

Music History and Literature

I. Score identification (40 points total): Please select two score excerpts (20 points each) from among the attached eight choices. Please identify the stylistic era, the composer, and the genre. Then, justify each of your answers in a paragraph (one paragraph per answer). Please note: if the piece is not identified correctly, you can still receive full credit for your justification if it represents correct information (for example, if you mis-identify the composer, but correctly point out details about the time period, form, etc. in justifying your answer, you will still receive credit for the justification).

II. Broad essay questions (60 points): Please choose **two prompts** from the following four options. Write an essay responding to each prompt (30 points for each essay). Please draw on all your knowledge, both of the repertoire from the repertoire list and from any additional knowledge of your own instrument/voice. Essays will be graded based on accuracy, detail, and breadth of knowledge; they will not be graded rigorously in terms of grammar or writing style.

Please choose two:

1. Discuss how Nationalism affected musical style and reception in the nineteenth century.
2. Choose two different historical periods and discuss prevailing ideas about the relationship between words and music in each era.
3. Discuss instrumental music between c. 1475 and 1650, including categories, genres, and aesthetic qualities.
4. Compare and contrast Expressionism and Impressionism.

SCORE EXCERPT 1

Allegro assai vivo ($\text{d} = 108$)

Flauto

Ottavino

Oboi

Clarinetto in Do

Fagotti

in Mi

Corni
in Mi

Trombe in Mi

Tromboni

Cimbasso

Timpani

VIOLETTA

SCENA V.

ANNINA

(torna frettolosa)

ALFREDO

Violini

Viole

Violoncelli

Contrabbassi

Ch' t'accade?

(esitando)

Si-gno-ra...

Que-

pp

f

ff

pp

f

ff

pp

f

ff

pp

6

V. -
A. - stoggi, è ve-ro? vi senti - te meglio?
Viol.
V. le
Vc.
Cb.

Si, perché?
D'esse:

12

V. -
A. - cal - ma pro - met - te - te?
Viol.
V. le
Vc.
Cb.

Si, che vuoi dir - mi?
Pre - ve-nir vi

17

Clar. in Do Fag. V. A. Viol. V-le Vc. Cb.

U-nagio-ia!... dl-ce-sti?
vol-li... u-na gio-la im-provvi-sa.
Al-
Si, o si-gno-ra...

23

Ob. Clar. in Do Fag. Cimb. Timp. V. Viol. V-le Vc. Cb.

(comparisce Alfredo)

-fre-do! Ahnui ve-de-sti! ei vien!... ei vien! taf-fret-ta... Al-fre-do
(Annina afferma col capo e va ad aprire la porta)

poco cresc.

poco cresc.

SCORE EXCERPT 2

$\text{♩} = 72$

2 vib. gliss. gl. vib. vib. vib.

4 vib. vib. vib. (poco) poco

7 vib. vib. (poco) (poco)

12 vib. vib. III f

15 ff ff p vib. tr.

18 f

21 poco molto f p non vib.

25 (poco) poco tasto

SCORE EXCERPT 3

0:00/2:11 | Molto Allegro.

Flauto.

Oboi.

Fagotti.

Corni in C.

Trombe in C.

Timpani in C.G.

Violino I.

Violino II.

Viola.

Violoncello e Basso.

8

18

A musical score page featuring six staves of music. The staves are arranged in two groups of three. The top group consists of a treble clef staff, a bass clef staff, and a tenor clef staff. The bottom group consists of a bass clef staff, a tenor clef staff, and another bass clef staff. The music includes various note heads, stems, and rests. Measure numbers 18 and 19 are visible at the top left. Measure 19 begins with a dynamic instruction "ff". Measures 18 and 19 conclude with a repeat sign and a double bar line.

28

0.29 / 2.39

A musical score page featuring six staves of music. The staves are arranged in two groups of three. The top group consists of a treble clef staff, a bass clef staff, and a tenor clef staff. The bottom group consists of a bass clef staff, a tenor clef staff, and another bass clef staff. The music includes various note heads, stems, and rests. Measure number 28 is at the top left. A performance time indicator "0.29 / 2.39" is located in the upper right corner. Measures 28 and 29 conclude with a final double bar line and repeat sign.

SCORE EXCERPT 4

170

Adagio

The musical score consists of two systems of staves. The first system, labeled "Adagio", contains eight staves for Oboe I, Oboe II, Clarinetto I in Sib/B, Clarinetto II in Sib/B, Corno di bassetto I in Fa/F, Corno di bassetto II in Fa/F, Corno I,II in Mi♭/Es, Fagotto I, Fagotto II, and Contrabbasso. The second system continues the piece, featuring a solo line for the Corno I,II in Mi♭/Es, indicated by a bracket and the label "Solo". This solo line is punctuated by dynamic markings "p" (pianissimo) and "tr" (trill). The score is written in common time, with a key signature of one flat (B-flat). Measures are divided by vertical bar lines.

