

Component 2: Questions on a Score

In this part of the examination, candidates will be given a previously unseen extract of musical score, and will be required to answer a number of questions based on it.

The extracts used will be taken from a wide range of musical periods and styles, and may range across various instrumental and choral ensembles.

For the study of the orchestra, useful resources include *The History of Orchestration* by Adam Carse (Dover) and *The Anatomy of the Orchestra* by Norman Del Mar (Faber).

- Practice exercises:
- | | |
|----|-----|
| 1. | 9. |
| 2. | 10. |
| 3. | 11. |
| 4. | 12. |
| 5. | 13. |
| 6. | 14. |
| 7. | 15. |
| 8. | 16. |

Example 1

Adagio

Musical score for Example 1, measures 1-4. The score is in 4/4 time and features a piano accompaniment. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Adagio'. The score includes a piano (*pp*) dynamic marking and a fermata over the first measure. The melody in the right hand is marked with a '+' sign above the first measure and an asterisk (*) above the final note of the fourth measure.

Musical score for Example 1, measures 5-8. The score continues from measure 4. The melody in the right hand is marked with a '+' sign above the first measure and an asterisk (*) above the final note of the eighth measure. The bass line in the left hand features a fermata over the final note of the eighth measure.

♩ = 72

9

In the be - gin - ing

13

God cre - a - ted the heav'n and the earth;

18

and the earth was with - out form, and void;

23

and dark - ness was up - on the face of the deep.

Chorus

28 $\text{♩} = 120$ *pp sotto voce*

And the Spi - rit of God mov'd up - on the face of the

pp sotto voce

And the Spi - rit of God mov'd up-on the face of the

pp sotto voce

And the Spi - rit of God mov'd up-on the face of the

pp sotto voce

And the Spi - rit of God mov'd up-on the face of the

$\text{♩} = 120$

pp

32

wa - ters

wa - ters

wa - ters

wa - ters

etc.

Study the extract above. Note this extract consists of an introduction of 11 bars, then 16 bars of vocal solo, and ends with an accompanied choral passage.

Tonality

The [instrumental opening](#) is predominately in C minor, with various chromatic notes and chords but no clearly-defined cadence in another key. Bar 1 is $\text{ic} - \text{V7}$ in C minor – B natural is the leading note and the key signature of 3 flats confirms the key (as do the last 3 bars, which form a perfect cadence in C minor).

The vocal solo begins in C minor, but moves towards the relative major, E \flat . The G \flat in bar 21 indicates E \flat minor, but by the end of the next line we reach a dominant 7th chord, which leads to the entry of the chorus in E \flat major. In the third bar of the chorus, the harmony reaches Vc7 in C minor (note the B natural in the soprano line).

Metre

Bars 8, 16, 17 and, in the last section, the accompaniment, clearly indicate a simple quadruple time signature of 4/4.

Harmony

Introduction

* indicates diminished 7th chords.

+ indicates dominant 7th chords.

The bracket in bar 9 indicates a harmonic progression as follows: ic – V9 – V7. Notice that the bass note is a semibreve, and is therefore the bass note of *all* the chords in this bar. In this case V9 is a dominant 7th \flat 9 chord (C7 \flat 9).

Vocal Solo

* indicates diminished 7th chords.

+ indicates dominant 7th chords.

Chorus (vocal parts only)

I | V7 – V \flat 7 | I – | Vc7 – | I

The chorus starts in E \flat major, then cadences in C minor.

Unessential Notes

Introduction

Bar 3, top part: E \natural is a chromatic passing note.

Bar 4, top part: F \sharp is an upward resolving appoggiatura.

Bar 5, top part: D \flat is a chromatic passing note.

Bar 7: top two parts on third beat are both appoggiaturas.

Vocal Solo

Bar 22: *all* notes are essential notes – E \flat melodic minor descending.

Word Setting

The vocal solo is written in the bass clef, suggesting that a bass or baritone voice is used.

The three phrases are successively lower in pitch – this matches the mood of the words. The word 'void' is highlighted by the surprising move to G \flat in the accompaniment. In the last phrase the melody falls to a low B \flat on the word 'deep', and the G \flat is retained in this phrase, creating minor tonality (the tonic minor of E \flat major).

The highest note in the solo is in bar 13 – a top D on the word 'God'.

In the chorus, the setting of the word 'Spirit' in bar 29 of the soprano and bar 30 of the lower parts heightens the inflection or accent of the word as it would be said:



The chorus part is written in vocal score, for soprano and alto in treble clefs, tenor in the treble clef (sounding an octave lower than written), and bass in the bass clef.


You may be asked to write this in short score, as below:

However, it is more likely that you will be asked to write it out in open score, using C clefs for alto and tenor, as follows:

Should you be asked to write this passage in open score, and at the same time transpose the passage into a new key, use this method:

1. Transpose the original into the new key using short score.
2. Rewrite this answer into open score.

The following questions might also occur:

1. Identify by bar and beat numbers a perfect cadence
bar 27 beat 3 – bar 28 beat 1.
2. Identify the following intervals (name the part, bar and beat numbers):
 - a) a chromatic semitone
chorus top part, 4th beat of bar 30 – 1st beat of bar 31
 - b) an augmented 2nd
introduction, 2nd beat of bar 7, B \sharp – A \flat 
 - c) a minor 10th
accompaniment of vocal solo, 1st beat of bar 17, between the top and lowest parts

The style is late Classical. The harmony is clearly tonal, but there is a greater incidence of chromatic chords than we might find in Mozart or early Haydn. However, these occur in a tonal context clearly defined by the perfect cadences at bars 9-11 (C minor) and 27-8 (E \flat major). The choral writing is largely homophonic, and the lack of counterpoint indicates that it is unlikely to date from the Baroque period. The instrumental interludes during the recitative section are also more florid than would be found in the music of, say, Bach or Handel. However, despite the freedom of much of the writing, the balanced phrasing of the Classical style (such as the 'question-and-answer' pattern in bars 3-6) is evident, and the chorus is formal in style. The extract is actually from Haydn's oratorio, *The Creation* (1796-8).

Example 2

Study the following extract:

Lento

p sempre legato

5

f

9

p *pp*

Allegro moderato

13

mf

17

f *dim.* *p*

Tonality

Questions could be asked as follows:

1. Name the key.
C minor. It begins on the chord of C minor, the first section ends with a perfect cadence in C minor, and the opening figure of the second section is based on the chord of C minor.
2. Explain the sustained C in the bass part in bars 1 to 4.
It is a tonic pedal, over which the harmonies move.
3. Find the progression Vb – i in G minor.
Bar 6, beats 3/4 to bar 7, beats 1/2.
4. Describe the last note in the top line of bar 12 (quaver C).
It is a note of anticipation – it anticipates the C in the next bar. It is an unessential note.
5. Identify by bar and beat numbers:
 - a) a diminished 7th.
Bar 8, beat 3.
 - b) the progression V7 – IIIb in G minor.
Bar 9, beats 2-3.
 - c) a secondary 7th.
Bar 5, beat 1.

Rhythm and metre

Both sections are in simple quadruple time – 4/4.

The introduction features dotted rhythms, whilst the Allegro moderato uses an arpeggiated quaver pattern.

