

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 treble clef (RH) starts on G4 and the bass clef (LH) starts on G3. The piece is in 2/4 time with a tempo of ♩ = 69. Fingerings are indicated by numbers 1-5 above or below notes.

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

Musical notation for the D major scale (two octaves, hands separately). The treble clef (RH) starts on D4 and the bass clef (LH) starts on D3. The piece is in 2/4 time with a tempo of ♩ = 69. Fingerings are indicated by numbers 1-5 above or below notes.

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

Musical notation for the D melodic minor scale (two octaves, hands separately). The treble clef (RH) starts on D4 and the bass clef (LH) starts on D3. The piece is in 2/4 time with a tempo of ♩ = 69. Fingerings are indicated by numbers 1-5 above or below notes.

- **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 treble clef (RH) starts on C4 and the bass clef (LH) starts on C3. The piece is in 2/4 time with a tempo of ♩ = 69. Fingerings are indicated by numbers 1-5 above or below notes.

• **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<sup>ma</sup>  
♩ = 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 [ $\text{♩} = \text{min. } 72$ ]

5 4 3 3 1 4 3 5

*p* 3 3 *sim.* *sim.*

4 4 4 3 3 5 3

4 4 4 5

7 5 4 3 4 3 2

5 5 4 \*

3 2

(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 right hand features a complex rhythmic pattern with four-measure rests and sixteenth-note runs. The left hand provides a steady accompaniment with quarter notes and eighth notes. Fingerings are indicated by numbers 1-5.

25

Musical score for measures 25-28. The right hand continues with sixteenth-note runs, marked with a piano dynamic [p]. The left hand accompaniment includes quarter notes and eighth notes. Fingerings are indicated by numbers 1-5.

29

Musical score for measures 29-32. The right hand features sixteenth-note runs with a two-measure rest at the start of each measure. The left hand accompaniment includes quarter notes and eighth notes. Fingerings are indicated by numbers 1-5.

33

Musical score for measures 33-36. The right hand features sixteenth-note runs with a forte dynamic [f]. The left hand accompaniment includes quarter notes and eighth notes. Fingerings are indicated by numbers 1-5.

37

[poco rit.]

Musical score for measures 37-40. The right hand features sixteenth-note runs. The left hand accompaniment includes quarter notes and eighth notes. The tempo is marked as [poco rit.]. Fingerings are indicated by numbers 1-5.

### 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.

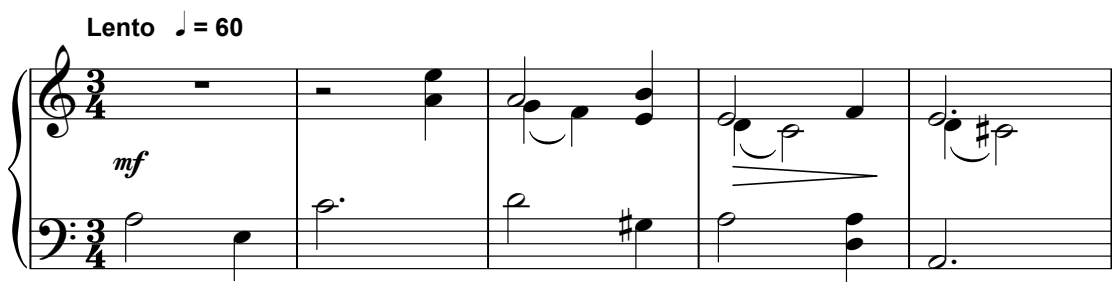
### Component 4: Sight Reading or Keyboard Harmony Test

