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Centre Number

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Student Number

# Music 2

## Musicology and Aural Skills

### General Instructions

- Reading time – 5 minutes
- Write using black or blue pen  
Black pen is preferred
- Score Attachments *A*, *B*, *C*  
and *D*, and manuscript paper are  
provided at the back of this paper
- Write your Centre Number and  
Student Number at the top of  
this page and pages 5, 7 and 9,  
and on the manuscript paper

### Total marks – 35

- Attempt Questions 1–4

**Total marks – 35**  
**Attempt Questions 1–4**

All instructions, musical examples, and pauses for reading and writing are included on the recording.

Answer the questions in the spaces provided. These spaces provide guidance for the expected length of response.

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**Question 1 (7 marks)**

This question is based on *Rompe Sprezza* (1706) by Alessandro Scarlatti.

The score of *Rompe Sprezza* is Score Attachment A.

You have ONE minute to look at the score.

*Rompe Sprezza* will be played TWICE for you to answer part (a).

Time:     First playing     —   30 second pause  
          Second playing  —   2 minute pause

(a) Describe the relationship between the trumpet, soprano and continuo. **3**

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**Question 1 continues on page 3**

Question 1 (continued)

Bars 1–9 will be played TWICE for you to answer part (b).

Time:      First playing      —      30 second pause  
              Second playing    —      3 minute pause

(b) Explore the use of harmony in bars 1–9.

**4**

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**End of Question 1**

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Centre Number

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Student Number

**Question 2** (9 marks)

This question is based on two excerpts from *Port Essington* (1977) by Peter Sculthorpe.

Note: There is no score attachment for part (a) of this question.

Part (a) is based on an 8 bar excerpt. The excerpt will be played SIX times for you to answer part (a).

Time:	First playing	—	10 second pause
	Second playing	—	30 second pause
	Third playing	—	1 minute pause
	Fourth playing	—	1 minute pause
	Fifth playing	—	2 minute pause
	Sixth playing	—	2 minute pause

(a) Notate the pitch and rhythm of the 'cello on the staves provided.

5

Awaiting copyright

**Question 2 continues on page 6**

Question 2 (continued)

Part (b) is based on another excerpt from *Port Essington*.

The score of this excerpt is Score Attachment B.

You have ONE minute to look at the score.

The excerpt will be played THREE times for you to answer part (b).

Time:      First playing      —      30 second pause  
              Second playing      —      1 minute pause  
              Third playing      —      2 minute pause

- (b) How does Sculthorpe achieve unity in this excerpt? In your answer, make specific reference to the score. **4**

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**End of Question 2**

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Music 2

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Centre Number

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**Question 3** (9 marks)

This question is based on an excerpt from Movement 2 of *Music for String Instruments, Percussion and Celesta* (1937) by Béla Bartók.

The score of this excerpt is Score Attachment C.

You have ONE minute to look at the score.

The entire excerpt will be played ONCE for familiarisation.

Part (a) is based on bars 1–66.

Bars 1–66 will be played THREE times for you to answer part (a).

Time:      First playing      —      1 minute pause  
              Second playing      —      2 minute pause  
              Third playing      —      3 minute pause

(a) Explore Bartók’s treatment of thematic material in this excerpt.

**4**

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**Question 3 continues on page 8**







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# Music 2

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**Question 4** (10 marks)

**Please turn over**

**Question 4** (10 marks)

This question is based on an excerpt from *String Quartet No. 2* (2002) by Graeme Koehne.

The score of bars 1–79 is Score Attachment D.

You have ONE minute to look at the score.

The excerpt will be played FOUR times.

Time:	First playing	short pause
	Second playing	1 minute pause
	Third playing	2 minute pause
	Fourth playing	20 minute pause

How are Koehne's compositional techniques similar to those used in ONE other significant work you have studied?

In your answer, make reference to the scores of both works.

The other significant work MUST be chosen from the mandatory topic *Music of the last 25 years (Australian focus)*.

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Title	Composer

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**Question 4 continues on page 11**





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# Music 2

## Score Attachment A

Score for Question 1

*Rompe Sprezza* by Alessandro Scarlatti

# “Rompe Sprezza”

ALESSANDRO SCARLATTI (1660-1725)

The musical score is arranged in three systems. The first system includes parts for Trumpet, Soprano, and Continuo. The Trumpet part is in the treble clef with a key signature of two sharps (F# and C#) and a common time signature. It features a melodic line with slurs and a dynamic marking of *mf*. The Soprano part is also in the treble clef with the same key signature and time signature, with lyrics "Rom - - pe sprez - - za" and a dynamic marking of *mf*. The Continuo part is in the bass clef with the same key signature and time signature, with a dynamic marking of *mf*. A tempo marking of [♩ = c. 80] is present at the beginning of the first system.

