



**Coimisiún na Scrúduithe Stáit**  
State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2013

WRITE YOUR EXAMINATION NUMBER HERE 

**MUSIC – HIGHER LEVEL**

**COMPOSING (100 marks)**

**THURSDAY 20 JUNE – AFTERNOON 3.15–4.45**

STAMPA AN IONAIID  
(Centre Stamp)

**DON SCRÚDAITHEOIR**

Móriomlán  
na marcanna

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**INSTRUCTIONS TO CANDIDATES**

- ☐ Write your examination number, as required, in the box above.
  - ☐ Answer the questions in the spaces provided in this question-answer book.
  - ☐ You may use the spaces in the middle and at the end of the question-answer book for rough work.
- 

CEIST	MARC			
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2				
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6				
IOM				
GRÁD				

<b>1. Total of end of page totals</b>	
<b>2. Aggregate total of all disallowed questions</b>	
<b>3. Total mark awarded (1 minus 2)</b>	

**ROUGH WORK**

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Answer TWO questions – ONE from Section A (Melody Composition) and ONE from Section B (Harmony)

**SECTION A – MELODY COMPOSITION (40 marks)**

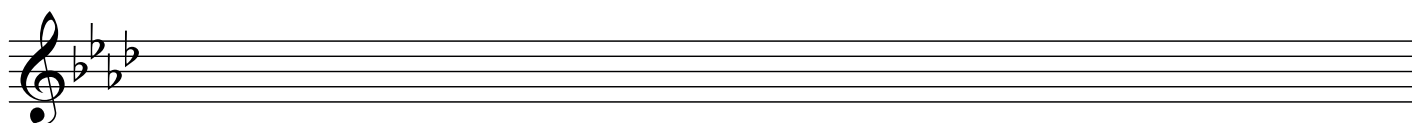
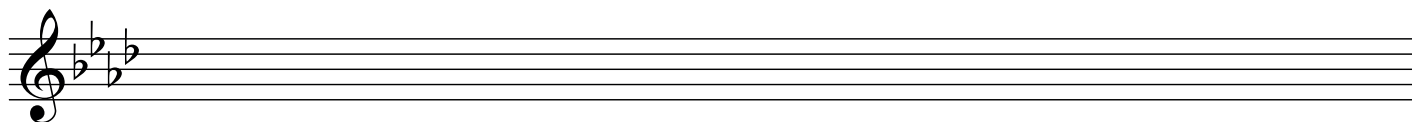
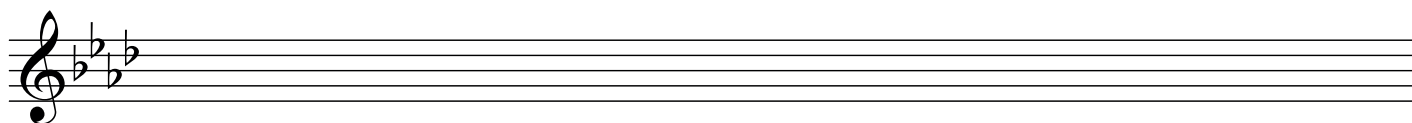
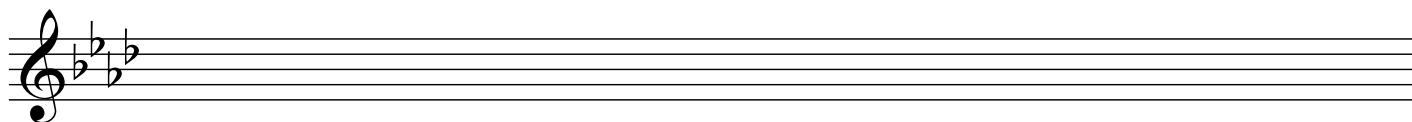
Answer ONE QUESTION ONLY in this section: Q1 or Q2 or Q3

**Q.1 CONTINUATION OF A GIVEN OPENING**

- Continue the opening below to make a 16-bar melody.
- Include a modulation to the dominant at a suitable point.
- Add appropriate performing directions (phrasing and dynamics) to the melody.
- Choose a suitable instrument for your melody from the following list:

☐ trumpet    ☐ oboe    ☐ violin    ☐ flute

**Moderato**



(40)

## Q.2 SETTING MUSIC TO A GIVEN TEXT

Here is an extract from *The Bees* by Monk Gibbon.

Come you, unto our aid, come sages, honey-fed;  
You who roam far and wide, many-winged, many eyed.  
Who, out of all your sort, show the most anxious thought,  
Building the sixfold cell wondrously, very well.

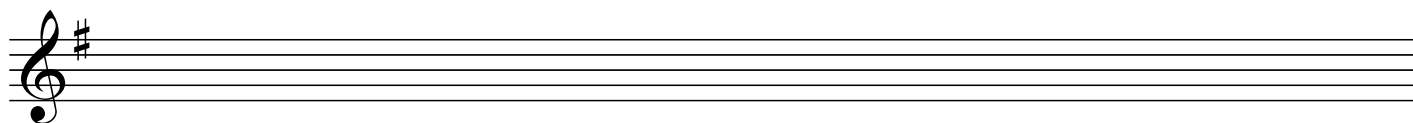
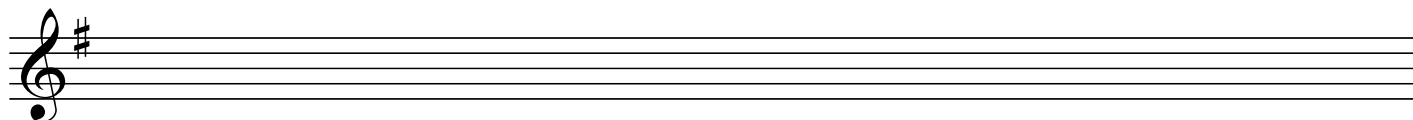
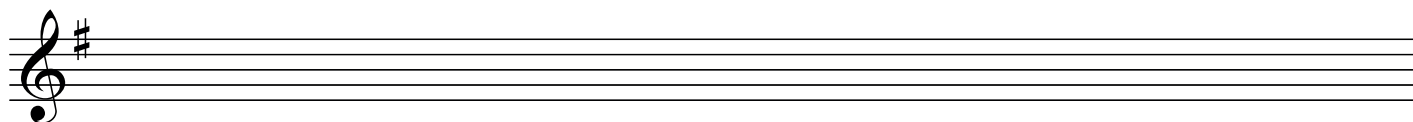
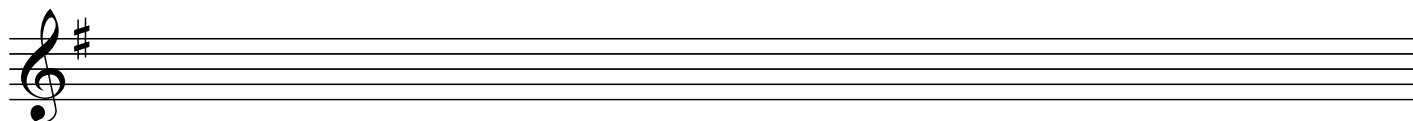
The opening line has been set to music below.

- Set the remaining words to make a melody of 16 bars. (You may exceed this number of bars, and include a modulation, if you wish.)
- Add appropriate performing directions (phrasing and dynamics) to the melody.

**Andante**



Come \_ you, un - to our aid, \_ come sa - ges hon - ey fed; \_



### Q.3 COMPOSING TO A GIVEN DANCE RHYTHM OR METRE OR FORM

The opening phrase of a gigue is given below.

- Continue the given opening to make a 16-bar melody.
- Use the form AA' BB'.
- Include a modulation to the dominant at a suitable point.
- Add appropriate performing directions (phrasing and dynamics) to the melody.
- Choose a suitable instrument for your melody from the following list:

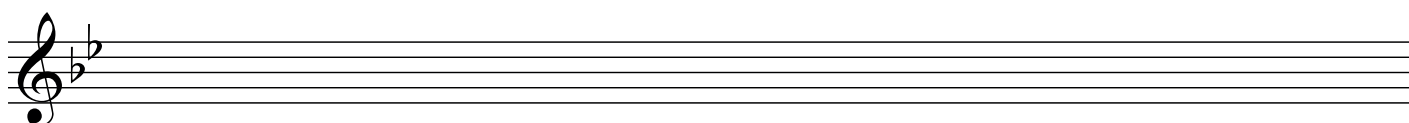
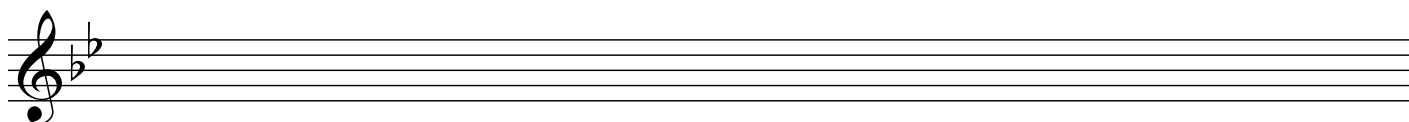
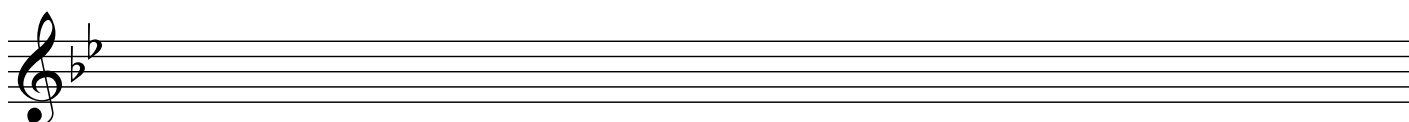
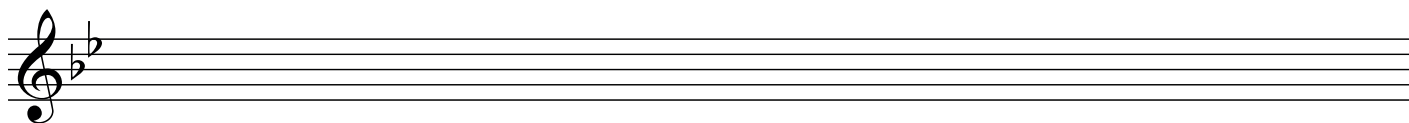
☐ flute

