LMusTCL

Sample paper (revised 2022)

TRINITY COLLEGE LONDON

Your full name (as on appointment form). Please use BLOCK CAPITALS.

_____

Your signature

_____

Candidate number

_____

Centre

_____

INSTRUCTIONS TO CANDIDATES

1. The time allowed for answering this paper is THREE (3) HOURS.
2. Fill in your name and the candidate number printed on your appointment form in the appropriate spaces on this paper and on the front of the answer booklet, and on any other sheets that you use.
3. DO NOT OPEN THIS PAPER UNTIL YOU ARE TOLD TO DO SO.
4. You should answer both questions in Section A (questions 1 and 2), and either i or ii in Section B.
5. Read each question carefully before answering it. Your answers must be written legibly in pen or pencil in the spaces provided or in the answer booklet as instructed. Make sure that any musical quotations which you use to illustrate your answers are clearly cross-referenced.
6. You are reminded that you are bound by the regulations for written exams displayed at the exam centre and listed in the current syllabus. In particular, you are reminded that you are not allowed to bring books, music or papers into the exam room, except for scores required for Section B. Bags must be left at the back of the room under the supervision of the invigilator.
7. If you leave the exam room you will not be allowed to return.
8. At the end of the exam, fix together all your work – including rough work – using the tag provided.

Examiner use only:

A 1 (25)	
A 2 (25)	
B 1 (30)	
B 2 (20)	
Total	

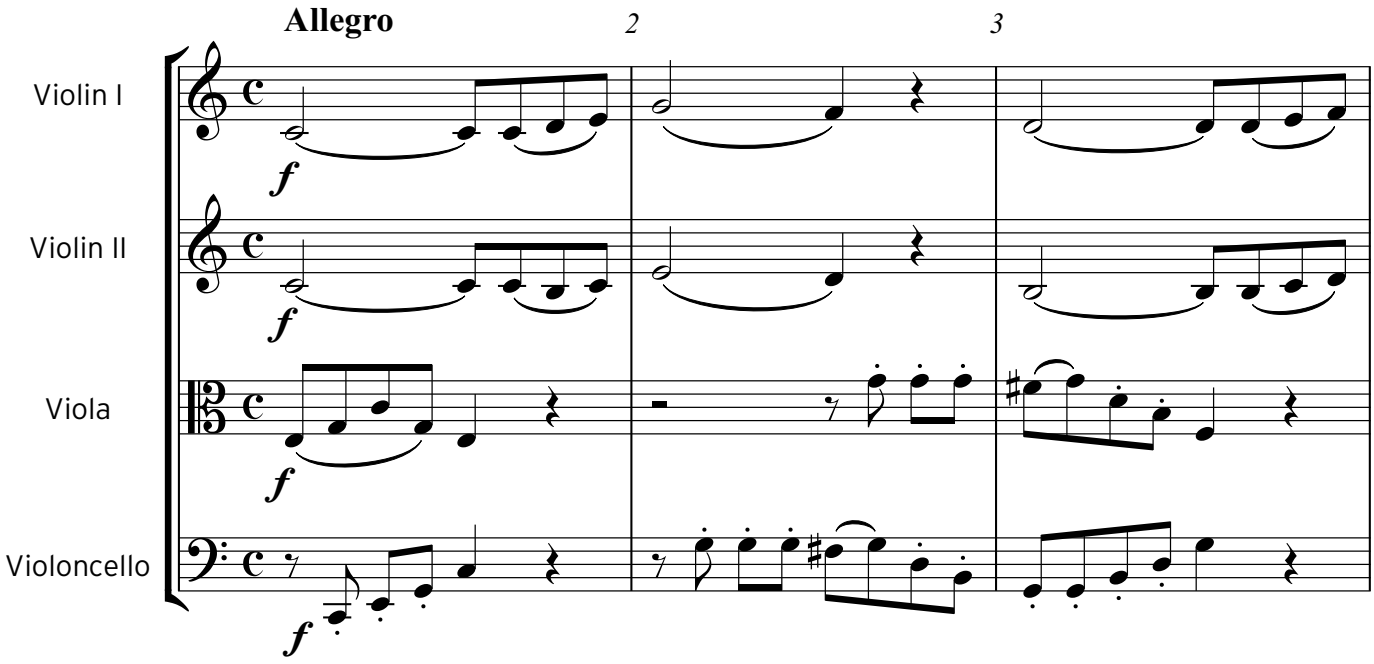
Section A: Musical skills (*50 marks*)

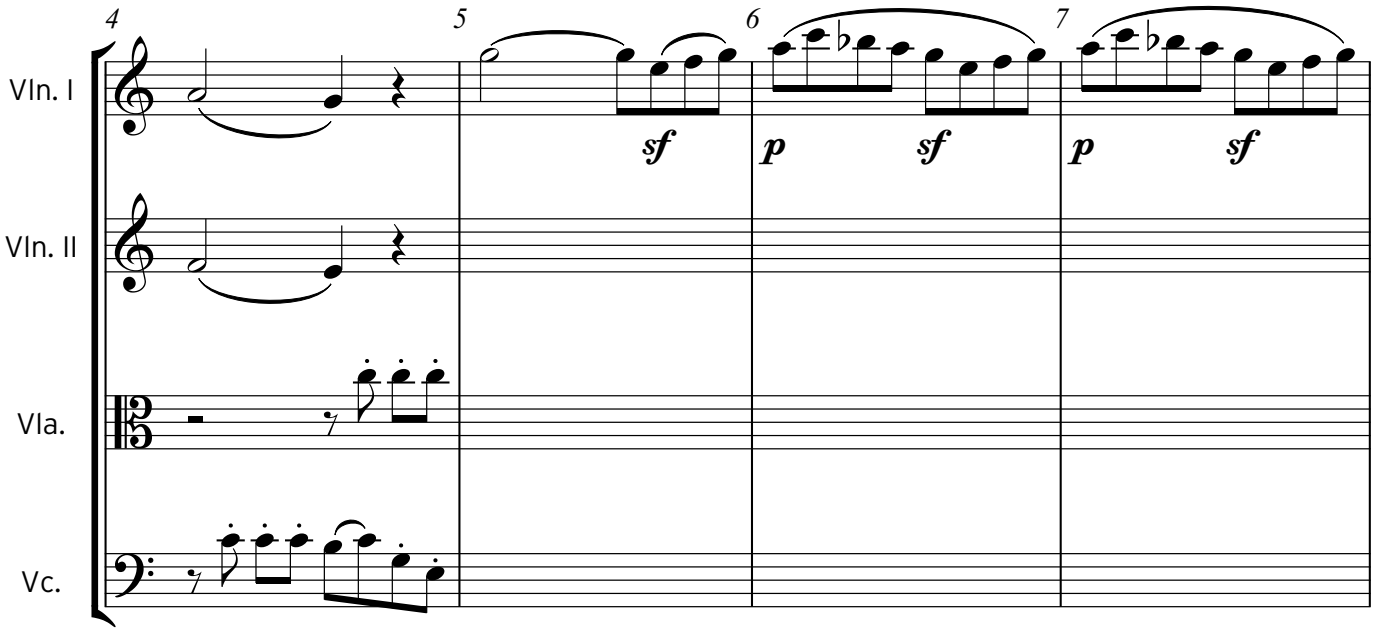
Candidates must answer both questions.

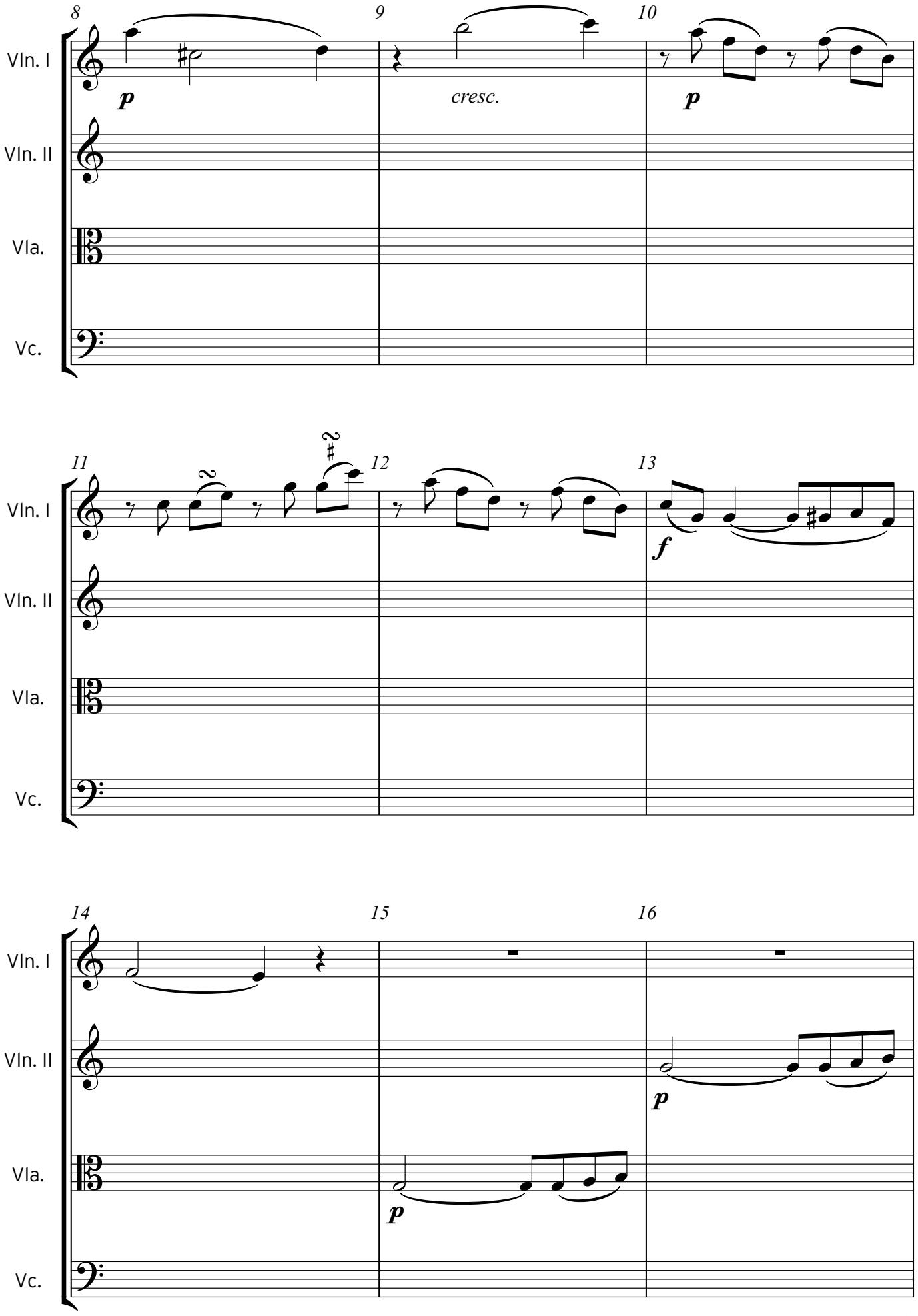
Each question carries 25 marks.

