

# Clár na nÁbhar

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## Cuspóirí an tSiollabais – Amhráin Dualgais

Beidh trí ghrúpa amhrán ag déanamh uainíochta, gach bliain ina seal, do gach sraith nua den Teastas Sóisearach agus beidh siad ina gcuid dualgais den siollabas Gnáthleibhéil agus Ardleibhéil. Beidh gá le heolas níos mionchruinne ar na hamhráin dualgais ná mar a bheidh ar na hamhráin a roghnaítear go comhleantach leo.

**Grúpa B:** Amhrán na Cuiginne (Éire)

Click Go The Shears (An Astráil)

Wanderer's Night Song (Schubert)

The Verdant Braes of Screen (Éire)

Yesterday (Lennon/McCartney)

Is é an Tiarna m'Aoire (An tAth. Thomas Egan)

Can't Help Lovin Dat Man (as "Show Boat" le Jerome Kern)

Evening Prayer (Amhrán Dápháirteach as "Hansel And Gretel" le Humperdink)

## Cuspóirí an tSiollabais – Saothair Dhualgais

Déanfaidh trí ghrúpa de shaothair a leagtar síos le haghaidh staidéir ar leith uainíocht, gach bliain ina seal, do gach sraith den Teastas Sóisearach. Beidh gach aon cheann acu ina chuid dualgais den siollabas Gnáthleibhéil agus Ardleibhéil. Is é Grúpa A atá ar an gcúrsa do scrúdú na bliana 1994; tá Grúpa B ar an gcúrsa do scrúdú na bliana 1995, agus mar sin de. Beidh gá le heolas níos mionchruinne ar na saothair dhualgais ná mar a bheidh ar na saothair a roghnaítear go comhleantach leo.

**Grúpa B:** Bach, J.S. Coinséartó Bhrandenburg uimh. 5 in D (an chéad ghluaiseacht, Allegro agus an dara gluaiseacht, Affetuoso)

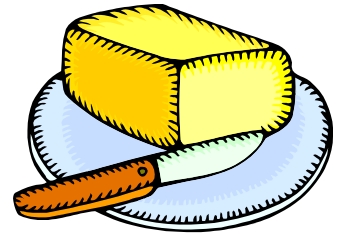
**Grieg:** Sraith *Peer Gynt* uimh. 1, Op. 46 (an chéad ghluaiseacht, Fonn-Maidine, an tríú gluaiseacht, Damhsa Anitra agus an ceathrú gluaiseacht, I Halla Rí an tSléibhe)

**Copland:** Rodeo: Ceithre Rince-Eipeasóid (uimh. 4, "Hoedown")

# Aonad 1: Amhráin Dualgais: Grúpa B

## Amhrán na Cuiginne

Is amhrán traidisiúnta as Éirinn (amhrán tíre) an t-amhrán seo.  
Amhrán grá agus oibre atá ann. Déanann rithim an amhráin aithris  
ar rithim luascach na cuiginne. Canann an cailín faoina grá geal.



## Amhrán na Cuiginne

Grá mo chroí mo bhua-chail - in ceann - a - sach, Grá mo chroí gach  
Bíonn mo stór go ceol - mhar ait - eas - ach, 'Cas-adh na mbó 'sá

lá sa tseach-tain é, grá mo chroí go deo'n fhad a mhair-fead é,  
seo-ladh a - bhai - le chu'am 'Seas-amh ar stól ag bual-adh an bhain-ne liom

Curfá:  
grá mo chroí mo bhua-chail-in deas. Buail, buail, buail a bhua-chail-in buail buail  
'Sdeas 'sis néa-ta a bhuaileann sé greas.

buail a-gus gread. Buail, buail, buail, a bhua chail in, buail, buail a-gus buail-fidh mé leat.

## Gnéithe Ceoil

**Tonúlacht:** Mód dó.

**Mothúcháin:** Grámhar.

**Luas:** Mear, tomhaiste, rithimeach.

**Foirm:** AB (véarsa agus curfá)

Véarsa: 2 mhír x 4 bharra.

Curfá: 2 mhír x 4 bharra.

Tá an barra deireanach sa churfá agus sa véarsa mar an gcéanna.

**Amchomhartha:** 6/8. Ciallaíonn sé seo dhá chroisín poncailte i ngach barra.

**Rithim:** Rithim an phoirt Ghaelaigh.

**Gnéithe eile Ceoil:**

- Airde raon d'ochtach.
- Gluaiseacht chéimneach.
- Léimeanna sa chorda dó.
- An seachtú nóta maolaithe.
- Nóta deireanach sa véarsa agus sa churfá athsheinnte.



## Le Foghlaim:

**Nóta maolaithe:** Íslítear nótaí áirithe leath-thon i stíleanna faoi leith ceoil. Sa cheol traidisiúnta Gaelach íslítear an 7ú nóta.



Bhíodh nós in Éirinn im a dhéanamh tríd an mbainne a chur i soitheach mór agus é a bhualadh ar feadh tamaill fhada go dtí gur athraíodh ina im é. Bhí saol i bhfad níos deacra ag daoine óga an t-am sin, ní raibh siad ábalta dul go dtí an siopa le him a cheannach! Déan taighde faoi seo, agus faoi na nithe eile a rinneadh as bainne, agus faoi chonas a rinneadh iad. Cén saghas oideachais a bheadh ar dhuine óg, ar chomhaois leatsa, a chaitheadh a c(h)uid laethanta ag obair mar seo, i do bharúil? Ar mhaith leat saol mar sin a chaitheamh? Cén fáth? Conas a chuideodh an ceol, nó an amhránaíocht le duine a bheadh ag déanamh oibre mar seo?



## Cleachtadh 1.1.1

### Freagair na ceisteanna thíos

1. Cé a chum an t-amhrán seo? \_\_\_\_\_
2. Cén saghas amhráin é? \_\_\_\_\_
3. Cuir ciorcal timpeall ar an bhfreagra ceart:
  - a. Úsáidtear tonúlacht: mhór mhion mhódúil
  - b. Tá an luas: mall measartha beo
  - c. Is é an nóta is airde ná: \_\_\_\_\_ i mír uimhir \_\_\_\_\_.
  - d. Is é an nóta is ísle ná: \_\_\_\_\_ i mír uimhir \_\_\_\_\_.
  - e. Réimse an amhráin ná: \_\_\_\_\_.
  - f. Is amhrán \_\_\_\_\_ é: rince oibre óil
  - g. Tagann an t-amhrán: ó Shasana ón nGearmáin ó Éirinn
  - h. Bogann an tséis i: gcéimeanna léimeanna i gcéimeanna & léimeanna
4. Scríobh liosta de ghnéithe eile an amhráin

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5. Déan taighde ar conas a dhéantaí im as bainne sna seanlaethanta in Éirinn.

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6. Buail amach na rithimí seo a leanas:



7. Scríobh rithim 4 bharra i 6/8 anseo:



8. Cuir rithim freagartha leis an rithim thuas anseo:



9. Ciallaíonn an t-amchomhartha 6 thar a 8 go bhfuil na buillí seo a leanas i ngach barra:

♪ 3 chroisín

♪ 6 chamán

♪ 2 chroisín poncailthe

10. Is sampla é seo de:

♪ tomhas simplí

♪ tomhas comhshuite

11. Tugtar tomhas comhshuite ar amchomhartha nuair atá na buillí briste suas:

♪ ina dhá chuid (m.sh. dhá chamán)    ♪ ina dtrí chuid (m.sh. trí chamán)

12. Faigh amach conas a dhéantar seacláid as bainne.

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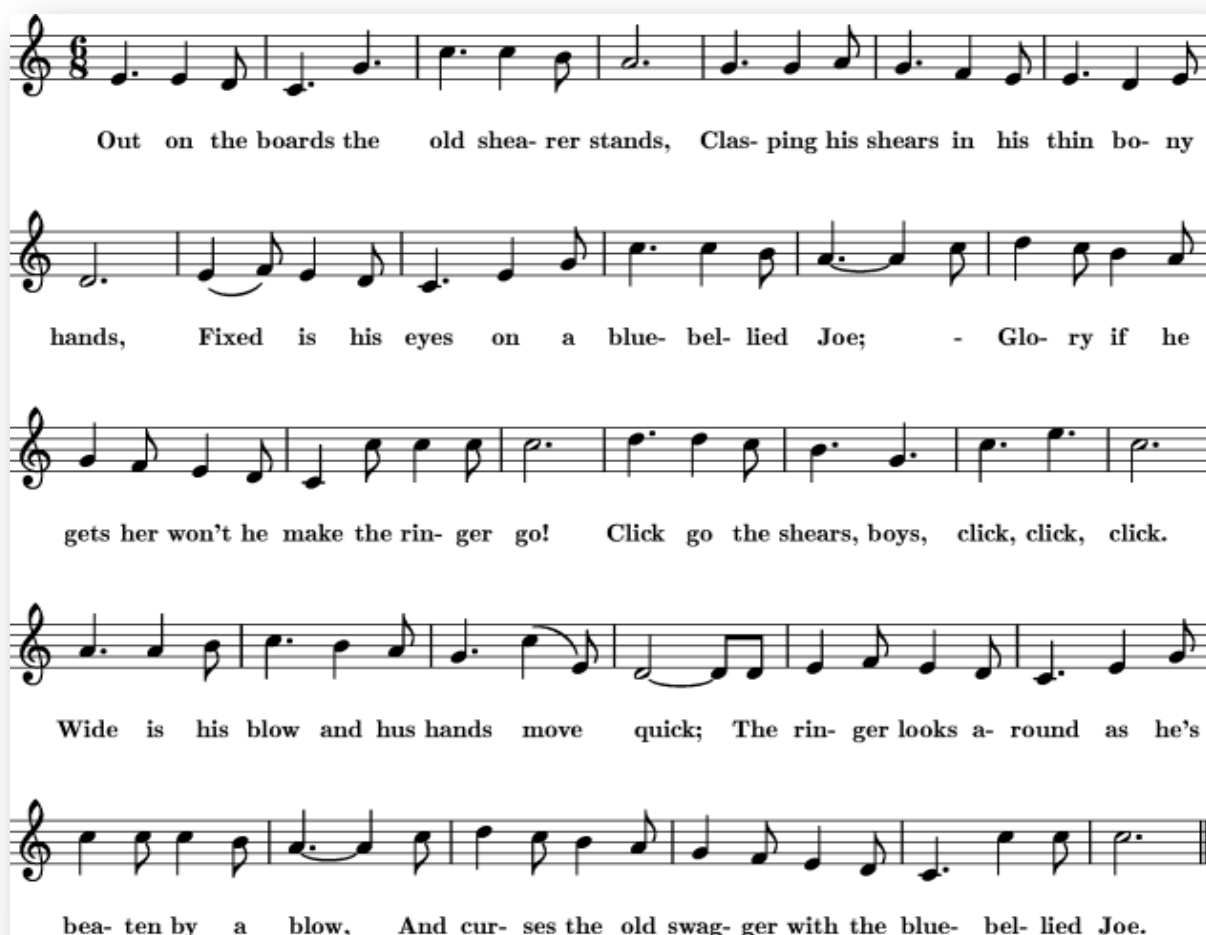
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## Click Go The Shears

Is amhrán oibre ón Astráil an t-amhrán seo. Chanadh fear bearrtha caorach é agus é i mbun oibre. Sa 19ú haois bhíodh feirmeacha caorach ar fud na hAstráile agus thaistilíodh na hoibrithe seo ó fheirm go feirm.



Out on the boards the old shea- rer stands, Clas- ping his shears in his thin bo- ny

hands, Fixed is his eyes on a blue- bel- lied Joe; - Glo- ry if he

gets her won't he make the rin- ger go! Click go the shears, boys, click, click, click.

Wide is his blow and hus hands move quick; The rin- ger looks a- round as he's

bea- ten by a blow, And cur- ses the old swag- ger with the blue- bel- lied Joe.

Out on the boards the old shearer stands,  
Clasping his shears in his thin bony hands,  
Fixed is his eyes on a blue-bellied Joe  
Glory, if he gets her, won't he make the ringer go!

**Curfá:** Click go the shears, boys, click, click, click,  
Wide is his blow and his hands move quick,  
The ringer looks around as he's beaten by a blow  
And curses the old swagger with the blue-bellied Joe.

The tar boy is there, and he's in great demand  
With his blackened tar-pot in his tarry hand:  
He sees one old sheep with a cut upon its back  
This is what he's waiting for, it's "Tar here,

Jack!"

The Colonial Experienced Man, he's there of course  
With his shiny leggings like he's just off his horse  
Casting 'round his eyes, just like a coinnosier,  
Whistling the old tying tune, "I'm a perfect lure."

Well, the shearing is over, we've all got our checks  
Pack up your swags, boys, we're off on the tracks  
The first pub we come to, it's there we'll have a spree  
With everybody shouting out, "Come and drink with me!"

## Nótaí Eolais faoi na focail

ringer: an fear is tapúla chun caora a bhearradh

swagger: duine a bhfuil an t-ádh air

blue-bellied Joe: caora a bhfuil a bolg bearrtha

tar: ungach do ghearrthaí

## Gnéithe Ceoil

**Tonúlacht:** Mór.

**Mothúcháin:** Beoga, bríomhar.

**Luas:** Tapaidh.

**Foirm:** Véarsa: A A1; Curfá B A1

**Amchomhartha:** 6/8

**Rithim:** rithim luascach.

**Gnéithe eile Ceoil:**

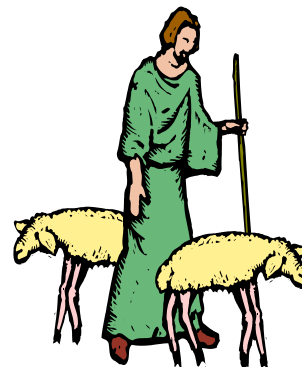
- Réimse 10 nóta.
- Scála (9 nóta) ag dul síos.
- Nótaí athsheinnte.
- Léimeanna d'ochtach.
- Nóta deireanach athsheinnte.



## Le Foghlaim

**Amhrán oibre:** Amhrán le rithim láidir a chuidíonn le daoine obair fhisiciúil a dhéanamh.

Bearradh caorach atá i gceist san amhrán seo. Is cleachtas é a tharlaíonn thart ar uair sa bhliain nuair a bhaintear an lomra den chaorach. Déantar olann as an lomra, agus déantar geansaithe agus éadaigh eile as an olann ina dhiaidh sin. Is féidir leis an obair a bheith dian agus leadránach, mar sin nuair atá a lán caorach le bearradh is minic a bhíonn comórtas ar siúl idir na fir le feiceáil cé acu is tapúla ag an obair. Bíonn cuma an-difriúil ar chaorach nuair nach bhfuil a chóta mór te air níos mó!



## Cleachtadh 1.2.1

### Freagair na ceisteanna thíos

1. Cén tír as a dtagann an t-amhrán seo? \_\_\_\_\_

2. Cuir ciorcal timpeall ar an bhfreagra ceart:

a. Úsáidtear tonúlacht:                      mhór                      mhion                      mhódúil

b. Tá an luas:                      mall                      moderato                      mear

c. Is é an nóta is airde ná:                      sa                      mhír.

d. Is é an nóta is ísle ná:                      sa                      mhír.

e. Réimse an amhráin: \_\_\_\_\_

3. Foirm an amhráin ná: \_\_\_\_\_

4. Cén saghas amhráin é? \_\_\_\_\_

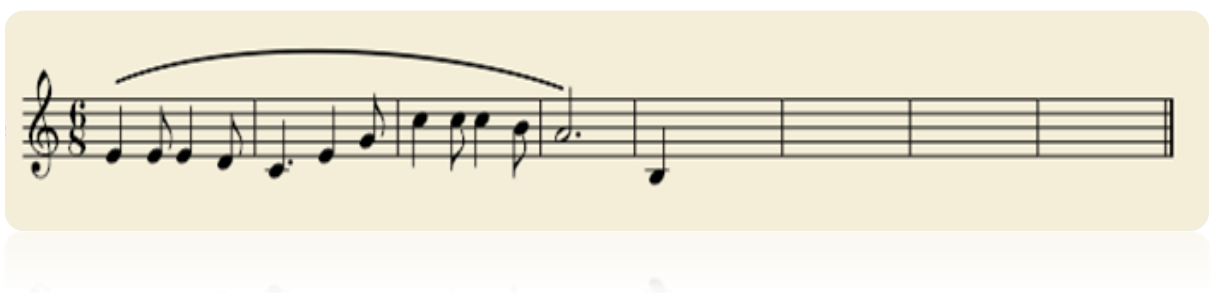
5. Scríobh liosta de ghnéithe eile an amhráin.

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6. Cuir dhá bharra de nótaí leis an bhfrása seo thíos chun é a chríochnú. Bain úsáid as scála ag dul suas. Críochnaigh ar dó.



7. Can an frása seo agus ansin can an frása deireanach as an amhrán. Cén leagan atá níos fearr – do leagan nó leagan an amhráin? Cén fáth?

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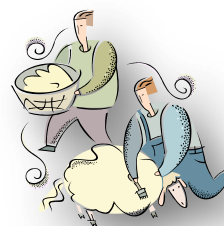
8. Déan taighde ar an obair a dhéantar ag bearradh caorach in Éirinn agus san Astráil. An bhfuil difríochtaí ann san obair? San am den bhliain ina ndéantar an obair? I scileanna na bhfear a dhéanann an obair?

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9. Tarraing léarscáil den Astráil i do chóipleabhar. Cuir isteach cúig phríomhbhaile nó cathair.
10. Déan taighde faoin gceol san Ástráil. Cén foirgneamh cáiliúil atá ann don cheol i Sydney? Déan cur síos ar an bhfoirgneamh sin.

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11. Faigh amach faoin gcrabhadh de Chomhaltas Ceoltóirí Éireann atá lonnaithe san Ástráil.

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## Wanderer's Night Song

Is amhrán ealaíne an t-amhrán seo. Chum Franz Schubert (1797 – 1828) é sa bhliain 1823. Léiríonn Schubert suaimhneas an tsuímh shíochánta le luas mall agus gluaiseacht réidh rithimeach. Níl ach 14 bharra san amhrán. Tá an tionlacan simplí le sraith cordaí malla agus rithim shioncóipithe i mbarraí 5 – 8.

