



GCE A LEVEL

1660U80-1

TUESDAY, 14 JUNE 2022 – MORNING

MUSIC – A2 unit 6

Appraising

**2 hours 15 minutes approximately plus
your additional time allowance**

Surname _____

First name(s) _____

Centre Number _____

Candidate Number 2 _____

Section 1:
Area of
Study F:
Strand 1 or 2

Section 2:
Area of
Study F:
Strand 3 or 4
or 5

Section 3:
Area of
Study E

For Examiner's use only		
Question	Maximum Mark	Mark Awarded
1/2	20	
3/5/7	10	
4/6/8	10	
9	10	
10/12	15	
11/13	15	
Total	80	

INSTRUCTIONS TO CANDIDATES

Use black ink, black ball-point pen or your usual method.

Write your name, centre number and candidate number in the spaces provided on the front cover.

You will need an unmarked copy of the SET WORK scores you have studied for Section 1 and 3.

No other scores may be taken into the examination.

In Section 1 answer EITHER strand 1 OR strand 2.

In Section 2 answer EITHER strand 3 OR strand 4 OR strand 5.

In Section 3 answer EITHER questions 9, 10 and 11 OR questions 9, 12 and 13.

INFORMATION FOR CANDIDATES

You will hear extracts of music for all questions in Sections 1 and 2 and for question 9 in Section 3.

Full instructions are included with each question and on the CD recording which will be played to you.

The allocation of marks is given at the end of each question or part-question. Unless specified you will be awarded one mark for each correct answer up to the maximum allowed for that question.

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Answers should be located within the music, wherever necessary, with either bar numbers (in set works), line numbers (in songs) or sections (where given).

There is a separate resource booklet containing the lyrics and scores for the following questions:

Q.3, 4 – Area of Study F Strand 3 – Popular Music in Wales

Q.5, 6 – Area of Study F Strand 4 – American Musical Theatre

Q.7 – Area of Study F Strand 5 – Jazz Legends

Q.9 – Area of Study E – The Western Classical Tradition

At the end of the examination the answer booklet and the resource booklet MUST be handed in to the invigilators and sent for marking.

(Turn over)

SECTION 1

Answer EITHER question 1 OR question 2.

AREA OF STUDY F: STRAND 1: IMPRESSIONISM

- 1. You will hear an extract from Debussy's Reflets dans l'eau. Use an UNANNOTATED COPY OF THE SCORE for this question. You will also need an unannotated score of Ravel's Prélude from his ballet Ma Mère l'Oye.**

The extract begins at bar 1 and will be played 3 TIMES with a 1 MINUTE PAUSE between each playing and a 10 MINUTE SILENCE after the final playing for you to complete your answers. [20 marks]

(Turn over)

Locate your answers with bar and beat numbers where appropriate.

You now have 1 MINUTE to read the questions.

- 1 (a) State TWO features of the writing for piano in bars 1 TO 14. Give bar numbers in your answers. [2 marks]**

1. _____

2. _____

(Turn over)

1 (b) Comment on Debussy's use of melodic motifs in bars 1 TO 8.

[2 marks]

(Turn over)

1 (c) Other than the 3/8 time signature in bar 11, state TWO ways in which the music in bars 1 TO 8 is changed in bars 9 TO 13. [2 marks]

1. _____

2. _____

- 1 (d) Give the bar (and, where appropriate, beat) number(s) of ONE example of each of the following in the extract.**
[3 marks]

pentatonic harmony	
octatonic harmony	
diatonic harmony	

- 1 (e) Briefly explain the function of bars 17³ TO 23. [1 mark]**

- 1 (f) Compare the use of TEXTURE in Ravel's Prélude from Ma Mère l'Oye with that in Debussy's Reflets dans l'eau. [10 marks]**

12

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(Turn over)

**AREA OF STUDY F: STRAND 2:
CHAMBER MUSIC IN WALES**

- 2. You will hear an extract from Lynne Plowman's Night Dance No.1. Use an UNANNOTATED COPY OF THE SCORE for this question. You will also need an unannotated score of Rhian Samuel's Ariel.**

The extract begins at bar 17 and will be played 3 TIMES with a 1 MINUTE PAUSE between each playing and a 10 MINUTE SILENCE after the final playing for you to complete your answers. [20 marks]

(Turn over)

Locate your answers with bar and beat numbers where appropriate.

You now have 1 MINUTE to read the questions.

2 (a) Name ONE composer Plowman identifies as having influenced her use of rhythm/metre at the start of the extract. [1 mark]

2 (b) Other than rhythm and phrase structure, comment on the flute melody in bars 18 TO 32. [2 marks]

2 (c) State two features of the harmony in bars 18 TO 40. [2 marks]

1. _____

2. _____

2 (d) Give ONE feature of the phrase structure in bars 17 TO 40.

[1 mark]

2 (e) Other than the use of different time signatures, state THREE new features of the music in bars 51 TO 59. [3 marks]

1. _____

2. _____

3. _____

2 (f) Briefly explain the function of bars 51 TO 62. [1 mark]

(g) Compare the use of TEXTURE in Rhian Samuel's *Ariel* with that in Lynne Plowman's *Night Dance 1*. [10 marks]

(Turn over)

SECTION 2

Answer EITHER questions 3 and 4 OR questions 5 and 6 OR questions 7 and 8.

AREA OF STUDY F: STRAND 3: POPULAR MUSIC IN WALES

- 3. You will hear an extract from Hometown Unicorn by the Super Furry Animals. The extract will be played 3 TIMES with a 1 MINUTE PAUSE between each playing and a 2 MINUTE SILENCE after the final playing for you to complete your answers. [10 marks]**

You now have 1 MINUTE to read the questions.

The lyrics of the extract are printed in the separate resource booklet.

(Turn over)

3 (a) Identify ONE feature of interest in the music of the short instrumental introduction. Do not merely name an instrument in your answer. [1 mark]

(b) (i) State the phrase structure of the music in lines 1 TO 2. [1 mark]

(Turn over)

3 (b) (ii)

**State how this changes in
lines 3 TO 4. [1 mark]**

(c) (i)

**Give ONE feature of interest in the
harmony in lines 1 TO 2. [1 mark]**

(Turn over)

3 (c) (ii)

State EITHER ONE difference OR ONE similarity in the harmony in lines 3 TO 4 as compared with that in lines 1 TO 2. [1 mark]

3 (d) UNDERLINE the interval made by the notes played by the bass guitar on the words won't you take me back in line 3. [1 mark]

perfect 4th

augmented 4th

perfect 5th

minor 6th

(Turn over)

- 3 (e) Other than in phrase structure, describe TWO ways in which the solo vocal melody in lines 1 TO 2 is changed in lines 5 TO 11. Locate your answers by referring to lines/lyrics where appropriate.**

[2 marks]

1. _____

2. _____

(Turn over)

- 3 (f) State TWO differences in the use of instruments in lines 12 TO 15 as compared with that in lines 1 TO 4. [2 marks]**

1. _____

2. _____

- 4. You will now hear an extract from Emily by the Manic Street Preachers, written as a tribute to Emmeline Pankhurst, leader of the suffragette movement. The extract will be played 3 times with a 1 MINUTE PAUSE between each playing and a 7 MINUTE SILENCE after the final playing for you to complete your answer. [10 marks]**

You now have 1 MINUTE to read the questions.

The lyrics of the extract are printed in the separate resource booklet.

(Turn over)

Discuss the Manic Street Preachers' use of FORM/STRUCTURE in the extract.

Where appropriate, you should refer to lyrics/lines. You should also refer to AT LEAST ONE other song by this band and comment on features that reflect their musical style generally.

(Turn over)

**AREA OF STUDY F: STRAND 4:
AMERICAN MUSICAL THEATRE**

- 5. You will hear an extract from
God, That's good! from
Sondheim's Sweeney Todd.
The extract will be played 3 TIMES
with a 1 MINUTE PAUSE between
each playing and a 2 MINUTE
SILENCE after the final playing for
you to complete your answers.**

[10 marks]

**You now have 1 MINUTE to read the
questions.**

**The lyrics of the extract are printed in the
separate resource booklet.**

(Turn over)

5 (a) State (i) ONE feature of the harmony and (ii) ONE feature of the vocal melody in lines 1 TO 2. (Do not mention the syllabic treatment of the lyrics here.) [2 marks]

(i) HARMONY

(ii) VOCAL MELODY

5 (b) Tick (✓) the correct statement below.
[1 mark]

	TICK (✓)
Line 3 begins in the key a semitone higher than that in lines 1 to 2	
Line 3 begins in the key a tone higher than that in lines 1 to 2	
Line 3 begins in the key a semitone lower than that in lines 1 to 2	
Line 3 begins in the key a tone lower than that in lines 1 to 2	

(Turn over)

5 (c) Give ONE similarity and ONE difference (other than the change of key) between the vocal melody in lines 3 TO 6 as compared with that in lines 1 TO 2. [2 marks]

Similarity: _____

Difference: _____

5 (d) Give ONE difference in the music in lines 12 TO 20 as compared with the previous music. [1 mark]

(e) Comment briefly on the music in lines 26 TO 29, mentioning any features of interest. [2 marks]

(Turn over)

- 5 (f) Give TWO features of the music sung by the chorus in the extract. Refer to lines/lyrics where appropriate. [2 marks]**

- 6. Next, you will hear an extract from In Pursuit of Excellence from Children of Eden by Stephen Schwartz, the lyrics of which are printed in the separate resource booklet. In the extract, the Snake, whose character is played by more than one singer, tempts Eve to taste the forbidden fruit from the tree of knowledge. The extract will be played 3 TIMES with a 1 MINUTE PAUSE between each playing and a 7 MINUTE SILENCE after the final playing for you to complete your answer. [10 marks]**

You now have 1 MINUTE to read the questions.

