



Cambridge Assessment International Education
Cambridge Pre-U Certificate

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MUSIC (PRINCIPAL)

9800/11

Paper 11 Listening, Analysis and Historical Study

May/June 2019

INSERT

1 hour 30 minutes

READ THESE INSTRUCTIONS FIRST

Write your centre number, candidate number and name in the spaces at the top of this page.

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This syllabus is regulated for use in England, Wales and Northern Ireland as a Cambridge International Level 3 Pre-U Certificate.

This document consists of **20** printed pages.

Extract 1

Allegro con spirito

2 Oboes *f*

2 Horns in C alto *p*

2 Clarini (Trumpets) in C *f*

Timpani *f*

Violin 1 *f p f p*

Violin 2 *f p f p*

Viola *f p f p*

Cello, Bass and Bassoon *f p f p*



9

Soli

Obs. *a2*

Hns. *a2*

Tpts. *a2*

Timp.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

2

16

Obs.

Hns.

Tpts.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

p

f *p* *f* *p*

26

Obs.

Hns.

Tpts.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

f

33

Obs.
Hns.
Tpts.
Timp.
Vln. 1
Vln. 2
Vla.
Vc.

Detailed description: This system contains measures 33 through 38. The woodwinds (Obs., Hns., Tpts.) and timpani (Timp.) are mostly silent, with some activity in measures 34-35. The strings (Vln. 1, Vln. 2, Vla., Vc.) play a rhythmic accompaniment. The first violin (Vln. 1) has a melodic line with many accidentals. The second violin (Vln. 2) plays chords. The viola (Vla.) and cello (Vc.) play a steady eighth-note pattern.

39

Obs.
Hns.
Tpts.
Timp.
Vln. 1
Vln. 2
Vla.
Vc.

Detailed description: This system contains measures 39 through 42. Measures 39-40 feature a sustained, melodic line in the woodwinds (Obs., Hns., Tpts.) marked with a forte (*f*) dynamic. The timpani (Timp.) has a rhythmic pattern in measures 39-40. The strings (Vln. 1, Vln. 2, Vla., Vc.) continue with their accompaniment. The first violin (Vln. 1) has a melodic line with many accidentals. The second violin (Vln. 2) plays chords. The viola (Vla.) and cello (Vc.) play a steady eighth-note pattern.

4

43

Musical score for measures 43-48. The score includes parts for Oboe (Obs.), Horns (Hns.), Trumpets (Tpts.), Timpani (Timp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The Oboe part features a melodic line starting in measure 43. The Horns and Trumpets play sustained chords. The Timpani part has a rhythmic pattern of eighth notes. The Violin 1 and Viola parts have a fast sixteenth-note pattern, while Violin 2 and Violoncello play a steady eighth-note accompaniment.



49

Musical score for measures 49-54. The score includes parts for Oboe (Obs.), Horns (Hns.), Trumpets (Tpts.), Timpani (Timp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The Oboe part has a melodic line with a *p* dynamic marking. The Horns and Trumpets play sustained chords, also marked *p*. The Timpani part has a rhythmic pattern. The Violin 1 and Violin 2 parts have a fast sixteenth-note pattern, marked *p*. The Viola and Violoncello parts play a steady eighth-note accompaniment, also marked *p*.

56

Obs. *f*

Hns. *f*

Tpts. *f*

Timp. *f*

Vln. 1 *f*

Vln. 2 *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Detailed description: This system contains measures 56 through 63. The woodwinds (Obs., Hns., Tpts.) and timpani (Timp.) play a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic. The strings (Vln. 1, Vln. 2, Vla., Vc.) play a more complex melodic and harmonic line, also starting with a forte (*f*) dynamic. The first violin (Vln. 1) and second violin (Vln. 2) parts feature a mix of eighth and sixteenth notes. The viola (Vla.) and cello (Vc.) parts have a more sustained, lower-register line. Dynamic markings transition from *f* to *p* (piano) in the later measures of this system.

64

Obs.

Hns.

Tpts.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Detailed description: This system contains measures 64 through 71. The woodwinds (Obs., Hns., Tpts.) and timpani (Timp.) are silent, indicated by a double bar line at the beginning of their staves. The strings (Vln. 1, Vln. 2, Vla., Vc.) continue their melodic and harmonic development. The first violin (Vln. 1) and second violin (Vln. 2) parts feature a mix of eighth and sixteenth notes. The viola (Vla.) and cello (Vc.) parts have a more sustained, lower-register line.

6

72

Obs.

Hns.

Tpts.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

f

f

a2

f

77

Obs.

Hns.

Tpts.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

p

p

p

p

84

Obs.

Hns.

Tpts.

Timp.

Vln. 1

Vln. 2

Vla.

Vc. Cello

91

Obs.

Hns.

Tpts.

Timp.

Vln. 1

Vln. 2

Vla.

Vc. Tutti

pp

f

p

f

f

8

99

Obs.

Hns.

Tpts.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

p *f* *p* *f*



107

Obs.

Hns.

Tpts.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

(Extract fades)

Extract 2

Sostenuto ma non troppo

6

11

15

19

23

Allegro

28

Musical score for measures 28-32. The piece is in 3/4 time and a key signature of three flats (B-flat, E-flat, A-flat). The melody in the treble clef features a series of eighth-note chords, with some notes beamed together. The bass line consists of a steady eighth-note accompaniment.

