



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate Examination 2026

Music

Composing

Higher Level

Thursday 18 June Afternoon 3:15 - 4:45

100 marks

Examination Number

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Date of Birth

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For example, 3rd February
2005 is entered as 03 02 05

Centre Stamp

Instructions

Write your examination number and Date of Birth in the boxes on the front cover.

There are **two** sections in this examination paper.

Section A	Melody Composition	40 marks	3 questions
Section B	Harmony	60 marks	3 questions

- Answer as follows:
 - one question from Section **A** – Melody Composition**and**
 - one question from Section **B** – Harmony
- Write your answers in blue or black pen. You may use pencil for staff notation and chord boxes.
- Write your answers in the spaces provided in this booklet. There is space for extra work at the end of the booklet. Label any extra work clearly with the question number and part.
- This examination booklet will be scanned and your work will be presented to an examiner on screen. Anything that you write outside of the answer areas may not be seen by the examiner.

Answer **one** question only in this section:

Question 1 Continuation of a given opening (40 marks)

or

Question 2 Setting music to a given text (40 marks)

or

Question 3 Composing to a given dance rhythm or metre or form (40 marks)

Question 1**(40 marks)****Continuation of a given opening**

- Continue the given opening to make a 16-bar melody.
- 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:

- ☐ violin
- ☐ oboe
- ☐ descant recorder
- ☐ clarinet

Roughwork

The roughwork area contains four sets of five-line musical staves, each set consisting of five horizontal lines. The first set is at the top, followed by a large gap, then the second set, followed by another large gap, then the third set, followed by a third large gap, and finally the fourth set at the bottom. This layout provides ample space for students to sketch their musical ideas before transferring them to the final answer area.

Andante

mf

1 2 3 4

Question 2

(40 marks)

Setting music to a given text

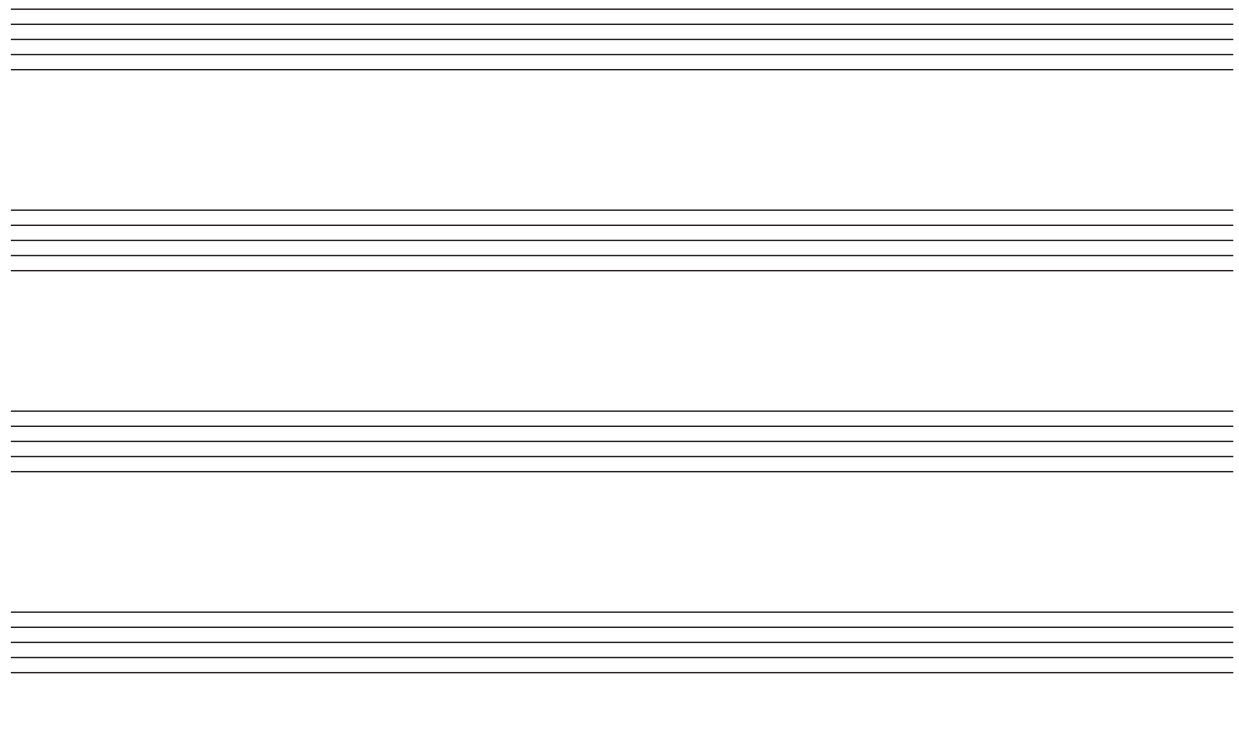
Here is an extract from the poem *October* by Robert Frost.