(Turn over)

Outline Schwartz's USE OF INSTRUMENTS AND VOICES in the extract, referring to line numbers in your answer. You should also mention features that reflect his musical style generally, commenting on AT LEAST ONE other song/chorus by Schwartz to support your observations.

(Turn over)

42

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(Turn over)

43

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(Turn over)

**AREA OF STUDY F: STRAND 5:
JAZZ LEGENDS**

- 7. You will hear an extract from Moon Dreams recorded by Miles Davis. It will be played 3 TIMES with a 1 MINUTE PAUSE between each playing and a 2 MINUTE SILENCE after the final playing for you to complete your answers.**

A lead sheet for the ORIGINAL melody and the STANDARD jazz chord changes for the entire EXTRACT are printed in the separate resource booklet.

[Note: The chords provided for bars 38 TO 39 are those used on the recording.] [10 marks]

You now have 1 MINUTE to read the questions.

(Turn over)

- 7 (a) State ONE way in which the melody in bars 1 TO 8 as played in the extract differs from that on the lead sheet. Give bar (and, if appropriate, beat) numbers in your answer.**

[1 mark]

(Turn over)

- 7 (b) Referring to bar numbers in your answer, comment briefly on the use of TEXTURE in bars 17 TO 32. [You may mention instruments though there are no marks allotted to this.] [2 marks]**

7 (c) Other than pizzicato, state ONE feature of the double bass part in bars 17 TO 32. Give bar numbers in your answer. [1 mark]

(d) Give ONE example of straight rhythm in bars 9 TO 32. [1 mark]

Bar(s)

- 7 (e) Using letters, complete the boxes below to indicate the phrase structure of bars 1 TO 32. Write only ONE letter in each box. [2 marks]**

--	--	--	--

7 (f) Tick (✓) the correct box below.

[1 mark]

	TICK (✓)
Bars 38 to 39 include an example of an enharmonic modulation	
Bars 38 to 39 end with an interrupted cadence	
Bars 38 to 39 include an example of a tritone substitution	
Bars 38 to 39 include an example of a II-V-I progression	

(Turn over)

- 7 (g) Other than the double bass part and your answer to (f), state TWO features of interest in bars 33 TO 40. Give bar numbers where appropriate. [2 marks]**

- 8. You will hear an extract from a performance of Boo-Dah by the Duke Ellington Orchestra.**

The music will be played THREE TIMES with a 1 MINUTE PAUSE between each playing and a 7 MINUTE SILENCE after the final playing for you to complete your answer. The structure of the extract is outlined on page 52. You should refer to this in your answer. [10 marks]

You now have 1 MINUTE to read the questions.

8 (continued)

INTRO	HEAD	SOLO	HEAD
16 BARS	A1 A2 B A3	A1 A2 B A3	A1

Outline the **USE OF INSTRUMENTS** in the extract, mentioning any other musical features you consider to be typical of the music associated with the Duke Ellington Orchestra. You should also comment on **AT LEAST ONE** other piece by Ellington to support your observations.

(Turn over)

SECTION 3

Answer EITHER questions 9, 10 and 11 OR questions 9, 12 and 13.

AREA OF STUDY E: THE WESTERN CLASSICAL TRADITION

- 9. You will hear an extract from a string quintet by Schubert, most of the melody of which is written in the separate resource booklet:**

The extract will be played FIVE times with a 1 MINUTE PAUSE between each playing. There will be a 2 MINUTE SILENCE at the end for you to complete your answer. [10 marks]

You now have 1 MINUTE to read the questions.

(Turn over)

- 9 (a) There are TWO errors in bars 6 TO 10, ONE in PITCH and ONE in RHYTHM. Circle the notes that are incorrect and above each write what you actually hear in the music.
- [4 marks]
- (b) Briefly describe the HARMONY in bar 12 BEATS 3 AND 4 to bar 13.
- [1 mark]

9 (c) Write in the missing PITCH AND RHYTHM in bars 15 TO 17³.

[5 marks]

(Turn over)

You now have 1 HOUR to answer EITHER questions 10 and 11 OR questions 12 and 13.

EITHER: THE SYMPHONY

10. You will need an UNANNOTATED score of Symphony No. 1 by BRAHMS. The following questions are on movement 4. [15 marks]

**(a) UNDERLINE the correct description of the harmony heard at bar 12¹.
[1 mark]**

added 6th

augmented 6th

diminished 7th

Neapolitan 6th

(Turn over)

10 (b)

Compare the music in bars 132 to 142 with that of bars 316 TO 326. Give bar and beat numbers in your answer. [4 marks]

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(Turn over)

10 (c) (i)

Identify the section starting at bar 185⁴. [1 mark]

(ii) Give a brief analysis of the music from bar 185⁴ to bar 204. Give bar and beat numbers in your answer.

[4 marks]

(Turn over)

10 (d) (i)

**Explain the function of
bars 234 TO 257. [1 mark]**

**(ii) Describe some of the compositional
features within these bars. Give bar
and beat numbers in your answer.
[4 marks]**

(Turn over)

- 11. Discuss the changes that occurred in the structure of symphonic music written between 1830 and 1910. (Though you may refer to Brahms' First Symphony if relevant, you should not refer to it in any detail in your essay.) [15 marks]**

The quality of written communication and the accurate use of specialist vocabulary is assessed in this question.

(Turn over)

70

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(Turn over)

[illegible]

(Turn over)

(Turn over)

[illegible]

(Turn over)

75

(Turn over)

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(Turn over)

OR: RELIGIOUS CHORAL MUSIC

12. You will need an UNANNOTATED score of the Requiem by VERDI. The following questions are on Recordare. [15 marks]

(a) Explain how the music of the opening section, bars 383 TO 408, portrays the calm mood of reflection appropriate for Recordare.

[5 marks]

(Turn over)

12 (b)

Describe the harmonic content of the second section, bars 410 TO 422. Give bar and beat numbers in your answer. [4 marks]

[illegible]

(Turn over)

12 (c)

Explain how the writing for voices and instruments creates more drama in the third section, bars 422 TO 446. Give bar and beat numbers in your answer. [5 marks]

(Turn over)

12 (d)

**With regard to bars 445 TO 446,
ONE of the following statements is
correct.**

**Tick (✓) the statement you believe to
be true. [1 mark]**

STATEMENT ABOUT BARS 445 TO 446	TICK (✓)
The concert pitch of the notes in the horns is C	
The concert pitch of the notes in the horns is E	
The concert pitch of the notes in the horns is F	
The concert pitch of the notes in the horns is G	

(Turn over)

- 13. Discuss oratorios composed between 1800 and 1890, explaining how developments in nineteenth century choral traditions contributed to the growth of this genre.**

The quality of written communication and the accurate use of specialist vocabulary is assessed in this question. [15 marks]

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(Turn over)

END OF PAPER



GCE A LEVEL

1660U80-1-RB

TUESDAY, 14 JUNE 2022 – MORNING

MUSIC – A2 unit 6

The Resource Booklet MUST be handed in to the invigilators and sent for marking.

