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GRADE
03
PIANO

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Trinity College London
exams 2021-2023

Extended Edition ebook

SCHMITZ
BULLARD
SCHÖNMEHL
GRAHAM
COUPERIN
CROSLAND
D SCARLATTI
DONKIN
ROLLIN



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Grade 3 / Extended Edition

Prepared exclusively for Vicky Ball (vickyball65@outlook.com) Order: 3055



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Duet parts must be performed in the exam by the teacher, another adult or another pupil and may not be pre-recorded.
Please note that different regulations may apply in submission exams (see footnote).

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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The repertoire in this ebook can also be used for Trinity's submission exams.
Please check trinitycollege.com/submission-exams for more details.

Tango-Prelude II

(duet part)

Manfred Schmitz
(1939-2014)

$\text{♩} = \text{c. } 126$

to Coda \oplus

5 1.3.

7 2.

11

15 D.C. (with repeat)
al coda \oplus Coda

Tango-Prelude II

(candidate's part)

Manfred Schmitz
(1939-2014)

*J = c. 126
r.h. 8^{va} throughout*

to Coda

5

7 2.

II

15 D.C. (with repeat)
al coda

Coda

All repeats must be played.

Le petit rien

Arr. Snell

François Couperin
(1668-1733)**Allegretto** $\text{♩} = 138$

Sonata in G major

Domenico Scarlatti
(1685-1757)

Andante ♩ = 80

The sheet music consists of five staves of piano music. Staff 1 starts with a dynamic *f(p)*. Staff 2 begins with a dynamic *p*. Staff 3 starts with a dynamic *f*. Staff 4 begins with a dynamic *p*. Staff 5 starts with a dynamic *mf*. The music includes various dynamics such as *f*, *p*, *cresc.*, and *decresc.*. Fingerings are indicated above the notes, such as (1 2 3) and (1 2 3 4). Measure numbers 1 through 20 are marked at the beginning of each staff.

Between the Fingers

Peter Graham
(b. 1952)

Moderato $\text{♩} = 100$

13

19

24

Rain

Mike Schönmehl
(b. 1957)

Andante ♩ = 87

8th second time

Regentropfen by Mike Schönmehl from *Little Stories in Jazz* (Ed 7186)

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Model T

Janet and Alan Bullard
(b. 1957/1947)

Jauntily $\text{♩} = 120$

1 3 4 1

f

6 2 1 1

f *mp* *f*

11 2 1

mp *f* *mp* *f*

16 2 1 2 3 1 2 1

p *cresc.*

21 1 2 3 4

f *ff*

Badlands

Christine Donkin
(b. 1967)

Energetic $\text{♩} = 96$

1

5

9

13

18

The Clown and the Ballerina

Ben Crosland
(b. 1968)

Graceful, elegant $\text{♩} = 168$

Clumsily, with strong accents

13

17 come prima

Play the repeat in the exam.

21

25

29

33

(8)

gradually slower

37

Sunrise on the Matterhorn

Catherine Rollin
(b. 1952)

With calm majesty $\text{♩} = 90$

mp *poco cresc.* *l.h.* 5 *mf*

r.h. 1

Led.

9

mp

12

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15 *rit.* *cresc.* *mf* *l.h. over* *a tempo* *mp* *poco cresc.* *mf*

19 *mp* *poco cresc.* *mf*

23 *p* *mp* *mf* *rit.*

26 *a tempo* *molto rit.* *mp* *p*

The sheet music consists of four staves of musical notation for piano. Staff 1 (treble and bass) starts with a dynamic 'rit.' followed by 'cresc.'. Staff 2 (bass) has a dynamic 'mf'. Staff 3 (treble) has a dynamic 'l.h. over' (left hand over right). Staff 4 (bass) has a dynamic 'a tempo'. Staff 5 (treble) has a dynamic 'mp' followed by 'poco cresc.'. Staff 6 (bass) has a dynamic 'mf'. Staff 7 (treble) has a dynamic 'p'. Staff 8 (bass) has a dynamic 'mp'. Staff 9 (treble) has a dynamic 'mf'. Staff 10 (bass) has a dynamic 'rit.'. Staff 11 (treble) has a dynamic 'a tempo' followed by 'poco cresc.'. Staff 12 (bass) has a dynamic 'mf'. Staff 13 (treble) has a dynamic 'molto rit.' followed by 'mp' and 'p'.