Unessential notes

Identify by bar and beat number:

- a) a lower auxiliary note.
Bar 9, beat 4 – A natural.
- b) a suspension.
Bar 2, beat 1 – D in Alto line.

General

1. Give the meaning of:
 - a) Lento
slow
 - b) Allegro moderato
moderately quick and lively
 - c) sempre legato
always smooth

2. Locate, by bar and beat numbers, the last two entries of the theme in the Allegro moderato section, and give the keys used for these entries. (NB The entries are successive.)

bar 18, beat 1, C minor
bar 19, beat 1, F minor

3. You might be asked to write out the first six bars of the Allegro moderato for strings. This would need 5 staves, as you would be writing for 2 violins, viola, cello and double bass. The second violin would enter in bar 14, the viola in bar 16, the cello in bar 16 and the double bass in bar 18.

NB The double bass is written an octave higher than it sounds, and the viola uses the alto clef. The score would therefore look like the example shown:

When writing in score:

- i. The instrument names should be written to the left of the staff at the beginning;
- ii. The distribution of parts is indicated by stem direction in the original. Take care when the parts cross (e.g. in bar 16);
- iii. Dynamic markings should be given underneath *every* staff at the point where each instrument begins to play;
- iv. The tempo indication must also be added to every staff.

Any transposition question is likely to be based on the introduction, which contains many accidentals. Here are two examples:

- a) bars 1-4 up a tone to D minor.
- b) bars 9-13 (first beat) down a semitone to B minor.

b)

The musical score is written for piano. The first system shows a grand staff with a treble clef on top and a bass clef on the bottom. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music is marked with dynamics *p* and *pp*. The second system continues the piece with similar notation.

Style and Genre

The harmony is clearly tonal. Although there is a fair degree of chromatic harmony in the [opening section](#), much of this is as a result of the minor tonality, and progressions are always clear, measured and regular. Phrase structure is regular, and there is a clear balance between parts (e.g. the 'question-and-answer' dialogue between the upper parts in bars 9-10). The substance of the music is focused on the notes, rhythms and harmonies, rather than the phrasing, dynamics or expressive content, which are more integral to Romantic music.

The extract is clearly divided into two contrasting sections. The first is slow and stately, and is dominated by dotted rhythms; the second is quick, and fugal or imitative in style. The observations above lead us to the conclusion that the extract is taken from a Baroque French overture. It is in fact from Purcell's opera *Dido and Aeneas* (c.1689). The characteristics which point to Purcell's style, rather than that of, say, Bach or Handel, are subtle, but clues might be taken from the unusual 'scotch snap' rhythm (bar 7), the relatively organic (free-flowing) form of the *Lento*, and the restriction to quaver motion in the *Allegro Moderato*, rather than the intricate melodic counterpoint favoured by later Baroque composers.

Practice exercises

1. Study [Extract 1](#) and then answer the questions below.

a) Describe the chords marked on the score:

[x] (bar 35) _____ [y] (bar 35) _____ [z] (bar 45) _____

b) Explain L'istesso tempo (bar 40). _____

c) Describe the cadences marked A (bars 35-6) _____

B (bars 44-5) _____

C (bar 49) _____

d) Explain the notes marked:

[1] (bar 46) _____ [2] (bar 47) _____ [3] (bar 48) _____

e) Identify a sequential passage by placing a bracket over it in the score.

f) How would you describe the tied D in the bass part of bar 42 and bar 43?

g) Identify the following intervals by giving bar and beat numbers:

diminished 5th: bar _____ beat _____

minor 7th: bar _____ beat _____

major 3rd: bar _____ beat _____

h) Write out bars 42-45 of the piano part for strings. The double bass part should 'double' the cello part.

1st Violin

2nd Violin

Viola

Cello

Double Bass

The image shows five blank musical staves for string instruments, labeled on the left as 1st Violin, 2nd Violin, Viola, Cello, and Double Bass. A large curly brace on the left side groups all five staves together.

i) Briefly outline the tonal scheme of the extract.

j) Comment on the style of the extract, and suggest the musical period from which the extract comes.

Extract 1

Sandm. versinkt)
Sand-man disappears)

33 hol - de Träu - me - bring - en auch die En - ge - lein!
an - gels bring you gol - den dreams, 'till dawn of day!

Hänsel (schlaftrunken / half asleep) Gretel (schlaftrunken / half asleep)

Dasselbe
Zeitmaß (Sie kauern sich nieder
und falten die Hände.)

37 Sand-mann war da! Laßt uns den A - bend se - gen be - ten!
Sand-man was here! let us both say our ev' ning pray - er! (They cower down
and fold their hands)

Dasselbe Zeitmaß / L'istesso tempo

42 Gretel (mit halber Stimme / in a low voice)
 A - bends will ich schla - fen gehn, Vier - zehn Eng - lein um mich stehn: zwei zu mein - en
 When at night I go to sleep, four - teen an - gels watch do keep, two stand here be -

Hänsel (mit halber Stimme / in a low voice)
 A - bends will ich schla - fen gehn, Vier - zehn Eng - lein um mich stehn: zwei zu mein - en
 When at night I go to sleep, four - teen an - gels watch do keep, two stand here be -

Str. *pp*

[1] B [z]

47
 Häup - ten zwei zu mein - en Fü - ßen, zwei zu mein - er Rech - ten
 side me, two stand there to guide me, two are on my right hand,
 Häup - ten zwei zu mein - en Fü - ßen, zwei zumein - er
 side me, two stand there to guide me, two are on my

[2] [3] *cresc.*

C

2. Study [Extract 2](#), and then answer the questions below.

a) Discuss the tonality of this extract.

b) What is the time signature? _____

c) Name the scale used in the bass part in bar 3.

d) Describe the cadence marked A (bars 1-2). _____

e) Describe the intervals marked:

[1] (bar 3) _____ [2] (bar 5) _____ [3] (bar 5) _____


f) Write out bars 3-10 of the vocal parts in open score using C clefs for alto and tenor parts.
(Omit the words.)

A system of five blank musical staves, each consisting of five horizontal lines. The staves are arranged vertically and are intended for writing vocal parts in open score.

A second system of five blank musical staves, identical to the first system, for writing vocal parts.

g) Explain: $\tilde{\text{p}}$ _____

f _____

 _____

h) Identify the chords marked:

[x] (bar 7) _____ [y] (bar 8) _____ [z] (bar 15) _____

i) Outline the tonal structure of this extract.

j) Discuss the treatment of the themes and textures in the vocal parts.

k) Discuss the relationships of the themes in the vocal parts to the accompaniment.

Extract 2

Coleridge-Taylor

The musical score is arranged in four systems, each with a vocal line (treble and bass clefs) and a piano accompaniment (grand staff). The lyrics are written below the vocal lines. The score includes various musical notations such as dynamics (ff, f, mf), articulation (Ped., cresc.), and performance markings (A, [1], [2], [3], [X], [Y], [Z]).

Lyrics:
Nev - er heard he an ad -
Nev - - - -
A Ve - ry boast - ful was I - a - goo: Nev - - - -
[3]
6 Nev - er an ad - ven - ture
ven - ture But him - self had met a great - er; Nev - er a deed,
er, nev - er an ad - ven - ture, *cresc.*
er Nev - er a - ny deed of dar - ing But him -
[X] [Y]
11 nev - er a deed, *mf* But him - self could tell a
Nev - er a - ny marv' llous sto - ry But him - self could tell a
self had done a bold - er: But him - self could tell a
[Z]

3. □ Study [Extract 3](#), and then answer the questions below.

