

93305R



NEW ZEALAND QUALIFICATIONS AUTHORITY MANA TOHU MĀTAURANGA O AOTEAROA

Scholarship 2006 Music Studies

2.00 pm 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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INDEX OF SCORE EXTRACTS

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'Jesu, dulcis memoria' from *In Epiphania Domini* (Gregorian plainchant for Vespers) From *Liber Usualis* (Belgium: Desclée and Soch, 1952).

page 6 Extract 2

Cantate Domino ('Sing unto God the Lord') (1620) – Claudio Monteverdi © 1996 Oxford University Press.

page 9 Extract 3

Brandenburg Concerto No. 5 in D major (1721) – Johann Sebastian Bach Bach-Gesellschaft Edition.

page 14 Extract 4

Duet ('Pa pa pa') from *Die Zauberflöte* ('The Magic Flute') (1791) – Wolfgang Amadeus Mozart Boosey and Co. ('The Royal Edition').

page 18 Extract 5

'Die Forelle' ('The Trout'), Op. 32 (1817) – Franz Schubert © 1945 Allan and Co. (Melbourne).

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First movement from Quintet in A major, 'Die Forelle' ('The Trout'), Op. 114 (1819) – Franz Schubert © Ernst Eulenburg Ltd. (Edition No. 118).

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Ouverture du Carnaval Romain, Op. 9 (1844) – Hector Berlioz © Ernst Eulenburg Ltd. (Edition No. 620).

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The 'Minute Waltz' from Trois Valses Op. 64. No. 1 (1847) – Fryderyk Chopin Augener's Edition 8079.

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Ouvertüre: Carneval Op. 92 (1892) – Anton Dvořák © Ernst Eulenburg Ltd. (Edition No. 690).

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Ce qu'on entend sur la montagne ('What one hears on the mountains') (1848) – Franz Liszt Breitkopf & Härtel 1848.

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Overture Aotearoa (1940) – Douglas Lilburn © 1979 Price Milburn Music Ltd.

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Passio (1982) – Arvo Pärt © 1985 Universal Edition.

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Fables of Faubus (1959) – Charles Mingus © 1975 Jazz Workshop Inc.

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'Loyal' (1988) - Dave Dobbyn

From Nature's Best 2 (London: Wise Publications, 2004).

page 66 Extract 16

'Nō wai te kiki poti' ('Whose is the kick-boat')

From Songs of a Kaumatua (Auckland: Auckland University Press, 2002).

Jesu, dulcis memoria

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





















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- Jesu, dulcis memoria,
 Dans vera cordis gaudia:
 Sed super mel et omnia
 Ejus dulcis praesentia.
- Nil canitur suavius,
 Nil auditur jucundius,
 Nil cogitatur dulcius,
 Quam Jesus Dei Filius.
- 3. Jesu, spes paenitentibus, Quam pius es petentibus! Quam bonus te quaerentibus! Sed quid invenientibus?
- Nec lingua valet dicere, Nec littera exprimere: Expertus potest credere, Quid sit Jesum diligere.
- Sis, Jesu, nostrum gaudium, Qui es futurus praemium Sit nostra in te gloria, Per cuncta semper saecula.
 Amen.

Jesus, the very thought of Thee, With sweetness fills my breast; But sweeter far Thy Face to see And in Thy presence rest.

Nor voice can sing, nor heart can frame, Nor can the memory find A sweeter sound than Thy blest Name, O Saviour of mankind!

O Hope of every contrite heart, O joy of all the meek, To those who fall, how kind Thou art, How good to those who seek.

My tongue and words cannot express, Their usefulness is low But having felt is to believe, sweet Jesus' love to know. Jesus, our only joy be Thou, As Thou our prize wilt be;

And through eternity.

Amen.

