

Please check the examination details below before entering your candidate information

Candidate surname

Other names

**Pearson Edexcel
Level 3 GCE**

Centre Number

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Candidate Number

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Time 2 hours 10 minutes

**Paper
reference**

9MU0/03

Music
Advanced
COMPONENT 3: Appraising

You must have:

Resource Booklet (enclosed)
CD and individual CD player

Total Marks

Instructions

- Use **black** ink or ball-point pen. You may use pencil for rough work in question 4.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **all** questions in Section A, in Section B answer question 5 and either question 6(a), **or** 6(b) **or** 6(c) **or** 6(d) .
- Answer the questions in the spaces provided
– *there may be more space than you need.*

Information

- The total mark for this paper is 100.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.
- You may listen to excerpts as many times as you wish.
- You are reminded of the importance of clear and orderly presentation in your answers.

Turn over ►

P70485A

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SECTION A

Answer ALL questions. Write your answers in the spaces provided.

Some questions must be answered with a cross in a box ☒. If you change your mind about an answer, put a line through the box ☒ and then mark your new answer with a cross ☒.

1 Kate Bush, *Hounds of Love*: 'And Dream of Sheep'

Listen to Track 1 of the CD and refer to Excerpt 1 in the resource booklet.

(a) Describe the texture and piano accompaniment at bars 1 to 7. (3)

.....

.....

.....

.....

(b) (i) Identify the interval heard in the vocal melody at bar 4 beats 1 and 2. (1)

.....

(ii) Identify the interval heard in the vocal melody at bar 4 beat 4. (1)

.....

(c) Describe the vocal writing at bar 5 beat 2 to bar 7. (3)

.....

.....

.....

.....

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(d) Identify the chords heard in bars 8 and 9.

The first chord is indicated below.

(3)

Bar 8 beats 1 and 2	E
Bar 8 beats 3 and 4	
Bar 9 beats 1 and 2	
Bar 9 beats 3 and 4	

(e) Identify the chord heard at bar 13.

(1)

(f) Name the cadence heard at bars 14 to 15.

(1)

(g) Name the section starting at bar 15.

(1)

(h) Explain how drama is created at bars 22 to 24.

(3)



(i) Name the cadence heard at bars 25 to 26.

(1)

(j) Identify the year when this album was released.

(1)

- A** 1975
- B** 1985
- C** 1995
- D** 2005

(Total for Question 1 = 19 marks)



2 Claude Debussy, *Estampes, No. 2 'La soirée dans Grenade'*

Listen to Track 2 of the CD and refer to Excerpt 2 in the resource booklet.

(a) Describe the melody at bars 7 to 9.

(4)

(b) Describe the rhythm in bar 15.

(2)

(c) Describe the harmony at bars 19 to 20.

(2)

(d) Identify the scale used at bars 23 to 28.

(1)

- A** Chromatic
- B** Harmonic minor
- C** Melodic minor
- D** Whole tone



(e) Describe the use of the piano in this excerpt.

(2)

.....

.....

.....

(Total for Question 2 = 11 marks)

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3 Vaughan Williams, *On Wenlock Edge* No. 3 'Is My Team Ploughing?'

Listen to Track 3 of the CD and refer to Excerpt 3 in the resource booklet.

(a) Describe the rhythm at bars 1 to 4. (2)

.....

.....

.....

(b) Identify the section which starts at bar 5. (1)

.....

(c) Identify the string instrument that enters at bar 9. (1)

.....

(d) Describe the texture at bar 9 to bar 19 beat 1. (2)

.....

.....

.....

(e) Identify the two melodic intervals in the vocal part. (2)

1. Bar 15 beat 4 to bar 16 beat 1
2. Bar 17 beat 3 to bar 18 beat 2



(f) Compare bars 19 and 20 with bars 1 to 4.

(4)

.....

.....

.....

.....

.....

