Coimisiún na Scrúduithe Stáit
State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2016

WRITE YOUR EXAMINATION NUMBER HERE ☛

MUSIC – HIGHER LEVEL
COMPOSING (100 marks)
THURSDAY 23 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.

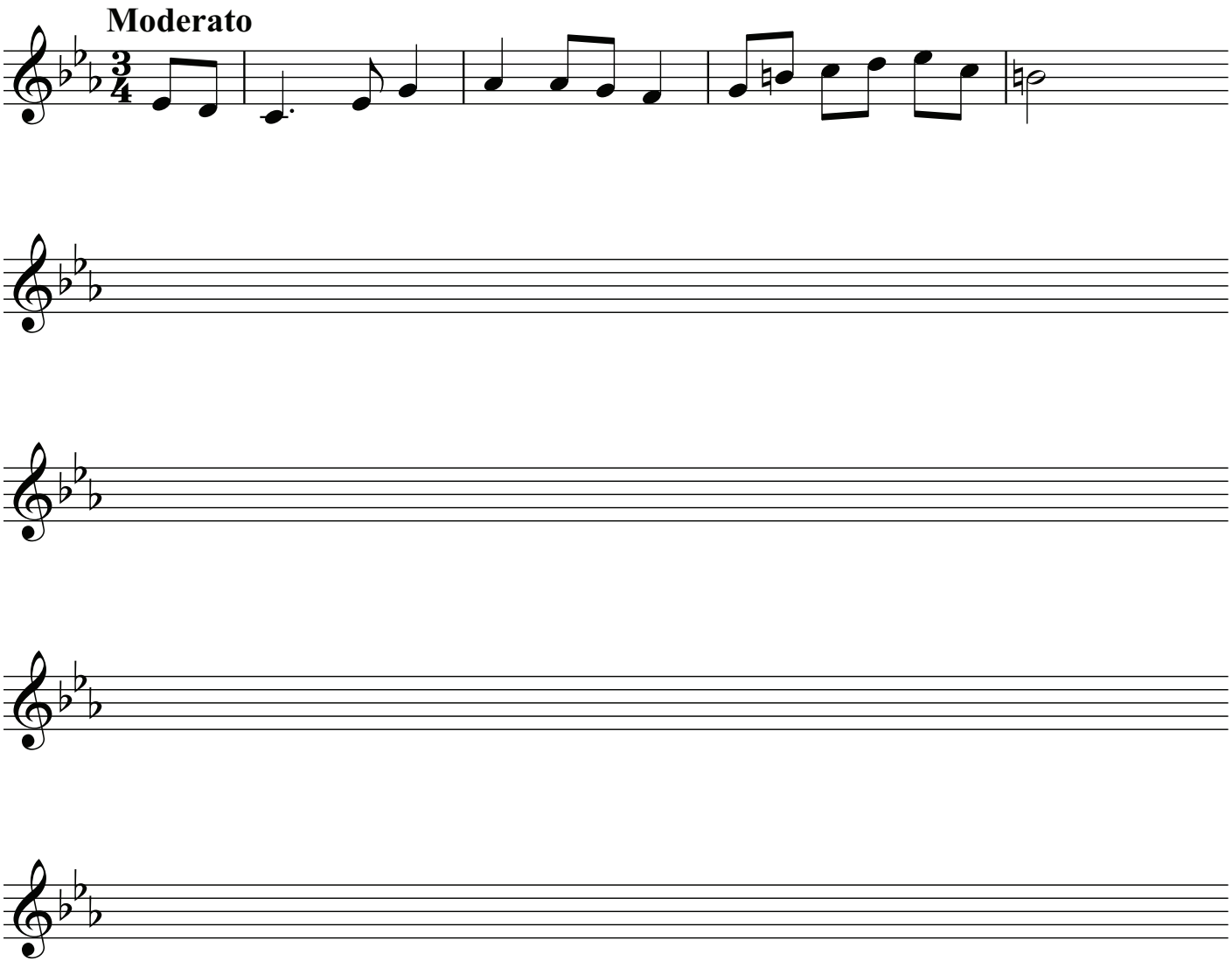
Q.1 CONTINUATION OF A GIVEN OPENING

• Continue the opening below to make a 16–bar melody.

• Add appropriate performing directions (phrasing and dynamics) to the melody.

• Choose a suitable instrument for your melody from the following list:

❒ oboe ❒ violin ❒ trumpet ❒ flute



(40)

Q.2 SETTING MUSIC TO A GIVEN TEXT

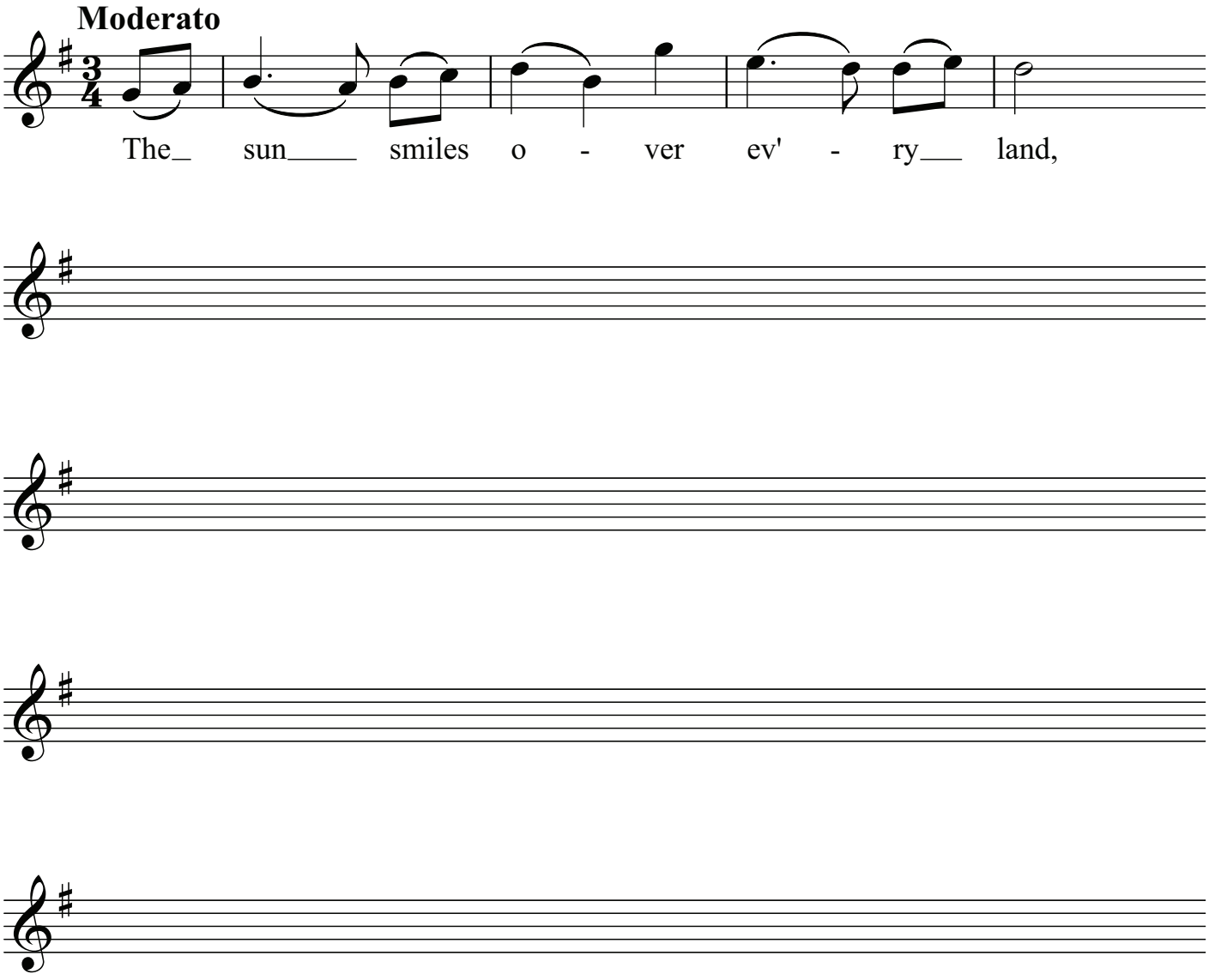
Here is an extract from the poem *Summer has Come* (Anonymous, translated by Kuno Meyer).

The sun smiles over every land,
A parting for me from the brood of cares:
Hounds bark, stags tryst,
Ravens flourish, summer has come!

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.



(40)

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.

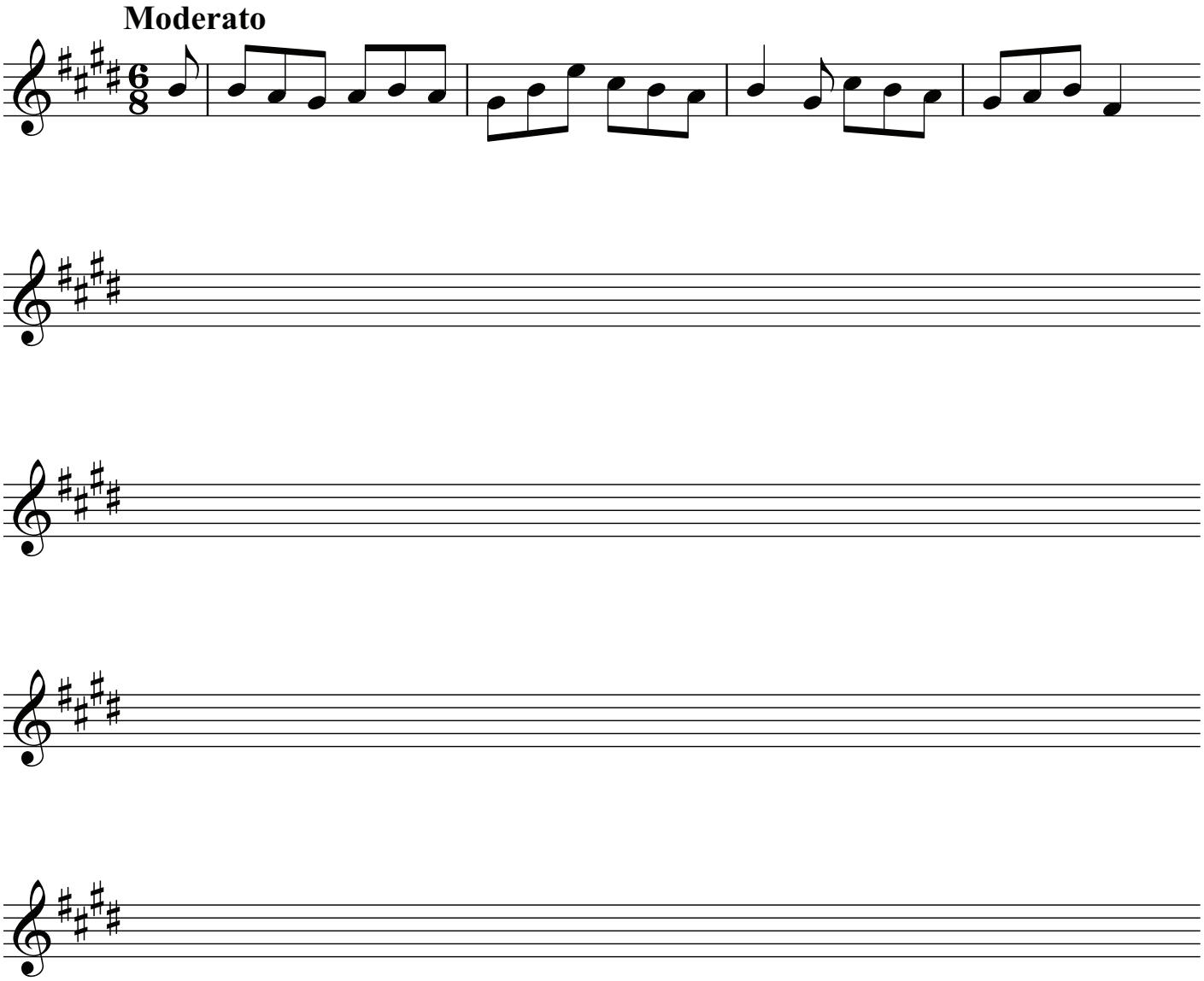
• Use the form AA^1BB^1.

• 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 ❒ violin ❒ horn ❒ flute



(40)

SECTION B – HARMONY (60 marks)

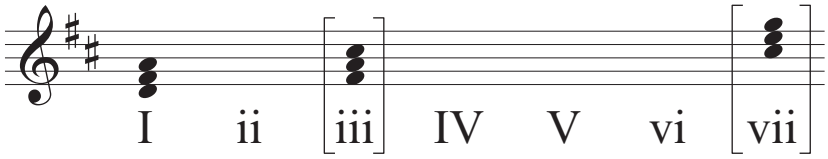
Answer ONE QUESTION ONLY *in this section*: Q4 *or* Q5 *or* Q6.

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

PREPARATORY WORK

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

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



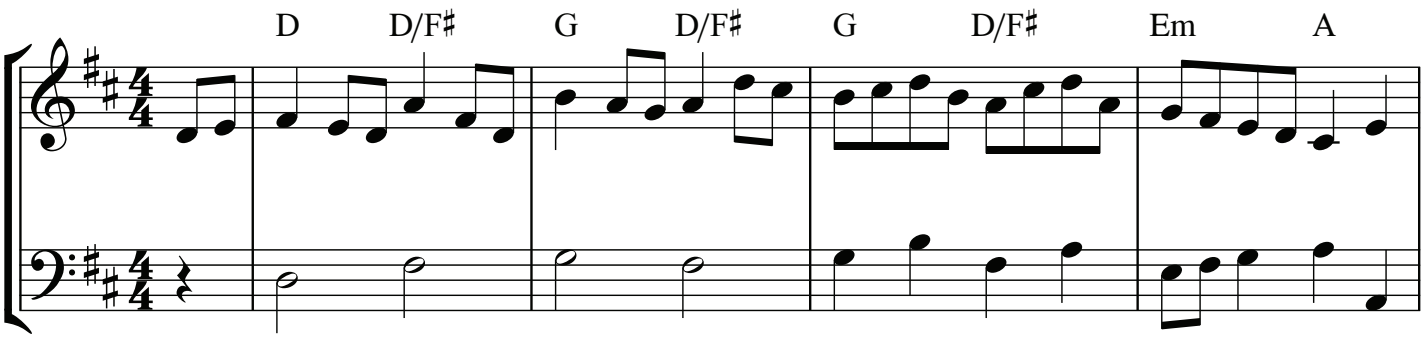
ROUGH WORK

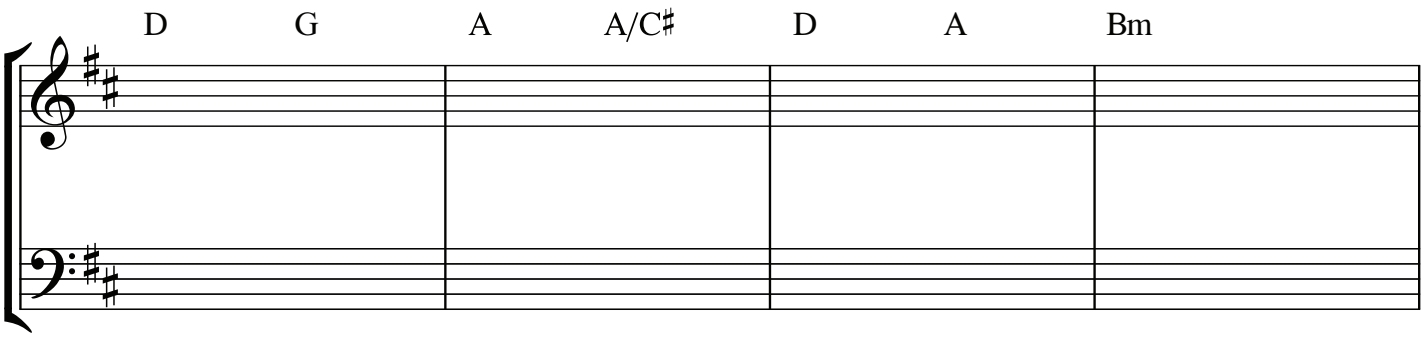
FOR THE EXAMINER

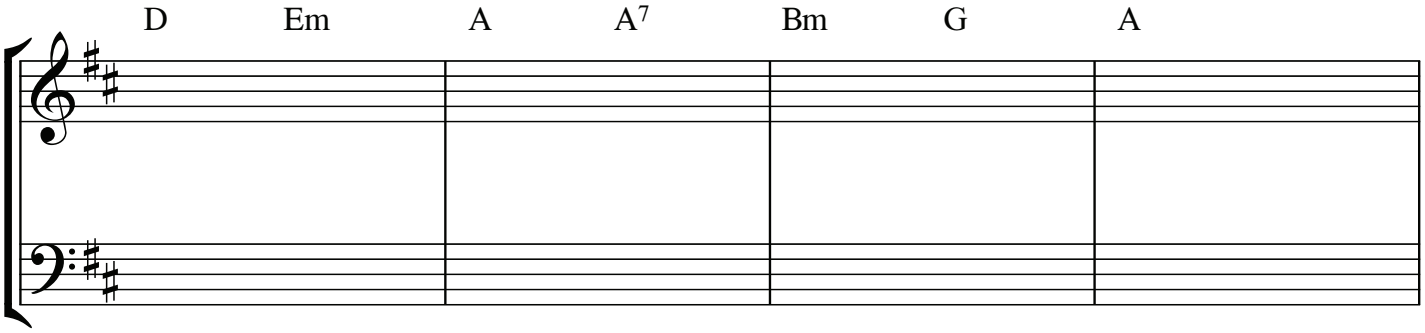
Bass notes				
Bass quality				
Melody				

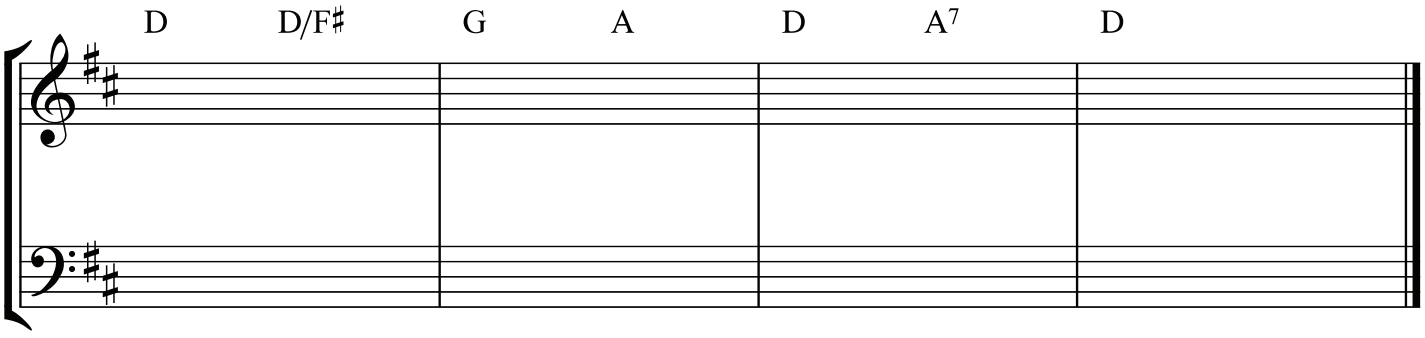
• Study the piece of music below.

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









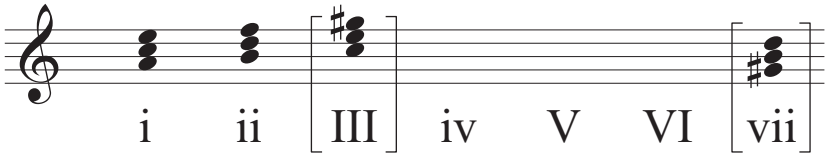
(60)

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

PREPARATORY WORK

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

Notes of chord	E C A	F D B	G♯ E C				D B G♯
Chord symbol	Am	Bdim	Caug				G♯dim
Roman numeral	i	ii	III	iv	V	VI	vii



ROUGH WORK

FOR THE EXAMINER

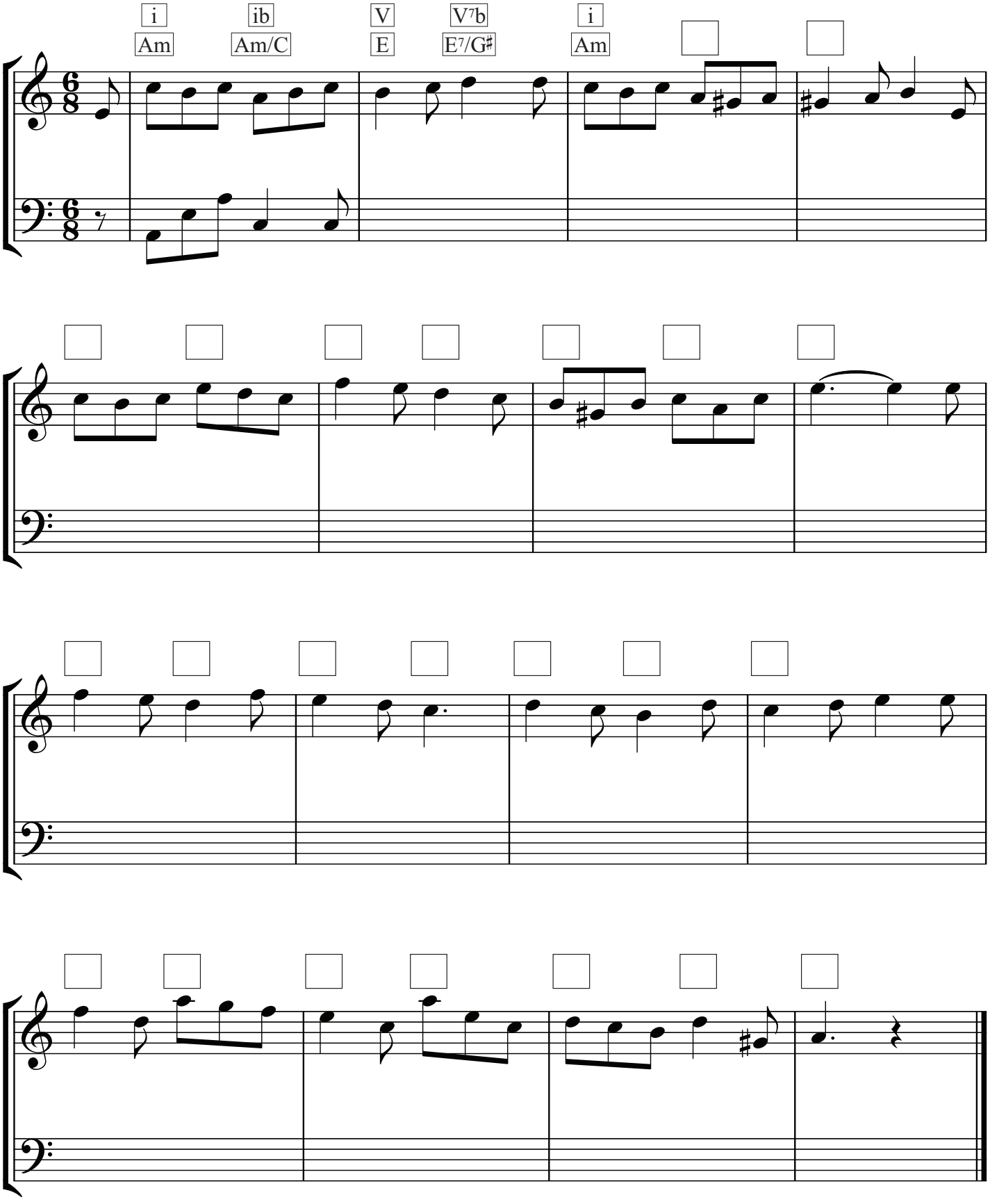
Chord				
Chord progression quality				
Bass notes				
Bass quality				

• Study the piece of music below.

• Insert suitable bass notes and chord indications in the style of the given opening.

• Do *not* use the same chord *in the same position* in adjacent boxes.

• You may use either chord symbols or Roman numerals, but not both.



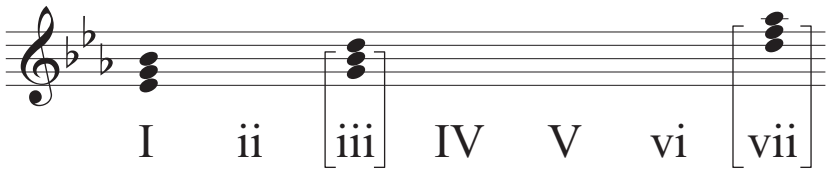
(60)

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♭ major, either in the chord bank grid *or* on the stave below.

