

<p>Centre</p> <p>.....</p>

WRITTEN EXAMINATIONS IN THE THEORY OF MUSIC
SUMMER 2026
LMusLCM Paper I
Composition

<p>Full Name of Candidate..... (Surname Last)</p> <p>Registration Number (if required)</p> <p>I declare that the compositions submitted are solely my own work.</p> <p>Signature:</p> <p>Witness 1 (sign & print name):</p> <p>Witness 2 (sign & print name):</p>

Instructions to Candidates

- 1. This paper is to be completed in advance of the LMusLCM examination date.
- 2. Candidates must present their answers to the Invigilator when they sit for Paper II.
- 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.

1. Writing for piano

Answer **ONE** of the following two options (a or b). Use the manuscript paper on pages 3 and 4 (25) for your answer. Add all performance directions.

- a) Compose a sonata form development section of 16–20 bars in length based on the themes given below.

1st subject

Andante

f

p subito

f

2nd subject

pp lontano

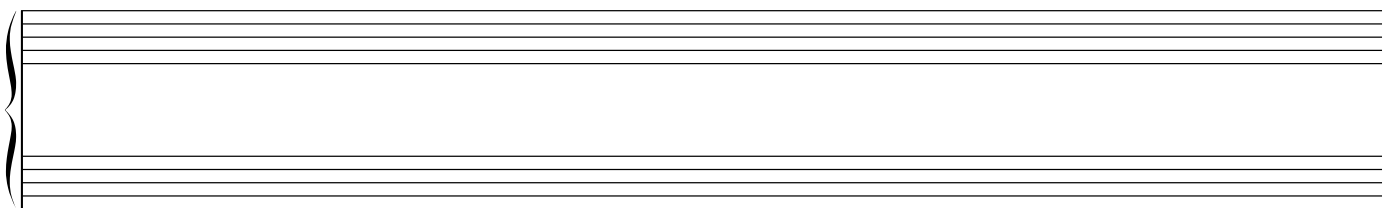
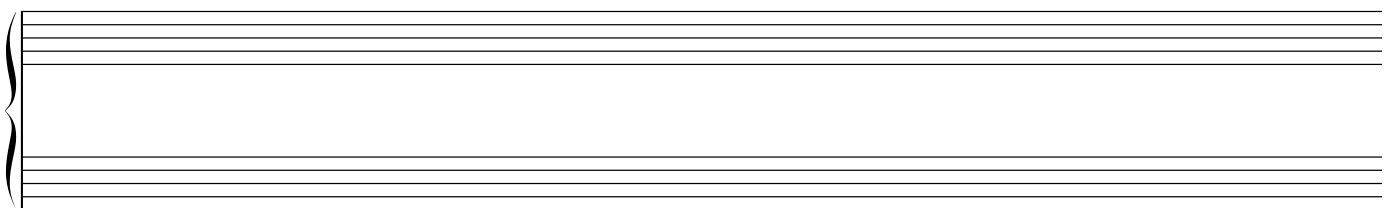
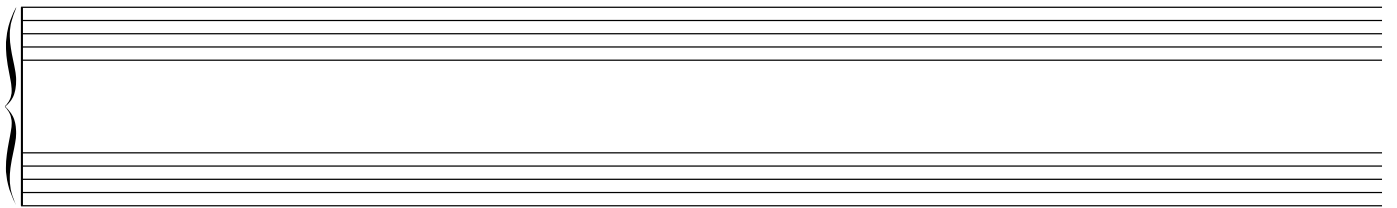
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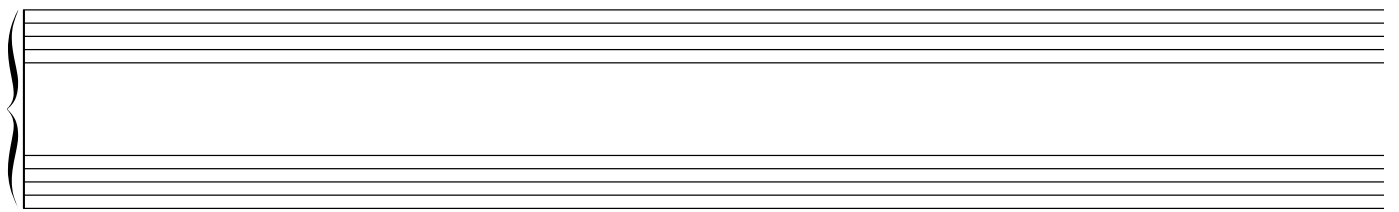
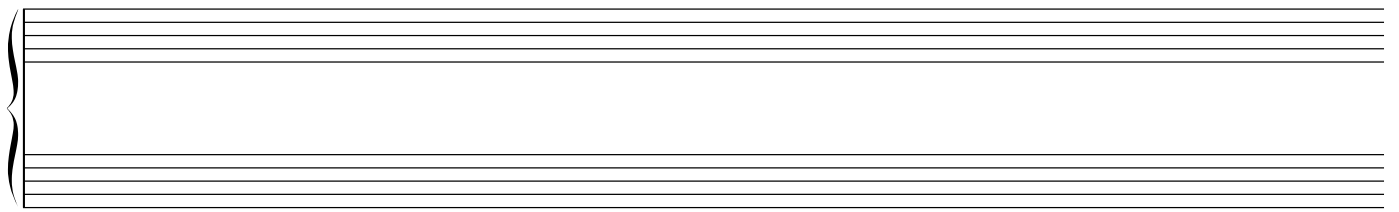
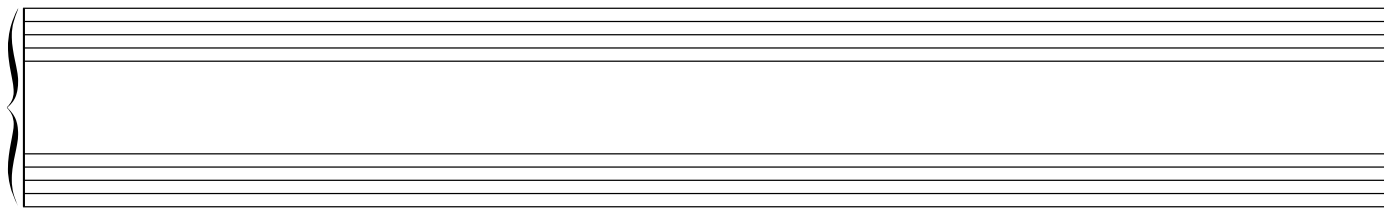
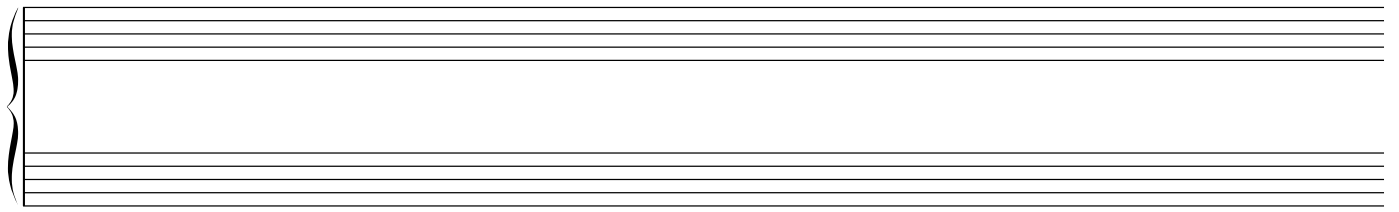
