Coimisiún na Scrúduithe Stáit
State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2015

WRITE YOUR EXAMINATION NUMBER HERE ☛

MUSIC – ORDINARY LEVEL
COMPOSING (100 marks)
THURSDAY 18 JUNE – AFTERNOON 3.15–4.45

CENTRE STAMP

FOR THE EXAMINER

Total marks

QUESTION	MARK			
1				
2				
3				
4				
5				
6				
TOTAL				
GRADE				

INSTRUCTIONS TO CANDIDATES

- *Write your examination number in the box above.*
- *Answer the questions in the spaces provided in this answer book.*
- *Use the blank staves throughout the answer book for roughwork.*

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

ROUGH WORK

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

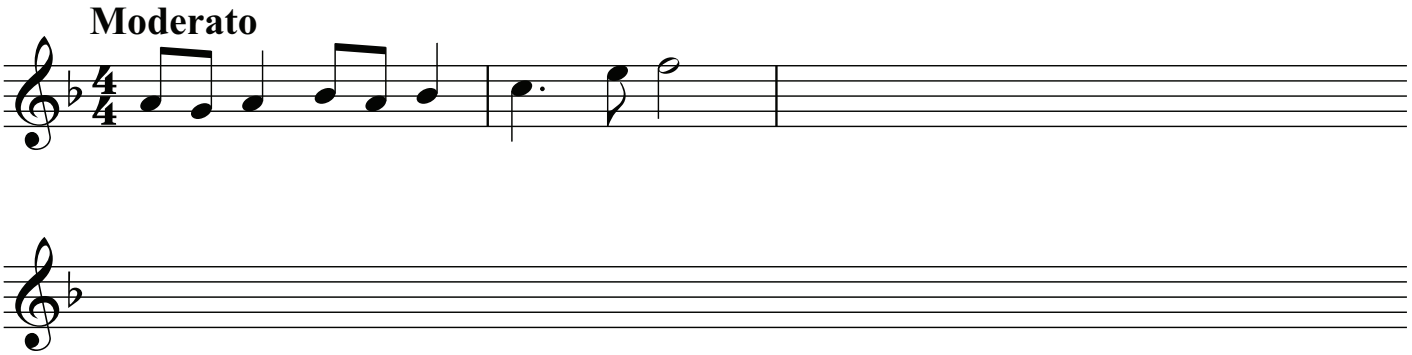
Answer (a) *and* (b).

(a) • 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 your melody from the following list:

❒ violin ❒ flute ❒ oboe ❒ trumpet



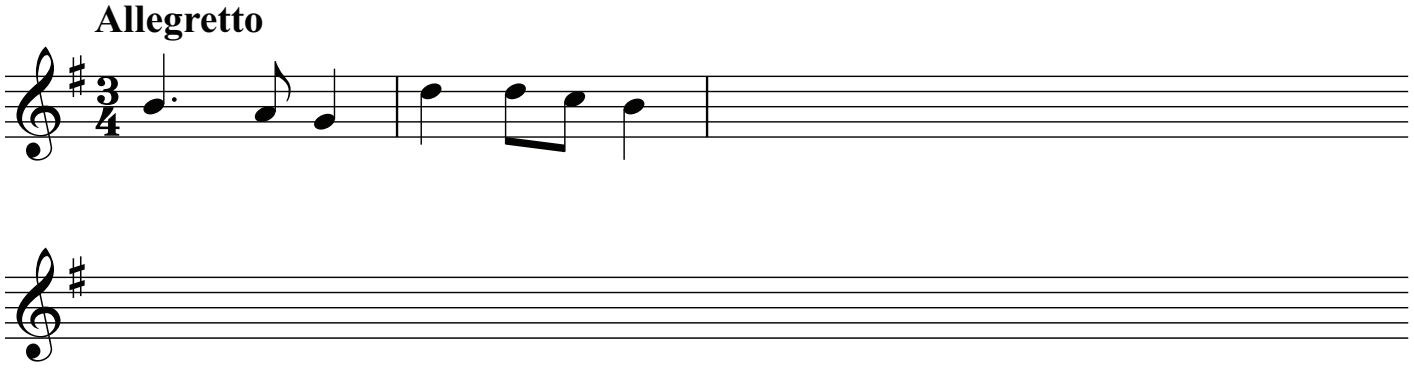
AND

(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 your melody from the following list:

❒ descant recorder ❒ trumpet ❒ violin ❒ clarinet



(40)

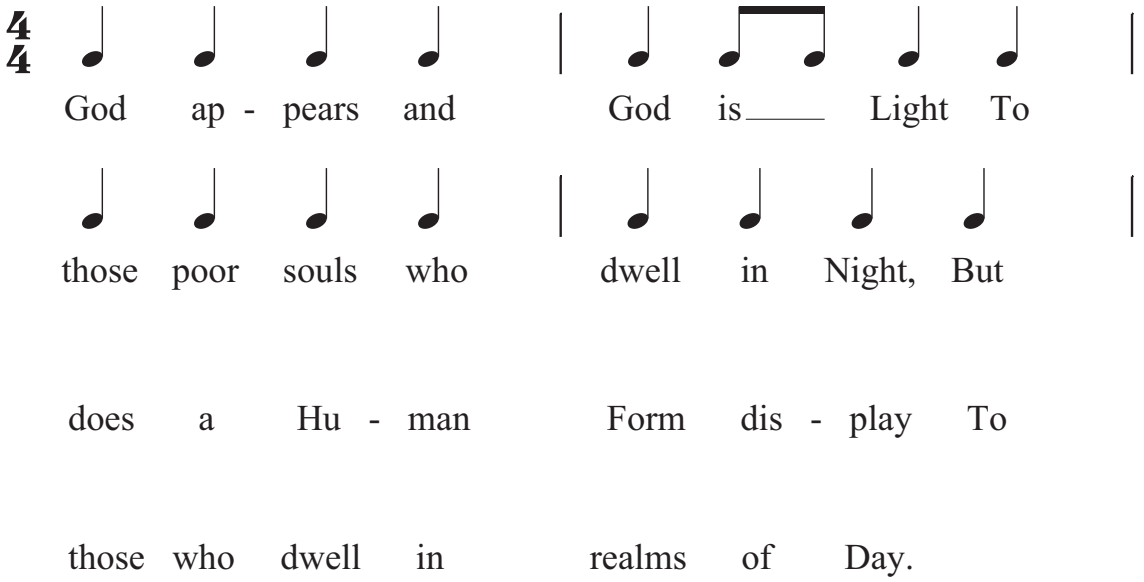
Q.2 SETTING MUSIC TO A GIVEN TEXT

Answer (a) *and* (b).

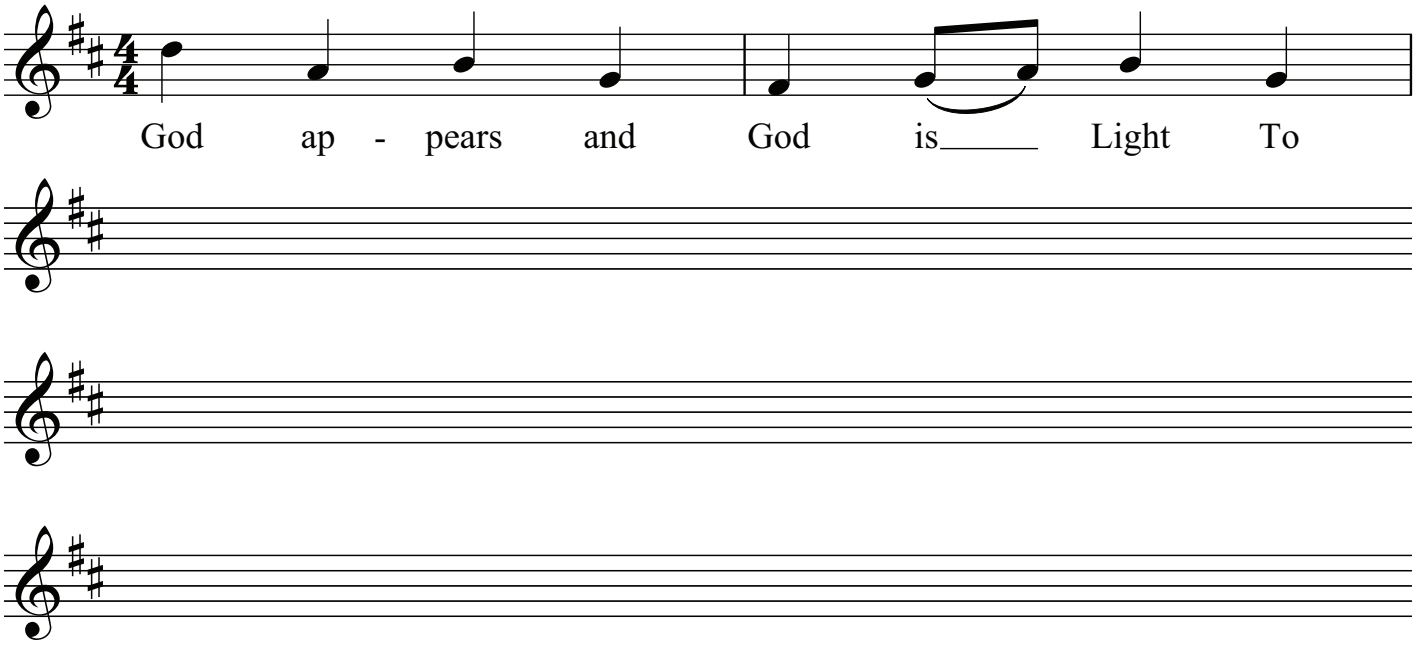
Here is an extract from the poem *Auguries of Innocence* by William Blake.

God appears and God is Light
To those poor souls who dwell in Night,
But does a Human Form display
To those who dwell in realms of Day.

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



(b) • USING THIS RHYTHM, continue the opening below to make a melody of eight bars.
• End on the keynote, that is, doh.
• Write the words under the notes.
• Add appropriate phrasing and expression marks to the melody.



(40)

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

Answer (a) *and* (b).

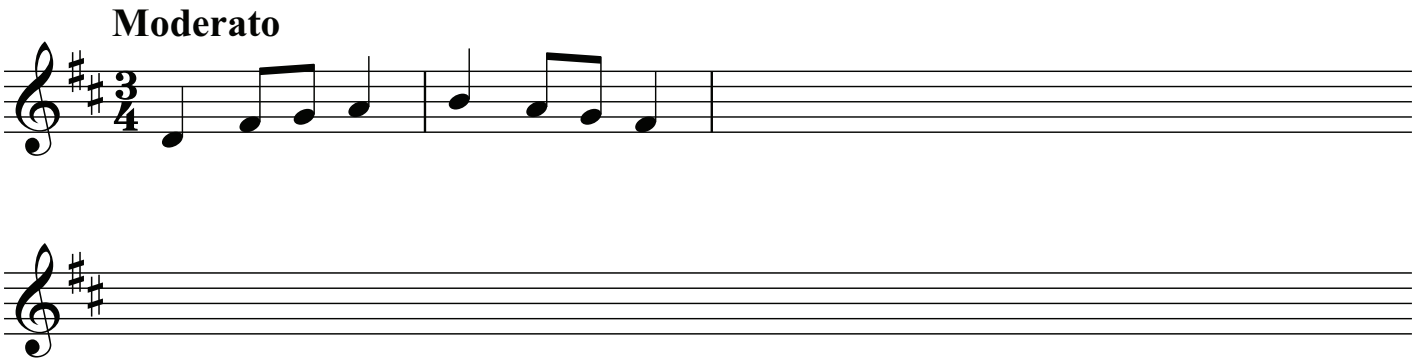
(a) • Study this opening of a waltz.

• 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 your melody from the following list:

❒ clarinet ❒ violin ❒ flute ❒ descant recorder



AND

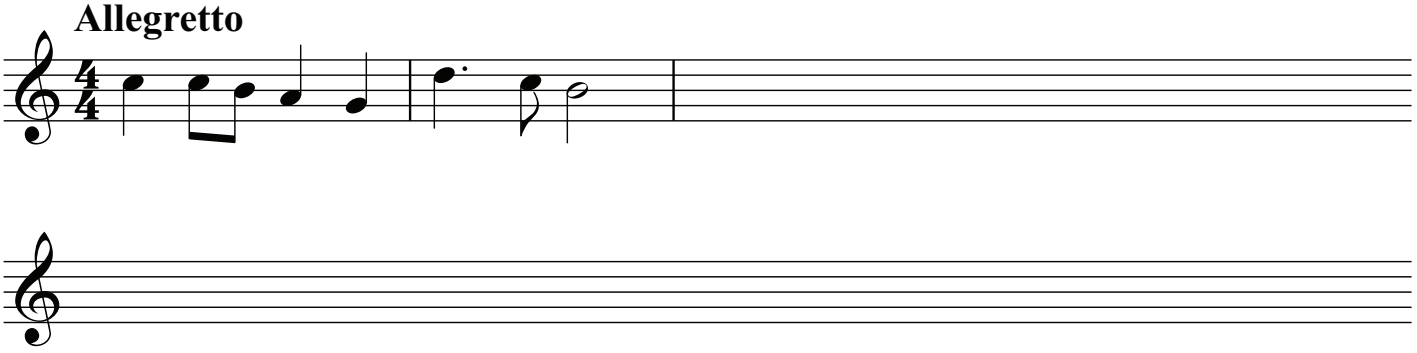
(b) • Study this opening of a march.

• 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 your melody from the following list:

❒ oboe ❒ trumpet ❒ violin ❒ horn



(40)

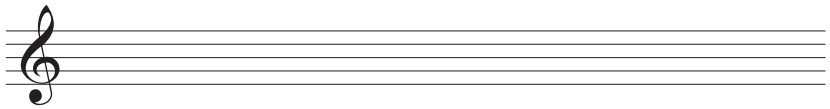
SECTION B – HARMONY (60 marks)

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

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

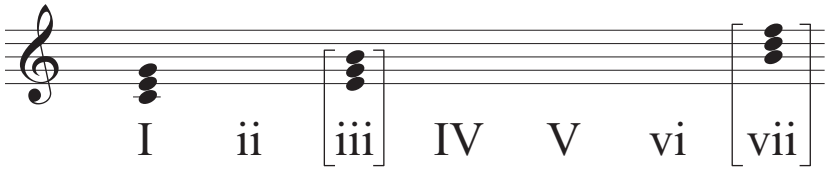
PREPARATORY WORK

• Write out the scale of C major on the stave below:

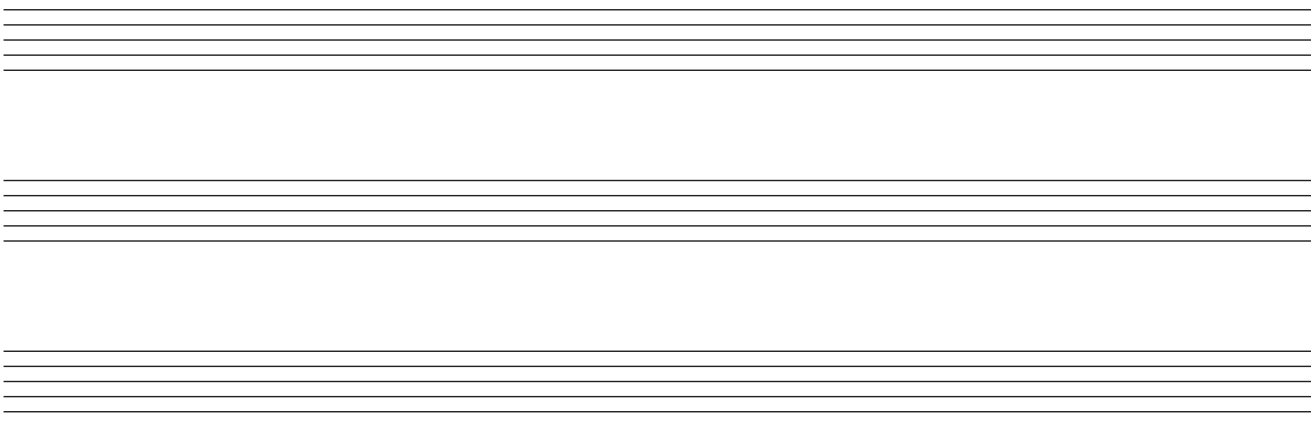


• Plot the chords available in this key (I, ii, IV, V and vi) either in the chord bank grid *or* on the stave below. The first chord is given.

Notes of chord	G E C		B G E				F D B
Chord symbol	C		Em				Bdim
Roman numeral	I	ii	iii	IV	V	vi	vii



ROUGH WORK



• Study the piece of music below.

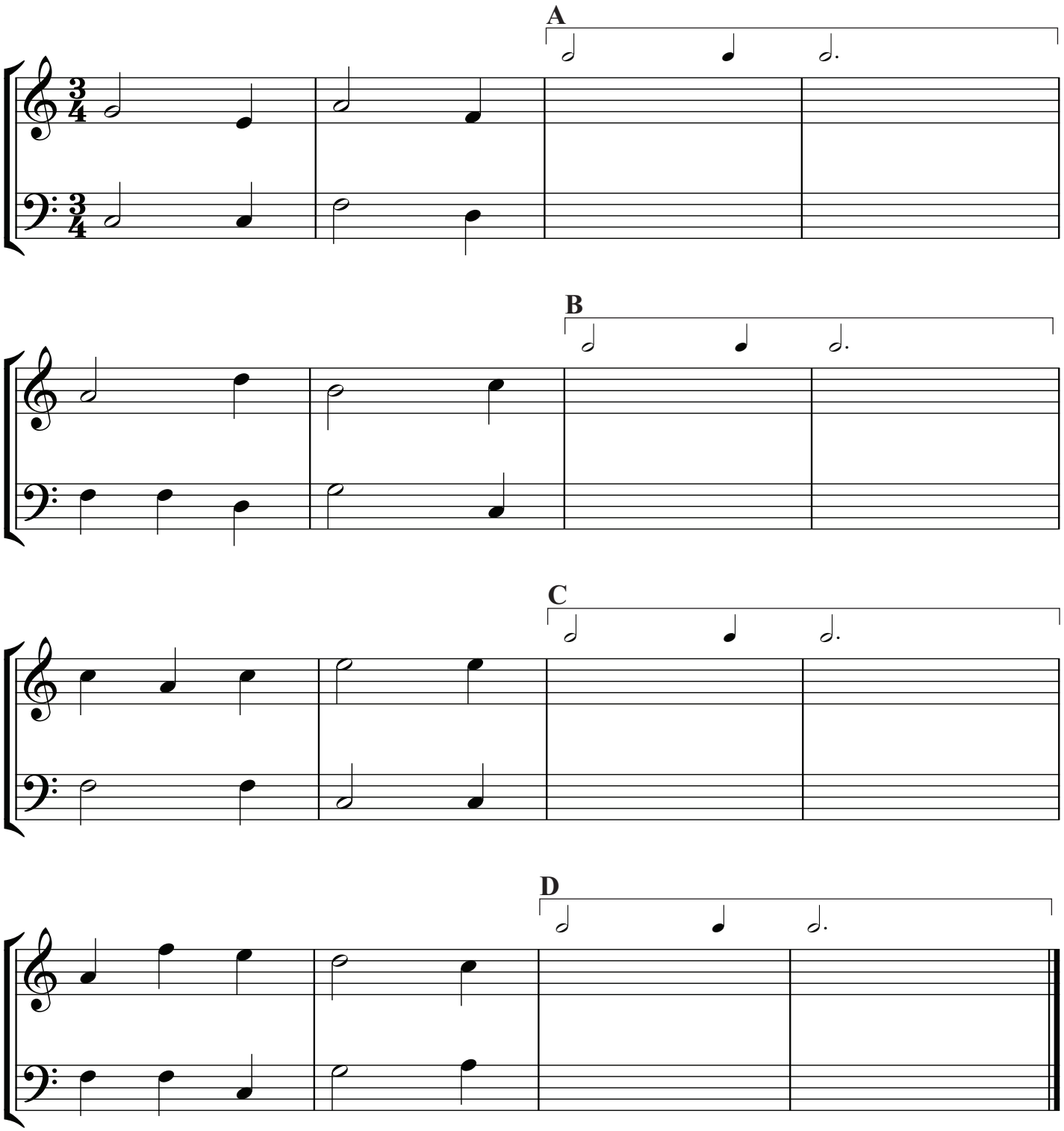
• Using the given rhythms, add melody and bass notes to complete each phrase with cadence and approach chords as follows:

(i) At A, an IMPERFECT cadence with approach chord (vi—IV—V)

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

(iii) At C, an INTERRUPTED cadence with approach chord (IV—V—vi)

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

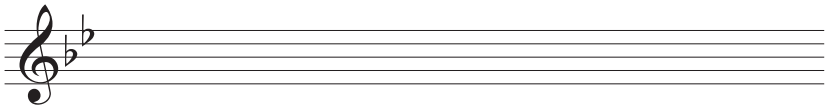


(60)

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

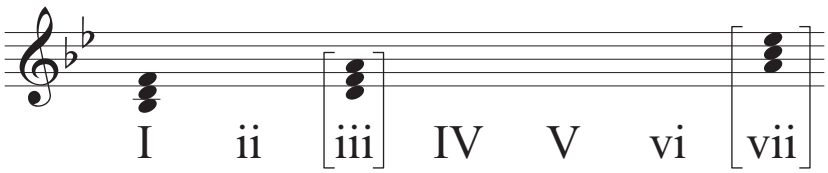
PREPARATORY WORK

• Write out the scale of B♭ 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♭		A F D				E♭ C A
Chord symbol	B♭		Dm				Adim
Roman numeral	I	ii	iii	IV	V	vi	vii



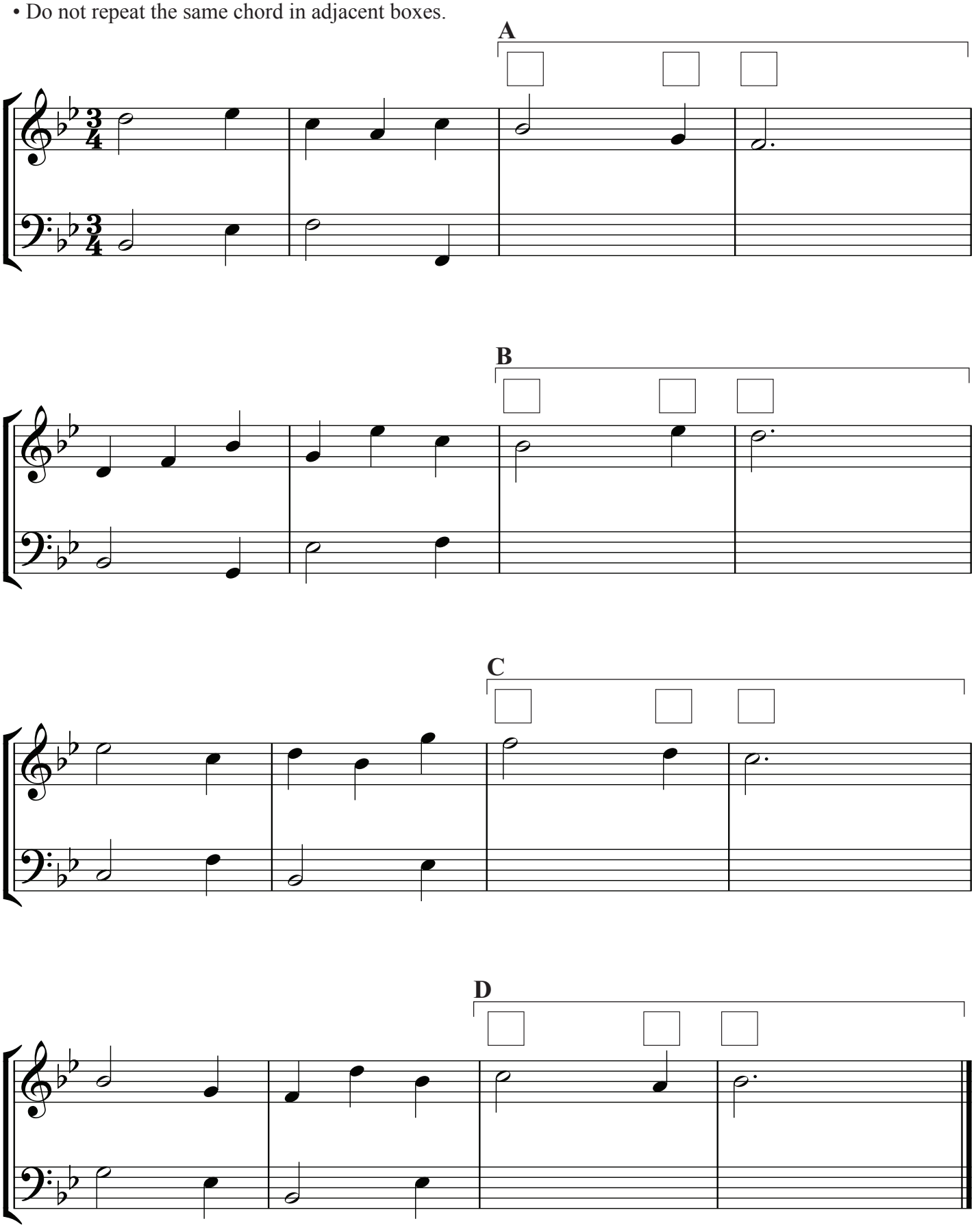
ROUGH WORK

• 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.

