



Oxford Cambridge and RSA

**Friday 15 October 2021 – Morning**

**A Level Music**

**H543/05** Listening and appraising

Insert

**Time allowed: 2 hours 30 minutes**



**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 **12** pages.

## Extract 1 – Symphony No. 59 in A major, 'Fire', Haydn

◉ Track 2

**Allegro assai** Oboes

Horns

9 *tr* *f*

16

22

27

33

Detailed description: This is a musical score for two parts: Oboes and Horns. The score is in A major (three sharps) and 2/4 time. The tempo is marked 'Allegro assai'. The Oboe part starts with a whole note G4, followed by a series of eighth notes and quarter notes, including a trill (tr) and a forte (f) dynamic marking. The Horns part is mostly silent in the first system, then enters with a steady eighth-note accompaniment. The score is divided into systems of two staves each, with measure numbers 9, 16, 22, 27, and 33 marking the beginning of new systems.

39

Musical notation for measures 39-42. The treble clef staff features a melodic line with eighth-note patterns and slurs. The bass clef staff provides a simple accompaniment of quarter notes.

43

Musical notation for measures 43-48. The treble clef staff includes a trill (tr) in the final measure. The bass clef staff continues with a steady eighth-note accompaniment.

49

Musical notation for measures 49-55. The treble clef staff shows dynamic markings: *p* (piano) and *f* (forte). The bass clef staff features a consistent eighth-note accompaniment.

56

Musical notation for measures 56-62. The treble clef staff includes a repeat sign. The bass clef staff has a few rests before a final note in the last measure.

63

Musical notation for measures 63-69. The treble clef staff features a melodic line with slurs. The bass clef staff has a steady eighth-note accompaniment.

70

Musical notation for measures 70-76. The treble clef staff features a melodic line with slurs. The bass clef staff has a steady eighth-note accompaniment.

77

Musical score for measures 77-82. The piece is in D major (two sharps) and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a bass line with long notes and rests.

83

Musical score for measures 83-90. The right hand has a melodic line with some rests and eighth notes. The left hand has a bass line with long notes and rests. A dynamic marking of *p* (piano) is present in the first measure of this system.

91

Musical score for measures 91-97. The right hand has a melodic line with eighth notes and rests. The left hand has a bass line with long notes and rests.

98

Musical score for measures 98-103. The right hand has a melodic line with eighth notes. The left hand has a bass line with eighth notes. A dynamic marking of *f* (forte) is present in the first measure of this system.

104

Musical score for measures 104-109. The right hand has a melodic line with eighth notes and rests. The left hand has a bass line with eighth notes.

110

Musical score for measures 110-115. The right hand has a melodic line with eighth notes and rests. The left hand has a bass line with eighth notes and rests.

115

120

126

133

139

146

END OF EXTRACT 1

## Extract 2 – 'The Trolley Song', Hugh Martin &amp; Ralph Blane

## © Track 3

**Brightly**  
3

With my high starched col-lar and my high-topped shoes and my hair piled

10 high up-on my head, I went to lose a jol - ly hour on the trol-ley and lost my

18 heart in - stead. With his light brown der-by and his bright green tie, he was quite the

26 hand-som-est of men. I start - ed to yen, so I count - ed to ten, then I count-ed to

34 ten a - gain. "Clang, clang, clang," went the trol- ley,

44 "Ding, ding, ding," went the bell, "Zing, zing, zing," went my heart- strings,


52 from the mo - ment I saw him I fell. "Chug, chug,

60 chug," went the mo- tor, "Bump, bump, bump," went the brakes, "Thump, thump,

68 thump," went my heart- strings, when he smiled I could feel the car shake.