The second system starts at measure 3 and continues the vocal line with lyrics "Rom-pe\_ sprez-za con un\_ sos - pir." The instrumental parts continue with similar rhythmic patterns.

The third system starts at measure 6 and continues the vocal line with lyrics "Rom-pe\_ sprez-za con un\_ sos- pir o - gni\_ cor ben- chè di pie- tra, ben- chè di pie -". The instrumental parts continue with similar rhythmic patterns.

9

tra; es-sa i nu - mi - l'al - ma in - pe - tra,

This system contains measures 9, 10, and 11. It features a vocal line with lyrics and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part consists of chords in the right hand and a moving bass line in the left hand.

12

es - sa i nu - mi - l'al - ma in - pe - tra o - gni gra - tia, o - gni gra - tia, o - gni

This system contains measures 12, 13, and 14. It continues the vocal line and piano accompaniment from the previous system. The piano accompaniment features a steady eighth-note bass line in the left hand and chordal accompaniment in the right hand.

15

gra - tia a suoi de - sir, es - sa i nu - mi l'al - ma in -

This system contains measures 15, 16, and 17. It continues the vocal line and piano accompaniment. The piano accompaniment maintains the same rhythmic and harmonic structure as the previous systems.

18

pe - tra, es - sa i nu - mi l'al - ma in - pe - tra o - gni gra - - - -

This system contains measures 18, 19, and 20. It features a vocal line with lyrics, a piano accompaniment, and a vocal line with a melodic flourish. The lyrics are: "pe - tra, es - sa i nu - mi l'al - ma in - pe - tra o - gni gra - - - -".

21

- - - - - tia, o - gni - gra - tia a suoi de - sir.

This system contains measures 21, 22, and 23. It features a vocal line with lyrics, a piano accompaniment, and a vocal line with a melodic flourish. The lyrics are: "- - - - - tia, o - gni - gra - tia a suoi de - sir.".

24

*p*

This system contains measures 24, 25, and 26. It features a piano accompaniment and a vocal line with a melodic flourish. The lyrics are: "*p*".



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# Music 2

## Score Attachment *B*

Score for Question 2 (b)

Excerpt from *Port Essington* by Peter Sculthorpe

1

Con ferocità

(♩ = c.160)

The musical score consists of five staves: Violin I (Vln.1), Violin II (Vln.2), Viola (Vla.), Violoncello (Vlc.), and Double Bass (Db.).

- Vln.1:** Rests in all four measures.
- Vln.2:** Measures 1-2: *pizz.* (pizzicato), quarter notes G4 and A4. Measures 3-4: Quarter notes G4 and A4.
- Vlc.:** Measures 1-2: *pizz.* (pizzicato), quarter notes G2 and A2. Measures 3-4: Quarter notes G2 and A2.
- Vla.:** Measures 1-4: *ord.* (ordine), *ff* (fortissimo), eighth-note triplet patterns. Measure 1: G3, A3, B3. Measure 2: A3, B3, C4. Measure 3: B3, C4, D4. Measure 4: C4, B3, A3.
- Db.:** Measures 1-4: *ff* (fortissimo), *pizz.* (pizzicato), quarter notes G2 and A2.

5

Musical score for measures 5-8, measures 9-12, and measure 13. The score is for a string ensemble with parts for Violin I (Vln.1), Violin II (Vln.2), Viola (Vla.), Violoncello (Vlc.), and Double Bass (Db.). The key signature is two sharps (F# and C#) and the time signature is 4/8. Measures 5-8 show the beginning of a section with various string textures. Measures 9-12 feature a prominent triplet pattern in the Violin I part, with other instruments providing harmonic support. Measure 13 shows the continuation of the texture with some changes in articulation and dynamics.

9

Musical score for measures 14-17. This section continues the string textures from the previous measures. Measure 14 includes the instruction 'pizz.' (pizzicato) for the Double Bass. Measure 15 features 'arco' (arco) markings for the Violin I and II parts. Measure 16 contains 'sub.p' (subito piano) markings for the Violin I, Violin II, Viola, and Double Bass parts, along with '3' (triplets) in the Violoncello part. Measure 17 concludes the section with sustained textures and dynamic markings.

