

London College of Music Examinations

Piano Sample Exam Booklet

Includes examples of:

Step 1, Grades 1, 4 and 8 exams

Valid from:

2026 until further notice

updated 13.05.2026

Step 1

Component 1: Scales and Exercises

25 marks

Performance from memory of a selection of five-finger scales. For example:

• G major

Musical notation for a G major five-finger scale exercise. The piece is in G major (one sharp) and 4/4 time. The right hand starts on G4 (finger 1) and ascends to G5 (finger 5), then descends back to G4. The left hand starts on G3 (finger 5) and ascends to G4 (finger 1), then descends back to G3. The exercise concludes with a whole note G4 in the right hand and a whole note G3 in the left hand.

Performance of any four of the published eight exercises. For example:

• Hop and Jump

Lively

Musical notation for the 'Hop and Jump' exercise in 4/4 time. The right hand plays a sequence of chords: G4-B4 (finger 3), G4-B4 (finger 1), and G4-B4 (finger 3). The left hand plays a sequence of chords: G3-B3 (finger 1), G3-B3 (finger 4), and G3-B3 (finger 1). The exercise concludes with a whole note G4 in the right hand and a whole note G3 in the left hand.

• Magic Mirror

Moderato

Musical notation for the 'Magic Mirror' exercise in 4/4 time. The right hand plays a sequence of chords: G4-B4 (finger 1), G4-B4 (finger 1), G4-B4 (finger 1), and G4-B4 (finger 1). The left hand plays a sequence of chords: G3-B3 (finger 3), G3-B3 (finger 3), G3-B3 (finger 3), and G3-B3 (finger 3). The exercise concludes with a whole note G4 in the right hand and a whole note G3 in the left hand.

Component 2: List A Pieces

20 marks

Candidates to play any two of the published six pieces. For example:

• Calypso Song

Happily

Musical notation for the 'Calypso Song' exercise in 4/4 time. The right hand plays a sequence of chords: G4-B4 (finger 5), G4-B4 (finger 5), G4-B4 (finger 5), and G4-B4 (finger 5). The left hand plays a sequence of chords: G3-B3 (finger 3), G3-B3 (finger 3), G3-B3 (finger 3), and G3-B3 (finger 3). The exercise concludes with a whole note G4 in the right hand and a whole note G3 in the left hand.

5

f *p*

Component 3: List B Pieces

40 marks

Candidates to play any two of the published six pieces. For example:

• Return of the Knights

In strict time

Q1 Q3&4

1 5

5

Q2 *f*

10

p 5

Component 4: Discussion

15 marks

Candidates will be engaged in a short discussion with the examiner. For example:

Q1. Examiner: What is the name given to these five lines? [Examiner points to the five lines]

Candidate: The staff (or stave).

Q2. Examiner: What is this symbol? [Examiner points to a treble clef]

Candidate: A treble clef (or G clef).

Q3. Examiner: What is the letter name of this note? [Examiner points to a crotchet D]

Candidate: D

Q4. Examiner: And how many beats is it worth?

Candidate: One.

Grade 1

Component 1: Technical Work

15 marks

Candidates can prepare either Option 1: Scales and arpeggios, or Option 2: Study.

Option 1: Scales and arpeggios

The examiner will ask for a selection of the scales, broken chords and arpeggios listed in the syllabus. All are to be performed ascending and descending, from memory. For example:

- **G major major scale:** 1 octave, hands together, ♩ = 69

Musical notation for the G major scale (one octave, hands together). The piece is in treble and bass clefs with a key signature of one sharp (F#). The tempo is marked as ♩ = 69. The notation shows the ascending and descending scales with fingerings: 1-2-3-1-2-3-4-5 for the right hand and 5-4-3-2-1-3-2-1 for the left hand.

- **D major:** 2 octaves, hands separately, ♩ = 69

Musical notation for the D major scale (two octaves, hands separately). The piece is in treble and bass clefs with a key signature of two sharps (F# and C#). The tempo is marked as ♩ = 69. The notation shows the ascending and descending scales for the right hand (RH) and left hand (LH) with fingerings: 1-2-3-1-2-3-4-1-3-1-5 for the RH and 5-4-3-2-1-3-2-1-4-1-3-1 for the LH.

