

**OXFORD CAMBRIDGE AND RSA EXAMINATIONS**

**A2 GCE**

**G356/01/I**

**MUSIC**

**Historical and Analytical Studies  
in Music**

**INSERT**

**MONDAY 19 JUNE 2017: Morning**

**DURATION: 1 hour 45 minutes**

**(plus 15 minutes' preparation)**

**plus your additional time allowance**

**MODIFIED ENLARGED**

## **INSTRUCTIONS TO CANDIDATES**

**You will be allowed 15 MINUTES' PREPARATION TIME plus your additional time allowance at the start of the examination. During this time you may listen to the CD and look at the question paper and this Insert, but you must not write.**

## **INFORMATION FOR CANDIDATES**

**This insert contains a score of the EXTRACT (© Track 2) for use with Section A.**

**Any blank pages are indicated.**

**YOU MAY WRITE ON THIS INSERT BUT IT WILL  
NOT BE MARKED**



# Poco più lento

**Soprano**

*pp* **Semi-Chorus**

for him. Ky-ri-e\_\_\_\_

**Alto**

*pp* **Semi-Chorus**

for him. Ky-ri-e\_\_\_\_ e - le - i -

**Tenor**

*pp* **Semi-Chorus**

8 Ky - ri-e\_\_\_\_ e - le - i-son, e-

**Bass**

for him.

