

Centre

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LMusLCM DIPLOMA EXAMINATION

Paper I – Composition

Summer 2023

Full Name of Candidate.....
(Surname Last)

Registration Number (if required)

I declare that the compositions submitted are solely my own work.

Signature:

Witness 1 (sign & print name):

Witness 2 (sign & print name):

Instructions to candidates

1. This paper is to be completed in advance of the LMusLCM examination date.
2. The candidate must present their answers to the Invigilator when they sit for Paper 2.
3. The declaration above must also be completed, indicating that the compositions are solely the work of the candidate, signed by the candidate and two witnesses.
4. Candidates may write their answers in the places indicated in this question paper (continuing on separate sheets as necessary), or they may submit them on separate sheets. Any additional sheets must be handed in with this question paper.

Question 1: Writing for piano

(25)

EITHER:

- a) Compose a sonata form development section of 16–20 bars in length based on the themes given below. Use the manuscript on pages 4 to 5 for your answer.

1st subject

Allegro

mf

p

Bridge

2nd subject

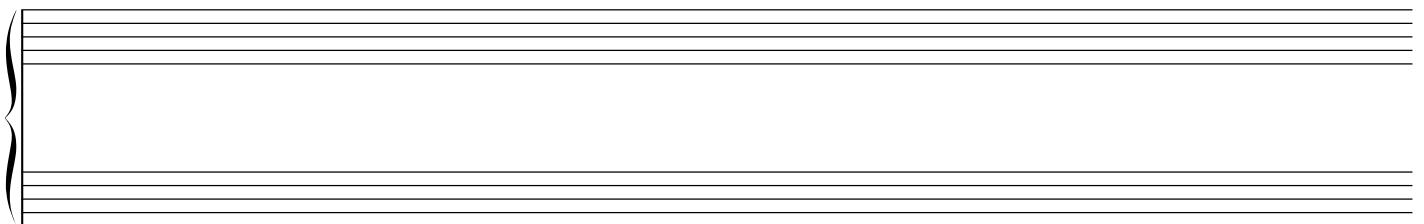
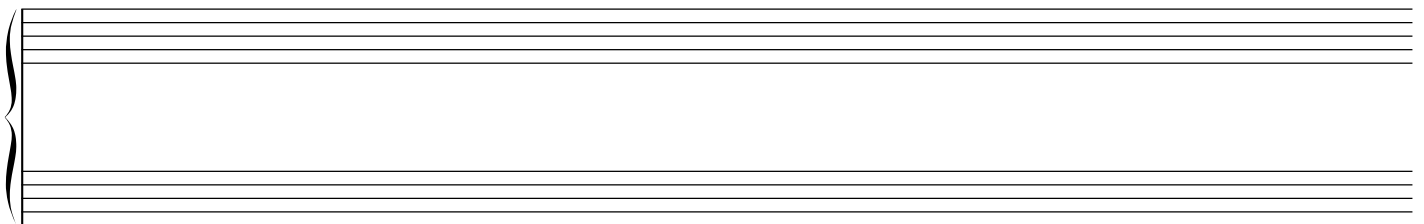
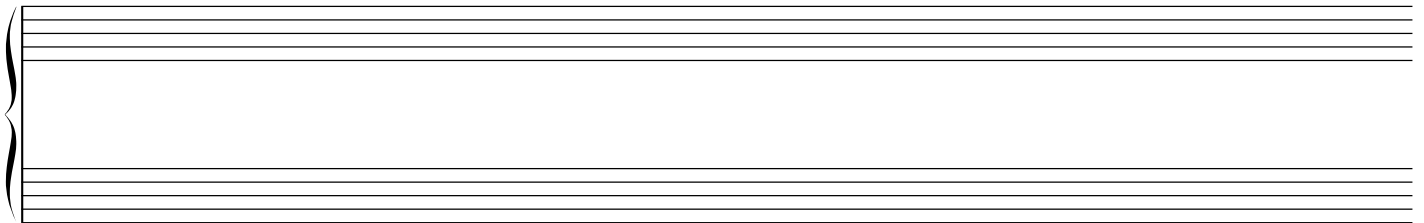
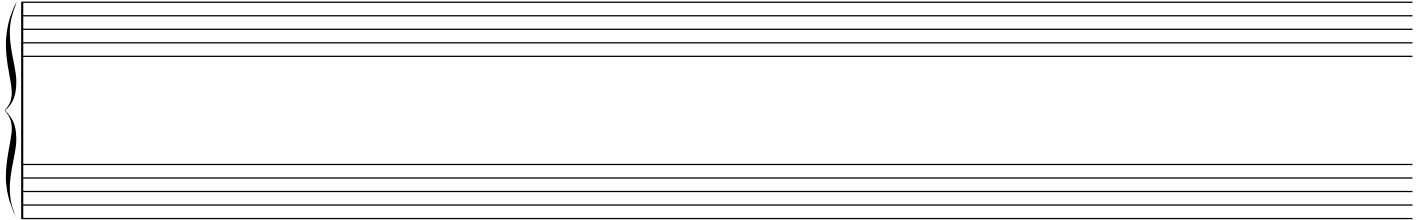
The musical score for the 2nd subject is presented in a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature consists of three sharps (F#, C#, G#), and the time signature is 3/4. The piece begins with a forte (*f*) dynamic marking. The first measure features a treble clef chord of F#4, C#5, and G#5, followed by a quarter rest and a quarter note G4. The bass clef starts with a quarter rest, followed by a quarter note F#3, and then a quarter note G3. The second measure shows a treble clef melody of G4, A4, B4, and C5, with a quarter rest and a quarter note B4. The bass clef has a quarter rest, followed by a quarter note F#3, and then a quarter note G3. The third measure features a treble clef chord of G#5, A5, and B5, with a quarter rest. The bass clef starts with a quarter rest, followed by a quarter note F#3, and then a quarter note G3. The score concludes with a double bar line.