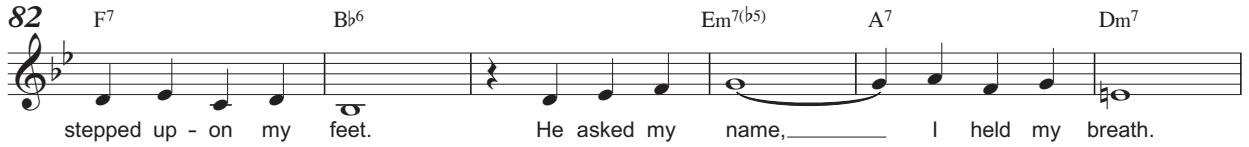
Chords: B $\flat$ 6 Eb $\flat$ /B $\flat$  F $\flat$ 9 B $\flat$ 6 Eb $\flat$ /B $\flat$  F $\flat$ 9 B $\flat$ 6 F $\flat$ 9 B $\flat$ 6 B $\flat$ 7 Cm $\flat$ 7 F $\flat$ 9 B $\flat$  Dm Gm $\flat$ (b5) C $\flat$ 7 F $\flat$ 7 B $\flat$ 6 Eb $\flat$ /B $\flat$  F $\flat$ 9 B $\flat$ 6 Eb $\flat$ /B $\flat$  F $\flat$ 9 B $\flat$ 6 A $\flat$ 7 Dm Gm $\flat$ (b5) F C $\flat$ /F Fmaj $\flat$  C $\flat$ /F F Cm $\flat$ 7/B $\flat$  F $\flat$ /B $\flat$  B $\flat$ 7 Ebmaj $\flat$  Ebm(maj $\flat$ ) Ebm B $\flat$ 6 Gm $\flat$  Cm $\flat$ 7 F $\flat$ 7 B $\flat$ 6 Cm $\flat$ 7/B $\flat$  F $\flat$ /B $\flat$  B $\flat$ 7 Ebmaj $\flat$  Ebm(maj $\flat$ ) Ebm B $\flat$ 6 Gm $\flat$  Cm $\flat$ 7 F $\flat$ 7 B $\flat$ 6

76 Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>6 Cm<sup>7</sup>



He tipped his hat, \_\_\_\_\_ and took a seat. He said he hoped he had - n't

82 F<sup>7</sup> B<sup>b</sup>6 Em<sup>7(b5)</sup> A<sup>7</sup> Dm<sup>7</sup>



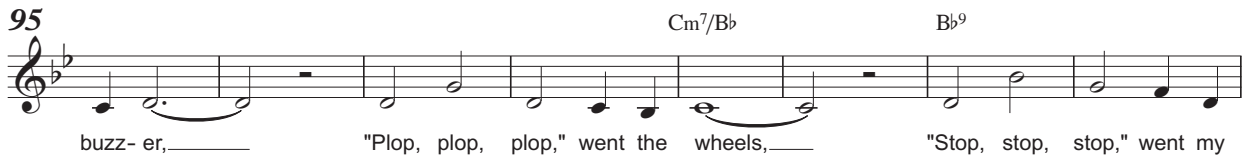
stepped up - on my feet. He asked my name, \_\_\_\_\_ I held my breath.

88 Fm C/E Dm<sup>7</sup> G<sup>7</sup> C<sup>7</sup> Cm<sup>7</sup>/F F<sup>7(b9)</sup> B<sup>b</sup>6




I could - n't speak be-cause he scared me half to death. \_\_\_\_\_ "Buzz, buzz, buzz," went the

95 Cm<sup>7</sup>/B<sup>b</sup> B<sup>b</sup>9



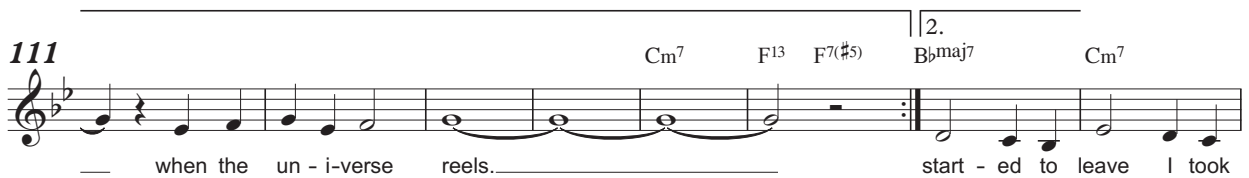
buzz - er, \_\_\_\_\_ "Plop, plop, plop," went the wheels, \_\_\_\_\_ "Stop, stop, stop," went my

