

WORKSHEETS FOR LISTENING ACTIVITIES

2nd Presentation

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CHAMBER MUSIC IN SCHOOLS PROJECT

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Work: **Arrival of the Queen of Sheba** (from the Oratorio "Solomon")



Composer: G.F. Handel

Historical Period: Baroque (Composed in 1749)

Scored for: String orchestra and two oboes

Form: **ABACA** (Rondo)

Main theme plus....

Sheet music supplied by: www.music-scores.com
Arrival of the Queen of Sheba
from "Solomon"

George Frideric HANDEL
(1685-1759)

Allegro

Flute

f

3

5

7

mf

9

11

13

cresc. *f*

16

p

20

mf *p*

23

A musical score for a flute part, consisting of ten staves of music. The key signature is B-flat major (two flats) and the time signature is common time (C). The score includes various dynamics such as forte (f), mezzo-forte (mf), piano (p), and crescendo (cresc.), as well as articulation marks like accents and slurs. The tempo is marked as Allegro.

QUESTIONS:

1. Underline the word which best describes the TEMPO of this work

LEISURELY (*Andante*) FAST (*Allegro*) SLOW (*Adagio*)

2. Underline the type of notes which are featured in this work

MINIMS SEMIBREVES SEMIQUAVERS CROTCHETS

3. Underline the Compositional device featured in this work

LEGATO MELODIES OR REPETITION

4. Which bar is a good example of repetition in **PITCH**

5. Listen and follow the score of the excerpt here. Where does section A finish and B begin?

6. What is SYNCOPATION?

7. In which Bar do we see a good example of Syncopation?

8. Underline the words which best describe the spirit of this work

CALM ENERGETIC SAD PEACEFUL DYNAMIC

9. If you were selecting music for a film, where could you use this music? What type of scene?

10. Was Handel correct in selecting a String orchestra and two oboes for this work?

Minuet and Trio

from Quintet in E

MINUETTO
(Con un poco di moto)

Luigi Boccherini

The musical score is written for a string quintet in E major, 3/4 time. It consists of two systems of staves. The first system includes staves for Violin I, Violin II, Viola, Violoncello I, and Violoncello II. The second system continues the music for the same instruments. Performance instructions include 'con sord.' (with mutes), 'dolce' (softly), 'pizz.' (pizzicato), and 'p' (piano). The score is marked with a '4' at the beginning of the second system.

PERIOD: Classical (1750-1830)

GENRE: String Quintet (like a string quartet only with the addition of one extra cello line)

COMPOSER: Luigi Boccherini (Italian)

FORM: Minuet & Trio form (very much like Ternary form ABA)

QUESTIONS

1. What is the time signature for this work?
2. What is a MINUET?
3. Is the first beat in each bar obvious? Should it be? Why?
4. Underline the appropriate adjective for this work
DRAMATIC ELEGANT VIGOROUS
5. What is an ANACRUSIS?
6. Does this work start with an anacrusis?
7. Which instrumental part plays fast moving semiquavers?
8. Can you see any examples of SYNCOPATION in the melody? If so, where?
9. Write the letter names against the Bass notes.
10. How does Boccherini ask the Bass player to produce sound here?
11. What does *con sord.* Mean?
12. Why does Boccherini ask these players to play softly?
13. Is this an appropriate selection of instruments for this type of music?
14. Underline the type of composition

SYMPHONY SOLO CHAMBER MUSIC



Nocturne

Op. 19 No. 4

for cello and piano*

transcription by W.Fitzenhagen
edited by F.Ferrari

P. Tchaikovsky (1840-1893)

Andante sentimentale

Cello

Piano

p

p

mf

cresc.

mf

mp

p

dim.

pp

p

*originally for piano solo

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Low resolution sample

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WORK: Nocturne (a piece for the night)

COMPOSER: Tchaikovsky (Russian composer 1840-1893)

GENRE: Solo Cello (accompanied by the Piano)

HISTORICAL PERIOD: Romantic (1830-1900)

QUESTIONS:

1. As you listen to this work, underline the adjectives which best describe the feeling

JOYOUS DARK ENERGETIC EXPRESSIVE ROMANTIC

2. Tchaikovsky asks the performers to play *Andante sentimentale*. What do you think this means?

3. The TEXTURE of this work is NOT Polyphonic it is HOMOPHONIC. This is where one melody tends to dominate the whole work. Which instrument is playing the melody?

