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GRADE
04
PIANO

Nine additional pieces for
Trinity College London
exams 2021-2023

Extended Edition ebook

ELGAR
MOZART
BADINGS
BURGMÜLLER
KIRNBERGER
GARDEL
BERTINI
MOORE
ARENDS



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Piano Exam Pieces Plus Exercises 2021-2023:
Grade 4 | Extended Edition

Prepared exclusively for Georgia Burling (gm.burling@gmail.com) Order: 3615



GRADE

04

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Nine additional pieces for
Trinity College London
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Metronome markings are given as a useful guide and are not definitive. Repeats of more than a few bars should be omitted in the exam unless otherwise instructed, as indicated in this book. All *da capo* and *dal segno* instructions should be observed.

Please refer to the Piano Syllabus 2021-2023 for details on all sections of the exam.
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Minuet in E major

Johann Philipp Kirnberger
(1721-1783)

Festivo $\text{♩} = 126$

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Play the repeats in the exam.

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Allegretto

from *The London Sketchbook*, K 15hh

Wolfgang Amadeus Mozart
(1756-1791)

Allegretto $\text{♩} = 130$

Allegretto $\text{♩} = 130$

1 3 5 3 4 1
mf
1 2 2 1

7 (1) 3 5 3 4
1 1 1 2 1 2 1 5

14 2 1 2 1 5
Fine mp
3 1 2 1 5

20 2 1 3 2 1 3 1 3
cresc.
1 3 2 1 3

26 2 3 3 tr 1 3 5 2 5 1 3

(1) (2)

31

38 (3)

45

51

57

D.C. al Fine

(3)

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5

Barcarolle

op. 100 no. 22

Friedrich Burgmüller (1806-1874)

Andantino quasi Allegretto $\text{♩} = 63$

Andantino quasi Allegretto $\text{♩} = 63$

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

pp *cresc.* *sf* *p dolce*

rit. *dim.* *In tempo*

p cantabile

p

24

28

poco rall. **In tempo**

33

38

lusingando

43

perdendosi

Andantino

1st movt from *Sonatina in G major, op. 36 no. 2*

Edward Elgar
(1857-1934)

Andantino $\text{♩} = 80$

1 3 4 2 1 2 5
5 3 2 1 7 5 3 1 2

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

9 2 3 5 2 4 1 5
5 5 5 5

13 5 2 1 2 1 2 5
3 1 2 1 3 1 4 2 1

17 1 3 5 1 2 3 4 5 1 3 1 2 1

The image shows a page of a musical score for piano. The top line is the treble clef staff, and the bottom line is the bass clef staff. The key signature is one sharp. The tempo is marked 'a tempo'. Measure 25 starts with a dotted half note (3) in the treble staff, followed by a quarter note (4). The bass staff has a dotted half note (5) followed by a quarter note (3). The next measure starts with a dotted half note (2) in the treble staff, followed by a quarter note (1). The bass staff has a dotted half note (5) followed by a quarter note (1). The third measure starts with a dotted half note (2) in the treble staff, followed by a quarter note (3). The bass staff has a dotted half note (5) followed by a quarter note (3). The fourth measure starts with a dotted half note (2) in the treble staff, followed by a quarter note (3). The bass staff has a dotted half note (5) followed by a quarter note (3). The page number 25 is at the top left, and the measure numbers 3, 4, 2, 1, 3, 5 are placed above the corresponding notes.

11

Study in E minor

op. 29, no. 14

Henri Bertini
(1798-1876)

[Blank page to facilitate page turns]

Por una cabeza

Arr. Farrington

Carlos Gardel
(1890-1935)

Moderate tango $\text{♩} = c. 60$

Sheet music for piano, 2 staves, 12 measures. Treble staff: measure 1, 2/4 time, 2 sharps, dynamic *mp*, 5-note cluster. Measures 2-3, 2-note chords. Measures 4-5, 3-note chords. Measures 6-7, 4-note chords. Measures 8-9, 5-note chords. Measures 10-11, 6-note chords. Measures 12-13, 7-note chords. Measures 14-15, 8-note chords. Measures 16-17, 9-note chords. Bass staff: measure 1, 2/4 time, 2 sharps. Measures 2-3, 2-note chords. Measures 4-5, 3-note chords. Measures 6-7, 4-note chords. Measures 8-9, 5-note chords. Measures 10-11, 6-note chords. Measures 12-13, 7-note chords. Measures 14-15, 8-note chords. Measures 16-17, 9-note chords. Measure 18, dynamic *f*, 3-note chords.