- a) i) Name the key of the extract at bar 1. _____
ii) To what key has the music modulated by bar 17? _____
- b) i) Explain *Andante allegretto*. _____
ii) What does ♩ = 112 tell us? _____
- c) Given the range of the solo tune, what voice does it suggest? _____
- d) Describe the chords lettered: [x] (bar 8) _____
[y] (bar 9) _____
[z] (bar 20) _____
- e) Describe the notes numbered: [1] (bar 6) _____
[2] (bar 19) _____
[3] (bar 23) _____
- f) Describe fully the cadences marked: A (bars 6-7) _____
B (bars 16-17) _____
C (bars 26-27) _____
- g) Discuss the word setting of the extract.

- h) Comment on the relationship between the vocal part and the accompaniment in this extract.

- i) Comment on the phrase structure of this extract.

Extract 3

Sullivan

Andante allegretto ♩ = 112

Ursula

[1]

Vir - gin, who lov - est the poor and

low - ly, If the loud cry of a mo - ther's heart Can ev - er as -

cend to where thou art, In - to thy bless - ed hands and ho - ly, Re -

ceive my prayer of praise and thanks - giv - ing, Our child

who was dead a - gain is liv - ing

4. Study [Extract 4](#), and then answer the questions below.

a) Name the key of the extract. _____

b) Explain the term *Con moto*. _____

c) Describe fully the cadence at the end of the extract. _____

d) Explain the harmonic function of the notes lettered:

[x] (bar 4) _____ [y] (bar 5) _____ [z] (bar 8) _____

e) Explain the chords numbered:

[1] (bar 4) _____ [2] (bar 6) _____ [3] (bar 9) _____

f) Explain the following: *pp* _____

p cresc. _____

dim. _____

g) Transpose bars 5 to 7 (1st beat) down a semitone. Write in short score and remember to add the new key signature.

h) Explain the intervals lettered: [a] (bar 2) _____

[b] (bar 3) _____

[c] (bar 8) _____

i) Write out the ornament in bar 19 as it might be performed (top part only).

j) Comment on the use of canon in this extract. _____

k) Describe the structure and tonal scheme of this extract. _____

l) From what musical period does this extract come? Give reasons for your answer.

Extract 4

Con moto
Canon four in two

pp (Strs)

[a] [b]

[1]

This system contains the first four measures of the piece. The music is in 4/4 time with a key signature of two flats. The first measure is marked *pp* and includes the instruction "(Strs)". The first staff has a treble clef and the second a bass clef. Measure numbers 1, 2, 3, and 4 are indicated at the end of each measure. Performance markings include [a] above the first measure, [b] above the second measure, and [1] below the fourth measure.

[y] [z]

[2]

This system contains measures 5 through 8. Measure numbers 5, 6, 7, and 8 are indicated at the end of each measure. Performance markings include [y] above the fifth measure and [z] above the eighth measure. A bracketed measure number [2] is located below the second measure of this system.

[3]

p cresc.

This system contains measures 9 through 13. Measure numbers 9, 10, 11, 12, and 13 are indicated at the end of each measure. A double bar line is present between measures 11 and 12. Performance markings include [3] below the ninth measure and *p cresc.* above the twelfth measure.

mf *dim.*

This system contains measures 14 through 18. Measure numbers 14, 15, 16, 17, and 18 are indicated at the end of each measure. Performance markings include *mf* above the fourteenth measure and *dim.* above the eighteenth measure.

tr *p dim.* *pp*

tr

This system contains measures 19 through 23. Measure numbers 19, 20, 21, 22, and 23 are indicated at the end of each measure. Performance markings include *tr* above the nineteenth measure, *p dim.* above the twentieth measure, *pp* above the twenty-third measure, and *tr* above the twenty-first measure.

5. □ Study [Extract 5](#), and then answer the questions below.

- a) Explain the following:
- i) *f sempre* _____
 - ii) arco _____
 - iii) 1. (flute, bar 50) _____
 - iv) pizz. _____
 - v) *p espressivo* _____

- b) Name the following intervals:
- [x] (clarinets, bar 47) _____
 - [y] (horns, bar 55) _____
 - [z] (2nd violins, bar 67) _____

c) Identify by bar number and instrument a rising sequence. _____

d) Name the key at the start of the extract. _____

e) Name the keys through which the music modulates. _____

f) In short score, rewrite the clarinet (at concert pitch) and bassoon parts from bar 45 to bar 47.

g) i) Which instruments play the theme in bars 65-68? _____

ii) What is the interval between them? _____

h) Describe the harmony in bar 56. _____

i) Describe fully the cadence from bar 57 to bar 59. _____

j) Write out the horn parts (at concert pitch) from bar 56 to bar 59.

k) Discuss the orchestration, in particular its relationship to the thematic content.

57

Fl.

Ob.

Cl. (Sib)

Fg.

Cor. (Fa)

I

VI.

II

Vla.

Vc.

Cb.

1.

2.

dim.

dim.

pizz.

dim.

63

Cl. (Sib)

Fg.

I

VI.

II

Vla.

Vc.

Cb.

p

p

p espressivo

p

p espressivo

p espressivo

p

p

[z]

6. Study [Extract 6](#), and then answer the questions below.

a) Explain the following: *sf* _____
p _____
| _____
f _____

b) Describe the cadence marked A (bars 216-217). _____

c) Rewrite the cello and bass line as it would sound in performance, bars 230-236. (Take care with note stems.)

d) i) Describe the ornament in the bassoon part in bar 237. _____

ii) Write out this ornament as it would be played.

e) What type of scale do the cellos and basses play in bar 226 (last three notes)? _____

f) Describe the chords marked as follows in the string parts after E:

x _____ y _____ z _____

g) Mark a sequence in the flute by placing a bracket over the phrase concerned.

h) Explain the harmonic function of the D flat in the flute part, bar 218. _____

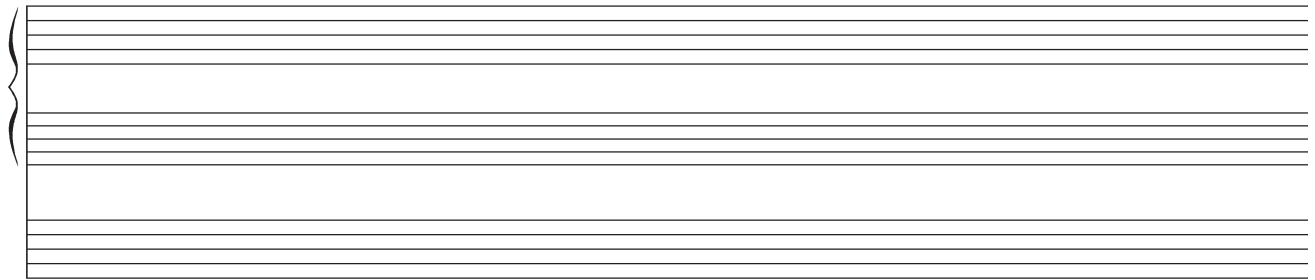
i) Comment on the string writing in bars 222-229.

j) Comment on the orchestration throughout the extract.

k) Comment on the style of the extract, and suggest a possible composer. _____

7. Study [Extract 7](#), and then answer the questions below.

- a) Describe the string chord at bar 169. _____
- b) Rewrite the clarinet and bass clarinet parts as they would sound in performance (bars 176-178).