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



ROUGH WORK

FOR THE EXAMINER

Chords				
Descant				
Cadences				

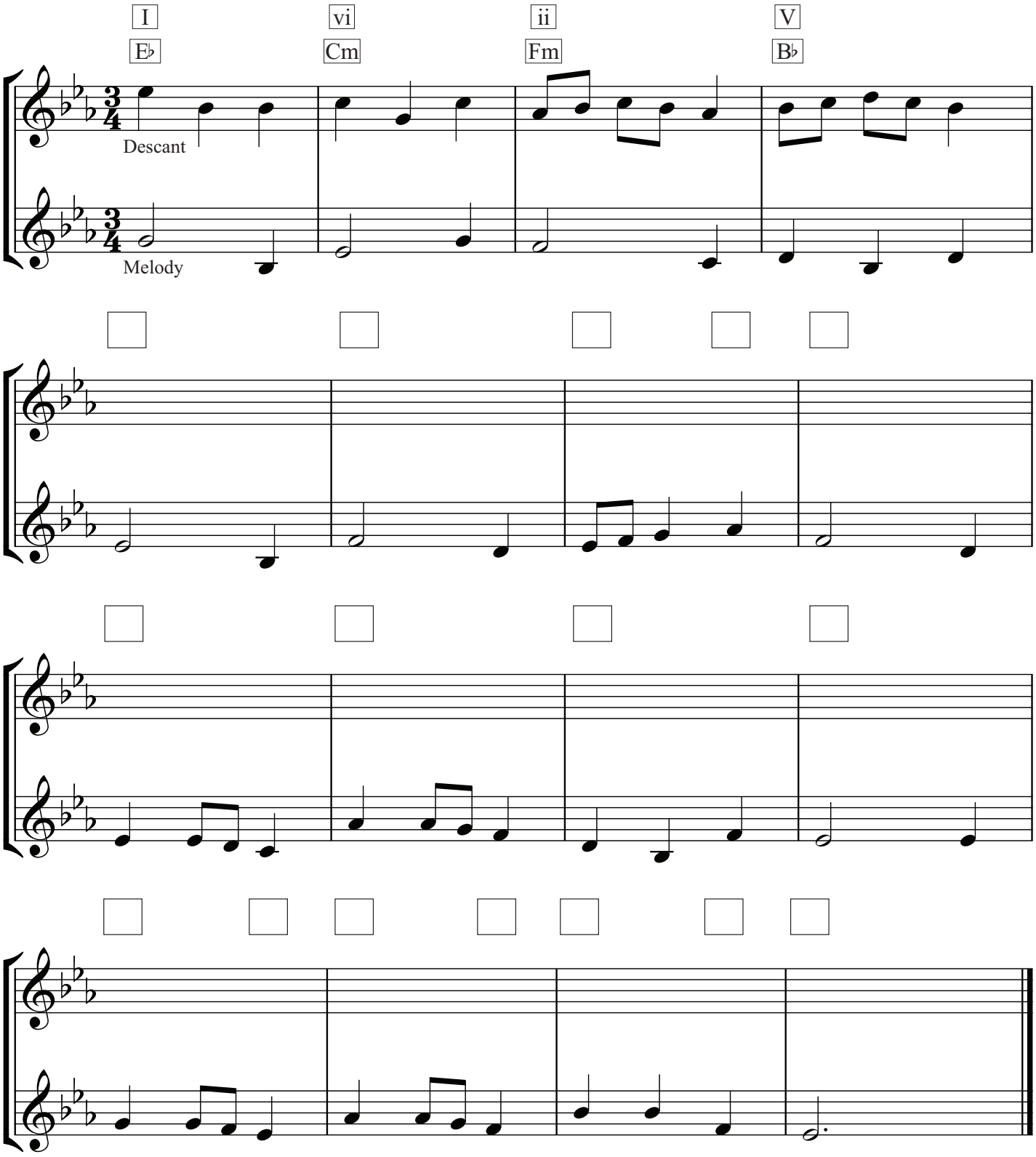
• Study the piece of music below.

• Insert suitable chord indications in the boxes provided.

• Continue the descant part in the given style to complete the piece.

• Do *not* use the same chord *in the same position* in adjacent boxes.

• You may use either chord symbols or Roman numerals, but not both.



(60)

ROUGH WORK

ROUGH WORK

ROUGH WORK

ROUGH WORK

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Coimisiún na Scrúduithe Stáit
State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2016

WRITE YOUR EXAMINATION NUMBER HERE ☛

MUSIC – HIGHER LEVEL
LISTENING – ELECTIVE (100 marks)
THURSDAY 23 JUNE – AFTERNOON 5.00–5.45

CENTRE STAMP

FOR THE EXAMINER

Total marks

Q.	MARK			
1–4				
TOTAL				
GRADE				

INSTRUCTIONS TO CANDIDATES

- *Write your examination number in the box above.*
- *Answer the questions in the spaces provided in this answer book.*
- *The Superintendent will collect your prepared audio recording for this elective.*

Answer ALL questions.

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

_ _

_ _

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) Give an account of 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.

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Coimisiún na Scrúduithe Stáit

State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2016

WRITE YOUR EXAMINATION NUMBER HERE ☛

MUSIC – HIGHER LEVEL

LISTENING – CORE (100 marks)

THURSDAY 23 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.*
- ❒ *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.*
- ❒ *You may not make any comment, tap, hum or sing during this examination.*

Q. 1 Three excerpts from the third movement of *Piano Concerto in A Major, K488* by Mozart.

- There is a twenty second gap between each playing of the music in this question.
- Answer the questions on each excerpt.

Excerpt 1. The full 16-bar excerpt, played TWICE.

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

The tempo is

❒ allegro ❒ allegro assai ❒ adagio

Bars 1–8 played THREE times.

(ii) Identify ONE feature of the melody in this excerpt. _

(iii) Describe ONE feature of the accompaniment in this excerpt. _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

_ _

(iv) The excerpt ends with

❒ a rising arpeggio ❒ a rising scale ❒ repeated notes

Bars 9–16 played THREE times.

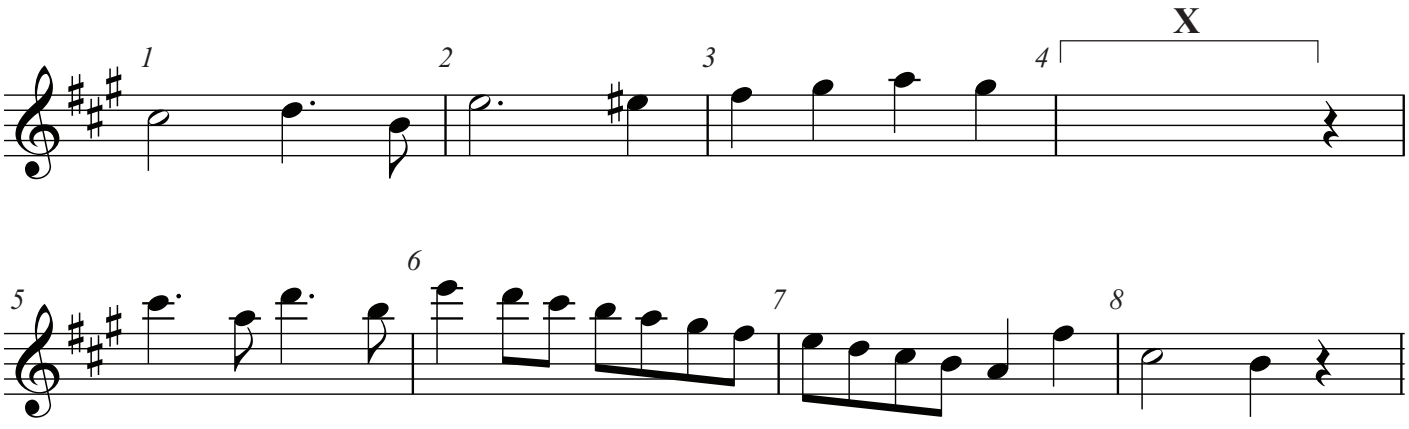
(v) Describe ONE way in which the music of bars 9–16 differs from the music of bars 1–8.

_ _

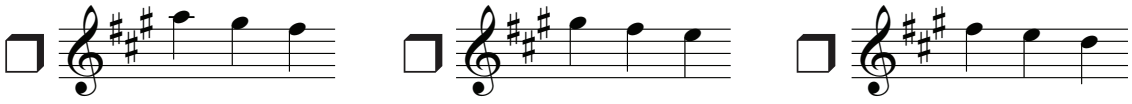
_ _

(vi) Name the cadence heard at the end of the excerpt. _

Excerpt 2, played THREE times. An outline score of bars 1–8 of the music in this excerpt is printed below.



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



(ii) From bar 9, the melody is repeated by

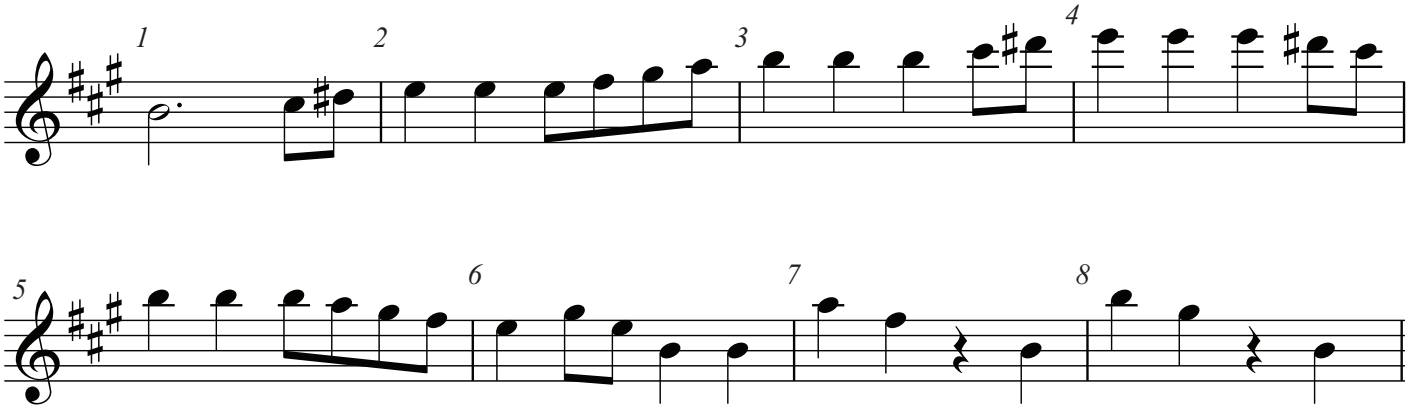
❒ flute ❒ clarinets ❒ bassoons

(iii) Describe ONE feature of the piano music from bar 9 in this excerpt.

_ _

_ _

Excerpt 3, played THREE times. An outline score of bars 1–8 of the music in this excerpt is printed below.



(i) Identify ONE feature of the music played by the strings in bars 1–8 of this excerpt.

_ _

(ii) The music which immediately follows the music in this excerpt is the main theme/1st subject. It is played by:

❒ piano only ❒ piano with string accompaniment ❒ violins with orchestral accompaniment

(iii) Identify and describe the form of this movement.

❒ Sonata Form ❒ Ternary Form ❒ Sonata-rondo Form

Description: _

_ _

_ _

_ _

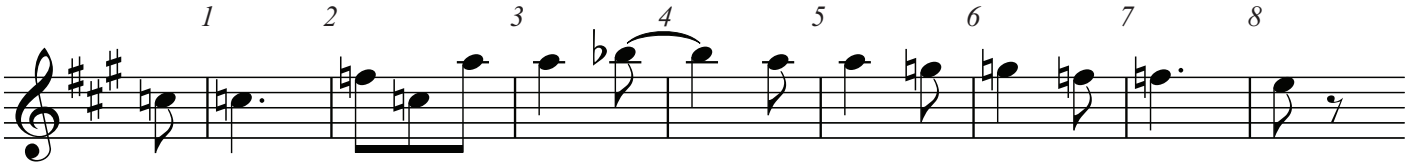
(25)

Q. 2 An excerpt from *Symphonie Fantastique* by Berlioz.

• There is a twenty second gap between each playing of the music in this question.

Bars 1–15 of the excerpt, played THREE times.

• An outline score of bars 1–8 of the excerpt is printed below.



(i) Name ONE instrument which plays the theme in this excerpt. _

(ii) In this excerpt, the theme is first heard in the key of ❒ A ❒ F ❒ C

It is repeated in the key of ❒ A ❒ F ❒ C

(iii) Describe ONE feature of the accompaniment in this excerpt.

_ _

_ _

The remainder of the excerpt, played THREE times.

(iv) The texture of the music in this excerpt is polyphonic. Give ONE reason to support this statement.

_ _

_ _

_ _

The full excerpt, ONCE only.

(v) What name did Berlioz give the theme heard in this excerpt? _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

How does he use this theme in the movements you have studied in *Symphonie Fantastique?*

_ _

_ _

_ _

_ _

(10)

Q. 3 An excerpt from *When I'm Sixty-four* 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 of the excerpt are printed below.

1. Send me a postcard, drop me a line stating point of view.
2. Indicate precisely what you mean to say
3. Yours sincerely wasting away.
4. Give me your answer, fill in a form, mine forever more.
5. Will you still need me, will you still feed me
6. When I'm sixty-four?

- Answer the following questions:

(i) Name the woodwind instrument heard in lines 1–3 of this excerpt. _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

Describe what it plays.

_ _

_ _

(ii) The bass line rhythm heard in lines 4–5 is

(iii) Identify TWO features of the vocal part as heard in this excerpt.

1. _

2. _

(iv) Identify the style of this song. _

(v) Describe TWO differences between the music in this verse and the music in verse 1 in *When I'm Sixty-four*.

1st difference. _

_ _

2nd difference. _

_ _

(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) The theme heard in this excerpt is

❒ Dies Irae ❒ Danse Macabre (Totentanz) ❒ The Main Melody

(ii) Name THREE percussion instruments playing in this excerpt.

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

(iii) Describe ONE feature of the piano music in this excerpt.

_ _

(iv) Name a compositional technique used in this excerpt. _

Describe how this technique is used in this excerpt.

_ _

_ _

_ _

(v) How does this statement of the theme differ from the first time it is heard in *Seachanges with Danse Macabre*? Give TWO differences in your answer.

1st difference. _

_ _

2nd difference. _

_ _

(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) Identify the instrument playing the melody in this excerpt. ________________________

Excerpt 2

A verse from *Galway Bay.*

(i) Using letters, write down the form of the verse. ________________________________

(ii) The melody heard in this excerpt features

❒ repeated last note ❒ minor tonality ❒ a sequence

(iii) This song is a ballad. Give TWO reasons to support this statement. In your answer, make reference to the music heard in this excerpt.

1. ____

____

2. ____

____

Excerpt 3

(i) Name the instrument playing the melody in this excerpt. ________________________

(ii) Other than instrument, identify ONE traditional feature of the music heard in this excerpt.

____

(iii) Describe TWO non-traditional features of the music heard in this excerpt.

1. ____

____

2. ____

____

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

(i) Discuss the Irish song tradition. In your answer make reference to four different types of Irish songs.

or

(ii) Give an account of Irish dance music. In your answer refer to structure, rhythm and three different types of dance.

or

(iii) Seán Ó Riada has combined traditional Irish music with other styles in his compositions. Discuss.

or

(iv) Discuss ornamentation in Irish traditional instrumental music.

Please indicate your choice of question (i) ❒ (ii) ❒ (iii) ❒ (iv) ❒

(25)

Q. 6 Aural Skills. This question is based on excerpts of music taken from *Danse Macabre* by Saint-Saens.

- There is a twenty second gap between each playing of the music in this question.
- Answer the questions on each excerpt.

Excerpt 1, played FOUR times.

(i) Name the instrument which plays the melody. _____________________

(ii) The time signature of this music is $\frac{3}{4}$. The melody begins on the

❒ 1st beat of the bar ❒ 2nd beat of the bar ❒ 3rd beat of the bar

(iii) Identify ONE feature of the accompaniment. ____________________

(iv) At the end of this excerpt the music

❒ modulates to a major key ❒ modulates to a minor key ❒ does not change key

Excerpt 2, played THREE times.

Describe TWO ways in which the music heard in this excerpt differs from the music heard in excerpt 1.

1. ____

____

2. ____

____

Excerpt 3, played THREE times.

Describe the texture of the music heard in this excerpt.

_ _

_ _

_ _

Excerpt 4, played THREE times.

Describe TWO ways in which Saint-Saens conveys a feeling of death in the music heard in this excerpt.

1. _

_ _

_ _

2. _

_ _

_ _

(20)

You have four 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 2016
LEAVING CERTIFICATE EXAMINATION 2016

MUSIC : HIGHER LEVEL
CEOL : ARDLEIBHÉAL

UNPREPARED TESTS and UNSEEN SCORE
TRIALACHA gan ULLMHÚ agus SCÓR ANAITHNID

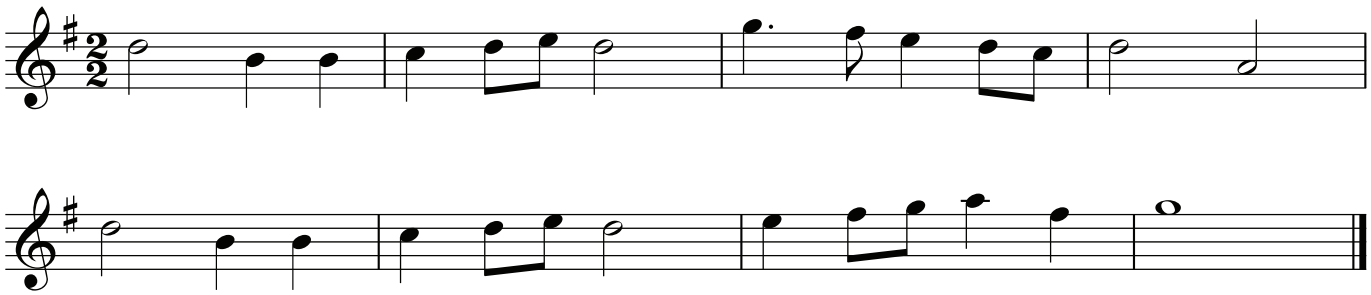
UNPREPARED TESTS		TRIALACHA gan ULLMHÚ	
• Aural Memory: Rhythm	2	• Cluaschuimhne: Rithim	2
• Aural memory: Melody	5	• Cluaschuimhne: Séis	5
• Sight reading	8	• Amharcléamh	8
• Improvisation	28	• Tobchumadh	28
CONDUCTING		**STIÚRADH**	
• Unseen score	30	Scór Anaithnid	30

Faoi Rún Daingean / Strictly Confidential

CLUASTRIALACHA CUIMHNE (AL) AURAL MEMORY TESTS (HL)

RITHIM / RHYTHM

1.



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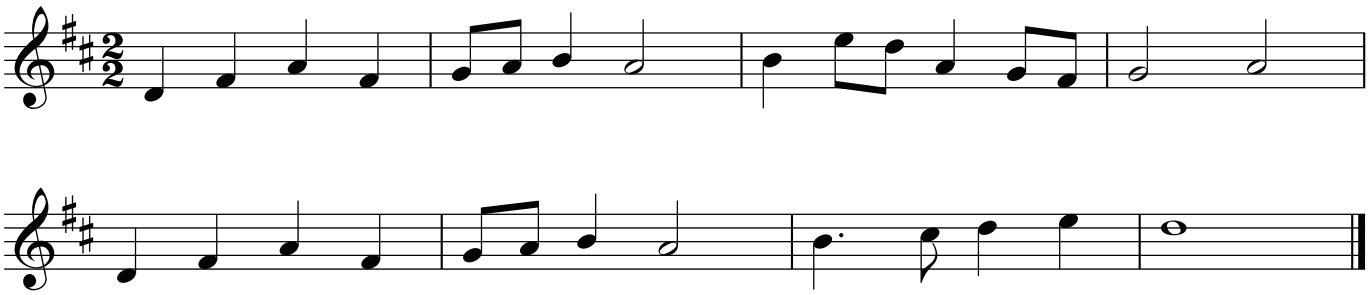

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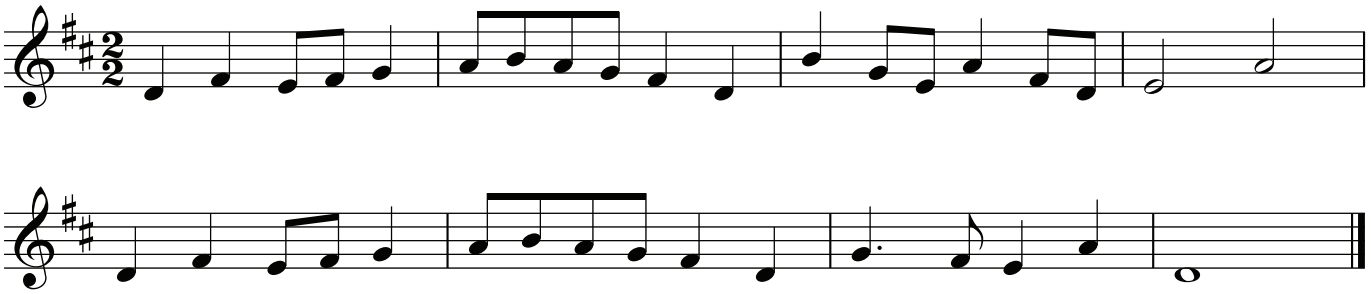

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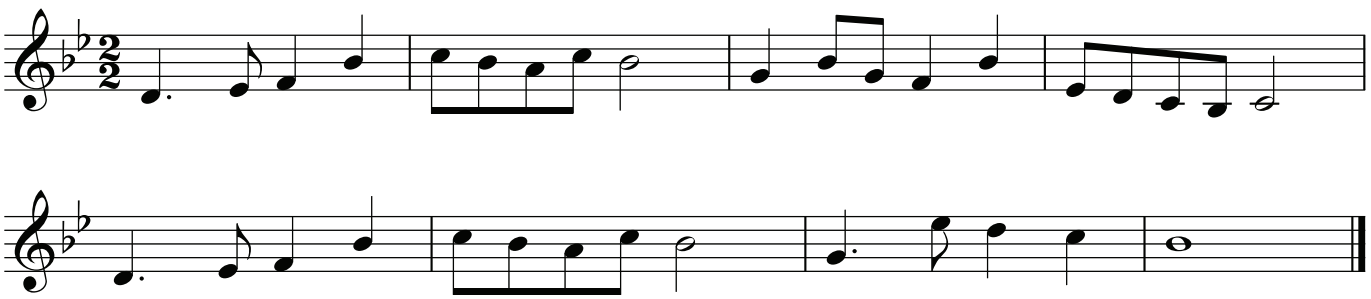
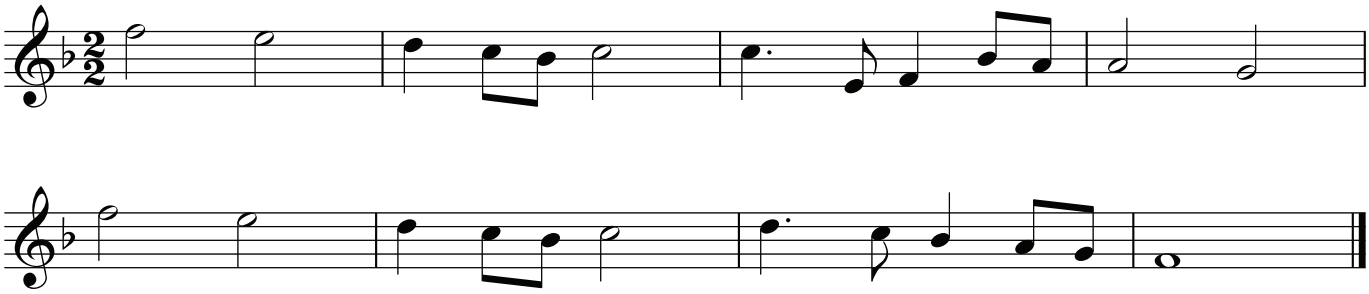


5.



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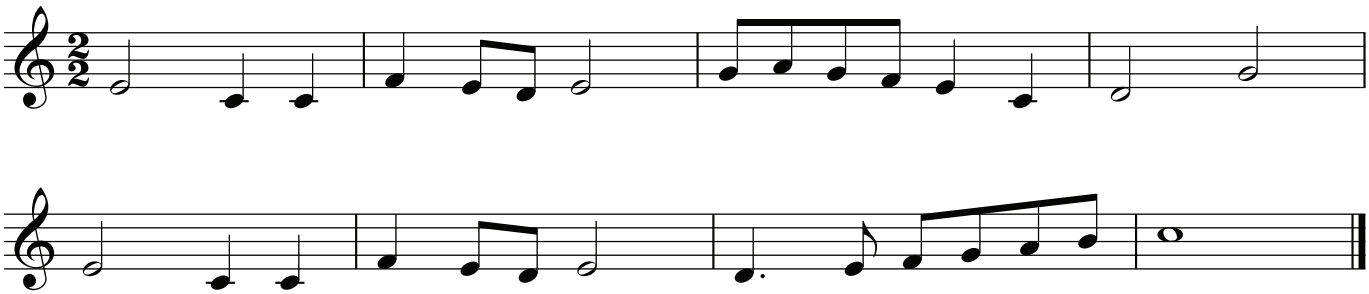

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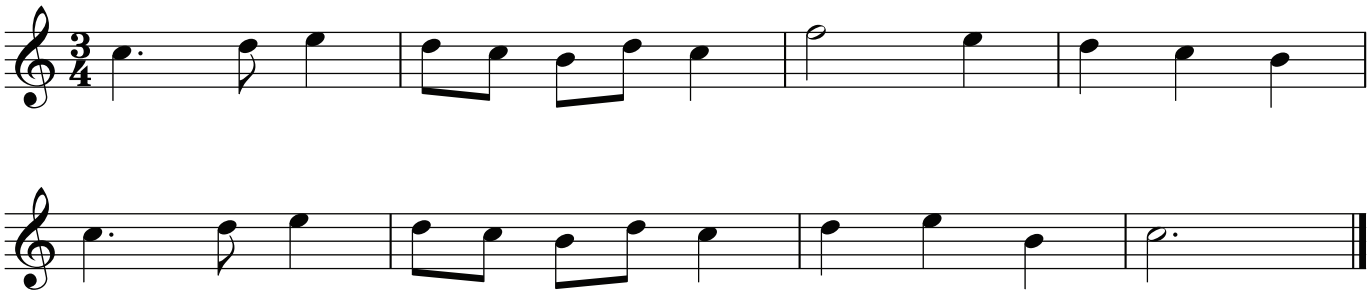
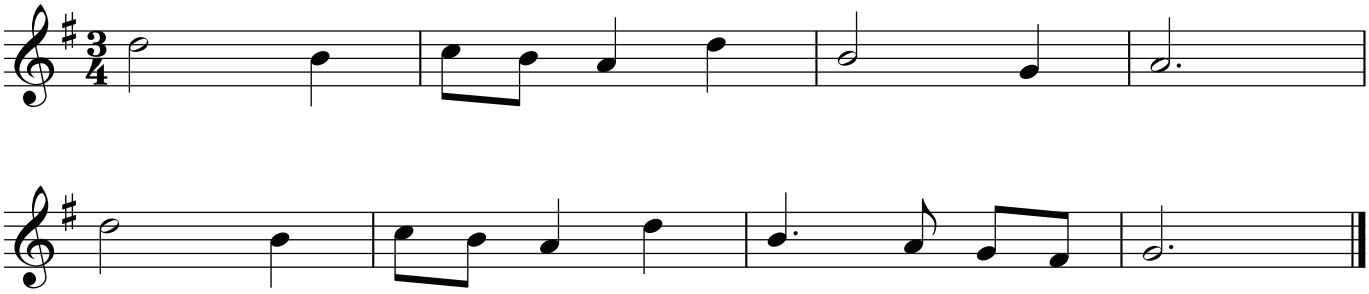


8.



