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# S

**93305R**



**NEW ZEALAND QUALIFICATIONS AUTHORITY  
MANA TOHU MĀTAURANGA O AOTEAROA**

## **Scholarship 2006 Music Studies**

2.00pm Thursday 7 December 2006  
Time allowed: Three hours  
Total Marks: 24

### **RESOURCE BOOKLET**

Check that the National Student Number (NSN) on your admission slip is the same as the number at the top of this page.

Refer to this booklet to answer your chosen questions from the Question Booklet.

Score extracts are contained within this Resource Booklet. Some questions will require you to annotate these. You can also include annotations and markings on the scores for any other questions, if it helps to make your answer clearer.

Refer to annotated score extracts clearly in your written answer. Clearly state the number of the score extract(s) that you refer to in each question that you answer.

Check that this booklet has pages 2–67 in the correct order and that none of these pages is blank.

**YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.**

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## EXTRACT 1

## Jesu, dulcis memoria

from *In Epiphania Domini*  
(Gregorian Plainchant for Vespers)

Assessor's  
use only

(M.M. ♩ = 152)

Hymn.  
1.  
(la-mi)



1. Jé - su dúl - cis mem - ó - ri - á, Dans vé - ra cór - dis gáu - di - a:



Sed su - per mel et óm - ni - a, E - jus dúl - cis prae - sén - ti - a.



2. Nil cá - ni - tur su - á - vi - ús, Nil au - di - tur ju - cún - di - us,



Nil co - gi - tá - tur dúl - ci - us, Quam Jé - sus Dé - i Fí - li - us.



3. Jé - su spes pae - ni - tén - ti - bus, Quam pí - us es pe - tén - ti - bus!



Quam bó - nus te quae - rén - ti - bus! Sed quid in - ve - ni - én - ti - bus?



4. Nec lín - gua va - let dí - ce - re, Nec líf - te - ra ex - pri - mé - re:



Ex - pér - tus pó - test cré - de - re, Quid sit Jé - sum di - lí - ge - re.



5. Sis Jé - su, nós - trum gáu - di - um, Qui es fu - tú - rus prae - mi - um:



Sit nós - tra in te gló - ri - a, Per cún - ta sem - per saé - cu - la. A - men.

- |  |   |
|--|---|
| <p>1. Jesu, dulcis memoria,<br/>         Dans vera cordis gaudia:<br/>         Sed super mel et omnia<br/>         Ejus dulcis praesentia.</p> <p>2. Nil canitur suavius,<br/>         Nil auditur jucundius,<br/>         Nil cogitatur dulcius,<br/>         Quam Jesus Dei Filius.</p> <p>3. Jesu, spes paenitentibus,<br/>         Quam pius es petentibus!<br/>         Quam bonus te quaerentibus!<br/>         Sed quid invenientibus?</p> <p>4. Nec lingua valet dicere,<br/>         Nec littera exprimere:<br/>         Expertus potest credere,<br/>         Quid sit Jesum diligere.</p> <p>5. Sis, Jesu, nostrum gaudium,<br/>         Qui es futurus praemium<br/>         Sit nostra in te gloria,<br/>         Per cuncta semper saecula.<br/>         Amen.</p> | <p><i>Jesus, the very thought of Thee,<br/>         With sweetness fills my breast;<br/>         But sweeter far Thy Face to see<br/>         And in Thy presence rest.</i></p> <p><i>Nor voice can sing, nor heart can frame,<br/>         Nor can the memory find<br/>         A sweeter sound than Thy blest Name,<br/>         O Saviour of mankind!</i></p> <p><i>O Hope of every contrite heart,<br/>         O joy of all the meek,<br/>         To those who fall, how kind Thou art,<br/>         How good to those who seek.</i></p> <p><i>My tongue and words cannot express,<br/>         Their usefulness is low<br/>         But having felt is to believe,<br/>         sweet Jesus' love to know.</i></p> <p><i>Jesus, our only joy be Thou,<br/>         As Thou our prize wilt be;<br/>         O Jesus, be our glory now<br/>         And through eternity.<br/>         Amen.</i></p> |
|--|---|

**EXTRACT 2****Cantate Domino (1620)**  
*(Sing unto God the Lord)*

Words from Psalms 96 and 98  
Translation by John Rutter

Claudio Monteverdi  
(1567–1643)

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**EXTRACT 3****Brandenburg Concerto No.5 in D major (1721)**

Johann Sebastian Bach, BWV 1050  
(1685–1750)

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**Allegro**

Flauto traverso

Violino principale

Violino di ripieno

Viola di ripieno

Violoncello

Violone

accompagnamento

Cembalo concertato

6 6 6 6 6 6 6 6

4

6 6 6 6 6 6 6 6

8

6 6 7 5

piano

piano

piano

piano

12

3 3 3

3 3 3

3 3 3

3 3 3

piano

15

Measures 15-17: Right hand features complex triplet patterns. Left hand has sustained notes. Measures 18-20: Empty staves.