O Jesus, be our glory now

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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Brandenburg Concerto No.5 in D major (1721)

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Johann Sebastian Bach, BWV 1050 (1685–1750)







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Duet - 'Pa pa pa'

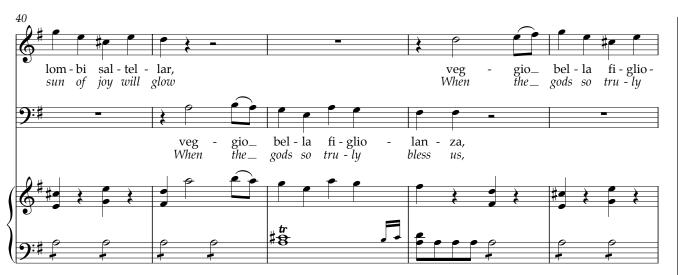
from Die Zauberflöte (1791) – Act II: Finale

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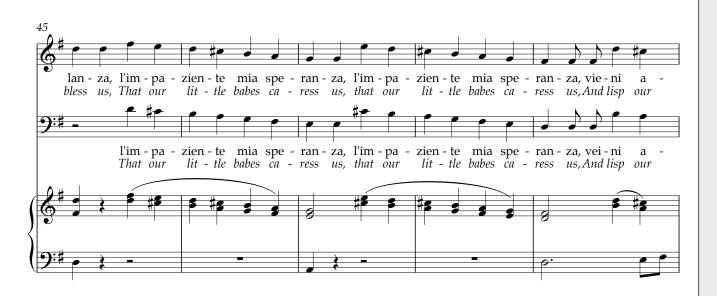


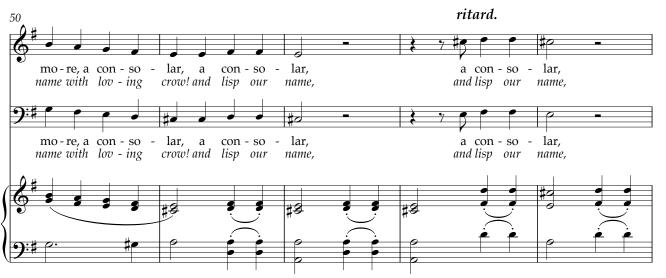


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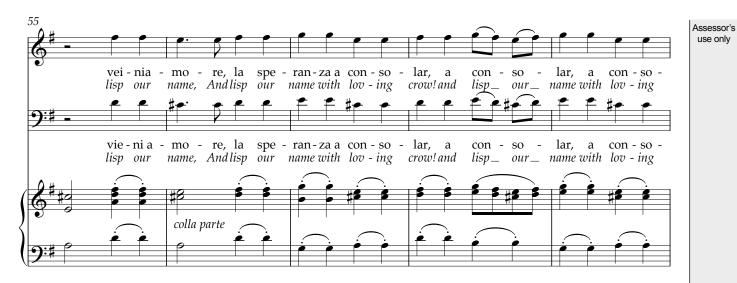


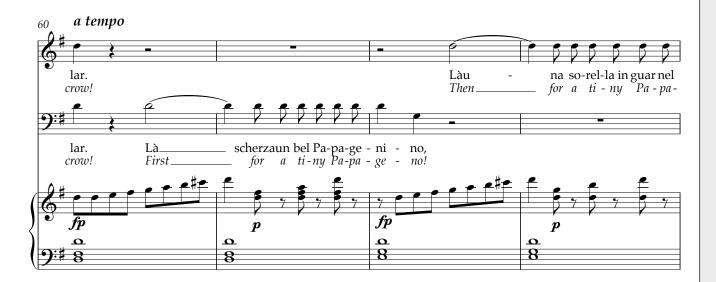


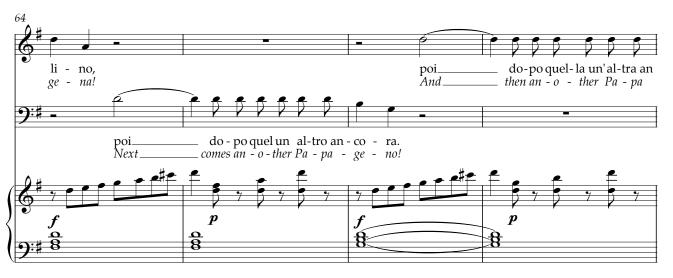


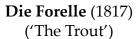


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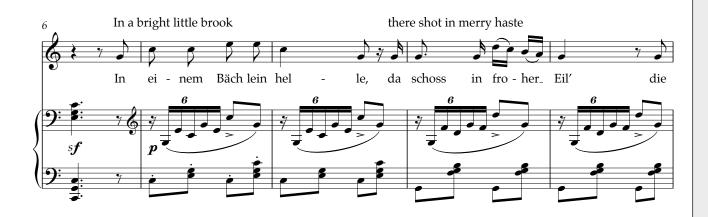