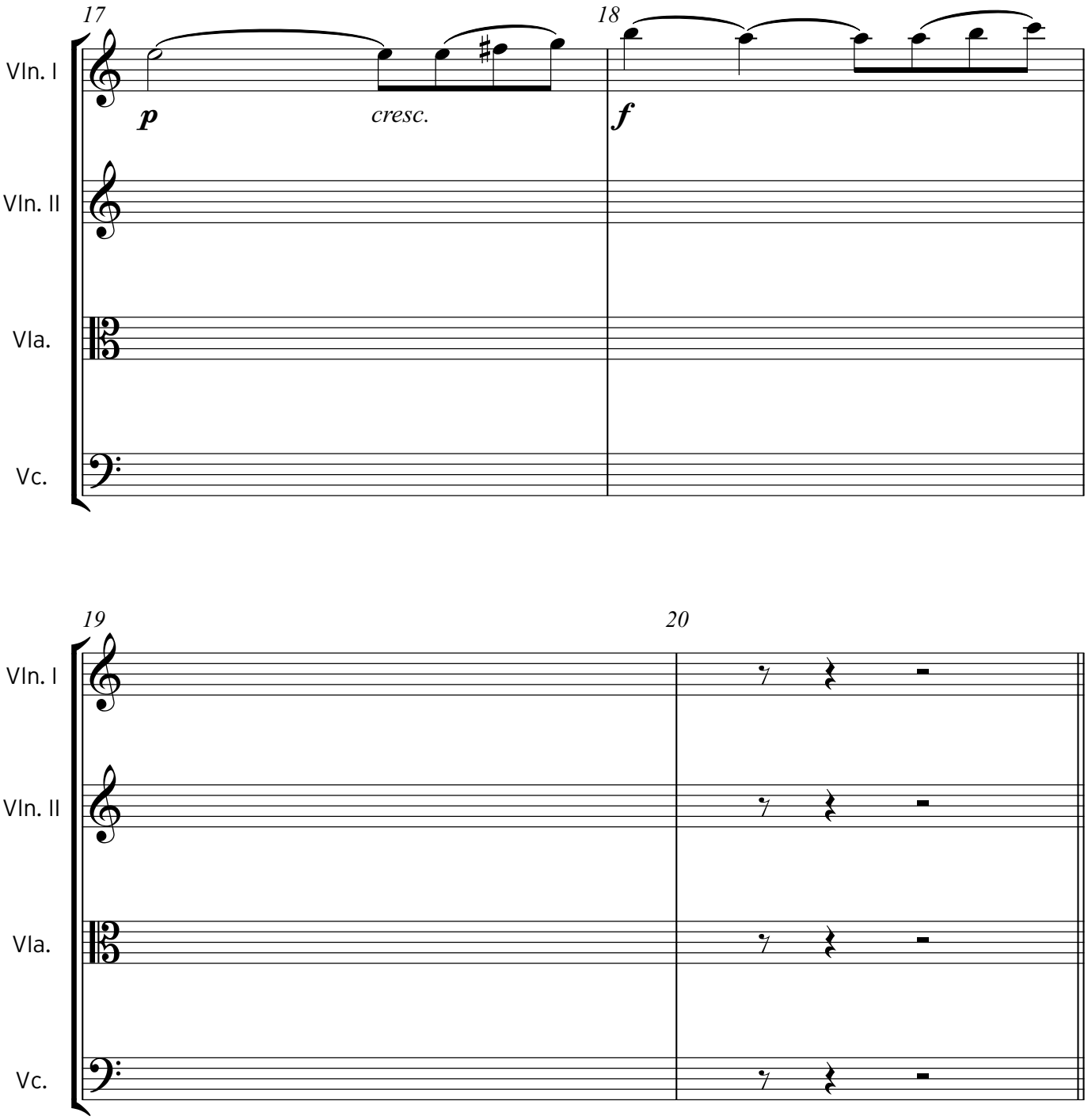
1 String quartet

Complete this music, which comes from the exposition in the first movement of Mozart's Quartet in C, K 465. The first four bars and most of the remainder of the first violin part are given as a guide to style and idiom. Mozart reaches a perfect cadence on the first beat of bar 20 and you should do the same, finishing there.






8
9
10
Vln. I
Vln. II
Vla.
Vc.
p
cresc.
p
11
12
13
Vln. I
Vln. II
Vla.
Vc.
f
14
15
16
Vln. I
Vln. II
Vla.
Vc.
p
p

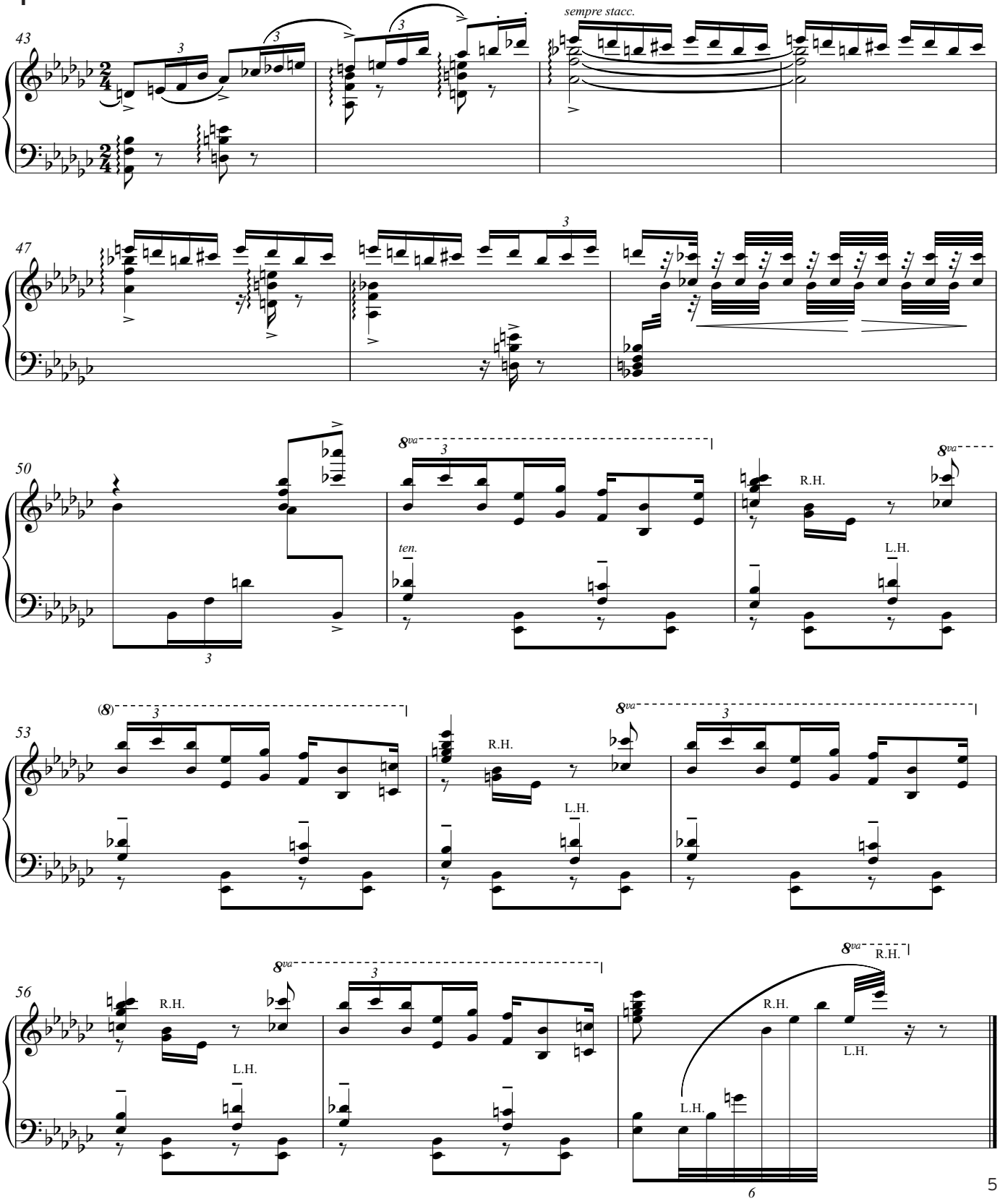

17
18
Vln. I
Vln. II
Vla.
Vc.
p
cresc.
f
19
20
Vln. I
Vln. II
Vla.
Vc.