• Do not repeat the same chord in adjacent boxes.

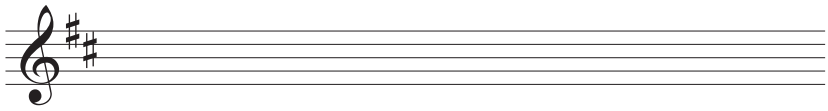


(60)

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

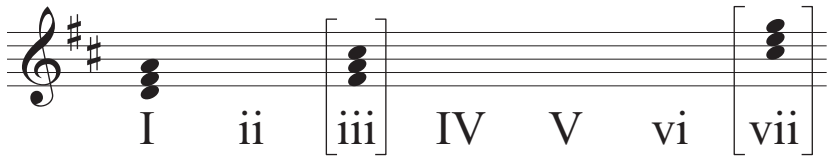
PREPARATORY WORK

• Write out the scale of D 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	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

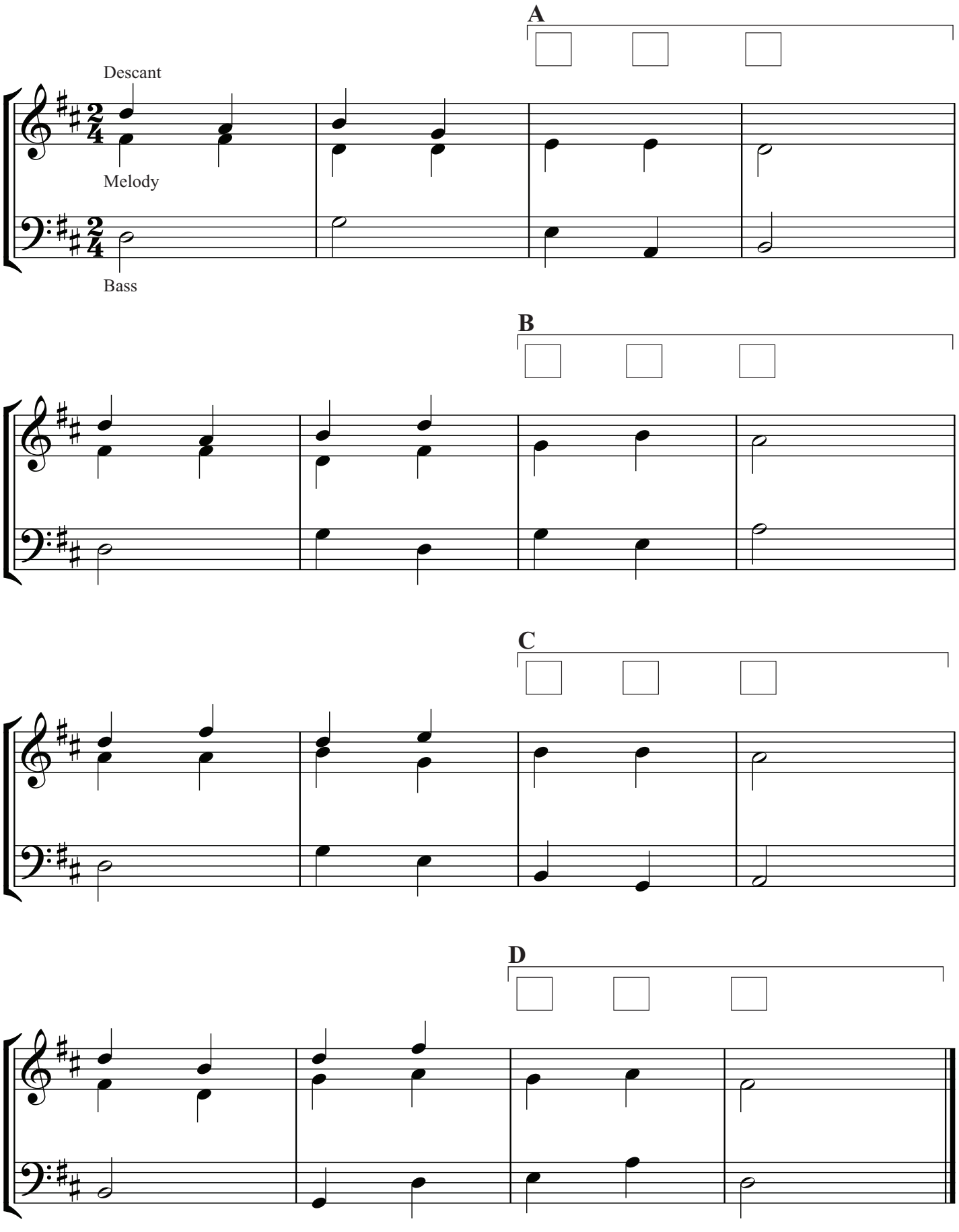


ROUGH WORK

• 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.



(60)

ROUGH WORK

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Coimisiún na Scrúduithe Stáit

State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2015

WRITE YOUR EXAMINATION NUMBER HERE ☛

MUSIC – ORDINARY LEVEL

LISTENING (100 marks)

THURSDAY 18 JUNE – AFTERNOON 1.30–3.00

CENTRE STAMP

FOR THE EXAMINER

Total marks

Q.	MARK			
1				
2				
3				
4				
5				
6				
TOTAL				
GRADE				

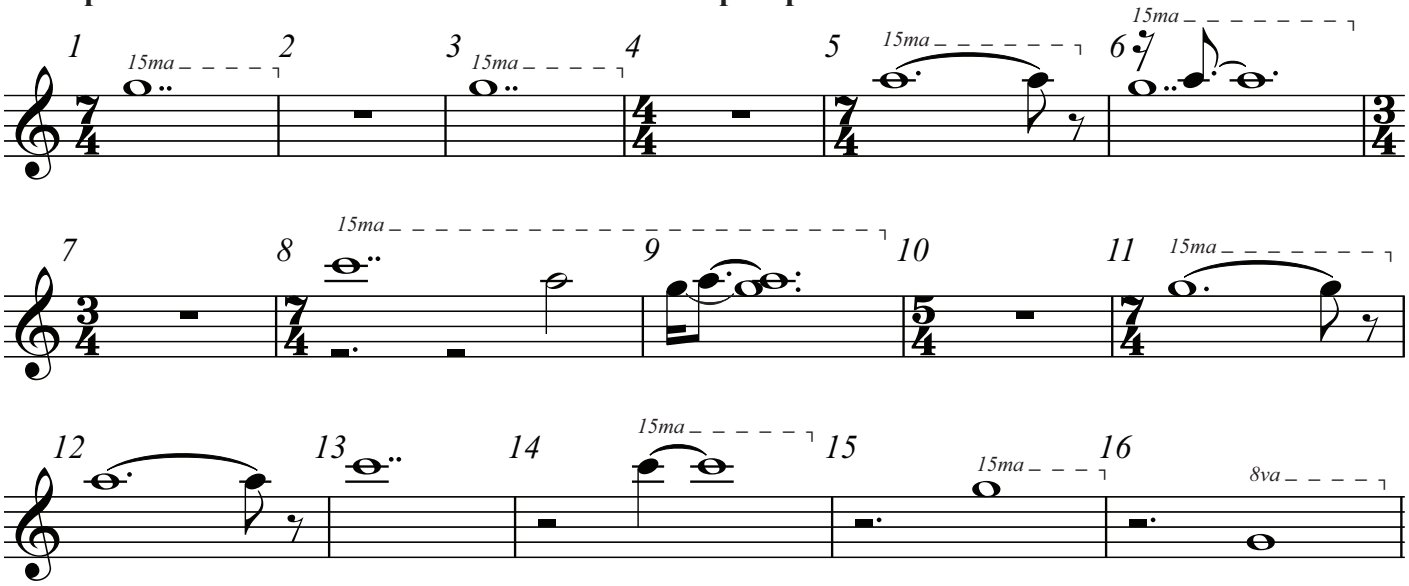
INSTRUCTIONS TO CANDIDATES

- ❒ *Write your examination number in the box above.*
- ❒ *Before the examination begins, listen carefully to the test excerpt. If you cannot hear the recording clearly, inform the Superintendent immediately.*
- ❒ *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.*

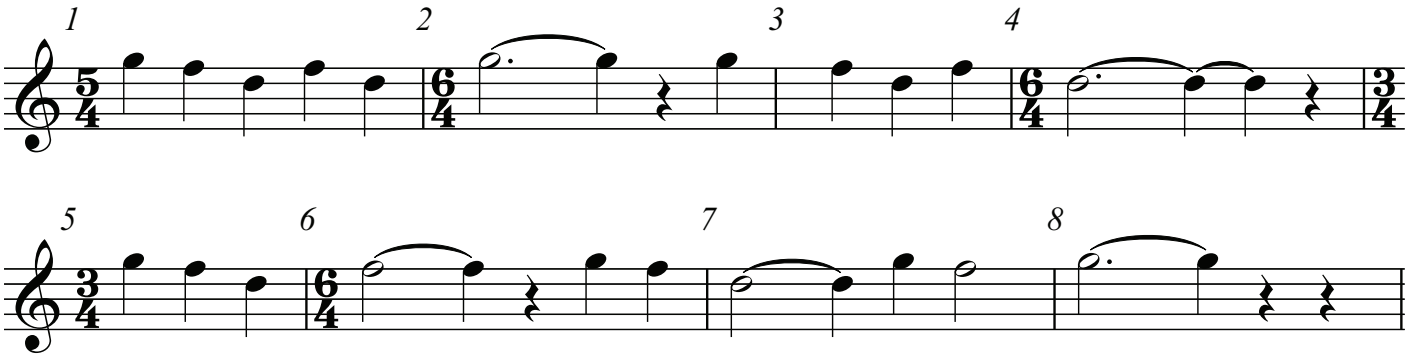
Q. 1 Three excerpts from *Seachanges with Danse Macabre* by Raymond Deane.

- 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.

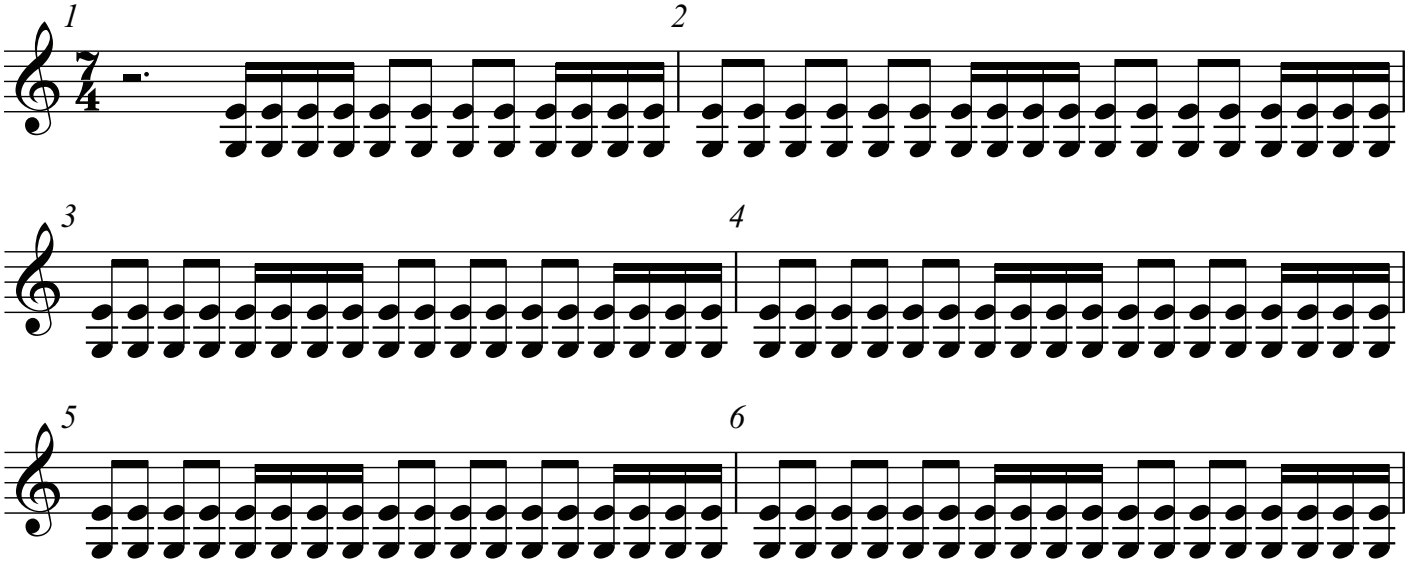
Excerpt 1. An outline score of the music in this excerpt is printed below.



Excerpt 2. An outline score of the music in this excerpt is printed below.



Excerpt 3. The violin part of bars 1-6 of this excerpt is printed below.



Excerpt 1

(i) This excerpt is taken from

❒ the beginning of the work ❒ the middle of the work ❒ the end of the work

(ii) The music in this excerpt is based on a

❒ 3-note cell ❒ 4-note cell ❒ 5-note cell

Explain. ____

____

(iii) What mood is conveyed in the music heard in this excerpt? ____________________

Give one reason for your answer. ______________________________________

____

Excerpt 2

(i) The missing time signature in bar 3 of the score is

❒ $\frac{3}{2}$ ❒ $\frac{3}{4}$ ❒ $\frac{3}{8}$

(ii) Identify a percussion instrument playing in this excerpt. ______________________

(iii) Which **one** of the following compositional techniques is used in this excerpt?

❒ augmentation ❒ canon ❒ subtraction

Explain. ____

Excerpt 3

(i) Throughout this excerpt the violin plays two notes at the same time. This is called

❒ double stopping ❒ harmonics ❒ glissando

(ii) In this excerpt, the piano plays

❒ broken chords ❒ sustained chords ❒ chord clusters

(iii) Describe how Raymond Deane uses **one** of the following in *Seachanges with Danse Macabre*:

Ethnic instruments: ______________________________________

____

Totentanz:____

____

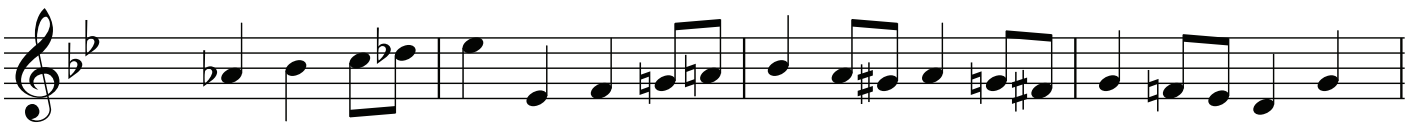
Canon: ____

____

(25)

Q. 2 An excerpt from *Symphonie Fantastique* by Berlioz will be played THREE times.

- There is a twenty second gap between each playing of the music in this question.
- An outline score of bars 1–4 of the excerpt is printed below.



• Answer the following questions:

(i) What title does Berlioz give the movement from which this excerpt is taken?

_ _

(ii) The opening four bars of this excerpt are played by

❒ woodwind ❒ strings ❒ brass

(iii) In this excerpt, woodwind and brass instruments play

❒ ascending scales ❒ arpeggios ❒ repeated notes

(iv) The theme played by the solo instrument near the end of the excerpt is the

❒ waltz theme ❒ *idée fixe* theme ❒ march theme

Name the solo instrument playing this theme. _

(v) Describe how this movement ends.

_ _

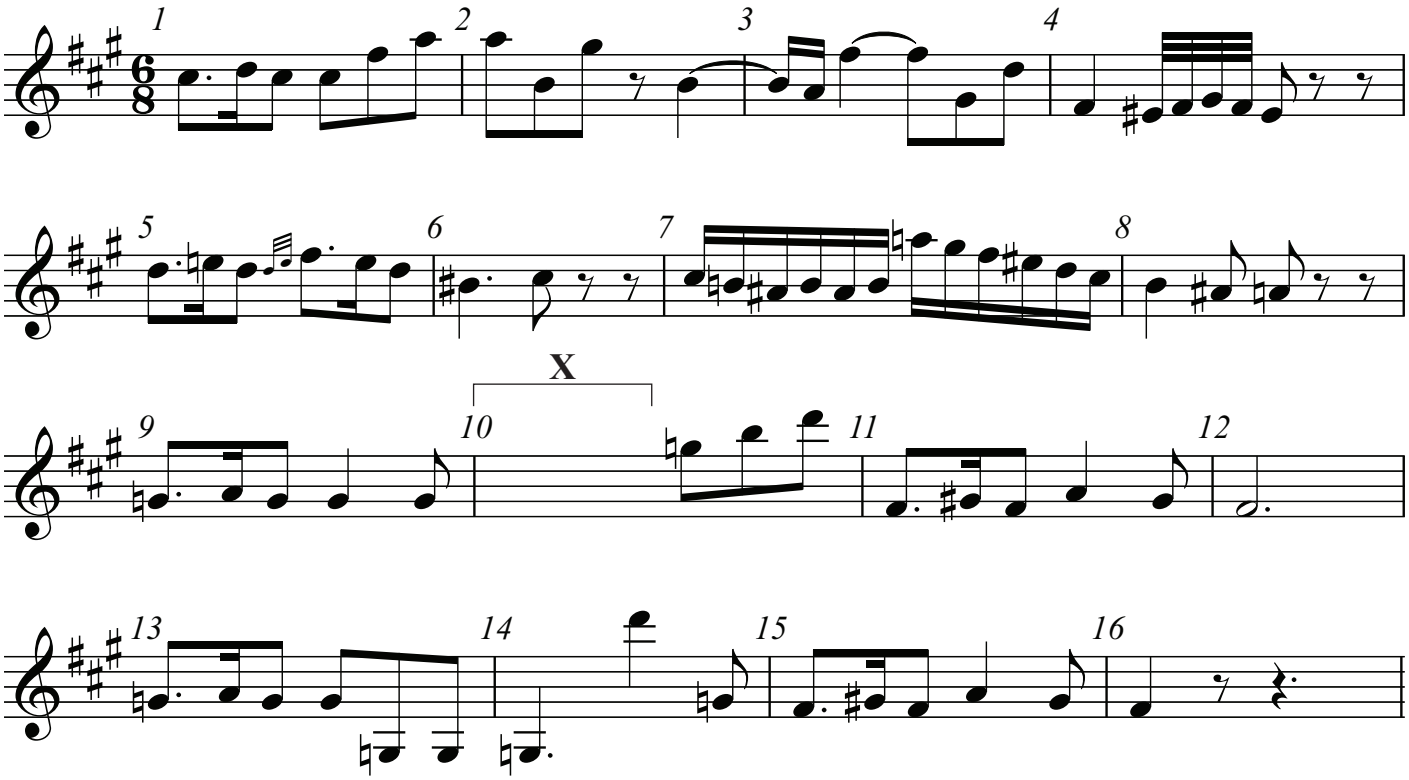
_ _

_ _

(10)

Q. 3 An excerpt from *Piano Concerto in A Major K488* by Mozart will be played THREE times.

- There is a twenty second gap between each playing of the music in this question.
- An outline score of the music in this excerpt is printed below.

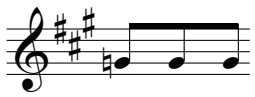
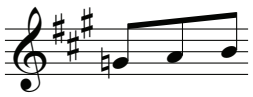
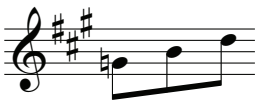


- Answer the following questions:

(i) From which movement of the concerto is this excerpt taken?

❒ movement one ❒ movement two ❒ movement three

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

❒  ❒  ❒ 

(iii) Which TWO of the following features are heard in the **melody** in this excerpt?

❒ trills ❒ triplets ❒ wide leaps

❒ dotted rhythm ❒ ascending scale ❒ pedal note

(iv) The music in this excerpt is played by the piano. In which bar are more instruments added?

Bar number: _ _ _ _ _ _ _ _

(v) The cadence at the end of this excerpt is

❒ plagal ❒ imperfect ❒ perfect

(10)

Q. 4 An excerpt from *Sgt. Pepper's Lonely Hearts Club Band* by John Lennon & Paul McCartney will be played THREE times.

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

1. It was twenty years ago today
2. Sergeant Pepper taught the band to play.
3. They've been going in and out of style
4. But they're guaranteed to raise a smile.
5. So may I introduce to you
6. The act you've known for all these years
7. Sergeant Pepper's Lonely Hearts Club Band.

- Answer the following questions:

(i) In lines 1–2, the vocal melody

❒ moves mostly by step ❒ moves mostly by leap ❒ has repeated notes

(ii) In line 5, the pitch of the melody

❒ is lower than lines 1–4 ❒ is higher than lines 1–4 ❒ is the same as lines 1–4

(iii) Name the instrument which comes in after line 7.

Instrument: _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

(iv) What makes this excerpt sound like a live performance?

_ _

_ _

(v) Describe a recording technique used in this song.

_ _

_ _

(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 **one** instrument playing the melody. _

(ii) The dance tune heard in this excerpt is

❒ a slip jig ❒ a hornpipe ❒ a reel

(iii) The time signature of this dance is

❒ $\frac{6}{8}$ ❒ $\frac{4}{4}$ ❒ $\frac{9}{8}$

(iv) A typical bar of rhythm associated with this dance is

❒ ❒ ❒

Excerpt 2

(i) The form of the verse is

❒ AABB ❒ ABBA ❒ AABA

(ii) Which TWO of the following features can be heard in the accompaniment?

❒ block chords ❒ a drone ❒ a countermelody

❒ syncopation ❒ broken chords ❒ imitation

Excerpt 3

(i) Name the instrument that plays the melody at the start of this excerpt.

Instrument: _

(ii) Name **one** instrument that plays the accompaniment in this excerpt.

Instrument: _

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

Feature: _

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

Feature: _

(v) This recording has been influenced by

❒ rock music ❒ classical music ❒ jazz music ❒ other type of music

Give a reason for your answer.

_ _

_ _

_ _

(25)

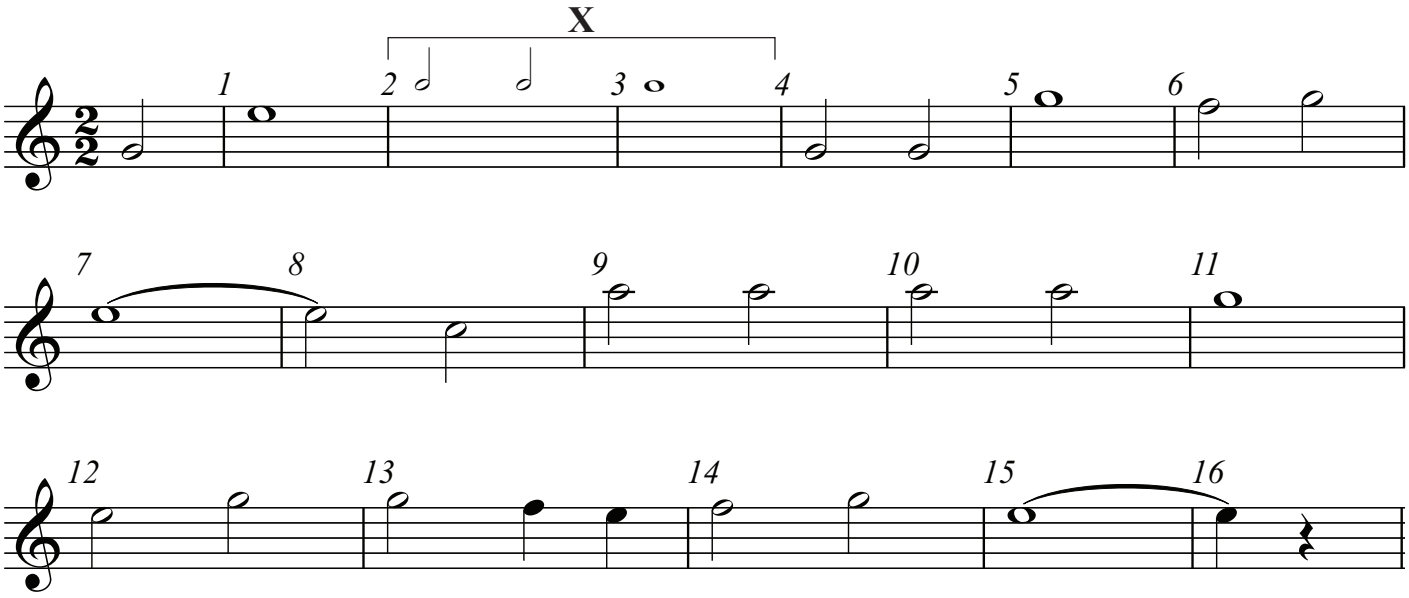
There is a twelve minute gap before the next question.

