



Oxford Cambridge and RSA

Monday 20 May 2019 – Morning

AS Level Music

H143/03 Listening and appraising

Insert

Time allowed: 2 hours



INSTRUCTIONS

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INFORMATION

- This Insert contains Extracts 1, 2 and 3.
- This document consists of **12** pages. Any blank pages are indicated.

Extract 1 – Menuet and Trio, Haydn

© Track 2

Menuet

Musical notation for the first system of the Minuet, measures 1-6. The piece is in 3/4 time and G major. The treble clef contains the melody, and the bass clef contains the accompaniment. Measure 6 ends with a triplet of eighth notes in the treble.

Musical notation for the second system of the Minuet, measures 7-13. Measures 7-10 feature a triplet of eighth notes in the treble. Measure 11 is a repeat sign. Measures 12-13 continue the melody and accompaniment.

Musical notation for the third system of the Minuet, measures 14-19. Measures 14-15 feature a triplet of eighth notes in the treble. Measure 16 is a repeat sign. Measures 17-19 continue the melody and accompaniment.

Musical notation for the fourth system of the Minuet, measures 20-26. Measures 20-21 feature a triplet of eighth notes in the treble. Measure 22 is a repeat sign. Measures 23-26 continue the melody and accompaniment.

Musical notation for the Trio section, measures 27-32. The piece changes to 3/8 time and G major. The treble clef contains the melody, and the bass clef contains the accompaniment. Measure 32 ends with a triplet of eighth notes in the treble.

35

41

46

Menuet da capo

END OF EXTRACT 1

Extract 2 – 'Why Don't You Do Right?', Joe McCoy

Track 3

Slow Blues tempo

1. You

5 Dm Dm⁷/C B^b7 A⁷ Dm Dm⁷/C

had plen - ty mon - ey nine - teen for - ty - two. You let oth - er peo - ple make a

8 B^b7 A⁷ Gm⁷ A⁷ Dm Dm⁷/C Gm⁶/B^b A⁷

fool of you.. Why don't you do right, like some oth - er men do?

13 Gm⁷ A⁷ Gm⁷ A⁷ Dm Dm⁷/C B^b7 A⁷

Get out of here and get me some mon - ey too.

2. Yo'

17 Dm Dm⁷/C B^b7 A⁷ Dm Dm⁷/C

sit - tin' down won - d'ring what it's all a - bout. If you ain't got no mon - ey, they will

20 B^b7 A⁷ Gm⁷ A⁷ Dm Dm⁷/C Gm⁶/B^b A⁷

put you out.. Why don't you do right, like some oth - er men do?

25 Gm⁷ A⁷ Gm⁷ A⁷ Dm A⁷

Get out of here and get me some mon - ey too.

3. If

29 Dm Dm⁷/C B^b7 A⁷ Dm 3 Dm⁷/C

you had prepared_ twen - ty years a - go, you would-n't be wan-d'ring now from

32 B^b7 A⁷ Gm⁷ A⁷ Dm Dm⁷/C Gm⁶/B^b A⁷

door to door. Why don't you do right, like some oth - er men do?

37 Gm⁷ A⁷ Gm⁷ A⁷ Dm Dm⁷/C

Get out of here and get me some mon-ey too. Why don't you do right,

42 B^b7 A⁷ Dm B^b7 Dm Dm⁶ D⁶

like some oth - er men do, like some oth - er men do?

END OF EXTRACT 2

Extract 3 – Piano Sonata in C major, 'Waldstein', first movement, Beethoven

⊙ Track 4 and ⊙ Track 5

Allegro con brio

pp

5

pp

9

cresc. *f* *sf*

12

decresc. *p* *pp*

16

pp

19

cresc.

22

p

24

26

cresc. *f* *sf* *sf* *sf*

29

decresc.

32

p *dolce e molto legato*

37

sf *p* *cresc.*

42

p dolce

This system contains measures 42, 43, and 44. The right hand features a melodic line with groups of three eighth notes, each marked with a '3' and a slur. The left hand provides a harmonic accompaniment with chords and single notes. The dynamic marking is *p* and the tempo/style marking is *dolce*.

45

cresc. *sf* *p*

This system contains measures 45, 46, and 47. The right hand continues with the triplet eighth-note pattern. The left hand has a more active accompaniment. Dynamic markings include *cresc.*, *sf*, and *p*.

48

f

This system contains measures 48, 49, and 50. The right hand continues with the triplet eighth-note pattern. The left hand has a more active accompaniment. The dynamic marking is *f*.

51

This system contains measures 51, 52, and 53. The right hand continues with the triplet eighth-note pattern. The left hand has a more active accompaniment.

54

decresc.

This system contains measures 54, 55, and 56. The right hand continues with the triplet eighth-note pattern. The left hand has a more active accompaniment. The dynamic marking is *decresc.*

57

cresc.

This system contains measures 57, 58, and 59. The right hand continues with the triplet eighth-note pattern. The left hand has a more active accompaniment. The dynamic marking is *cresc.*

60

f

62

ff

64

66

sf sf sf sf fp

69

decresc. pp

72

cresc. fp

END OF EXTRACT 3

There are no further scores in this Insert

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