2 Answer *either* 2a *or* 2b *or* 2c

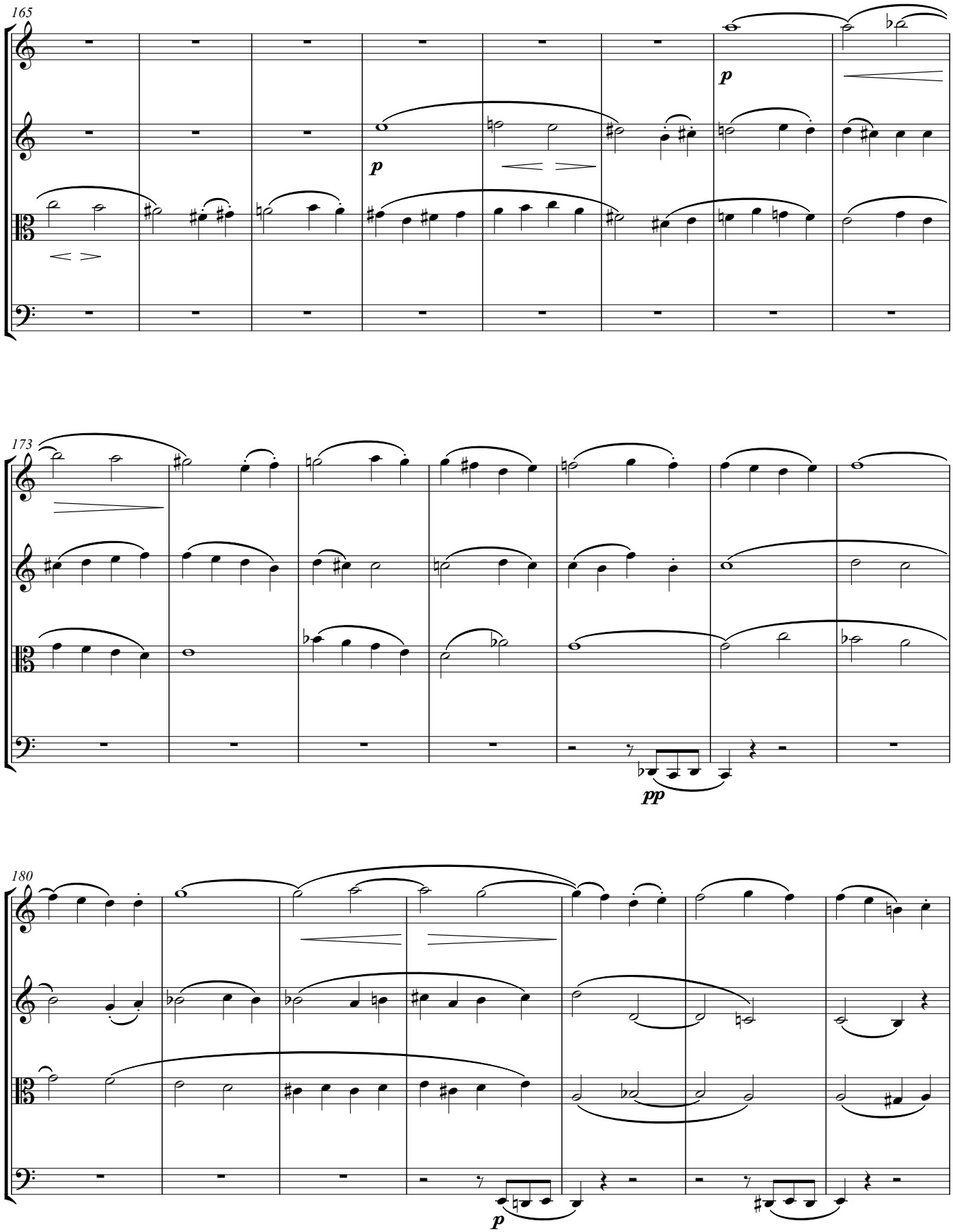
Either 2a Analysis

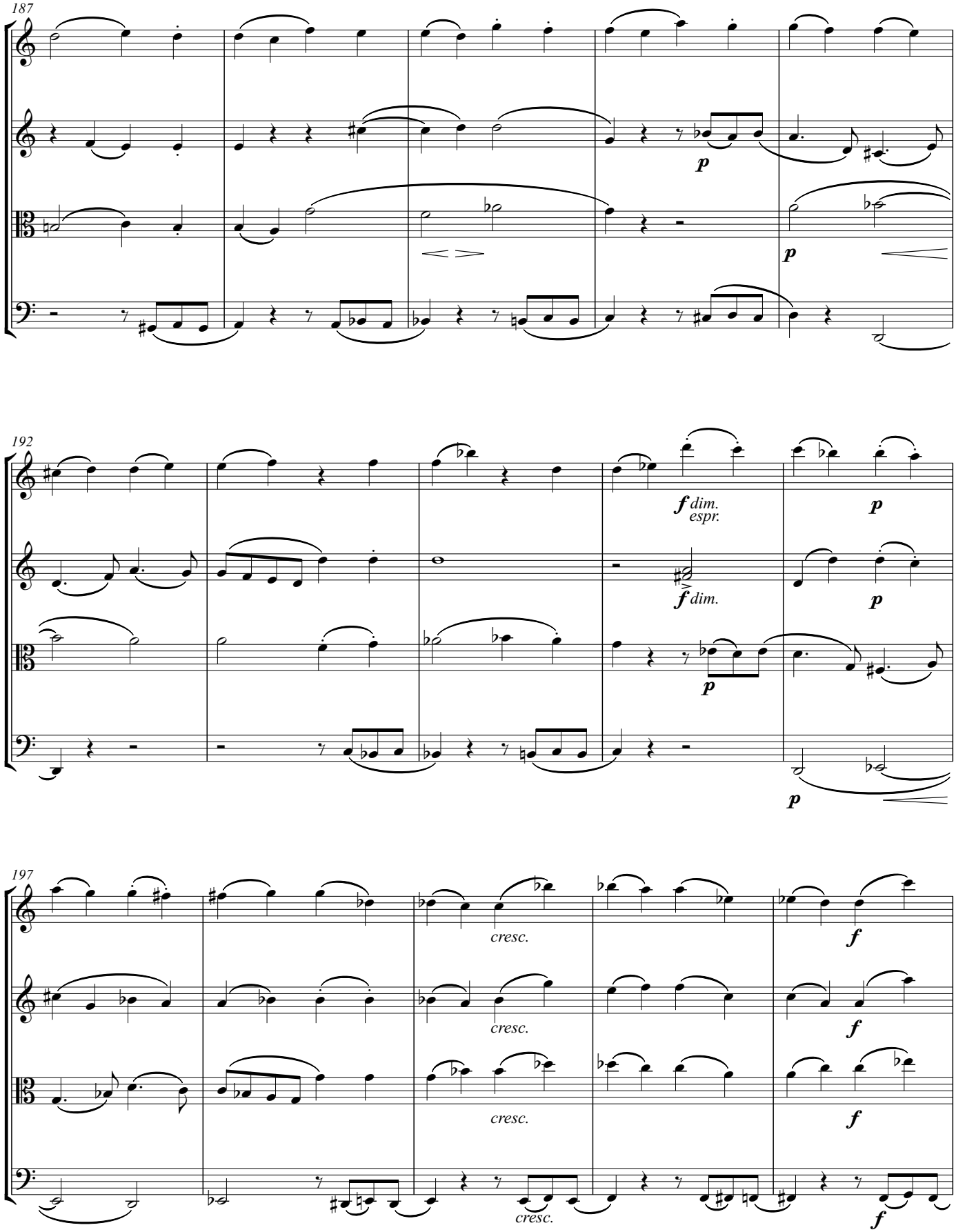
Comment **fully** on the following **five** extracts. For each extract you should suggest a date of composition, pointing to the evidence which supports this, including commenting on a) historical development and performance practice, b) instrumentation, c) facets of the composer's style, and d) genre.