*ppp*

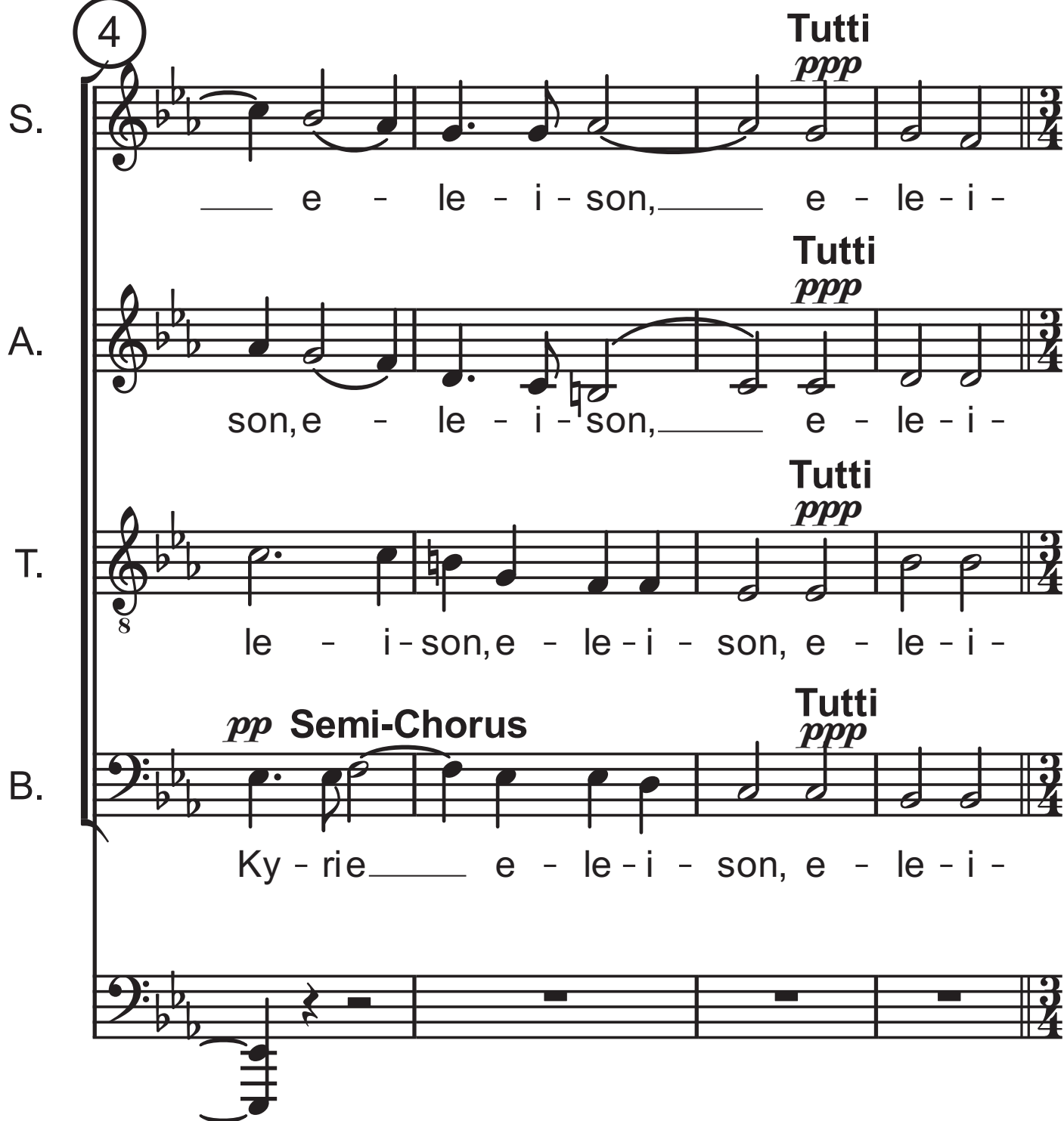
4

S. *Tutti ppp*  
\_\_\_\_ e - le - i - son, \_\_\_\_ e - le - i -

A. *Tutti ppp*  
son, e - le - i - son, \_\_\_\_ e - le - i -

T. *Tutti ppp*  
8 le - i - son, e - le - i - son, e - le - i -

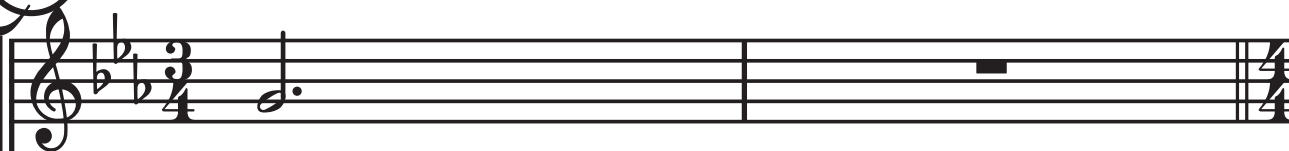
B. *pp Semi-Chorus Tutti ppp*  
Ky - rie \_\_\_\_ e - le - i - son, e - le - i -



8

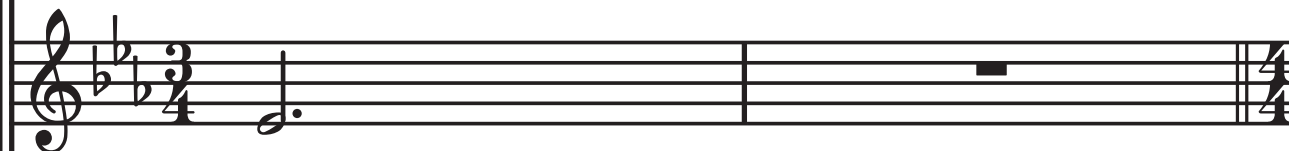
Allegro

S.



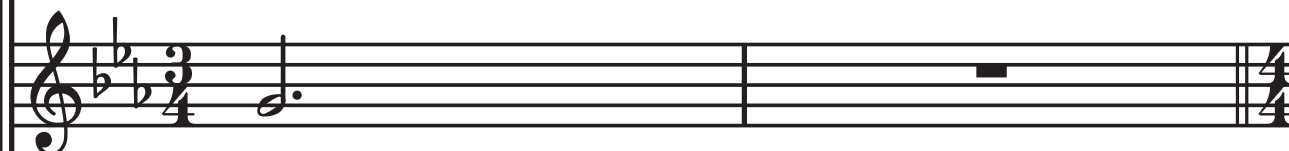
son.

A.



son.

T.



son.

B.



son.



