

EXAMINATION NUMBER



**MUSIC – HIGHER LEVEL**  
 WRITTEN EXAMINATION (170 marks)  
 FRIDAY, 26 JUNE – AFTERNOON, 2.00 TO 5.00

STAMPA AN IONAIID  
 (Centre Stamp)

Móriomlán na Marcanna

**DON SCRÚDAITHEOIR**

**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, e.g. 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.

### Another Day in Paradise

Moderate Phil Collins

AND

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

# The Power of Love

Medium slow

C. de Rouge et al

The musical score consists of seven staves of music in 4/4 time, with a key signature of two flats (B-flat and E-flat). The melody is written on a treble clef. Above the first staff are three empty square boxes. Above the second staff are two empty square boxes. Above the third staff are four empty square boxes. Above the fourth staff are two empty square boxes. Above the fifth staff are three empty square boxes. Above the sixth staff are five empty square boxes. Above the seventh staff are five empty square boxes. The music includes various note values, rests, and phrasing slurs.

(40)

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

attrib. John Hilton (1599-1657)

Lord, for Thy ten-der mer-cies' sake, lay not our sins to our charge; let us

walk with a per - fect heart be - fore Thee now.

(40)

3 Complete the following chorale for SATB by adding parts for ATB in the relevant places and for bass only where shown.

Chorale : Wenn ich in Angst und Not

JS. Bach (1685-1750)

Add bass

(40)

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 .....

Gravement (Allemande)

JB de Boismortier (1691-1755)

(40)

5 Complete the following two-part extract for keyboard.

Moderato

Henry Purcell (1659-1695)

(40)

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

- 6 (a) Set one of the following verses (i) or (ii) 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) Where shall I find a white rose blowing?  
Out in the garden where all sweets be.  
But out in my garden the snow was snowing  
And never a white rose opened for me.

*Christina Rossetti (1830-94)*

(ii) Cága I nead an Ghail,  
Drisleach is eidhean tiubh,  
Clann Riocaird bhí tréan,  
Cá bhfuil a réim inniu?

*Séamus Ó hAodha*

- 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:
- .....

Allegro WA Mozart (1756-1791)

(i)

The musical notation for passage (i) is written on a single treble clef staff in 2/4 time. The key signature has three sharps (F#, C#, G#). The melody begins with a piano (*p*) dynamic. It consists of 8 measures: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. A long slur covers the entire 8-measure phrase. Below the staff are three empty treble clef staves for continuation, all in the same key signature.

OR

Lively Northumbrian melody

(ii)

The musical notation for passage (ii) is written on a single treble clef staff in 4/4 time. The key signature has two flats (Bb, Eb). The melody begins with a mezzo-forte (*mf*) dynamic. It consists of 8 measures: a quarter note G3, a quarter note A3, a quarter note Bb3, a quarter note C4, a quarter note D4, a quarter note Eb4, a quarter note F4, a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, and a quarter note F4. A slur covers the first four measures, and another slur covers the last four measures. Below the staff are three empty treble clef staves for continuation, all in the same key signature.











(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.

Allegro vivace

A

*p*

B

*mf*

Più mosso (♩=138)

C

*p*

Allegro

D

*p*





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