**Langsam.**

**Singstimme.**

Ü - ber al - len Gip - feln ist Ruh' in al - len

**Pianoforte.**

*pp*

Wip - feln spü - rest du kaum einen Hauch; die Vög - lein schwei - gen,

*pp*

schweigen im - Wal - de. War - te nur, war - te nur, bal - de ru - hest du

*cresc.* *pp*

auch, war - te nur, war - te nur, bal - de ru - hest du auch.

*cresc.* *p* *pp*

Tabhair faoi deara go dtosaíonn an piano le dhá bharra d'intreoir agus go gcríochnaíonn sé le barra amháin leis féin, i ndiaidh don ghuth stopadh.

## Gnéithe Ceoil

**Tonúlacht:** Mór.

**Mothúcháin:** Suaimhneach.

**Luas:** Mall (adagio/langsam).

**Foirm:** ABCC. Tá faid dhifriúla sna míreanna.

**Amchomhartha:** 4/4

**Rithim:** Rithim phoncaithe. Pátrún rithime athsheinnte (barraí 9 agus 10) .

**Gnéithe eile Ceoil:**

- Réimse 8 nóta. Réimse cúng é seo, agus cuireann sé leis an suaimhneas.
- Úsáidtear an tríú nóta maolaithe chun béim a leagan ar na focail “kaum” (ar éigean). Is sampla é seo d’fhocaldathú mar go gciallaíonn na focail seo “ar éigean a bhfuil fuaim ann”.
- Nótaí athsheinnte. Cuireann sé seo leis an suaimhneas chomh maith, mar nach bhfuil aon ghluaiseacht i gceist.
- An mhír dheireanach athsheinnte. Cantar mar mhacalla é, rud a léiríonn an fhuaim ag imeacht i léig.
- Seicheamh sa 3ú agus 4ú frása.
- Níl buaicphointe drámata ag an tséis, tá an suaimhneas níos tábhachtaí.

**Tionlacan:** Seinneann an pianó cordaí ciúine a léiríonn an fonn suaimhneach.

### Le Foghlaim

**Seachtrán:** Nóta ardaithe nó íslithe nach bhfuil le fáil sa ghléaschomhartha.

## Cleachtadh 1.3.1

### Freagair na ceisteanna thíos

1. Mínigh an téarma ‘amhrán ealaíne’ \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
2. Cé a chum an t-amhrán seo? \_\_\_\_\_



3. Cén tír as a dtagann an cumadóir? \_\_\_\_\_

4. Cuir ciorcal timpeall ar an bhfreagra ceart:

- a. Tá an luas seo:                      suaimhneach                      beoga                      gasta
- b. Tá sé i ngléas:                      A                      B maol                      D mór
- c. Foirm an amhráin ná:                      ABCA                      ABCC                      AABB

5. Scríobh liosta de ghnéithe eile an amhráin:

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6. Ag baint úsáide as an idirlíon faigh eolas faoi Schubert. Cén tír arbh as dó? Cé mhéad amhrán a chum sé i rith an shaoil?

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7. Ag baint úsáide as an idirlíon faigh aistriúchán ar na focail seo i nGaeilge. Scríobh síos ar an gceol iad.

8. Buail amach an rithim seo:



9. Bain amach gach ponc ar na nótaí poncailthe thuas agus i ngach cás, déan an nóta a leanann é níos faide leis na barraí ar fad a fhágáil ceart. Lean mar a thaispeántar.



10. Buail amach an rithim nua thuas.

11. Iarr ar do mhúinteoir nó duine sa rang an tionlacan pianó a sheinm nuair a chanann gach duine eile an t-amhrán. An maith leat é? Cén fáth?

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## The Verdant Braes of Skreen

Is ó Chontae Dhoire in Éirinn an bailéad seo. Is amhrán grá é a léiríonn an gaol idir fear agus bean óg. Is mar a bheadh comhrá an t-amhrán seo, agus léirítear ann an t-áthas agus an brón. Mar gur amhrán tíre é tá leaganacha éagsúla ar fáil de. Tabhair faoi deara éagsúlacht na bhfocal sa chéad véarsa scríofa faoin gceol agus an chéad véarsa eile clóite thíos.

The musical score is written on three staves in treble clef with a key signature of one flat (Bb). The first staff begins with a 3/4 time signature, followed by a 2/4 time signature, and ends with a 3/4 time signature. The lyrics are: "As I roved out one mor- ning, Near the ver- dant braes of". The second staff continues the melody with a triplet of eighth notes marked with a '3' above them. The lyrics are: "Skreen, I put my back to the mos- sy tree, To view the". The third staff also features a triplet of eighth notes marked with a '3' above them. The lyrics are: "dew on the West Coun- try The dew on the fo- reign strand." The piece concludes with a double bar line.

As I rode out one evening fair  
By the verdant braes of Skreen  
I set my back to a hawthorn tree  
To view the sun in the west country  
And the dew on the forest green

A lad I spied by Owen's side  
And a maiden by his knee  
And he was as dark as the very brown wood  
And she all whey and wan to see  
All whey and wan was she

"Oh, sit you down on the grass," he said.  
"On the dewy grass so green  
For the wee birds all have come and gone  
Since I my true love have seen  
Since I my true love have seen"

"Oh then I'll not sit on the grass," she said.  
"Nor be a love of thine  
For I hear you love a Connaught maid

And your heart's no longer mine," she said  
"And your heart's no longer mine."

"Nor I'll not heed what an old man says  
For his days are nearly done  
And I'll not heed what a young man says  
For he's fair to many's the one," she said.  
"For he's fair to many's the one."

"And I'll not heed what any man says  
Let his hair be white, black, or brown  
Save that he were on top of some high gallows  
tree  
And swearin' he'd wish to come down," she said.  
"And swearin' he'd wish to come down."

"But I will climb a high, high tree  
And I'll rob a wild bird's nest  
And back I'll bring whatever I do find  
To the arms that I love best," she said.  
"To the arms that I love best."

## Gnéithe Ceoil

**Tonúlacht:** Mód dó leis an 7ú nóta maolaithe cuid den am.

**Mothú:** Grámhar, brónach.

**Luas:** Mall.

**Foirm:** A B C A1 D. Tá cúig mhír ann, rud atá neamhghnách.

**Amchomhartha:**  $\frac{3}{4}$  ach athraíonn sé go  $\frac{2}{4}$  i mbarra 6.

**Rithim:**

- Ornáidiú, tríphléadaigh.
- Tosaíonn gach mír ar anacrúis (an tríú buille den bharra).

**Gnéithe eile Ceoil:**

- Réimse d'ochtach.
- An seachtú nóta maolaithe (ach uaireanta tá an seachtú nóta nádúrtha – léiríonn seo neamhchinnteacht an ghrá).

## Le Foghlaim:

**Tríphléadaigh:** Trí nóta seinnte san am a mbíonn dhá cheann de ghnáth.



## Cleachtadh 1.4.1

## Freagair na ceisteanna thíos

1. Cén contae in Éirinn as a dtagann an t-amhrán seo? \_\_\_\_\_
2. Cé a chum an t-amhrán? \_\_\_\_\_
3. Cuir ciorcal timpeall ar an bhfreagra ceart:
  - a. Tá an t-amhrán seo:                      brónach                      feargach                      éadmhar
  - b. Tá an rithim:                      ilghnéitheach                      simplí
  - c. Úsáidtear tonúlacht:                      mhór                      mhion                      mhódúil
  - d. Tagann an t-amhrán:                      ó Shasana                      ó Éirinn                      ón Eilbhéis
  - e. Bogann an tséis i:                      gcéimeanna                      léimeanna                      i gcéimeanna & léimeanna
4. Tá \_\_\_\_\_ mhír sa bhailéad seo.
5. Scríobh liosta de ghnéithe eile an amhráin seo:

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6. Buail amach an rithim seo:



7. Scríobh amach rithim 4 bharra anseo. Cuir isteach tríphléadach sa mhír.



8. Buail amach an rithim thuas.

9. Cad is brí le tríphléadach? \_\_\_\_\_

10. Faigh amach cá bhfuil Skreen. Amharc ar an léarscáil seo de Thuaisceart Éireann agus marcáil isteach an baile. Is giorrúchán é an t-ainm do Baile na Scríne. Faigh amach cén chiall a bhaineann leis an logainm seo. Marcáil isteach Loch nEachach ar an léarscáil chomh maith.



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11. Tá focail an amhráin seo casta go leor. Scríobh amach scéal an amhráin i nGaeilge shimplí. An dóigh leat gur scéal sona nó míshona é? Cén fáth?

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12. Céard é an focal i bhFraincis ar “glas”? \_\_\_\_\_

13. Cad is brí leis an bhfocal “verdant”? \_\_\_\_\_

14. Cad is brí le “brae”? Tá baint aige leis an bhfocal “bré” i nGaeilge.

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15. Ainmnigh áit amháin in Éirinn a bhfuil an focal “bré” mar chuid de. Cén contae ina bhfuil sé?

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16. Tá leagan den amhrán seo ag Altan ar an albam “Another Sky”. Éist leis. Cén leagan is fearr leat – an leagan atá sa leabhar seo, nó an leagan atá ag Altan? Cén fáth? Ainmnigh na huirliisí a sheinntear ann.

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Uirlisí: \_\_\_\_\_

Uigeacht an amhráin? \_\_\_\_\_

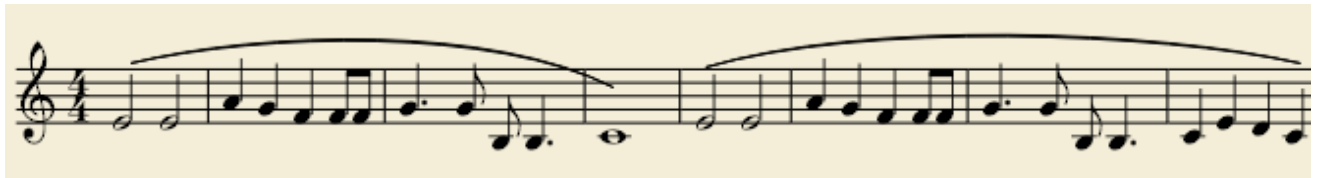
Amchomhartha? \_\_\_\_\_

## Yesterday (Lennon/McCartney)

Bhí John Lennon agus Paul McCartney ina mbail den ghrúpa The Beatles. Ba iad The Beatles ceann de na grúpaí pop ba cháiliúla agus ba chumhachtaí ar domhan. Bhí tionchar ollmhór ag ceol The Beatles ar phopcheol sna seascaidí. Chum siad an t-amhrán “Yesterday” sa bhliain 1965.

De bharr cúrsa cóipchirt níl cead againn an ceol den amhrán Yesterday a phriontáil sa leagan digiteach den leabhar.

Can an t-amhrán le taifead. Cuir isteach an líne chomhcheoil seo nuair a thagann na focail “Why she had to go...” isteach.



## Gnéithe Ceoil

**Tonúlacht:** Mion agus mór. Mór sa chúrfá (Tosaíonn sé seo leis an bhfocal “yesterday”) agus mion sa véarsa (tosaíonn sé seo leis na focail “Why she”).

**Mothú:** Brónach le haiféala.

**Luas:** Moderato.

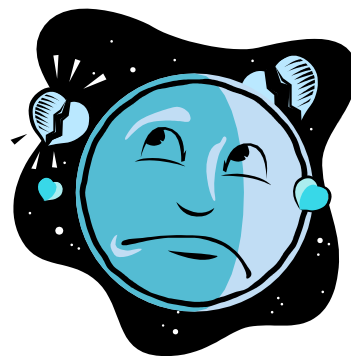
**Foirm:** AABA + Coda. Faid éagsúla i ngach cuid: 7 mbarra sa chéad chuid agus sa dara cuid; 8 mbarra sa chuid mion agus 2 bharra sa choda.

**Amchomhartha:** 4/4 – ceithre chroisín i ngach barra.

**Rithim:** Sioncóipiú, gluaiseacht camán i mír A.

### Gnéithe eile Ceoil:

- Réimse 10 nóta.
- Scálaí ag dul suas agus síos.
- Tonúlacht mhion i mír A agus mhór i mír B.
- Nótaí athsheinnte.



## Le Foghlaim

Sioncóipiú: Rithim bhríomhar ina mbaintear an bhéim den áit a mbíonn sé de ghnáth ar an gcéad bhuille den bharra.

Bhí clú agus cáil ar na Beatles ar fud an domhain sna seascaidí agus go luath sna seachtóidí mar gheall ar a gcuid ceoil. Gach áit a dtéidís bhíodh sluaite daoine bailithe ag iarraidh iad a fheiceáil, cailíní óga ag screadaíl orthu agus daoine ag lorg síniú. Shroich go leor amhrán leis na Beatles uimhir a haon sna cairteacha mar gheall ar an tséis álainn so-chanta a bhíodh le fáil sa cheol, agus ar na rithimí damhsa.





## Cleachtadh 1.5.1

### Freagair na ceisteanna thíos

1. Cén saghas amhráin é seo? \_\_\_\_\_
2. Cé a chum an t-amhrán seo? \_\_\_\_\_
3. Cén tír as a dtáinig an cumadóir? \_\_\_\_\_
4. Cuir ciorcal timpeall ar an bhfreagra ceart:
  - a. Tá an t-amhrán seo: áthasach aiféalach feargach
  - b. Úsáidtear tonúlacht: mhór mhion mhór & mhion
  - c. Tá an luas: mall moderato mear
  - d. Foirm an amhráin ná AABA AABC ABCA
5. Mínigh an téarma ‘rithim shioncóipithe’:  
\_\_\_\_\_
6. Scríobh liosta de ghnéithe eile an amhráin seo:  
\_\_\_\_\_  
\_\_\_\_\_
7. Scríobh frása freagartha leis an bhfrása seo thíos:



8. Ainmnigh trí thréith den amhrán Yesterday atá le feiceáil sa mhír atá tugtha thuas.
  - i. \_\_\_\_\_
  - ii. \_\_\_\_\_
  - iii. \_\_\_\_\_



9. Buail amach rithim an fhrása atá tugtha thuas.

10. Buail amach rithim an fhrása freagartha.

11. Déan liosta de na hamhráin a chan na Beatles. Faigh 10 sampla:

- i. \_\_\_\_\_
- ii. \_\_\_\_\_
- iii. \_\_\_\_\_
- iv. \_\_\_\_\_
- v. \_\_\_\_\_
- vi. \_\_\_\_\_
- vii. \_\_\_\_\_
- viii. \_\_\_\_\_
- ix. \_\_\_\_\_
- x. \_\_\_\_\_

12. Déan liosta de na huirlisí a sheinn na Bealtes:

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13. Ainmnigh an ceathrar cáiliúil a bhí sna Beatles:

- i. \_\_\_\_\_
- ii. \_\_\_\_\_
- iii. \_\_\_\_\_
- iv. \_\_\_\_\_

14. Cén t-ainm a bhíodh ar na Beatles ar dtús? \_\_\_\_\_

15. Cén t-ainm a bhí ar an stiúideo taifeadtha? \_\_\_\_\_

16. Cén t-amhrán de chuid na Beatles is fearr leat? Cén fáth?

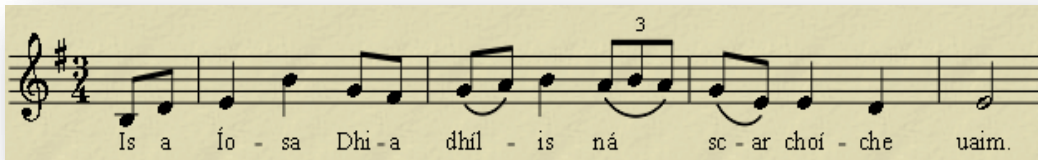
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## Is é an Tiarna m'Aoire

Chuir an tAthair Tom Eagan focail shalm 23 le ceol agus chuir sé loinneog leis. Is éard is loinneog ann ná freagra ar shalm nó ar phaidir. Tógadh ceol na loinneoige ón bhfrása deireanach sa sean-iomann Gaelach “Bí Íosa im’ chroíse”:



Tá dhá stíl éagsúla san iomann: ceol traidisiúnta sa loinneog agus réchantaireacht sna véarsaí. Tá sé scríofa amach thíos mar a chantar é – gach nóta cothrom sa véarsa, agus nóta fada ag deireadh gach frása.

Luinneog:

The Lord is my shep - herd there is noth-ing I shall want.

Véarsa: Rithim shaor

The Lord is my shep-herd, there is noth-ing I shall want

Fresh and green are the pas-tures where he gives me re-pose.

2: Near restful waters he leads me, to revive my drooping spirit  
He guides me along the right path. He is true to his name.

3: If I should walk in the valley of darkness, no evil would I fear.  
He guides me along the right path. He is true to his name.

4: You have prepared a banquet for me, in the sight of my foes.  
My head you have anointed with oil, my cup is overflowing.

5: Surely his goodness and kindness shall follow me, all the days of my life.  
In the Lord's own house shall I dwell, forever and ever.

## Gnéithe Ceoil

**Tonúlacht:** Mód lá.

**Mothúcháin:** Ciúin, urramach.

**Luas:** Mall.

**Foirm:** Véarsaí agus loinneog.

**Amchomhartha:** 3/4 sa loinneog.

**Rithim:**

- Am saor sa véarsa. Úsáidtear rithim na bhfocal.
- Úsáid tríphléadach (gné den cheol Gaelach – ornáidiú).
- Tosaíonn sé ar anacrúis (3ú buille den bharra).



**Gnéithe eile Ceoil:**

- Réimse d'ochtach.
- Ornáidiú – tríphléadach (gné den cheol Gaelach).
- Tonúlacht mhódúil (gné den cheol Gaelach).
- Gluaiseacht chéimneach sa véarsa (gné den réchantaireacht).
- Nótaí athsheinnte (gné den réchantaireacht).

### Le Foghlaim:

**An Loinneog:** Tá sé bunaithe ar shéis thraidisiúnta na hÉireann. De ghnáth canann an cantóir é ag an tosach agus athchanann an pobal é. Cantar é tar éis gach véarsa den salm.

**Na Véarsaí:** Tá siad i stíl na cantaireachta eaglasta. Leanann na ceol rithim na bhfocal. Canann an cantóir na véarsaí ina (h)aonar.

