



Oxford Cambridge and RSA

**Tuesday 17 May 2022 – 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 **12** pages.

## Extract 1 – Clarinet Quintet, K. 581, Mozart

## © Track 2

**Larghetto**

Musical notation for measures 1-7 of the Clarinet Quintet, K. 581, Mozart, Track 2. The score is in 3/4 time, key of D major, and marked **Larghetto**. It shows the first seven measures of the piece, with a treble and bass staff.

Musical notation for measures 8-13 of the Clarinet Quintet, K. 581, Mozart, Track 2. The score continues with measures 8-13, featuring a treble and bass staff.

Musical notation for measures 14-19 of the Clarinet Quintet, K. 581, Mozart, Track 2. The score continues with measures 14-19, featuring a treble and bass staff.

Musical notation for measures 20-24 of the Clarinet Quintet, K. 581, Mozart, Track 2. The score continues with measures 20-24, featuring a treble and bass staff.

Musical notation for measures 25-30 of the Clarinet Quintet, K. 581, Mozart, Track 2. The score continues with measures 25-30, featuring a treble and bass staff.

29

34

39

44

END OF EXTRACT 1

## Extract 2 – 'Public Melody Number One', Ted Koehler and Harold Arlen

## Track 3

**Moderately** N.C.

The musical score is written in 2/4 time and consists of nine staves of music. The first staff is an instrumental introduction with a 7-measure rest and a triplet of eighth notes. The subsequent staves contain vocal lines with lyrics and guitar chord symbols. The key signature has one flat (Bb), and the tempo is 'Moderately'. The score ends with a double bar line and a repeat sign.

7  $\zeta$   $C7(\sharp 5)$   $C7(\sharp 5)$

5 F Eb/F F Eb/F F Eb/F F Eb/F

Lock your door, Draw your blind, You're in dan - ger of the strang - est kind.

13  $C7(\sharp 5)$  F<sup>9</sup>  $C7(\sharp 5)$  F<sup>9</sup> F Dm Db<sup>9</sup> Bb/C C<sup>9</sup> F

Grab a train, Boat or plane, Spain would e - ven be a safe - ty zone.

21 Eb/F F  $C7(\sharp 5)$  F  $C7(\sharp 5)$  F  $C7(\sharp 5)$  F  $C7(\sharp 5)$  F<sup>9</sup>

You're on a spot, Don't think you're not, You're gon - na lose all the rhy - thm you got. Let me

29 Gm<sup>7</sup> F<sup>#</sup>o<sup>7</sup> C<sup>7</sup>  $C7(\sharp 5)$  F Eb7( $\sharp 5$ )

tell you why, then you're on your own. There's a

33 Ab Fm<sup>7</sup> Bb<sup>7</sup> A<sup>o</sup>7 Eb<sup>9</sup> Ab Ab/C Cb<sup>o</sup>7 Eb<sup>7</sup>/Bb Eb7( $\sharp 5$ )

new kind of en - e - my on the loose to - day, It's a

37 Ab Fm<sup>7</sup> Bb<sup>7</sup> A<sup>o</sup>7 Eb<sup>9</sup> Ab<sup>9</sup> E<sup>7</sup> Bbm<sup>7</sup>/Eb Ab<sup>7</sup>

ghost of a mel - o - dy when it comes your way. It kind - a

41 Cb<sup>o</sup>7 Eb<sup>7</sup> Ab Bb<sup>9</sup> Eb7( $\sharp 5$ ) Ab  $C7(\sharp 5)$

sneaks right up up - on ya' And kind - a puts the fin - ger on ya'. So, look

45 Db/F Bb<sup>9</sup> Cb<sup>7</sup> E<sup>7</sup> Db/Eb Ab Ab/C Cb<sup>o</sup>7 Bbm<sup>7</sup>(b<sup>5</sup>) Eb<sup>7</sup> Eb7( $\sharp 5$ )

out for "Pub - lic Mel - o - dy Num - ber One." If it

49  $A\flat$   $Fm^7$   $B\flat^7$   $A^{\circ 7}$   $E\flat^9$   $A\flat$   $A\flat/C$   $C\flat^{\circ 7}$   $E\flat^7$   $E\flat^7(\#5)$

should be your luck and it greets you face to face, And your

53  $A\flat$   $Fm^7$   $B\flat^7$   $A^{\circ 7}$   $E\flat^9$   $A\flat^9$   $E^7$   $B\flat m^7/E\flat$   $A\flat^7$

feet start in truck-in' it all a round the place, Don't try to

57  $C\flat^{\circ 7}$   $E\flat^7$   $A\flat$   $B\flat^9$   $E\flat^7(\#5)$   $A\flat$   $C^7(\#5)$