- c) Describe the following intervals: [a] (2nd violin, bar 168) _____
[b] (viola, bar 168) _____
[c] (cello, bar 169) _____

- d) Explain: *mp dolce* (bar 176) _____
morendo (bar 191) _____
pp (bar 188) _____

- e) Name the scale played by the 2nd violin at bar 180-184.

- f) Explain the harmonic function of the D flat in the flute part (bar 167). _____

- g) What does 2 mean in the horn part in bar 169? _____

- h) Suggest a suitable tempo indication for this extract. _____

- i) Comment in some detail on the orchestration throughout this extract.

- j) Comment on the style, and suggest a possible composer.

Extract 7

167 1. 1.2.

Fl.

Cor ingl.

Cl.

Cl. b. in B-Si_b p

Cor. in F-Fa 2. p dim. pp

Timp. p p

Arp. mp mp

VI I mf p dim. pp

VI II [a] dim. pp

Vla. [b] dim. pp

Vlc. [c] dim. pp

Cb. arco p pp

173 1.

Fl.

Cor ingl.

Cl. in B-Si_b mp dolce 1. 3.

Cl. b. in B-Si_b 2. p

Cor. 1.2. pp 3.4. in F-Fa

Cl. in B-Si \flat

Cl.b. in B-Si \flat

Cor. in F-Fa *p dolce*

VI.I unis. *p*

VI.II *mp p*

Vla. *mp p*

Vlc. *p*

Cb. *p*

Fl. *pp*

Cor. ingl. *pp*

Cl. in B-Si \flat *pp*

Cl.b. in B-Si \flat *pp*

Cor. in F-Fa *ppp* *Echo* *morendo* *pppp* *p*

VI.I *pp* *morendo* *pppp*

VI.II *pp* *pppp*

Vla. *pp* *pppp*

Vlc. *pp* *pppp*

Cb. *pp* *pppp*

morendo *pppp*

8. Study [Extract 8](#), taken from the opening of the 2nd movement of Symphony No.4 by Vaughan Williams, and then answer the questions below.

a) Rewrite the trumpet and trombone parts in short score (bars 1-3).

- b) Explain
- i) Contrafagotto (ad. lib.) _____
 - ii) Andante moderato _____
 - iii) $\downarrow = 76$ _____
 - iv) senza sord. _____
 - v) pizz. _____
 - vi) *p ma pesante* _____
 - vii) *p cantabile* _____
 - viii) *p espr.* _____
 - ix) \blacksquare _____

- c) Describe the following intervals:
- [a] (oboes, bar 3) _____
 - [b] (trumpets, bar 2) _____
 - [c] (flutes, bar 36) _____

d) Explain the harmonic function of the $E\sharp$ in the cello part (bar 20). _____

e) Outline in some detail the composer's thematic development during the course of this extract.

f) Discuss in some detail the orchestration in this extract.

g) Comment on the style.

17

VI. I
 II

senza sord.

p cantabile

Vla.

senza sord.

p cantabile

Vc.

Cb.

25

Ob.

Solo

p cantabile

pp

Cl. (B.)

Solo

p cantabile

VI. I
 II

pp

pp

Vla.

p

Vc.

arco

pp

Cb.

arco

pp

ppp

ppp

32

Fl.

[c]

p

Ob.

p

pp

Cl. (B.)

p

Fg.

Solo

p cantabile

Cor. (F)

senza sord.

pp

VI. II

p

Vla.

pp

pp

Vc.

p espr.

p

pizz.

Cb.

p espr.

p

pizz.

9. Study [Extract 9](#), taken from the 2nd movement of the *Divertissement* by Ibert, and then answer the questions below.

a) Which woodwind instrument is missing from the wind section? _____

b) Explain i) *Animato subito* _____

ii) *sf* _____

iii) *pizz.* _____

iv) *spicc.* _____

v) + (horn, bar 5) _____

c) i) Describe the ornament in the string parts at the start of the extract. _____

ii) Write out the 1st bar of the 1st violin part as it would correctly be played. _____

d) Describe the following intervals (all found in the cello part):

[a] (bar 9) _____

[b] (bar 12) _____

[c] (bars 12-13) _____

e) Rewrite the clarinet (B \flat) and bassoon parts as they would sound in performance, from bar 6 to bar 13.

f) Describe fully the cadence marked A (bars 18-19). _____

g) Describe the chord, played by the violas, on the second beat of bar 14. _____

h) Comment on the mood or character of the music, relating your answer to details in the score.

i) Comment on the metre and rhythm in this extract, highlighting examples of offbeat rhythms, ostinato, displaced accents and metrical changes.

j) Comment on the style of the music.

Extract 9

from **Divertissement**

Animato subito (♩ = 126)

Ibert

Fl.

Clar.

Bsn

Cor

Tromp.

Tromb.

Pte T.

C. cl.

W. bl.

T. de B

Piano

Vons.

Altos

Vclles

C.B.

Clar.

Bsn

Piano

Vons.

Altos

Vclles

C.B.

[a]

The following extracts are designed to help with the types of question requiring more involved and expansive answers, typically of 1-2 paragraphs in length. Sample answers are given on pages 47-48.

10. Study carefully this extract from Haydn's oratorio *The Creation*, and answer the questions below.

- How would you describe the opening four bars?
- Comment on the chorus writing in bars 1-9 and from bar 11 onwards.
- Discuss Haydn's treatment of the words in the chorus.

Uriel No.10 (Tenor) — "And the Heavenly Host." Haydn

And the heav - en - ly host pro - claim - ed the third day, prais - ing God, and say - ing.

Vivace No.11 (Chorus) — "Awake the Harp."

Soprano: A - wake the harp, the lyre a - wake, And let your joy - ful song re - sound. Re -

Alto: A - wake the harp, the lyre a - wake, And let your joy - ful song re - sound. Re -

Tenor: A - wake the harp, the lyre a - wake, And let your joy - ful song re - sound. Re -

Bass: A - wake the harp, the lyre a - wake, And let your joy - ful song re - sound. Re -

Vivace ♩ = 138

joyce in the Lord, the might - y God, re - joyce in the Lord, the might - y

joyce in the Lord, the might - y God, re - joyce in the Lord, the might - y

joyce in the Lord, the might - y God, re - joyce in the Lord, the might - y

joyce in the Lord, the might - y God, the might - y God; the

9

God;

God;

God;

might - y God; For he both heav - en and earth has clo - thed in

f

tr

13

For he both heav - en and earth has clo - thed in

For he both heav - en and earth has clo - thed in state - ly dress, has clo - thed in state - ly

state - ly dress, has clo - thed in state - ly dress, has clo - thed in state - ly

f

tr

17

For he both heav - en and earth has clo - thed in state - ly dress,

state - ly dress, has clo - thed in state - - - ly dress,

dress, For he both heav - en and earth has clo - thed For he both

dress, For he both heav - en and

f

tr

20

For he both heav - en and earth has clo - thed in state - ly dress, in state - ly

For he both heav - en and earth has clo - thed in state - ly dress, in state - ly

heav - en and earth has clo - thed in state - - - ly dress, in state - ly

earth has clo - thed in state - ly dress,

tr

tr

tr

23

state - ly dress, For he both heav - en and earth has clo - thed in state - ly

dress, For he both heav - en and earth has clo - thed has

dress, For he both heav - en and earth has clo - thed has

dress, For

For he both heav - en and earth has clo - thed in state - ly

fz

tr

tr

11. Study this extract from a piano sonata by Beethoven, and answer the questions below.
This extract is the exposition of a sonata form movement.