☐ violin

☐ piccolo

☐ oboe

**Moderato**



## SECTION B – HARMONY (60 marks)

Answer ONE QUESTION ONLY in this section: Q4 or Q5 or Q6

### Q.4 COMPOSING MELODY AND BASS NOTES FROM A SET OF CHORDS

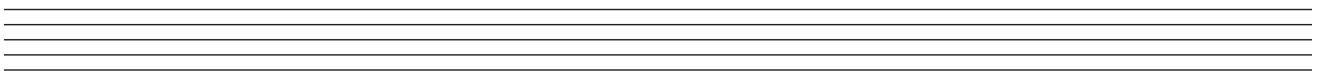
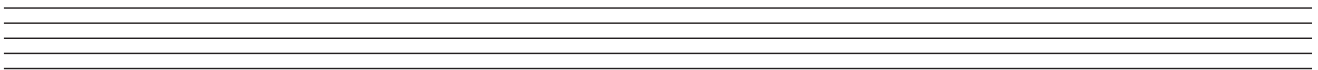
#### PREPARATORY WORK

- Plot the chords available in the key of A major, either in the chord bank grid *or* on the stave below.

Notes of chord	E C# A		G# E C#				D B G#
Chord symbol	A		C#m				G#dim
Roman numeral	I	ii	iii	IV	V	vi	vii

Diagram showing the chords plotted on a musical staff in A major. The chords are labeled with Roman numerals: I, ii, iii, IV, V, vi, and vii. The iii and vii chords are enclosed in brackets. The iii chord is shown with notes G#, E, and C# on a treble clef staff.

#### ROUGH WORK



B				
BQ				
MEL				

• Study the piece of music below.

• Using the chords indicated, compose melody and bass notes to complete the piece in the given style.

A A/C# D Bm E A D E

A/C# A Bm F#m D A E F#m

D A E/G# A D Bm A/E E

A Bm E E7 A

## Q.5 COMPOSING BASS NOTES AND CHORD INDICATIONS TO A GIVEN TUNE

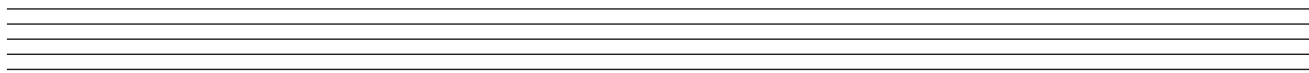
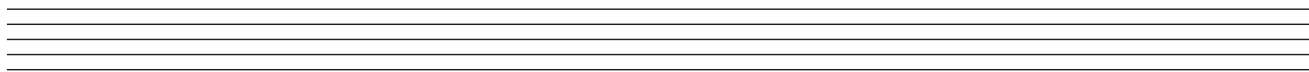
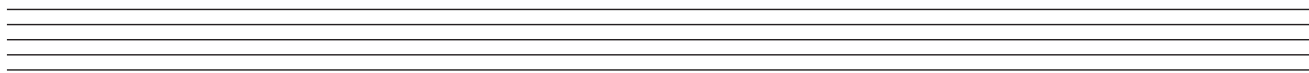
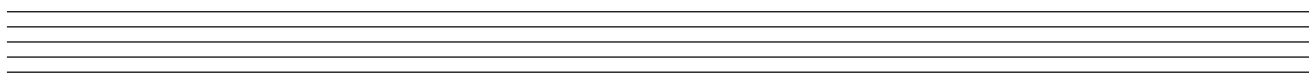
### PREPARATORY WORK

- Plot the chords available in the key of F<sup>♯</sup> minor, either in the chord bank grid *or* on the stave below.

Notes of chord	C <sup>♯</sup> A F <sup>♯</sup>	D B G <sup>♯</sup>	E <sup>♯</sup> C <sup>♯</sup> A				B G <sup>♯</sup> E <sup>♯</sup>
Chord symbol	F <sup>♯</sup> m	G <sup>♯</sup> dim	A <sup>aug</sup>				E <sup>♯</sup> dim
Roman numeral	i	ii	III	iv	V	VI	vii

i    ii    [III]    iv    V    VI    [vii]

### ROUGH WORK



C				
CH Q				
B				
BQ				



- Study the piece of music below.
- Insert suitable bass notes and chord indications in the style of the given opening.
- Do *not* repeat the same chord *in the same position* in adjacent boxes.
- You may use chord symbols or Roman numerals, but not both.

**Moderato**

The musical score is for a piece in 4/4 time, key of D major (two sharps). The tempo is marked **Moderato**. The score is divided into five systems, each consisting of a grand staff with a treble and bass clef. The first system includes the following chord symbols above the treble staff:  $i$  (F#m),  $VI$  (D), and  $iv$  (Bm). The remaining systems have empty boxes for chord symbols above the treble staff and empty lines for bass notes in the bass staff. The melody in the treble staff is a continuous eighth-note pattern, and the bass staff contains a few notes and rests.

## Q.6 ADDING A COUNTERMELODY OR DESCANT AND CHORDAL SUPPORT TO A GIVEN TUNE

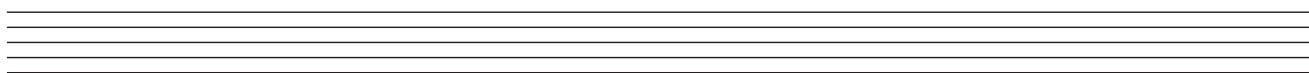
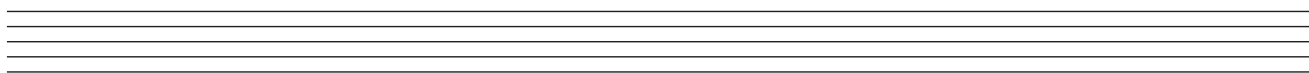
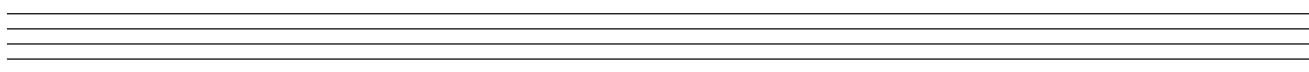
### PREPARATORY WORK

- Plot the chords available in the key of E $\flat$  major, either in the chord bank grid *or* on the stave below.

Notes of chord	B $\flat$ G E $\flat$		D B $\flat$ G				A $\flat$ F D
Chord symbol	E $\flat$		Gm				Ddim
Roman numeral	I	ii	iii	IV	V	vi	vii

I    ii    [iii]    IV    V    vi    [vii]

### ROUGH WORK



CH				
CAD				
DESC				

- Study the piece of music below.
- Insert suitable chord indications in the boxes provided and continue the descant part in the given style to complete the piece.
- You may use either chord symbols or Roman numerals, but not both.
- Do *not* repeat the same chord *in the same position* in adjacent boxes.

The musical score is in E-flat major (three flats) and 3/4 time. It consists of four systems of music. The first system is labeled 'Descant' and 'Melody'. Above the first system, four boxes contain chord symbols: I  $E\flat$ , ii  $Fm$ , V7  $B\flat 7$ , and I  $E\flat$ . Below the first system, there are seven empty boxes for chord insertion. The second system has six empty boxes. The third system has five empty boxes. The fourth system has four empty boxes. The piece ends with a double bar line at the end of the fourth system.

ROUGH WORK

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2013. M53

**Coimisiún na Scrúduithe Stáit**  
State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2013

**WRITE YOUR EXAMINATION NUMBER HERE** 

**MUSIC – HIGHER LEVEL**  
**LISTENING – ELECTIVE (100 marks)**  
**THURSDAY 20 JUNE – AFTERNOON 5.00–5.45**

STAMPA AN IONAIID  
(Centre Stamp)

Móriomlán  
na marcanna

**DON SCRÚDAITHEOIR**

CEIST	MARC		
1 – 4			
TAIFEADADH			
IOM			
GRÁD			

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**INSTRUCTIONS TO CANDIDATES**

- ☐ Write your examination number, as required, in the box above.
  - ☐ Answer the questions in the spaces provided in this question-answer book.
  - ☐ Leave this question-answerbook on your desk at the end of the examination.
  - ☐ The Superintendent will collect your prepared audio recording for this elective.
-

**Answer ALL questions.**

1. State the title of your chosen Listening Elective topic.

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2. List **three** of the sources which you used in studying this topic. **Full** details are required for all of your sources. If one of your sources is the internet, give the full website address used in your research.

(i) -----

(ii) -----

(iii) -----

3. Name **five** pieces of music and the composer or performer, which you studied as part of this listening elective, and which are on your audio recording.

Piece	Composer or Performer
1.	
2.	
3.	
4.	
5.	

4.(a) Identify **three** significant *musical* features of your chosen topic.

(i) -----

(ii) -----

(iii) -----

(b) Discuss your chosen topic ensuring that you

- describe the three musical features which you have identified above.
- show how your three chosen and other musical features are present in the music you have studied for this elective.
- make reference to all the musical excerpts on your recording.
- include your personal response to your chosen topic.