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

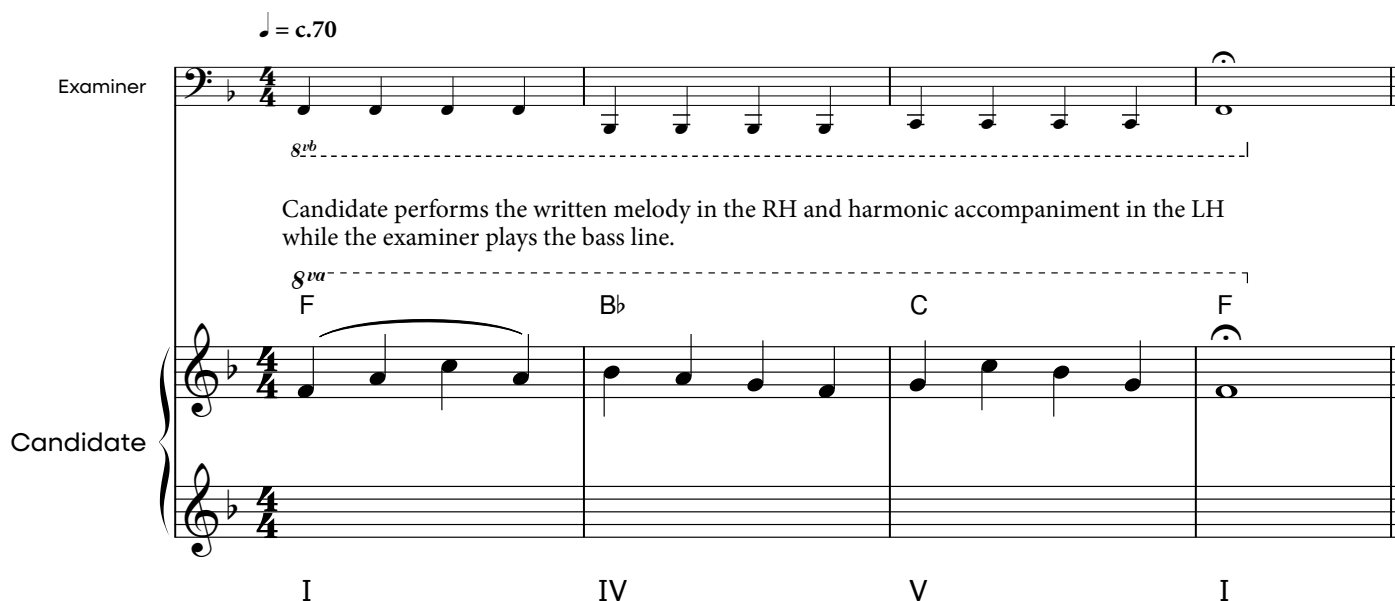
The candidate performs a previously unseen 4-bar melody in the right hand with harmonic accompaniment in the left hand, over a bass line played by the examiner. Chords will be specified..

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

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 contains two staves (treble and bass clef) with piano accompaniment. The first system consists of four measures, and the second system also consists of four measures. The music features a mix of eighth and quarter notes, with some chords and rests.

### 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 staff in treble clef. The intervals are: 1. Successive notes: C4, D4, E4, F4, G4, A4, B4, C5. 2. Successive notes: C4, D4, E4, F4, G4, A4, B4, C5. 3. Simultaneous notes: C4, G4. 4. Simultaneous notes: C4, F4. 5. Simultaneous notes: C4, G4. 6. Simultaneous notes: C4, G4.

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 first variation is marked with a 4/4 time signature and a key signature of one sharp. The melody consists of eight notes: G4, A4, B4, C5, B4, A4, G4, F4. The second variation is identical in rhythm and pitch to the first. The third variation is identical in rhythm and pitch to the first.