18

Measures 18-20: Right hand features a melodic line. Left hand features a bass line. Measure 20 includes piano accompaniment (accomp.). Dynamics: forte, pianiss. (pianissimo).

22

Measures 22-24 of a musical score in D major (two sharps). The score is written for a piano and voice. The piano part consists of a right-hand melody with eighth and sixteenth notes, and a left-hand accompaniment with quarter and eighth notes. The voice part is written in a soprano clef and features a melodic line with various note values and rests. The key signature is D major, indicated by two sharps (F# and C#).

Assessor's  
use only

25

Measures 25-27 of a musical score in D major (two sharps). The score is written for a piano and voice. The piano part continues with a right-hand melody and a left-hand accompaniment. The voice part features a melodic line with various note values and rests. The key signature is D major, indicated by two sharps (F# and C#).

Musical score for "The Rose Tree" in G major, 2/4 time. The score is arranged for voice and piano. The key signature has one sharp (F#), and the time signature is 2/4. The score is divided into two systems. The first system contains the first two staves (voice and piano). The second system contains the next three staves (piano, piano, and piano). The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics "The Rose Tree" are written below the piano staves.

The score is written for voice and piano. The key signature is G major (one sharp, F#). The time signature is 2/4. The score is divided into two systems. The first system contains the first two staves (voice and piano). The second system contains the next three staves (piano, piano, and piano). The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics "The Rose Tree" are written below the piano staves.

The score is written for voice and piano. The key signature is G major (one sharp, F#). The time signature is 2/4. The score is divided into two systems. The first system contains the first two staves (voice and piano). The second system contains the next three staves (piano, piano, and piano). The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics "The Rose Tree" are written below the piano staves.

32

*pianissimo*

*pianissimo*

## EXTRACT 4

## Duet – 'Pa pa pa'

from Die Zauberflöte (1791) – Act II: Finale

Libretto by Emanuel Schikaneder

Wolfgang Amadeus Mozart, K 620

(1756–1791)

[Vivace]

7 PAPAGENA

PAPAGENO

Pa - pa - pa  
Pa - pa - pa

Pa - pa - pa Pa -  
Pa - pa - pa Pa -

14

Pa - pa - pa - pa Pa - pa - pa -  
Pa - pa - pa - pa Pa - pa - pa -

pa - pa - pa Pa - pa - pa - pa - pa  
pa - pa - pa - pa - pa - pa - pa

20

pa - pa - pa - pa - pa Pa - pa - pa - pa Pa - pa - pa - pa - pa - pa  
pa - pa - pa - pa - pa Pa - pa - pa - pa - pa Pa - pa - pa - pa - pa - pa

Pa - pa - pa - pa - pa Pa - pa - pa - pa - pa - ge - na.  
Pa - pa - pa - pa - pa - pa - ge - na!

25

ge - no. Il tuo bal - sa - mo son' i - o,  
go - no! I will leave ye nev - er, nev - er,

Ah! tu sei la mia ri - cet - ta, tu sa -  
Art thou not mine own for ev - er? Be but

30

tu sa - rai l'o - met - to mi - o, l'o met - to mi - o, l'o - met - to  
Thou a - lone my lit - tle love ling, my lit - tle love - ling, my lit - tle

rai la mia don - net - ta, la mia don - net - ta, la mia don -  
thou my pret - ty dove ling, my pret - ty dove - ling, my pret - ty

35

mi - o! Già da' -  
love - ling. What a

net - ta! Già da' lom - bi sal - tel - lar,  
dove ling. What a sun of joy will glow

