



**Cambridge Assessment International Education**  
Cambridge Pre-U Certificate

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**MUSIC (PRINCIPAL)**

**9800/03**

Paper 3 Section A: Stylistic Exercises Examination

**May/June 2019**

**2 hours**

Candidates answer on the Question Paper.

Additional Materials:      Keyboard  
                                         Manuscript paper

**READ THESE INSTRUCTIONS FIRST**

You may use a keyboard in this examination. You must attach any rough work to this answer booklet.

After candidates have completed this examination, Invigilators should attach candidates' work in Sections B and C of this component and send them all together to the Examiner.

DO **NOT** WRITE IN ANY BARCODES.

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 **11** printed pages and **1** blank page.

You should complete **one** exercise in one of the genres you have studied. Your answers should be completed in this booklet. Any manuscript used for rough working must be attached to the booklet and handed in at the end of the examination.

- 1** Chorale harmonisations in the style of J. S. Bach (page 3) [30 marks]  
Complete the alto, tenor and bass parts in bars 3<sup>2</sup>–11.
- 2** String Quartets in the Classical style (pages 4–5) [30 marks]  
Complete the second violin, viola and cello parts in bars 6–28<sup>1</sup>.
- 3** Two-part Baroque counterpoint (pages 6–7) [30 marks]  
Complete the bass part in bars 3–12<sup>4</sup> and the flute part in bars 13–20.
- 4** Keyboard accompaniments in early Romantic style (pages 8–9) [30 marks]  
Complete the piano part in bars 2–20.
- 5** Music in Jazz, Popular and Show styles (1920–1950) (pages 10–11) [30 marks]  
Complete the bass line and chord symbols in bars 5–20. In bars 21–34 complete the bass line and melody in accordance with the given chord symbols.

## 1 Chorale harmonisations in the style of J. S. Bach.

Complete the alto, tenor and bass parts in bars 3<sup>2</sup>–11.**In dich hab' ich gehoffet, Herr**

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It contains a vocal line with a melodic phrase starting on a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4 with a fermata. The lower staff is in bass clef with the same key signature and time signature. It contains a bass line starting with a half note G2, followed by quarter notes A2, B2, and C3, then a half note B2, and finally a half note A2 with a fermata.

The second system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two flats and a common time signature. It contains a vocal line starting with a half note G4 with a fermata, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4 with a fermata. The lower staff is in bass clef with the same key signature and time signature, and it is currently empty for completion.

The third system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two flats and a common time signature. It contains a vocal line starting with a half note G4 with a fermata, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4 with a fermata. The lower staff is in bass clef with the same key signature and time signature, and it is currently empty for completion.

## 2 String Quartets in the Classical style.

Complete the second violin, viola and cello parts in bars 6–28<sup>1</sup>.

## Menuetto: Allegretto

Haydn

Violin I

Violin II

Viola

Cello

6

10

15

Musical score for measures 15-18. The score is written for four staves: two treble clefs and two bass clefs. The key signature has two flats (B-flat and E-flat). Measure 15 features a melodic line in the upper treble staff with a slur over four notes (G4, A4, B4, C5) and a fermata over the final note. The lower staves are empty.

19

Musical score for measures 19-23. The score is written for four staves: two treble clefs and two bass clefs. The key signature has two flats. Measure 19 features a melodic line in the upper treble staff with a slur over four notes (G4, A4, B4, C5) and a fermata over the final note. Measure 20 features a melodic line in the upper treble staff with a slur over four notes (G4, A4, B4, C5) and a fermata over the final note. Measure 21 features a melodic line in the upper treble staff with a slur over four notes (G4, A4, B4, C5) and a fermata over the final note. Measure 22 features a melodic line in the upper treble staff with a slur over four notes (G4, A4, B4, C5) and a fermata over the final note. Measure 23 features a melodic line in the upper treble staff with a slur over two notes (G4, A4) and a trill (tr) over the final note. The lower staves are empty.