Handwriting practice lines consisting of 24 horizontal dashed lines.

Handwriting practice lines consisting of 24 horizontal dashed lines.

Handwriting practice lines consisting of 25 horizontal dashed lines.

Handwriting practice lines consisting of 24 horizontal dashed lines.

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**Coimisiún na Scrúduithe Stáit**

State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2013

**WRITE YOUR EXAMINATION NUMBER HERE** **MUSIC – HIGHER LEVEL****LISTENING – CORE (100 marks)****THURSDAY 20 JUNE – AFTERNOON 1.30–3.00**

STAMPA AN IONAIÐ  
(Centre Stamp)

**DON SCRÚDAITHEOIR**

Móriomlán  
na marcanna

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**INSTRUCTIONS TO CANDIDATES**

- ☐ Write your examination number, as required, in the box above.
  - ☐ Before the examination begins, listen carefully to the test excerpt. If you cannot hear the recording clearly, speak to the Superintendent now.
  - ☐ Listen for the warning pip and announcements on the recording.
  - ☐ You may write your answers when you wish, either during a recording or during the pauses.
  - ☐ Write all your answers in this answer book in the spaces provided. In questions where there is a choice, place a tick in the appropriate box.
  - ☐ Use the spaces inside the back cover for rough work.
  - ☐ Do not bring any other papers into the examination hall.
  - ☐ You may not make any comment, tap, hum or sing during this examination.
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CEIST	MARC			
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IOM				
GRÁD				

**Q. 1** Three excerpts from *Romeo and Juliet Fantasy Overture* by Tchaikovsky.

- Each excerpt will be played THREE times. There is a twenty second gap between each playing of the music in this question.
- Answer the questions on page 3.

**Excerpt 1.**

1 2 3

4 5 6

7 8 9 10

**Excerpt 2.**

1 2 3 4 5

X

6 7 8 9 10

11 12 13 14 15

**Excerpt 3. Bars 1–9 of this excerpt are printed below**

1 2 3 4

5 6 7 8 9

### Excerpt 1

- (i) From which section of the work is this excerpt taken? \_\_\_\_\_
- (ii) Name the percussion instrument playing in this excerpt. \_\_\_\_\_  
It plays



- (iii) Name **two** instruments which play the melody in this excerpt.

1. \_\_\_\_\_ 2. \_\_\_\_\_

- (iv) Describe the music played by the double bass in this excerpt.

\_\_\_\_\_

### Excerpt 2

- (i) Insert the four missing melody notes at **X** on the score.
- (ii) Describe **two** ways in which the music of this excerpt differs from the music of excerpt 1.

1. \_\_\_\_\_

\_\_\_\_\_

2. \_\_\_\_\_

\_\_\_\_\_

- (iii) The texture of the music heard in this excerpt is

☐

monophonic

☐

homophonic

☐

polyphonic

### Excerpt 3

- (i) Name the theme heard in bars 1–9 of this excerpt. \_\_\_\_\_
- (ii) Describe **one** feature of the accompaniment in bars 1–9 of this excerpt.

\_\_\_\_\_

\_\_\_\_\_

- (iii) Describe the music heard in the final bars of this excerpt (bar 9 to end).

\_\_\_\_\_

\_\_\_\_\_

- (iv) Tchaikovsky uses three main themes in his *Romeo and Juliet Fantasy Overture*. Describe in detail how **one** of these themes is heard for the first time in this work.

\_\_\_\_\_

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\_\_\_\_\_

**Q. 2** An excerpt from the cantata *Jesu, der du meine Seele* by J.S. Bach will be played THREE times.

- There is a twenty second gap between each playing of the music in this question.
- The text of this excerpt and a translation by Henry S. Drinker is printed below.

Ach! ich bin ein Kind der Sünden,  
Ach! ich irre weit und breit  
Der Sünden Aussatz so an mir zu finden  
Verlässt mich nicht in dieser Sterblichkeit.  
Mein Wille trachtet mir nach Bösem  
Der Geist zwar spricht: ach! wer wird mich erlösen?  
Aber Fleisch und Blut zu zwingen,  
Und das Gute zu vollbringen  
Ist über alle meine Kraft.

*Ah! my failings sorely grieve me,  
Yea, my sins are very great  
The curse of Adam never more will leave me,  
So long as I exist in man's estate.  
My inclinations lead to evil;  
Tho' oft my soul cries "who is there to save me?"  
Ah me! To resist temptation  
And attain thereby salvation  
Is far beyond my feeble strength.*

- Answer the following questions:

(i) From which movement is this excerpt taken? \_\_\_\_\_

It is sung by

☐ soprano

☐ alto

☐ tenor

☐ bass

(ii) Identify **two** features of the vocal line heard in this excerpt.

1. \_\_\_\_\_

2. \_\_\_\_\_

(iii) Describe the accompaniment in this excerpt.

\_\_\_\_\_  
\_\_\_\_\_

(iv) Discuss Bach's text setting in this excerpt.

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

(v) Identify the cadence at the end of the excerpt.

\_\_\_\_\_

**Q. 3** An excerpt from *Piano Quartet No.1* by Gerald Barry will be played **THREE** times.

- There is a twenty second gap between each playing of the music in this question.
- The outline score of bars 1–18 of the excerpt is printed below.

The musical score consists of four staves, each with a treble and bass clef. The time signature changes from 2/2 to 3/4 at bar 6 and back to 2/2 at bar 11. Bars 17 and 18 are marked with 'X' and 'Y' respectively, indicating missing time signatures.

- Answer the following questions:

(i) This excerpt is taken from

☐ the beginning of the work      ☐ the middle of the work      ☐ the end of the work

(ii) Name the **two** instruments playing at the beginning of this excerpt.

1. \_\_\_\_\_ 2. \_\_\_\_\_

They play

☐ senza vibrato      ☐ espressivo      ☐ molto flautando

(iii) Name **one** compositional technique used in this excerpt. \_\_\_\_\_

Describe how this technique is used in this excerpt.

\_\_\_\_\_  
\_\_\_\_\_

(iv) Insert the missing time signatures at **X** and **Y** on the score.

(v) Identify **three** features of Gerald Barry's musical style as heard in his *Piano Quartet No.1*.

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

**Q. 4** An excerpt from *Bohemian Rhapsody* by Freddie Mercury will be played THREE times.

- There is a twenty second gap between each playing of the music in this question.
- The lyrics of this excerpt are printed below.

Line 1    So you think you can stone me and spit in my eye.  
Line 2    So you think you can love me and leave me to die.  
Line 3    Oh baby, can't do this to me baby,  
Line 4    Just gotta get out, just gotta get right outta here.

- Answer the following questions:

(i)    Identify the style of music heard in this excerpt. \_\_\_\_\_

(ii)    Describe the music played by the guitar in the opening bars of this excerpt (before the voice enters).

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(iii)    Identify **two** features of the vocal line in this excerpt.

1. \_\_\_\_\_  
2. \_\_\_\_\_

(iv)    Describe an example of word painting in this excerpt. Refer to the lyrics in your answer.

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(v)    Freddie Mercury referred to *Bohemian Rhapsody* as a “mock opera”. Discuss.

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**(10)**

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**Q. 5 Irish Music.** Answer A and B. Note that B contains a choice of questions.

**A.** You will hear **THREE** excerpts, each played **THREE** times. There is a twenty second gap between each playing of the music in this question. Answer the questions on each excerpt.

**Excerpt 1**

(i) Identify the type of dance tune heard in this excerpt and its time signature.

Dance: \_\_\_\_\_ Time signature: \_\_\_\_\_

(ii) Write **one** bar of rhythm associated with this type of dance \_\_\_\_\_

(iii) Name the instrument playing the melody \_\_\_\_\_

(iv) Using letters, write down the form of this dance tune \_\_\_\_\_

**Excerpt 2**

(i) Identify the style of singing heard in this excerpt. \_\_\_\_\_

(ii) Identify **three** features of this style of singing as heard in this excerpt.

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

(iii) The music heard in this excerpt features

☐ range of a 6th      ☐ flattened 7th      ☐ sequences

**Excerpt 3**

This recording is a fusion of different styles of music. One of these styles is Irish traditional music.

(i) Describe **one** feature of Irish traditional music which can be heard in this excerpt.

\_\_\_\_\_  
\_\_\_\_\_

(ii) Identify another style of music which can be heard in this excerpt. \_\_\_\_\_

Describe **one** feature of this style as heard in this excerpt.

\_\_\_\_\_  
\_\_\_\_\_



**B. Answer one of the following:**

- (i) Give a concise description of the Irish harp in the context of Irish traditional music.
- or**
- (ii) Describe the music of a composer who has blended Irish traditional music with another musical style. Refer to both styles in your answer.
- or**
- (iii) Give an account of Irish traditional dance music. In your answer, refer to structure, rhythm and types of dance.
- or**
- (iv) Discuss the musical style and repertoire of any well known individual performer or group that you have studied in the context of Irish traditional music.

This image shows a full page of white paper with horizontal dashed lines, typical of primary-ruled notebook paper. The lines are evenly spaced and run across the entire width of the page. There are no margins, text, or other markings present.

(25)

**Q. 6 Aural Skills.** This question is based on three excerpts from *Zadok the Priest* by G.F. Handel.

- Each excerpt will be played **THREE** times.
- There is a twenty second gap between each playing of the music in this question.
- Answer the questions on each excerpt.

**Excerpt 1**

Za - dok the priest and Na - than the pro - phet a -

noin - ted So - lo - man King

- How many bars of music are heard in the introduction before the voices enter? \_\_\_\_\_
- Name a family of instruments heard in the introduction. \_\_\_\_\_
- Insert the five missing notes at **X** on the score above.