*p* molto cresc.

Moderato Recit. risoluto

10 Gerontius

*f*  
8 Rouse thee, my faint-ing soul, and  
*f*  
*p*  
*fp*

11  
8 play the man:\_\_\_\_\_ And  
*f*

Chord symbols for piano part:  
F major, F major, F major, F major, F major, F major, F major, F major

12

8

thro' such wan-ing span Of life and thought as

*p*

13

8

still has to be

*pp*

14

*f*

trod, Prepare to meet thy

15

God. \_\_\_\_\_

*pp*

16

8 And while the storm of that be -

17

8 wil - der - ment

*ppp*



18

8

is for a

18

8

sea - son

8 spent,

19 *p* **ad lib.** **espress.** **Rit.**

8 And, ere afresh the ru-in on me fall, Use

**colla parte**

21 **A tempo** **Rit.** **Moderato e solenne**  
**dim.**

well\_\_\_\_\_ the in - ter-val.

T. **mf espress.**  
 Be

**pp** **pp** **mp**

23

S. *pp*  
Spare him,

A. *p* *pp*  
Be gra-cious; Spare him,

T. *8*  
mer-ciful, be gra-cious;

B. *pp*  
Spare him,

*pp*

25

S.

Lord. \_\_\_\_\_ *p* be

A.

Lord. \_\_\_\_\_ *mf* **espress.** Be mer - ci - ful, be

B.

Lord. \_\_\_\_\_

Piano accompaniment for the vocal parts, featuring a grand staff with treble and bass clefs. The right hand plays chords and single notes, while the left hand plays a rhythmic pattern of eighth notes. Dynamics include *mf* and *p*.

27

S. *pp*  
 gra-cious; Lord, de - liv - erhim.

A. *pp*  
 gra-cious; Lord, de - liv - erhim.

T. *pp*  
 Lord, de - liv - erhim. Lord, de -

B. *pp*  
 Lord, de -

*pp*

29

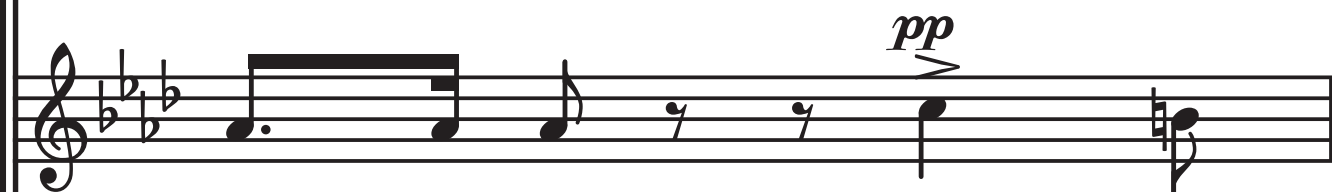
**molto express.**

S.



From \_\_\_\_\_ the sins that are

T.