Assessor's  
use only

40

lom - bi sal - tel - lar, veg - gio bel - la fi - glio -  
sun of joy will glow When the gods so tru - ly

veg - gio bel - la fi - glio - lan - za,  
When the gods so tru - ly bless us,

45

lan - za, l'im - pa - zien - te mia spe - ran - za, l'im - pa - zien - te mia spe - ran - za, vie - ni a -  
bless us, That our lit - tle babes ca - ress us, that our lit - tle babes ca - ress us, And lisp our

l'im - pa - zien - te mia spe - ran - za, l'im - pa - zien - te mia spe - ran - za, vei - ni a -  
That our lit - tle babes ca - ress us, that our lit - tle babes ca - ress us, And lisp our

50

*ritard.*

mo - re, a con - so - lar, a con - so - lar, a con - so - lar,  
name with lov - ing crow! and lisp our name, and lisp our name,

mo - re, a con - so - lar, a con - so - lar, a con - so - lar,  
name with lov - ing crow! and lisp our name, and lisp our name,



55

ve - ni a - mo - re, la spe - ran - za a con - so - lar, a con - so - lar, a con - so -  
lisp our name, And lisp our name with lov - ing crow! and lisp our name with lov - ing

vie - ni a - mo - re, la spe - ran - za a con - so - lar, a con - so - lar, a con - so -  
lisp our name, And lisp our name with lov - ing crow! and lisp our name with lov - ing

*colla parte*

60 *a tempo*

lar. Làu - na so - rel - la in guar nel  
crow! Then for a ti - ny Pa - pa -

lar. Là scherza un bel Pa - pa - ge - ni - no,  
crow! First for a ti - ny Pa - pa - ge - no!

*fp p fp p*

64

li - no, poi do - po quel - la un' al - tra an  
ge - na! And then an - o - ther Pa - pa

poi do - po quel un al - tro an - co - ra.  
Next comes an - o - ther Pa - pa - ge - no!

*f p f p*

## EXTRACT 5

# Die Forelle (1817)

('The Trout')

Text: Christian Schubart  
[Poco vivace]

Franz Schubert, Op. 32  
(1797–1828)

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Voice

Piano

6 In a bright little brook there shot in merry haste

In ei - nem Bäch - lein hel - le, da schoss in fro - her\_ Eil' die

11 a capricious trout. Past it shot like an arrow. I stood upon the shore

lau - ni - sche Fo - rel - le vor - ü - ber\_ wie ein Pfeil. Ich stand an dem Ge -

16 and watched in sweet peace the cheery fish's bath

sta - de und sah in sü - sser Ruh' des mun - tern Fischleins Ba - de im

21 in the clear little brook.

21 in the clear little brook.

kla - ren Bäch lein zu, des mun tern Fischleins Ba - de im kla - ren Bächlein

26

26

zu. Ein

31 A fisher with his rod

stood at the water-side

31 A fisher with his rod stood at the water-side

Fi - scher mit der Ru - the wohl an dem U - fer stand, und

35 and watched with cold blood

as the fish swam about.

So long as the clearness of the

35 and watched with cold blood as the fish swam about. So long as the clearness of the

sah's mit kal tem Blu - te, wie sich das Fisch lein wand. So lang' dem Was ser

40 water remained intact, I thought,

he would not be able to capture the trout

Hel - le, so dacht' ich, nicht get bricht, so fängt er die Fo - rel - le mit

45 with his fishing rod.

sei - ner An gel nicht, so fängt er die Fo - rel - le mit sei - ner An-gel

50

nicht.

Doch

55 But finally the thief grew weary.

The wait was too long!

end - lich ward dem Die - be die Zeit zu lang,

59 He stirred up the brook and made it muddy, and before I realised it,

er macht das Bäch - lein tü - ckisch trü - be, und eh' ich es ge

63 his fishing rod was twitching. The fish

dacht, so zuck - te sei - ne Ru - the, das Fisch - lein, das

67 was squirming there, and with raging blood I looked at the betrayed fish.

Fisch-lein zap - pelt d'ran, und ich mit re gem Blu - te sah die Be - trog' ne

72 an, und ich mit re - gem Blu - te sah die Be - trog' ne an.

77

**EXTRACT 6****Quintet in A major, 'Die Forelle' ('The Trout') (1819)**

I.

Franz Schubert, Op. 114  
(1797–1828)Assessor's  
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**EXTRACT 7****Ouverture du Carnaval Romain (1844)**  
(Overture: 'The Roman Carnival')Hector Berlioz, Op. 9  
(1803–1869)Assessor's  
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**EXTRACT 8****Trois Valses (1847)**  
I. The 'Minute Waltz'Fryderyk Chopin, Op. 64 No. 1  
(1810–1849)Assessor's  
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**Ouvertüre: Carneval (1892)**

Anton Dvořák, Op. 92  
(1841–1904)

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**Ce qu'on entend sur la montagne** (1848)  
Symphonic poem No. 1, 'What one hears on the mountains'

Franz Liszt  
(1811–1886)

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use only

**What one hears on the mountains**

O altitudo!