Resource Booklet

Surname _____

First name(s) _____

Centre Number _____

Candidate Number 2 _____

Lyrics of the extract for Question 3 – page 1

SHORT INSTRUMENTAL INTRODUCTION

- 1. I was lost, lost on the bypass road.**
- 2. Could be worse, I could be turned to toad.**
- 3. Won't you take me back to my home town?**
- 4. Take me back before I break down.**
- 5. I say you please return me,**

Lyrics of the extract for Question 3 – page 2

- 6. Will you ever return me? Will you ever return me?**
- 7. Just like Frankie Fontaine.**
- 8. I say you please return me,**
- 9. Will you ever return me? Will you ever return me?**
- 10. Just like Frankie Fontaine.**
- 11. I wonder what can I do.**

Lyrics of the extract for Question 3 – page 3

INSTRUMENTAL SECTION

12. I was found riding a unicorn.

**13. Could be worse, I could be
backwards born.**

**14. Won't you take me back to my
home town?**

**15. Take me back before I break
down.**

[Lines 6 TO 11 repeated]

Lyrics of the extract for Question 4 – page 1

- 1. Emily, Emily, a gift to me;**
- 2. Emily, a modern sense of beauty;**
- 3. Emily, as precious as your
memory,**
- 4. A simple word called liberty.**
- 5. The relics, the ghosts,**
- 6. All down so many roads.**
- 7. The relics, the ghosts,**
- 8. All down so many roads**

Lyrics of the extract for Question 4 – page 2

- 9. Emily, so pity poor Emily.**
- 10. You've been replaced by charity.**
- 11. It's what you forget,**
- 12. What you forget that kills you.**
- 13. It's what you remember,**
- 14. What you remember that makes you.**
- 15. We used to have answers,**
- 16. Now we have only questions.**
- 17. But now have no direction.**

[Lines 5 TO 10 repeated, followed by instrumental]

Lyrics of the extract for Question 5 – page 1

[Note: In lines 13 TO 20 lyrics are shared between Mrs. Lovett and Sweeney, who sometimes sing at the same time]

- 1. [TOBY] There you'll sample Mrs. Lovett's meat pies, savory and sweet pies, as you'll see.**
- 2. You who eat pies, Mrs. Lovett's meat pies conjure up the treat pies used to be!**
- 3. [MRS. LOVETT] Nice to see you, dearie. How have you been keeping?**

Lyrics of the extract for Question 5 – page 2

- 4. Cor, me bones is weary! Toby!
One for the gentleman.**
- 5. Hear the birdies cheeping – helps
to keep it cheery ...**
- 6. Toby! Throw the old woman out!
[Chorus] God, that's good!**
- 7. [MRS. LOVETT] What's your
pleasure, dearie? No, we don't
cut slices.**
- 8. Cor, me eyes is bleary! Toby!
None for the gentleman!**
- 9. I could up me prices – I'm a little
leery.**
- 10. Bus'ness couldn't be better,
though.**

Lyrics of the extract for Question 5 – page 3

- 11. [Chorus] God, that's good. [Mrs. Lovett] Knock on wood.**
- 12. Excuse me ... Dear, see to the customers.**
- 13. [MRS. LOVETT AND SWEENEY] Yes, what, love? Quick, though, the trade is brisk.**
- 14. But it's six o'clock! So, it's six o'clock ...**
- 15. It was due to arrive at a quarter to five – and it's six o'clock!**
- 16. And it's probably already down the block. It'll be here, it'll be here.**

Lyrics of the extract for Question 5 – page 4

- 17. I've been waiting all day. Have a beaker of beer and stop worryin', dear!**
- 18. But it should have been here by now! Now, now ... [CHORUS] More hot pies!**
- 19. Will you wait there coolly? You'll come back when it comes?**
- 20. 'Cos my customers truly are getting unruly and**
- 21. [MRS. LOVETT] What's your pleasure, dearie? Oops! I beg your pardon!**
- 22. Just me hands is smeary. Toby! Run for the gentleman!**

Lyrics of the extract for Question 5 – page 5

- 23. Don't you love a garden? Always makes me teary.**
- 24. Must be one of them foreigners ...**
- 25. [CHORUS] God, that's good, that is delicious!**
- 26. [MRS. LOVETT] What's my secret? Frankly, dear, forgive my candor,**
- 27. Family secret, all to do with herbs.**
- 28. Things like being careful with your coriander.**
- 29. That's what makes the gravy grander!**
- 30. [CHORUS] More hot pies! More hot! More pies!**

Lyrics of the extract for Question 6 – page 1

- 1. I've been watching you for a while now,**
- 2. My pretty little missss.**
- 3. And I've got to tell you thissss.**
- 4. You make me want to hissss.**
- 5. Your aimless curiosity**
- 6. Is fast becoming tiresome.**
- 7. Knowledge, dear, is power**
- 8. And it's high time you acquire some!**
- 9. Dum, dum, dum, dum, dum.**

Lyrics of the extract for Question 6 – page 2

- 10. Lesson one for free,**
- 11. Repeat it after me:**
- 12. I'm in pursuit of excellence,**
- 13. Excellence is what I wish.**
- 14. Once I was a feckless dreamer,**
- 15. Now, no being is supremer.**
- 16. Why waste time**
- 17. Wallowing in ignorancesss?**
- 18. Why be just a big fat fish**
- 19. In a tiny little pond? [SPOKEN]
Look beyond!**

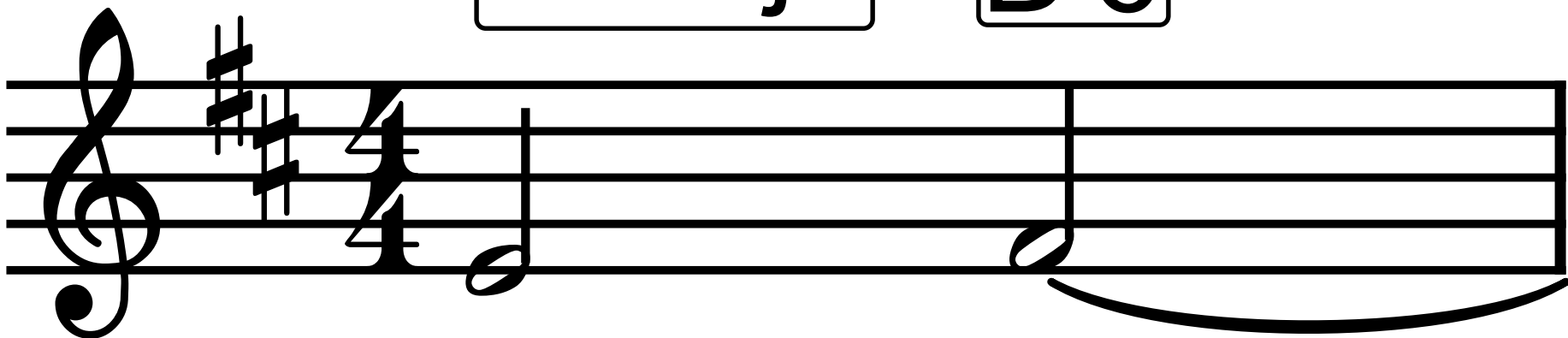
Lyrics of the extract for Question 6 – page 3

- 20. And if the quickest route**
- 21. Means a taste of forbidden fruit,**
- 22. What the hey! It's all in pursuit of excellencesss.**
- 23. Time for some sophisticating.**
- 24. It's no sin to be scintillating.**
- 25. So don't be such a stiff,**
- 26. Mmmm, just take a sniff,**
- 27. Really, what's the diff'...**