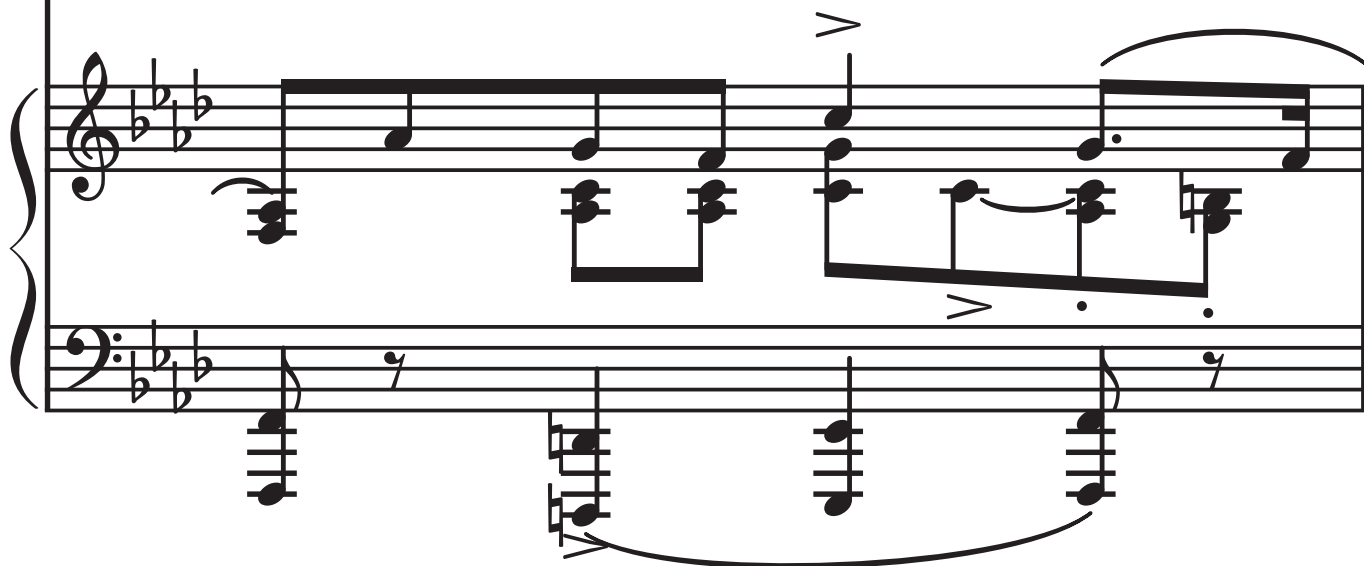


liv - er him. Lord, de -

B.



liv - er him. Lord, de -



30

S.

past;

A.

**molto express.**

*p*

From\_\_\_\_ Thy frown and Thine

T.

8

liv - er him, Lord, de -

B.

liv - er him, Lord, de -



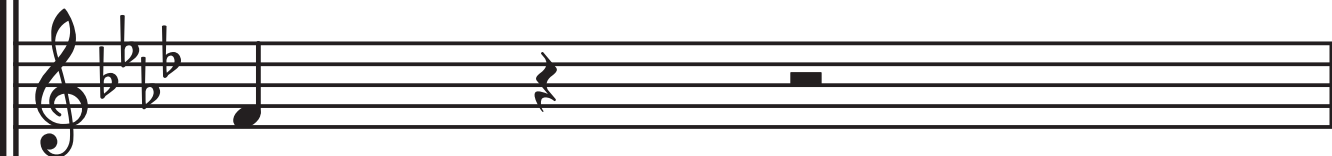
31

S.



From the per - ils of

A.



ire;

T.



liv - er him, From an - y com -

B.

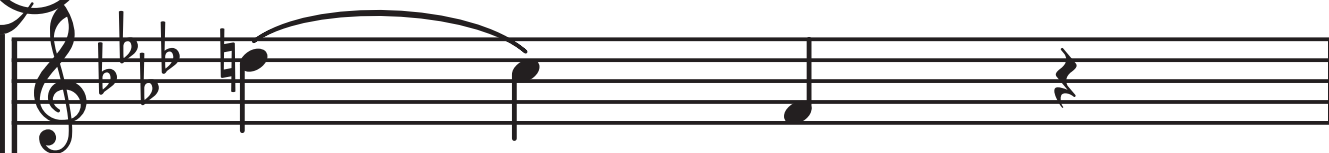


liv - er him. From per - ils of



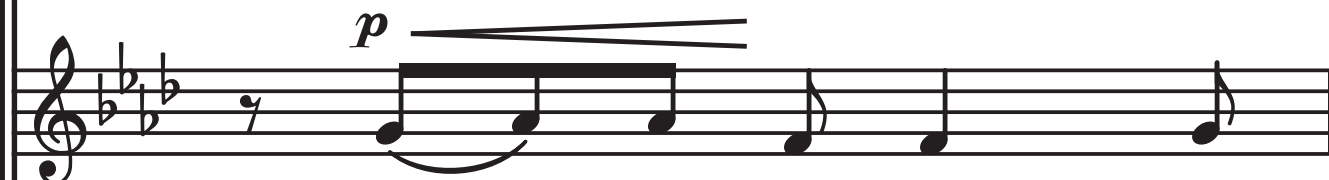
32

S.



