

QUESTION 1 MUSIC EXAMPLES

Example A

12

For to pre - serve this day This poor young - ling, — For
Charg - ed he hath this day His men of might — In
And ev - er morn and day, For thy part - ing Nei - ther

17

whom we do sing, By by, lul - ly lul - lay.
his — own sight, All young chil - dren to slay.
say — nor sing By by, lul - ly lul - lay.

Example B

Example C

Sah ein Knab' ein Rös-lein steh'n, Rös-lein auf der Hei-den, War so jung und war so schön
 Kna-be sprach: "Ich bre-che dich, Rös-lein auf der Hei-den." Rös-lein sprach: "Ich ste-che dich,
 Und der wil-de Kna-be brach's Rös-lein auf der Hei-den; Rös-lein weh-rt sich und stach,

7 rit.

Lief er schnell es nah zu seh'n Sah's mit viel-en Freud-en Rös-lein, Rös-lein,
 Daß du ew-ig denkst an mich, Und ich will's nicht leid-en." Rös-lein, Rös-lein,
 Half ihm doch kein Weh und Ach, Mußt es eben leid-en. Rös-lein, Rös-lein,

cresc. *rit.*
pp

12 *a tempo*

Rös-lein rot, Rös-lein auf der Hei-den.
 Rös-lein rot, Rös-lein auf der Hei-den.
 Rös-lein rot, Rös-lein auf der Hei-den.

a tempo

Example D

Sweet Home Alabama

Words and music by Ronnie van Zant,
Ed King and Garry Rossington

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of seven staves of music with lyrics underneath. The lyrics are: "Big wheels keep on turn-ing Car-ry me home to see my kin. Sing-ing songs a-bout the South-land I miss ol' 'bam-y once a- gain. Well I heard Mis-ter Young sing a - bout her. Well I heard ol' Neil put her down. Well I hope Neil Young will re-mem-ber A South-ern man don't need him a round an-y- how. Sweet Home Al - a - ba-ma Where the skies are so blue. Sweet home A - la - ba - ma, Lord, I'm co - ming home to you." There are measure numbers 5, 9, 13, 17, 21, and 24 indicated at the start of their respective staves. A triplet of eighth notes is marked with a '3' above it in the first staff.

Big wheels keep on turn-ing Car-ry me home to see my kin.

5 Sing-ing songs a-bout the South-land I miss ol' 'bam-y once a- gain.

9 Well I heard Mis-ter Young sing a - bout her.

13 Well I heard ol' Neil put her down. Well I hope Neil Young will re-mem-ber

17 A South-ern man don't need him a round an-y- how. Sweet Home Al - a - ba-ma

21 Where the skies are so blue. Sweet home A - la -

24 ba - ma, Lord, I'm co - ming home to you.

Example E

44736

Example F

Allegro con fuoco ♩ = 152

Example G

Andante

The musical score is written for piano in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). The tempo is marked **Andante**. The first system consists of four measures. The right hand plays a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment with chords and single notes. The dynamic is marked *mp*. The second system begins at measure 5. The right hand continues with similar melodic patterns, and the left hand features chords and rests. The dynamics are marked *p* and *mf*.

Example H

Une petite révolution

Bernard Friot

Elen Le Foll

Every singer must sing the entire piece starting at the beginning but may start at any time they wish. The piece ends when the last singer finishes. The pulse must stay extremely regular and the words should be half-spoken half-sung in a harsh, almost aggressive way.

Voice $\text{♩} = 120$

Une une une pe une une une pe-tite
 une une pe ti-te une pe-tite ré une
 une ré vol-lu tion ré-vol-lu tion tion
 tous tous tous tous les tous
 tous les ma tins tous tous les ma-tins
 au au au pe au au pe-tit au
 pe - tit dé dé - jeu dé - jeu -
 ner pe - tit dé - jeu - ner

340 (tr)

Picc.

Fl.

Ob.

Cl.

Bsn.

Cbsn.

C Hn.

C Tpt.

A. Tbn.

Tbn.

B. Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p cresc.

cresc.

f

p

f

cresc.

ROUGH WORK

