

SYLLABUS UPDATES (2019 issue)

This syllabus is valid worldwide from January 2005 and will remain in force until further notice.

In 2019 the following changes were incorporated into the text:

- revised marking criteria for DipABRSM and LRSM
- updated information concerning submitted work (Programme Notes and Written Submission)
- updated information regarding access for candidates with specific needs
- updated information concerning results and appeals
- updated information regarding prerequisites
- updated information regarding regulation (UK)
- updated information on listed publications

In all other respects the syllabus requirements remain unchanged.

This syllabus is available online only.

REVISED MARKING CRITERIA (DipABRSM & LRSM)

The grids on pp. 110–112 set out the revised marking criteria for DipABRSM and LRSM Performance Diplomas. For Recital and Quick Study sections, the left-hand columns include holistic, summative descriptors for each level of attainment, alongside more specific indicative characteristics in the right-hand columns. For the Programme Notes and Viva Voce, the criteria relate directly to each area of the respective syllabus requirements, again providing detailed descriptors for each level of attainment.

These revised marking criteria represent a revision and a refinement. The revisions come without making any changes to the exams themselves or to the standards we set. There has been one amendment to the notional band of marks for Distinction in the Viva Voce section. Previously 19–25, now 20–25, this change was made to redistribute the marks more evenly across the range of attainment levels.

We hope that by clearly indicating the standards and expectations involved, the criteria will be helpful to teachers and learners in preparing for these Diplomas.

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INTRODUCTION

ABRSM's diplomas provide an authoritative assessment framework for a wide range of musicians – performers, directors and teachers. Whether you are intending to pursue a career in music, are currently working as a professional and wish to broaden your qualifications, or are purely after the satisfaction of achieving a personal goal, you will find that one of our diplomas is right for you.

There are three diploma **subject-lines** – Music Performance, Music Direction, and Instrumental/ Vocal Teaching. Each subject-line has three **levels** of award:

DipABRSM	Diploma of The Associated Board of the Royal Schools of Music
LRSM	Licentiate of the Royal Schools of Music
FRSM	Fellowship of the Royal Schools of Music

The requirements within each subject-line at each level are generally comparable, and the syllabus for each subject-line is available separately at www.abrsm.org/diplomas.

Encouraging diverse approaches to the performing, directing and teaching of music, the diplomas stimulate enjoyment and achievement through the progressive acquisition of skills, knowledge and understanding. As a result, their usefulness has been acknowledged by music services and agencies around the world. They are compatible with systems of assessment widely applied in higher education and encourage lifelong learning, without restrictions on length of study or the requirement that you, the candidate, are taught in an institution. They are regulated in various countries worldwide.

The **Music Performance diplomas** are designed to reflect your day-to-day experience as a performer, whether amateur or professional. As well as demonstrating your skills as a soloist, from LRSM level there is the opportunity for you to specialise as an orchestral player, chamber ensemble member or keyboard accompanist. There are also options, at all three levels, to perform on an instrument related to your main instrument for a part of your Recital and to perform repertoire of your own choice. The following tasks are included:

- compiling a balanced recital programme, finding editions that suit your interpretation best, and writing about the music
- talking with confidence about the music and the way you interpret it
- sight-reading at short notice to a reasonable standard (Quick Study)
- putting on the best possible performance on the day.

You will need to satisfy the examiners that you have a command of your chosen instrument in the context of Western art music. (Throughout this syllabus, the term 'instrument' is used to include 'voice'.) As you move up through the diploma levels you will find that the repertoire becomes more demanding, the Recital time lengthens, and the challenge of the Quick Study, and the scope and length of your written work, increase. At each level you will be assessed according to the overall quality of your performance, as well as your understanding of and sensitivity to the demands of different types of repertoire.

In order to establish basic levels of competence, a specific prerequisite is required before entry can be made to any level. However, in line with our aim to provide open access and to recognise your achievements, we offer a range of substitutions for these prerequisites, including your previous learning and experience. The prerequisites and their substitutions are listed in the tables on pp. 19–20. They are also to be found on our website (www.abrsm.org/diplomas), where any substitutions appearing after the issue of this syllabus will also be listed. We hope that you find the experience of taking one of our diplomas stimulating, challenging and worthwhile, both during the period of preparation and in the exam itself.

CONTENT OF THE MUSIC PERFORMANCE DIPLOMAS

- 5 **Overview**
- 6 **DipABRSM**
- 10 **LRSM**
- 13 **FRSM**
- 17 **Summary of skills, knowledge and understanding at all levels**

Overview

The Music Performance diplomas are available to instrumental and vocal performers. Through live and written components, you, the candidate, will be examined in your command of performance technique and interpretative skill coupled with an appropriate knowledge of the idiom and repertoire of your instrument/voice. The diplomas are conducted in English (see p. 32).

Before you can enter for a Music Performance diploma, you will need to show that you fulfil a specific ABRSM **prerequisite** as evidence that you have reached a required minimum level of competence. The table on pp. 19–20 lists the prerequisites and their possible substitutions.

Each level of diploma comprises a number of **requirements** that you must satisfy in full. The requirements are divided into two sections, as outlined below. You must pass all the requirements of both sections in order for your diploma to be awarded. The requirements must be met in full within three years.

SECTION 1 ● an instrumental or vocal **Recital**.

SECTION 2 **Section 2.1**

- a **Viva Voce**, entailing a discussion with the examiners.
- a written assignment (relating to your Recital programme) which you should be prepared to discuss as part of your Viva Voce, and which contributes to the Viva Voce mark. At DipABRSM and LRSM levels, this assignment takes the form of **Programme Notes**, which must be presented to the examiners on the day of the exam. At FRSM level, you are required to prepare a **Written Submission**, which you must send to ABRSM with your entry.

Section 2.2

- a **Quick Study** – performance of a short piece of unaccompanied and previously unseen music.

Full descriptions of each level of diploma, including preparation guidance, are given on the following pages. All practical information about taking a diploma is described in Practicalities (pp. 27–32).

- Prerequisite** ABRSM Grade 8 Practical in the instrument presented *or* a permitted substitution (see p. 19).
- To be submitted on the day of the exam** Two copies of **Programme Notes**, written by you and illuminating in your own words the repertoire you have chosen to perform in your Recital. The steward will take your Programme Notes following your arrival at the exam venue to pass to the examiners. Full details regarding the Programme Notes, including length, are given on pp. 23–25.
- Timing** 60 minutes are allocated to the DipABRSM, of which 35 minutes ($\pm 10\%$) are devoted to the Recital, up to 12 minutes to the Viva Voce and up to 10 minutes to the Quick Study.

SECTION 1 RECITAL

- Duration** You should plan your Recital so that it lasts approximately 35 minutes (it may be up to 10% longer or 10% shorter). This total duration includes any breaks between items, as well as one longer pause (of up to 5 minutes) for woodwind, brass and singing candidates. Please note that the examiners reserve the right to stop the Recital if you exceed the prescribed duration.
- Programming** Your programme should be largely drawn from the prescribed lists of instrumental and vocal works or movements given on pp. 34–95. You may, however, also include in your programme a work or works of your own choice *not* listed on these pages but comparable in standard and lasting no more than 7 minutes in total; prior approval from ABRSM is not required for any such alternative items. Please note that performing own-choice repertoire gives no advantage over candidates presenting syllabus-listed items only.
- In your choice of repertoire, you should aim to present a generalist programme that offers a wide-ranging yet coherent mixture of periods, style, mood and tempo, with no more than one work by any single composer (except for vocal items or where a combination of movements or pieces from a composer's collection is indicated in the prescribed lists). You should be able to demonstrate musical technique and perception at a level worthy of public performance and appreciation.
- Exam music** The editions quoted in the repertoire lists on pp. 34–95 are recommendations only, and you are free to choose any other editions. All works/movements must be performed complete, although you should use your discretion in matters such as the omission of tutti sections or the inclusion of cadenzas in concerto movements or other works. The observance of repeats and interpretative decisions such as phrasing and the realisation of ornaments are also matters in which you are expected to use your discretion to achieve a stylistically appropriate and musically satisfying performance.
- Please note that on the day of the exam you will need to provide the examiners with copies of all the music you are performing, ideally in the same editions as those you are using (for pieces which are accompanied by piano, a copy of the piano score should be supplied). (If photocopies are to be used for this purpose, it is your responsibility to obtain written permission from the publisher/copyright holder. In the UK, certain publishers allow photocopies to be made for the examiners' use – for full details, see the MPA's Code of Fair Practice at www.mpaonline.org.uk.)
- Performing from memory** Although there is no specific requirement to perform from memory, you are encouraged to do so if you consider it will enhance your Recital. In particular, singers are advised to perform their programme from memory, with the exception of oratorio/sacred items and complex contemporary scores.

- Accompanists and page-turners** You must provide your own accompanist, where appropriate. The accompanist may remain in the exam room only while actually engaged in accompanying. Please note that examiners will not act as accompanists under any circumstances. Both you and your accompanist may bring a page-turner, if required. In the case of organ candidates, the page-turner may also act as registrant.
- Equipment** All ABRSM public venues provide a music stand, but you are welcome to bring your own if you prefer. You are recommended to bring your own stool, if required. You may not bring into the exam room any material or equipment unconnected with your exam; any infringement of this rule may lead to disqualification.
- Related instrument option** If your instrument is one of those listed under 'Main Instrument' in the table on p. 97, you have the option to play *one* work of your Recital on a related instrument (these are also listed on p. 97), while ensuring that the *majority* of the programme is performed on your main instrument. Please note that there is no advantage to be gained over other candidates by offering a work on a related instrument.
- Other requirements** Candidates not meeting the syllabus requirements in any way, such as offering an inappropriate standard of piece, failing to adhere to the minimum/maximum platform times, or not being prepared to perform the minimum number of movements/pieces or the whole of a work if specified in the syllabus, will be liable to penalty.

