clarinet.

When the 1st violins continue the lovers' theme at b458<sup>3</sup> it is very similar to the exposition. The melody is doubled by the 2nd violins an octave lower and the cellos and basses play a tonic pedal. The main difference between these bars and the corresponding point in the exposition (other than the key) is that the clarinets join the accompaniment before the flutes (rather than the other way round). As in the exposition, the love theme is interrupted by woodwind and brass fanfares from b486 and again at b494.

From b498, towards the end of the love theme, there is a tonic pedal in octaves in the horns. In the exposition this was just a long held note, but here it has been rhythmicised in crotchets with some rests. At b512, rather than having a descending scale leading into the next theme (as in bb 192–193) Mendelssohn this time uses a descending dominant 7th arpeggio.

The second subject, second theme begins as in the exposition, with a tonic pedal, joined by a dominant pedal two bars later, giving a rustic drone effect. This time the donkey brays are emphasised further by an

even wider leap of a descending 11th (bb 519<sup>3</sup>–521). The second half of the melody (from b525<sup>3</sup>) is more richly orchestrated as the violins play continuously rather than playing alternate bars. The donkey bray descending leaps at the end of the theme (from b534) are back to 10ths as they were in the exposition.

At b542 we might expect the coda, as this point was the start of the codetta in the exposition. However, Mendelssohn brings back music from the transition (b78). This begins in a very similar way to the time it was first heard, with descending woodwind and brass scales in the tonic key in imitation, over a repeated rhythmicised tonic pedal in the lower strings. In the recapitulation a timpani roll on the tonic has also been added. From b550 the scales are developed but at bb 584–585 there is a perfect cadence in E major.

From b586 the transition theme returns, which is the royal music of the court of Theseus (first heard from b62). This has not so far been a part of the recapitulation, so it returns in a different place in relation to the other themes, when compared with the exposition. Because the descending scales which followed this theme in the exposition have already been reprised, the music then moves on to the hunting music, which was originally heard in the codetta (b222). It is now much more richly scored, with the whole orchestra playing. There is still imitation between the strings and woodwind and brass from b601.

The hunting music can be heard as a series of repeated accented plagal cadences. This is followed by the whole orchestra outlining the notes of the tonic chord, making the overture sound as though it has finished. This is emphasised by the fact that the music from the codetta has been reprised and b594 onwards could be heard as the coda. However, Mendelssohn makes this a false ending and at b620 we hear the real coda.

#### **CODA** (bars 620–686)

This section forms the final surprise, as the music sounds as though it is already finished. The fairy theme is heard again, in E minor, as in the exposition, giving them the final word just as in the play. Although the melody is played staccato, as in b8, the accompaniment is legato (as at b98). The theme is accompanied by woodwind arpeggios, similar to those used in the accompaniment in the development section (b270), but in the coda they are now twice as fast.

As in the exposition, the fairies' music is interrupted by a wind and brass chord (a diminished 7th with an extra note). However, unlike the exposition, this chord continues into a descending scale in semibreves. This becomes gradually quieter and instruments drop out until there are only clarinets and horns remaining. The sudden interruption of the fairy theme with much slower-moving music makes a striking change of mood.

The royal theme from the transition is heard in transformed version one more time at b663, in the tonic key. The second phrase is transformed further, with the addition of triplets.

The piece ends just as it began, with the four woodwind and brass chords. This time the lingering E major chord from the strings in b682 leaves no doubt that the key of the movement is E major. The other alteration to these chords is the use of slightly difference spacing and the addition of a dominant timpani roll on the final chord. From b663 there is a dream-like quality to the music.

## Joaquin Rodrigo (1901–1999)

Concierto de Aranjuez (Movements 1 and 2)

### 1 Background

Blind from the age of three, Rodrigo was a Spanish composer of works including concertos for guitar, violin, cello, harp and piano, music for theatre and vocal pieces. He began his studies in Spain, but then spent a great deal of time studying in Paris, where he studied with Paul Dukas from 1927 and was encouraged by the Spanish composer Manuel de Falla. Here he also met a number of other composers including Ravel, Stravinsky and Poulenc. Despite writing several widely acclaimed pieces for guitar, Rodrigo was not a guitarist, saying that he could not 'play four notes in a row' on the guitar. However, he was an excellent pianist and violinist.

