



Oxford Cambridge and RSA

Tuesday 16 May 2023 – Morning

AS Level Music

H143/03 Listening and appraising

Insert

Time allowed: 2 hours



INSTRUCTIONS

- Do **not** send this Insert for marking. Keep it in the centre or recycle it.

INFORMATION

- This Insert contains Extracts 1, 2 and 3.
- This document has **16** pages.

Extract 1 – Piano Sonata in E flat major, Beethoven

Track 1

1

p *cresc.*

7

A

ritard. *cresc.* *sf* *a tempo* *p*

14

ritard. *cresc.*

21

a tempo *sf* *p*

27

30

p

B

33

cresc. **f**

C

39

p

p

45

5 12

5 12

49

3

3

53

57

tr

62 **D**

tr *cresc.*

69

f *p* *f* *p* *f* *p*

74

cresc. *f* *fp*

79 **E**

cresc. *f* *p*

86

cresc. *f* *p*

94 *ri - tar - dando*

cresc. *cresc.*

103

sf *p* *cresc.* *p*

5

108

ri - tar - dan - do *a tempo*

p *p* *cresc.*

116

p *cresc.* *p*

121

f

END OF EXTRACT 1

Extract 2 – 'Angel Eyes', Earl Brent (lyrics) and Matt Dennis (music)

Track 2

Slow Blues

1 Dm⁶ Bb⁹ Dm⁶ Bb⁹ A^{7(b9)} Dm⁶ Bm^{7(b5)} Em⁷ A⁷

Try to think_ that love's not a - round. Still it's un-com- fort-'bly near.____

5 Dm⁶ Bb⁹ Dm⁶ Bb⁹ Dm Bb⁹ A^{7(b9)} Dm A^{7(b9)}

My old heart ain't gain-in' no ground be-cause my an- gel eyes ain't here.____

9 Dm⁶ Bb⁹ Dm⁶ Bb⁹ A^{7(b9)} Dm⁶ Bm^{7(b5)} Em⁷ A⁷

An-gel eyes_ that old dev-il sent, they glow un-bear - a-bly bright.____

13 Dm⁶ Bb⁹ Dm⁶ Bb⁹ Dm Bb⁹ A^{7(b9)}

Need I say_ that my love's mis - spent, mis - spent with an - gel eyes to- night.____

16 Dm Cm⁹ F^{7(b9)} Bb^{maj9} Dm⁹ G^{7(b9)} Cm⁹ F^{7(b9)}

____ So drink up_____ all you peo - ple,_____ or - der an - y - thing you see.

20 Bb^{maj9} Bb⁶ Bm⁹ E^{7(b9)} Amaj⁷ A⁶ Eb^{m7} Ab⁷

____ Have fun,_____ you hap - py peo - ple,_____ the drink and the laugh's on me.

24 Em⁷ A^{7(b9)} Dm⁶ Bb⁹ Dm⁶ Bb⁹ A^{7(b9)} Dm Bm^{7(b5)}

____ Par-don me,____ but I got-ta run,____ the fact's un-com-mon-ly clear.____

28 Em⁷ A⁷ Dm⁶ Bb⁹ Dm⁶ Bb⁹

___ Got - ta find ___ who's now "Num - ber One" ___ and

31 Dm Bb⁹ A^{7(b9)} Dm Bb⁹ A^{7(#5)} Dm^{6/9}

why my an - gel eyes ain't here. ___ 'Scuse me while I dis - ap - pear. ___

END OF EXTRACT 2

Extract 3 – String Quartet in B flat major, Op. 76 No. 4, 'Sunrise', first movement, Haydn

Extract 3a ◉ Track 3

Allegro con spirito

Violin I

Violin II

Viola

Violoncello

10

15

20

p

f

25

Vln. I
Vln. II
Vla.
Vc.

fz

Detailed description: This system contains measures 25 through 29. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. Measure 25 shows a busy first violin part with sixteenth-note runs, while the second violin plays a rhythmic pattern of eighth notes. The viola and cello provide a steady accompaniment with quarter notes. Measure 29 features a dynamic marking of *fz* (forzando) over a sustained note in the first violin.

30

Vln. I
Vln. II
Vla.
Vc.

ff

Detailed description: This system contains measures 30 through 34. The instrumentation remains the same. Measure 30 introduces a dynamic marking of *ff* (fortissimo) in the first violin. The first violin part becomes more active with sixteenth-note patterns. The second violin continues with its rhythmic accompaniment. The viola and cello parts are also clearly defined, with the cello playing a steady eighth-note accompaniment.