19

Ped. Ped. Ped. Ped.

23

Ped.

27

Ped. Ped. Ped. Ped.

31

Ped.

[Blank page to facilitate page turns]

Ballo gaio

Henk Badings
(1907-1987)

Presto scherzando ♩. = 96

The image shows six pages of a piano sheet music manuscript. The music is in 6/8 time, with various dynamics and performance instructions. The first page starts with a forte dynamic (f) and a tempo marking of 'leggiero'. The second page begins with a 'marc.' (marcato) dynamic and a 'cresc.' (crescendo) dynamic. The third page features a dynamic of 'f' (forte) and a tempo marking of 'f'. The fourth page starts with a dynamic of 'p' (piano) and a tempo marking of 'leggiero'. The fifth page begins with a dynamic of 'f' (forte) and a tempo marking of 'f'. The sixth page starts with a dynamic of 'p' (piano) and a tempo marking of 'leggiero'.

From Arcadia Vol. 1/ Leichte Klavierstücke by Henk Badings

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15

Waltz mystique

Ray Moore
(b. 1939)

Bright Waltz $\text{♩} = 136$

The repeat must be played in the exam.

10

Tango passionis

Allegro $\text{♩} = 134$

Barbara Arens
(b. 1960)

4 3 4 5 4 3 1 2 4 3

mp

ped. con discrezione

Sheet music for piano, treble and bass staves. The treble staff has a treble clef, a key signature of one flat, and a 4/4 time signature. The bass staff has a bass clef and a 4/4 time signature. The music consists of six measures. Measure 1: Treble staff has eighth-note pairs (4,3) and (4,3,1). Bass staff has a rest. Measure 2: Treble staff has a rest. Bass staff has eighth-note pairs (2,1), (4,3), and (4,3,1). Measure 3: Treble staff has eighth-note pairs (4,3) and (4,3,1). Bass staff has a rest. Measure 4: Treble staff has eighth-note pairs (4,3) and (4,3,1). Bass staff has a rest. Measure 5: Treble staff has eighth-note pairs (2,1), (2,1,3), and (2,1,3,4,5). Bass staff has eighth-note pairs (2,1), (2,1,3), and (2,1,3,4,5). Measure 6: Treble staff has eighth-note pairs (2,1), (2,1,3), and (2,1,3,4,5). Bass staff has eighth-note pairs (1,2).

5 2 1 2 3 4 5

mf

Sheet music for piano, treble and bass staves. The treble staff has a treble clef, a key signature of one flat, and a 4/4 time signature. The bass staff has a bass clef and a 4/4 time signature. The music consists of six measures. Measure 1: Treble staff has eighth-note pairs (2,1), (2,1,3), and (2,1,3,4,5). Bass staff has a rest. Measure 2: Treble staff has eighth-note pairs (2,1), (2,1,3), and (2,1,3,4,5). Bass staff has eighth-note pairs (1,2). Measure 3: Treble staff has eighth-note pairs (2,1), (2,1,3), and (2,1,3,4,5). Bass staff has a rest. Measure 4: Treble staff has eighth-note pairs (2,1), (2,1,3), and (2,1,3,4,5). Bass staff has eighth-note pairs (1,2). Measure 5: Treble staff has eighth-note pairs (2,1), (2,1,3), and (2,1,3,4,5). Bass staff has a rest. Measure 6: Treble staff has eighth-note pairs (2,1), (2,1,3), and (2,1,3,4,5). Bass staff has eighth-note pairs (1,2).