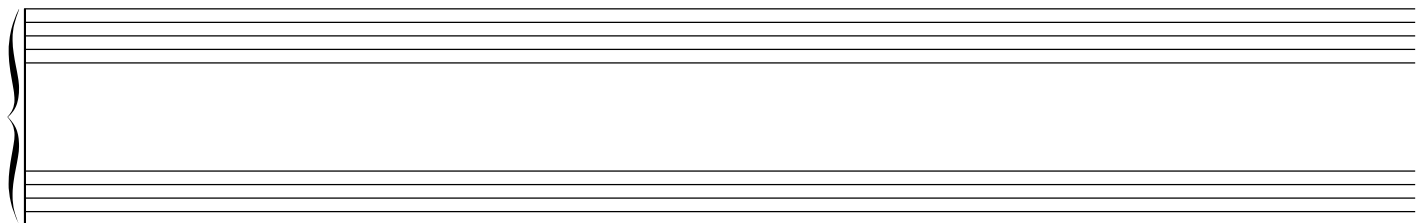
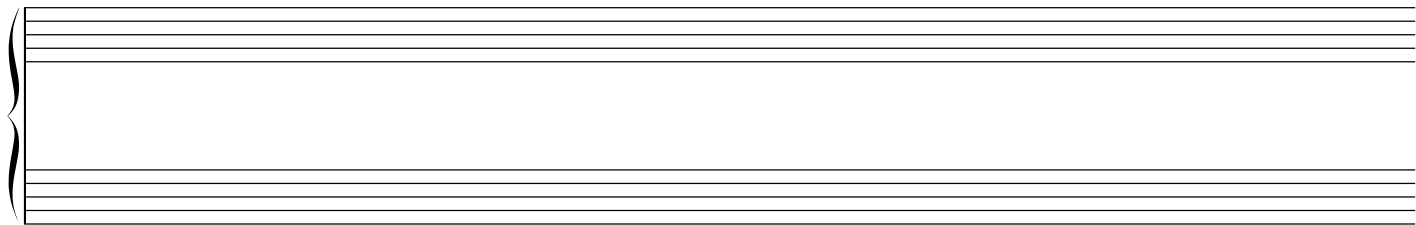
OR:

- b) Write a piece of incidental music of approximately 16–20 bars in length based on the following passage of descriptive prose. Write for piano with orchestral annotations.

“There is nothing so remote, so calm.... as the side of a Himalayan mountain towards evening.”

