



MUSIC
HIGHER AND STANDARD LEVEL

Monday 12 November 2001 (afternoon)

INSTRUCTIONS TO CANDIDATES

- Do not open this booklet until instructed to do so.
- Music scores required for Higher Level Paper 1 and Standard Level Paper 1.
- This document consists of:
 - Time Band 1 (Higher Level and Standard Level): The score
 - Time Band 2 (Higher Level and Standard Level): The music text
 - Time Band 4 (Higher Level only): The music text and score

**Time Band 1: Excerpt from
Concerto for Orchestra by Béla Bartók (1881–1945)**

1

I, II
Flts. *p*

III
p

Ob. I
p

Clts. I, II
in A
pp

Hn. I in F
con sord.
pp

Harp I
p

Vlns. II

Vls.
p, ma poco marc.

Vcs.
p, ma poco marc.

D. Bs.
p, ma poco marc.

Time Band 1 (continued)

sempre più tranquillo

6

I, II
Flts.

III

Ob. I

C.A.

Trbs. I, II
con sord.

Harp I

sempre più tranquillo

Vls.

Vcs.

D. Bs.

p

pp

pp

pp

Time Band 1 (continued)

11

Flts. I, II

Ob. I

Clts. I, II
in A

Trpt. I

Harp I

Vls.

Vcs.

D. Bs.

pp

pp

pp

con sord.

pp

p

p

p

Detailed description: This page of a musical score, titled "Time Band 1 (continued)", shows measures 11 through 14. The score is arranged in a system with seven staves. The top staff is for Flutes I and II, starting with a treble clef and a key signature of one sharp (F#). It begins with a *pp* dynamic and features a melodic line with slurs and ties. The Oboe I staff follows, also in treble clef and *pp* dynamic, with a similar melodic line. The Clarinets I and II in A staff is in treble clef and *pp* dynamic, playing sustained chords. The Trumpet I staff is in treble clef, marked *pp* and *con sord.* (con sordina), playing a melodic line. The Harp I staff is in treble clef and *pp* dynamic, playing a simple harmonic accompaniment. The Violin staff is in alto clef (C4 on the middle line) and *p* dynamic, playing a melodic line. The Viola and Double Bass staves are in bass clef and *p* dynamic, playing a similar melodic line. The score includes various musical notations such as slurs, ties, and dynamic markings.

Time Band 1 (continued)

18 $\text{♩} = 69$ Tempo I. ($\text{♩} = 83$) senza sord. *f* a 2

Trpts. I, II in C

Timp. *f*

Vlns. I $\text{♩} = 69$ Tempo I. ($\text{♩} = 83$) Tutti unis. senza sord. *f*

Vlns. II *f*

Vls. *f sub.*

Vcs. *f sub.*

D. Bs. *f sub.*

Detailed description: This is a page of a musical score for a symphony orchestra, specifically for the 'Time Band 1' section. The page is numbered 18 and contains six staves. The top staff is for Trpts. I, II in C, starting with a tempo of 69 and changing to 83. The second staff is for Timp. The third and fourth staves are for Vlns. I and Vlns. II, both starting at 69 and changing to 83. The fifth staff is for Vls. and the sixth for D. Bs. The score includes various musical notations such as rests, notes, and dynamics like *f* and *f sub.*. There are also performance instructions like 'senza sord.' and 'Tutti unis.'. The page ends with a 'Turn over' instruction.

Time Band 1 (continued)

Flts. I, II

Obs.
I, II, III

Clts. I, II, III
in B \flat

I, II
Bsns.

III

I, III
Hns. in F
(senza sord.)

II, IV

Trpts. I, II
in C

Trbs. I, II

Tuba

Timp.

Vlns. I

Vlns. II

Vls.

Vcs.

D. Bs.

881-277

24

a 2

ff

a 3

ff

a 3

ff

a 2

ff

senza sord.

f

(senza sord.)

f

senza sord.

f

f

a 2

f

ff

ff

ff

Time Band 1 (continued)

The musical score is for a section titled "Time Band 1 (continued)". It features multiple staves for various instruments:

- Picc.**: Piccolo, starting at measure 30.
- Flts. I, II**: Flutes I and II.
- Obs.**: Oboes, with parts for I, II and III.
- Clts. I, II, III in B \flat** : Clarinets I, II, and III.
- Bsns. I, II, III**: Bassoons.
- Hns. in F**: Horns in F, with parts for I, III and II, IV.
- Trpts. I, II in C**: Trumpets I and II.
- Trbs. I, II**: Trombones I and II.
- Tuba**: Tuba.
- Timp.**: Timpani.

