

MUSIC TRIPOS Part II

SPECIMEN PAPER

Paper 12

THE ITALIAN TRECENTO: MUSIC AND SOURCES

You are reminded that the re-use of material from one examination paper in another is strictly forbidden. This rule applies to all papers, dissertations, submitted essays, etc. Any candidate who infringes this rule is liable to be penalised by the deduction of marks.

*Answer **three** questions including **at least one** from **each** section. Avoid significant overlap between your answers.*

If the time allowed is not sufficient to permit the presentation of complete transcriptions, you should be aware that accurate transcription and neat presentation of a representative portion of the specified passage is preferable to a hasty transcription and untidy presentation of the whole.

*Write your number, **not** your name, on the cover-sheet of the Answer Booklet.*

Attachments: Three extracts (attached as three separate packages)

STATIONERY REQUIREMENTS

20-Page Answer Booklet

Tags

Rough Work Pad

SPECIAL REQUIREMENTS

Manuscript paper

You may not start to read the questions printed on the subsequent pages of this question paper until instructed that you may do so by the Invigilator

Section A

- 1 Make a transcription of the song in Extract A; underlay text to the top voice and identify the form.
- 2 Make a transcription of the song in Extract B; underlay text to the top voice and identify the form.
- 3 Make a transcription of the song in Extract C up to the point marked; underlay text to the top voice and identify the form.

Section B

- 1 With what justification has Italian polyphonic music of the fourteenth century been described as a 'dazzling meteor'? (NINO PIRROTTA)
- 2 Discuss the ways in which emblematic or symbolic elements may be interwoven into madrigal texts.
- 3 Discuss the figure of Francesco degli Organi as a composer engaged with both previous traditions and new tendencies.

END OF PAPER

I N uolta dun bel u e lo. In di se der cho

ley la qual spesso me faci dar oyme

i. V. Do laun lan mola per la ma no

sta:~

I N uolta dun bel u e lo in di se der cho le y la qual

spesso me faci dar oyme **i. V. Do** laun lan mo

la per la mano sta:~

~~Allora tuu tiemando camal mio figuer piacue dilli madama cum
nuptia paa. Questa piena dar goglio qual fieda piena edua
fecer posta piu che morte oscura. **i. V. Do** laun lan mo.~~

EXTRACT A

Extract A

Underlaid text

Involta d'un bel velo

vidi seder choley

la qual spesso me fa cridar oymeì.

Mo là, vilan, mo là per la via vostra.

Residuum

Allora tutto tremando / cum al mio signor piacque, / dissi: madona, cum

vuy sia pace. / Questa, piena d'argoglio / qual freda pietra e dura, /

fece risposta più che morte oscura: / Mo là, vilan, mo là etc

amalleta ta lozal viche ue in sot tolgo d'adamo re E la uana spe
 ram sa chuma ten in Sia male teta la for amateo ue so
 Sia la ostina mia lese le pone
 le lacime suspi ch'ispi si mar
 Sia benedra tu de lere stay d'ame
 gane volere tanto se bella ex d'au
 tonore Sia maledra
 la maledra lozato chue in so tolgo d'adamo re E la vana spera chimate in
 Sia maledra la fortuna to ue sostenel colpo ch'no guato ma
 Somni pelegri ch'uoceato lemosina pe diomeca chiaman
 to. Et ho futo la voce tanto chio sa Ch'chiamo chiamo
 none ch'resson

EXTRACT B

Extract B

Underlaid text

Sia maledeta l'ora 'l dì che venni
sotto 'l çìogo d'amore,
e la vana speranza ch'i' mantenni [in core].
Sia maladeta la fortune e dove
sostenn' el colpo ch'i' no(n) guaro mai

Residuum

sia la costanza mia la fé le prove / le lacrim'e suspìr ch'i' sparsi may./
Sia benedeta tu che lete stay / da mie
greve dolore / tanto se' bella e de v(er)tù
honore. / Sia maledeta

Extract C

Underlaid text

Io me son un che per le frasce andando
vo pur ce(r)cha(n)do i deletosi fiori
per far gi(r)landa a mi de novi odori.
Cossi s'aquista la fronde gradita
de l'arbor verde che no(n) teme sitta.

Residuum

De l'altrui fronde may no(n) cheço l'ombra /
ançi m'ingombra l'altrui penser ville /
che veste sua viltà de l'altrui stille. /
Corvo, ch(e) de paon veste la pe(n)na / fra pa-
pagal con vergogna se spenna. / Io me