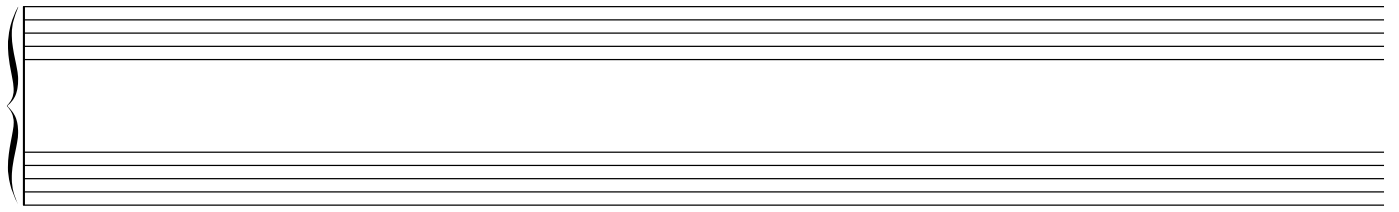
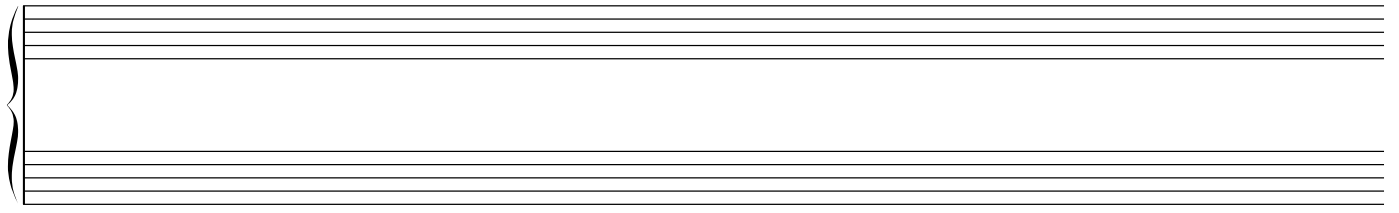
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- b) Write a piece of incidental music of approximately 16–20 bars in length based on the following passage of descriptive prose. Write for piano, with orchestral annotations (i.e. indicate the instruments). Add all performance directions.

Olympian Zeus now put fresh heart into the Trojans, and they drove the Greeks right back to their deep ditch. Hector, elated and irresistible, led from the front. As a hound in full cry after a lion or a wild boar snaps at its flank and hindquarters and follows every twist and turn, so Hector pursued the Greeks. They turned in panic and ran through the line of the stake and across the ditch, and did not stop till they reached the ships. There they halted, calling to one another for help; and every man lifted up his hands and poured out prayers to all the gods.

(Homer, *The Iliad*)





2. Writing for ensemble

Answer **ONE** of the following two options (a or b).

(25)

a) Compose **two** pieces for five-part string orchestra of approximately 30 bars in length, based on two of the following briefs.

(i) Compose a serial piece in ternary form based on the following 5-note row:



OR

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

