

**Coimisiún na Scrúduithe Stáit**

State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2014

**WRITE YOUR EXAMINATION NUMBER HERE** **MUSIC – ORDINARY LEVEL****COMPOSING (100 marks)****THURSDAY 19 JUNE – AFTERNOON 3.15–4.45**

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.
- ☐ 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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IOM				
GRÁD				

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

## 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. Note that both Q1 and Q3 contain two sections.

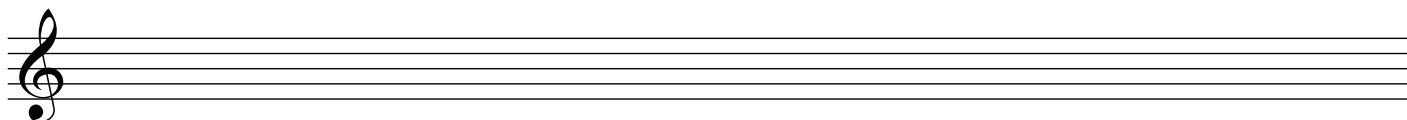
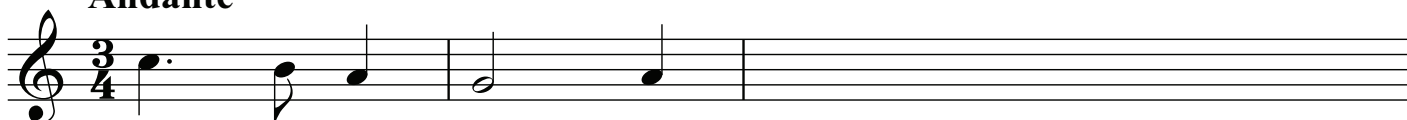
**Q.1 CONTINUATION OF A GIVEN OPENING**

In the case of both (a) *and* (b),

- Continue the given opening to make an eight-bar melody, ending on the keynote, that is, doh.
- Add appropriate phrasing and expression marks to the melody.
- Choose a suitable instrument for each of your melodies from the list given.

(a) ☐ oboe ☐ violin ☐ descant recorder ☐ trumpet

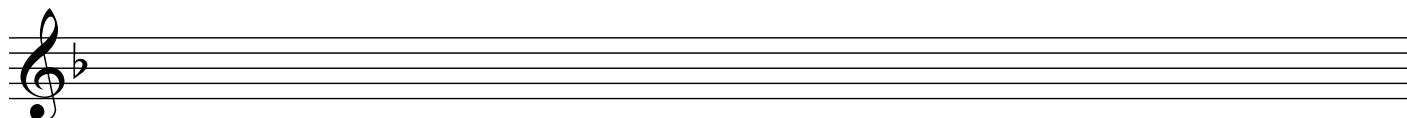
**Andante**



AND

(b) ☐ clarinet ☐ flute ☐ trumpet ☐ descant recorder

**Allegro**



**(40)**

## Q.2 SETTING MUSIC TO A GIVEN TEXT

Answer (a) *and* (b).

Here is an extract from *From A Railway Carriage* (edited version) by Robert Louis Stevenson.

Faster than fairies, faster than witches,  
 Bridges and houses, hedges and ditches,  
 Here is a mill and there is a river,  
 Each a glimpse and gone forever.

- (a) • The first two lines have been set to a rhythm. Compose a rhythm to fit the remaining words.

**4/4**

Fas - ter than fair - ies, fas - ter than witch - es,  
 Brid - ges and hou - ses, gar - dens and ditch - es,  
 Here is a mill and there is a riv - er,  
 Each a glimpse and gone for - ev - er.

- (b) • Using this rhythm, compose a melody of eight bars, beginning as indicated below and ending on the key note, that is, doh. Write the words under the notes.  
 • Add appropriate phrasing and expression marks to the melody.

Fas - ter than fair - ies, fas - ter than witch - es,  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

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

Answer (a) *and* (b).

(a) Study this opening of a waltz.

- Continue this opening to make an eight-bar melody, ending on the keynote, that is, doh.
- Add appropriate phrasing and expression marks to the melody.
- Choose a suitable instrument for your melody from the following list:

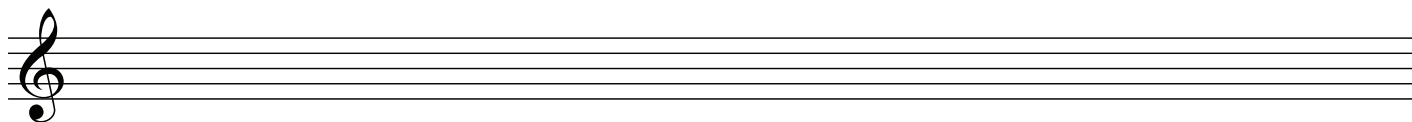
☐ flute

☐ oboe

☐ descant recorder

☐ violin

**Andante**



*AND*

(b) Study this opening of a march.

- Continue this opening to make an eight-bar melody, ending on the keynote, that is, doh.
- Add appropriate phrasing and expression marks to the melody.
- Choose a suitable instrument for your melody from the following list:

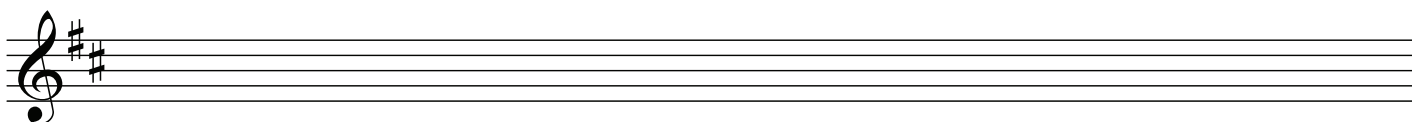
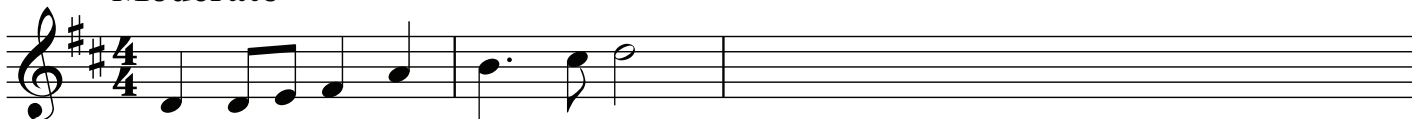
☐ violin

☐ flute

☐ clarinet

☐ trumpet

**Moderato**



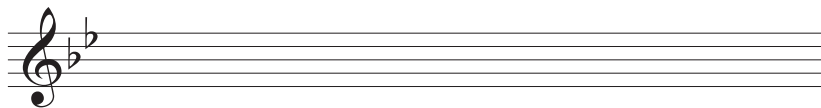
## SECTION B – HARMONY (60 marks)

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

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

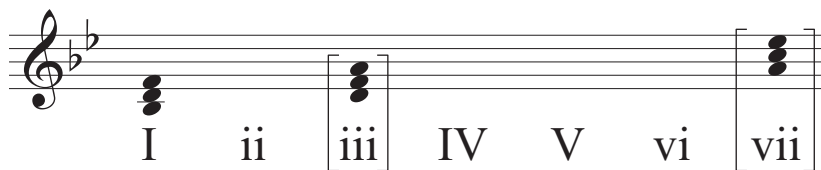
#### PREPARATORY WORK

- Write out the scale of B $\flat$  major on the stave below:

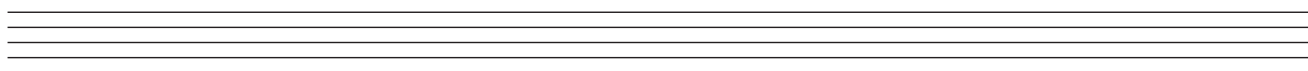
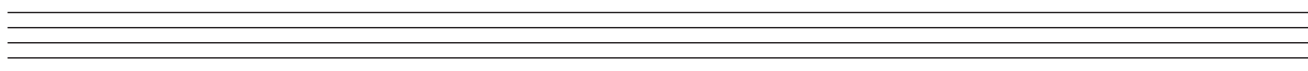
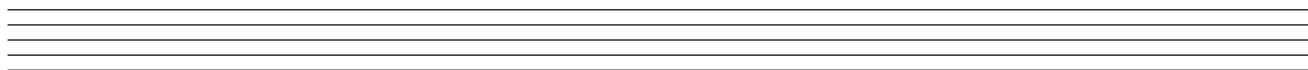


- Plot the chords available in this key (I, ii, IV, V and vi) either in the chord bank grid *or* on the stave below. The first chord is given.