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

- 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 a piece of music by Brahms will be played THREE times.
- An outline score of bars 1–16 of the excerpt is printed below.



(i) Insert the **three** missing melody notes at **X** on the score.

(ii) The texture of the music in this excerpt is

❒ monophonic ❒ homophonic ❒ polyphonic

(iii) State **one** way in which the dynamics change in this excerpt.

_ _

Excerpt 2

- An excerpt from a piece of music by Sibelius will be played THREE times.

(i) The opening melody is played by violins, flute and clarinet. Write down the order in which they are heard playing the melody.

1. _ _ _ _ _ _ _ _ _ _ _ _ _ 2. _ _ _ _ _ _ _ _ _ _ _ _ _ 3. _ _ _ _ _ _ _ _ _ _ _ _ _

(ii) Which **one** of the following instrumental techniques is heard in the accompaniment?

❒ *pizzicato* ❒ *glissando* ❒ timpani roll

(iii) This music is an example of

❒ a waltz ❒ a march ❒ a reel

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

❒ 2 ❒ 3 ❒ 4

Excerpt 3

- An excerpt from a piece of music by Tchaikovsky will be played THREE times.

(i) The music in this excerpt is played by

- ☐ strings and brass
- ☐ strings and percussion
- ☐ a full orchestra

(ii) This music was composed to commemorate a victory in battle. Describe two ways in which Tchaikovsky illustrates this in the music heard in this excerpt.

1. ____

____

____

2. ____

____

____

(20)

You have three minutes to complete the examination paper.

ROUGH WORK

ROUGH WORK

ROUGH WORK

ROUGH WORK

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COIMISIÚN NA SCRÚDUITHE STÁIT
STATE EXAMINATIONS COMMISSION

SCRÚDÚ NA hARDTEISTIMÉIREACHTA 2015
LEAVING CERTIFICATE EXAMINATION 2015

MUSIC : ORDINARY LEVEL
CEOL : GNÁTHLEIBHÉAL

UNPREPARED TESTS
TRIALACHA gan ULLMHÚ

UNPREPARED TESTS

- **Aural Memory: Rhythm** 1
- **Aural memory: Melody** 4
- **Sight reading** 7
- **Improvisation** 24

CONDUCTING

- **Unseen score** 26

TRIALACHA gan ULLMHÚ

- **Cluaschuimhne: Rithim** 1
- **Cluaschuimhne: Séis** 4
- **Amharcléamh** 7
- **Tobchumadh** 24

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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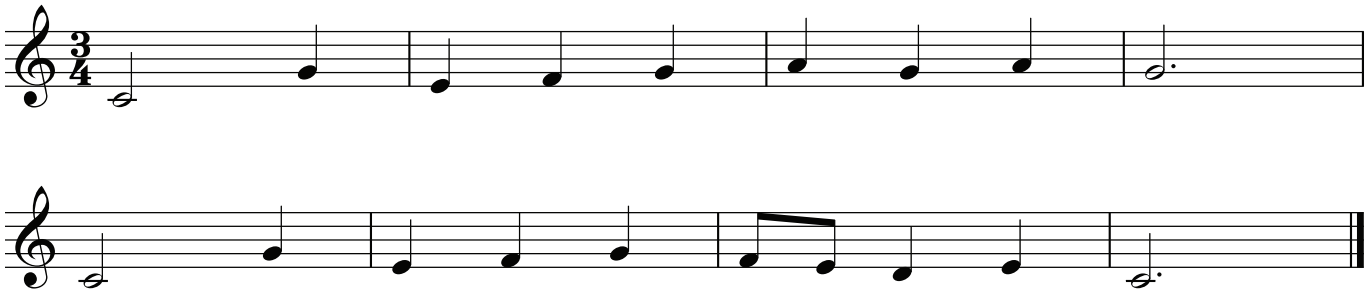

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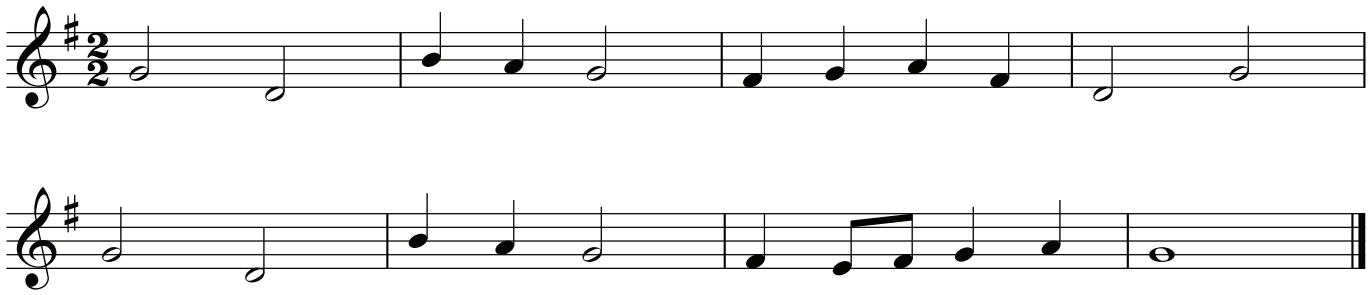

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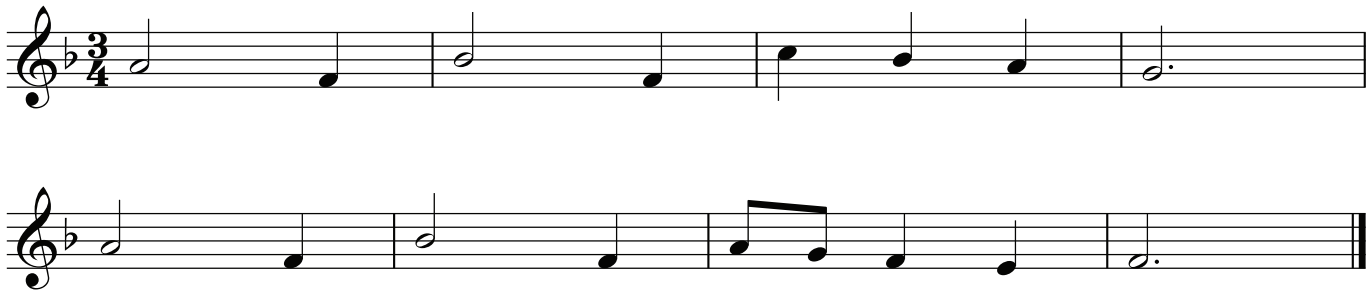

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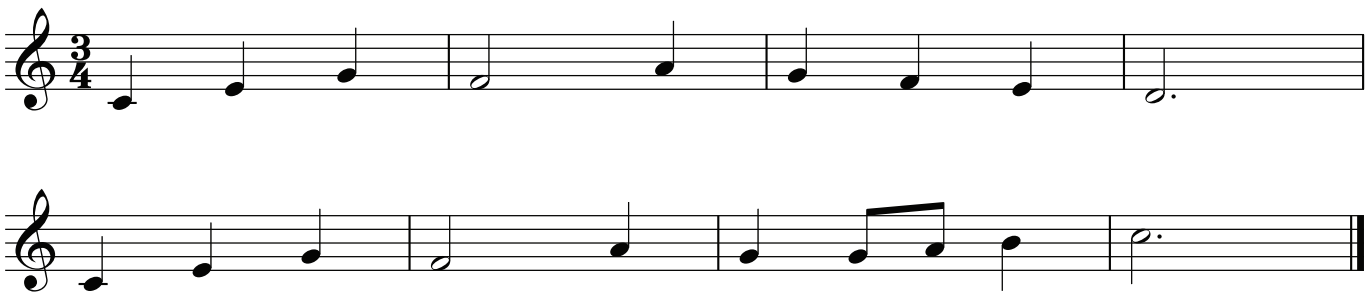

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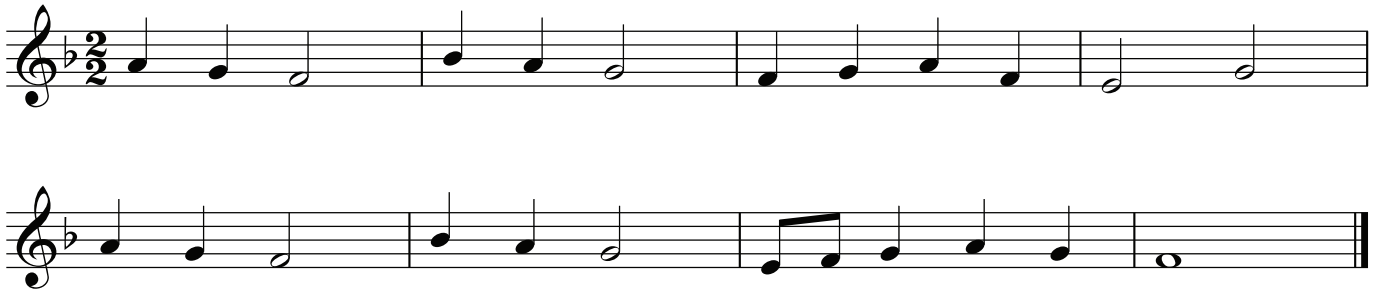

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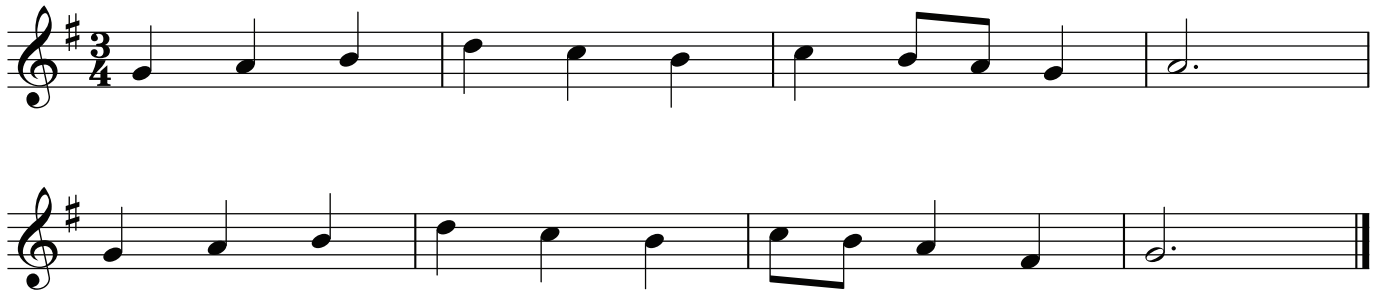

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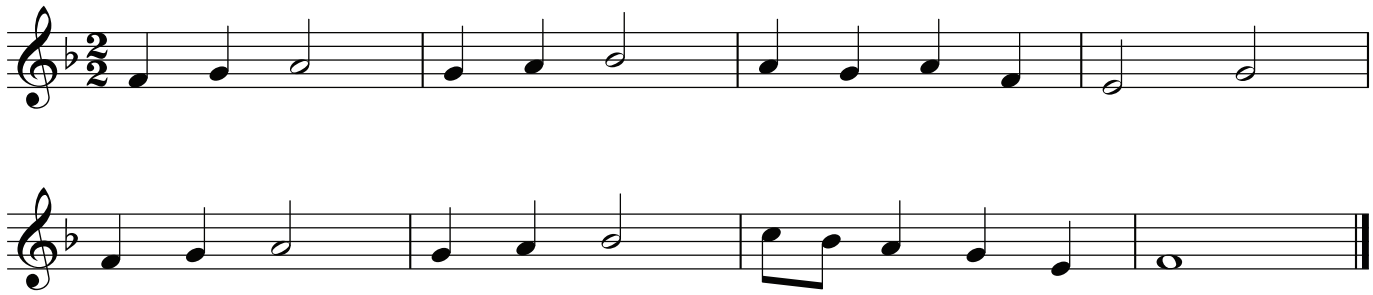

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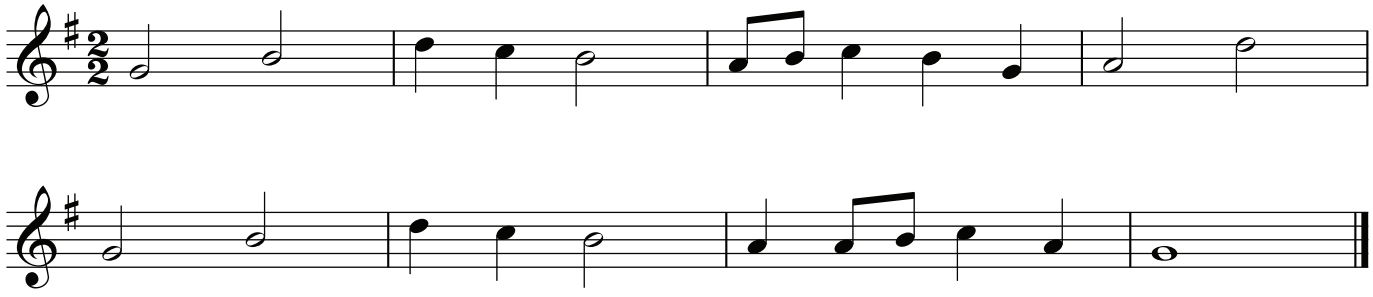

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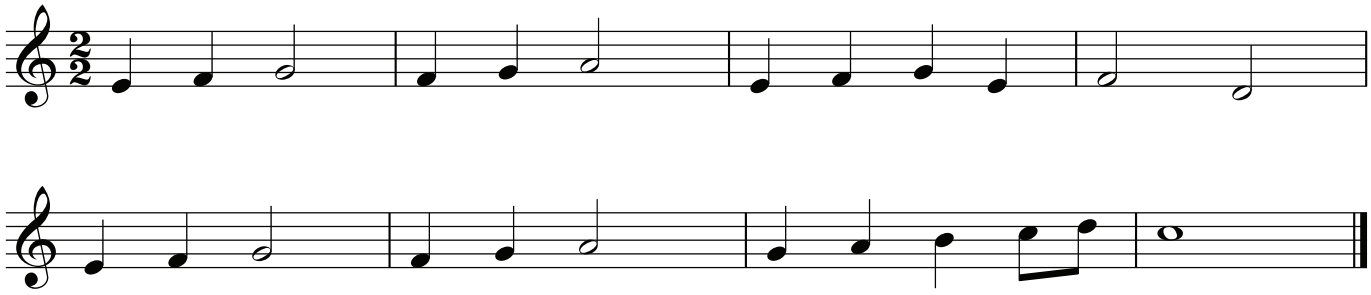

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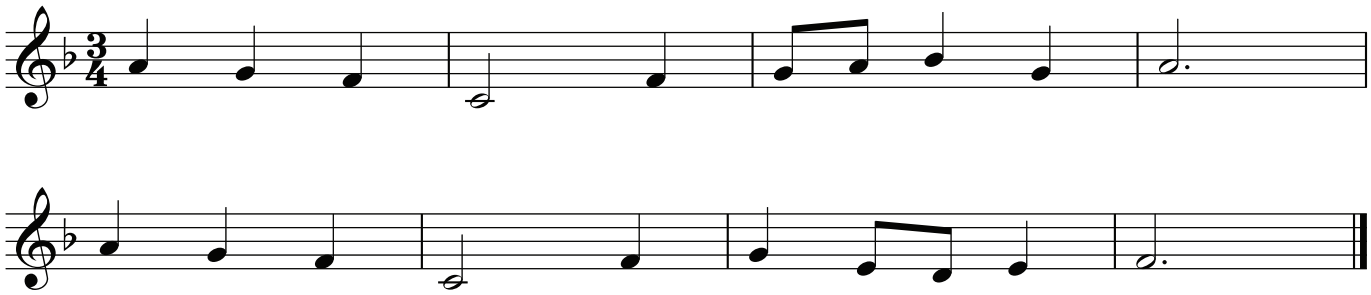
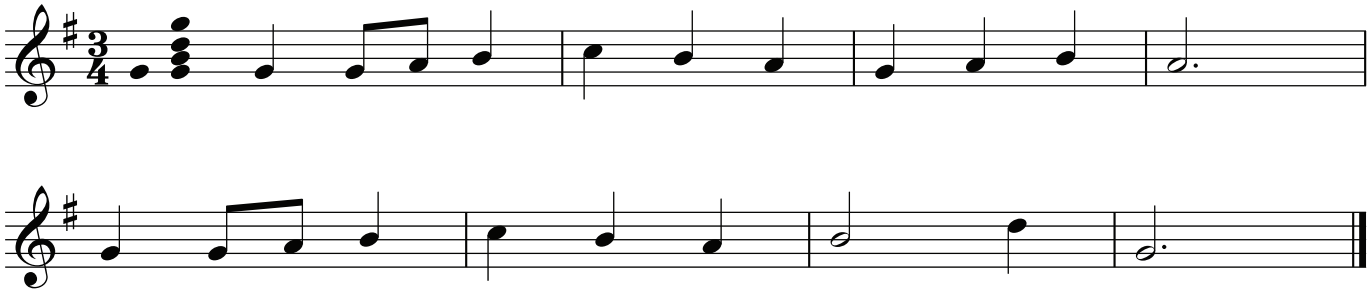


CLUASTRIALACHA CUIMHNE (GL) AURAL MEMORY TESTS (OL)

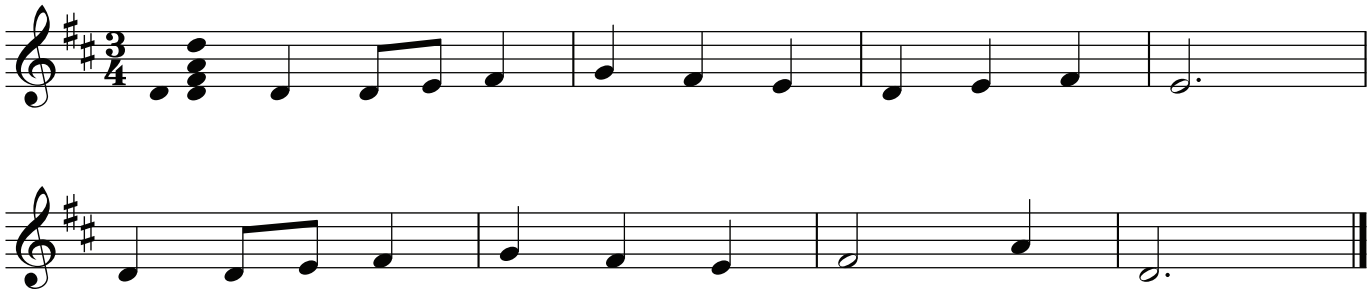
MELODY / SÉIS

1.

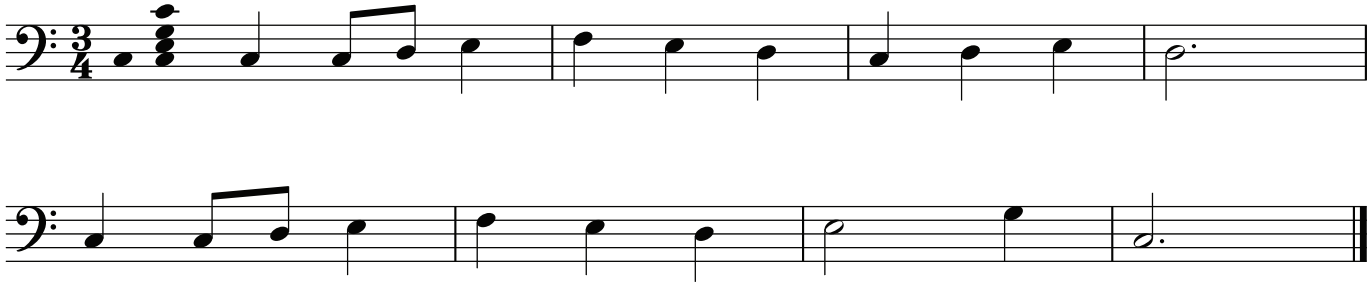
High Register / Ardréim



Medium Register / Meánréim



Low Register / Ísealréim



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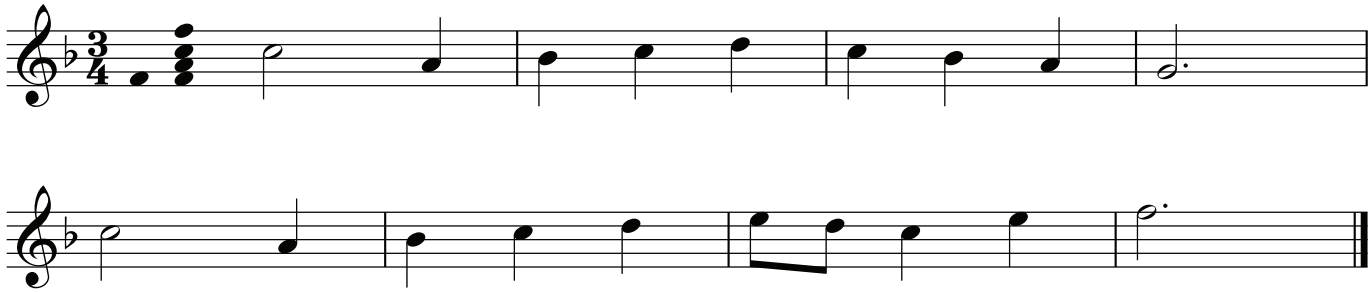
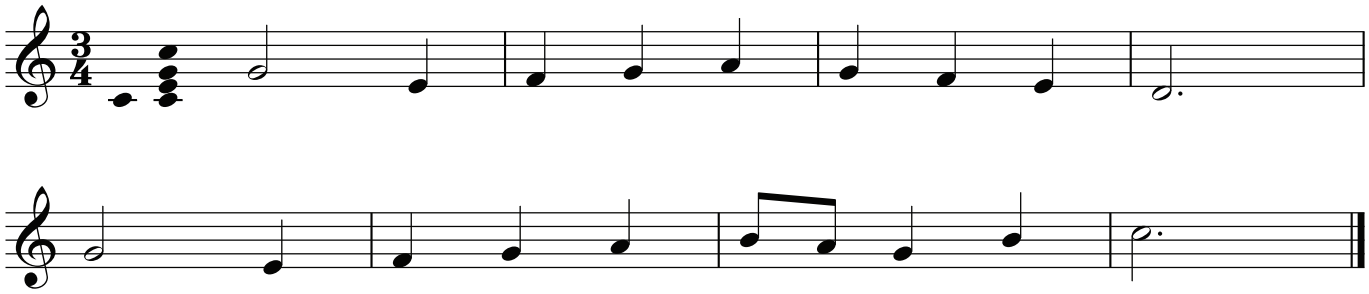
High Register / Ardréim



Medium Register / Meánréim



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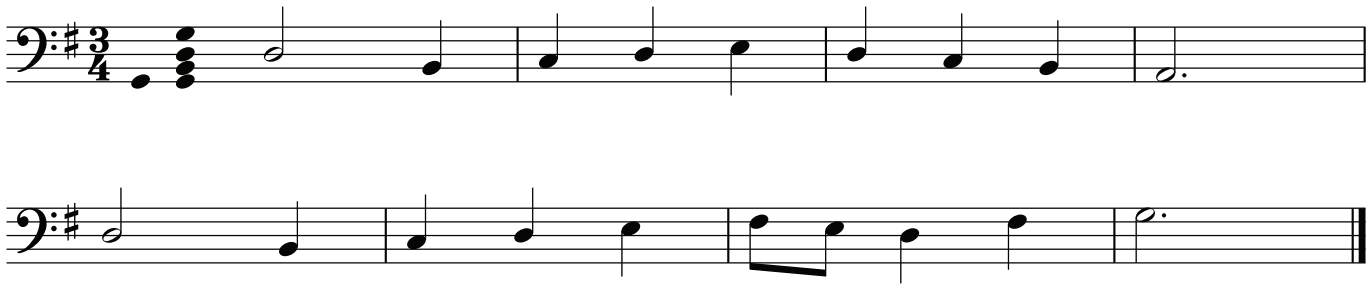