The *Concierto de Aranjuez* was composed in 1939 when Rodrigo was in exile from Spain, due to the Spanish civil war (1936–1939). It was not his first work for guitar, but the first he had written for guitar and orchestra. Rodrigo and his wife, Victoria Kamhi, met the guitarist Regino Sáinz de la Maza and the Marques de Bolarque (a music aficionado) in Paris and Rodrigo was asked to write a concerto for guitar and orchestra. It was first performed by Regino Sáinz de la Maza in Barcelona in 1940, once the Rodrigos had returned to Spain. The *Concierto de Aranjuez* firmly established Rodrigo's reputation as the leading Spanish composer of his generation and it remains his most successful work.

Rodrigo's lifelong interest in Spanish history is immediately evident in the work. It is named after the royal palace of Aranjuez, 50km south of Madrid, that had been built between the 16th and 18th centuries as the summer residence of the Spanish monarchs. Rodrigo himself said that he wanted to evoke the fragrance of the magnolias, the singing of the birds and the gushing of the fountains, found in the gardens there during the period at the end of the 18th and beginning of the 19th century. This was the time of the reign of Charles IV and Ferdinand VII, when many Spaniards wore traditional dress and bull-fighting was in favour. The *Concierto* has a distinctly Spanish flavour as Rodrigo drew on some of the traditional characteristics of Spanish folk music, especially *Flamenco* and *Fandango*.

### 2 Instruments

The *Concierto de Aranjuez* was one of the first twentieth-century concertos for guitar and orchestra. The guitar is a relatively quiet instrument, so the problem of balance between the soloist and orchestra must be solved if the concerto is to be successful. However, the orchestra in the *Concierto de Aranjuez* is not particularly small. It consists of 2 flutes (the 2nd doubling piccolo), 2 oboes (the 2nd doubling cor anglais), 2 clarinets, 2 bassoons, 2 horns, 2 trumpets and strings. There are no parts for trombones, timpani or percussion, which would have made it much more likely that the orchestra would have drowned out the solo guitar. The remaining problems of balance are solved by Rodrigo's clear orchestral textures, with generally light accompaniments which often feature solo instruments from within the orchestra. The full orchestra is used sparingly, in passages which do not involve the solo guitar.

There are several transposing instruments used in this work. Candidates will be expected to be able to transpose small fragments of a part played by a transposing instrument, to the pitch at which the instrument sounds.

The following are the transposing instruments in *Concierto de Aranjuez*:

- Piccolo: this part is written an octave lower than it sounds (but candidates will not be expected to transpose any of this part).
- 2 clarinets in B flat: these parts are written a tone higher than they sound (so candidates need practice in transposing down a tone).

- 2 horns in F: these sound a perfect fifth lower than written.
- Cor anglais: like the horns, this sounds a perfect fifth lower than written.
- Double bass: this part is written an octave higher than it sounds (but candidates will not be expected to transpose any of this part).
- Solo guitar: this part is written an octave higher than it sounds (but candidates will not be expected to transpose any of this part).

It should be noted that the trumpet parts are written in C (i.e. at their sounding pitch): Rodrigo does not use the more usual notation of trumpets in B flat. For the string section Rodrigo writes a separate part for the double basses, giving a five-part string texture.

In addition to the transposing instruments, there are some parts which use clefs other than the familiar treble and bass clefs. The violas are written in the alto clef (where middle C is on the middle line). Candidates should practise writing small fragments of this part in the treble clef. The bassoon and cello parts are occasionally written in the tenor clef, when the pitch is too high to be written on the normal bass clef without an excessive number of ledger lines (e.g. bassoon, first movement, 4th bar of fig. 13, cello, first movement, bar before fig. 21).

Ledger lines are also avoided in the violin parts in the third movement from fig. 11 by  $\delta^a$ , indicating that the notes should be played an octave higher than written. This is then cancelled at fig. 12 by the marking *loco*.

