

SCORE

This packet is super-powered. Score clues may need to be read slower to be fully processed by players (please follow guidelines for pauses).

1. In this work's slow middle section, a counter-melody is played by cycling between three notes separated by half steps like D-sharp, D, and C-sharp in a short-short-long-long-long rhythm. In a *bravura* measure of this work, the pianist is required to *glissando* upward with their right hand while playing ascending C-sharps with their left, while in an earlier cadenza, the pianist crosses hands and plays the low melody "D, E, G, (+) G, (pause), D, E, D, F" with their right hand. This work features a slow E-major melody beginning "G-sharp, A, B, low B," and one measure of it sees the orchestra play a loud *tutti* E-flat-major 13th chord. A clarinet soloist plays a concert-pitch B-flat, alternates between A-flat and (*) G-flat in a triplet rhythm and then lands on F in the second measure of this work, which occurs after that clarinet's long glissando from low F to high B-flat. For 10 points, Paul Whiteman commissioned what George Gershwin work?

ANSWER: *Rhapsody in Blue*

2. In an overture by this composer, a triplet-filled trumpet solo begins with the melody "C-sharp, A, C-sharp, E, (pause) high B." One of this composer's pieces features a G-major *cantabile* oboe melody beginning "G, (pause) A, B, B, (pause) low D" that then continues doubled by clarinets an octave below in a faster dotted rhythm. That piece by this composer begins with a loud E-major chord before violins and bassoons ascend half of an E-major scale in a (+) short-short-short-short-long rhythm. One of this composer's pieces features the pastoral 9/8-time melody "G, (pause) A, D, G, B, D, G" played by an English horn. Another of this composer's pieces features the frantic E-minor melody "B, B, B, (*) C, B" played by violins. A cello solo consisting of an ascending E-minor arpeggio begins one piece by this man, which ends with a famous melody repeating B in a gallop rhythm before ascending with the notes "E, F-sharp, G-sharp." For 10 points, name this man who wrote memorable melodies in the operatic overtures to *Barber of Seville* and *William Tell*.

ANSWER: Gioacchino Rossini

3. In one movement of this work, one timpani furiously alternates between C and B a major seventh apart while the other alternates between F-sharp and C. In another movement of this work, a solo English horn chromatically runs up to a low concert G-sharp and holds it while the tambourine taps on eighth-note offbeats. Over a flute trill on E-flat, clarinets play a calm melody beginning with the 5/4 measure "E-flat, C, E-flat, (+) C, B-flat" to begin one movement of this work. An E-major and E-flat-dominant-seventh chord are combined into one chord played on repeated eighth-note down bows with seemingly random (*) accents in the second movement of this work, whose first movement begins with the melody "C, mordent on B, G, E, back up to B, A" played by a solo bassoon near the top of its range. For 10 points, name this 1913 modernist ballet by Igor Stravinsky.

ANSWER: *The Rite of Spring*

4. During a *crescendo* at the conclusion of one of these works' first movements, cellos and basses repeat the motif, "D, (pause) C-sharp, B-sharp, B-sharp, C-sharp," repeatedly emphasizing a first-inversion tonic chord. In the finale of one of these works, the orchestra performs a unison *fortissimo* C-sharp before awesomely modulating from (+) F major to F-sharp major. One of these works begins slowly with a solo oboe playing the half notes "A, E, C-sharp, F-sharp," and flutes and oboes play a 6/8 dotted rhythm of high E's to begin that work's *Vivace* section. Another of these works features an opening cello melody that outlines an (*) E-flat-major triad before descending to a C-sharp, which is later reprised by a comically early French horn. An *Allegretto* second movement from one of these works features a long-short-short-long-long motif. For 10 points, name these orchestral works that include the "Choral" and "Pastoral," neither of which were clued here. ANSWER: symphonies by Ludwig van Beethoven [prompt on partial answer]

5. Near the end of one movement of this work, a rapidly ascending three-octave G-major scale divided up within the string section is repeatedly used to accompany a brass triplet-containing melody. An F-major chord repeatedly resolves to a G-minor one in a 3/8 movement of this work that features the repetitive ostinato “G, D, D, D, G, D” in the lower strings. In the C-section of a movement of this work in 3/4 time, cellos play the lyrical melody “F-sharp, (pause) G, (pause) F-sharp, (pause) E, D-sharp, E, G.” That movement features an opening (+) harp solo that is mainly arpeggios of an A dominant-7th chord. The high brass and clarinets play a triplet rhythm on a G-major chord to begin a march in this work, which also features the melody, “G, E, G, (*) F-sharp, D-sharp, E” in another movement played by a solo celesta. For 10 points, name this Tchaikovsky ballet featuring the “Dance of the Sugar-Plum Fairy.”