The score includes dynamic markings such as *ff* (fortissimo) and *p* (piano), and articulation marks like accents and breath marks. A key signature of one flat is indicated by a \flat symbol at the beginning of the staves.

Time Band 1 (continued)

33

Picc. *f* *cresc.*

Flts. I, II *f* *cresc.*

I, II *f* *cresc.*

Obs. *f* *cresc.*

III *f* *cresc.*

Clts. I, II, III in Bb *f* *cresc.*

Bsns. I, II, III *ff*

I, III *a 2* *mf* *cresc.*

II, IV *a 2* *mf* *cresc.*

Vlns. I *f* *cresc.*

Vlns. II *f* *cresc.*

Vls. *f* *cresc.*

Vcs. *f* *cresc.*

a 3

Time Band 1 (continued)

39

Flts. I, II *ff* a²

I, II *ff* a²

Obs. III *ff*

Clts. I, II, III in B^b *ff* a³

Bsns. I, II, III *f* a³ I, II (b)

I, III *f* a²

Hns. in F II, IV *f* a²

Trpts. I, II in C *f*

Timp. *f*

Vlins. I *f*

Vlins. II *f* ben marc.

Vls. *ff* (b)

Vcs. *ff* (b) *f* ben marc.

Detailed description: This is a page of a musical score for a symphony orchestra, specifically for the 'Time Band 1' section. The page is numbered 39 and is the ninth page of the score. The music is written for various instruments including Flutes (I, II), Oboes (I, II, III), Clarinets (I, II, III in B-flat), Bassoons (I, II, III), Horns (I, III and II, IV in F), Trumpets (I, II in C), Timpani, Violins (I and II), Viola, and Cello. The score begins at measure 39. The Flutes, Oboes, Clarinets, Bassoons, Horns, and Trumpets parts are marked with a forte (*f*) or fortissimo (*ff*) dynamic and play a rhythmic pattern of eighth notes. The Violins and Cello parts are marked with a fortissimo (*ff*) dynamic and play a melodic line with a 'ben marc.' (ben marcato) articulation. The Viola part is marked with a fortissimo (*ff*) dynamic and plays a rhythmic pattern of eighth notes. The Timpani part is marked with a forte (*f*) dynamic and plays a rhythmic pattern of eighth notes. The score is written in a standard musical notation with a key signature of one flat and a time signature of 4/4.

Time Band 1 (continued)

Musical score for Time Band 1 (continued), measures 42 through 46. The score is arranged for the following instruments: Obs. I, II; Bsns. I, II; Vlns. II; Vls.; Vcs.; and D. Bs. The music is written in a key signature of two flats (Bb and Eb) and a common time signature (C). The score includes various dynamics and performance markings:

- Obs. I, II:** Measure 42 has a whole rest. Measure 43 has a whole note G4 with an *a 2* marking above it. Measure 44 has a whole rest. Measure 45 has a half note G4 with an *f, ben marc.* marking below it. Measure 46 has a half note G4 with an *f, ben marc.* marking below it.
- Bsns. I, II:** Measure 42 has a half note G2. Measure 43 has a half note G2. Measure 44 has a whole rest. Measure 45 has a half note G2 with an *f, ben marc.* marking below it. Measure 46 has a half note G2 with an *f, ben marc.* marking below it.
- Vlns. II:** Measure 42 has a quarter note G4. Measure 43 has a sixteenth-note run from G4 to Bb4 with a *(b)* marking below it. Measure 44 has a quarter note G4 with an *f* marking below it. Measure 45 has a half note G4. Measure 46 has a half note G4.
- Vls.:** Measure 42 has a whole rest. Measure 43 has a whole rest. Measure 44 has a half note G2 with an *f* marking below it. Measure 45 has a half note G2. Measure 46 has a half note G2.
- Vcs.:** Measure 42 has a half note G2. Measure 43 has a quarter note G2. Measure 44 has a sixteenth-note run from G2 to Bb2 with an *f* marking below it. Measure 45 has a sixteenth-note run from G2 to Bb2 with an *f, ben marc.* marking below it. Measure 46 has a half note G2 with an *f, ben marc.* marking below it.
- D. Bs.:** Measure 42 has a whole rest. Measure 43 has a whole rest. Measure 44 has a whole rest. Measure 45 has a half note G2 with an *f, ben marc.* marking below it. Measure 46 has a half note G2 with an *f, ben marc.* marking below it.