(from *The Road Past Mandalay* by John Masters)





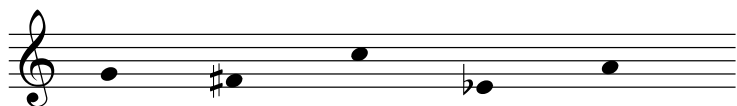
Question 2: Writing for ensemble

(25)

EITHER:

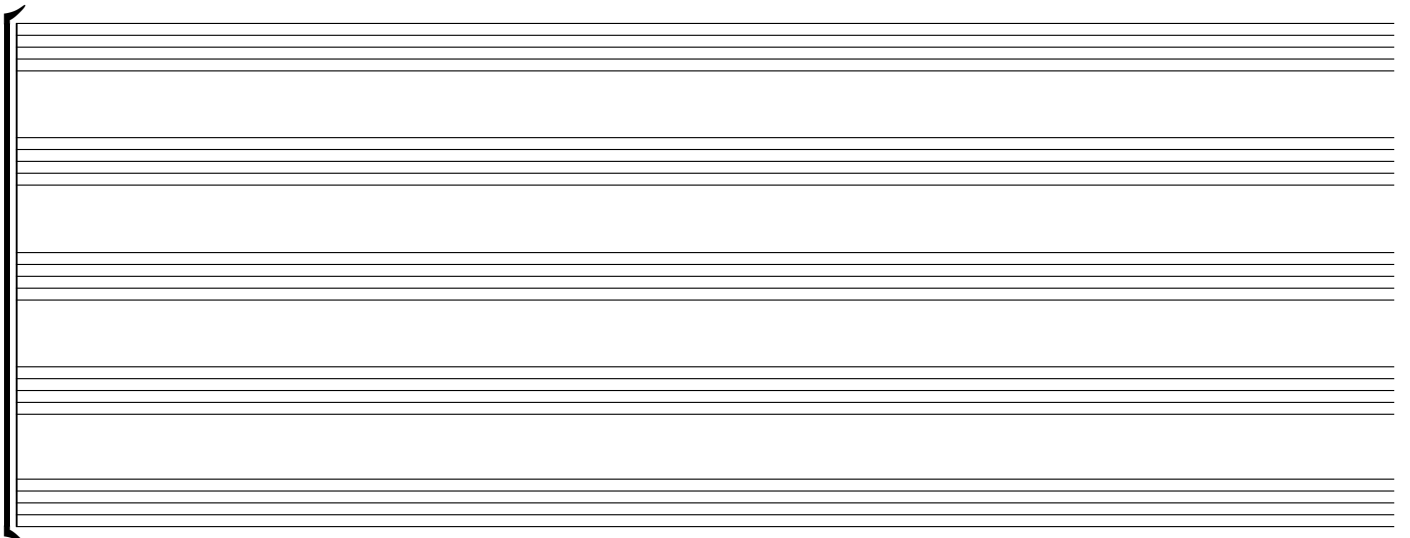
