



Cambridge Assessment International Education  
Cambridge Pre-U Certificate

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**MUSIC (PRINCIPAL)**

**9800/11**

Paper 11 Listening, Analysis and Historical Study

**May/June 2019**

INSERT

**1 hour 30 minutes**

**READ THESE INSTRUCTIONS FIRST**

Write your centre number, candidate number and name in the spaces at the top of this page.

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

This document consists of **20** printed pages.

Extract 1

Allegro con spirito

2 Oboes *f*

2 Horns in C alto *p*

2 Clarini (Trumpets) in C *f*

Timpani *f*

Violin 1 *f p f p*

Violin 2 *f p f p*

Viola *f p f p*

Cello, Bass and Bassoon *f p f p*



9

Soli

Obs. *a2*

Hns. *a2*

Tpts. *a2*

Timp.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*



33

Obs.  
Hns.  
Tpts.  
Timp.  
Vln. 1  
Vln. 2  
Vla.  
Vc.

Detailed description: This system contains measures 33 through 38. The woodwinds (Obs., Hns., Tpts.) and timpani (Timp.) are mostly silent, with some notes in measures 34 and 35. The strings (Vln. 1, Vln. 2, Vla., Vc.) play a rhythmic accompaniment. The first violin (Vln. 1) has a melodic line with many accidentals. The second violin (Vln. 2) plays chords. The viola (Vla.) and cello (Vc.) play a steady eighth-note pattern.

39

Obs.  
Hns.  
Tpts.  
Timp.  
Vln. 1  
Vln. 2  
Vla.  
Vc.

Detailed description: This system contains measures 39 through 42. Measures 39-41 feature a sustained, melodic line in the woodwinds (Obs., Hns., Tpts.) marked with a forte (*f*) dynamic. The timpani (Timp.) has a few notes in measures 40 and 41. The strings (Vln. 1, Vln. 2, Vla., Vc.) continue their accompaniment from the previous system.

4

43

Musical score for measures 43-48. The score includes parts for Oboe (Obs.), Horns (Hns.), Trumpets (Tpts.), Timpani (Timp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The music is in 3/4 time and features a variety of rhythmic patterns and dynamics.



49

Musical score for measures 49-54. The score includes parts for Oboe (Obs.), Horns (Hns.), Trumpets (Tpts.), Timpani (Timp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The music is in 3/4 time and features a variety of rhythmic patterns and dynamics, including a *p* (piano) marking.

56

Obs. *f*

Hns. *f*

Tpts. *f*

Timp. *f*

Vln. 1 *f*

Vln. 2 *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Detailed description: This system contains measures 56 through 63. The woodwinds (Obs., Hns., Tpts.) and timpani (Timp.) play a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic. The strings (Vln. 1, Vln. 2, Vla., Vc.) play a more complex melodic line, also starting with *f* and moving to piano (*p*) in measure 60. A double bar line is present at the end of measure 63.

64

Obs.

Hns.

Tpts.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Detailed description: This system contains measures 64 through 71. The woodwinds (Obs., Hns., Tpts.) and timpani (Timp.) are silent. The strings (Vln. 1, Vln. 2, Vla., Vc.) continue their melodic line from the previous system, featuring various articulations and dynamics.

6

72

Obs.

Hns.

Tpts.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

77

Obs.

Hns.

Tpts.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.





8

99

Obs.

Hns.

Tpts.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

*p* *f* *p* *f*

107

Obs.

Hns.

Tpts.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

(Extract fades)

Extract 2

Sostenuto ma non troppo

Musical notation for measures 1-5. The piece is in 3/4 time and B-flat major. The melody begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass line consists of a half note G2 and a half note Bb2.

Musical notation for measures 6-10. The melody continues with quarter notes D5, E5, F5, and G5. The bass line has a half note G2 and a half note Bb2.

Musical notation for measures 11-14. The melody features a long phrase with a slur over measures 11-13, ending with a quarter note G5. The bass line has a half note G2 and a half note Bb2.

Musical notation for measures 15-18. The melody consists of eighth-note patterns with slurs. The bass line has a half note G2 and a half note Bb2.

Musical notation for measures 19-22. The melody continues with eighth-note patterns and slurs. The bass line has a half note G2 and a half note Bb2.

Musical notation for measures 23-26. The tempo changes to **Allegro** and the time signature changes to 2/4. The melody features a series of eighth-note patterns. The bass line has a half note G2 and a half note Bb2.

28

Musical notation for measures 28-32. The system consists of a treble clef staff and a bass clef staff. The key signature has three flats (B-flat, E-flat, A-flat). The melody in the treble staff features a series of eighth-note chords and single notes, with some measures containing beamed eighth notes. The bass staff provides a rhythmic accompaniment with quarter and eighth notes.

33

Musical notation for measures 33-38. The system consists of a treble clef staff and a bass clef staff. The key signature has three flats. The treble staff continues with a melodic line of eighth-note chords and single notes. The bass staff continues with a rhythmic accompaniment.

39

Musical notation for measures 39-44. The system consists of a treble clef staff and a bass clef staff. The key signature has three flats. The treble staff features a melodic line with eighth-note chords and single notes. The bass staff continues with a rhythmic accompaniment.

45

Musical notation for measures 45-50. The system consists of a treble clef staff and a bass clef staff. The key signature has three flats. The treble staff features a melodic line with eighth-note chords and single notes. The bass staff continues with a rhythmic accompaniment.