4. The Cellist is reading from the Tenor Clef (not the Treble, Alto or Bass Clef) and Middle C can be found on the 4th line. What is name for the first note to be played by the Cellist?

5. How many beats in a bar?

6. What happens in Bar 8?

7. How is Bar 9 different to Bar 1?

8. Tchaikovsky has added expression marks for the performers. What do the following mean

P *cresc.* *mf* *mp* *dim.* *Pp*



Salut d'amour

Op. 12
(Liebesgruß)

E.Elgar (1857-1934)

Andantino

Violin *p dolce e legatissimo*

Piano *mf* *pp*

7 *cresc.* *sf* *ten.* *cresc.* *continue* *Ped.* *

15 *p* *dolcissimo* *rit.* *dim.* *rit.* *rit.* *rit.* *dim.* *p dolce* *dim.* *pp* *Ped.* *

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WORK: Salute D'Amour

COMPOSER: Edward Elgar

PERIOD: 20TH Century

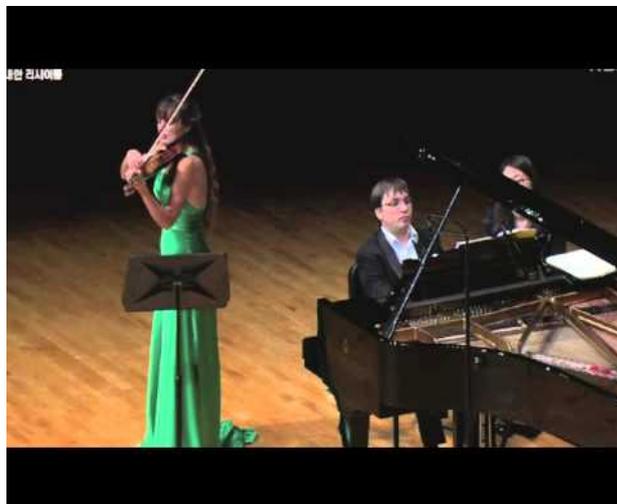
GENRE: Solo (Violin accompanied by Piano)

TONALITY: E Major

QUESTIONS:

1. As you listen to this work, underline the adjectives which best describe the expression
DRAMATIC ELEGANT SONG-LIKE ROMANTIC
2. Using Minims, write one octave of the E Major scale and number the degrees
3. Write the scale degree numbers against the Violin notes in the first 4 Bars
4. What happens at Bar 18? Where do the performers need to go?
5. Listen again to the whole work and underline the FORM. Is it
BINARY (AB) TERNARY (ABA) or RONDO (ABACA)
6. Is the piano accompaniment SYNCOPATED or NOT SYNCOPATED?
7. After the Violin enters, its melody has a pattern with the Bar numbers. Which one is it a) or b)
a) 4 + 4 + 8
or
b) 4 + 8 + 4
- 8) Elgar aims to have the performers play this work very expressively. He therefor adds some expression marks. What do the following mean?
Cresc. *Andantino* *rit.* *mf* *p* *dim.* *Dolce*

Image below shows Scottish Violinist Nicola Benedetti playing this work.



Canon in D

for three violins and thorough bass

Johann Pachelbel
1653-1706

The image displays the first eleven measures of the Canon in D for three violins and thorough bass by Johann Pachelbel. The score is written for four staves: Violin 1, Violin 2, Violin 3, and Bass. The key signature is D major (two sharps) and the time signature is common time (C). The music is in a canon form, with the bass line starting first and the three violins entering in sequence. The first system shows measures 1-6, the second system shows measures 7-10, and the third system shows measures 11-14. The bass line consists of a simple eighth-note pattern, while the violins play more complex melodic lines with various rhythmic values and ornaments.