7

tr

Solo

fp

fp

fp

fp

fp

10

fp

fp

fp

fp

fp

fp

fp

fp

SCORE EXCERPT 5

Musical score excerpt 5 consists of four staves of music. The first staff begins with *p moderately* and ends with *pp* and *> ten.*. The second staff starts with *pp* at measure 0:27. The third staff begins with *p* and ends with *ppp* and *p*. The fourth staff begins with a dynamic marking at 1:19, followed by *faster*, *mp*, and a melodic line ending with a grace note.

p moderately

pp *> ten.*

0:27

pp

p *ppp* *p*

1:19

faster *mp*

1:30

f ff faster =mf

f

In a gradually

1:40

l.h.

excited way.

l.h.

ff

ff

l.h.

1:53

faster

accel.

SCORE EXCERPT 6

Cleopatra.

Nireno.

Cleop.

E - se - gui - sti oh Ni - ren, quanto tim - po - si? Ad - em - pi - to è il com - man - do. Giun - to è

Nireno.

Cleop.

Ce - sa - re in cor - te! Io vel con dus si, ed ei già a que - ste so - glie il piè ri - vol - ge. Ma di - mi - i

Nireno.

Cleop.

pronto la me - di - ta - ta sce - na? In fra le nu - di l'al - ta re - gia sfa - vil - la; ma che far pen - si? A -

Nireno.

Cleop.

- mo - re già sugge - ri all' i - de - a strava - gan - te pen - sier; ho già ri sol - to sot - to fin - te ap - pa -

Nireno.

Cleop.

re - nze far pri - gio - nieri d'a - mor ch'il cor m'ha tol - to. A lui ti sco - pri - rai Non è an - cor tem - po.

Nireno.

Cleop.

Io che far deg - gio! At - ten - di Ce - sa - re in dis - par - te; in - di lo gui - da in que - sti al -

ber - ghi, e poi lo gui - da an - co - ra co - là nel - le mie stan - ze, e a lui di - rai che per dar - gli con -

tez - za di quanto dal suo Rè gli si con - ten - de, pria che tra - mon - ti il sol Li - dia l'at - ten - de.

(parte Cleopatra.)

SCORE EXCERPT 7

A [0:06]

Contra

Tenor

Tenor bassus

5

Et in ter - ra | pax ho - mi - ni - bus

Et in ter - ra | pax ho - mi - ni - bus

10

bo - nae vo - lun - ta

bo - nae vo - lun - ta

— — — —

15

tis. Lau - da - mus tc. Be - ne - di - ci -

tus. Lau - da - mus tc. Be - ne - di - ci - mus

— — — —

0:59

20

mus te. Ad - o - ra - mus

te. Ad - o - ra - mus

Ad - o - ra - mus

Ad - o - ra - mus tc.

25

mus te. Glo - ri - fi - ca - mus

ca - mus te. Glo - ri - fi - ca - mus

te. Glo - ri - fi - ca - mus

Glo - ri - fi - ca - mus

30

Musical score for orchestra and choir, page 35, ending 8. The score consists of five staves: Violin 1, Violin 2, Cello, Double Bass, and Soprano. The vocal line includes lyrics such as "Gra - u - as", "a - gi - mus", "bi - pro - pter", "mi - gnam", "ca - mus", "te.", and "Gra - ti - as". The score is in common time.

A musical score page for J.S. Bach's Cantata No. 65, "Gloria". The page shows two staves of music for voices and piano. The top staff has lyrics in German: "glo - ri - am tu - am. Do - mi -". The bottom staff continues the lyrics: "gl - mus - ä - bi. Do - mi -". The piano part is indicated by a treble clef and bass clef with a right-hand piano icon. Measure numbers 45 and 46 are visible above the staves.

50

ne de - us, rex ne de - us, rex
Do mi ne de - us, rex

SCORE EXCERPT 8

1. Violine Allegro non troppo riten. a tempo

2. Violine

Bratsche

Violoncell

Pianoforte Allegro non troppo riten. a tempo

Pianoforte

5

Musical score for orchestra, page 12, measures 9 through 17.

Measure 9: Four staves (Violin I, Violin II, Cello, Double Bass) play eighth-note patterns. Violin I and II have dynamic f_2 . Cello and Double Bass have dynamic f_2 . Measures 10-11: Violin I and II play eighth-note patterns. Cello and Double Bass play eighth-note patterns. Measure 12: Violin I and II play eighth-note patterns. Cello and Double Bass play eighth-note patterns. Measure 13: Violin I and II play eighth-note patterns. Cello and Double Bass play eighth-note patterns. Measure 14: Violin I and II play eighth-note patterns. Cello and Double Bass play eighth-note patterns. Measure 15: Violin I and II play eighth-note patterns. Cello and Double Bass play eighth-note patterns. Measure 16: Violin I and II play eighth-note patterns. Cello and Double Bass play eighth-note patterns. Measure 17: Violin I and II play eighth-note patterns. Cello and Double Bass play eighth-note patterns. Measure 18: Violin I and II play eighth-note patterns. Cello and Double Bass play eighth-note patterns.