### 3 Directions in the Score

Most of the performance directions in the score are fairly standard Italian ones. However, sometimes Rodrigo uses Spanish equivalents of the more usual Italian terms, and a few of them refer to specific playing techniques. Directions used include:

- *Rasgueado* (e.g. solo guitar, first movement, b1) means 'strumming'. This was an important part of baroque guitar technique, but dropped out of use in art music during the 19th century. However, it was always an essential part of Spanish Flamenco guitar technique. The direction *sigue* in b3 (more usually spelled *segue*) means that the player should continue to play *rasgueado*.
- *Arm.* (e.g. solo guitar, first movement, fifth bar of fig. 10): this is an abbreviation, meaning that the note should be played as a harmonic. In this case, the string is indicated by the figure 5 in a circle (i.e. string 5, the A string), and the number 7 beside the note means that the harmonic is produced at the 7th fret; the note produced is an E, two octaves higher than the written note. Rodrigo was not always so explicit in his notation of harmonics (e.g. at the end of the second movement, where the method of producing the effect is left to the player's discretion).
- *Spiccato* (e.g. strings, first movement, fig. 1): this means a detached style of playing, achieved by using a bouncing stroke of the bow on the string.
- *Col talone* (e.g. strings, first movement, fig. 3 and fig. 22): this means that the heel of the bow should be used.
- *Sordina* (e.g. trumpets, first movement, fig. 12): this means that the instruments should be muted. This direction is cancelled at the fifth bar of fig. 14, where *senza sordina* means that the mutes should be removed. The strings are also muted throughout the second movement.
- *Divisi* (e.g. double basses, first movement, b1) literally means 'divided' and indicates that half of the section should play the top notes on the staff and the other half should play the bottom notes.
- *Unis.* (short for *unisono*, found in the bass part in b20) literally means 'united' and indicates that all instruments in the section should now play the same notes after a passage in which they have been divided.

- *Pizz.* (short for *pizzicato*) in string parts means that the strings should be plucked with the finger and cancelled by the term *arco*, when the players should return to using the bow (e.g. *pizz.* in the cello part, first movement, three bars before fig.5, followed by *arco* in the second bar of fig. 5).
- *1°* (e.g. in the flute part, first movement, fig. 2) indicates that the printed notes are to be played only by the 1st flute.
- *Cuerda* (e.g. '4.a cuerda' in the 2nd violin part, first movement, fig. 1) means 'string', indicating that the D played by the 2nd violins here should be played on the 4th (G) string.
- *Ben marcato il canto* (guitar part, second movement, fourth bar of fig. 7) tells the guitarist that the melody should be brought out (literally 'marked') above the accompanying chords.
- *Ponticello* (e.g. 1st violin, third movement, fig. 20) indicates that the violins should move their bows to play nearer the bridge than is usual.

## 4 Techniques

Rodrigo's harmonic language is tonal, but he uses an extended vocabulary of chords, including many discords. Some of these derive from the use of the Phrygian mode in Flamenco music, while others are based (especially in the second movement) on the dominant minor 9th chord. Dissonant chords and dominant minor ninths are common in Flamenco. Modulations are often not firmly established, and the music frequently passes through keys or just touches on them, without becoming explicit. There are pedal points in some passages and use of sequential repetition.

## 5 Structure and Form

Rodrigo wrote in an essentially neo-classical style and in all the movements he uses his own reinterpretation of classical formal structures. The first movement is in a kind of sonata form, although it does not exactly follow the tonal procedures normally associated with this form. The second movement is in a version of ternary form that includes a substantial amount of development and two cadenzas in the central section. The third movement is in a sort of *rondo* form.

Close relationships between themes are evident in this work. The opening statements of thematic material contain small cells which are then used in a slightly different way to build subsequent themes. This means that the movements convey a strong sense of thematic integration and underlines the debt Rodrigo owed to composers of the classical period.

## 6 Analysis

Candidates are not expected to know every detail of the following, but should focus on:

- structure
- details of scoring
- significant matters relating to keys and harmony.

### FIRST MOVEMENT: ALLEGRO CON SPIRITO

Tonic key: D major

#### INTRODUCTION

Rather than beginning with a traditional full orchestra statement of the two main themes, the movement begins with the solo guitar playing an introduction. It is accompanied only by *divisi* double basses, playing a tonic pedal, which allows the solo guitar to be heard easily, despite the *pp* dynamic. Although there is a 6/8 time signature, the music uses both 6/8 and 3/4 rhythms, which can be heard as a type of *hemiola* rhythm and is influenced by Flamenco rhythms. The music is very simple, consisting of three bars, which

are repeated, first with the 3rd of the tonic chord at the top, then the 5th, followed by the tonic and the 3rd again. Just chords I, II and V are used.

At b19 the woodwind section joins the accompaniment, playing short interjections, derived from the first four notes of the introduction, while the guitar plays a simple quaver figure, based on chords I, II and V, like the opening music.