**Excerpt 2**

- Describe **two** ways in which the music heard in this excerpt differs from Excerpt 1.

1. \_\_\_\_\_

\_\_\_\_\_

2. \_\_\_\_\_

\_\_\_\_\_

- Which of these rhythmic figures can be heard in the accompaniment?



### Excerpt 3

- The words for lines 1–4 of this excerpt are printed below.

Line 1        God save the King, long live the King, God save the King!  
Line 2        May he live forever  
Line 3        Amen, amen, alleluia, alleluia, amen.  
Line 4        A - - - - men, amen, amen, alleluia, amen.

- (i)        The music played by the trumpet in line 1 is.



- (ii)        Line 2 is sung by

☐ Sopranos        ☐ Altos        ☐ Tenors        ☐ Basses

In this line, the strings

- ☐ play in harmony with the voices  
☐ play the same melody as the voices  
☐ play in imitation with the voices

- (iii)        Describe **one** feature of the vocal music in line 4.

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- (iv)        The style of music heard in this excerpt is

☐ Baroque        ☐ Romantic        ☐ Modern

Give **one** reason for your answer.

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(20)

You have five minutes to complete the examination paper.

## ROUGH WORK

Handwriting practice lines consisting of 28 horizontal dashed lines.

## ROUGH WORK

Handwriting practice lines consisting of 25 horizontal dashed lines.

## ROUGH WORK

**ROUGH WORK**

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**COIMISIÚN NA SCRÚDITHE STÁIT**  
**STATE EXAMINATIONS COMMISSION**

**SCRÚDÚ NA hARDTEISTIMÉIREACHTA 2013**  
**LEAVING CERTIFICATE EXAMINATION 2013**

**MUSIC : HIGHER LEVEL**  
**CEOL : ARDLEIBHÉAL**

**UNPREPARED TESTS and UNSEEN SCORE**  
**TRIALACHA gan ULLMHÚ agus SCÓR ANAITHNID**

**UNPREPARED TESTS**

- |                        |    |
|------------------------|----|
| • Aural Memory: Rhythm | 1  |
| • Aural memory: Melody | 4  |
| • Sight reading        | 7  |
| • Improvisation        | 26 |

**CONDUCTING**

- |                |    |
|----------------|----|
| • Unseen score | 28 |
|----------------|----|

**TRIALACHA gan ULLMHÚ**

- |                         |    |
|-------------------------|----|
| • Cluaschuimhne: Rithim | 1  |
| • Cluaschuimhne: Séis   | 4  |
| • Amharcléamh           | 7  |
| • Tobchumadh            | 26 |

**STIÚRADH**

- |                |    |
|----------------|----|
| Scór Anaithnid | 28 |
|----------------|----|

**Faoi Rún Daingean / Strictly Confidential**

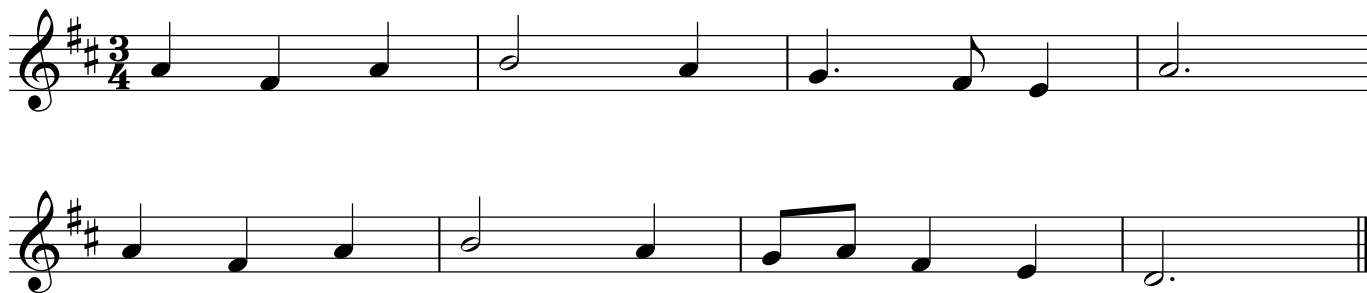
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**LEATHANACH BÁN**

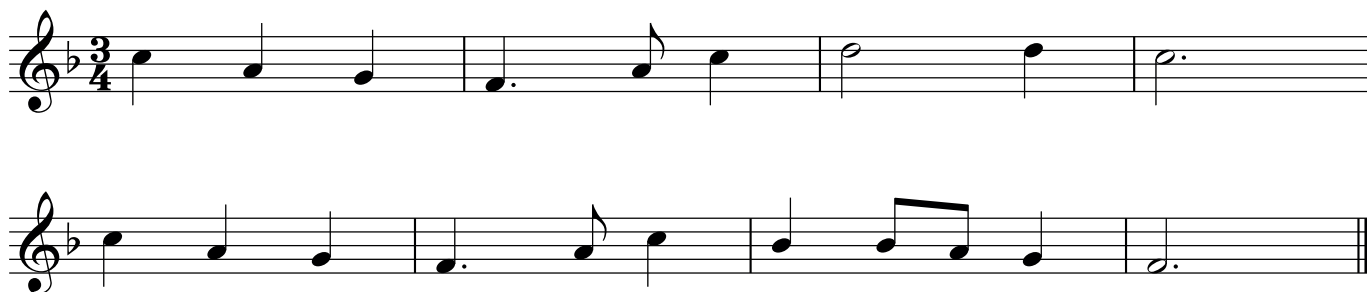
# CLUASTRIALACHA CUIMHNE (AL) AURAL MEMORY TESTS (HL)

## RITHIM / RHYTHM

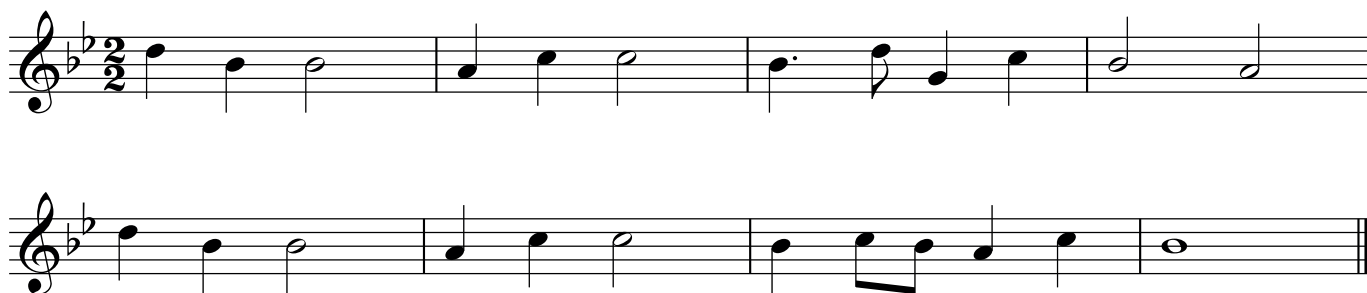
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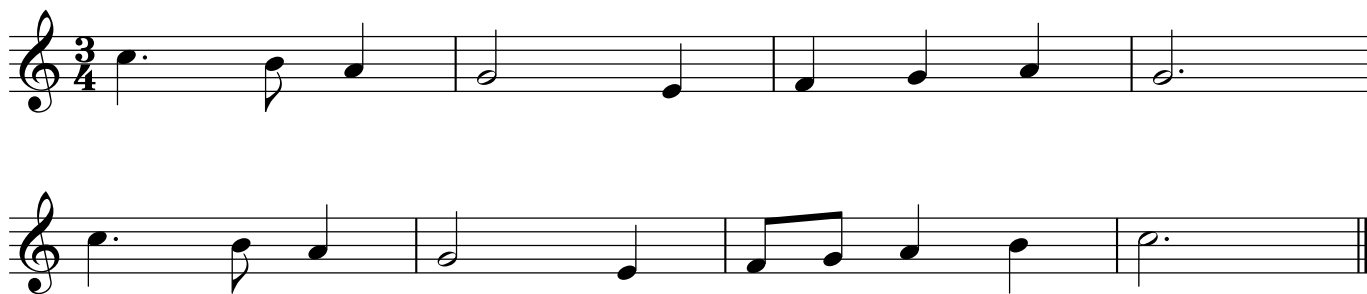
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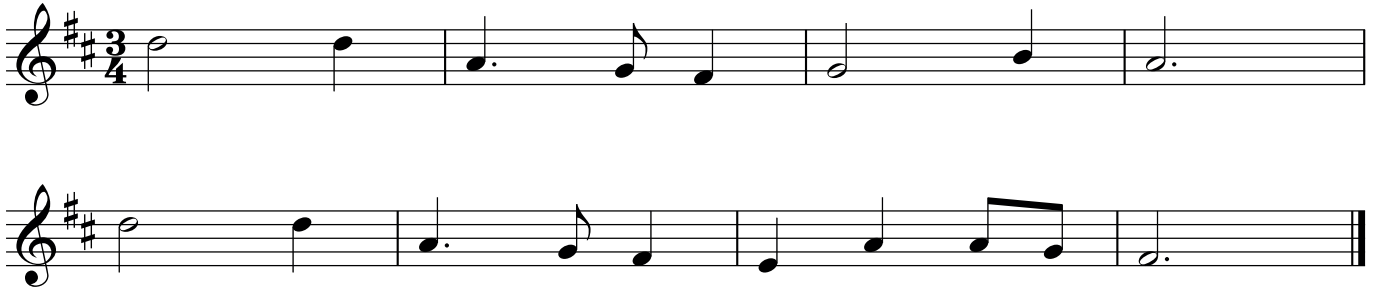
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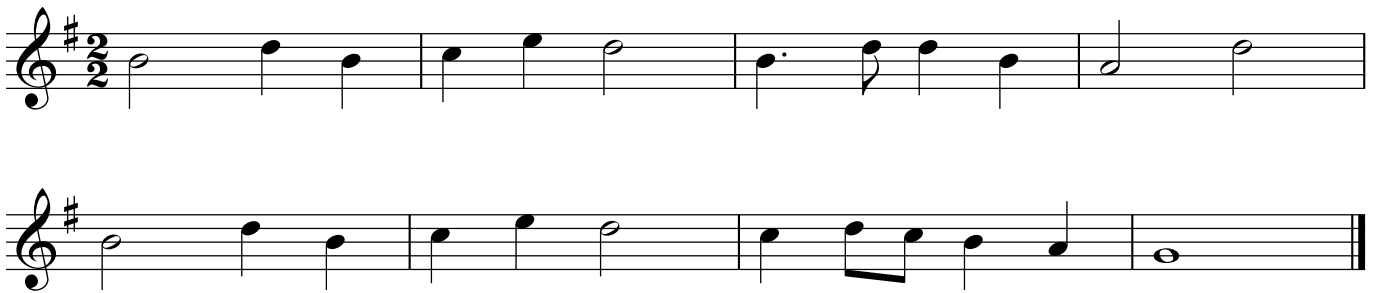
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5.