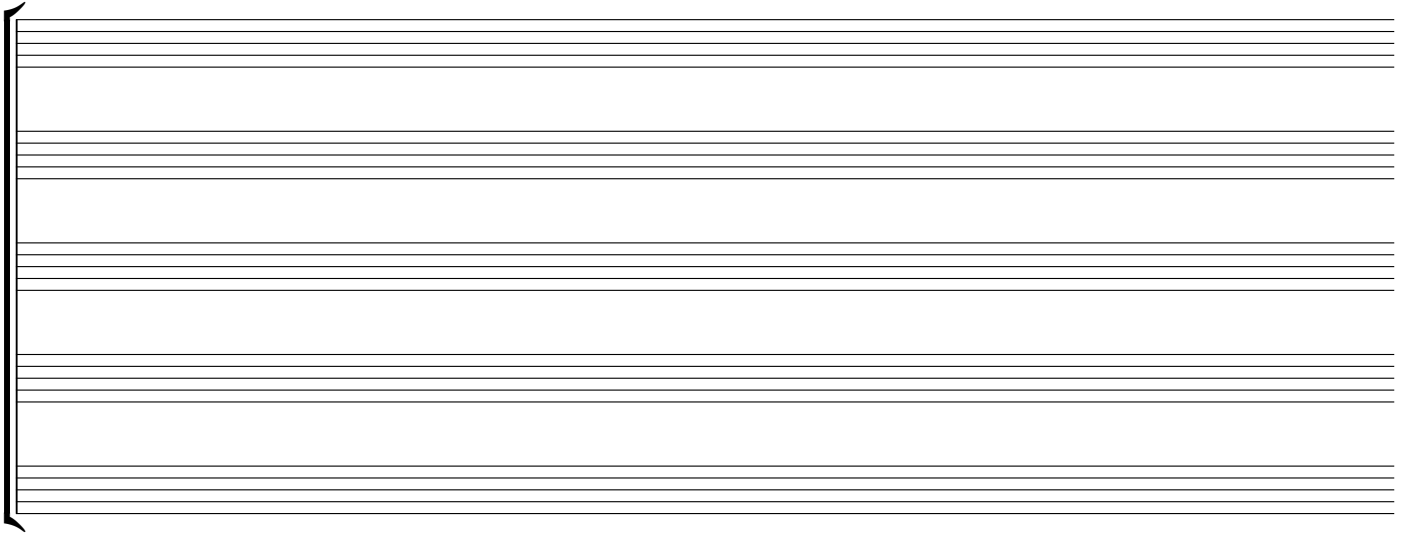
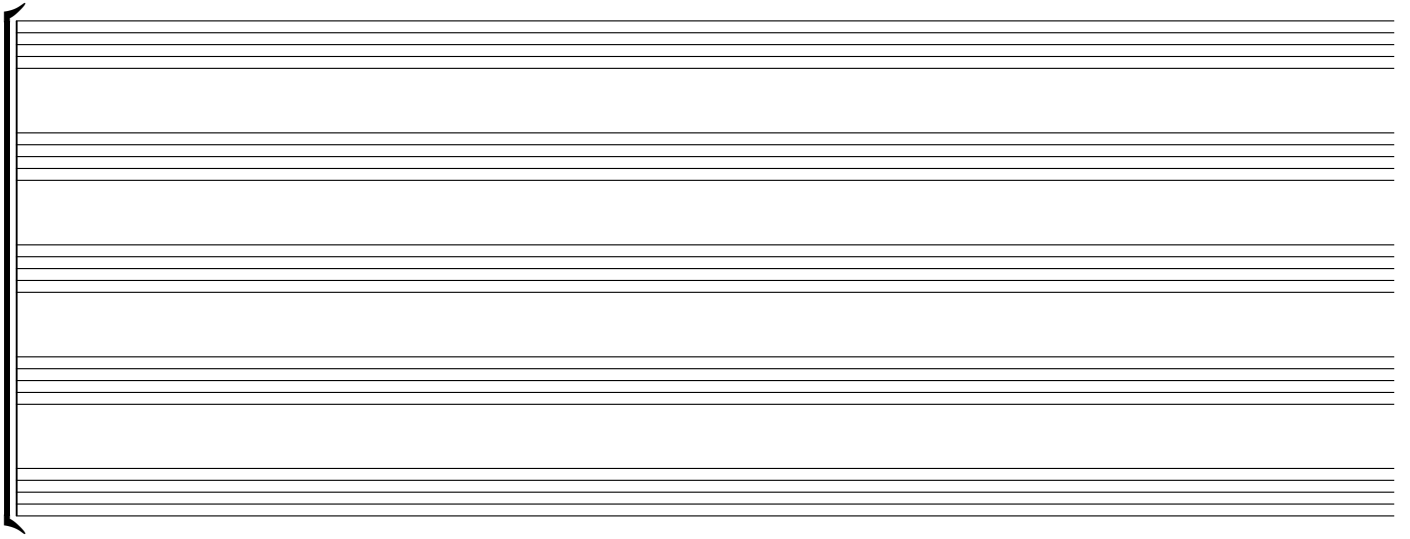
a) Compose **two** pieces for five-part string orchestra of approximately 30 bars in length. Choose from the following three briefs.

