



Rewarding Learning

eGUIDE//Music

Unit A2 – Revision Guide

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Debussy: *Nuages* from Three Nocturnes

Bar 1-20

Listen to the following clip:
(0:00-1:29)

Listen again and note the following musical features:

- The opening theme consists almost entirely of alternating perfect fifths and major/minor thirds
- The clarinets and bassoons are an octave apart
- The opening key signature of B minor is obscured by the chromaticism in the second clarinet and second bassoon parts
- Repetition in the opening – e.g. the second bar is an exact repeat of the first
- Bar 5 – descending three-note figure in the cor anglais similar to the melody played by the oboe in bar 3
 - This motif is contained within the interval of a tritone, a common feature of Debussy's writing
- Bar 7 – chord made up of whole tones
- Bar 11 – restatement of the opening chordal theme in divided violins – this time with more complex harmonisation (e.g. parallel dominant ninth chords in bar 14)
- From bar 15, a number of diatonically unrelated chords are heard, e.g. Bb9 in bar 15 and G9 in bar 17
 - Bar 19 features a Bb minor triad with a raised sixth (G natural), a chord used frequently by Debussy

Bar 21-56

Listen to the following clip:
(1:29-3:56)

Listen again and note the following musical features:

- The strings play an ostinato pattern whilst the cor anglais theme returns
- The horns can be heard playing a falling tritone motif
 - Answered by falling perfect fifths in the cellos and double basses
- Alternating C major and E minor chords in bar 31-32 introduce a transitional passage
 - The woodwind ascend chromatically
 - Violas and cells play an ascending sequence in octaves



- The ascending sequence is then passed to the woodwind in bar 39 whilst the strings sustain an Ab
- The cor anglais theme returns in bar 43
- The accompaniment consists of a pizzicato ostinato in the strings, alternating between E minor (with raised sixth) and G7 chords over a B pedal in the lower strings
 - The cor anglais theme is answered by muted horns playing a whole tone motif in bar 46 and a minor third in bar 51
- The horn motif in bar 50 which spans a minor third becomes a pentatonic melody played by the cor anglais in bar 51
 - Simultaneously, the cellos and double basses play a descending whole-tone scale from bar 51-56

Bar 57-79

Listen to the following clip:
(3:55-5:24)

Listen again and note the following musical features:

- Bar 57 – restatement of the opening theme in the oboes, along with a solo viola countermelody
- Descending parallel seventh chords in the strings, interrupted by a bar based on a whole-tone chord (bar 62) leads to the main contrasting section of this movement, beginning at bar 64
- Bar 64 – Unusual scoring of solo flute and harp – a particular sonority associated with French impressionistic composers
- Sustained D# minor chord in *divisi* strings
- Bar 71 – the theme from bar 64 is repeated in solo violin, viola and cello in octaves, accompanied by alternating E9 and G#9 chords
- Bar 77 – the pentatonic melody played by the cor anglais in bar 51-57 is played by the flute, in its lower register
 - accompanied by harp harmonics

Bar 80-End

Listen to the following clip:
(5:24-End)

Listen again and note the following musical features:

- Bar 80 – cor anglais theme featuring the whole-tone scale returns
- Bar 82 – Horns respond with tritone harmony over a C#9 chord played by tremolando strings *sur al touche* (on the fingerboard)
- Bar 84 – cor anglais repeat the whole-tone theme
 - Bar 86 – horns answer this time with whole-tone harmony accompanied by an E9 chord



- Bar 88 – the cor anglais melody, from bar 51, is accompanied by the three pitches on which this solo is based (E,D,B) as a tremolando in cellos, double basses and timpani roll
- Bar 94 – The opening phrase of the movement is played by the bassoons
- Bar 98 – the pentatonic flute theme from bar 64 is developed slightly by starting on the second half of the first beat
- Bar 99-100 – the tritone horn calls return
- The final bars gradually slow in tempo with a significant reduction in dynamic level
- Bar 99-100 provides another example of tonal uncertainty due to the unresolved G7 chord, before a final pizzicato B indicates a return to the tonic

Based on what you have read and listened to, listen to the set work again and answer the following questions:

1. From bar 1-20, identify an example of tritone and chromatic harmony.
2. What are the two chords in bar 31-32?
3. Describe the accompaniment to the melody in this set work.
4. Identify the chord in bar 82.



Ravel:

Menuet and Rigaudon from Le Tombeau de Couperin

Menuet

Baroque features of this movement:

- the music is based on the stately character of the minuet – a common form in Baroque dance suites
- ornamentation of the oboe solo
- four-bar phrasing
- links to binary form – the minuet consists of two repeated sections, the second of which modulates and then returns to the tonic

Twentieth century features of this movement:

- unprepared and unresolved dissonances
- use of secondary sevenths, dominant and secondary ninths in the harmony
- modal nature of some of the melodic writing

Bar 1-33

Listen to the following clip:

(0:00-1:49)

Listen again and note the following musical features:

- The first section consists of two four-bar phrases played by the oboe;
 - the first phrase ends on the tonic (G major), the second with an imperfect cadence in E minor
- The oboe melody in the second section (bar 9) is based on the Dorian mode (transposed to A)
 - This is harmonised with minor triads in root position: B minor (bar 9), A minor (bar 10), D minor (bar 11) and F# minor (bar 13, first inversion)
- Bar 24 – perfect cadence in the dominant (D major)
- Bar 25 – a return to the first section of the minuet, with the following alterations:
 - a whole-tone chord introduced in bar 25
 - modulation to A minor in bar 27-28
 - chromaticism in bar 28
 - a G9 chord replaces a G major chord with the repeat of the first four bars in bar 29



Bar 34-73

Listen to the following clip:

(1:50-2:52)

Listen again and note the following musical features:

- Trio section in the tonic minor (G minor) – the modal melody is presented by flute, clarinets paired in thirds and bassoon playing the melody an octave lower
- Note the particularly low register of the flute at this point
- Accompanied by a drone-like figure in the first violins and harmonics in the divided lower strings
- The trio is altered in bar 42 when the instrumentation changes to horns and trumpet playing the melody with the clarinet thirds remaining
- Bar 50-53 – the contour of the melody from bar 34-37 is slightly altered
- Bar 54 – transposed up a minor third
- Bar 58 – fragmentation
- Bar 60 – transposed down a minor third
- A G pedal is sustained throughout this section as the orchestration and dynamics gradually increase
- The last eight bars of this section (from bar 66) are the same as the first – the melody is played by muted horns and trumpets

Bar 74-End

Listen to the following clip:

(2:52-End)

Listen again and note the following musical features:

- Return of the minuet from the start of this section
 - This is combined with the modal melody and parallel thirds of the previous trio section
- A brief flute countermelody is heard from bar 77
- The eight bar phrase ends with an imperfect cadence; the B major chord in bar 81 is sustained into the next section (bar 82), the melody now transposed up a major third
- The melody at this point, originally played by the oboe is now being played by the first violins
- Bar 98 – return to the tonic key – this section is based on the theme at bar 25 except that the whole-tone chord in bar 98 (corresponding with bar 25) is now an A minor chord with the addition of the raised sixth (F#)
- Bar 106 – the cor anglais restates the theme from bar 5-6 over a tonic pedal in the double basses and arpeggios in the cellos
 - During this repeat, the melody is decorated (bar 106+108) and treated to fragmentation (bar 110-111)



- From bar 109, the harmony descends through G major (bar 109), F minor (bar 110) and E minor (bar 111)
- Bar 112 – the lower auxiliary note motif which occurs throughout the movement (e.g. bar 82) appears in augmentation
- Bar 121 – harp glissando leads to the opening melody passed between the piccolo, oboe and cor anglais before a pause on a ninth chord combining notes of the G major and D major triads

Rigaudon

Bar 1-36

Listen to the following clip:
(0:00-1:10)

Listen again and note the following musical features:

- Two tutti introductory bars lead into the principal theme characterised by an upbeat and played by the clarinets and first violins
- The first two bars display a good example of how Ravel colours chords by adding extra dissonances, e.g.
 - Bar 1, beat 1 – F major including a major 7th
 - Bar 1, beat 2 – D minor 11th
 - Bar 2, beat 1 – G 13th
- The melody features a semiquaver repetitive motif and is accompanied by a descending scale in cellos and bassoons
 - Pizzicato quavers in the upper strings also accompany this phrase, the repeated G acting as a pedal
- Bar 9 – after a repeat of the first eight bars, the second section is repeated and extends the semiquaver idea whilst passing through a number of keys unrelated to C major:
 - Bar 15 – Bb major
 - Bar 20 – C# major
 - Bar 24 – F# major
- Bar 25 – the motif from bar 10-11 is treated to descending sequence
 - Bar 29 – a fragmented version of the same motif is fragmented and also treated to descending sequence
- This section ends with the same two bar cadential progression which opened the movement