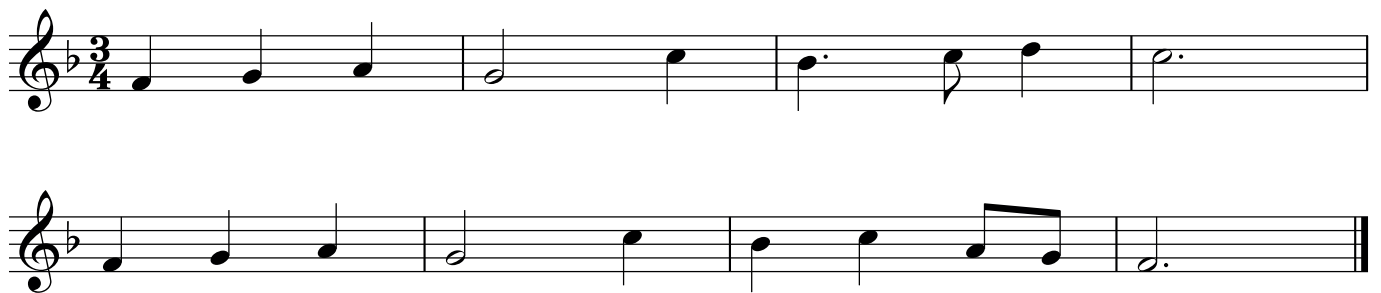
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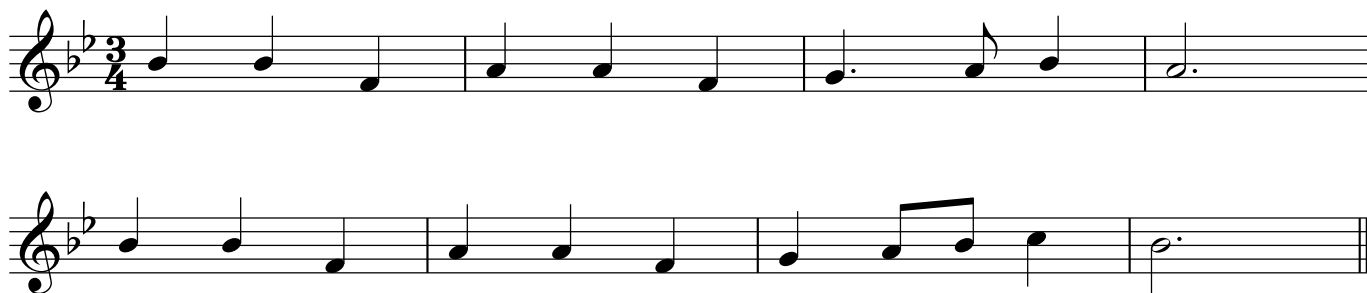
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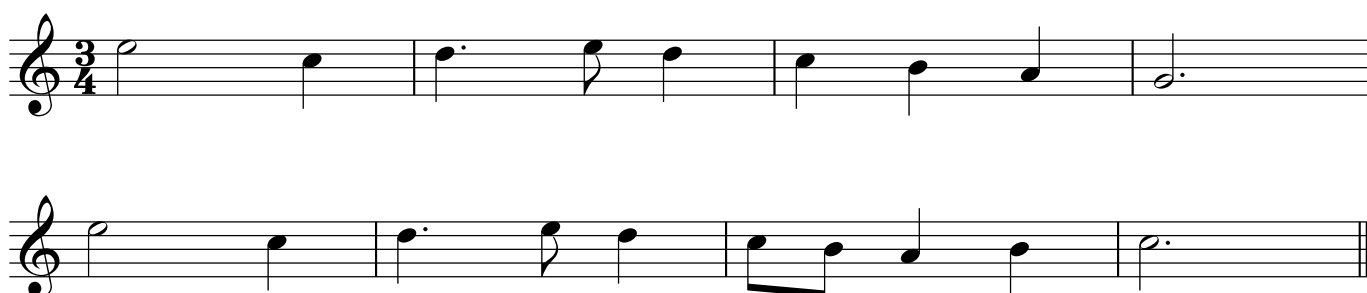
8.



9.



10.



11.



12.

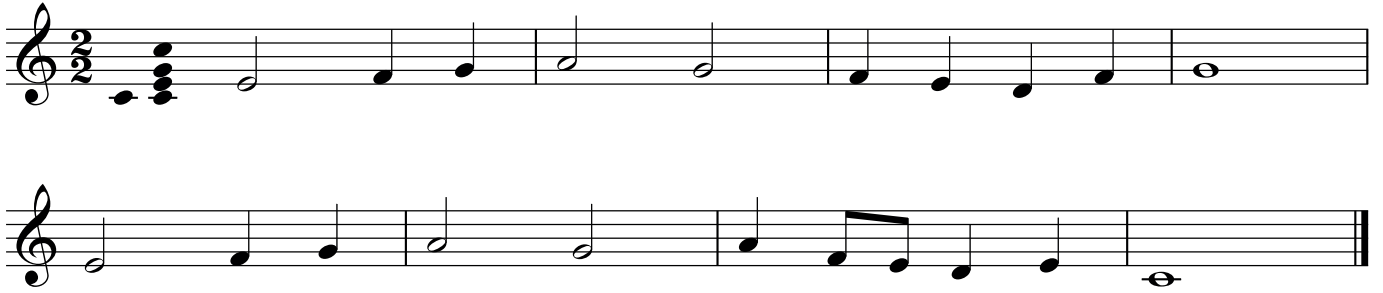


# CLUASTRIALACHA CUIMHNE (AL) AURAL MEMORY TESTS (HL)

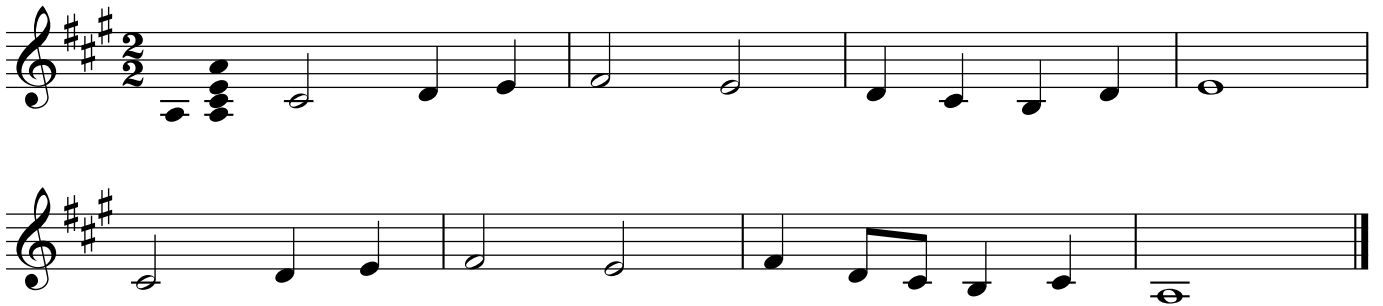
## MELODY / SÉIS

1.

