

JOHN STEWART OF RANNOCH SCHOLARSHIPS  
IN SACRED MUSIC

---

TUESDAY 11th JANUARY 1977. 1.30 TO 4.30

---

COUNTERPOINT

*Answer two questions*

*The bars given in their entirety need not be shown in your answer.*

- 1 Complete this passage from Thomas Tomkins's *Almighty and everlasting God* (for unaccompanied soprano, alto, tenor and bass) by adding the missing parts for alto, tenor and bass to the given part for soprano.

Handwritten musical score for "The Lord's Prayer" in G major, 4/4 time. The score is written for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. It consists of five systems of staves. The lyrics are: "Al-migh - - ty and ev - - er - last - - ing God, and ev - er - last - - ing God, ev - er - last - - ing God, which ha - test no - thing that thou hast made, and dost for - give the sins of all them that be pen - i - tent, be pen - i - tent,". The score includes various musical notations such as notes, rests, and bar lines. There are some handwritten corrections and markings, including a "5" above the second system and a "13" above the third system. The final system ends with a double bar line and a fermata over the final note.

[TURN OVER



[illegible]

10

T. *cried, — I cried with fer- - vent*

T. *God I cried — with fer- - vent*

B. *— to God I cried with fer- - vent pray'r; O, O lend to me —*

B.C. *3 b3*

B. *— a gra-cious ear, O, O — lend to me a gra-cious*

B. *ear; Not sunk so — low, — not sunk so — low, — not*

20

B. *sunk so — low, — but thou canst hear.*

[TURN OVER]



3 Complete this passage from a duet in Handel's *Israel in Egypt* (for alto and tenor with accompaniment of two violins and basso continuo) by adding the missing parts for the two violins, the tenor and the basso continuo to the given alto part. From bar 40 onwards the basso continuo part is more continuous. The violins only play at cadences.

(Larghetto)

2 V.  $\text{3/4}$   $\text{p}$   $\text{35}$

A.  $\text{3/4}$   $\text{p}$   $\text{Thou in - Thy - mer - - - - - cy}$

T.  $\text{3/4}$   $\text{p}$   $\text{-ed,}$   $\text{Thou in - Thy - mer - - - - -}$

B.C.  $\text{3/4}$

2 V.  $\text{3/4}$

A.  $\text{3/4}$   $\text{hast led forth Thy - peo - - - ple which Thou hast re -}$

T.  $\text{3/4}$   $\text{- - - - - cy}$   $\text{hast led forth Thy - peo - - ple which Thou}$

B.C.  $\text{3/4}$

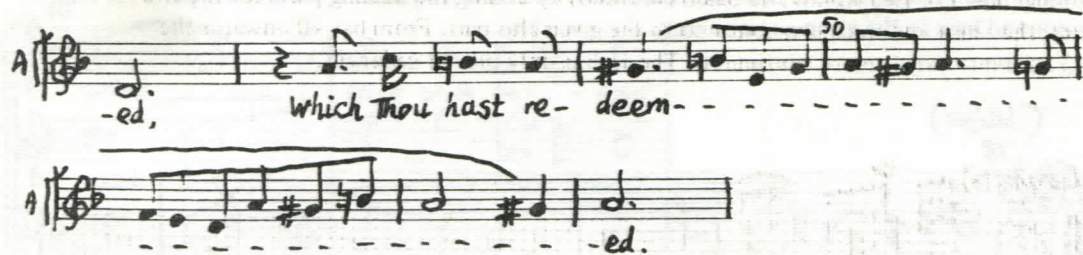
2 V.  $\text{3/4}$   $\text{40}$

A.  $\text{3/4}$   $\text{- deem - - - - - ed, Thy peo - ple,}$

T.  $\text{3/4}$   $\text{hast re - deem - - - ed,}$

B.C.  $\text{3/4}$

A.  $\text{3/4}$   $\text{45}$   $\text{which Thou hast re - deem - - - - -}$



[TURN OVER]



4 Complete this passage from Haydn's Mass in E flat (in Honour of the B.V.M.) (for S.A.T.B. chorus. The orchestral parts here omitted double the voices) by adding the missing parts for alto, tenor and bass to the given soprano part.