(Total for Question 3 = 12 marks)

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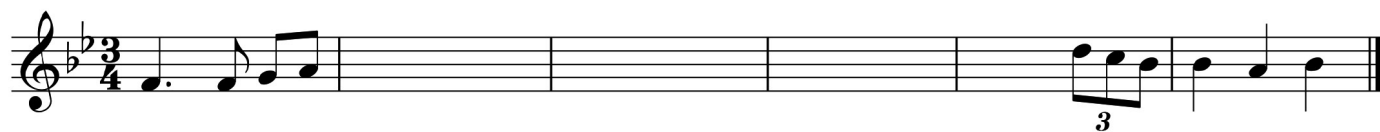
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4 Listen to Track 4 of the CD.

Complete the melody in bars 2 to 5.



(Total for Question 4 = 8 marks)

TOTAL FOR SECTION A = 50 MARKS



SECTION B

Write your answers in the spaces provided.

5 Instrumental Music

Listen to Track 5 of the CD.

This piece is an example of programme music by a 19th-century composer imagining the music of faraway countries.

Discuss how the composer reflects this through their use of the musical elements. Relate your discussion to other relevant works which may include set works and other music.

(20)

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(Total for Question 5 = 20 marks)



You must answer either (a) INSTRUMENTAL MUSIC or (b) MUSIC FOR FILM or (c) POPULAR MUSIC or (d) NEW DIRECTIONS

EITHER

6 (a) INSTRUMENTAL MUSIC

Discuss Berlioz's use of tonality, structure and tempo, metre and rhythm in *Symphonie Fantastique*, Movement I.

Relate your discussion to other relevant works. These may include set works, wider listening or other music.

(30)

OR

(b) MUSIC FOR FILM

Discuss Elfman's use of melody, harmony and sonority in *Batman Returns*: 'Birth of a Penguin Part II'.

Relate your discussion to other relevant works. These may include set works, wider listening or other music.

(30)

OR

(c) POPULAR MUSIC

Discuss The Beatles' use of melody, structure and texture in *Revolver*: 'Eleanor Rigby'.

Relate your discussion to other relevant works. These may include set works, wider listening or other music.

(30)

OR

(d) NEW DIRECTIONS

Discuss Saariaho's use of melody, sonority and texture in *Petals* for Violoncello and Live Electronics.

Relate your discussion to other relevant works. These may include set works, wider listening or other music.

(30)

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Indicate which question you are answering by marking a cross . If you change your mind, put a line through the box and then indicate your new question with a cross .

If you answer part (a) put a cross in the box .

If you answer part (b) put a cross in the box .

If you answer part (c) put a cross in the box .

If you answer part (d) put a cross in the box .

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(Total for Question 6 = 30 marks)

TOTAL FOR SECTION B = 50 MARKS
TOTAL FOR PAPER = 100 MARKS



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Pearson Edexcel Level 3 GCE

Time 2 hours 10 minutes

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Music
Advanced
COMPONENT 3: Appraising

Resource Booklet

Do not return this Resource Booklet with the question paper.

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CD Track Listing

Track Number	Question Number	Excerpt
1	1	Kate Bush, <i>Hounds of Love</i> : 'And Dream of Sheep'
2	2	Claude Debussy, <i>Estampes, No. 2 'La soirée dans Grenade'</i>
3	3	Vaughan Williams, <i>On Wenlock Edge No. 3 'Is My Team Ploughing?'</i>
4	4	Aural Dictation
5	5	Unfamiliar listening

1 Kate Bush, *Hounds of Love: 'And Dream of Sheep'*

a) Texture and piano accompaniment bi) Interval bii) Interval

Lit-tle light_ shin-ing,_ lit-tle light_ will guide them to_

5 c) Vocal writing d) Chords

me. My face is all lit up, my face is all lit up. If they find me racing

9

white hor - ses they'll not take me for a buoy Let me be

13 e) Chord f) Cadence g) Section

weak, let me sleep and dream of sheep. Oh,

20 h) How is drama created?

I'll wake up to an-y sound of en- gines, ev - 'ry

23 i) Cadence

gull a- seek- ing craft. I can't keep my eyes o- pen, wish I had my ra- di o.