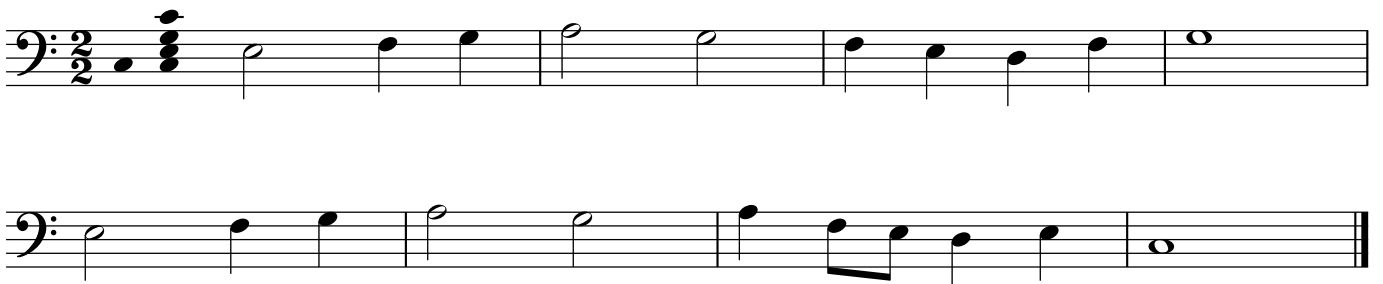
High Register / Ardréim



Medium Register / Meánréim

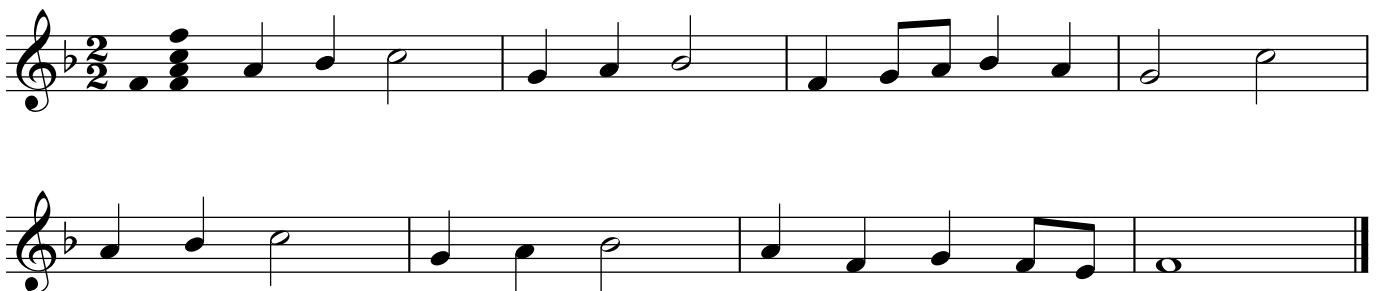


Low Register / Ísealréim

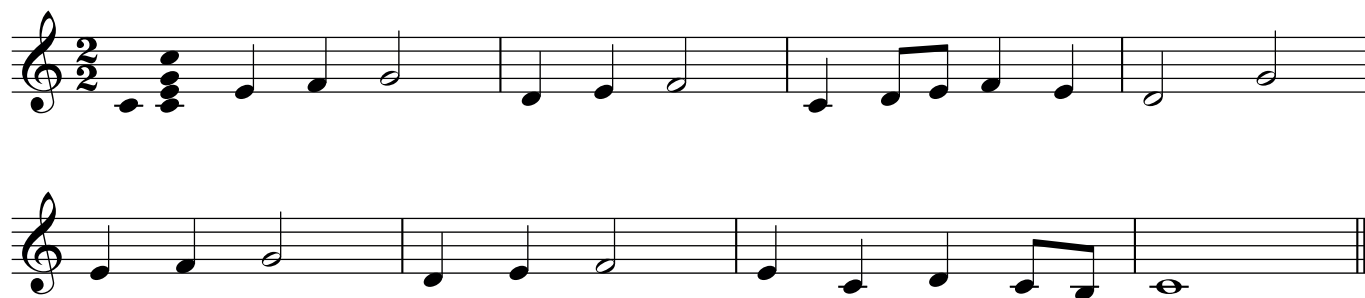


2.

High Register / Ardréim



Medium Register / Meánréim

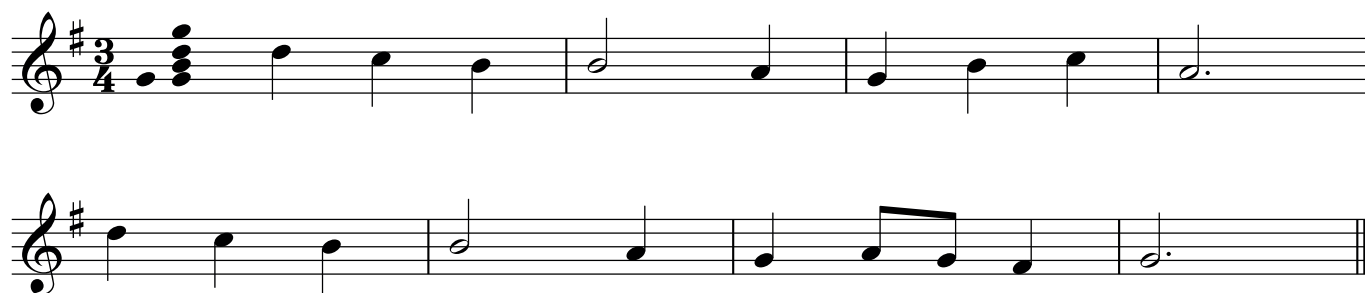


Low Register / Ísealréim



3.

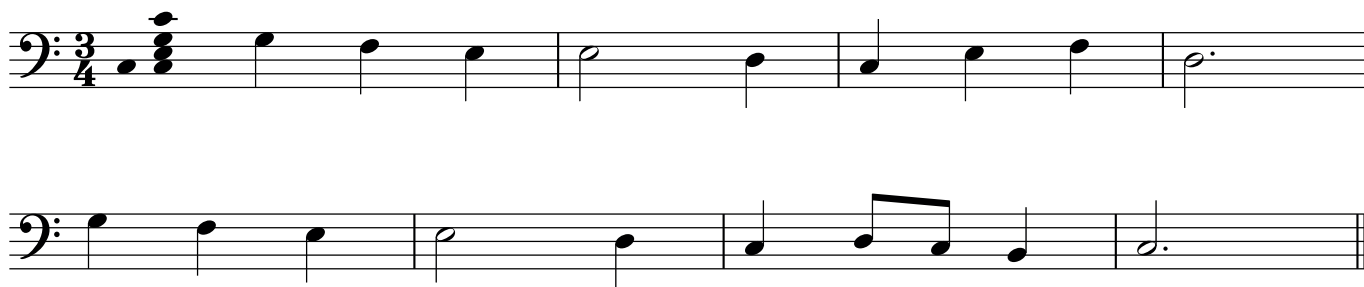
High Register / Ardréim



Medium Register / Meánréim



Low Register / Ísealréim

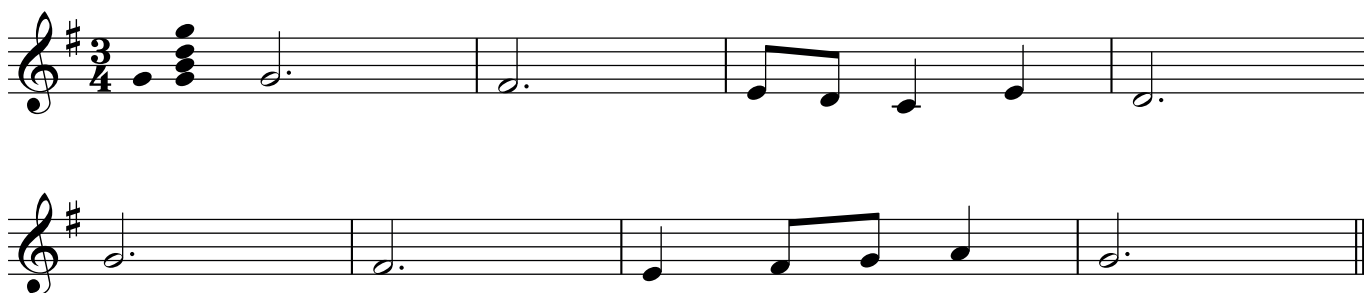


4.

High Register / Ardréim



Medium Register / Meánréim



Low Register / Ísealréim





# AMHARC THRIALACHA (AL) SIGHT TESTS (HL)

1.

**Moderato** **High Register / Ardréim**

*mp* *mf* *p*

**Moderato** **Medium Register / Meánréim**

*mp* *mf* *p*

**Moderato** **Medium Register / Meánréim**

*mp* *mf* *p*

**Moderato** **Low Register / Ísealréim**

*mp* *mf* *p*

2.

## High Register / Ardréim

**Moderato**

*mp* *mf* *p*

## Medium Register / Meánréim

**Moderato**

*mp* *mf* *p*

## Medium Register / Meánréim

**Moderato**

*mp* *mf* *p*

## Low Register / Ísealréim

**Moderato**

*mp* *mf* *p*

3.

# High Register / Ardréim

**Moderato**

*mp*

*mf*

*mp*

# Medium Register / Meánréim

**Moderato**

*mp*

*mf*

*mp*

# Medium Register / Meánréim

**Moderato**

*mp*

*mf*

*mp*

# Low Register / Ísealréim

**Moderato**

*mp*

*mf*

*mp*

4.

## High Register / Ardréim

Moderato

Two staves of music in 4/4 time. The first staff starts with a mezzo-forte (*mf*) dynamic. The second staff includes a crescendo leading to a forte (*f*) dynamic, followed by a decrescendo leading to a mezzo-forte (*mf*) dynamic.

## Medium Register / Meánréim

Moderato

Two staves of music in 4/4 time. The first staff starts with a mezzo-piano (*mp*) dynamic. The second staff includes a crescendo leading to a mezzo-forte (*mf*) dynamic, followed by a decrescendo leading to a mezzo-piano (*mp*) dynamic.

## Medium Register / Meánréim

Moderato

Two staves of music in 4/4 time with a key signature of one sharp (F#). The first staff starts with a mezzo-piano (*mp*) dynamic. The second staff includes a crescendo leading to a mezzo-forte (*mf*) dynamic, followed by a decrescendo leading to a mezzo-piano (*mp*) dynamic.

## Low Register / Ísealréim

Moderato

Two staves of music in 4/4 time with a key signature of two sharps (F#, C#). The first staff starts with a mezzo-piano (*mp*) dynamic. The second staff includes a crescendo leading to a mezzo-forte (*mf*) dynamic, followed by a decrescendo leading to a mezzo-piano (*mp*) dynamic.

5.