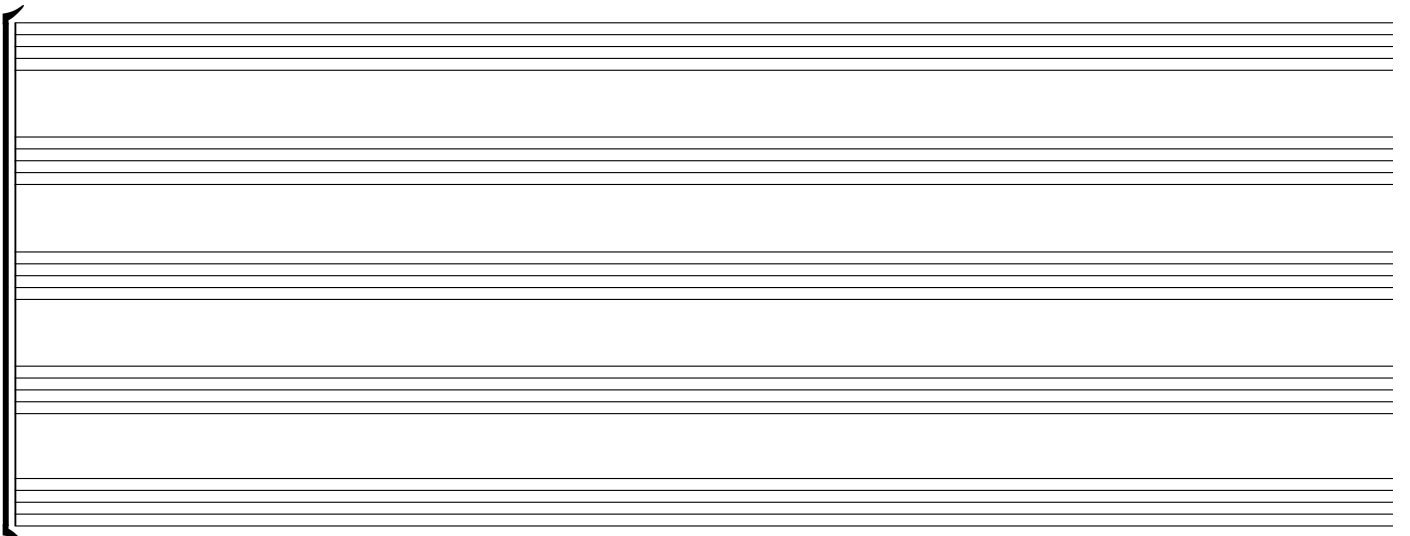
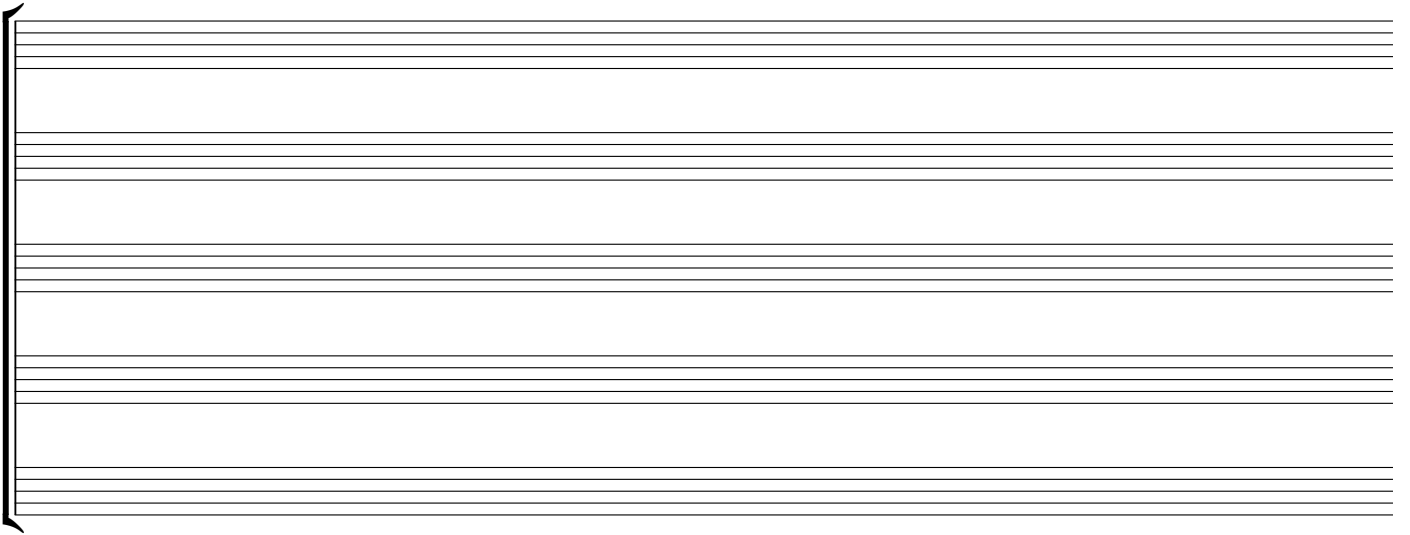