Time Band 1 (continued)

49 *f* *a 2* *f* *a 2*

Obs. I, II

Clts. I, II
in B \flat

Bsns.
I, II

Vlns. I

Vlns. II

Vls.

Vcs.

D. Bs.

f

Time Band 1 (continued)

Musical score for Time Band 1 (continued), measures 54-57. The score includes parts for Oboes (I, II), Clarinets (I, II in Bb), Horns (I, III and II, IV in F), Violins (I, II), Viola, Violoncello, and Double Bass. The music features a melodic line for the woodwinds and a rhythmic accompaniment for the strings. Dynamics include *p* (piano) and *f* (forte). The woodwinds play a melodic line starting at measure 54, marked *a 2*. The strings play a rhythmic accompaniment, with the Violins and Viola marked *f* from measure 56 onwards. The Horns play a melodic line starting at measure 56, marked *p*. The Violoncello and Double Bass play a rhythmic accompaniment, with the Double Bass marked *f* from measure 56 onwards.

Time Band 1 (continued)

58

Flts. I, II, III

Obs. I, II

Clts. I, II in Bb

Bsns. I, II, III

Hns. in F I, III

II, IV

Trbs. I, II

Timp.

Vlns. I

Vlns. II

Vls.

Vcs.

D. Bs.

ff

ff

ff

ff

cresc.

p cresc.

f

f

f

f

f

f

f

f

f

f

gliss.

ff

pochiss. allarg.

pochiss. allarg.

Time Band 2: Excerpt from *Te Deum* by Anton Bruckner (1824–1896)

Te Deum laudamus:
te Dóminum con-
fitémur.

Te ætérnum Patrem
omnis terra venerátur.

Tibi omnes Angeli:
tibi cœli et univérsæ po-
testátes.

Tibi Chérubim et Séra-
phim incessábili voce
proclámant:

We praise Thee, O God,
we acknowledge Thee
to be the Lord.

Thee, the Father ever-
lasting, all the earth doth
worship.

To Thee, all the Angels;
to Thee, the Heavens and
all the powers;

To Thee, the Cherubim
and Seraphim cry out
without ceasing:

Time Band 4: *Since Robin Hood* by Thomas Weelkes (1575–1623)

- 1 Since Robin Hood, Maid Marian,
- 2 And Little John are gone-a,
- 3 The hobby horse was quite forgot,
- 4 When Kemp did dance a lone-a,
- 5 He did labour After the tabor.
- 6 For to dance Then into France.
- 7 He took pains To skip,
- 8 to skip it in hope of gains.
- 9 He will trip it on the toe,
- 10 Diddle diddle diddle doe.

Time Band 4: *Since Robin Hood* by Thomas Weelkes (1575–1623)

With spirit *f* (repeat *p*)

[S.] CANTUS
Since Ro - bin Hood, Maid Ma - ri - an, And Lit - tle John are

[A.] TENOR
Since Ro - bin Hood, Maid Ma - ri - an, And Lit - tle John are

[T.] BASSUS
Since Ro - bin Hood, Maid Ma - ri - an, And Lit - tle John are

gone - a, The hob - by horse was quite for - got, When Kemp did dance a -

gone - a, The hob - by horse was quite for - got, When Kemp did dance a -

gone - a, The hob - by horse was quite for - got, When Kemp did dance a -

1 lone - a, Since lone a, He did la - bour

lone - a, Since lone - a, He did la - bour

lone - a, Since lone - a, He did la - bour

12 Af - ter the ta - bor. For to dance Then

Af - ter the ta - bor. For to dance

Af - ter the ta - bor. For to dance Then

Time Band 4 (continued)

16

in - to France, for (to dance then in - to

Then in - to France, for (to dance then in - to

in - to France, for (to dance then in - to

20

France.) He took pains To skip, (to skip,) to skip it in hope of

France.) He took pains, took pains To skip, (to skip,) to skip it in hope of

France.) He took pains To skip to skip, (to skip,) to skip it in hope of

25

gains, of gains. He will trip it, trip it, trip it on the

gains, (in hope of gains.) He will trip it, trip it, (trip it) on the

gains, of gains. He will trip it, trip it, trip it on the

29

toe, Did - dle did - dle did - dle doe, (did - dle did - dle did - dle doe.) doe.)

toe, Did - dle did - dle did - dle doe, (did - dle did - dle did - dle doe.) doe.)

toe, Did - dle did - dle did - dle doe, (did - dle did - dle did - dle doe.) doe.)