ANSWER: *The Nutcracker*

6. A D-major melody in 6/8 time from the concluding movement of a work in this genre begins with the fast ascending motif “F-sharp, F-sharp, G, G-sharp, A.” One work in this genre features a short-short-long-long-long ostinato beginning “D, D, F, E, F,” while the *Moderato nobile* first movement of another of these works begins with the entirely ascending figure “A, D, A, (pause) D, G-sharp.” A three-octave-spanning chord consisting of the notes D, high E, and (+) very high A is central to another work in this genre. A D-major finale to one of these works features a melody beginning “F-sharp, (pause) G, G, A, F-sharp,” played in thirds. Over soft D-minor string chords, the melody “G, (pause) A, down to D” is played by the (*) soloist at the beginning of one of these works. That work’s third movement was called a “polonaise for the polar bears.” For 10 points, name this only kind of concerto written by Jean Sibelius.

ANSWER: violin concerto [fun note: every concerto clued here is in the key of D]

7. The finale of this composer’s piano concerto features the left-hand ostinato “B-flat, E, A, high G, F” played in straight eighth notes in 5/8 time. This composer’s piano sonata ends with a fugue whose subject begins with the ascending notes “E-flat, G-flat, B-flat, D.” A dramatic climax in a work by this composer features strings holding high *fortissimo* B-flat minor, G-flat major, (+) C-flat major seventh, and then F-flat major seventh chords. An A-major work in 12/8 time by this composer begins with lilting flutes playing the accompaniment figure “C-sharp, E, high C-sharp, D, G-sharp, high C-sharp” and initially features many duplets in its soprano solo line, such as on the words “birds’ hung” and (*) “porches.” A work by this composer in 4/2 time begins with the first violins softly holding a B-flat and was performed after JFK’s death. For 10 points, name this American composer of *Adagio for Strings*.

ANSWER: Samuel Barber

8. At the beginning of a slow movement from this work, increasingly higher-register sections of the orchestra enter holding a muted note every measure to build up an E-minor half-diminished seventh chord that resolves to a C-sharp fully diminished seventh. The soloist plays several high 32nd-note runs that end on low half-note trills in an F-minor movement of this work that begins with it performing 64 soft eighth-note (+) trills in a row. A jaunty 3/8-time movement of this work repeats the dotted-rhythm phrase “F, high C, F, (pause), F” and is the finale of a work whose first movement features an F-major melody played in (*) thirds by the soloist. This work’s most popular melody, in E major, begins, “E, G-sharp, G-sharp, G-sharp, F-sharp, E, high B,” and its first slow movement features a recurring viola two-note motif signifying the barking of dogs. For 10 points, name this set of violin concertos by Antonio Vivaldi.

ANSWER: *The Four Seasons* [anti-prompt on Autumn or Winter or Spring]

9. **One of this composer's works opens with low strings harmonizing an angular melody with the bizarre chord progression E minor, A-flat major, G minor, and A major. In a work in 6/8 time by this composer, an F-major clarinet theme marked *lustig* is introduced after an opening horn theme featuring the ascending phrase "C, F, G, (+) G-sharp, A." A C-major theme originally stated as the ascending motif "G, C, D, E, high E, high D" is quoted in at the end of one of this composer's songs, and one of his orchestral works ends with high winds and violins sounding a B-major chord while low strings pluck a (*) C. The movement "Thunder and Tempest, Descent" from one of this composer's orchestral works employs a wind machine, and another of his tone poems features a fugue containing all twelve notes of the chromatic scale and begins with the ascending trumpet motif, "C, G, C."** For 10 points, name this composer of *An Alpine Symphony* and *Also Sprach Zarathustra*.
ANSWER: Richard **Strauss**

