

93305R



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MANA TOHU MĀTAURANGA O AOTEAROA

QUALIFY FOR THE FUTURE WORLD  
KIA NOHO TAKATŪ KI TŌ ĀMUA AO!

## Scholarship 2016 Music

2.00 p.m. Friday 18 November 2016  
Time allowed: Three hours  
Total marks: 32

### 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 the score extracts in this booklet to answer your TWO selected questions from Question Booklet 93305Q.

You are encouraged to include annotations and markings on the score extracts for any of your answers if this will help to make the answer clearer. **Refer to any score annotations clearly in your written answer.**

Check that this booklet has pages 2–42 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.**

## Index of Score Extracts

<b>Extract A</b> Page 3	Mass in B minor, BWV 232 Crucifixus	J. S. Bach (1685–1750)
<b>Extract B</b> Page 8	Cello Concerto No. 2 in D major, Op. 101 Second movement: Adagio	Joseph Haydn (1732–1809)
<b>Extract C</b> Page 13	Cello Concerto No. 2 in D major, Op. 101 (piano reduction) Second movement: Adagio	Joseph Haydn
<b>Extract D</b> Page 16	Piano Trio No. 1 in D major from <i>Zwei leichte Trios</i> ( <i>Two Little Trios</i> ), Op. 330 Third movement: Finale	Carl Bohm (1844–1920)
<b>Extract E</b> Page 21	<i>The Planets</i> , Op. 32 No. 1 – “Mars, the Bringer of War”, bars 1–42	Gustav Holst (1872–1934)
<b>Extract F</b> Page 27	“St Thomas”	arr. Sonny Rollins (b. 1930)
<b>Extract G</b> Page 28	<i>The Armed Man: A Mass for Peace</i> No. 7 – “Charge!”, bar 102–end	Karl Jenkins (b. 1944)
<b>Extract H</b> Page 33	<i>Les Misérables</i> Act I, No. 14 – “Master of the House”	Claude-Michel Schönberg (b. 1944)
<b>Extract I</b> Page 37	<i>Jesus Christ Superstar</i> Act II, No. 6 – “King Herod’s Song”	Andrew Lloyd Webber (b. 1948)

**Mass in B minor (1749)**

Crucifixus

Johann Sebastian Bach, BWV 232  
(1685–1750)

Crucifixus etiam pro nobis sub Pontio Pilato,  
passus et sepultus est.

He was also crucified for us under Pontius Pilate;  
He suffered and was buried.









**Cello Concerto No. 2 in D major (1783)**

Second movement

Edited by H. C. Robbins Landon

Joseph Haydn, H. 7b/2  
(1732–1809)

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## Cello Concerto No. 2 in D major (1783)

## Second movement

Edited by Julius Klengel

Joseph Haydn, H. 7b/2  
(1732–1809)ASSESSOR'S  
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## Adagio

Violoncello

*p dolce*

Piano

*p*

6

*espressivo*

*mf*

12

17 **A** *cantabile*

*mf*

*p*

*p*

22

*mf*

*p*

**B**

27

*cresc.*

*f*

*p dolce*

*cresc.*

*p*

*pp*

33

**B**

38

*f*

**B**

43

*mf*

*p*

**B**

48

*p* *cresc.* *mf* *p*

*pp* *cresc.* *p*

53 **C**

*pp*

*pp* *sempre*

59

*Kadenz.* *f > p*

*f* *Kadenz.*

63 Tutti

*tr* *Tutti* *sf* *pp*

Piano Trio No. 1 in D major from *Zwei leichte Trios* (c. 1897)

## Third movement: Finale

Carl Bohm  
(1844–1920)ASSESSOR'S  
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Allegro  $\text{♩} = 90$  *rit.* *a tempo* *poco riten.*

Violin

Violoncello

Piano

Allegro  $\text{♩} = 90$  *rit.* *a tempo* *poco riten.*

8 *a tempo*

17

The musical score is written for Violin, Violoncello, and Piano. It begins with an Allegro tempo (♩ = 90) and features dynamic markings such as *fz*, *ff*, *p*, and *rit.* The score is divided into measures, with a repeat sign and first/second endings indicated. The key signature is D major (two sharps).