**Cantóir:** Treoraí an phobail

Is é an Rí David a chum na focail de shalm 23, agus tagraíonn sé do Dhia mar aoire, agus do na Críostaithe mar chaoirigh. Tugtar an t-aoire maith ar Íosa i soiscéal Naomh Eoin. Deir sé: “Is mise an t-aoire maith. Tugann an t-aoire maith a bheatha ar son a chaorach.” Chomh maith leis sin insíonn Íosa parabal na caorach caillte i soiscéalta Naoimh Mata agus Lúcas, ina ndeir sé gur fiú 99 caorach a fhágáil le dul ar thóir an chaoirigh chaillte. Úsáidtear salm 23 go minic ag sochraidí mar go spreagann sé mothú an fhaoisimh sna daoine a éistean le. Is iomaí leagan den cheol atá ar fáil – i nGaeilge, i mBéarla agus i dteangacha eile chomh maith. “Le Seigneur est mon berger” an leagan Fraincise, “Der Herr ist mein Hirt” an leagan Gearmáinise. Éist le leaganacha éagsúla i dteangacha éagsúla ar [www.youtube.com](http://www.youtube.com)

## Cleachtadh 1.6.1

### Freagair na ceisteanna thíos

1. Cén tír as a dtagann an t-amhrán seo? \_\_\_\_\_
2. Cé a rinne cóiriú ar an amhrán seo? \_\_\_\_\_
3. Cuir ciorcal timpeall ar an bhfreagra ceart:
  - a. Úsáidtear tonúlacht: mhór mhion mhódúil
  - b. Tá an luas: mall moderato mear
  - c. Tagann an t-amhrán: ón Spáinn ón Iorua ó Éirinn
  - d. Bogann an tséis i: gcéimeanna léimeanna i gcéimeanna & léimeanna
4. Cén fáth nach bhfuil amchomhartha ag na véarsaí?  
\_\_\_\_\_  
\_\_\_\_\_

5. Scríobh liosta de ghnéithe eile an amhráin:  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

6. Can an frása seo:



7. Cén tríchorda ar a bhfuil barra 1 bunaithe? \_\_\_\_\_
8. Cén tríchorda ar a bhfuil barra 2 bunaithe? \_\_\_\_\_
9. Cén tríchorda ar a bhfuil barra 3 bunaithe? \_\_\_\_\_
10. Cén tríchorda ar a bhfuil barra 5 bunaithe? \_\_\_\_\_
11. Ar do scórpháipéar scríobh na tríchordaí sin ar fad in eochair an doird.
12. Seinn na tríchordaí sin ar an bpianó.

## **Can't Help Lovin Dat Man (as "Show Boat" le Jerome Kern)**

Is ón gceolra stáitse grinn "Showboat" an t-amhrán seo. Chum an cumadóir Meiriceánach, Jerome Kern an ceol sa bhliain 1927 agus scríobh Oscar Hammerstein na liricí. Tarlaíonn na heachtraí ar bord "Cotton Blossom" ar Abhainn an Mississippi. Canann Julie (amhránaí club-oíche) é seo mar gheall ar a grá geal. Tá go leor gnéithe den snagcheol san amhrán.

De bharr cúrsaí cóipchirt níl cead againn an ceol a chló sa leagan digiteach den leabhar seo.

Éist le taifead den amhrán agus can leis.



Pictiúr de "Showboat Branson Belle" ar Loch Table Rock, Branson.

Grianghraf: Lwsimon.

## Gnéithe Ceoil

**Tonúlacht:** Mór.

**Mothú:** Áthasach, grámhar

**Luas:** Moderato.

**Foirm:** AABA (gach mír 8 mbarra ar fhad).

**Amchomhartha:** 2/2. Ciallaíonn sé seo dhá mhinim i ngach barra.

**Rithim:**

- Sioncóipiú, go háirithe i mír A.
- Rithim rialta i mír B.
- Rithim bharra 3 ann go minic (rithim chomónta).



### Gnéithe eile Ceoil:



- Réimse 11 nóta.
  - Nótaí athsheinnte.
  - Nótaí gorma – an tríú agus an séú nóta maol.
  - Seicheamh – barraí 1,2 agus 3,4.
  - An chéad dá bharra bunaithe ar chorda dó.
  - Buaicphointe an amhráin ag an bhfocal ‘fine’ (mír B).
- Ré agus fá ardaithe leath-thon i bhfrása B.

**Tionlacan:** Ceolfhoireann atá ag seinm.

## Le Foghlaim

**Nótaí gorma:** An tréach agus an seach íslithe. Is gné den snagcheol é seo.



## Cleachtadh 1.7.1

## Freagair na ceisteanna thíos

1. Cén saghas amhráin é seo? \_\_\_\_\_
2. Cé a chum an t-amhrán seo? \_\_\_\_\_
3. Cuir ciorcal timpeall ar an bhfreagra ceart:
  - a. Tá an t-amhrán seo:                      séanmhar                      aiféalach                      brónach
  - b. Úsáidtear tonúlacht:                      mhór                      mhion                      mhódúil
  - c. Tá an luas:                      mall                      moderato                      mear
  - d. Foirm an amhráin ná:                      ABBA                      AABA                      ABAB
  - e. Bogann an tséis i:                      gcéimeanna                      léimeanna                      i gcéimeanna & léimeanna
4. Mínigh an téarma ‘rithim shioncóipithe’:  
\_\_\_\_\_  
\_\_\_\_\_
5. Scríobh liosta de ghnéithe eile an amhráin:  
\_\_\_\_\_  
\_\_\_\_\_
6. Réimse an amhráin ná? \_\_\_\_\_
7. Féach ar an líne cheoil seo thíos:



- Buail amach an rithim.
- Can an tséis.
- Cuir réalta in aice le haon nóta nó rithim atá éagsúil leis an mbunleagan den amhrán.
- Cén ceann is fearr leat agus cén fáth? \_\_\_\_\_

# Abendsegen – Paidir Tráthnóna (Amhrán Dhápháirteach as “Hansel und Gretel”)

Gretel

Ab ends, will ich schla - fen gehn, Vier zehn En - gel um mi - ch stehn.

Hansel

Ab - ends will ich schla - fen gehn, Vier - zehn En - gel um mi - ch stehn.

5

G.

Zwei zu mein - en Häup - ten Zwei zu mein - en Fuß - en,

H.

Zwei zu mein - en Hä - up ten, Zwei zu mein - en Fuß sen,

G.

Zwei zu mein - en Rech - ten Zwei zu mein - er Lin - ken

H.

Zwei zu mei - ner Rech - ten, Zwei zu mei ne - r

12

G.

Zwei - e, die mich deck - en, Zwe - ie, die mich wec - ken, Zwe - ie, die mich

H.

Link - en, Zwei - e die mich Dec - ken, Zwei - e die mich wec - ken

18

G.

wei - sen zu Him - mels - Par - a - dei - sen.

H.

Zwei - e, zwei zu Par - a - dei - sen.





Is dísréad é ‘Evening Prayer’ ón gceoldráma *Hansel und Gretel* a chum Engelbert Humperdinck (1854-1921) sa bhliain 1893. Canann an bheirt pháistí sa scéal é. Léiríonn an ceoldráma scéal bheirt pháistí a imíonn ar seachrán san fhoraois. Titeann an dorchadas agus deir siad paidir sula dtéann siad a luí. Is séis shimplí den saghas ‘córúil’ é ‘Abendsegen’. Tá an tséis seo mar phríomhthéama sa cheoldráma. Cloistear é sa réamhhdhréacht chomh maith.

### Gnéithe Ceoil

**Tonúlacht:** Mór.

**Mothú:** Ciúin, cosúil le suantraí.

**Luas:** Moderato.

**Foirm:** Cumtha tríd ach úsáidtear móitíf choitianta bunaithe ar thríchordaí tríd síos. Cantar an chéad 8 mbarra i gcomhcheol ina dhiaidh sin cantar in aithris. Tá intreoir cheolfhoirneach ann.

**Amchomhartha:** 4/4

**Rithim:** Rithim rialta croisíní tríd an amhrán. Croisín poncailte agus camáin úsáidte idir barraí 9 agus 12.

**Uigeacht:** Uigeacht homafónach don chéad 8 mbarra. . Sa dara leath den amhrán, tá na guthanna ag canadh in aithris – uigeacht ilfhónach atá ann.

### Gnéithe eile Ceoil:

- Tá an chéad bharra bunaithe ar chorda dó.
- Athraíonn an gléas tríd an amhrán.
- Seicheamh ag dul suas sa dara cuid den amhrán.
- Buaicphointe ag na focail ‘Himmel Paradeisen’ i mbarra 19/20.
- Idirchéim de thréach comónta ann.



### Le Foghlaim

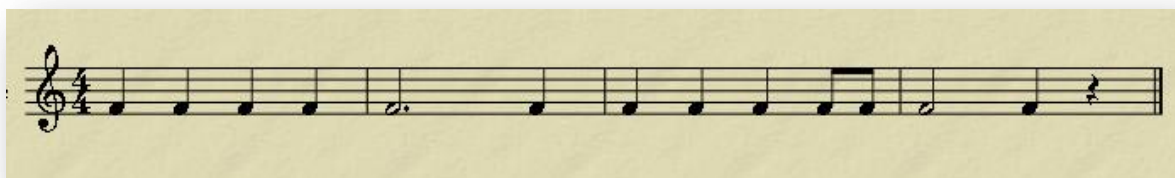
**Uigeacht ilfhónach:** Déanann na páirteanna aithris ar a chéile. Canann páirt amháin barra agus ansin tagann an dara páirt isteach leis an gceol céanna.

Finnsceál atá i scéal Hansel agus Gretel, é bailithe ag na deartháireacha Grimm sa Ghearmáin. De bharr gorta, níl go leor airgid ag tuistí Hansel agus Gretel leis an gclann iomlán a bheathú agus cuireann an mháthair na páistí amach as an teach le hairgead a shábháil. Tagann siad ar theach déanta de mhilseáin sa choill agus gabhann an chailleach a chónaíonn sa teach iad, é ar intinn aici an bheirt a ithe. Éiríonn leo éalú ar deireadh trí í a mharú, agus tugann siad na seodra atá sa teach ar ais chuig a n-athair atá anois ina bhaintreach fir.

## Cleachtadh 1.8.1

## Freagair na ceisteanna thíos

1. Cén saghas amhráin é seo? \_\_\_\_\_
2. Cé a chum an t-amhrán seo? \_\_\_\_\_
3. Cuir ciorcal timpeall ar an bhfreagra ceart:
  - a. Tá an t-amhrán seo:                      suaimhneach                      brónach                      feargach
  - b. Úsáidtear tonúlacht:                      mhór                      mhion                      mhódúil
  - c. Tá an luas:                      mall                      moderato                      mear
  - d. Bogann an tséis i:                      gcéimeanna                      léimeanna                      i gcéimeanna & léimeanna
4. Cad é foirm an amhráin seo? \_\_\_\_\_
5. Cén saghas uigeachta atá san amhrán seo? \_\_\_\_\_
6. Scríobh liosta de ghnéithe eile an amhráin seo:  
\_\_\_\_\_  
\_\_\_\_\_
7. Cén gléas ina bhfuil an t-amhrán seo scríofa? \_\_\_\_\_
8. Cén corda ar a bhfuil barra 3 bunaithe? \_\_\_\_\_
9. An bhfuil seachtrán in úsáid san amhrán? Cén barraí? \_\_\_\_\_
10. Cad is brí le “*sempre*”? Cén teanga í? \_\_\_\_\_
11. Cén réimse atá ag páirt 1 san amhrán? \_\_\_\_\_
12. Cén réimse atá ag páirt 2 san amhrán? \_\_\_\_\_
13. Buail amach an rithim seo:



Aimsigh an frása seo san amhrán. Abair cén pháirt ina bhfuil sé agus cén barraí:

14. Faigh aistriúchán ar na focail ar an idirlíon agus scríobh isteach faoin gceol i nGaeilge é. An maith leat na focail? Cén fáth? \_\_\_\_\_

15. Déan taighde ar an idirlíon agus faigh amach scéal iomlán Hansel agus Gretel. Scríobh síos anseo é.

16. Ainmnigh trí scéal eile a scríobh nó a bhailigh na deartháireacha Grimm.

i. \_\_\_\_\_

ii. \_\_\_\_\_

iii. \_\_\_\_\_

17. Faigh na focail seo san amhrán i nGearmáinis:

Beirt: \_\_\_\_\_

Aingeal: \_\_\_\_\_

Tráthnóna: \_\_\_\_\_

Neamh: \_\_\_\_\_

Codladh: \_\_\_\_\_

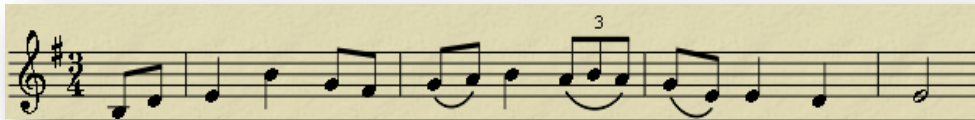
Téigh: \_\_\_\_\_



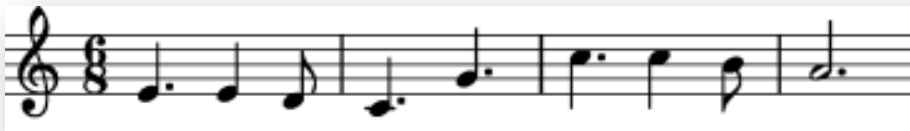
## Dul Siar

Ainmnigh na píosaí ceoil seo a leanas a tógadh ó d'amhráin dualgais. I gcás gach ceann acu déan na rudaí seo a leanas:

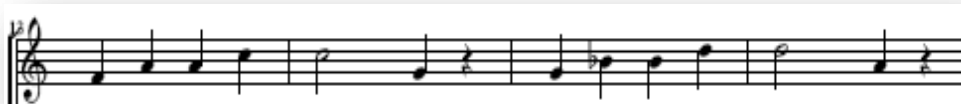
- Buail amach an rithim.
- Cuir isteach an t-amchomhartha má tá sé in easnamh.
- Oibrigh amach cén gléas ina bhfuil an píosa.
- Scríobh isteach an sólfá tonach faoi gach nóta.
- Can an frása leis an sólfá tonach.
- Seinn an frása ar aon uirlis.



- Amhrán: \_\_\_\_\_
- Cumadóir/Tír: \_\_\_\_\_
- Gléas agus tonúlacht: \_\_\_\_\_
- Am-chomhartha: \_\_\_\_\_



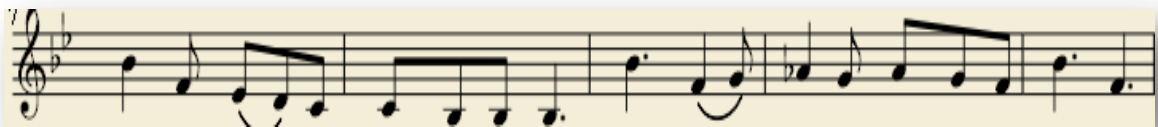
- Amhrán: \_\_\_\_\_
- Cumadóir/Tír: \_\_\_\_\_
- Gléas agus tonúlacht: \_\_\_\_\_
- Am-chomhartha: \_\_\_\_\_



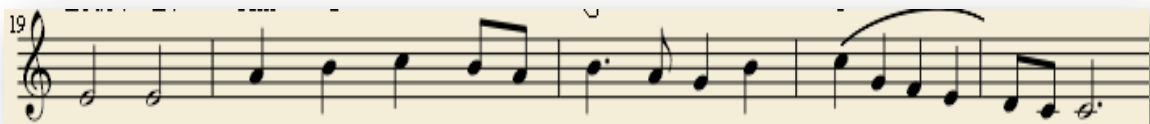
- Amhrán: \_\_\_\_\_
- Cumadóir/Tír: \_\_\_\_\_
- Gléas agus tonúlacht: \_\_\_\_\_
- Am-chomhartha: \_\_\_\_\_



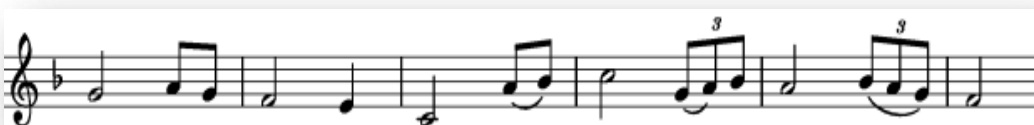
- i. Amhrán: \_\_\_\_\_
- ii. Cumadóir/Tír: \_\_\_\_\_
- iii. Gléas agus tonúlacht: \_\_\_\_\_
- iv. Am-chomhartha: \_\_\_\_\_



- i. Amhrán: \_\_\_\_\_
- ii. Cumadóir/Tír: \_\_\_\_\_
- iii. Gléas agus tonúlacht: \_\_\_\_\_
- iv. Am-chomhartha: \_\_\_\_\_



- i. Amhrán: \_\_\_\_\_
- ii. Cumadóir/Tír: \_\_\_\_\_
- iii. Gléas agus tonúlacht: \_\_\_\_\_
- iv. Am-chomhartha: \_\_\_\_\_



- i. Amhrán: \_\_\_\_\_
- ii. Cumadóir/Tír: \_\_\_\_\_
- iii. Gléas agus tonúlacht: \_\_\_\_\_
- iv. Am-chomhartha: \_\_\_\_\_

### Amhráin Dualgais Bliain B

Amhrán	Catagóir	Tonúlacht	Luas/ Am- chomhartha	Foirm	Mothú	Tír/ Cumadóir	Cur Síos
<b>Amhrán na Cuiginne</b>	Amhrán tíre as Éirinn	mór	Tapa 6/8	ABCD	Luascach, áthasach	Éire	Amhrán oibre canta nuair atá im á dhéanamh.
<b>Click go the Shears</b>	Amhrán tíre as tír eile	mór	Tapa 6/8	ABAC DEAC	Áthasach, bríomhar	An Astráil	Amhrán oibre canta nuair atá caoirigh á lomadh.
<b>Wanderer's Night Song</b>	Amhrán ealaíne	mór	Mall 4/4	ABCC	Suaimhneach, síochánta	Schubert	Suantraí a chuireann síos ar áilleacht an nádúir.
<b>The Verdant Braes of Screen</b>	Bailéad	Módúil	Measartha 3/4	ABA1C	Grámhar, síochánta.	Éire	Amhrán grá. Ní léir go bhfaigheann an cantóir a ghrá.
<b>Yesterday</b>	Pop-amhrán	Mór	Mall 4/4	AABA	Brónach, aiféalach.	Lennon & McCartney	Amhrán ina gcaoineann an cantóir an sonas a bhí aige an lá roimhe, tá sé faoi bhrón inniu.
<b>Is é an Tiarna m'Aoire</b>	Amhrán Eaglasta	Módúil	Mall 3/4 sa chúrfá, saor sa véarsa.	Véarsa & Curfá	Ómósach.	An tAth. Tom Egan	Ceol traidisiúnta curtha le focail ón salm.
<b>Can't Help Lovin' Dat Man</b>	Amhrán as ceoldráma	Mór	Measartha 2/2	AABA	Grámhar, éadrom	Jerome Kern	Bean ag canadh faoin ngrá atá aici do fhear nach bhfuil ró-iontach!
<b>Evening Prayer</b>	Amhrán i bpáirteanna	mór	Mall 4/4	Cumtha tríd	Síochánta, suaimhneach.	Humperdinck	Suantraí in dhá pháirt. Canta ag Hansel agus Gretel.