Silent and calm, have you e'er scaled the height  
Of some lone mountain peak, in heaven's sight?  
Was it beside the Sund, or Breton shore,  
Where ocean stretched the mountain's feet before?  
Bent o'er the deep and boundless space, to hear —  
Silent and calm — have you inclined your ear?

'Tis this we hear — at least, in dreams, one day  
My thought did on the strand its pinions stay,  
And from a beetling cliff, on either hand  
Gazed on the ocean world, and bounding land,  
I listened, heard, and such a voice did ne'er,  
From such a mouth, strike upon mortal ear!

First, 'twas a voice, immense, vast, undefined,  
More vague than through the forest sounds the wind;  
Full of harsh notes — soft murmurs, full of charms,  
Sweet as night music, strong as clash of arms,  
When squadrons meet in furious fight, and fast,  
While the loud clarions blow their fatal blast.  
Music it was, ineffable and deep,  
Which vibrates, flows, and round the world doth sweep,  
And in the skies immense, its waves makes young  
In large and larger orbits rolls along;  
Till in the depth its billows reach the shade  
Where time, space, number, form, are lost and fade.  
Like a new atmosphere through space dispersed,  
Th' eternal hymn the total globe immersed:  
The world, encompassed in that symphony,  
As though the air did through that music fly.  
Thus by th' eternal harps thought-bound, I stood,  
Lost in the voice as in the ocean's flood.

Soon with that voice confusedly combined,  
Two other voices, vague and veiled, I find.  
The earth, the seas poured forth to heaven their cry,  
Which sang the universal harmony,  
And seemed each voice, though mixed, distinct to be,  
As two cross currents 'neath a stream you see —  
One from the seas, triumphant, blissful song!  
Voice of the waves, which talked themselves among;  
The other, which from earth to heaven ran,  
Was full of sorrow — the complaint of man;  
And in this concert, singing night and day,  
Each billow had its voice, each man his say.

And, as was said, vast ocean without cease,  
Poured forth its voice of happiness and peace;  
Songs, as the harps of Sion's temple raised,  
The loveliness of all creation praised;  
Its sound, borne by the swift-winged winds along,  
For ever rose to God — a triumph song:  
And all the waves which God alone can tame,  
One ending — others still the hymn proclaim.  
Like that great lion, whose awe-breathing guest  
Was Daniel, oft the sea its roar suppress,  
And when the sun sank flaming; to behold  
God's hands, methought, passed 'neath its mane of gold.

Yet piercing through this glorious symphony,  
The other voice, like a scared courser's cry,  
Like rusty hinge of Hell's gate, grating, sharp,  
Or like a brazen bow on iron harp,  
Grinding tears, cries, abuse, and venom'd spite,  
And fierce denial of each Christian rite,  
And maledictions, clamours, blasphemies,  
In the tumultuous waves of human cries,  
Passed, as at eve in valleys meet the sight,  
Flying in flocks, the sable birds of night.  
What noise was this, whose echoes widely swept?  
Alas! it was the earth and men who wept!

Friend! of these voices twain whose destiny,  
Is ever to be born and ever die,  
Whom hears th' Eternal, through eternity:  
One — "Nature" said, and one — "Humanity."

Thus mused I! for my faithful soul had ne'er,  
Alas! with bolder pinion cleaved the air; —  
Ne'er through my gloom a brighter day had shone.  
Long time I dreamed, revolving, one by one,  
The abyss, the sea, hid from me, and beside  
Th' abyss that in my soul was opened wide.  
And much I questioned, why are we here? — The end  
Why? whither, after all, all this can tend?  
What boots the soul? if best to die, or live?  
Why God, who in His book alone can dive,  
Joins in the fatal hymn since earth began,  
The song of Nature, and the cries of Man?