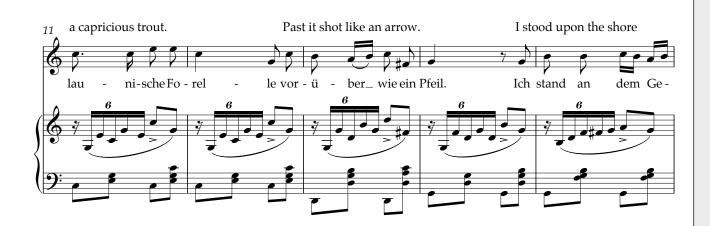


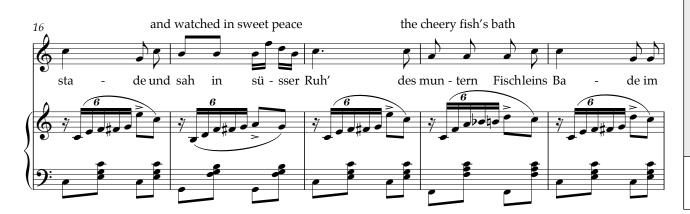


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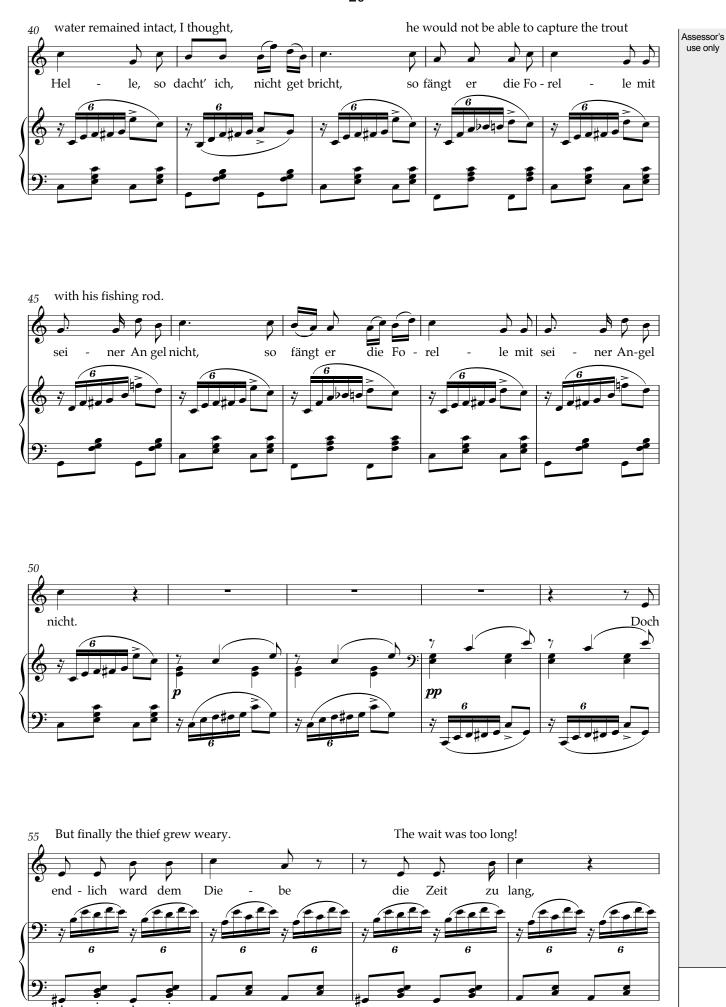








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Quintet in A major, 'Die Forelle' ('The Trout') (1819)

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Franz Schubert, Op. 114 (1797–1828)

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Ouverture du Carnaval Romain (1844)

(Overture: 'The Roman Carnival')

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Hector Berlioz, Op. 9 (1803–1869)

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Trois Valses (1847) I. The 'Minute Waltz' Assessor's use only

Fryderyk Chopin, Op. 64 No. 1 (1810–1849)

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Ouvertüre: Carneval (1892)

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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'

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Franz Liszt (1811–1886)

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 supprest,
And when the sun sank flaming; to behold
God's hands, methought, passed 'neath its mane of gold.