Performance notes

Schmitz	Tango-Prelude II (duet)	page 2				
	The composer has marked the articulation of almost every single note in this piece, leaving no room for doubt over his demands. The exceptions are the upbeat Gs in bars 8 & 10, which will inevitably be <i>staccato</i> at this tempo. The piece is also in unison until the very end – quite an easy option at this level, although having to play that first section four times may deter some...		Find a difference in articulation and character between bars 1-6 and the more <i>scherzando</i> bar 7, returning to lyricism in bars 8-9, then again more animated in bars 10-11. Some discreet pedalling may help, changing every quaver, contrasting with a poised, pert <i>staccato</i> , resisting the temptation to speed up on the <i>staccato</i> quavers. To match the more lyrical mood both arpeggios in bars 5-6 will want to be played <i>diminuendo</i> , avoiding bumping the last note as you think about moving the hand down for the next arpeggio – you have plenty of time, as long as you know where you are going. A sophisticated choice.			
	Notice that the final beats of bars 9 & 13 are <i>tenuto</i> , matching the <i>legato</i> in the secondo part. Generally <i>staccato</i> crotchets and <i>staccato</i> quavers can be the same length, but those with accents need extra energy to make the note descend faster. The rhythms need to be absolutely precise – there is a great deal of fancy footwork in the tango, and one missed semiquaver and one of the dancers will have a sore foot! A note to the secondo player: your bass line is a great counterfoil to the top part, but you'll probably want to keep those chords well under the marked <i>forte</i> level so that they don't intrude too much into the texture. The bracketed notes should not be played by you, as the primo player needs them. The concertina or bandoneon is a popular choice for tangos, and having that sound in mind for the secondo chords will help.					
Couperin arr. Snell	Le petit rien	page 4				
	François Couperin was primarily a great composer, but also wrote one of the most important treatises for performers of baroque keyboard works, <i>L'art de toucher le clavecin</i> , published in 1716. One of his aims was to merge elements of French and Italian styles, and in <i>Le petit rien</i> there is a simplicity and sunniness, which could well evoke thoughts of Italy. 'The little nothing' – something akin to a bagatelle perhaps, light-hearted and to be thrown off in performance as 'twere a mere trifle. To achieve that ease of course takes many hours of both planning and practice. It is written in two parts, so play one and sing the other, making sure that both parts are equally shapely, that the bass line is not a mere passenger. Work out the natural phrasing, following the implications of the harmonies: bars 3 & 4 answer bars 1 & 2, but are in the dominant, slightly more intense and, similarly, bars 7 & 8 answer bars 5 & 6, but are lower, finding resolution. This constant play of tension and relaxation goes beyond the areas of dynamic marked on the score, but will bring the whole to life, keeping it alive and interesting, as though invented on the spot. Musical detail here is probably editorial, but wisely chosen. Keep a sense of buoyancy in the staccatos, no tension in the wrists; staccatos do not want to sound overly clipped, but rather fit with the general easy-going character of this delightful 'nothing'.		Peter Graham has written a very effective piece, immediately attractive and relatively straightforward note-wise. It is also an exercise in pedalling, although there is some ambiguity in the markings – discussed below – and a useful way of practising two-against-three divisions of the beat. It has a gentle fluidity – feel one-in-a-bar – but it is also very lyrical. The interpolated quavers in the bass shouldn't take away from the singing top part, and there's a moment in bars 9-10 when the top E needs to be heard for three beats, finally resolving on the D. A touch of <i>rubato</i> occasionally, perhaps to highlight the harmony in bar 11, or the climax in bar 23 would suit the mood, and the comma in bar 27 implies a complete lifting of the sound before the final pleading cadence.			
			It begins with one pedal per bar. Open the piano before you begin, ie depress the sustaining pedal, then quickly but quietly lift then depress it on the first note of each bar (no need to do it for bar 1 of course). At $J = 100$, you could make the pedalling quite rhythmical, lifting and depressing in the rhythm of two quavers. This pedalling should be used again from bar 13. Once you are comfortable with the principles of <i>legato</i> pedalling, understanding what is actually going on inside the piano to make it work, then I see no reason not to use it throughout the piece. Instead of lifting the pedal completely for the third beat of bar 9, I would suggest changing it, and changing again for bar 10. It is ultimately much easier to keep pedalling than to stop for the odd beat and, more importantly, it is less likely that you will blur harmonies, as can often happen when you put the pedal <i>down</i> at the beginning of the bar, rather than changing it, up <i>then</i> down. Pedal with your ears – if the RH notes are part of a chord, pedal through, if not, then change. So bar 25 will probably need a change per crotchet. Every pianist needs to develop good pedalling, which sits alongside good listening skills, and this is a perfect piece to practise on.			
Scarlatti	Sonata in G major	page 5				
	Domenico Scarlatti was employed at the Portuguese court to teach the princess Maria Barbara the harpsichord and some of his 550 plus sonatas were written for this purpose. When the first set was published, he penned a preface to say that the sonatas aimed to delight and entertain both performer and audience. Domenico was born in the same year as J S Bach and Handel, whose goals I would suggest were not always the same. Nonetheless, 1685 was definitely a vintage year. Scarlatti often delighted and entertained through virtuosity, through display and exuberance, hand crossings, repeated notes, arpeggios traversing the whole keyboard...it is all there in his sonatas. But there are also many that are deeply expressive and lyrical. This example falls in the middle: the RH does have some more acrobatic moments but the tempo is <i>andante</i> , emphasising lyricism and giving pianists time to concentrate on sound and shaping. Given the steady pace, repeats should not be played, although generally I would urge performers to preserve the balance of the condensed sonata structure in Scarlatti and never to play just the first repeat.		Schönmehl	Rain	page 7	
			This is a gentle, sweet offering from Mike Schönmehl, who has written many accessible pieces in an easy-listening style. Decisions to be made over articulation and one tricky technique to master, but otherwise straightforward and very relaxing both to perform and to listen to. This rain shower is brief, fades during the last line and surely the sun emerges with the last chords?			
			Given the subject matter, play the chords <i>staccato</i> , with a gentle wrist action – not too crisp, just the mild patter of a shower. The RH will also play non- <i>legato</i> at first, making it easy to involve the arm on the thirds, helping synchronisation. Small gaps only in between the notes, maintaining the integrity of their relative lengths. From bar 9 the sustained lower C encourages you to play almost <i>legato</i> in the top line until the two staccatos in bar 12 lead to the hands swapping roles. The tricky moment comes in bar 7, with the two thirds marked <i>legato</i> . To achieve this you need to release the lower G in the first chord so that it can be re-struck as the top note in the second chord, keeping the top part smooth, even though the lower part isn't. A good technique to master that will later become indispensable. As the shower disappears enjoy the <i>ritardando</i> and <i>diminuendo</i> , perhaps using the pedal for the last two chords, controlling the arpeggiation so that every note is crystal clear as the sun comes out.			

