

**AN ROINN OIDEACHAIS**  
(Department of Education).

**BRAINSE AN MHEAN-OIDEACHAIS**  
(Secondary Education Branch).

**LEAVING CERTIFICATE EXAMINATION, 1926.**

**PASS**

**MUSIC (B).**

**THURSDAY, 24th JUNE.—MORNING, 10 to 12 noon.**

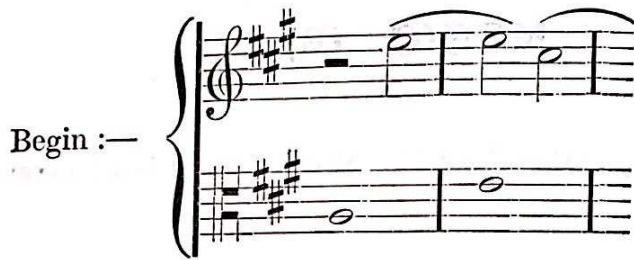
(1) Make a complete analysis of this melody, marking the phrases and sub-phrases. Make observations on the development of "figures" or "motifs," and the different changes of Key:—

The musical score consists of five staves of music in G major (one sharp) and 4/4 time. The melody is numbered 1 through 18. The score includes various musical notations such as notes, rests, and triplets. The first staff contains measures 1-3, the second 4-7, the third 8-10, the fourth 11-13, and the fifth 14-18. There are key changes indicated by a double bar line and a sharp sign in measure 6, and another key change in measure 10.

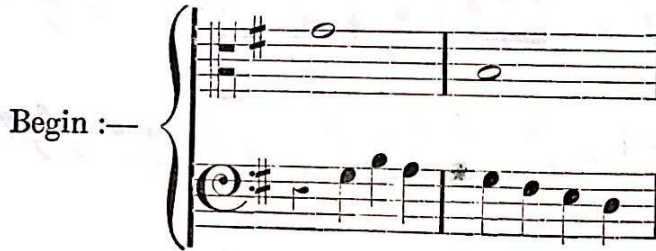
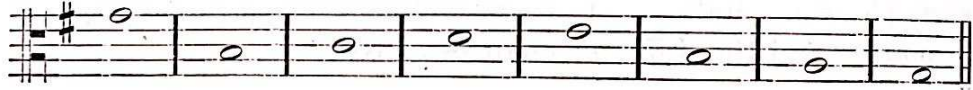
(2). Compose a 16-bar melody. Regard the following as the opening phrase :—



(3). Above this Canto Fermo, add a part in Fourth Species counterpoint :—



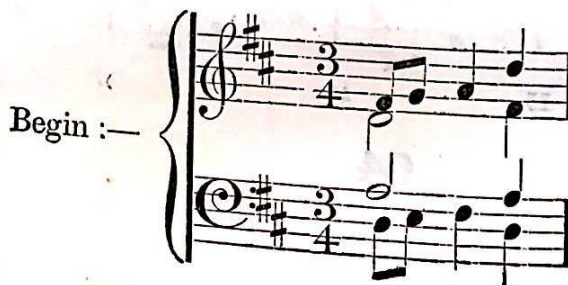
(4). Add a Bass in Third Species counterpoint to this C. F. :—



(5). Harmonize the following melody for S. A. T. B. Treat the notes marked \* as unessential :—



Modulate to B minor





(ii). Answer any *three* of the following questions :—

- (a) What is "Romantic" music? Mention some of the chief "Romantic" composers.
- (b) What is Sonata Form? Describe what is meant by the Recapitulation Section of a Sonata-movement, and state what purpose it serves in the Composer's plan.
- (c) Compare the Instrumental Music of Bach and Handel.
- (d) Name a few types of musical composition whose titles readily afford some clue to their character.
- (e) State what you know of Beethoven's Sonatas. Compare them with those of Mozart.
- (f) What do you understand by a *Scherzo*? Give a short account of its origin.