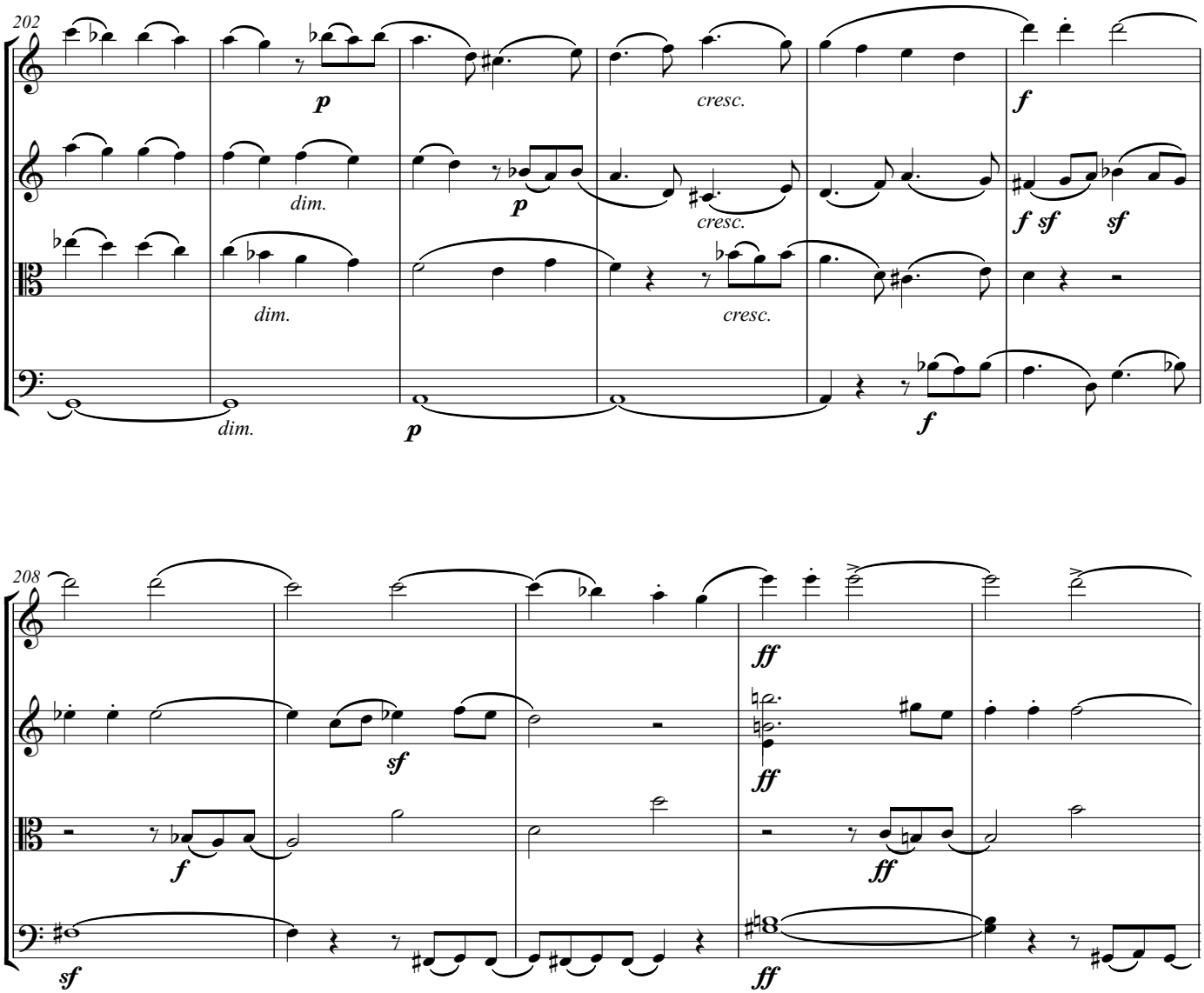
1



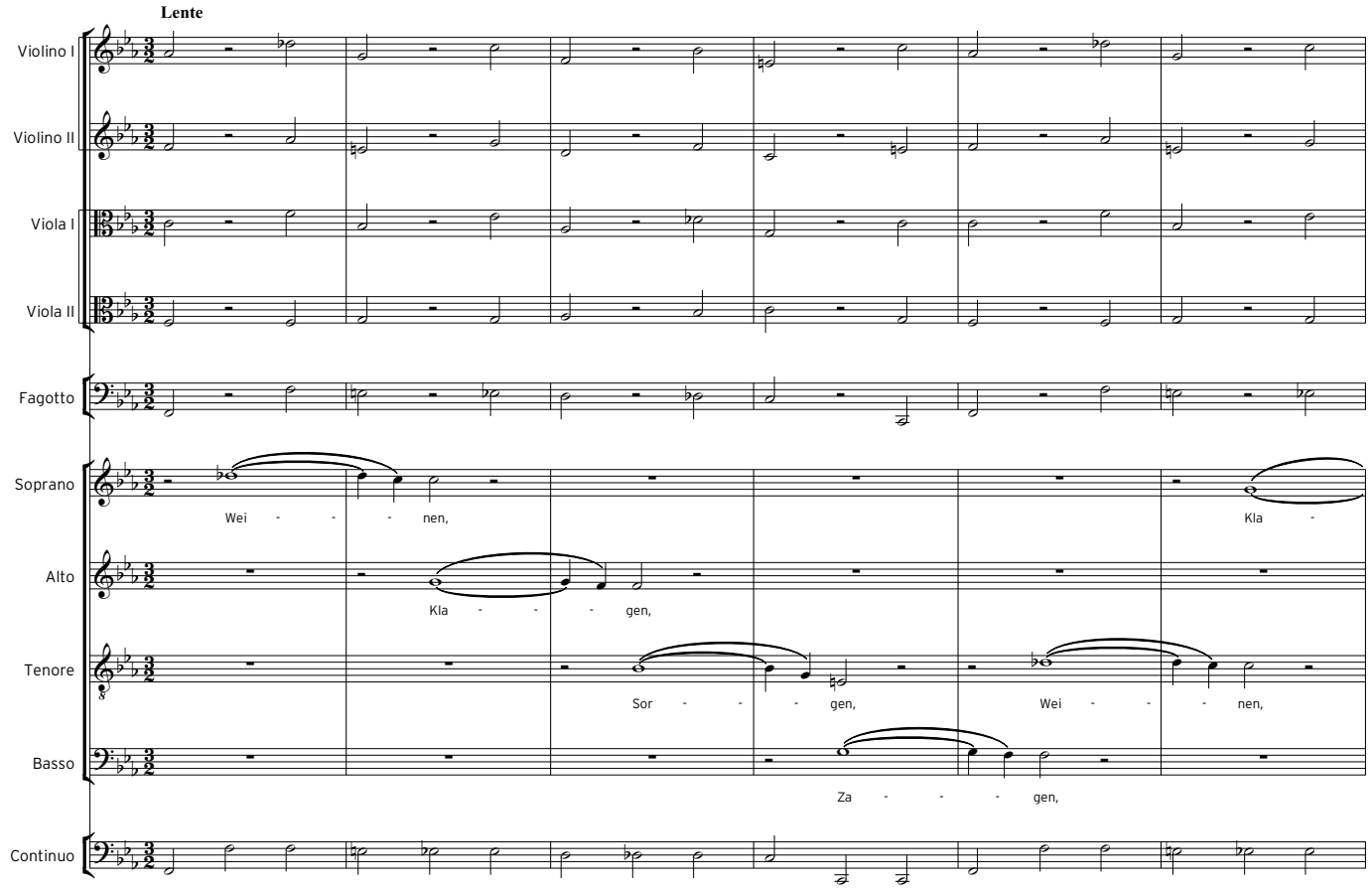
2

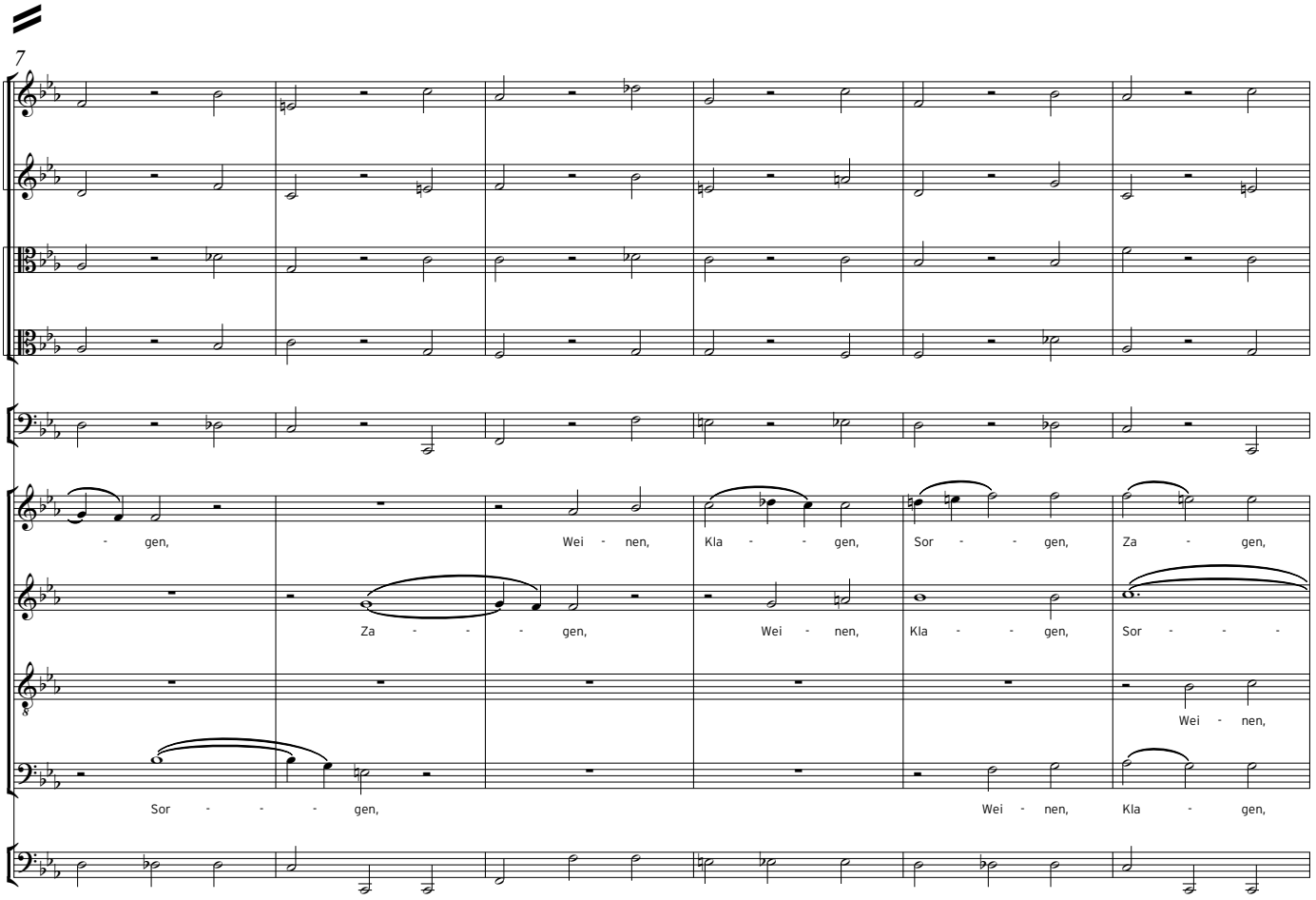


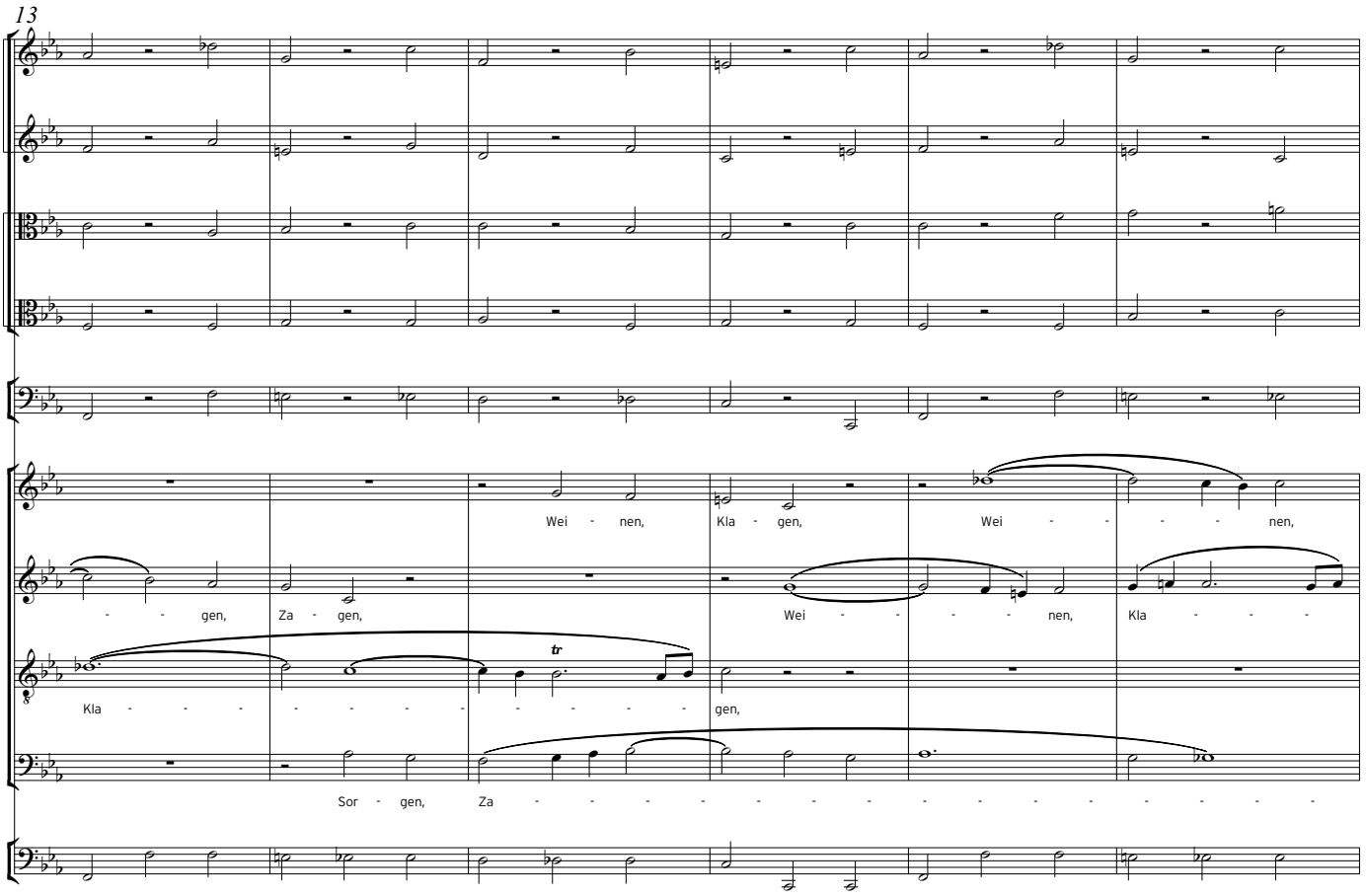

187
p
p
192
f dim.
espr.
f dim.
p
p
p
197
cresc.
cresc.
cresc.
cresc.
f
f
f
f

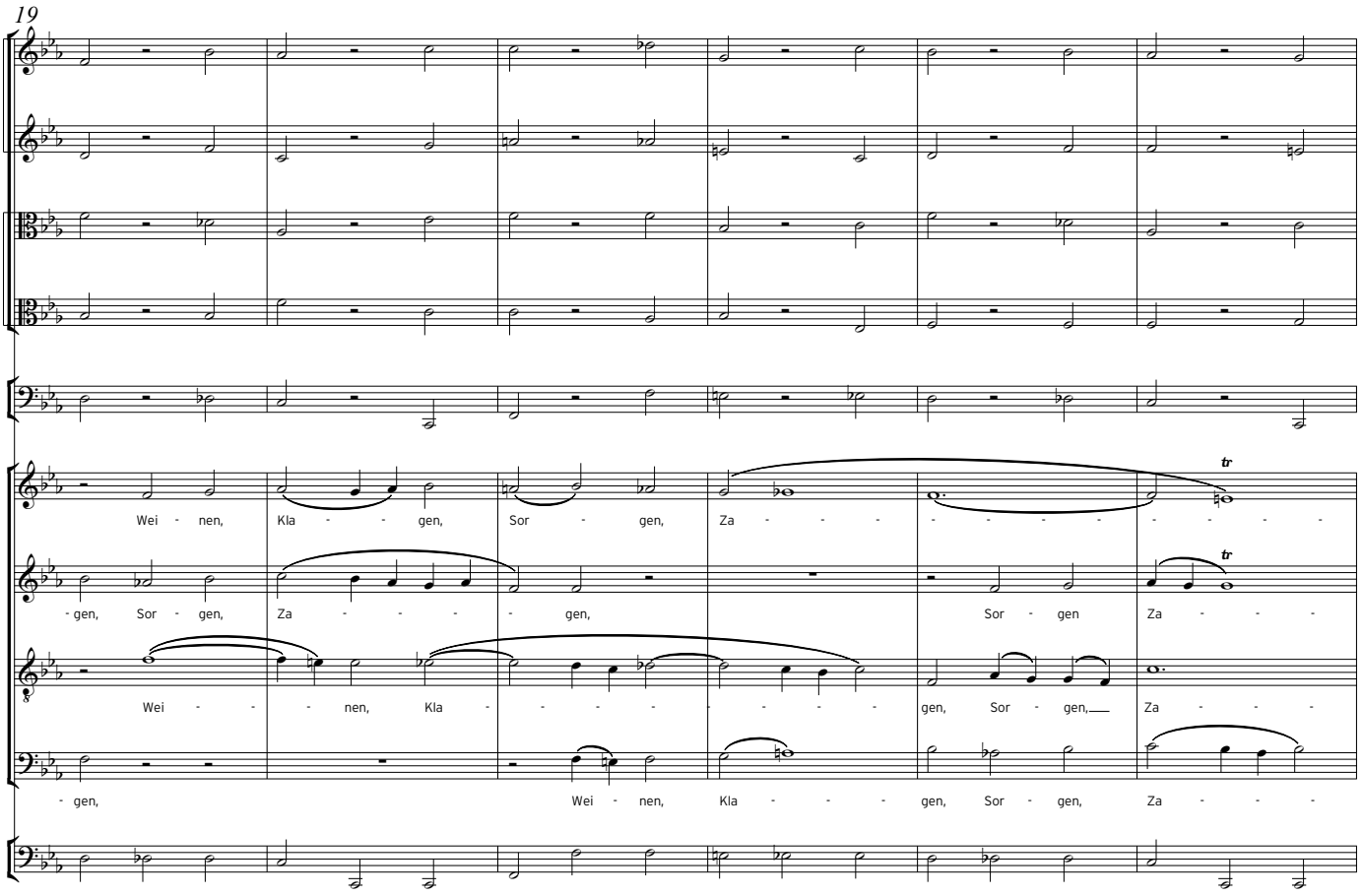

202
p
dim.
p
cresc.
f
dim.
cresc.