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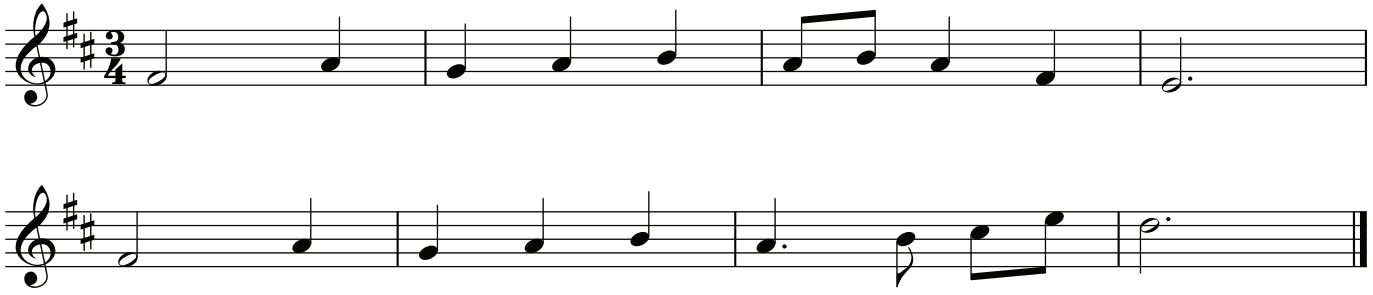

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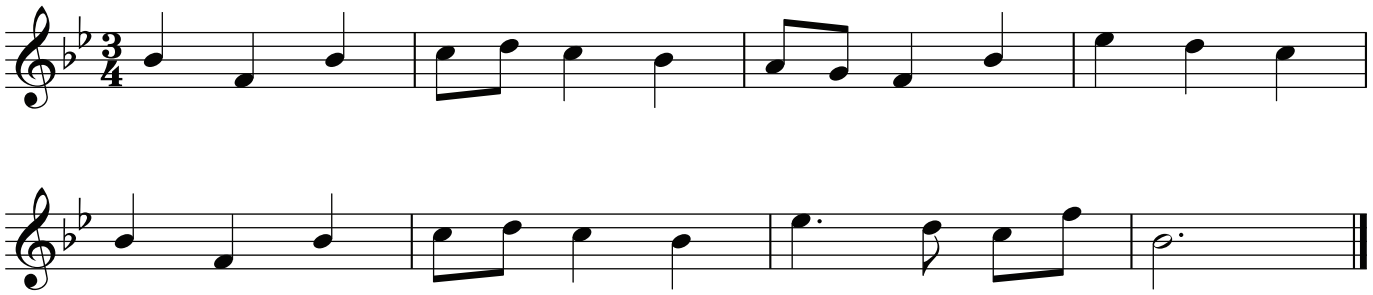

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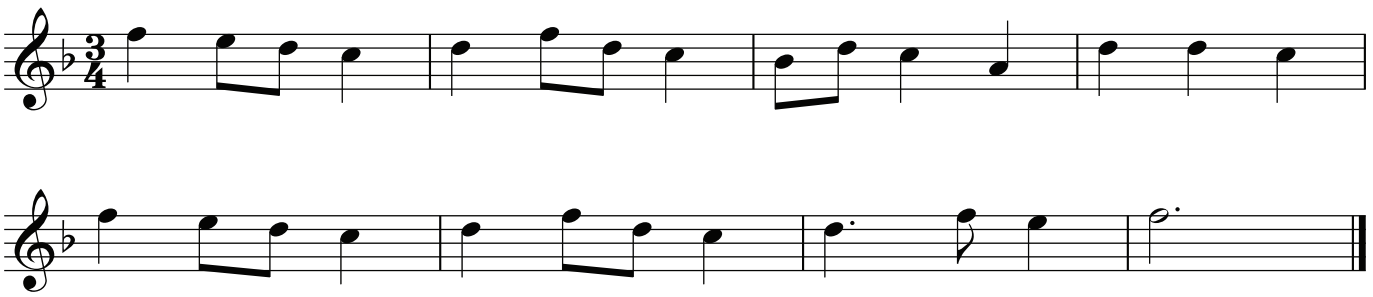

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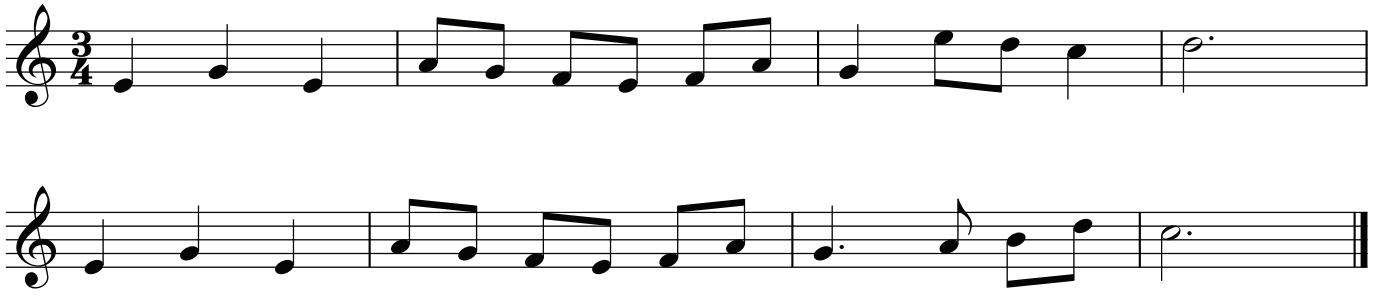
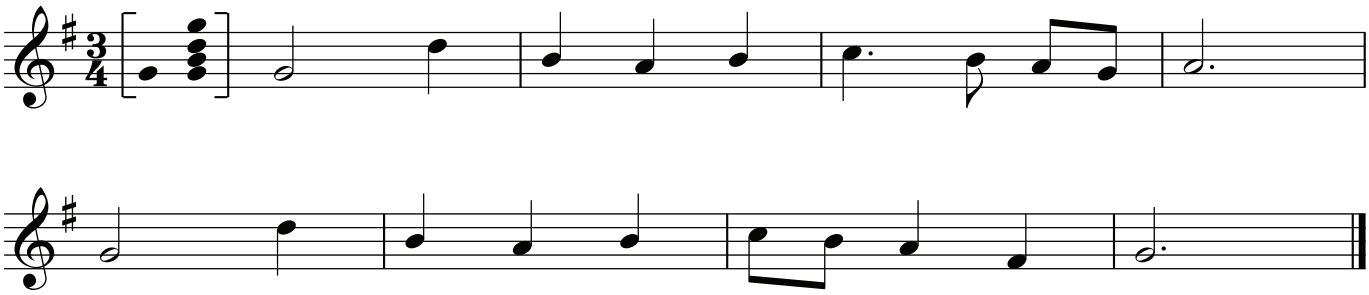


CLUASTRIALACHA CUIMHNE (AL) AURAL MEMORY TESTS (HL)

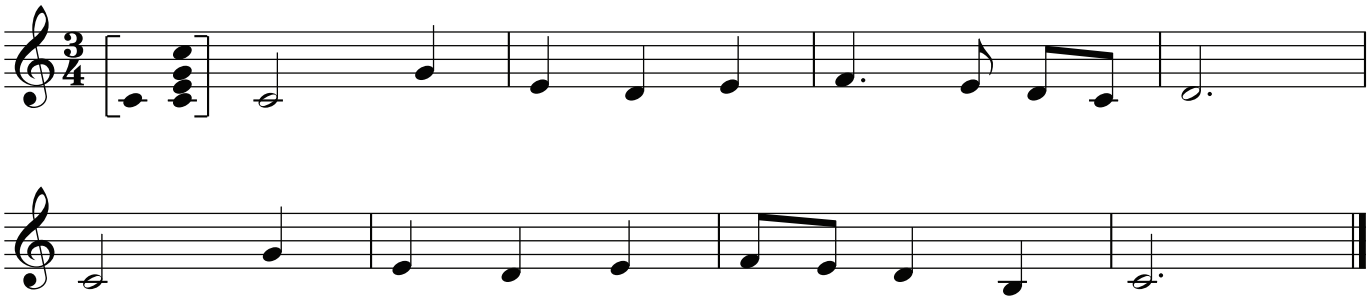
MELODY / SÉIS

1.

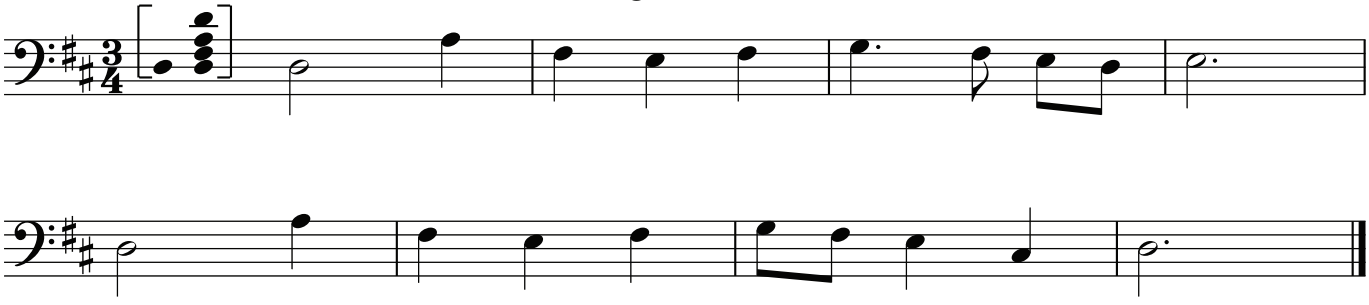
High Register / Ardréim



Medium Register / Meánréim

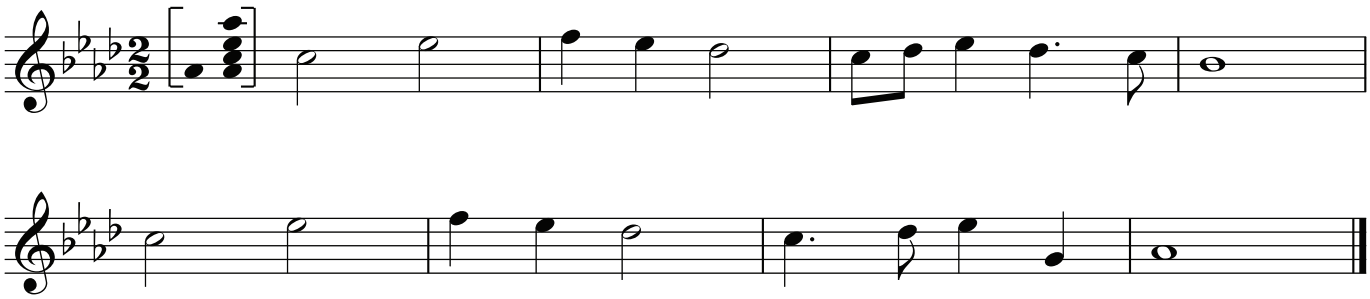


Low Register / Ísealréim

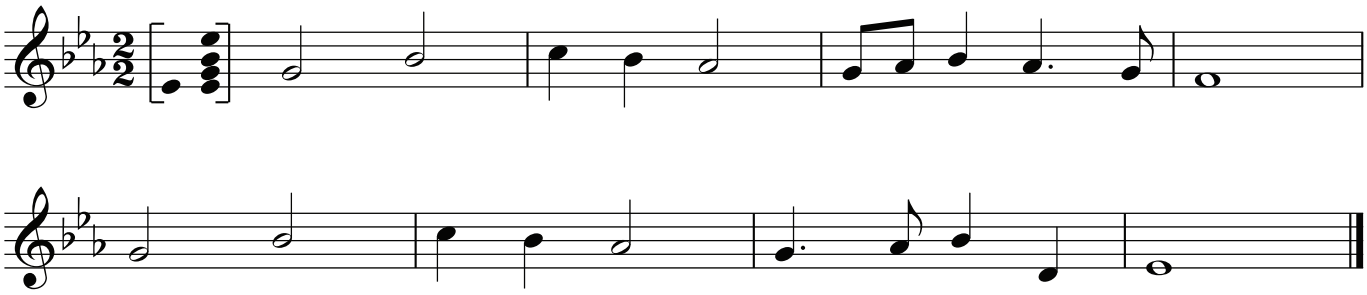


2.

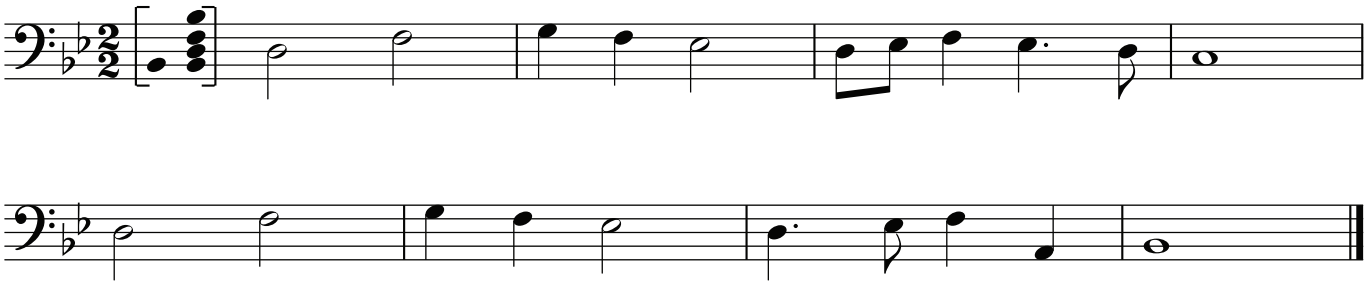
High Register / Ardréim



Medium Register / Meánréim

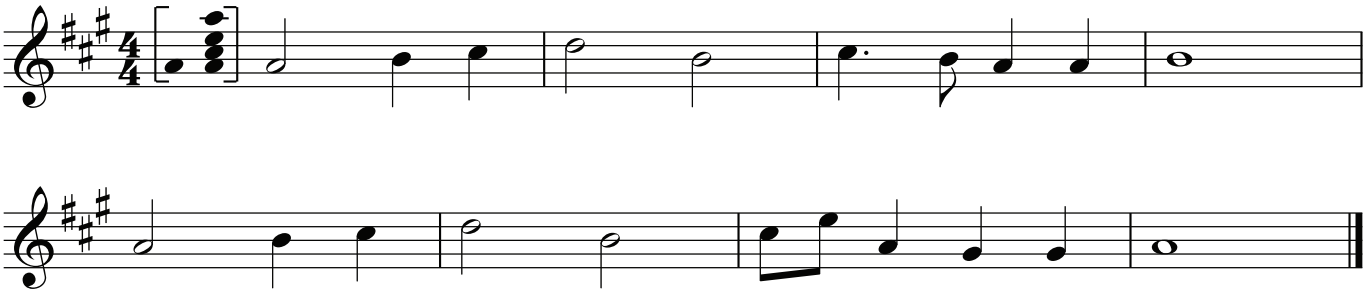


Low Register / Ísealréim

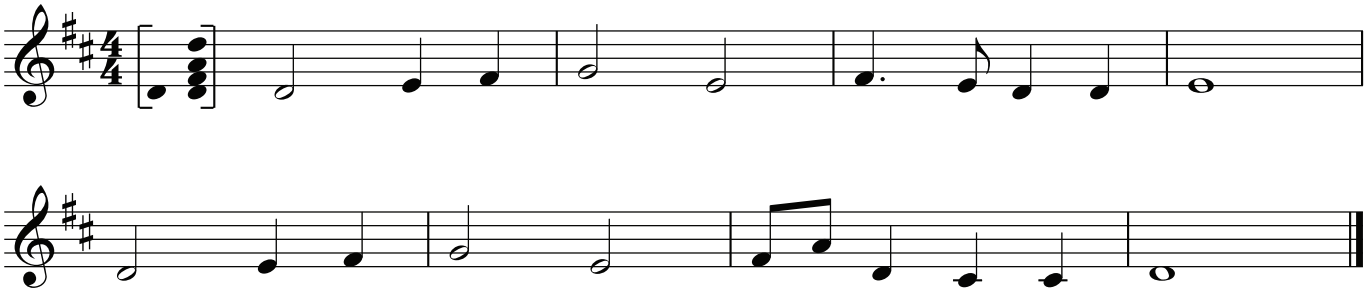


3.

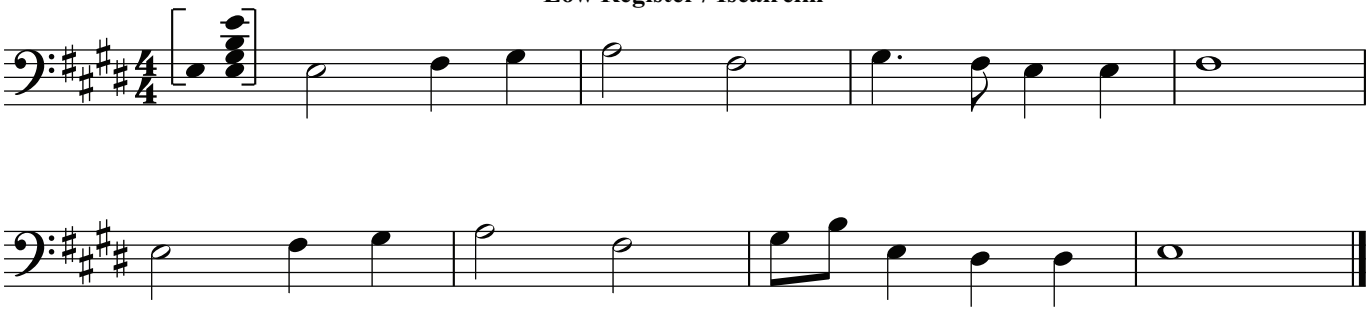
High Register / Ardréim



Medium Register / Meánréim

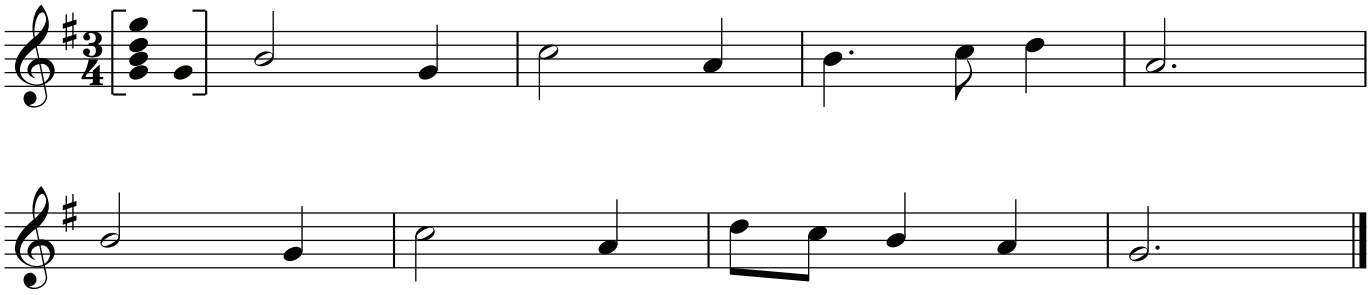


Low Register / Ísealréim

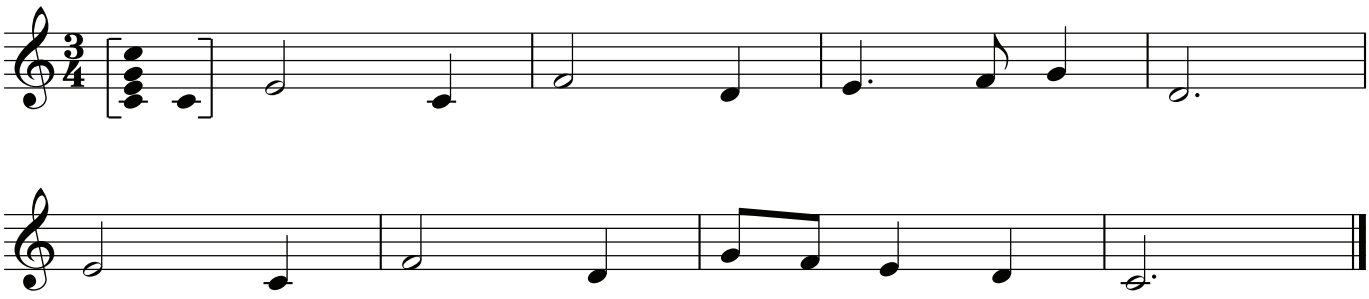


4.

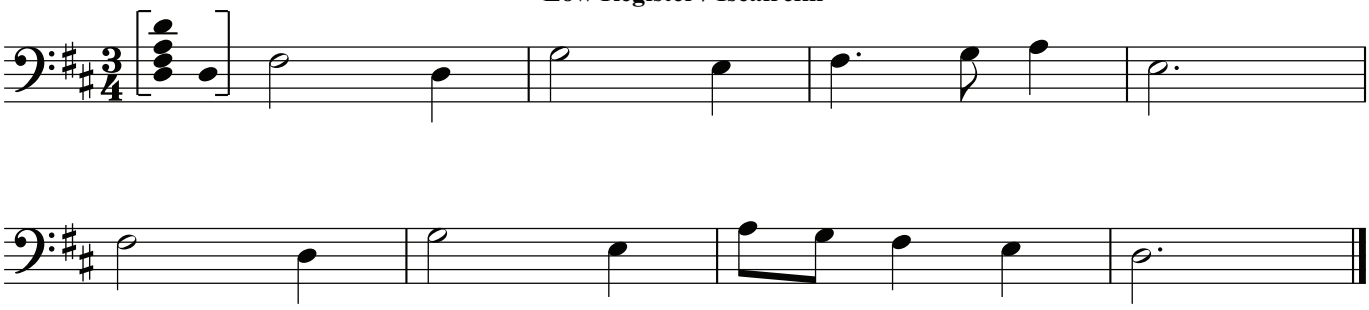
High Register / Ardréim



Medium Register / Meánréim



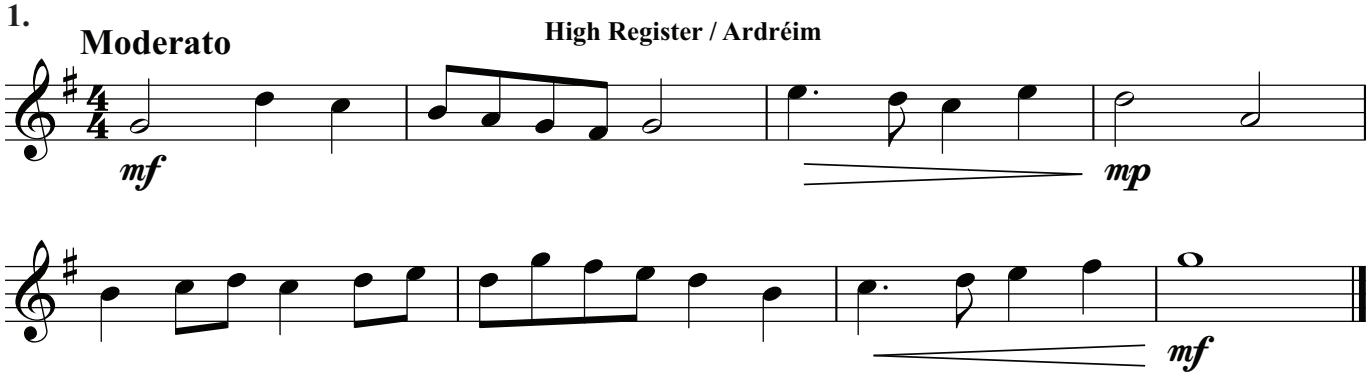
Low Register / Ísealréim



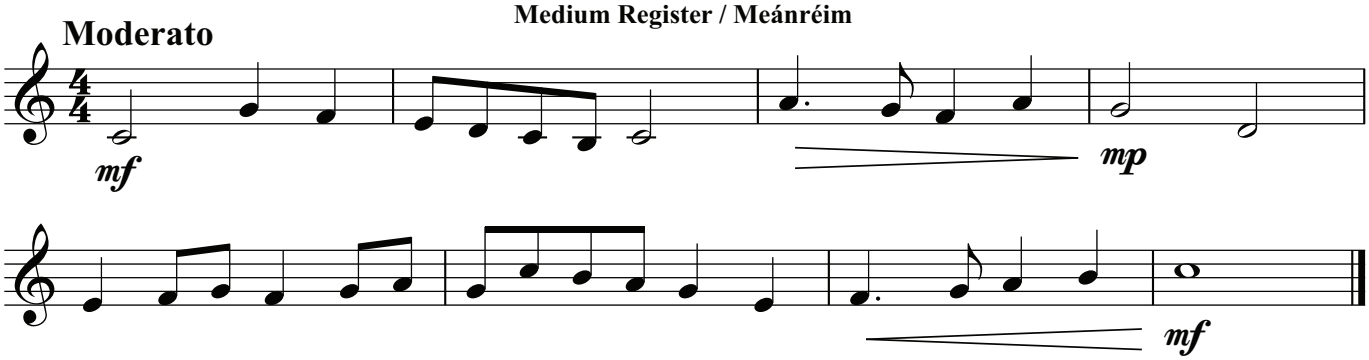
AMHARCTHRIALACHA (AL) SIGHT TESTS (HL)

1.