13

Musical score for measures 13-16. The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Double Bass (Db.). The music is in 4/4 time. Measure 13 starts with a treble clef and a key signature of one sharp (F#). The Vln. I part features a melodic line with accents and slurs. The Vln. II, Vla., and Vlc. parts provide harmonic support with chords and moving lines. The Db. part has a rhythmic pattern of eighth notes. Measure 14 continues the melodic development in Vln. I. Measure 15 shows a change in the Vln. I part with a triplet of eighth notes. Measure 16 concludes the section with a final chord in Vln. II and Vla.

17

Musical score for measures 17-20. The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Double Bass (Db.). The music is in 4/4 time. Measure 17 starts with a treble clef and a key signature of one sharp (F#). The Vln. I part features a melodic line with accents and slurs, marked *molto cresc.*. The Vln. II, Vla., and Vlc. parts provide harmonic support with chords and moving lines. The Db. part has a rhythmic pattern of eighth notes. Measure 18 continues the melodic development in Vln. I. Measure 19 shows a change in the Vln. I part with a triplet of eighth notes. Measure 20 concludes the section with a final chord in Vln. II and Vla. The Db. part is marked *pizz.* in measure 19.

21

Musical score for measures 21-24. The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Double Bass (Db.). The music is in 4/4 time. Measure 21 starts with a treble clef and a key signature of one sharp (F#). The Vln. I part features a melodic line with accents and slurs, marked *ff*. The Vln. II, Vla., and Vlc. parts provide harmonic support with chords and moving lines. The Db. part has a rhythmic pattern of eighth notes. Measure 22 continues the melodic development in Vln. I. Measure 23 shows a change in the Vln. I part with a triplet of eighth notes. Measure 24 concludes the section with a final chord in Vln. II and Vla. The Db. part is marked *arco* and *ff* in measure 23.

25

Musical score for measures 25-28. The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Double Bass (Db.). The music is in 4/8 time. Measure 25 starts with a treble clef and a key signature of one sharp (F#). The Vln. I part features a melodic line with accents and slurs. The Vln. II, Vla., and Vlc. parts provide harmonic support with chords and moving lines. The Db. part has a bass line with slurs. Measure 26 continues the melodic development in Vln. I. Measure 27 introduces a 3/8 time signature and features triplets in the Vln. I, Vln. II, and Vlc. parts. Measure 28 concludes the section with a final chord in Vln. II, Vla., and Vlc.

29

Musical score for measures 29-32. The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Double Bass (Db.). The music is in 4/8 time. Measure 29 starts with a treble clef and a key signature of one sharp (F#). The Vln. I part features a melodic line with accents and slurs, marked with a *cresc.* dynamic. The Vln. II, Vla., and Vlc. parts provide harmonic support with chords and moving lines, also marked with *cresc.*. The Db. part has a bass line with slurs. Measure 30 continues the melodic development in Vln. I. Measure 31 introduces a 4/8 time signature and features a *pizz.* (pizzicato) marking in the Db. part. Measure 32 concludes the section with a final chord in Vln. II, Vla., and Vlc.

33

Musical score for measures 33-36. The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Double Bass (Db.). The music is in 4/8 time. Measure 33 starts with a treble clef and a key signature of one sharp (F#). The Vln. I part features a melodic line with accents and slurs, marked with a *fff* dynamic. The Vln. II, Vla., and Vlc. parts provide harmonic support with chords and moving lines, also marked with *fff*. The Db. part has a bass line with slurs. Measure 34 continues the melodic development in Vln. I. Measure 35 introduces a *con tutta la forza* marking in the Vln. I, Vln. II, Vla., and Vlc. parts. Measure 36 concludes the section with a final chord in Vln. II, Vla., and Vlc.

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# Music 2

## Score Attachment C

Score for Question 3

Excerpt from *Music for String Instruments, Percussion and Celesta* by  
Béla Bartók

# II.

Allegro,  $\text{♩}$  ca 138 - 144

**Timpani (Timp.)**: Bass clef, 2/4 time. Rests for the first four measures, then a quarter note G2, quarter note F2, eighth note G2, eighth note F2, quarter note G2, quarter note F2, eighth note G2, eighth note F2, quarter note G2, quarter note F2. Dynamic: *f*.