SECTION 1

PREPARATION GUIDANCE FOR RECITAL

On the day of the exam, establish your stage presence right at the outset. Displaying confidence in entering the exam room, settling in and allowing yourself time to pause and create a space around each item will all increase the impact of your Recital. The marking criteria in Appendix 2 will help you to understand what qualities the examiners are looking for in your performance. The balance of technical and musical attainment shown through your instrumental ability, and your communication through musicianship, personal insight, interpretative skill and stage presence, are what count. It may help to imagine that the Recital is for performance on the radio or at a public venue.

Although you are not required to perform from memory, you should consider the standard convention for your instrument. For example, solo pianists normally perform recitals from memory (while it is unusual for a pianist playing within a chamber ensemble to do so without the music). In every case, the overriding priority must be the music itself and your communication and interpretation of it in a professional context. For singers, reference to the sheet music in performance may not only be inhibiting but can act as a barrier to the communication and interpretation of the music and the meaning of the text. Singers are therefore advised to use the sheet music only in oratorio items or complex contemporary works, in line with common performance practice.

In preparing for the exam, you may find it helpful to attend recitals on a regular basis in order to learn from approaches taken by professional performers. Critical listening and comparison of interpretations on record, combined with reading about performance techniques and practices, will also be useful. There is a list of recommended texts on the ABRSM website (www.abrsm.org/diplomasupport). Finally, get to know not only the pieces within your programme but also their general context within each composer's output and the musical era.

SECTION 2.1 VIVA VOCE

The Viva Voce is an opportunity for you to demonstrate your knowledge, approach and understanding to the examiners. Questions will cover your Recital and your Programme Notes, as well as other aspects of performing. The Viva Voce lasts up to 12 minutes.

Typical areas of discussion in the Viva Voce:

- **Musical and instrumental outlook:** questions designed to put you at ease and to lead into the discussion, including: choice of repertoire, the challenges presented and the preparation involved; knowledge of the underlying concepts and principles associated with your instrument.
- **Repertoire and Programme Notes:** knowledge of the repertoire performed, including biographical information about each composer and the context of each work in the composer's life and output; details of commission (if any); the process of composition and first performance; knowledge of the general musical trends of the era and the place of each work in the context of the core repertoire.
- **Musical language and form:** understanding of the structure of each work and the features of its musical language.
- **Style and interpretation:** understanding of style and technique; knowledge of each work in the context of the instrument itself: historical developments, idiom, core repertoire and technical demands; the interpretation of notation and ways to communicate the composer's intentions; performance practices including original instrumentation; approaches to performance, including the use of physical space, memory and communication with an audience.
- **Any further points** you wish to draw to the examiners' attention before the conclusion.

SECTION 2.1

PREPARATION GUIDANCE FOR VIVA VOCE

The tone and manner of the Viva Voce will be as relaxed as possible and the examiners will make every effort to put you at ease. The opening questions will be informal, progressing to topics on which you are likely to be knowledgeable, then on to more challenging questions. All the questions will be clearly and directly expressed by the examiners; some will be open-ended, others will be more specific. You will not be penalised if you ask for clarification of a question, and the examiners will not be concerned by short periods of silence when an answer is being considered.

You may opt not to answer a question because, for example, you feel you might expose an area of fundamental ignorance. If this happens, the examiners will assist you with a number of helpful prompts. They will form a judgement as to whether your incapacity to offer an answer to a particular question or series of questions is a significant factor in the assessment of your overall performance in the exam.

If appropriate, you may demonstrate a particular feature or point by performing it, rather than describing it verbally.

Appendix 1 contains a number of specimen questions and indicative responses, showing the types of question examiners might ask in the Viva Voce and an indication of appropriate responses.

If you are not fluent in English you are strongly advised to bring an interpreter (see Language and interpreters, p. 32).

SECTION 2.2 QUICK STUDY

In this section of the exam, you are required to perform a short piece of unaccompanied and previously unseen music of a standard similar to ABRSM Grade 6 repertoire.

Before you perform the Quick Study, you will be given five minutes in which to look through the music and to try out any parts of it. During this time the examiners will not be assessing you. In total, the Quick Study lasts up to 10 minutes.

Notes for percussionists The Quick Study will be either for tuned percussion or timpani: the examiner will choose the test according to the instruments brought to the exam.

Notes for singers The Quick Study tests for singers are printed with a simple piano accompaniment, which candidates may use if they wish, to any degree of fullness, during their preparation time. During this time, candidates may also play any part of the vocal line at the piano. The actual performance of the test is unaccompanied, although candidates who need to relocate their pitch may play a guide note (from the vocal line), as appropriate. Candidates may also use the piano to play the key-chord and their starting note before performing the test. Examiners will not assist candidates as accompanist, nor will any other party be permitted to. Candidates must sing the text and will be offered a choice of English or Italian words.

SECTION 2.2 PREPARATION GUIDANCE FOR QUICK STUDY

Many candidates choose to perform the Quick Study after their Viva Voce, but you are at liberty to perform it before or after the Recital, if you prefer. You should inform the examiners of your preferred order at the start of the exam.

The standard of the Quick Study test piece is similar to the demands of the current repertoire lists for the indicated ABRSM grade. Specimen Quick Study tests are available as free downloads for all subjects from www.abrsm.org/diplomasupport. Since the Quick Study tests have all been composed specifically for the diploma exams, they tend to be in a modern, approachable style, although some of the tests have been written in pastiche styles. For keyboard instruments, guitar, harp and singing, the test will normally be laid out over two pages. For all other instruments, the test will normally occupy one page. The tests for all instruments are unaccompanied (singing candidates: see **Notes for singers** above).

It is not the length of the test but the technical and musical challenges with which you will be presented that you should concentrate on in preparing for the exam. The marking criteria in Appendix 2 make clear what level of performance is expected for a pass or above in this test. Making it a habit to explore music unknown to you, and treating the exploration as a quick study exercise, will give you useful experience for the exam.

On the day, make sure you have mentally adjusted before you undertake the test; for example, if you have chosen to perform the Quick Study after your Viva Voce, do not allow yourself to think about aspects of the Viva Voce discussion, such as ideas you omitted to mention or might have expressed differently. Using the five minutes' preparation time to full advantage is vital to your success in the Quick Study. To play through sections that do not need any attention is a waste of valuable time – go straight to the bars that matter. Try to avoid the common mistakes of either playing too slowly in order to get every note correct, or nervously hurrying and tripping over. Getting just the right tempo to allow the music to 'speak' is crucial. And finally, try to project the musical content and style in an expressive way, communicating the music with your best tone quality.

- Prerequisite** DipABRSM (Music Performance) in the instrument presented *or* a permitted substitution (see p. 19).
- To be submitted on the day of the exam** Two copies of **Programme Notes**, written by you and illuminating in your own words the repertoire you have chosen to perform in your Recital, must be presented to the examiners at the start of the exam. Full details regarding the Programme Notes, including length, are given on pp. 23–25.
- Timing** 75 minutes are allocated to the LRSM, of which 40 minutes ($\pm 10\%$) are devoted to the Recital, up to 15 minutes to the Viva Voce and up to 10 minutes to the Quick Study.

SECTION 1 RECITAL

- Duration** You should plan your Recital so that it lasts approximately 40 minutes (it may be up to 10% longer or 10% shorter). This total duration includes any breaks between items, as well as one longer pause (of up to 5 minutes) for woodwind, brass and singing candidates. Please note that the examiners reserve the right to stop the Recital if you exceed the prescribed duration.
- Programming** Your programme should be largely drawn from the prescribed lists of instrumental and vocal works or movements given on pp. 34–95. You may, however, also include in your programme a work or works of your own choice *not* listed on these pages but comparable in standard and lasting no longer than one third of the total platform time; prior approval from ABRSM is not required for any such alternative items. Please note that performing own-choice repertoire gives no advantage over candidates presenting syllabus-listed items only.
- In your choice of repertoire, you should aim to present a balanced programme that includes a contrast of repertoire from at least two distinct musical eras. Variety of mood and tempo should also be a guiding factor in the construction of the programme.
- Exam music** The editions quoted in the repertoire lists on pp. 34–95 are recommendations only, and you are free to choose any other editions. All works/movements must be performed complete, although you should use your discretion in matters such as the omission of tutti sections or the inclusion of cadenzas in concerto movements or other works. The observance of repeats and interpretative decisions such as phrasing and the realisation of ornaments are also matters in which you are expected to use your discretion to achieve a stylistically appropriate and musically satisfying performance.
- Please note that on the day of the exam you will need to provide the examiners with copies of all the music you are performing, ideally in the same editions as those you are using. (If photocopies are to be used for this purpose, it is your responsibility to obtain written permission from the publisher/copyright holder. In the UK, certain publishers allow photocopies to be made for the examiners' use – for full details, see the MPA's Code of Fair Practice at www.mpaonline.org.uk.) You should be prepared to discuss your choice of editions with the examiners in the Viva Voce.
- Performing from memory** Although there is no specific requirement to perform from memory, you are encouraged to do so if you consider it will enhance your Recital. In particular, singers are advised to perform their programme from memory, with the exception of oratorio/sacred items and complex contemporary scores.
- Accompanists and page-turners** You must provide your own accompanist, where appropriate. The accompanist may remain in the exam room only while actually engaged in accompanying. Please note that examiners will not act as accompanists under any circumstances. Both you and your accompanist may bring a page-turner, if required. In the case of organ candidates, the page-turner may also act as registrant.