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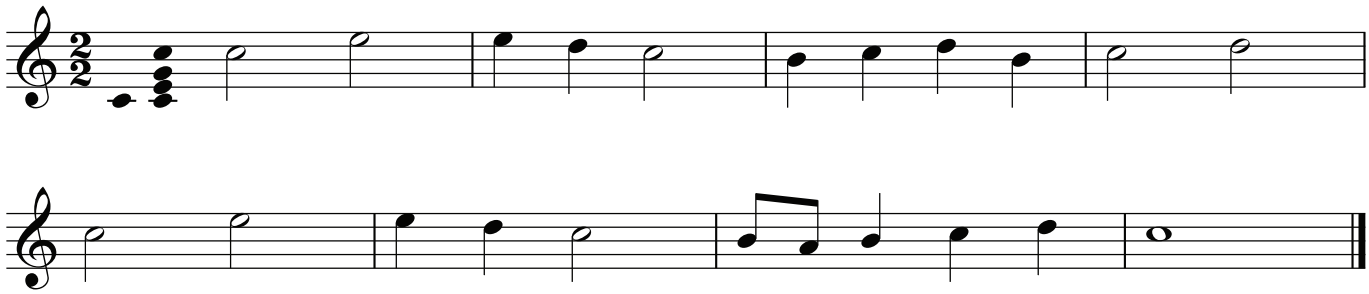
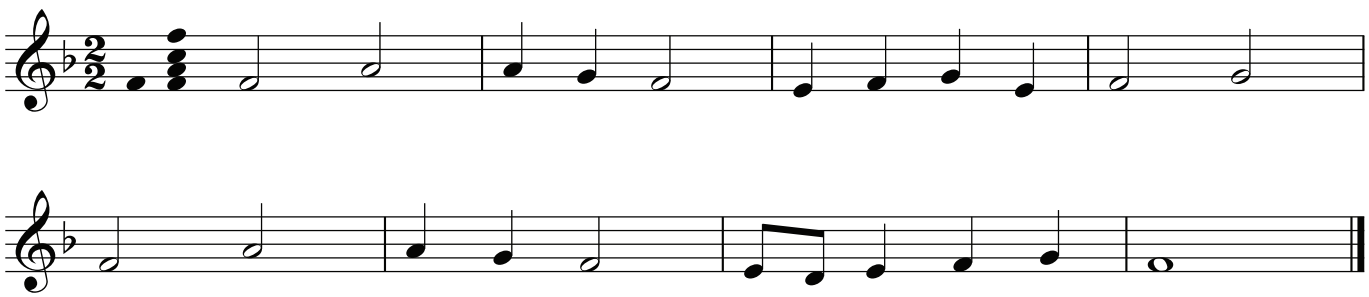
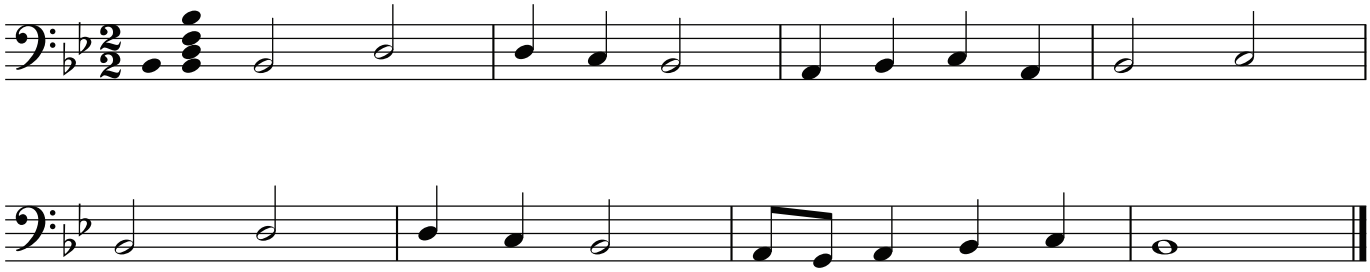
High Register / Ardréim



Medium Register / Meánréim



Low Register / Ísealréim



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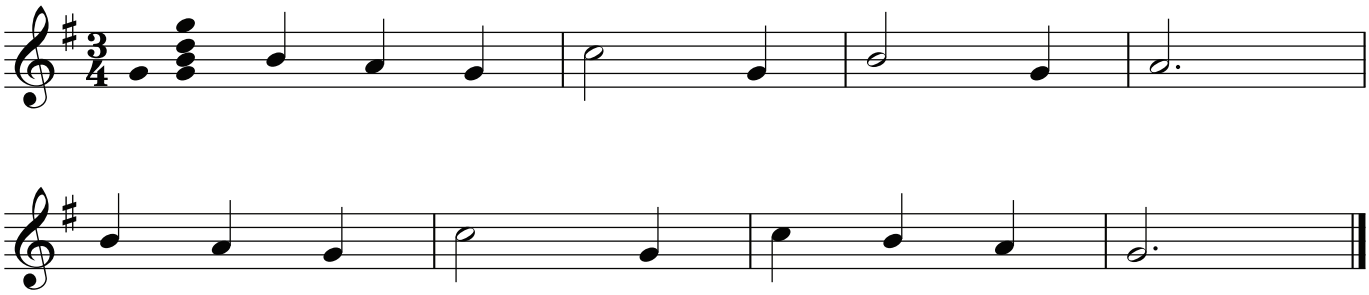
High Register / Ardréim



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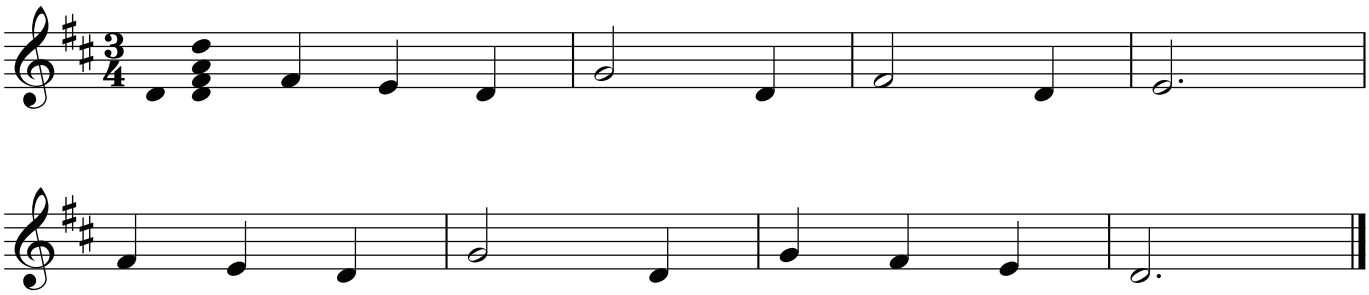
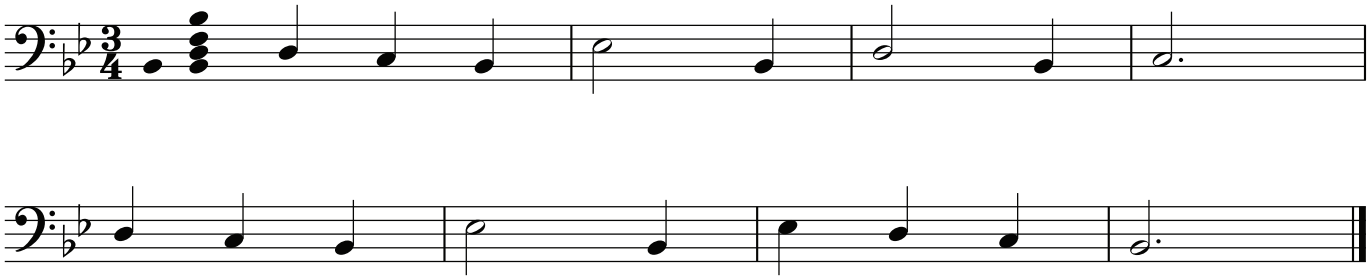


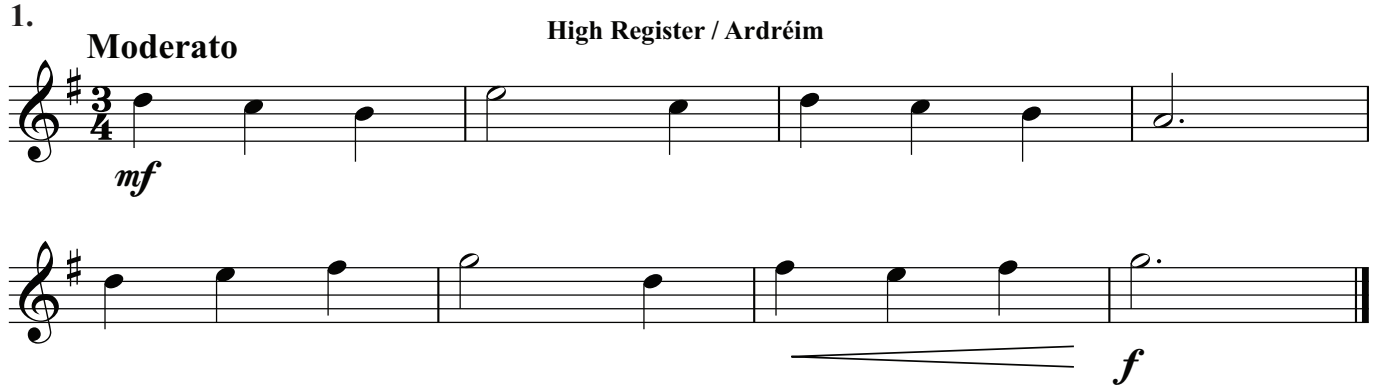
Low Register / Ísealréim



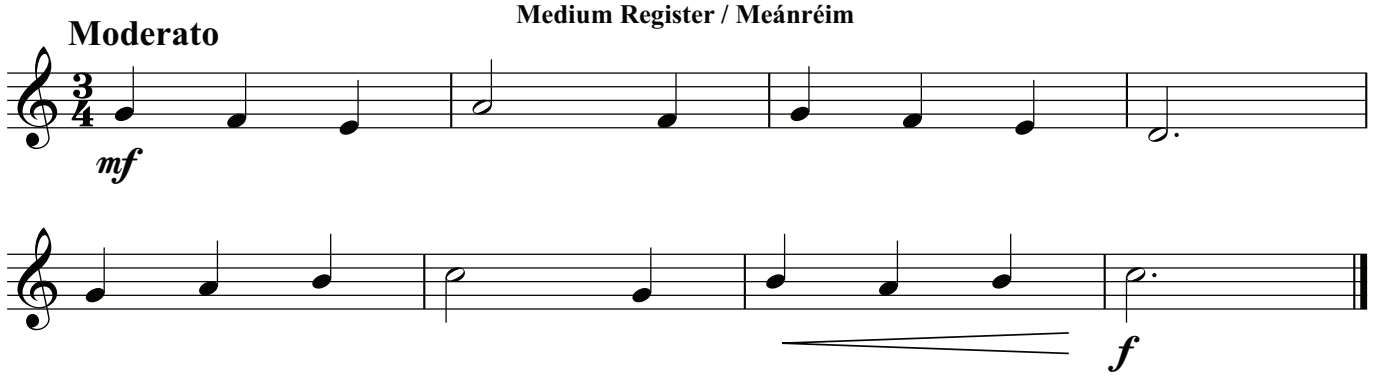
AMHARCTHRIALACHA (OL) SIGHT TESTS (GL)

1.

High Register / Ardréim



Medium Register / Meánréim



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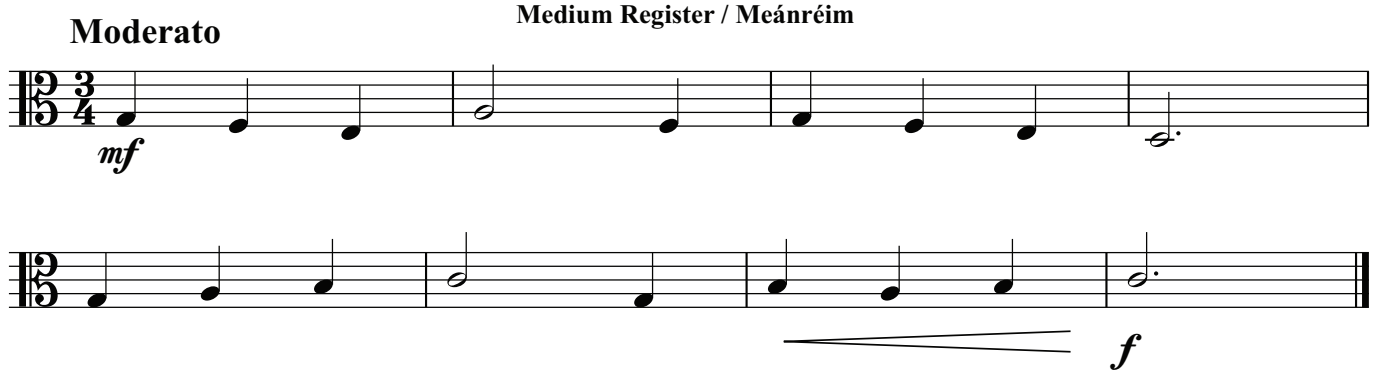

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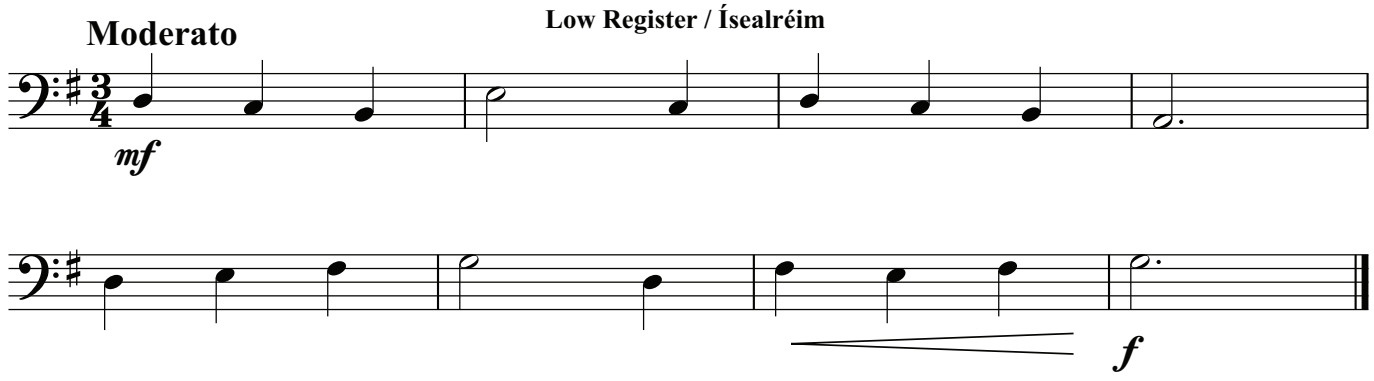

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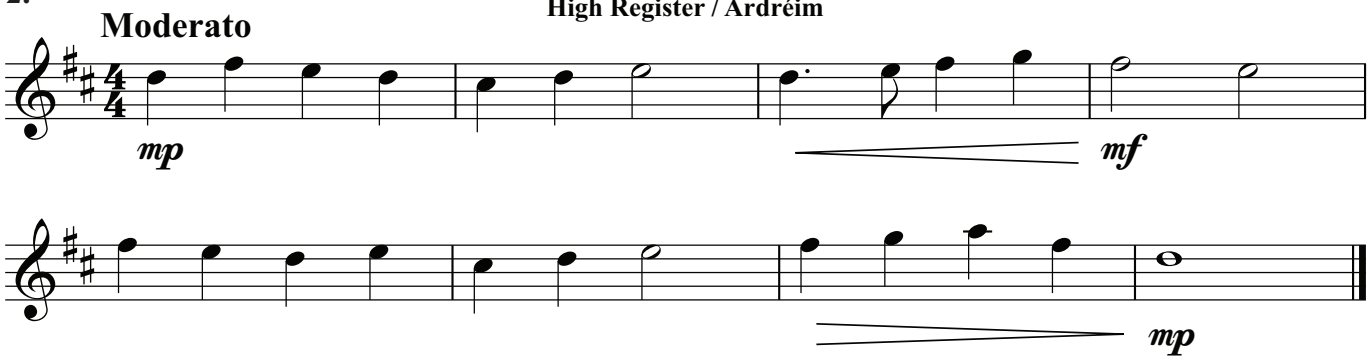
High Register / Ardréim



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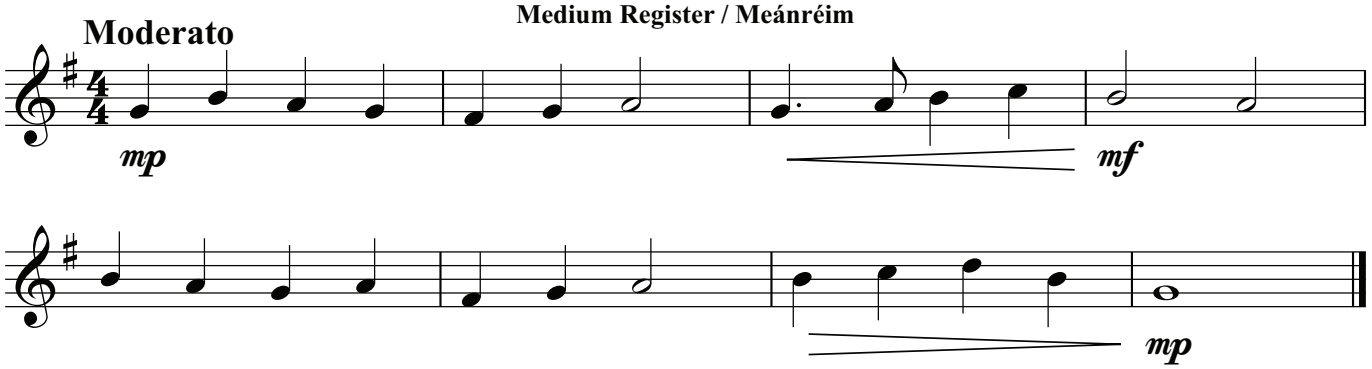

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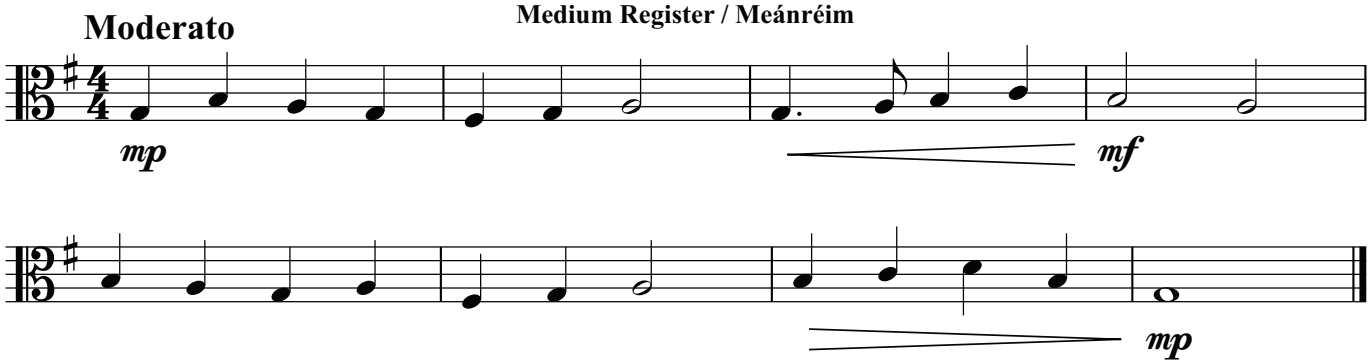
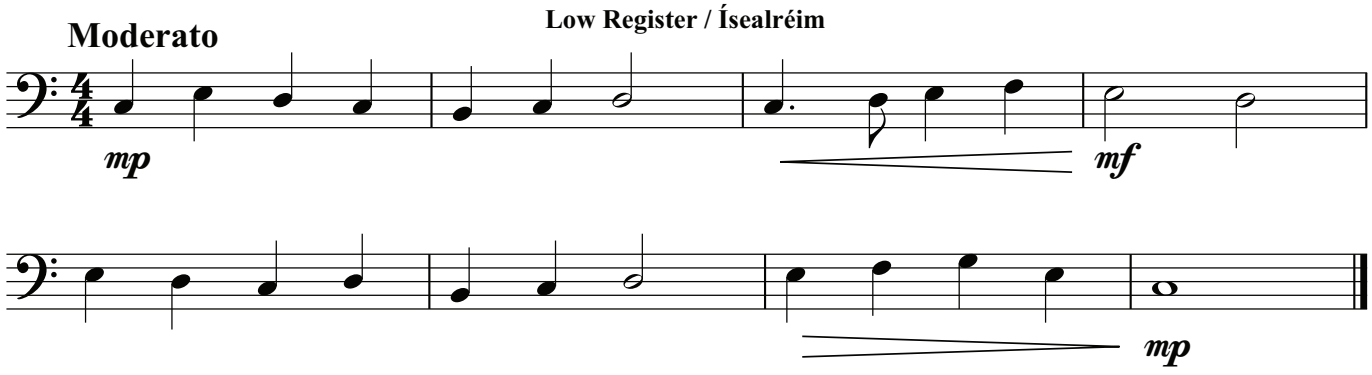


Low Register / Ísealréim



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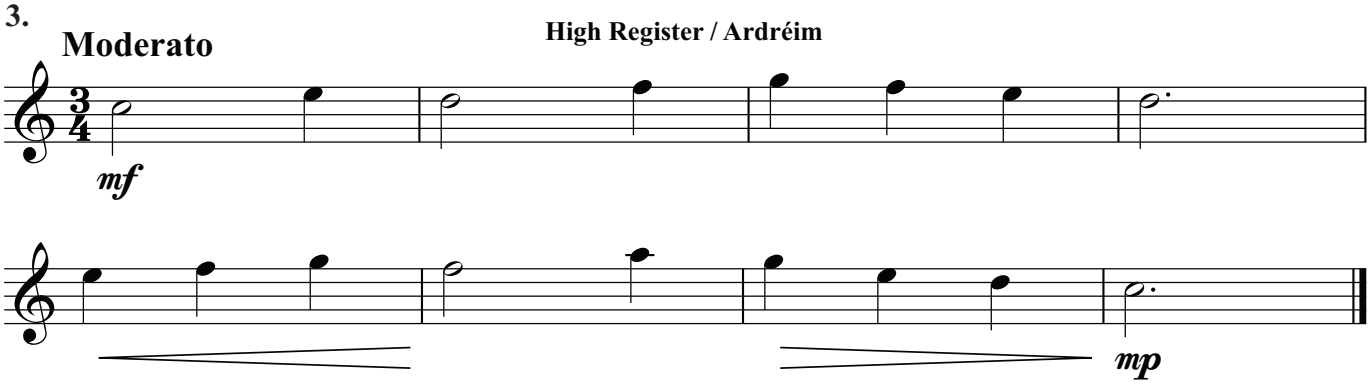
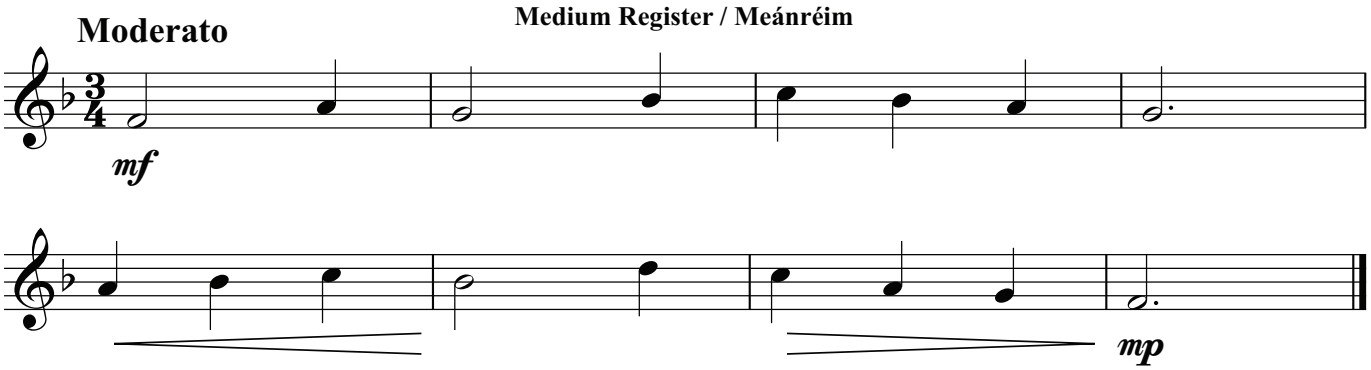
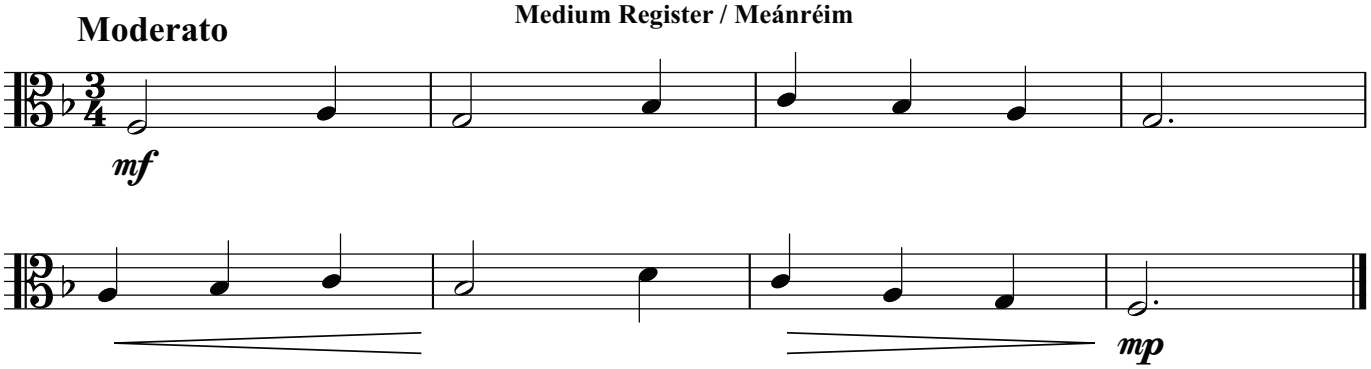
High Register / Ardréim