**Piano (Pfte.)**: Bass clef, 2/4 time. Rests for the first four measures, then a quarter note G2, quarter note F2, eighth note G2, eighth note F2, quarter note G2, quarter note F2, eighth note G2, eighth note F2, quarter note G2, quarter note F2. Dynamic: *mf*.

**Violins I (1. Vl.)**: Treble clef, 2/4 time. Rests for the first four measures, then a quarter note G4, quarter note F4, eighth note G4, eighth note F4, quarter note G4, quarter note F4, eighth note G4, eighth note F4, quarter note G4, quarter note F4. Dynamic: *f*.

**Violins II (2. Vl.)**: Treble clef, 2/4 time. Rests for the first four measures, then a quarter note G4, quarter note F4, eighth note G4, eighth note F4, quarter note G4, quarter note F4, eighth note G4, eighth note F4, quarter note G4, quarter note F4. Dynamic: *f*.

**Viola I (1. Vlc.)**: Alto clef, 2/4 time. Rests for the first four measures, then a quarter note G4, quarter note F4, eighth note G4, eighth note F4, quarter note G4, quarter note F4, eighth note G4, eighth note F4, quarter note G4, quarter note F4. Dynamic: *f*.

**Viola II (1. Vlc.)**: Bass clef, 2/4 time. Rests for the first four measures, then a quarter note G3, quarter note F3, eighth note G3, eighth note F3, quarter note G3, quarter note F3, eighth note G3, eighth note F3, quarter note G3, quarter note F3. Dynamic: *f*.

**Celli (1. Cb.)**: Bass clef, 2/4 time. Rests for the first four measures, then a quarter note G2, quarter note F2, eighth note G2, eighth note F2, quarter note G2, quarter note F2, eighth note G2, eighth note F2, quarter note G2, quarter note F2. Dynamic: *f*.

**Violins III (3. Vl.)**: Treble clef, 2/4 time. Rests for the first four measures, then a quarter note G4, quarter note F4, eighth note G4, eighth note F4, quarter note G4, quarter note F4, eighth note G4, eighth note F4, quarter note G4, quarter note F4. Dynamic: *f*.

**Violins IV (4. Vl.)**: Treble clef, 2/4 time. *mf* pizz. (pizzicato) for the first four measures, then *f* arco (arco) for the last four measures. Melody: quarter note G4, quarter note F4, eighth note G4, eighth note F4, quarter note G4, quarter note F4, eighth note G4, eighth note F4, quarter note G4, quarter note F4.

**Viola III (2. Vle.)**: Alto clef, 2/4 time. *mf* pizz. for the first four measures, then *f* arco for the last four measures. Melody: quarter note G4, quarter note F4, eighth note G4, eighth note F4, quarter note G4, quarter note F4, eighth note G4, eighth note F4, quarter note G4, quarter note F4.

**Viola IV (2. Vlc.)**: Bass clef, 2/4 time. *mf* pizz. for the first four measures, then *f* arco for the last four measures. Melody: quarter note G3, quarter note F3, eighth note G3, eighth note F3, quarter note G3, quarter note F3, eighth note G3, eighth note F3, quarter note G3, quarter note F3.

**Celli II (2. Cb.)**: Bass clef, 2/4 time. *mf* pizz. for the first four measures, then *f* arco for the last four measures. Melody: quarter note G2, quarter note F2, eighth note G2, eighth note F2, quarter note G2, quarter note F2, eighth note G2, eighth note F2, quarter note G2, quarter note F2.

Timp.

1. Vl.

2. Vl.

1. Vle.

1. Vlc.

1. Cb.

3. Vl.

4. Vl.

3. Vle.

2. Vlc.

2. Cb.

1. Vl.

2. Vl.

1. Vle.

1. Vlc.

1. Cb.

3. Vl.

4. Vl.

2. Vle.

2. Vlc.

2. Cb.

*più f*

*più f*

*più f*

*più f*

Timp.

Pfte.

1. Vl. *più f*

2. Vl. *più f*

1. Vle. *più f*

1. Vlc. *più f*

1. Cb. *più f*

3. Vl.

4. Vl.

2. Vle.

2. Vlc.

2. Cb. *più f*

The musical score for page 20 is arranged in a multi-staff format. At the top, the page number '20' is enclosed in a box. The instruments are listed on the left side of the page: Timp., Pfte., 1. Vl., 2. Vl., 1. Vle., 1. Vlc., 1. Cb., 3. Vl., 4. Vl., 2. Vle., 2. Vlc., and 2. Cb. The Pfte. part is written for grand piano with both treble and bass staves. The string parts (Vl., Vle., Vlc., Cb.) are written in their respective clefs. Dynamic markings include *f*, *sf*, and *più f*. The score shows a complex rhythmic and melodic structure with various articulations and phrasing.