# High Register / Ardréim

**Moderato**

*mp* *mf* *p*

# Medium Register / Meánréim

**Moderato**

*mp* *mf* *p*

# Medium Register / Meánréim

**Moderato**

*mp* *mf* *p*

# Low Register / Ísealréim

**Moderato**

*mp* *mf* *p*

6.

## High Register / Ardréim

Moderato

Two staves of music in treble clef, key of D major (two sharps), and 3/4 time. The first staff starts with a mezzo-forte (*mf*) dynamic and ends with a forte (*f*) dynamic. The second staff ends with a mezzo-piano (*mp*) dynamic. Both staves feature a crescendo hairpin.

## Medium Register / Meánréim

Moderato

Two staves of music in treble clef, key of B minor (two flats), and 3/4 time. The first staff starts with a piano (*p*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The second staff ends with a mezzo-piano (*mp*) dynamic. Both staves feature a crescendo hairpin.

## Medium Register / Meánréim

Moderato

Two staves of music in bass clef, key of B minor (two flats), and 3/4 time. The first staff starts with a piano (*p*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The second staff ends with a mezzo-piano (*mp*) dynamic. Both staves feature a crescendo hairpin.

## Low Register / Ísealréim

Moderato

Two staves of music in bass clef, key of B minor (two flats), and 3/4 time. The first staff starts with a piano (*p*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The second staff ends with a mezzo-piano (*mp*) dynamic. Both staves feature a crescendo hairpin.

# AMHARCTHRIALACHA (AL) SIGHT TESTS (HL)

VOICE / GUTH

1.

Moderato

High Register / Ardréim

*mf*

*mf*

Moderato

Medium Register / Meánréim

*mf*

*mf*

Moderato

Low Register / Ísealréim

*mf*

*mf*

2.

Moderato

High Register / Ardréim

*mf*

*mp*

**Moderato** **Medium Register / Meánréim**

*mf* *mp*

**Moderato** **Low Register / Ísealréim**

*mf* *mp*

3. **Moderato** **High Register / Ardréim**

*mp* *mf* *mp*

**Moderato** **Medium Register / Meánréim**

*mp* *mf* *mp*



Low Register / Ísealréim

Moderato

Two staves of music in bass clef, 3/4 time. The first staff starts with a half note G2 (marked *mp*), followed by quarter notes F2, E2, D2, C2, B1, A1, G1. The second staff continues with a half note G1, followed by quarter notes F1, E1, D1, C1, B0, A0, G0. Dynamics include a crescendo from *mp* to *mf* in the first staff and a decrescendo from *mf* to *mp* in the second staff.

4.

High Register / Ardréim

Moderato

Two staves of music in treble clef, 2/2 time. The first staff starts with a half note C4 (marked *p*), followed by quarter notes D4, E4, F4, G4, A4, B4, C5. The second staff continues with a half note C5, followed by quarter notes B4, A4, G4, F4, E4, D4, C4. Dynamics include a decrescendo from *p* to *mf* in the first staff and a crescendo from *mf* to *mp* in the second staff.

Medium Register / Meánréim

Moderato

Two staves of music in treble clef, 2/2 time. The first staff starts with a half note C4 (marked *p*), followed by quarter notes D4, E4, F4, G4, A4, B4, C5. The second staff continues with a half note C5, followed by quarter notes B4, A4, G4, F4, E4, D4, C4. Dynamics include a decrescendo from *p* to *mf* in the first staff and a crescendo from *mf* to *mp* in the second staff.

Low Register / Ísealréim

Moderato

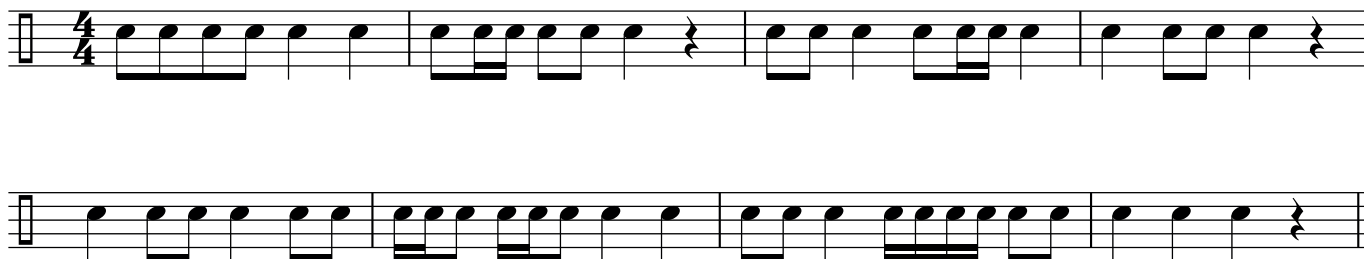
Two staves of music in bass clef, 2/2 time. The first staff starts with a half note G2 (marked *p*), followed by quarter notes F2, E2, D2, C2, B1, A1, G1. The second staff continues with a half note G1, followed by quarter notes F1, E1, D1, C1, B0, A0, G0. Dynamics include a decrescendo from *p* to *mf* in the first staff and a crescendo from *mf* to *mp* in the second staff.

# AMHARCTHRIALACHA (AL) SIGHT TESTS (HL)

## RITHIM / RHYTHM

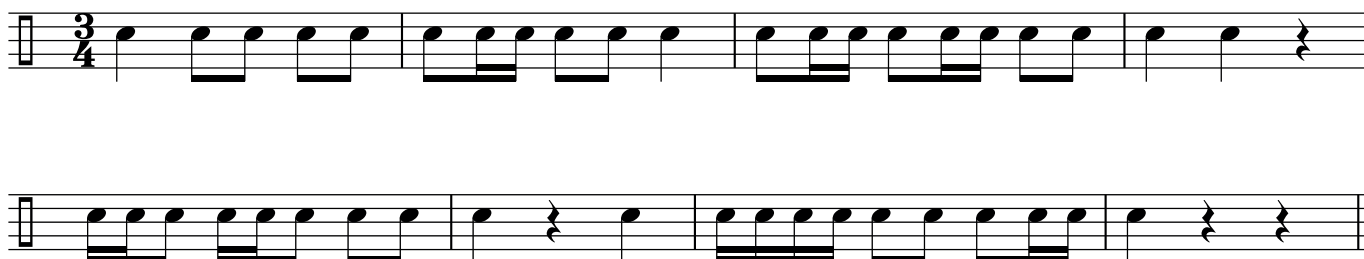
1.

**Moderato**



2.

**Moderato**



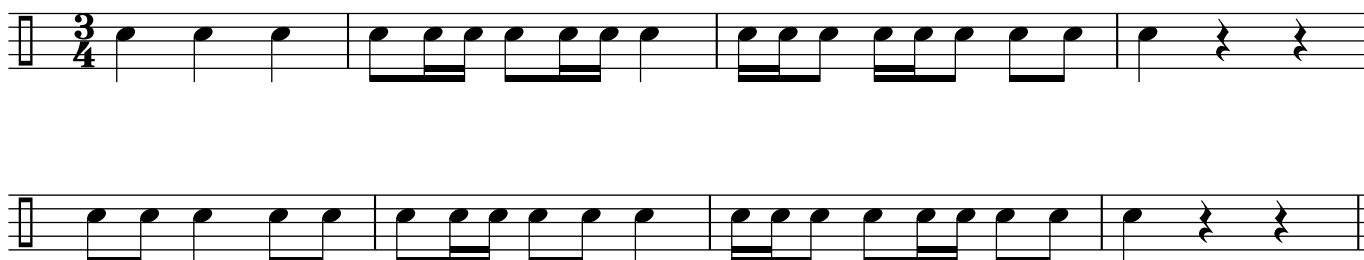
3.

**Moderato**



4.

**Moderato**



5.

**Moderato**



6.

**Moderato**



7.

**Moderato**



8.

**Moderato**



9.

**Moderato**



10.

**Moderato**



# Classical Guitar / Giotár Clasaiceach

## Moderato

Two staves of musical notation in treble clef, key of D major (two sharps), and 3/4 time. The first staff begins with a mezzo-piano (*mp*) dynamic. The second staff includes a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. The piece concludes with a double bar line.

## Rhythm Guitar / Giotár Rithimeach

### 1. Moderato

Two staves of musical notation in treble clef, key of D major, and 4/4 time. The notation consists of rhythmic slashes representing chords. The first staff starts with a mezzo-forte (*mf*) dynamic. The second staff includes a forte (*f*) dynamic and a mezzo-piano (*mp*) dynamic. Chord labels above the staves include D, A, Bm, Em, A, A<sup>7</sup>, Bm, G, D, Em, G, A<sup>7</sup>, and D.

### 2. Moderato

Two staves of musical notation in treble clef, key of D major, and 4/4 time. The notation consists of rhythmic slashes representing chords. The first staff starts with a mezzo-piano (*mp*) dynamic. The second staff includes a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. Chord labels above the staves include Em, Am, Em, C, B, B<sup>7</sup>, Em, G, C, Am, B, B<sup>7</sup>, and Em.

### 3. Moderato

Two staves of musical notation in treble clef, key of D major, and 4/4 time. The notation consists of rhythmic slashes representing chords. The first staff starts with a mezzo-forte (*mf*) dynamic and includes a forte (*f*) dynamic. The second staff includes a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. Chord labels above the staves include C, G, Am, Dm, F, C, Em, Am, F, Dm, G, G<sup>7</sup>, and C.