- Compare the 1st and 2nd themes (marked * and **).
- What is the function of the section from A until **? Do you notice any interesting features in this section of the movement?
- Discuss Beethoven's use of thematic material between B and the end of the extract.
- Comment on the phrase structure between ** and B.

Sonata Op.10, No.1.

Beethoven

Molto allegro e con brio (♩ = 69)

Piano

The musical score is presented in four systems, each with a grand staff (treble and bass clefs).
 - System 1 (measures 1-6): The first theme begins with a forte (*f*) dynamic. A reduction symbol with an asterisk (*) is placed below the first measure. The second measure is marked piano (*p*). The first theme concludes with a reduction symbol and asterisk (*) at the end of measure 6.
 - System 2 (measures 7-12): The second theme begins in measure 7, marked piano (*p*). It features a melodic line in the right hand and a supporting bass line in the left hand.
 - System 3 (measures 13-18): The second theme continues. Measure 13 is marked forte (*f*). Measure 17 contains a triplet of eighth notes marked piano-piano (*pp*).
 - System 4 (measures 19-24): The second theme concludes. Measure 19 features a triplet of eighth notes. Measure 21 is marked fortissimo (*ff*), and measure 22 is marked forte (*f*). The section ends with a reduction symbol and asterisk (*) at the end of measure 24.

25

ff *ff* *ff*

Red. *

31

A

1

fp *fp*

38

fp

45

p

52

**

mf *dim* *p*

Red. *

59

2

Red. *

cresc.

66 *sf* *cresc.* *sf*
Red. *

73 *sf* *f* *tr* *f* *sf*
Red. Red. Red. *

80 *sf* *sf* *cresc.* *ff*
Red. * Red. *

86 **B** *sf* *sf* *sf* *ff*
Red. Red. Red. Red. * Red. *

92 *ff* *sf* *fp* *dolce* *fp*
Red. *

99 *p*

13. Study these extracts from an orchestral work. Extract A opens the work, and extract B could be regarded as part of the development section.

- Explain the key relationship between the two extracts.
- How does the composer develop the thematic material from extract A in extract B?
- Compare the composer's instructions on how these extracts should be performed. How do they differ?
- Referring in detail to the score, suggest the period of musical history from which these extracts come, and a possible composer.

13A

Molto moderato mosso

Piccolo

2 Flauti

2 Oboi *à 2 ben tenuto*

2 Clarinetti in Si *f à 2 ben tenuto*

2 Fagotti *f ben tenuto*

4 Corni in Fa *f ben tenuto*

1.2. in fa
3 Trombe *f ben tenuto*

3. in do

3 Tromboni *f ben tenuto*

Tuba di basso *f ben tenuto*

Timpani in do e sol

Triangolo

Piatti

Arpa

Molto moderato mosso

Violino I *f forte assi*

Violino II *f forte assi*

Viole *f forte assi*

Violoncelli *f forte assi*

Contrabassi *f forte assi*

Nel tempo moderato

Fl. *ff*

Ob. *staccatissimo*
p sempre stacc.

Cl. *staccatissimo*
p sempre stacc.

Fg. *ff* *p*
staccatissimo *stacc.*

in fa *ff*

Hrn *in fa*

in mi *ff*

Tr. *f*

Nel tempo moderato

Vi. I *ff*

Vi. II *ff*

Vle. *ff*

Vlc. *ff*

Cb. *ff*

Detailed description: This page of a musical score, labeled 13B, features a woodwind section and a string section. The woodwinds include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The strings include Violin I (Vi. I), Violin II (Vi. II), Viola (Vle.), Violoncello (Vlc.), and Contrabass (Cb.). The score is in a key with two flats and a 3/4 time signature. The tempo is marked 'Nel tempo moderato'. The woodwind parts are highly active, with frequent staccato and staccatissimo markings. The string parts are mostly sustained chords, with the bassoon and contrabass playing a rhythmic pattern. The woodwinds and strings are marked with fortissimo (ff) dynamics, while the oboe and clarinet have piano (p) passages. The woodwinds also feature trills (tr) and accents (acc.).

4

Ob. *sempre stacc.*
p

Cl. *tr*
p stacc.

Fg. *p stacc.*
à 2

Cor in fa 1.
p stacc.

Vi. I *p cresc.*
f

Vi. II *p cresc.*
f

Vle. *p cresc.*
f

Vlc. *p cresc.*
pizz.
f

Cb. *p*

7

Fl. *staccatissimo*
p

Ob. *tr*
tr
tr
stacc.

Cl. *tr*

Fg. *à 2*

in fa 1.
p

Cor. in fa 2.
p

Sample answers to exercises 10-13

10. Haydn: *The Creation*

- a) The opening four bars are for soloist with a simple chord accompaniment – this is an example of *Recitativo Secco*.
- b) In bars 1-9 the chorus writing is 'harmonic' in style, with the words strongly set in a declamatory style. The chorus begins (unaccompanied) and there is a short 2-bar passage of antiphonal writing between the chorus and orchestra. From bar 11 Haydn introduces a short fugue-like set of entries, thus heightening or reinforcing the words 'For he both heaven and earth', etc. In contrast to the opening this is a contrapuntal texture.
- c) In bars 1-9 the words have an emphatic rhythm and Haydn moves in pitch to F# (bar 2), G (bar 5) and A (bars 7 and 8). The choral effect here has the quality of a fanfare. From bar 11 it is interesting to note that the word 'heaven' occurs on a high note while the word 'earth' is given a much lower note. The words 'hath clothed in stately dress' are set to a more sedate melodic line, moving mostly by step.

11. Beethoven: *Sonata Op.10 No.1*

- a) The first theme, at *, is built on a broken chord figure using a strong dotted rhythm played *forte*. There then follows a chordal passage played *piano*. A descending scale passage follows, and is repeated in octaves but using tied notes. Triplet figures are used in a cadence played three times, followed by the restatement of the opening dotted figure. The second theme, at **, is presented in the relative major, and is a single note melody line accompanied by an 'Alberti' bass. The second theme is more gentle, melodic and simple in style than the first theme.
- b) The section from A to ** is a link, or 'bridge passage', leading to the entry of the second theme in E_b major. The bass of this passage is built on a descending scale which ends on a dominant pedal of E_b (B_b in the bass). This prepares for the key of the second theme. The phrases of this section all open with an upward moving minor 6th, probably derived from bar 1.
- c) This is the codetta which ends the exposition. It is based on a curtailed version of the first theme, and on the last line uses the crotchet figure taken from the bridge passage to provide an extension of the cadence.
- d) The phrase structure from ** to B is as follows:

4 bars	}	8-bar sentence
4 bars		
4 bars	}	extended sentence
10 bars		
4 bars	}	sentence extended by repetition of 2-bar section in the last phrase
5 bars into the cadence		

12. Borodin: *Symphony in B minor*

- a) The statement and extracts show that the composer does not conform to Classical procedures:
 - i) The scherzo is generally the third movement of a symphony in the romantic period. Scherzi were also used by Haydn and Beethoven as a replacement for the minuet, and Beethoven is regarded as the originator of the scherzo as we know it today.
 - ii) The traditional scherzo is in triple time, but here a time signature of 1/1 is used – one beat to the bar. In his 4th symphony, Brahms produced a scherzo in 2/4. Both composers show that it is possible to be 'playful' or 'joking' in metres other than triple time.