- **D melodic minor scale:** 2 octaves, hands separately, ♩ = 69

Musical notation for the D melodic minor scale (two octaves, hands separately). The piece is in treble and bass clefs with a key signature of one flat (Bb). The tempo is marked as ♩ = 69. The notation shows the ascending and descending scales for the right hand (RH) and left hand (LH) with fingerings: 1-2-3-1-2-3-4-1-3-1-5 for the RH and 5-4-3-2-1-3-2-1-4-1-3-1 for the LH.

- **C major in contrary motion:** 1 octave, hands together, ♩ = 69

Musical notation for the C major scale in contrary motion (one octave, hands together). The piece is in treble and bass clefs with a key signature of no sharps or flats. The tempo is marked as ♩ = 69. The notation shows the ascending and descending scales with fingerings: 1-2-3-1-2-3-4-5 for the right hand and 1-2-3-1-2-3-4-5 for the left hand.

• **A minor broken chord:** 1 octave, hands separately, ♩ = 100

• **C major arpeggio:** 1 octave, hands separately, ♩ = 100

Option 2: Study

Performance of the published study.

Component 2: Performance

3x20 marks

Performance of three pieces, one from each list, A, B and C. Up to two pieces may be substituted with selections of the same grade from the Popular Piano list. In addition, further List B and List C options can be found in the Piano Anthology series (LCME) for the appropriate grade and list. At least one piece must be from the current LCME Piano handbook.

The following List A piece is given as an example:

• **Ignatius Sancho: Les Matadors**

[Allegretto ♩ = c.116 - 126]

(continues in the next page)

Component 3: Discussion

7 marks

Candidates will be engaged in a short discussion with the examiner. For example:

Q1. Examiner: Which of the pieces that you played today is your favourite, and why?

Candidate: My favourite is 'Moody Boogie', because it is fun and sounds like I could dance to it.

Q2. Examiner: What does this symbol mean? [Examiner points to piano on the score]

Candidate: It stands for forte for the first repeat and then piano, which means it should be played loudly and then quietly.

Q3. Examiner: Can you name some different parts of the piano?

Candidate: The keys, pedals, and the lid. (or for a digital piano: the keys, buttons/controls, and speakers).

Q4. Examiner: Can you describe and show good posture when playing?

Candidate: Sit up straight on the bench, at the right height, not too close or too far from the keys, with relaxed hands and curved fingers.

Component 4: Sight Reading or Keyboard Harmony Test

10 marks

Option 1: Sight Reading

Candidates will perform a short, previously unseen piece of music. Up to one minute is allowed to study the test, during which the candidate may try parts of it if they wish. For example:

At an even steady speed ♩ = 80

Option 2: Keyboard Harmony Test

Candidates perform a harmonic accompaniment to a 4-bar melody played by the examiner using triads in the right hand and the corresponding bass note in the left hand. Chords will be specified.

The following parameters offer guidance as to what may be tested in the exam:

- chords I and V in the keys of C and G major
- either root positions or inversions at candidate's choice
- $\frac{4}{4}$

15^{ma}
♩ = c.70

Examiner

Candidate performs the given harmonic accompaniment to a melody played by the examiner using triads in the RH and the corresponding bass note in the LH.

C C G C

Candidate

I I V I

Component 5: Aural Tests

8 marks

Candidates will be asked to complete a series of aural tests.

Test 1

a) A short harmonised passage will be played (see example below). Candidates will then be asked to identify the time signature as either 2 or 3 time.

b) The examiner will play the passage once more. Candidates will be asked to clap or tap on each beat, accenting the first beat of each bar.

Test 2

a) Two notes of different pitch will be played (see example below). Candidates will then be asked to identify which of the two is either higher or lower.

b) The same two notes will be played once more. Candidates will be asked to sing back one of the two notes.

c) The key-chord of a major key will be played, followed by a short unharmonised melody in the same key (see example below). The examiner will stop playing before the final note. Candidates will be asked to sing the missing final note (the tonic).

Grade 4

Component 1: Technical Work

15 marks

Candidates can prepare either Option 1: Scales and arpeggios, or Option 2: Study.