Equipment All ABRSM public venues provide a music stand, but you are welcome to bring your own if you prefer. You are recommended to bring your own stool, if required. Chamber ensemble members must bring their own music stand/stool, if required: see under Specialist option below. You may not bring into the exam room any material or equipment unconnected with your exam; any infringement of this rule may lead to disqualification.

Related instrument option If your instrument is one of those listed under 'Main Instrument' in the table on p. 97, you have the option to play up to *two* works of your Recital on a related instrument (these are also listed on p. 97), while ensuring that the *majority* of the programme is performed on your main instrument. Please note that there is no advantage to be gained over other candidates by offering a work on a related instrument.

Specialist option As an alternative to performing as a solo recitalist for your entire programme, you may opt to present one third of your Recital within one of the three specialist areas listed below. The choice of repertoire is entirely at your own discretion, although it should be comparable in standard to the items in the lists on pp. 34–95. There is no advantage to be gained over other candidates by offering a specialist option. Please note that if you offer a specialist option, the remainder of your Recital programme *must* be chosen from the syllabus list for your instrument (see pp. 34–95). You must indicate your specialist option on the entry form.

- **Orchestral musician:** you are required to present orchestral excerpts, either unaccompanied or accompanied by your pianist. You should anticipate that the examiners will ask for an excerpt (or excerpts) to be repeated and that they may ask for a different tempo or approach to the one presented. Therefore, the total playing time of the excerpts need not be the full one third of the programme.
- **Chamber ensemble member:** you are required to supply your ensemble for the purposes of the exam at your own expense. Groups should normally number between 3 and 9 players (including yourself), with one player to each part.
- **Keyboard accompanist:** you are required to supply your duo partner for the purposes of the exam at your own expense.

Other requirements Candidates not meeting the syllabus requirements in any way, such as offering an inappropriate standard of piece, failing to adhere to the minimum/maximum platform times, or not being prepared to perform the minimum number of movements/pieces or the whole of a work if specified in the syllabus, will be liable to penalty.

SECTION 1

PREPARATION GUIDANCE FOR RECITAL

See guidance on p. 7 which also applies to LRSM candidates.

The following additional guidance is provided for LRSM candidates offering one of the three specialist options. These have been designed for candidates wishing to display their skills in a particular branch of performance activity – orchestral, chamber, or keyboard accompaniment – alongside their skills as a solo recitalist. Should you choose to present orchestral excerpts, you will find that there are numerous published collections of excerpts for your instrument, and it may also be helpful to talk to orchestral musicians about the works that are frequently set at auditions. Although at LRSM level there is an entirely free choice of orchestral repertoire, you may find it useful to refer to the orchestral excerpts set for the FRSM exam (see the lists on pp. 95–96). The chamber option provides an opportunity for you to demonstrate your skills as a member of an ensemble, fulfilling the demands of your own line while contributing to the whole as a team player. Keyboard accompanists, like chamber musicians, will be assessed on their understanding of their part in relation to their duo partner.

SECTION 2.1 VIVA VOCE

The Viva Voce is an opportunity for you to demonstrate your knowledge, approach and understanding to the examiners. Questions will cover your Recital and your Programme Notes, as well as other aspects of performing. The Viva Voce lasts up to 15 minutes.

Typical areas of discussion in the Viva Voce:

- **Musical and instrumental outlook:** questions designed to put you at ease and to lead into the discussion, including choice of repertoire, the challenges presented and the preparation involved.
- **Repertoire and Programme Notes:** detailed knowledge of the repertoire performed, including biographical information about each composer and the context of each work in the composer's life and output; details of commission (if any); the process of composition and first performance; detailed knowledge of the general musical trends of the era and the place of each work in the context of the core repertoire and programme building.
- **Musical language and form:** in-depth understanding of the structure of each work and its musical language; influences on the composer; each work's individuality and how far it is representative of the composer and the era.
- **Style and interpretation:** understanding of style, technique and ensemble; knowledge of each work in the context of the instrument itself: historical developments, idiom, core repertoire and technical demands; the interpretation of notation and ways to communicate the composer's intentions; performance practices including original instrumentation; editions; performances and recordings; approaches to performance, including the use of physical space, memory and communication with an audience.
- **Any further points** you wish to draw to the examiners' attention before the conclusion.

SECTION 2.1 PREPARATION GUIDANCE FOR VIVA VOCE

See guidance on p. 9 which also applies to LRSM candidates.

SECTION 2.2 QUICK STUDY

In this section of the exam, you are required to perform a short piece of unaccompanied and previously unseen music of a standard similar to ABRSM Grade 7 repertoire.

Before you perform the Quick Study, you will be given five minutes in which to look through the music and to try out any parts of it. During this time the examiners will not be assessing you. In total, the Quick Study lasts up to 10 minutes.

See also the notes for percussionists and singers on p. 9 which also apply to LRSM candidates.

SECTION 2.2 PREPARATION GUIDANCE FOR QUICK STUDY

See guidance on p. 9 which also applies to LRSM candidates.

Prerequisite LRSM (Music Performance) in the instrument presented *or* a permitted substitution (see p. 20).

To be submitted with your entry Three copies of a **Written Submission**, which should address idiomatic features and performance issues connected with the Recital, must be submitted when you enter for the diploma. Full details regarding the Written Submission, including length, are given on pp. 23 and 25–26.

Timing 90 minutes are allocated to the FRSM, of which 50 minutes ($\pm 10\%$) are devoted to the Recital, up to 20 minutes to the Viva Voce and up to 10 minutes to the Quick Study.

SECTION 1 RECITAL

Duration You should plan your Recital so that it lasts approximately 50 minutes (it may be up to 10% longer or 10% shorter). This total duration includes any breaks between items, as well as one longer pause (of up to 5 minutes) for woodwind, brass and singing candidates. Please note that the examiners reserve the right to stop the Recital if you exceed the prescribed duration.

Programming Your programme should be drawn from the prescribed lists of instrumental and vocal works or movements given on pp. 34–95. You may, however, also include in your programme a work or works of your own choice *not* listed on these pages but comparable in standard and lasting no longer than two thirds of the total platform time; prior approval from ABRSM is not required for any such alternative items. Please note that performing own-choice repertoire gives no advantage over candidates presenting syllabus-listed items only.

In your choice of repertoire, you should aim to present a specialist programme which may concentrate on one composer or period but should be internally balanced, containing sufficient contrast of mood and style.

Exam music The editions quoted in the repertoire lists on pp. 34–95 are recommendations only, and you are free to choose any other editions. All works/movements must be performed complete, although you should use your discretion in matters such as the omission of tutti sections or the inclusion of cadenzas in concerto movements or other works. The observance of repeats and interpretative decisions such as phrasing and the realisation of ornaments are also matters in which you are expected to use your discretion to achieve a stylistically appropriate and musically satisfying performance.

Please note that on the day of the exam you will need to provide the examiners with copies of all the music you are performing, ideally in the same editions as those you are using. (If photocopies are to be used for this purpose, it is your responsibility to obtain written permission from the publisher/copyright holder. In the UK, certain publishers allow photocopies to be made for the examiners' use – for full details, see the MPA's Code of Fair Practice at www.mpaonline.org.uk.) You should be prepared to discuss your choice of editions with the examiners in the Viva Voce.

Performing from memory Although there is no specific requirement to perform from memory, you are encouraged to do so if you consider it will enhance your Recital. In particular, singers are advised to perform their programme from memory, with the exception of oratorio/sacred items and complex contemporary scores.

Accompanists and page-turners You must provide your own accompanist, where appropriate. The accompanist may remain in the exam room only while actually engaged in accompanying. Please note that examiners will not act as accompanists under any circumstances. Both you and your accompanist may bring a page-turner, if required. In the case of organ candidates, the page-turner may also act as registrant.

- Equipment** All ABRSM public venues provide a music stand, but you are welcome to bring your own if you prefer. You are recommended to bring your own stool, if required. Chamber ensemble members must bring their own music stand/stool, if required: see under Specialist option below. You may not bring into the exam room any material or equipment unconnected with your exam; any infringement of this rule may lead to disqualification.
- Related instrument option** If your instrument is one of those listed under ‘Main Instrument’ in the table on p. 97, you have the option to play up to *two* works of your Recital on a related instrument (these are also listed on p. 97), while ensuring that the *majority* of the programme is performed on your main instrument. Please note that there is no advantage to be gained over other candidates by offering a work on a related instrument.
- Specialist option** As an alternative to performing as a solo recitalist for your entire programme, you may opt to present at least half, and no more than two thirds, of your Recital within one of the three specialist areas listed below. The choice of repertoire can be at your own discretion, although it should be comparable in standard to the items in the lists on pp. 34–95. There is no advantage to be gained over other candidates by offering a specialist option. Please note that if you offer a specialist option, the remainder of your Recital programme *must* be chosen from the syllabus list for your instrument (see pp. 34–95). You must indicate your specialist option on the entry form.
- **Orchestral musician:** you are required to present orchestral excerpts, either unaccompanied or accompanied by your pianist, *including* those listed on pp. 95–96. You should anticipate that the examiners will ask for an excerpt (or excerpts) to be repeated and that they may ask for a different tempo or approach to the one presented. Therefore, the total playing time of the excerpts need not meet the minimum time specification.
 - **Chamber ensemble member:** you are required to supply your ensemble for the purposes of the exam at your own expense. Groups should normally number between 3 and 9 players (including yourself), with one player to each part.
 - **Keyboard accompanist:** you are required to supply your duo partner for the purposes of the exam at your own expense.
- Other requirements** Candidates not meeting the syllabus requirements in any way, such as offering an inappropriate standard of piece, failing to adhere to the minimum/maximum platform times, or not being prepared to perform the minimum number of movements/pieces or the whole of a work if specified in the syllabus, will be liable to penalty.