Bar 37-92

Listen to the following clip:

(1:10-2:28)

Listen again and note the following musical features:

- Bar 37 – tempo slows slightly (*moins vif*, less lively)
- This central section is characterised by a rhythmic ostinato
- The new key of C minor is established by a drone fifth in the violas
- The oboe plays a modal (Aeolian) melody with upper-mordent ornaments
- Bar 51 – the cor anglais imitates the last two bars of the oboe melody
- Bar 53 – oboe melody repeated
- Bar 69 – change of harmony to F# minor with a raised sixth (D#)
 - At this point, the quaver ostinato is passed to the harp
 - Divisi cellos sustain a four-part chord
- The flute plays the melodic material, including some aspects of the previous phrase in the oboe:
 - the mordent ornamentation (bar 69)
 - the sustained note at the start of the phrase (bar 69-70)
 - rhythmic pattern consisting of two semiquavers and a quaver (bar 72)
- As the note values lengthen, the quaver ostinato is maintained by the harp – bar 85

Bar 93-End

Listen to the following clip:

(2:28-End)

Listen again and note the following musical features:

- Reprise of the A section, unaltered, apart the omission of the repeats
- Bar 122 – the accidental Bb is introduced, resulting in a brief move to the subdominant (F major) at bar 126 before two cadential bars bring the work to a close

Based on what you have read and listened to, listen to the set work again and answer the following questions:

1. Identify two Baroque features in the *Menuet*.
2. Identify two Twentieth century features in the *Menuet*.
3. Identify the chords used in bar 11 and 13 of the *Menuet*.
4. Describe the accompaniment to the melody at bar 106 of the *Menuet*.
5. Identify examples of dissonance in *Rigaudon*.



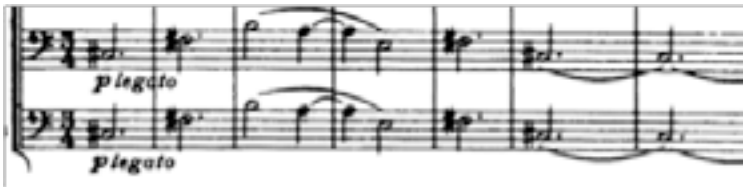
Bartok:

Concerto for Orchestra, First Movement

Bar 1-34

Watch the following clip:

<https://www.youtube.com/watch?v=C68SkzGb6Ww> (0:00-1:59)



Watch again and listen for the following musical features:

- The movement opens with a pentatonic theme (influence of folk music) in the cellos and double basses, featuring perfect fourths and whole-tones
- Followed by *tremolando* on muted upper strings and *sul ponticello* in the violas, creating dissonant harmony
- This is interrupted by flutes playing a chromatic sextuplet in country motion (bar 11)
- The lower strings phrase returns and is extended in bar 12 and again at bar 22 (joined by violas)
- Bar 30 – flute plays the next motif, centred around a narrow pitch range



Bar 35-75

Watch the following clip:

<https://www.youtube.com/watch?v=C68SkzGb6Ww> (1:59-3:51)

Watch again and listen for the following musical features:

- Diminution of the fourths motif played by cellos and double basses, answered by cellos and violas two bars later
- Timpani plays an E pedal in the form of a roll
- Bar 39 – trumpets play an inverted version of the material from bar 30
- Bar 51 – restatement of flute melody to include:
 - flutes and oboes paired in thirds
 - violins playing in octaves
 - scalar extension of the melody
- Bar 58 – a scalar ostinato is introduced, the pitch range of which is contained within the interval of a tritone (augmented fourth)
- A gradual crescendo, accelerando and increase in orchestral texture drives the music toward the Allegro vivace at bar 76
- The upper woodwind contribute significantly to this section by repeating a fragment of the theme presented in bar 58 by the lower strings



Bar 76-148

Watch the following clip:

<https://www.youtube.com/watch?v=C68SkzGb6Ww> (3:51-4:53)

Watch again and listen for the following musical features:

- The main theme presented here by the violins consists of a fusion of two motifs –
 - bar 76 – the scale outlining the interval of a tritone is a diminution of the ostinato figure from bar 58 and;
 - bar 77-78 – the rising fourths are a diminution of bar 1
 - inversion of this material in bar 79
 - F minor triads in the accompanying strings
- changing metre
- Bar 95-101 – C pedal in the cello and double bass, along with the presence of thirds as melodic intervals, provides tonal stability at this point
- Bar 110 – doubling of the melody in parallel sixths
- Bar 123 – brief reference to bar 76 in the woodwind
- Bar 134 – trombone entry based on the rising perfect fourth which opened the movement



Bar 149-230

Watch the following clip:

<https://www.youtube.com/watch?v=C68SkzGb6Ww> (4:53-6:23)

149 poco a poco più . Tranquillo, ♩: 78

155

Viol. I

Viol. II

Oboe I

Clar. I

Flut. I

Flut. II

Viola

Vcllo

p, dolce

p, distinto

Watch again and listen for the following musical features:

- Drone fifth (C-G) begins at bar 149 in violins and cellos, descending by a semitone at bar 155
- Bar 155 – oboe theme consisting of a whole-tone interval and dotted rhythm
 - This theme is repeated by clarinets in octaves at bar 175
 - It is then developed from bar 192 by a descending sequence in the flutes. Clarinets and harp simultaneously play an augmented version of the melody
- The remainder of this section develops the dotted rhythm as a transition to the return of the Allegro vivace theme



Bar 231-271

Watch the following clip:

<https://www.youtube.com/watch?v=C68SkzGb6Ww> (6:23-6:56)

The image shows a page of a musical score for an orchestra. The score is divided into two systems. The first system includes parts for Flutes I, II, III; Clarinet in F; Trumpets I, II; Trombones I, II; and Timpani. The second system includes parts for Violins I, Violins II, Viola, and Double Bass. A box labeled '231' is placed above the Violin I staff, indicating the start of the clip. The tempo is marked 'Tempo I. (♩ = 88)' and the dynamics are marked 'Tutti assai' and 'f. end.'. The score shows various musical notations including notes, rests, and dynamic markings.

Watch again and listen for the following musical features:

- Restatement of the Allegro vivace theme with the following alterations:
 - starting note is Db rather than F
 - the theme is shared between violins and trumpets
 - the scalar element, both ascending and descending is passed throughout the woodwind
- Bar 242 – the ascending scale idea is played as an ascending sequence in canon between violins, violas and cellos, separated by a quaver
 - Simultaneously, the woodwind play an inversion of the same material in descending sequence
- Bar 248 – the perfect fourths idea is developed in canon between second violins and cellos
 - This idea is extended upwards by being played in diminution
- Bar 265-270 – Hemiola in the clarinets, oboes and flutes
- Bar 265-270 – Strings play the rising fourth motif in canonic entries



Bar 272-385

Watch the following clip:

<https://www.youtube.com/watch?v=C68SkzGb6Ww> (6:56-8:30)

Watch again and listen for the following musical features:

- The clarinet melody here is based on the rising perfect fourth
- Bar 288 – cor anglais repeats this idea which is then fragmented and imitated throughout the woodwind
- An augmented version of the melody is played by the bass clarinet from bar 301
- Bar 313 – the main scalic theme is combined with the fourths theme from bar 134
 - This is used fugally in the trombones and trumpets
- Bar 342 – inversion of the fourths motif in the horns, also treated fugally with the trumpets (bar 348) and trombones (bar 355)
- This substantial section for the brass builds to a climax at bar 386 where a restatement of the Allegro vivace theme is heard

Bar 386-487

Watch the following clip:

<https://www.youtube.com/watch?v=C68SkzGb6Ww> (8:30-10:10)

Watch again and listen for the following musical features:

- A shortened restatement of the Allegro vivace theme
- The material played by the oboe in bar 154 is heard in the clarinet in bar 401, repeated by flutes and oboes in bar 424
- Bar 424 – of particular rhythmic interest is the inclusion of quadruplet (harp) and quintuplet (violins and cellos) quavers against the 3/8 metre
- An interesting sonority is created in the harp in bar 438-440 by a direction to the harpist to play a tremolando effect using a wooden or metal stick
- This section sounds more tonal due to the use of parallel major triads between bar 456-466
- Bar 467 – the whole-tone melody from bar 155 is heard in the horns
- The main scalic motif is heard in the violins in bar 469



Bar 488-End

Watch the following clip:

<https://www.youtube.com/watch?v=C68SkzGb6Ww> (10:10-10:33)

Watch again and listen for the following musical features:

- Final statement of the main theme
- This is extended with a descending sequence from bar 494-509
- A final reference to the trombone's fourth theme (bar 514) finishes the movement with a perfect cadence in F minor

Based on what you have read and listened to, listen to the set work again and answer the following questions:

1. Identify two string techniques in the opening.
2. Describe the changes to the restatement of the flute melody in bar 51.
3. Describe the thematic material from bar 76-79, including any rhythmic or melodic devices.
4. How is the melody presented in bar 175 developed from bar 192?
5. Describe the use of melodic material from bar 242-247.
6. Identify an example of augmentation in the melody from bar 272-342.