Bullard	Model T	page 8	Rollin	Sunrise on the Matterhorn	page 12
This is the Bullards in jazzy mode, but do look up Alan Bullard's arrangement of <i>Hushabye Mountain</i> , in the alternative list, for another example of their work. The Model T was an early make of an American Ford, revolutionary in that it was more generally affordable. Very dashing and the sort of car you may see on the London to Brighton veteran car run today.	Attention needed for musical detail here. Notice that the last two notes in the RH of bar 2 are not slurred, so should be separated. Note too that the D has an accent, but not the F. Similarly in the main motif it is the second crotchet in the middle of the bar that has the accent. Make sure you are doing something physically different to differentiate these – extra energy in the fingers, or help from the arm for the accent. Bars 12 & 14 in the bass change dynamic with phrasing detail mid-bar. Practise by releasing and <i>stopping</i> after the first slur and feeling the difference in your fingers and hand as you prepare to play the next note at a different dynamic. Repeat, making the stop shorter and shorter until you are playing in time. To capture that 'jaunty' mood, keep the rhythms precise, listening for exact timing of the rests, keep the piano playing cheeky and the dynamic never louder than 'fun' until the two honks on the car horn in bar 23.	This is atmospheric and immensely appealing as well as being pedagogically sound. <i>Legato</i> pedalling throughout with the heel on the ground and the foot always in contact with the pedal to be as quiet as possible. Rollin begins with a sunrise motif: a rising D major arpeggio, shared between the hands and marked to develop from <i>mp</i> to <i>mf</i> . This is quite a subtle <i>crescendo</i> , which will almost happen by virtue of the sustaining pedal, the build-up of sound and the increasing brightness as you go up the keyboard, so take care not to overdo it, listening to make the joins between the hands seamless. It is good to remember that the arm is responsible for putting the hand in the right place, so feel the arm doing its work as the LH moves back down the keyboard to play the chords in bars 3-4. Check that the shoulders stay relaxed – there's often a temptation to raise them as we move along the keyboard. Enjoy the sound of the flattened median chord in bar 3 – unusual and perfectly chosen here.	The contrasting B minor melody is accompanied by an Alberti bass. Practise this as chords, checking for a balanced hand with a good bridge, then keep this shape as you play as written. The accompaniment wants to sound a dynamic level lower than the melody, but within that the bass note of each broken chord is most important, so allow a slight lean on fourth and fifth fingers. A good <i>cantabile</i> touch is required for the melody, so get the arm involved. The harmonies used are unusual, but worth discussing and perhaps improvising around. If the progressions are understood, they will be remembered and hopefully easily found even under pressure. Perhaps you haven't watched the sun rise over the Matterhorn, but remember your response at seeing something equally beautiful and touching before you begin, so that you convey this mood to the audience.		
Donkin	Badlands	page 9			
I predict this will be a popular choice and is indeed great fun to play. Perhaps it is the title, but it brings to mind easy-going cop shows, where the crimes are non-violent and the baddie is always caught at the end. Those were the days...	Christine Donkin has meticulously marked how every note should be played. So, no excuse for not being equally meticulous in your observance of all the detail. The minims, as in bars 2, 6, etc, should release as you play the fifth quaver in the bass, bridging the gap between the fourth staccato quaver and the semiquavers. At this brisk tempo the semiquavers will need careful practising, and consider different fingerings. You could use 1, 2, 3, 4 for those in bar 2, and 2, 1, 2, 3 for those in bar 6 for instance. Practise relevant scales at this speed and think about making the finger movements economical and precise. The whole piece has attitude; dynamics are <i>mf</i> and <i>f</i> (be sure to have a different instrumentation or character in mind to colour these) and slurs end with a <i>staccato</i> , with definition and not a passive release. Finally, relish the bars where the bass line emerges into the spotlight. Very cleverly written – enjoy!				
Crosland	The Clown and the Ballerina	page 10			
A fun concept, imaginatively written, and featuring Neapolitan harmonies that will be good to improvise around. The dynamic landscape is various levels of <i>piano</i> for the ballerina, with something stronger matching the complete change of mood in bar 9 for the clown.	Feel the lean on a well-rounded fifth finger for the bass F, while the top part of the hand is loose and light for the thirds. Find colours to identify with dynamics: a shy flautist for the <i>pp</i> , a friendly clarinettist for <i>p</i> and a confident oboist for the <i>mp</i> . It will be important to have that brighter oboe sound in bar 29, to make the following <i>diminuendo</i> possible. You can have fun with the circus clown music; Crosland marks 'clumsily' and I would interpret this by the smallest of rhythmic distortions, very slightly elongating the first beats to emphasise the rougher, uneven movements of this character. In contrast the ballerina is all elegance and a carefully calibrated <i>ritardando</i> will bring her graceful twirling to a close. Have fingers on the keys for the final chord, then very gently push the keys away from you.				