Notes of chord	F D B $\flat$		A F D				E $\flat$ C A
Chord symbol	B $\flat$		Dm				A <sup>dim</sup>
Roman numeral	I	ii	iii	IV	V	vi	vii



#### ROUGH WORK



- Study the piece of music below.
- Using the given rhythms, add melody and bass notes to complete each phrase with cadence and approach chords as follows:

(i) At A, an INTERRUPTED cadence with approach chord (I—V—vi)

(ii) At B, a PLAGAL cadence with approach chord (vi—IV—I)

(iii) At C, an IMPERFECT cadence with approach chord (IV—ii—V)

(iv) At D, a PERFECT cadence with approach chord (ii—V—I)

The image shows four musical staves, each in 3/4 time and key of B-flat major (two flats). Each staff consists of a treble and bass clef joined by a brace. The first two measures of each staff are pre-composed, and the third measure is left blank for the student to complete. Above each blank measure is a rhythm line with three eighth notes. The staves are labeled A, B, C, and D.

**Staff A:** Treble: Bb4 (half), D5 (quarter). Bass: Bb3 (half), D4 (quarter). Blank measure: Treble: \_\_\_\_\_, Bass: \_\_\_\_\_.

**Staff B:** Treble: Bb4 (half), D5 (quarter). Bass: Bb3 (half), D4 (quarter). Blank measure: Treble: \_\_\_\_\_, Bass: \_\_\_\_\_.

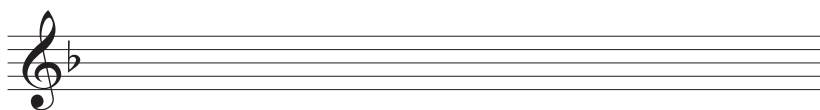
**Staff C:** Treble: Bb4 (half), D5 (quarter). Bass: Bb3 (half), D4 (quarter). Blank measure: Treble: \_\_\_\_\_, Bass: \_\_\_\_\_.

**Staff D:** Treble: Bb4 (half), D5 (quarter). Bass: Bb3 (half), D4 (quarter). Blank measure: Treble: \_\_\_\_\_, Bass: \_\_\_\_\_.

## Q.5 ADDING BASS NOTES AND CHORD INDICATIONS AT CADENCE POINTS

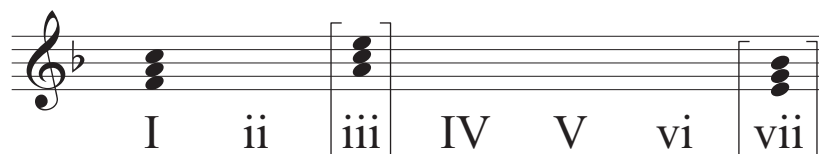
### PREPARATORY WORK

- Write out the scale of F major on the stave below:

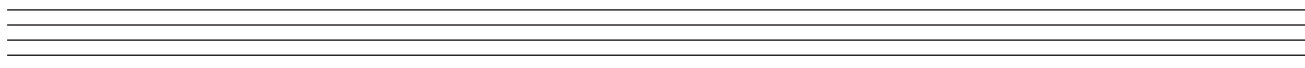
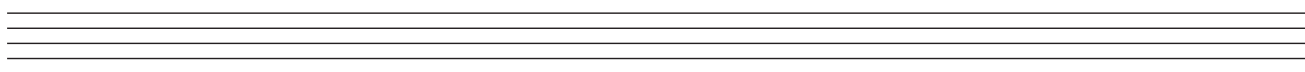
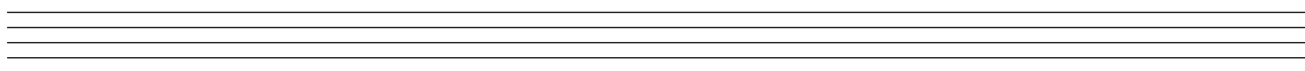


- Plot the chords available in this key (I, ii, IV, V and vi) either in the chord bank grid *or* on the stave below. The first chord is given.

Notes of chord	C A F		E C A				B $\flat$ G E
Chord symbol	F		Am				E <sup>dim</sup>
Roman numeral	I	ii	iii	IV	V	vi	vii



### ROUGH WORK





- Study the piece of music below.
- Add suitable bass notes and chord indications to complete the cadences at A, B, C and D.
- You may use either chord symbols *or* Roman numerals, but not both.

**A**

**B**

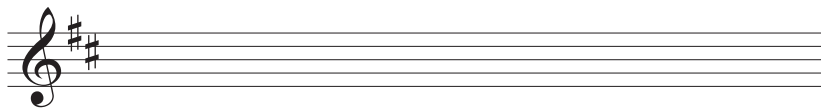
**C**

**D**

## Q.6 ADDING DESCANT NOTES AND CHORD INDICATIONS AT CADENCE POINTS

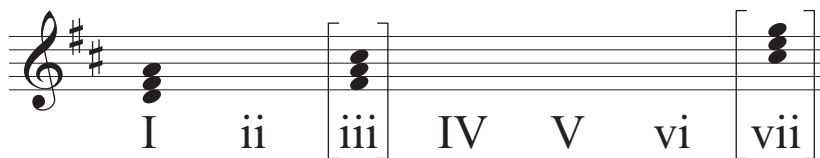
### PREPARATORY WORK

- Write out the scale of D major on the staff below:

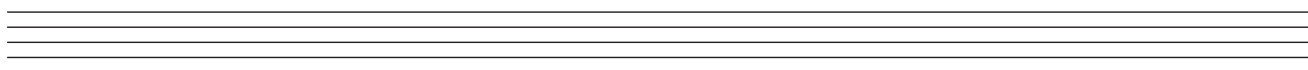
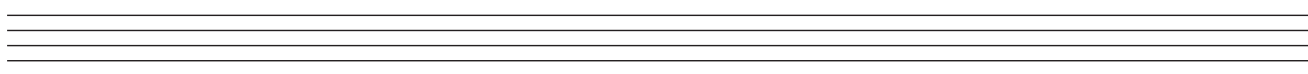


- Plot the chords available in this key (I, ii, IV, V and vi) either in the chord bank grid *or* on the staff below. The first chord is given.

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



### ROUGH WORK



- Study the piece of music below.
- Complete the phrase endings by adding suitable chords and descant notes at A, B, C and D.
- You may use either chord symbols *or* Roman numerals, but not both.

A

Descant

Melody

Bass

B

C

D

ROUGH WORK

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**Coimisiún na Scrúduithe Stáit**

State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2014

**WRITE YOUR EXAMINATION NUMBER HERE** **MUSIC – ORDINARY LEVEL****LISTENING (100 marks)****THURSDAY 19 JUNE – AFTERNOON 1.30–3.00**

STAMPA AN IONAIÐ  
(Centre Stamp)

**DON SCRÚDAITHEOIR**

Móriomlán  
na marcanna

**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.

CEIST	MARC			
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IOM				
GRÁD				

**Q. 1** Three excerpts from the first movement of *Piano Concerto in A major K488* by Mozart.

- 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.** Bars 1–16 of this excerpt are printed below.

Excerpt 1 shows the first 16 bars of a musical piece in A major (three sharps: F#, C#, G#). The notation is on a single treble clef staff. Bars 1-4 are marked with '1', '2', '3', and '4' respectively. Bars 5-6 are marked with '5' and '6'. Bars 7-10 are marked with '7', '8', '9', and '10'. Bars 11-13 are marked with '11', '12', and '13'. Bars 14-16 are marked with '14', '15', and '16'. There are two specific markings: 'X' above bars 3 and 4, and 'Y' above bars 5 and 6. The music consists of eighth and sixteenth notes, with some rests and a final whole note in bar 16.

