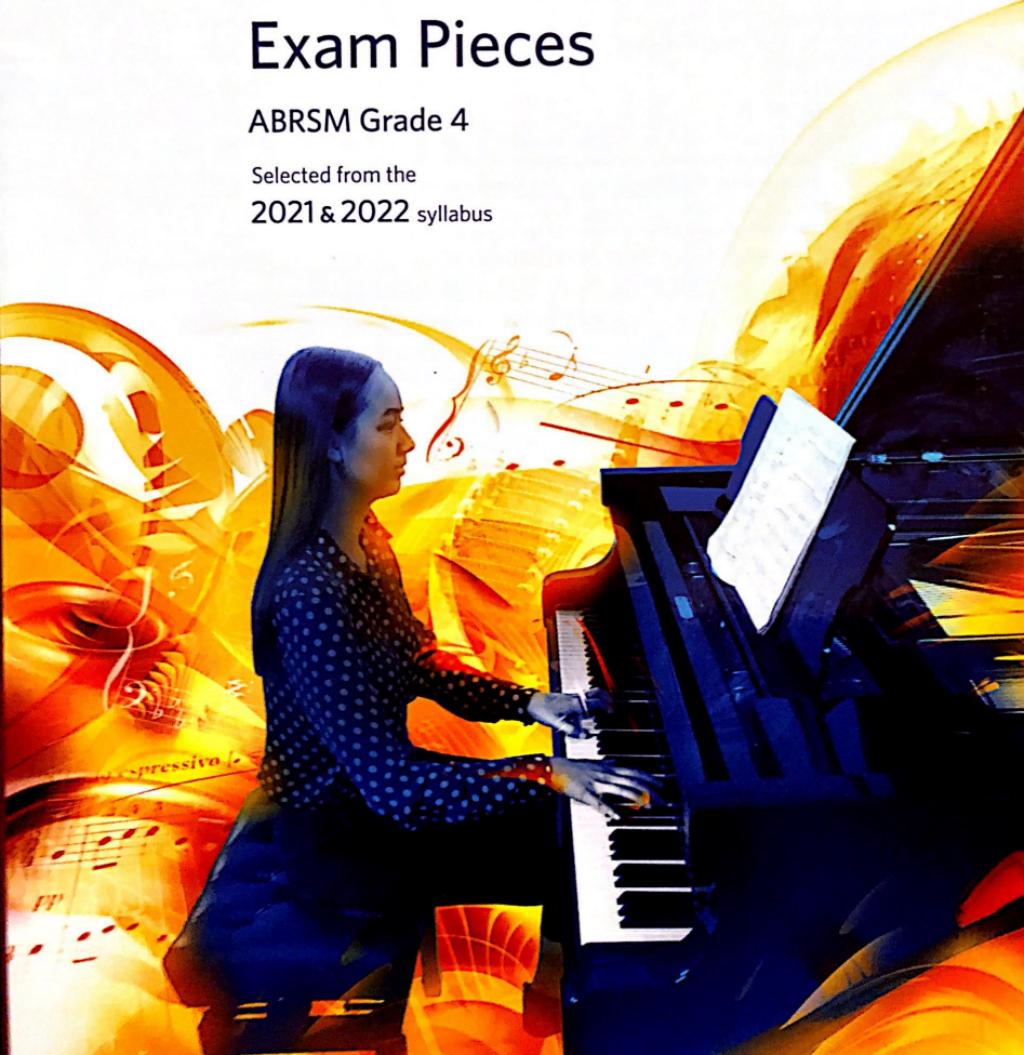


4

Piano Exam Pieces

ABRSM Grade 4

Selected from the
2021 & 2022 syllabus



ABRSM Piano Exams

Here are some key points to help you prepare for your Grade 4 exam. All requirements are valid from 1 January 2021 until 31 December 2022. More detailed information on the syllabus requirements and syllabus overlap details can be found online at www.abrsm.org/piano. In the exam, the requirements can be taken in any order.