9 3 4 5

mf

Sheet music for piano, treble and bass staves. The treble staff has a treble clef, a key signature of one flat, and a 4/4 time signature. The bass staff has a bass clef and a 4/4 time signature. The music consists of six measures. Measure 1: Treble staff has eighth-note pairs (3,4), (3,4,5), and (3,4,5). Bass staff has a rest. Measure 2: Treble staff has eighth-note pairs (3,4), (3,4,5), and (3,4,5). Bass staff has eighth-note pairs (1,2). Measure 3: Treble staff has eighth-note pairs (3,4), (3,4,5), and (3,4,5). Bass staff has a rest. Measure 4: Treble staff has eighth-note pairs (3,4), (3,4,5), and (3,4,5). Bass staff has eighth-note pairs (1,2). Measure 5: Treble staff has eighth-note pairs (3,4), (3,4,5), and (3,4,5). Bass staff has a rest. Measure 6: Treble staff has eighth-note pairs (3,4), (3,4,5), and (3,4,5). Bass staff has eighth-note pairs (1,2).

13

Sheet music for piano, treble and bass staves. The treble staff has a treble clef, a key signature of one flat, and a 4/4 time signature. The bass staff has a bass clef and a 4/4 time signature. The music consists of six measures. Measure 1: Treble staff has eighth-note pairs (3,4), (3,4,5), and (3,4,5). Bass staff has a rest. Measure 2: Treble staff has eighth-note pairs (3,4), (3,4,5), and (3,4,5). Bass staff has eighth-note pairs (1,2). Measure 3: Treble staff has eighth-note pairs (3,4), (3,4,5), and (3,4,5). Bass staff has a rest. Measure 4: Treble staff has eighth-note pairs (3,4), (3,4,5), and (3,4,5). Bass staff has eighth-note pairs (1,2). Measure 5: Treble staff has eighth-note pairs (3,4), (3,4,5), and (3,4,5). Bass staff has eighth-note pairs (1,2,3,4).

From *Piano Misterioso*

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17

poco rit.

mp

21

accel.

molto cresc.