51

Musical notation for measures 51-56. The system consists of a treble clef staff and a bass clef staff. The key signature has three flats. The treble staff features a melodic line with eighth-note chords and single notes. The bass staff continues with a rhythmic accompaniment.

57

Musical notation for measures 57-62. The system consists of a treble clef staff and a bass clef staff. The key signature has three flats. The treble staff features a melodic line with eighth-note chords and single notes. The bass staff continues with a rhythmic accompaniment.

63

Musical notation for measures 63-68. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats (B-flat, E-flat, A-flat). The bass staff contains a continuous eighth-note pattern in the first four measures, followed by a half-note chord in the fifth measure, and another eighth-note pattern in the sixth measure. The treble staff is empty.

69

Musical notation for measures 69-74. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats. The bass staff contains a sequence of notes: a half-note chord in the first measure, followed by eighth-note patterns in the next three measures, and a half-note chord in the sixth measure. The treble staff is empty.

75

Musical notation for measures 75-80. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats. The bass staff contains a sequence of half-note chords in the first five measures, followed by a half-note chord in the sixth measure with a fermata. The treble staff is empty.

## Extract 3

**Orpheus**

Li-bre! Ô bon-heur! ô joie ex - trê - me! Cou - rons, courons, con-ter le fait à la nym-phe que

4

j'ai - - - - me!

**Chorus**

A - na-thè - - - -

7

me, A-na-thè - me sur ce-lui qui sans pi - tié, qui sans pi -

**Orpheus:** Free! O happiness! O great joy! Let me run, let me run and tell the nymph whom I love!

**Chorus:** Anathema, anathema to him who, without pity,...

10

**Chorus**

tié; A-na-thè - me, A-na-thè - me re-fuse u - ne lar - me

13

**Orpheus**

É - tran - ges cris! é - tran - ges  
mê - me à sa moi - tié. A - na - thè - - - -

16

cris!  
me. A-na-thè - me, A-na-thè - me sur ce-lui qui sans

**Chorus:** Anathema, anathema, refuses to shed even one tear for his better half.

**Orpheus:** What strange cries! **Chorus:** Anathema, anathema to him who, without...

19 **Orpheus**

En - core ces voix!

**Chorus**

pi - tié, qui sans pi - tié, A-na-thè - me, A-na-thè -

22

En - core ces voix!

me re-fuse u - ne lar - me mê - me à sa moi - tié! A-na-thè -

25

De tous les cô - tés à la fois! Quel phé-no-

- - me, A-na-thè - - - me.

**Chorus:** ...pity - Anathema..

**Orpheus:** These voices again!

**Chorus:** ...refuses to shed even one tear for his better half. Anathema!

**Orpheus:** From all sides at once! What an...

31

mè - ne d'a - cou - sti - que, quel phé - no - mè - ne d'a - cou - sti-que!

A-na-

35

**Chorus**

A-na-thè - - - me, A-na-thè - me, A-na-thè -

thè - me, A-na-thè - me, A-na-thè - - - me, A-na-thè - me, A-na-thè -

41

me sur ce - lui qui sans pi - tié, A-na-thè - me, A-na-thè - me,

me sur ce - lui qui sans pi - tié, A-na-thè - me, A-na-thè - me,

**Orpheus:** ...acoustic phenomenon!

**Chorus:** Anathema, anathema!



46

A-na-thè - me, A-na-thè - me sur ce-lui qui sans pi - tié A-na-thè - me,  
A - na - thè - me sur ce-lui qui sans pi - tié, A - na -

51

A-na-thè-me re - fuse u - ne lar - me mê - me à sa moi - tié  
thè - me, re - fu - se u - ne lar - me à sa moi - tié.

55

A - - - na - thè - me, A - - - - na - - - -  
A - - - na - thè - me, A - - - - na - - - -

**Chorus:** Anathema to him who, without pity - Anathema -  
refuses even one tear for his better half.  
Anathema!

59

thè - - - - - me!

thè - - - - - me!

63

**Orpheus**

Ciel! l'O-pi-nion Pu - bli-que qui me pour-suit dé - jà!

68

Ciel! l'O-pi-nion Pu - bli-que qui me\_ pour-

**Chorus:** Anathema!

**Orpheus:** Heavens! Public Opinion is after me already!

72 **Public Opinion**

suit, qui me pour-suit dé-jà, dé - jà! C'est l'O - pi - ni - on Pu - bli - que qui pro -

76

cla - me ce qu'el - le\_\_ sait, qui peut dans un sen - tier o - bli - que sai - sir\_\_ la\_\_

80

tra - ce d'un for - fait, qui dit à\_\_ la main sa - cri - lè - ge: dans les

84

blés tu se - mas le\_\_ piè - - - - ge! Hal - te là!\_\_ hal - te

**Public Opinion:** This is Public Opinion, who proclaims what she knows; who can, by devious means, pick up the trace of a serious crime; who says to a sacrilegious hand: in the corn you have set your trap! Stop there! stop...

88

là \_\_\_\_\_ ça n'peut pas s'pas - ser, non, ça n'peut pas s'pas-ser comm' ça! \_\_\_\_\_ Hal - te

91

là! \_\_\_\_\_ hal - te là! \_\_\_\_\_ ça n'peut pas s'pas - ser, non, ça n'peut pas s'pas-ser comm'

94

ça!

**Public Opinion:** ...there! This can't happen, no, it can't happen like this! Stop there! stop there! This can't happen, no, it can't happen like this!

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