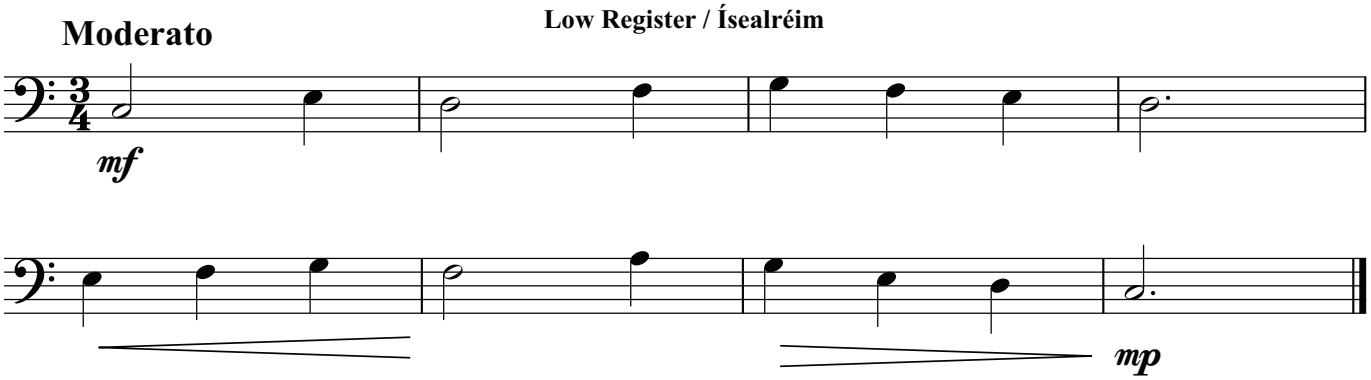
Medium Register / Meánréim



Medium Register / Meánréim



Low Register / Ísealréim



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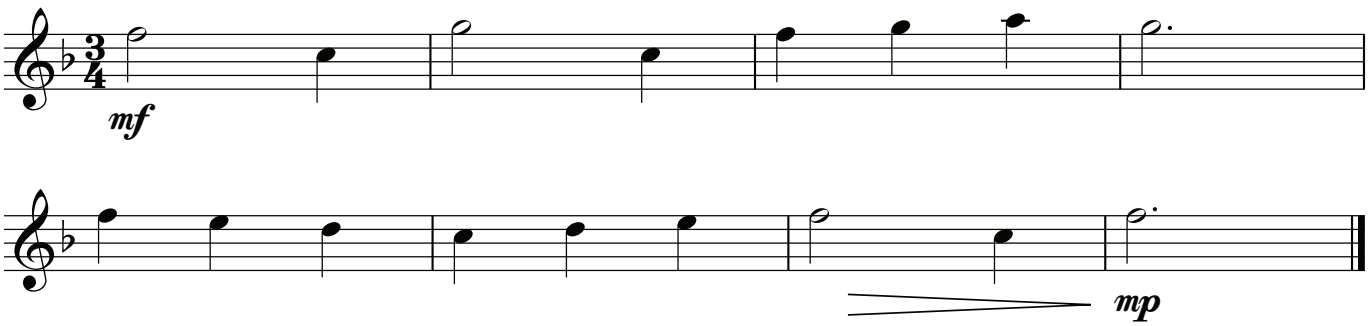
Moderato **High Register / Ardréim**



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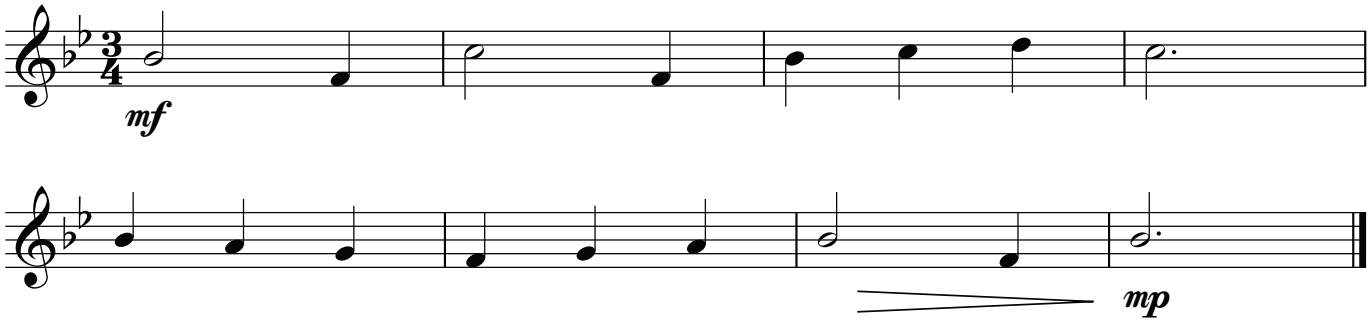

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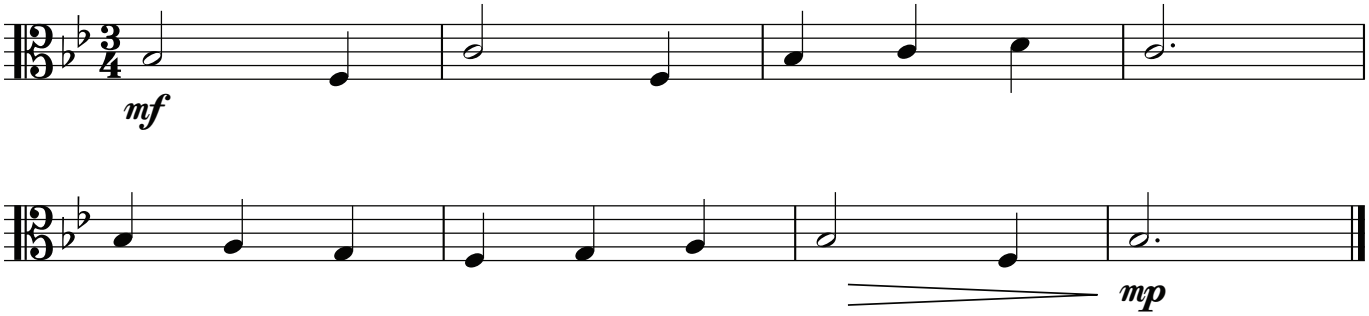
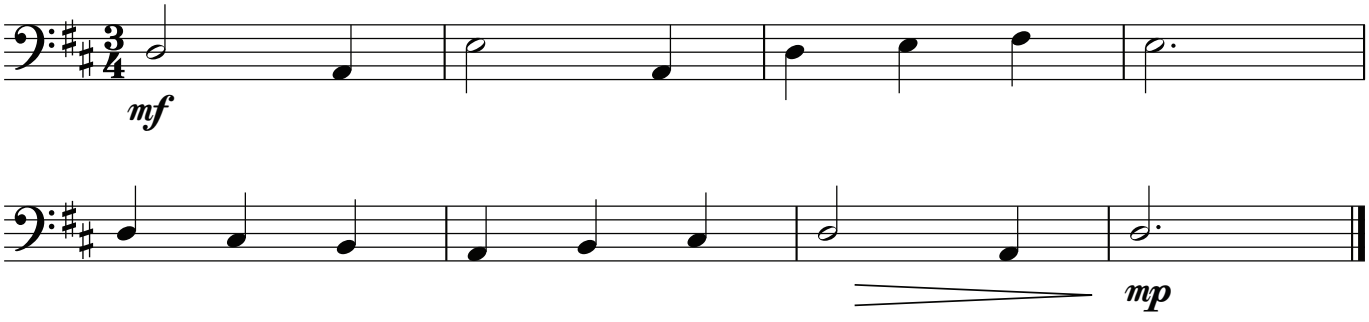


Moderato **Low Register / Ísealréim**



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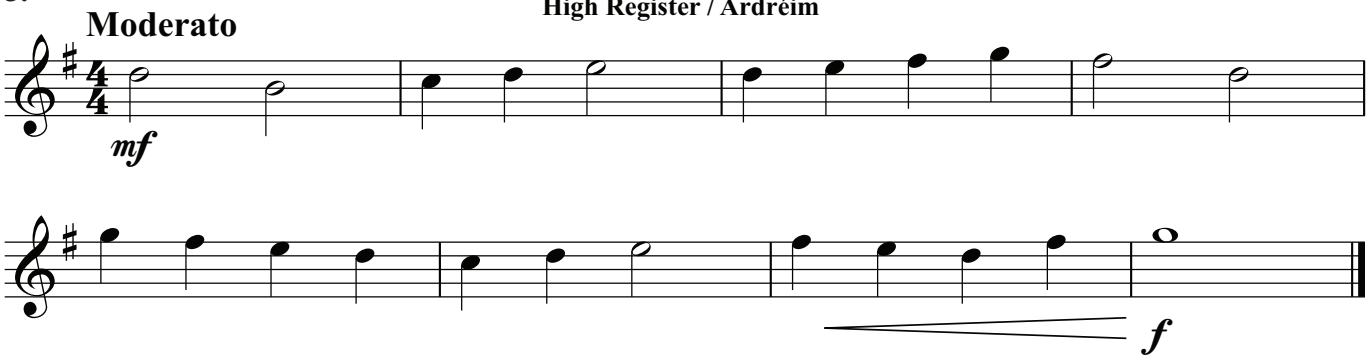
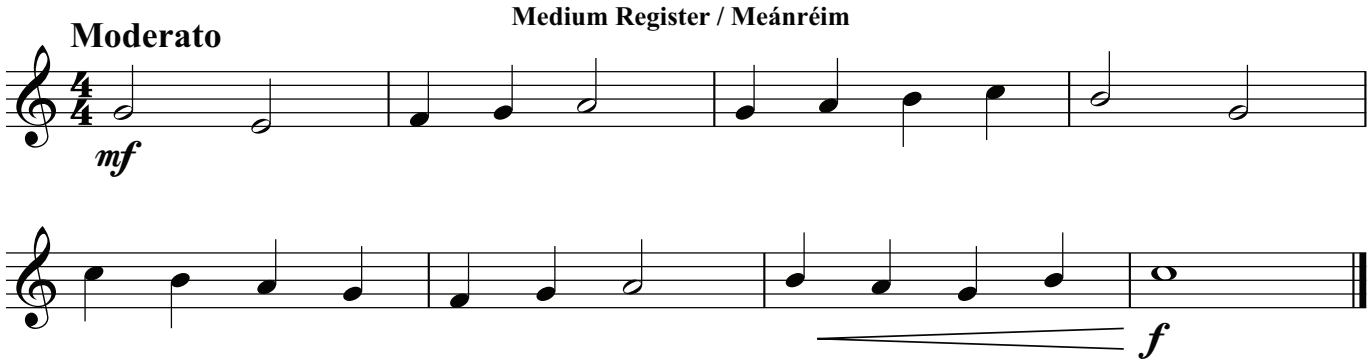
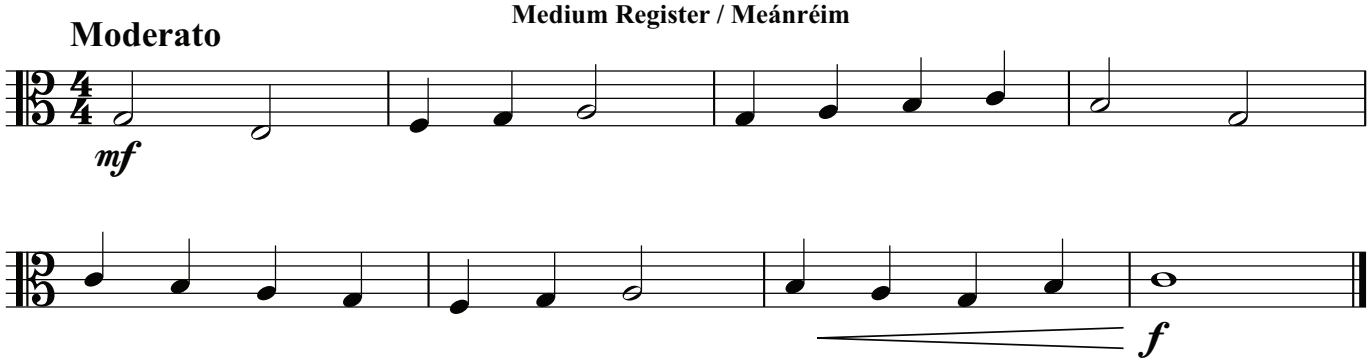
High Register / Ardréim



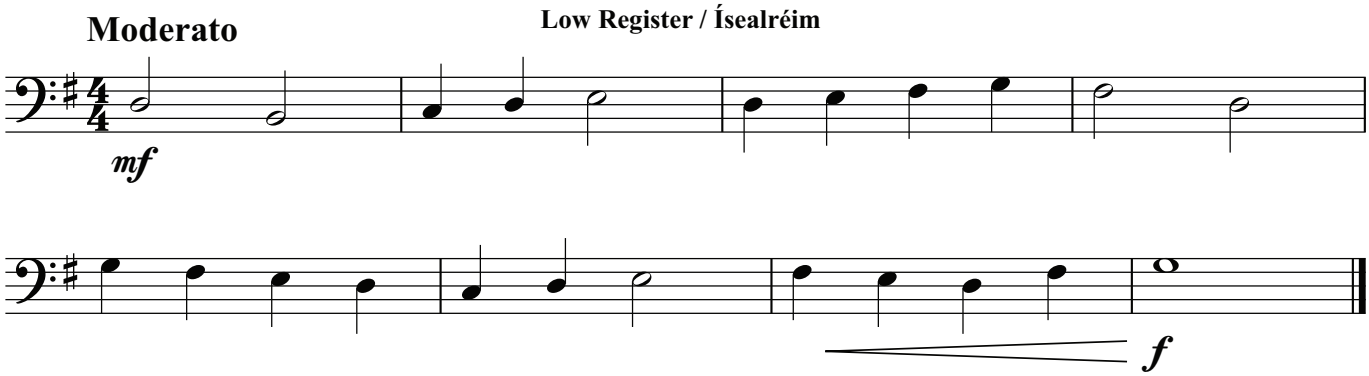
Medium Register / Meánréim



Medium Register / Meánréim



Low Register / Ísealréim



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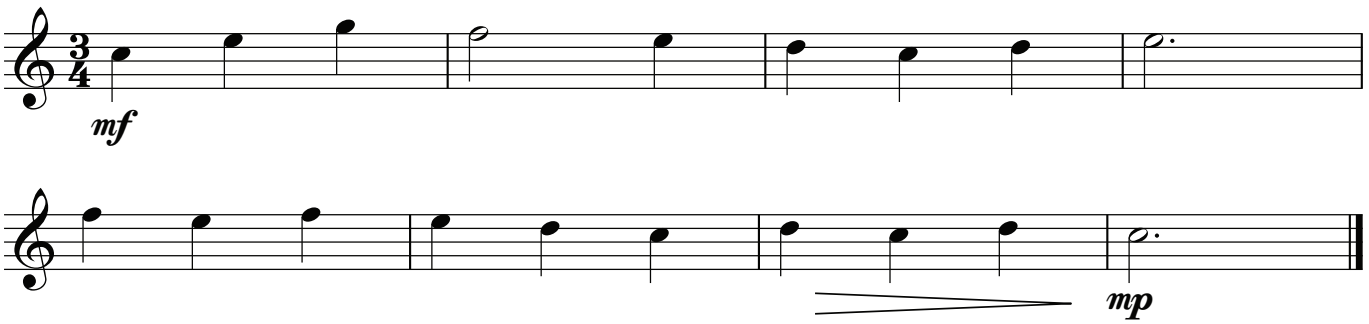
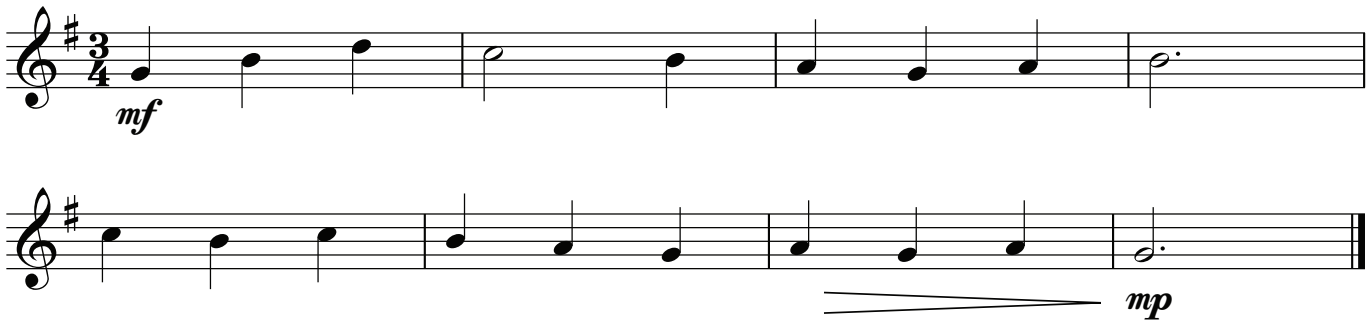
Moderato

High Register / Ardréim



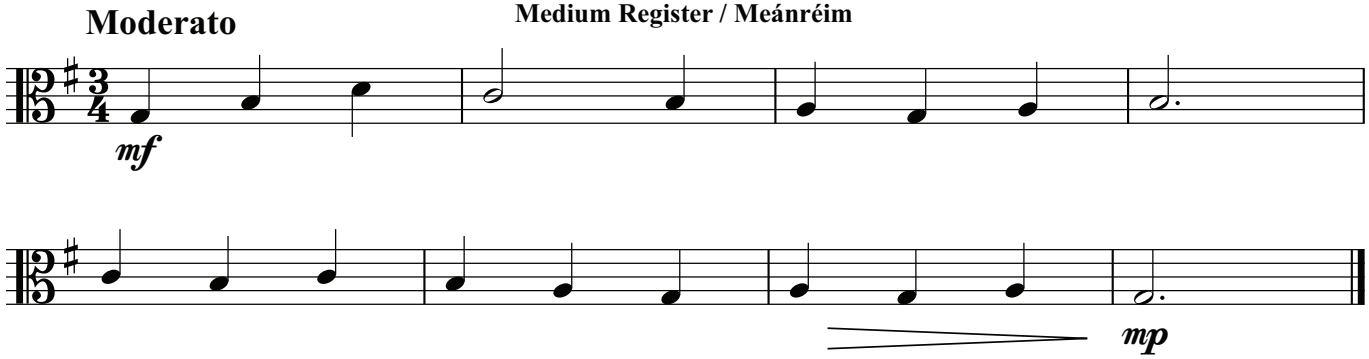
Moderato

Medium Register / Meánréim



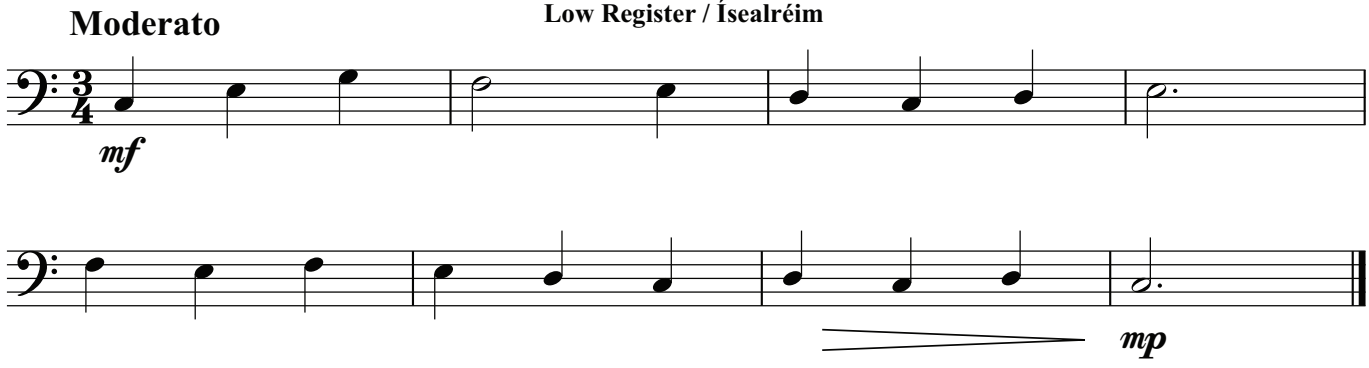
Moderato

Medium Register / Meánréim



Moderato

Low Register / Ísealréim

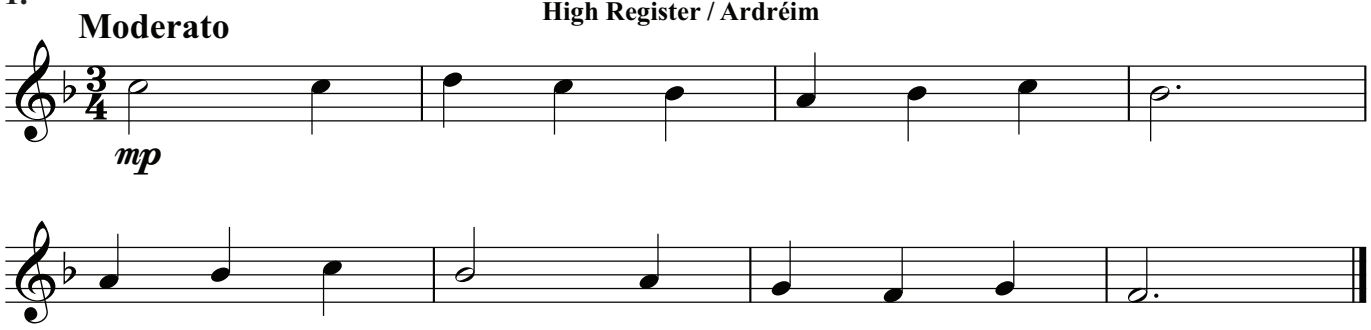


AMHARCTHRIALACHA (GL) SIGHT TESTS (OL)

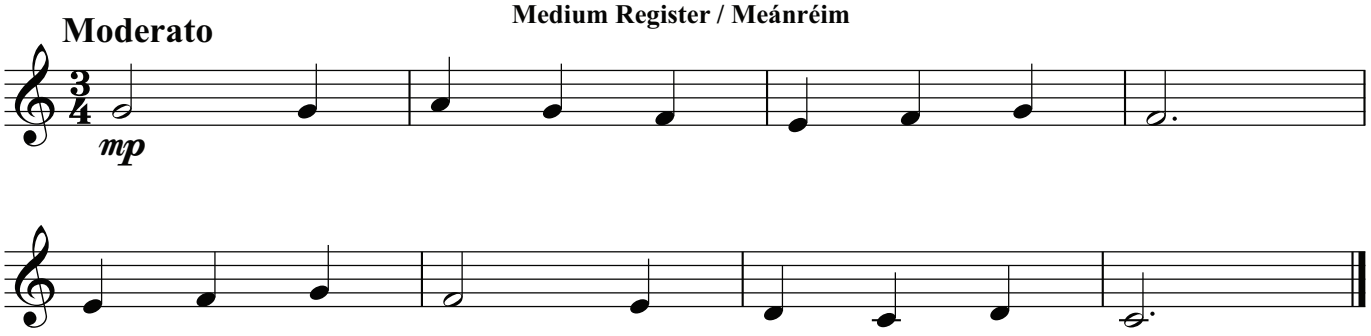
VOICE / GUTH

1.