- b) The upper strings and cello play an energetic and highly syncopated theme over a repeated tonic in $A\flat$ major, played by the double basses. The bowing shows some movement of accent. The movement in F major uses the unusual key of $A\flat$ major for this second theme.
- c) In [extract 12A](#) the full brass opens with a sustained chord which *diminuendos* to a dominant 7th in F major; this sets the opening tonality. In the opening of [extract 12B](#), horns I and II herald the 4-crotchet figure later used in the double bass in the strings. For the remainder of the movement they gently sustain the harmonic 'core' of the music against the strings.
- d) These extracts come from the Romantic period. We can gauge this firstly from the size of the orchestra, which employs three flutes, a substantial brass section including four horns, trombones and tuba, percussion, harp and strings. Secondly, there are numerous examples of Romantic harmony, such as the dissonant opening chord, which could be described either as a diminished triad of $B\flat$, G and E over an $F\sharp$ pedal, or as an $F\sharp$ dominant 7th minor 9th, with no 5th. Thirdly, the melody in unison strings, starting at bar 6 of the second extract, is typically Romantic, marked 'appass. ed energico' (passionately and energetically), heightened in tension by the syncopated rhythm and repeated accents on the second (weak) crotchet of the bar. The work is likely to be late 19th century, and, with its slightly rough and direct character, has a Russian or Slavic flavour – it could be by a composer such as Tchaikovsky or Borodin.

13. Wagner: *Mastersingers Overture*

- a) [Extract 13A](#) is predominately in the key of C major, while [13B](#) is for the most part in $E\flat$ major – an unrelated key unless we accept $E\flat$ major as the relative of the tonic minor.
- b) The composer uses various figures from 13A in diminution throughout this development section. The first 4 bars are for woodwind, then in bar 4 the strings enter. Sequence and imitation are used to heighten the musical effect, and the woodwind are re-introduced with the diminution of the opening dotted rhythm from 13A.
- c) Wagner is noted for his clear instructions regarding performance detail, and this example is no exception. The tempo of 13A is dismissed with 'Very moderate tempo'; and the instruction for *staccatissimo* playing is clear throughout [extract 13B](#), while 13A is very *legato* with *ben tenuto* indicating that notes are to be held for their full value. In 13A the strings are instructed to play *loudly enough*. In both extracts note the markings of 1 (solo) and à2 (for 2 instruments).
- d) These extracts come from the Romantic period. We can gauge this firstly from the size of the orchestra, which employs a piccolo, a large brass section, percussion, harp and strings. Secondly, there are numerous examples of Romantic harmony, such as the dissonant chord at the start of bar 3 of the first extract, which is a last inversion dominant 7th on A, with a sharpened 5th – this is a particularly unusual chord to occur so early on in a piece in C major. Thirdly, the work has a sense of majesty and grandeur, encapsulated by the stately opening melody, scored thickly for wind, brass and strings. The contrapuntal textures in the second extract might suggest Baroque music, but the orchestra is too large, and the performance directions too sophisticated, for that. The work is likely to be late 19th century, and it could be by a composer such as Bruckner or Wagner.

Here are some more exercises.

N.B. More questions are asked here than you would find in the examination question.

14.

Study [Extract 14](#) and then answer the questions below:

- a) Explain the term *Moderato alla breve*. _____
- b) In relation to your answer to question a), suggest a suitable time signature. _____
- c) Oboe, bar 1: name the interval between the 2nd and 3rd notes. _____
- d) Write out the first 4 bars of the horn part as it would sound.

- e) The time signature changes for piccolo, flute, oboe and clarinet. Where does this change take place, and what is the new time signature?

- f) Explain the function of the double bass part in bars 1-8. _____
- g) Which of the three percussion instruments is pitched? _____
- h) Describe the following chords in the harp part:

[a] Bar 2, 2nd chord _____

[b] Bars 19-20 _____

- i) Explain the term *cantabile assai* in bar 33. _____
- j) In which bars does the cor anglais play the theme? _____
- k) In which bar does the composer instruct 3 instruments to play in pairs? Name the instruments.

- l) Bars 26 and 27: explain the terms *div.* and *unis.* in the viola part.

- m) Write out the ornaments in the 2nd violin part from letter **P** to the end.

n) Write out bars 8-10 of the double bass part as it would sound.

o) Which instrument in the score sounds an octave higher than written? _____

p) What role does the harp play in this extract?

q) Comment on the string writing in the last three bars of the extract.

r) The composer uses four horns. Comment on the part they play in the whole extract.

s) Comment on the style/mood of the music.

t) In which century do you think this extract was composed? Suggest a composer and his country of origin.

Extract 14

Moderato alla breve

Flauto piccolo

Flauti

Oboe
dolce

Corno inglese

Clarinetti in A

Fagotti
p

Corni in F
p

Campanella (Glockenspiel)

Triangolo

Tamburo

Arpa
[a]

Violini I
pizz.
p

Violini II
pizz.
p

Viole
dolce e cantabile

Violoncelli
p dolce
pizz.

Contrabassi
p

6

Ob.

Cl. (A)

Fg.

Cor. (F)

Arp.

I VI.

II

Vle.

Vcl.

Cb.

13

Ob.

C. ingl.

Cl. (A)

Fg.

Cor. (F)

Arp.

I VI.

II

Vle.

Vcl.

Cb.

dolce e cantabile

arco *tr*

arco *tr*

pizz. *p*

cantabile *p*

19

C. ingl.

Cl. (A)

Fg.

Arp.

I

VI.

II

Vle.

Vcl.

Cb.

26

C. ingl.

Cl. (A)

Fg.

Arp.

I

VI.

II

Vle.

Vcl.

Cb.

dim.

dim.

dim.

div.

unis.

dim.

33 P

Fl. picc.

Fl. *a 2*
f

Ob.

C. ingl. *mf cantabile assai*

Cl. (A) *a 2*
f

Fg. *a 2*

Cor. (F) *p*

Camp.

Tamb.

Arp. *f* *8va*

I *div.*
mf cantabile assai

VI. *tr*

II *p sempre*

Vle. *pizz.*
f

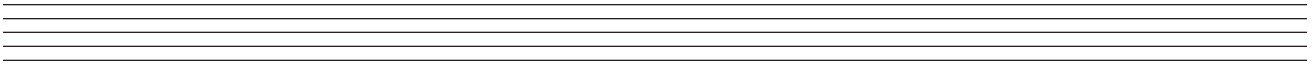
Vcl. *mf saltando*

Cb. *mf*

15.