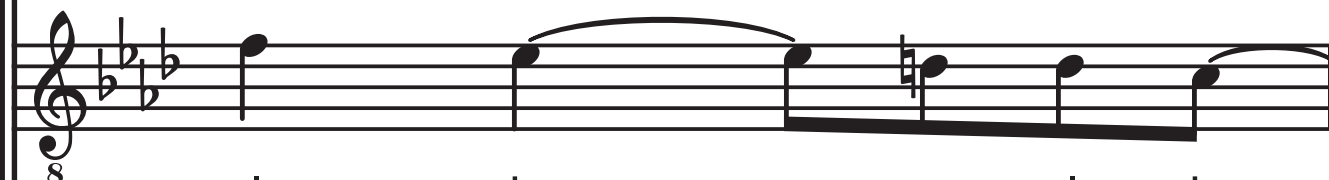
dy - ing;

A.



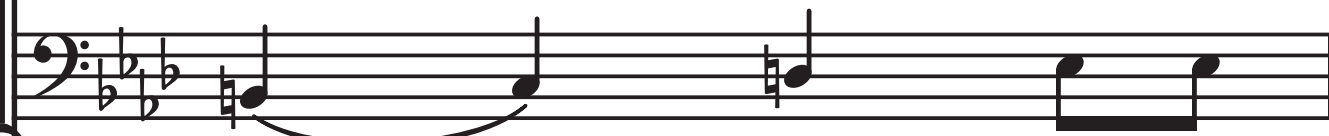
From the per - ils, the

T.

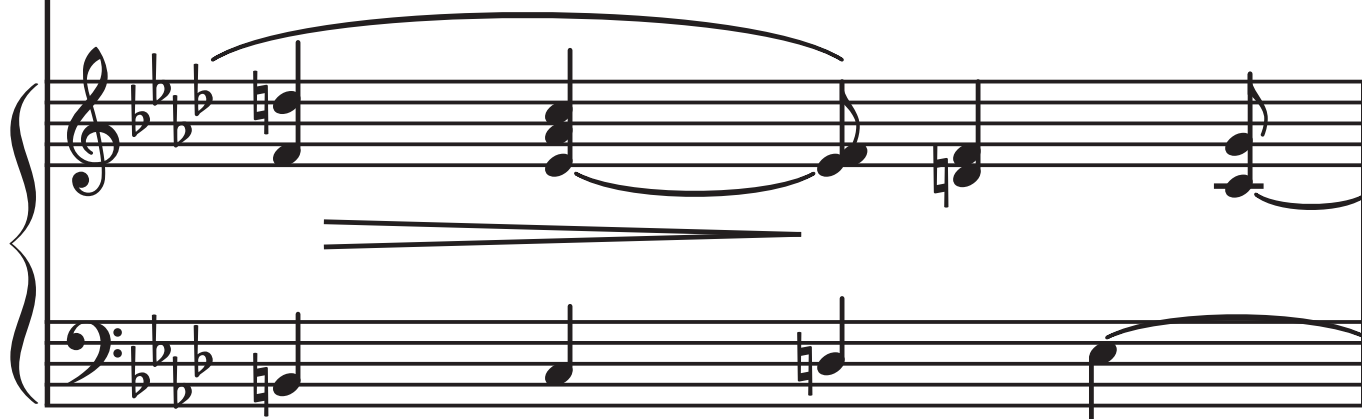


ply - ing, com - ply - ing

B.



dy - ing, Or de -



33

S.



Or\_ re - ly - ing      Onself, at the

*p* *dim.*

A.



per-ils of dy - ing,      Lord, de - liv - er

*pp* *dim.*

T.