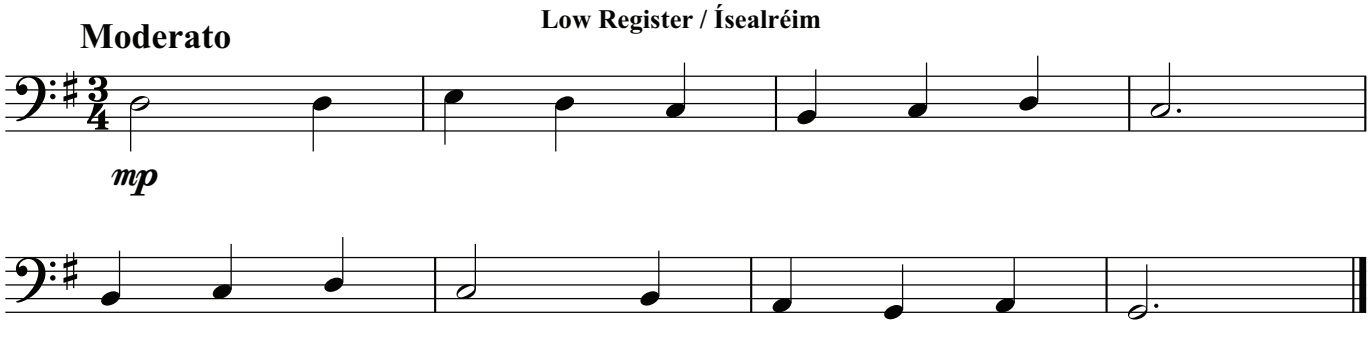
High Register / Ardréim



Medium Register / Meánréim



Low Register / Ísealréim



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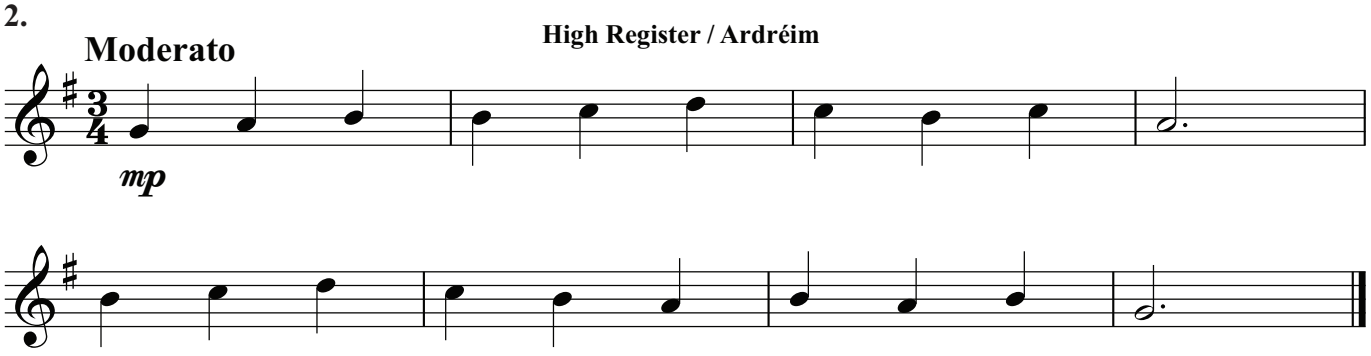
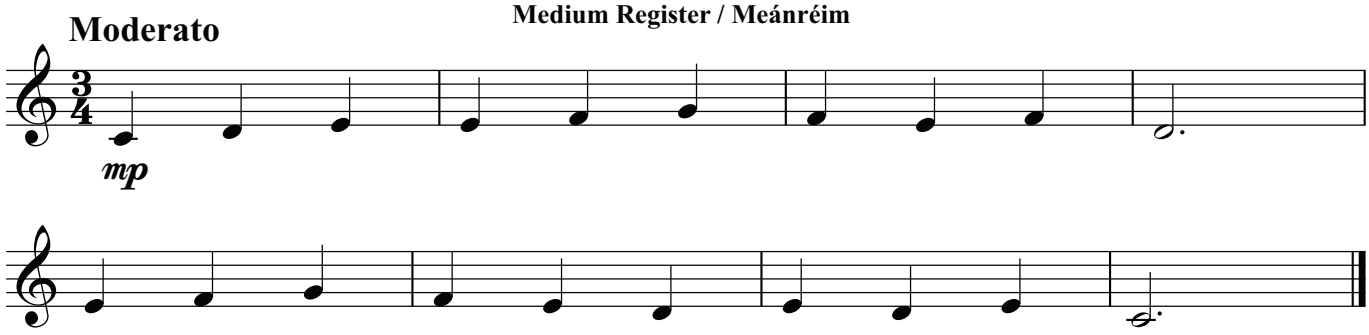
High Register / Ardréim



Medium Register / Meánréim



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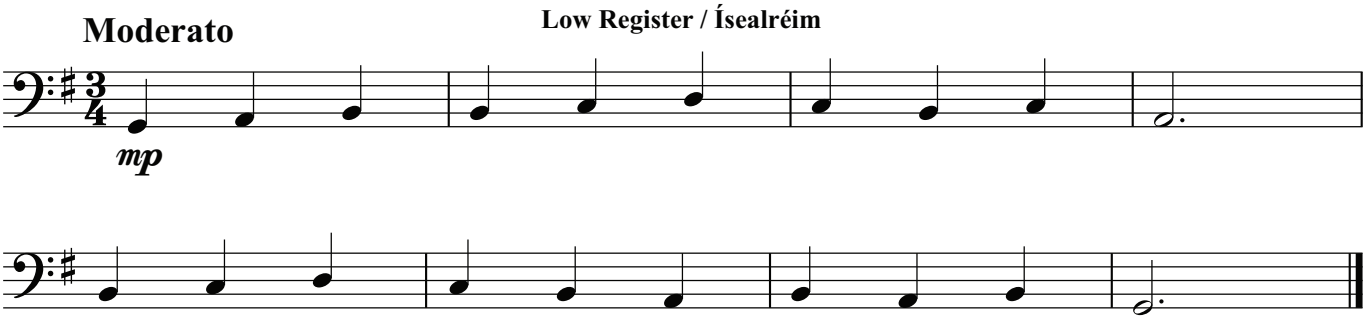

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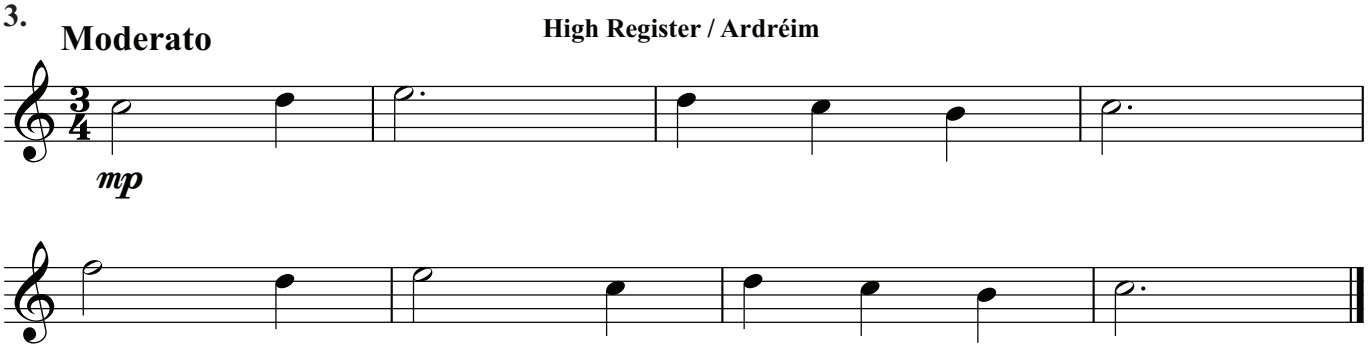
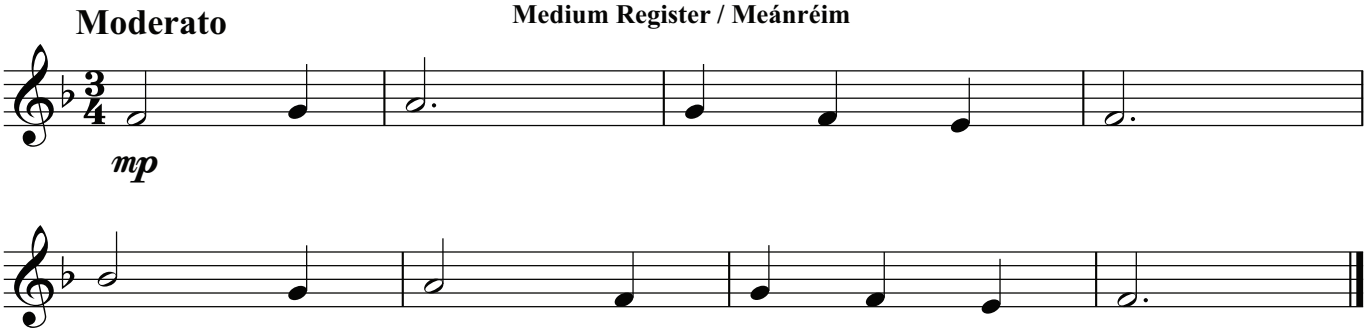
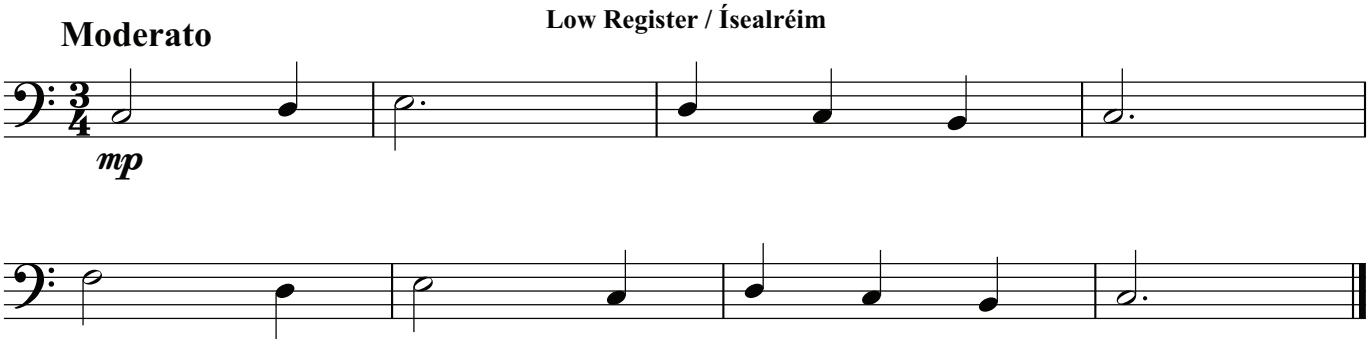
High Register / Ardréim



Medium Register / Meánréim



Low Register / Ísealréim



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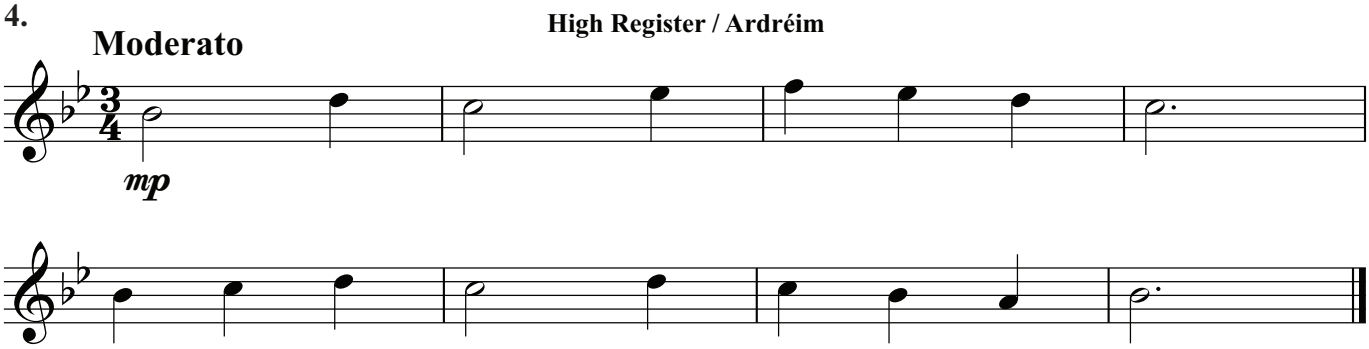
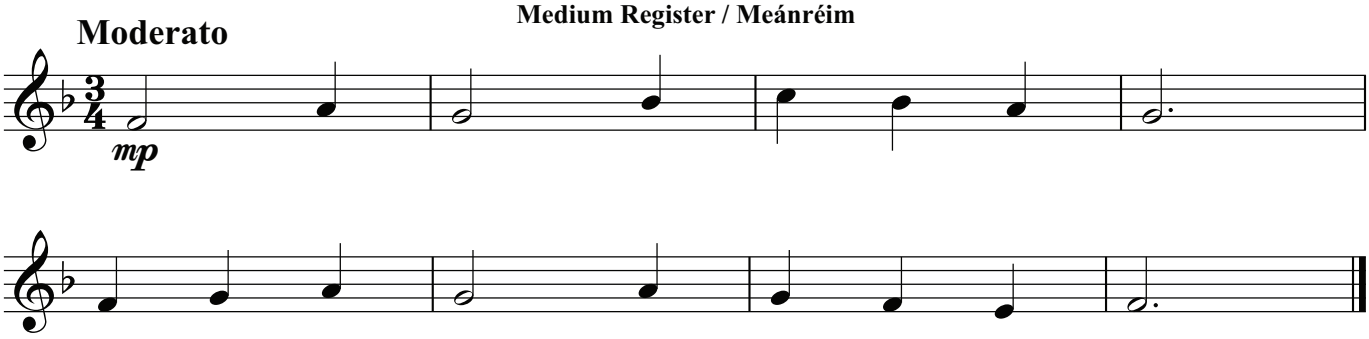
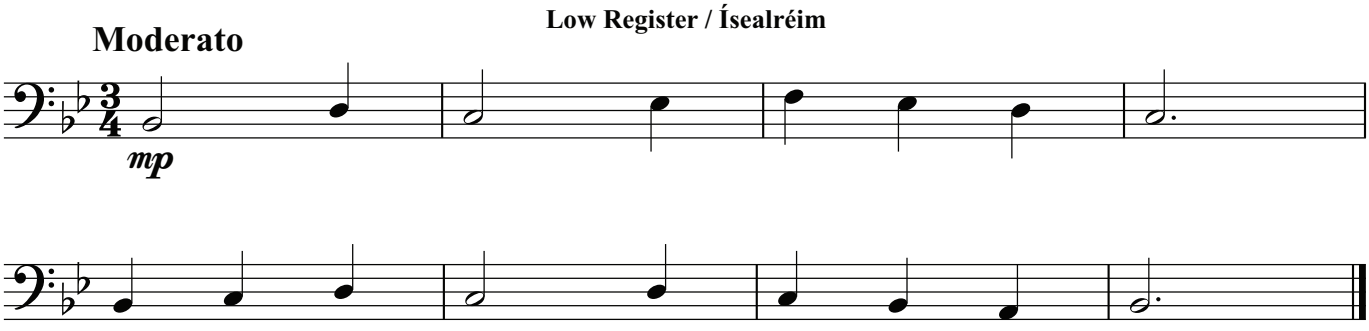
High Register / Ardréim



Medium Register / Meánréim



Low Register / Ísealréim

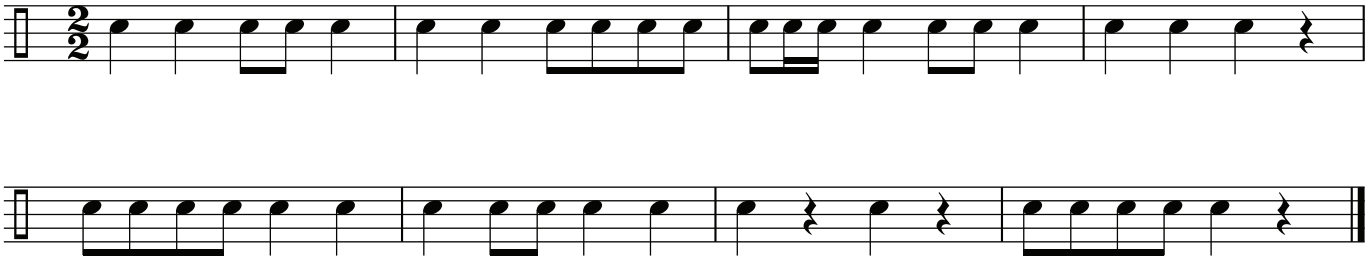


AMHARCTHRIALACHA (GL) SIGHT TESTS (OL)

RITHIM / RHYTHM

1.

Moderato



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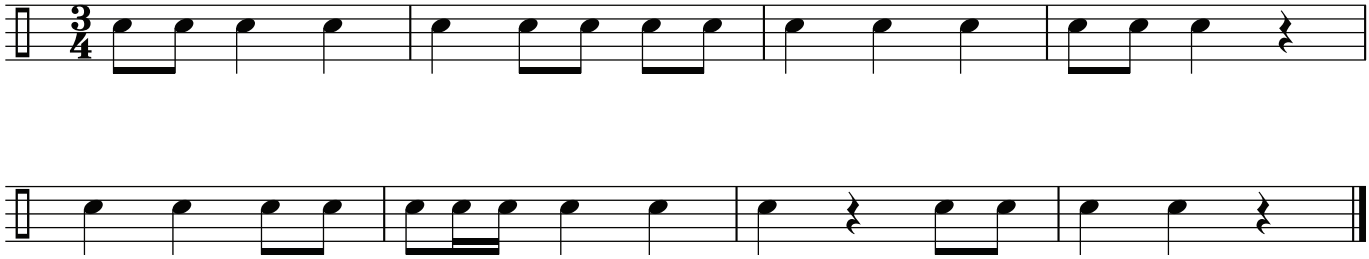

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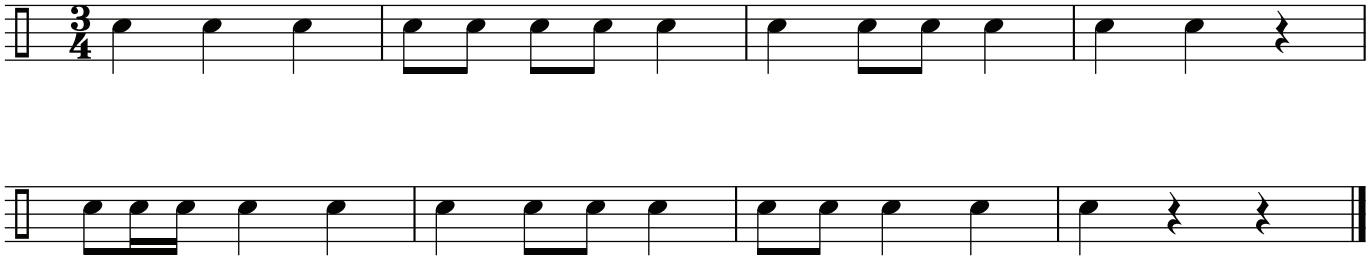

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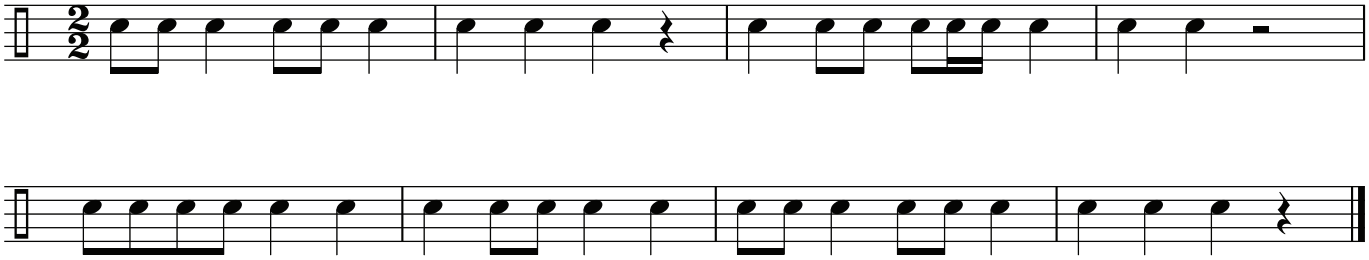

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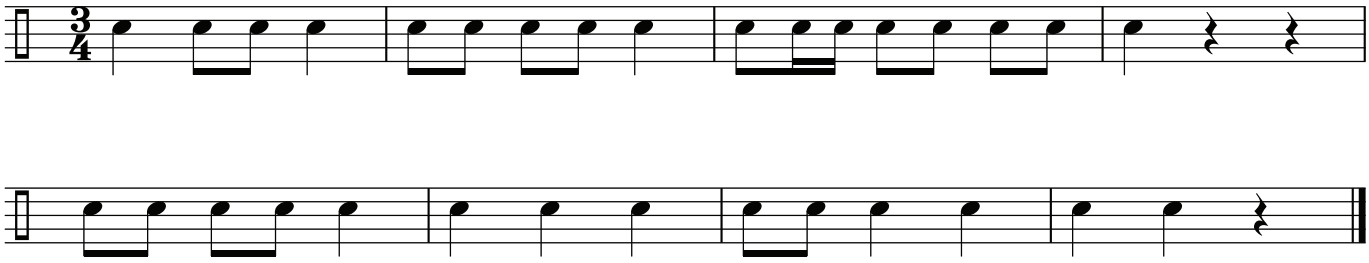
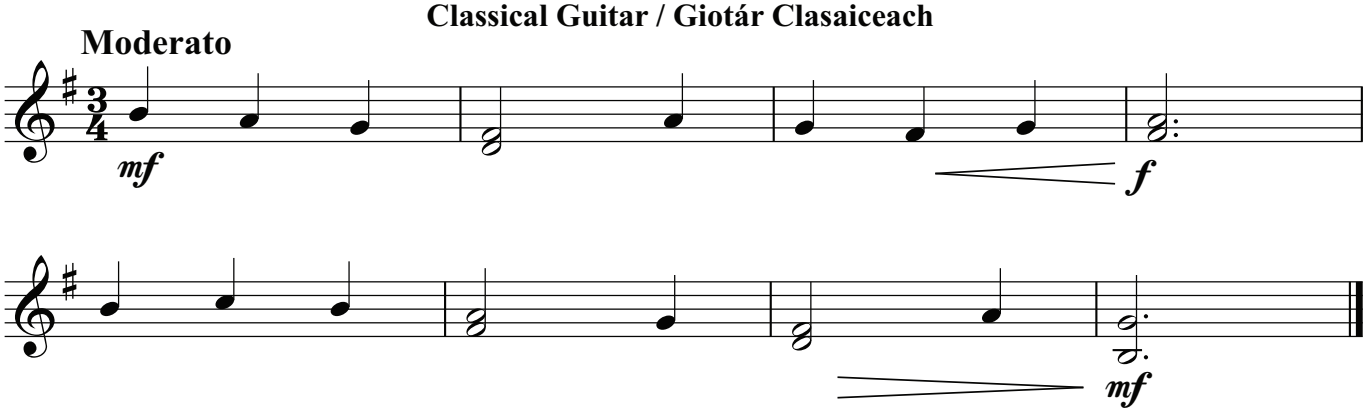
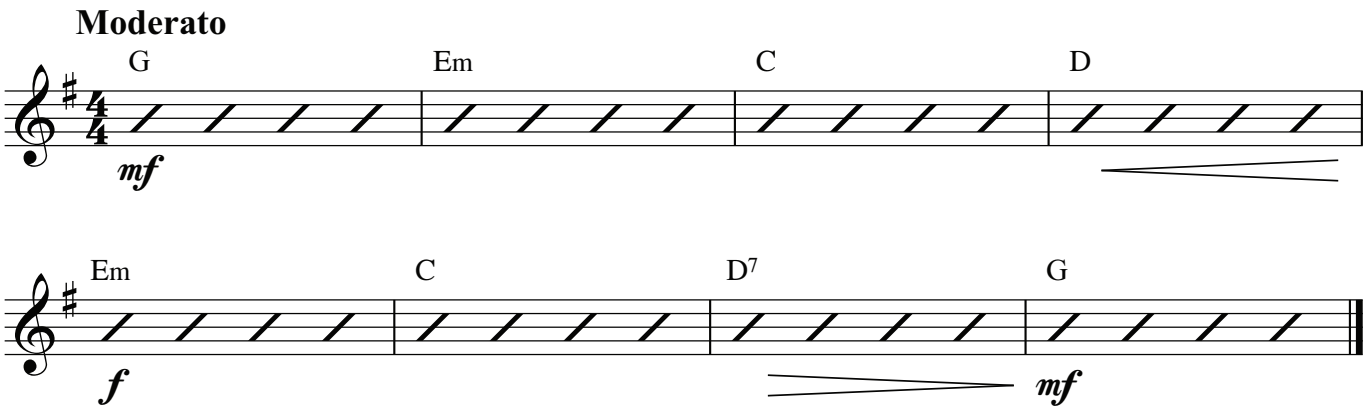


Classical Guitar / Giotár Clasaiceach



Rhythm Guitar / Giotár Rithimeach

1.