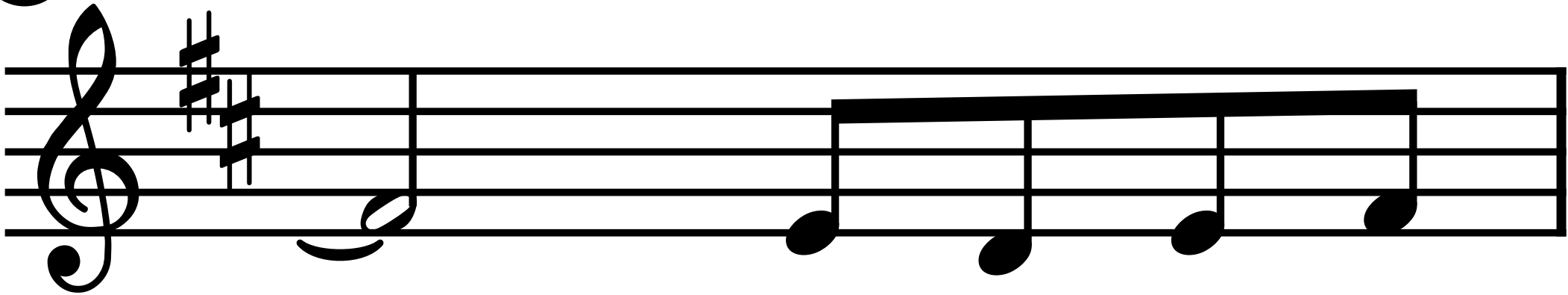
Slowly

D maj7

D 6



②

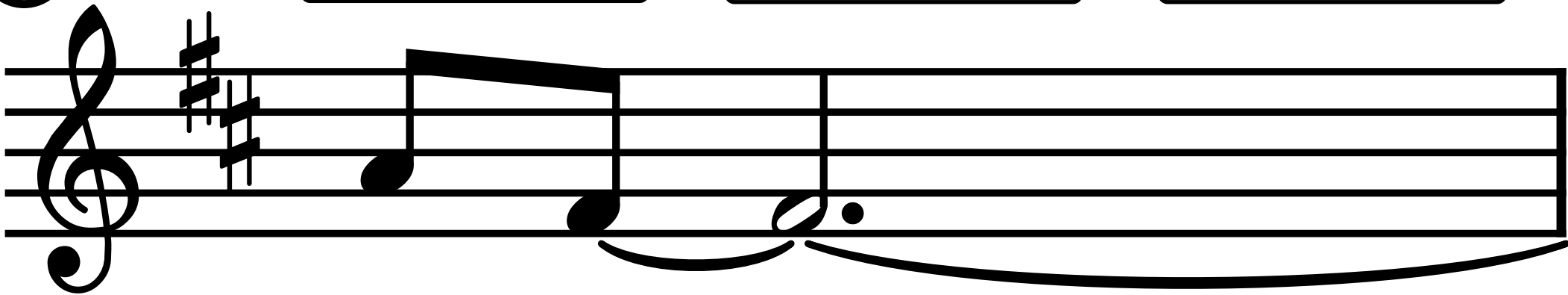


③

D maj9

G maj7

D maj9



④

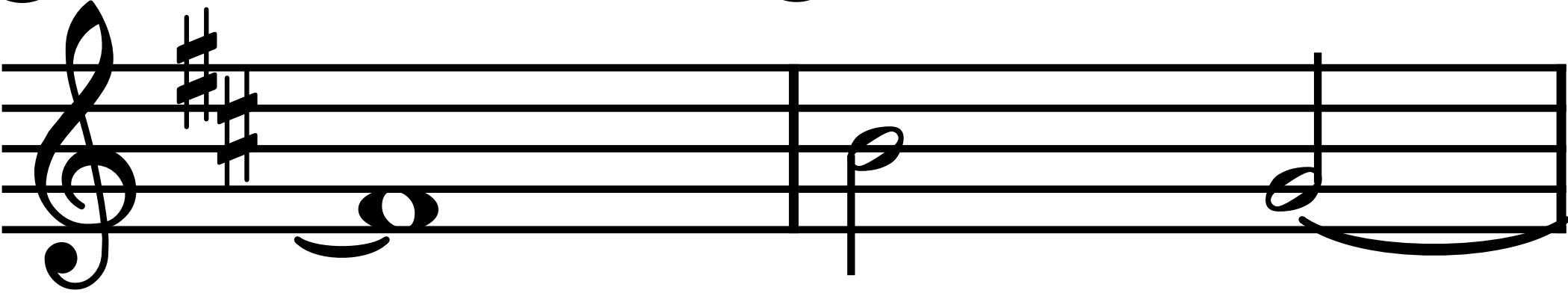
D 6

D 9

⑤

G maj7

G 6



Musical staff for exercise 4. It begins with a treble clef and a key signature of two sharps (F# and C#). The first measure contains a whole note G4. The second measure contains a half note G4. The third measure contains a half note G4. The fourth measure contains a whole note G4.

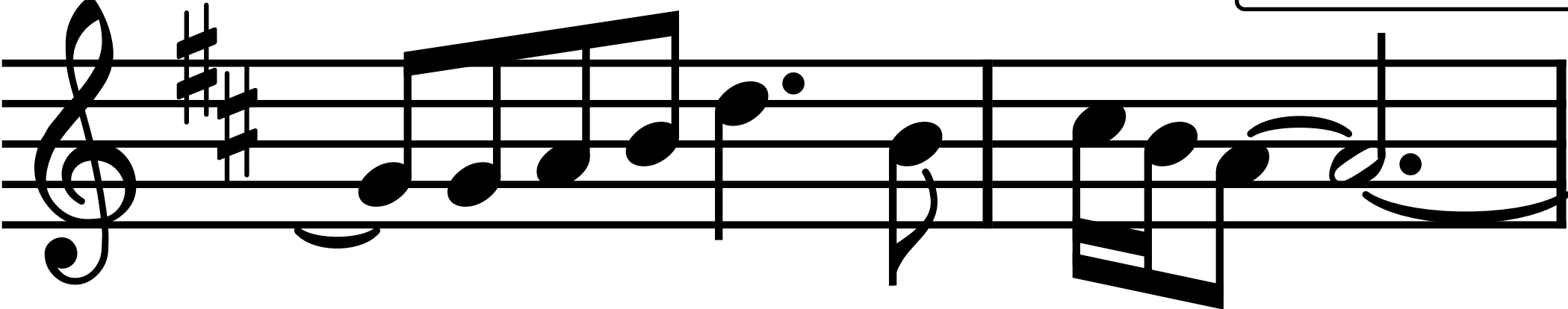
⑥

Em7

⑦

D

A 7(#5)



Musical staff for exercise 6. It begins with a treble clef and a key signature of two sharps (F# and C#). The first measure contains a whole note G4. The second measure contains a half note G4. The third measure contains a half note G4. The fourth measure contains a whole note G4. The fifth measure contains a half note G4. The sixth measure contains a half note G4. The seventh measure contains a whole note G4. The eighth measure contains a whole note G4.

⑧

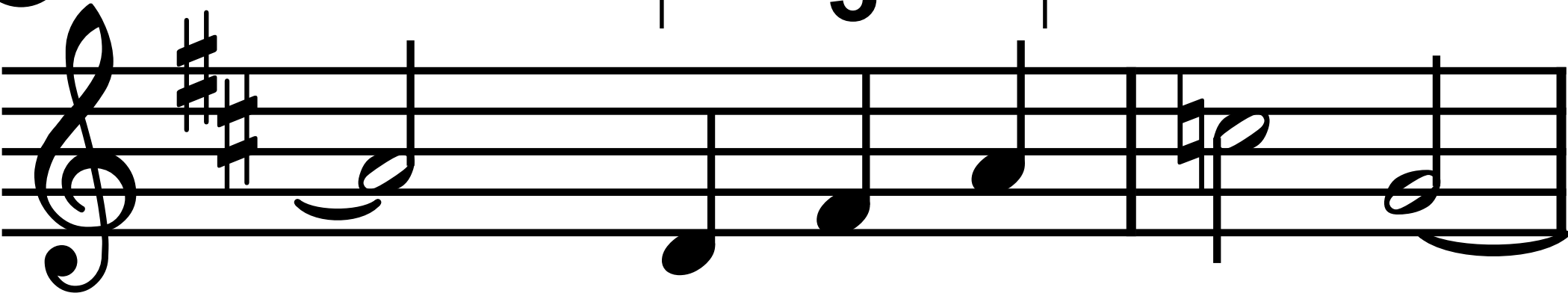
D maj9

D 9

3

⑨

E b 9



Musical staff for exercise 8. It begins with a treble clef and a key signature of two sharps (F# and C#). The first measure contains a whole note G4. The second measure contains a half note G4. The third measure contains a half note G4. The fourth measure contains a whole note G4. The fifth measure contains a half note G4. The sixth measure contains a half note G4. The seventh measure contains a whole note G4. The eighth measure contains a whole note G4.

⑩



Musical staff for measure 10. The key signature has two sharps (F# and C#). The staff contains a treble clef, a whole note chord of D major (D4, F#4, A4), and a whole note chord of D major (D4, F#4, A4).