**Excerpt 2.** Bars 1–16 of this excerpt are printed below.

Excerpt 2 shows the first 16 bars of a musical piece in A major (three sharps: F#, C#, G#). The notation is on a single treble clef staff. Bars 1-3 are marked with '1', '2', and '3'. Bars 4-6 are marked with '4', '5', and '6'. Bars 7-9 are marked with '7', '8', and '9'. Bars 10-12 are marked with '10', '11', and '12'. Bars 13-16 are marked with '13', '14', '15', and '16'. The music consists of eighth and sixteenth notes, with some rests and a final whole note in bar 16.

**Excerpt 3.** There is no printed music for this excerpt.

### Excerpt 1

- (i) This excerpt is taken from the  
☐ exposition                      ☐ development                      ☐ cadenza
- (ii) Insert the **four** missing melody notes at **X** on the score.
- (iii) The family of instruments heard for the first time at **Y** on the score is  
☐ woodwind                      ☐ brass                      ☐ strings

### Excerpt 2

- (i) In bars 1–8 of this excerpt the piano plays  
☐ melody only                      ☐ melody and accompaniment                      ☐ accompaniment only
- (ii) Identify **one** way in which the music in bars 9–16 differs from the music in bars 1–8.  
-----
- (iii) The cadence at the end of this excerpt is  
☐ imperfect                      ☐ plagal                      ☐ perfect

### Excerpt 3

- (i) This excerpt features  
☐ imitation                      ☐ *pizzicato*                      ☐ triplets  
Give a reason for your answer.  
-----  
-----
- (ii) In this excerpt the piano plays  
☐ sustained notes                      ☐ running semiquaver passages                      ☐ block chords
- (iii) This movement features a *cadenza*.  
In which section of the movement is the *cadenza* heard? -----  
Explain *cadenza*.  
-----  
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(25)

**Q. 2** An excerpt from *When I'm Sixty Four* by John Lennon and Paul McCartney will be played THREE times.

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

Line 1	When I get older losing my hair, many years from now
Line 2	Will you still be sending me a valentine, birthday greetings, bottle of wine
Line 3	If I'd been out till quarter to three, would you lock the door?
Line 4	Will you still need me, will you still feed me, when I'm sixty-four?
Line 5	Ooh _____ You'll be older too
Line 6	Ah _____ And if you say the word, I could stay with you.

- Answer the following questions:

(i) Identify **one** feature of the vocal line as heard in lines 1–2 of this excerpt.

-----

(ii) In which line is the piano heard for the first time? -----

It plays

☐ broken chords

☐ block chords

☐ scales

(iii) In line 4, the clarinets play



(iv) The vocals in line 5 are sung

☐ solo

☐ in unison

☐ in harmony

(v) Describe the style of this song or the style of one of the other Beatles songs on your course.

Name of song -----

Description of style -----

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**(10)**

**Q. 3** An excerpt from the second movement of *Symphonie Fantastique* by Berlioz 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 1–16 of the excerpt is printed below.



- Answer the following questions:

(i) Name the family of instruments which plays in bars 1–16. \_\_\_\_\_

(ii) What happens to the tempo at X on the score (bars 11–12)? \_\_\_\_\_

(iii) At the end of the excerpt the flutes and clarinets play

☐ a rising arpeggio

☐ a rising scale

☐ repeated notes

(iv) The music in this excerpt is in the style of

☐ a march

☐ a waltz

☐ a jig

Give a reason for your answer.

\_\_\_\_\_

\_\_\_\_\_

(v) Berlioz uses an *Idée Fixe* throughout his *Symphonie Fantastique*.  
What is an *Idée Fixe*?

\_\_\_\_\_

\_\_\_\_\_

(10)

**Q. 4** An excerpt from *Seachanges with Danse Macabre* by Raymond Deane will be played THREE times.

- There is a twenty second gap between each playing of the music in this question.
- There is no printed music for this question.

• Answer the following questions:

(i) At the start of the excerpt the melody is played by \_\_\_\_\_ and violin.  
They play in

☐ unison

☐ imitation

☐ harmony

(ii) The instrument which plays rhythm only in this excerpt is the

☐ maracas

☐ crotales

☐ guiro

(iii) The theme heard in this excerpt is

☐ the main melody

☐ Totentanz (Danse Macabre)

☐ Dies Irae

(iv) At the end of the excerpt, the piano plays chord clusters.

What is a chord cluster?

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(v) Describe **one** of these techniques used by Deane in *Seachanges with Danse Macabre*.

Canon -----

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Subtraction -----

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Augmentation -----

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**(10)**

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## Q. 5 Irish Music

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) Name the style of singing heard in this excerpt. \_\_\_\_\_

Explain.

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- (ii) Identify **two** features of this style of singing heard in this excerpt.

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

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

### Excerpt 2

- (i) This excerpt consists of **two** dance tunes. They are (tick **two**)

☐ slip jig

☐ reel

☐ hornpipe

☐ jig

- (ii) Give a typical bar of rhythm of **one** of the dances you have ticked above in (i).

-----

- (iii) The music in this excerpt is played by

☐ a céilí band

☐ a pipe band

☐ a traditional group

Give a reason for your answer

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### Excerpt 3

(i) Identify **three** instruments from the list below heard playing in this excerpt.

☐ tin whistle

☐ bones

☐ guitar

☐ uilleann pipes

☐ piano

☐ harp

(ii) Identify **one** traditional feature of the music heard in this excerpt.

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Give a reason for your answer.

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(iii) Identify **one** non-traditional feature of the music heard in this excerpt.

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Give a reason for your answer.

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(25)

**There is a twelve minute gap before the next question.**

**Q. 6 Aural Skills.** This question is based on three excerpts of music.

- 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.** An excerpt from *All That Jazz* by Fred Ebb and John Kander.

- The outline score of the verse is printed below.

1 2 3 4  
Come on babe, why don't we paint the town? And all that jazz! I'm gon-na

5 6 7 8  
rouge my knees and roll my stock-ings down. And all that jazz!

9 10 11 12  
Start the car I know a whoop-ee spot where the gin is cold but the pi-an-o's hot it's just a

13 14 15 16 17  
nois-y hall where there's a night-ly brawl and all that jazz!

- (i) How many bars of music are heard in the introduction before the voice enters?

☐ 2 ☐ 4 ☐ 8

In these bars, the music

☐ gets louder ☐ gets softer ☐ does not change in volume

- (ii) The missing notes at **X** on the score are

☐ ☐ ☐

- (iii) Identify **one** feature of jazz music heard in this excerpt.

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**Excerpt 2.** An excerpt from *Try to Remember* by Tom Jones and Harvey Schmidt.

- The lyrics are printed below.

Line 1	Try to remember the kind of September
Line 2	When life was slow and oh, so mellow
Line 3	Try to remember the kind of September
Line 4	When grass was green and grain was yellow
Line 5	Try to remember the kind of September
Line 6	When you were a tender and callow fellow
Line 7	Try to remember and if you remember, then follow.

- (i) The metre of this excerpt is ☐ 2 ☐ 3 ☐ 4
- (ii) The vocal music of lines 1–2 and lines 3–4 is  
☐ the same ☐ similar ☐ completely different
- (iii) What instrument plays a *glissando* (slide) at the end of line 4? \_\_\_\_\_
- (iv) How does the composer convey a calm mood in this excerpt?  
 \_\_\_\_\_  
 \_\_\_\_\_

**Excerpt 3.** A version of *You'll Never Walk Alone* by Rogers and Hammerstein.

- The lyrics are printed below.