SECTION 1

PREPARATION GUIDANCE FOR RECITAL

See guidance on p. 7 which also applies to FRSM candidates.

The following additional guidance is provided for FRSM candidates offering one of the three specialist options. These have been designed for candidates wishing to display their skills in a particular branch of performance activity – orchestral, chamber, or keyboard accompaniment – alongside their skills as a solo recitalist. Should you choose to present orchestral excerpts, you will find that there are numerous published collections of excerpts for your instrument, and it may also be helpful to talk to orchestral musicians about the works that are frequently set at auditions. Please note that you *must* include those orchestral excerpts listed for your instrument on pp. 95–96. The chamber option provides an opportunity for you to demonstrate your skills as a member of an ensemble, fulfilling the demands of your own line while contributing to the whole as a team player. Keyboard accompanists, like chamber musicians, will be assessed on their understanding of their part in relation to their duo partner.

SECTION 2.1 VIVA VOCE

The Viva Voce is an opportunity for you to demonstrate your knowledge, approach and understanding to the examiners. Questions will cover your Recital and your Written Submission, as well as other aspects of performing. The Viva Voce lasts up to 20 minutes.

Typical areas of discussion in the Viva Voce:

- **Musical and instrumental outlook:** questions designed to put you at ease and to lead into the discussion, including choice of repertoire, the challenges presented and the preparation involved.
- **Repertoire and Written Submission:** comprehensive knowledge of the repertoire performed, including biographical information about each composer and the context of each work in the composer's life and output; familiarity with significant contemporaries; knowledge of the standard repertoire and programme building; points of clarification in the Written Submission; questions prompting expansion, analysis and evaluation of particularly interesting or original points; ability to deal with complex issues and to communicate conclusions clearly to a specialist and non-specialist audience.
- **Musical language and form:** perceptive insights into the structure of each work and its musical language; influences on the composer; each work's degree of innovation and personal style as opposed to conformity with contemporary trends and received or traditional style, and the level of success achieved.
- **Style and interpretation:** understanding of style, technique and ensemble; knowledge of each work in the context of the instrument itself: historical developments, idiom, technical demands, the composer's use of the instrument in relation to standard practice; design history, leading makers, major developments in technical approaches; the developing role of the instrument in either solo, chamber or orchestral music and the associated repertoire (*depending on specialist option, if chosen*); core didactic material; the interpretation of notation and ways to communicate the composer's intentions; performance practices including original instrumentation; sources, editions and the editorial apparatus (logic and consistency of approach and faithfulness to the original source) and any alternatively viable solutions; the most important exponents and their influence on performing conventions now in common usage; seminal performances and recordings; approaches to performance and performance preparation, including psychology, nerves and tension, the use of physical space, memory and communication with an audience.
- **Any further points** you wish to draw to the examiners' attention before the conclusion.

SECTION 2.1 PREPARATION GUIDANCE FOR VIVA VOCE

See guidance on p. 8 which also applies to FRSM candidates.

SECTION 2.2 QUICK STUDY

In this section of the exam, you are required to perform a short piece of unaccompanied and previously unseen music of a standard similar to ABRSM Grade 8 repertoire.

Before you perform the Quick Study, you will be given five minutes in which to look through the music and to try out any parts of it. During this time the examiners will not be assessing you. In total, the Quick Study lasts up to 10 minutes.

See also the notes for percussionists and singers on p. 9 which also apply to FRSM candidates.

SECTION 2.2 PREPARATION GUIDANCE FOR QUICK STUDY

See guidance on p. 9 which also applies to FRSM candidates. NB the Quick Study tests at this level for all subjects are generally laid out over two pages.

SUMMARY

Summary of skills, knowledge and understanding at all levels

At **DipABRSM** and **LRSM** levels, successful candidates will have demonstrated:

- Performance skills covering a range of styles, including technical competence and musical understanding.
- Knowledge and understanding of the repertoire performed, including its idiom, form, style and interpretation.
- Knowledge and understanding of the instrument/voice, its idiom and repertoire.
- Communication skills and ability to articulate knowledge and understanding through musical performance, orally and in writing.
- Research skills.
- Musical literacy and musicianship skills, including the ability to perform previously unseen music.

In addition, successful **FRSM** candidates will have demonstrated:

- Ability to deal with complex issues and to communicate conclusions clearly to a specialist and non-specialist audience.
- Ability to make critical evaluations of sources.

PREREQUISITES AND SUBSTITUTIONS

- 19 Prerequisites and substitutions
- 21 Appropriate professional experience

Prerequisites and substitutions

To be eligible to enter for a diploma, you will need to show that you fulfil a specific ABRSM **prerequisite** as evidence that you have reached a required minimum level of competence. However, reflecting our aim to provide open access and to recognise candidates' achievements, we offer a range of possible **substitutions** or alternatives for these prerequisites. The substitutions are given in the table below alongside the prerequisites.

DipABRSM

Prerequisite

ABRSM Grade 8 Practical in the instrument presented (or a closely related instrument, see Appendix 1 of the ARSM syllabus at www.abrsm.org/arm for a list of accepted instruments)

Substitutions

- Appropriate professional experience (see p. 21)
- Grade 8 Practical from Dublin Institute of Technology, Australian Music Examinations Board or University of South Africa; Grade 9 Certificate from Royal Conservatory of Music, Toronto
- Grade 8 Practical from London College of Music, Trinity College London or Royal Irish Academy of Music (with ABRSM Grade 5 Theory or equivalent from any of the boards listed in this table)
- ARSM from ABRSM, ATCL Performing/Recital or Performer's Certificate from Trinity College London or ALCM Performer's Certificate from London College of Music (with ABRSM Grade 5 Theory or equivalent from any of the boards listed in this table)
- CPD Training Strategy, Module 1, from Royal Air Force Music Services
- TEQA 1 from Royal Military School of Music, Kneller Hall
- M2/B2 from Royal Marines School of Music
- BMus (Hons) from Royal Academy of Music or Royal College of Music (successful completion of all course units for the first year)
- BMus (Hons) or BA (Music) from Royal Northern College of Music (successful completion of all course units for the first year)
- BEd (Music), BA (Musical Studies) or BMus (Performance) from Royal Conservatoire of Scotland (successful completion of the first year)

LRSM

DipABRSM (Music Performance) in the instrument presented

- Appropriate professional experience (see p. 21)
- A university music degree with verified performance modules, such as final-year recital (required: copy of degree certificate, breakdown of results, and reference from course tutor/instrumental teacher affiliated with university)
- Advanced Certificate from ABRSM
- DipABRSM (Music Direction) (with ABRSM Grade 8 Practical in the instrument presented)
- LLCM (Performing) from London College of Music
- LTCL (Performing/Recital) from Trinity College London (with ABRSM Grade 5 Theory or equivalent from any of the boards listed in this table)
- ARCT from Royal Conservatory of Music, Toronto
- CPD Training Strategy, Module 3, from Royal Air Force Music Services
- Band Sergeant Course or Band Sergeant Major Course from Royal Military School of Music, Kneller Hall
- BSc (Physics with Studies in Musical Performance) from Imperial College London and Royal College of Music

FRSM	LRSM (Music Performance) in the instrument presented	<ul style="list-style-type: none"> ● Appropriate professional experience (see p. 21) ● A university master's degree in Performance with verified performance components (required: copy of degree certificate, breakdown of results, and reference from course tutor/instrumental teacher affiliated with university) ● LRAM (Performing) or Performer's Certificate from Royal Academy of Music ● ARCM (Performing) or DipRCM (Performing) from Royal College of Music ● FLCM (Performing) from London College of Music ● FTCL (Performing/Recital) from Trinity College London ● BMus (Hons), GRSM (Hons), MMus (Performance Studies) or PGDip (Performance) from Royal Academy of Music ● BMus (Hons), GRSM (Hons), MMus (Performance Studies) or PGDip (Performance or Advanced Performance) from Royal College of Music ● BMus (Hons), BA (Music), PPRNCM, PGDipRNCM or MMus (Performance) from Royal Northern College of Music ● BA (Musical Studies), BMus (Performance), PGDipMus (Performance) or MMus (Performance) from Royal Conservatoire of Scotland
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- NB**
- Any additions to the above list of substitutions will be posted on the ABRSM website (www.abrsm.org/diplomas).
 - If you have a qualification that you consider to be at a higher level than those specified in the table above, you may apply for it to be accepted as a substitution for the listed prerequisite.
 - There are no time limits on the validity of prerequisites.

Supporting documentation If you are fulfilling the prerequisite through one of the listed substitutions, you will need to enclose supporting documentation with your entry form. In the case of qualifications, you should enclose a photocopy of the relevant certificate. For courses (or parts of courses), a signed declaration from the institution concerned is acceptable (standard wording for this declaration is given on p. 115).

For candidates offering the standard ABRSM prerequisite:

UK & Republic of Ireland: a photocopy of the certificate (or mark form) should be enclosed *only* if the exam was taken before 1994 or in a centre outside the UK/Republic of Ireland.

All other countries: a photocopy of the certificate (or mark form) should be enclosed in all cases.