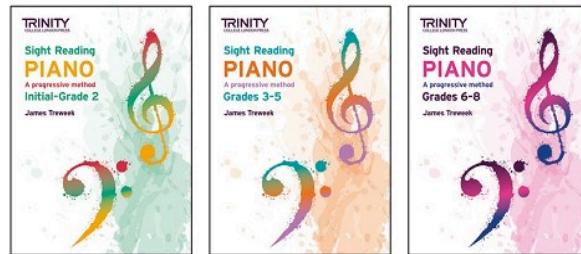
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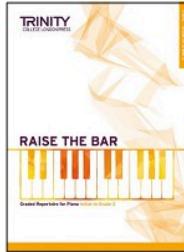
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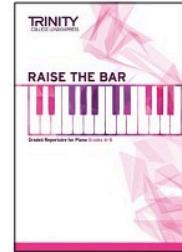
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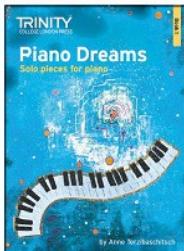
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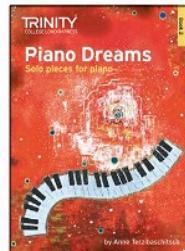
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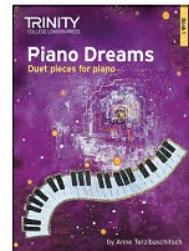
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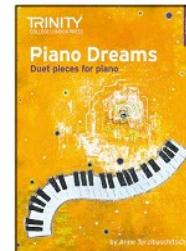
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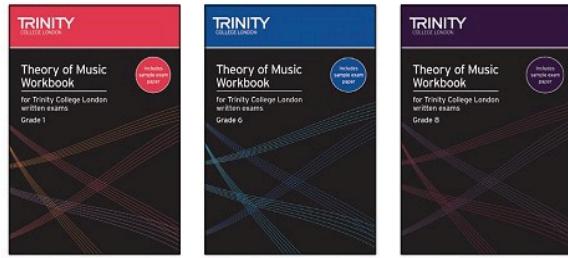
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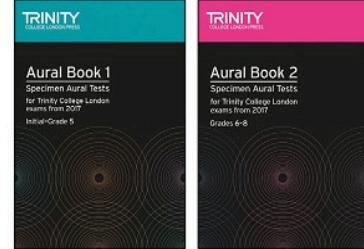
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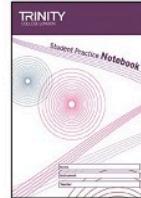
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