Line 1	When you walk through a storm, hold your head up high,
Line 2	And don't be afraid of the dark,
Line 3	At the end of the storm is a golden sky,
Line 4	And the sweet, silver song of a lark.
Line 5	Walk on <u>through the wind, walk on through the rain,</u>
Line 6	Though your dreams be tossed and blown
Line 7	Walk on, walk on, with hope in your heart,
Line 8	And you'll never walk alone, you'll never walk alone
Line 9	Walk on, walk on, with hope in your heart,
Line 10	And you'll never walk alone, you'll never walk alone.

- (i) The introduction is played by  
☐ harp ☐ guitar ☐ piano  
 It plays  
☐ scales ☐ broken chords ☐ long notes
- (ii) The singer is  
☐ a soprano ☐ an alto ☐ a tenor ☐ a bass
- (iii) In line 5 the vocal melody of the underlined words  
☐ ascends by leap ☐ ascends by step ☐ ascends by leap and step
- (iv) The music reaches a climax or high point in line 8. Circle the word below where this occurs.  
*And you'll never walk alone, you'll never walk alone*
- (v) Identify **one** way in which the music of lines 9–10 differs from the music of lines 7–8.  
 \_\_\_\_\_  
 \_\_\_\_\_

(20)

**You have three minutes to complete the examination paper.**

## ROUGH WORK

[illegible]

## ROUGH WORK

Handwriting practice lines consisting of 28 horizontal dashed lines.

**ROUGH WORK**

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**COIMISIÚN NA SCRÚDUITHE STÁIT  
STATE EXAMINATIONS COMMISSION**

**SCRÚDÚ NA hARDTEISTIMÉIREACHTA 2014  
LEAVING CERTIFICATE EXAMINATION 2014**

**MUSIC : ORDINARY LEVEL  
CEOL : GNÁTHLEIBHÉAL**

**UNPREPARED TESTS  
TRIALACHA gan ULLMHÚ**

**UNPREPARED TESTS**

- Aural Memory: Rhythm 1
- Aural memory: Melody 4
- Sight reading 7
- Improvisation 23

**CONDUCTING**

- Unseen score 26

**TRIALACHA gan ULLMHÚ**

- Cluaschuimhne: Rithim 1
- Cluaschuimhne: Séis 4
- Amharcléamh 7
- Tobchumadh 23

**STIÚRADH**

- Scór Anaithnid 26

**Faoi Rún Daingean / Strictly Confidential**

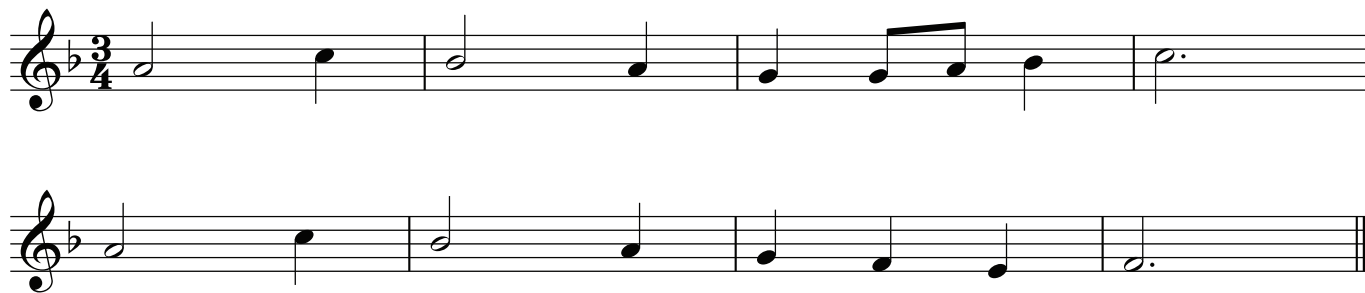
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**LEATHANACH BÁN**

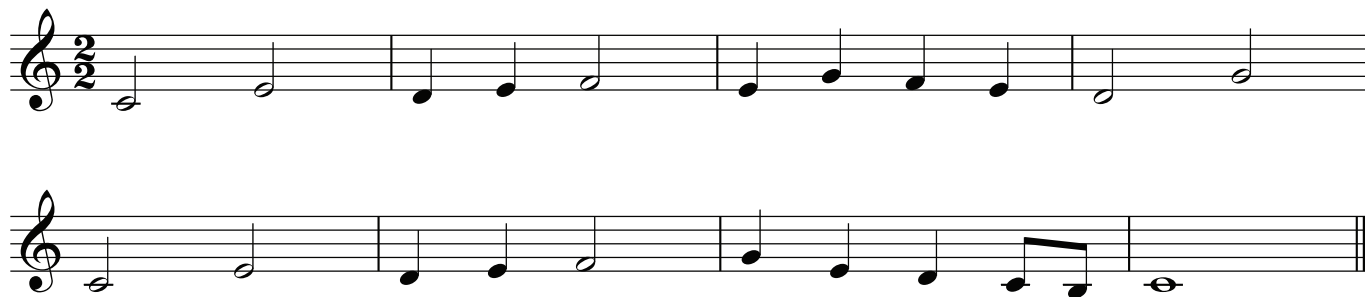
# CLUASTRIALACHA CUIMHNE (GL) AURAL MEMORY TESTS (OL)

## RITHIM / RHYTHM

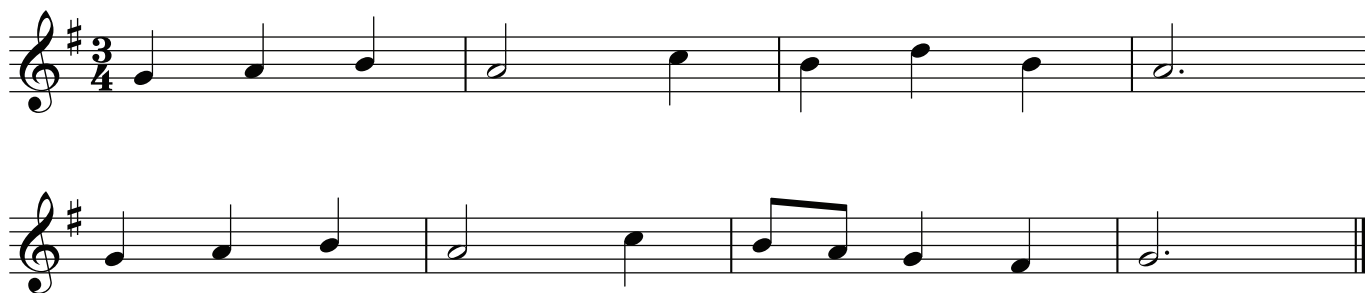
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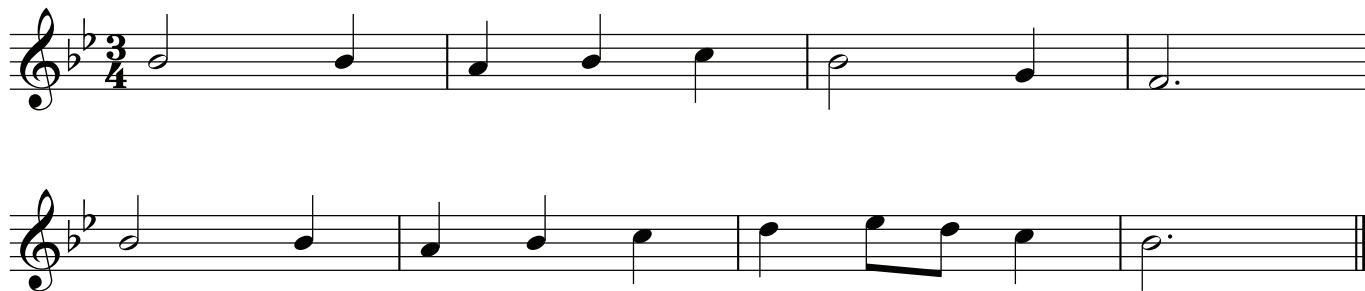
2.



3.



4.