Bernstein:

Three Dance Episodes from On the Town

1. The Great Lover

Bar 1-End

Listen to the following clip:
(0:00-End)

Listen again and note the following musical features:

- The opening rhythmic drive of fortissimo chords portrays a subway train and contains semitone clashes (G/G#, D#/E) on the beat
- The piano, timpani and lower strings play an accented E pedal on the off-beats
- This is transposed down a major third at bar 7
- A new trombone motif including flattened sevenths enters at bar 11
- This is followed by a fast dotted-rhythm motif in the clarinets and violins, repeated over a tonic/dominant bass line and regular drum beat rhythm
- Syncopated interjections can be heard in the muted trumpet from bar 16 onwards; an example of jazz influence
- The manipulation of the rhythm by subtraction in bar 21-24 is an example of Stravinsky's influence
- The trombone theme from bar 11 appears in bar 24, the dotted rhythm motif also reappears in bar 27, a third higher in E major
- A new idea presented in the woodwind in octaves is heard in bar 33, with frequent 'blue' notes such as Ab and Eb
- Bar 39 – The brass section finish this phrase, influenced by swing rhythm
- Bar 41-48 – changing metre
- The remainder of this movement consists of repetition or development of previous material as follows:



Bar	Original Bar
49	1
56	8
63	15
73	33
81	41
97	49
105	39

- The last four bars include syncopation, dotted rhythm and juxtapose rising parallel triads and a descending bass line to provide an exciting ending to the movement

2. Lonely Town: Pas De Deux

Bar 1-11

Listen to the following clip:
(0:00-1:05)

Listen again and note the following musical features:

- The opening, in D major, consists of parallel thirds between clarinet and bass clarinet supported by a pedal point in the second clarinet and second horn
- The trumpet answers in bar 2 with a 'blue' note, F natural, indicating the jazz influence at this point
- The trumpet solo continues in bar 7, accompanied by added sixth and seventh harmony and a circle of fifths in bar 11. These features are also idiomatic of the blues style

Bar 12-End

Listen to the following clip:
(1:05-End)

Listen again and note the following musical features:

- Bar 12 – Key change to Eb major – parallel D6 and E6 chords are used as an ostinato
- The flute and oboe melody, starting on the third beat of the bar, employs a major second and perfect fourths within the motif
- Bar 16 – a particularly bluesy chord which, as well as containing a G natural, simultaneously includes a major and minor third (C# & C natural)
- As the dynamics and orchestration increase from bar 17, the key changes to B major in bar 18
 - The theme from bar 12 is heard in octaves in the upper woodwind and strings (with the exception of double basses)



- The constant syncopation gives this passage a sense of increasing urgency and leads to a climax at bar 22
 - This melody is a transposition of the material from bar 12, now played by the full orchestra, with the chordal ostinato in the brass
- As this subsides, the parallel thirds which opened the movement return in the original key in bar 28, with the cor anglais replacing the muted trumpet
- The melody from bar 12 is restated in the final three bars as the dynamic level is gradually reduced

3. Times Square: 1944

Bar 1-55

Listen to the following clip:
(0:00-0:51)

Listen again and note the following musical features, demonstrating the Jazz influence:

- the scoring of the first fourteen bars resembles a traditional jazz ensemble to include piano, pizzicato double bass and drum kit
- the melody presented in the Eb clarinet contains many 'blue notes' and frequent acciaccaturas
- the harmonies consist mainly of primary chords with added sixth and sevenths
- muted trumpets and trombones
- Bar 15 – a new idea for full orchestra with a regular crotchet pulse in the bass instruments supporting a complex syncopated phrase in upper brass, woodwind and strings
 - Bar 15 is developed by a process of extension, addition and transposition, producing shifting accents and cross rhythms
- Bar 26 – the key changes to Db major and the *New York, New York* theme is presented in bass clarinet, horns, trombones and lower strings punctuated with syncopated tutti chords
 - This material is immediately repeated in bar 32 by upper woodwind, violins and trumpets in E major accompanied by a three-beat pattern in the bass instruments
- Bar 42 – descending thirds over an E pedal and a sudden diminuendo prepare for the next section

Bar 49-121

Listen to the following clip:
(0:51-2:17)

Listen again and note the following musical features:

- Change of time signature to 6/8 enhances the swing-like character of the ostinato in the key of C major, over a walking bass
- Bar 54 – alto sax plays a relaxed transformation of the *New York, New York* theme



- Bar 71 – violins, doubled an octave lower by violas, take up this version of the melody, joined by trumpet at bar 75
- Bar 80 – key change to Bb major – trumpet acciaccaturas and trombone glissandi imitate the lip ‘smears’ which jazz players might typically use in a ‘bluesy’ phrase
- Bar 83 – fragments of *New York* appear in woodwind and brass (bar 87) before the key reverts to C major for a full orchestral version of the theme at bar 92
- Bar 101 – the lowest instruments play a transformation of *New York, New York* in cut common time, while the upper instruments remain in 6/8
- An accelerando leads into bar 105 where a syncopated motif in woodwind and trumpets is set against a walking bass ostinato
 - After four bars of glissandi, discords and changing metre (bar 109-112) the syncopated motif returns

Bar 122-194

Listen to the following clip:
(2:17-3:14)

Listen again and note the following musical features:

- Bar 122 – a presto begins in Eb major with the tonic/dominant ostinato in the strings driving the music forward
 - Bitonality is created by the repeated descending phrase (doubled by flute, oboe, xylophone and piano) which begins with three notes of the D major triad
- Bar 132 – Eb and Bb clarinets play an imitative phrase accompanied by a rhythmic ostinato
- In the following bars, Bernstein brings together elements from preceding material:

Bar	Original Bar
145	122
154	105
163	122
172	133
186	42



Bar 194-End

**Listen to the following clip:
(3:14-End)**

Listen again and note the following musical features:

- Bar 195 – another blues-like vamp is introduced with triplets included here to replicate swung rhythm
- Bar 197 – the trumpet solo, including ‘blue notes’ is a quotation from the Hildy’s number, *Come up to my place*, which was sung in the original Broadway production by Nancy Walker, the dedicatee of this movement
- Bar 201 – the key changes to Bb major and the alto saxophone takes over the melody
- Bar 211 – a return to material heard earlier in the movement (bar 15), in a different orchestral and harmonic guise
- Bar 228 (and bar 234) – *New York, New York* returns in the woodwind
- Bar 240-242 – an example of Stravinsky’s rhythmic influence is heard before the ostinato related to bar 15 moves the music towards its conclusion

Based on what you have read and listened to, listen to the set work again and answer the following questions:

1. Identify an example of syncopation from bar 1-24 of 1 – *The Great Lover*.
2. Identify an example of ‘blue’ note harmony in 1 – *The Great Lover*.
3. Identify added 6th and 7th harmony in 2 – *Lonely Town: Pas De Deux*.
4. Explain the influence of Jazz in 3 – *Times Square: 1944*.