Pieces

(3×30 marks)

This book contains nine pieces from ABRSM's 2021 & 2022 Grade 4 Piano syllabus. In the exam,

you will need to play three pieces, one from each of the three syllabus lists (A, B and C).

You can choose from the pieces in this book and/or the other pieces set for the grade: a full list is on the

opposite page. You will need to follow all *da capo* (D.C.) and *dal segno* (D.S.) indications but other repeats (including first-time bars) should not be played unless they are very short (i.e. of a few bars) or unless the syllabus specifies differently.

Scales and arpeggios

(21 marks)

Learning scales and arpeggios helps you to build strong technical skills by developing reliable finger movement, hand position, co-ordination and keyboard fluency. It also helps you to develop your musical understanding through familiarity with keys and their related patterns.

You can find a complete list of scales and arpeggios required for Grade 4 in the back of this book. In the exam, scales and arpeggios should be played from memory and without pedalling. You are free to start at any octave, provided the required ranges are covered. For all 'hands together' requirements, your hands should be one octave apart.

Sight-reading

(21 marks)

Learning to sight-read helps you to develop quick recognition of keys, tonality and common rhythm patterns. It also helps you to learn to keep going even when you make mistakes, and work music out for yourself – which makes learning new pieces quicker and easier.

In the exam, you will be asked to play a short piece of music that you have not seen before. You will be given half a minute to look through and, if you wish, try out all or any part of the test before you are asked to play it to the examiner for assessment. For the full sight-reading parameters, please see the syllabus.

Aural tests

(18 marks)

Aural skills enable you to assess the sound and balance of your playing, keep in time and play with a sense of rhythm and pulse. These skills also help you to develop your sense of pitch, your musical memory and to spot any mistakes.

In the exam, the tests will be administered by the examiner from the piano, and you will be asked:

- To sing or play from memory a melody played twice by the examiner.
- To sing five notes from score in free time.
- (i) To answer questions about two features of a piece played by the examiner.
(ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time or four time.

For more detailed information on the tests, please see the syllabus.

(Total available: 150 marks)

Editorial guidance

We have taken the pieces in this book from a variety of sources. Where appropriate, we have edited the pieces to help you prepare for your performance. We have added fingering, metronome markings (in square brackets) and ornament realisations. Details of other changes or suggestions are given in the footnotes. Fingering and other editorial additions are for guidance only: you do not have to follow them in the exam.

Piano Exam Pieces

ABRSM Grade 4

Selected from the 2021 & 2022 syllabus

Name _____

Date of exam _____

Contents

page

LIST A

- | | | | |
|---|------------------------------|---|---|
| 1 | Johann Sebastian Bach | Prelude in C minor, BWV 999 | 3 |
| 2 | Dmitry Borisovich Kabalevsky | Etude in A minor: No. 3 from <i>30 Children's Pieces</i> , Op. 27 | 6 |
| 3 | Franz Schubert | Minuet and Trio, D. 41 No. 21 | 8 |

LIST B

- | | | | |
|---|-----------------|---|----|
| 1 | Barbara Arens | Moonbeams: No. 1 from <i>Rendezvous with Midnight</i> | 10 |
| 2 | Frank Bridge | Miniature Pastoral: No. 2 from <i>Three Miniature Pastorals</i> , Set 1 | 12 |
| 3 | Robert Schumann | Erster Verlust: No. 16 from <i>Album für die Jugend</i> , Op. 68 | 14 |

LIST C

- | | | | |
|---|--------------|---|----|
| 1 | Béla Bartók | Teasing Song: No. 18 from <i>For Children</i> , Vol. 2 | 16 |
| 2 | Ben Crosland | I Hear What You Say: No. 4 from <i>Cool Beans!</i> , Vol. 1 | 18 |
| 3 | Sam Wedgwood | Shark Soup: from <i>Sam Wedgwood's Project</i> , Book 2 | 20 |