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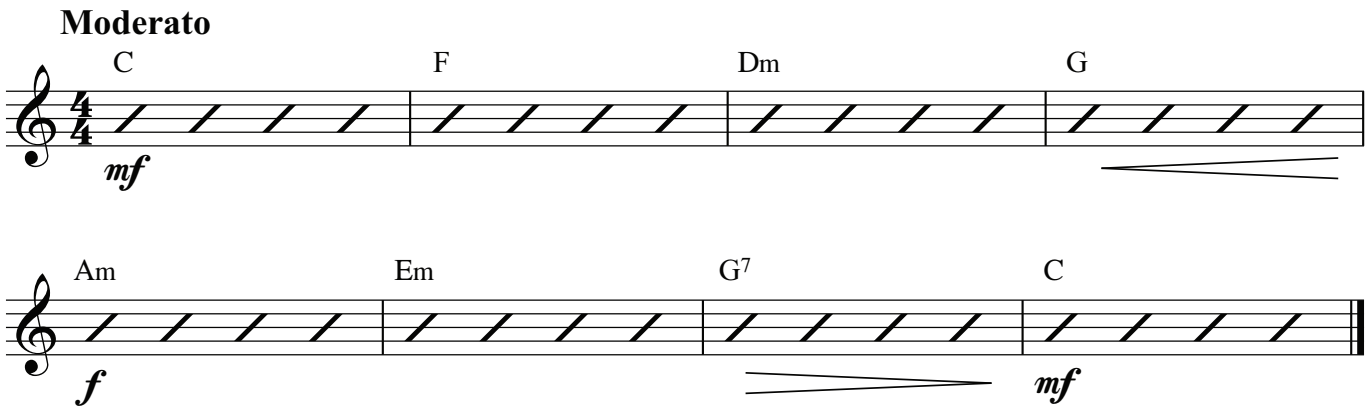
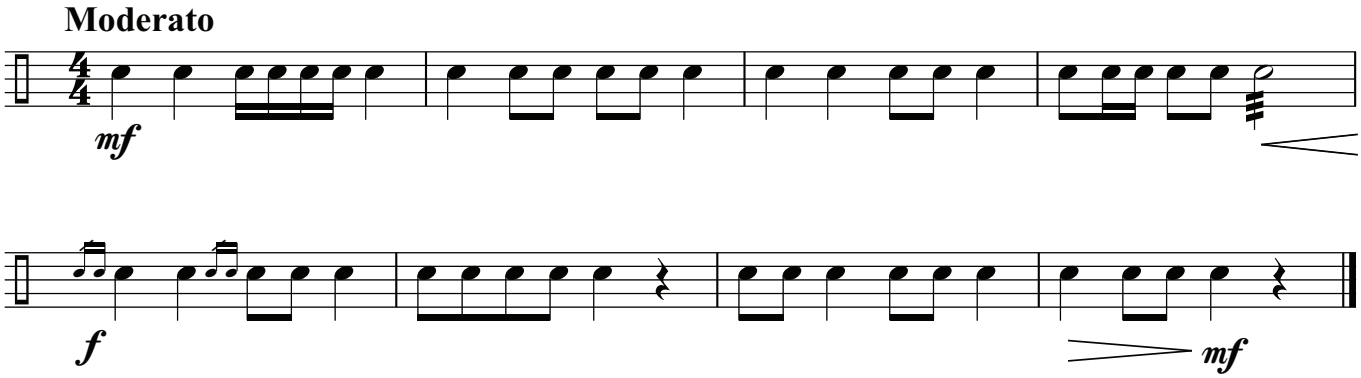
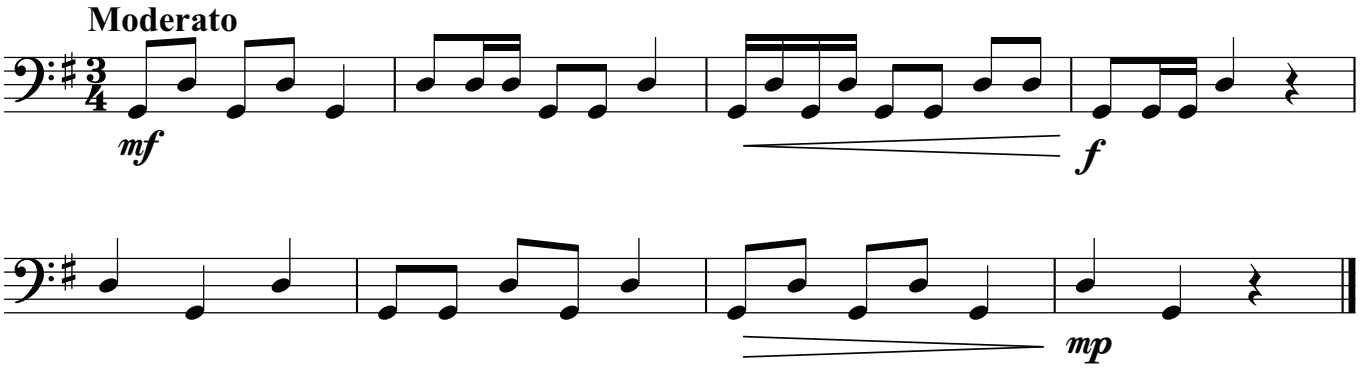


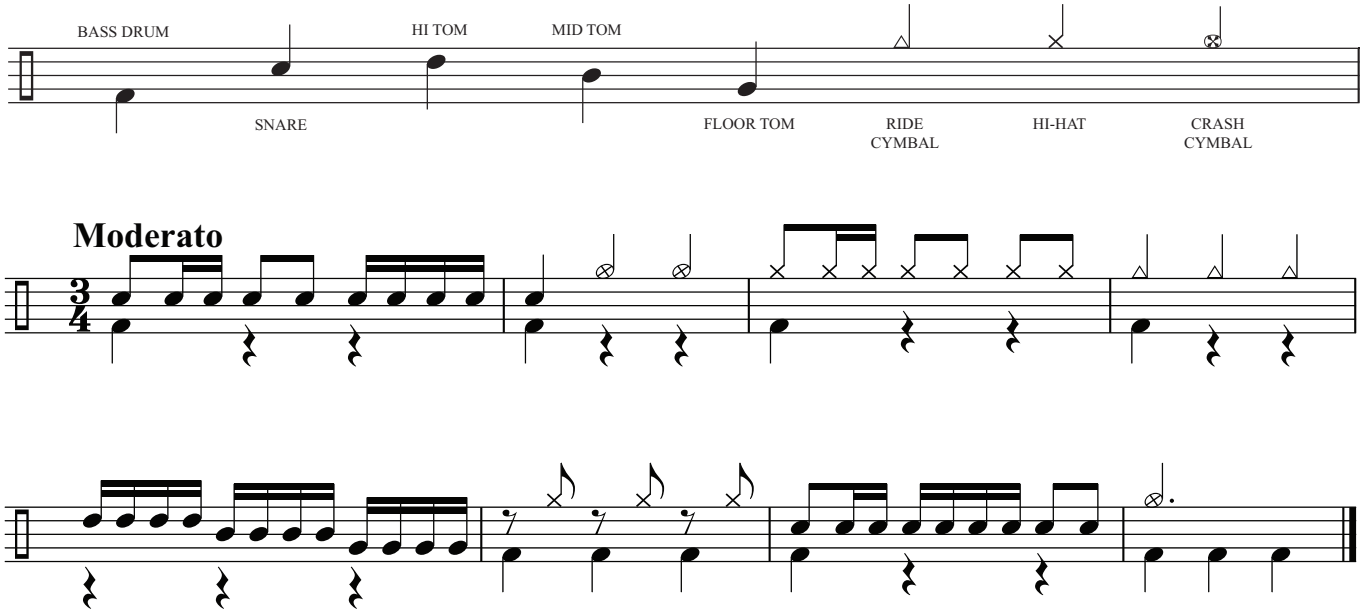
Snare-drum / Sreangdhruma



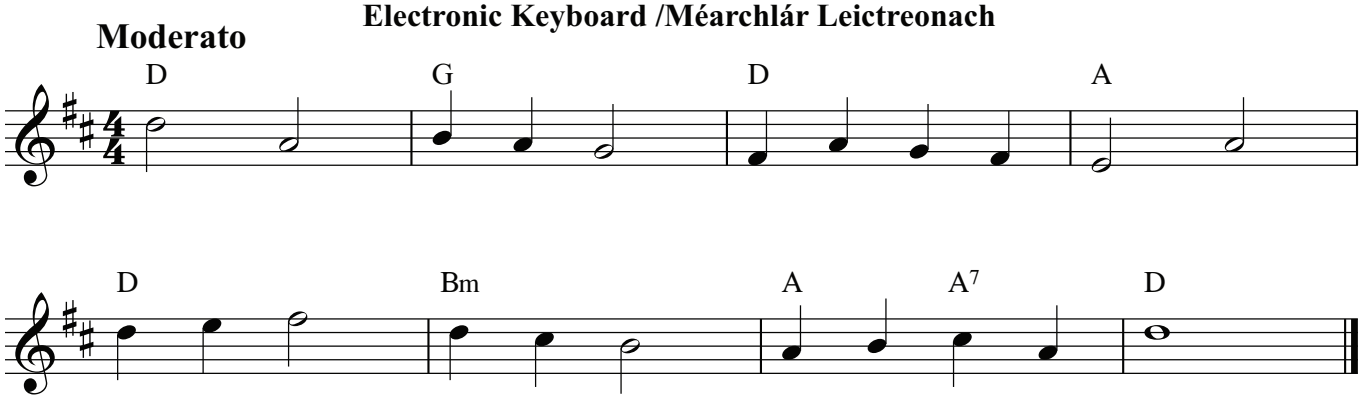
Kettle-drums / Citealdrumaí



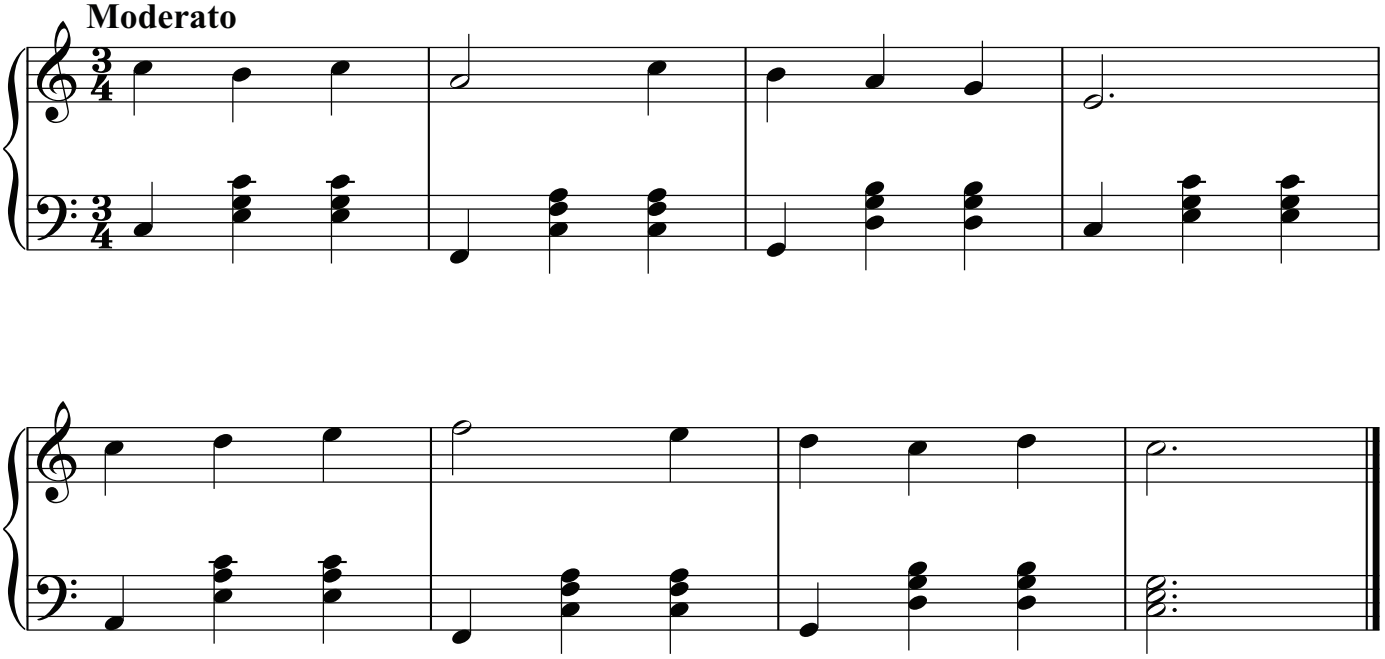
Drum Kit / Seit Drumaí



Electronic Keyboard /Méarchlár Leictreonach

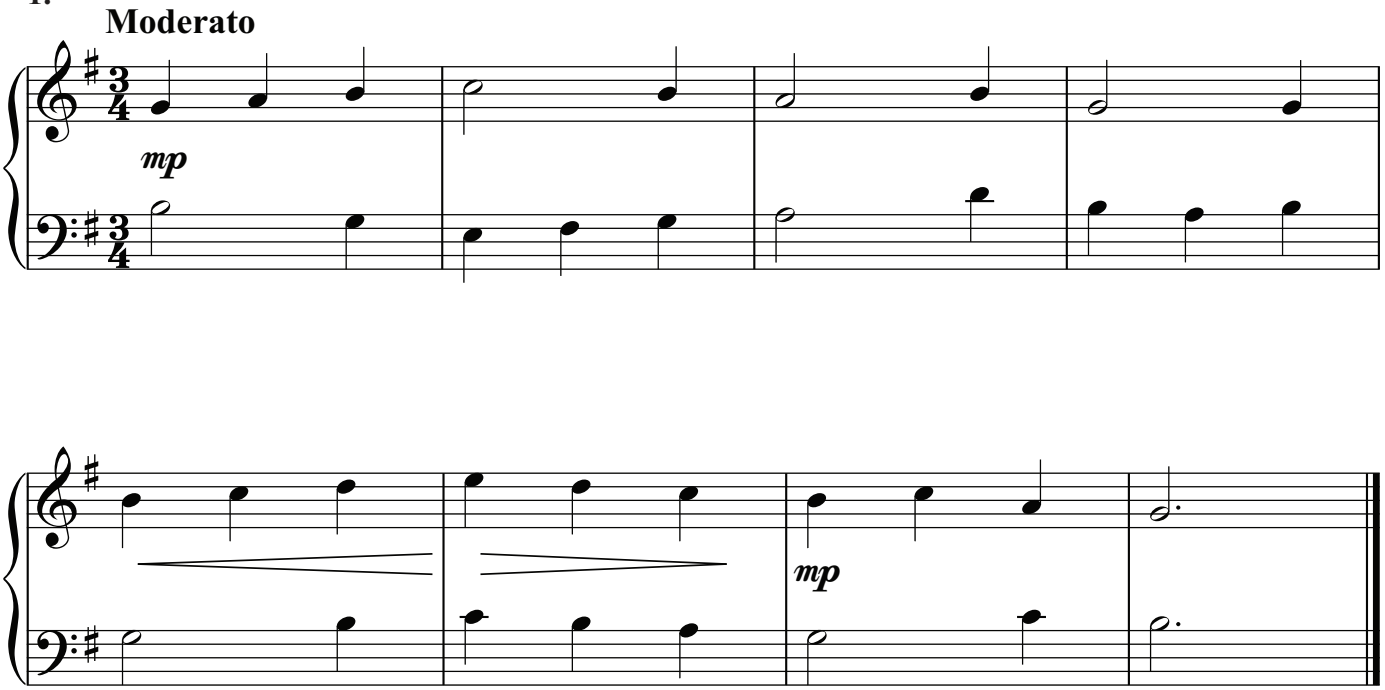


Accordion /Cairdín



Piano /Pianó

1.



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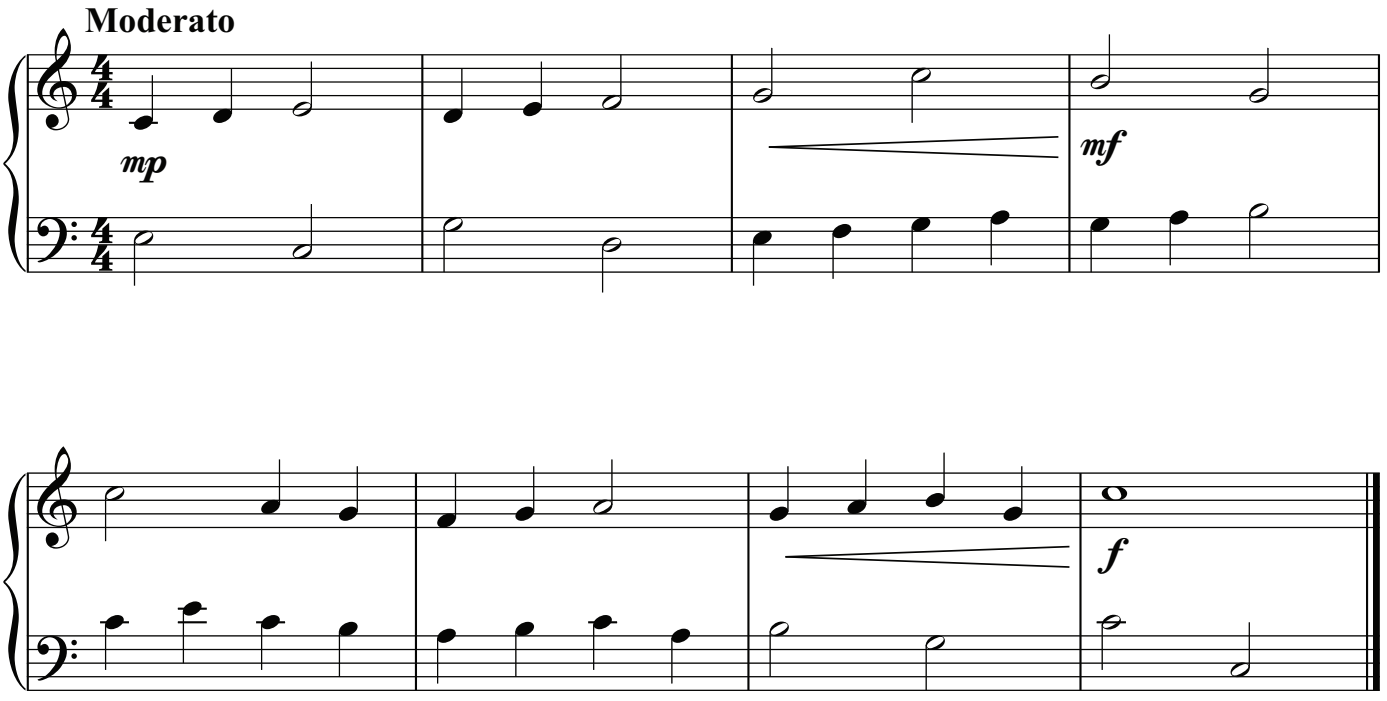
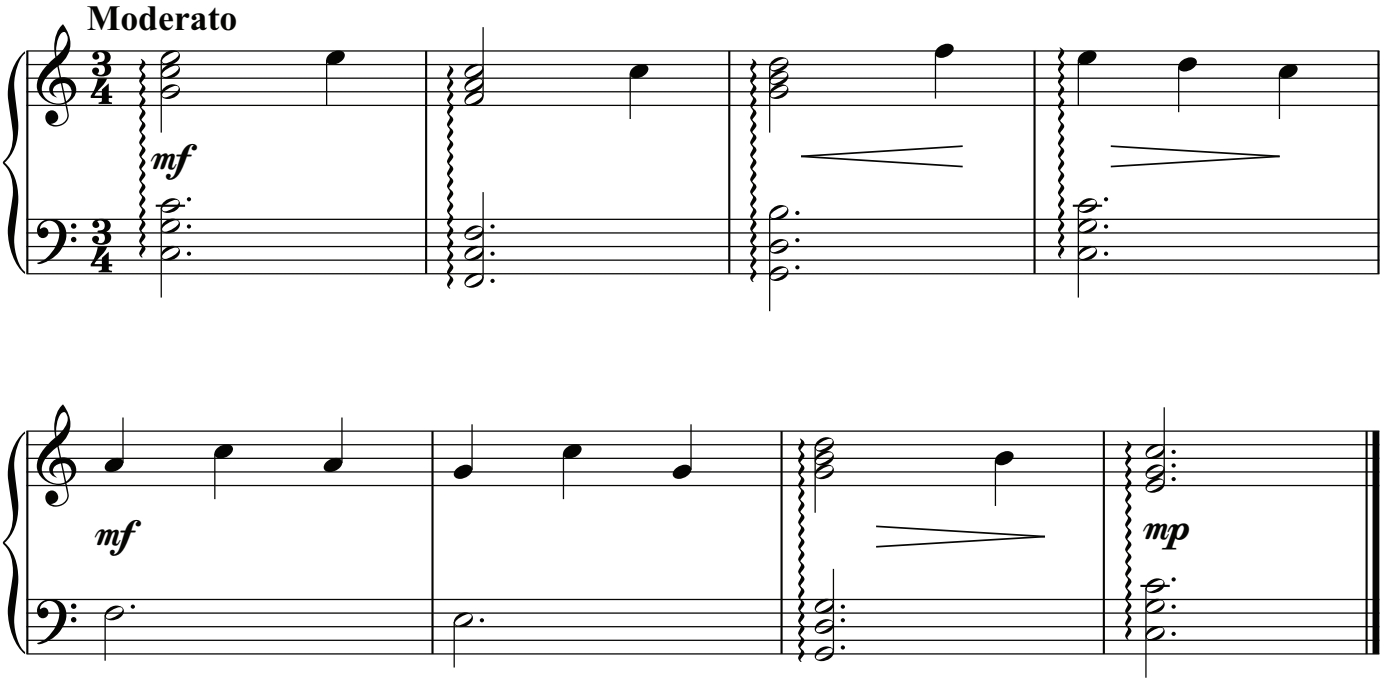
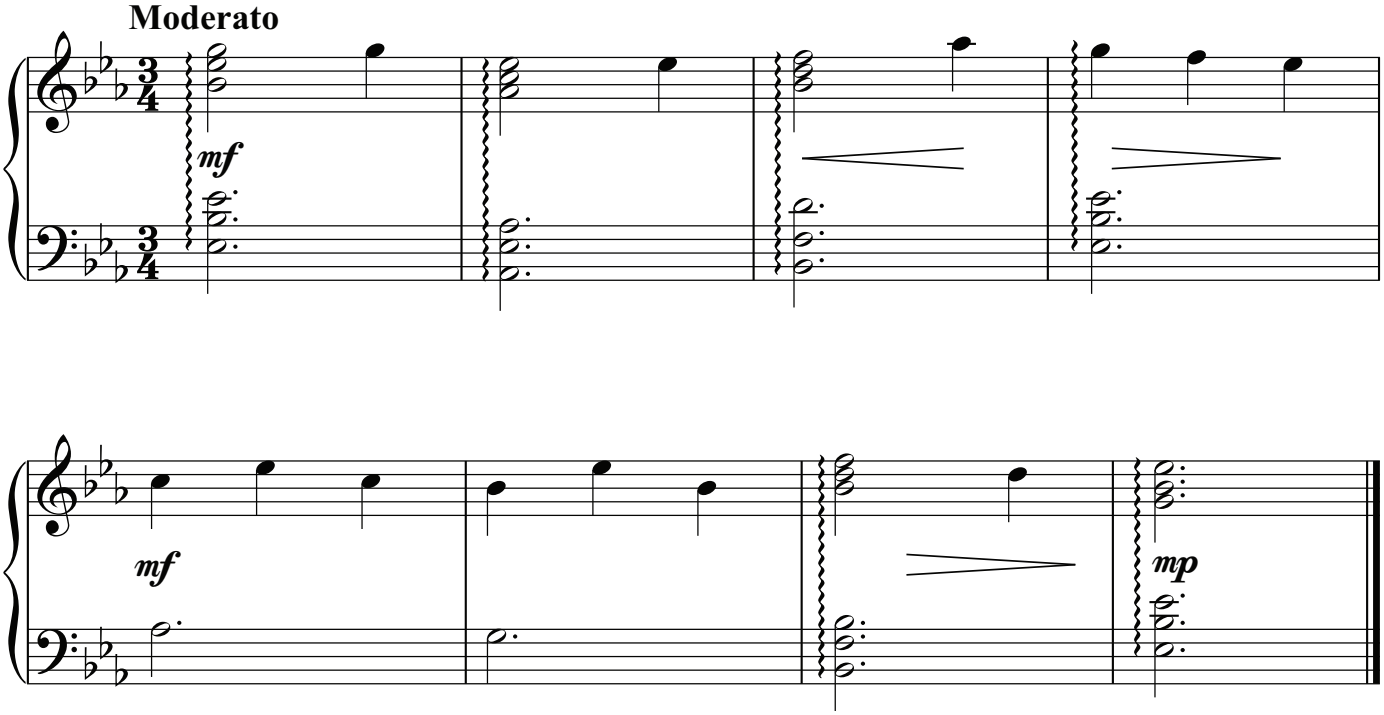