Byrd:

Mass for Five Voices, *Kyrie* and *Agnus Dei*

Kyrie

Bar 1-9

Listen to the following clip:
(0:00-0:35)

Listen again and note the following musical features:

- The opening motif in C minor, sung by soprano, consists of stepwise movement and is soon imitated by the remaining voices in the following order: first tenor, second tenor, alto and bass
- The second last syllable of *eleison* is presented as a rising scalar melisma by the soprano (bar 3-4), bass (bar 6-8) and first tenor (bar 7-8)
- Suspensions, a common harmonic feature of Renaissance music are heard in the second half of bar 4 and 8
- These fugal entries create polyphonic texture, however, all parts sing together at the perfect cadence in C major, creating a *terce de Picardie*

Bar 10-15

Listen to the following clip:
(0:35-1:05)

Listen again and note the following musical features:

- *Christe eleison* set to a new melodic motif. This consists of descending scalar movement in the form of passing notes
- The second tenor harmonises in thirds with the soprano, from bar 10
- This motif is imitated by the first tenor in bar 11 and the bass in bar 13
- The suspensions in bar 12 form a descending sequence
- The *Christe eleison* motif returns in the soprano in bar 15, concluding the section with a *terce de Picardie*



Bar 16-23

Listen to the following clip:
(1:05-End)

Listen again and note the following musical features:

- The final *Kyrie* is introduced by the basses singing a falling scalar motif in a dotted rhythm
- This is answered at two-beat intervals by the sopranos, first tenors and altos
- The *Kyrie* returns in the basses with the last two notes sung in augmentation
- The tenors' sustained C forms a pedal note
- In the final two bars, the alto and first tenor form a double suspension, which is then resolved, in parallel thirds
- Final imperfect cadence in C minor

Agnus Dei

Bar 1-10

Listen to the following clip:
(0:00-0:31)

Listen again and note the following musical features:

- The first statement of *Agnus Dei* is presented fugally across the three upper voices, reusing the head motif (from the *Kyrie*)
- Ascending sequence on *qui tollis peccata mundi* in alto (bar 4-5) and tenor (bar 7-8)
- Augmented chord on the second beat of bar 5
- Bar 9-10 – perfect cadence in G minor, incorporating a $4/3$ suspension (the resolution is embellished by a lower auxiliary note)

Bar 10-18

Listen to the following clip:
(0:31-0:58)

Listen again and note the following musical features:

- The entry of *Miserere* in the soprano part overlaps with the cadence
- This descending scalar idea is treated fugally with entries on the soprano (bar 10), tenor (bar 11) and alto (bar 11)
- The same motif is presented a tone lower in the second tenor, giving the impression of an interrupted cadence in C minor
- The phrase ends with a perfect cadence in Eb major in bar 18



Bar 18-32

Listen to the following clip:
(0:57-1:47)

Listen again and note the following musical features:

- The second *Agnus Dei* is presented without the first tenor, homophonically in Eb major, modulating to Bb in bar 20
- Bar 24 – soprano and alto paired in thirds; the same phrase is sung by the soprano and bass from bar 26
- The third presentation of *Miserere* (bar 26) is characterised by a rising and falling scalic motif
 - This is imitated by the alto (bar 28), bass (bar 29), soprano (bar 29), 2nd tenor (bar 30). The texture at this point is polyphonic
- The four voices end the phrase homophonically, forming a perfect cadence with a *terce de Picardie* in F major

Bar 33-43

Listen to the following clip:
(1:47-2:23)

Listen again and note the following musical features:

- Bar 33 – All five voices sing together for the first time on the third presentation of *Agnus Dei*, this motif characterised by the ascending melody sung by the soprano which rises in step towards *Dei*
- Plagal cadence in bar Eb major in bar 34
- Imperfect cadence in C minor in bar 36-37
- Bar 34 – the second tenors present a rising and falling quaver motif, first heard in the alto in bar 31. This is repeated by the basses in bar 38
- *Agnus Dei* is repeated at bar 37, ending with a perfect cadence in bar Eb major in bar 42-43



Bar 43-End

Listen to the following clip:
(2:23-End)

Listen again and note the following musical features:

- The final part of the text, *dona nobis pacem* is set to a rising motif in a dotted rhythm
 - The soprano entry is immediately imitated by the alto and first tenor
- Bar 45-46 – *pacem* (peace) is set to a sustained Bb in the soprano part
 - Bar 50-51, melisma in the soprano part featuring a descending sequence
- Bar 46-47 and 49-50, entries of the *dona nobis* occur at two beat intervals
- Bar 53 – *tierce de Picardie* (perfect cadence)
- From bar 53, imitative entries of the same motif end with a final plagal cadence (*tierce de Picardie*)

Based on what you have read and listened to, listen to the set work again and answer the following questions:

1. Identify an example of melisma in the first few bars of the *Kyrie*.
2. Identify two voice parts singing in paired thirds in the *Kyrie*.
3. There are a number of example of suspension and *tierce de Picardie*, find two of these.
4. Find an example of wordpainting in the final section *Agnus Dei*.



Mozart:

Requiem Mass K626, *Introit* and *Kyrie*

Introit

Bar 1-14

Watch the following clip:

<https://www.youtube.com/watch?v=Qzd-NIQvJ-s> (0:00-1:58)

Watch again and listen to the following musical features:

- The orchestral introduction consists of off beat chords in the violins and violas and staccato quavers on the beat in the cellos and double basses
- The entry of the bassoon, moving in step, on the second beat of the bar creates a suspension
- The remainder of the woodwind instruments enter fugally
- The choir introduce the text *Requiem eternam dona eis Domine* with the same phrase played by the woodwind in the opening
 - The rhythm is now dotted and the fugal entries, from bass up to soprano, are two beats apart
 - The vocal parts are doubled by the bassoons and basset horns
 - The violins play syncopated falling octaves
- Bar 15 – modulation to F major

Bar 15-20

Watch the following clip:

<https://www.youtube.com/watch?v=Qzd-NIQvJ-s> (1:58-2:47)

Watch again and listen to the following musical features:

- *Et lux perpetua luneta eis* (and may eternal light shine on them) is highlighted by the change to homophonic texture in the choir
- Each statement here is imitated by the woodwind as well as strings playing a descending arpeggio, starting with a turn-like ornament
- Modulation to Bb major in bar 19, via a diminished seventh chord in bar 18
- From bar 19, there is a brief reference to the imitative entries of the opening
- A new semiquaver counterpoint consisting of a descending sequence can be heard in bar 20



Bar 20-32

Watch the following clip:

<https://www.youtube.com/watch?v=Qzd-NIQvJ-s> (2:47-4:11)

Watch again and listen to the following musical features:

- *Te decet hymnus Deus in Sion, et tibi redetur votum in Jerusalem* (You are praised God in Zion, and homage will be paid to you in Jerusalem) is performed by solo soprano
- The semiquaver motif heard in the strings in the previous bar is inverted, fragmented and used in ascending sequence
- Modulation from Bb major to G minor in bar 26
- At the next choral entry at bar 26 – *Exaudi orationem meam: ad te omnis caro veniet* (Listen to my prayers: to You all flesh will come), the sopranos use the same melody as *Te decet hymnus*, whilst the remaining parts answer each other with syllabic quavers
- Accompanied by dotted rhythmic material in the orchestra

Bar 32-End

Watch the following clip:

<https://www.youtube.com/watch?v=Qzd-NIQvJ-s> (4:11-6:28)

Watch again and listen to the following musical features:

- A two bar orchestral link repeats the opening melody in the bassoon, this time in the basset horns, as well as the descending semiquaver idea played in the bassoons and first violins
- Bar 34-35 – modulation from G minor to D minor
- Bar 34 – restatement of *Requiem aeternam* – combined with *Dona eis requiem aeternam*, incorporating the descending semiquaver idea from bar 20
- Bar 43 – reintroduction of *et lux perpetua* – the woodwind now joining with the chorus
- Bar 46 – in the final homophonic passage the bass descends mostly in chromatic steps
- Bar 47 – in the last beat of this bar, an augmented sixth chord leads to an imperfect cadence, bringing the movement to a close



Kyrie eleison

Bar 1-15

Watch the following clip:

<https://www.youtube.com/watch?v=Qzd-NIQvJ-s> (6:28-7:22)

Watch again and listen to the following musical features:

- The movement starts with a distinctive falling diminished seventh interval
- The *Christe eleison* (Christ have Mercy) motif features three repeated quavers and running semiquavers which initially feature a rising sequence (bar 2-3)
- This double fugue (two subjects presented simultaneously) develops with pairs of entries, alternating between tonic and dominant, as follows:

Bar	Key	Voice	Text
1 2	D minor	Bass Alto	Kyrie eleison Christe eleison
4 5	A minor	Soprano Tenor	Kyrie eleison Christe eleison
8 9	D minor	Alto Bass	Kyrie eleison Christe eleison
11 12	A minor	Tenor Soprano	Kyrie eleison Christe eleison



Bar 16-33

Watch the following clip:

<https://www.youtube.com/watch?v=Qzd-NIQvJ-s> (7:19-8:21)

Watch again and listen to the following musical features:

- After a brief link (bar 15-16), the middle section of the fugue begins when the entries of the two subjects (either complete, partial or altered) occur in other related keys:

Bar	Key	Voice	Text
16 17	F major	Soprano Bass	Kyrie eleison Christe eleison
20 21	G minor	Tenor Soprano	Kyrie eleison Christe eleison
23 24	C minor	Bass Alto	Kyrie eleison Christe eleison
27 28	Bb major	Soprano Tenor	Kyrie eleison Christe eleison
29	Bb major	Bass Tenor	Kyrie eleison Christe eleison
32 33	F minor	Alto Bass	Kyrie eleison Christe eleison

Bar 33-End

Watch the following clip:

<https://www.youtube.com/watch?v=Qzd-NIQvJ-s> (8:21-9:40)

Watch again and listen to the following musical features:

- Mozart constructs a *stretto* (when the next voice enters with the subject before the previous voice has finished) based on *Christie eleison*
- The keys follow a circle of fifths pattern:

Bar	Key	Voice	Text
33	F minor	Bass	Christe eleison
34	C minor	Tenor	Christe eleison
35	G minor	Alto	Christe eleison
36	D minor	Soprano	Christe eleison



- The final section of the fugue presents the two subjects in the tonic key of D minor in the bass (bar 39 – *Kyrie eleison*), soprano (bar 40 – *Christie eleison*), alto (bar 43 – *Kyrie eleison*) and bass (bar 44 – *Christie eleison*)
- Bar 44 – return to D minor where the vocal entries overlap in another *stretto*:

Bar	Key	Voice	Text
44	D minor	Bass	Christe eleison
45	D minor	Soprano	Christe eleison
46	A minor	Alto	Christe eleison
47	A minor	Soprano	Christe eleison

- The suspension on the third beat of bar 49 anticipates a perfect cadence but is instead interrupted by a diminished seventh chord, followed by a silent pause
- The ending consists of an *Adagio* homophonic section and a perfect cadence, without the third in the final chord

Based on what you have read and listened to, listen to the set work again and answer the following questions:

1. Identify a melodic device in bar 15-20 of the *Introit*.
2. From bar 32 to the end of the *Introit*, find an example of Mozart borrowing material from earlier in the movement.
3. Describe the *Christe eleison* motif at the start of the *Kyrie*.
4. Identify an example of *stretto* in the *Kyrie*.



Fauré: Requiem Mass Op. 48, *Libera Me*

The *Libera Me* features a baritone solo accompanied by choir, organ and orchestra and is in ternary form.

Bar 1-33

Listen to the following clip:
(0:00-1:16)

Listen again and note the following musical features:

- The A section begins in D minor with pizzicato lower strings playing a repetitive, upbeat pattern
- The soloist enters in Bar 3 with *Libera me, Domine* (Deliver me Lord, I pray) singing a rising and falling phrase as the bass line ascends in step towards a perfect cadence in bar 9
- Bar 10 – the phrase continues and is accompanied by the orchestra playing the rising pizzicato bass line, concluding with an imperfect cadence in bar 17
- Bar 18 – the second phrase *Quando coeli movendi sunt* (When the heavens and earth shall move) is sung to an ascending sequence
 - The organ pedal and lower strings at this point also move through an ascending sequence, following a pattern of rising by a perfect fourth and falling by a third
- Bar 26 – the soloists final phrase before the entry of the choir is accompanied by dominant seventh chords leading to a perfect cadence in D minor in bar 33

Bar 35-52

Listen to the following clip:
(1:16-1:54)

Listen again and note the following musical features:

- Violas play a rising idea in thirds leading to the first entry of the choir in bar 37, singing *Tremens factus sum ego* (Trembling, I stand before Thee)
- Note the delayed entry of the tenor part in bar 38
- This phrase builds towards the climax of the passage in bar 45-46, continuing to a perfect cadence on the dominant key of A minor in bar 52



Bar 52-84

Listen to the following clip:

(1:54-2:42)

Listen again and note the following musical features:

- B section – begins immediately after the cadence with the horns playing unison octaves, heralding a distinct change in the music
- Change of time signature to 6/4 (compound duple time) and marked *piu mosso* and *fortissimo*
- Accompanying the entry of the choir in bar 54 is a unison phrase in the strings and organ pedal
- The choir sings a loud (*ff*) homophonic passage of *Dies illa, dies irae* (Day of trial, day of judgement), clearly expressing the meaning of the text
- The orchestral accompaniment successfully drives the music forward in this section with the continuation of the horn calls and rising motif in the strings
- After a dramatic diminuendo in bar 69, the choir returns to the text *Requiem aeternam*
- Increased chromaticism and another crescendo occurs in bar 74-77
- The vocal lines from this point on continue to sing in homophonic texture towards a perfect cadence in the dominant key of A major in bar 84

Bar 84-122

Listen to the following clip:

(2:42-4:07)

Listen again and note the following musical features:

- Altos sing in low register along with the basses, a transition to the return of the A section
- The orchestral accompaniment returns to the repetitive upbeat pattern, played *pizzicato*
- Bar 92 signals a return to the A section with the choir singing the soloists opening melody, in unison
- This phrase reaches an imperfect cadence in bar 106 and a perfect cadence in D minor at bar 122



Bar 123-End

Listen to the following clip:
(4:07-End)

Listen again and note the following musical features:

- The soloist returns to repeat the opening phrase *Libera me, Domine*
- The choir joins the soloist in bar 131 for the final repetition of *Libera me, Domine*
- In the final three bars, the choir and soloist sustain the D minor chord along with the orchestral accompaniment reinforcing the harmony at this point with repeated chords
- The final chord is played with a pause and subtle crescendo and diminuendo

Based on what you have read and listened to, listen to the set work again and answer the following questions:

1. Identify the range of texture presented by the choir in this piece.
2. Identify the melodic device in bar 18 – *Quando coeli movendi sunt*.
3. What type of chords are accompanying the soloist in bar 26?
4. What is significant about the orchestral accompaniment from bar 84?



Chilcott:

A Little Jazz Mass, *Kyrie* and *Agnus Dei*

Kyrie

Bar 1-14

Listen to the following clip:
(0:00-0:29)

Listen again and note the following musical features:

- Introduction consisting of a descending, syncopated, chromatic scale in RH piano and LH piano outlines a circle of fifths, reaching the tonic key of E minor in bar 3
- The chord progression of the opening is as follows:
- Ab7 (bar 1 beat 1), Db7 (bar 1 beat 3), Gb7 (bar 2 beat 1), Cb7 (=B7, bar 2 beat 3), E minor (bar 3)
- The Ab7 and Gb7 chords both have added 6th notes, whilst the E minor chord includes added 7th and 9th notes – a typical feature of jazz
 - The emphasis on fourths within the chords is a particular feature of Chilcott's writing

- A Latin American style rhythm is established in bar 3 with syncopation created by accents on the weak part of the beat as well as tied notes across the bar
- Divided altos, tenors and basses enter on the upbeat to bar 5 with *Kyrie*

- Singing in homophonic texture, the Dorian mode, transposed to E
- The sustained chord in bar 5 allows the pianist to improvise underneath the choir



- Bar 7 – the first entry of the sopranos add a separate line before joining the remaining parts in a homophonic phrase, apart from the unison upbeat to bar 8

The image shows a musical score for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is in 2/4 time and G major. It begins with a 7-measure rest for the Soprano part. The lyrics are: Ky-ri-e elei-son, Ky-ri-e elei-son, Ky-ri-e elei-son, Ky-ri-e elei-son. The dynamics are marked *mp* (mezzo-piano).