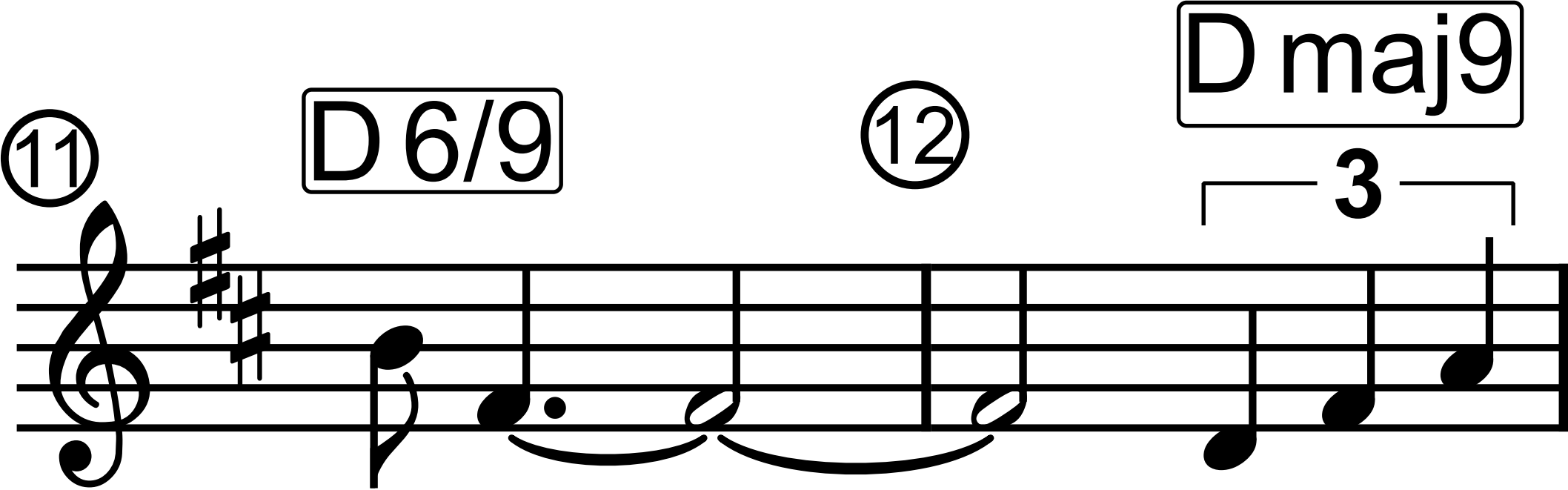
⑪

D 6/9

⑫

D maj9

3

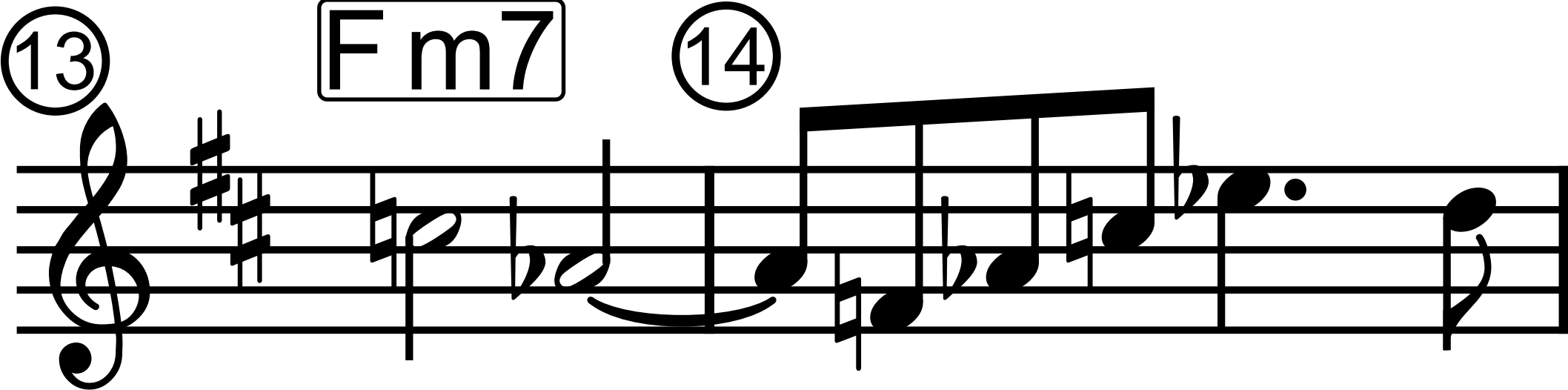


Musical staff for measures 11 and 12. Measure 11 contains a treble clef, a key signature of two sharps (F# and C#), and a half note chord of D6/9 (D4, F#4, A4, C#5, E5). Measure 12 contains a treble clef, a key signature of two sharps (F# and C#), and a half note chord of Dmaj9 (D4, F#4, A4, C#5, E5). A triplet of eighth notes (D5, E5, F#5) is marked with a bracket and the number 3.

⑬

F m7

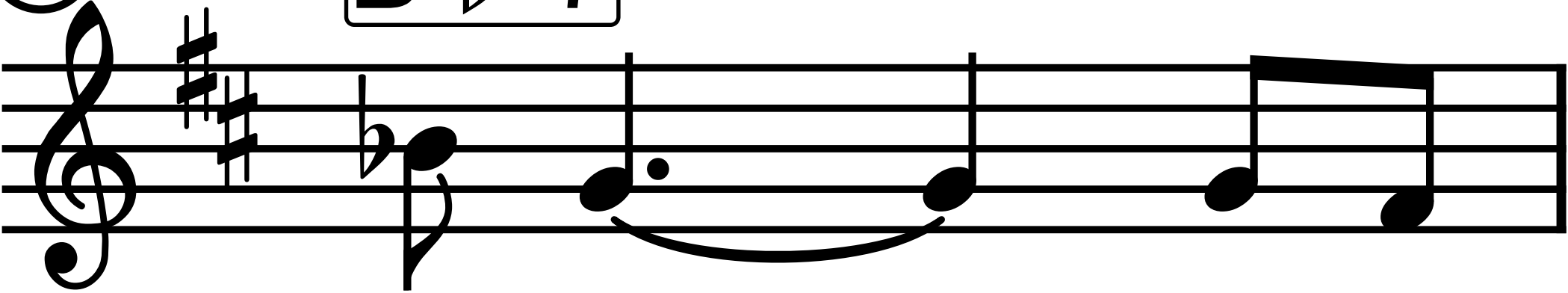
⑭



Musical staff for measures 13 and 14. Measure 13 contains a treble clef, a key signature of two sharps (F# and C#), and a half note chord of Fm7 (F4, A4, C5, E5). Measure 14 contains a treble clef, a key signature of two sharps (F# and C#), and a half note chord of Fm7 (F4, A4, C5, E5). A triplet of eighth notes (F5, G5, A5) is marked with a bracket and the number 3.

①5

B ♭ 7



Musical staff for measure 15. The staff is in treble clef with a key signature of two sharps (F# and C#). The measure contains a whole note chord of Bb7, indicated by a flat symbol over the B and a 7. The melody consists of a half note Bb4, a quarter note A4, a quarter note G4, and a quarter note F#4.

①6

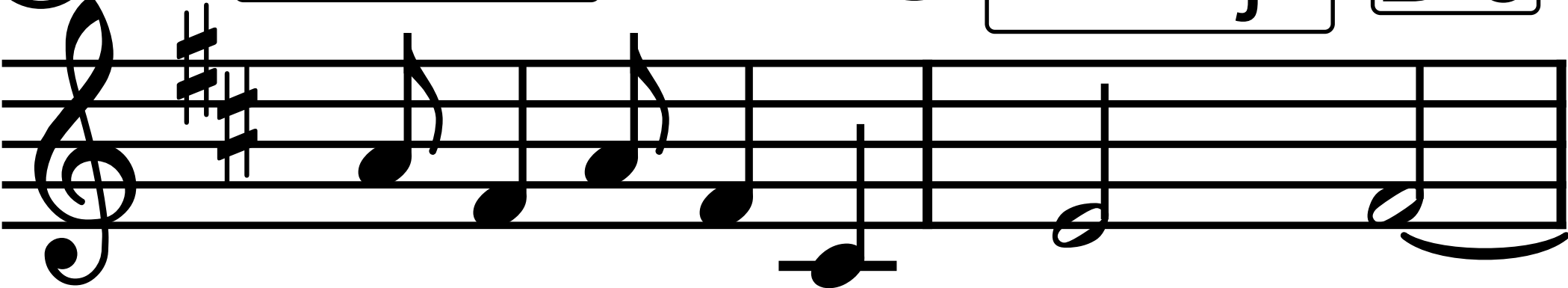
Em7 / A

A 9

①7

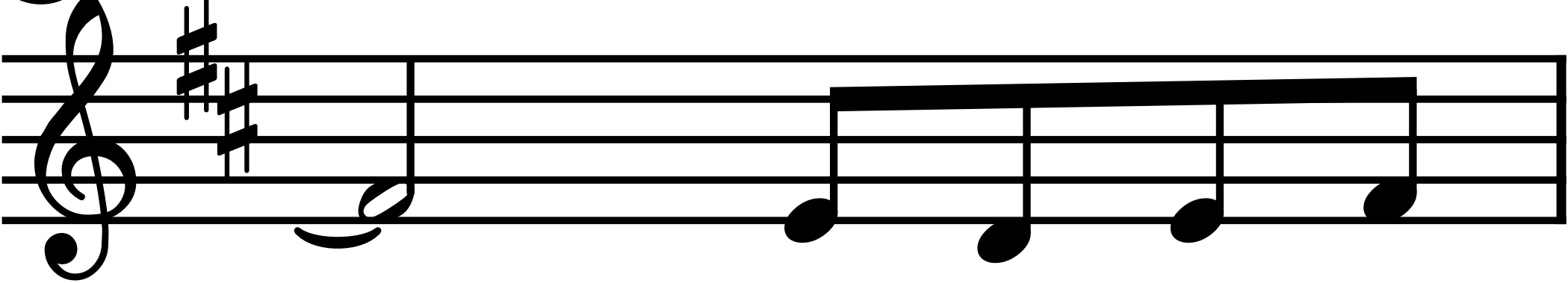
D maj7

D 6



Musical staff for measures 16 and 17. The staff is in treble clef with a key signature of two sharps (F# and C#). Measure 16 contains a half note chord of Em7 / A, indicated by Em7 / A. The melody consists of a half note E4, a quarter note D4, a quarter note C#4, and a quarter note B3. Measure 17 contains a half note chord of Dmaj7, indicated by D maj7, and a half note D4.

①8



Musical staff for measure 18. The staff is in treble clef with a key signature of two sharps (F# and C#). The measure contains a whole note chord of D6, indicated by D 6. The melody consists of a half note D4, a quarter note C#4, a quarter note B3, and a quarter note A3.