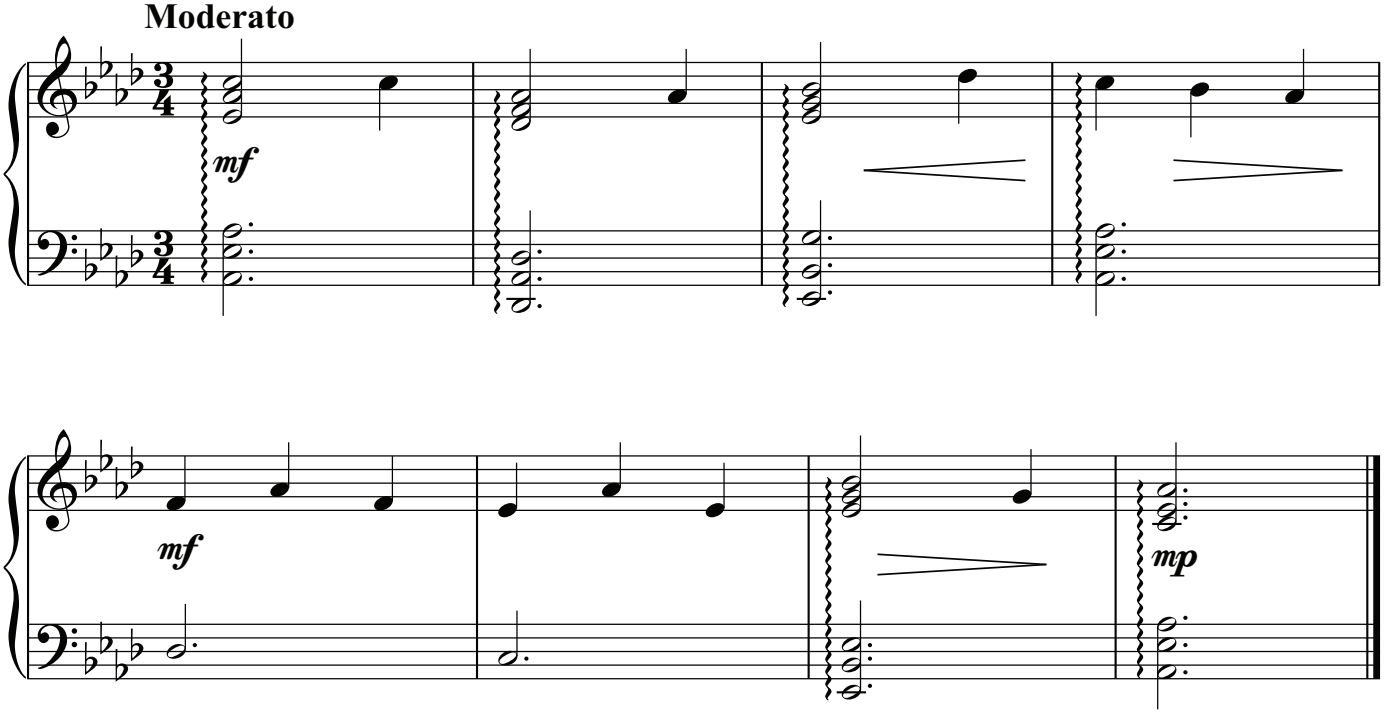
Cláirseach Cheolchoirme agus Cruit Ghaelach in C
Concert Harp and Irish Harp in C



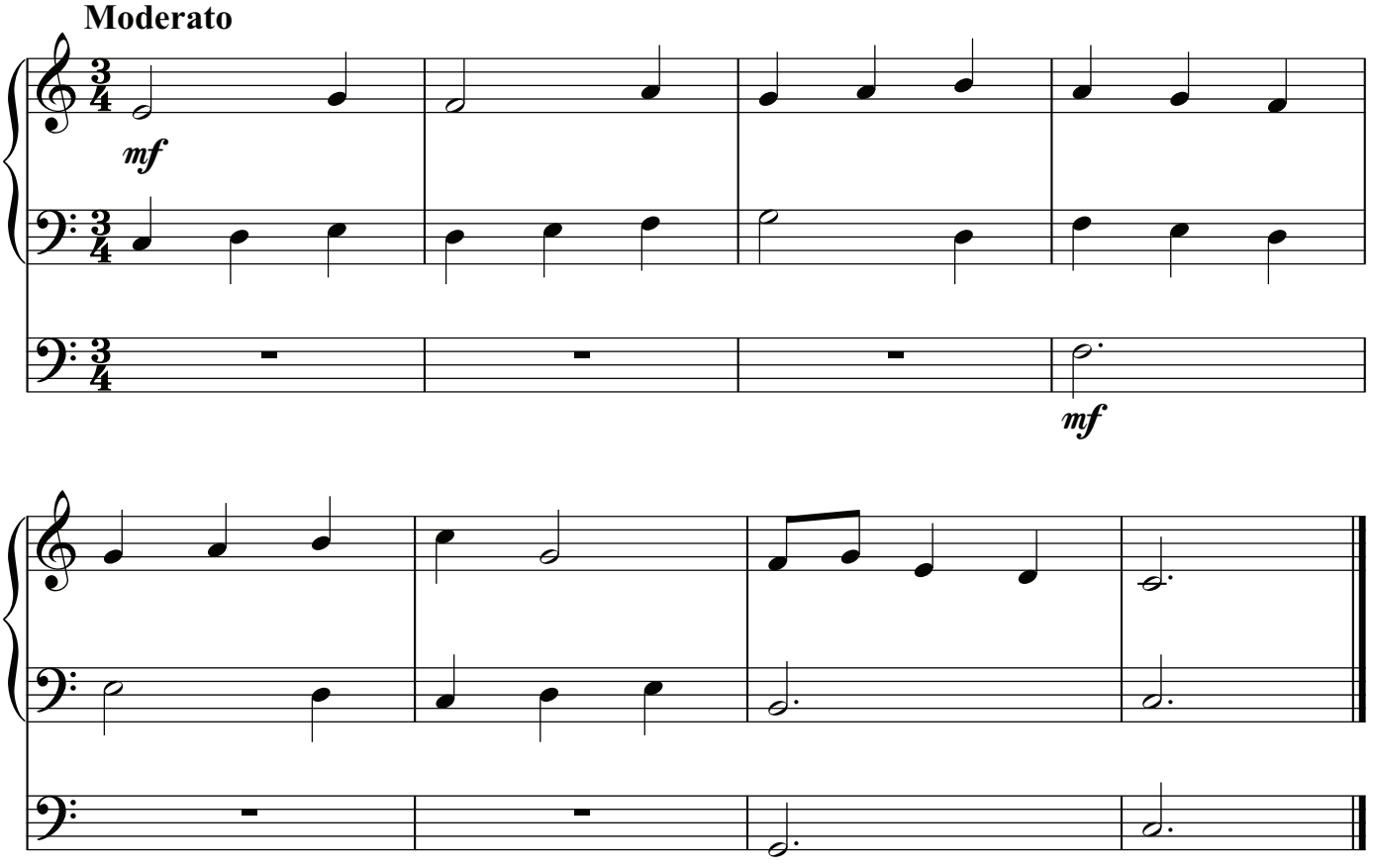
Cruit Ghaelach in Eb / Irish Harp in Eb



Cruit Ghaelach in Ab / Irish Harp in Ab



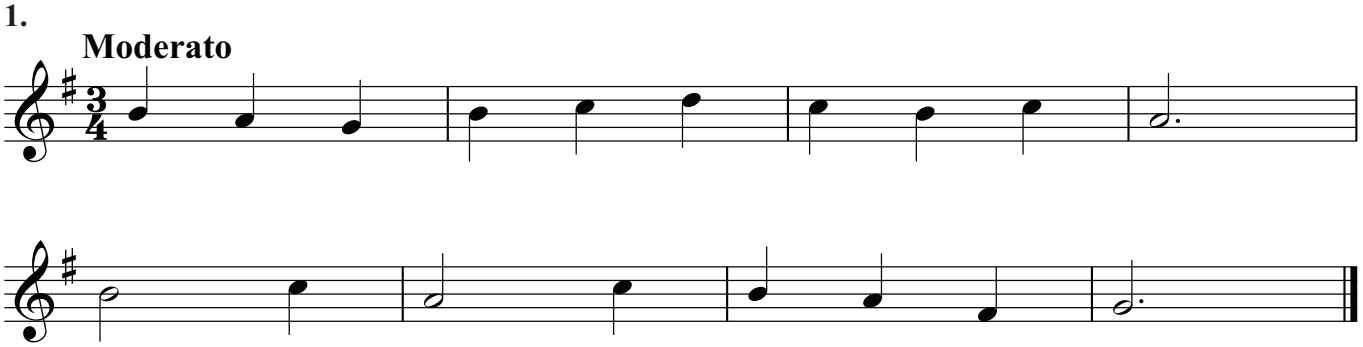
Orgán / Organ



TOBCHUMADH (GL) IMPROVISATION (OL)

SÉISEACH / MELODIC

1.



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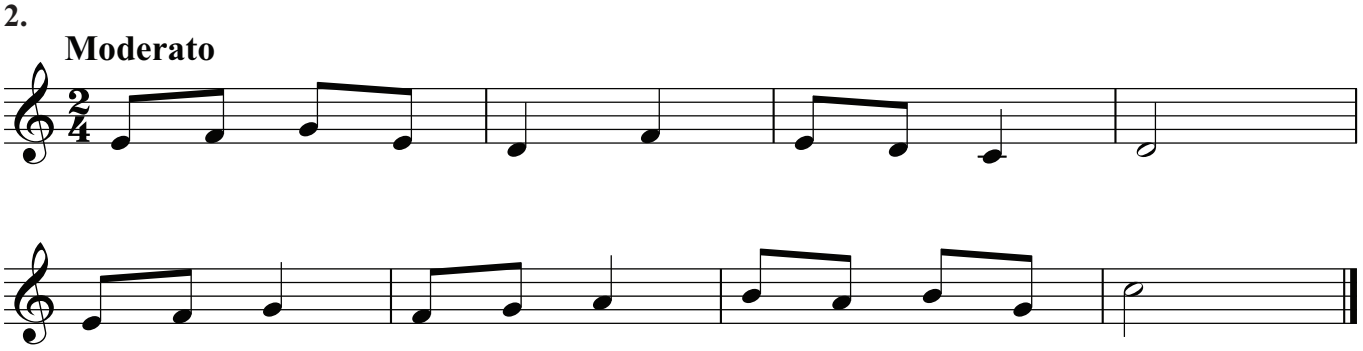


ARMÓNACH / HARMONIC

1.

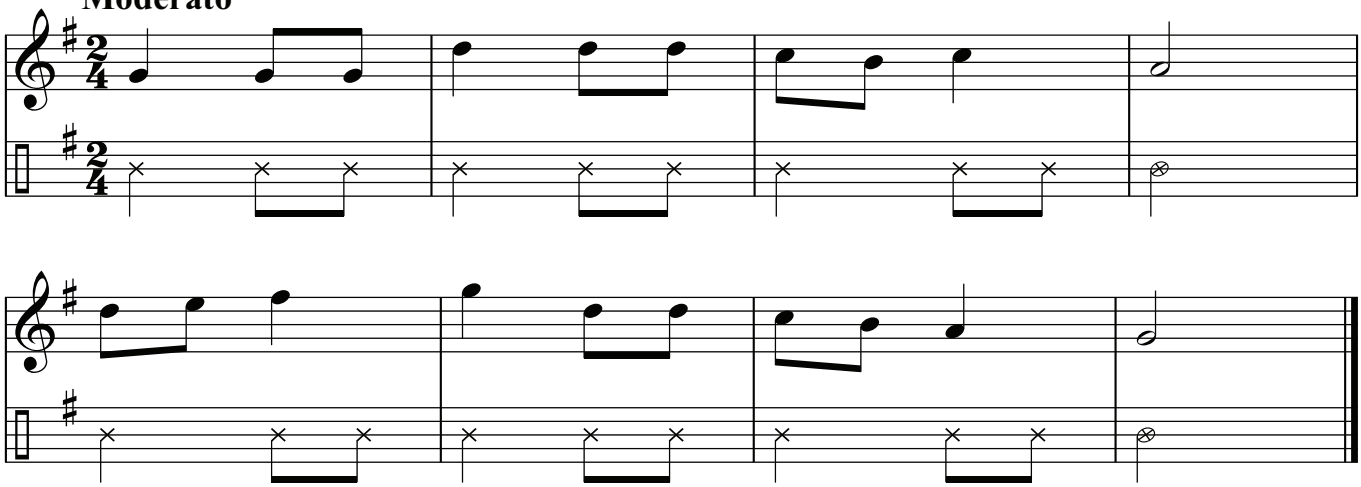
2/4	G	Em	C	D
	Em	C	D^7	G

2.

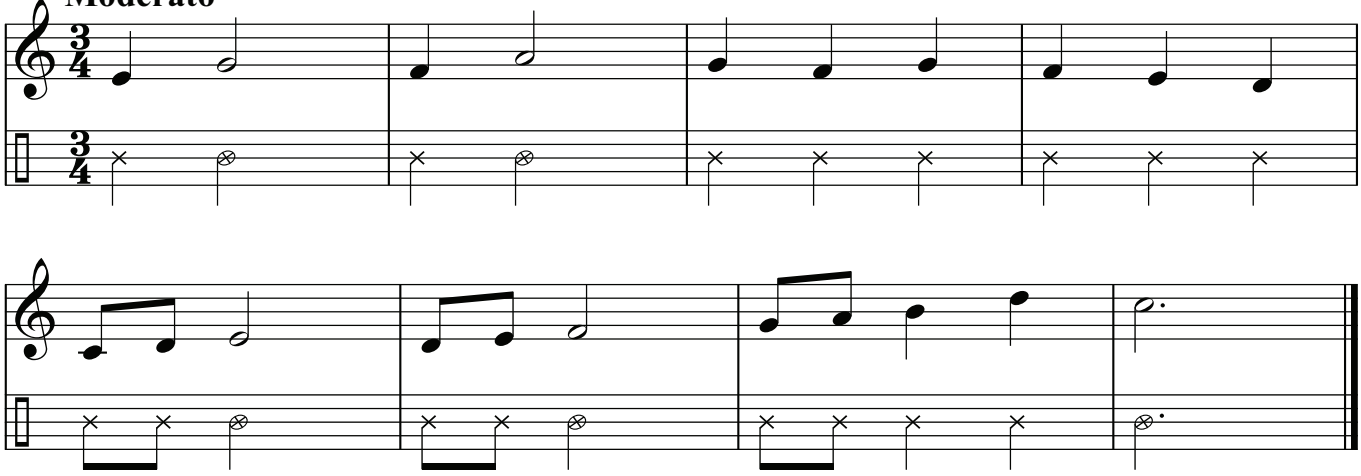
3/4	C	G^7	Am	Em
	F	Dm	G	C

RITHIMEACH / RHYTHMIC

1. **Moderato**



2. **Moderato**



TOBCHUMADH AR MHODH A THUGTAR
IMPROVISATION ON A GIVEN MOOD

Tobchum ar cheann amháin díobh seo a leanas:

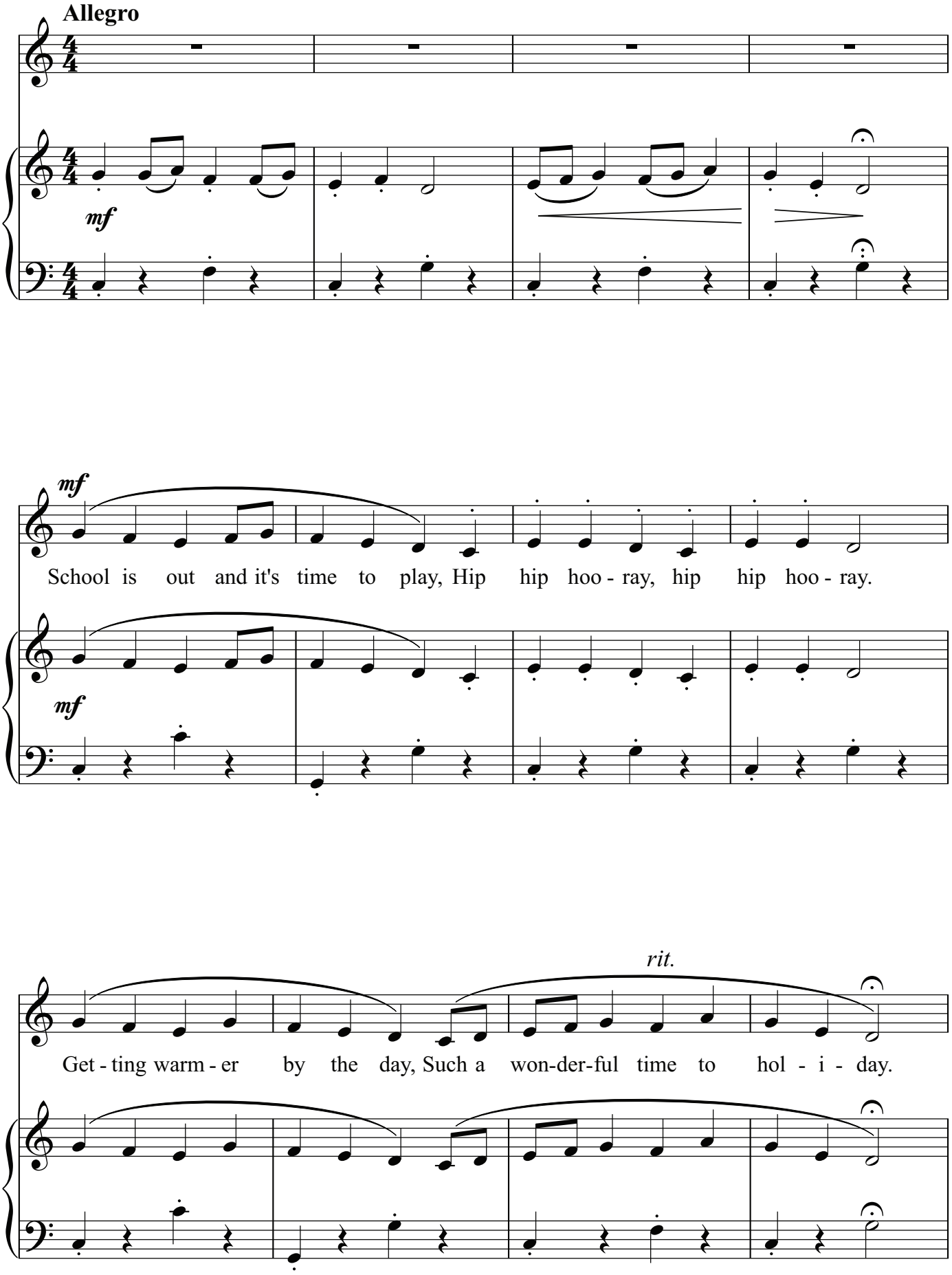
(i) áthas
(ii) codladh
(iii) brón

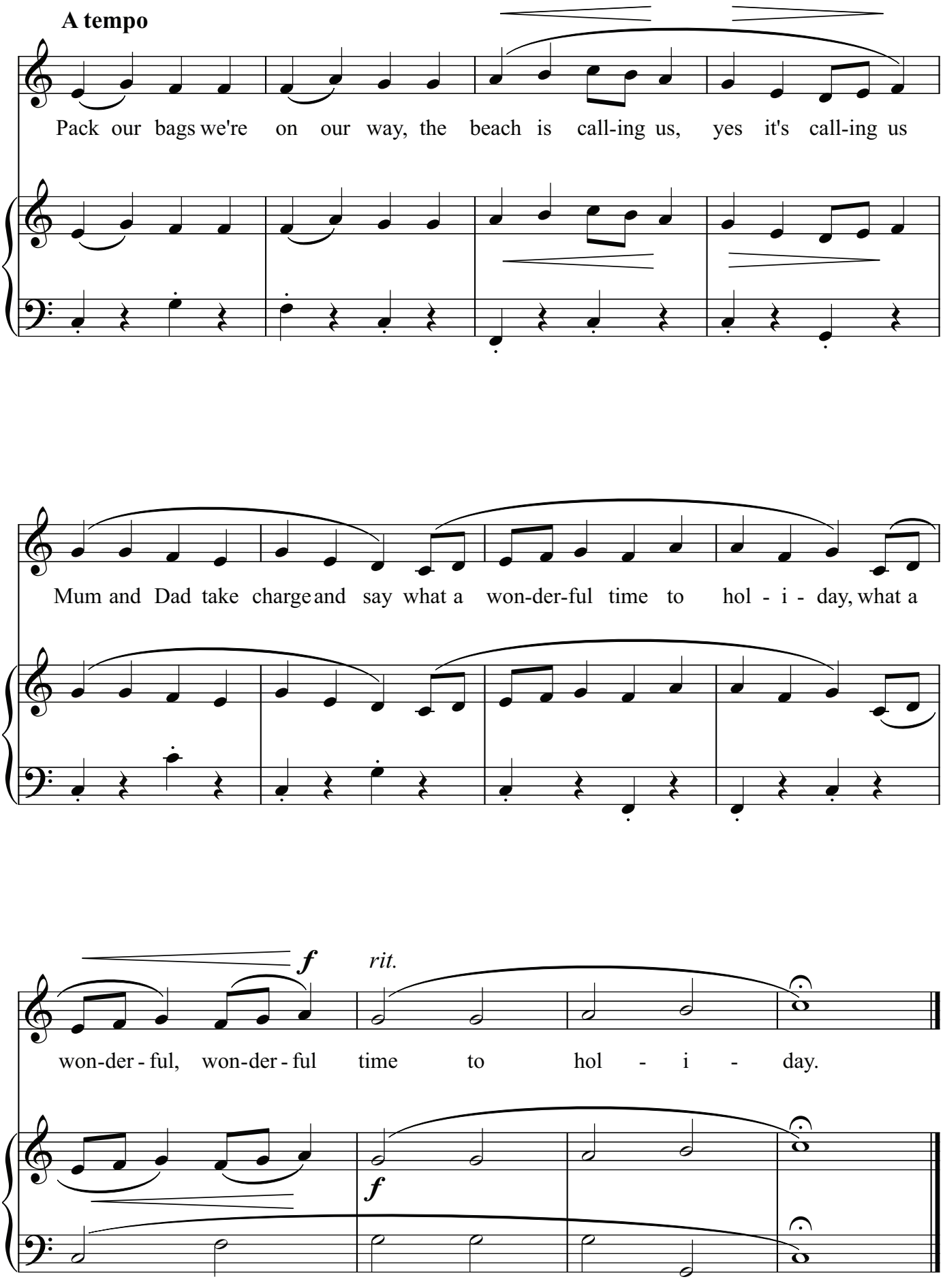
Improvise on one of the following:

(i) happiness
(ii) sleepiness
(iii) sadness

SCÓR ANAITHNID (GL) UNSEEN SCORE (OL)

Holiday




A tempo
Pack our bags we're on our way, the beach is call-ing us, yes it's call-ing us
Mum and Dad take charge and say what a won-der-ful time to hol - i - day, what a
f
rit.
won-der - ful, won-der - ful time to hol - i - day.
f

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LEATHANACH BÁN