Editor for ABRSM: Richard Jones

Other pieces for Grade 4

LIST A

- | | | | |
|----|-----------|--|--|
| 4 | Alcock | Gavot (3rd movt from <i>Suite No. 2 in B♭</i> (with ornaments in bb. 7, 23 & 31; all others optional). Alcock: <i>Six Suites of Easy Lessons</i> (ABRSM) or <i>The Best of Grade 4 Piano</i> (Faber) | |
| 5 | Beethoven | Allegro assai (1st movt from <i>Sonatina in F</i> , Anh. 5 No. 2). <i>The New Sonatina Book</i> , Vol. 1 (Schott) | |
| 6 | Buxtehude | Saraband (from <i>Suite in E minor</i> , BuxWV 236). <i>Baroque Keyboard Anthology</i> , Vol. 1 (Schott) | |
| 7 | Dring | Scherzando: from <i>12 Pieces in the Form of Studies</i> (Weinberger) | |
| 8 | Gurlitt | Allegretto scherzando (3rd movt from <i>Sonatina in C</i> , Op. 188 No. 4). No. 13 from <i>Sonatinas for Piano</i> , Book 1 (PWF) | |
| 9 | Haydn | Allegro scherzando in F. <i>Essential Keyboard Repertoire</i> , Vol. 6 (Alfred) | |
| 10 | S. Heller | Study in A minor, Op. 45 No. 2. S. Heller: <i>20 Miscellaneous Studies</i> (ABRSM) or pp. 7–9 from <i>Piano Literature for a Dark and Stormy Night</i> , Vol. 1 (Faber Piano Adventures) | |

LIST B

- | | | | |
|----|------------------|---|--|
| 4 | C. P. E. Bach | Andante (arr.). <i>Lang Lang Piano Academy: Mastering the Piano, Level 4</i> (Faber) | |
| 5 | W. Carroll | Sunrise: No. 7 from <i>River and Rainbow</i> (Forsyth) | |
| 6 | Granados | Dedicatoria (No. 1 from <i>Cuentos de la juventud</i> , Op. 1). <i>Granados: Stories of the Young</i> , Op. 1 (ABRSM) or <i>More Romantic Pieces for Piano</i> , Book 2 (ABRSM) | |
| 7 | Khachaturian | A Little Song (Andantino): No. 1 from <i>Pictures of Childhood</i> (Boosey & Hawkes) | |
| 8 | Liszt | La cloche sonne, S. 238. <i>Chopin, Liszt, Hiller: Urtext Primo</i> , Vol. 5 (Wiener Urtext) | |
| 9 | Mendelssohn | Andante (2nd movt from <i>Violin Concerto in E minor</i> , Op. 64), arr. Scott-Burt. <i>Piano Mix 3</i> (ABRSM) | |
| 10 | Vaughan Williams | Valse lente (from <i>Six Teaching Pieces</i>). <i>Vaughan Williams: A Little Piano Book</i> (OUP) | |

LIST C

- | | | | |
|----|----------------|--|--|
| 4 | Malakpar | At the Smithy, Op. 8 No. 5. <i>A Romantic Sketchbook for Piano</i> , Book 2 (ABRSM) | |
| 5 | Alison Mathews | Buried Rubies: No. 8 from <i>Treasure Trove</i> (Editions Musica Ferrum) | |
| 6 | Martha Mier | Worrisome Blues: from <i>Jazz, Rags & Blues</i> , Book 3 (Alfred) | |
| 7 | Arvo Pärt | Für Anna Maria (<i>fröhlich oder nachdenklich</i>) (Universal) | |
| 8 | Prokofiev | Marche: No. 10 from <i>Musiques d'enfants</i> , Op. 65 (Boosey & Hawkes) | |
| 9 | V. Stoyanov | Bulgarian Peasant Dance. <i>The Joy of Modern Piano Music</i> (Yorktown Music Press) | |
| 10 | Trad. | Shenandoah, arr. Bennett. <i>The Graded Piano Player, Grades 3–5</i> (Faber) | |