call on Hoo-ver's "G" Men, They're just a lot of A. B. C. men. So, look

61  $D\flat/F$   $B\flat^9$   $C\flat^7$   $E^7$   $D\flat/E\flat$   $A\flat$   $A\flat/G\flat$   $Fm$   $A\flat^7/E\flat$   $D\flat$   $D\flat/C$   $D\flat/B\flat$   $D\flat/A\flat$

out for "Pub-lic Mel-o-dy Num-ber One." Frank-en-stein's a bun-dle of joy,

67  $A\flat/C$   $D\flat/B\flat$   $A\flat$   $E\flat^7(\#5)$   $A\flat^9$   $D\flat$   $D\flat/C$   $D\flat/B\flat$   $D\flat/A\flat$

Jes - se James is the teach - er's pet, Gat - lin's gun is on - ly a toy

71  $B\flat^7$   $E^{\circ 7}$   $B\flat^7$   $E\flat^9$   $E\flat^7(\#5)$

Com-pared to notes shot from a hot cor - net. So,

75  $A\flat$   $D\flat$   $E^7$   $D\flat/E\flat$   $B\flat^9$   $Fm^7(\flat 5)$   $B\flat^7$  N.C.

get un - der cov - er, you rhy - thm ras - cals, run. Hide out un - til he

80  $E\flat^9$  N.C.  $Fm^7(\flat 5)$  N.C.  $D\flat^7$   $B\flat^7(\flat 5)$   $D\flat/E\flat$

pass - es, he's out to get the mass - es. Look out for "Pub - lic Mel - o - dy Num - ber

85 1.  $A\flat$   $A^{\circ 7}$   $B\flat m^7$   $E\flat^9$   $E\flat^7(\#5)$  2.  $A\flat$   $A\flat m^7(\flat 5)$   $B\flat m^7/A\flat$   $A\flat m^6$   $A\flat^6$   $A\flat^7(\text{sus}4)$   $A\flat^6$

One." There's a One."

END OF EXTRACT 2



50 55

Picc. Fl. Ob. Cl. (C) Bsn. DBsn. Hn. (C) Tpt. (C) Tbn. 1 Tbn. 2 Tbn. 3 Timp.

50 55

Vln. I Vln. II Vla. Vc. DB

60

Picc.

Fl. *ff*

Ob. *ff*

Cl. (C) *ff*

Bsn. *ff*

DBsn. *ff*

Hn. (C) *ff*

Tpt. (C) *ff*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Timp. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

DB *ff*

60



65 70

Picc. Fl. Ob. Cl. (C) Bsn. DBsn. Hn. (C) Tpt. (C) Tbn. 1 Tbn. 2 Tbn. 3 Timp. Vln. I Vln. II Vla. Vc. DB

The musical score is divided into two systems. The first system covers measures 65 to 70 and includes parts for Piccolo, Flute, Oboe, Clarinet in C, Bassoon, Double Bassoon, Horn in C, Trumpet in C, Trombone 1, Trombone 2, Trombone 3, and Timpani. The second system covers measures 65 to 70 and includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features various dynamics such as *fp*, *p*, *sf*, and *dolce*. The woodwinds and strings play melodic lines, while the brass instruments provide harmonic support. The timpani part is mostly silent.

75

Musical score for the first system of instruments. The instruments listed are Picc., Fl. (a 2), Ob., Cl. (C), Bsn., DBsn., Hn. (C), Tpt. (C), Tbn. 1, Tbn. 2, Tbn. 3, and Timp. The score shows dynamics of *f* and *sf* in the first three measures, and *sf* and *più forte* in the last three measures. The Picc. part has a melodic line starting in measure 75. The woodwinds and brass play sustained chords or simple rhythmic patterns. The timpani has a rhythmic pattern.

75

Musical score for the second system of instruments. The instruments listed are Vln. I, Vln. II, Vla., Vc., and DB. The score shows dynamics of *f* and *sf* in the first three measures, and *sf* and *più forte* in the last three measures. The strings play sustained chords or simple rhythmic patterns.

Musical score for woodwinds and strings, measures 80-84. The score is divided into two systems. The first system includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. (C)), Bassoon (Bsn.), Double Bassoon (DBsn.), Horn in C (Hn. (C)), Trumpet in C (Tpt. (C)), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), and Timpani (Timp.). The second system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (DB). The score features a dynamic marking of *ff* (fortissimo) throughout. Measure numbers 80 and 84 are indicated at the top of each system. A first ending bracket is present in measures 83-84 of both systems, with a '1.' marking above the first measure of the ending. The woodwinds and strings play a complex rhythmic pattern, with some instruments having specific articulation or fingering markings like 'a 2'.

**END OF EXTRACT 3**  
There are no further scores in this Insert

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