A *ff* descending scale in the solo guitar in the bar before fig. 1 leads into a repeat of the introduction at fig. 1, played by the strings, this time without the double bass sustained tonic pedal. Instead the cellos play a rhythmicised tonic pedal, as played by the guitar as the bottom note of each chord in the opening.

## **EXPOSITION**

### **First Subject**

At fig. 2 the introductory music is repeated, but it is now an accompaniment to the First Subject of the movement, played by the 1st oboe and 1st violins. The clarinets, 1st horn and 1st trumpet join the lower strings in playing the introductory music.

The upbeat to fig. 3 marks the return of music from the introduction, from b18. However, this time it is played by the full orchestra, with the strings taking the original guitar part and the woodwind and brass playing the short interjections, derived from the first four notes of the introduction. As in the introduction there is a descending scale (one bar before fig. 4), but this time played by violas and cellos, with some initial help from the clarinets and bassoons.

Fig. 4 begins with five tonic chords played by the guitar, as heard at the opening, but this quickly moves into a decorated guitar statement of the First Subject (from fig. 2, originally played by the 1st oboe and 1st violins). Although the outline of the melody from fig. 2 can be seen, the rhythm is very different and it is no longer accompanied by music from the introduction. The accompanying woodwind parts reinforce the addition of ornamentation to the theme. The most important bars from the original version of the theme are the eighth and ninth bars of fig. 2, with the falling tone and falling minor 3rd as these form the basis of the melodic material for this section, with the guitar continuing with fragments of the theme, together with scale passages.

Between figs. 5 and 6 the music begins to move away from the tonic key of D major. At the third bar of fig. 5 the key of B minor (the relative minor) is suggested, with the use of the dominant chord of this key (F sharp major). During this passage the harmonies show the influence of flamenco music.

### **Second Subject**

This begins on the last quaver of the fourth bar of fig. 6. It is still in the key of D major: if following Classical sonata form principles it would be expected that the second theme would be in the dominant (A major). Two bars before fig. 7 the key moves towards E flat and three bars after fig. 7 finally towards A major. At the third and fifth bars of fig. 7 there is a false relation between the 2nd horn and violas. These are often found in Flamenco harmony. At the second bar of fig. 8 the Second Subject is played by the guitar in F major (a minor third higher than before) and the music touches on D flat major one bar before fig. 9 before reaching an E major chord (the dominant chord of A major) three bars after fig. 9.

## **DEVELOPMENT**

This section begins at fig. 10 with an inversion of the introductory theme, in A minor (the dominant minor), rather than the dominant that would be expected after the E major section at the end of the exposition. As if to emphasise this unexpected key, the music is printed with a new key signature, rather than using accidentals.



The introductory theme is not the only melodic material for long. After just 2½ bars Rodrigo adds the First Subject from fig. 2, this time played by a solo cello, with added decoration. The semiquaver decoration in the ninth bar of fig. 10 becomes increasingly important later.

At fig. 11 the guitar returns with the introductory music in A major. However, from the end of the fourth bar of fig. 11 there are suggestions of the First Subject. This statement of the theme is not complete as the orchestra return at fig. 12 and with the guitar move the music towards C major. While the guitar continues with semiquaver decoration from fig. 12 to fig. 13, the flutes enter at the fifth bar of fig. 12 with a shortened version of the introduction.

At the upbeat to fig. 13 the horn enters with a shortened and varied version of the First Subject, which is then passed to the 1st oboe, followed by the 1st bassoon. This is accompanied by the strings playing the introductory theme in A flat major, moving to B major in the sixth bar of fig. 13. Here the 1st violins, followed by the solo guitar, play the First Subject in the version played by the cello (from fig. 10). The key signature is changed back to the original two sharps and B major quickly becomes B minor (two bars before fig. 14).

The second subject reappears at the fifth bar of fig. 14 and is used extensively (with its Flamenco harmony) until fig. 16. This is accompanied by the whole orchestra, with increasingly elaborate material and frequent use of descending scales in the woodwind and solo guitar parts.

### **RECAPITULATION**

At fig. 16 the tonic key returns and the First Subject is played by the oboe and 1st violins, with the introductory rhythm used in the accompaniment. The introduction alone is therefore omitted from the reprise; it only appears as an accompaniment to the First Subject. The guitar enters at the eighth bar of fig. 16 with the answering phrase of the First Subject. The woodwind echo some of the notes one bar before and after fig. 17 (as they did from the eleventh bar of fig. 4).