WORK: Canon in D

COMPOSER: Pachelbel

PERIOD: Baroque Period

GENRE: Chamber Music (String Quartet)

QUESTIONS:

1. What do you notice about the Bass line in this work?
2. How is a **Canon** like a **Round**?
3. In which Bar does the 2nd Violin enter with the tune that the 1st Violin started?
4. In which Bar does the 3rd Violin enter with this tune?
5. We describe the TEXTURE of this composition as POLYPHONIC. What does this mean?
6. Write the letter names for the first 8 notes played by the Bass
7. What does the expression “in D” mean?
8. Draw the scale of D Major with a key signature
9. Write the scale degree numbers against the Violin 1 line up to Bar 10.
10. Name another very famous German composer from this time.



PRELUDE IN C MAJOR

from THE WELL-TEMPERED CLAVIER, BOOK 1

By JOHANN SEBASTIAN BACH

[♩ = 72]
mf

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WORK: Prelude in C (this is an excerpt) It is the first of 48 Preludes .

COMPOSER: Johann Sebastian BACH

PERIOD: Baroque (1600-1759)

GENRE: Solo Keyboard (Bach didn't specify which keyboard instrument. He simply wrote "Klavier")

TONALITY: C Major

QUESTIONS:

1. What is a **PRELUDE**?
2. What does “in C Major” mean?
3. Draw the scale of C Major for one octave using semibreves and number the degrees
4. Write the scale degree numbers under each note for Bar 1



5. Underline the Compositional device Bach has featured in this work

OSTINATO WIDE INTERVALS REPETITION

6. Explain your answer for No.5
7. Underline the appropriate adjective(S) to describe the overall sound for this work

LIVELY - SMOOTH (LEGATO) - EVOLVING - MARCH-LIKE

8. One hundred years after Bach composed this work Gounod, a French composer liked it so much that he made a change. What did he do?
9. How does the change Gounod made affect this composition?
10. How many Preludes did Bach compose?

Organ

The Prince of Denmark's March

for Trumpet & Organ

arr. Simon Cox

Jeremiah Clarke
(c.1673 - 1707)

Festive, triumphant (♩ = c.112)

The first system of the musical score consists of three staves. The top staff is for the Trumpet in D, with a treble clef and a key signature of two sharps (D major). The middle and bottom staves are for the Organ, with a grand staff (treble and bass clefs) and a key signature of two sharps. The music is in common time (C). The tempo is marked 'Festive, triumphant' with a quarter note equal to approximately 112 beats per minute. The first four measures show the trumpet playing a melodic line while the organ provides a rhythmic accompaniment with chords and a bass line.

The second system of the musical score continues the piece. It consists of three staves: Trumpet in D (top), Organ (middle and bottom). The trumpet part continues its melodic line, and the organ accompaniment remains consistent with the first system. The system contains four measures.

The third system of the musical score continues the piece. It consists of three staves: Trumpet in D (top), Organ (middle and bottom). The trumpet part continues its melodic line, and the organ accompaniment remains consistent with the first system. The system contains four measures.

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WORK: The Prince of Denmark's March

COMPOSER: Jeremiah Clarke (1673-1707)

PERIOD: Baroque (1600-1750)

GENRE: Ceremonial Music (this arrangement is for Trumpet and Organ)

TONALITY: D Major

QUESTIONS:

1. Present three adjectives which reinforce the idea that his work is “Ceremonial Music”
2. How many beats in each bar?
3. This work is often played when the academic staff at the University of New England process onto the Stage at the beginning of the Graduation ceremonies. Where else could it be played?
4. As it is in D Major, write one octave of this scale using crotchets and number the degrees.
5. Write the scale degree numbers under the notes for the first 4 Bars of the Trumpet line.
6. Write the scale degree numbers under the notes for the first 4 Bars of the Bass line.
7. Listen to the whole work and decide if it is in BINARY (AB), TERNARY (ABA) or RONDO (ABACA) FORM.
8. What does the *tr* above the second note mean?
9. If this work is scored for Trumpet and Organ where is it most likely expected to be performed? In which venue?
10. In Bar 8 the treble of the organ part has moving quaver notes. Why is this?

