
2.

You will hear an extract from a musical theatre song, the lyrics of which are written below.

The extract will be played **3 times** with a **45 second** pause between each playing and a **2 minute** silence after the final playing for you to complete your answer.

You now have 30 seconds to read the questions.

1. Passing bells and sculpted angels, cold and monumental
2. seem for you the wrong companions, you were warm and gentle.

(Four bar musical interlude)

3. Too many years fighting back tears
4. why can't the past just die
5. Wishing you were somehow here again,
6. knowing we must say goodbye
7. try to forgive, teach me to live
8. give me the strength to try
9. no more memories, no more silent tears,
10. no more gazing across the wasted years
11. help me say goodbye

- a. Underline the **type of voice** heard in the extract.

[1] A03

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- b. Identify the **time signature** of the extract

[1] A03

4 / 4

- c. Tick **one** box which most accurately describes the cadence at the start of line 9 of the extract

[1] A03

Perfect cadence in a minor key	
Plagal cadence in a minor key	
Perfect cadence in a major key	✓
Plagal cadence in a minor key	

d. Describe the **vocal writing** in the extract, refer to line numbers in your answer. [3] AO4

- Syllabic setting all the way through
- Wide range for voice (Line 1 & 2, A below middle C, compared to top G in line 8 on the word 'strength') Give credit for similar example showing wide range
- Use of repetition between line 1 and line 2
- Line 3: Ascending triplet figure moving by step with answering phrase using same rhythm in a descending more triadic figure
- Use of long sustained notes (Line 4 on 'die' and on 'try' in line 8)
- Repeated note idea at start of line 5, 6 and line 11
- Triadic writing (Line 5)
- Triplet rhythms line 7 & 8
- Crescendo to Forte (or similar) dynamics coupled with highest range lines 7-10

[1 mark per relevant comment to a maximum of 3.]

e. Describe the use of **tonality** in this extract. Refer to line numbers and/or sections in your answer. [3] AO4

- Line 1: Minor key (G minor) Tonic minor
- Musical interlude (accept line 3): modulation to Major (G major) Tonic major
- Line 5: Modulation to Bb major (original key's relative major)

[1 mark per relevant comment to a maximum of 3.]

f.

Explain how the writing for the **accompanying instruments** heard in the extract helps to add to the dramatic content of the song. Refer to line numbers in your answer.

[4]

- Line 1: Flute and oboe melodic ideas, sustained strings but pizzicato from lower string (Cello or keyboard harp sound)
- Line 2: Sustained warm string sound, synthesiser chord at end of line
- Four bar musical interlude: sustained strings with keyboard playing 'music box' type of sound on the melody
- Line 3: Strings double vocal line legato
- Line 4: 3 note ascending idea from French horns, trombone added
- Line 5: Brass and strings (trombone prominent) descending 5 note motif on horns whilst vocalist holds note
- Line 6: Strings and horns
- Line 7: cymbal roll at start of line brass prominent
- Line 8: Timpani playing repeated notes on the dominant
- Line 9: Timpani plays dominant to tonic notes strings and brass
- Line 11: Strings play softly, horn plays on 'good-bye' and keyboard (harp) flourish to end

[**1 mark per relevant comment with location to a maximum of 4.**]

g.

Underline the **composer** of this extract from the list below and suggest a suitable **date** of composition.

[2] A03

i.

ANDREW LLOYD WEBBER | STEPHEN SCHWARTZ | RICHARD RODGERS

ii.

Date of composition: 1985 (accept 1970 - 2000)