Option 1: Scales and arpeggios

The examiner will ask for a selection of the scales, broken chords and arpeggios listed in the syllabus. All are to be performed ascending and descending, from memory. For example:

- **D \flat major scale:** 2 octaves, hands separately and together, piano and forte, $\text{♩} = 96$
- **F melodic or harmonic minor scale:** 2 octaves, hands separately and together, piano and forte, $\text{♩} = 96$
- **D major in contrary motion:** 2 octaves, hands together, piano and forte, $\text{♩} = 96$
- **E \flat major arpeggio:** 2 octaves, hands separately, forte, $\text{♩} = 76$
- **Chromatic scale:** on any note, 2 octaves, hands separately, piano and forte, $\text{♩} = 96$
- **Chromatic contrary motion scale:** beginning on D, 2 octaves, hands together, piano and forte, $\text{♩} = 96$

Option 2: Study

Performance of the published study. These first systems are given as an example:

• Louise Farrenc: Étude Op 50 No 1

Andante grazioso [$\text{♩} = \text{min. } 72$]

The musical score is presented in grand staff notation (treble and bass clefs). It begins with a tempo marking of 'Andante grazioso' and a metronome marking of ' $\text{♩} = \text{min. } 72$ '. The first system (measures 1-4) starts with a piano (*p*) dynamic. The right hand plays a melodic line with slurs and triplets, while the left hand provides harmonic support with chords and triplets. The second system (measures 5-6) continues the melodic and harmonic development. The third system (measures 7) concludes with a final cadence. Fingerings and articulation marks like 'sim.' are clearly indicated throughout the piece.

(continues in the handbook)

Component 2: Performance

3x20 marks

Performance of three pieces, one from each list, A, B and C. Up to two pieces may be substituted with selections of the same grade from the Popular Piano list. In addition, further List B and List C options can be found in the Piano Anthology series (LCME) for the appropriate grade and list. At least one piece must be from the current LCME Piano handbook.

The following List A piece is given as an example:

• Henry Purcell: Rondeau, Z.570

[♩ = c.76 - 84]

[mp]

Q1

5

9

13

17

[mf]

[f]

21

Musical score for measures 21-24. The piece is in B-flat major (two flats) and 4/4 time. The right hand features a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment with quarter and eighth notes. Fingering numbers (1-5) are indicated above and below notes. Measure 24 ends with a fermata over the final note.

25

Musical score for measures 25-28. The right hand continues with a similar rhythmic pattern. A dynamic marking of *[p]* (piano) is present at the start of measure 25. The left hand accompaniment remains consistent. Fingering numbers are clearly marked throughout.

29

Musical score for measures 29-32. The right hand's melodic line continues. The left hand accompaniment features some rests and specific rhythmic values. Fingering numbers are provided for both hands.

33

Musical score for measures 33-36. A dynamic marking of *[f]* (forte) is present at the start of measure 33. The right hand has a more active melodic line with many sixteenth notes. The left hand accompaniment is simpler, with some rests. Fingering numbers are indicated.

37

[poco rit.]

Musical score for measures 37-40. A tempo marking of *[poco rit.]* (poco ritardando) is placed above the staff. The right hand continues with its melodic pattern. The left hand accompaniment includes some rests. Fingering numbers are present. The piece concludes with a fermata over the final note in measure 40.

Component 3: Discussion

7 marks

Candidates will be engaged in a short discussion with the examiner. For example:

Q1. Examiner: What is the interval between these notes? [Points to the last two notes in bar 3 of 'Rondeau']

Candidate: A minor sixth.

Q2. Examiner: Can you name some of the composers (or artists) of the pieces you performed, including their nationality and approximate dates?

Candidate: Invention No. 1 in C was composed by Johann Sebastian Bach, who was German and lived from 1685 to 1750. Sonatina in A minor is by Anton Diabelli, an Austrian composer from 1781 to 1858.

Q3. Examiner: Can you describe your approach to learning these pieces and any difficulties you encountered?

Candidate: I practised hands separately first, then together slowly. Bach was challenging for hand independence, and the Sonatina needed evenness in fast passages. The jazz and Latin pieces were tricky rhythmically.

Q4. Examiner: Name another instrument in the family and describe similarities and differences with the piano?

Candidate: The harpsichord is similar in layout and range, but it plucks the strings instead of striking them. It doesn't have dynamics like the piano, and the action is lighter.