27

*p* *p* *cresc.* *cresc.*

33

*pesante* *ff* *fz* *ff* *mf*

*pesante* *ff*

43

*p* *fz* *fz* *f* *fz* *ff* *fz*

*fz* *f* *fz* *ff* *fz*

*p* *fz* *fz* *ff*

51

*mf* *fz* *fz* *fz* *ff* *pp*

*mf* *fz* *fz* *ff* *pp*

*mf* *fz* *fz* *ff*

59

*sempre pp*

*pp*

*sempre pp*

69

*cresc.*

*cresc.*

*cresc.*

79

*f* *dim.* *fz*

*f* *dim.*

*f* *dim.*

89

*p* *fz* *ff* *fz* *ff*

*p* *fz* *ff* *fz* *ff*

1. 2.

1. 2.

98

*ff* *ff* *fz*

107

*p* *p* *cresc.* *p* *cresc.*

113

*pesante fz* *pesante fz* *pesante fz* *pesante fz*

121 *a tempo*

*ff* *ff* *ffz* *ffz*

*a tempo*

*ff* *ffz* *ffz*

Detailed description of the musical score: The score is written for piano on a grand staff (treble and bass clefs). It begins at measure 98 with a fortissimo (ff) dynamic. The melody in the right hand features eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. At measure 107, the dynamic shifts to piano (p) with a crescendo leading to a fortissimo-zit (fz) section. Measures 113-121 show a 'pesante' (heavy) section with a fortissimo-zit (fz) dynamic. The piece ends at measure 121 with a tempo change to 'a tempo' and a fortissimo (ff) dynamic.

129

*ffz* *ffz* *ffz*

137

148

*ffz* *sempre ff* *ffz* *sempre ff*

157

*ffz* *ff* *ffz* *ff*

## The Planets (1914)

No. 1 – “Mars, the Bringer of War” (bars 1–42)

Gustav Holst  
(1872–1934)

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**Allegro**

2 Piccolos

2 Flutes

2 Oboes

English Horn

Bass Oboe

3 Clarinets in B $\flat$

Bass Clarinet

3 Bassoons

Doublebassoon

Horn 1-3 in F

Horn 4-6 in F

Trumpet 1-2 in C

Trumpet 3-4 in C

2 Tenor Trombones

Bass Trombone

Tenor Tuba in B $\flat$

Bass Tuba

6 Timpani (two players)

Side Drum

Cymbals

Bass Drum

Gong

Harp I

Harp II

Organ

1st Violins

2nd Violins

Violas

Violoncellos

Doublebasses

wooden sticks

col legno

*p*

*mp*

*pp*

*III*

*I II a2*

*V VI a2*

*3*

8

Picc.

Fl.

Ob.

E. H.

Bass. Ob.

Cl.

Bcl.

Bn.

Dbn.

Hn. 1-3

Hn. 4-6

Trp. 1-2

Trp. 3-4

Ten. Trb.

Bass. Trb.

Ten. Tub.

Bass Tub.

Timp.

Gong

Hp.I

Hp.II

1st Vns.

2nd Vns.

Vas.

Vc.

Db.