Study [Extract 15](#) and then answer the questions below:

- a) Name the interval between the 4th and 5th notes in bar 1 of the 1st violin part. _____
- b) Name the key of the extract. _____
- c) Name the key in bar 3. _____
- d) Using the bass clef, write out the viola part in bars 3 and 4.

A set of five horizontal lines representing a musical staff, intended for writing the viola part in bass clef for bars 3 and 4.

- e) Transpose bars 1-4 of the oboe d'amore II part up a minor third.

A set of five horizontal lines representing a musical staff, intended for transposing the oboe d'amore II part up a minor third.

- f) Giving bar and beat numbers, identify a perfect cadence. _____
- g) Identify by bar numbers where a vocal part doubles the instrumental part. _____
- h) In bars 7-8, which instrumental parts are independent of the vocal parts? _____
- i) Using bar numbers, refer to two examples of imitation in the vocal parts. _____
- j) Bar 5: explain the D# semiquaver (alto part). _____
- k) Are the flutes and oboes transposing instruments? _____
- l) Look at the 1st violin part and, by bar and beat numbers, identify an ornamentally resolved suspension.

A single horizontal line for writing the answer to question l.

- m) The words mean 'all generations', later followed by 'will call me blessed'. Suggest a suitable tempo.

A single horizontal line for writing the answer to question m.

- n) Comment on the composer's use of the four wind instruments.

Four horizontal lines for writing the answer to question n.

o) The lowest stave of the score is played by the fagotto, organ and continuo. What is a fagotto, and what is the role of these instruments?

p) What would the organist play in this group of instruments?

q) How would you describe this style of writing?

r) When might the extract have been written? Give reasons for your answer.

s) What name is used to describe this period of musical history?

t) Suggest the composer of this extract. _____

Extract 15

4. Omnes generationes

Flauto traverso I

Flauto traverso II

Oboe d'amore I

Oboe d'amore II

Violino I

Violino II

Viola

Soprano I
cent o - mnes, o - mnes ge - ne - ra - ti -

Soprano II
o - - - - - mnes, o - mnes, o - mnes

Alto
o - mnes, o - mnes ge - ne - ra - ti - o - nes,

Tenore
o - - - - - mnes ge - ne - ra - - - ti - o - nes,

Basso
o - mnes, o - mnes ge - ne - ra - ti - o - - - - -

(Fagotto)
Organo e Continuo

3

Fl. trv.

Ob. d'a.

VI.

Vla.

Sop.

A.

T.

B.

(Fg.)
Org. e C.

o - - - nes,
ge - ne - ra - ti - o - - - nes, o - mnes, o - - - mnes, o - mnes
o - mnes, o - mnes ge - ne - ra - ti - o - nes, o - mnes, o - mnes ge - ne - ra - ti -
o - mnes, o - mnes ge - ne - ra - ti - o - - - nes,
nes,
o - mnes, o - mnes ge - ne - ra - ti o - nes,

16.

Study [Extract 16](#) and then answer the questions below:

- a) For what ensemble is the music written? _____
- b) What name is used to describe this genre of music? _____
- c) Name two key signatures used. _____
- d) The extract is taken from a work with four movements. Which movement might this be?

- e) Describe the terms *Lento assai, cantante e tranquillo*. _____
- f) In which bar does the tempo become 'a little slower'? _____
- g) Suggest a suitable time signature. _____
- h) How would you describe the cello part in the last two and a half bars?

- i) Using the bass clef, write the viola part in the bracketed section.

- j) Name the cadence and key at bar 32. _____
- k) Name the interval circled in the 1st violin part in bar 43. _____
- l) Name two bars (and beats) where the 2nd violin and viola play in thirds.

- m) At bar 17, explain the signs *mfz* and *p*. _____
- n) Compare the style of writing in bars 23-32 with that of bars 43-54.

- o) The music is presented in four sections. Identify the bars where each section begins.

- p) Which two sections are similar in style?

- q) When might the music have been written? _____

- r) What name is used to describe this period of musical history? _____

- s) Which composer may have written this music? _____

- t) Comment in detail on the dynamic range of the music. Does this suggest a particular style to you?

Extract 16

Lento assai, cantante e tranquillo

Violin 1
p cresc. *sotto voce* *p*

Violin 2
p *cresc.* *p*

Viola
p *cresc.* *p*

Cello
p *cresc.* *p*

8 *p* *p* *dim.* *dim.* *dim.* *dim.*

15 *cresc.* *cresc.* *cresc.* *cresc.* *rfz p* *rfz p* *rfz p* *rfz p*

21 *dim.* *pp* *cresc.* *pp* *pp* *cresc.* *pp* *pp* *cresc.* *pp* *pp* *cresc.* *pp*

Più lento

26

pp *cresc.* *rfz* *p* *cresc.*

31

Tempo 1

p *pp* *cresc.* *p*

35

p *pp* *cresc.* *p*

39

p *pp* *cresc.* *p*

43 *ten. ten.*
semplice

46 *cresc. poco a poco*
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco

49 *p* *cresc.* *rfz*
p *cresc.* *rfz*
p *cresc.* *rfz*
p *cresc.* *rfz*

52 *p* *dim.* *pp* *ritard.*
p *dim.* *pp* *ritard.*
p *dim.* *pp* *ritard.*
p *dim.* *pp* *ritard.*

List of extracts used in exercises 1–9 and 14–16

- | | |
|---|---|
| 1. Humperdinck: <i>Hansel and Gretel</i> (1893) | 7. Delius: <i>Brigg Fair</i> (1907) |
| 2. Coleridge-Taylor: <i>Hiawatha</i> (1898) | 8. Vaughan Williams: <i>Symphony No. 4</i> (1931) |
| 3. Sullivan: <i>The Golden Legend</i> (1886) | 9. Ibert: <i>Divertissement</i> (1930) |
| 4. Purcell: <i>The Fairy Queen</i> (1692) | 14. Borodin: 'Polovtsian Dances' from <i>Prince Igor</i> (1857) |
| 5. Fauré: <i>Masques et Bergamasques</i> (1920) | 15. Bach: <i>Magnificat in D</i> (1723) |
| 6. Beethoven: <i>Symphony No. 1</i> (1800) | 16. Beethoven: <i>String Quartet Op.135</i> (1827) |

Performance Directions

The following signs and terms are applied only to certain instrumental groups:


Strings and Brass

<i>con sordini</i> (or <i>con sord</i>)	with mutes
<i>senza sordini</i> (or <i>senza sord</i>)	without mutes
à2	a passage played by a pair of instruments in unison
+	a 'stopped' note (French horn)

Strings

<i>arco</i>	play with the bow (usually found after <i>pizzicato</i>)
<i>pizzicato</i> (or <i>pizz.</i>)	plucked
<i>sul G</i>	play on the G string
<i>sul D</i>	play on the D string
<i>sul ponticello</i> (or <i>sul pont.</i>)	play near the bridge
<i>divisi</i> (or <i>div.</i>)	instruments playing from one line of music are to separate and play in two parts
<i>col legno</i>	play using the back (or wood) of the bow

Bowing marks

▣	a 'down' bow
∨	an 'up' bow
	a slur – above or below notes this means that the notes are to be played in one stroke of the bow, either up or down

Pianoforte

<i>una corda</i>	play with the soft pedal (literally 'one string')
<i>tre corda</i>	this cancels the above (literally 'three strings')
Ped. *	} press/release the sustaining pedal
P_____	
<i>mano</i>	hand
<i>mano sinistra</i> (or <i>m.s.</i>)	left hand
<i>mano destra</i> (or <i>m.d.</i>)	right hand
}	spread the notes of a chord rapidly from bottom to top
<i>Col 8v</i>	with the octave above
<i>Col 8v</i>	with the octave below

Musical Terms (Italian, French and German)

Following is a list of musical terms, which may be found useful in preparing for Component 2. Of necessity it is not exhaustive, and other terms may be used in the examination.