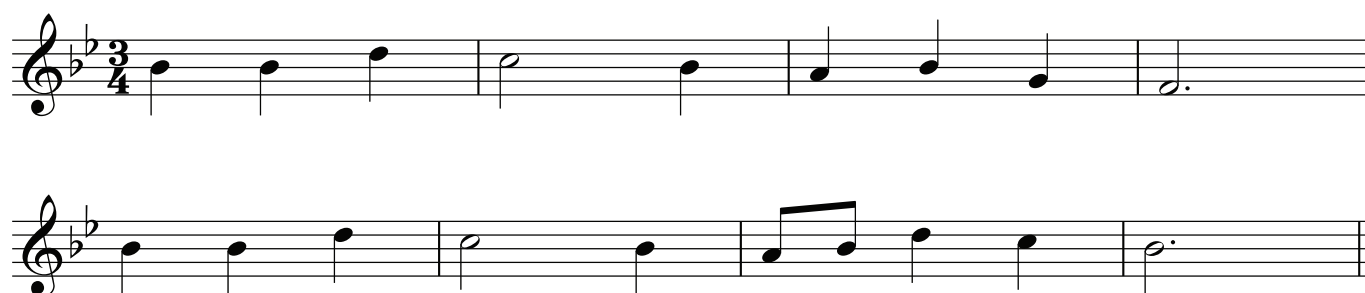




9.



10.

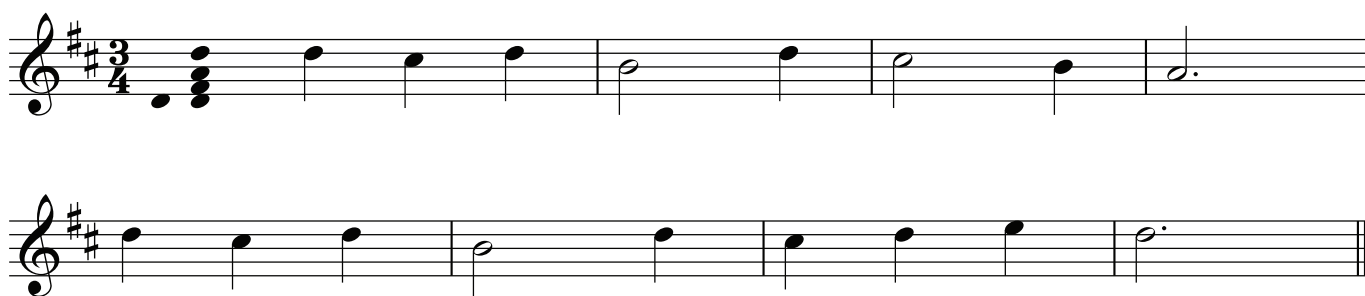


# CLUASTRIALACHA CUIMHNE (GL) AURAL MEMORY TESTS (OL)

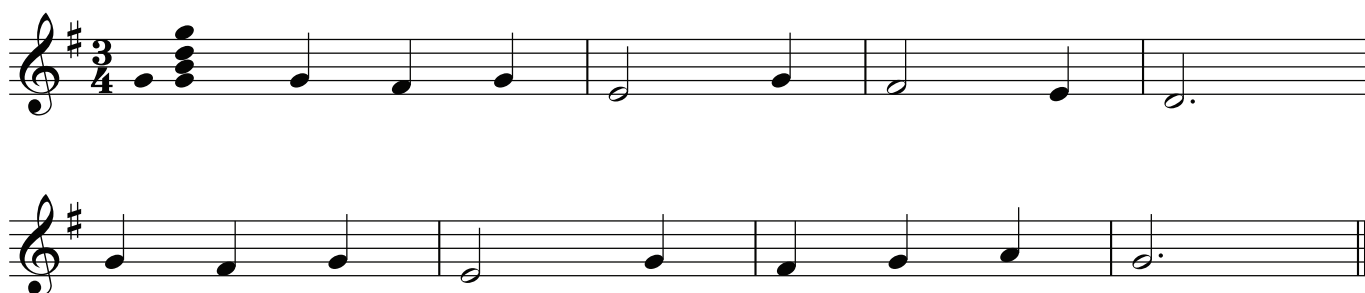
## MELODY / SÉIS

1.

High Register / Ardréim



Medium Register / Meánréim

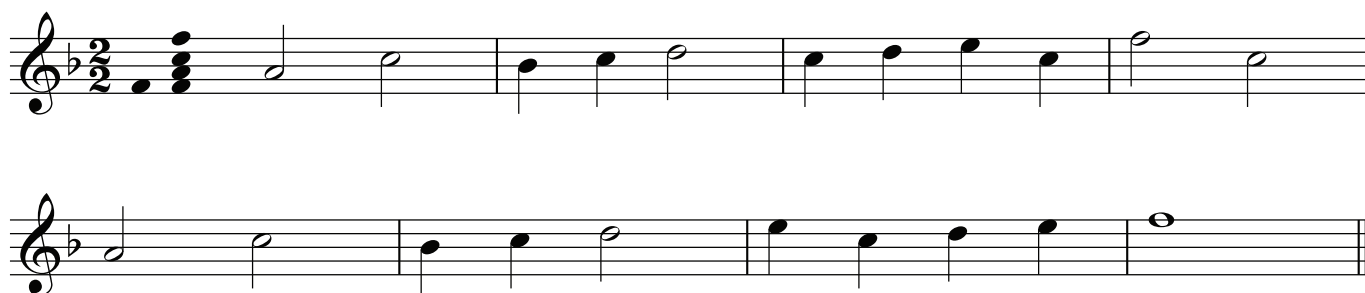


Low Register / Ísealréim

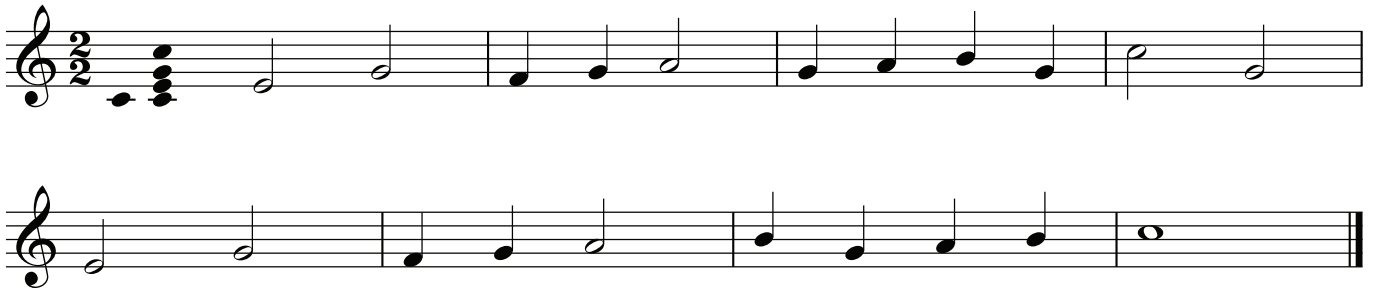


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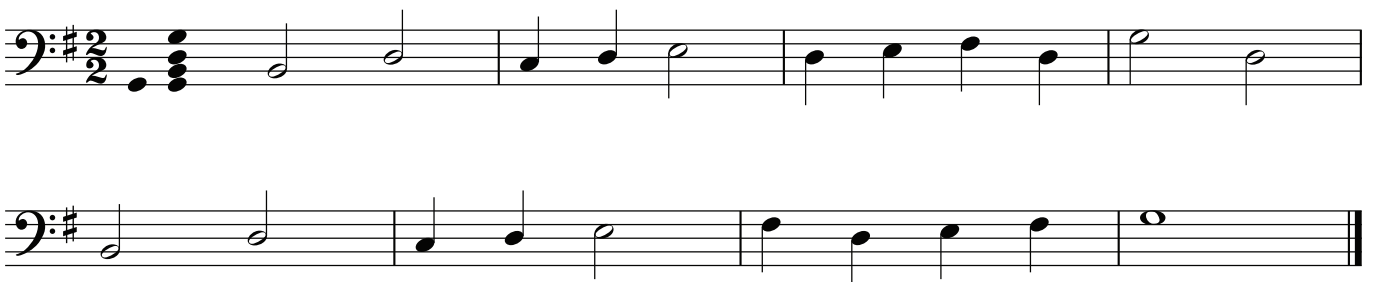
High Register / Ardréim