f

24

27

ff

Performance notes

| | | | |
|------------|---|--------|---|
| Kirnberger | Minuet in E major | page 3 | unedited Urtext is a gift for experimenting with aspects of articulation and dynamic, matching both to mood and character, developing your imagination and technique along the way. Here decisions about articulation have been made for you, but it is good to know that they are editorial – the original pencil score has no such markings. |
| | What an unusual term 'festivo' is, conjuring up thoughts of holidays and festivities, which suits the character of this cheerful minuet very well. The suggested tempo is challenging, given all the articulation detail to negotiate, but appropriate, and particularly necessary as repeats are requested for the exam. Kirnberger was one of J S Bach's students and a composer more known for his academic writing, both in musical style and in his theoretical studies, but there is little sign of that academicism here. Instead we have a celebration of E major and its related keys, with motifs formed from fragments of scales and broken chords. | | Mozart was of course a child prodigy and it is apt that this <i>London Sketchbook</i> found its way, probably through Mozart's wife, to another child prodigy, Felix Mendelssohn, whose family later gave it to a library in Berlin. |
| | A good starting point will be to visit these keys, practising scales and arpeggios in E, A and B majors. Try playing with different articulations too, perhaps four notes slurred at a time, or five slurred and one <i>staccato</i> (as in bar 5). We need to examine the score with a toothcomb: there are several quavers at the ends of bars that need separate articulation; many places where the hands play different articulations; and check the penultimate bar, as the pattern changes and is likely to catch pianists out. Crotchets that are unmarked are up to you – probably separated, but not as short as those with <i>staccato</i> dots. The energy and joy must not be lost in p ; keep the fingers active. There's a saying for singers, sing softly but speak loudly, and you want something like that here – a stage whisper perhaps. With the many black notes in this key, there are moments of tricky fingering. What is suggested is generally good, but remember it is not illegal to use a thumb on a black note. For instance, I would play both the A and G♯ either side of the barline, bars 5-6, with a thumb, maintaining a good hand position for the ensuing quavers. Lastly Kirnberger has been fairly even-handed with his distribution of melodic material, so give the LH its fair share of the limelight. | | |
| Mozart | Allegretto (from <i>The London Sketchbook</i> , K 15hh) | page 4 | |
| | Wolfgang Amadeus wrote this when he was eight years old. He and his sister Nannerl were in London with their father and it is thought that the collection of pieces known as <i>The London Sketchbook</i> were composed while Leopold had a serious throat infection and the children were forbidden from playing the piano and disturbing their father. The pieces were written in pencil (very blunt and difficult to decipher in some cases) and contain the odd mistake or inconsistency. Here we see that the RH F in bar 16 is a dotted crotchet, merely a crotchet in bar 46, but a dotted crotchet again in bar 62. Should they really be different? I doubt very much that Mozart would have minded either way, but a little variety is seldom a bad thing. | | Small adjusting wrist movements with fingers close to the keys will help to achieve the <i>legato</i> and <i>diminuendo</i> for the rocking gondola in the first two bars. Wait for the boat to steady itself after those first three chords – try to avoid counting the pause, instead listening to the sound and judging when is the precise right moment to re-start the <i>pianissimo</i> rocking. The second pause, moving to an unexpected C major, will be even longer, the <i>crescendo</i> more intense, with the LH <i>acciaccatura</i> adding impact to the climax without interfering rhythmically with the melodic progression from C to E $\frac{3}{4}$ in the top voice. The chords will benefit from being pedalled, and some pedalling in the following <i>dolce</i> bars will help the couple get comfortable on their cushions. The serenade itself is probably accompanied by guitar or lute and if you do add some pedal to soften the edges of the chords, keep it discreet and be sure to separate them from each other, giving space in the texture for the serenade to project easily. |
| | The LH semiquavers in the D minor section will need careful practice to flow confidently. I'm not fond of using dotted rhythms as they tend to develop jerky movements, but you could instead try stopping every 4 notes, changing the note you start on, making sure those four notes are smooth and comfortable under the hand. I also like working backwards: play the last two semiquavers in bar 28, ending on the G in bar 29. Then add the previous two notes, then the whole of bar 28, then from the last two in bar 27, etc. You can also play it literally backwards, which really checks that you know the fingering and precisely where the hand has to be. | | This barcarolle comes from a book of studies and it is the singing of the main melody that is being practised here, keeping the LH supportive, but in the background. Your fingering should be comfortable, allowing the weight of the arm to be carried from note to note. Check that wrists are flexible and above all listen to the sound, imagining it carrying gently over the water. A real <i>staccato</i> in bars 28 & 29 (does the boat bump the side of the canal here?), but keep the <i>sforzando</i> within the subdued dynamic. The penultimate <i>lusingando</i> , 'coaxing', phrase brings us back to the bank and as the gondolier ties his boat back to the post, perhaps he discovers, <i>perdendosi</i> , that the couple have fallen asleep. A beautifully structured piece, attractive, imaginative and pedagogically sound. |
| Elgar | Andantino (1st movt from Sonatina) | page 8 | |
| | Bar 30 is a conundrum: was this a mistake of Mozart's, asking the RH to hold the D, whilst restriking it with the LH, or was he perhaps imagining an instrument with two keyboards? Either way, we need to find a solution and I suggest restriking it with the RH and then holding it as the LH plays the rest of the descending scale. Other solutions are possible! | | |
| | No pedal is required; it wasn't in general use until much later than this. There are decisions to make about dynamic. For instance in bars 17-24 you will probably alternate between highlighting the RH for two bars, then the answering LH, and of course with so many repetitions of the main theme it would be entirely appropriate to vary the tone, perhaps finding a lighter colour for the reprise after the D minor section. The | | |
| | | | |

playing them with slightly more weight than the other accompanying notes. The *acciaccatura* in bar 23 is short, but lyrical, heightening the expression in the *allargando*. No repeat in the exam.

Bertini **Study in E minor** **Page 10**

This is a study in rhythmic evenness and finger control of fast triplet patterns, which both hands are required to execute with equal skill. The tempo is lively and the mood turbulent.