f sf
sf
dim.
p
f
208
ff
sf
ff
f
ff
sf
ff

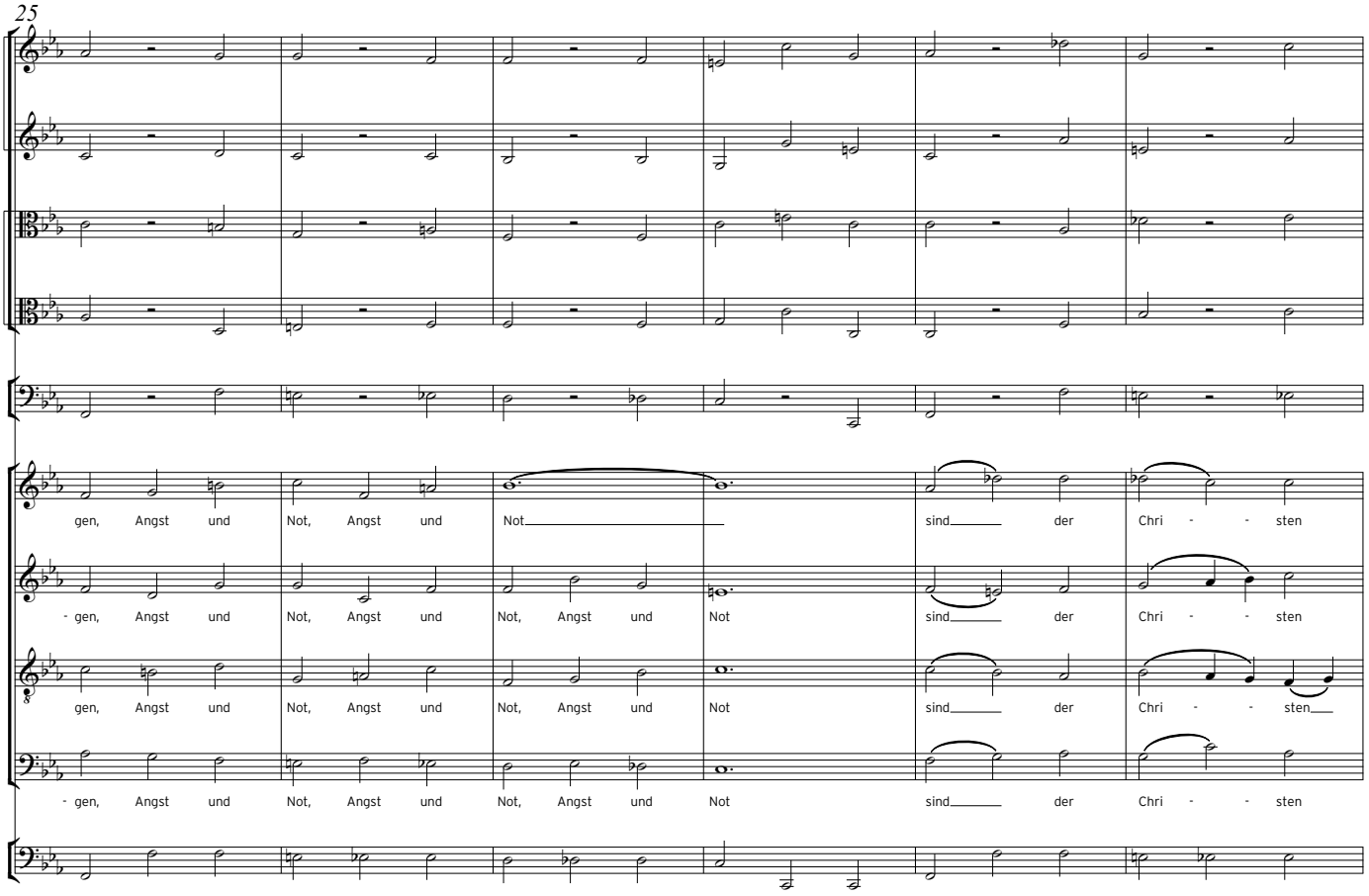
3

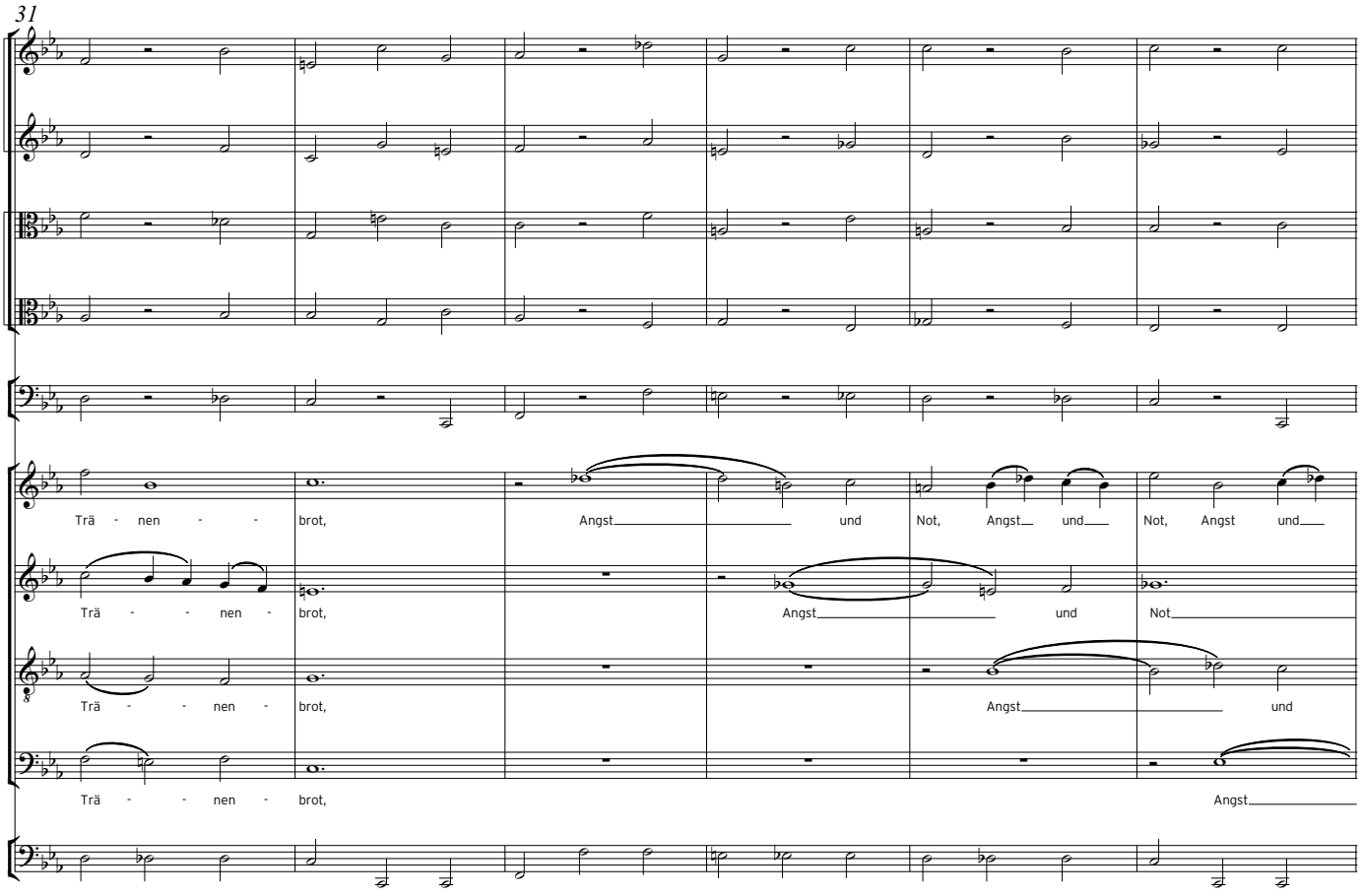

Lente
Violino I
Violino II
Viola I
Viola II
Fagotto
Soprano
Wei - - - nen,
Kla -
Alto
Kla - - - gen,
Tenore
Sor - - - gen,
Wei - - - nen,
Basso
Za - - - gen,
Continuo


7
- gen,
Wei - nen,
Kla - - gen,