Appropriate professional experience

At all three levels you may apply to offer **appropriate professional experience** as a substitution for the standard ABRSM prerequisite. This is done by filling in the application form on p.114 and sending it to ABRSM (diplomas) for consideration. The form must reach ABRSM at least six weeks before the published closing date for the session in which you wish to be examined. It is important to note that applying for this substitution is a *separate* procedure from sending in your entry form, and that approval of your professional experience must already have been given *before* you can enter for the diploma. When you are ready to enter, you must enclose ABRSM's approval letter with your completed entry form.

Please note the following points:

- The professional experience that you cite on your application form must be comparable in both subject and level to the prerequisite you are applying to substitute. This experience should consist of some or all of the following: full-time music courses other than those listed in the table on pp. 19–20; qualifications gained in areas specifically relating to the prerequisite; and relevant practical experience (for example, regular (semi-)professional appearances as a performer). These should have been undertaken or completed within the preceding five years.
- Your professional experience must be supported by a signed declaration from an independent person of appropriate standing (for example, a course director/ supervisor/tutor, a musical director, orchestral manager, head teacher or other education professional). Suggested standard wording for this declaration is given on p.115.
- Wherever possible, your application form should be supported by documentary evidence, such as copies of certificates, details of module/course content, samples of marked work, concert programmes and reviews, or publicly available recordings.

SUBMITTED WORK

- 23 **General information regarding submitted work**
- 24 **Programme Notes (DipABRSM and LRSM)**
- 25 **Written Submission (FRSM)**

General information regarding submitted work

In this syllabus, **submitted work** refers to:

- the **Programme Notes** (DipABRSM and LRSM only)
- the **Written Submission** (FRSM only)

These are pieces of **prepared work** that you will be expected to discuss with the examiners as part of your Viva Voce and which contribute to the Viva Voce (Section 2.1) mark.

Declaration of genuine work

All submitted work must genuinely be your own, and you are accordingly required to complete a candidate declaration form substantiating each piece of work. This form is to be found on our website (www.abrsm.org/entryforms).

In the case of the Written Submission, the declaration form must be submitted with your entry. For Programme Notes, you must give the steward your declaration form on the day of the exam, along with the Programme Notes themselves. The steward will pass them to the examiners.

If the examiners perceive a significant discrepancy between the level of authority of a submitted work and your performance in the Viva Voce (allowing for the fact that you may be nervous), it may be necessary to probe deeper to establish that the work is genuinely your own.

Plagiarism

ABRSM defines plagiarism as an attempt to pass off the work of others as one's own. Thus, copying from a published or unpublished source without acknowledging it, or constructing a précis of someone else's writing or ideas without citing that writer, constitutes plagiarism. The Chief Examiner will consider all suspected cases and candidates will be penalised or disqualified if a charge of plagiarism is upheld. Candidates will have a right of appeal and representation if such a charge is made.

Other points

- For quality assurance purposes, you should not identify your name on or inside any submitted work. Instead, ABRSM will attach a candidate number to submitted work before passing it on to the examiners.
- Permission to use copyright extracts from musical scores is not usually required for exam submitted work. You must ensure, however, that you quote the appropriate publisher credit. If in any doubt, you should contact the publisher concerned.
- Submitted work may not be drawn upon for future use at a higher level of ABRSM diploma, although reference to it may be cited.
- Below pass submitted work may form the basis of a resubmission at the same level.
- Submitted work must neither have been previously published nor submitted to any institution or agency for another academic award.
- ABRSM reserves the right to refuse examination of any submitted work if, in its view, it contains material of an unsuitable, unseemly or libellous nature.
- ABRSM regrets that it cannot return any submitted work, so you are advised to keep a copy for your records.

Specific details regarding the Programme Notes and Written Submission are given on the following pages.

Programme Notes (DipABRSM and LRSM)

You must present two identical copies of your **Programme Notes** to the examiners at the start of the exam. (If your Programme Notes are in a language other than English, one copy of the original should be submitted together with two copies of an independently verified translation into English.) The Notes should discuss and illuminate in your own words the works you have chosen to perform in your Recital, and they must be authenticated as your own work by a declaration form (see p. 23). Remember that you should be prepared to discuss your Programme Notes in your Viva Voce.

Required length	● DipABRSM	1,100 words ($\pm 10\%$)
	● LRSM	1,800 words ($\pm 10\%$)

NB If your Programme Notes fall outside these limits, you will be penalised.

Format Your Programme Notes must be typed or printed in black on paper of international A4 (297 x 210mm) size or smaller. Please do not bind or laminate your work. The title page must contain the following information:

- the full title of the diploma and your instrument
- the date of the exam
- the word count (excluding title page)
- the works in your programme in the order in which you are to perform them (excepting orchestral excerpts, if offered as a specialist option at LRSM level)

In addition, all the pages must be consecutively numbered and printed single-sided. Please remember that you must not identify your name anywhere on or inside your Programme Notes.

SUBMITTED WORK

PREPARATION GUIDANCE FOR PROGRAMME NOTES

At both DipABRSM and LRSM levels, your Programme Notes should illuminate the content of your Recital programme in an interesting and relevant way.

At **DipABRSM** level, you should write your Programme Notes as if for a general concert audience – that is, an audience of non-musicians who are interested in music and are relatively knowledgeable. If your programme contains standard repertoire works, the generalist audience will probably already know something about them and may have heard either live or recorded performances of them before. Writing about very well-known pieces may initially seem a daunting task (what more can there be left to say about Bach's Cello Suites or Beethoven's 'Moonlight' Sonata?). But the audience will still appreciate being reminded, or told for the first time, of the background to the pieces, the composers' intentions, and other relevant information about the works and what makes them popular. Some technical but universally common language may be helpful and necessary, but its meaning should always be clear. The following examples show the style of writing you are aiming for at DipABRSM level:

- The defining features of the chaconne are a triple metre and an ostinato (repeating) bass line, which often begins with a descending scale. The repeated bass line of this chaconne is simply a series of four descending notes, which can be heard very clearly in the piano introduction.
- Like the majority of Scarlatti's arias, 'Ergiti, amor' uses the 'da capo' aria form that dominated eighteenth-century Italian opera. It consists of three sections (ABA), in which the repeated A section is usually sung with additional ornamentation.
- Towards the end of the movement there is the conventional cadenza passage which provides an opportunity for the performer to improvise using themes from the movement. The cadenza played today is not an improvisation, but has been written by the performer in a Mozartian style.

SUBMITTED
WORK

At **LRSM** level, you need to discuss the musical content in more detail and with more technical language. Write as though your Programme Notes are going to be read by an intelligent, informed reader. Here are some examples:

- In the Adagio, effective use is made of many of the violin's tone colours, for example through the use of the mute and harmonics at the end of the piece which produce a pure and ringing sound. This contributes to one of the essential features of the composer's style – his unique adaptation of French impressionism. The oriental-influenced harmonic and melodic language is in complete contrast to the previous movement, with its emphasis on tonal melody and conventional triadic harmony.
- The third variation combines the characteristic dotted rhythm of the main theme with a revision of the original melodic contour, now based on the dissonant interval of an augmented fourth – the 'diabolus in musica' (devil in music) of medieval music theory. While the basic binary (AB) structure of the theme is maintained, the second section is much extended with contrapuntal elaborations of the melodic material.
- The serene rondo theme of the finale is anchored to a deep pedal note and has the character of a folksong. The spacious layout of the movement allows for two episodes – easily discernible since the tension increases as each plunges into strident and energetic octave passages in minor keys – as well as for a good deal of development besides. The rondo theme becomes the focus of the brilliant *prestissimo* coda in which long trills decorate the penultimate appearance, anticipating Beethoven's most mature style of piano writing.

Further guidance on writing programme notes is contained in *Writing Programme Notes: A guide for diploma candidates* by Nigel Scaife, published on the ABRSM website (www.abrsm.org/diplomasupport). It clearly shows the expectations at DipABRSM and LRSM levels and discusses in detail aspects such as the use of descriptive language, prose style, format and the use of technical terms. Clear guidance is also given regarding the degree of analysis and evaluation required, particularly through the provision of examples.

Written Submission (FRSM)

You must send three identical copies of your **Written Submission** with your entry. (If your Written Submission is in a language other than English, one copy of the original should be submitted together with three copies of an independently verified translation into English.) The Written Submission should address idiomatic features and performance issues connected with your Recital, and it must be authenticated as your own work by a declaration form (see p. 23). Remember that you should be prepared to discuss your Written Submission in your Viva Voce.

Required length 4,500 words ($\pm 10\%$)

NB If your Written Submission falls outside these limits, you will be penalised.

Format Your Written Submission must be in the following format:

- typed or printed in black on good-quality white paper of international A4 (297mm x 210mm) size
- the margins should be of the following minimum widths:
 - inside margin: 30mm
 - top and outside margins: 15mm
 - bottom margin: 20mm
- each copy must be secured with a bulldog clip or paperclip (but not bound or stapled), with all pages consecutively numbered
- the title page must contain the following information:
 - the full title of the diploma and your instrument; the Submission's title; the date of submission; the word count (excluding title page, endnotes/footnotes, bibliography/discography)
- the title page must be followed by an outline or précis of your Submission of about 150–250 words and a contents page
- references to either endnotes or footnotes, if used, must be clearly inserted in the text
- the Submission must be consistent in its presentation and approach to the citation of sources
- a bibliography and, where appropriate a discography, must be included, citing all works used in the preparation of the Submission.

Please remember that you must not identify your name anywhere on or inside your Written Submission.

SUBMITTED WORK

PREPARATION GUIDANCE FOR WRITTEN SUBMISSION

In your Written Submission you are required to explore some of the content of your Recital programme and to focus in detail on a particular aspect or aspects surrounding the composition and performance history of one or more items of the chosen repertoire. You do *not* need to make reference to the whole programme.