Is féidir leat an tábla seo a líonadh le heolas ó na hamhráin roghnaithe.

Amhrán	Catagóir	Tonúlacht	Am-chomhartha	Foirm	Mothú	Tír/Cumadóir	Cur Síos

## Aonad 2 – Saothair Dhualgais: Grúpa B

### Grúpa B

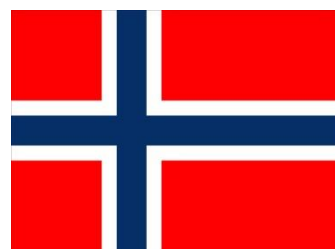
Bach, J.S.      Coinséartó Bhrandenburg uimh.5 in D

- An chéad ghluaiseacht: Allegro
- An dara gluaiseacht: Affetuoso



Grieg:      Sraith *Peer Gynt* uimh.1, Op. 46

- An chéad ghluaiseacht:  
Fonn-Maidine
- An tríú gluaiseacht,  
Damhsa Anitra
- An ceathrú gluaiseacht: I Halla Rí an tSléibhe



Copland:      Rodeo: Ceithre Rince-Eipeasóid

- Uimh.4, “Hoedown”





## Nóta faoi scór ceoil a léamh

Sna leathanaigh seo a leanas beidh scór ceoil le léamh agat. Is féidir leis seo a bheith scanrúil ar dtús nuair a thosaíonn tú mar go bhfuil an oiread sin línte ceoil ann. Lean na treoracha seo sula dtosaíonn tú:

1. Más féidir, is fearr dul tríd an scór le haibhseoir sula n-éisteann tú leis an gceol, chun an tséis a shoiléiriú. Má léimeann an tséis ó uirlis go huirlis tá sé tábhachtach go mbeidh do shúile réidh le léimt ó líne amháin ceoil go líne eile ceoil. Cuideoidh an aibhsiú leis seo.
2. Tógadh na scóranna seo ó shuíomhanna ar an idirlíon agus tá cuid acu an-sean. Uaireanta ní bhíonn ainmneacha na n-uirlisí scríofa taobh le gach líne. Tá sé seo fíor faoin scór do Réamhcheol William Tell. Is fearr ainmneacha na n-uirlisí a scríobh isteach ar thaobh an scóir le cuidiú leat.
3. Scríobh isteach uimhreacha na mbarraí ar bharr an chéad bharra ar gach líne cheoil. Cuideoidh sé seo leat nuair atá tú ag iarraidh cleachtaí a dhéanamh, nó briseadh síos a dhéanamh ar fhoirm an cheoil.
4. Is féidir aibhseoirí de dhathanna éagsúla a úsáid le téamaí éagsúla a mharcáil sa scór. Cuideoidh sé seo leat teacht ar na téamaí ceoil go tapaídh.
5. Bain úsáid as dath eile arís le marc a chur ar aon fhocail atá scríofa isteach sa scór. Bain úsáid as an idirlíon le fáil amach cad is brí leo, muna bhfuil siad sa leabhar seo nó i dtéacsleabhar eile atá agat.

The image displays two staves of musical notation for guitar. The top staff is in treble clef and the bottom staff is in bass clef. The key signature consists of two sharps (F# and C#), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and bar lines. Below the staves, there are three rows of numbers corresponding to the strings (T, A, B) and frets, indicating fingerings and positions for the guitar.

# Coinséartó Bhrandenburg uimh.5 in D

## An chéad ghluaiseacht, Allegro

## An dara ghluaiseacht, Affetuoso



le J.S. Bach (1685-1750)





Scríobh J.S. Bach a lán ceoil uirlise agus é ina Stiúrthóir Ceoil in Cothen na Gearmáine agus é fostaithe ag an bPrionsa Leopold. Bhí grúpa de sheinnteoirí, seisear déag san iomlán, ar fáil chun a chuid ceoil a sheinm agus mar sin bhí ar a chumas a chuid saothar ceoil nua a thriail. Sa bhliain 1792 choimisiúnaigh Margraf Bhrandenburg é chun roinnt ceoil a scríobh dá cheolfhoireann príobháideach. Chum agus thiomnaigh Bach sé choinséartó don Mhargraf.

Tugtar mórchoinséartó ar an gcineál coinséartó a chum Bach. Sa chineál seo coinséartó bíonn grúpa beag seinnteoirí (ar a dtugtar consairtín) ag seinm i gcodarsnacht le grúpa níos mó seinnteoirí (ar a dtugtar *ripieno*).

### An Chéad Ghluaiseacht, Allegro

Is san fhoirm *ritornello* atá an chéad ghluaiseacht de Choinséartó Bhrandenburg. An chiall atá leis seo ná go bhfilleann an tséis cúpla uair i rith na gluaiseachta.

<b>Barraí 1-9 Tutti</b> 	<b>An tséis ritornello</b> – seo séis bhríomhar bunaithe ar chorda dó agus ar scála síos in D mór.
<b>Barraí 9-19 Aonréadaithe</b>	<b>An Chéad Eipeasóid</b> - tagann an fhliúit agus an veidhlín isteach agus in aithris ar a chéile fad is atá an chlárchruit ag seinm go broidiúil (gnóthach – an-chuid nótaí) feadh an ama
<b>Barraí 19-31 Tutti</b>	<b>An tséis ritornello</b> – filleann sé seo in A mór, agus na haonréadaithe ag teacht isteach ó am go chéile.
<b>Barraí 31-39</b>	<b>An Dara hEipeasóid</b> - seinneann an fhliúit agus an veidhlín le rithim shioncóipithe agus an chlárchruit le páirt leanúnach i leathchamáin (ag críochnú V-I in B mion)
<b>Barraí 39-42</b>	<b>An tséis ritornello</b> – in B mion anois agus an leagan seo níos giorra.
<b>Barraí 42-58</b> 	<b>An Tríú hEipeasóid</b> - tosaíonn an chuid seo leis an gclárchruit, ansin tagann an fhliúit agus an veidhlín isteach in aithris ar a chéile. Seo

	eipeasóid níos faide ná an chéad dá chuid don chonsairtín, ach fós féin tá sé bunaithe ar an ábhar aitheanta.
<b>Barraí 58-61</b>	<b>An tséis ritornello</b> – filleann seo in D mór, ach é níos giorra. Tagann an fhliúit isteach roimh dheireadh an ritornello.
<b>Barraí 61-101</b> Téama nua in F# mion: 	<b>An Ceathrú hEipeasóid</b> - Déanann an veidhlín agus an fhliúit aithris ar a chéile, agus seinneann an chlárchruit páirt leanúnach faoina bhun sin. Tagann téama nua isteach (barra 71) in F# mion, agus é seo seinnte ar an bhfliúit agus ar an veidhlín. Le sraith de thríligh ullmhaítear le filleadh ar an ritornello (V-I in A mór)
<b>Barraí 101-102</b> 	<b>An tséis ritornello</b> – filleann sé sa cheannasach, A mór, ach an-ghearr.
<b>Barraí 102-121</b>	<b>An Cúigiú hEipeasóid</b> - ar an veidhlín agus an fhliúit go príomha, ach gan mhoill tosaíonn an ceol ag ullmhú d'athfhoilsiú (Barra 110) de chéad iontráil na n-aonréadaithe (Barraí 9-19) sa tonach, D mór.
<b>Barraí 121-139</b>	<b>An tséis ritornello</b> – in D mór, agus na haonréadaithe ag teacht isteach ó am go chéile
<b>Barraí 139-154:</b> Ceol na feadóige agus an veidhlín. 	<b>An Séú hEipeasóid</b> – glacann an chlárchruit ceannas ar an gceol de réir a chéile sa chuid seo. Seinneann sé leath-leath chamáin i scálaí suas agus síos. Seinneann an fheadóg mhór agus veidhlín an ceol seo thall ag an am céanna.
<b>Barraí 154-219</b>	<b>Caidéinse</b> – seo caidéinse ardréimiúil bunaithe ar an tséis ritornello –a éilíonn deaslámhacht agus ardoilteacht sa tseinm - agus críochnaíonn sé ar dhúnadh V-I in D mór.
<b>Barraí 219-227</b> 	Ritornello deireanach – filleann go caithréimeach in D mór (V-I).

Allegro.

Flauto traverso.

Violino principale.

Violino di ripieno.

Viola di ripieno.

Violoncello.

Violone.

Cembalo concertato.

accompagnamento

The image displays a page of musical notation, likely for a piano piece, consisting of three systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

**System 1:** The first system features a piano introduction marked *piano* in the second and third staves. The music is written in a key with one sharp (F#) and a 2/4 time signature. The first staff has a treble clef, the second a treble clef, the third a bass clef, and the fourth a bass clef. The music consists of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes.

**System 2:** The second system continues the piece. It features a *forte* marking in the fourth staff. The music is more complex, with many sixteenth notes and some triplets. The *forte* marking is repeated in the fourth staff. The system ends with a *ritard.* marking in the fourth staff.

**System 3:** The third system features a *pianissimo* marking in the second, third, and fourth staves. The music is written in a key with one sharp (F#) and a 2/4 time signature. The first staff has a treble clef, the second a treble clef, the third a bass clef, and the fourth a bass clef. The music consists of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes.

The first system of musical notation consists of four measures. It features a complex arrangement of staves with various musical notes, rests, and dynamic markings. The notation includes treble and bass clefs, and the music is written in a key with two sharps (F# and C#).

The second system of musical notation consists of four measures. It continues the musical piece with various notes and rests. Dynamic markings include *forte* and *piano*. The notation includes treble and bass clefs, and the music is written in a key with two sharps (F# and C#).

The third system of musical notation consists of four measures. It continues the musical piece with various notes and rests. Dynamic markings include *pianissimo* and *simbo*. The notation includes treble and bass clefs, and the music is written in a key with two sharps (F# and C#).

First system of a musical score. It features a vocal line with a trill (tr) and a piano accompaniment. The piano part includes a section marked *forte* in the right hand. The key signature has two sharps (F# and C#), and the time signature is 4/4.

Second system of the musical score. The piano accompaniment is marked *forte* in both hands. The vocal line continues with a melodic phrase. The system concludes with a double bar line and a key signature change to one sharp (F#).

Third system of the musical score. The piano accompaniment is marked *piano* in both hands. The vocal line features a melodic phrase with a trill. The system concludes with a double bar line and a key signature change to one sharp (F#).



The first system of musical notation consists of six staves. The top two staves (treble clef) contain a melody with eighth and sixteenth notes. The third staff (treble clef) has a piano accompaniment with a 'piano' dynamic marking. The fourth staff (bass clef) also has a piano accompaniment with a 'piano' dynamic marking. The fifth and sixth staves (treble and bass clef) contain a continuous sixteenth-note arpeggiated pattern.

The second system of musical notation consists of six staves. The top two staves (treble clef) continue the melody. The third staff (treble clef) has a piano accompaniment with a 'pianissimo' dynamic marking. The fourth staff (bass clef) has a piano accompaniment with a 'pianissimo' dynamic marking. The fifth staff (bass clef) has a piano accompaniment with a 'piano' dynamic marking. The sixth staff (treble clef) contains a continuous sixteenth-note arpeggiated pattern.

The third system of musical notation consists of six staves. The top two staves (treble clef) continue the melody. The third staff (treble clef) has a piano accompaniment. The fourth staff (bass clef) has a piano accompaniment. The fifth and sixth staves (treble and bass clef) contain a continuous sixteenth-note arpeggiated pattern.



First system of a musical score. It features a grand staff with five staves. The top staff has a treble clef and a key signature of two sharps (F# and C#). The second staff has a treble clef and a key signature of one sharp (F#). The third and fourth staves have a bass clef and a key signature of one sharp (F#). The fifth staff has a bass clef and a key signature of one sharp (F#). The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A *forte* dynamic marking is present on the third staff. A *tr* (trill) marking is present on the top staff. A *accomp.* (accompaniment) marking is present on the fifth staff. The system ends with a double bar line.

Second system of the musical score. It continues the composition with similar rhythmic and melodic patterns. The *forte* dynamic is maintained. The system concludes with a double bar line.

Third system of the musical score. It features more complex rhythmic figures, including triplets and sixteenth-note runs. The *forte* dynamic is maintained. The system concludes with a double bar line.

First system of a musical score. It features a grand staff with five staves. The top two staves (treble and alto clefs) contain complex, rapid sixteenth-note passages. The bottom three staves (bass, tenor, and bass clefs) provide a harmonic and rhythmic foundation with slower-moving lines. Dynamic markings include *pianissimo* and *piano*.

Second system of the musical score. The notation continues with similar patterns of rapid sixteenth-note runs in the upper staves and sustained harmonic lines in the lower staves. The musical texture remains consistent with the first system.

Third system of the musical score. This system concludes the piece with sustained melodic and harmonic lines across all five staves, maintaining the textural complexity established in the previous systems.

The first system of musical notation consists of eight staves. The top two staves (treble clef) contain a vocal melody with various intervals and rests. The next two staves (treble and bass clef) form a piano accompaniment, with the treble staff featuring a continuous eighth-note pattern and the bass staff providing harmonic support. The bottom two staves (treble and bass clef) continue the piano accompaniment, with the treble staff showing a more complex rhythmic pattern and the bass staff maintaining a steady harmonic foundation.

The second system of musical notation consists of eight staves. The vocal melody continues in the top two staves, showing a progression of notes and rests. The piano accompaniment in the bottom six staves maintains its rhythmic and harmonic structure, with the treble staff featuring a continuous eighth-note pattern and the bass staff providing harmonic support.

The third system of musical notation consists of eight staves. The vocal melody continues in the top two staves, showing a progression of notes and rests. The piano accompaniment in the bottom six staves maintains its rhythmic and harmonic structure, with the treble staff featuring a continuous eighth-note pattern and the bass staff providing harmonic support.

The image displays a page of musical notation, likely for a piano piece, consisting of three systems of staves. The notation is in G major (one sharp) and 4/4 time.

**System 1:** The first system includes a vocal line (soprano and alto) and piano accompaniment. The vocal parts are marked *pianissimo*. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

**System 2:** The second system continues the piano accompaniment. The right hand features a series of arpeggiated chords, while the left hand continues with a steady eighth-note pattern.

**System 3:** The third system features a more complex piano accompaniment. The right hand has a series of arpeggiated chords, and the left hand has a more active bass line. The word *forte* is written above the right hand in the second measure. The word *accomp.* is written below the left hand in the second measure. The system concludes with a series of arpeggiated chords in the right hand and a steady eighth-note pattern in the left hand.

First system of a musical score. It consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has two sharps (F# and C#). The first staff has a complex melodic line with many sixteenth and thirty-second notes. The second staff has a similar but less dense line. The third staff has a few notes, with the word "piano" written above it. The fourth staff has a few notes, with the word "piano" written above it. The fifth staff has a few notes, with the word "(piano)" written below it. Below the staves, there are some numbers: 7, 7, 7, 7, 7, 8, 3, 7, 11, 7, 11, 7, 6, 7, 11.

Second system of a musical score. It consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has two sharps (F# and C#). The first staff has a complex melodic line with many sixteenth and thirty-second notes. The second staff has a similar but less dense line, with the word "piano" written above it. The third staff has a few notes, with the word "piano" written above it. The fourth staff has a few notes, with the word "piano" written below it. The fifth staff has a few notes, with the word "piano" written below it. Below the staves, there are some numbers: 7, 11, 11, 11.

Third system of a musical score. It consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has two sharps (F# and C#). The first staff has a complex melodic line with many sixteenth and thirty-second notes. The second staff has a similar but less dense line, with the word "piano" written above it. The third staff has a few notes, with the word "piano" written above it. The fourth staff has a few notes, with the word "piano" written above it. The fifth staff has a few notes, with the word "piano" written below it. Below the staves, there are some numbers: 7, 11, 11, 11.

First system of a musical score. It features a grand staff with five staves. The top two staves (treble and alto clefs) contain complex melodic lines with many triplets and sixteenth notes. The bottom three staves (bass, tenor, and another bass clef) contain a steady, rhythmic accompaniment of eighth notes.

Second system of the musical score. The top two staves continue with melodic development, including trills. The bottom three staves continue with the rhythmic accompaniment. The word "forte" is written in the middle of the system, and "accomp." appears at the end of the system.

Third system of the musical score. The top two staves show further melodic evolution. The bottom three staves maintain the accompaniment. The system concludes with a double bar line and some final notes.



This page contains three systems of musical notation, likely for a piano piece. Each system consists of multiple staves, including treble and bass clefs. The key signature is two sharps (F# and C#). The notation includes various musical elements such as notes, rests, and dynamic markings.

The first system shows a complex melodic line in the upper staves, with a bass line in the lower staves. The second system continues the melodic development, with a more active bass line. The third system features a prominent *forte* marking, indicating a change in dynamics.

The page is numbered 50 at the bottom.