<i>à</i>	for, by, on	<i>lent</i>	slow
<i>aber</i>	but	<i>l'istesso</i>	the same
<i>affettuoso</i>	affectionately	<i>l'istesso tempo</i>	the same speed
<i>affrettando</i>	pressing forward	<i>loco</i>	at the pitch indicated
<i>amabile</i>	gentle, tender, lovely	<i>lunga</i>	long (e.g. <i>lunga pausa</i> : a long pause)
<i>anime</i>	animated	<i>lusingando</i>	caressingly, in a coaxing manner
<i>appassionato</i>	with feeling, passion	<i>mais</i>	but
<i>assez / assai</i>	very, enough	<i>mässig</i>	moderate (speed)
<i>attacca</i>	commence at once without a pause	<i>misura</i>	a bar, measure (e.g. <i>senza misura</i> : not in strict time)
<i>ausdruck</i>	expression	<i>mit</i>	with
<i>avec</i>	with	<i>modéré</i>	at a moderate speed
<i>bewegt</i>	moved, with agitation	<i>moins</i>	less
<i>breit</i>	broadly	<i>muta</i>	a direction to a player on a horn, trumpet etc., or on drums, to change the KEY of his instrument (e.g. <i>muta in A</i> , etc.)
<i>calando</i>	with decreasing volume of tone and slackening pace	<i>nachdruck</i>	emphasis, accent
<i>cantando / cantabile</i>	in a singing style	<i>nicht</i>	not
<i>cédez</i>	relax the speed, yield	<i>niente</i>	nothing
<i>come</i>	as, like	<i>nobilmente</i>	with grandeur, nobly
<i>come prima</i>	as at first	<i>non</i>	not (e.g. <i>non troppo presto</i> : not too fast)
<i>come sopra</i>	as above	<i>ohne</i>	without
<i>dolente</i>	in a plaintive, sorrowful style	<i>perdendosi</i>	dying away, losing time and power
<i>dolore</i>	grief	<i>peu</i>	a little
<i>doppio movimento</i>	at double the pace	<i>piacevole</i>	pleasantly
<i>douce</i>	soft, sweet	<i>piangevole</i>	in a plaintive manner
<i>ein</i>	one, a	<i>plus</i>	more
<i>einfach</i>	simple	<i>pochettino, poch.</i>	a little
<i>en dehors</i>	prominent (to make the melody stand out)	<i>possibile</i>	possible (e.g. <i>il piu forte possibile</i> : as loud as possible)
<i>en pressant</i>	hurrying on	<i>presser</i>	hurry
<i>en retenant</i>	holding back	<i>quasi</i>	as if, almost
<i>estinto</i>	barely audible	<i>ralentir</i>	slow down
<i>et</i>	and	<i>retenu</i>	held back
<i>etwas</i>	somewhat	<i>rinforzando, rf, rfz</i>	reinforcing
<i>facile</i>	easy	<i>ruhig</i>	quiet, tranquil, calm
<i>fröhlich</i>	joyful, cheerful	<i>sans</i>	without
<i>fuoco</i>	fire, spirit, dash	<i>schnell</i>	quick
<i>giusto</i>	exact	<i>segue</i>	follows, go straight on
<i>hastig</i>	quick	<i>sehr</i>	very, much, extremely
<i>immer</i>	always	<i>smorzando, smorz.</i>	gradually fading away
<i>incalzando</i>	increasing in speed	<i>sonoro</i>	sonorous
<i>lacrimoso</i>	tearful, mournful	<i>sopra</i>	above, before
<i>langsam</i>	slow		
<i>lebhaft</i>	lively		
<i>légèrement</i>	lightly, easily, gracefully		

<i>sotto</i>	below, under	<i>veloce</i>	rapid, swift
<i>sotto voce</i>	in an undertone	<i>vif</i>	lively, brisk
<i>süss</i>	sweet	<i>vite</i>	quick, swift
<i>tempo giusto</i>	in strict time	<i>voce</i>	the voice
<i>teneramente, tenerezza</i>	tenderly, delicacy	<i>volante</i>	flying, fast
<i>tosto</i>	swift, rapid	<i>voll</i>	full
<i>traurig</i>	sad, sorrowfully	<i>wenig</i>	little
<i>très</i>	very	<i>wieder</i>	again
<i>un, une</i>	one	<i>zart</i>	soft, delicate
<i>und</i>	and	<i>zu</i>	to, too

Names of Orchestral Instruments

Depending on the nationality of a composer, they may use the names of instruments in their native language – commonly English, Italian, French and German. Some names are common, but for your reference we give a detailed list below:

English	Italian	French	German
Flute	Flauto	Flûte	Flöte
Piccolo	Flauto Piccolo	Petite Flûte	Kleine Flöte
Oboe (or Hautboy)	Oboe	Hautbois	Hoboe
Cor Anglais (or English Horn)	Corno Inglese	Cor Anglais	Englisches Horn
Clarinet	Clarinetto	Clarinette	Klarinette
Bass Clarinet	Clarone	Clarinette basse	Bassklarinette
Bassoon	Fagotto	Basson	Fagott
Double Bassoon (or Contrabassoon)	Contrafagotto	Contrebasson	Kontrafagott
Horn	Corno	Cor	Horn
Trumpet	Tromba	Trompette	Trompete
Trombone	Trombone	Trombone	Posaune
Tuba	Tuba	Tuba	Tuba
Timpani (or Kettledrums)	Timpani	Timbales	Pauken
Bass Drum	Gran Cassa	Grosse Caisse	Grosse Trommel
Cymbals	Piatti or Cinelli	Cymbales	Becken
Side Drum	Tamburo militare	Tambour militaire	Kleine Trommel
Triangle	Triangolo	Triangle	Triangel
Tambourine	Tamburino	Tambour de Basque	Schellentrommel
Tenor Drum	Cassa rullante	Caisse roulante	Rührtrommel
Gong	Tam-tam	Tam-tam	Tam-tam
Glockenspiel	Campanette	Carillon	Glockenspiel
Xylophone	Silafone	Xylophone	Xylophon
Celesta	Celesta	Céleste	Celeste
Bells	Campanelle	Cloches	Glocken
Harp	Arpa	Harpe	Harfe
Violin	Violino	Violon	Violine
Viola	Viola	Alto	Bratsche
Violoncello	Violoncello	Violoncelle	Violoncell
Double Bass	Contrabasso	Contre basse	Kontrabass