Published in 2020 by ABRSM (Publishing) Ltd, a wholly owned subsidiary of ABRSM, 4 London Wall Place, London EC2Y 5AU, United Kingdom
© 2020 by The Associated Board of the Royal Schools of Music
Distributed worldwide by Oxford University Press

Unauthorised photocopying is illegal
All rights reserved. No part of this publication
may be reproduced, recorded or transmitted
in any form or by any means without the
prior permission of the copyright owner.

Music origination by Julia Bovee
Cover by Kate Benjamin & Andy Potts, with thanks to Brighton College
Printed in England by Caligraphy Ltd, Thetford, Norfolk, on materials
from sustainable sources.
P14650

Prelude in C minor

BWV 999

A:1

J. S. Bach
(1685-1750)

[$J = c.88$]

This Prelude was probably composed during the period 1717-23 when Johann Sebastian Bach was *Capellmeister* (director of music) at the court of Prince Leopold of Anhalt-Cöthen. It is an arpeggiated prelude; that is, it consists of a series of chords, all of which are arpeggiated according to the same pattern. Most of Bach's arpeggiated preludes were composed for keyboard instruments. The Prelude in C minor, however, was originally written for the lute, but works equally well when played on a keyboard.

The harmonic structure of the piece is built on pedal points: tonic pedal in C minor (bars 1-7); then, after a transition (bars 7-16), dominant pedal in G minor (bars 17-32), which then becomes a tonic pedal in G minor (bars 33-43). So, unusually for Bach, it ends in the overall dominant, G minor, though with a *Tierce de Picardie* (major 3rd in the last chord). At the third crotchet of every bar, the arpeggiated pattern requires an alternation between right hand and left hand; in other words, the left-hand quavers need to be shortened to semiquavers.

Source: MS copy, 'Prelude in C mol [sic] pour la Lute', in the hand of J. P. Kellner, Staatsbibliothek zu Berlin, Preussischer Kulturbesitz, Mus. ms. Bach P 804, pp. 191-3. This copy is quite inaccurate, and obvious errors have been corrected without notice. Kellner gives the first bass note of bar 23 as E(b) - a highly unlikely reading in view of the D pedal that prevails from bars 17-32. The reading D is restored here, as it is also in the *Neue Bach-Ausgabe* V/10 (pp. 122-3). All the dynamics and the rit. in the penultimate bar are editorial suggestions only. The last chord is written as a crotchet in the source.

© 2020 by The Associated Board of the Royal Schools of Music

AB 3989



Musical score page 4, measures 16-17. Treble and bass staves. Measure 16 starts with a grace note followed by eighth-note pairs (1 3). Measure 17 continues with eighth-note pairs (1 3) and includes a dynamic marking "p" below the staff.

Musical score page 4, measures 19-20. Treble and bass staves. Measure 19 starts with a grace note followed by eighth-note pairs (1 2). Measure 20 continues with eighth-note pairs (1 3) and includes a dynamic marking "cresc. poco a poco" below the staff.

Musical score page 4, measures 22-23. Treble and bass staves. Measure 22 starts with a grace note followed by eighth-note pairs (2). Measure 23 continues with eighth-note pairs (1 3) and includes a dynamic marking "f" below the staff.

Musical score page 4, measures 25-26. Treble and bass staves. Measure 25 starts with a grace note followed by eighth-note pairs (3). Measure 26 continues with eighth-note pairs (2) and includes a dynamic marking "dim. poco a poco" below the staff.

28

1 2 1 2 1 3

31

2 3 2 3 p

34

1 1 2 1 3
poco cresc.