The image displays a page of musical notation, likely for a piano piece, consisting of three systems of staves. Each system contains five staves: two for the right hand (treble clef) and three for the left hand (bass clef). The key signature is two sharps (F# and C#), and the time signature is 3/4. The first system includes a 'piano' dynamic marking. The notation features various rhythmic patterns, including eighth and sixteenth notes, and slurs indicating phrasing. The second and third systems continue the melodic and harmonic development with various rhythmic patterns and slurs.



The first system of musical notation consists of six staves. The top four staves (treble and bass clefs) contain complex, fast-moving melodic and harmonic lines with many sixteenth and thirty-second notes. The fifth staff (treble clef) contains a single melodic line. The sixth staff (bass clef) contains a single melodic line. The key signature has two sharps (F# and C#), and the time signature is 2/4.

The second system of musical notation consists of six staves. The top two staves (treble and bass clefs) are marked *piano* and contain sparse, slow-moving melodic lines. The third staff (treble clef) contains a single melodic line. The fourth staff (bass clef) contains a single melodic line. The fifth staff (treble clef) contains a single melodic line. The sixth staff (bass clef) contains a single melodic line. The key signature has two sharps (F# and C#), and the time signature is 2/4.

The third system of musical notation consists of six staves. The top two staves (treble and bass clefs) contain sparse, slow-moving melodic lines. The third staff (treble clef) contains a single melodic line. The fourth staff (bass clef) contains a single melodic line. The fifth staff (treble clef) contains a single melodic line. The sixth staff (bass clef) contains a single melodic line. The key signature has two sharps (F# and C#), and the time signature is 2/4.

First system of a musical score. It features a grand staff with five staves. The top three staves (treble and two alto clefs) contain a melody of eighth notes. The bottom two staves (bass clefs) contain a complex, fast-moving accompaniment with many beamed sixteenth notes. The key signature has two sharps (F# and C#), and the time signature is 4/4.

Second system of the musical score. It continues the melody and accompaniment from the first system. The bottom two staves show a continuation of the fast accompaniment. A text annotation "Cembalo solo senza strumenti." is written below the bottom two staves in the third measure of this system.

Third system of the musical score. This system shows the continuation of the musical piece. The top three staves are mostly empty, suggesting the melody has moved to the bottom staves or is implied. The bottom two staves continue with the fast accompaniment. The system concludes with a final measure.

System 1 of a musical score. It features a grand staff with five staves. The top four staves (treble and bass clefs) are empty, indicating rests for those parts. The bottom two staves (treble and bass clefs) contain a continuous, flowing melody. The melody in the treble staff consists of eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with similar note values. The key signature has two sharps (F# and C#), and the time signature is 4/4.

System 2 of the musical score. The top four staves remain empty. The bottom two staves continue the melody from the previous system. In the final measure of this system, the treble staff includes a trill, indicated by a 'tr' symbol above the note. The bass staff continues its accompaniment pattern.

System 3 of the musical score. The top four staves are empty. The bottom two staves continue the piece with the same melodic and accompanimental patterns. The key signature and time signature remain consistent with the previous systems.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part consists of a right-hand melody and a left-hand accompaniment. The right-hand melody is written in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The left-hand accompaniment is written in a bass clef with the same key signature and time signature. The voice part is written in a soprano clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are written below the voice staff. The score is divided into four measures. The first measure shows the beginning of the piano introduction and the first line of the lyrics. The second measure continues the piano introduction and the second line of the lyrics. The third measure continues the piano introduction and the third line of the lyrics. The fourth measure shows the end of the piano introduction and the fourth line of the lyrics.

A musical score for the song 'The Rose Tree'. The score is written for a vocal line and a piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of four measures. The first measure shows the vocal line starting with a half note 'C' and the piano accompaniment with a half note 'C'. The second measure shows the vocal line with a half note 'D' and the piano accompaniment with a half note 'D'. The third measure shows the vocal line with a half note 'E' and the piano accompaniment with a half note 'E'. The fourth measure shows the vocal line with a half note 'F#' and the piano accompaniment with a half note 'F#'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

[illegible]

System 1 of a musical score. It consists of two systems of staves. The first system has five staves: four treble clefs and one bass clef. The second system has two staves: one treble and one bass. The key signature is one sharp (F#) and the time signature is 4/4. The first system shows a piano introduction with a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

System 2 of a musical score. It follows the same staff layout as System 1. The piano accompaniment continues with the same eighth-note pattern in the right hand and a more active bass line in the left hand, featuring some syncopation.

System 3 of a musical score. It follows the same staff layout. The piano accompaniment continues, with the right hand showing some melodic movement and the left hand maintaining a steady eighth-note accompaniment.

First system of a musical score. It features a grand staff with five staves. The top four staves (treble and bass clefs) are empty. The fifth staff (bass clef) contains a complex melodic line with many beamed sixteenth notes, starting with a key signature of two sharps (F# and C#).

Second system of the musical score. The top four staves are empty. The fifth staff (bass clef) continues the melodic line from the first system, maintaining the beamed sixteenth-note texture and the two-sharp key signature.

Third system of the musical score. The top four staves are empty. The fifth staff (bass clef) continues the melodic line, showing a change in the rhythmic pattern with more varied note values and rests, though still featuring beamed notes.

First system of a musical score. It consists of seven staves. The top six staves are empty, with a single bar line across the first measure. The seventh staff contains musical notation in 2/4 time, featuring a complex melody with many beamed sixteenth notes and slurs. The system is divided into two measures by a vertical bar line.

Second system of a musical score. It consists of seven staves. The top six staves are empty, with a single bar line across the first measure. The seventh staff contains musical notation in 2/4 time, featuring a complex melody with many beamed sixteenth notes and slurs. The system is divided into two measures by a vertical bar line.

Third system of a musical score. It consists of seven staves. The top six staves are empty, with a single bar line across the first measure. The seventh staff contains musical notation in 2/4 time, featuring a complex melody with many beamed sixteenth notes and slurs. The system is divided into two measures by a vertical bar line.

The first system of musical notation consists of eight staves. The top six staves (treble and bass clefs) are empty, indicating rests for the upper instruments. The seventh staff (treble clef) contains a complex melodic line with many beamed sixteenth notes and triplets. The eighth staff (bass clef) contains a simpler accompaniment line with eighth and sixteenth notes.

The second system of musical notation also consists of eight staves. Similar to the first system, the top six staves are empty. The seventh staff (treble clef) continues the complex melodic line with beamed sixteenth notes and triplets. The eighth staff (bass clef) continues the accompaniment line.

The third system of musical notation consists of eight staves. The top six staves are empty. The seventh staff (treble clef) continues the complex melodic line, which appears to be a variation or continuation of the previous systems. The eighth staff (bass clef) continues the accompaniment line.



System 1: Five staves. The first four staves are empty. The fifth staff contains a continuous eighth-note accompaniment pattern.

System 2: Five staves. The first four staves contain complex melodic and harmonic lines. The fifth staff is labeled "акомп." and contains a simple bass line. Below the staves are Russian lyrics:   
 и и и и и и и и и и и и и и и

System 3: Five staves. The first four staves contain complex melodic and harmonic lines. The fifth staff is labeled "акомп." and contains a simple bass line. Below the staves are Russian lyrics:   
 и и и и и и и и и и и и и и и

## Cleachtadh 2.1.1

### Tasc Éisteacha

Éist leis an sliocht seo atá tógtha as an gcéad ghluaiseacht agus freagair na ceisteanna thíos:

An Chéad Éisteacht:

1. Déan cur síos ar an suíomh nó íomhá a chruthaíonn an ceol seo duit:

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An Dara hÉisteacht

2. Ainmnigh na huirlisí a chuala tú sa cheol:

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3. Cuir ciorcal thart ar an bhfocal cuí:

Luas:	Mall	Mear	Meánach
Mothú:	Croíúil	Feargach	Brónach
Tonúlacht:	Mór	Mion	Módúil
Meadarach:	2	3	4
Uigeacht:	Tanaí/soiléir	dlúth/saibhir	
Séis:	Ard	Meánach	Íseal
Gluaiseacht:	Céimneach	Léimneach	Meascán
Rithim:	Nótaí gearra tapa	Nótaí Poncaithe	Nótaí Fada Coimeádta
Uirlisí:	Piano	Práis	Ceolfhoireann Bharócach

4. Déan cur síos ar mhothú an cheoil. An bhfuil sé áthasach nó brónach nó...? Cad iad na tréithe a bhaineann leis an gceol a chruthaíonn an mothú seo?

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## Cleachtadh 2.1.2

Mínigh na téarmaí seo a leanas ón scór den chéad ghluaiseacht:

1. **Allegro:** \_\_\_\_\_
2. **Tutti:** \_\_\_\_\_
3. **f:** \_\_\_\_\_
4. **Tríphléadach:** \_\_\_\_\_
5. **Cuarcheangal:** \_\_\_\_\_
6. **Nasc:** \_\_\_\_\_
7. **Seachtrán:** \_\_\_\_\_
8. **tr:** \_\_\_\_\_
9. **Eipeasóid:** \_\_\_\_\_
10. **Ritornello:** \_\_\_\_\_
11. **Coinséartó grosso:** \_\_\_\_\_
12. **Consairtín:** \_\_\_\_\_
13. **Ripieno:** \_\_\_\_\_
14. **Tonach:** \_\_\_\_\_
15. **Aithris:** \_\_\_\_\_
16. **Ceannasach:** \_\_\_\_\_
17. **Athseinm:** \_\_\_\_\_
18. **Caidéinse:** \_\_\_\_\_
19. **Dúnadh foirfe:** \_\_\_\_\_
20. **Continuo:** \_\_\_\_\_
21. **Uigeacht homafónach:** \_\_\_\_\_
22. **Uigeacht chuntrapointeach:** \_\_\_\_\_  
\_\_\_\_\_
23. **Leath-leath-chamáin:** \_\_\_\_\_

### Cleachtadh 2.1.3



**Bain úsáid as an scór don chéad ghluaiseacht leis na ceistanna seo a leanas a fhreagairt:**

1. Cén gléas ina bhfuil an chéad ghluaiseacht? \_\_\_\_\_
2. Cén t-amchomhartha atá ann? \_\_\_\_\_
3. Cad a thugtar ar an gcéad séis a sheinntear? \_\_\_\_\_
4. Cén uirlisí a sheinneann an téama sin? \_\_\_\_\_
5. Cé mhéad barra atá ann? \_\_\_\_\_
6. Cén uigeacht atá sa chéad chuid seo? \_\_\_\_\_
7. Athraíonn an uigeacht i mbarra 9. Cén uigeacht atá ann? \_\_\_\_\_
8. Cén príomhuirlisí atá sa chuid seo? \_\_\_\_\_
9. Ainmnigh dhá athrú a thagann ar an gceol i mbarra 19:
  - i. \_\_\_\_\_
  - ii. \_\_\_\_\_
10. In eipeasóid 2 (barra 31) tá sioncóipiú le cloisteáil ann. Mínigh an focal i gcomhthéacs an cheoil ag an bpointe seo:  
\_\_\_\_\_  
\_\_\_\_\_
11. Foirm na gluaiseachta seo ná: R E1 R E2 R E3 R E4 R E5 R E6 Caidéinse R. Mínigh R agus E i gcomhthéacs na foirme seo.  
\_\_\_\_\_  
\_\_\_\_\_
12. Seinntear téama an ritornello i dtrí ghléas éagsúla. Ainmnigh iad: \_\_\_\_\_
13. Seinntear na heipeasóid i 4 ghléas éagsúla. Ainmnigh iad: \_\_\_\_\_
14. Tá seicheamh le fáil go minic sna heipeasóidí. Mínigh an focal “seicheamh”:  
\_\_\_\_\_
15. Tá aithris le fáil go minic sna heipeasóidí. Cén uirlisí atá páirteach san aithris?  
\_\_\_\_\_
16. Cad a tharlaíonn do gach uirlis (seachas an chlárchruit) sa chaidéinse? \_\_\_\_\_

## An Dara Gluaiseacht, Affetuoso

Tá an dara gluaiseacht in B mion scríofa don fhliúit, don veidhlín agus don chlárchruit. Is mór an chodarsnacht idir an ghluaiseacht seo agus an chéad ghluaiseacht sa mhéid nach bhfuil an oiread céanna uirlisí i gceist, go bhfuil an luas mall ann agus go bhfuil sé i mórghléas.

Cuireann *affetuoso* in iúl go bhfuil an ceol i stíl seinnte mhánla mhothúchánach. Cosúil leis an gcéad ghluaiseacht eascraíonn roinnt mhaith den cheol ó na barraí tosaigh. Tá an-chuid aithrise le sonrú idir na páirteanna (idir aithris bheacht agus aithris chanónach). Is ag lámh dheas na clárchruite (an tribil) atá an tséis, cosúil leis an veidhlín agus an fhliúit. Ag an lámh chlé tá an dord figiúrtha. Líonann an seinnteoir na cordaí ag baint úsáide as na figiúirí ar líne an doird. Tá an ghluaiseacht seo san fhoirm *ritornello*, mar a bhí an chéad ghluaiseacht. Filleann an tséis *ritornello* agus cloistear í ceithre huairé san iomlán. Tá dhá eipeasóid idir na séiseanna *ritornello*.

Barraí 1-10		Tosaíonn an ghluaiseacht seo sa ghléas B mion leis an bpríomhshéis <i>ritornello</i> , seinnte ar an veidhlín. Ansin tagann an fhliúit isteach, le haithris bheacht. Ag barra 5, tagann an chlárchruit isteach leis an tséis, le roinnt maisiúcháin. Críochnaíonn an chuid seo in D mór.
Barraí 10-14		Filleann an tséis <i>ritornello</i> i ngléas D mór, ag tosú le haithris bheacht (canónach) idir an fhliúit agus an veidhlín, agus blúirí beaga ón gclárchruit.
Barraí 14-20		Seinneann an chlárchruit téama nua síos a bhfreagraíonn an veidhlín agus an fhliúit dó. Ullmhaíonn an fhliúit agus an veidhlín an ceol don ghléas F# mion.
Barraí 20-33		Tá an chuid seo cosúil leis an tús le séis <i>ritornello</i> sa cheannasach, F# mion. A luaithe is a thagann an chlárchruit isteach leis an tséis (Barra 24) freagraíonn an veidhlín agus an fhliúit le figiúr freagartha síos (tógtha ó bharra 7). Déantar seo a shíneadh go dtagann an fhliúit agus an veidhlín le chéile in aithris bheacht. Críochnaíonn an chuid seo in G mór.
Barraí 34-45		Tá an chuid seo cosúil le Barraí 14-20. Críochnaíonn sé in B mion.
Barraí 45-49		Seinntear an tséis <i>ritornello</i> den uair dheireanach, ar an veidhlín agus an fhliúit díreach mar a bhí sí sna barraí tosaigh. Críochnaíonn an ceol go suaimhneach, díreach mar a thosaigh sí.

*Affettuoso.*

Flauto traverso.

Violino principale.

Cembalo.

*piano*

*forte*

*piano*

First system of musical notation, measures 1-4. The music is in 2/4 time with a key signature of two sharps (F# and C#). The first two staves (treble and alto) are mostly rests, with some notes in measure 4. The third staff (tenor) has a melodic line with trills in measures 1 and 3. The fourth staff (bass) has a rhythmic accompaniment. Dynamics include *forte* in measure 4 of the first staff and *(forte)* in measure 4 of the second staff. Fingering numbers 5, 4, 6 are shown below the bass staff in measure 4.

Second system of musical notation, measures 5-8. The first two staves continue with melodic and harmonic development. The third staff has a melodic line with trills. The fourth staff has a rhythmic accompaniment. Fingering numbers are shown below the bass staff: 5, 2, 5, 7, 11 8 3 2, 11 8, 11 8 3 2, 6 4.

Third system of musical notation, measures 9-12. The first two staves continue with melodic and harmonic development. The third staff has a melodic line with trills. The fourth staff has a rhythmic accompaniment.

Fourth system of musical notation, measures 13-16. The first two staves continue with melodic and harmonic development. The third staff has a melodic line with trills. The fourth staff has a rhythmic accompaniment. Dynamics include *forte* in measure 14 of the first staff and *forte* in measure 14 of the second staff. Fingering numbers are shown below the bass staff: 6, 4, 6, 3, 6, 3, 6, 4, 6, 6.

Musical score for "The Swan" by Camille Saint-Saëns, Op. 20, No. 6. The score is in G major, 3/4 time, and consists of four systems of staves. The first system includes a piano (*piano*) marking. The second system includes a forte (*forte*) marking. The third system includes a forte (*forte*) marking. The fourth system includes a forte (*forte*) marking. The score is for a single melodic line, likely for a violin or flute.



## Cleachtadh 2.1.4

Bain úsáid as an scór den dara gluaiseacht leis na ceisteanna seo a leanas a fhreagairt:

1. Cad is brí le *Affetuoso*? \_\_\_\_\_
2. Cén gléas ina bhfuil an dara gluaiseacht? \_\_\_\_\_
3. Cén t-amchomhartha atá ann? \_\_\_\_\_
4. Cén uirlisí a sheinneann sa dara gluaiseacht? \_\_\_\_\_
5. Cén luas ag a seinntear é? \_\_\_\_\_
6. Foirm ritornello atá ann. Mínigh: \_\_\_\_\_
7. Céard é an mórghléas coibhneasta sa phíosá seo? \_\_\_\_\_
8. Cén barra ina bhfuil an gléas seo den chéad uair? \_\_\_\_\_
9. Cén fheidhm atá ag an ornáidiú sa ghluaiseacht seo? \_\_\_\_\_
10. Cé mhéad eipeasóid atá sa ghluaiseacht seo? \_\_\_\_\_
11. Ainmnigh ceithre ghléas a dtéann an ceol tríd sa ghluaiseacht seo:
  - i. \_\_\_\_\_
  - ii. \_\_\_\_\_
  - iii. \_\_\_\_\_
  - iv. \_\_\_\_\_
12. Mínigh an focal *continuo* i gcomhthéacs na gluaiseachta seo:  
\_\_\_\_\_
13. Ainmnigh ceithre dhifríocht idir an chéad agus an dara gluaiseacht:
  - i. \_\_\_\_\_
  - ii. \_\_\_\_\_
  - iii. \_\_\_\_\_
  - iv. \_\_\_\_\_
14. Tabhair foirm na gluaiseachta i litreacha (A, B srl): \_\_\_\_\_
15. Cén dúnadh ar a gcríochnaíonn an dara gluaiseacht? \_\_\_\_\_
16. Cad is brí leis na huimhreacha atá scríofa faoi na nótaí sa dord sa chlárchruit?  
\_\_\_\_\_

### **Cleachtadh 2.1.5**

**Scríobh an cumadóir, Bach, an saothar seo. Scríobh cuntas gairid (10 bpointe) ar an gcumadóir seo agus ar na saothair a chum sé.**

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**Scríobh roinnt pointí faoi choinséartó grosso agus coinséartó aonair. Luaigh triúr cumadóirí cáiliúla a chum coinséartóanna.**

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**Déan taighde ar an gclárchruit. Scríobh cúig phointe faoi.**

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# Sraith *Peer Gynt* uimh. 1, Op. 46

le Edvard Grieg (1843-1907)

**An chéad ghluaiseacht, Fonn-Maidine;**

**An 3ú gluaiseacht, Damhsa Anitra**

**An 4ú gluaiseacht, I Halla Rí an tSléibhe**

Sa bhliain 1874 iarradh ar an gcumadóir Edward Grieg ceol teagmhasach (ceol a thugann tacaíocht do dhráma nó a cheanglaíonn radhairc i ndrámá) a chumadh don dráma *Peer Gynt*. D'éirigh go maith leis an gceol agus d'eagraigh Grieg an ceol in dhá shraith cheolfhoirne. Tá *Fonn Maidine*, *Damhsa Anitra* agus *I Halla Rí an tSléibhe* sa chéad sraith.