2 Claude Debussy, *Estampes*, No. 2 'La soirée dans Grenade'

The image displays five systems of musical notation for the piece 'La soirée dans Grenade' by Claude Debussy. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The systems are annotated as follows:

- System 1:** Bass clef, measures 1-8. An annotation 'a) Melody' is placed above the staff, spanning from measure 5 to 8.
- System 2:** Treble clef, measures 9-16. An annotation 'b) Rhythm' is placed above the staff, spanning from measure 10 to 16. Measure numbers 10, 13, and 16 are indicated at the start of their respective measures.
- System 3:** Bass clef, measures 17-23. An annotation 'c) Harmony' is placed above the staff, spanning from measure 17 to 23. Measure number 17 is indicated at the start of the first measure.
- System 4:** Treble clef, measures 24-28. An annotation 'd) Scale' is placed above the staff, spanning from measure 24 to 28. Measure number 24 is indicated at the start of the first measure.
- System 5:** Bass clef, measures 29-34. Measure number 29 is indicated at the start of the first measure.

3 Vaughan Williams, *On Wenlock Edge* No. 3 'Is My Team Ploughing?'

1 a) Rhythm b) Section

Is my girl hap-py, That I thought hard to leave, And

7 d) Texture c) String instrument

has she tired of weep-ing As she lies down at eve? Ay, she

12 e1) Interval

lies down light-ly, She lies not down to weep: Your girl is well con-ten-ted.

17 e2) Interval f) Compare with bars 1-4

Be still my lad, and sleep. Is my friend hear-ty, Now

22

I am thin and pine, And has he found to sleep in A bet-ter bed than mine?

6 (a) Instrumental Music

Illustrative excerpt from Berlioz, *Symphonie Fantastique*, Movement I.

Largo (♩ = 56)

Flûtes I, II
Hautbois I, II
Clarinettes (En Sib) I, II
Bassons I-IV
Corns (En Mi) I, II
Corns (En Ut) III, IV
Trompettes (En Ut) I, II
Cornets à Pistons (En Sol) I, II
Timbales (En Ut, Sol)
Violons (au moins 15) I
Violons (au moins 15) II
Altos (au moins 10)
Violoncelles (au moins 11)
Contre-Basses (au moins 9)

Vin. I
Vin. II
Altos
Vcls.
C-B.

A

Fl. *pp*

Cl. (Sib) *pp*

Cors (Mio) *pp*

Cors (Ut) *pp*

Vln. I *p*

Vln. II *pp*

Altos *pp*

Vcls. *pp*

C-B. *pp* *Soli pizz.* *f* *3* *p* *arco* *cresc.* *mf*



B

17 **plus vite** **animez**

Cors (Mio) *p* *3*

Cors (Ut) *p* *3*

Vln. I *pp* *senza sord.* *a punta d'arco* *6* *6* *6* *6* *cresc.* *3* *3*

Vln. II *p* *senza sord.* *tr* *tr* *6* *6*

Altos *f = pp* *pp* *senza sord.* *3* *3* *p*

Vcls. *f = pp* *pp*

C-B. *f = pp* *pp*

20 un peu plus vite

Bsn. *mf* 3

Cors (Mib) *p* 3

Cors (Ut) *p* 3

Vln. I *cresc. poco a poco* 6 tr *mf* 6

Vln. II *cresc. poco a poco* 6 tr *mf* 6

Altos *cresc.* 3 *mf* 6 double corde

Vcls. *pp* senza sord. 3 *cresc.* 3 *mf* 6

C-B. *p cresc.* 3 *mf* 6

22 poco rallent. retenu jusqu'au premier mouvement

Fl. *p* 3 *sf* *p* 3

Hb. *p* 3 *sf* *p* 3

Cl. (Si \flat) *poco f* *f* *pp* *sf* *p* 3

Bsn. *cresc.* 3 *f* *pp* *sf*

Cors (Mib) *cresc. poco a poco* 3 *f* *p* *sf* *p* 3 I solo

Cors (Ut) *cresc. poco a poco* 3 *f* *p* *sf* *p* 3

Vln. I *cresc.* 6 *ff dim.* 3 *pp* *mf > p*

Vln. II *cresc.* 6 *ff dim.* 3 *pp* *mf > p*

Altos *cresc.* 6 *ff* *p* *pp* 6

Vcls. *div.* 6 *ff* *p* *pp* unis. 6

C-B. *cresc.* 6 *ff* *p* *pp* pizz. *mf*

30

FL. *p*

Cl. (Sib) *p*

Bsn. *p*

Cors (Mib) *p*

Cors (Ut) *p* III

Vln. I

Vln. II

Altos

Vlcs.

