

Candidate 1 evidence

Lied

Soprano

Piano

This system shows the first five measures of the piece. The Soprano part consists of five whole rests. The Piano part features a treble clef with a key signature of two flats and a 6/8 time signature. The right hand plays a continuous eighth-note melody, while the left hand provides a harmonic accompaniment with dotted half notes and some ties.

6

S.

Pno.

This system covers measures 6 through 10. The Soprano part remains silent with five whole rests. The Piano part continues with the same eighth-note melody in the right hand. The left hand accompaniment includes a tie in measure 9, extending from the previous measure.

11

S.

Pno.

This system covers measures 11 through 15. The Soprano part is silent with five whole rests. The Piano part maintains the eighth-note melody in the right hand. The left hand accompaniment features a tie in measure 13, extending from the previous measure.

16

S.  So hab ich doch die

Pno. 

21

S.  Gan - ze Wo - che Mein fei - nes

Pno. 

26

S.  lieb - chen nicht ge - sehn Ich sah es an ei - nem


Pno. 

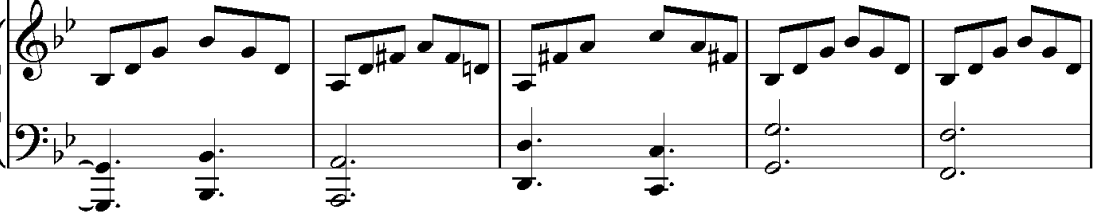
31

S.  Sonn - tag Das tau - send

Pno. 

36

S.  cho - ne Jung - frau - lein Das tau - send - chone Her - ze - lein

Pno. 

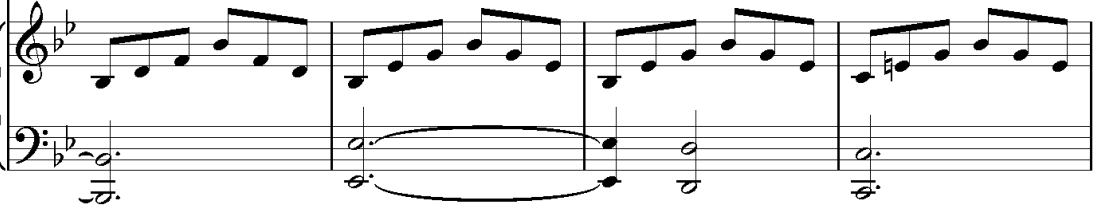
41

S.  Woll - te Gott, ich war heu - te bei ihr!

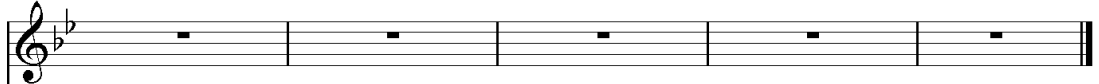
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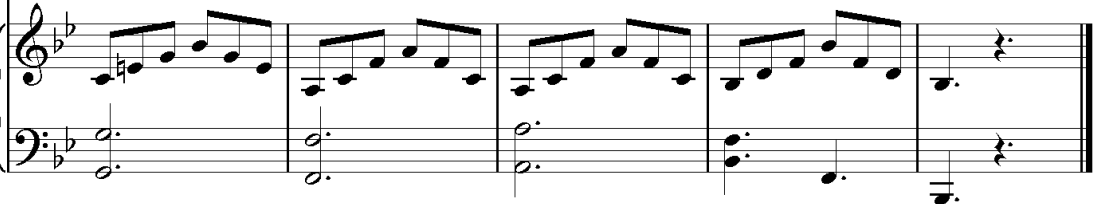
46

S. 

Pno. 

50

S. 

Pno. 

Advanced Higher Music

Candidate name:

Candidate number:

Centre number:

Title of composition: Lied

Review of the creative process

You must refer to the compositional methods you used and include:

- ◆ the main decisions you made
- ◆ details of your creative input (arrangement only)
- ◆ the ways that you explored and developed your musical ideas
- ◆ the strengths and/or areas for improvement you identified

We were listening to Schubert's "To Music" which I loved and so decided to try my hand at composing a lied.

I chose the key of Bb and 6/8 time. I began with a piano introduction using a broken chord accompaniment based on chords B flat, E flat, C major, F major F major 7th dominant 7th and then explored using a d major chord to take me to the relative minor G minor and used C and C7th F to take me back to B flat. The right hand rhythms were all the same so I used octaves with syncopated movement in the left hand to add rhythmic interest.

I learn German at school, so like Schubert I used German words for my song.

When the voice enters the accompaniment is the same as the opening but I tried using cross rhythms in bars 22 and 26 which I found to be effective.

I tried to give my melody a good shape so that the singer could phrase it well.

I think the strengths of my composition lie in the rhythmic variety and the choice of harmonies.

I think I could have developed my ideas more by changing the accompaniment and the harmonies.