Medium Register / Meánréim

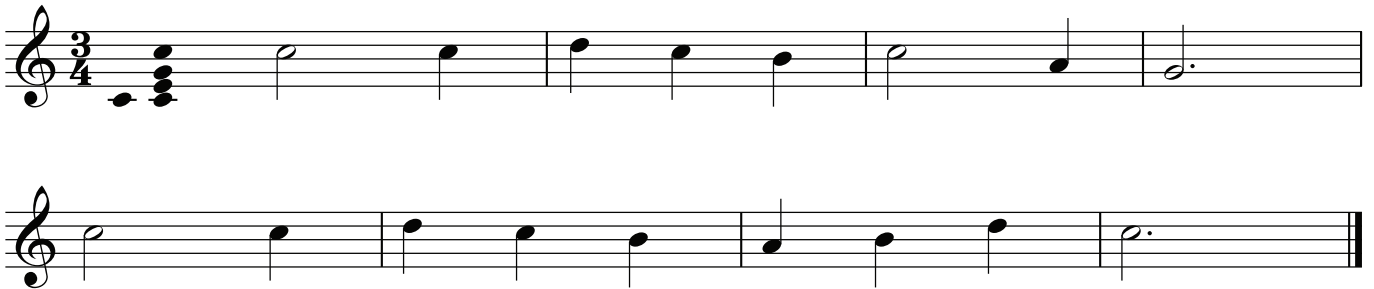


Low Register / Ísealréim

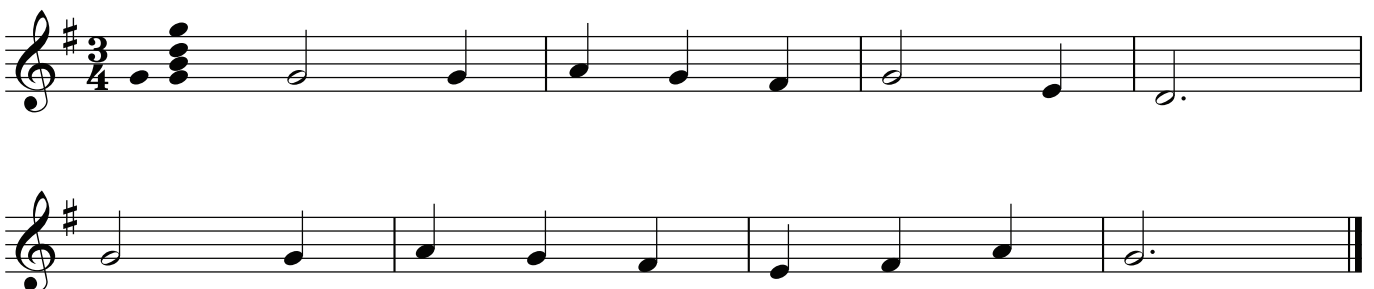


3.

High Register / Ardréim



Medium Register / Meánréim



Low Register / Ísealréim

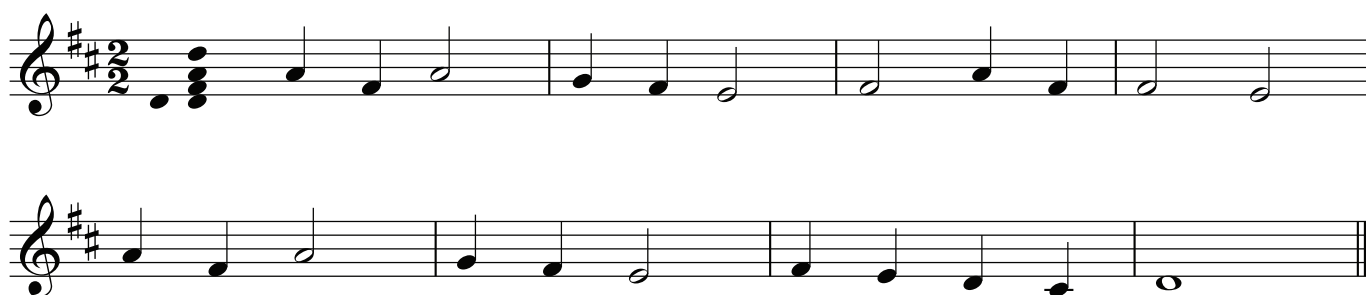


4.

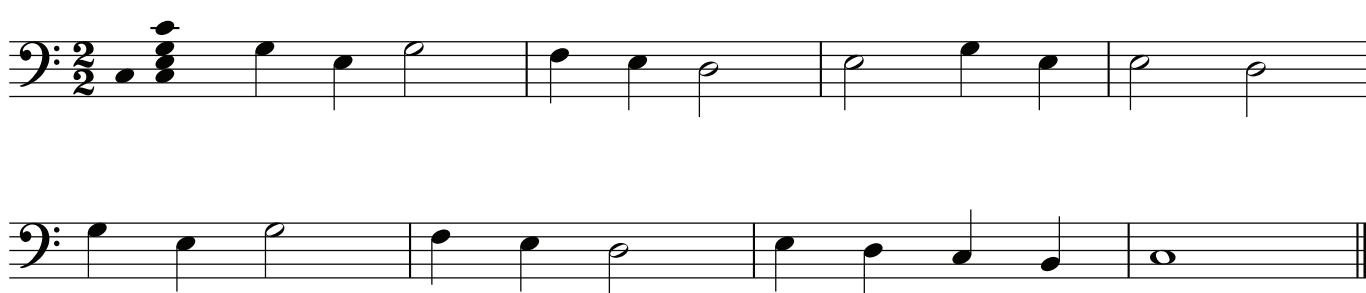
High Register / Ardréim



Medium Register / Meánréim



Low Register / Ísealréim





# AMHARCTHRIALACHA (OL) SIGHT TESTS (GL)

## 1. Moderato

High Register / Ardréim

mp

p

## Moderato

Medium Register / Meánréim

mp

p

## Moderato

Medium Register / Meánréim

mp

p

## Moderato

Low Register / Ísealréim

mp

p

2.

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

Two staves of music in treble clef, key of D major (one sharp), 4/4 time. The first staff begins with a mezzo-forte (*mf*) dynamic and a crescendo hairpin. The second staff concludes with a forte (*f*) dynamic and a decrescendo hairpin.

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

Two staves of music in treble clef, key of D major (one sharp), 4/4 time. The first staff begins with a mezzo-forte (*mf*) dynamic and a crescendo hairpin. The second staff concludes with a forte (*f*) dynamic and a decrescendo hairpin.

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

Two staves of music in alto clef (C4), key of D major (one sharp), 4/4 time. The first staff begins with a mezzo-forte (*mf*) dynamic and a crescendo hairpin. The second staff concludes with a forte (*f*) dynamic and a decrescendo hairpin.

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

Two staves of music in bass clef, key of D major (one sharp), 4/4 time. The first staff begins with a mezzo-forte (*mf*) dynamic and a crescendo hairpin. The second staff concludes with a forte (*f*) dynamic and a decrescendo hairpin.

3.

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

*mf* *p*

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

*mf* *p*

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

*mf* *p*

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

*mf* *p*

4. **Moderato** **High Register / Ardréim**

*mp*

*mf* *mp*

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

*mp*

*mf* *mp*

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

*mp*

*mf* *mp*

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

*mp*

*mf* *mp*

5.

**Moderato**

**High Register / Ardréim**

Two staves of music in treble clef, key of D major (two sharps), 4/4 time. The first staff starts with a mezzo-forte (*mf*) dynamic. The second staff includes crescendo and decrescendo hairpins and ends with a mezzo-forte (*mf*) dynamic.