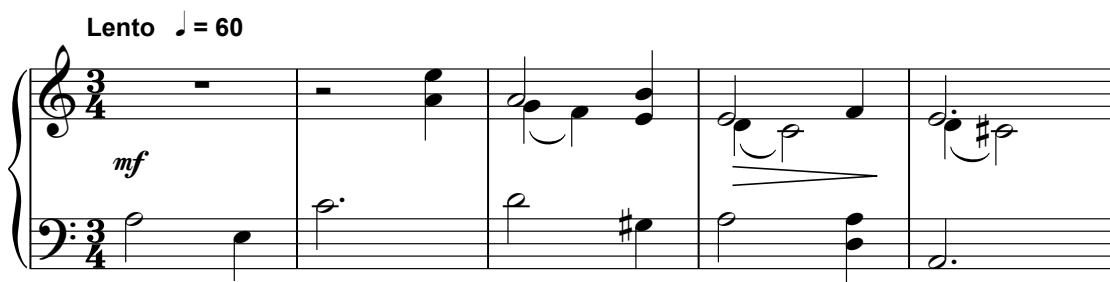
Component 4: Sight Reading or Keyboard Harmony Test

10 marks

Option 1: Sight Reading

Candidates will perform a short, previously unseen piece of music. Up to one minute is allowed to study the test, during which the candidate may try parts of it if they wish. For example:

Lento ♩ = 60



Option 2: Keyboard Harmony Test

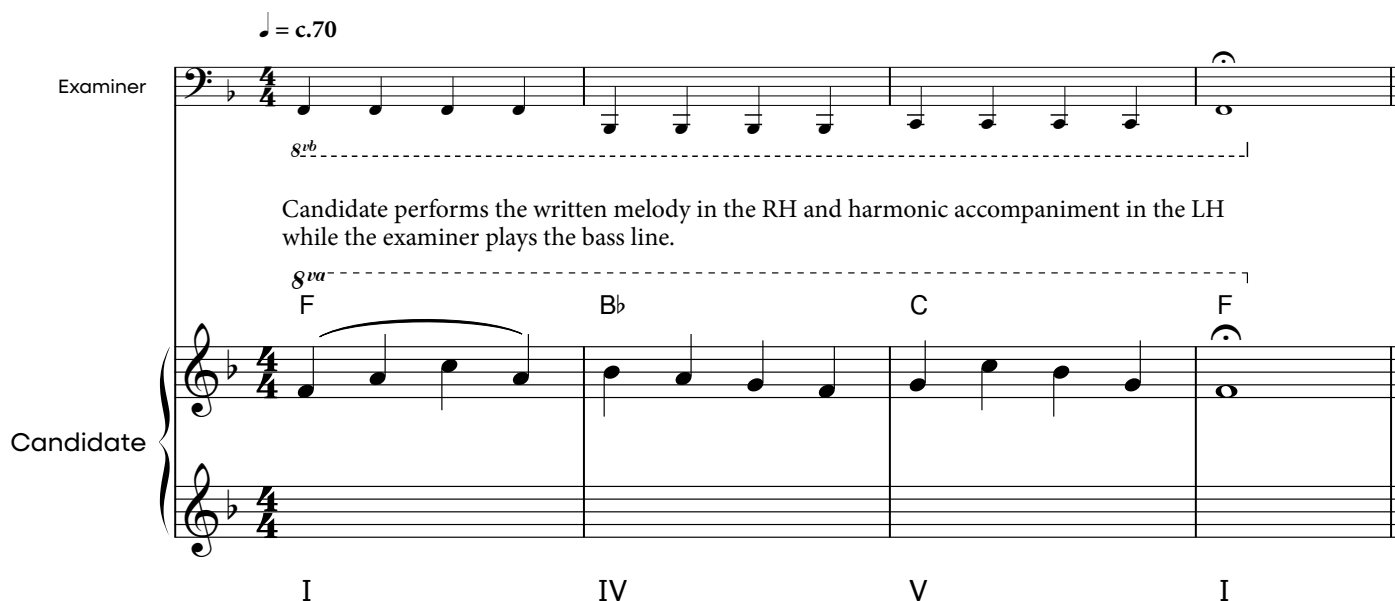
The candidate performs a previously unseen 4-bar melody in the right hand with harmonic accompaniment in the left hand, over a bass line played by the examiner. Chords will be specified..

