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**MUSIC (PRINCIPAL)**

**9800/03**

Paper 3 Section A: Stylistic Exercises Examination

**May/June 2017**

**2 hours**

Candidates answer on the Question Paper.

Additional Materials:      Keyboard  
   Manuscript paper

**READ THESE INSTRUCTIONS FIRST**

You may use a keyboard in this examination. You must attach any rough work to this answer booklet.

After candidates have completed this examination, Invigilators should attach candidates' work in Sections B and C of this component and send them all together to the Examiner.

DO **NOT** WRITE IN ANY BARCODES.

The syllabus is approved for use in England, Wales and Northern Ireland as a Cambridge International Level 3 Pre-U Certificate.

This document consists of **11** printed pages and **1** blank page.

You should complete **one** exercise in one of the genres you have studied. Your answers should be completed in this booklet. Any manuscript paper used for rough working must be attached to the booklet and handed in at the end of the examination.

- 1** Chorale harmonisations in the style of J. S. Bach (page 3) [30 marks]  
Complete the alto, tenor and bass parts in bars 2<sup>4</sup>–10.
- 2** String Quartets in the Classical style (pages 4–5) [30 marks]  
Complete the second violin, viola and cello parts in bars 12<sup>2</sup>–34.
- 3** Two-part Baroque counterpoint (pages 6–7) [30 marks]  
Complete the bass part in bars 4<sup>2</sup>–17<sup>1</sup> and the treble part in bars 17<sup>2</sup>–29.
- 4** Keyboard accompaniments in early Romantic style (pages 8–9) [30 marks]  
Complete the accompaniment in bars 3<sup>3</sup>–22.
- 5** Music in Jazz, Popular and Show styles (1920–1950) (pages 10–11) [30 marks]  
Complete the bass line and chord symbols in bars 5–24. In bars 25–34, complete the bass line and melody in accordance with the given chord symbols.

## 1 Chorale harmonisations in the style of J. S. Bach

Complete the alto, tenor and bass parts in bars 2<sup>4</sup>–10.**Warum betrübst du dich, mein Herz**

The image shows a musical score for a chorale in 4/4 time. The title is "Warum betrübst du dich, mein Herz". The score is divided into three systems. The first system shows the Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The Soprano part is written in treble clef, and the other parts are in bass clef. The key signature has one sharp (F#). The first system shows bars 1-3. The second system starts at bar 4 and shows the Soprano part with a box containing the number 4. The third system starts at bar 8 and shows the Soprano part with a box containing the number 8. The Alto, Tenor, and Bass parts are left blank for completion in bars 4-10.

## 2 String Quartets in the Classical style

Complete the second violin, viola and cello parts in bars 12<sup>2</sup>–34.

Mozart

**Allegro**

Vn 1  
*p*

Vn 2  
*p*

Va  
*p*

Vcl  
*p*

5

10

16

Musical score for measures 16-21. The score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The time signature is 4/4. The dynamics are *f* (forte) and *p* (piano). The melody consists of six measures. Measure 16 starts with a quarter rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. Measure 17 starts with a quarter rest followed by a quarter note C5, then a quarter note B4, and a quarter note A4. Measure 18 is a sixteenth-note triplet: G4, A4, B4. Measure 19 is a quarter note G4, then a quarter note F#4, and a quarter note E4. Measure 20 starts with a quarter rest followed by a quarter note D4, then a quarter note C4, and a quarter note B3. Measure 21 starts with a quarter rest followed by a quarter note A3, then a quarter note G3, and a quarter note F3.

22

Musical score for measures 22-27. The score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The time signature is 4/4. The dynamics are *f* (forte) and *p* (piano). The melody consists of six measures. Measure 22 is a sixteenth-note triplet: G4, A4, B4. Measure 23 is a quarter note G4, then a quarter note F#4, and a quarter note E4. Measure 24 is a quarter note D4, then a quarter note C4, and a quarter note B3. Measure 25 is a quarter note A3, then a quarter note G3, and a quarter note F3. Measure 26 is a quarter note E3, then a quarter note D3, and a quarter note C3. Measure 27 is a quarter note B2, then a quarter note A2, and a quarter note G2. The word *cresc.* (crescendo) is written below the final measure.

28

Musical score for measures 28-33. The score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The time signature is 4/4. The dynamics are *f* (forte) and *p* (piano). The melody consists of six measures. Measure 28 is a quarter note G4, then a quarter note A4, and a quarter note B4. Measure 29 is a quarter note C5, then a quarter note B4, and a quarter note A4. Measure 30 is a quarter note G4, then a quarter note F#4, and a quarter note E4. Measure 31 is a quarter note D4, then a quarter note C4, and a quarter note B3. Measure 32 is a quarter note A3, then a quarter note G3, and a quarter note F3. Measure 33 is a quarter note E3, then a quarter note D3, and a quarter note C3.

## 3 Two-part Baroque counterpoint

Complete the bass part in bars 4<sup>2</sup>–17<sup>1</sup> and the treble part in bars 17<sup>2</sup>–29.

Telemann

Andante

22

Musical notation for measures 22-25. The piece is in 2/4 time. The bass clef contains the melody, while the treble clef is empty. Measure 22: G2, A2, B2, C3. Measure 23: D3, E3, F3, G3. Measure 24: A3, B3, C4, D4. Measure 25: E4, F4, G4, A4.

26

Musical notation for measures 26-29. The piece is in 2/4 time. The bass clef contains the melody, while the treble clef is empty. Measure 26: G2, A2, B2, C3. Measure 27: D3, E3, F3, G3. Measure 28: A3, B3, C4, D4. Measure 29: E4, F4, G4, A4.

## 4 Keyboard accompaniments in early Romantic style

Complete the accompaniment in bars 3<sup>3</sup>–22.

## Morgenlied

Mendelssohn

Allegro vivace

Schon hö - her schwebt die Son - ne in

5

ih - rem Sie - ges - lauf, \_\_\_\_\_ was lebt, das at - met Won - ne, und

9

was daschlieft, wacht auf. O Gott, in dei - nem Son - nen - schein, wie\_\_\_\_

Ever higher rises the sun in  
its victorious course. Whatever lives breathes delight, and  
whatever sleeps awakes. O God, in your sunshine, how....



13

herr - lich ist's\_ le - ben - - - dig sein, O Gott, in dei - nem

17

Son - nen - schein, wie herr - lich\_ ist's le - ben - - - dig

20

sein!

...marvellous it is to be alive! O God, in your  
sunshine, how marvellous it is to be alive!

5 Music in Jazz, Popular and Show styles (1920–1950)

Complete the bass line and chord symbols in bars 5–24. In bars 25–34, complete the bass line and melody in accordance with the given chord symbols.

Richard A. Whiting & W. Franke Harling

Moderately

B $\flat$  B $\dim$  B $\flat$  E $\flat$ m(maj7) F $^{\circ}$

5

9

13

17

21

25

Cm Cm7 Ebm Bb A7 Gm

29

Cm7 F13 Bb

32

Bb Faug Bb Faug Bb

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