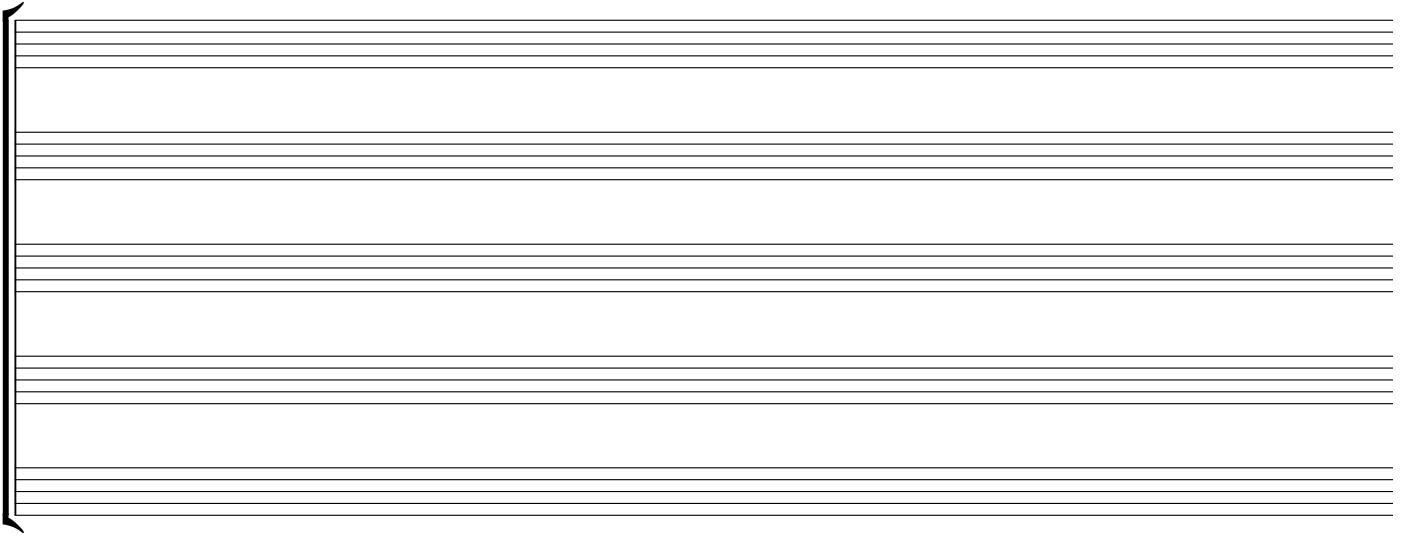
(i) Compose a serial piece in ternary form based on the following five note row.