Is duine deas, pléisiúrtha é Peer Gynt, ach é leithleasach, ceandána. Cónaíonn sé lena mháthair san Ioruaith; tá a athair marbh. Bíonn sé i gcónaí ag iarraidh dul i gcion ar dhaoine eile trí bheith ag maíomh as a chuid eachtraí.

Éiríonn leis a bhealach a dhéanamh isteach i ríocht na dtroll faoi thalamh – is créatúir bheaga, aisteacha, olca iad. Ar dtús cuireann siad fáilte roimhe ach nuair a thugann sé masla dóibh déanann siad damhsa thart air agus ionsaíonn siad é le teann feirge. Éalaíonn sé agus tógann sé bothán go hard sna sléibhte. Tagann cailín áitiúil chun cónaí leis ann, Solveig, a bhfuil grá aici dó. Gan mhoill, fágann sé í agus tugann sé cuairt rúnda ar a mháthair atá tinn agus a fhaigheann bás agus é ann. Taistealaíonn sé go tuaisceart na hAfraice ag cuartú saibhris agus sonais, é i gcónaí ag maíomh agus ag iarraidh dul i gcion ar dhaoine.

Ar deireadh, i ndiaidh blianta fada míshona, filleann sé ar a bhaile, é ag mothú gur chuir sé a shaol amú agus go bhfuil an bás i ndán dó go luath. Ag dreapadh an tsléibhe dó feiceann sé solas sa bhothán – tá Solveig ansin ag fanacht air.

Uirlisí: Seinneann ceolfhoireann mhór sa tsraith seo.

Gaothuirilísí	Práis	Cnaguirilísí	Téaduirilísí
Piccolo Fliúit Óbó Cláirnéid Basún	Corn Trumpa Trombón Tiúba	Tiompáin Dord-drumaí Triantán Ciombail	Veidhlíní Víolaí Doid Olldord

Bíonn páirt thábhachtach ag an bhfliúit agus ag an óbó sa phríomhshéis. Seinneann na téaduirilísí, go háirithe an dordveidhil, chomh maith leis an gcorn, séiseanna éagsúla sa ghluaiseacht seo.

## **Fonn-Maidine**

Déanann an ceol seo cur síos ar mhaidin i bhfásach an tSahára. Nuair a éistean tú leis an gceol den chéad uair, smaoinigh ar áit le gaineamh, ciúnas agus easpa daoine.

Gléas – E Mór

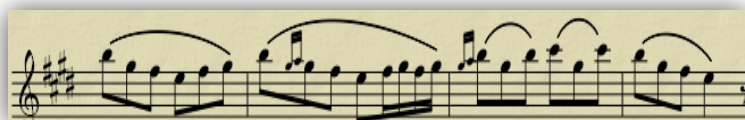
Foirm Thrianach/Thréanártha: ABA Coda

Amchomhartha: 6 thar 8. Dhá chroisín poncailte i ngach barra.

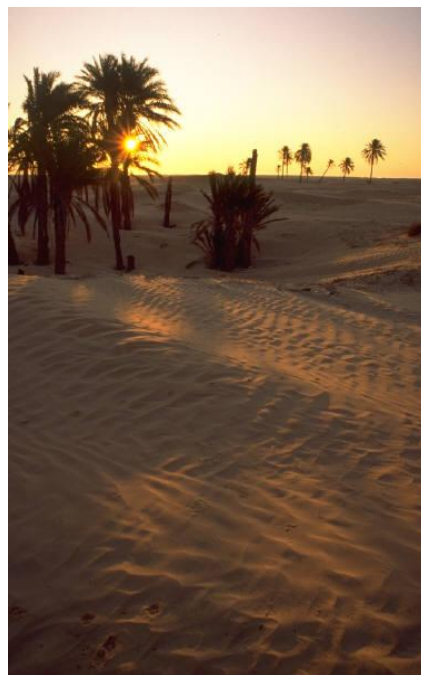
Uigeacht: Homafónach

### **Roinn A:**

**Barraí 1-31:** Oscailt ar nós bhreacadh an lae seinnte ar an bhfliúit. Tógann an t-óbó an tséis ochtach níos ísle agus bíonn an



buaicphointe ag barra 30. Tá seicheamh aníos sna nótaí athsheinnte (barraí 27-29).



dá uirlis ag malartú lena chéile. Tógann an cheolfhoireann iomlán (sreanga den chuid is mó) an tséis agus sroicheann an ceol

### **Roinn B:**

**Barraí 32-55:** Sa roinn seo tá tiúin bhrónach ar an dord faoi airpéitsí leathchamánacha sna sreanga eile. Tá éagsúlacht mhór dinimice sa roinn seo idir *p* agus *ff* agus cuid mhaith athruithe sa ghléas. Tugann an corn réamh-mheas ar shéis na hoscailte in F mór le leathchamáin ar ghaothuirlisí agus sreanga mar thacaíocht.



### **Roinn A1:**

**Barraí 56-63:** Tagann an tséis nó oscailt ar ais i ngléas E (gléas an tonaigh) seinnte ag dordveidhil, óbó agus basún. Níl aon sos sa cheol ach cuireann gléas an tonaigh an chéad roinn in iúl arís. Tá na leathchamáin fós sna páirteanna uachtaracha.

### **Coda**

**Barraí 64-87.** Séis ón oscailt seinnte ar veidhlíní. Tá leaganacha neamhchríochnaithe de na frásaí seinnte idir uirlisí éagsúla. Seinneann an fhliúit tríleach. Bíonn athsheinm den tríleach i mbarra 7, ansin déanann an fhliúit agus basún aithris ar a chéile le tríleach go dtí barra 76 agus ansin bíonn sos ann. Sa deireadh seinneann an fhliúit (le haithris ón mbasún) an phríomhsheis, ciúnaíonn an ceol le sreanga ag seinm cordaí *pp* go dtí corda deireanach an tonaigh ar E mór.

Anseo thíos tá scór den chóiriú i gcomhair pianó. Is féidir an scór a leanúint nuair atá tú ag éisteacht leis an taifead, agus má tá tú ábalta an pianó a sheinm, is féidir leat an píosa a thriail tú féin, nó le do chara. Scríobh isteach ar an scór cén uirlisí a sheinneann an tséis – cuideoidh do mhúinteoir leat.

Edvard Grieg, Op. 46

**Allegretto pastorale** ♩ = 60

*p dolce*

The musical score is for a piece titled 'Allegretto pastorale' by Edvard Grieg, Op. 46. It is in G major (one sharp) and 6/8 time. The tempo is marked 'Allegretto pastorale' with a quarter note equal to 60 beats per minute. The dynamics are marked 'p dolce'. The score is written for piano and consists of four systems of music. Each system has a repeat sign in the middle. The first system includes the tempo and dynamics markings. The music features a melody in the right hand with various ornaments and fingerings, and a harmonic accompaniment in the left hand. The score is written for piano and includes a repeat sign in the middle of each system.

This page of musical notation consists of five systems, each with a treble and bass staff joined by a brace. The key signature is three sharps (F#, C#, G#). The notation includes various musical elements:

- System 1:** Treble staff has a melodic line with a 4-finger slur. Bass staff has a 2-finger slur. Both have a *ped.* (pedal) marking.
- System 2:** Treble staff has a 5-finger slur. Bass staff has a *f* (forte) dynamic marking.
- System 3:** Treble staff has a 4-finger slur. Bass staff has a *più f* (more forte) dynamic marking.
- System 4:** Treble staff has a 4-finger slur. Bass staff has a *ff* (fortissimo) dynamic marking.
- System 5:** Treble staff has a 5-finger slur. Bass staff has a *p* (piano) dynamic marking.

The notation is highly detailed, with many slurs, ties, and fingerings (1-5) indicating complex passages. The page ends with a *ff* marking in the final measure of the fifth system.

The image displays a page of musical notation for a piano piece, consisting of five systems of staves. The notation includes various musical elements such as dynamics, articulation, and fingerings.

- System 1:** The right hand features a series of eighth-note runs with accents and slurs. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *ff* (fortissimo) and *p* (piano). A *molto* marking is present in the right hand.
- System 2:** The right hand continues with eighth-note runs, incorporating triplets and slurs. The left hand has a more active role with eighth-note patterns. Dynamics include *ff* and *p*.
- System 3:** The right hand has a more melodic line with slurs and accents. The left hand features a series of chords. Dynamics include *ff* and *p*.
- System 4:** The right hand has a series of eighth-note runs with slurs. The left hand has a more active role with eighth-note patterns. Dynamics include *p* and *ff*. A *molto* marking is present in the right hand.
- System 5:** The right hand has a series of eighth-note runs with slurs. The left hand has a more active role with eighth-note patterns. Dynamics include *p* and *dim. e tranquillo* (diminuendo and tranquil).

The image displays a page of musical notation for a piano piece, consisting of five systems of staves. The notation is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The first system begins with a *pp* (pianissimo) dynamic marking. The second system includes the instruction *dim. e tranquillo* (diminuendo e tranquillo). The fifth system features the instruction *tranquillo* and another *pp* marking. The notation includes various musical elements such as arpeggiated chords, slurs, and specific fingerings indicated by numbers 1-5. Some measures contain repeat signs. The bottom of the page shows measure numbers 21 and 54.



The image displays a page of musical notation, likely for a piano piece, consisting of five systems of staves. The notation is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature.

- System 1:** The right hand features a melodic line with a triplet of eighth notes (5, 2, 4) and a trill (tr) marked with a slur and the number 453423. The left hand provides a harmonic accompaniment with a triplet of eighth notes (3) and a trill (tr) marked with a slur and the number 453423. The system concludes with a trill (tr) marked with a slur and the number 34.
- System 2:** Similar to the first system, it features a trill (tr) marked with a slur and the number 453423 in the right hand and a trill (tr) marked with a slur and the number 34 in the left hand. The system concludes with a trill (tr) marked with a slur and the number 34.
- System 3:** The right hand features a trill (tr) marked with a slur and the number 453423. The left hand features a trill (tr) marked with a slur and the number 34. The system concludes with a trill (tr) marked with a slur and the number 34.
- System 4:** The right hand features a trill (tr) marked with a slur and the number 453423. The left hand features a trill (tr) marked with a slur and the number 34. The system concludes with a trill (tr) marked with a slur and the number 34.
- System 5:** The right hand features a trill (tr) marked with a slur and the number 453423. The left hand features a trill (tr) marked with a slur and the number 34. The system concludes with a trill (tr) marked with a slur and the number 34.

Additional markings include *dim.* (diminuendo) in the third system, *più tranquillo* (more tranquil) in the fourth system, and *pp* (pianissimo) and *poco rit.* (a little ritardando) in the fifth system.

## Cleachtadh 2.2.1

Éist leis an sliocht seo as Fonn Maidine agus freagair na ceisteanna thíos:

An Chéad Éisteacht:

1. Déan cur síos ar an suíomh nó íomhá a chruthaíonn an ceol seo duit:

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An Dara hÉisteacht

2. Ainmnigh na huirlisí a chuala tú sa cheol:

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3. Cuir ciorcal thart ar an bhfocal cuí:

Luas:	Mall	Mear	Meánach
Mothú:	Suaimhneach	Feargach	Brónach
Tonúlacht:	Mór	Mion	Módúil
Meadarach:	2	3	4
Uigeacht:	Tanaí/soiléir	dlúth/saibhir	
Séis:	Ard	Meánach	Íseal
Rithim:	Nótaí réidhe	Nótaí Poncailthe	Nótaí Fada Coimeádta
Uirlisí:	Práis	Ceolfhoireann	Ceathairéad Téadach

4. Cad iad na tréithe ceoil a chruthaíonn íomhá den fhásach ag tús an lae?

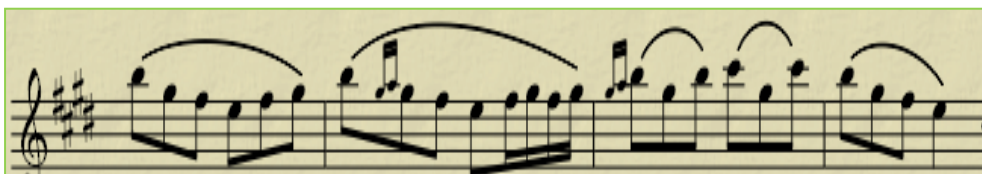
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5. Scríobh isteach an solfá tonach faoi na nótaí seo agus ansin can an frása.



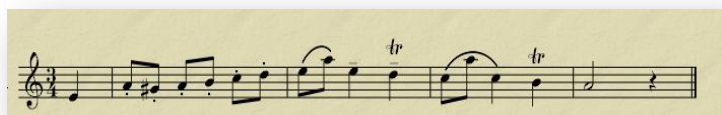
### Cleachtadh 2.2.2

**Amharc ar an scór de Fhonn Maidine agus freagair na ceisteanna seo a leanas:**

1. Cén gléas ina bhfuil an ghluaiseacht seo? \_\_\_\_\_
2. Cén t-amchomhartha atá aige? \_\_\_\_\_
3. Cén uirlis a sheinneann an tséis ag an tús? \_\_\_\_\_
4. Cén chlann uirlisí lena mbaineann an uirlis sin? \_\_\_\_\_
5. Cén uirlis a thugann freagra ar an gcéad 4 bharra? \_\_\_\_\_
6. Ainmnigh dhá dhifríocht idir an frása a sheinneann an dá uirlis:
  - i. \_\_\_\_\_
  - ii. \_\_\_\_\_
7. Déan cur síos ar cad a tharlaíonn i mbarraí 17 – 20 a chuireann teannas sa cheol:  
\_\_\_\_\_  
\_\_\_\_\_
8. Ainmnigh difríocht amháin agus cosúlacht amháin idir an ceol i mbarraí 1 – 4 agus 21 – 24:  
Cosúlacht: \_\_\_\_\_  
Difríocht: \_\_\_\_\_
9. Cén uirlis a sheinneann an tséis i mbarra 32? \_\_\_\_\_
10. Cén chlann uirlisí lena mbaineann an uirlis sin? \_\_\_\_\_
11. Déan cur síos ar na dinimicí i mbarraí 32- 39:  
\_\_\_\_\_  
\_\_\_\_\_
12. Mínígh *cresc molto*: \_\_\_\_\_
13. Mínígh *tranquillo*: \_\_\_\_\_
14. Mínígh *tutti*: \_\_\_\_\_
15. Mínígh *piu f*: \_\_\_\_\_
16. Seinneann an corn an tséis i mbarraí 50 – 53. Cén gléas ina bhfuil sé? \_\_\_\_\_
17. Mínígh *piu*: \_\_\_\_\_

## Damhsa Anitra

### Roinn A



**Barraí 1-22.** Tosaíonn an ghluaiseacht seo le corda seinnte *pp* agus ansin na sreanga le tionlacan *pizzicato* ar nós válsa. Tá an tionlacan le

cloisteáil tríd an ngluaiseacht. Tá an phríomhshéis (barra 7) le cloisteáil ar shreanga maothaithe. Críochnaíonn an roinn le mír *pizzicato* in E mion. Tá an roinn seo athsheinnte.

### Roinn B



**Barraí 23-39:** Tá an tséis nua seinnte i 3cha (tréacha) ar veidhlíní (*arco*, seinnte leis an mbogha). Tá an chéad 4 bharra eile seinnte idir *arco* agus *pizzicato* ar shreanga le figiúr anuas. Tá sé seo

athsheinnte níos airde (barraí 31-39).

### Roinn A1



**Barraí 39-91:** Tagann an rithim válsa ón oscailt ar ais ag leanúint leis an bpríomhshéis in D mór, rud a thugann fuaim níos gile don cheol. Tá an ceol

níos bríomhaire le *crescendo* go dtí an buaicphointe. Aithris idir veidhlíní agus viólaí (barra 55 ar aghaidh). Ciúnaíonn an rince ag barra 65 agus tá leagan níos faide den fhonn a théann idir *crescendo* agus *diminuendo*. Téann veidhlíní suas go dúnadh foirfe in A mion. Críochnaíonn an píosa mar a thosaigh sé le corda *pp* sna sreanga uachtaracha agus rolla ar an triantán.

Anseo thíos tá scór den chóiriú i gcomhair pianó. Is féidir an scór a leanúint nuair atá tú ag éisteacht leis an taifead, agus má tá tú ábalta an pianó a sheinm, is féidir leat an píosa a thriail tú féin, nó le do chara. Scríobh isteach ar an scór cén uirlisí a sheinneann an tséis – cuideoidh do mhúinteoir leat. Is féidir leat uimhreacha na mbarraí a scríobh isteach ann chomh maith.