Timp.

1. VI.

2. VI.

1. Vle.

1. Vlc.

1. Cb.

3. VI.

4. VI.

2. Vle.

2. Vlc.

2. Cb.

*f* *dim.*

*III*

*p*

*dim.*

*dim.*

*IV*

*dim.*

*dim.*

*p*

Fimp.

2. VI.

1. Vle.

1. Vlc.

1. Cb.

4. VI.

2. Vle.

2. Vlc.

*p*

*p, scherzando*

*scherzando*

*p*

*p, scherzando*

*p, scherzando*

40

Timp.

1. Vl.

2. Vl.

1. Vle.

1. Vlc.

1. Cb.

3. Vl.

4. Vl.

2. Vle.

2. Vlc.

50

1. Vl.

2. Vl.

1. Vle.

1. Vlc.

1. Cb.

3. Vl.

4. Vl.

2. Vle.

2. Vlc.

2. Cb.

16

60

1. Vl. *ff* *f* *cresc.*

2. Vl. *ff* *f* *cresc.*

1. Vle. *ff* *f* *cresc.*

1. Vlc. *ff* *f* *cresc.*

1. Cb. *ff* *f* *cresc.*

3. Vl. *ff* *f* *cresc.*

4. Vl. *ff* *f* *cresc.*

2. Vle. *ff* *f* *cresc.*

2. Vlc. *ff* *f* *cresc.*

2. Cb. *ff* *f* *cresc.*

G. P.

70

Imp. *ff*

1. Vl. *ff* *p, leggero*

2. Vl. *ff* *p...*

1. Vle. *ff* *p*

1. Vlc. *ff* *p, leggero*  
*pizz.*

1. Cb. *ff* *pizz.* *p*

3. Vl. *ff* *p*

4. Vl. *ff* *div.* *pp*

2. Vle. *ff* *pizz.* *p*

2. Vlc. *ff* *p*

2. Cb. *ff* *p*

1. Vl. *pizz.*

2. Vl.

1. Vle.

1. Vlc.

1. Cb.

3. Vl. *arco*

4. Vl. *div.* *leggero*

2. Vle. *arco*

2. Vlc. *p, leggero*

2. Cb. *p, leggero*

**80**

1. Vl. *arco*

2. Vl. *mp, scherzando*

1. Vle. *pizz.*

1. Vlc. *mp*

1. Cb. *mp*

3. Vl.

4. Vl.

2. Vle.

2. Vlc.

2. Cb. *mp*



Musical score for measures 85-90. The score is arranged in two systems. The first system includes staves for 1. VI., 2. VI., 1. Vle., 1. Vlc., and 1. Cb. The second system includes staves for 3. VI., 4. VI., 2. Vle., 2. Vlc., and 2. Cb. The music features complex rhythmic patterns with many sixteenth notes and triplets. The first violin part has a dynamic marking of *mp*. The second violin part has a dynamic marking of *mp, scherzando*. The viola parts have a dynamic marking of *mp, scherzando* and a *pizz.* marking. The cello parts have a *pizz.* marking. There are several five-fingered runs in the violin parts.

Musical score for measures 145-152. The score is arranged in two systems. The first system includes staves for 1. VI., 2. VI., 1. Vle., 1. Vlc., and 1. Cb. The second system includes staves for 3. VI., 4. VI., 2. Vle., 2. Vlc., and 2. Cb. The music features complex rhythmic patterns with many sixteenth notes and triplets. The first violin part has a dynamic marking of *f*. The second violin part has a dynamic marking of *f*. The viola parts have a dynamic marking of *f*. The cello parts have a dynamic marking of *f*. There are several five-fingered runs in the violin parts. A tempo marking of *ca 152* is present above the first violin staff.

100

Musical score for measures 100-110. The score is divided into two systems. The first system includes parts for 1. VI., 2. VI., 1. Vle., 1. Vlc., and 1. Cb. The second system includes parts for 3. VI., 4. VI., 2. Vle., 2. Vlc., and 2. Cb. The music features a consistent melodic line across all parts, with dynamic markings such as *cresc.*, *mf*, and *mf cresc.* indicating a gradual increase in volume.