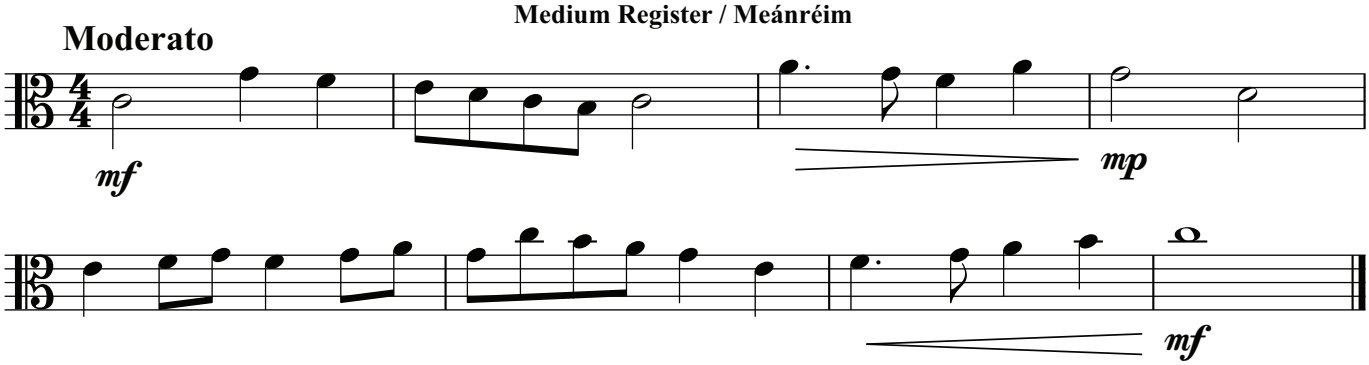
High Register / Ardréim



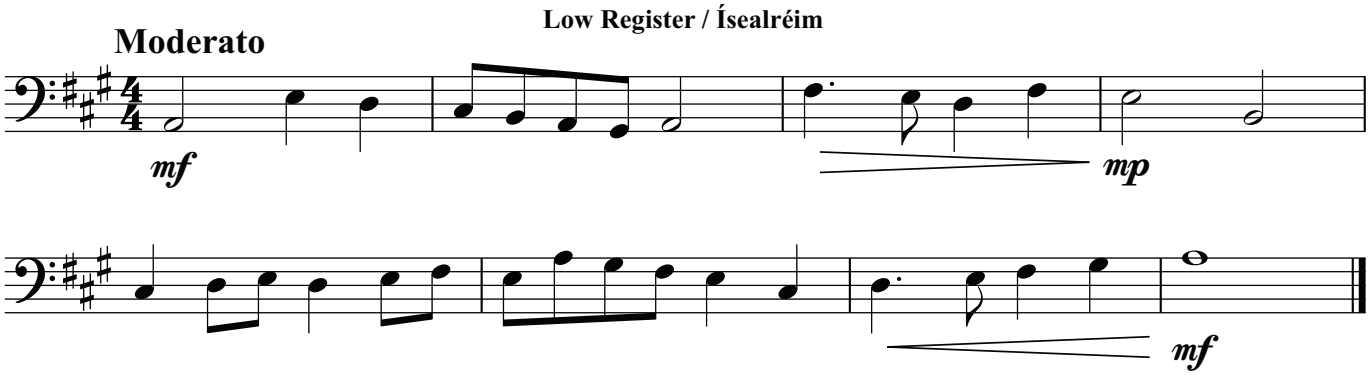
Medium Register / Meánréim



Medium Register / Meánréim

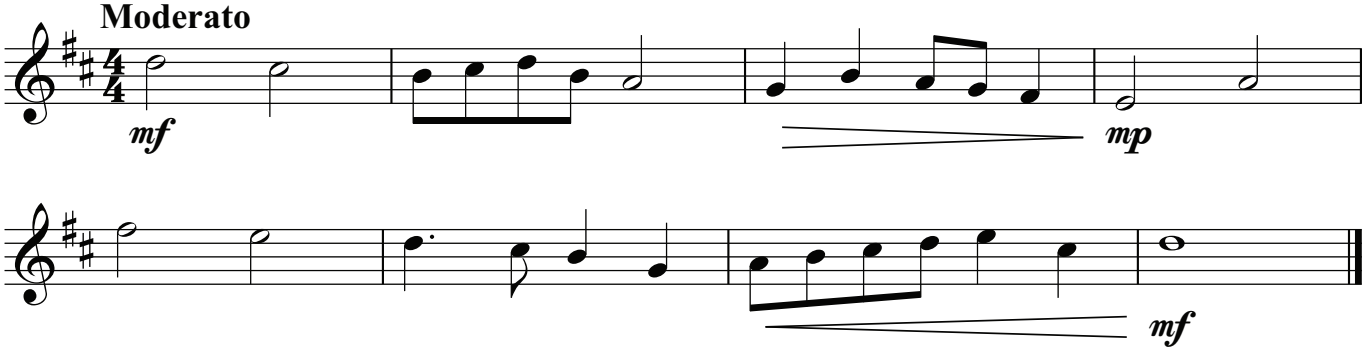


Low Register / Ísealréim

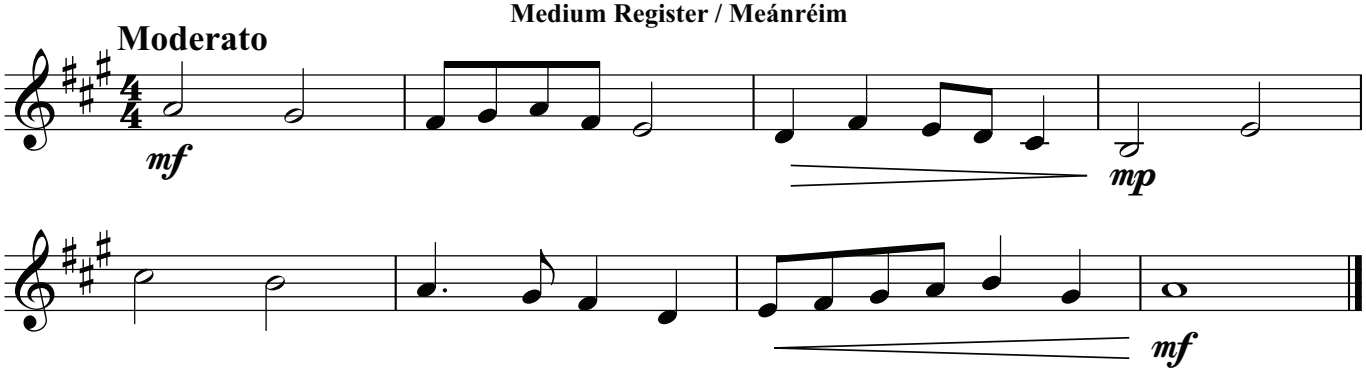


2.

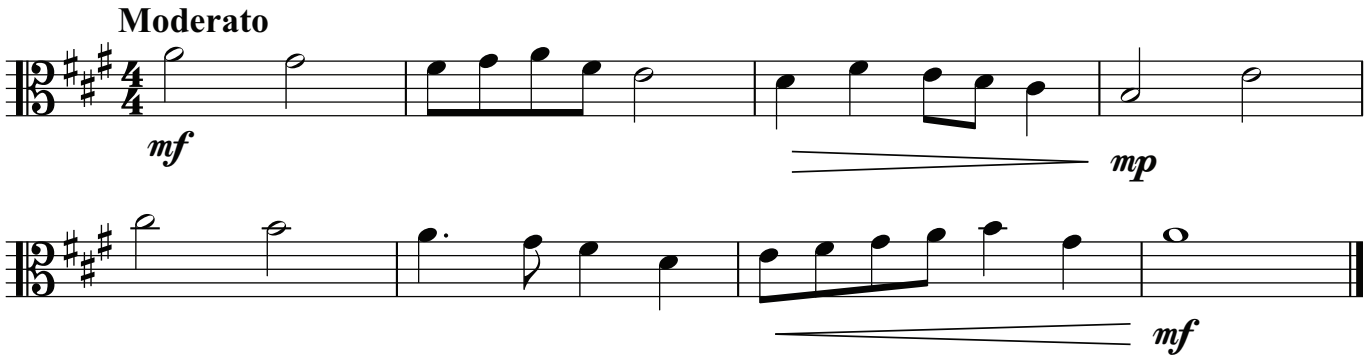
High Register / Ardréim



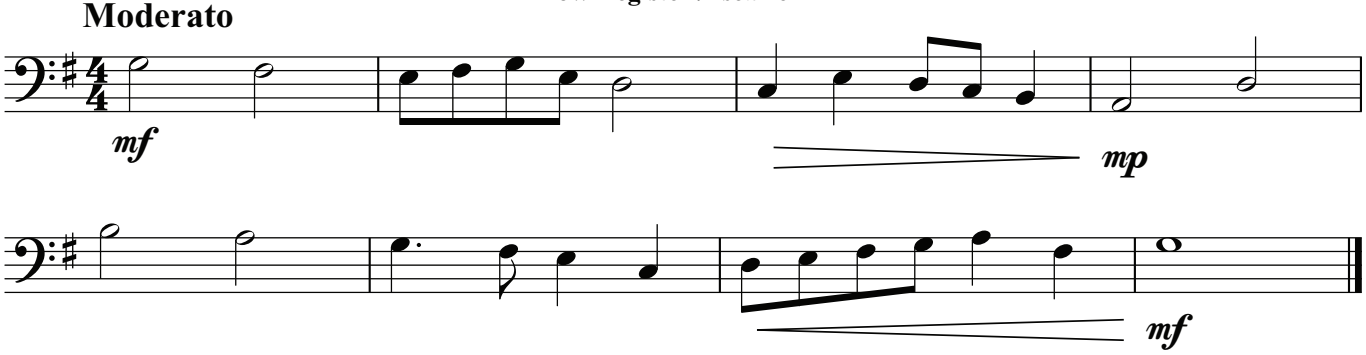
Medium Register / Meánréim



Medium Register / Meánréim

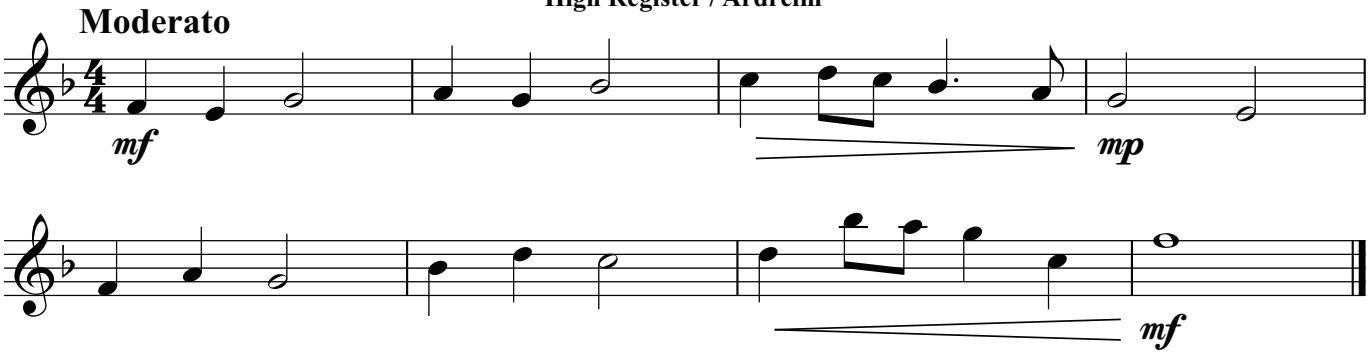


Low Register / Ísealréim

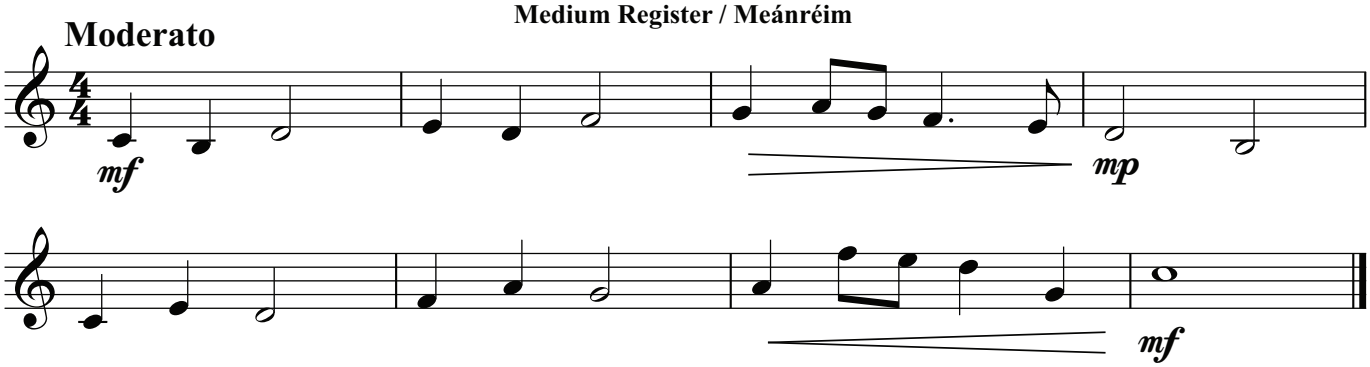


3.

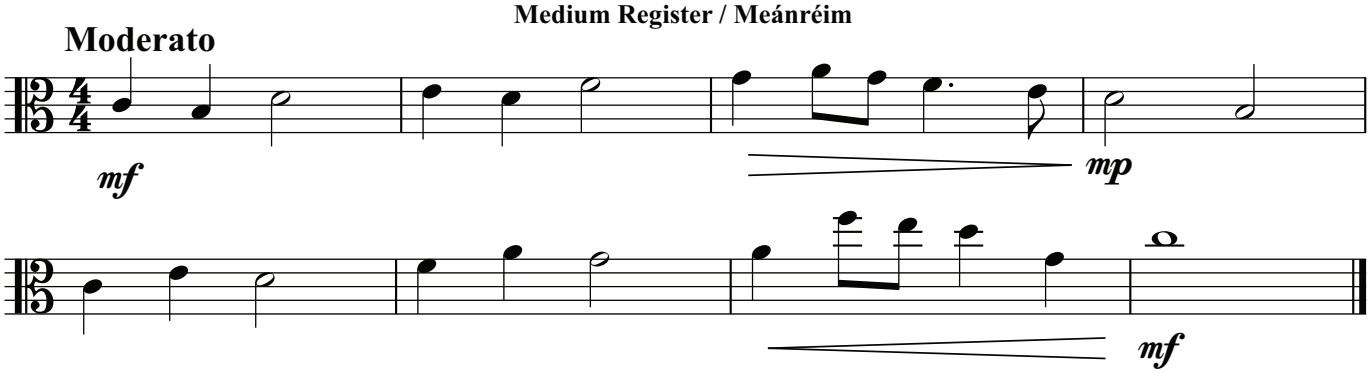
High Register / Ardréim



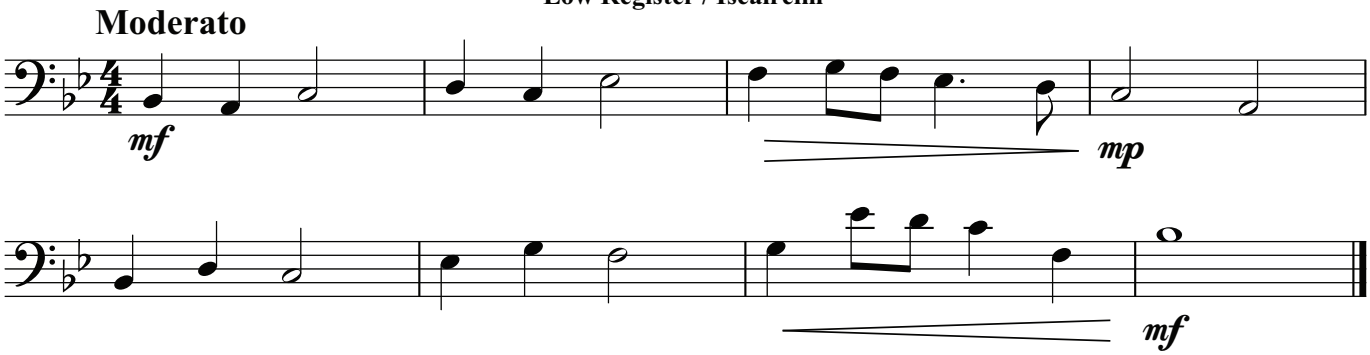
Medium Register / Meánréim



Medium Register / Meánréim

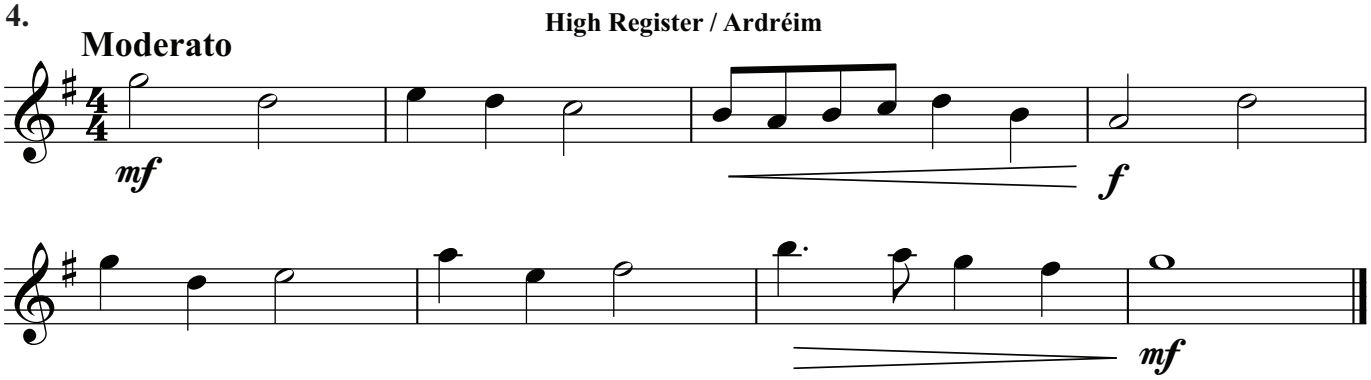


Low Register / Ísealréim

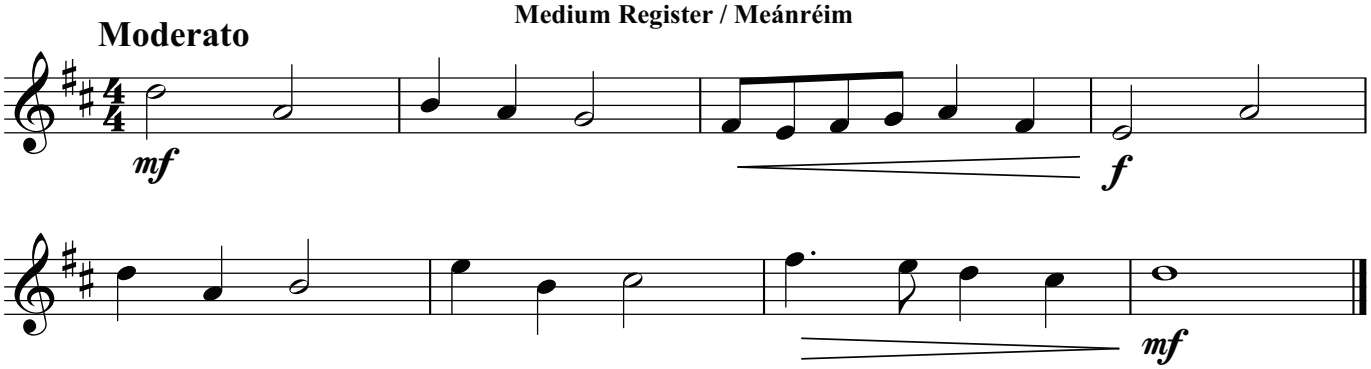


4.

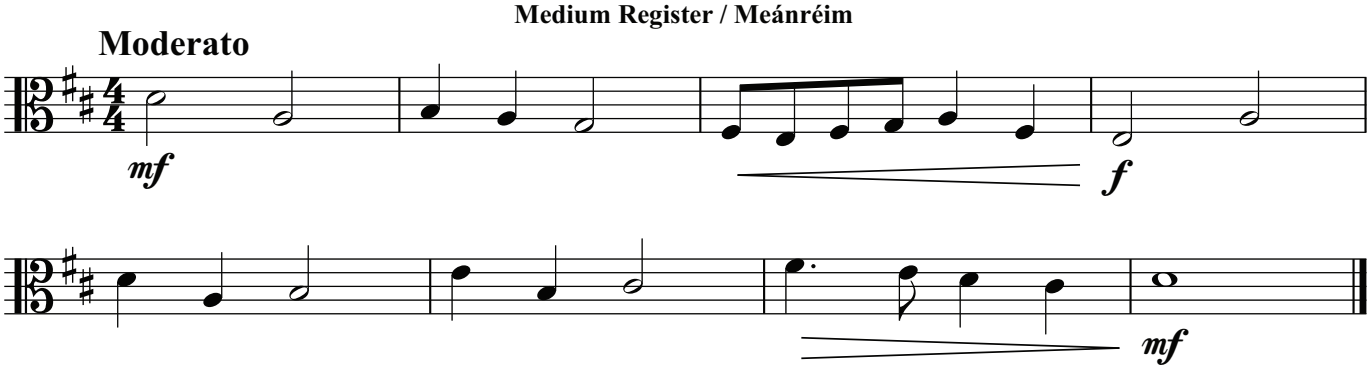
High Register / Ardréim



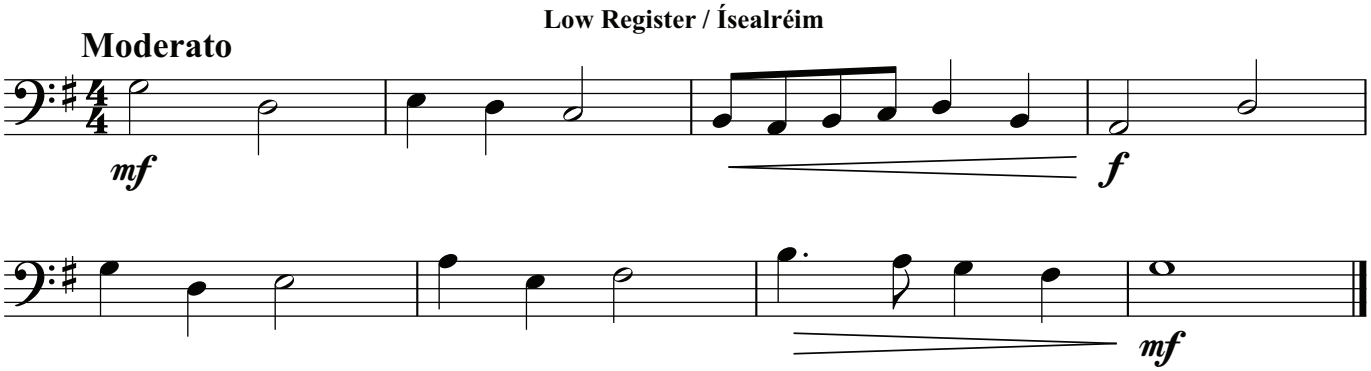
Medium Register / Meánréim



Medium Register / Meánréim

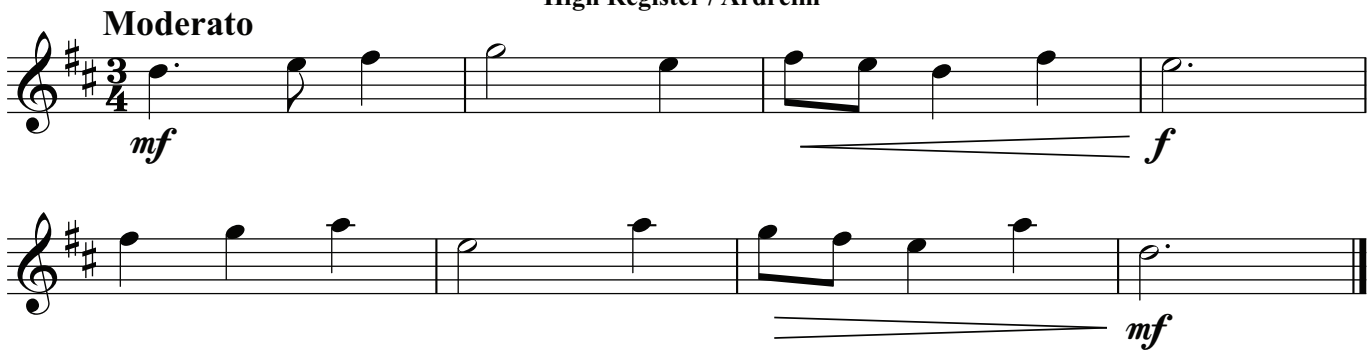


Low Register / Ísealréim

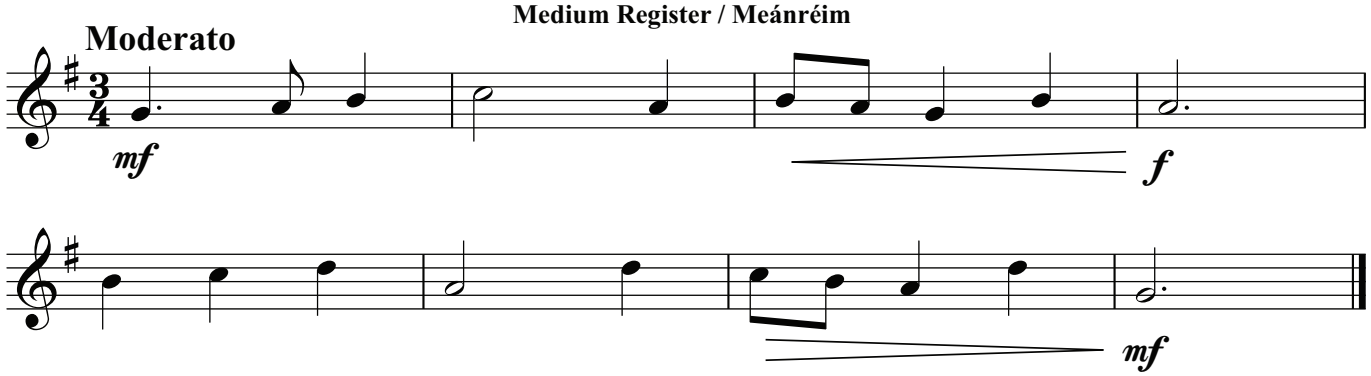


5.