37

mf 1 3 1 3
dim. poco a poco

40

1 3 1 3 rit.
1 3 2 3 2 4
p

AB 3989

A:2

Etude in A minor

No. 3 from 30 Children's Pieces, Op. 27

D. B. Kabalevsky
(1904-87)

It is illegal
to make
unauthorised
copies of this
copyright
music.

Allegro vivace [♩ = c.100]

3 1 3 2 1

cresc. molto

5 2 5 2

f

The Russian composer Dmitry Borisovich Kabalevsky studied piano and composition at the Moscow Conservatory, where he later taught, being appointed professor in 1939. He was active in the field of music education and wrote many works for young people, including the 30 Children's Pieces, Op. 27.

In his performance notes to the Boosey & Hawkes edition, John York has characterised the piece as follows: it is 'a well-known study that develops a sense of dramatic dynamic shaping, neat left-hand slurring and brilliant right-hand fingerwork. It should have a sense of urgency but not of unsteadiness.'

© Copyright 1938 by Boosey & Hawkes Music Publishers Ltd for the United Kingdom and Republic of Ireland
Reproduced by permission of Boosey & Hawkes Music Publishers Ltd.

AB 3989

7

pp sub.

Ped. 1 2

Ped. 2 5

Ped. 5

f

Ped. 3 5 1 2 3 4

Ped. 2 5 2 1

3 1 2

f

Ped. 2 1 4

Ped. 2 1

13

Ped. 1 2

Ped. 2 1

Ped. 2 1

Ped. 2 1

8va

4 1 4 1

p cresc.

Ped. 1 2

Ped. 2 1

Ped. 2 1

ff

5 1 2 1 5 1 3 1

5 4 2 5 3

senza Ped.

AB 3989



A.3

Minuet and Trio

D. 41 No. 21

Franz Schubert
(1797-1828)

Minuet

[♩ = c.104]

The Austrian composer Franz Schubert wrote many keyboard dances – Deutsche, Ländler, minuets, waltzes etc. – which often have the character of written-down improvisations. According to his biographer Alfred Einstein, 'This must have been the way he played when he provided music for his friends to dance to at parties.' The 30 Menuette mit Trios (30 Minuets with Trios), D. 41, 10 of which are now lost, date from 1813 when Schubert was only 16 years old.

Both the Minuet and Trio have repeated notes over a moving bass in their first bar. In other respects, however, the two dances are very different from each other. The Minuet is relatively plain, though spiced up with dotted rhythms, whereas the Trio is more decorative and playful, with its short semiquaver trill figures and runs. Also, Schubert plays a trick on us in the second phrase of the Trio (bars 21–3): every other phrase is four bars long, but this one is only three bars.

Source: first edition, *Franz Schubert's Werke*, Series 12: No. 18 from *Zwanzig Menuette* (Leipzig: Breitkopf & Härtel, 1889). Slurs analogous to Schubert's have been added by the editor. All dynamics are editorial suggestions only, except the *pp* at the start of the Trio, which is present in the source. The *e'* in bar 23 is a minim in the source; it has been altered here to a crotchet in accordance with bar 31.

© 2020 by The Associated Board of the Royal Schools of Music

AB 3989

Trio

17

pp

1 3 1 2 2 3

20

mf

1 3 1 5 3 2 4 2 5 4 2 5 4

24

p

2 1 3 1 2 3 1 2 1 3 1 2 2

pp

27

mf

1 3 1 3 1 2 5 1 5 1 3 1 5 2 2

1 5 Minuet D.C. al Fine

AB 3989

B:1

Moonbeams

No. 1 from *Rendezvous with Midnight*Barbara Arens
(born 1960)Placido e comodo $\text{♩} = c.66$

mp

con Ped.

mf

Barbara Arens studied at the Mozarteum in Salzburg, Austria, from the age of 13. She was a concert performer, mainly on harpsichord and organ, but now specialises in piano teaching and in composing piano pieces for her pupils.