In addition to the parameters listed at previous grades, you may be tested on the following:

- chords I, IV and V in the keys of C, D, G, A and F major
- appropriate right-hand chord voicings should be used
- $\frac{4}{4}$, $\frac{3}{4}$

♩ = c.70

Examiner



Candidate performs the written melody in the RH and harmonic accompaniment in the LH while the examiner plays the bass line.

g^{2b}

g^{va}

F B^b C F

I IV V I

Component 5: Aural Tests

8 marks

Candidates will be asked to complete a series of aural tests.

Test 1

a) A short harmonised passage will be played. Candidates will then be asked to beat (conduct) time, with a clear conducting pattern, in time with the examiner's playing, as they play the passage again. Passages in 6/8 should be conducted with a 2-beat pattern.

b) An unharmonised version of a short phrase (approximately 2 bars) from the passage will be played twice. Candidates will be asked to clap or tap back the rhythm of the phrase.

Moderato

The musical score for Test 1, Moderato, is presented in two systems. Both systems are in 4/4 time and use a key signature of one sharp (F#). The first system is marked *mf* and the second system is marked *mp*. Each system consists of a treble and bass staff. The first system contains four measures of music, and the second system also contains four measures. The music is a short harmonised passage.

Test 2

a) An interval will be played twice, once with the pitches sounded successively, and once with the pitches sounded together. Candidates will be asked to identify the interval, by type and numerical value (for example, major 2nd, perfect 4th). The intervals will be restricted to any major, minor or perfect interval up to and including an octave. The test will then be repeated using a different interval.

The musical notation for Test 2, part a, shows six numbered intervals on a single treble staff. Each interval is presented twice: first as a sequence of notes and then as a chord. The intervals are: 1. C4 to D4 (major 2nd), 2. C4 to E4 (major 3rd), 3. C4 to G4 (perfect 5th), 4. C4 to B3 (minor 7th), 5. C4 to E4 (major 3rd), and 6. C4 to G4 (perfect 5th).

b) Candidates will be shown three similar variations of a short melody (marked 1, 2 and 3); each will differ in pitch but not in rhythm. One of the versions will be played, twice. Candidates will then be asked to identify which version was played.

The musical notation for Test 2, part b, shows three variations of a short melody in 4/4 time. Each variation starts with a treble clef and a key signature of one sharp (F#). The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (half). The three variations are: 1. G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (half). 2. G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (half). 3. G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (half).

Grade 8

Component 1: Technical Work

15 marks

Candidates can prepare either Option 1: Scales and arpeggios, or Option 2: Study.

Option 1: Scales and arpeggios

The examiner will ask for a selection of the items below. All are to be performed ascending and descending, from memory. Tempo markings reflect the capabilities expected at this level.

| Requirements | Range | Details |
|--|-----------|--|
| Scales | | |
| C, G, F, Bb, Eb, Ab major; C, G, F, Bb, Eb, G# minor (harmonic and melodic) | 4 octaves | hands separately and together, <i>piano</i> and <i>forte</i> , <i>legato</i> and <i>staccato</i> ♩ = 88 |
| Contrary motion scales | | |
| C, G, F, Bb, Eb, Ab major; C, G, F, Bb, Eb, G# harmonic minor | 2 octaves | hands together, <i>piano</i> and <i>forte</i> , <i>legato</i> and <i>staccato</i> , ♩ = 88 |
| Scales in thirds | | |
| C, A, Eb major; D harmonic minor | 2 octaves | hands separately, <i>piano</i> and <i>forte</i> , <i>legato</i> ♩ = 120 |
| Chromatic Scale in minor thirds | | |
| Beginning on D/F | 1 octave | hands separately, <i>piano</i> and <i>forte</i> , <i>legato</i> ♩ = 120 |
| Chromatic Scale in major sixths | | |
| Beginning on F/D | 4 octaves | hands together a major 6th apart <i>piano</i> and <i>forte</i> , <i>legato</i> and <i>staccato</i> , ♩ = 88 |
| Arpeggios | | |
| C, G, F, Bb, Eb, Ab major C, G, F, Bb, Eb, G# minor | 4 octaves | root position, 1st inversion and 2nd inversion, hands separately and together, <i>piano</i> and <i>forte</i> , <i>legato</i> ♩ = 60 |
| Dominant 7th Arpeggios | | |
| In the keys of C, F#, Bb, Eb, Ab, Db major | 4 octaves | hands separately and together, <i>piano</i> and <i>forte</i> , <i>legato</i> ♩ = 60 |
| Diminished 7th Arpeggios | | |
| Beginning on F#, G, Ab, A, Bb, B | 4 octaves | hands separately and together, <i>piano</i> and <i>forte</i> , <i>legato</i> ♩ = 60 |