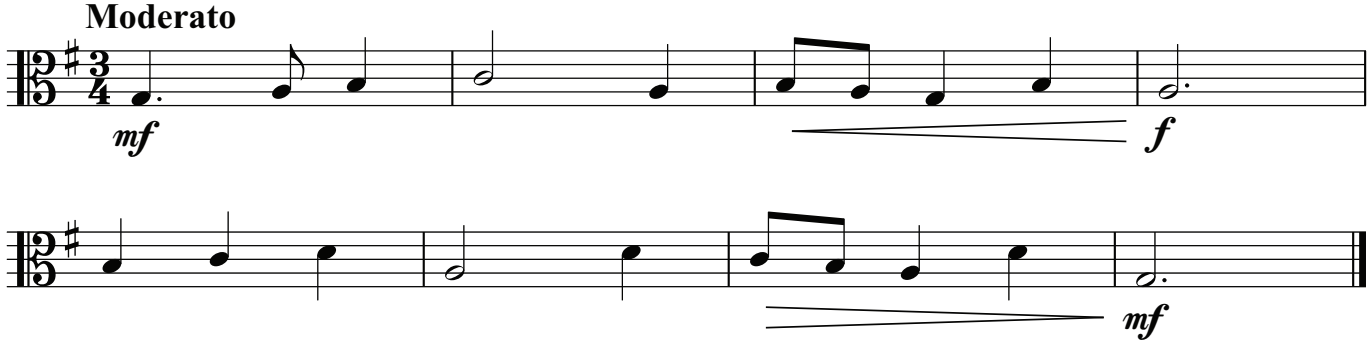
High Register / Ardréim



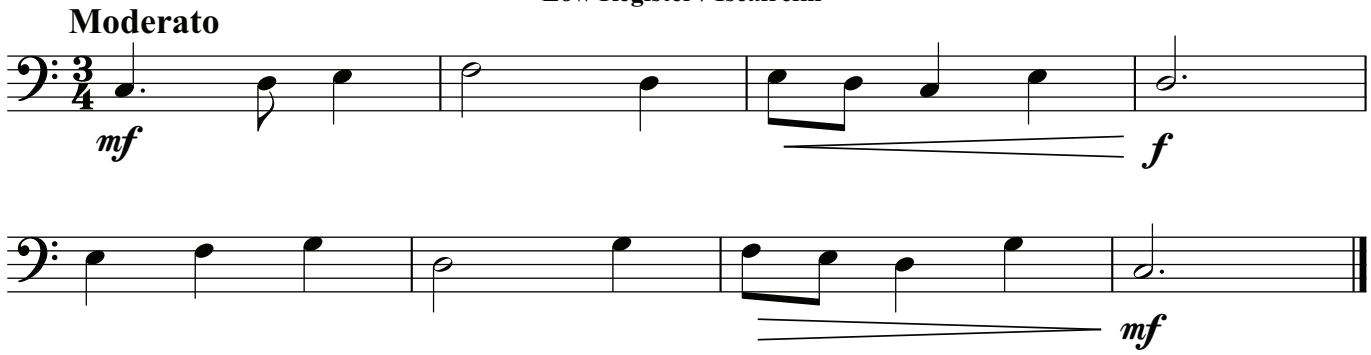
Medium Register / Meánréim



Medium Register / Meánréim

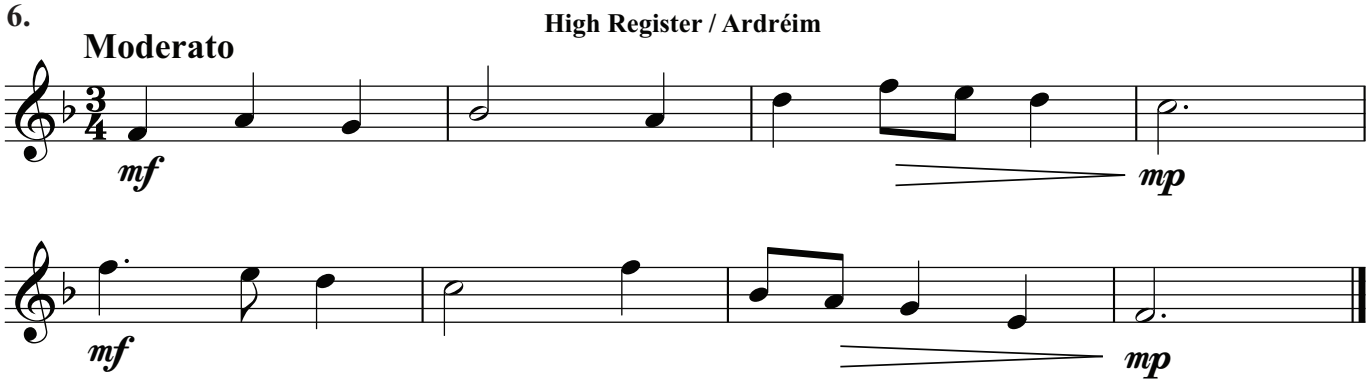


Low Register / Ísealréim

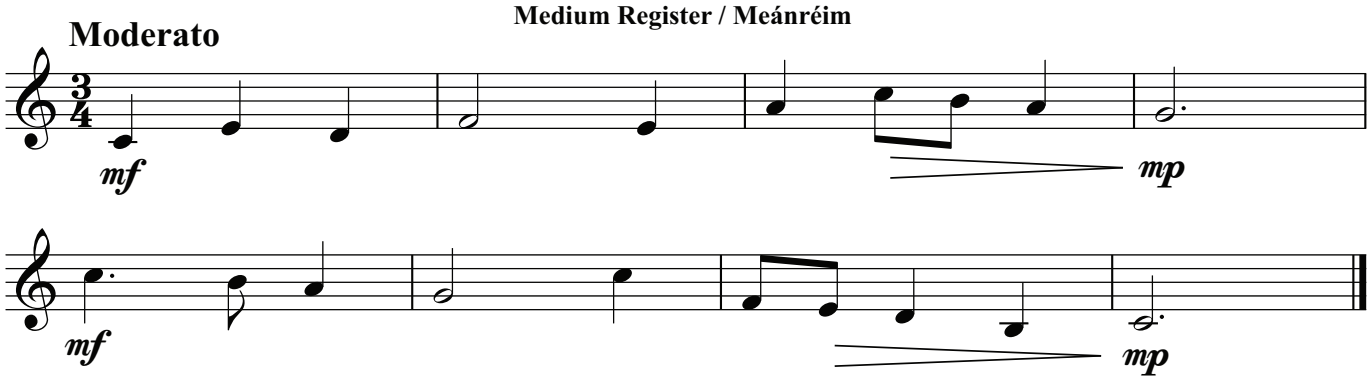


6.

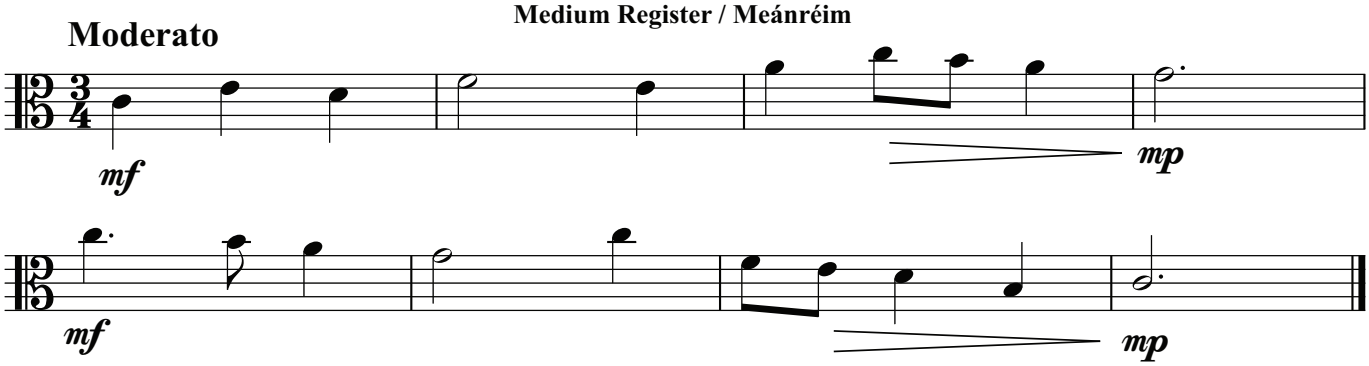
High Register / Ardréim



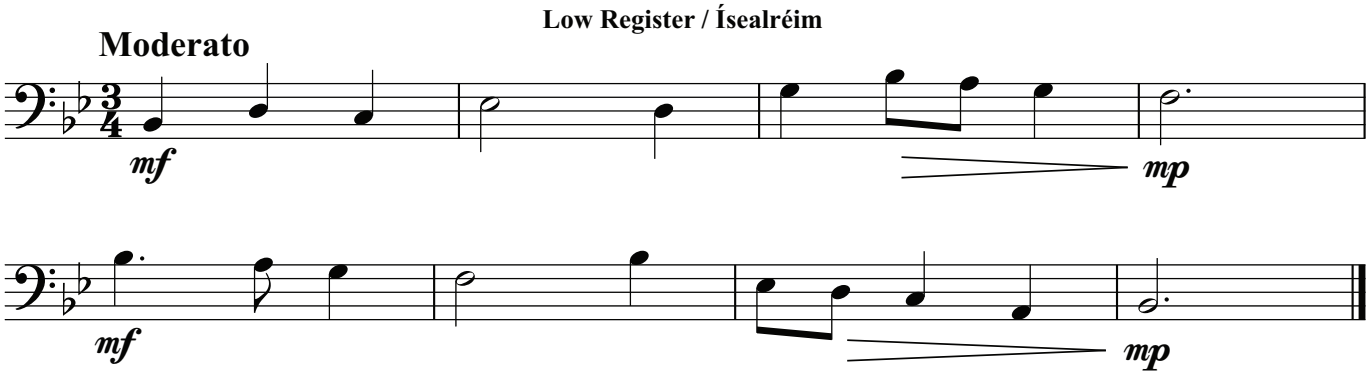
Medium Register / Meánréim



Medium Register / Meánréim



Low Register / Ísealréim

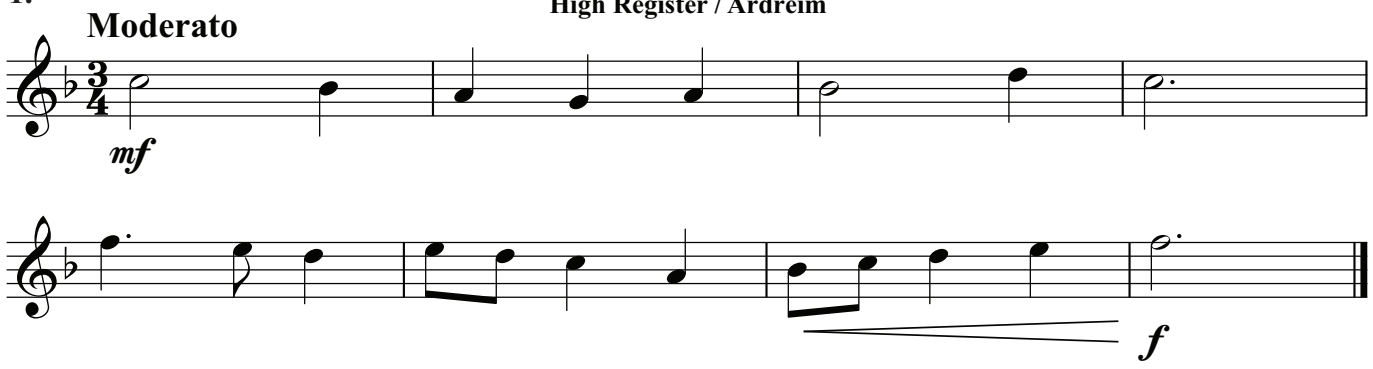


AMHARCTHRIALACHA (AL) SIGHT TESTS (HL)

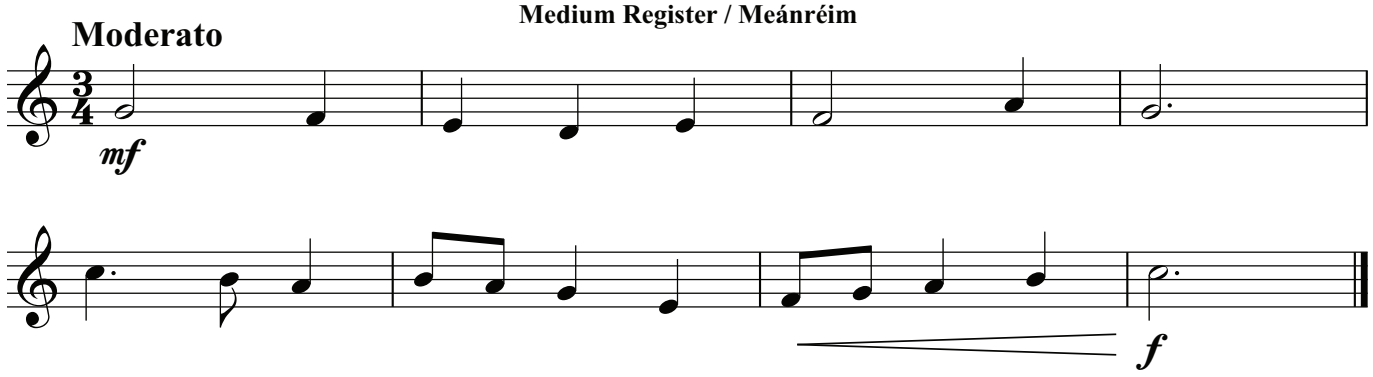
VOICE / GUTH

1.

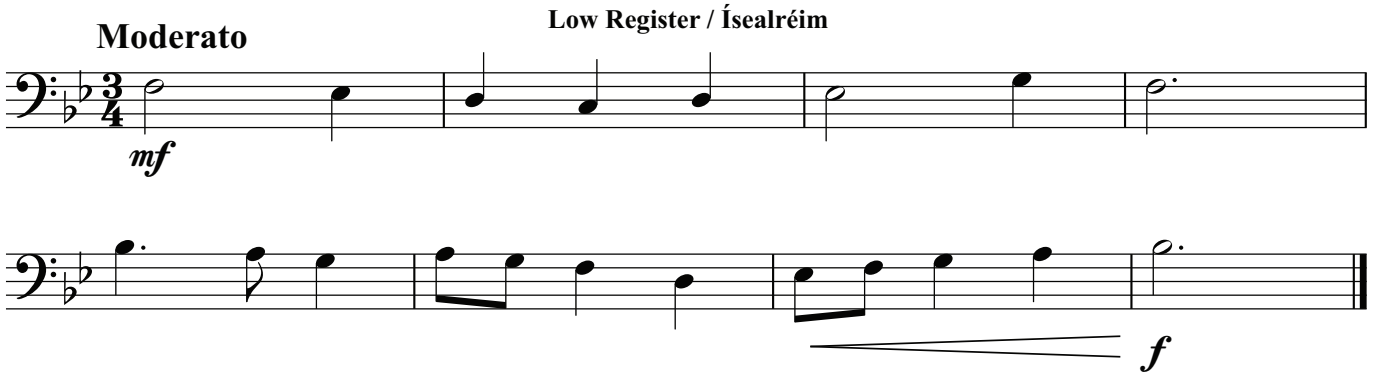
High Register / Ardréim



Medium Register / Meánréim

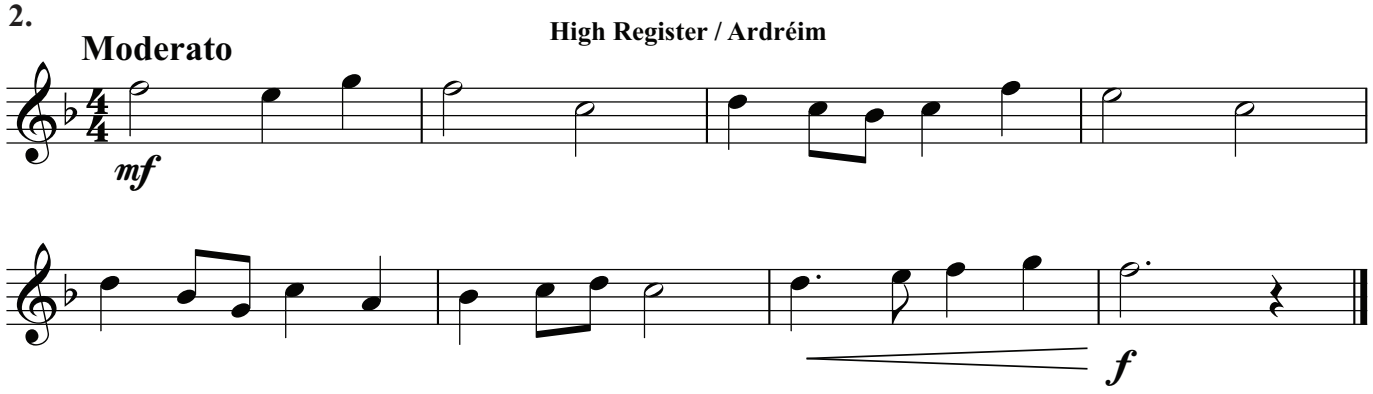


Low Register / Ísealréim

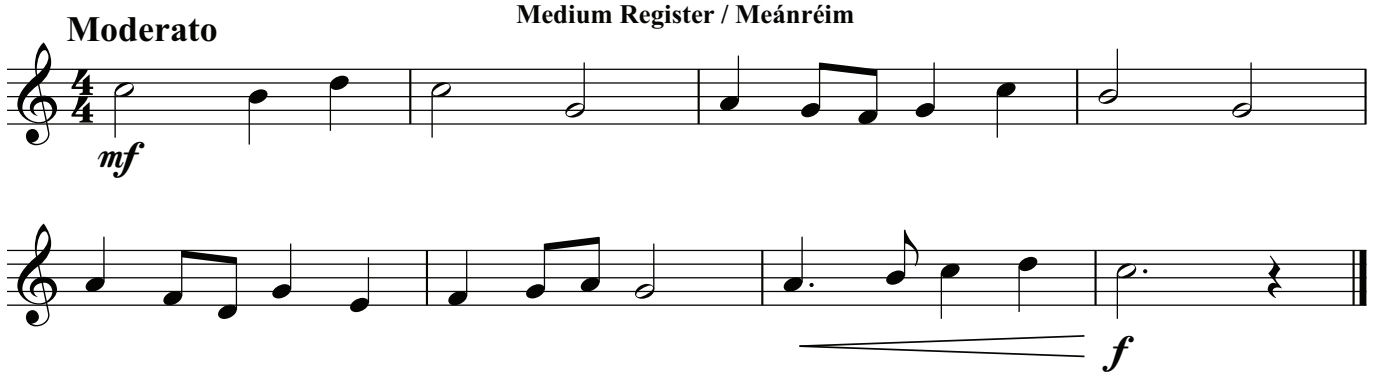


2.

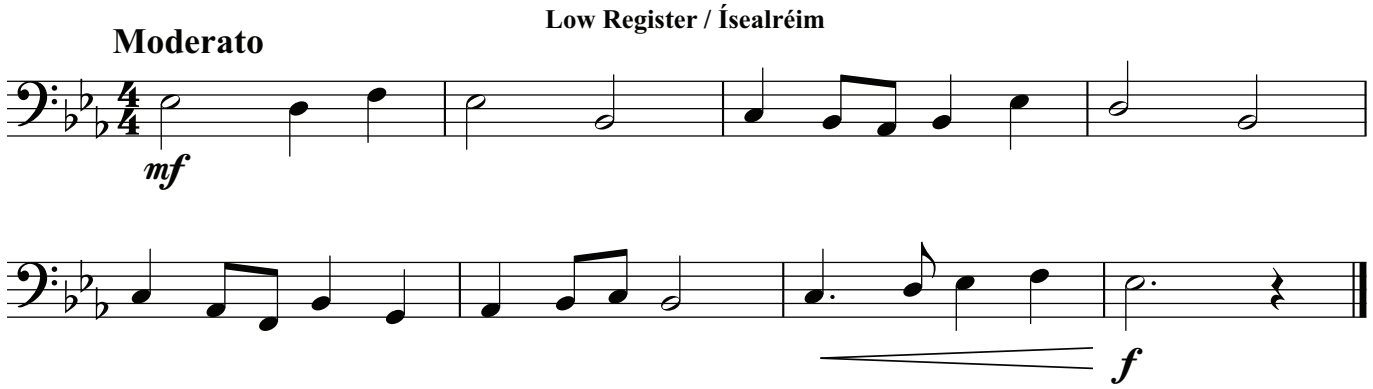
High Register / Ardréim



Medium Register / Meánréim

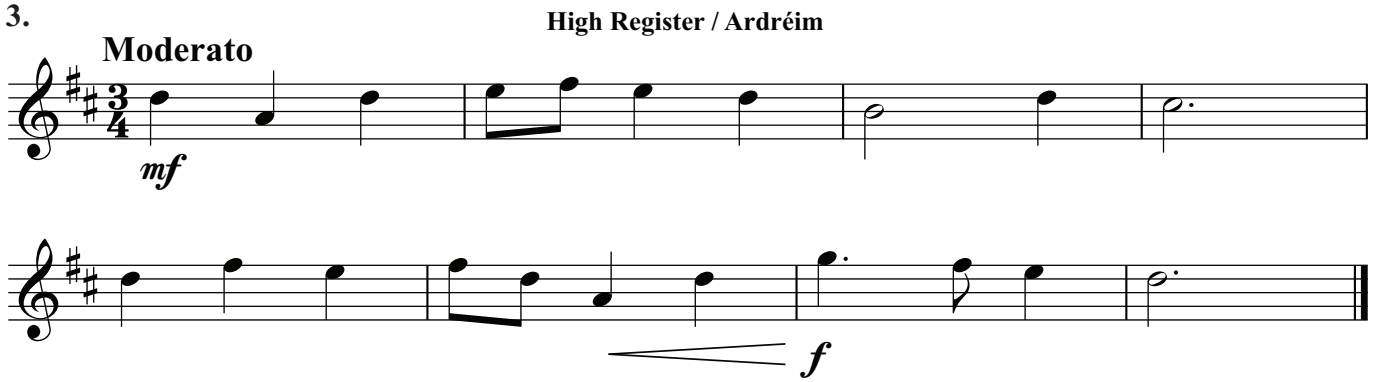


Low Register / Ísealréim

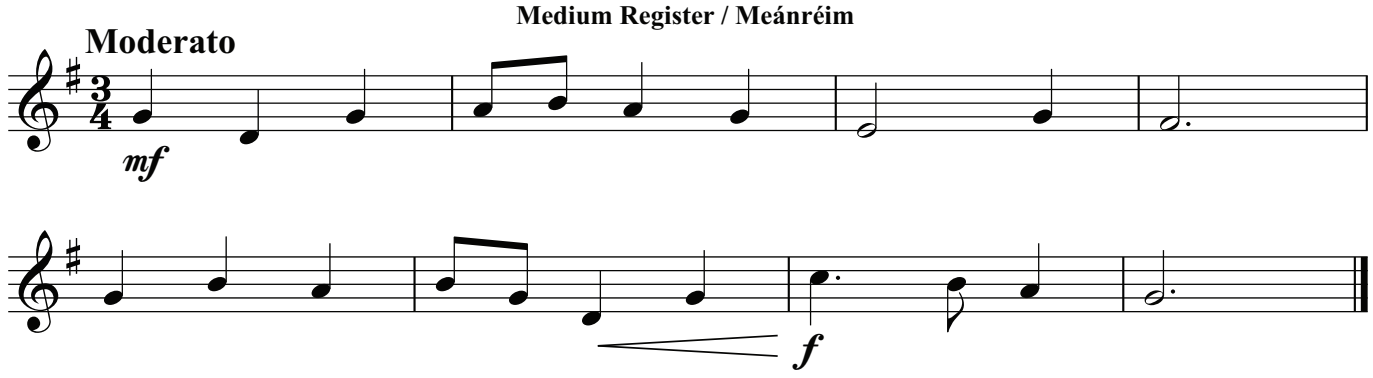


3.

High Register / Ardréim

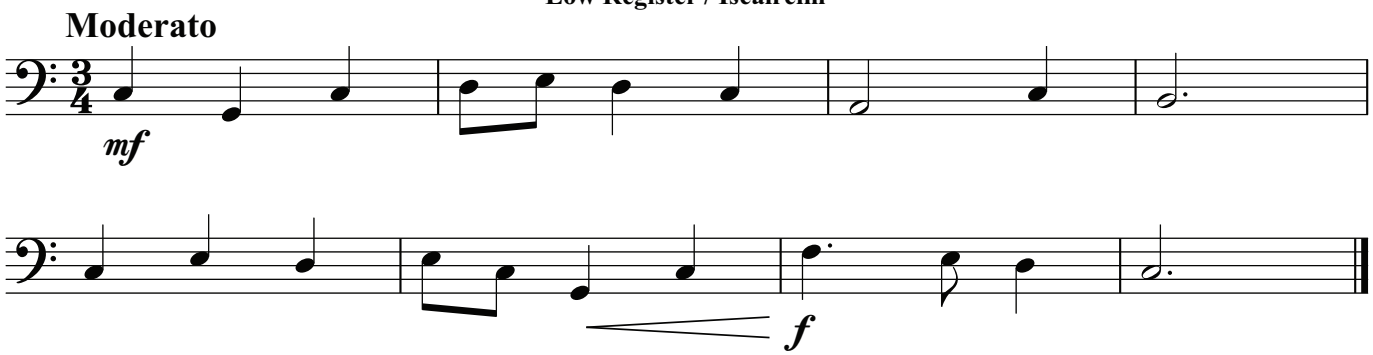


Medium Register / Meánréim



Low Register / Ísealréim

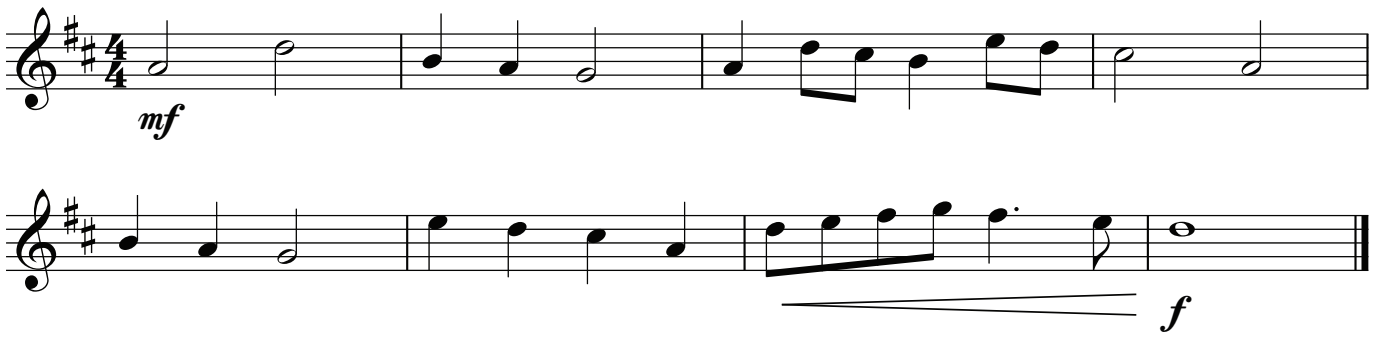
Moderato



4.