## Snare-drum / Sreangdhruma

Moderato

## Kettle-drums / Citealdrumaí

Moderato

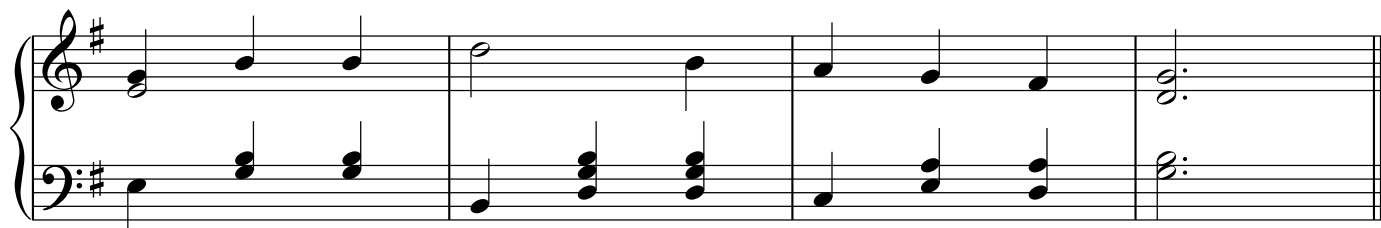
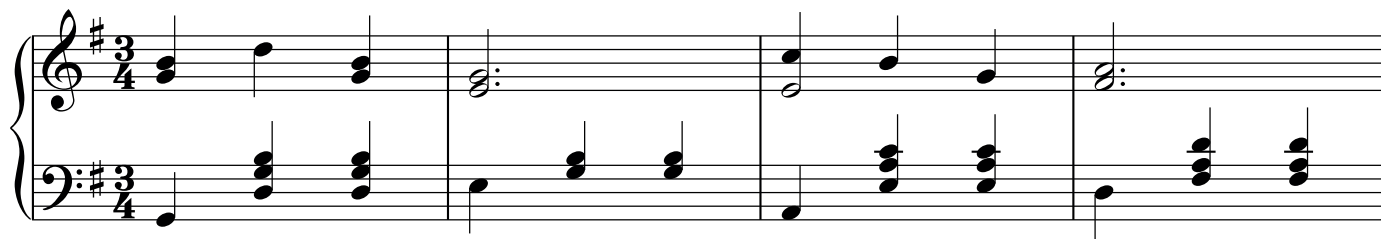
## Drum Kit / Seit Drumáí

## Electronic Keyboard /Méarchlár Leictreonach

Moderato

Accordion /Cairdín

Moderato



**Piano /Pianó**

## 1. Moderato

Moderato

mp

[illegible]

## 2. Moderato

The musical score for 'The Rose Tree' is presented in a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The piece begins with a mezzo-forte (mf) dynamic. The melody consists of a series of eighth and quarter notes, with a final sharp sign indicating the end of the piece. The accompaniment features a simple harmonic support with quarter and eighth notes, and a final double bar line.

[illegible]



3.

Moderato

First system of exercise 3. Treble and bass staves in 3/4 time, key of B-flat. Treble starts with a half rest, then a half note B-flat, quarter note D, and half note E. Bass starts with a half note B-flat, quarter note D, and half note E. Dynamics: *p*. A crescendo hairpin is in the bass staff.

Second system of exercise 3. Treble and bass staves. Treble continues with a half note B-flat, quarter note D, and half note E. Bass continues with a half note B-flat, quarter note D, and half note E. Dynamics: *mf*. A crescendo hairpin is in the bass staff.

4.

Moderato

First system of exercise 4. Treble and bass staves in 3/4 time, key of B-flat. Treble starts with a half note B-flat, quarter note D, and half note E. Bass starts with a half note B-flat, quarter note D, and half note E. Dynamics: *mp*. A crescendo hairpin is in the bass staff.

Second system of exercise 4. Treble and bass staves. Treble continues with a half note B-flat, quarter note D, and half note E. Bass continues with a half note B-flat, quarter note D, and half note E. Dynamics: *mp*. A crescendo hairpin is in the bass staff.

Cláirseach Cheolchoirme agus Cruit Ghaelach in C  
Concert Harp and Irish Harp in C

**Moderato**

*mf*

Cruit Ghaelach in Eb / Irish Harp in Eb

**Moderato**

*mf*

# Cruit Ghaelach in Ab / Irish Harp in Ab

Moderato

The first system of the musical score is for the 'Cruit Ghaelach in Ab / Irish Harp in Ab' piece. It is marked 'Moderato' and 'mf'. The music is in 3/4 time and Ab major. The right hand plays a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. It features a more complex texture with the right hand playing chords and the left hand playing a melodic line. The piece concludes with a final chord in the right hand.

## Orgán / Organ

Moderato

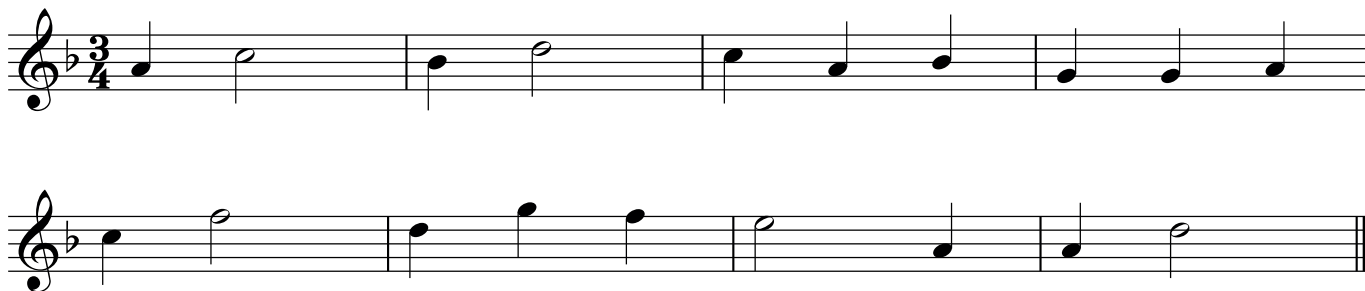
The first system of the 'Orgán / Organ' piece is marked 'Moderato' and 'mf'. It is in 4/4 time and Ab major. The right hand plays a melody with a long slur over the first four measures. The left hand plays a harmonic accompaniment with chords and single notes. A third staff at the bottom shows a melodic line for the organ, starting in the fourth measure.

The second system continues the organ piece. It features a more complex texture with the right hand playing chords and the left hand playing a melodic line. The piece concludes with a final chord in the right hand.

# TOBCHUMADH (AL) IMPROVISATION (HL)

## SÉISEACH / MELODIC

1.

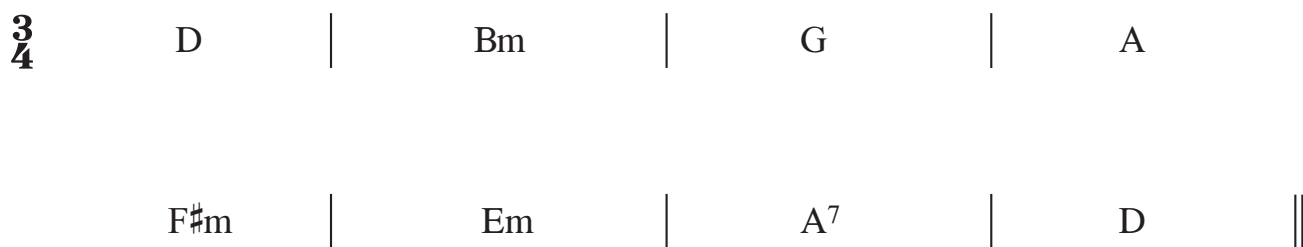


2.

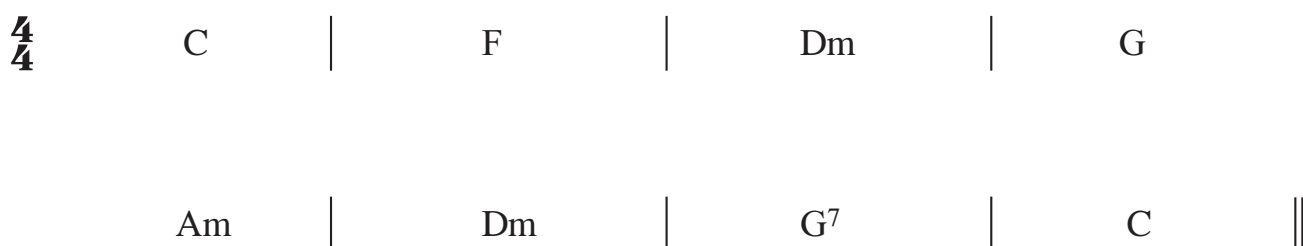


## ARMÓNACH / HARMONIC

1.



2.



## RITHIMEACH / RHYTHMIC

1.

**Moderato**

2.

**Moderato**

## TOBCHUMADH AR MHODH A THUGTAR IMPROVISATION ON A GIVEN MOOD

Tobchum ar cheann amháin díobh seo a leanas:

- (i) Áthasach
- (ii) Fiosrach
- (iii) Imníoch

Improvise on one of the following moods:

- (i) Happy
- (ii) Curious
- (iii) Afraid

# SCÓR ANAITHNID (AL,ALR) UNSEEN SCORE (HL,HLE)

## O To Be A Hedgehog

**Allegretto** *mp leggiero*

A hedge-hog, a hedge-hog, is

*mp leggiero*

*mf*

what I'd like to be! I'd live a - lone in leaf - y glades and

*mp*

sleep be - neath a tree. Good peo - ple in the vil - lage, and

*mp*

far - mers all a - bout would leave me milk and or - an - ges and

bread-crumbs soaked in stout. But should some dan - ger

threat - en or fox - y come to call I'd wrap my spi - ny

coat a - round and curl in - to a ball!

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**LEATHANACH BÁN**