C-B.



32

FL. *cresc.*

Cl. (Sib) *cresc.*

Bsn. *unis.*

Cors (Mib) *p* I

Cors (Ut) *p* III

Vln. I *cresc.*

Vln. II *cresc.*

Altos

Vlcs.

C-B.

35

[E]

Fl. *f* --- *p* *p* --- *pp* *p* --- *pp* *p* --- *pp* *p* --- *p*

Hb. *f* --- *p* *p* --- *pp* *p* --- *pp* *p* --- *p*

Cl. (Sib) *f* --- *p* *p* --- *pp* *p* --- *pp* *p* --- *pp* *p* --- *p*

Bsn. *f* --- *pp* *pp* --- *pp* *p* --- *p*

Cors (Mib) *f* --- *p* *p* --- *pp* *p* --- *pp* *p* --- *p*

Cors (Ut) *f* --- *p* *pp* --- *pp* *p* --- *pp* *p* --- *p*

Vln. I *f* --- *pp* *mf* --- *p* *pp* --- *pp*

Vln. II *f* --- *pp* *pp* --- *pp* *f* --- *pp*

Altos *f* --- *pp* *pp* --- *pp* *f* --- *pp*

Vlcs. *f* --- *pp* *pp* --- *pp* *mf* --- *p* *f* --- *pp*

C-B. *f* --- *pp* *pp* --- *pp* *mf* --- *p* *f* --- *pp*

40

Fl. *p* *f* --- *p* *p* --- *p*

Hb. *f* --- *p* *p* --- *p*

Cl. (Sib) *p* *f* --- *p* *p* --- *p*

Bsn. *p* *pp* --- *pp* *f* --- *p* *p* --- *p*

Cors (Mib)

Cors (Ut)

Vln. I *sf* --- *p*

Vln. II *pp* *sf* --- *p*

Altos *pp* *sf* --- *p*

Vlcs. *pp* *sf* --- *p*

C-B. *pp* *sf* --- *p*

46 **F** sans ralentir
soli

Fl. *p* *pp* 3 3 3 3 6

Cl. (Sis) *p* *pp* 3 3 3 3 6

Bsn. *p*

Cors (Mib) *p* I solo

Cors (Ut)

Vln. I *pizz.* *con sord.* *arco* *tr* *ppp* *leggiero* *arco*

Vln. II *pizz.* *arco* *p* *arco*

Altos *pizz.* *mf*

Vlcs. *sf* *pp*

C-B. *sf* *pp*



52

Fl. 3 6 3 6

Cl. (Sis) 3 6 3 6

Bsn.

Cors (Mib) 1

Cors (Ut) *p* III solo *pp*

Vln. I *tr*

Vln. II

Altos

Vlcs.

C-B.

56 **G**

Fl. *cresc. poco a poco*

Hb.