The crows above the forest call;
Tomorrow they may form and go.
O hushed October morning mild,
Begin the hours of this day slow.

The opening line has been set for you.

- 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.

Roughwork



Moderato

p 1 2 3

The crows a - bove the fo - rest

4

call;

Question 3

(40 marks)

Composing to a given dance rhythm or metre or form

The opening phrase of a jig is given.

- Continue the given opening to make a 16-bar melody.
- Use the form AA¹BB¹.
- Add appropriate performing directions (phrasing and dynamics) to the melody.
- Choose a suitable instrument for your melody from the following list:

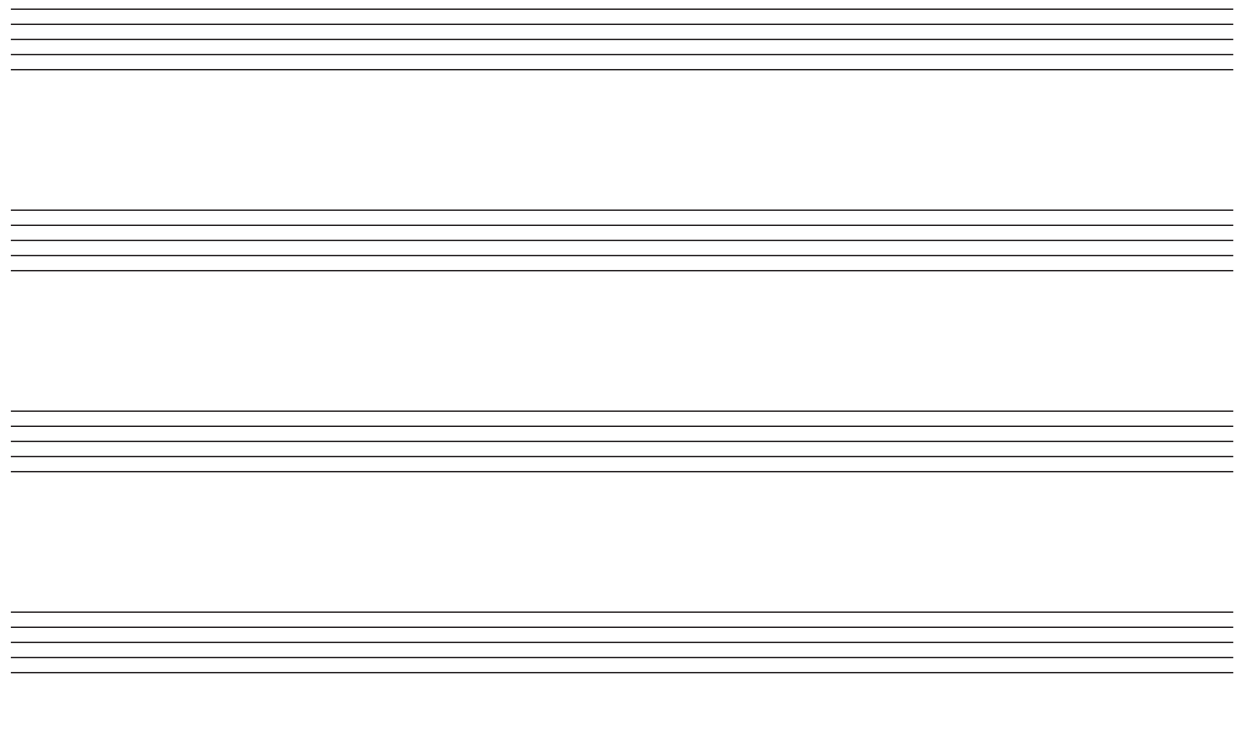
☐ clarinet

☐ violin

☐ trumpet

☐ oboe

Roughwork



Do not write on this page

Answer **one** question only in this section:

Question 4 Composing melody and bass notes from a set of chords (60 marks)

or

Question 5 Composing bass notes and chord indications to a given tune (60 marks)

or

Question 6 Adding a countermelody or descant and chordal support to a given tune (60 marks)

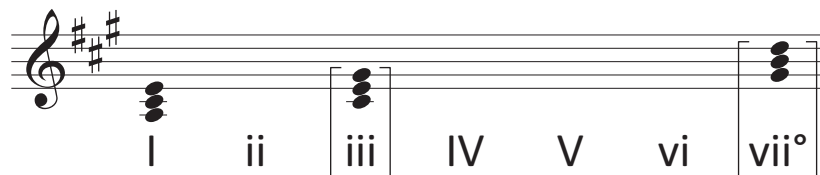
Question 4

(60 marks)

Composing melody and bass notes from a set of chords

Preparatory work: Plot the chords available in the key of A major, either in the chord bank grid or on the staff below.

Notes of chord	E C# A		G# E C#				D B G#
Chord symbol	A		C#m				G#°
Roman numeral	I	ii	iii	IV	V	vi	vii°



- Study the following piece of music.
- Using the chords indicated, compose melody and bass notes to complete the piece in the given style.

E 5	E ⁷	A 6	D	A/C [#] 7	Bm/D
E 8	A 9	D/F [#] 10		E ⁷ /G [#]	
A 11	E	F [#] m 12	Bm 13	E	
A 14	A/C [#]	D 15	E ⁷	A 16	

Question 5

(60 marks)

Composing bass notes and chord indications to a given tune

Preparatory work: Plot the chords available in the key of F# minor, either in the chord bank grid or on the staff below.

Notes of chord	C# A F#	D B G#	E# C# A				B G# E#
Chord symbol	F#m	G#°	A+				E#°
Roman numeral	i	ii°	III+	iv	V	VI	vii°

i ii° [III+]

- Study the following piece of music.
- Add 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.

1 2 3 4

i ib iv V⁷ i V

F#m F#m/A Bm C#⁷ F#m C#

5

6

7

8

9

10

11

12

13

14

15

16

Question 6

(60 marks)

Adding a countermelody or descant and chordal support to a given tune

Preparatory work: Plot the chords available in the key of G major, either in the chord bank grid or on the staff below.

Notes of chord	D B G		F# D B				C A F#
Chord symbol	G		Bm				F#°
Roman numeral	I	ii	iii	IV	V	vi	vii°

I ii iii IV V vi vii°

- Study the following piece of music.
- 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.

Chord indications above the descant staff:

I (G) ii (Am) Vb (D/F#) I (G) IV (C) V (D) Ib (G/B) ii (Am) V (D)

Measures are numbered 1, 2, 3, and 4.

The musical score is divided into four systems, each containing a grand staff (treble and bass clef) and a key signature of one sharp (F#). The systems are numbered 5 through 16. Each system has empty boxes above the staves for notes. The music is written in a simple, melodic style with various note values including quarter, eighth, and half notes.

System 5: Treble clef, key signature of one sharp. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). Bass clef: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter).

System 6: Treble clef, key signature of one sharp. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). Bass clef: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter).

System 7: Treble clef, key signature of one sharp. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). Bass clef: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter).

System 8: Treble clef, key signature of one sharp. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). Bass clef: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter).

System 9: Treble clef, key signature of one sharp. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). Bass clef: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter).

System 10: Treble clef, key signature of one sharp. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). Bass clef: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter).

System 11: Treble clef, key signature of one sharp. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). Bass clef: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter).

System 12: Treble clef, key signature of one sharp. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). Bass clef: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter).

System 13: Treble clef, key signature of one sharp. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). Bass clef: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter).

System 14: Treble clef, key signature of one sharp. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). Bass clef: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter).

System 15: Treble clef, key signature of one sharp. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). Bass clef: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter).

System 16: Treble clef, key signature of one sharp. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). Bass clef: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter).

Extra work

The 'Extra work' section consists of a large rectangular box containing ten sets of five horizontal lines each, intended for musical notation or extra work. The lines are evenly spaced and cover the majority of the page area below the header.

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