24

Musical score for measures 24-27. The score is written for four staves: two treble clefs and two bass clefs. The key signature has two flats. Measure 24 features a melodic line in the upper treble staff with a slur over four notes (G4, A4, B4, C5) and a fermata over the final note. The lower treble staff has a dynamic marking of *fp* and a slur over two notes (G4, A4). The lower bass staff has a dynamic marking of *p* and a slur over two notes (G3, A3). Measure 25 features a melodic line in the upper treble staff with a slur over four notes (G4, A4, B4, C5) and a fermata over the final note. The lower treble staff has a slur over two notes (G4, A4). The lower bass staff has a slur over two notes (G3, A3). Measure 26 features a melodic line in the upper treble staff with a slur over four notes (G4, A4, B4, C5) and a fermata over the final note. The lower treble staff has a slur over two notes (G4, A4). The lower bass staff has a slur over two notes (G3, A3). Measure 27 features a melodic line in the upper treble staff with a slur over four notes (G4, A4, B4, C5) and a fermata over the final note. The lower treble staff has a slur over two notes (G4, A4). The lower bass staff has a slur over two notes (G3, A3).

## 3 Two-part Baroque counterpoint.

Complete the bass part in bars 3–12<sup>4</sup> and the flute part in bars 13–20.

Handel

Andante

Flute

Bass

3

6

9

12

Musical notation for measures 12-14. The top staff (treble clef) contains measures 12 and 13, with a fermata over the final note of measure 13. The bottom staff (bass clef) contains measures 12, 13, and 14. The key signature is two sharps (F# and C#).

15

Musical notation for measures 15-17. The top staff (treble clef) is empty. The bottom staff (bass clef) contains measures 15, 16, and 17. The key signature is two sharps (F# and C#).

18

Musical notation for measures 18-20. The top staff (treble clef) is empty. The bottom staff (bass clef) contains measures 18, 19, and 20. The key signature is two sharps (F# and C#).

4 Keyboard accompaniments in early Romantic style. Complete the piano part in bars 2–20.

## Huldigung

Etwas geschwind (Fairly quickly)

Schubert

Ganz verlor - en, ganz ver-sun- ken in\_\_\_ dein An - schau - n, Lieb - lin - gin,

5

won - ne - be - bend, lie - be - trun - ken, schwingt zu dir\_\_\_\_\_ der

8

Geist sich hin. Nichts ver-mag ich zu be-gin - nen, nichts zu den - ken,

### Homage

Entirely lost, entirely sunk in looking at you,  
my beloved, trembling with delight, drunk with love  
my spirit soars to you. Nothing can I start, nothing think,



12

dich\_\_ten, sin -nen. Nichts ist, was das Herz\_\_mir füllt, Hul\_\_\_\_\_din, als dein

16

hol - - des Bild.\_\_\_\_\_

19

write, feel. There is nothing that fills my heart, Gracious one,  
but your fair image.

5 Music in Jazz, Popular and Show styles (1920–1950). Complete the bass line and chord symbols in bars 5–20. In bars 21–34 complete the bass line and melody in accordance with the given chord symbols.

Jimmy McHugh

**Moderately**

C C<sup>o7</sup> F<sup>7</sup> C<sup>9</sup> Dm<sup>7(b5)</sup> D<sup>7</sup>

5

9

13

17

21

Am E<sup>7</sup>/B Am/C Cm D<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C Fm<sup>6</sup> C<sup>o7</sup>

25

C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> A<sup>o7</sup> C<sup>7</sup>/G F<sup>6</sup> F<sup>6</sup> Gm<sup>7</sup> G<sup>#o7</sup> F/A

29

D<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>#o7</sup>

32

G<sup>7</sup>/D C G<sup>7</sup> C E<sup>7</sup> F<sup>#m7</sup>(b5) C<sup>7</sup>/G

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