Appropriate areas for discussion might include issues about period and style or analytical approaches that illuminate interpretation. Other possible topics include issues of authenticity, reception history, the influence of wider cultural developments, the study of manuscript sources, the history of critical thought in relation to the repertoire, and the relationship between each work and its composer's output. You might also wish to research the historical context of the chosen repertoire or the way in which a work exploits the particular idiom of the instrument/voice.

The Submission should include personal insights and contain substantial evidence of critical evaluation and appropriate research. It should also reflect the preoccupations relevant to you as a performer as well as any issues that you take into account in your work. Above all, ABRSM would like to encourage candidates to think creatively about their Submission and to research a topic that focuses on an area of personal interest, i.e. not necessarily one covered in the suggestions given above.

Trevor Herbert's *Music in Words* (London: ABRSM, 2001) defines presentational conventions for written work, while also providing a basis for researching and writing at higher educational levels.

PRACTICALITIES

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Before the exam (Entry)

Entry forms There are separate diploma **entry forms** for candidates in the UK/Republic of Ireland, and for candidates in all other countries. Each diploma entry form is accompanied by an **Exam help and guidance** section, which contains clear step-by-step instructions to help you fill in your entry form. You should follow the instructions while completing your form.

Diploma entry forms are available from www.abrsm.org/entryforms.

Payment and fees Payment must be made at the time of entry and your fee is dependent on the level of diploma and whether you are making a substitution.

The fees for all three levels of diploma are given at www.abrsm.org/datesandfees.

Submitted work and supporting documentation When returning your entry form and fee, please ensure that you carefully complete the checklist (on the entry form), enclosing any of the following required documentation and submitted work:

- documentation supporting your prerequisite or substitution for a prerequisite (see p. 20)
- your Written Submission (FRSM only, three copies) with authenticating declaration form (see p. 23)
- ABRSM's letter approving appropriate professional experience (see p. 21).

Where to send your entry In the **UK and Republic of Ireland**, completed entry forms, together with fees, submitted work and any supporting documents, should be sent to the address indicated on the entry form, and must be received by the closing date published at www.abrsm.org/datesandfees. In **all other countries**, completed entry forms etc. should be returned to the local Representative or, where there is no Representative, direct to ABRSM's office in London, by the last date of entry published online.

Other points

- We regret that we cannot accept responsibility for the loss of any documents in the post, and we recommend you use a guaranteed postal delivery method.
- Entries for diplomas can be accepted by ABRSM only in accordance with the regulations given in this syllabus and on the understanding that in all matters our decision must be accepted as final. We reserve the right to refuse or cancel any entry, in which case the exam fee will be returned.

On the day of the exam

Places of examination Music Performance diploma exams are held in public centres in the UK and Ireland (at the discretion of ABRSM and subject to the availability of examiners and the suitability of venues) and in the main centres of all countries listed at www.abrsm.org.

You will normally be greeted by a steward and, where a practice room is available, allowed a short time to warm up prior to entering the exam room. A piano is provided at all centres, for use by soloists as well as accompanists. If you are an organ, harpsichord or percussion candidate, the exam venue must be organised by you, at no cost to ABRSM. It should be quiet and well-lit and should contain a writing table and chairs for the examiners. Someone should be provided to act as steward outside the exam room. If necessary, you must arrange transport for the examiners, to enable the exam timetable to be completed within the most suitable itinerary. An invoice for transport provided may be sent to ABRSM.

Dates of examination Diploma exams are held on the dates specified at www.abrsm.org/datesandfees.

Examiners **Number of examiners**

One or two examiners will be present at each diploma exam. At ABRSM's discretion, an additional person appointed by ABRSM may also be in attendance for monitoring purposes.

The examiners and you

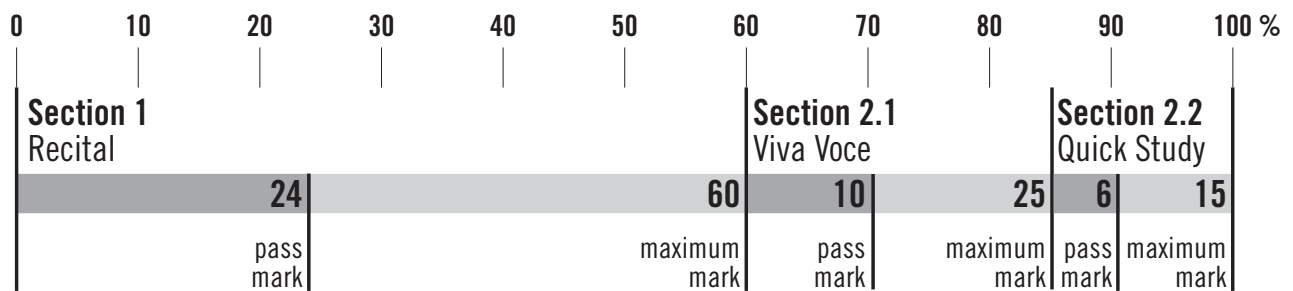
Where two examiners are present, one examiner will, wherever possible, be a specialist in your discipline, and the other will be a generalist. Both will have been fully trained by ABRSM. Each examiner will mark you independently.

Monitoring For monitoring and moderation purposes, the live aspects of your diploma will normally be audio-recorded by the examiners and returned to ABRSM's office in London after your exam. By submitting your entry you agree to your exam being recorded and to the recording becoming the property of ABRSM (no copy will be made available to you and, for the avoidance of doubt, the audio-recording has the status of an examination script and is therefore exempt from subject access requests under the Data Protection Act 2018). The recording may be used anonymously for training purposes.

Feedback ABRSM welcomes feedback about results and other matters. All feedback is logged and plays a valuable part in ABRSM's quality assurance procedures. Specific guidance and a Feedback Form can be found at www.abrsm.org/examconcerns.

After the exam

Marking The marking process is designed to be fair and open. All candidates are assessed according to a two-section examination structure, amounting to a total of 100 marks. Section 1 accounts for 60 of the total marks, with the two components of Section 2 accounting for the remaining 40 marks. All components of both sections must be passed in order for a diploma to be awarded. The pass mark is 40% – this applies to each component and section as well as to the overall result. Candidates who pass with an overall mark of 70% or more are awarded the diploma with Distinction.



Viva Voce marks

Please note that your Programme Notes/Written Submission do not receive a separate mark but contribute to the overall mark of Section 2.1, whereas the Quick Study is marked separately, as Section 2.2.

The examiners review Programme Notes during the exam, whereas the Written Submission is assessed before the exam and given a guideline mark, which is then confirmed or adjusted on the basis of your responses in the Viva Voce.

Tables outlining the **marking criteria** for all components of the Music Performance diplomas are given in Appendix 2 on pp. 109–113.

Results and quality assurance On the day of your exam, the examiners will not give any indication of your result. After the examiners have returned the mark form and recorded evidence to ABRSM, a sample of these will be reviewed as part of our rigorous quality assurance procedures. ABRSM aims to release results 8–12 weeks after your exam.

All results – your certificate (if successful) and the examiners' mark form – will be despatched by post. We regret that we are not able to give any results by telephone, fax or email, nor can we accept responsibility for the loss of results in the post.

Retakes If you are unsuccessful in any part of your diploma, you may wish to consider a retake. Please bear in mind, however, that your diploma must be completed within three years from your first attempt.

You may choose to retake the entire exam in order to aim for higher marks. Alternatively, you are entitled to carry credit forward from any component (Recital, Viva Voce or Quick Study) from your previous attempt. The examiners will be aware of any credit carried forward, but this will in no way affect the objectivity of the assessment process.

Details of retake options are included in the letter accompanying results. This letter also covers the options for Programme Notes/Written Submission for candidates wishing to retake their diploma.

Appeals Specific guidance for questions about results and marking appeals can be found at www.abrsm.org/examconcerns.

Other matters

Absence If you are unable to be present for your exam, you should notify ABRSM immediately, giving an explanation of your inability to attend. Provided your withdrawal is made necessary by an unavoidable event (such as illness or bereavement), part of the entry fee may be refunded at the discretion of ABRSM. (In the case of illness, a medical certificate is required.)

Access (for candidates with specific needs) ABRSM aims to make its exams accessible to all candidates by providing access arrangements and reasonable adjustments. While changes may be made to the administration of the exam, ABRSM is not able to make any changes to the assessment standards; each candidate's performance is marked in line with the usual criteria.

ABRSM publishes guidelines for candidates with specific needs at www.abrsm.org/specificneeds. Where a candidate has specific needs that are not covered by the guidelines, ABRSM considers each case individually. Further information is available from the Access Co-ordinator (accesscoordinator@abrsm.ac.uk) or from www.abrsm.org/specificneeds. We advise applicants to contact the Access Coordinator with any questions before making an entry.

Candidates who require access arrangements or reasonable adjustments (such as extra time for the Quick Study test) must notify ABRSM by the entry deadline and include supporting evidence where required. Details of what supporting evidence is needed can be found at www.abrsm.org/specificneeds. If supporting evidence is not provided by the time of the exam, ABRSM may withhold results or impose a penalty. Candidates are also welcome to provide information relating to their specific needs in order that the examiner can be as sensitive and supportive as possible on the day.

ABRSM recognises that candidates who require access arrangements or reasonable adjustments may be giving personal and sensitive information as part of the entry process. We are committed to handling this information tactfully and securely. You can find our Privacy Policy at www.abrsm.org/privacypolicy. Applicants are responsible for getting appropriate consent to share information about a candidate's specific needs with ABRSM.