Make sure both hands sound precisely together at the beginning and end of the slurred triplet groups (ie bars 1-2), and taper the phrase off so we hear a very clear *diminuendo*. Crotchets not under a phrase mark should be detached (assume a *staccato* touch). The slurs in bars 8 and 16 apply to the triplets only; the crotchet above will be short. Pay careful attention to the part writing in the RH in bars 11-12; insist that long notes are held and shorter notes released. Avoid a *crescendo* through bar 14 – the ***ff*** at bar 15 needs to be sudden and dramatic.

Gardel **arr. Farrington** **Por una cabeza** **page 12**

This is the first of two tangos in this selection, based on an original song for which Carlos Gardel wrote the music, Alfredo Le Pera the words. *Por una Cabeza* refers to a horse winning a race 'by a head' and the words talk of the singer's love for gambling and women...perhaps one not to research too closely! In both the sung versions and the arrangements for violin that abound on the internet there are many *portamenti* and many distortions of the rhythm. But for exam purposes keep the rhythms in the first section precise, not allowing the dotted rhythms to sag, but perhaps allow a little more leeway in the chorus, the A minor, with broad triplets more pleadingly lyrical above the tango bass.

Everyone has their own method for teaching two against three, as we have on the second page here. Nice cuppa tea is a firm favourite, and understanding the maths behind the combination, actually drawing the beat divided into the common denominator six, the second quaver fitting in between the second and third triplets, helps some learning styles enormously. Before playing the notes here, practise the rhythms on something much easier. Remember to use the arm to help with the thirds, a small impulse ensuring good synchronisation. Then add the foot into the mix...and of course, the character – this is quite rich and impassioned. A tricky few bars! In the first section use the wrist to help shape the RH phrases, small adjusting movements negotiating the black notes and ensuring that the fifth and sixth semiquavers taper effectively. There's a real tension between the upright exactness of the LH and the more shapely, weaving RH. In a way this represents an aspect of the dance, with the man generally leading, whilst his partner often has the more fancy footwork. Not an easy choice, but very satisfying when played well.

Badings **Ballo gaio** **page 15**

Coming in at around 30 seconds, this will give examiners little time to write, so be prepared to wait before your next piece! Dynamics are ***f*** or ***p***, with one *crescendo*. During that *crescendo* the first notes of the bars are marked with accents, so listen for those increasing in volume as well. The ***p*** is both times accompanied by *leggiero*, so use a lighter touch, a gentler *staccato* than in the ***f*** sections, where the sound wants to be firm and direct. Imagine finger tips made of different materials – a crisp, starched linen for the ***f*** and a softer silk for the ***p***. The *marcato* in bar 6 seems to relate to the LH, encouraging you to bring it more into focus for its solo motif, and notice that there is no *crescendo* at the end. Stay *piano*, if anything fading as you climb up the keyboard, with that very disconcerting overlapping of hands and phrases. The final chords, which are not marked *staccato*, are a final wink to the audience – despite the quasi-pompous opening, the whole thing has really been a piece of fun, a merry dance.

Henk, or Hendrik, Badings was a largely self-taught Dutch composer, who died relatively recently in 1987. Despite writing many large scale orchestral works, probably most of us have only come across his compositions on the exam syllabuses. A shame – there is wit and craft in this miniature.

Moore **Waltz mystique** **page 16**

This mystical waltz has a fetching, rather forlorn theme that fits well under the fingers and should be quickly learnt. The harmonies are well chosen; the descending semitone bass is undoubtedly a cliché, but it nevertheless works well, and the foray into the Neapolitan major on the second page is particularly memorable. The challenge is in the variable articulation of the waltz accompaniment, changing from the first bar, whose slur throws the stress on to the second beat of the bar, to bar 5, where a sustained bass rings below detached second and third beat chords, to bar 10, which is neither one nor the other.