10. **The coda of a C-major movement of this work features a sudden 5-measure *Lento maestoso* section in which the low brass and low woodwinds play the main theme in unison in B major while violins play 10-tuplet arpeggios. In one movement of this work, the basses play the melody, "low F, (pause), B, C, C, B" while flutes and harps (+) oscillate between two tritones a whole step apart. Another movement of this work begins with a flute and bass flute duet alternating between E minor and G-sharp minor in 6/4 time. A French horn plays the ascending concert pitches, "F, (pause), G, A, B-flat" to begin this work's second movement, which precedes a movement with a slow E-flat-major theme beginning, "G, B-flat, C," and comes after a movement in (*) 5/4 time featuring strings playing *col legno*. An offstage female choir appears in, for 10 points, what Gustav Holst suite's movement "Neptune?"**
ANSWER: *The **Planets***

11. **A slow one of these works begins with the low C-sharp-minor melody, "low G-sharp, D-sharp, (pause) C-sharp, C-sharp, B-sharp, high A" written without barlines. In another one of these works, two measures of sixteenth notes marked *ed appassionato*, resolve to a low major IV ["four"] chord before an abrupt minor plagal cadence ends the work. A somber low melody beginning "B, (pause) C-sharp, C-sharp, (pause) B" comprises the *più lento* middle section of an E-minor one of these works that features (+) grace notes in the right hand in nearly every beat of the outer sections. An A-minor one of these works begins with the stately theme, "E, E, E, E, (*) F, E, C, E," while a G-flat major one of these works features right-hand triplet runs and is nicknamed "Black Key."** For 10 points, name these piano showpieces that formed a Polish composer's Opus 10 and 25.
ANSWER: *études* by Frédéric **Chopin** [prompt on partial answer]

12. **In one movement of this work, slow, ascending string *glissandi* written with the marking *en trainant* are interrupted by the *staccato* notes "F, (pause), C, C, F, B" from a clarinet. That movement ends with violins playing several *spiccato* F's before being interrupted by a loud G major chord. A flute performs a two-octave ascending chromatic scale to end a *Moderato grazioso* movement in this work in which it plays several (+) 32nd-note runs over quiet F-major string tremolos. This work begins with the strings repeating the figure "G, A-sharp, B," and in a later movement a clarinet repeatedly sounds the descending notes "C, A-flat." A 6/4-time G-major cello melody begins, "G, F-sharp, (*) low B, E, D, low G" and is accompanied by two pianos. A melody beginning "G, B-flat, G, A, B-flat" used in one of the composer's earlier pieces is played by a xylophone in one movement of this work, which features a glass harmonica in another movement. For 10 points, "Fossils" and "Aquarium" feature in what Camille Saint-Saëns work?**
ANSWER: *The **Carnival of Animals***

13. In one movement of a larger work in this genre, a high solo violin periodically interrupts the main melody with a counter-melody of eighth-notes beginning, “B-flat, E-flat, D, E-flat.” The second movement of that work begins with a low canon of two related melodies beginning with “D, F, E, F” and “G, B, A-sharp, B.” A (±) double fugue in another of these works begins with the theme “A, (pause) A, F, (pause) B-flat, low C-sharp” and begins without pause after the work’s first movement. A soloist in a work of this genre begins a movement with the melody, “B-flat, (pause), B-flat, E-flat, (pause) E-flat, D, (pause), C, D” accompanied by a solo (*) organ. A 12/8 D-minor melody from another of these works features the melody, “A, (pause) high F, D, D, (pause) C-sharp” and comes after a movement that begins with a trombone outlining a B-flat major triad, the “Tuba Mirum.” For 10 points, name this genre of a work completed by Franz Sussmayr after Mozart’s death, a mass for the dead.

ANSWER: a **requiem** [accept Gabriel Fauré’s *Requiem*; accept Wolfgang Amadeus Mozart’s *Requiem*]

14. Each movement of Arthur Honegger’s fifth symphony ends with this note being played by the timpani, giving that symphony its nickname. A fast Domenico Scarlatti sonata in 3/8-time begins with repeated sixteenth-notes of this note. This note is played with a repeated low-high-low-low pattern in straight (+) eighth-notes to begin a 1715 choral work, and it is played by alternating hands in the beginning of Sergei Prokofiev’s Op. 7 Toccata. G alternates with this note in the bassline of Erik Satie’s first Gymnopédie. The timpani plays this note five times to open Beethoven’s (*) Violin Concerto, and at the beginning of Saint-Saëns’s *Danse Macabre*, the harp plays it twelve times. The bassline, “this note, A, B, F-sharp, G, this note, G, A,” is repeated in Pachelbel’s Canon, a piece in, for 10 points, what note’s major key?