Sor - - gen,
Za - gen,
Za - - - gen,
Wei - nen,
Kla - - gen,
Sor - - -
Wei - nen,
Sor - - - gen,
Wei - nen,
Kla - gen,

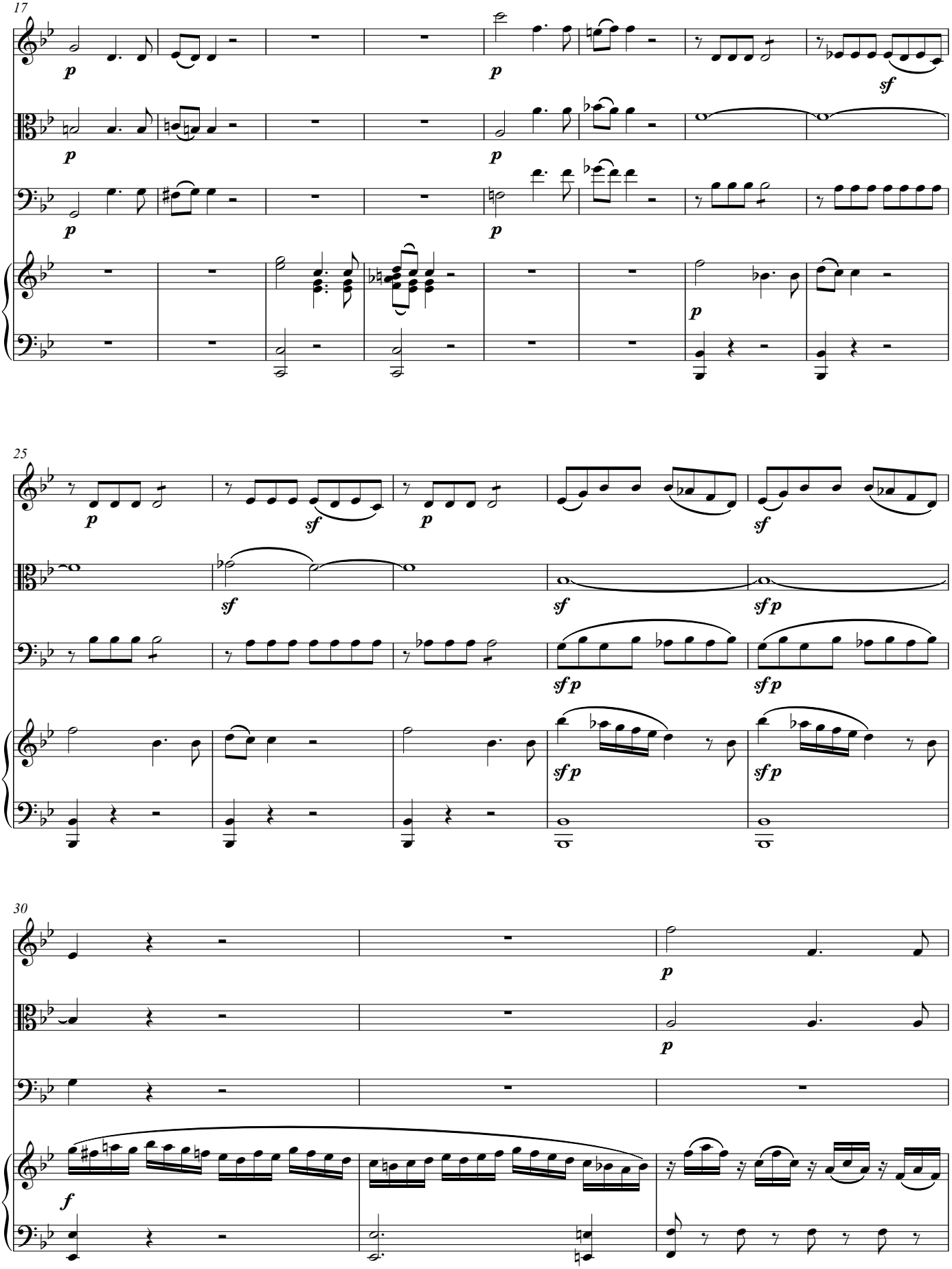

13
Wei - nen, Kla - gen, Wei - - - - nen,
- - gen, Za - gen, Wei - - - - nen, Kla - - - -
Kla - - - - - - - - - - - - gen,
Sor - gen, Za - - - - - - - - - - - - - - - -