Cl. (Sib) *cresc. poco a poco*

Bsn. I, II unis. *cresc. poco a poco*

Cors (Mib) *p*

Cors (Ut) *p*

Vln. I *senza sord.* *cresc. poco a poco*

Vln. II *cresc. poco a poco*

Altos

Vcs. *cresc. poco a poco*

C-B. *cresc. poco a poco*

60

Fl. *mf* *pp* *ff* *ppp*

Hb. *mf* *pp* *ff* *ppp*

Cl. (Sib) *mf* *pp* *ff* *ppp*

Bsn. *mf* *pp* *ff* *ppp*

Cors (Mib) *mf* *pp* *ff* *ppp*

Cors (Ut) *mf* *pp* *ff* *ppp*

Vln. I *mf* *pp* *ff* *ppp* *pizz.* *arco*

Vln. II *mf* *pp* *ff* *ppp* *pizz.* *arco*

Altos *div. arco* *mf* *pp* *ff* *ppp* *pizz.* *arco*

Vcs. *sf* *mf* *pp* *ff* *ppp* *pizz.* *arco*

C-B. *sf* *mf* *pp* *ff* *ppp* *pizz.* *arco*

H Allegro agitato e appassionato assai (♩ = 132) *

64

Fl. *ff p ff p* I solo *p*

Hb. *ff p ff p*

Cl. (Si^b) *ff p ff p*

Bsn. *ff p ff p*

Cors (Mib) *ff pp*

Cors (Ut) *ff pp ff pp*

Timb. *(baguettes de bois recouvert en peau)*
ff pp ff pp

Vln. I *ff pp ff pp mf* pizz. arco

Vln. II *ff pp ff pp mf* pizz. arco *ppp*

Altos *ff pp ff pp mf* pizz. arco *ppp*

Vcls. *ff pp ff pp mf* pizz. arco *ppp*

C.B. *ff pp ff pp mf* pizz. arco



72 **1**

Fl. *poco sf*

Vln. I *poco sf*

Vln. II *p>*

Altos *p>*

Vcls. *p>*

C.B. arco *p>*

* One bar of this tempo is equivalent to one quarter of the preceding bar.

82

Fl. *sf* *dolce*

Vln. I *sf* *dolce*

Vln. II

Altos *sim.*

Vcs. et C.B. *sim.*

90

Fl. *cresc. poco a poco* *animez* *cresc.*

Vln. I *cresc. poco a poco* *cresc.*

Vln. II *cresc. poco a poco* *cresc.*

Altos *cresc. poco a poco* *cresc.*

Vcs. et C.B. *cresc. poco a poco* *cresc.*

97

Fl. *animez* *retenu* *a tempo*

Vln. I *sf* *dim.* *p* *poco f* *p*

Vln. II *sf* *dim.* *p* *f*

Altos *sf* *dim.* *p* *f*

Vcs. et C.B. *sf* *dim.* *p* *f*

104

Fl. *sf* *p* *sf* *un peu retenu*

Vln. I *sf* *p* *sf* *p*

Vln. II *p* *f* *p* *sf* *p* *sf* *p*

Altos *p* *f* *p* *sf* *p* *sf* *p*

Vcs. *p* *f* *p* *sf* *p* *sf* *p*

C.B. *p* *f* *p* *pizz.*

6 (b) Music For Film

Illustrative excerpt from Elfman, *Batman Returns: Birth of a Penguin Part II.*

♩ = 130

Vlns.

pp

Vc.

Hp.

Str., Ww.

cresc.

4

Hrns.

mf

Synth. Choir
(*Ostinati cont.*)

Vc.

+ Bsn., Bass Cl.

Tuba

(*drone cont.*)

8

Synth. Choir

Hrns.

Tpt.

f

11

Vlns.

Choir

mf

Bsn.

Timp., Snare

Str., Ww.

Bsn., Bass Cl.

Cl., Hrn. (stopped)

14

Hrns.

Fl., Ob.

Hrns., Ww.

(Vln., Bsn. *ostinati cont.*
Timp., Snare *simile*)

18 Ww. Hrns. Vlns. Tpt. (con sord.)
 Hrns. + Choir
 B Trb

rit.

sfz

♩ = 146

21 Tutti
 ff

Str., Timp., B.D.

(ostinato cont. sim.)

27 Hrns. Ww., Vlns., Hrns. (+ 8va) Hrns.

sempre marcato

31 Ww., Vlns. Trb. Hrns.

34 Vlns. Ww. (+8va lower) Timp.

(ostinato cont. sim.)

6 (c) Popular Music

Illustrative excerpt from The Beatles, *Revolver*: 'Eleanor Rigby'.