The ascending D major scale in the second bar of fig. 17 is now played by the flute (rather than the violins in the Exposition at fig. 5). The guitar part from the fourth to the seventh bars of fig. 17 is basically the same as the exposition (the third to the sixth bars of fig. 5), but there are then changes.

Fig. 6 from the Exposition is heard a fifth higher at the eighth bar of fig. 17, leading to the entry of the Second Subject one quaver before fig. 18. In a traditional sonata form movement it would be expected that the Second Subject would now be played in the tonic; however, here it is played by the 1st clarinet in the key of G (the subdominant). This is accompanied by the guitar playing arpeggios and a muted interjection from the trumpets. This interjection is taken from the guitar part in the exposition (the sixth bar of fig. 6), when the guitar played both the Second Subject and the interjection motif.

The piccolo and oboe take over the Second Subject briefly two bars before fig. 19, but at fig. 19 it returns to the clarinet. It touches on A flat major at fig. 19 and returns to the home key of D major at the third bar of fig. 19. The following scale passages and octaves in the guitar, together with the orchestral accompaniment are a complete reprise of what was heard in the exposition. This includes the very brief false relations between the 2nd horn and violas in the third and fifth bars of fig. 19.

One quaver before fig. 20 the guitar restates the Second Subject (as in the Exposition) in the key of B flat major. A complete reprise of the corresponding part of the Exposition follows, but the music here reaches A as the dominant key, ready to lead firmly into the tonic, D major.

### **CODA**

The music resolves onto the tonic at fig. 22 and the quaver figure from the introduction (b19) is played by the strings while the woodwind play a dotted version of the First Subject (from fig. 2).

At fig. 23 there is a cadential phrase, typical of Spanish guitar music, here played by the orchestra and fig. 24 played by the guitar. The quaver figure from the introduction returns in the solo part at the fifth bar of fig. 24 and the introductory theme appears in shortened form once more, with the first two bars played by the strings followed by the third bar played by the solo guitar. The movement finishes very abruptly, as it began, with the guitar playing the hemiola figure.

## SECOND MOVEMENT: ADAGIO

Tonic key: B minor (the relative minor)

### FIRST SECTION

The first bar acts as an Introduction, in which an arpeggiated tonic chord is played by the soloist, above a sustained B in the cellos and double basses.

The main theme begins in b2. It is five bars long, played by solo cor anglais, accompanied by guitar and solo strings. This plaintive melody is probably the melody by which the *Concierto* is best known. It is possible that the sound of the cor anglais is used to evoke the style of Flamenco singing known as *saeta*. This is heard during religious processions in Holy Week.

During the statement of the theme the bass plays the root of chords I, IV, V and I. The accompanying 1st violin descending scale includes a false relation, the A natural two bars before fig. 1, clashing with the A sharp in the guitar part. At one bar before fig. 1 the violas double the guitar part in decorating the tonic chord.

At fig. 1 the main theme is repeated by the solo guitar. It is now extensively decorated and supported by the full string section. The phrase length and basic harmony are unchanged, but further variety is provided by use of 1st inversions of chords I and IV.

A variation on the main theme is heard at fig. 2. The cor anglais begins a 5th higher than before, but is again accompanied by sustained lower strings and a descending 1st violin scale. The harmony descends from a chord of G major, to F sharp minor and then E minor and there is sequential elaboration of the harmony in the accompanying guitar chords.

As at fig. 1, the variation on the main theme is repeated by the solo guitar (fig. 3), again with decoration and accompaniment from the full string section. It is also slightly extended. When the guitar stops at fig. 4, the orchestra continues the extension of the theme, taking a motif from the end of the main theme and repeating it in sequence (compare the cello part at fig. 4 with the cor anglais part one bar before fig. 3). The motif is then taken up by the violas and 1st violins in octaves.

At the 3rd bar of fig. 4 the key changes to the dominant minor (F sharp minor), but one bar later this is changed to F sharp major (one bar before fig. 5). Here the cor anglais plays a version of the cello motif, while the guitar plays repeated arpeggiated F sharp major chords, preparing for the next section.

### SECOND SECTION

This section acts as a kind of Development and falls into two parts:

#### First Development

The first bar of fig. 5 appears to introduce a new idea in the solo part, over a B major 7th chord, but in the second bar it can be seen to be an elaboration of the repeat of the main theme (compare it with fig. 1, 2nd bar, 1st beat). The harmony then resolves onto an E major chord at the 3rd bar of fig. 5, where the bassoon repeats what the cor anglais played 1 bar before fig. 5.