ANSWER: **D** [accept *Di tre re*]

15. Over repeated eighth-note G’s, a lively *Presto* in this work features the melodic motif “G, D, G, C” that then climbs up the C-major scale to A, played by violins and flutes. This work repeatedly combines tonic major chords and their dominants, exemplified by the combined A- and E-major chords arpeggiated after the plaintive clarinet solo “A, C-sharp, E, (+) C-sharp, E” that begins this work. This work features the lively recurring motif “A, low A, A, (pause) A, C-sharp, A.” A C-major melody beginning, “G, up to C, (pause) C, D, E, (*) C, E, F, G,” triumphantly ends a movement of this work beginning with a *Doppio movimento* marking. That movement features variations on a theme attributed to Elder Joseph Brackett. For 10 points, name this 1944 orchestral suite from a Martha Graham ballet composed by Aaron Copland.

ANSWER: ***Appalachian Spring***

16. The finale of one of these works features a fugal G-major theme in 6/8 time featuring descending fourths, “D, A, (slight pause) C, G, (slight pause), B, F-sharp, G, A, B,” an inversion of the A-flat major theme used to finally conclude that work. One of these works features the seemingly redundant notation of two of the same sixteenth-notes tied together in a barline-less bridge between the A-major section of an *Introduzione* and the *Allegro risoluto* B-flat-major (±) fugue. A descending E-flat major horn call surprisingly resolves to C-flat-major in the slow opening to one of these works. The first movement of another of them begins with a *fortepiano* C-minor chord in a section marked *Grave* before transitioning to a *Presto* section featuring fast octave tremolos in the left hand. One of these works has a finale featuring the left hand rapidly alternating between (*) C-sharp and G-sharp while the right hand plays rapidly ascending broken chords, and begins with the slow triplet “G-sharp, C-sharp, E” repeated in the right hand. For 10 points, name these piano works by the composer of “Ode to Joy.”

ANSWER: **piano sonatas** by Ludwig van **Beethoven** [prompt on partial answer]

NOTE: These next two questions have answer lines that are a little harder than average: sorry about that.

17. **In one section of this work, a chord consisting of the ascending notes E-flat, F, A-flat, and E-flat are repeatedly arpeggiated downward and upward in eighth-note passages. The chords F minor, D-flat major, A major, B major, and E major form a cadence that recurs throughout this work. A solo violin repeatedly plays an ascending and descending A-natural-minor (+) scale in one movement of this work, whose first movement begins with a solo keyboard playing the descending whole notes “A, G, C.” In this work’s first movement, a chorus changes chords every measure between A-minor, G-major, and C-major while pulsing every quarter note. The chorus chants the (*) numbers “1, 2, 3, 4” in that movement, the first of this work’s “knee plays.”** For 10 points, name this minimalist Philip Glass opera.

ANSWER: *Einstein on the Beach*

18. **The final movement of a work titled for this entity begins with the cellos repeating a quick menacing motif of the notes “F-sharp, G, G-sharp, A, high E-flat, A.” Near the beginning of a four-movement work titled for it, a *pianissimo* high A held by the violins and flutes is interrupted by a unison sixteenth-note run from the clarinet, harp, and viola that ascends and descends by thirds. At the beginning of a symphony, the (+) chorus goes from a B-flat-minor chord to a vibrant D-major one when it sings this word. Cellos play the ascending motif, “B-flat, C, (pause) G,” in a (*) four-part *divisi* in the first part of a work titled for this entity. That first movement is titled “From dawn to noon on [this entity].”** For 10 points, name this entity that names Vaughan Williams’ first symphony and a Claude Debussy orchestral work inspired by a Hokusai painting.

ANSWER: the sea [or the ocean; accept *La mer*; accept *Four Sea Interludes*; accept “Behold, the sea!” or *A Sea Symphony*]