

Music Tripos, Part II 2014-15

Specimen paper 8: Advanced Keyboard Skills

Description of the examination

The exam consists of six components.

Four are examined after a total of forty minutes' preparation by the candidate:

- (i) Harmonization of a melody in a late nineteenth-century or early twentieth-century style.
- (ii) Score-reading 1: playing a passage from a sixteenth-century piece using any combination of C1, C3, C4 and F4 clefs.
- (iii) Score-reading 2: playing a passage from an orchestral score dating from after 1830.
- (iv) Transposition of a piece of keyboard music, limited to two semitones up or down.

The other two components will be given out at least three days before the examination:

- (v) Realisation of a figured bass on either harpsichord or organ (manuals only) of a texture involving either melody instrument and basso continuo or voice and basso continuo, taken from one of the two schools covered in the seminars.
- (vi) Accompaniment of a song or short set of songs.

Harmonization

Ardante sostenuto

The musical score consists of five staves of music, numbered 6, 11, 16, 21, and 25. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score includes various performance markings and dynamics:

- Staff 6:** Starts with a *p* dynamic and the instruction *espressivo*. A *ten.* (tension) marking is placed over the first measure. The music continues with a *cresc.* (crescendo) leading to a *f* (forte) dynamic.
- Staff 11:** Features a *ten.* marking over the first measure, followed by a *cresc.* leading to a *f* dynamic. The staff concludes with a *p* dynamic.
- Staff 16:** Includes a *molto rall.* (much slower) instruction, followed by a return to *a tempo*. The music is marked with a *f* dynamic.
- Staff 21:** Begins with a *cresc.* leading to a *f* dynamic, then a *rall. molto* instruction, followed by a *dim.* (diminuendo) and a *ppp* (pianississimo) dynamic. A fermata is placed over the final measure, which contains a quintuplet (marked with a '5').
- Staff 25:** A short concluding phrase.

(ii)

Score-reading

Cantus.
Altus.
Tenor.
Tenor secundus.

Ver - gen - te mun - di ve - spe - re, u - ti
Ver - gen - te mun - di ve - spe - re,
Ver - gen - te mun - di ve - spe - re, u - ti
Ver - gen - te mun - di ve - spe - re, u -

spon - sus de tha - la - mo, e - gressus ho - ne - stis - si - ma
u - ti spon - sus de tha - la - mo, e - gressus ho - ne - stis - si - ma, e - gres - sus
spon - sus de tha - la - mo, e - gressus ho - ne - stis - si - ma, e - gres - sus ho -
ti spon - sus de tha - la - mo, e - gressus

vir - gi - nis matris clau - su - la, clau -
ho - ne - stis - si - ma vir - gi - nis ma - tris clau - su - la,
ne - stis - si - ma vir - gi - nis ma - tris clau -
ho - ne - stis - si - ma vir - gi - nis ma - tris clau - su - la, vir - gi - nis matris

su - la, vir - gi - nis ma - tris clau - su - la.
su - la, vir - gi - nis matris clau - su - la.
su - la, vir - gi - nis ma - tris clau - su - la.
clau - su - la, vir - gi - nis ma - tris clau - su - la, clau - su - la.

(iv)

Transposition

Play this piece up a tone.

Affettuoso

21

Jean Sibelius, Op. 76. Nr. 7

Agitato

rf
mf
p
p dolce
più dolce

sempre una corda

The musical score consists of four systems of piano music. Each system has a treble and bass clef staff. The first system is marked 'Agitato' and includes dynamics *rf* and *mf*, with the instruction *sempre una corda*. The second system is marked *p*. The third system is marked *p dolce*. The fourth system is marked *più dolce*. The score includes various musical notations such as slurs, ties, and fingerings. There are also asterisks and 'ped.' markings below the staves.