$\text{♩} = 136$

Score for the first system of 'Eleanor Rigby'. It includes staves for Voice, Backing Vocals, Vln. I, Vln. II, Vla., and Vc. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as quarter note = 136. The music starts with a forte (*f*) dynamic. The lyrics are: "Ah, look at all the lonely people,". The Vln. II and Vla. parts are marked with *f* and *cont. sim.* (continuo simile).

Voice

Backing Vocals

Vln. I

Vln. II

Vla.

Vc.

f

f

f

f

cont. sim.

cont. sim.

f

Ah, look at all the lonely people,

5

Score for the second system of 'Eleanor Rigby', starting at measure 5. It includes staves for Voice, Backing Vocals, Vln. I, Vln. II, Vla., and Vc. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "ah, look at all the lonely people." The Vln. II and Vla. parts are marked with *cont. sim.*

Voice

Backing Vocals

Vln. I

Vln. II

Vla.

Vc.

ah, look at all the lonely people.

cont. sim.

9

1. E - lea - nor Rig - by picks up the rice_ in the church_ where a wed - ding has been, _

mp *mf*

mp *mf*

mp *mf*

mp *mf*

13

lives in a dream. _ Waits at the win - dow, wear - ing the face_ that she keeps_ in a jar_ by the door

p

p

p

p

17

_ Who is it for? _ All the lone - ly peo - ple, where do_

mf

mf

mf

mf

mp

mp

mp

21

— they all— come from? All the lone - ly peo - ple, where do—

25

— they all— be - long?— 2.Fa-ther Mc-Ken - zie writ-ing the words of a ser-

29

- mon that no - one will hear,— no-one comes near.— Look at him work-ing,

mf *mp* *mf* *mp* *mf* *mp*

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EXCERPT FOR QUESTION 6(d) BEGINS ON THE NEXT PAGE

6 (d) New Directions

Illustrative excerpt from Saariaho, *Petals* for Violoncello and Live Electronics.

Lento (very slowly: the duration of every stave in this tempo should always be at least 20"!)

S.P. *tr* *very slow bow* *gliss.* *tr*

Vlc. *mp*

sul D

R ϕ 40% rev. time ca. 2.5"

2 S.P. \rightarrow S.T. *gliss.* *mp* \rightarrow *mf*

R (40%)

H ϕ 50%

3 *tr* *molto vibrato* *more frequent bow changes* S.T. \rightarrow S.V. *tremolo: as dense as poss.* *rit.* *mf* \rightarrow *ff* \rightarrow *f*

R (40%)

H (50%)

4 (S.P.) \downarrow = c.60 *energico* S.P. \rightarrow N *ff* 10 *ff* 10 *mf* 10

R (40%)

5 N \rightarrow S.T. S.P. *mf* 10 *p* *mf* 10

R (40%)

6 N \rightarrow S.T. S.P. \rightarrow S.T. S.P. \rightarrow S.T. *mp* 10 *p* *mf* 10 *pp* *f* 10 *mf*

R (40%)

7

S.T. 10
gliss.
mf

S.T. gliss. S.P.
rit. ----- molto -----

move as imperceptibly as poss. from trem. to trill

ppp

R (40%)

8

Lento
S.P. dolce
tr

very slow bow

S.P. -----> S.T. -----> S.P.

ppp (less and less pressure with the left hand) pp ppp

R (40%)

H 50% 30%

9

S.P. sempre dolce
tr

E.F. (ord.)

S.P.

ppp

R (40%)

H 30%

10

$\text{♩} = c. 54$ *espressivo*
N → S.P. N → S.P. N → S.P. N → S.P. N → S.P.
N → S.P. *accel.* N → S.P. *poco* N → S.P.

$\text{♩} = c. 66$

leggiero
tr
mp
mf
mf
pp

R 30%

11

S.P. poco agitato
5
p

S.P. -----> S.T. -----> S.P.

$\text{♩} = \text{♩}_5$
N calando
rit. poco ----- a t

gliss.
f
mf
ff
p
f
p
f

R (30%)

H 50%

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