Option 2: Studies

Performance of both the published studies. The following study is given as an example:

• Louise Farrenc: Étude Op 42 No 4

Allegro moderato [$\text{♩} = \text{min. } 84$]

1 *mf*

4 *sf*

10 (with repeat)

(continues in the handbook)

Component 2: Performance

3x20 marks

Performance of three pieces, one from each list, A, B and C. Up to two pieces may be substituted with selections of the same grade from the Popular Piano list. In addition, further List B and List C options can be found in the Piano Anthology series (LCME) for the appropriate grade and list. At least one piece must be from the current LCME Piano handbook.

The following List B piece is given as an example:

• Isaac Albéniz: Sous le Palmier, Op 232 No 3

Allegretto ma non troppo

First system of the musical score for 'Sous le Palmier'. It consists of two staves. The right-hand staff begins with a treble clef, a key signature of two flats, and a 2/4 time signature. The music features a triplet of eighth notes in the right hand, with fingerings 2, 1, 2. The left hand has a single eighth note. Dynamics include *f marcato* and *pp*. There are also triplets in the right hand and a fermata over a measure.

Second system of the musical score. The right-hand staff has a treble clef and a key signature of two flats. It features a long melodic line with a slur and a fermata. Dynamics include *(pp) dolce, legato* and *sf*. The left-hand staff has a bass clef and a key signature of two flats, with a single eighth note and a slur. There are fingerings 5 and 1, and a fermata over a measure.

Third system of the musical score, starting at measure 9. The right-hand staff has a treble clef and a key signature of two flats. It features a long melodic line with a slur and a fermata. Dynamics include *poco rit.* and *f*. The left-hand staff has a bass clef and a key signature of two flats, with a single eighth note and a slur. There are fingerings 5 and 1, and a fermata over a measure.

Fourth system of the musical score, starting at measure 13. The right-hand staff has a treble clef and a key signature of two flats. It features a triplet of eighth notes in the right hand, with fingerings 3, 3, 3. The left hand has a single eighth note. Dynamics include *[a tempo]*, *ff*, *p*, and *pp*. There are also triplets in the right hand and a fermata over a measure.

17

dolce *sf*

5 1 5 1

21

cresc. 3

24

rit. molto *a tempo* *cresc. 3*

28

(cresc.) 3

31

ff *rit. molto* 1. *(rit.)* 2. *(rit.)*

3 3

35 *a tempo*

[p] dolce

sf

39 *rit.* *a tempo*

cresc.

pp

43 *pp sempre*

[una corda]

47 *rit.* *a tempo*

cresc.

[p]

[tre corde]

51

55 *cresc.* *rit. molto*

59 *a tempo* *marcato* *pp*

63 *(pp)* *sf ma sempre pp*

68 *molto rit.* *dim.*

72 *sf* *rubato*

Andante

77

pp

3

3

2 1 3 2 1

81

3

3

3

3

3

rit.

dim.

pp

86

3

5

3

3

3

3

3

3

ppp

molto rit. e perdendosi

91

3

3

3

3

3

3

3

3

pp

[A tempo]

Andante

96

3

3

3

3

3

3

3

3

ppp

Component 3: Discussion

7 marks

The candidate and examiner will engage in conversation about the music performed including notational elements, instrument specific knowledge and techniques applied in the performance, as appropriate to the grade.