110

Musical score for measures 110-115. The score includes parts for 1. VI., 2. VI., 1. Vle., 1. Vlc., 3. VI., 4. VI., 2. Vle., and 2. Vlc. The music features a consistent melodic line across all parts, with dynamic markings such as *f*, *sf*, and *mf* indicating a change in volume.

Tamb. picc.  
con  
corda

ca 138

*trmm*

**f**

1. VI.

IV.

**f**

2. VI.

IV.

**f**

1. Vle.

**f**

1. Vlc.

**f**

1. Cb.

pizz.  $\circ$  \*)

**f**

3. VI.

**f**

4. VI.

**f**

2. Vle.

*mf*

**f**

2 Vlc

**f**

2 Cb

**f**

\*)  $\circ$  = ein starkes pizz., bei welchem die Saite auf das Griffbrett aufschlägt.

\*)  $\circ$  = pizzicato fort, jusqu' à ce que la corde frappe la touche.

Tamb. picc.  
senza  
corda

120

*tr*

*p*  $\leftarrow$  *f*

*tr*

*p*  $\leftarrow$  *f*

1. Vl.

2. Vl.

1. Vle.

1. Vlc.

1. Cb.

IV.

arco

3. Vl.

4. Vl.

2. Vle.

2. Vlc.

2. Cb.

*p*

Tamb. picc.  
senza  
corda

1. VI.  
2. VI.  
1. Vle.  
1. Vlc.  
1. Cb.

*p* *f*

*dim.* - *p*

*dim.* - *p*

*dim.* - *p*

*dim.* - *p*

3. VI.  
4. VI.  
2. Vle.  
2. Vlc.

*p, cresc.* - *f*

*p, cresc.* - *f*

*p, cresc.* - *f*

*p, cresc.* - *f*

130

1. VI.  
2. VI.  
1. Vle.  
1. Vlc.  
3. VI.  
4. VI.  
2. Vle.  
2. Vlc.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

1. Vl.  
2. Vl.  
1. Vle.  
1. Vlc.  
1. Cb.

3. Vl.  
4. Vl.  
2. Vle.  
2. Vlc.  
2. Cb.

1. Vl.  
2. Vl.  
1. Vle.  
1. Vlc.  
1. Cb.

3. Vl.  
4. Vl.  
2. Vle.  
2. Vlc.  
2. Cb.

150

1. VI.  
2. VI.  
1. Vle.  
1. Vlc.  
1. Cb.  
3. VI.  
4. VI.  
2. Vle.  
2. Vlc.  
2. Cb.

Pfte.

ca 152

1. VI.  
2. VI.  
1. Vle.  
1. Vlc.

3. VI.  
4. VI.  
2. Vle.  
2. Vlc.

*p sul pont.*  
*mf sul pont.*  
*mf sul pont.*  
*mf sul pont.*

*pizz. \*)*  
*f*  
*pizz. \*)*  
*f*  
*pizz. \*)*  
*f*  
*pizz. \*)*  
*f*

*simile-*  
*simile-*  
*simile-*  
*simile-*

\*) ○ = pizz. mit dem Nagel am äußersten (oberen) Ende der Saite, knapp unterhalb des Griffingers gerissen.

\*) ○ = pizzicato avec l'ongle au bout extrême supérieur de la corde, tiré au dessous du doigt touchant.

160

Timp.

Pfte.

1. Vlc.

1. Cb.

*p*

*pp*

*p*

*p*

170

Timp.

Cel.

1. Vl.

2. Vl.

1. Vle.

1. Vlc.

1. Cb.

3. Vl.

4. Vl.

2. Vle.

2. Vlc.

2. Cb.

*pizz.*

*mf*

*pizz.*

*mf*

*pizz.*

*mf*

*pizz.*

*mf*

*pizz.*

*mf*



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# Music 2

## Score Attachment *D*

Score for Question 4

Excerpt from *String Quartet No. 2* by Graeme Koehne

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# Music 2

## Sight Singing

### General Instructions

- Reading time – 2 minutes

**Total marks – 5**

## **Sight-singing piece No. 1**

- The test may be performed to the given words or on any open vowel or sol-fa or solfège.
  - The examiner will give you the tonic chord and the starting note once after handing the test to you and once again immediately before you sing the piece.
- 