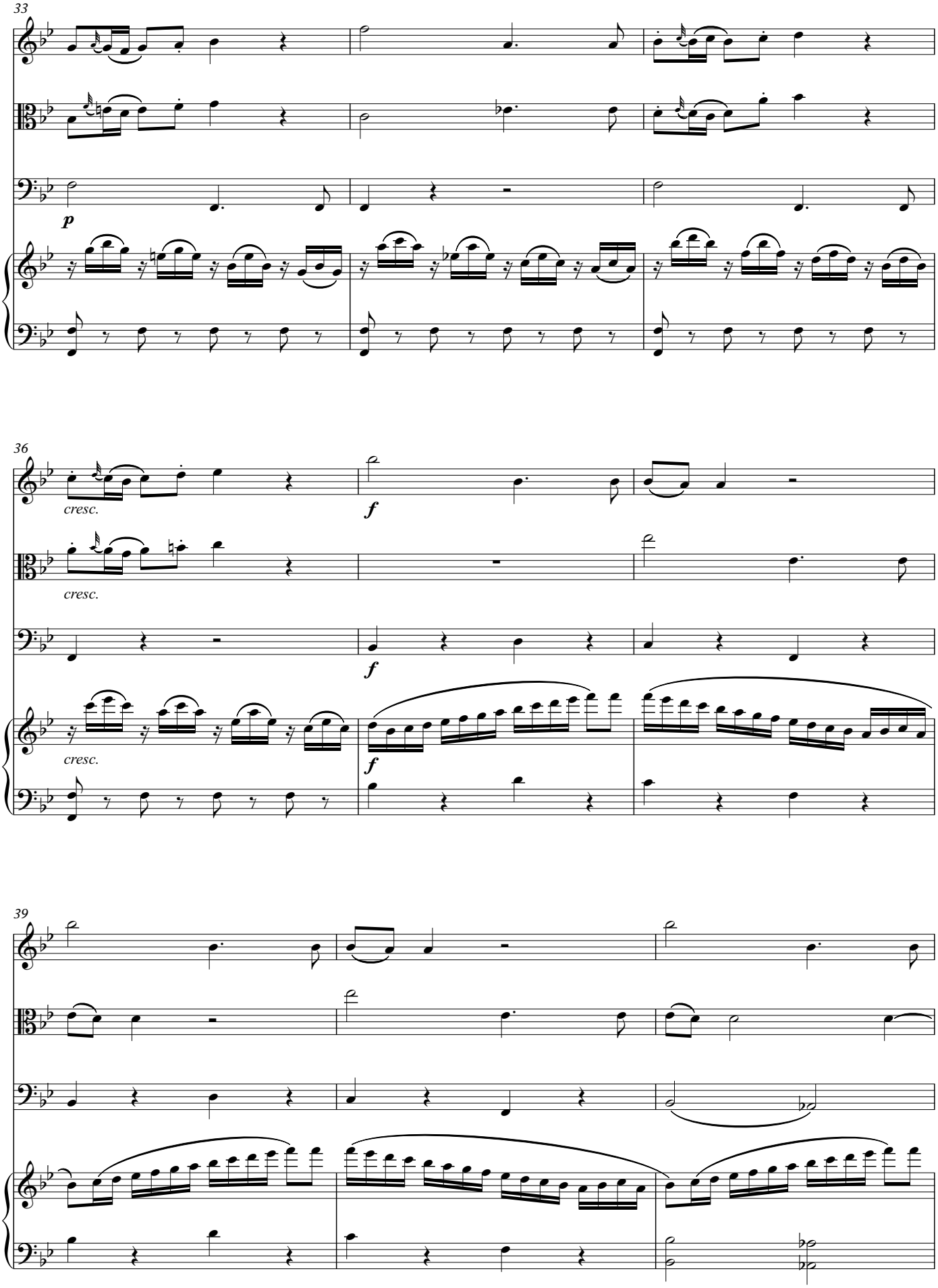

19
Wei - nen, Kla - - - gen, Sor - gen, Za - - - - - - - - - - - -
- gen, Sor - gen, Za - - - - gen, Sor - gen Za - - - -
Wei - - - nen, Kla - - - - - - - - gen, Sor - gen, Za - - - -
- gen, Wei - nen, Kla - - - gen, Sor - gen, Za - - - -


25
gen, Angst und Not, Angst und Not sind der Chri - - sten
- gen, Angst und Not, Angst und Not, Angst und Not sind der Chri - - sten
gen, Angst und Not, Angst und Not, Angst und Not sind der Chri - - sten
- gen, Angst und Not, Angst und Not, Angst und Not sind der Chri - - sten

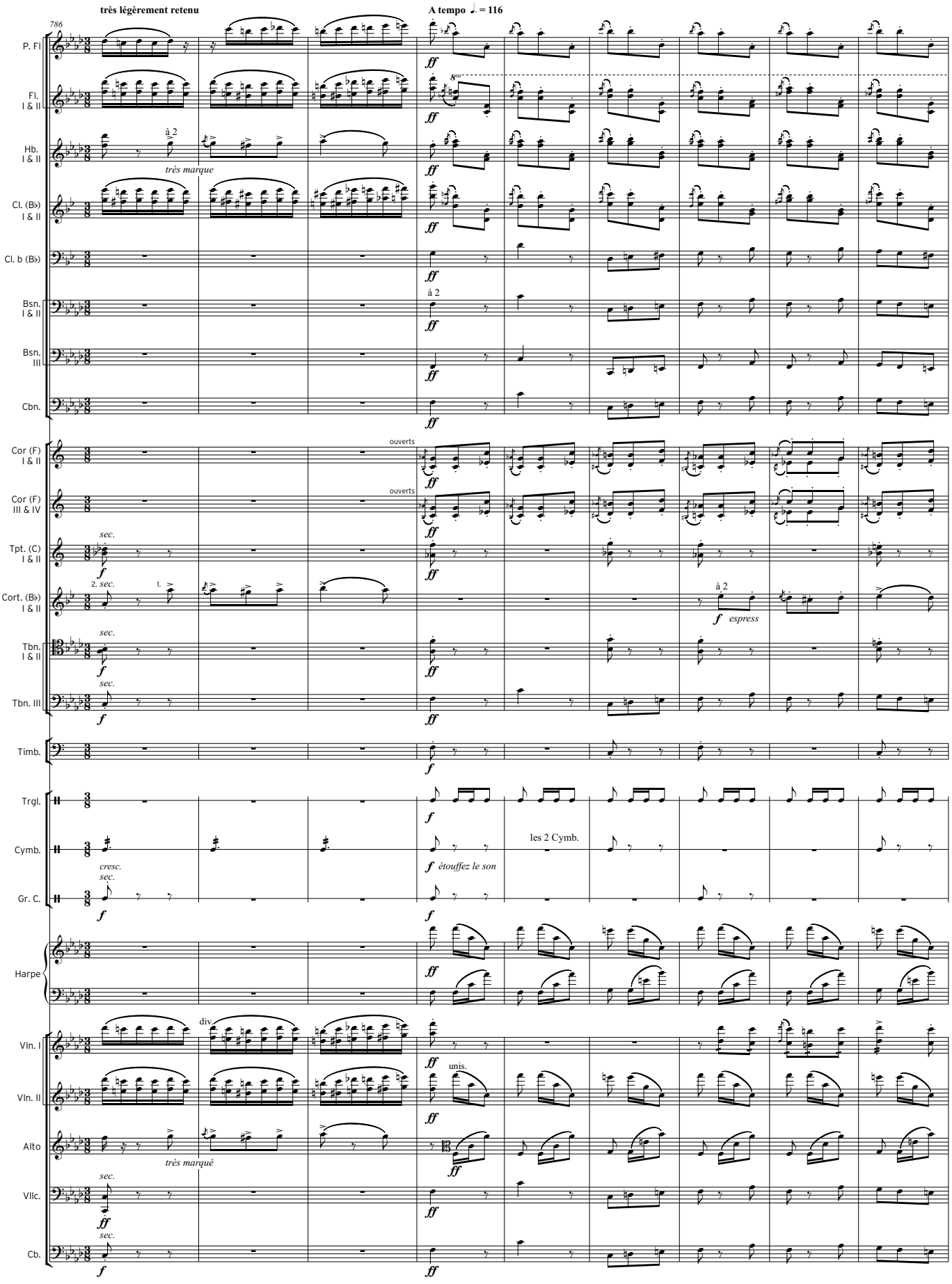

31
Trä - nen - - brot, Angst und Not, Angst und Not, Angst und
Trä - - nen - brot, Angst und Not
Trä - - nen - brot, Angst und
Trä - - nen - brot, Angst