\_\_\_ with sin,      Lord, de - liv - er

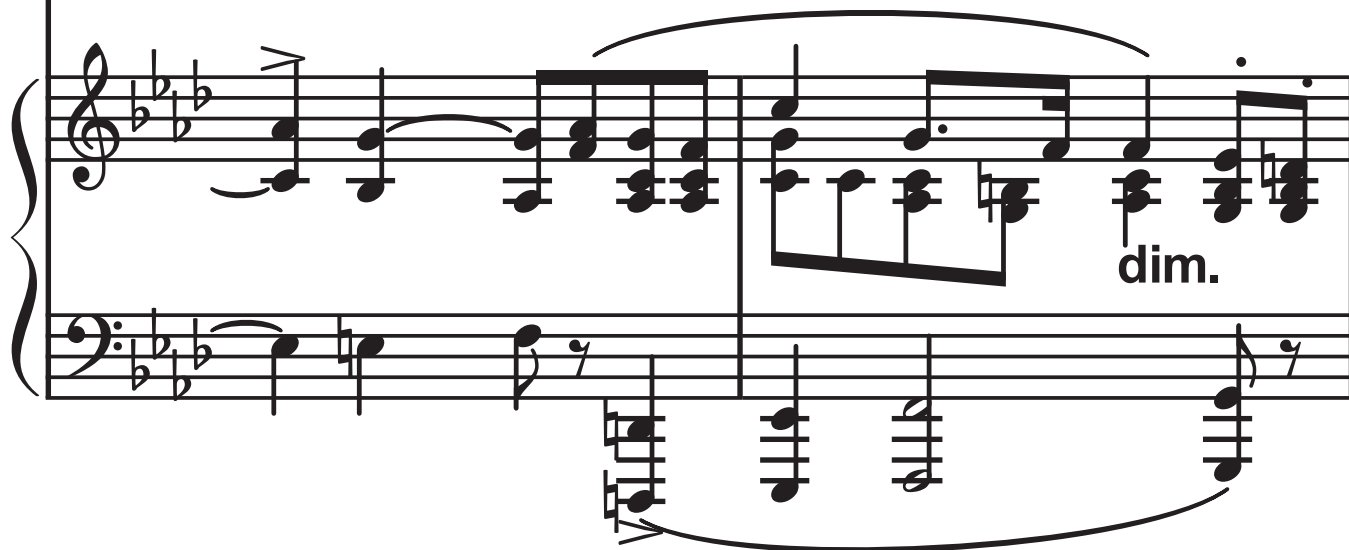
*pp* *dim.*

B.



ny-ing his God,      Lord, de - liv - er

*pp* *dim.*



*dim.*

35

S.

last. \_\_\_\_\_

A.

him. \_\_\_\_\_

T.

8

him.

B.

him. \_\_\_\_\_

**espress.**

37

S. *mp* **cresc.**  
From the ne - ther most

A. *mp* **cresc.**  
From the ne - ther most

**cresc.**

38

S.

fire; \_\_\_\_\_ *f* From pow'r of the

A.

fire; \_\_\_\_\_ *f* From pow'r of the

T.

*mf* **cresc.** From all that is e - vil;

B.

*mf* **cresc.** From all that is e - vil;

Piano accompaniment for the vocal parts, featuring arpeggiated chords and a melodic line in the right hand, and a bass line in the left hand.

39

S.

dev - il; Thy

*f*  $\wedge$

A.

dev - il; Thy

*f*

T.

Thy ser - vant de - liv - er, Thy

*f*

B.

Thy ser - vant de - liv - er, Thy

*f*

*f*

40

S. *dim.* *p*  
ser - vant de - liv - er, For

A. *dim.* *p*  
ser - vant de - liv - er, For

T. *dim.* *p*  
ser - vant de - liv - er, For

B. *dim.* *p*  
ser - vant de - liv - er, For

*dim.* *p*



42

S. **dim.**  
once\_\_\_ and for ev - er.

A. **dim.**  
once\_\_\_ and for ev - er.

T. **dim.**  
once and for ev - er.\_\_\_\_

B. **dim.**  
once and for ev - er.\_\_\_\_

**dim.**

44

*pp*

S. By Thy birth, and

T.