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23

Picc. *mf* *f* a2

Fl. *mf* *f*

Ob. *mf* *f*

E. H. *mf* *f*

Bass. Ob. *mf* *f*

Cl. *mf* *f*

Bcl. *f*

Bn. *f*

Dbn. *f*

Hn. 1-3 *mf* *f* a3

Hn. 4-6 *mf* *f* a3

Trp. 1-2 *p* *cresc.* *mf* *f* III

Trp. 3-4 *p* *mf* *f*

Ten. Trb. *cresc.* *mf* *f*

Bass. Trb. *cresc.* *mf* *f*

Ten. Tub. *mf* *cresc.* *f*

Bass Tub. *mf* *cresc.* *f*

Timp. *cresc.* *mf* *cresc.* *f*

Gong *cresc.* *mf* *cresc.* *f*

Hp.I *cresc.* *mf* *cresc.* *f*

Hp.II *cresc.* *mf* *cresc.* *f*

1st Vns. *mf* *naturale* *mf* *f*

2nd Vns. *mf* *cresc.* *naturale* *f*

Vas. *mf* *cresc.* *naturale* *f*

Vc. *mf* *cresc.* *the other half naturale* *f*

Db. *mf* *cresc.* *the other half naturale* *f*

*tutti, naturale*



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37

Picc. *ff* *sempre cresc.* *ff*

Fl. *ff* *sempre cresc.* *ff*

Ob. *ff* *sempre cresc.* *ff* a2

E. H. *ff* *sempre cresc.* *ff*

Bass. Ob. *ff* *sempre cresc.* *ff*

Cl. *ff* *sempre cresc.* *ff*

Bcl. *ff* *sempre cresc.* *ff*

Bn. *ff* *sempre cresc.* *ff*

Dbn. *ff* *sempre cresc.* *ff*

Hn. 1-3 a3 *ff* *sempre cresc.* *ff*

Hn. 4-6 a3 *ff* *sempre cresc.* *ff*

Trp. 1-2 *ff* *sempre cresc.* *ff*

Trp. 3-4 *ff* *sempre cresc.* *ff*

Ten. Trb. *p* *cresc.* *ff* a2

Bass. Trb. *p* *cresc.* *ff*

Ten. Tub. *ff* *sempre cresc.* *ff*

Bass Tub. *p* *cresc.* *ff*

Timp. felt sticks *p* *cresc.* *ff*

Gong *ff*

1st Vns. *sempre cresc.* *ff*

2nd Vns. *sempre cresc.* *ff*

Vas. *sempre cresc.* *ff*

Vc. *sempre cresc.* *ff*

Db. *sempre cresc.* *ff*

**St Thomas**

Virgin Islands Traditional

arr. Sonny Rollins  
(b. 1930)

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**The Armed Man: A Mass for Peace (1999)**

No. 7 – “Charge!” (bar 102–end)

Text from works by  
John Dryden and Jonathan Swift

Karl Jenkins  
(b. 1944)

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**Les Misérables** (1980)

Act I, No. 14 – “Master of the House”

Lyrics by Alain Boublil,  
English translation by Herbert Kretzmer

Claude-Michel Schönberg  
(b. 1944)

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**Jesus Christ Superstar (1970)**  
Act II, No. 6 – “King Herod’s Song”

Lyrics by Tim Rice

Andrew Lloyd Webber  
(b. 1948)

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## Acknowledgements

Material from the following sources was accessed for use in this examination:

- Extract A** Uve Wolf (ed.), *Neue Ausgabe Sämtlicher Werke*, revised edition, Vol. 1, *Messe in h-Moll*, BWV 232 (Kassel: Bärenreiter, 2010).
- Extract B** Joseph Haydn (ed. H.C.Robbins Landon), *Concerto for violoncello and orchestra* (Cardiff: University College Cardiff Press, 1984).
- Extract C** Joseph Haydn (ed. Julius Klengel), *Konzert für Violoncello und Klavier* (Leipzig: C.F. Peters, n.d.).
- Extract D** Carl Bohm, *Zwei leichte Trios (Trios faciles) für Pianoforte, Violine und Violoncell* (Berlin: Simrock, 1887). Found on <http://imslp.org>.
- Extract E** Gustav Holst, *The Planets* (London: Boosey & Hawkes, 1921).
- Extract F** Chuck Sher (ed.), *The New Real Book* (Petaluma: Sher Music Co., 1988).
- Extract G** Karl Jenkins, *The Armed Man: A Mass for Peace* (London: Boosey & Hawkes, reprinted 2013).
- Extract H** Claude-Michel Schönberg, Alain Boublil & Herbert Kretzmer, *Les Misérables: Piano/Vocal Selections* (London: Wises Publications, 2002).
- Extract I** Andrew Lloyd Webber & Tim Rice, *Jesus Christ Superstar: A Rock Opera* (London: MCA Music, 1970).



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