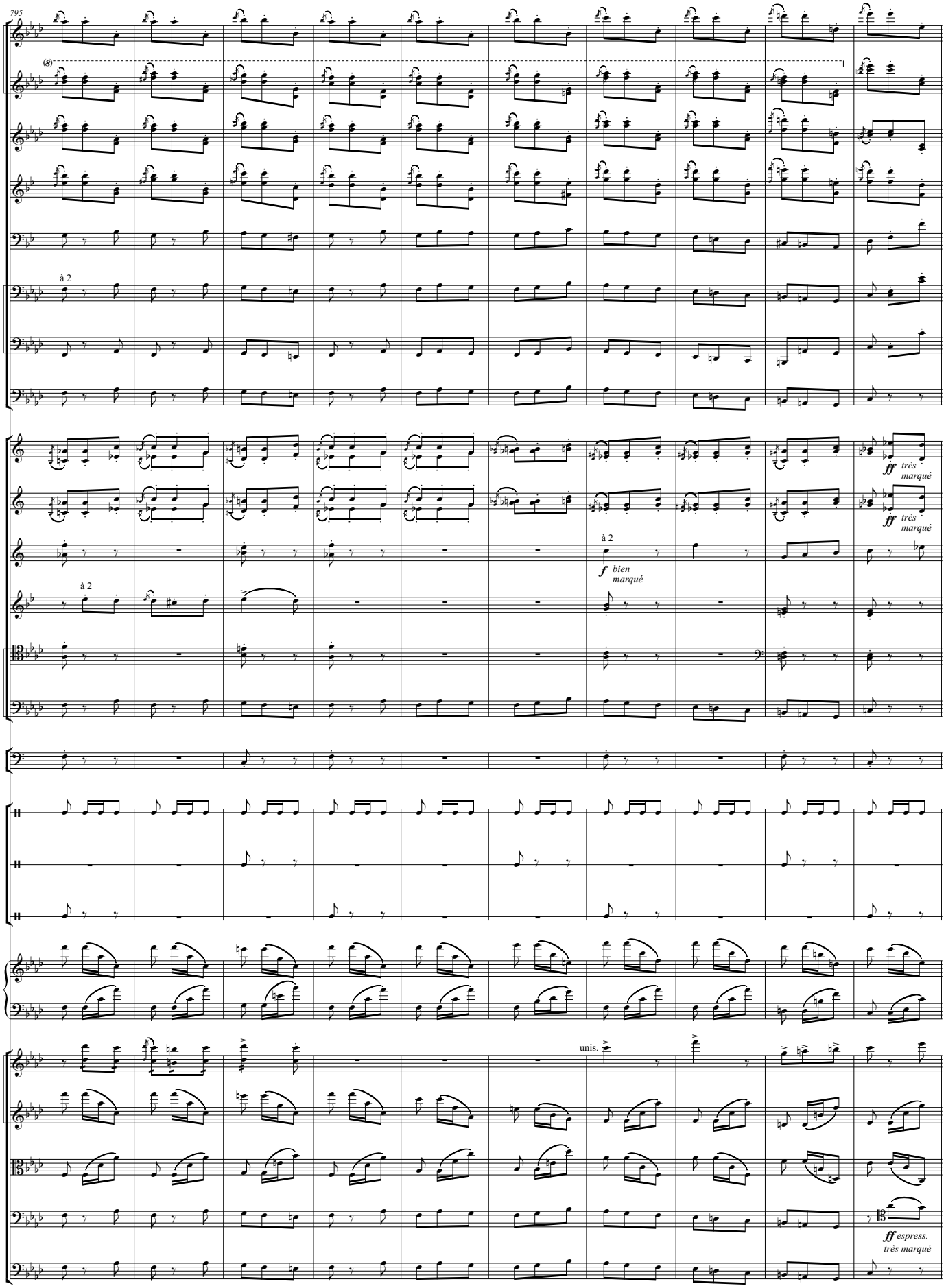
4




33
p
36
cresc.
f
39

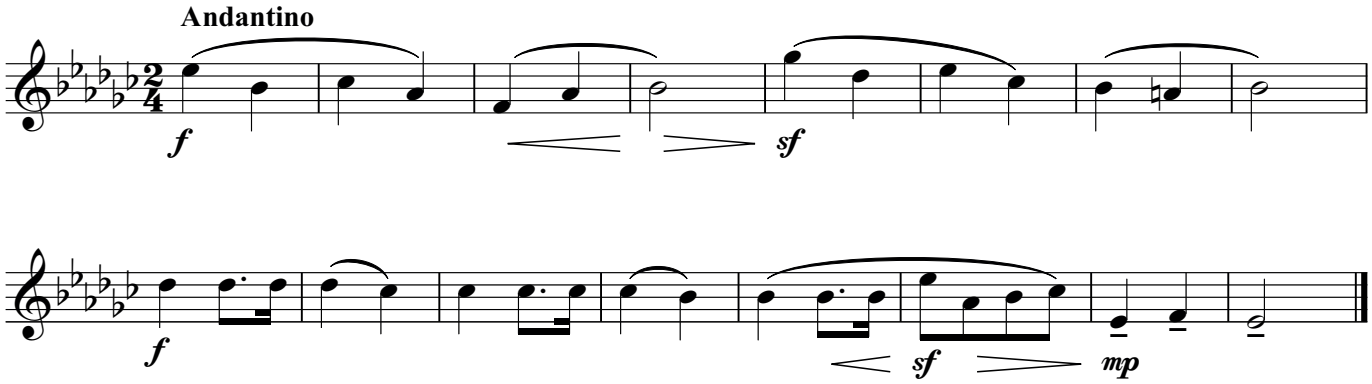
5


très légèrement retenu
A tempo ♩. = 116
786
P. Fl
Fl. I & II
Hb. I & II
très marque
Cl. (B♭) I & II
Cl. b (B♭)
Bsn. I & II
Bsn. III
Cbn.
Cor (F) I & II
Cor (F) III & IV
ouverts
Tpt. (C) I & II
Cort. (B♭) I & II
espress
Tbn. I & II
Tbn. III
Timb.
Trgl.
Cymb.
les 2 Cymb.
étouffez le son
Gr. C.
Harpe
Vln. I
Vln. II
Alto
très marqué
Vllc.
Cb.
div.
unis.


795
(8)
à 2
à 2
ff très marqué
ff très marqué
à 2
f bien marqué
unis.
ff espress. très marqué

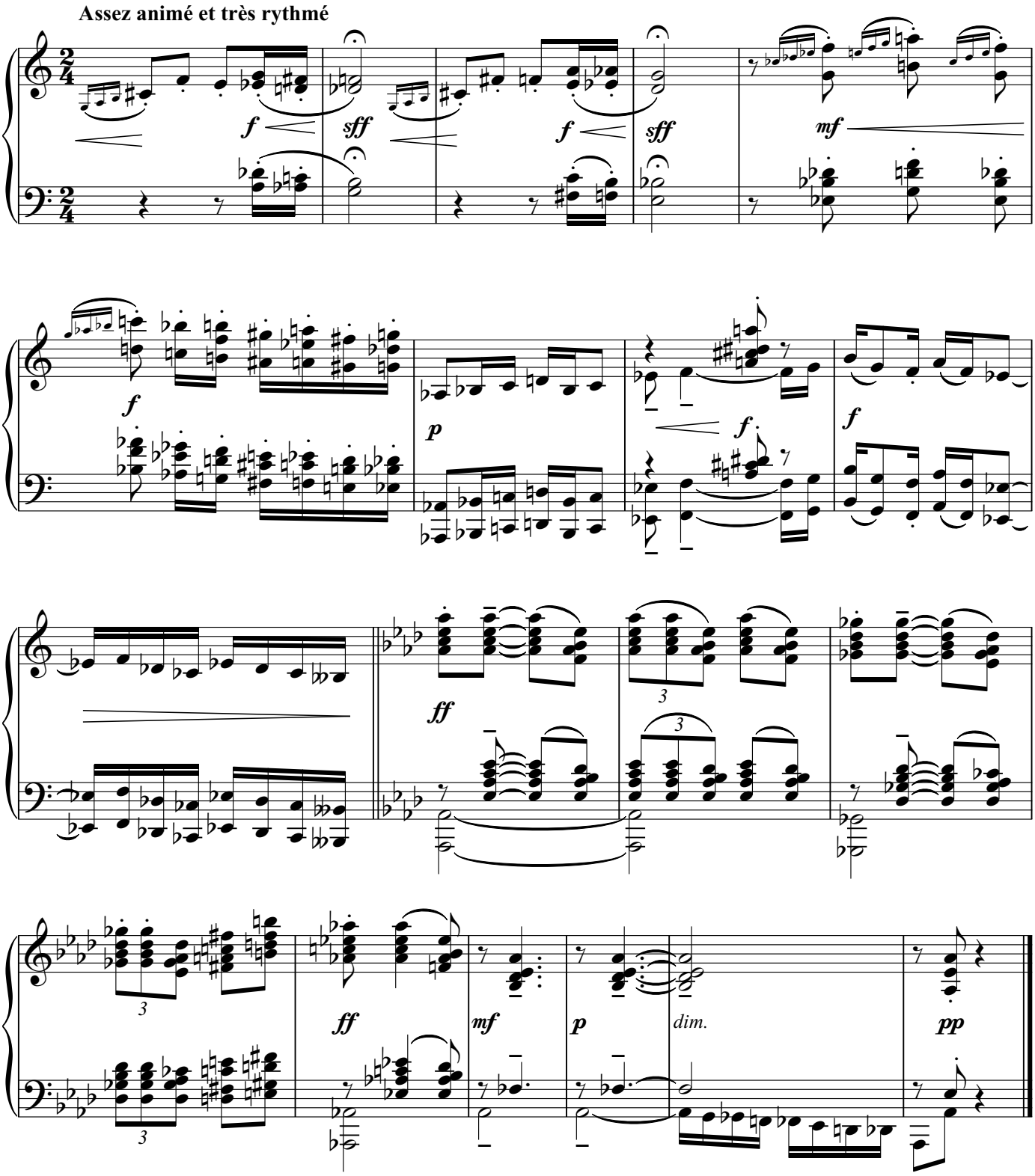
or 2b Theme and variations

Writing for piano, harmonise the following theme by Rheinberger and then write two variations based on the theme. The second variation will be acceptable as a sketch.



or 2c Orchestration

Score the following for full orchestra.



Section B: Prescribed works (*50 marks*)

Please refer to the syllabus for details of current prescribed genres and set works.

Candidates must answer BOTH questions on *either* i) Opera *or* ii) Orchestral music.

Write your answers in the answer booklet provided.
You may refer to your study score when answering questions in this section.

i Opera

Answer BOTH questions 1 *and* 2

1 (*30 marks*)

Either **a.** Opera, being an on-stage imitation of human action, is the most directly social of musical conventions. Beethoven completed only one opera, in the middle years of his life, when he was most occupied with the impact of his art on social and political change. How far does *Fidelio* project these ideas? Discuss in some detail, making close reference to the score.

or **b.** Winton Dean has written that 'the uniqueness of Beethoven's contributions to the operatic repertory must be ascribed to temperament rather than environment.'
Discuss this comment in some detail, making close reference to the score.

2 (*20 marks*)

Either **a.** Consider in some detail the different directions taken by **either** French **or** Italian opera in the 19th century.

or **b.** Assess the importance of the operas of **one** of the following:
Britten, Puccini, Handel, Verdi

---

ii Orchestral music

Answer BOTH questions 1 *and* 2

1 (*30 marks*)

Either **a.** *La Mer*, described by Lockspeiser as the greatest Impressionist work in music, is probably allied in spirit more to the sea and water pictures of Turner than to the work of the Impressionist painters themselves. Discuss in some detail, making close reference to the score to support your answer.

or **b.** The first movement of *La Mer* evokes the breaking of dawn over the waters. How does Debussy achieve this? Discuss in some detail, making close reference to the score.

2 (*20 marks*)

Either **a.** How did improvements in instruments affect music written for orchestra in the 19th century? Make reference to specific works in your answer.

or **b.** Discuss the influence of **either** folk song **or** jazz on orchestral music since 1900. Make reference to specific works in support of your answer.