'Moonbeams' is the opening piece in the collection *Rendezvous with Midnight: 12 + 1 Nocturnes for Teens*. It is prefaced by a verse by William Blake: 'The moon, like a flower,/In heaven's high bower,/With silent delight/Sits and smiles on the night'. The direction 'con Ped.' is editorial.

© 2019 Editions Musica Ferrum Ltd

Printed with permission of Editions Musica Ferrum: info@musica-ferrum.com



14

poco rit.

mp

a tempo

pp

17

pp

20

molto rit.

pp

AB 3989



B:2

Miniature Pastoral

No. 2 from *Three Miniature Pastorals, Set 1*Frank Bridge
(1879-1941)

Tempo di valse [♩ = c.54]

The English composer Frank Bridge studied composition with Charles Stanford at the Royal College of Music in London. He also played viola in the Joachim Quartet and the English String Quartet, and conducted at the Savoy Theatre and at Covent Garden. His early works were written in a late Romantic style, but later he was strongly influenced by the music of Alban Berg. In the late 1920s he taught the young Benjamin Britten, who then championed his teacher's music. One of Britten's first major successes was his *Variations on a Theme of Frank Bridge* of 1937.

This piece is the second of six *Miniature Pastorals* composed in 1917 and published in two sets. Written in the style of a waltz, it features a long-note theme alternating between the hands (bars 1-16) and a chromatic descent in both hands, first slow (bars 17-24), then fast (bars 29-36). A variant of the original theme returns in bars 37-52, followed by a coda.

The original edition has pedal marks only in the coda (bars 53-62); pedal marks before that are editorial.

© Copyright 1918 by Winthrop Rogers Ltd.
Reproduced by permission of Boosey & Hawkes Music Publishers Ltd.

25 m^f

31 1 2 5 > 1 3 1 3 1 > poco rit. 3

37 a tempo 3 1 4 2 5 1 4 2 5

43 5 rall. 4 5 espress. 4 2 5

49 5 2 4 1 5 1 4 2 pp Ped.

55 1 2 1 2 rit. dolcissimo 5 ppp 1 2 1 3 Ped.

AB 3989

Erster Verlust

No. 16 from *Album für die Jugend*, Op. 68Robert Schumann
(1810-56)Nicht schnell [Not fast; $J = c.72$]

The musical score for 'Erster Verlust' is a piece for piano. It features four staves of music. The top staff is for the right hand, and the bottom staff is for the left hand. The music is in common time. Key signatures include G major (two sharps) and A major (one sharp). Measure numbers 5, 9, and 13 are indicated. Performance markings such as 'fp' (fortissimo) and 'p' (pianissimo) are present. Fingering is marked above the notes in several places.

Robert Schumann's *Album für die Jugend* (Album for the Young) was composed in less than a month in 1848. At the time, the composer wrote: 'I don't remember ever having been in such good musical form ... the pieces simply poured out, one after another.' Some of the 42 pieces in the collection were dedicated to Schumann's daughter Marie on her seventh birthday.

'Erster Verlust' (First Loss) is essentially a lyrical piece with the melody in the right hand, but the sense of loss is intensified in bars 21-5, where the opening of the theme enters four times in *stretto* (overlapping entries).

Source: 43 [sic] *Clavierstücke für die Jugend*, Op. 68 (Hamburg: Schuberth & Co., 1850)

© 1981 by The Associated Board of the Royal Schools of Music

Adapted from Schumann: *Album für die Jugend*, Op. 68, edited by Howard Ferguson (ABRSM)

AB 3989

Etwas langsam
[somewhat slower]

Im
Tempo

Musical score page 15, measures 17-20. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef. Measure 17 starts with a dynamic 'cresc.'. Fingerings 5, 17, 4, 2 are shown above the notes. Measure 18 begins with a dynamic 'p' (piano). Fingerings 5, 1, 2 are shown above the notes. Measure 19 begins with a dynamic 'f' (forte). Fingerings 5, 1, 2, 1 are shown above the notes. Measure 20 begins with a dynamic 'ff' (double forte). Fingerings 3, 4, 1 are shown above the notes.