103 E<sup>b</sup> E<sup>b</sup>m 1.



heart- strings, \_\_\_\_\_ as he start - ed to go, then I start - ed to know how it feels \_\_\_\_\_

111 Cm<sup>7</sup> F<sup>13</sup> F<sup>7(#5)</sup> B<sup>b</sup>maj<sup>7</sup> Cm<sup>7</sup> 2.



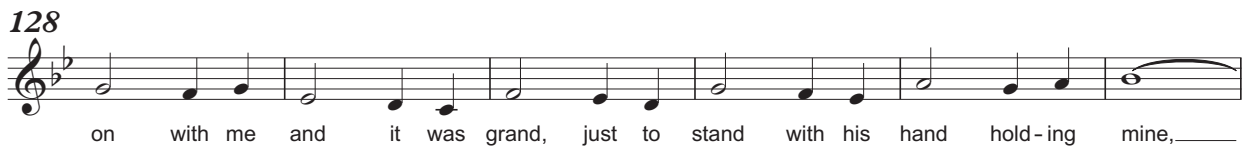
\_\_\_\_\_ when the un - i-verse reels. \_\_\_\_\_ start - ed to leave I took

119 \* \* \* \* \* G<sup>7</sup>



hold of his sleeve with my hand. \_\_\_\_\_ And as if it were planned \_\_\_\_\_ he stayed

128



on with me and it was grand, just to stand with his hand hold - ing mine, \_\_\_\_\_

134 Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>6 E<sup>b</sup>7 B<sup>b</sup>6



\_\_\_\_\_ to the end of the line. \_\_\_\_\_

END OF EXTRACT 2

## Extract 3 – String Quartet in F minor, Op. 95 (fourth movement), Beethoven

© Tracks 4 and 5

**Larghetto espressivo**

Violin I  
Violin II  
Viola  
Violoncello

**Allegretto agitato**

Vln. I  
Vln. II  
Vla.  
Vc.



17 18 19 20

Vln. I  
Vln. II  
Vla.  
Vc.

Dynamic markings: *f*, *cresc.*

Detailed description: This system contains measures 17 through 20. It features four staves: Violin I, Violin II, Viola, and Violoncello. Measures 17 and 18 are marked with a forte (*f*) dynamic. Measures 19 and 20 show a crescendo (*cresc.*) leading to a fortissimo (*ff*) dynamic. The Violin I part has a melodic line with slurs, while the other instruments provide harmonic support with rhythmic patterns.

21 22 23 24 25 26

Vln. I  
Vln. II  
Vla.  
Vc.

Dynamic markings: *ff*, *pp*, *espress.*

Detailed description: This system contains measures 21 through 26. Measures 21 and 22 are marked with fortissimo (*ff*) and pianissimo (*pp*) dynamics. Measure 23 is marked *espress.* (espressivo). The Violin I part has a melodic line with slurs and accents. The Violin II, Viola, and Violoncello parts provide harmonic support with rhythmic patterns.

27 28 29 30 31

Vln. I  
Vln. II  
Vla.  
Vc.

Dynamic markings: *cresc.*, *sf*

Detailed description: This system contains measures 27 through 31. Measures 27 and 28 are marked with a crescendo (*cresc.*). Measures 29 and 30 are marked with fortissimo (*sf*). Measure 31 is marked with fortissimo (*sf*). The Violin I part has a melodic line with slurs and accents. The Violin II, Viola, and Violoncello parts provide harmonic support with rhythmic patterns.

32 33 34

Vln. I *sf ff p*

Vln. II *sf ff p*

Vla. *sf ff p*

Vc. *sf ff p*

35 36 37

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

38 39 40

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

41 42 43

Vln. I  
Vln. II  
Vla.  
Vc.

*p*

44 45 46 47

Vln. I  
Vln. II  
Vla.  
Vc.

*sf sf sf sf sf sf sfp*  
*sf sf sf sf sf sf fp*  
*sf sf sf sf sf sf fp*  
*rinf. sf fp*

48 49 50 51

Vln. I  
Vln. II  
Vla.  
Vc.

*fp sempre p*  
*fp p*  
*fp pp*  
*fp p*

### END OF EXTRACT 3

There are no further scores in this Insert

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