# 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
<b>Scales</b>		
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
<b>Contrary motion scales</b>		
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
<b>Scales in thirds</b>		
C, A, Eb major; D harmonic minor	2 octaves	hands separately, <i>piano</i> and <i>forte</i> , <i>legato</i> ♩ = 120
<b>Chromatic Scale in minor thirds</b>		
Beginning on D/F	1 octave	hands separately, <i>piano</i> and <i>forte</i> , <i>legato</i> ♩ = 120
<b>Chromatic Scale in major sixths</b>		
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
<b>Arpeggios</b>		
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
<b>Dominant 7th Arpeggios</b>		
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
<b>Diminished 7th Arpeggios</b>		
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 [ $\text{♩} = \text{min. } 84$ ]

Musical score for measures 1-3. The piece is in 6/8 time and marked *mf*. The right hand features a melodic line with fingerings 2, 1, 4. The left hand plays a steady eighth-note accompaniment with fingerings 4, 4, 4.

Musical score for measures 4-6. The right hand has a more complex melodic line with fingerings 5, 5, 1, 3, 1, 3, 3, 2, 5, 1, 4, 1, 4. The left hand continues with eighth notes and includes a *sf* dynamic marking in measure 6.

Musical score for measures 7-9. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment.

Musical score for measures 10-12. Measure 10 includes fingerings 4, 1, 3, 1, 5. Measure 11 has fingerings 4, 2, 1. Measure 12 features a *mf* dynamic and a *sf* dynamic, with a *(with repeat)* instruction. The left hand has fingerings 3, 3, 4, 1, 3, 1, 4.

(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: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The piece begins with a forte (*f*) dynamic and a marcato articulation. The right hand features a triplet of eighth notes (2, 1, 2) and a triplet of quarter notes (3, 2, 1). The left hand has a steady eighth-note accompaniment. A fingering of 5 3 is indicated above the first measure.

Second system of the musical score. It continues with two staves. The right hand has a melodic line with a slur and a *pp* dynamic marking, followed by a  *dolce, legato* instruction. The left hand continues with eighth-note accompaniment. A fingering of 5 1 is shown below the first measure. The system concludes with a forte (*f*) dynamic and accents on the right hand.

Third system of the musical score, starting at measure 9. It features two staves. The tempo is marked *poco rit.* The right hand has a melodic line with accents and a slur, ending with a *f* dynamic and a triplet of eighth notes. The left hand continues with eighth-note accompaniment.

Fourth system of the musical score, starting at measure 13. It consists of two staves. The tempo is marked *[a tempo]*. The right hand has a melodic line with a slur and dynamic markings of *ff*, *p*, and *pp*, each over a triplet of eighth notes. The left hand continues with eighth-note accompaniment.

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

5 2 1 3 2 1

81

3

3

3

3

3

rit.

dim.

86

3

5 3

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 9/8 time, with a tempo marking of ♩ = 72. The key signature is A major (three sharps). The score is written for piano and consists of four systems of music. The first system begins with a piano (*p*) dynamic in the right hand and a mezzo-piano (*mp*) dynamic in the left hand. The second system features a 12-measure rest in the bass line. The third system starts with a pianissimo (*pp*) dynamic in the right hand and a mezzo-piano (*mp*) dynamic in the left hand. 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**

Eb

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, key of D major (two sharps). The tempo is marked 'Allegro'. The score is divided into two systems. The first system contains four measures. The second system begins at measure 6 and also contains four measures. The first measure of the second system features a fermata. Dynamic markings include *f* (forte) and *p* (piano). The piece concludes with a final cadence in the fourth measure of the second system.

### 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

First system of the musical score, 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 starts with a mezzo-forte (*mf*) dynamic. The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand provides a steady accompaniment of eighth notes.

Second system of the musical score, measures 4-6. The dynamics remain mezzo-forte (*mf*). The musical texture continues with the established rhythmic patterns in both hands.

Third system of the musical score, 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 figures, including triplets and sixteenth notes, while the left hand maintains its accompaniment.

Fourth system of the musical score, measures 11-14. The dynamics are piano (*p*) in measure 11 and pianissimo (*pp*) in measure 14. The piece concludes with a final cadence in the key of D major.

Modern / 20th Century

[Form: AABA' (modified ternary)]



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