Musical score page 15, measures 21-24. The top staff continues with a treble clef and one sharp key signature. The bottom staff continues with a bass clef. Measure 21 shows fingerings 1, 3, 1. Measure 22 shows fingerings 1, 2. Measure 23 shows fingerings 3. Measure 24 shows fingerings 1.

Musical score page 15, measures 25-28. The top staff uses a treble clef and one sharp key signature. The bottom staff uses a bass clef. Measure 25 shows fingerings 4, 1. Measure 26 shows fingering 1. Measure 27 shows fingering 4. Measure 28 shows fingering 1. A dynamic 'f' (forte) is indicated at the end of measure 28.

Musical score page 15, measures 29-32. The top staff uses a treble clef and one sharp key signature. The bottom staff uses a bass clef. Measures 29 and 30 show fingerings 5. Measures 31 and 32 show fingerings 5, 4, 5. Measures 31 and 32 also feature slurs and grace notes.



C.1

Teasing Song

No. 18 from *For Children*, Vol. 2Béla Bartók
(1881-1945)Allegro vivace $\text{♩} = 144$

Sostenuto $\text{♩} = 100$

1 3 5
f mf 3

6 4 5
1

11
1

The Hungarian composer Béla Bartók wrote *For Children* between 1908 and 1910. It was his first large collection of folksong arrangements, and contains both Hungarian and Slovakian tunes. The composer's aim was to reveal 'the simple and non-Romantic beauties of folk music' to young pianists. He revised the collection in 1943.

'Teasing Song' is taken from Volume 2 of the revised version, which is based on Slovakian folk tunes. In this piece, the folk melody is played three times: first, in the left hand and in the tonic E major (bars 5-16); second time, in the right hand and in the dominant B major (bars 17-28); and third time, in the left hand with the first half in G major and the second half in the tonic (bars 29-40). Although the composer's metronome mark from bar 5 onwards is $\text{♩} = 144$, students may prefer a slower tempo, for example $\text{♩} = c.132$.

© Copyright 1946 by Boosey & Hawkes, Inc. Sole agents for Benelux States, British Commonwealth, France, Italy, Portugal, Scandinavian States, Spain, Switzerland, United Kingdom, USA: Boosey & Hawkes Music Publishers Ltd. For all other countries: Editio Musica Budapest.
Reproduced by permission of Boosey & Hawkes Music Publishers Ltd.

AB 3989

16

21

26

cresc.

31

rit.

sempr p

mp

accelerando

5

cresc.

a tempo

f

AB 3989



C:2

I Hear What You Say

No. 4 from *Cool Beans!*, Vol. 1Ben Crosland
(born 1968)Moderately, with feeling $\text{♩} = 76$

with pedal

As a teenager, Ben Crosland developed a strong interest in composition, and since then he has experimented with a variety of compositional genres. Having begun his teaching career in 1987, he now enjoys writing educational music for his piano students, mostly in jazz and popular styles. He runs a music school, called The Music Grove, in his home town of Worcester, England.

This piece is taken from *Cool Beans!*, Volume 1: *Dreams, Themes and Love Songs*, which contains 12 pieces written in nostalgic, romantic styles. 'I Hear What You Say' consists of a four-phrase melody (bars 1–12), which is then repeated in a lightly varied form (bars 13–24), followed by a brief coda.