- Language and interpreters** All exams are conducted in English. If you are not comfortable using English, you are strongly advised to bring an independent person (who is neither your teacher nor a relative) to act as interpreter in the exam room. (Please tick the relevant box on the entry form.) Extra time will be allowed in such cases. Any costs incurred are the responsibility of the candidate. Candidates may make use of ABRSM's interpreter service, where available (for details, contact your local Representative), on payment of an additional fee. Candidates should bear in mind that exams are normally recorded (see Monitoring, p. 29) and that translations will be checked for accuracy, as necessary.
- Replacement certificates** A duplicate of a certificate can usually be provided on payment of a search fee. Applications should state the country and year the exam took place in, the name of the candidate and his/her candidate number. A further fee may be required if information is inaccurate.
- Academic recognition and dress** Each diploma entitles the successful candidate to append the appropriate letters after his/her name. Academic dress for holders of ABRSM's diplomas may be obtained from William Northam & Co Ltd, P.O. Box 367, Waterbeach, Cambridge CB25 9QY (T 0870 2401852; E enquiries@wmnortham.co.uk), to whom all enquiries should be made.

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Requirements concerning programming and exam music, as well as other performance details, are given on pp. 6–7 (DipABRSM), pp. 10–11 (LRSM) and pp. 13–14 (FRSM). Candidates are advised to study these requirements carefully when planning their Recital programmes. For contact details of publishers referred to in the following repertoire lists see www.abrsm.org/publishers.

A brace is used in the repertoire lists to indicate instances where two or more items appear in the same volume, e.g.:

Toccatà no.3 in D, BWV 912: complete
Toccatà no.5 in E minor, BWV 914: complete

| *Bach 7 Toccatas (Henle 126)*

Piano: DipABRSM

- J.S. Bach** Any *one* of the following 48 Preludes and Fugues from 'The Well-Tempered Clavier'
Part 1: no.12 in F minor, BWV 857;
 no.14 in F \sharp minor, BWV 859; no.16 in G minor, BWV 861 } (ABRSM)
Part 2: no.5 in D, BWV 874;
 no.9 in E, BWV 878; no.11 in F, BWV 880;
 no.16 in G minor, BWV 885; no.17 in A \flat , BWV 886 } (ABRSM)
 Toccata no.3 in D, BWV 912: complete. No.5 from *Bach 7 Toccatas* (Henle 126)
 Toccata no.5 in E minor, BWV 914: complete. No.2 from *Bach 7 Toccatas* (Henle 126)
- Bartók** Any *two or more* of the '6 Dances in Bulgarian Rhythm', from 'Mikrokosmos', Vol.6 (Boosey & Hawkes)
- Beethoven** Sonata in F minor, Op.2 no.1: complete
 Sonata in C minor, Op.10 no.1: complete
 Sonata in F, Op.10 no.2: complete
 Sonata in C minor ('Pathétique'), Op.13: complete
 Sonata in E, Op.14 no.1: complete
 Sonata in G, Op.14 no.2: complete
 Sonata in A \flat , Op.26: complete
 Sonata in C \sharp minor ('Moonlight'), Op.27 no.2: complete
 Sonata in F, Op.54: complete
 Sonata in E minor, Op.90: complete
 6 Variations in F, Op.34
 32 Variations in C minor, WoO 80 } *Beethoven Variations, Vol.1* (Wiener Urtext)
- L. Berkeley** Concert Study in E \flat , Op.48 no.2 (*Chester*)
- Howard Blake** Chaconne *and* Toccatina: from '8 Character Pieces'. *Blake Lifecycle* (Highbridge Music)
- Brahms** Capriccio in F \sharp minor, Op.76 no.1. *Brahms 8 Piano Pieces, Op.76* (ABRSM)
 Rhapsody in G minor, Op.79 no.2. *Brahms 2 Rhapsodies, Op.79* (ABRSM)
 Intermezzo in A minor, Op.116 no.2. *Brahms 7 Fantasies, Op.116* (ABRSM)
 Intermezzo in A, Op.118 no.2
 Ballade in G minor, Op.118 no.3 } *Brahms 6 Piano Pieces, Op.118* (ABRSM)
 Romance in F, Op.118 no.5
- Diana Burrell** Constellations I and II. *Spectrum (20 Contemporary Works for Solo Piano)* (ABRSM)
- Chopin** Berceuse in D \flat , Op.57. *Chopin Complete Piano Works, Vol.11* (PWM)
 Impromptu no.3 in G \flat , Op.51 (*Henle 235*)
 Introduction and Variations in B \flat on a theme from Hérold's 'Ludovic', Op.12. *Chopin Complete Piano Works, Vol.13* (PWM)
 Mazurka in C \sharp minor, Op.50 no.3 (*Henle 264*)
 Nocturne in E, Op.62 no.2. *Chopin Nocturnes* (ABRSM or Wiener Urtext)
 Any *two* of the 3 Nouvelles Études (Wiener Urtext)
- Copland** Scherzo Humoristique 'The Cat and the Mouse' (*Durand*)
- Debussy** La plus que lente: Valse (*UMP*)
 Any *one* of the following Préludes:
Book 1: no.4 'Les sons et les parfums tournent dans l'air du soir', no.10 'La Cathédrale engloutie' (*UMP* or Wiener Urtext)
Book 2: no.3 'La Puerta del Vino' (*UMP* or Wiener Urtext)
 Suite 'Pour le Piano': 2nd movt, *Sarabande* (*Henle 385* or *UMP*)
- Fauré** Barcarolle no.1 in A minor, Op.26 } *Fauré Barcarolles* (Peters EP 71904)
 Barcarolle no.6 in E \flat , Op.70 }
 Impromptu no.2 in F minor, Op.31. *Fauré Piano Works, Vol.1* (Peters EP 9560a)
- Gershwin** 'The Man I Love' *and* 'I Got Rhythm'. *Meet George Gershwin at the Keyboard* (Faber)
- Haydn** Andante con Variazioni in F minor, Hob.XVII/6 (Wiener Urtext)
 Sonata in A \flat , Hob.XVI/46: complete. *Haydn Selected Keyboard Sonatas, Book 4* (ABRSM)
 Sonata in C, Hob.XVI/48: complete } *Haydn Complete Keyboard Sonatas, Vol.4*
 Sonata in E \flat , Hob.XVI/49: complete } (Wiener Urtext)
- Hindemith** Interludium (Pastorale) and Fuga no.3, from 'Ludus Tonalis' (*Schott ED 3964*)
- Janáček** Any *two* of the 4 pieces from 'In the Mists' (*Bärenreiter BA 9500*)
- Liszt** Liebestraum no.2 ('Seliger Tod'). *Liszt Liebesträume: 3 Nottornos* (Henle 634)
 Sonetto 123 del Petrarca: no.6 from 'Années de Pèlerinage, 2ème Année, Italie' (*Henle 174*)
- John McCabe** 5 Bagatelles: complete (*Novello*)
- Joseph Makhholm** Any *two* of the '3 Impressions' (*Billaudot*)
- Mendelssohn** Prelude and Fugue in F minor: no.5 from '6 Preludes and Fugues', Op.35 (ABRSM)

Piano: DipABRSM

- Messiaen** Regard de l'Étoile: no.2 from 'Vingt Regards sur l'Enfant Jésus' (*Durand*)
 Regard de la Vierge: no.4
 Rondeau (*Leduc*)
- Mozart** Adagio in B minor, K.540. *Mozart Mature Piano Pieces* (ABRSM)
 Sonata in D, K.284: complete
 Sonata in C, K.309: complete
 Sonata in D, K.311: complete
 Sonata in B \flat , K.570: complete
 10 Variations on 'Les hommes pieusement' ('Unser dummer Pöbel meint'), K.455 (ABRSM)
 9 Variations on a Minuet by Duport, K.573 (ABRSM)
- Poulenc** Toccata: no.3 from 'Trois Pièces' (*Heugel*)
- Prokofiev** Visions Fugitives nos.8, 14, 19 **and** 20, from 'Visions Fugitives', Op.22 (*Boosey & Hawkes*)
- Rachmaninov** Any **one** of the following Preludes:
 Prelude in E \flat , Op.23 no.6
 Prelude in C minor, Op.23 no.7
 Prelude in G, Op.32 no.5
 Prelude in G \sharp minor, Op.32 no.12
Rachmaninov Complete Preludes (*Boosey & Hawkes*)
- Ravel** Sonatine: complete (*Peters EP 7375*)
- Edwin Roxburgh** Moonscape. *Spectrum (20 Contemporary Works for Solo Piano)* (ABRSM)
- Scarlatti** Any **one** of the following **pairs** of Sonatas:
 2 Sonatas in A, Kp.208 (L.238) **and** Kp.209 (L.428) | *Scarlatti 60 Sonatas, Vol.1*
 2 Sonatas in G, Kp.259 (L.103) **and** Kp.260 (L.124) | (*G. Schirmer*)
 Sonata in E minor, Kp.263 (L.321) **and** Sonata in E, Kp.264 (L.466) | *Scarlatti 60 Sonatas, Vol.2*
 2 Sonatas in C, Kp.308 (L.359) **and** Kp.309 (L.454) | (*G. Schirmer*)
- Schoenberg** 6 Little Pieces, Op.19: complete (*Universal UE5069*)
- Schubert** Impromptu in G \flat , Op.90 no.3, D899/3. *Schubert 4 Impromptus, D.899* (ABRSM)
 Sonata in A minor, Op.164, D.537: complete. *Schubert Sonatas, Vol.1* (ABRSM)
 Sonata in A, Op.120, D.664: complete. *Schubert Sonatas, Vol.2* (ABRSM)
- Schumann** Des Abends (At Evening) **and** Aufschwung (Soaring): nos.1 **and** 2 from 'Phantasiestücke', Op.12 (ABRSM)
 Novелlette in F: no.1 from '8 Novелletten', Op.21 (*Henle 88*)
 Romanze in B: no.3 from '3 Romanzen', Op.28 (ABRSM)
- Scriabin** Impromptu in B \flat minor, Op.12 no.2 (*Belaieff 150*)
 Any **two** of the '24 Preludes', Op.11 (*Henle 484*)
- Peter Sculthorpe** Night Pieces: complete (*Faber*)
- Shostakovich** Preludes nos.3 in G **and** 11 in B, from '24 Preludes', Op.34 (*Boosey & Hawkes*)
 Preludes nos.5 in D **and** 19 in E \flat , from '24 Preludes', Op.34 (*Boosey & Hawkes*)
- Stravinsky** Tango (*Schott ED 4917*)
- Szymanowski** Etude in B \flat minor, no.3 from '4 Etudes', Op.4 (*Universal UE03855*)