Vln. I
Vln. II
Vla.
Vc.

Detailed description: This system contains measures 35 through 39. The first violin part continues with its sixteenth-note texture. The second violin part has a more melodic line with some slurs. The viola and cello parts provide a consistent accompaniment, with the cello playing a steady eighth-note pattern.

35

Vln. I
Vln. II
Vla.
Vc.

p

Detailed description: This system contains measures 40 through 44. A dynamic marking of *p* (piano) is present in the first violin part starting at measure 40. The first violin part has a more melodic and sustained character in this section. The second violin part has some rests. The viola and cello parts continue with their accompaniment, with the cello playing a steady eighth-note pattern.

40

Vln. I
Vln. II
Vla.
Vc.

fz p

Detailed description: This system covers measures 40 to 44. It features four staves: Violin I, Violin II, Viola, and Violoncello. Measures 40-43 are dominated by long, sweeping slurs across all staves. In measure 44, the dynamics shift to *fz p* (forzando piano), and the music becomes more rhythmic and detailed.

45

Vln. I
Vln. II
Vla.
Vc.

fz p

Detailed description: This system covers measures 45 to 49. The music is characterized by a consistent rhythmic pattern of eighth notes across all staves. The dynamic marking *fz p* is repeated at the beginning of each measure. The texture is dense and rhythmic.

50

Vln. I
Vln. II
Vla.
Vc.

f

Detailed description: This system covers measures 50 to 54. Measures 50-53 feature a prominent *f* (forte) dynamic. The Violin I and II parts have a more active, melodic line, while the Viola and Cello parts provide a steady accompaniment. Measure 54 shows a change in the texture.

55

Vln. I
Vln. II
Vla.
Vc.

Detailed description: This system covers measures 55 to 59. Measures 55-58 are marked with a *fz* (forzando) dynamic, featuring rapid sixteenth-note passages in the Violin I and II parts. The Viola and Cello parts also have active lines. Measure 59 concludes the system with a more sustained melodic line in the Violin I part.

Vln. I
 Vln. II
 Vla.
 Vc.

tr 60
 tr
 p
 tr
 p
 tr
 p

Vln. I
 Vln. II
 Vla.
 Vc.

tr 65
 p

Vln. I
 Vln. II
 Vla.
 Vc.

ff
 ff
 ff
 ff

Extract 3b ● Track 4

108 110

Violin I

Violin II

Viola

Violoncello

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

115 120

Vln. I

Vln. II

Vla.

Vc.

f *p*

f *p*

f *p*

f *p*

125

Vln. I

Vln. II

Vla.

Vc.

130

Vln. I

Vln. II

Vla.

Vc.

fz p *fz p* *fz p*

fz p *fz p* *fz p*

fz p *fz p* *fz p*

fz p *fz p* *fz p*

135

Musical score for measures 135-137. The score is for four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is two flats (B-flat and E-flat). Measure 135 features a dynamic marking of *fz* (forzando) for Vln. I, followed by *p* (piano) for Vln. I and *f* (forte) for Vln. II, Vla., and Vc. in measure 136. The music consists of various rhythmic patterns and melodic lines across the instruments.

Musical score for measures 138-140. The score is for four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is two flats. Measure 138 features a dynamic marking of *f* (forte) for Vln. II, Vla., and Vc. The music continues with complex rhythmic and melodic textures.

140

145

Musical score for measures 140-145. The score is for four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is two flats. Measure 140 features a dynamic marking of *p* (piano) for Vln. I. Measures 141-145 show various melodic and rhythmic developments across all instruments, with *p* markings in measures 142, 143, and 144.

150

Musical score for measures 150-152. The score is for four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is two flats. Measure 150 features a dynamic marking of *p* (piano) for Vln. I. The music concludes with sustained notes and melodic fragments in the final measures.

Vln. I *f*
 Vln. II *f*
 Vla. *f*
 Vc. *f*

155

160

Vln. I *p*
 Vln. II *p*
 Vla. *p*
 Vc. *p*

tr

165

Vln. I *f*
 Vln. II *f*
 Vla. *f*
 Vc. *f*

p

170

Vln. I

Vln. II

Vla.

Vc.

fz > p

ff

ff

ff

ff

175

180

Vln. I

Vln. II

Vla.

Vc.

p

p

p

p

ff

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

ff

185

Vln. I

Vln. II

Vla.

Vc.

ff

END OF EXTRACT 3

There are no further scores in this Insert

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