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## **Sight-singing piece No. 2**

- The test may be performed to the given words or on any open vowel or sol-fa or solfège.
  - The examiner will give you the tonic chord and the starting note once after handing the test to you and once again immediately before you sing the piece.
- 

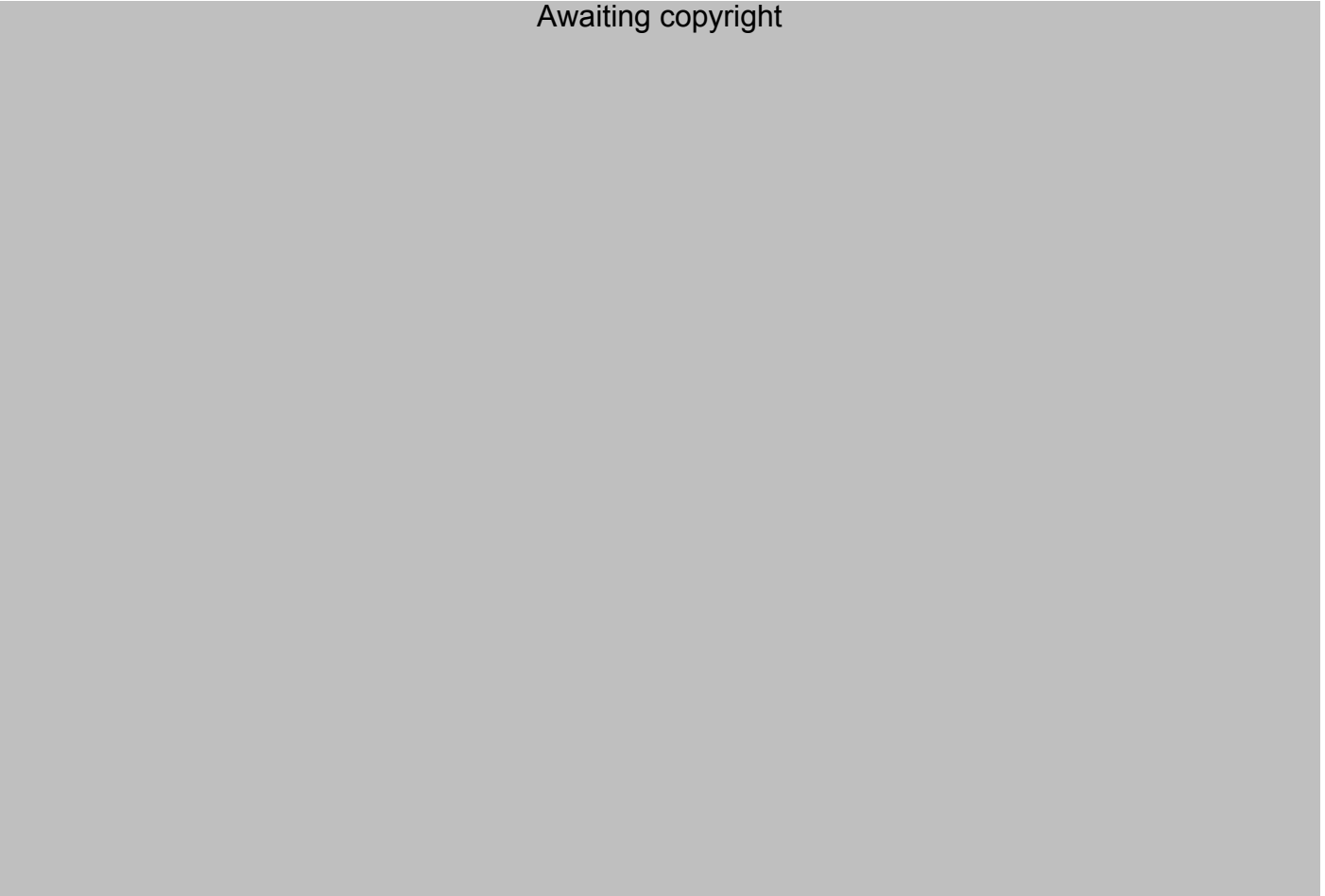
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### **Sight-singing piece No. 3**

- The test may be performed to the given words or on any open vowel or sol-fa or solfège.
  - The examiner will give you the tonic chord and the starting note once after handing the test to you and once again immediately before you sing the piece.
- 

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