

S 51

OXFORD LOCAL EXAMINATIONS SCHOOL CERTIFICATE

MONDAY, JULY 18, 1949

TIME ALLOWED—2½ HOURS

Music II

A sheet of music paper and copies of the works required for Questions 7–11, with numbered bars where necessary, are provided for each candidate.

[Answer Questions 1, 2, and 11, together with ONE of the Questions 3–5, Question 6, and ONE of the Questions 7–10, SIX questions in all, and no more.]

[You must answer Questions 1 and 2.]

1. Write from memory the tune of one of the following songs:

Either, (a) 'The Jolly Waterman', in A major.

Or, (b) 'Remember Thee', in B♭ major.

2. Identify five of the following, stating (i) the composer, (ii) the work, (iii) its exact position in the work:

(a) *Plus mouvementé.*



(b) *Allegro vivace.*



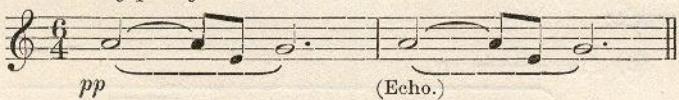
(c)

(d) *Molto vivace.*

(e)

Allegro.

(f)

Very quietly.(g) *Moderato assai.*(h) *Allegro.*

(i) *Allegretto ma non troppo.*

[N.B. None of the preceding extracts may be used in answering other questions.]

[Answer ONE of the Questions 3-5, and answer Question 6.]

3. (i) Do not write a life of J. S. Bach, but give a short account of his life at Cöthen (i.e. the so-called Middle Period of his life).

(ii) Give a general description of the *Fantasia in G minor* (not the *Fugue*), making mention of its chief characteristics. Credit will be given for the use of music quotations.

4. (i) Write a short account of the life of Haydn.

(ii) Describe the Menuetto and Trio from Op. 76, no. 2. Credit will be given for the use of music quotations.

✓ 5. Give a description of any four movements from the *Casse Noisette Suite* of Tchaikovsky, making special mention of their orchestration.

✓ 6. Either, (a) Discuss D. Scarlatti's position in history as a keyboard composer, using material from any of the four sonatas (set in the syllabus) to illustrate your answer.

Or, (b) (i) In what respects is Debussy important in the history of music?

(ii) Write down one quotation from *Jimbo's Lullaby*, and one from *Gollivog's Cake Walk*.

Or, (c) (i) 'Delius is a solitary figure in the world of modern music' (*Grove's Dictionary*). Use this quotation as a basis for a discussion on Delius.

(ii) Quote one passage from either *On hearing the first Cuckoo in Spring*, or *Summer-night on the river*.

ANALYSIS OF PREPARED WORK

[Answer ONE of the Questions 7-10.]

7. PURCELL.

(i) *Dido's Farewell*. How does Purcell avoid squareness above the repeated Ground in the Air?

(ii) *I attempt from love's sickness*. What is the form of this song? (Refer to bar numbers. Bar 1 is the first whole bar.)

✓ 8. BEETHOVEN, *Sonata in F*, no. 5, Op. 24 (first movement).

Trace the source of all the material used in the development section. (Refer to bar numbers.)

9. SCHUBERT, *Sonata in A*, no. 3, Op. 120 (first movement).

(i) At which point, and by what means does Schubert effect a return to the tonic key in the Recapitulation?

(ii) What are the characteristics of the first and second subjects?

10. MENDELSSOHN, *Prelude and Fugue in E minor*, Op. 35, no. 1.

Discuss the music from bar 58 to bar 88 inclusive in the *Fugue*. Mention the original source of the material, the keys, and any devices used by the composer.

ANALYSIS OF UNPREPARED WORK

[You must answer Question 11.]

✓ 11. BACH, *Prelude 17 in A \flat major* (Book 1 of the '48').

After looking through this Prelude carefully, give a description of its form, making special reference to any devices that Bach uses (such as imitation, &c.).