Tempo di Mazurka ♩ = 160

The musical score is for a piece titled "Tempo di Mazurka" with a tempo of 160 beats per minute. It is written for piano in 3/4 time. The score consists of five systems of music, each with a treble and bass staff. The music is in the key of F# (one sharp). The score includes various musical notations such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-5. Dynamics include *mp*, *p*, *pp*, and *f*. The score includes several trills (tr) and slurs. The score is written in a standard musical notation style.

13 *tr* *pp*

*f* *f*

*p* *fp*

*fp*

*fp* *fp*

First system of musical notation. The right hand features a melodic line with fingerings 2, 3, 1, 2, 4, 3, 1, 1, 2, 3, 2, 1, 2. The left hand has a bass line with fingerings 2, 1, 5. A *mf* dynamic marking is present.

Second system of musical notation. The right hand continues the melodic line with fingerings 2, 2, 4, 3, 1, 1, 2, 3, 2. The left hand has a bass line with fingerings 2, 1, 5. A *pp* dynamic marking is present.

Third system of musical notation. The right hand has a melodic line with fingerings 1, 2, 5, 3, 2, 2, 4, 3, 1, 1, 2, 4, 5. The left hand has a bass line with fingerings 3, 2, 1, 5. A *fp* dynamic marking is present.

Fourth system of musical notation. The right hand has a melodic line with fingerings 5, 4, 2, 2, 4, 3, 1, 1, 2, 1, 8, 2, 3. The left hand has a bass line with fingerings 3, 2, 1, 5. A *cresc.* dynamic marking is present.

Fifth system of musical notation. The right hand has a melodic line with fingerings 5, 3, 2, 2, 4, 3, 1, 3, 3, 4, 5, 4, 2, 1. The left hand has a bass line with fingerings 1, 2, 3, 4, 1, 4. A *dim.* dynamic marking is present.





### Cleachtadh 2.2.3

Éist leis an sliocht seo as Damhsa Anitra agus freagair na ceisteanna thíos:

An Chéad Éisteacht:

1. Déan cur síos ar an suíomh nó íomhá a chruthaíonn an ceol seo duit:

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An Dara hÉisteacht

2. Ainmnigh na huirlisí a chuala tú sa cheol:

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3. Cuir ciorcal thart ar an bhfocal cuí:

Luas:	Mall	Mear	Meánach
Mothú:	Éadrom	Feargach	Brónach
Tonúlacht:	Mór	Mion	Módúil
Meadarach:	2	3	4
Uigeacht:	Tanaí/soiléir	dlúth/saibhir	
Séis:	Ard	Meánach	Íseal
Rithim:	Nótaí réidhe	Nótaí Poncaithe	Nótaí Fada Coimeádta
Uirlisí:	Ceolfhoireann	Téaduirilisí & triantán	Banna céilí

4. Conas a chruthaíonn an cumadóir atmaisféar Arabach sa cheol?

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5. Cad a thugann le fios dúinn gur damhsa atá ann?

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6. An maith leat an ceol seo? Cén fáth?

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#### Cleachtadh 2.2.4

**Bain úsáid as na nótaí atá scríofa thuas agus amharc ar an scór de Dhamhsa Anitra leis na ceisteanna seo a leanas a fhreagairt:**

1. Cén gléas ina bhfuil an ghluaiseacht seo? \_\_\_\_\_
2. Cén t-amchomhartha atá ann? \_\_\_\_\_
3. Mínigh *Tempo de mazurka*: \_\_\_\_\_
4. Mínigh *pizzicato*: \_\_\_\_\_
5. Conas a sheinntear an triantán sa chéad bharra? \_\_\_\_\_
6. I mbarra 3 conas a sheinntear na téaduirilisí? Tabhair dhá phointe eolais.
  - i. \_\_\_\_\_
  - ii. \_\_\_\_\_
7. Mínigh *con sordini*: \_\_\_\_\_
8. Mínigh *tr*: \_\_\_\_\_
9. I mbarra 15 – 17 tá go leor seachtrán. Mínigh an focal “seachtrán”:  
\_\_\_\_\_
10. Tugtar nótaí \_\_\_\_\_ ar nótaí nach bhfuil sa ghléas ina bhfuil an ceol scríofa.
11. Mínigh *arco*: \_\_\_\_\_
12. Aimsigh trí dhifríocht idir an tséis i mbarra 7 agus é sin i mbarra 23:
  - i. \_\_\_\_\_
  - ii. \_\_\_\_\_
  - iii. \_\_\_\_\_
13. Tosaíonn an chéad séis arís i mbarra 41. Ainmnigh dhá dhifríocht idir é agus an tséis i mbarra 7:
  - i. \_\_\_\_\_
  - ii. \_\_\_\_\_
14. Ainmnigh an nóta is airde i mbarra 59: \_\_\_\_\_
15. Mínigh *ff*: \_\_\_\_\_
16. Mínigh *poco rit*: \_\_\_\_\_
17. Mínigh *a tempo*: \_\_\_\_\_

## An 4ú gluaiseacht: I Halla Rí an tSléibhe

**Gléas: B mion**

**Foirm: Saor**

Dúirt Grieg faoin gceol seo:

“I have also written something for the scene in the hall of the mountain king – something that I literally can’t bear listening to because it absolutely reeks of cow-pies, exaggerated Norwegian nationalism, and trollish self-satisfaction!”



Tá an ceol seo bunaithe ar shéis atá athsheinnte arís agus arís tríd an ngluaiseacht ar fad. Tugtar *ostinato* air seo. Cruthaítear teannas agus forbairt sa cheol sna dinimicí agus sa luas. De réir a chéile éiríonn an ceol níos láidre agus níos tapúla.



Seinntear an príomhthéama seo an-chiúin ar fad ag an tús ag na dordveidhlí (*pizzicato*) agus na

basúin. Tá sé mall agus cúramach le coiscéimeanna Peer Gynt a léiriú. Ansin seinntear an téama céanna (le miondifríochtaí) suas cúigeach foirfe agus sa chás seo tá na troill á léiriú. De réir a chéile éiríonn an ceol níos láidre agus níos tapúla, leis an dá théama á seinm arís agus arís. Seinneann na veidhlíní (*pizzicato*) agus cláirnéid, agus ansin na cláirnéid agus óbónna. Léirínn sé seo an bealach ina bhfuil na troill sa tóir ar Peer Gynt. Sula bhfad bíonn na huirlisí ar fad ag seinm agus na téaduirilís ag seinm *arco* agus bíonn an téama le cloisteáil i ngléas mór. Tagann Rí an tSléibhe ar an ardán agus bíonn ceol i gcéimeanna ag dul suas ag léiriú an rí agus é ar thóir Peer Gynt chomh maith. Sroicheann an ceol an buaicphointe nuair a thagann an Rí ar Peer Gynt agus tosaíonn na cnaguirilís – ciombail agus tiompáin – ag seinm go láidir. Tar éis sos gairid titeann an sliabh, bíonn sraith nótaí ag titim agus filleann an ceol ar ghléas an tonaigh (B mion) agus bíonn Peer Gynt slán.



Anseo thíos tá scór den chóiriú don phianó. Is féidir leat scríobh isteach ar an scór cén uair a sheinneann uirlisí éagsúla an tséis. Cuideoidh do mhúinteoir leat.

Alla marcia e molto marcato M.M. ♩ = 138

*pp*  
*sempre staccato e pp*

*8va bassa*

First system of musical notation, measures 1-4. The key signature is one sharp (F#). The bass clef is used. Measure 1 has a fermata over a half note. Measures 2-4 contain eighth and sixteenth note patterns. A dotted line with '8' and '5' is below the first measure.

Second system of musical notation, measures 5-8. The bass clef is used. Measure 5 has a fermata over a half note. Measures 6-8 contain eighth and sixteenth note patterns. A dotted line with '8' and '4' is below the first measure.

Third system of musical notation, measures 9-12. The key signature is one sharp (F#). The bass clef is used. Measure 9 has a fermata over a half note. Measure 10 starts with a piano (*p*) dynamic. Measures 11-12 contain eighth and sixteenth note patterns. A dotted line with '8' and '1' is below the first measure.

Fourth system of musical notation, measures 13-16. The key signature is one sharp (F#). The treble clef is used. Measures 13-16 contain eighth and sixteenth note patterns. A dotted line with '8' and '1' is below the first measure.

Fifth system of musical notation, measures 17-20. The key signature is one sharp (F#). The treble clef is used. Measures 17-20 contain eighth and sixteenth note patterns. A dotted line with '8' and '1' is below the first measure.

*poco a poco cresc. e stretto*

*mf e sempre cresc.*

*ff più vivo*



8

First system of musical notation, featuring eighth-note chords in the treble and a steady eighth-note bass line. Fingerings are indicated with numbers 1-5.

8

Second system of musical notation. Treble staff includes chords and eighth notes. Bass staff includes eighth notes and chords marked with *fz* and asterisks.

8

Third system of musical notation. Treble staff includes eighth notes and chords. Bass staff includes chords marked with *fz* and asterisks.

8

Fourth system of musical notation. Treble staff includes eighth notes and chords. Bass staff includes chords marked with *fz*, *pp*, and asterisks.

8

Fifth system of musical notation. Treble staff includes eighth notes and chords. Bass staff includes chords marked with *p*, *ff*, and asterisks.



## Cleachtadh 2.2.5

### Tasc Éisteacha

Éist leis an sliocht seo agus freagair na ceisteanna thíos:

An Chéad Éisteacht:

1. Déan cur síos ar an suíomh nó íomhá a chruthaíonn an ceol seo duit:

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An Dara hÉisteacht

2. Ainmnigh na huirlisí a chuala tú sa cheol:

---

---

3. Cuir ciorcal thart ar an bhfocal cuí:

Luas:	Mall	Mear	Meascaithe
Mothú:	Croúil	Scanrúil	Brónach
Tonúlacht:	Mór	Mion	Módúil
Meadarach:	2	3	4
Uigeacht:	Tanaí/soiléir	dlúth/saibhir	
Séis:	Ard	Meánach	Íseal
Séis:	Nótaí athsheinnte	Seichimh	Ostinato
Rithim:	Nótaí gearra	Nótaí Poncailthe	Nótaí Fada Coimeáda
Uirlisí:	Ceolfhoireann	Ceathairéad Téadach	Banna roc-cheol

4. Conas a chruthaíonn an cumadóir teannas sa cheol?

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5. Déan cur síos ar na dinimicí sa cheol:\_\_\_\_\_

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## Cleachtadh 2.2.6

Amharc ar an scór de “I Halla Rí an tSléibhe” agus freagair na ceisteanna seo a leanas:

1. Cén gléas ina bhfuil an ceol scríofa? \_\_\_\_\_
2. Cén t-amchomhartha atá aige? \_\_\_\_\_
3. Mínigh *Alla marcia e molto marcato*: \_\_\_\_\_
4. Cén uirlisí a sheinneann an tséis i mbarra 2? \_\_\_\_\_
5. Cén dinimic ag a bhfuil an ceol ag an bpointe seo? \_\_\_\_\_
6. Cén bealach ina seinntear na téaduirilisí i mbarra 2? \_\_\_\_\_
7. Cén t-athrú a thagann ar an gceol i mbarra 10? \_\_\_\_\_
8. Cén t-athrú a thagann ar an gceol i mbarra 26? \_\_\_\_\_
9. Mínigh *8va*: \_\_\_\_\_
10. Mínigh *stretto*: \_\_\_\_\_
11. Mínigh *poco a poco*: \_\_\_\_\_
12. Mínigh *più vivo*: \_\_\_\_\_
13. Mínigh *tutti*: \_\_\_\_\_
14. Cé mhéad uair a sheinntear an phríomhshéis tríd an bpíosa ar fad? \_\_\_\_\_
15. Mínigh *ostinato*: \_\_\_\_\_
16. Mínigh *stringendo al fine*: \_\_\_\_\_
17. Mínigh *tremolo*: \_\_\_\_\_
18. Cén uirlisí a sheinneann *tremolo*? \_\_\_\_\_
19. Ainmnigh trí athrú a thagann ar an bpríomhshéis tríd an ngluaiseacht ar fad:
  - i. \_\_\_\_\_
  - ii. \_\_\_\_\_
  - iii. \_\_\_\_\_
20. Déan cur síos ar an órnáidiú ag an deireadh: \_\_\_\_\_
21. Cén uirlisí ar a seinntear *tremolo* i mbarraí 86 agus 87? \_\_\_\_\_
22. Mínigh *fffz*: \_\_\_\_\_

## Cleachtadh 2.2.7

Scríobh an cumadóir Ioruach, Grieg, an saothar seo. Scríobh cuntas gairid (10 bpointe) ar an gcumadóir agus ar na saothair a chum sé.

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Déan taighde ar an scéal a bhaineann leis an tSraith Peer Gynt. Scríobh síos an scéal anseo.

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Déan comparáid idir na trí ghluaiseachtaí de Peer Gynt faoi na teidil seo a leanas:

Luas: \_\_\_\_\_

Mothú: \_\_\_\_\_

Príomhuirlisí: \_\_\_\_\_

Dinimicí: \_\_\_\_\_

Tonúlacht: \_\_\_\_\_

I do chóipleabhar tarraing léarscáil de na tíortha a luaitear i scéal Peer Gynt.

## Rodeo: Ceithre Rince-Eipeasóid (uimh. 4, “Hoedown”)

le Aaron Copland

Sa bhliain 1942 iarradh ar an gcumadóir Meiriceánach ceol a chumadh do bhailé. Bhí an bailé le bheith bunaithe ar an saol in iarthar Mheiriceá agus “Rodeo” an t-ainm a tugadh air. Thaitin sé le Copland úsáid a bhaint as ceol tíre Meiriceánach ina chuid ceoil. Nuair a bhí an ceol cumtha aige, chóirigh sé é i sraith ceolfhoirne agus thug sé “Ceithre Rince Eipeasóid as Rodeo” air. Na ceithre gluaiseacht atá ann ná: Buckaroo Holiday; Corral Nocturne; Saturday Night Waltz agus Hoe-Down.



Baineann an scéal sa bhailé le cailín bó atá ag iarraidh dul i gcion ar an bpríomh-bhuachaill bó ag an Rodeo seachtainiúil. Teipeann uirthi dul i bhfeidhm air agus socraíonn sí gléasadh suas go deas agus dul chuig an damhsa oíche Shathairn! Mar thoradh ar a háilleacht agus í gléasta suas tosaíonn beirt ag troid mar gheall uirthi.

### Hoe-Down

Tá an ghluaiseacht seo bunaithe ar dhamhsa cearnógach buachaillí bó Meiriceánacha. Bogann na damhsóirí i gcearnóg agus bíonn dhá bhuille i ngach barra sa cheol. Tá dhá phríomhshéis sa ghluaiseacht: “Bonyparte” agus “Ríl Mhic Leoid”.

Foirm: Intreoir, A B A1.

### Intreoir: Barraí 1 – 38

Bíonn oscailt spleodrach ag an gceol agus fuaimníonn an ceol cosúil le ceolfhoireann ag tiúnadh. Seinneann na téaduirilísí agus trumpaí i mbarra 5 – 13 le rithim thaitneamhach a chur sa cheol agus ansin filleann an oscailt *tutti* (barraí 14 – 17). Seinneann an pianó réthionlacan agus tugann an bloc adhmaid éadroime don cheol sa chuid seo.

### Cuid A: Barraí 39 –

#### 97

Tagann an chéad phríomhshéis –  
Bonyparte - isteach ag  
an bpointe seo.



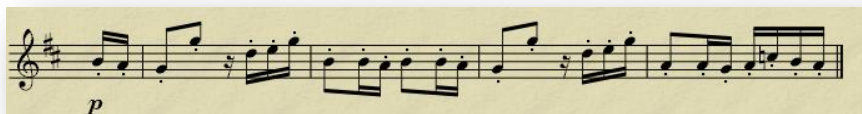
Seinntear ar dtús é ar théaduirilísí, gaothuirilísí, trumpaí agus xileafón agus úsáideann sé rithim na mbarraí oscailte. Is séis bhríomhar é le go leor léimeanna ann. Tagann an dara cuid den tséis isteach i mbarra 47. Tá rithim níos míne aige ach é a bheith béimithe go fóill, agus seinntear ar óbóanna agus téaduirilísí é.

## Cuid B: Barraí 97 – 141

Tosaíonn an chéad chuid de ríl Mhic Leoid seinnte ar na trumpaí agus ansin téaduirilisí le lagbhuillí seinnte ar shreangdhruma.

Leanann an dara cuid é

láithreach seinnte ar óbó (barra 105) agus clairnéid (barra 109). Filleann an chéad chuid ansin. Seinntear móitíf shioncóipithe ceithre huaire ar thrumpaí agus gaothuirilisí, le freagra ó na téaduirilisí. Cuireann an mhóitíf shioncóipithe deireadh leis an roinn seo.



## Droichead: Barraí 142 - 158

Tagann an pianó ar ais le réthionlacan, tugann bloc adhmaid agus basúin tacaíocht dó. Titeann líne an doird amhail is dá mbeadh sé ag rith as fuinneamh, é ag éirí níos ciúine agus níos maille agus stadann an ceol ar fhadú. Tugann sé seo deis do na huirlisí a gcuid fuinnimh a bhailiú le chéile arís don chuid dheireanach.

## Cuid A: Barraí 159 – 194.

Tagann an chéad phríomhshéis ar ais, lán le fuinneamh, seinnte go láidir agus go hard. Éiríonn sé níos láidre fiú agus críochnaíonn ar chordaí láidre seinnte le béim.

### Gnéithe eile ceoil

**Uigeacht:** Homafónach tríd síos.

**Séis:** Bunaithe ar shéiseanna damhsa. Athsheinm coitianta tríd síos.

**Rithim:** Bríomhar; beoga, tapa, spleodrach. Sioncóipiú le fáil anois is arís. Rithim go mór chun tosaigh mar gur damhsa é.

**Comhcheol:** Cordaí simplí an chuid is mó den am. Cordaí neamhghnáthacha sa droichead nuair atá seachtráin ar fáil sa cheol.

**Tonúlacht:** Mór. Gléas D.

**Mothú:** Spleodrach, bríomhar, gealgháireach.

**Uirlisí:** Coelfhoireann mhór, le páirt faoi leith ag na cnaguirilisí. TU; GU; Práis agus CU (tiompáin, xileafóin, sreangdhruma, bloc adhmaid, dord druma, ciombail, pianó).