①9

D maj9

G maj7

D maj9

②0

D 6

D 9

②1

A m9

A b m7 b 5

②② G m6 C#m7 b 5

②③ F#m7 b 5 ②④

②⑤ E m7 B b 7#5 B b 7 b 5

26

Em7/A

E♭7

E♭6

27

D

28

29

G6/9

30

D

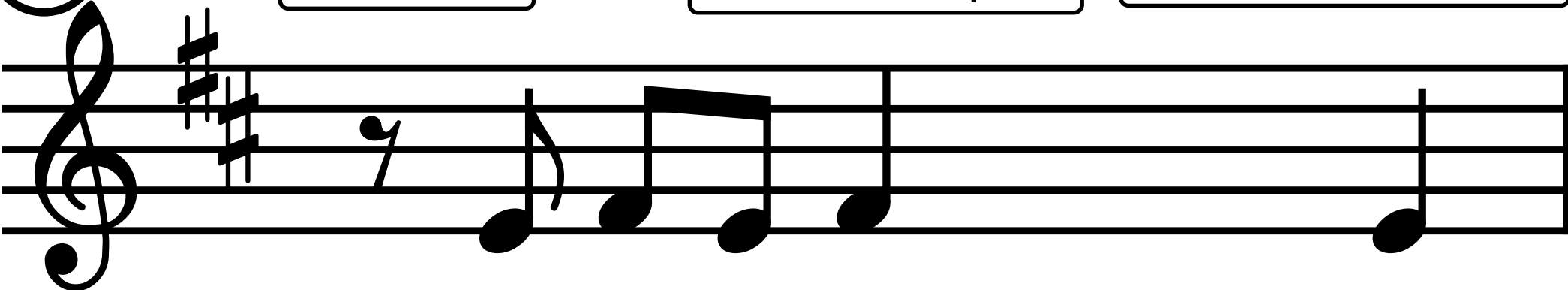
31

C9

32

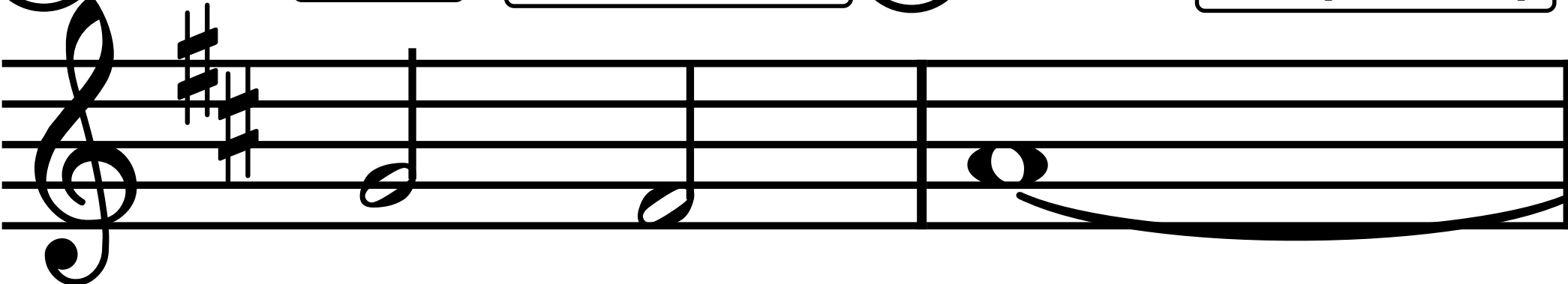
D6

③③ Em7 B ♭ 7 #5 B ♭ 7 ♭ 5



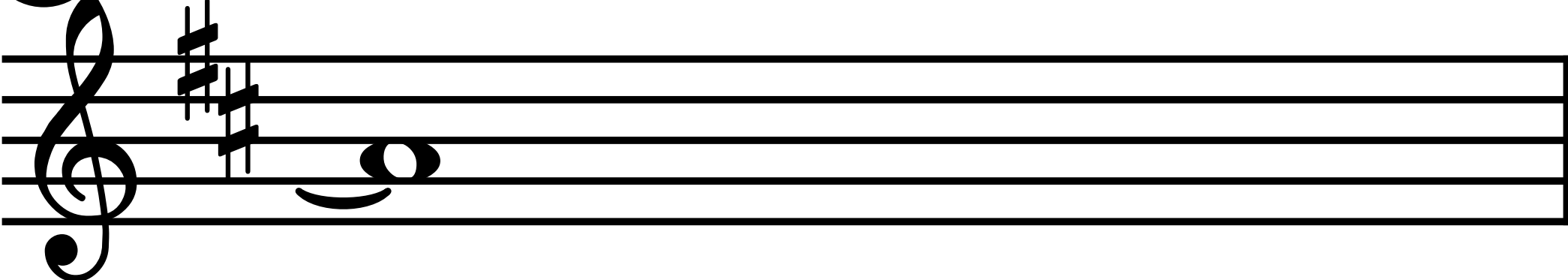
A musical staff in treble clef with a key signature of two sharps (F# and C#). The staff contains a whole rest followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note A4, and a quarter note G4.

③④ A9 C 7 ♭ 5 ③⑤ B9 A (♭ 5)



A musical staff in treble clef with a key signature of two sharps (F# and C#). The staff contains a whole rest, a quarter note G4, a quarter note A4, and a whole note B4.

③⑥ B 7 ♭ 9



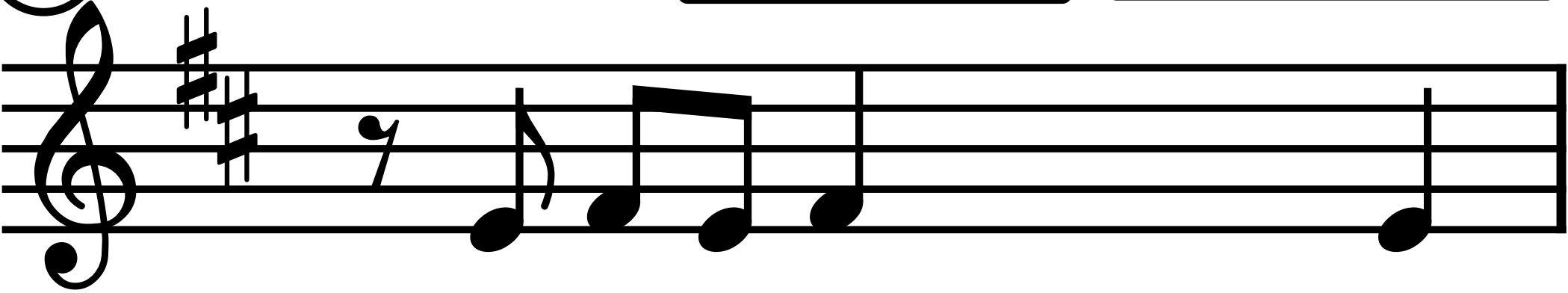
A musical staff in treble clef with a key signature of two sharps (F# and C#). The staff contains a whole rest.

37

Em7

Bb7#5

Bb7b5



Musical staff for measure 37. The staff is in treble clef with a key signature of three sharps (F#, C#, G#). The measure contains a whole note chord, a quarter note G4, an eighth note A4, a quarter note B4, and a whole note G4.