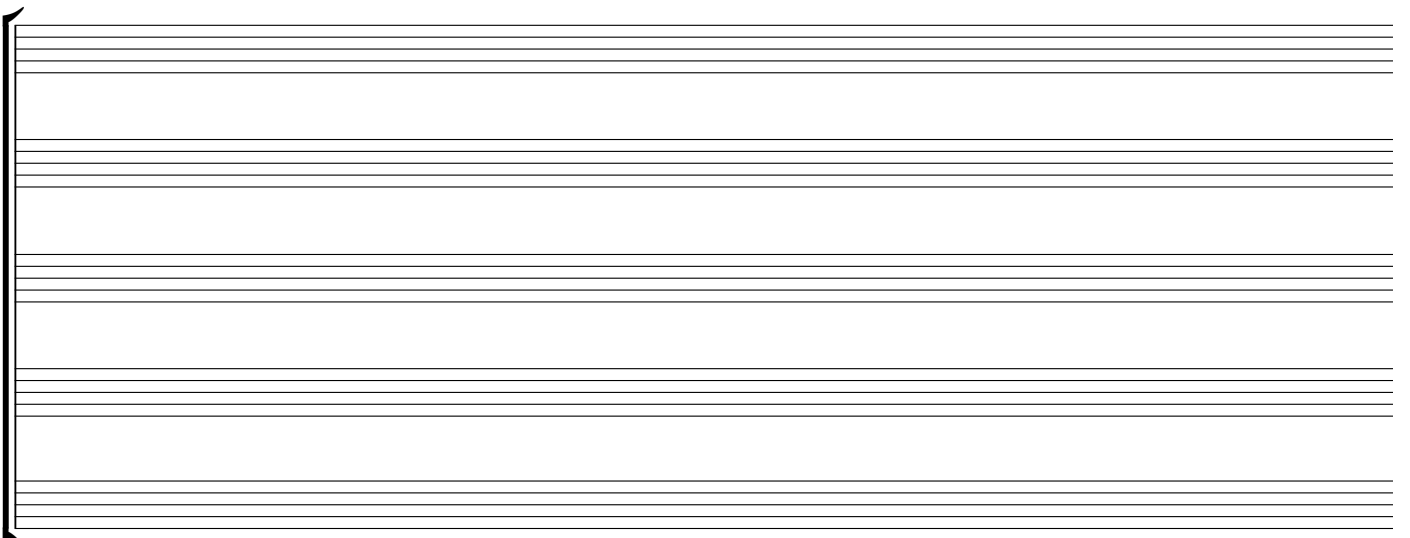
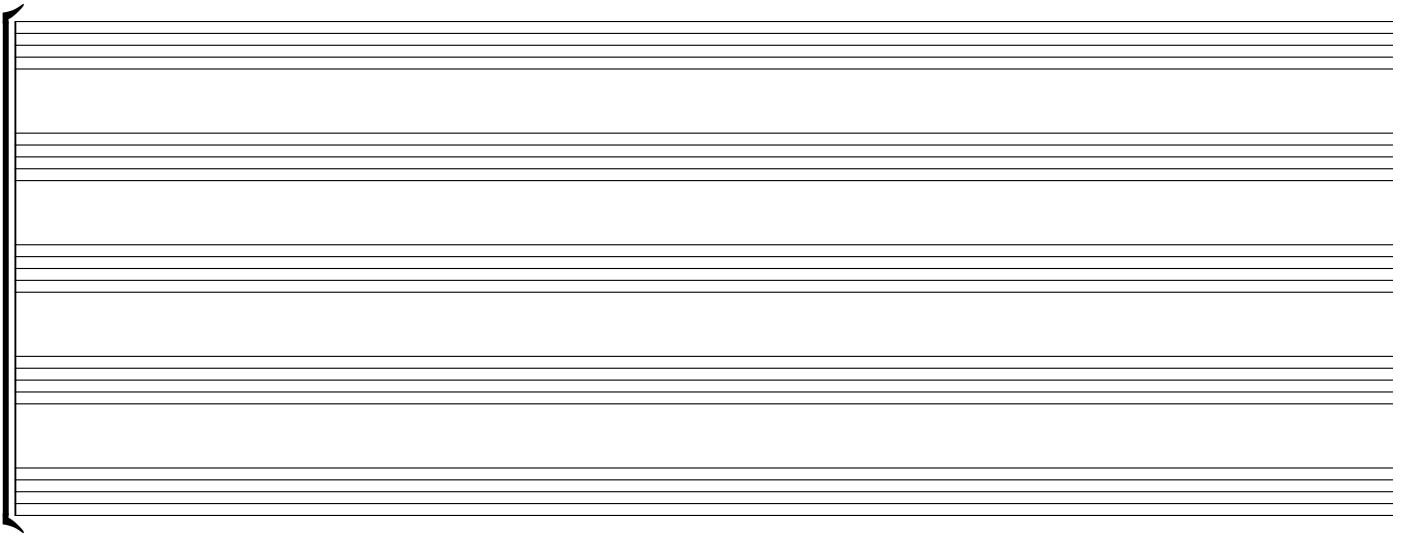
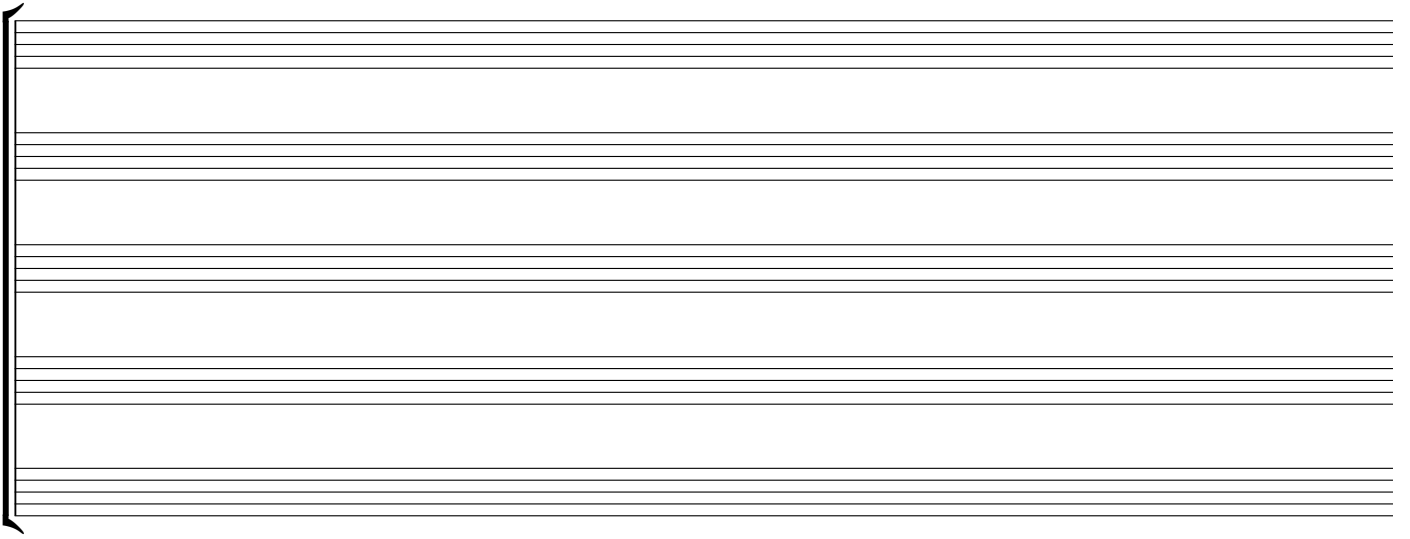


(ii) Compose a piece which uses fugal devices, based on the following ground bass:









OR:

- b) Compose a choral work of approximately 30 bars duration for unaccompanied SATB, in ternary form.

Text: 'Love Is A Sickness Full Of Woes' by Samuel Daniel (1562—1619)

*Love is a sickness full of woes,
All remedies refusing;
A plant that with most cutting grows,
Most barren with best using.
Why so?*

Section A

*More we enjoy it, more it dies;
If not enjoy'd, it sighing cries—
Heigh ho!*

Section B

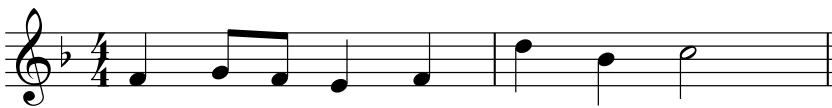
*Love is a torment of the mind,
A tempest everlasting;
And Jove hath made it of a kind
Not well, nor full nor fasting.
Why so?*

Section A¹

*More we enjoy it, more it dies;
If not enjoy'd, it sighing cries—
Heigh ho!*

Coda

- a) Use the following idea for a fugal texture in **Section A**:



- b) Rhythm idea for **Section B**:



Combine both (a) and (b) in **Section A¹** and the **Coda**