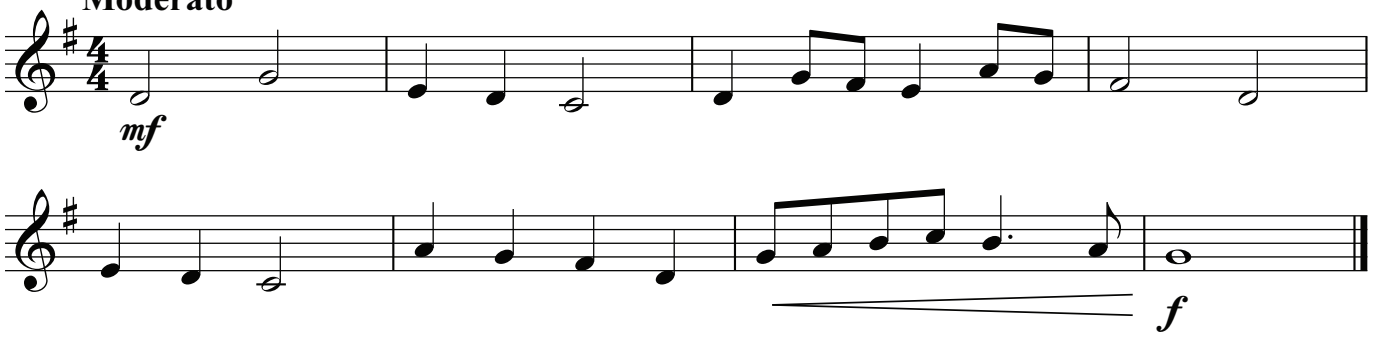
Moderato

High Register / Ardréim



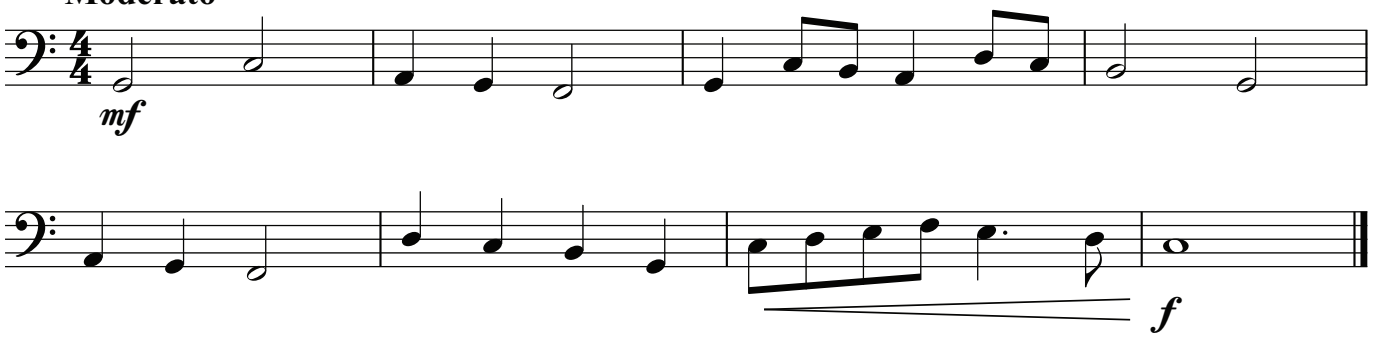
Medium Register / Meánréim

Moderato



Low Register / Ísealréim

Moderato

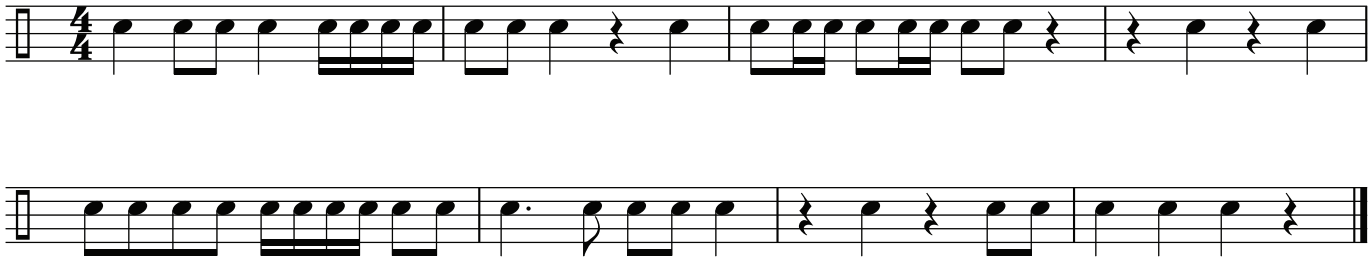


AMHARCTHRIALACHA (AL) SIGHT TESTS (HL)

RITHIM / RHYTHM

1.

Moderato



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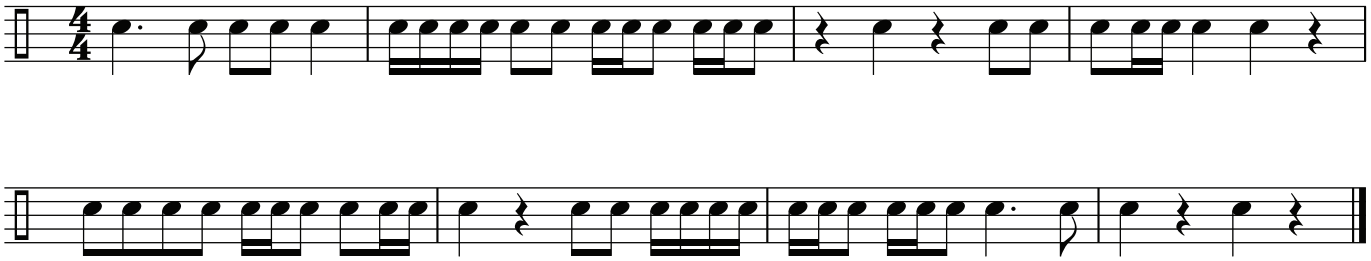

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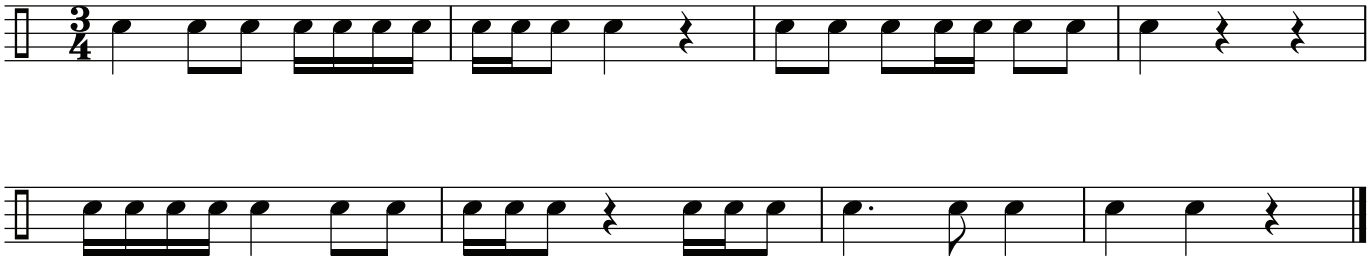

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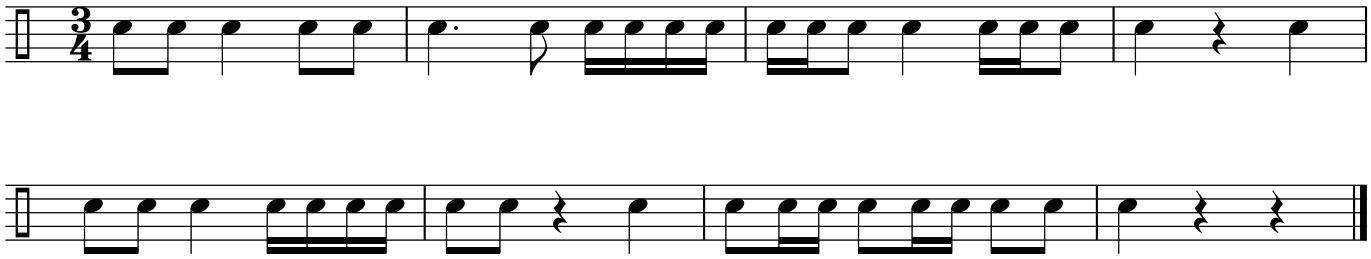

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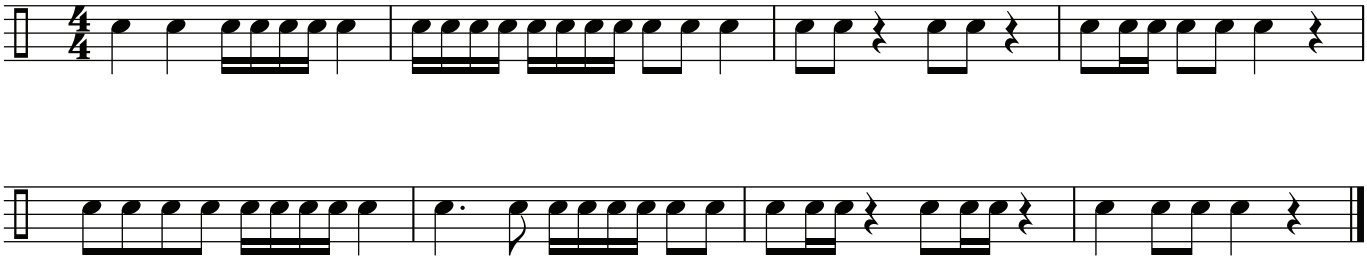

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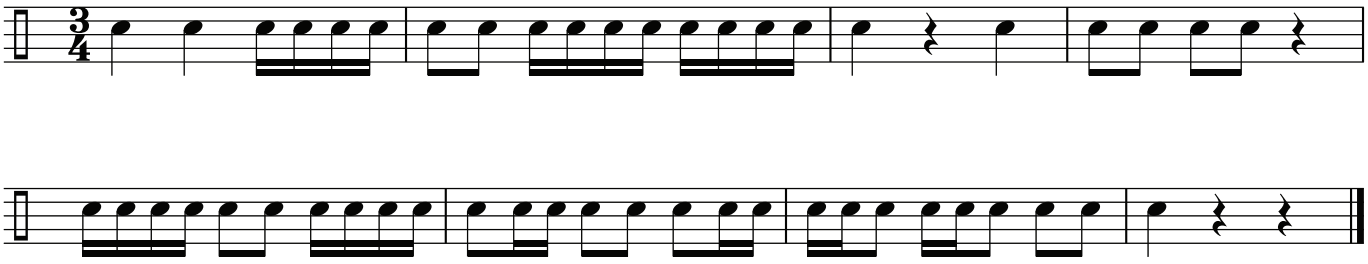

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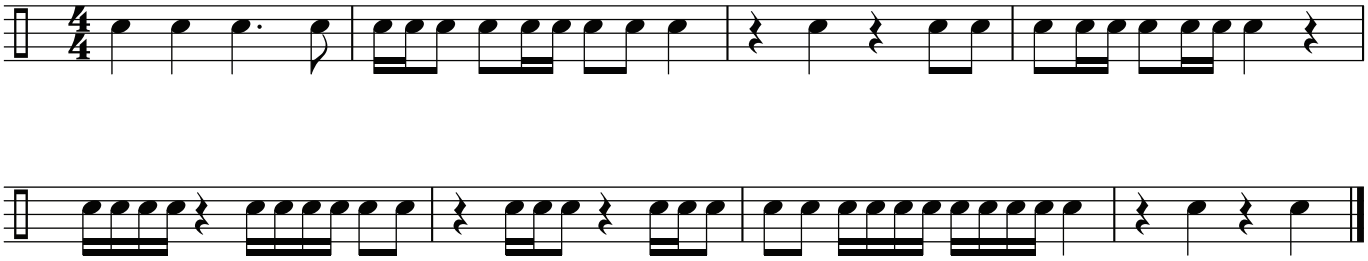

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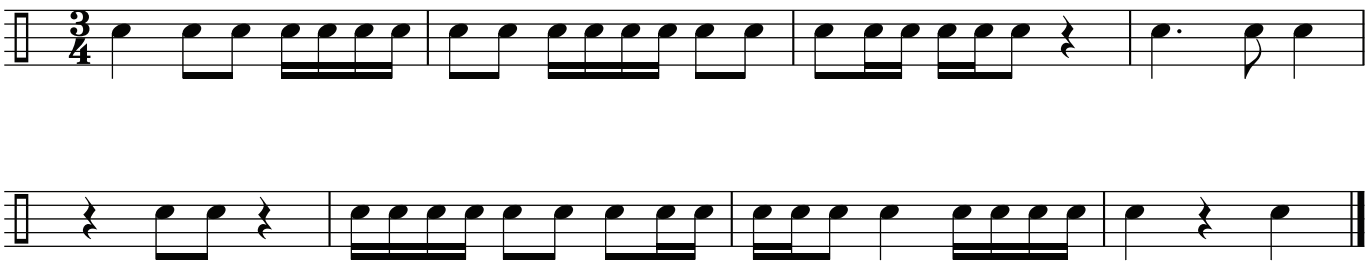

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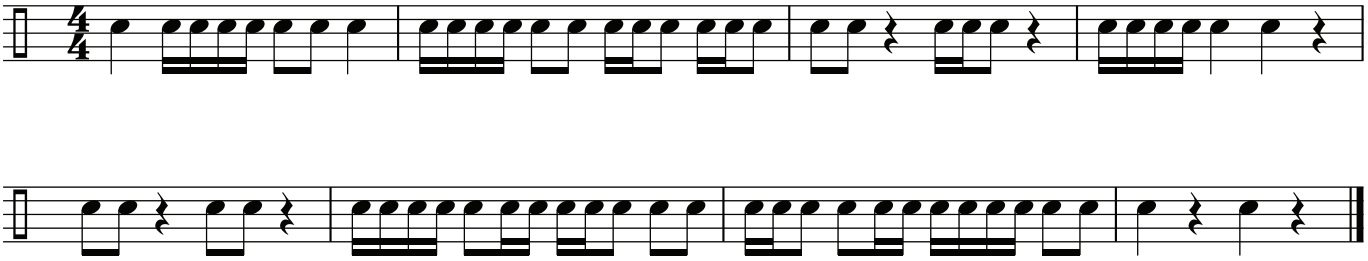

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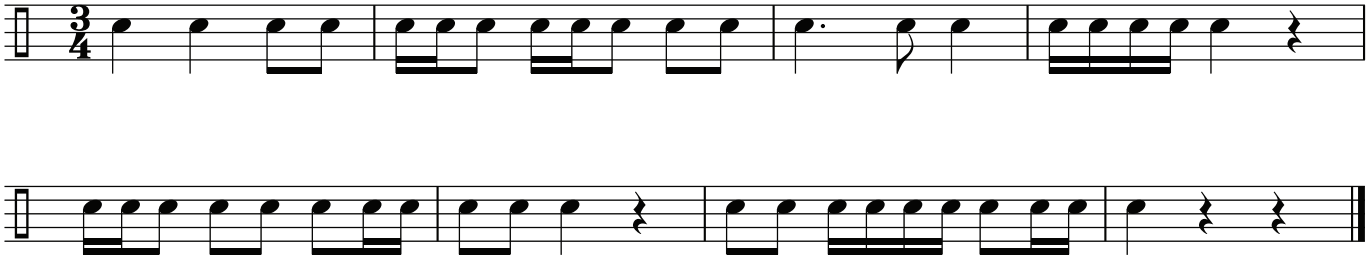
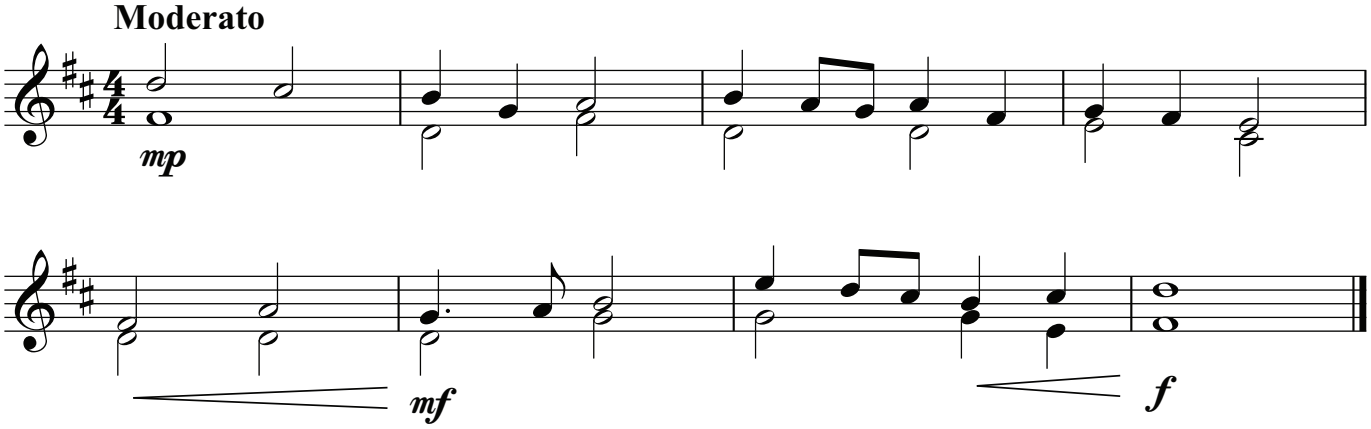
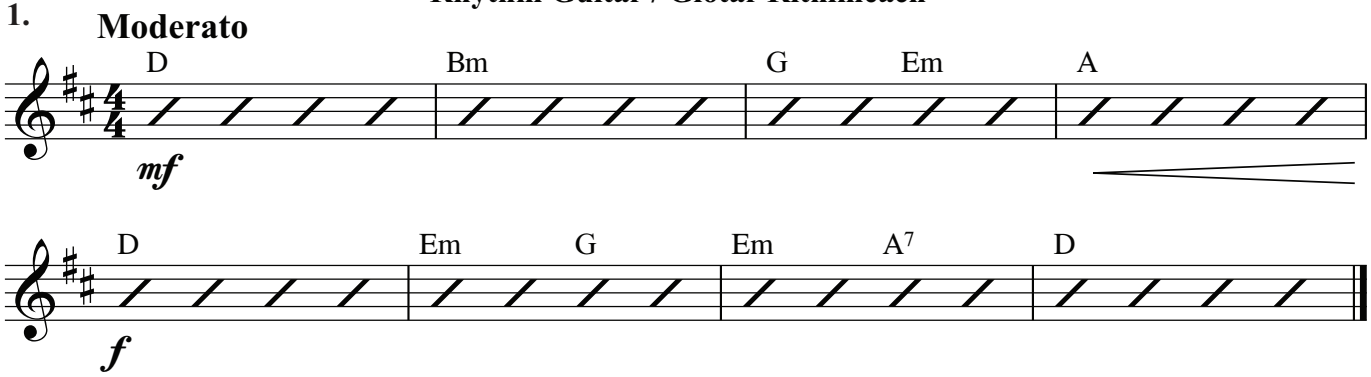


Classical Guitar / Giotár Clasaiceach



Rhythm Guitar / Giotár Rithimeach

1.



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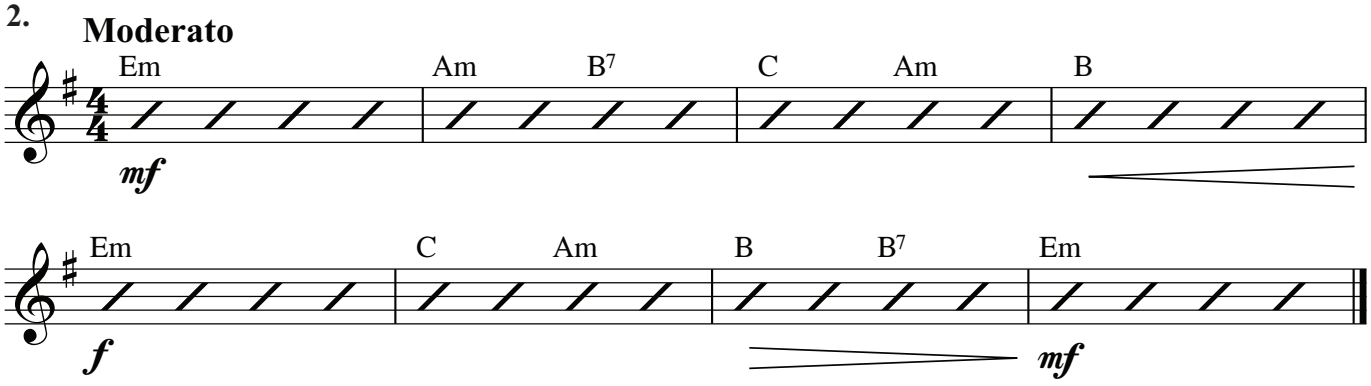

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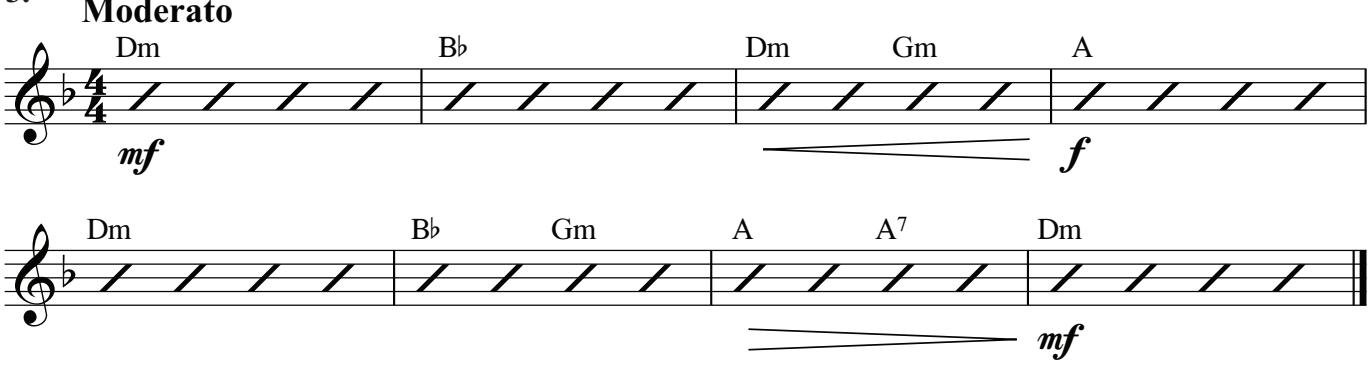
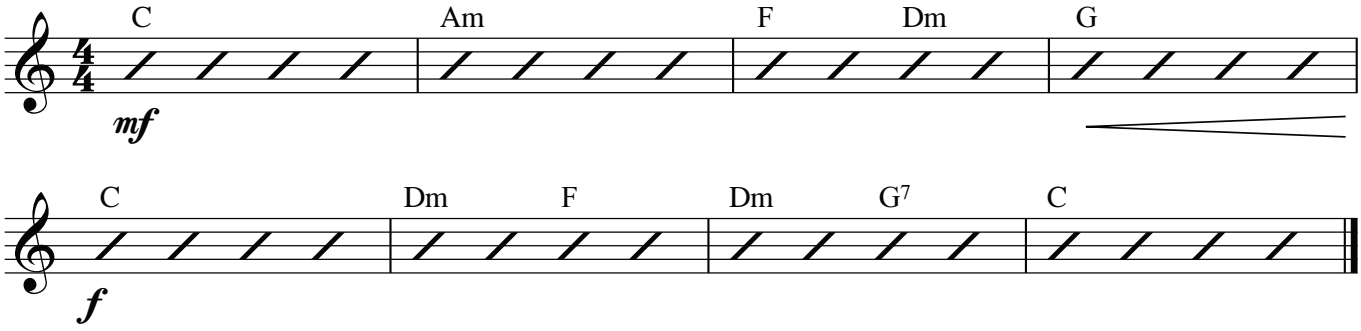


Ukulele / Ucailéile

1. **Moderato**



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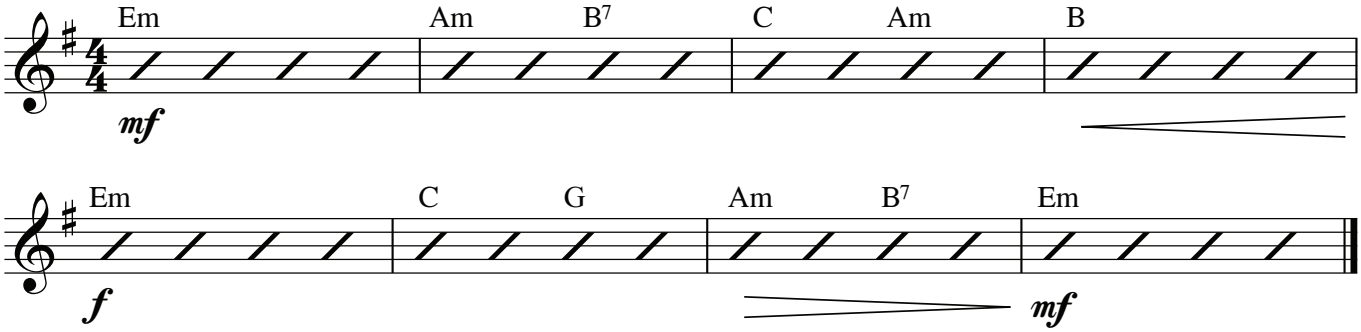
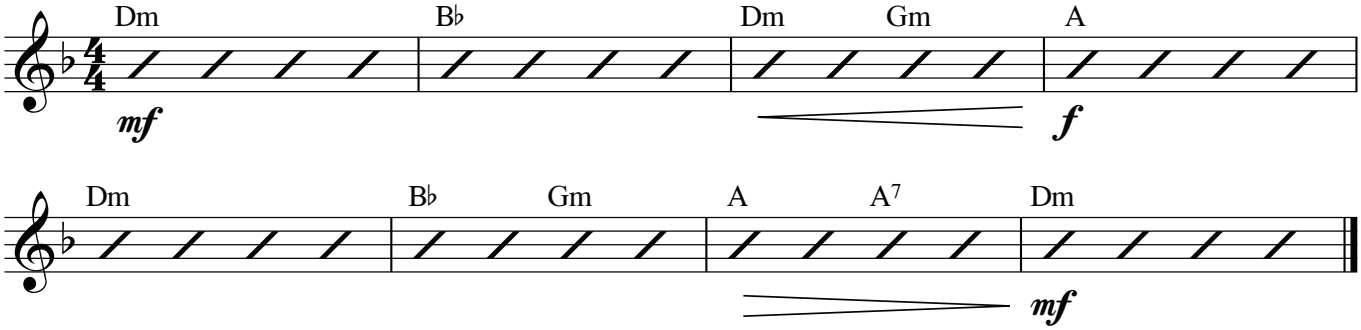
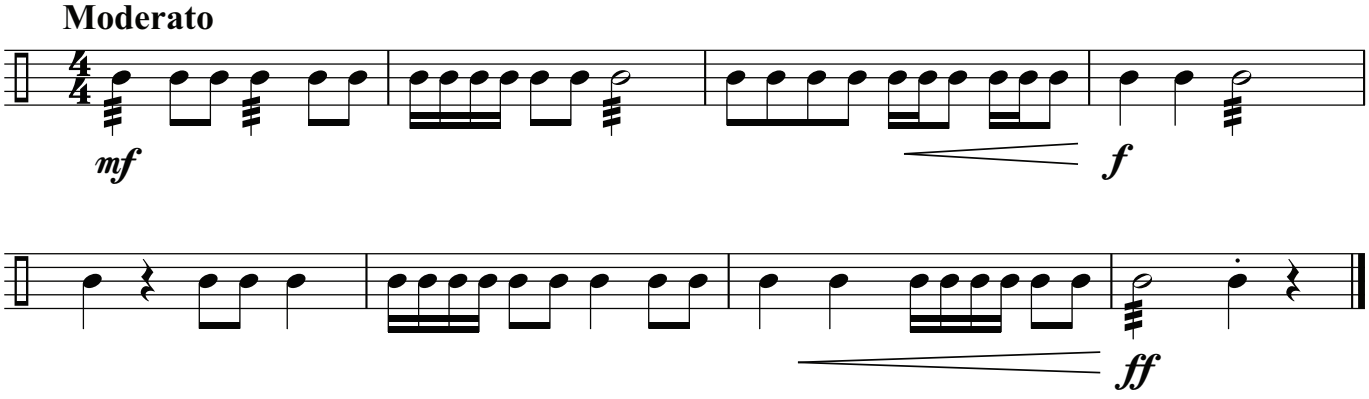