This page of piano music contains five systems of staves. The first system includes fingering numbers (e.g., 5, 3, 2, 1, 3, 4, 5, 2, 4, 3, 1, 5, 1, 2, 3, 4) and dynamics like *dim.* and *p*. The second system features *pp* and *p* dynamics with fingering (4, 2, 5, 3, 1, 3, 2, 4, 5, 3, 1, 2, 3, 5). The third system includes *mf* dynamics, fingering (2, 3, 4, 5, 3, 2, 1, 2, 3, 4, 5, 3, 2, 1, 4, 3, 2, 1, 5, 4, 3, 2, 1, 4, 3, 2, 1, 3, 2, 1, 4, 3, 2, 1, 5, 4, 3, 2, 1), and the marking *poco rit.*. The fourth system is marked **Agitato** and *f*, with a *mf* dynamic later, and includes a 4-measure phrase. The fifth system features *poco rit.*, *p*, and 3-5 fingering.

(V)

Sonata Prima

à sopran solo

Dario Castello
Sonate Concertate in stil Moderno
Libro Secondo
Magni, Venezia, 1644

MusicAntica
© Michele Bertucci | 2009

Allegro

Violino

B.c.

7

12

15 t. *Allegro*

20

26

31 *Adagio*

35

42 *Allegro*

46

49

51 *Adagio*

58

62 *Allegro*

Musical notation for measures 62-66. The system consists of a treble clef staff and a bass clef staff. Measure 62 starts with a half rest in the treble and a quarter note in the bass. Measures 63-65 feature a rhythmic pattern of eighth notes in the treble and quarter notes in the bass. Measure 66 concludes with a half rest in the treble and a quarter note in the bass.

Musical notation for measures 67-70. The system consists of a treble clef staff and a bass clef staff. Measure 67 begins with a half rest in the treble and a quarter note in the bass. Measures 68-70 show a rhythmic pattern of eighth notes in the treble and quarter notes in the bass.

Musical notation for measures 71-74. The system consists of a treble clef staff and a bass clef staff. Measure 71 starts with a half rest in the treble and a quarter note in the bass. Measures 72-74 feature a rhythmic pattern of eighth notes in the treble and quarter notes in the bass.

Musical notation for measures 75-77. The system consists of a treble clef staff and a bass clef staff. Measure 75 begins with a half rest in the treble and a quarter note in the bass. Measures 76-77 show a rhythmic pattern of eighth notes in the treble and quarter notes in the bass.

Musical notation for measures 78-80. The system consists of a treble clef staff and a bass clef staff. Measure 78 starts with a half rest in the treble and a quarter note in the bass. Measures 79-80 feature a rhythmic pattern of eighth notes in the treble and quarter notes in the bass.

Musical notation for measures 81-83. The system consists of a treble clef staff and a bass clef staff. Measure 81 begins with a half rest in the treble and a quarter note in the bass. Measures 82-83 show a rhythmic pattern of eighth notes in the treble and quarter notes in the bass.

Musical notation for measures 84-86. The system consists of a treble clef staff and a bass clef staff. Measure 84 starts with a half rest in the treble and a quarter note in the bass. Measures 85-86 feature a rhythmic pattern of eighth notes in the treble and quarter notes in the bass.

86

Allegro

Musical notation for measures 86-92. The system consists of two staves: a treble clef staff and a bass clef staff. The music is in 2/4 time. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with quarter and eighth notes.

93

Musical notation for measures 93-98. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff continues the melodic line with eighth and sixteenth notes, and the bass staff continues the accompaniment.

99

Musical notation for measures 99-103. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff continues the melodic line, and the bass staff continues the accompaniment.

104

Musical notation for measures 104-108. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff continues the melodic line, and the bass staff continues the accompaniment.

109

Adagio

Musical notation for measures 109-113. The system consists of two staves: a treble clef staff and a bass clef staff. The tempo changes to *Adagio*. The treble staff features a melodic line with quarter and eighth notes, and the bass staff provides a harmonic accompaniment with quarter notes.