Victor Hugo

**B** Allegro mosso

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59

Piccolo Flöte

2 Flöten

2 Hoboen

2 Klarinetten in B

Bassklarinette in B

2 Fagotte

1. u. 2. Horn in Es

3. u. 4. Horn in Es

3 Trompete in Es

2 Tenorposaunen

Bassposaune u. Tuba

Pauken in Fis. B. Es

Tamtam

Becken

Grosse Trommel  
(mit gewöhnlichen  
Paukenschlägeln)

Harfe

**B** Allegro mosso

1. Violinen

2. Violinen

Bratschen

Violoncelle

Kontrabässe

*p*

*un poco marcato*

*pizz.*

*pizz.*

*p*

[illegible]



72

2 Fl.

2 Hob.

2 Kl.  
in B

2 Fag.

4 Hrn.  
in Es

3 Trp.  
in Es

2 Pos.

Bpos.  
Tu.

1. Vn.

2. Vn.

Br.

Vc.

Kb.

*cresc.*

*appassionato*

*cresc.*

*cresc. appassionato*

*cresc.*

*cresc.*

*div.*

*più appassionato*

*e cresc.*

*cresc.*

*cresc.*

*cresc.*

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[illegible]

[illegible]

91

Picc. Fl.

2 Fl.

2 Hob.

2 Kl. in B

Bkl. in B

2 Fag.

4 Hrn. in Es

3 Trp. in Es

2 Pos.

Bpos. Tu.

Pauk.

T.-t.

Beck.

Gr. Tr.

Hrf.

1. Vn.

2. Vn.

Br.

Vc.

Kb.

*lunga Pausa*

*f*

*cresc. molto*

*rinf. molto*

*a 2*

*f*

*3*

*3*

*3*

*rinf. molto*

*rinf. molto*

**Overture Aotearoa (1940)**

Douglas Lilburn  
(1915–2002)

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# Variationen (1940) für Orchester

Anton Webern, Op. 30  
(1883–1945)

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**Lebhaft** ♩ = 160      **langsamer** ♩ = ca.112      **weider lebhaft** ♩ = ca.160

Flöte

Oboe

Klarinette

Bass Klarinette

Horn

Trompete

Posaune

Bass-Tuba

Celesta

Harfe

**Lebhaft** ♩ = 160      **langsamer** ♩ = ca.112      **weider lebhaft** ♩ = ca.160

I Geigen

II Geigen

Bratschen

Violoncelli

Kontra-Bässe

*p* < *b* > *pp*

*f*

*mit Dämpfer*

*Dämpfer ab*

*Solo*

*f*

*fp*

*f*

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## lebhaft

♩ = ca.160

12      ♩ = ca.112      rit.      ♩ = ♩

Fl. **3** **5** **2** **3** **2** **3**

Ob. **16** **8** **4** **4** **8** **8** *ff* *p*

Kl. *ff*

Bkl. *ff* *sfp*

Hrn. *Dämpfer auf*

Trp. *ff* *Dämpfer auf*

Pos. *ff* *Dämpfer auf*

Tu. *sehr zart* *p* *pp* *ff* *Dämpfer auf*

Cel. **3** **5** **2** **3** **2** **3**

Hrf. **16** **8** **4** **4** **8** **8**

1. *Alle* *pizz.* *arco* *f* *ff* *Dämpfer auf*

Gg. *pizz.* *arco* *f* *ff*

2. *Alle* *pizz.* *arco* *f* *ff*

Br. *get.* *pp*

Vlc. **3** **5** **2** **3** **2** **3**

Kb. **16** **8** **4** **4** **8** **8** *ff*

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subito lebhaft

♩ = ca.160

Assessor's  
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24

Fl. *pp* *pp* *f*

Ob. *pp* *pp*

Kl. *pp* *pp* *f*

Bkl. *pp* *pp*

Hrn.

Trp.

Pos.

Tu.

Cel. *2* *2* *6* *2*

Hrf.

1. (Solo) *pp* *pp* *f*

Gg. *mit Dpf.* *pp* *pp* *f*

2. *pp*

Br. *get. pizz.* *f* *dim.*

Vlc. *get. pizz.* *f* *dim.*

Kb. *2* *2* *6* *2*

subito lebhaft  
♩ = ca.160  
Dämpfer auf

**Passio** (1982)  
Passio Domini nostri Jesu Christi secundum Joannem

Arvo Pärt  
(b. 1933)

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**Fables of Faubus (1959)**

**EXTRACT 14**

Charles Mingus (1922–1979)  
Arranged by Steve Slagle

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**Loyal** (1988)

Words and Music by Dave Dobbyn  
(b. 1957)

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**EXTRACT 16**

**Nō wai te kiki poti**  
(‘Whose is the kick-boat’)

recorded by Kino Hughes

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