- Bar 10 – modulation to G major
- The music of bar 7-10 is repeated in bar 11-14

Bar 14-42

Listen to the following clip:
(0:29-1:29)

Listen again and note the following musical features:

- Bar 14 – introduction of *Christie eleison* features a syncopated rhythm in bar 15 and alternating homophonic and unison texture
 - the harmony at this point also alternates between C major with an added seventh and ninth and A minor
- Bar 18 – the key moves towards F minor before returning to the tonic via the following progression:

Bar	Chord	Text
18	F minor + 7th & 0th	<i>(Christie) eleison</i>
20	D minor + 7th & 9th	<i>Kyrie</i>
21	Bb + 7th, 9th & 11th	<i>Kyrie</i>
22	E minor + 7th	<i>Eleison</i>

- The E minor/A7 riff returns in bar 22, the *Kyrie eleison* also returns as before in bar 23
- Bar 33-42 – *Christie eleison* – is a repeat of bar 14-23



Bar 42-End

Listen to the following clip:
(1:29-End)

Listen again and note the following musical features:

- *Kyrie eleison* returns for the third time on the upbeat to bar 43 with the sopranos singing the alto part from the previous statement of the theme
- Bar 47 – the final *eleison* forms a coda based on the descending chromatic scale and circle of fifths from the introduction
- The final chord contains all the notes of the mode on which the movement is based (E, F#, G, A, B, C#, D), spread across different registers in the voices

Agnus Dei

Bar 199-210

Listen to the following clip:
(0:00-0:49)

Listen again and note the following musical features:

- Piano introduction:
 - two two-bar phrases based on the same chord progression – F minor/Bb major/Bb minor
 - the flattening of the D to a Db in bar 2 and 4 is a feature of blues music
 - unresolved dissonances – Eb in the F minor chord and C in the Bb minor chord
 - steady crotchet rhythm in the RH, syncopated melodic line in the bass
- Bar 203 – *Agnus Dei* sung by sopranos featuring syncopation, tied notes and triplets

- This melody is sung to another two-bar chord progression – F minor/Db/C7
 - Dissonance at this point consists of G added to the F minor, C added to Db and the C7 chord employs a 4/3 suspension



- Bar 207-208 – the melody from bar 203 is sung to different chords – Bb minor followed by Db major over an Eb in the bass

- The imperfect cadence in bar 210 includes a minor ninth (Db) and suspension (F-E)

Bar 211-218

Listen to the following clip:
(0:49-1:24)

Listen again and note the following musical features:

- *Miserere nobis* is presented in a new quaver motif by the sopranos supported by sustained harmonies in the remaining voices
- The F minor 7 and Bb9 chords, along with the syncopated LH melody is similar to the introduction
- This section is mostly homophonic but some unison texture is heard, e.g. Bar 214 & 218
- The imperfect cadence in bar 217-218 ends this section in a similar fashion to bar 210



Bar 219-238

Listen to the following clip:
(1:24-2:47)

Listen again and note the following musical features:

- The four bar instrumental interlude is the same as the introduction
- Bar 223 – altos take over the *Agnus Dei* melody which was originally sung by the sopranos in bar 203
- The sopranos sing an imitative countermelody above this
- The *miserere* returns in bar 231 with harmonic support from the tenors and basses
- The texture gradually moves towards unison in bar 234, homophonic in bar 235-237 and unison again at the end of the phrase in bar 238

Bar 239-End

Listen to the following clip:
(2:48-End)

Listen again and note the following musical features:

The image shows a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each part is written on a five-line staff with a treble clef and a 3/4 time signature. The lyrics are: S: A - gnus De - i, A - gnus De - i; A: A - - - gnus De - - - i, qui; T: A - - - gnus De - - - i, qui; B: A - - - gnus De - - - i, qui. The Soprano part features triplets of eighth notes. The Alto, Tenor, and Bass parts feature longer note values, with the Bass part having a long note with a slur over it.

- The third *Agnus Dei* consists of triplets in the sopranos with chordal support in the remaining voices singing longer note values
- A crescendo and change of key to G minor leads to the *Dona nobis pacem* at bar 244 and features similar material heard in bar 231
- The fortissimo climax of the movement is reached at bar 248 and the final *pacem* is repeated first in harmony (bar 251-252) and then in unison (bar 253-254)

Based on what you have read and listened to, listen to the set work again and answer the following questions:

1. How is the harmony in the opening chord sequence of the *Kyrie* influenced by Jazz?
2. Identify an example of syncopation in the opening bars of the *Kyrie*.
3. Identify a change of texture from bar 14-42 of the *Kyrie*.
4. Describe the melodic and harmonic construction of the opening four bars of *Agnus Dei*.
5. Describe the use of texture from bar 211-218 of *Agnus Dei*.



Weelkes:

Thule the period of Cosmography/The Andalusian Merchant

Thule the period of *Cosmography*

Bar 1-40

Listen to the following clip:
(0:00-1:08)

Listen again and note the following musical features:

- *Thule* is set to repeated semibreves in the first and second soprano, whilst the rising scalar motif in dotted rhythm of the *period of cosmography* is sung in polyphonic texture by the remaining voices
- Bar 8 – modulation to the dominant key of Bb major
- The voices move in parallel thirds and sixths, moving through Eb major in bar 11 and Bb major in bar 15
- The next line of text, *Doth vaunt of Hecla*, is introduced in bar 19 by the soprano singing a new musical idea consisting of two rising perfect fourths (Hecla – a volcano in Iceland whose eruption is depicted by this unexpected change)
- This is immediately imitated by all voices, returning to Eb major in bar 24
- *Heal, whose sulphurous fire* sees the tonality shift to C minor and set to continuous, scalar quaver movement. This is paired in thirds in the soprano 1 & 2 and contrary motion in the alto and tenor 1
- G major chord in bar 29 immediately becomes minor – note the false relation between the B natural in soprano 2 and the Bb in soprano and tenor 2 in the same bar
- *Doth melt the frozen clime* (bar 34-36) set to a progression of block chords in longer note values:

Bar 33 ²	Bar 33 ³	Bar 34 ³	Bar 35 ¹	Bar 36 ¹
Eb major	C major	F minor	Db major	Ab major

- The Ab chord in bar 36 overlaps with the next line of text, *and thaw the sky*, set to a rising scale on the following rhythm: crotchet, two quavers, minim
- Weelkes explores a number of textures here by setting the motif to a number of pairings:



Bar 36 ³	Soprano 1 & 2
Bar 37 ¹	Tenor 1 & 2
Bar 37 ³	Soprano 1 & 2
Bar 38 ¹	Alto & Tenor 1
Bar 38 ¹	Soprano 2 & Alto
Bar 39 ¹	Soprano 1 & 2

Bar 40-59

Listen to the following clip:
(1:07-1:43)

Listen again and note the following musical features:

- *Trinacrian Aetna's flames ascend not higher* is set to a dotted rhythm in triple metre on a Bb major chord (bar 41-42)
- *Ascend not higher* is an example of word painting – set to a rising scalar motif with the imitative entries producing an ascending sequence (sopranos 1 & 2 in bar 44-47)
- Modulation from Eb major in bar 43 to Bb major in bar 48 moving to a perfect cadence in Eb major in bar 49
- Bar 51 – *wondrous* is highlighted by the Eb, Db, Ab progression from bar 50-52 and the C minor, G, F progression from bar 53-57, with slower harmonic rhythm as the chords only change once per bar
- Bar 58 – suspension in soprano 1 with a decorated resolution, followed by a perfect cadence in Bb major

Bar 59-End

Listen to the following clip:
(1:43-End)

Listen again and note the following musical features:

- In this final section, the crotchet movement of *whose heart with fear doth freeze* (bar 60-63) contrasts with the minims of *with love doth fry* (bar 63-67)
- This section also provides a contrast between three and five-part writing, with the bass not entering until bar 69
- This section contains a circle of fifths as follows:

Bar 63 ³	Bar 64	Bar 65	Bar 67	Bar 69	Bar 71
G minor	C	F	Bb	Eb	Ab

- The final *with love doth fry* moves towards Bb minor in bar 74 before ending with a perfect cadence in Bb major including a 4/3 suspension



The Andalusian Merchant

Bar 1-18

Listen to the following clip:
(2:21-2:48)

Listen again and note the following musical features:

- The opening melody features a dotted rhythm with a combination of paired voices, leading to all parts singing from bar 4, in polyphonic texture
- Syncopation on *that returns* in bar 5 and *laden with* in bar 7
- *Laden with cochineal* is set to three repeated notes, a rising fourth and a descending scale
- This becomes a stretto in bar 9-10 with the entries of this material occurring at the same pitch and only one beat apart
- *Laden with* is transposed up a fourth in bar 11 and reaches a perfect cadence in Bb in bar 15 and again in bar 17-18