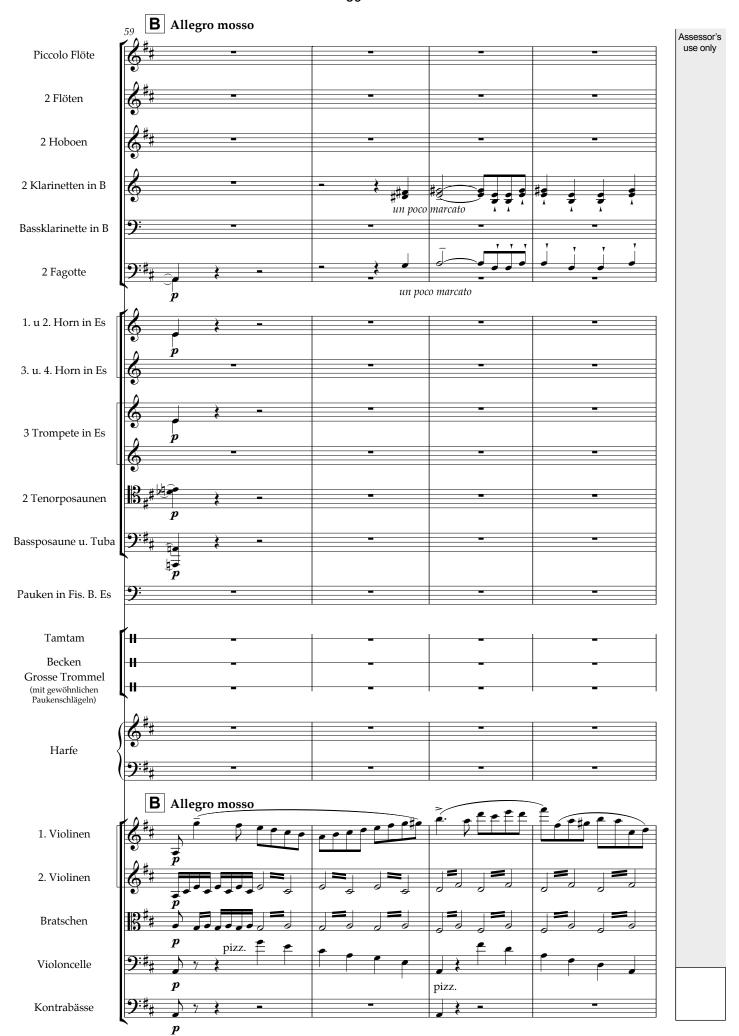
Yet piercing through this glorious symphony,
The other voice, like a scared courser's cry,
Like rusty hinge of Hell's gate, grating, sharp,
Or like a brazen bow on iron harp,
Grinding tears, cries, abuse, and venomed spite,
And fierce denial of each Christian rite,
And maledictions, clamours, blasphemies,
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



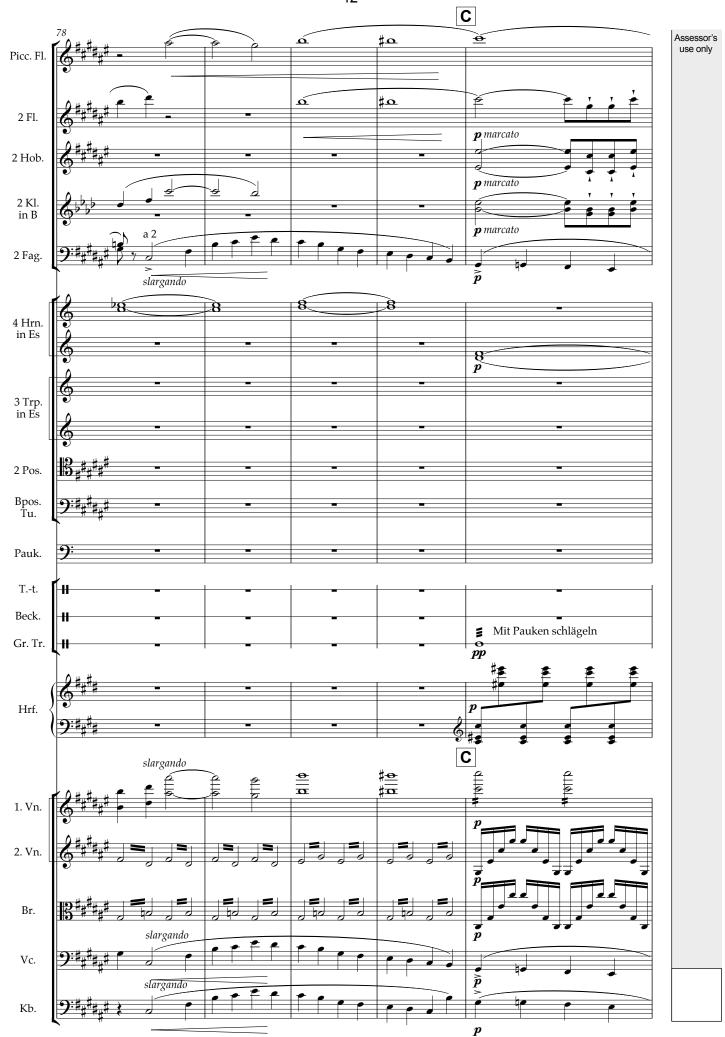
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EXTRACT 11