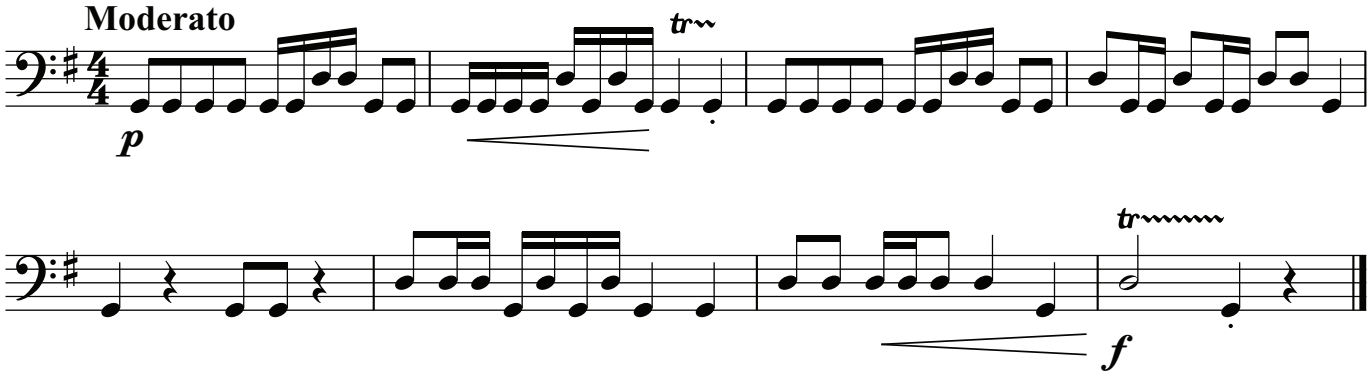
3. **Moderato**



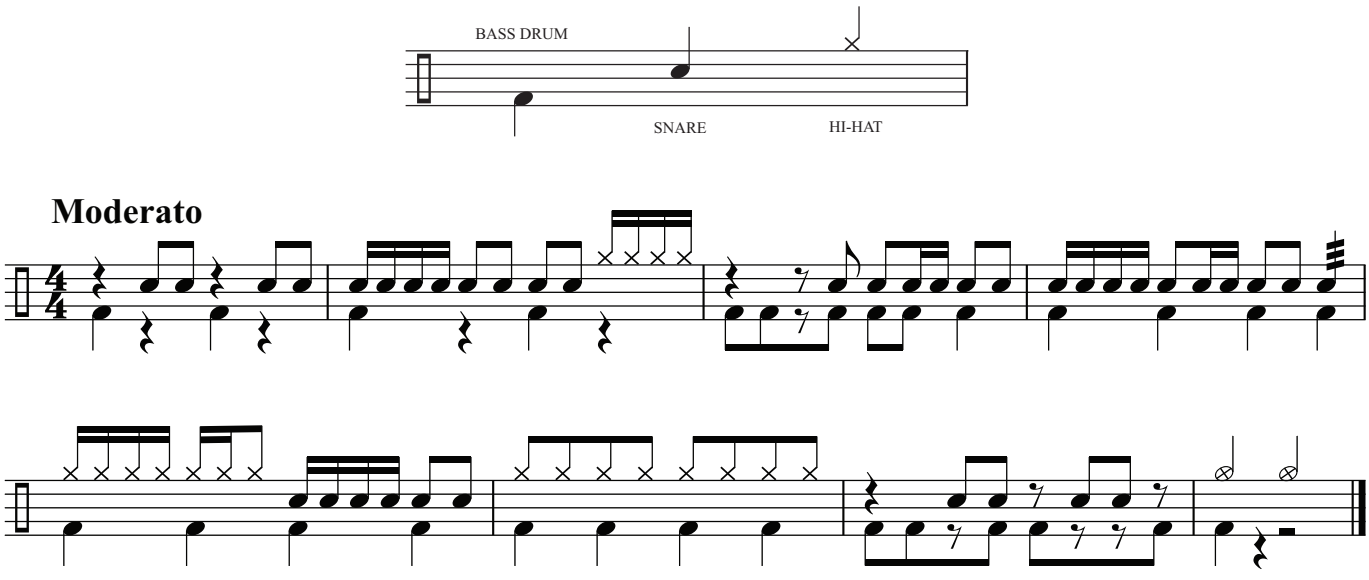
Snare-drum / Sreangdhruma



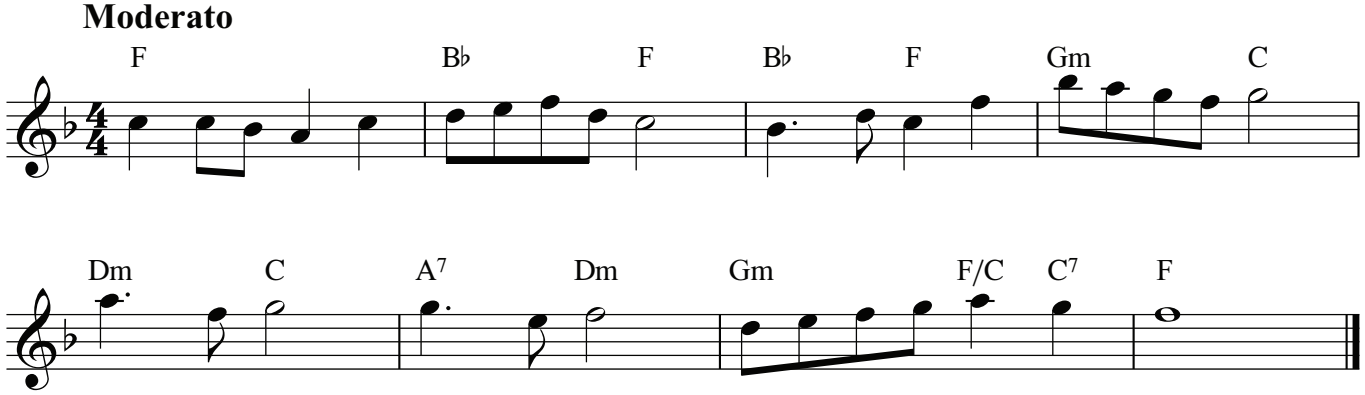
Kettle-drums / Citealdrumaí



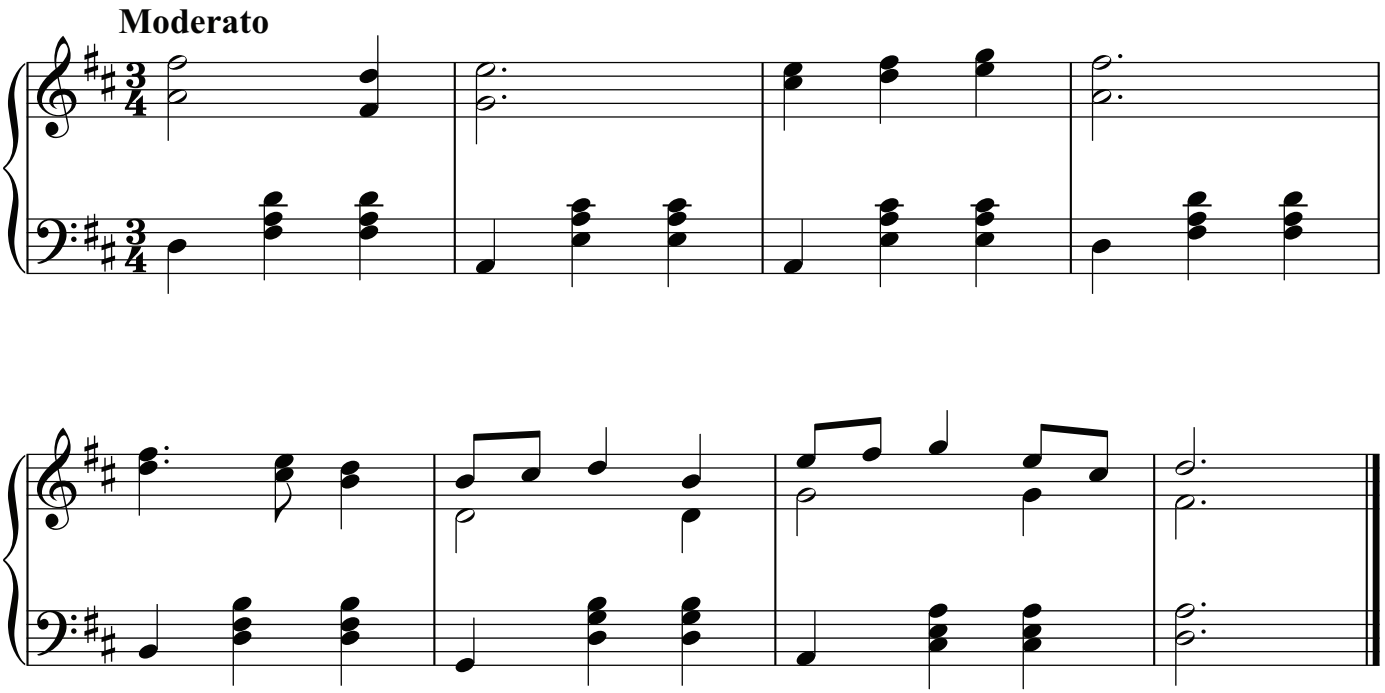
Drum Kit / Seit Drumaí



Electronic Keyboard /Méarchlár Leictreonach



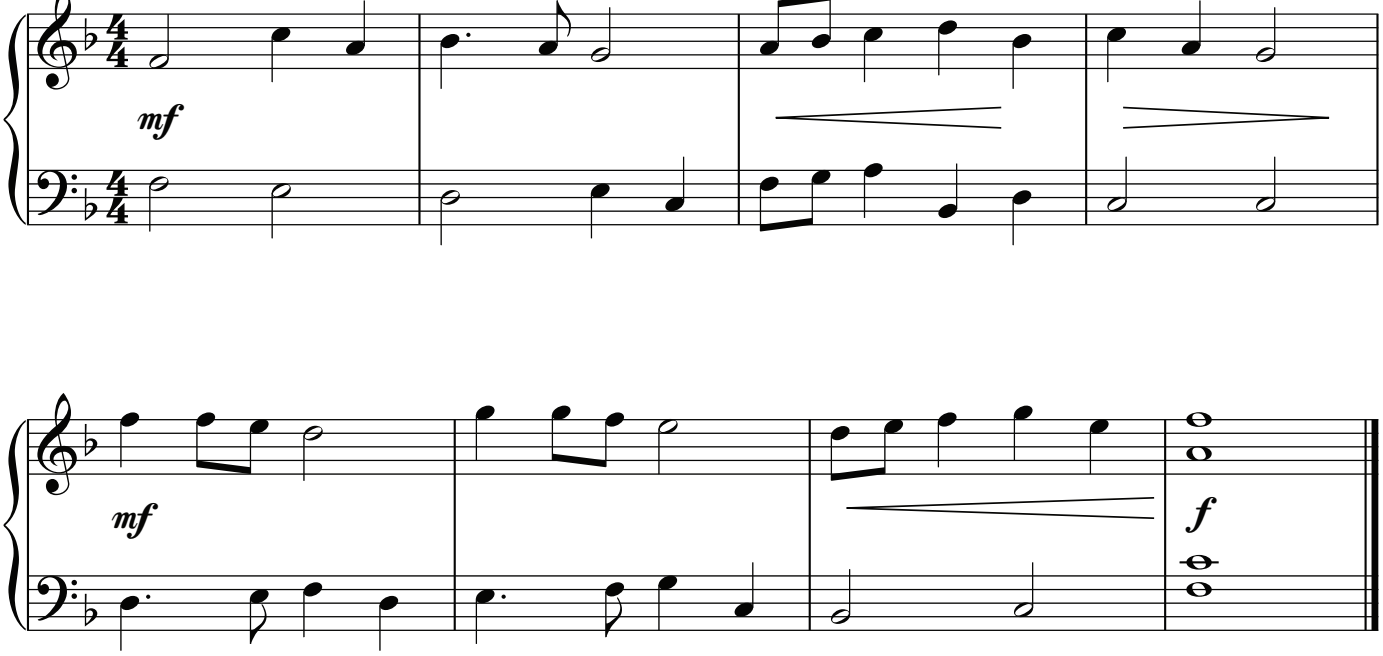
Accordion /Cairdín



Piano /Pianó

1.

Moderato



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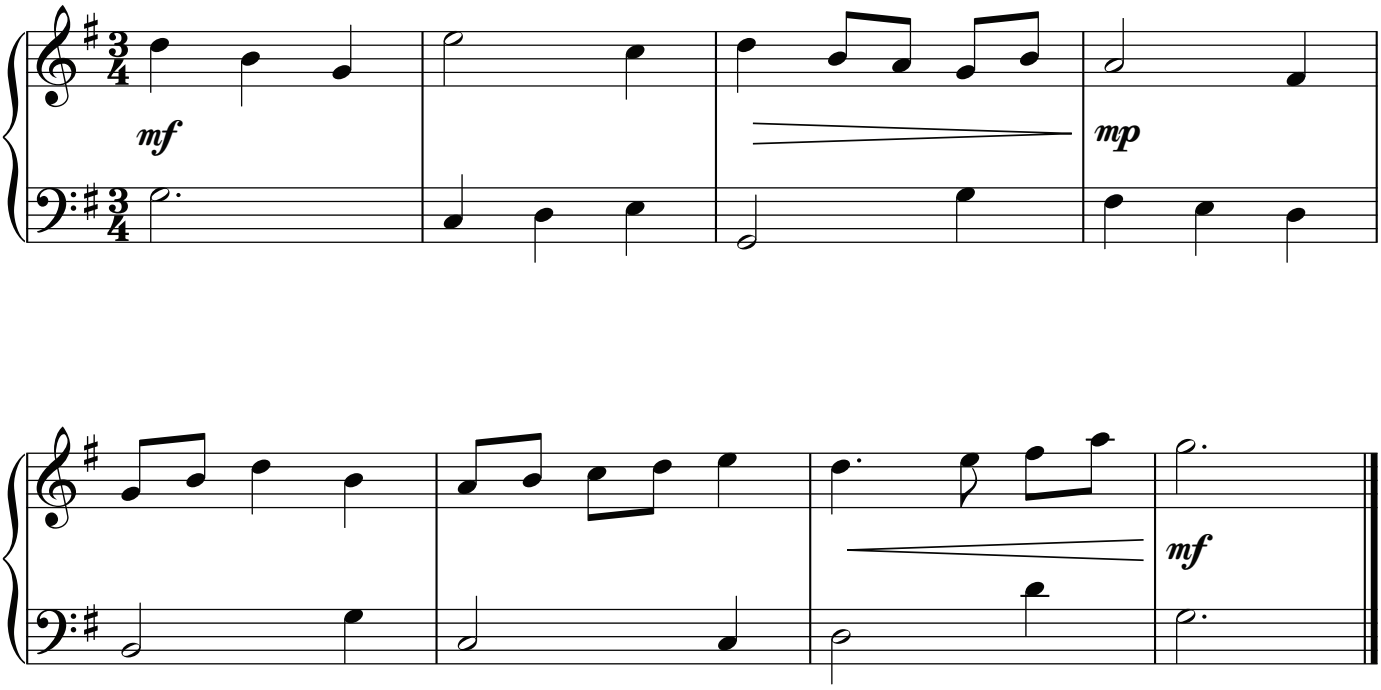

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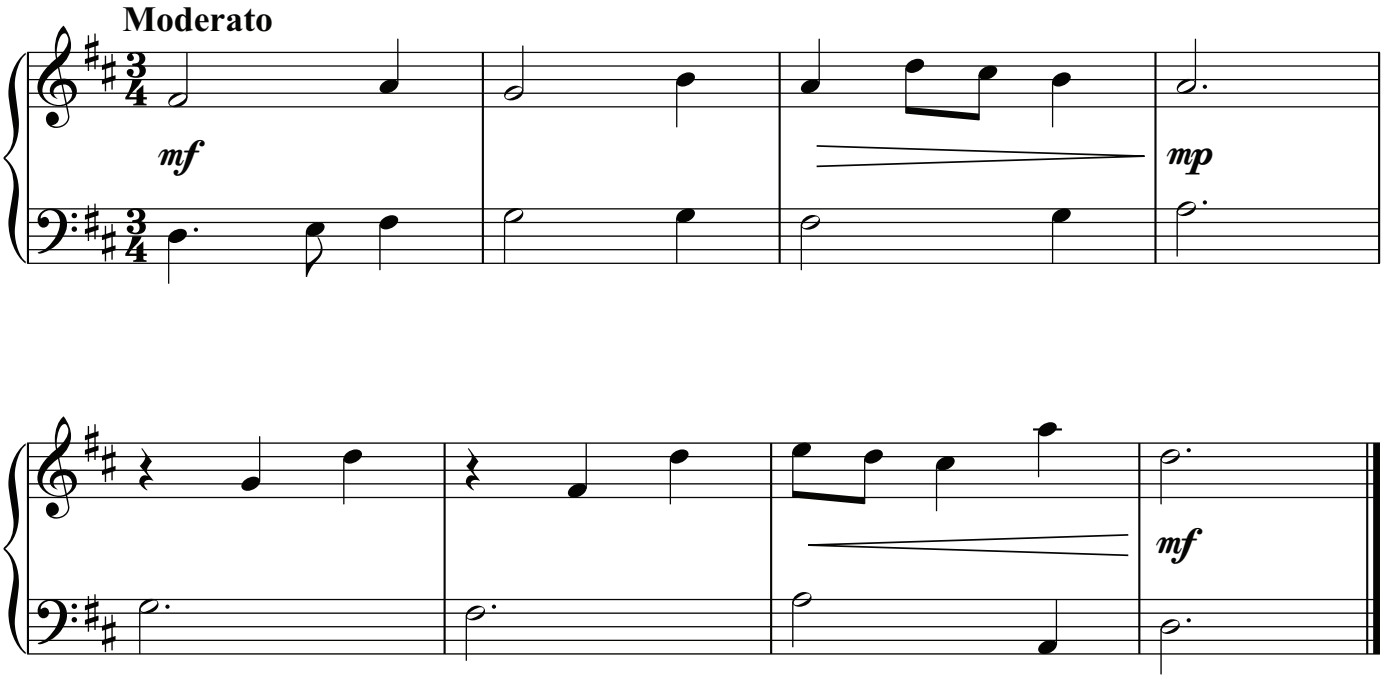

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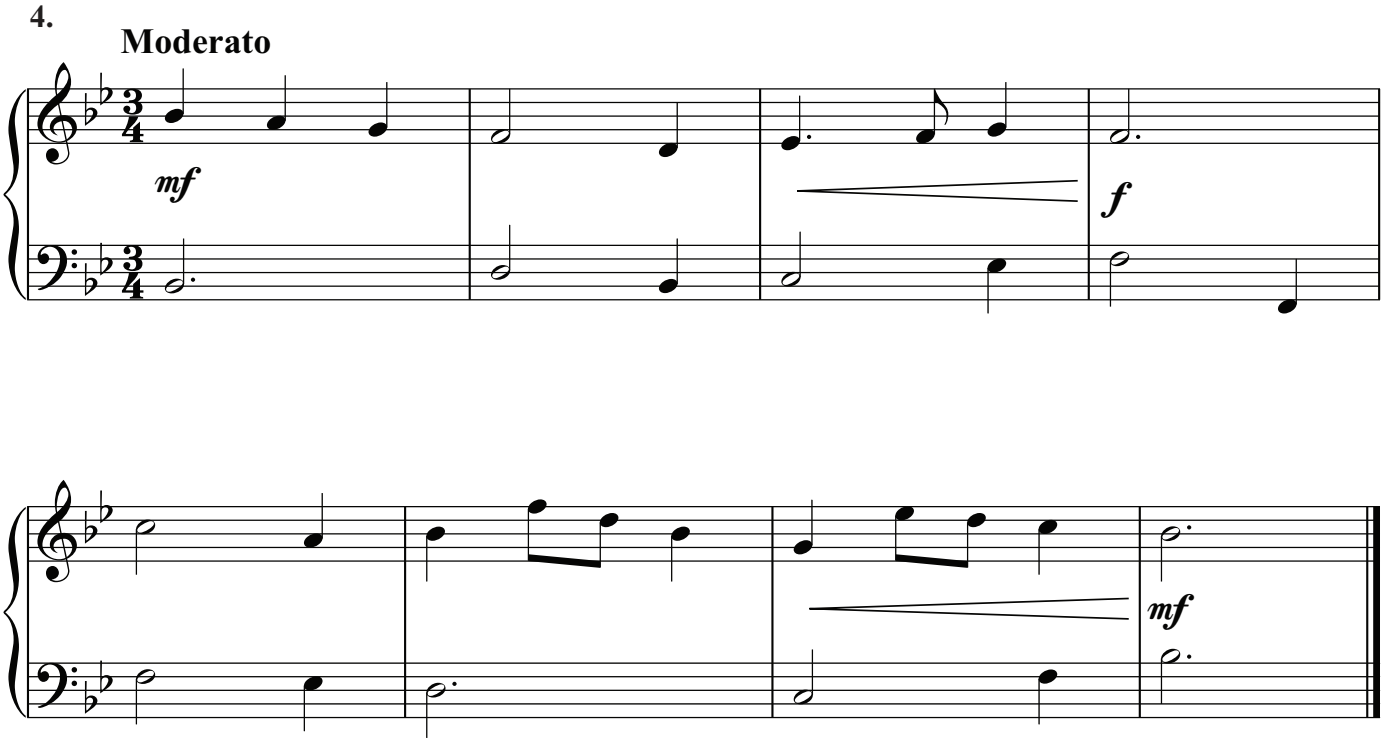
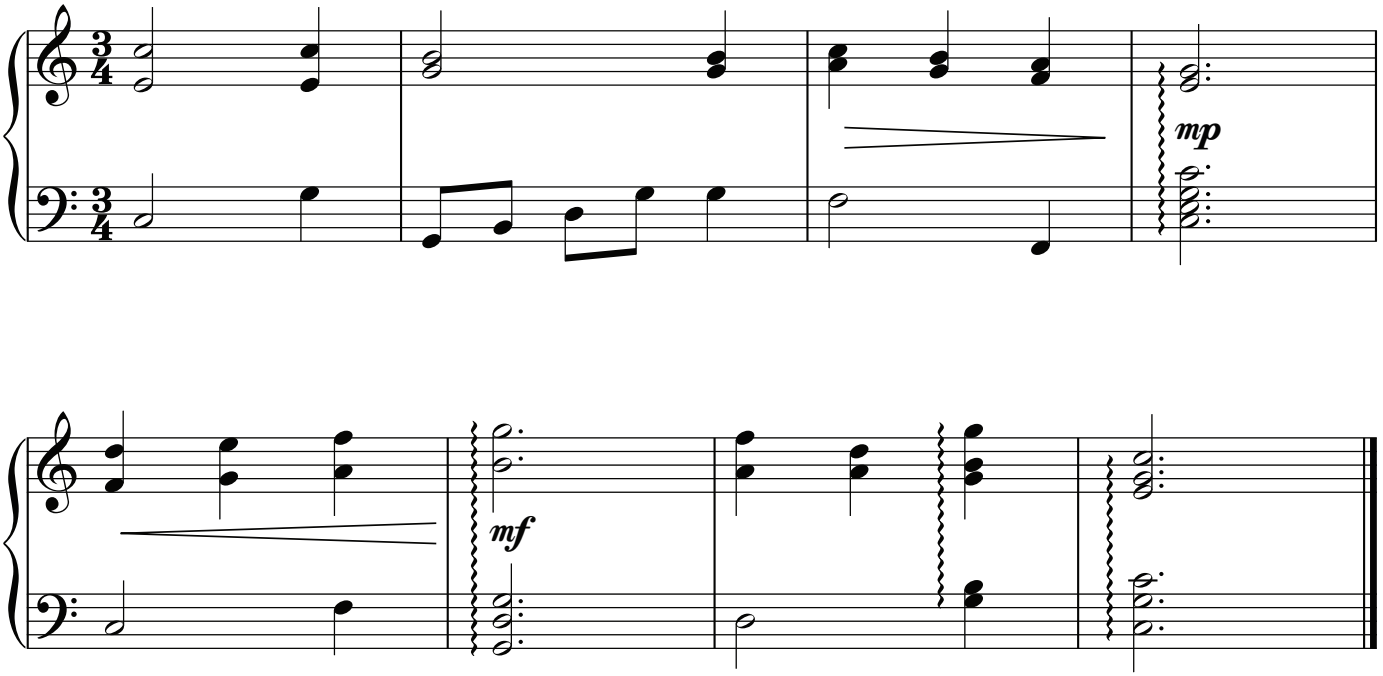