**Moderato**

**Medium Register / Meánréim**

Two staves of music in treble clef, key of D major (two sharps), 4/4 time. The first staff starts with a mezzo-forte (*mf*) dynamic. The second staff includes crescendo and decrescendo hairpins and ends with a mezzo-forte (*mf*) dynamic.

**Moderato**

**Medium Register / Meánréim**

Two staves of music in bass clef, key of D major (two sharps), 4/4 time. The first staff starts with a mezzo-forte (*mf*) dynamic. The second staff includes crescendo and decrescendo hairpins and ends with a mezzo-forte (*mf*) dynamic.

**Moderato**

**Low Register / Ísealréim**

Two staves of music in bass clef, key of D major (two sharps), 4/4 time. The first staff starts with a mezzo-forte (*mf*) dynamic. The second staff includes crescendo and decrescendo hairpins and ends with a mezzo-forte (*mf*) dynamic.

6. **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*

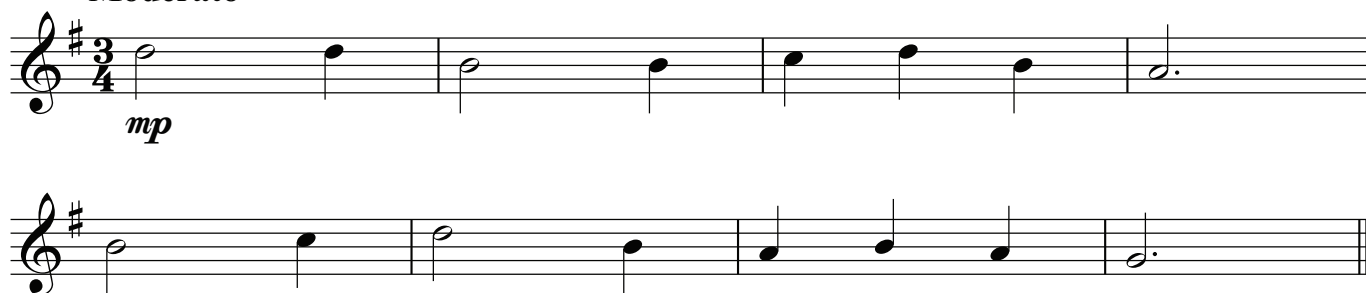
# AMHARCTHRIALACHA (GL) SIGHT TESTS (OL)

## VOICE / GUTH

1.

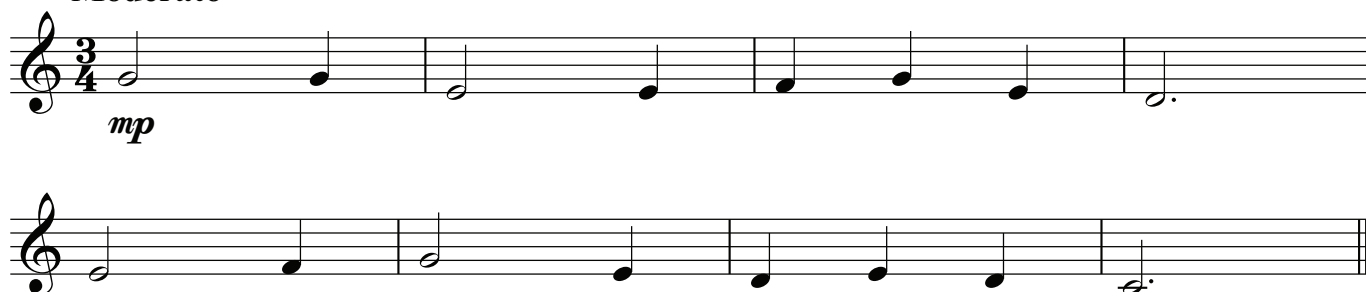
**Moderato**

**High Register / Ardréim**



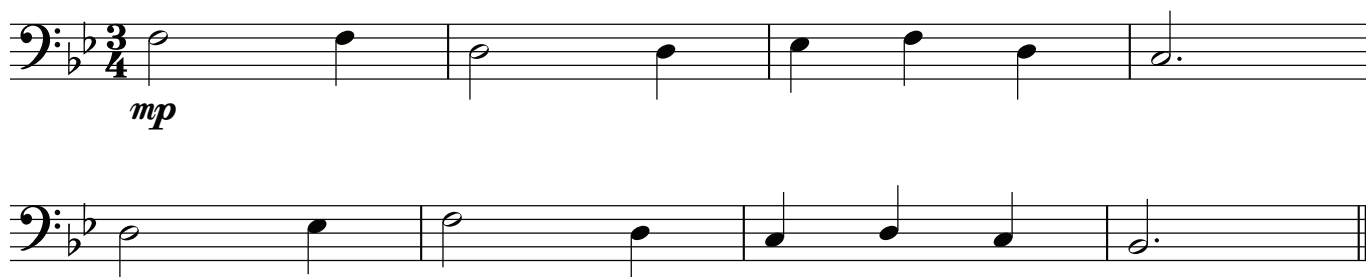
**Moderato**

**Medium Register / Meánréim**



**Moderato**

**Low Register / Ísealréim**



2.

**Moderato**

**High Register / Ardréim**



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

*mp*

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

*mp*

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

*mp*

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

*mp*



**Moderato**

4. **Moderato** **High Register / Ardréim**

*mp*

**Moderato**

Moderato

*mp*

## Moderato

Moderato

*mp*

**Moderato**

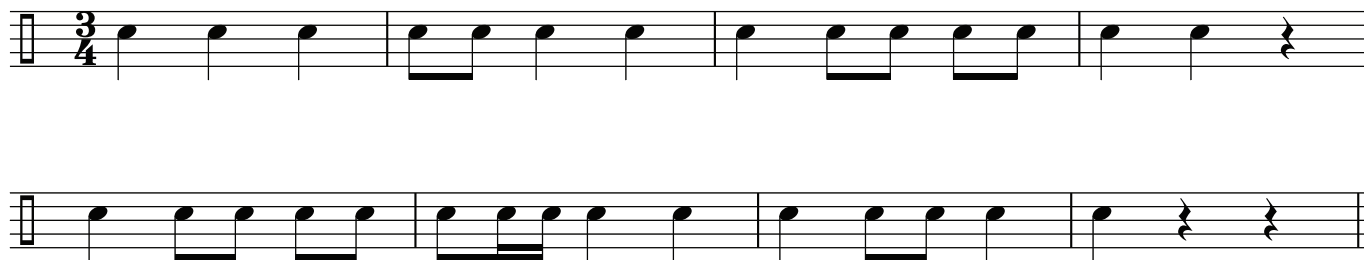
The image displays a musical score for the song "The Rose Tree". It consists of two systems of music, each with a vocal line and a piano accompaniment line. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked "Moderato". The vocal line is written in a soprano clef, and the piano accompaniment is in a bass clef. The first system includes a piano dynamic marking "mp". The melody is simple and catchy, with the piano accompaniment providing a steady harmonic support.

# AMHARCTHRIALACHA (GL) SIGHT TESTS (OL)

## RITHIM / RHYTHM

1.

**Moderato**



2.

**Moderato**



3.

**Moderato**



4.

**Moderato**



5.

**Moderato**



# Classical Guitar / Giotár Clasaiceach

Moderato

*mf*

# Rhythm Guitar / Giotár Rithimeach

1.

Moderato

C Am F G

Am F G<sup>7</sup> C

2.

Moderato

G C Am D

Em Bm D<sup>7</sup> G

# Snare-drum / Sreangdhruma

Moderato

*mf* *f* *ff*

*p* *f*

# Kettle-drums / Citealdrumaí

Moderato

# Drum Kit / Seit Drumai

# Electronic Keyboard /Méarchlár Leictreonach

Moderato

# Accordion /Cairdín

Moderato

Piano /Pianó

1. Moderato

First system of exercise 1. Treble and bass staves in 4/4 time. Treble staff starts with a half note G4, followed by quarter notes A4, B4, and C5, all under a slur. Bass staff starts with a half note G3, followed by quarter notes A3, B3, and C4, all under a slur. Dynamics: *mp* in treble, *mf* in bass. A crescendo hairpin is shown between the staves.

