

8. Give the concordance of the past tenses of the subjunctive, with those of the present indicative and future absolute—Example.

9. When an adjective qualifies two nouns what is the construction, if it cannot be placed last?

10. What prepositions do *espérer*, *venir*, *aller*, *continuer*, govern before infinitives?

11. Give the plural of *détail*, *gouvernail*, *naval*, *bleu-clair*, *casse-tête*, *perce-neige*, *arc-en-ciel*, *belle-dénuil*, *bleu*, *monsieur*.

12. Give the verbs that require pronouns as direct or indirect objects after them.

#### Translate Idioms:

Il fait jour—Charles se fit jour avec mille fantassins—Il faut s'entendre—Quel saint homme que votre père!—Send for him—Call him up—Do not take the horse away—I am coming—I fell upon him and sprained his ankle—How often do you attend church on Sunday?—I will attend to your wants.

#### Translate into French:

Nothing is more characteristic of the times than the care with which the poets contrived to put all their loosest verses into the mouths of women. The compositions in which the greatest license was taken were the epilogues. They were almost always recited by favourite actresses; and nothing charmed the depraved audience so much as to hear lines grossly indecent repeated by a beautiful girl, who was supposed to have not yet lost her innocence.

Our theatre was indebted in that age for many plots and characters to Spain, to France, and to the old English masters; but whatever our dramatists touched they tainted. In their imitations, the houses of Calderon's stately and high spirited Castilian gentlemen became sites of sin, Shakespeare's Viola a procuress, Moliere's Misanthrope a ravisher, Moliere's Agnes an adulteress. Nothing could be so pure or so heroic but that it became foul and ignoble by transference through those foul and ignoble minds.

Macaulay's History of England.

#### MUSIC.

(Three hours allowed.)

##### THEORETICAL ELEMENTS.

1. Write the different notes and their corresponding rests.
2. Explain the effect of 1, 2 and 3 dots after a note or rest.
3. What kind of note would express the value of the third dot after a minim? and what kind of rest the second dot after a crotchet rest?
4. What note is equal in value to 8 semiquavers?
5. Express the value of a minim by a note, dot and rest.
6. Express 4 semiquavers, 1 crotchet with 2 dots, 1 semiquaver rest, and 1 crotchet rest, by means of one note.

7. Express the different time the following bars would belong to:



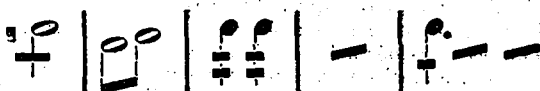
8. Name the keys major and minor whose signature is 5 #s.

9. Name the keys major and minor whose signature is 4 ♭s.

10. What is the relative minor to E? and relative major to F minor?

11. Explain the following musical terms: Adagio, Allegro, Cres., dim., legato, Staccato.

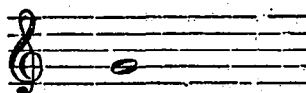
12. Write the following abbreviations in full:



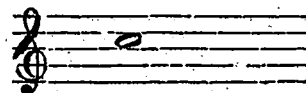
13. What is the meaning of enharmonic change? Give examples.

#### HARMONY.

- (1) Explain what an interval is.
- (2) Give the different intervals in general use with their inversions as far as an octave, from the following note



- (3) What notes of the scale form the common chord on the key note?
- (4) What is the difference between a major and minor triad or common chord?
- (5) How many positions can a triad have?
- (6) What is meant by an inversion of a chord?
- (7) How many inversions can a chord have?
- (8) Give the figurings of the 1 and 2 inversions of the common chord.
- (9) Write the different triads the following note can belong to in the same key



- (10) Fill in the upper parts from the following figured bass, beginning the upper part with the 8th