Bar 18-33

Listen to the following clip:
(2:47-3:12)

Listen again and note the following musical features:

- *Reports in Spain* is set to an auxiliary note figure in parallel thirds in Eb major
- This modulates to Bb major and turns suddenly to Bb minor on *how strangely Fogo burns*
- The volcano at this point is illustrated by an interesting chromatic passage, resulting in major/minor alterations, dominant sevenths, unrelated chord progressions and diminished triads
- The tonal uncertainty here is resolved in a perfect cadence in F major in bar 33



Bar 33-End

Listen to the following clip:
(3:12-End)

Listen again and note the following musical features:

- *Amidst an ocean...* initially splits the choir in two sections; *full of flying fishes* sees another example of word painting with the text set to a descending scalar quaver figure. This is inverted in bar 38-40
- From bar 42, the refrain from bar 50 of *Thule, The period of cosmography* is heard with the two soprano parts changed around
- From bar 63, the final *with love doth fry* leads to a perfect cadence in the tonic key of Eb major (previously the dominant key of Bb in the first part)

Based on what you have read and listened to, listen to the set work again and answer the following questions:

1. In *Thule the period of Cosmography*, describe the setting of the text *Heal, whose sulphurous fire*.
2. Describe the setting of the text *and thaw the sky*.
3. *Ascend not higher* is an example of word painting, describe how this is achieved.
4. In *The Andalusian Merchant*, identify one example of syncopation.
5. Describe the setting of *full of flying fishes*.



Handel:

I Rage and O Ruddier than the Cherry from *Acis and Galatea*

I Rage

Bar 1-End

Listen to the following clip:
(0:00-End)

Listen again and note the following musical features:

- This *recitativo stromentato* features a bass soloist adopting the role of the angry giant
- The opening introduction in strings and harpsichord reflects the monster's displeasure, with repeated semiquavers, rising and falling scales and a *furioso* tempo marking
- Polyphemus enters in Eb major with an impressive melisma on the word *rage*; this is an example of wordpainting which happens to use the scalar semiquaver material from the opening
- He repeats the text *I rage* to an ascending Eb triad before changing the tempo to Adagio for *I melt*, set to an Eb7 chord in third inversion
- *I burn* – the giant's increasing agitation is conveyed by a falling tritone. At this point the *furioso* tempo has also returned
- The text continues in bar 8 with a diminished seventh chord at the start of the bar, an example of Handel causing some tonal instability
- Bar 9-10 – a perfect cadence in F major can be heard
- The F7 chord at the end of bar 10 suggests a modulation to Bb major but instead a diminished seventh chord is heard on the third beat of bar 12 before a perfect cadence in G minor in bar 13
- From bar 13 the harmonic rhythm slows to represent Polyphemus calming down. Note the perfect cadence in F major in bar 16
- The soloist sings a low F in bar 16, effectively painting the words *capacious mouth*
- As Polyphemus thinks of Galatea's beauty, the tempo changes to *Adagio*, dynamic is *piano* and the harmonic rhythm remains slow
- Modulation to D minor in bar 18 and G minor in bar 19 before this section ends with a perfect cadence in D minor



O Ruddier than the Cherry

Bar 1-20

Listen to the following clip:
(0:00-0:47)

Listen again and note the following musical features:

- A soprano recorder can be heard in the introduction to this piece, doubling the first violin part
- Here, Polyphemus is singing about Galatea's beauty and two main ideas are heard:
 - the descending semiquaver scale in the violins and recorder and;
 - the triadic quaver figure in the vocal line doubled throughout by the lower strings
- The descending quaver figure forms a descending sequence from bar 1-3, is doubled in thirds in bar 5 and is treated to an ascending sequence in bar 5-6
- After a brief orchestral interlude in bar 7-8, the music modulates to Bb major in bar 10
- Bar 10-11 – another descending sequence featuring the semiquaver figure, passing through C minor and finishing the phrase in Bb major in bar 12
- The opening three bars are restated at the upbeat to bar 13, transposed up a third
- Bar 16¹ to 20³ is identical to bar 3³ to 7¹

Bar 20-31

Listen to the following clip:
(0:47-1:13)

Listen again and note the following musical features:

- At bar 20, Polyphemus sings a virtuosic melisma on the word *merry*, a clear example of word painting
- The music reaches G minor via a perfect cadence in bar 24, before Handel repeats bar 5-7
- This section of the aria finishes with a six-bar orchestral ritornello consisting of semiquaver scales used in descending sequence, with a bass line made up of running quavers
 - The scales appear in sixths (bar 28)
 - The melody of Polyphemus' last two bars – *O nymph more bright than moonshine night, Like killings bright and merry* – is repeated in octaves



Bar 32-End

**Listen to the following clip:
(1:13-End)**

Listen again and note the following musical features:

- The new line of text starting in bar 32 – *Ripe as the melting cluster* – is set to a triadic theme which is doubled by the orchestra in unison, in Bb major
- An ascending sequence in bar 32-33 leads to C minor
- The passage at bar 33-34 sees a similarity to the material in bar 9
- The semiquavers from bar 38 onwards appropriately paint the word *bluster* as the soloist sings a melisma featuring descending octave leaps as well as scalar and triadic movement, forming a descending sequence in this passage
- The imperfect cadence in D minor at the start of bar 40 is followed by a variation of bar 35-36
- This material is then imitated between the upper and lower strings in the brief orchestral passage from bar 42-44 which leads back to G minor for the reprise of *O ruddier than the Cherry*

Based on what you have read and listened to, listen to the set work again and answer the following questions:

1. In *I Rage*, how does the opening introduction reflect the feeling of the character being portrayed?
2. What is the lowest note in this section and what is it helping to display?
3. In *O Ruddier than the Cherry*, find two examples of the orchestra doubling the vocal line.
4. Find two examples of a melisma and describe the melodic pattern.
5. Find one example of melodic sequence in this section.



Schumann:

Widmung and Ich Grolle Nicht

Widmung

Bar 1-13

Listen to the following clip:
(0:00-0:38)

Listen again and note the following musical features:

- The piano accompaniment (bar 1-13) consists of the following:
 - rising and falling arpeggios
 - dotted rhythm which exists in all but two of the first thirteen bars
 - Alternating tonic/dominant chords at the end of each bar (first three bars)
- The opening two bars of the vocal melody are constructed using notes from the tonic triad (Ab major)
- The rising sixth in bar 3-4 emphasises the word *Wonn* (bliss)
- The word *Schmerz* (pain) is portrayed with the use of a minor subdominant chord (Db minor)
- The melody of bar 5-7 is transposed up a fourth in bar 7-9
- The falling scale in bar 9 is similar to bar 4
- The seriousness of the word *Grab* (grave) in bar 10 is emphasised by the use of a diminished seventh chord

Bar 14-25

Listen to the following clip:
(0:38-1:11)

Listen again and note the following musical features:

- A number of changes occur in this B section:
 - Longer note values on the solo vocal line, e.g. semibreves
 - The soloist sings in a lower pitch range
 - Change of key to E major (the Ab in bar 13 acts an enharmonic pivot point to the G# in bar 14)
 - Repeated chords in triplet crotchets in the accompaniment
- The first four bars of this section also feature a tonic pedal



- Modulation to F# minor in bar 19 and B major in bar 21
- Examples of expressiveness in the music at this point include a 9/8 suspension at the start of bar 19, chromaticism in the piano's left hand in the same bar and a turn decorating the vocal melody in bar 20
- The music of bar 21-25 is an exact transposition of the material heard from bar 5-9

Bar 26-End

Listen to the following clip:
(1:11-End)

Listen again and note the following musical features:

- Another pivot note – C#/Db marks the transition to the A section in bar 26
- The dotted quaver/semiquaver motif returns in the accompaniment, over a dominant pedal
- Bar 30-35 is a repeat of bar 2-7 apart from a change of harmony (F7) on the third beat of bar 35 leading to Bb minor in bar 36
- The melodic phrase in bar 33-35 is treated to an ascending sequence in bar 35-37
- A diminished seventh chord at the end of bar 37 leads the music into Ab major in bar 39 via a 4/3 suspension and perfect cadence
- The piano's coda features a repeated, descending chromatic bass line and a final return to the opening Ab major arpeggio, slightly altered to form an appropriate ending

Ich grolle nicht

Bar 1-18

Listen to the following clip:
(0:00-0:37)

Listen again and note the following musical features:

- The piano introduction (C major) features repeated quaver chords in the right hand, with descending minim octaves in the left hand
- The opening vocal melody is characterised by the following:
 - a three-quaver upbeat
 - dotted rhythm
 - interval of a rising perfect fourth (bar 1-2) and a perfect fifth (bar 5+7)
- Bar 3 – the word *Herz* (heart) is highlighted with a diminished triad
- Bar 7-8 features bar 5-6 transposed up a fourth
- Bar 9-10 – *ich grolle nicht* set to a descending scale
- The melodic material in bar 9-10 is immediately transposed down a fifth in bar 11-12 (note the diminished chord in bar 11)



- Bar 12-16 features a rising sequence of the three-quaver upbeat motif
- Dominant 7th chord at the end of bar 16 is delayed by the introduction of a diminished 17th chord in bar 18
- The sustained G in bar 17-18 on the text *das weiss ich längst* (I've known it long) represents an example of wordpainting

Bar 19-End

Listen to the following clip:
(0:36-End)

Listen again and note the following musical features:

- C major is re-established in bar 19 for the second section
 - As this piece is in strophic form, this section is set to the same music as the first (bar 19-27 are a repeat of bar 1-9)
- Sudden change of dynamics to *piano* at bar 23 places emphasis on the text: *Ich sam dish ja im Traume* (I have seen you in dreams)
- The climax of the song occurs in bar 27-28 where the baritone soloist sings a high A on *Herzen frisst* (eats into the heart), descending to a perfect cadence in C major in bar 30
- Diminished triads in bar 27³, 28¹ and 29¹ as well as an augmented chord half-way through bar 28 reflects the tension in the text
- The short coda (from bar 32) consists of three plagal cadences and a final perfect cadence on C major

Based on what you have read and listened to, listen to the set work again and answer the following questions:

1. In *Widmung*, describe the main features of the first 13 bars of the piano accompaniment.
2. Identify the use of a diminished chord in this section.
3. In *Ich grolle nicht*, describe three aspects of the opening vocal melody.
4. Identify two examples of word painting in this section.
5. Identify the use of a dominant seventh chord in this section.



Copland:

Simple Gifts and *I Bought me a Cat* from *Old American Songs Set 1*

Simple Gifts

Bar 1-13

Listen to the following clip:
(0:00-0:35)

Listen again and note the following musical features:

- The introduction consists of the first two bars of *Simple Gifts*, played in octaves by the flute, oboe and two clarinets (note that the first clarinet is playing in its high register)
- The key of Ab major is established from bar 2 to 3 by a perfect cadence, this becomes a recurring motif throughout
- The baritone soloist presents the melody without any modification, accompanied by strings (without double basses) and woodwind playing sustained chords
- Even though all the chords supporting the soloist are major or minor triads, some dissonances are produced, for example,
 - Bar 4 – 2nd quaver – Eb in the melody accompanied by an F minor chord
 - Bar 5 – 2nd quaver – Bb in the melody accompanied by a Db major chord
 - Bar 7 – 4th quaver – Bb in the melody accompanied by a Db major chord
- In bar 11-12, the woodwind (in octaves) again introduce the melodic material the soloist is about to sing in bar 13
 - This is also accompanied by the same perfect cadence which occurred at the start of the verse in bar 2-3

Bar 13-21

Listen to the following clip:
(0:31-0:54)

Listen again and note the following musical features:

- The harmonisation of this verse is similar to the preceding one – the chords generally change on the off beats of the bar, sometimes clashing with notes of the melody. For example, in the 2nd beat of bar 13 – the C in the melody clashes with the accompanying Eb major chord
- The remainder of the chorus (bar 17-22) is supported by an Ab major chord, with the following features evident in the orchestral accompaniment;
 - Flute plays high E crotchets
 - Oboe and clarinets play an Ab major triad
 - Bassoon plays a high Ab in tenor clef



- Horn, trumpet and trombone play a sustained Ab triad with mutes
- Harp plays Eb and Ab harmonics
- Violins 1&2 imitate each other with a descending octave ostinato
- Cello and double bass play a tonic pedal

Bar 21-End

Listen to the following clip:
(0:54-End)

Listen again and note the following musical features:

- From bar 21-22, the unison violas and clarinets anticipate the first two bars of the next verse followed by the same perfect cadence which started the previous two phrases
- This verse shares the same text as the opening but the chorus does not follow here; the overall structure is ternary
- The harmonisation of this reprise is the same as before, with some changes in the orchestration;
 - The double basses are included
 - The flute and oboe are added to the woodwind chords
- In the brief coda, the repeated pattern in the violins, the sustained muted brass chord and the use of upper string and harp harmonics refer back to the delicate orchestration of bar 17-22
- There is a brief reference in bar 33-34 to the main melodic theme in the bassoon and cello before the piece ends with a final statement of the now familiar perfect cadence

I Bought Me A Cat

Bar 1-End

Listen to the following clip:
(0:00-End)

Listen again and note the following musical features:

- In this song, a different animal is added in each verse, with the list of animals reprised in reverse order and always finishing with “*My cat says fiddle eye fee*”
- The opening displays some humorous elements with the following musical features:
 - trombone glissando
 - unpredictable rests
 - sudden accents
 - extreme contrasts of dynamics
- The opening melody in bar 2-7 is pentatonic
 - Its harmonisation is typical of Copland – the melody and underlying chords sometimes clash, e.g. the Bb in the cello at the start of bar 3 clashes with the C in the voice



- Another example of dissonance is in bar 5 where an imperfect cadence is formed with an F major chord over a Bb, followed by a C major chord including a D
- The sound of each new animal is imitated by the following musical features and instrumental effects:

Animal	Vocal Sound	Musical Feature	Orchestration
Duck	<i>Quaa, quaa</i>	Dissonance (Ab, E, A ^b) and <i>sforzando</i>	Muted brass, <i>sul ponticello</i> violas and double basses
Goose	<i>Quaw, quaw</i>	Dissonance (D, Eb, F, Ab)	Muted trumpet and trombone, hand-stopped horn
Hen	<i>Shimmy shack</i>	Alternating D minor and A minor chords, oboe doubles the rhythm of the voice	<i>Secco</i> upper strings and woodwind, off beat quavers in piccolo
Pig	<i>Griffey, griffey</i>	Alternating fourths (A-E) and fifths (F-C)	<i>Glissandi</i> in divided violas, slurred <i>pizzicato</i> in double bass, <i>glissando</i> from hand stopped to open note in horn
Cow	<i>Baw, baw</i>	First inversion Db major chord	Lower brass, bassoon and lower strings
Horse	<i>Neigh, neigh</i>	Dissonance (E, F)	High register woodwind, <i>pizzicato</i> violins
Wife	<i>Honey, honey</i>	Alternating D minor and A minor chords	<i>Legato</i> strings

Copland also varies the repeat of the line “I bought me a...”

Bars	Musical Feature	Orchestration
1-7 – Cat	Staccato bass line and chords	Trombone <i>glissando</i> , no double basses, clarinet chords and bassoon doubles cello
8-11 – Duck		Muted trombone doubles bassoon at cadences
16-19 – Goose		Hand stopped horn doubles bassoon, upper string <i>glissandi</i>
25-28 – Hen	<i>Acciaccaturas</i> added in bassoon	Double stopped <i>pizzicato</i> chords in violins, oboe joins clarinet chords
35-38 – Pig	<i>Staccato</i> countermelody added by oboe and clarinet	Muted horn doubles cello
46-49 – Cow	<i>Staccato</i> countermelody now in violins	<i>Staccato</i> chords in muted brass, double basses join cellos
58-61 – Horse	Semi-quaver version of countermelody in oboe and clarinets	<i>Pizzicato</i> double basses double arco cellos
71-74 – Wife	Countermelody featuring arpeggios in violins and piccolo	Full orchestra <i>marcato</i> and <i>forte</i>

- The final statement of “My cat says fiddle eye fee” consists of a full fff orchestral accompaniment playing an inverted version of the semi-quaver arpeggios from bar 71



Based on what you have read and listened to, listen to the set work again and answer the following questions:

1. In *'Simple Gifts'*, describe the opening played by the flute, oboe and clarinets.
2. Identify two examples of dissonance in this piece.
3. In *'I Bought Me A Cat'*, identify the humorous elements displayed in the opening.
4. Identify two examples of dissonance when animals are being presented by the soloist.
5. Identify one example of instruments doubling each other in this piece.