33

Musical score for measures 33-38. The melody continues with eighth-note chords, showing some chromatic movement. The bass line remains consistent with the previous system.

39

Musical score for measures 39-44. The melody shifts to a more active eighth-note line. The bass line continues with eighth notes, providing a rhythmic foundation.

45

Musical score for measures 45-50. The melody features a series of eighth-note chords with some chromaticism. The bass line continues with eighth notes.

51

Musical score for measures 51-56. The melody continues with eighth-note chords. The bass line remains consistent with the previous systems.

57

Musical score for measures 57-62. The melody features eighth-note chords. The bass line continues with eighth notes, ending with a fermata over the final notes.

63

Musical score for measures 63-68. The score is in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). The melody is written in the bass line, and the treble line is empty. The melody consists of eighth notes in measures 63-65, followed by a quarter note and a half note in measure 66, and quarter notes in measures 67-68.

69

Musical score for measures 69-74. The score is in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). The melody is written in the bass line, and the treble line is empty. The melody consists of quarter notes in measures 69-70, eighth notes in measures 71-72, quarter notes in measures 73-74, and a quarter note followed by a half note in measure 75.

75

Musical score for measures 75-80. The score is in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). The melody is written in the bass line, and the treble line is empty. The melody consists of quarter notes in measures 75-79, and a quarter note followed by a half note in measure 80.

Extract 3

Orpheus

Li-bre! Ô bon-heur! ô joie ex - trê - me! Cou - rons, courons, con-ter le fait à la nym-phe que

4

j'ai - - - - me!

Chorus

A - na-thè - - - -

7

me, A-na-thè - me sur ce-lui qui sans pi - tié, qui sans pi -

Orpheus: Free! O happiness! O great joy! Let me run, let me run and tell the nymph whom I love!

Chorus: Anathema, anathema to him who, without pity,...

10

Chorus

tié; A-na-thè - me, A-na-thè - me re-fuse u - ne lar - me

13

Orpheus

É - tran - ges cris! é - tran - ges

mê - me à sa moi - tié. A - na - thè - - - -

16

cris!

me. A-na-thè - me, A-na-thè - me sur ce-lui qui sans

Chorus: Anathema, anathema, refuses to shed even one tear for his better half.

Orpheus: What strange cries! **Chorus:** Anathema, anathema to him who, without...

19 **Orpheus**

En - core ces voix!

Chorus

pi - tié, qui sans_ pi - tié, A-na-thè - me, A-na-thè -

22

En - core ces voix!

me re-fuse u - ne lar - me mê - me à sa moi - tié! A-na-thè -

25

De tous les cô - tés à la fois! Quel phé-no-

- - me, A-na-thè - - - me.

Chorus: ...pity - Anathema..

Orpheus: These voices again!

Chorus: ...refuses to shed even one tear for his better half. Anathema!

Orpheus: From all sides at once! What an...

31

mè - ne d'a - cou - sti - que, quel phé - no - mè - ne d'a - cou - sti - que!

A-na-

35

Chorus

A-na-thè - - - me, A-na-thè - me, A-na-thè -

thè - me, A-na-thè - me, A-na-thè - - - me, A-na-thè - me, A-na-thè -

41

me sur ce - lui qui sans pi - tié, A-na-thè - me, A-na-thè - me,

me sur ce - lui qui sans pi - tié, A-na-thè - me, A-na-thè - me,

Orpheus: ...acoustic phenomenon!

Chorus: Anathema, anathema!

46

A-na-thè - me, A-na-thè - me sur ce-lui qui sans pi - tié A-na-thè - me,
A - na - thè - me sur ce-lui qui sans pi - tié, A - na -

51

A-na-thè-me re - fuse u - ne lar - me mê - me à sa moi - tié
thè - me, re - fu - se u - ne lar - me à sa moi - tié.

55

A - - - na - thè - me, A - - - - na - - - -
A - - - na - thè - me, A - - - - na - - - -

Chorus: Anathema to him who, without pity - Anathema -
refuses even one tear for his better half.
Anathema!

59

thè - - - - - me!

thè - - - - - me!

63

Orpheus

Ciel! l'O-pi-nion Pu - bli-que qui me pour-suit dé - jà!

68

Ciel! l'O-pi-nion Pu - bli-que qui me_ pour-

Chorus: Anathema!

Orpheus: Heavens! Public Opinion is after me already!

72 **Public Opinion**

suit, qui me pour-suit dé-jà, dé - jà! C'est l'O - pi - ni - on Pu - bli - que qui pro -

76

cla - me ce qu'el - le__ sait, qui peut dans un sen - tier o - bli - que sai - sir__ la__

80

tra - ce d'un for - fait, qui dit à__ la main sa - cri - lè - ge: dans les

84

blés tu se - mas le__ piè - - - - ge! Hal - te là!__ hal - te

Public Opinion: This is Public Opinion, who proclaims what she knows; who can, by devious means, pick up the trace of a serious crime; who says to a sacrilegious hand: in the corn you have set your trap! Stop there! stop...

88

là _____ ça n'peut pas s'pas - ser, non, ça n'peut pas s'pas-ser comm' ça! Hal - te

91

là! hal - te là! ça n'peut pas s'pas - ser, non, ça n'peut pas s'pas-ser comm'

94

ça!

Public Opinion: ...there! This can't happen, no, it can't happen like this! Stop there! stop there! This can't happen, no, it can't happen like this!

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