Overture Aotearoa (1940)

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Douglas Lilburn (1915–2002)

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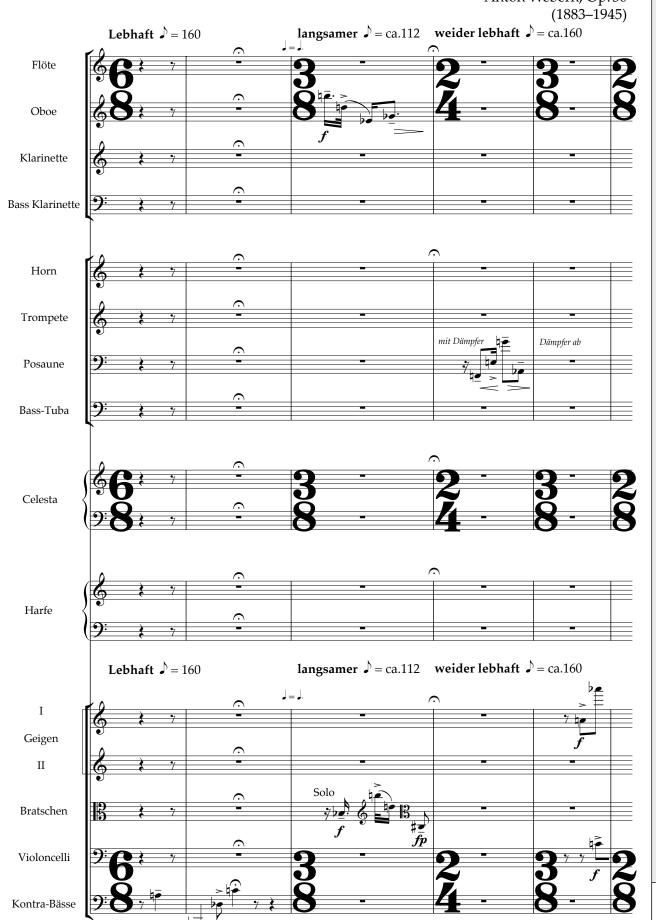
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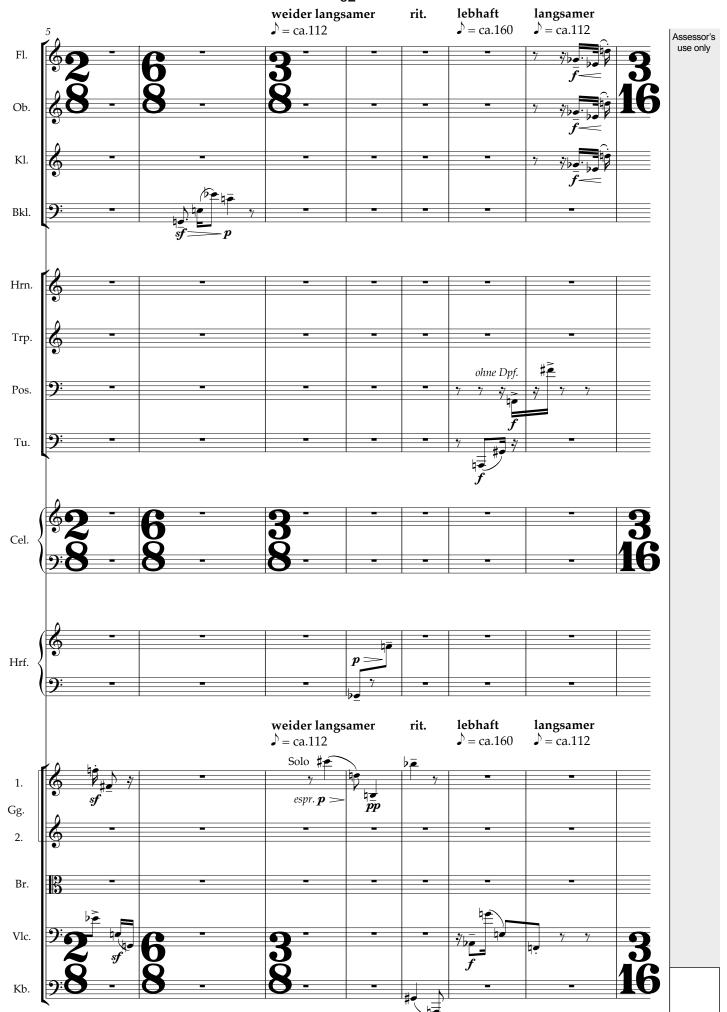
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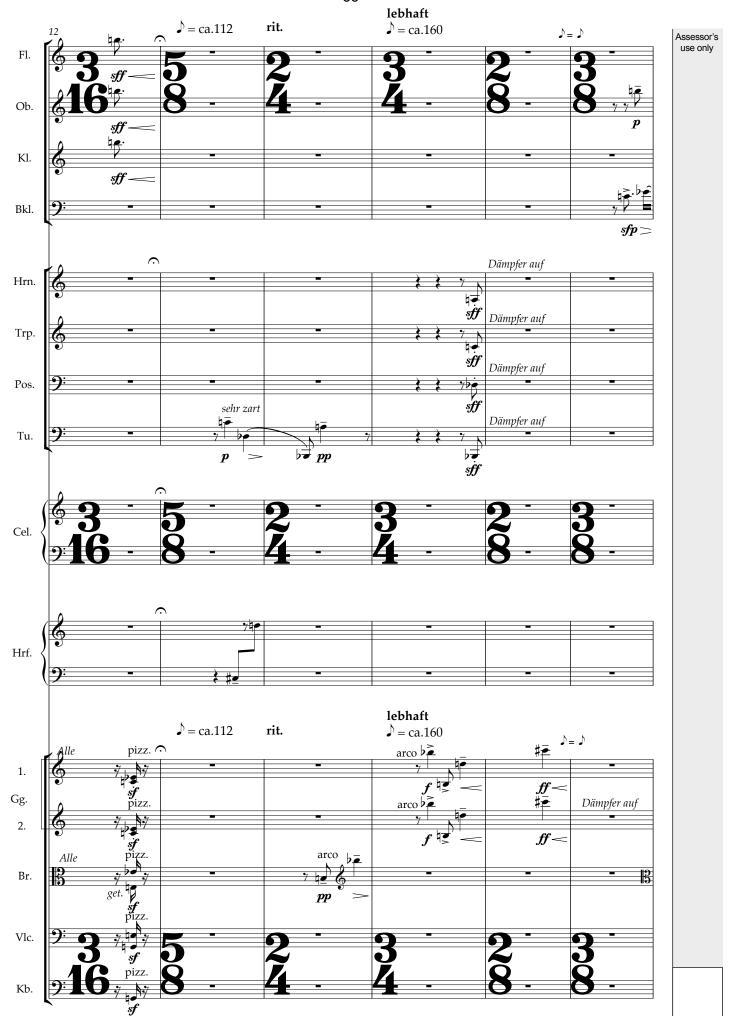
Variationen (1940)

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für Orchester
Anton Webern, Op. 30











Arvo Pärt (b. 1933)

Passio Domini nostri Jesu Christi secundum Joannem

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Charles Mingus (1922–1979) Arranged by Steve Slagle

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Fables of Faubus (1959)

Loyal (1988)

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Words and Music by Dave Dobbyn (b.1957)

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Nō wai te kiki poti ('Whose is the kick-boat')

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recorded by Kino Hughes

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