**Cumadóir:** Aaron Copland (1900 – 1990)

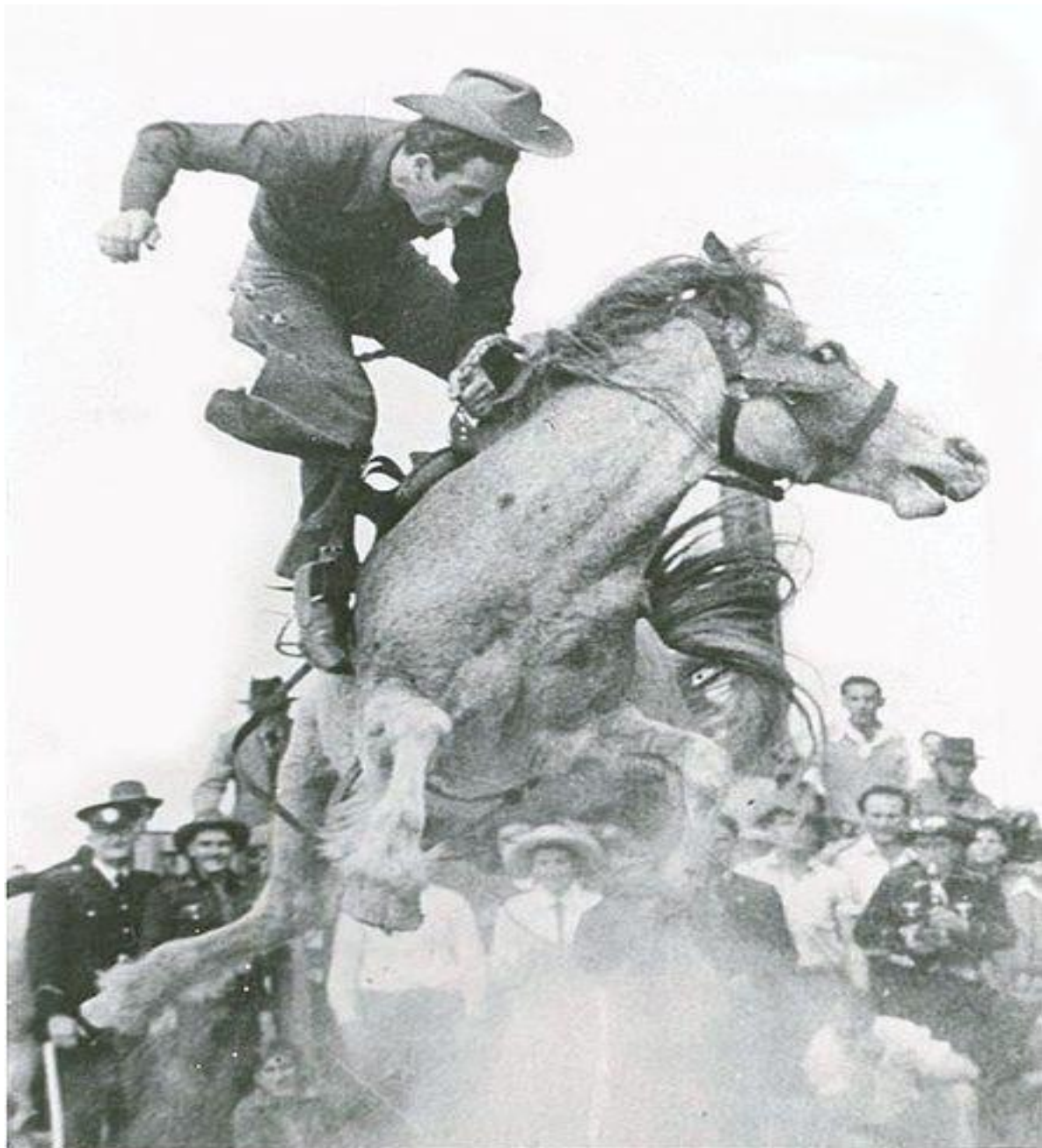
**Tír:** Meiriceá



## Hoe-Down ó Rodeo

**Aaron Copland (1900 – 1990)**

De bharr cúrsaí cóipchirt, níl cead againn an ceol seo a fhoilsiú sa leagan digiteach den leabhar.



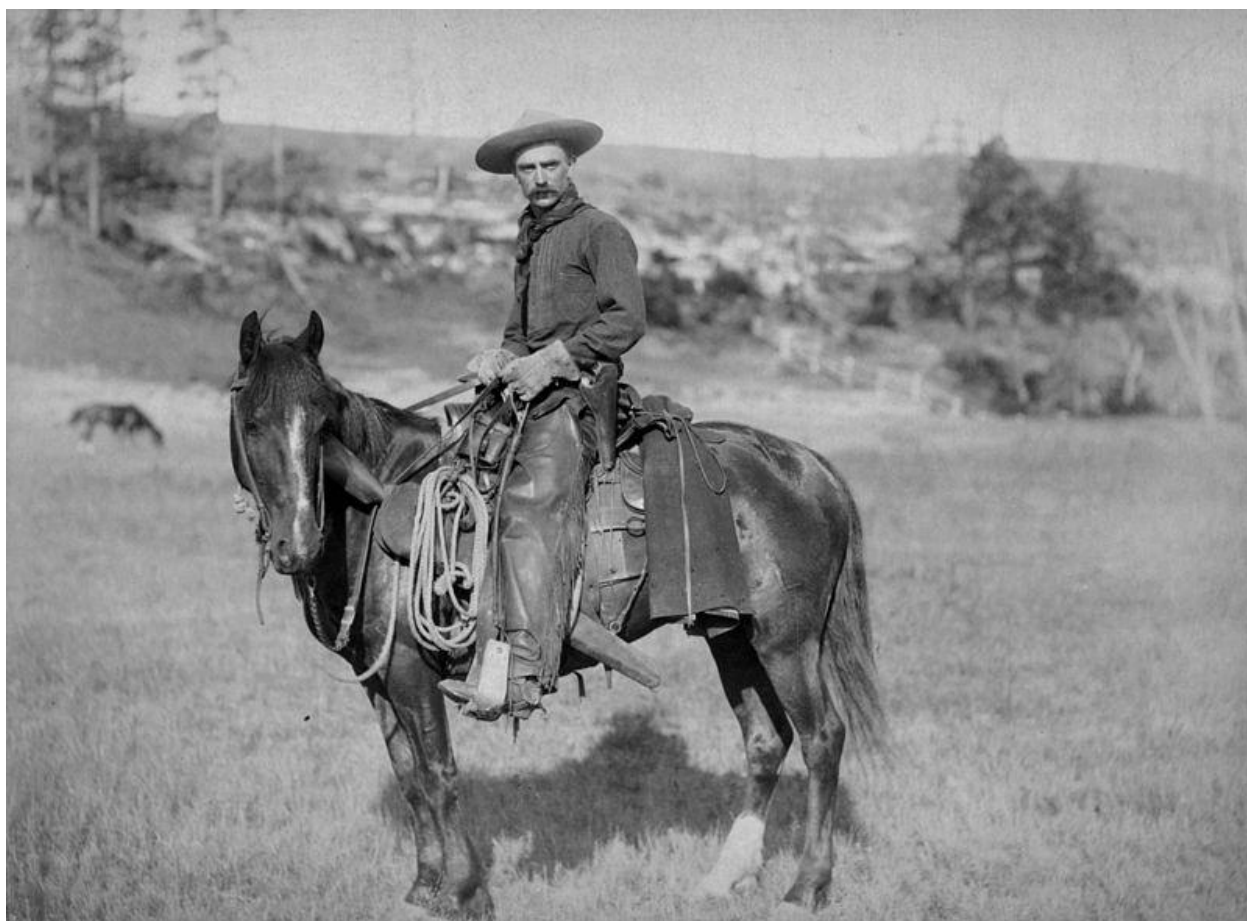






Buachaillí Bó. Pictiúr le Charles Marion Russell (1864 – 1926)





Buachaill bó i Meiriceá ón bhliain 1888 nó mar sin.

## Cleachtadh 2.3.1

### Tasc Éisteacha

Éist leis an sliocht seo as **Hoe-Down** agus freagair na ceisteanna thíos:

An Chéad Éisteacht:

1. Déan cur síos ar an suíomh nó íomhá a chruthaíonn an ceol seo duit:

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An Dara hÉisteacht

2. Ainmnigh na huirlisí a chuala tú sa cheol:

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3. Cuir ciorcal thart ar an bhfocal cuí:

Luas:	Mall	Mear	Meánach
Mothú:	Áthasach	Feargach	Brónach
Tonúlacht:	Mór	Mion	Módúil
Meadarach:	2	3	4
Uigeacht:	Tanaí/soiléir	dlúth/saibhir	
Séis:	Ard	Meánach	Íseal
Séis:	Nótaí athsheinnte	Athsheinm	Ostinato
Rithim:	Nótaí gearra, tapaidh	Nótaí Poncailthe	Nótaí Fada Coimeáda
Uirlisí:	Ceolfhoireann	Ceathairéad Téadach	Banna roc-cheol

4. Conas a chruthaíonn an cumadóir floscadh (sceitimíní) sa cheol?

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5. Cén ghné den cheol a thugann le fios gur damhsa atá sa cheol? Conas?

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## Cleachtadh 2.3.2

**Amharc ar an scór agus freagair na ceistanna seo a leanas bunaithe ar Hoe-Down:**

1. Cén gléas ina bhfuil an ceol ag an tús? \_\_\_\_\_
2. Cén t-amchomhartha atá ann? \_\_\_\_\_
3. Mínigh an luastreoir *Allegro*: \_\_\_\_\_
4. Cén dinimic atá ann ag an tús? \_\_\_\_\_
5. Cén uirlisí a thosaíonn ag seinm i mbarra 1? \_\_\_\_\_
6. An bhfuil grúpa mór nó grúpa beag uirlisí ag seinm sa phíos seo? \_\_\_\_\_
7. Tá tríphléadaigh ar fáil sa chéad 4 bharra. Mínigh: \_\_\_\_\_
8. Tugtar réthionlacan ar an stíl cheoil i mbarra 18. Mínigh: \_\_\_\_\_
9. Tosaíonn an chéad phríomhshéis i mbarra 39. Cén t-ainm atá air? \_\_\_\_\_
10. Cén saghas damhsa é? \_\_\_\_\_
11. Cén ceangal atá idir an príomhshéis seo agus an inteoir? \_\_\_\_\_
12. Cén gléas ina bhfuil an príomhshéis seo? \_\_\_\_\_
13. Cad a tharlaíonn don tséis i mbarra 94-96? \_\_\_\_\_
14. Ag deireadh barra 97 tagann an dara príomhshéis isteach. Cén t-ainm atá air? \_\_\_\_\_
15. Cén cineál damhsa é? \_\_\_\_\_
16. Ainmnigh trí dhifríocht idir an chéad agus an dara príomhshéis:
  - i. \_\_\_\_\_
  - ii. \_\_\_\_\_
  - iii. \_\_\_\_\_
17. Mínigh *8va*: \_\_\_\_\_
18. Cén fhoirm atá ag an bpíos seo? \_\_\_\_\_
19. Mínigh *rit molto*: \_\_\_\_\_
20. Ainmnigh an nóta is airde i mbarra 175: \_\_\_\_\_
21. Déan cur síos gairid ar na dinimicí ó bharra 180 go deireadh: \_\_\_\_\_  
\_\_\_\_\_
22. Scríobh síos agus mínigh an comhartha atá tugtha faoi na nótaí deireanacha. \_\_\_\_\_

### **Cleachtadh 2.3.3**

**Scríobh an cumadóir, Copland, an saothar seo. Scríobh cuntas gairid (10 bpointe) ar an gcumadóir agus ar na saothair a chum sé.**

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**Déan taighde ar an saothar Rodeo. Scríobh síos cúig phointe eolais faoi.**

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**Déan taighde ar Hoe-Down, agus ar an gcineál damhsa ar a bhfuil sé bunaithe.**

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**Scríobh liosta de na huirlisí atá ag seinm sa saothar seo:**

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## Dul Siar

Ainmnigh na píosaí ceoil seo a leanas a tógadh ó do shaothair dhualgais. I gcás gach ceann acu déan na rudaí seo a leanas:

- Buail amach an rithim.
- Cuir isteach an t-amchomhartha má tá sé in easnamh.
- Oibrigh amach cén gléas ina bhfuil an píosa.
- Scríobh isteach an sólfá tonach faoi gach nóta.
- Can an frása leis an sólfá tonach.
- Seinn an frása ar aon uirlis.

Uimhir 1:



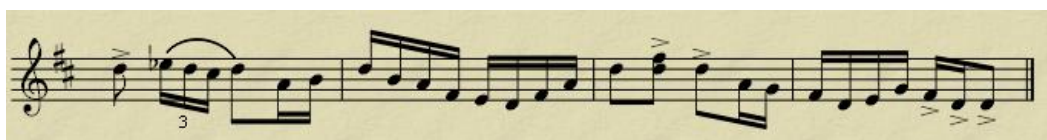
- Saothar: \_\_\_\_\_
- Cumadóir: \_\_\_\_\_
- Cuid den saothar: \_\_\_\_\_
- Gléas agus tonúlacht: \_\_\_\_\_
- Uirlis(í) a sheinneann an sliocht: \_\_\_\_\_

Uimhir 2:



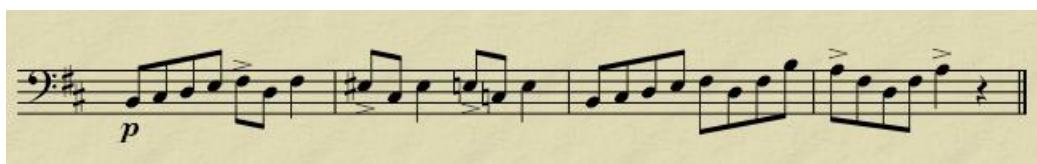
- Saothar: \_\_\_\_\_
- Cumadóir: \_\_\_\_\_
- Cuid den saothar: \_\_\_\_\_
- Gléas agus tonúlacht: \_\_\_\_\_
- Uirlis(í) a sheinneann an sliocht: \_\_\_\_\_

Uimhir 3:



- i. Saothar: \_\_\_\_\_
- ii. Cumadóir: \_\_\_\_\_
- iii. Cuid den saothar: \_\_\_\_\_
- iv. Gléas agus tonúlacht: \_\_\_\_\_
- v. Uirlis(í) a sheinneann an sliocht: \_\_\_\_\_

Uimhir 4:



- i. Saothar: \_\_\_\_\_
- ii. Cumadóir: \_\_\_\_\_
- iii. Cuid den saothar: \_\_\_\_\_
- iv. Gléas agus tonúlacht: \_\_\_\_\_
- v. Uirlis(í) a sheinneann an sliocht: \_\_\_\_\_
- vi. Mínigh an comhartha atá ar an nóta deireanach: \_\_\_\_\_

Uimhir 5:



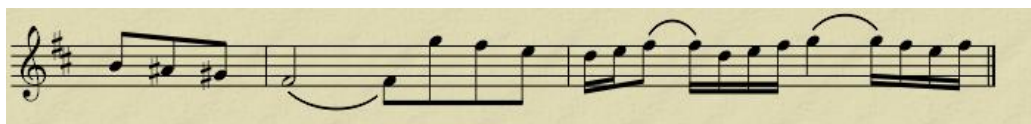
- i. Saothar: \_\_\_\_\_
- ii. Cumadóir: \_\_\_\_\_
- iii. Cuid den saothar: \_\_\_\_\_
- iv. Gléas agus tonúlacht: \_\_\_\_\_
- v. Uirlis(í) a sheinneann an sliocht: \_\_\_\_\_
- vi. Mínigh “arco” \_\_\_\_\_
- vii. Mínigh “p”: \_\_\_\_\_
- viii. Cuir síos ar na dinimicí: \_\_\_\_\_

Uimhir 6:



- i. Saothar: \_\_\_\_\_
- ii. Cumadóir: \_\_\_\_\_
- iii. Cuid den saothar: \_\_\_\_\_
- iv. Gléas agus tonúlacht: \_\_\_\_\_
- v. Uirlis(í) a sheinneann an sliocht: \_\_\_\_\_
- vi. Mínigh “tr” \_\_\_\_\_

Uimhir 7:



- i. Saothar: \_\_\_\_\_
- ii. Cumadóir: \_\_\_\_\_
- iii. Cuid den saothar: \_\_\_\_\_
- iv. Gléas agus tonúlacht: \_\_\_\_\_
- v. Uirlis(í) a sheinneann an sliocht: \_\_\_\_\_

Uimhir 8:



- i. Saothar: \_\_\_\_\_
- ii. Cumadóir: \_\_\_\_\_
- iii. Cuid den saothar: \_\_\_\_\_
- iv. Gléas agus tonúlacht: \_\_\_\_\_
- v. Uirlis(í) a sheinneann an sliocht: \_\_\_\_\_
- vi. An bhfuil sioncóipiú sa sliocht? \_\_\_\_\_
- vii. An bhfuil seicheamh sa sliocht? \_\_\_\_\_

Uimhir 9:



- v. Saothar: \_\_\_\_\_
- vi. Cumadóir: \_\_\_\_\_
- vii. Cuid den saothar: \_\_\_\_\_
- viii. Gléas agus tonúlacht: \_\_\_\_\_
- ix. Uirlis(í) a sheinneann an sliocht: \_\_\_\_\_
- x. Mínigh an dá nóta bheaga sa 2ra & 3ú barra: \_\_\_\_\_

Uimhir 10:



- i. Saothar: \_\_\_\_\_
- ii. Cumadóir: \_\_\_\_\_
- iii. Cuid den saothar: \_\_\_\_\_
- iv. Gléas agus tonúlacht: \_\_\_\_\_
- v. Uirlis(í) a sheinneann an sliocht: \_\_\_\_\_
- vi. Mínigh na spotaí faoi na nótaí: \_\_\_\_\_
- vii. Ainneoin gléaschomhartha D mór a bheith ann, tá an sliocht seo i ngléas eile. Cén gléas é sin? \_\_\_\_\_