(Largo)

18

S (Soprano)  $\text{E}^b$   $\text{C}$  - - - - -

A (Alto)  $\text{E}^b$  (C) - - - - -

T (Tenor)  $\text{E}^b$  (C) cru - ci - fi - xus e - ti - am pro no - bis, pro

B (Bass)  $\text{E}^b$  (C) - - - - - Sub Pon-ti - o Pi - - la - to

20

S (Soprano) - - - - -

A (Alto) - - - - - cru - ci - fi - - xus e - ti - am pro

T (Tenor) no - - - - - bis, sub Pon-ti - o Pi - -

B (Bass) pas - sus et se - pul - - tus est, sub

25

S (Soprano) - - - - - cru - ci - fi - xus e - ti - am pro no - bis, pro

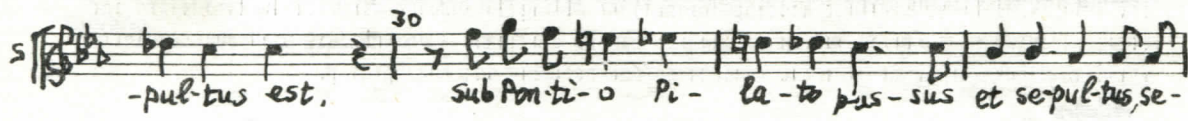
A (Alto) no - - bis, sub Pon-ti - o Pi -

T (Tenor) la - to pas - - sus,

B (Bass) Pon-ti - o Pi - la - to

25

S (Soprano) no - bis, sub Pon-ti - o Pi - la - to pas - sus et se - pul - tus, et se -



Handwritten musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) starting at measure 35. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: -pul-tus est, et se-pul-tus, se-pul-tus est. et se-pul-tus, se-pul-tus est. et se-pul-tus, se-pul-tus est. et se-pul-tus, se-pul-tus est.

[TURN OVER



- 5 Complete this passage from Brahms's *Adoramus* (for two sopranos and two altos) by adding the missing parts for second soprano and the altos to the given first soprano part.

*Allegro*

Soprano 1: A - - do - ra - - mus te, Chri - - - - ste, et be-ne-di-ci-mus ti - - - - -

Soprano 2: A - - - - do - ra - - mus te, Chri - - - -

Alto 1: A - - - - do - ra - mus

Alto 2: A - - - - do -

et be-ne-di-ci-mus ti - - - - -

-ste, et be-ne-di-ci-mus

te, Chri - - - - ste, et

-ra - - mus te, Chri - - - - - ste,

10

-bi, qui - - - a per sanc - - tam cru - - - cem -

ti - - - - qui - - - a

be-ne-di-ci-mus ti - - - -

et be-ne-di-ci-mus

Handwritten musical score for Soprano (S) in G major, 4/4 time. The lyrics are: "tu-am re-de-mi-sti-mun-dum, re-de-mi-sti mun-dum, qui pas-sus est pro no-bis, pro no-bis, pro no-bis, pro no-bis, pro no-bis." The score includes dynamic markings (p, cresc., f, ritard) and phrasing slurs.

[TURN OVER



6 Complete this passage from John Gardner's *The end is the beginning* (for unaccompanied S.A.T.B. choir) by adding the missing parts for alto, tenor and bass to the given soprano part.

(♩ = C. 60)

38 40 45 50 55

S In our mak-ing we had be-gin- - - - - ning; but the  
 A In our mak-ing we had be-gin- - - - - ning;  
 T In our mak-ing we had be-gin- - - - - ning;  
 B In our mak-ing we had be-gin- - - - - ning; but the

S p cresc 45 f  
 A p was in him from - with- out be-gin-ning:-  
 T where-in he made  
 B where-in he made us was  
 love was in

S dim p 2 poco pp  
 in which love we have our be-gin- - - - - ning. And-

S 50  
 all this shall we see in God, with-out end.

S 55