The central section moves into major territory and the dynamic comes up from the opening ***p*** to a more richly coloured ***mf***. A good response to this change of mood would be to add in some pedalling, avoiding blurring the melody, but enabling the accompanying chords to sustain and add warmth and support. The rests in bar 27 signify a link back to the opening material, and this would be a good place to play *senza ped.* again as we approach the return of E minor. The *ritardando* in bar 30 will help ease back into the recapitulation. Experiment with playing the thirds in the first four bars divided between the hands and in bars 37-39 you could try playing thirds in the LH, leaving the RH able to project the top line more easily as you fade to ***pp***. Do observe the short repeat in performance.

Arens **Tango passionis** **page 17**

Barbara Arens has a piece in Grade 3 as well and once again it is possible to watch a YouTube clip of the composer herself performing this passionate tango. However, she does not stick exactly to the version published here, with some added sixths in places and some pedalling over rests. There is a long debate to be had over being meticulously faithful to the score or faithful to the spirit of score, and you could argue that listening to a composer's performance is evidence every bit as strong as the score itself. However, the score will be the primary source material for examiners and my advice would be to play what is written there rather than what you hear on YouTube.

Arens asks us to pedal with discretion. Use the pedal to enrich the sound, and to join what would otherwise be unjoinable, particularly the repeated sixths in bars 13, 17 & 19. Keep the integrity of the LH *staccato* as it occurs in bar 2; that is what gives this tango its straight-backed poise. As in Gardel's tango above, there is a subtle contrast between the more flexible, lyrical top part, and the firmness and rigour of the rhythmic interjections. Keep the LH close to the keys – jumping too high for the *staccatos* will make them sound looser, which is not what you are listening for here. More instruments seem to join in from bar 9; use the arm to find a full, deep sound on the sixths. The unusual *ritardando* then *accelerando* leads to a *forte* repeat of the opening. Take care not to shout here, easily done as you return to the middle of the keyboard. Instead make an effective *crescendo* and end with *elan, fortissimo*.

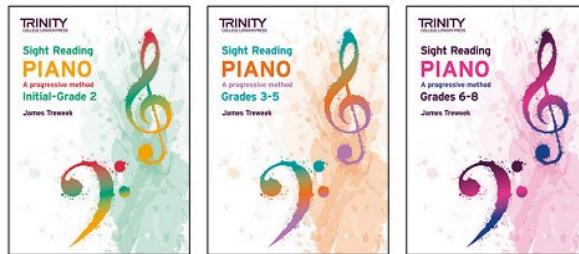
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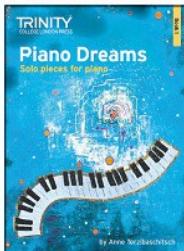
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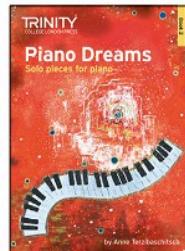
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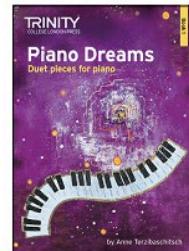
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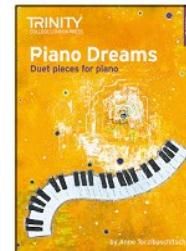
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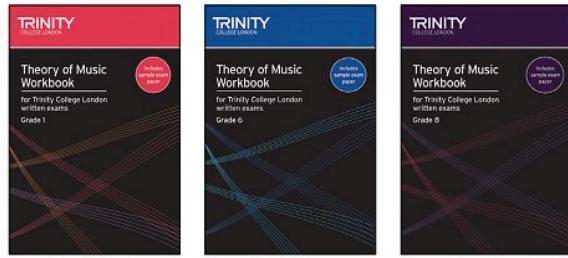
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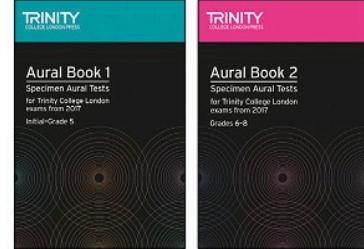
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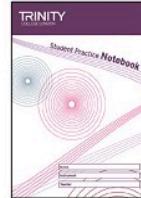
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