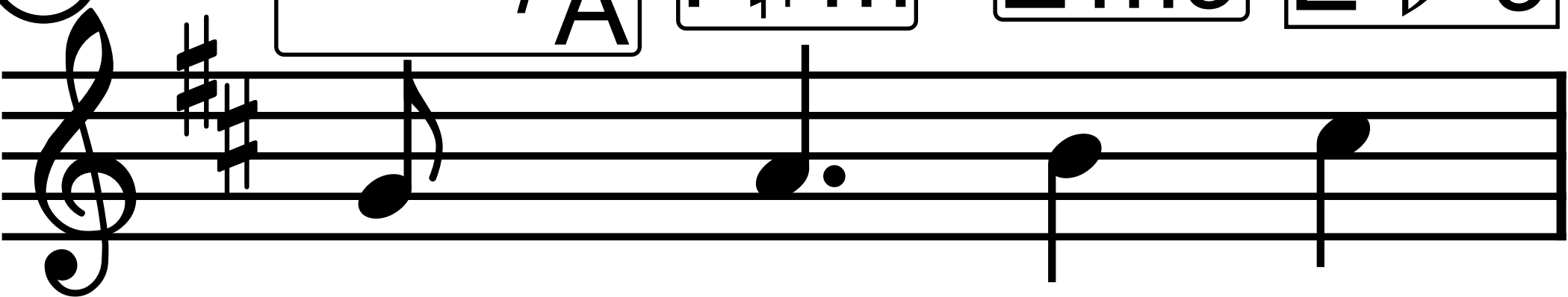
38

Em7/A

F#m

Em9

Eb9

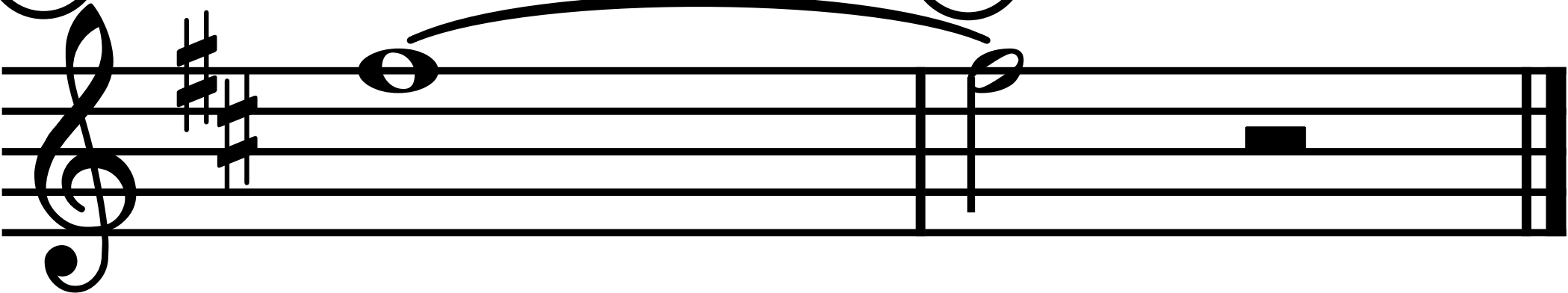


Musical staff for measure 38. The staff is in treble clef with a key signature of three sharps (F#, C#, G#). The measure contains a whole note chord, a quarter note G4, a half note A4, and a whole note B4.

39

Dmaj7(add9)

40



Musical staff for measures 39 and 40. The staff is in treble clef with a key signature of three sharps (F#, C#, G#). Measure 39 contains a whole note chord. Measure 40 contains a whole note chord. A slur connects the two measures.

Allegro ma non troppo

Violin

②

③

p

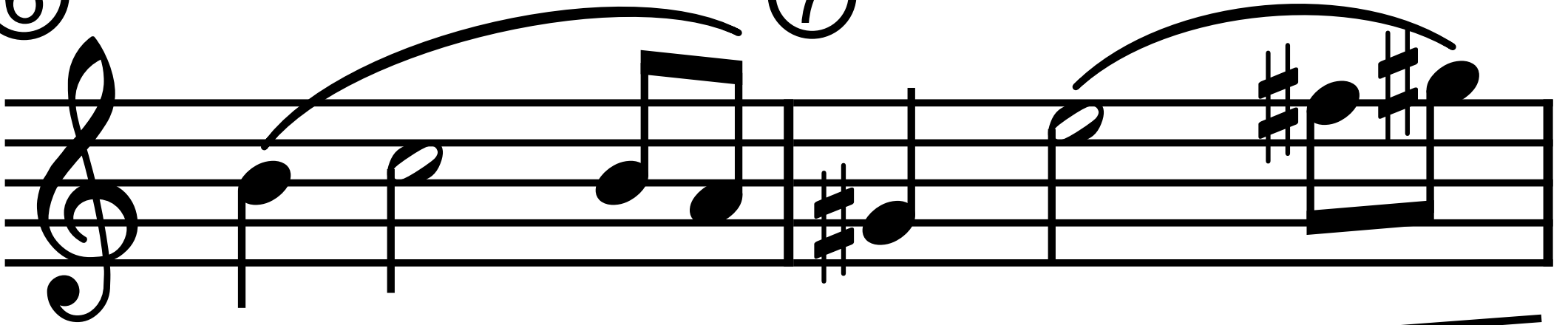
④

⑤

Correct errors

⑥

⑦



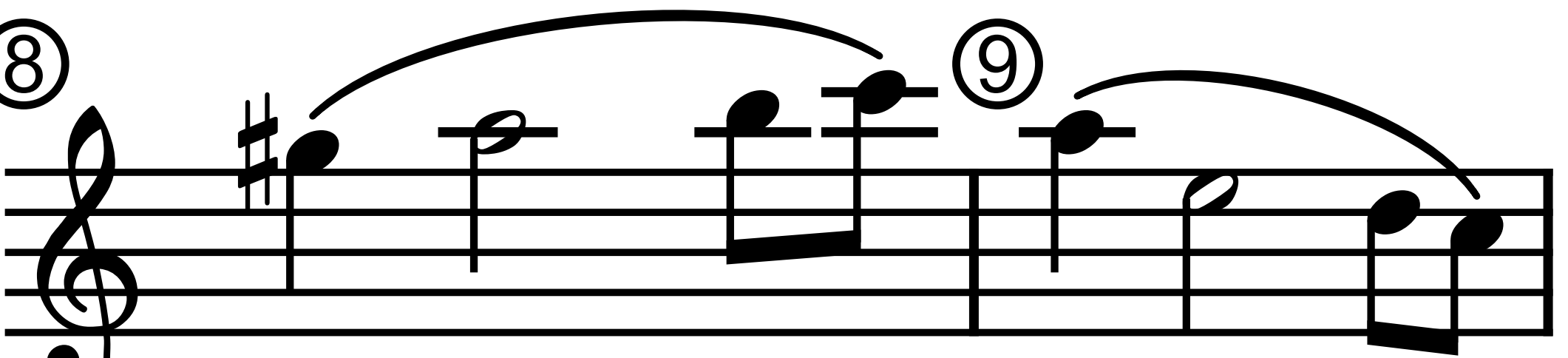
decresc.



Correct errors

⑧

⑨



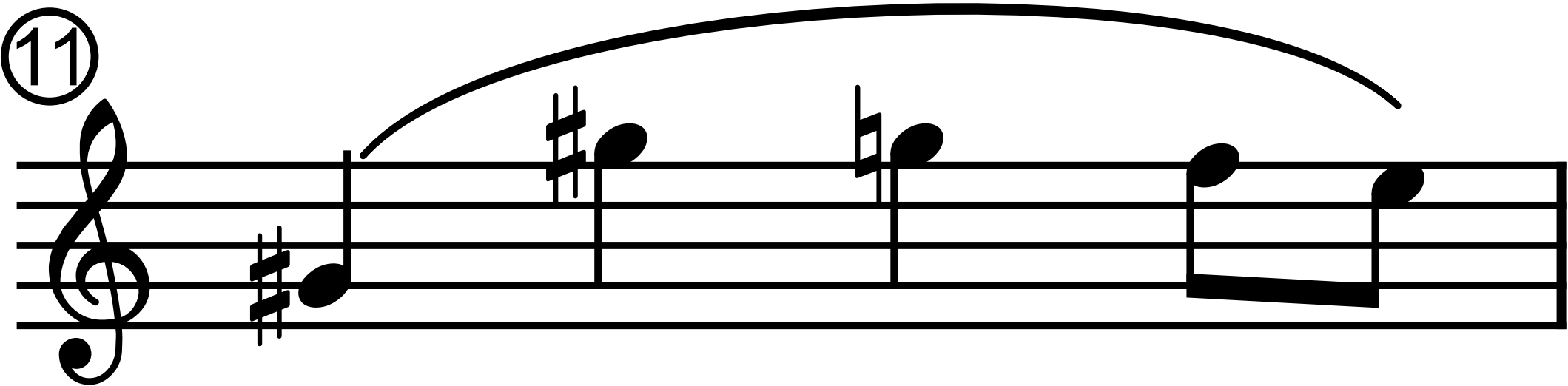
Correct errors

⑩



decresc.

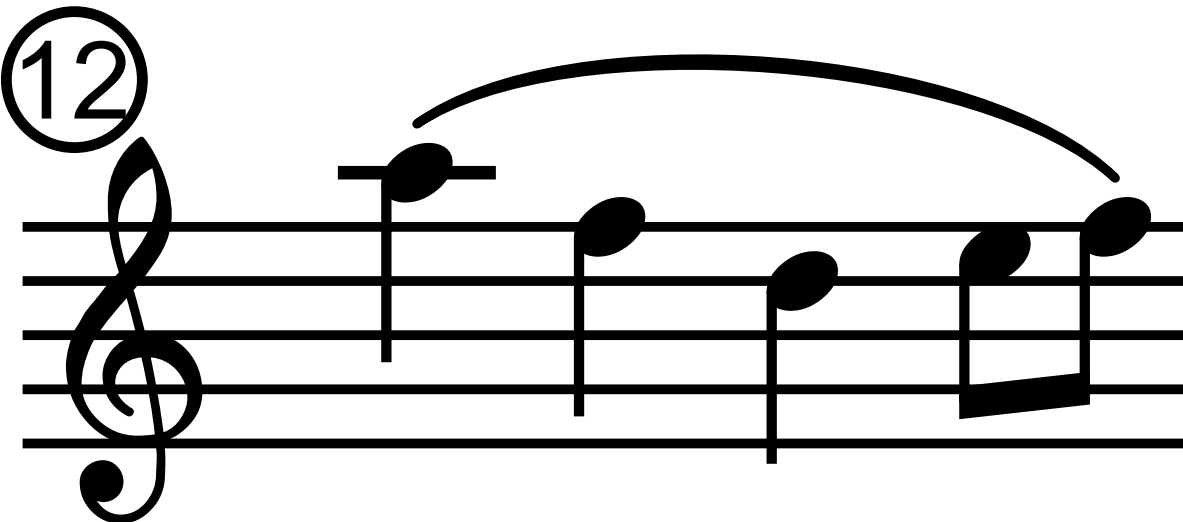
⑪



Musical notation for measure 11. The staff is a five-line treble clef. The first note is a half note on the second line (F4) with a sharp sign (#). A slur covers the next four notes: a half note on the third line (G4) with a sharp sign (#), a half note on the fourth line (A4) with a natural sign (♮), a half note on the fourth space (B4), and a half note on the fifth line (C5). The measure ends with a double bar line.