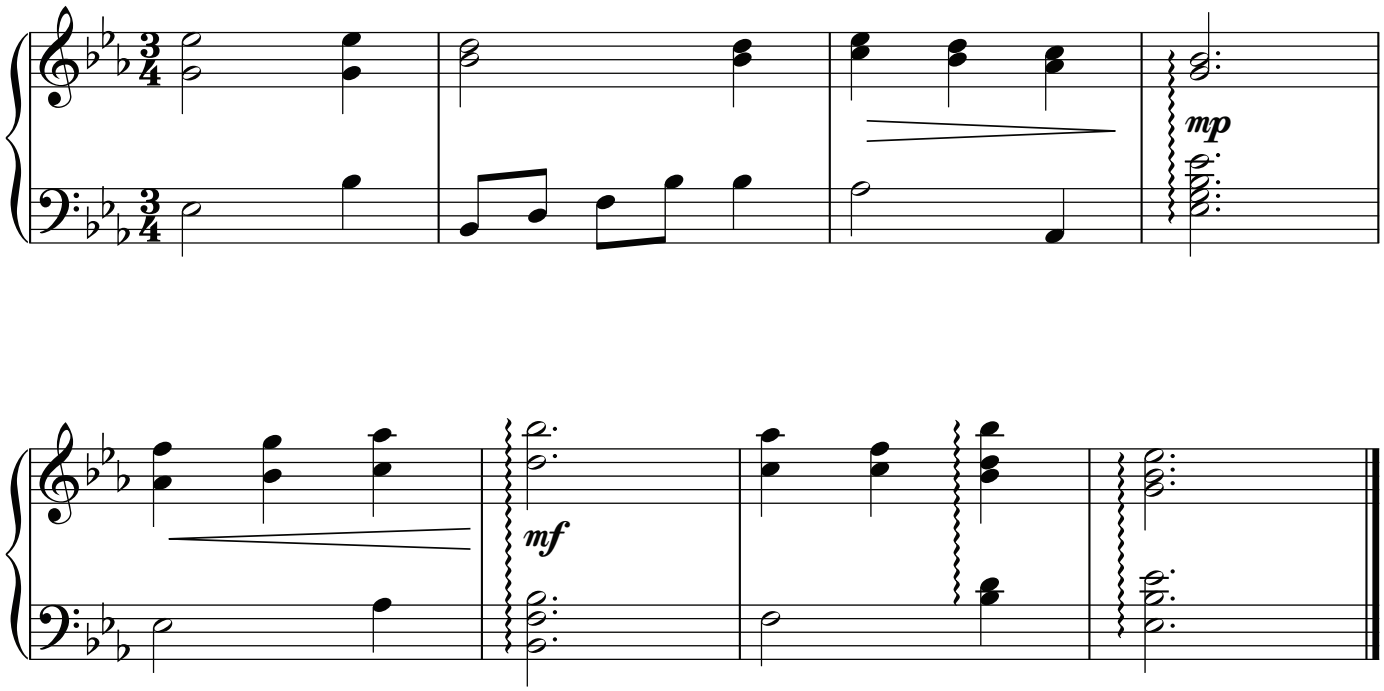
Cláirseach Cheolchoirme agus Cruit Ghaelach in C
Concert Harp and Irish Harp in C

Moderato

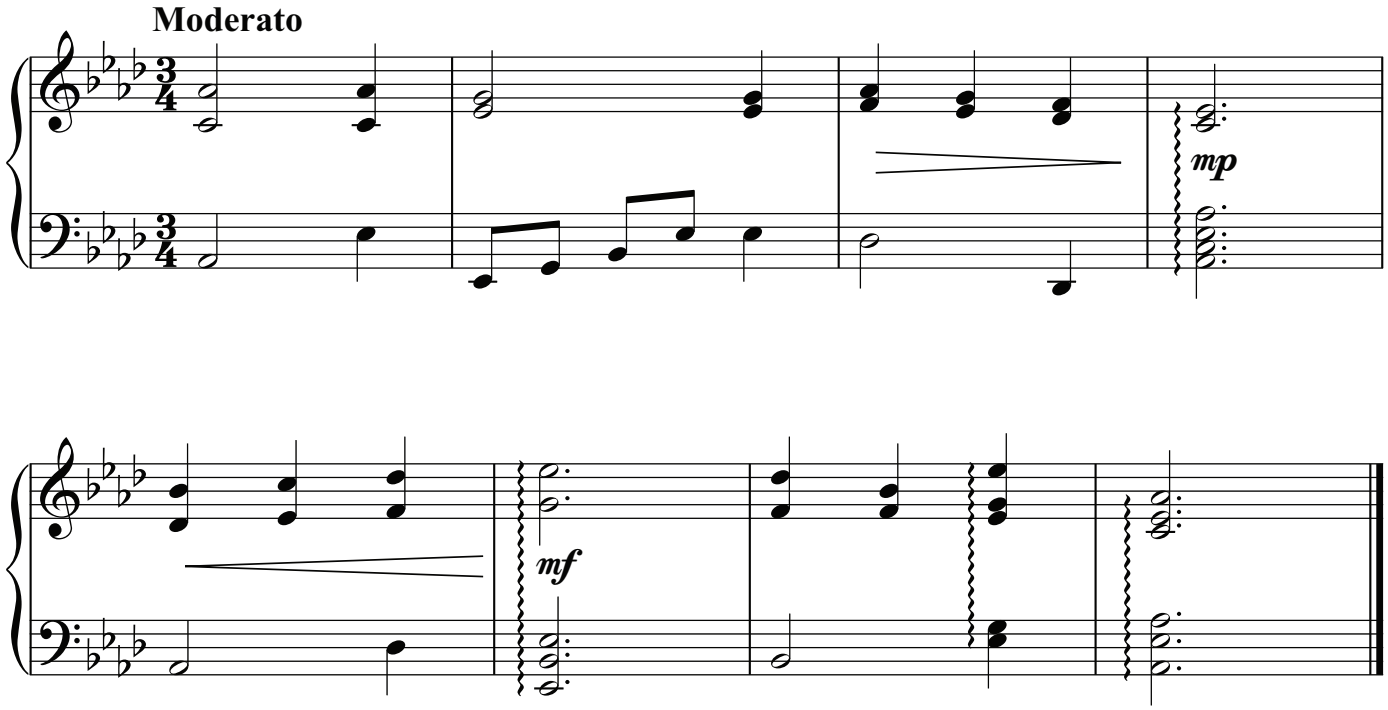


Cruit Ghaelach in Eb / Irish Harp in Eb

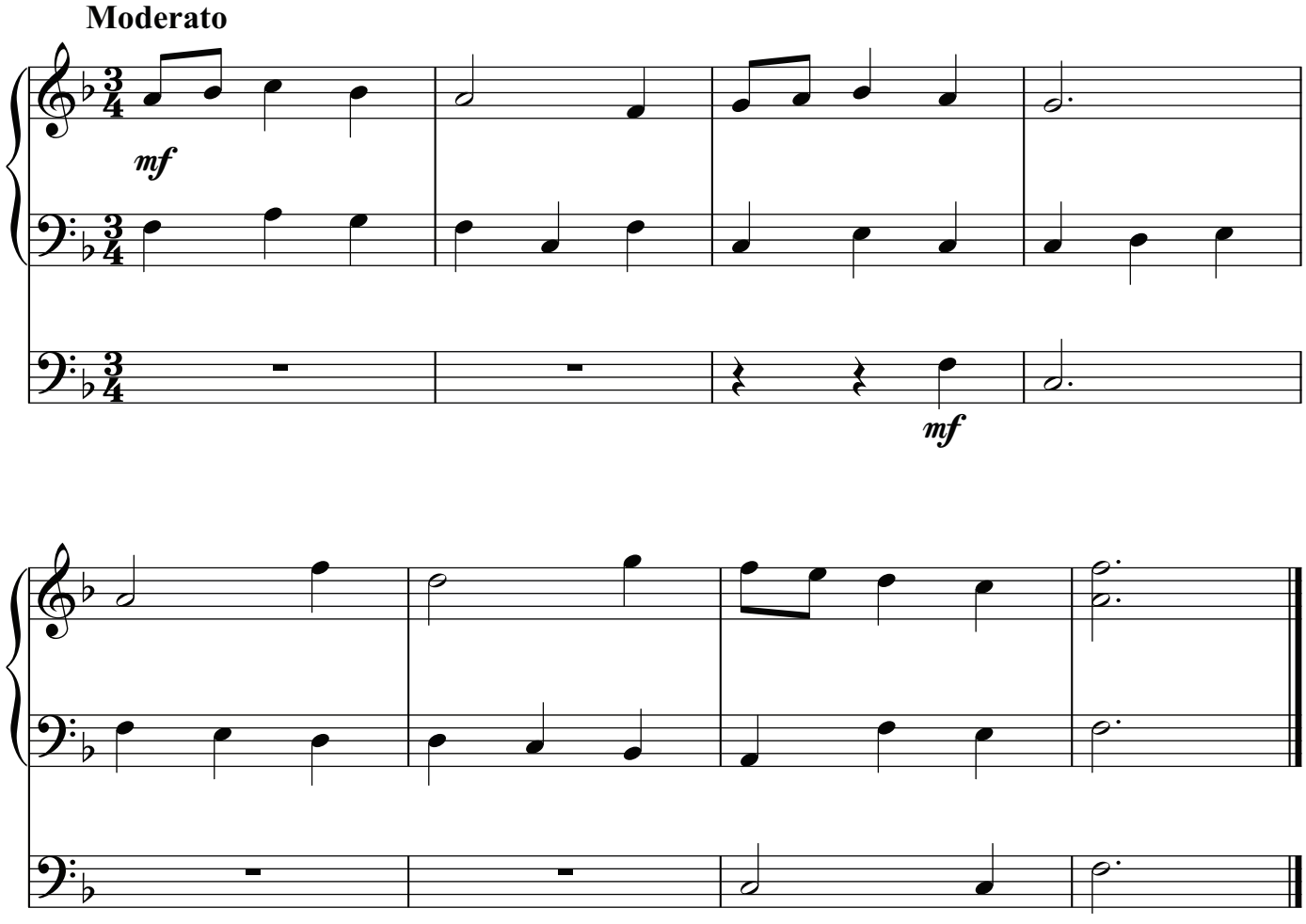
Moderato



Cruit Ghaelach in Ab / Irish Harp in Ab



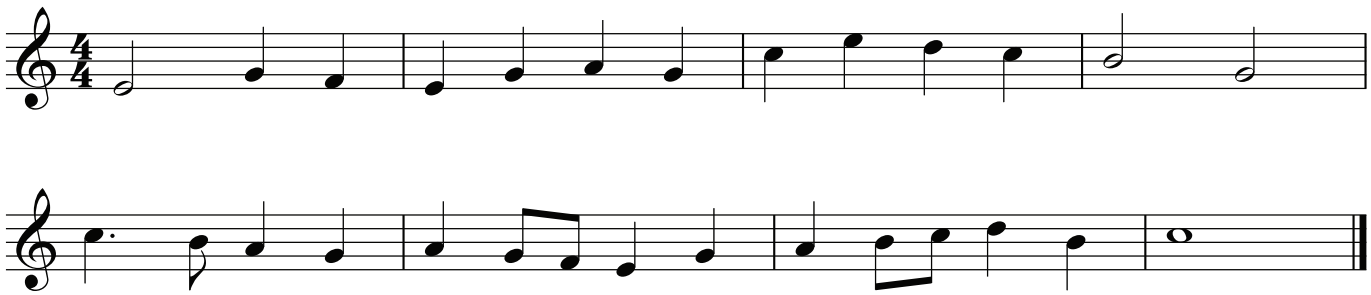
Orgán / Organ



TOBCHUMADH (AL) IMPROVISATION (HL)

SÉISEACH / MELODIC

1.



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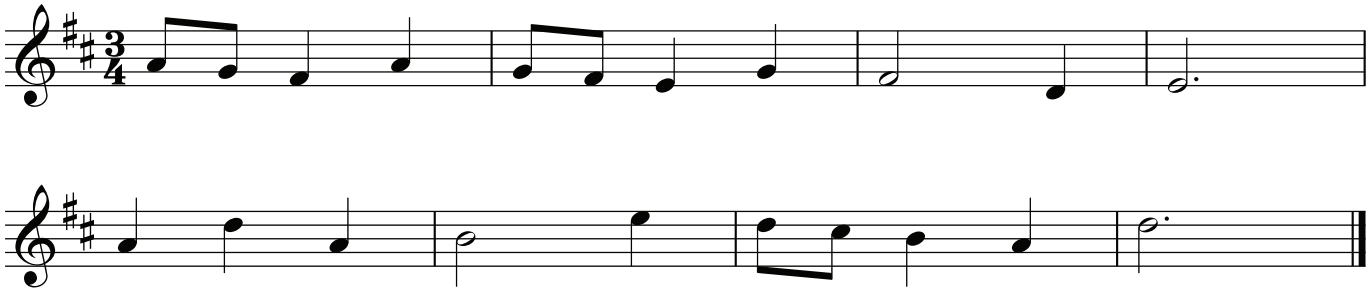


ARMÓNACH / HARMONIC

1.

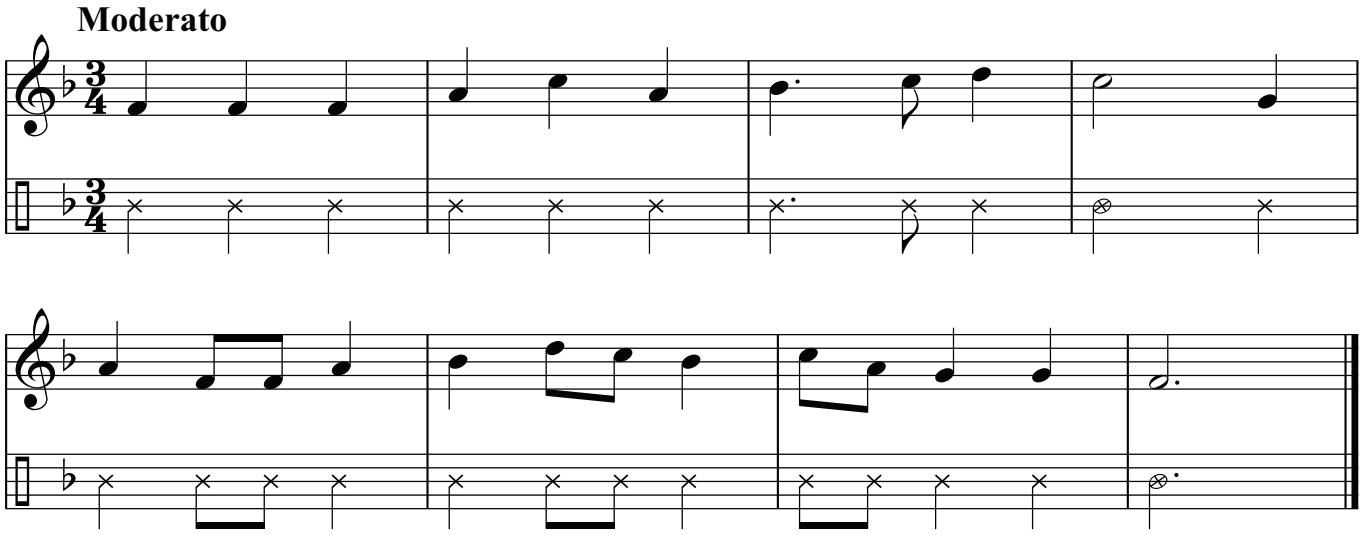
4/4	Am	Dm	Am	E
	Am	F	E^7	A

2.

3/4	G	Em	C	D
	G	C	D^7	G

RITHIMEACH / RHYTHMIC

1.



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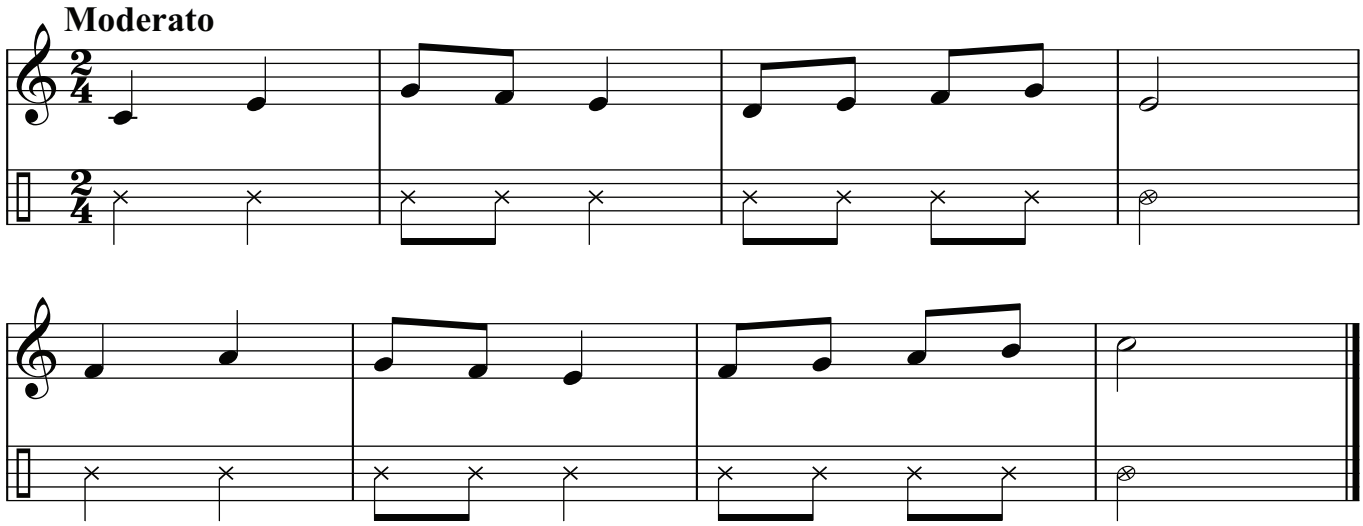


TOBCHUMADH AR MHODH A THUGTAR
IMPROVISATION ON A GIVEN MOOD

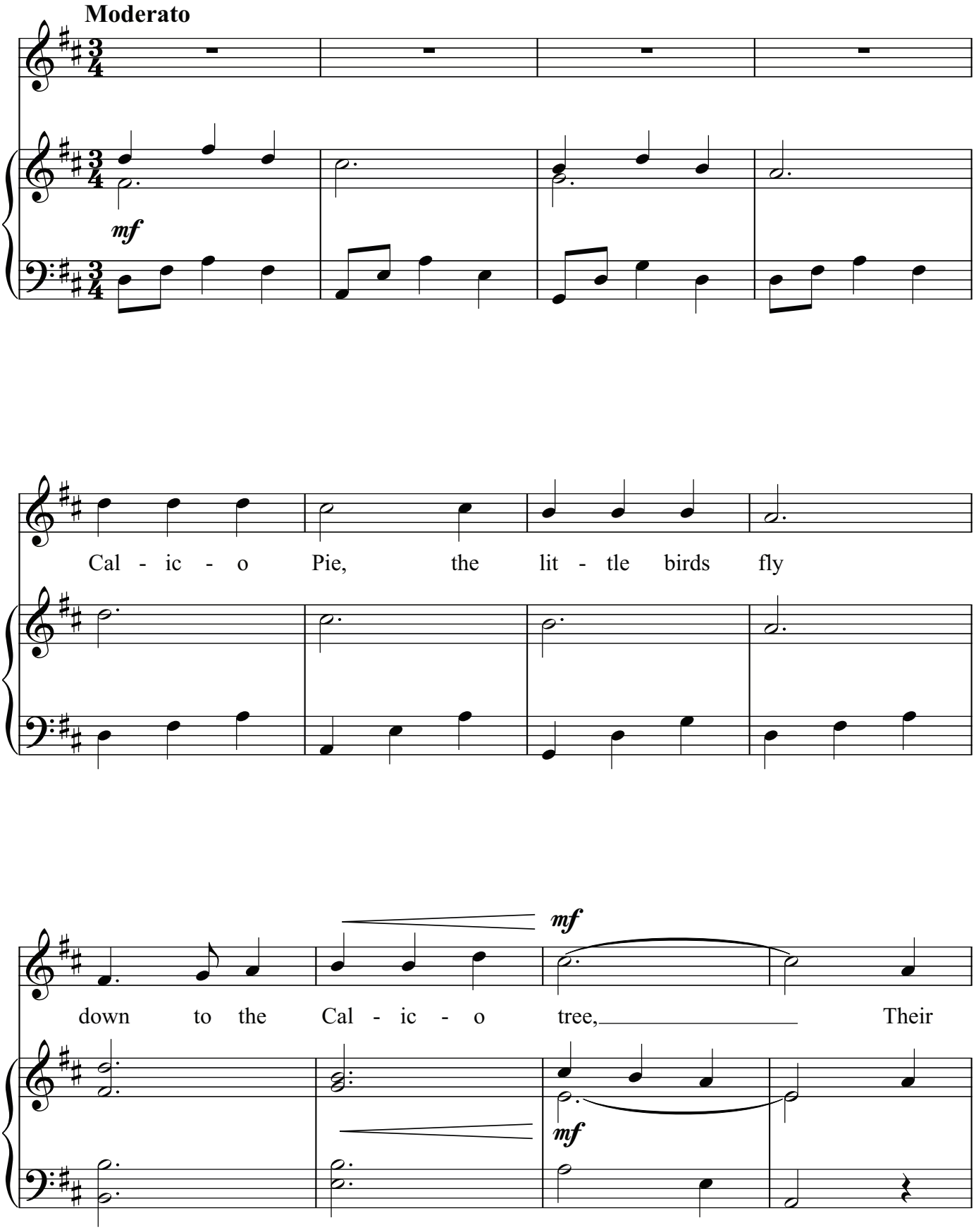
Tobchum ar cheann amháin díobh seo a leanas:

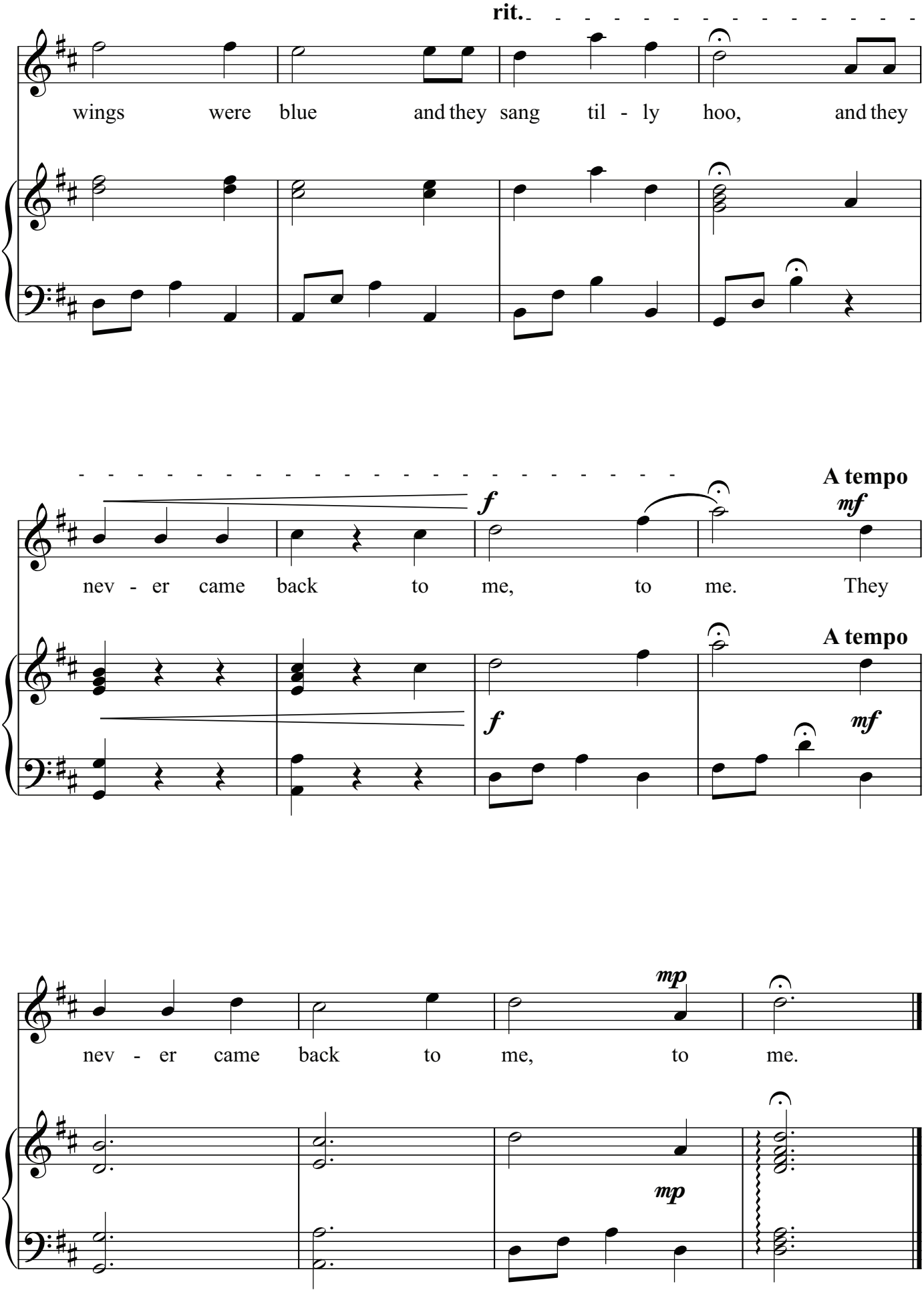
(i) éagruthach
(ii) cróiúil
(iii) dóchasach

Improvise on one of the following:

(i) chaotic
(ii) cheerful
(iii) hopeful

Calico Pie


Moderato
mf
Cal - ic - o Pie, the lit - tle birds fly
mf
down to the Cal - ic - o tree, Their
mf


rit.
wings were blue and they sang til - ly hoo, and they
A tempo
mf
nev - er came back to me, to me. They
A tempo
mf
mp
nev - er came back to me, to me.
mp

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LEATHANACH BÁN