Component 4: Sight Reading or Keyboard Harmony Test

10 marks

Option 1: Sight Reading

Candidates will perform a short, previously unseen piece of music. Up to one minute is allowed to study the test, during which the candidate may try parts of it if they wish. For example:

Andante pastorale ♩ = 72

The musical score is for a piece titled "Andante pastorale" in G major (one sharp) and 9/8 time, with a tempo of 72 beats per minute. It consists of four systems of piano accompaniment. The first system begins with a piano (*p*) dynamic. The second system features a 12-measure rest in the right hand. The third system starts with a pianissimo (*pp*) dynamic. The fourth system includes dynamics of mezzo-forte (*mf*), fortissimo (*ff*), and piano (*p*).

Option 2: Keyboard Harmony Test

The candidate harmonises a given melody using chords over a bass line. Only the opening tonic chord is given, with all other harmonic choices made by the candidate. The harmony used must be diatonic, and aligned to the key of the melody. The accompaniment may be extended with a brief introduction, varied textures, or cadential embellishments.

In this grade the candidate must:

- chords I–ii–IV–V in major or i–iv–V–VI in minor, in keys up to three sharps and three flats
- use of inversions and appropriate right-hand figuration is expected
- $\frac{4}{4}$, $\frac{3}{4}$, $\frac{2}{4}$ and $\frac{6}{8}$

The candidate plays a harmonised melody using chords over a bass line. The opening tonic chord is given. The remaining harmonic choices must be diatonic.

Vivo

E \flat

Candidate

I

5

Component 5: Aural Tests

8 marks

Candidates will be asked to complete a series of aural tests.

Test 1

A short harmonised passage will be played. Candidates will then be asked a selection of the questions below:

- to identify the time signature
- to identify whether the passage is in a major or minor key
- to suggest an appropriate tempo marking
- to describe and identify any particularly noticeable aspects of the dynamics, phrasing, articulation, modulation, ornamentation, texture etc.
- to suggest a musical style (Renaissance, Baroque, Classical, Romantic, twentieth century or modern, jazz/popular)
- to identify any interval in the melodic line between two successive notes, up to and including a major 10th (the two pitches will be played again, as occurring in the melody)
- to clap back, or identify and describe, the note values (rhythmic values) of a short phrase (1 to 2 bars), taken from
 - the passage and played again as an unharmonised version
 - to identify a cadence, taken from the passage, played again by the examiner.

Allegro

The musical score is for a piano piece in 3/4 time, marked Allegro. It is in D major. The first system (measures 1-5) has a forte (*f*) dynamic in the bass and piano (*p*) dynamic in the treble. The second system (measures 6-10) has a piano (*p*) dynamic in the treble and forte (*f*) dynamic in the bass. A first ending bracket is shown above measures 7-8.

Test 2

Candidates will be given a copy of the score for the passage played in Test 1; without phrasing, tempo, articulation or dynamic markings.

The passage will be played once again in full; further shorter sections may also be played again, sometimes with changes in phrasing, tempo, articulation and/or dynamics. Candidates will be asked a selection of the questions below:

- To name the key
- To identify modulations
- To identify ornaments
- To describe the overall form (in addition to those specified for Grade 7, these may include ABCA, ABCBA, AA'BA, ABA'B, and similar structures, as well as more organic forms, or forms based on imitative or fugal structures)
- To identify melodic, rhythmic or harmonic devices, such as sequence, inversion, repetition, pedal points, augmentation/diminution, motivic development, etc
- To identify changes in phrasing, tempo, articulation and/or dynamics, in short passages, up to 2 bars in length, played in two different styles by the examiner

Ritmico e con anima

Musical score for measures 1-3. The piece is in 4/4 time with a key signature of one sharp (F#). The tempo and mood are 'Ritmico e con anima'. The first system shows the beginning of the piece with a mezzo-forte (*mf*) dynamic. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a steady accompaniment of eighth notes.

Musical score for measures 4-6. This system continues the rhythmic and harmonic patterns established in the first system, maintaining the *mf* dynamic level.

Musical score for measures 7-10. The dynamics shift to *sub.f* (sub-forte) in measure 7 and *f* (forte) in measure 8. The right hand introduces more complex rhythmic textures with triplets and slurs.

Musical score for measures 11-14. The dynamics decrease to *p* (piano) in measure 11 and *pp* (pianissimo) in measure 14. The piece concludes with a final chord in the right hand and a sustained bass note in the left hand.

Modern / 20th Century

[Form: AABA' (modified ternary)]



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