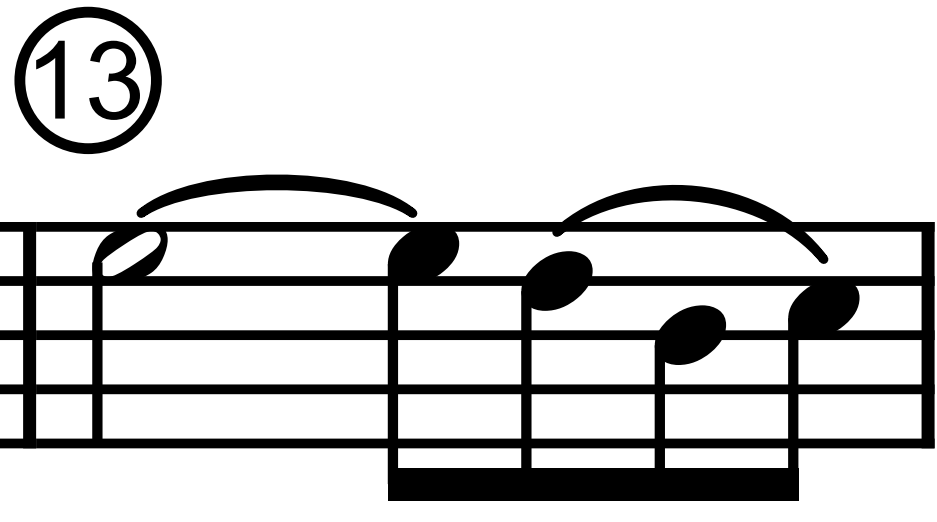
Describe harmony

⑫



Musical notation for measure 12. The staff is a five-line treble clef. The first note is a half note on the second line (F4). A slur covers the next three notes: a half note on the second space (G4), a half note on the third line (A4), and a half note on the third space (B4). The measure ends with a double bar line.

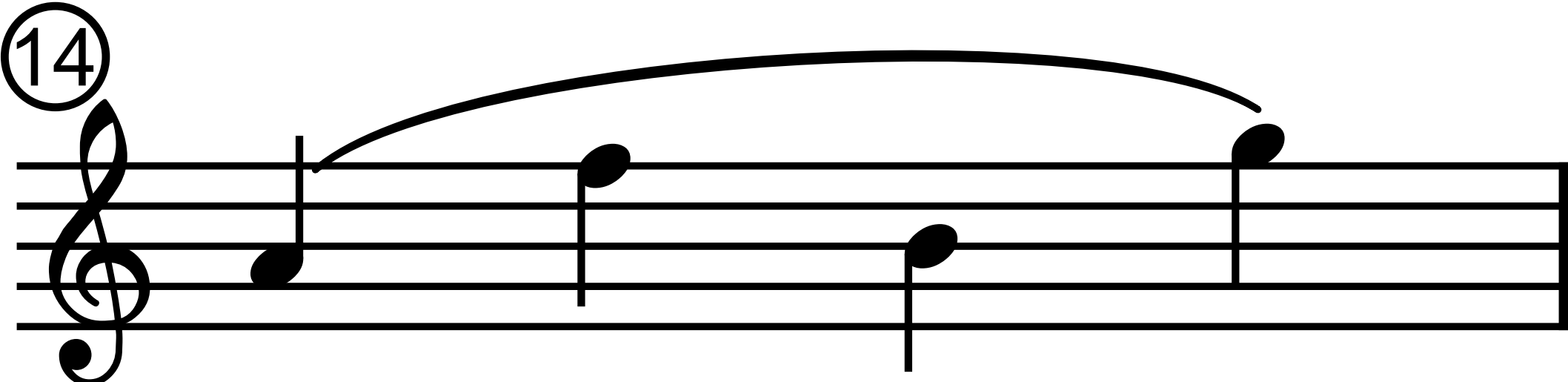
⑬



Musical notation for measure 13. The staff is a five-line treble clef. The first note is a half note on the second space (G4). A slur covers the next two notes: a half note on the third line (A4) and a half note on the third space (B4). The measure ends with a double bar line.

p

14

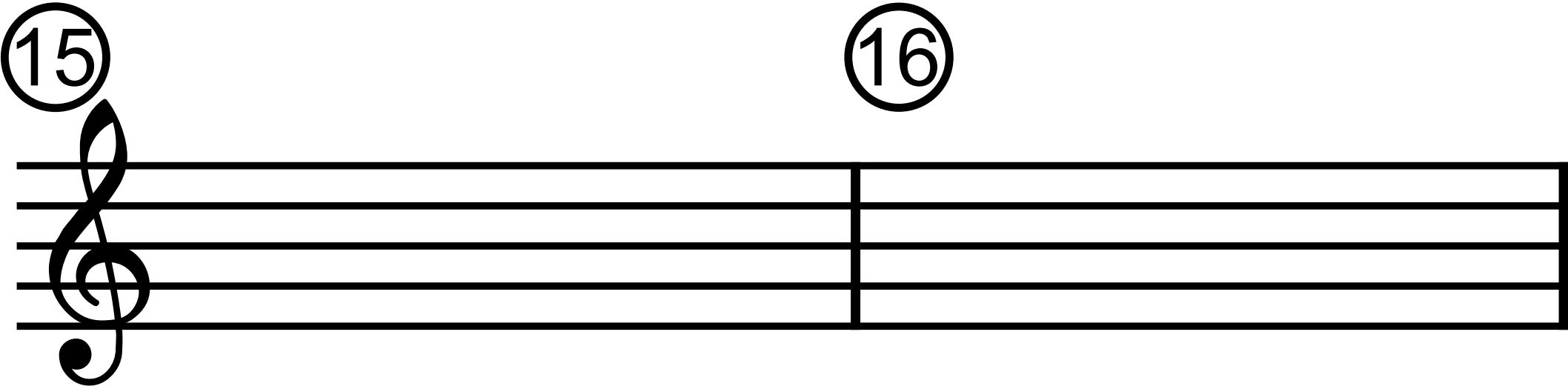


cresc.

Complete

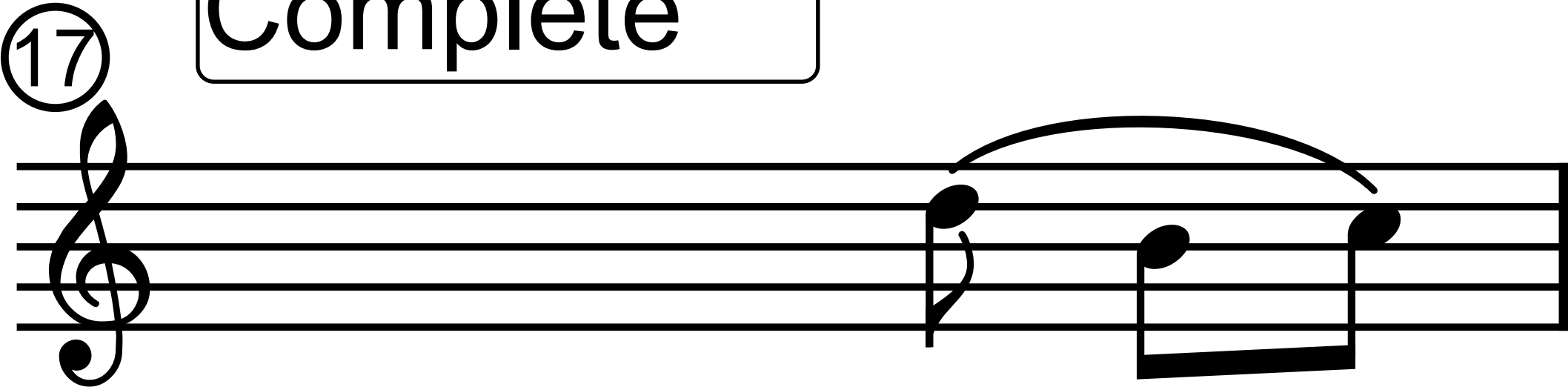
15

16



Complete

17



①8

8

cresc.

①9

8

f

②0

8

3

21

3 3 3

decresc.

22

p