At two bars before fig. 6 the guitar repeats the first two bars of fig. 5, but now a tone lower, over an A minor 7th chord. This resolves onto a D minor chord at fig. 6, where the orchestra plays the first bar of the main theme in the new key.

In the second bar of fig. 6 the guitar once again repeats the first two bars of fig. 5, now a 6th lower than originally, over a chord of D major with a minor 7th and 9th. This chord is known as a Dominant Minor Ninth. The descending triplets played by the guitar at beats 3 and 4 are important to note, as they reappear later.

At the third bar of fig. 6 the key moves on to G minor and the orchestra repeats the first bar of the main theme once again. However, this time it begins one beat later than usual (after a crotchet rest) and the third note therefore has to be shortened.

There is then one more repeat of the first two bars of fig. 5, played by the guitar at fig. 7 and including the descending triplets. This is played over a G major chord with an added minor 7th and 9th (another dominant minor ninth), which resolves onto a C minor chord at the second beat of the second bar of fig. 7. The next 1½ bars involve a rapid modulation so that the key of E minor is reached at the fourth bar of fig. 7.

### ***First Cadenza***

Unlike most cadenzas, which are brilliant and showy, this is thoughtful and reflective. It is based on the original guitar repeat of the main theme from fig. 1, but with varied decoration. Since it is a solo cadenza, the guitarist has to provide the accompaniment of arpeggiated chords. For extra clarity the composer notated the passage on two staves, with the melodic writing on the lower staff and the accompanying harmony on the upper staff. Each of the chords has E as the top note, known as an inverted pedal, and this results in often some quite dissonant chords.

### ***Second Development***

At fig. 8, beat three, the oboe plays a short plaintive melody over a dissonant string chord, which includes a false relation (upper 1st violin G natural and upper viola G sharp). This is interrupted by the guitar in the third bar of fig. 8, playing an ascending A minor scale in triplets, over the dominant of A minor (E) in the cellos and double basses.

The oboe then repeats the melody a tone lower, again accompanied by dissonant strings with a false relation (F natural / F sharp). Once again the guitar interrupts, with a slightly modified triplet passage. This becomes an ascending G minor scale over the dominant (D) in the cellos and double basses.

The woodwind then play a version of the triplet figure from the second bar of fig. 6 and this becomes broken up, to be shared around the woodwind and brass and finally passed to the bassoon. This takes place over a 1st inversion E major chord, with added minor 7th and 9th (another dominant minor ninth) in the strings.

### ***Second Cadenza***

Though based on the same material as the First Cadenza, the Second Cadenza sounds like a more traditional virtuosic cadenza. It also sounds improvised, despite the fact that it is fully notated. It is accompanied by a change in key signature to four sharps (C sharp minor), but the first section pivots around the note G sharp. The climax at fig. 11 is accompanied by pizzicato unison G sharps in the strings and the guitar strumming an F sharp minor chord (with alternating top note of A and G sharp) over a G sharp pedal.

### ***THIRD SECTION***

This serves as a Recapitulation, starting four bars after fig. 11. However, it is not in the tonic key (as would be expected), but in the Dominant (F sharp minor), complete with a change of key signature to three sharps, rather than the two with which the movement began. The first five bars of the main theme (originally played by cor anglais) are now played in octaves by violins and violas. It is accompanied by the woodwind echoing

the first three notes of the theme and the bass playing the accompaniment from the guitar repeat of the theme (from fig. 1).

At the ninth bar of fig. 11 the music is based on the variation of the main theme from fig. 2, starting on a chord of D major. The melody is further varied, but retains the basic outline and the harmony descends as before (now D major, C sharp minor, B minor).

At fig. 12 the cello motif from fig. 4 returns, but it is now played by the 1st flute. At the third bar of fig. 12 the guitar plays a variation on the beginning of fig. 5, but now contrapuntally in two parts and with much greater use of triplets.

### **CODA**

The last five bars of the movement finally take the music back to the tonic (although the key signature of three sharps remains). The bassoon and cor anglais play the start of the motif from the bar before fig. 5, which is then played in full by the solo guitar over a dominant chord (F sharp major). This resolves onto B major (a *Tierce de Picardie* – the major version of the minor tonic of the movement) with a rising B major arpeggio in the guitar. Here there are many harmonics: natural harmonics in the violas and cellos, false harmonics in the violins, in addition to the harmonics in the solo part.

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