Second system of exercise 1. Treble staff continues with a half note D5, followed by quarter notes E5, F5, and G5, all under a slur. Bass staff continues with a half note D4, followed by quarter notes E4, F4, and G4, all under a slur. Dynamics: *mp* in treble. A crescendo hairpin is shown between the staves.

2. Moderato

First system of exercise 2. Treble and bass staves in 3/4 time with a key signature of two sharps (F# and C#). Treble staff starts with a half note D5, followed by quarter notes E5 and F#5, all under a slur. Bass staff starts with a half note D4, followed by quarter notes E4 and F#4, all under a slur. Dynamics: *p* in treble. A crescendo hairpin is shown between the staves.

Second system of exercise 2. Treble staff continues with a half note G5, followed by quarter notes A5 and B5, all under a slur. Bass staff continues with a half note E4, followed by quarter notes F#4 and G4, all under a slur. Dynamics: *mf* in treble, *p* in bass. A crescendo hairpin is shown between the staves.

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 for 'Cruit Ghaelach in Ab / Irish Harp in Ab' is in 3/4 time, key of Ab major (three flats). It features a treble and bass staff. The treble staff begins with a melodic line starting on G4, moving up stepwise to A4, Bb4, and C5. The bass staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *mf* (mezzo-forte) is placed at the beginning of the first measure.

The second system continues the piece, maintaining the 3/4 time and Ab major key. The treble staff continues the melodic line, and the bass staff provides accompaniment. The system concludes with a double bar line.

## Orgán / Organ

Moderato

The first system of the musical score for 'Orgán / Organ' is in 3/4 time, key of Ab major. It features a treble and bass staff. The treble staff begins with a melodic line starting on G4, moving up stepwise to A4, Bb4, and C5. The bass staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *mf* (mezzo-forte) is placed at the beginning of the first measure.

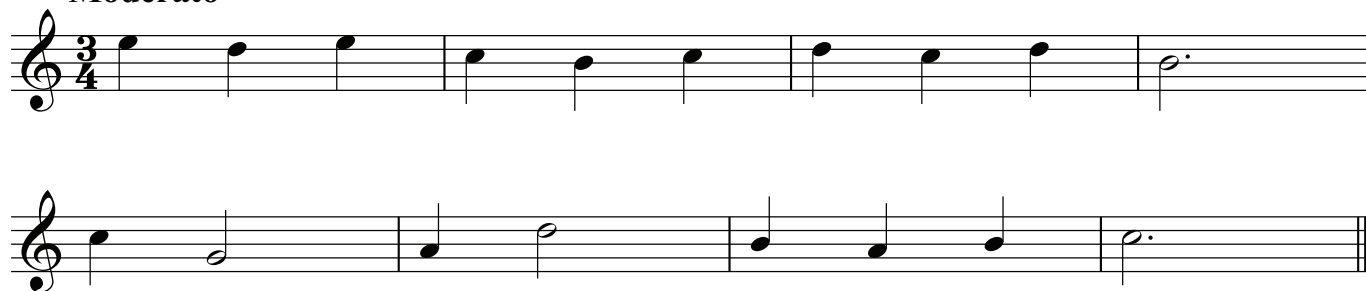
The second system continues the piece, maintaining the 3/4 time and Ab major key. The treble staff continues the melodic line, and the bass staff provides accompaniment. The system concludes with a double bar line.



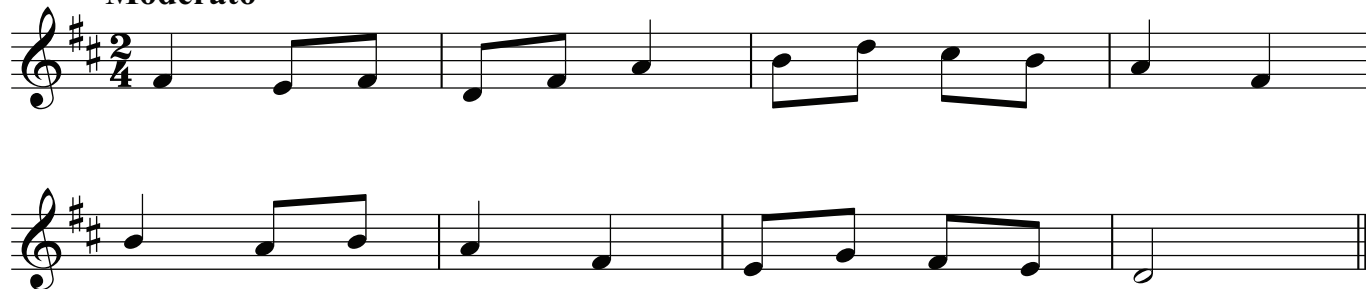
# TOBCHUMADH (GL) IMPROVISATION (OL)

## SÉISEACH / MELODIC

### 1. Moderato

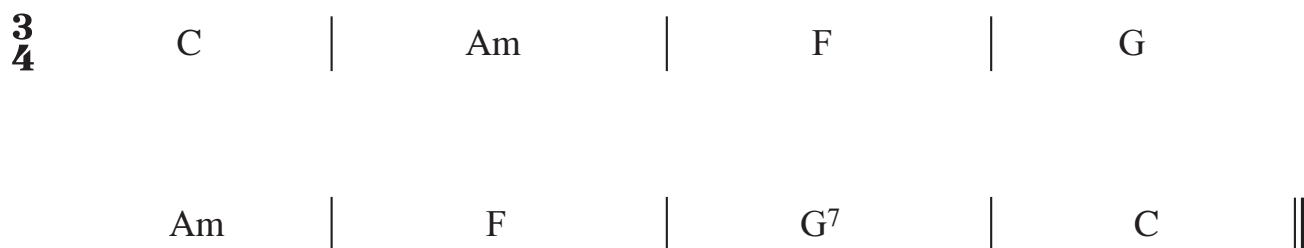


### 2. Moderato

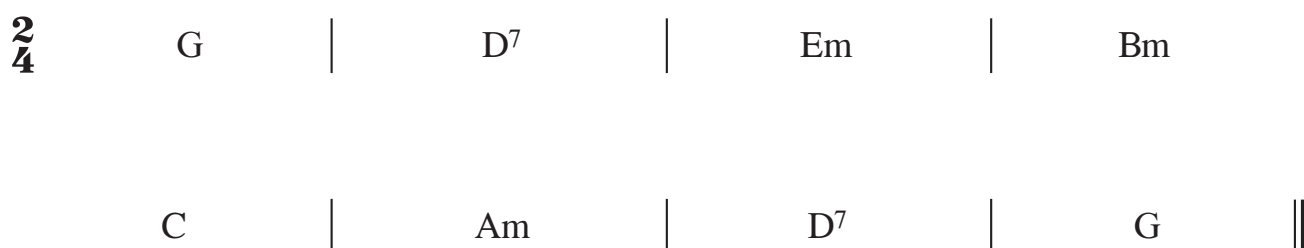


## ARMÓNACH / HARMONIC

### 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) Fíochmhar
- (ii) Uaigneach
- (iii) Áthasach

Improvise on one of the following moods:

- (i) Fierce
- (ii) Lonely
- (iii) Happy

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**LEATHANACH BÁN**

# SCÓR ANAITHNID (GL) UNSEEN SCORE (OL)

## At The Market

Andante

Andante

*mp*

*mp*

Sat - ur - day morn - ing it's off to the mar - ket to

*mf* Rit. A tempo

browse, Look ov - er and see what's on of - fer: There's

Rit. A tempo

*mf*

**A tempo**

fish, there's cheese, and bas - kets of or - an - ges:

**A tempo**

*mf* , *rit.* **A tempo** *p*

So much to choose from it's hard to de - cide. Let's

*mf* , *rit.* **A tempo** *p*

*deciso* *mf* *f*

see: I know! A bag full of ev - ry - thing!

*mf* *f*

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**LEATHANACH BÁN**