114

Musical notation for measures 114-117. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a melodic line with eighth and sixteenth notes, and the bass staff provides a harmonic accompaniment with quarter notes.

118

Musical notation for measures 118-122. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a melodic line with eighth and sixteenth notes, and the bass staff provides a harmonic accompaniment with quarter notes.

Moderato

L'Amour charmé cède au desir pressant De cueillir une fleur si belle,

Mais dans le même instant une abeille cruelle Que blesser ce Dieu charmant. Jeme

meurs, je succombe a ma douleur mortelle Dit a Venus l'Amour en soupi

rant, Venus mourit de sa douleur a mere Elle guerit bientôt sa blessure

gere Et par ces mots appaise son tourment.

AIR.

Grave et gai.

les crochus enquis.

Charmant vainqueur tu nous ex- poses A des maux cent

sois plus pressants Par les pei- nes que tu nous envoies. Juge des

maux que tu nous envoies. *Charmant vainqueur*

tu nous ex- poses A des maux cent, *sois plus pressants* Par les

peines que tu ressents Juge des maux que tu nous cau ser. juge des maux

lentement. Juge des maux que tu nous cau ser.

lentement.

Tes traits puissant Dieu des amours Font ressentir des peines

plus cru et les, Ils portent dans les cœurs mille atteintes mortel les Que tu ne gueris

pas toujours Ils portent d'is les cœurs mille atteintes mortelles Que tu ne gueris pas toujours.

Da capo.

LA MER EST PLUS BELLE.

(Edition pour Mezzo-Sopr. ou Baryton.)

Poésie de
PAUL VERLAINE.

à *ERNEST CHAUSSON.*

Musique de
CL. DEBUSSY.

Animé.

CHANT.

PLANO

La mer est plus bel - - le Que les ca - té -
dra - - les,

p

Nour - ri - ce fi - dè - le, Ber - ceu - se de rà - - - les, La

f

mer sur qui prie La Vier - ge Ma -

dim. molto.

- n - e!

p

Elle a tous les dons Ter - ri - bles et doux.

Jen - tends ses. par - dons Gron - der ses courroux. Cette im -

p

- men - si - té n'a rien d'enté - lé.

très retenu.

dim.

calme et doux. P

Oh! si pa - ti - en - te, Mé - me quand mé -

pp

- chan - te! Un souffle a - ni

han - te La va - gue, et nous

p Lent.
chan - te ; « Vous sans es - pé - ran - ce,

Revenez au 1^{er} mouv!
Mou - rez sans souf - fran - ce!

p
Et puis, sous les

cieux Qui s'y ri-ent plus clairs, Elle

p très expressif

a des airs bleus, Ro- - ses, gris et

pp

En retenant jusqu'à la fin. Plus bel - le que

verts... *p*

tous, Meil - leu - re que nous!

p *pp*

TROIS MÉLODIES

N° 2.

Poésie de

à ROBERT GODET.

Musique de

PAUL VERLAINE.

CL. DEBUSSY.

Lent et dolent.

CHANT.

PIANO.

p doux et expressif

Le son du cor s'afflige vers les bois D'une douleur on veut croire orphe-

pp murmuré.

- li - ne Qui vient mourir au bas de la col - li - ne Par - mi la

Un peu animé.

bise er-rant en courts a - bois. L'â-ne du loup pleure dans cet je

cresc.

voix Qui monte a-vec le so-jeil qui dé - cli - ne

mf D'une ago-nie on veut croire ca - li - ne *mf* Et qui ra - vit *dim.* et qui navre à la *molto*

1^{er} Mouvement.

fois. *p* Pour fai-re mieux cet-te plainte assou

- pi - La nei - ge tombe à longs traits de char - pi - e A tra -

pp *en mourant.*

- vers le couchant sanguinolent,

très soutenu.

Et l'air a l'air d'être un soupir d'automne Tant il fait doux par ce soir mono -

- lo - - ne Où se dor - lote un pa - y - sa - ge lent,

pp *Lent.*