B.

*dolcissimo*

3

The musical score is for a vocal and piano ensemble. It begins at measure 44, marked with a circled '44'. The key signature has one sharp (F#) and the time signature is 4/4. The Soprano (S.) part starts with a half note G4, followed by a dotted half note G4, and then a half note G4. The lyrics 'By Thy birth, and' are aligned with these notes. The Tenor (T.) part has a half note G3. The Bass (B.) part has a half note G2. The Piano accompaniment features a 'dolcissimo' marking. The right hand plays a half note G4, followed by a dotted half note G4, and then a triplet of eighth notes (G4, A4, B4). The left hand plays a half note G2, followed by a dotted half note G2, and then a triplet of eighth notes (G2, A2, B2). The score is written on five staves: Soprano, Tenor, Bass, and Piano (Grand Staff).

45

S.

by \_\_\_\_\_ Thy cross, \_\_\_\_\_

*dim.*

A.

*p*

Res - cue

T.

*p*

By Thy death and

B.

*pp*

Res - cue

Piano accompaniment for the vocal parts, featuring a treble and bass staff with various chords and melodic lines.

46

S.

*pp*

Res - cue him,

A.

him from end - less

T.

bu - ri-al,

By

B.

him,

3

47

A. *dim.*

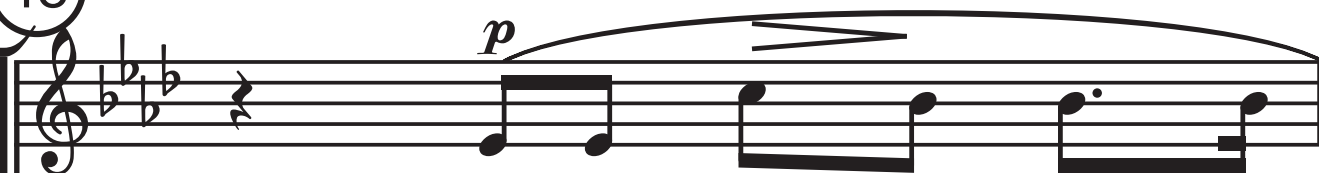
loss;\_\_\_ By Thy death\_\_\_ and

T. 8

\_\_\_ Thy ris - ing,

48

S.



By Thy ris - ing from the

A.



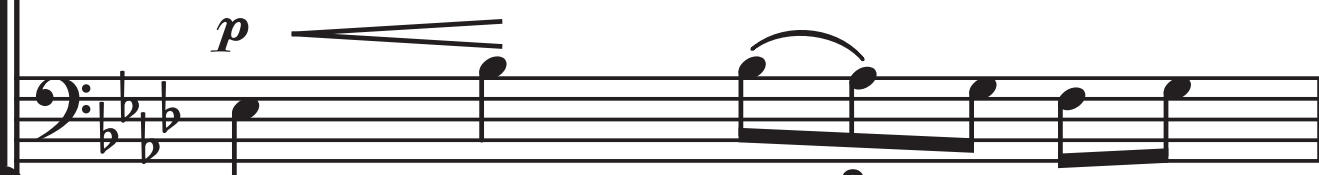
bu - ri-al,

T.



by Thy ris - ing

B.



By Thy birth, and by Thy



sonoramente

49

S.

tomb, — By Thy mount-ing up a -

**cresc.**

A.