© 2019 Editions Musica Ferrum Ltd

Printed with permission of Editions Musica Ferrum: info@musica-ferrum.com

AB 3989

Sheet music for piano, featuring two staves (treble and bass) and five systems (measures 12-16, 18-22, and 25). The music is in common time, with a key signature of one sharp. Measure 12 starts with a dynamic of *mp*. Measure 13 contains grace notes above the treble staff. Measure 14 includes a dynamic instruction *mp subito*. Measure 15 features a bass line with eighth-note chords. Measure 16 shows a treble line with sixteenth-note patterns. Measure 17 continues the bass line with eighth-note chords. Measure 18 begins with a treble line featuring sixteenth-note patterns. Measure 19 shows a bass line with eighth-note chords. Measure 20 continues the treble line with sixteenth-note patterns. Measure 21 shows a bass line with eighth-note chords. Measure 22 begins with a treble line featuring sixteenth-note patterns. Measure 23 shows a bass line with eighth-note chords. Measure 24 continues the treble line with sixteenth-note patterns. Measure 25 begins with a treble line featuring sixteenth-note patterns. The music concludes with a dynamic of *f* followed by *rit.* and *mp*.

AB 3989

C:3

Shark Soup

from Sam Wedgwood's Project, Book 2

Sam Wedgwood
(born 1980)

illegal
to make
unauthorised
copies of this
copyright
music

Straight eights $\text{J} = 112$

5 2

mf

5 2

cresc.

10 3 >

1 3 > 4 >

cresc.

1 3 > 2 >

mf

14

Sam Wedgwood is an English composer who writes for international TV, advertising and film. He has also composed several books of piano music. He studied music at the Royal Academy of Music in London and, in his early career, toured as a multi-instrumentalist in jazz artist Jamie Cullum's band. He now lives in Australia and is committed to the promotion of music education, acting as a freelance consultant in several schools.

'Shark Soup' is selected from Wedgwood's *Project*, Book 2, which is devoted to jazz piano pieces.

© 2017 EVC Music Publications Ltd
Reproduced by permission of EVC Music Publications Ltd, 2A Bow Street, Rugeley, Staffordshire WS15 2BT. All rights reserved.

AB 3989



Musical score page 21, measures 22-25. The top staff starts with eighth-note chords. Measure 23 begins with a dynamic 'cresc.'. Measure 24 starts with a dynamic 'mp'. Measure 25 begins with a dynamic 'cresc.'. Measures 22-25 include fingerings 1, 2, 3, and 5.

Musical score page 21, measures 26-29. The top staff starts with eighth-note chords. Measure 27 begins with a dynamic 'cresc.'. Measure 28 begins with a dynamic 'mf'. Measure 29 begins with a dynamic 'dim.'. Measures 26-29 include fingerings 1, 2, 3, and 5. The section concludes with a dynamic 'D.C. al Coda'.

CODA

Musical score page 21, measures 30-33. The top staff starts with eighth-note chords. Measure 31 begins with a dynamic 'f'. Measure 32 begins with a dynamic 'f'. Measure 33 begins with a dynamic 'f'. Measures 30-33 include fingerings 1, 2, 3, and 5.

Musical score page 21, measures 34-37. The top staff starts with eighth-note chords. Measure 35 begins with a dynamic 'f'. Measure 36 begins with a dynamic 'f'. Measure 37 begins with a dynamic 'f'. Measures 34-37 include fingerings 1, 2, 3, and 5.

AB 3989

Scales and arpeggios

You will be asked for at least one of each type of scale and arpeggio, which should be played legato, in even notes and from memory. For full details, please see the syllabus.

Scales (similar motion)

B♭, E♭ majors 2 oct. hands together

B, C minors (harmonic or melodic, at candidate's choice)

B, F♯, A♭ majors 2 oct. hands separately

F♯, G minors (harmonic or melodic, at candidate's choice)

Contrary-motion scales

E♭ major 2 oct. hands starting on the tonic (unison)

C harmonic minor

Chromatic scale (similar motion)
starting on F♯ 2 oct. hands together

Arpeggios

B♭, E♭ majors 2 oct. hands together

B, C minors

B, F♯, A♭ majors 2 oct. hands separately

F♯, G minors