

EXAMINATION NUMBER



**MUSIC – HIGHER LEVEL**

WRITTEN EXAMINATION (170 marks)

FRIDAY, 27 JUNE – AFTERNOON, 2.00 TO 5.00

STAMPA AN IONAIID

(Centre Stamp)

**DON SCRÚDAITHEOIR**

Móriomlán na  
Marcanna

**INSTRUCTIONS TO CANDIDATES**

- Write your examination number, as required, in the box above.
- Answer the questions in the spaces provided in this question-answer book.
- You may use the spaces at the end of the book for rough work.
- Other available spaces, for example, below questions you do not select, may be used as continuation pages.
- If, then, you require extra paper or music manuscript, ask the superintendent for these sheets.
- If you use supplementary answer sheets, insert your examination number again on each one of them.
- In no circumstances should you write your name on your question-answer book or supplementary sheets.
- At the end of the examination, place any additional sheets within the question-answer book before handing it up to the superintendent.

CEIST	MARC
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MÓRIOMLÁN	
GRÁD	

**SPECIAL INSTRUCTIONS**

Answer FIVE questions: TWO from Section A, ONE from Section B and TWO from Section C.

NO MARKS WILL BE AWARDED FOR ANSWERS IN EXCESS OF THIS NUMBER.

**SECTION A - HARMONY AND COUNTERPOINT - (80 marks)**

(Each question carries 40 marks)

(Answer TWO questions only)

**1 Answer A and B**

**A** Study the following harmonisation and insert, in each of the boxes provided, chord symbols which will accurately indicate the harmony at the appropriate points in the music.

**Tears in Heaven**

Gently, moderate beat

Eric Clapton

The musical score is presented in four systems, each consisting of a grand staff (treble and bass clefs). Above the treble clef of each system are several empty square boxes for chord symbols. The music is in the key of D major (two sharps) and 4/4 time. The first system has five boxes, the second has six, the third has three, and the fourth has six. The piano accompaniment features a steady bass line and chords in the right hand.

AND

B Study the following melody and insert appropriate chord symbols in the boxes provided.

# Streets of London

Ralph McTell

Moderato

Introduction :

The musical score consists of six staves of music in G major (one sharp). Above the first four staves are five empty boxes for chord symbols. Above the fifth staff are five empty boxes. Above the sixth staff is one empty box. The music includes a first and second ending for the third staff.

(40 Marks)

- 2 Complete the following hymn by adding parts for ATB in the first half, SAT in the second half and modulating where appropriate.

From melody in Tochter Sion (Cöln, 1741)

Join hands, then bro-thers\_ of the faith, What e'er your race may be! Who

serves my Fa - ther as a son Is sure - ly kin to me.

(40 Marks)

- 3 Complete the following chorale for SATB by adding parts for ATB in the relevant places and modulating where appropriate. Add only alto and tenor in the short section indicated in bars 2 and 3.

Chorale : Du Friedensfürst, Herr Jesu Christ J.S. Bach (1685-1750)

Add alto and tenor

(40 Marks)

4 Complete the following as a duet for **treble and bass** instruments. Begin as indicated.

Name the (solo) instruments below. (Do not include keyboard).

1 .....

2 .....

Moderato

Anonymous (French 18th century)

(40 Marks)

5 Complete the following **two-part** extract for keyboard.

Adagio

G.F. Handel (adapted)

(40 Marks)

**SECTION B - MELODY COMPOSITION - (30 marks)**  
**(Answer ONE question only)**

- 6**
- (a) Set some or all of the words from one of the following verses below to your own original melody
  - (b) Write the words or syllables under the appropriate notes
  - (c) Insert tempo and expression marks
  - (d) State the voice for which your melody is intended .....

(i) As it fell upon a day  
In the merry month of May  
Beasts did leap and birds did sing  
Trees did grow and plants did spring  
Every thing did banish moan  
Save the nightingale alone.

(ii) Raghaidh mé síos i measc na ndaoine  
De shíúil mo chos,  
Is raghaidh mé síos anocht.  
Raghaidh mé síos ag lorg daoirse  
On mbinibshaoirse  
Tá ag liú anseo.

*R Barnefield (15th century)*

*Seán Ó Ríordáin*

The page contains ten sets of blank musical staves, each consisting of five horizontal lines. These staves are arranged vertically down the page, providing space for the student to write their melody and notes for the chosen verse.

**(30 Marks)**

7

- (a) Continue one of the following opening passages (i) or (ii) to make a melody of 16 bars
- (b) Include a modulation to a related key
- (c) Add expression marks
- (d) State the orchestral instrument (excluding keyboard) for which your melody is intended

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Allegretto grazioso

W.A. Mozart (1756-1791)

(i) Musical notation for opening passage (i) in G minor, 3/4 time. It begins with a piano (*p*) dynamic. The melody consists of a dotted quarter note G4, an eighth note A4, a quarter note Bb4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note F5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note Bb4, a quarter note A4, and a quarter note G4. The melody is written on a single staff.

An empty musical staff in G minor, 3/4 time, for continuation of the melody.

An empty musical staff in G minor, 3/4 time, for continuation of the melody.

An empty musical staff in G minor, 3/4 time, for continuation of the melody.

OR

Moderato

Welsh traditional melody

(ii) Musical notation for opening passage (ii) in G minor, 2/4 time. The melody consists of a dotted quarter note G4, an eighth note A4, a quarter note Bb4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note F5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note Bb4, a quarter note A4, and a quarter note G4. The melody is written on a single staff.

An empty musical staff in G minor, 2/4 time, for continuation of the melody.

An empty musical staff in G minor, 2/4 time, for continuation of the melody.

An empty musical staff in G minor, 2/4 time, for continuation of the melody.

(30 Marks)





**9** Choose **two** contrasting musical sections from Purcell's **Ode on St Cecilia's Day 1692**. Referring to your chosen sections, discuss and compare features of the composer's musical style and treatment of voice and text. Credit will be given for the use of appropriate musical illustrations.

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(30 Marks)





- 12 (a) Select any **four** of the excerpts A, B, C, D, E taken from the prescribed works on your course. In each case, write down the title of the work and the name of the composer in the spaces provided below.
- (b) In the case of any **three** of your selections, state in what section of the work each excerpt appears.

	A	B	C	D	E
TITLE OF WORK (Pick four)					
COMPOSER					
SECTION OF WORK (Pick three of the four)					

- (c) Continue any one of the excerpts A, B, C or D for at least a further **two** bars.

Con spirito

A

*f*

Allegretto scherzando

B

*f sf*

Andante

C

*p*

Andante

D

*p espressivo*

(d) In the case of excerpt E, using the treble or bass clefs and ledger lines as appropriate, write down on the staff provided for them below, the actual pitches of the following:

- (i) the notes played by the 1st and 2nd B flat clarinets in bar 1
- (ii) the notes played by the three horns in F in bar 1
- (iii) the upper note played by the double bass in bar 2
- (iv) the note played by the piccolo in bar 2
- (v) the note played by the cor anglais in bar 4

(30 Marks)