By Thy

**cresc.**

T.

from — the tomb, —

**dim.**

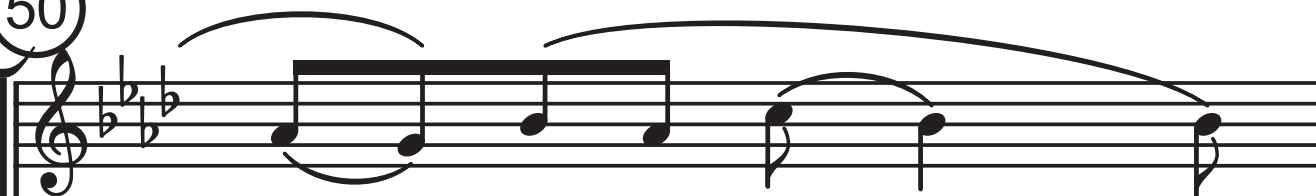
B.

cross, — By Thy

**cresc.**

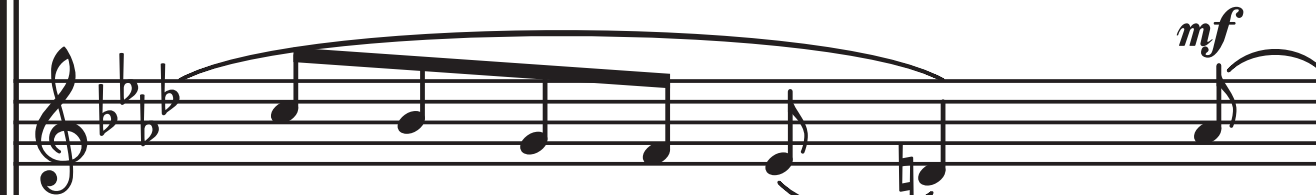
50

S.



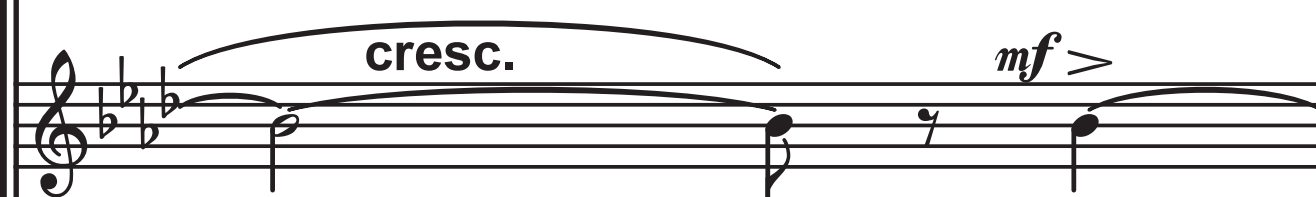
bove, — By the Spi - rit's

A.



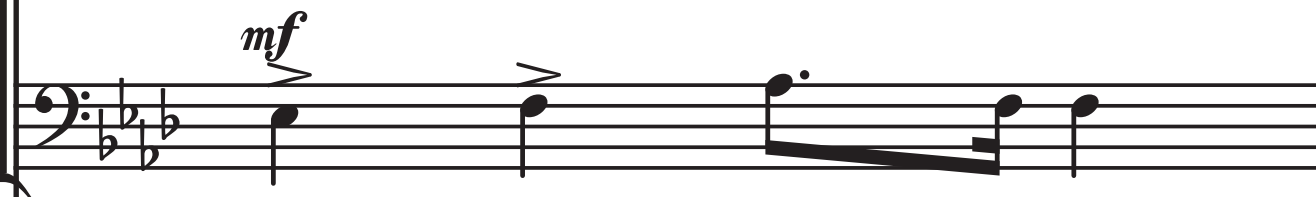
ris - ing from the tomb, — Thy

T.



By —

B.



mount - ing up above,





51

*mf*

S.

gra

cious

A.

mount-ing

up

a

T.

Thy death

and

B.

By

the

Spi

rit's

52

S.

*f*

love,

Save

3

him in the

A.

*f*

bove,

Save

him

in the

T.

8

bu

rial, Save

him

B.

gra - cious love,

Save him

in the

53

S. *p* **dim.**  
day of doom.\_\_\_\_\_

A. *p* **dim.**  
day of doom.\_\_\_\_\_

T. *p* **dim.**  
in\_\_\_ the day of doom.\_\_\_\_\_

B. *p* **dim.**  
day\_\_\_ of doom.\_\_\_\_\_

**dim.**

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