Piano: LRSM

- Albéniz** Any **one** of the 12 pieces from 'Iberia', *except* no.1 'Evocación' (4 vols: *UME*)
- J.S. Bach** Chromatic Fantasia and Fugue in D minor, BWV 903 (*Henle 163*)
 Partita no.2 in C minor, BWV 826: complete. *Bach Partitas 1-3* (ABRSM)
 Partita no.5 in G, BWV 829: complete. *Bach Partitas 4-6* (ABRSM)
 Any **one or two** of the following 48 Preludes and Fugues from 'The Well-Tempered Clavier':
Part 1: no.3 in C \sharp , BWV 848; no.4 in C \sharp minor, BWV 849;
 no.7 in E \flat , BWV 852; no.8 in E \flat minor, BWV 853;
 no.20 in A minor, BWV 865; no.24 in B minor, BWV 869
Part 2: no.3 in C \sharp , BWV 872; no.4 in C \sharp minor, BWV 873;
 no.10 in E minor, BWV 879; no.14 in F \sharp minor, BWV 883;
 no.16 in G minor, BWV 885; no.18 in G \sharp minor, BWV 887;
 no.21 in B \flat , BWV 890; no.22 in B \flat minor, BWV 891;
 no.23 in B, BWV 892; no.24 in B minor, BWV 893
 (*ABRSM*)
- Bartók** Suite, Op.14: complete (*Universal UE5891*)
- Beethoven** Sonata in C, Op.2 no.3: complete
 Sonata in E \flat , Op.7: complete
 Sonata in D, Op.10 no.3: complete
 Sonata in G, Op.31 no.1: complete
 Sonata in D minor ('Tempest'), Op.31 no.2: complete
 Sonata in E \flat , Op.31 no.3: complete
 Sonata in E \flat ('Les Adieux'), Op.81a: complete
Beethoven The 35 Piano Sonatas (ABRSM) or
Beethoven Complete Piano Sonatas (ABRSM)

Piano: LRSM

- Richard Rodney Bennett** Any *two* of the '5 Studies' (*Universal UE12995*)
- Berg** Sonata, Op.1: complete (*Universal UE33070*)
- Brahms** Capriccio in B minor, Op.76 no.2
 Capriccio in C# minor, Op.76 no.5
 Capriccio in C, Op.76 no.8
 Capriccio in D minor, Op.116 no.1
 Capriccio in G minor, Op.116 no.3
 Capriccio in D minor, Op.116 no.7
 } *Brahms 8 Piano Pieces, Op.76 (ABRSM)*
 } *Brahms 7 Fantasies, Op.116 (ABRSM)*
 Intermezzo in E♭ minor, Op.118 no.6. *Brahms 6 Piano Pieces, Op.118 (ABRSM)*
 Rhapsody in B minor, Op.79 no.1. *Brahms 2 Rhapsodies, Op.79 (ABRSM)*
 Rhapsody in E♭, Op.119 no.4. *Brahms 4 Piano Pieces, Op.119 (ABRSM)*
- Casella** Toccata, Op.6 (*Ricordi*)
- Chopin** Any *one* of the 4 Ballades: G minor Op.23, F Op.38, A♭ Op.47, F minor Op.52 (*Wiener Urtext*)
 Barcarolle in F#, Op.60. *Chopin Piano Pieces (Henle 318)*
 Any *two* contrasted Études from the '12 Études', Op.10 **or** the '12 Études', Op.25 (*Wiener Urtext*)
 Fantaisie in F minor, Op.49 (*Henle 321*)
 Polonaise-Fantaisie in A♭, Op.61. *Chopin Polonaises (Henle 217)*
 Any *one* of the 4 Scherzi: B minor Op.20, B♭ minor Op.31, C# minor Op.39, E Op.54 (*Wiener Urtext*)
- Copland** Sonata: complete (*Boosey & Hawkes*)
- Dallapiccola** Sonatina Canonica in E♭: complete (*Suvini Zerboni*)
- Debussy** Any *one or more* of the 3 pieces from 'Estampes': Pagodes, La soirée dans Grenade, Jardins sous la pluie (*Henle 387 or UMP*)
 Any *one, two or three* of the '12 Études' (*Henle 390*)
 Any *one, two or three* of the 6 pieces from 'Images', 1st and 2nd Sets: Reflets dans l'eau, Hommage à Rameau, Mouvement, Cloche à travers les feuilles, Et la lune descend sur la temple qui fût, Poissons d'or (2 vols: *Henle 388/9 or UMP*)
 L'Isle joyeuse (*Henle 386 or Debussy Piano Pieces UMP*)
 Any *two* of the following Préludes:
Book 1: no.3 'Le vent dans la plaine', no.5 'Les collines d'Anacapri', no.7 'Ce qu'a vu le vent d'ouest', no.11 'La danse de Puck' (*UMP or Wiener Urtext*)
Book 2: no.4 'Les feés sont d'exquises danseuses', no.7 'La terrasse des audiences du clair de lune', no.8 'Ondine', no.11 'Les tierces alterneés', no.12 'Feux d'artifice' (*UMP or Wiener Urtext*)
- Dohnányi** Rhapsody in C, Op.11 no.3 (*Weinberger*)
- Fauré** Barcarolle no.5 in F# minor, Op.66. *Fauré Barcarolles (Peters EP 71904)*
 Impromptu no.3 in A♭, Op.34. *Fauré Piano Works, Vol.1 (Peters EP 9560a)*
 Nocturne no.4 in E♭, Op.36. *Fauré Piano Works, Vol.3 (Peters EP 9560c)*
- Ferguson** Sonata in F minor, Op.8: complete (*Boosey & Hawkes*)
- Michael Finnissy** Yvaropera 5. *Spectrum (20 Contemporary Works for Solo Piano) (ABRSM)*
- Fricke** Studies nos.2 **and** 4 from '12 Studies', Op.38 (*Schott ED 10804*)
- Ginastera** Any *one or more* of the '3 Danzas Argentinas' (*Durand*)
 Sonata no.1, Op.22: complete (*Boosey & Hawkes*)
- Granados** Any *one* of the 6 pieces from 'Goyescas', Vols 1 and 2 (*UME*)
- Haydn** Sonata in C, Hob.XVI/50: complete. *Haydn Selected Keyboard Sonatas, Book 4 (ABRSM)*
 Sonata in E♭, Hob.XVI/52: complete. *Haydn Complete Keyboard Sonatas, Vol.4 (Wiener Urtext)*
- Hindemith** Any *one or two* of the following Interludes and Fugues from 'Ludus Tonalis': Interludium p.7 **and** Fuga secunda in G, Interludium p.20 **and** Fuga quinta in E, Interludium p.38 **and** Fuga nona in B♭ (*Schott ED 3964*)
 Sonata no.2 in G: complete (*Schott ED 2519*)
 Sonata no.3 in B♭: complete (*Schott ED 2521*)
- Ireland** Amberley Wild Brooks (*Stainer & Bell*)
 April (*Stainer & Bell*)
 Chelsea Reach
 Ragamuffin
 } *Ireland London Pieces (Stainer & Bell)*
- Kabalevsky** Sonata no.3 in F, Op.46: complete. *Kabalevsky 3 Sonatas (Boosey & Hawkes)*
- Bryan Kelly** Sonata: complete (*Novello*)
- Oliver Knussen** Sonya's Lullaby, Op.16 (*Faber*)
- Kenneth Leighton** Conflicts (Fantasy on Two Themes), Op.51 (*Novello*)

Piano: LRSM

- Liszt** Any *one* of the '5 Concert Studies' } *Liszt Piano Works, Vol.4 (Peters EP 3600d)*
 Any *one* of the '6 Paganini Studies' }
 Any *one* of the '12 Études d'exécution transcendante', *except* no.1. *Liszt Piano Works, Vol.3*
 (Peters EP 3600c)
Either or both of the '2 Légendes' (St François d'Assise; St François de Paule) (Peters EP 7202)
 Les jeux d'eaux à la Villa d'Este: no.4 from 'Années de Pèlerinage, 3ème Année' (Henle 175 or
 publ. separately: Schott ED0 6297)
- Mendelssohn** Rondo Capriccioso, Op.14: complete (Henle 919)
 Any *one or two* of the following from '6 Preludes and Fugues', Op.35: no.1 in E minor, no.3 in
 B minor, no.5 in F minor (ABRSM)
 Variations Sérieuses, Op.54 (Henle 620)
- Messiaen** Any *one* of the following from '8 Préludes': no.3 'Le Nombre léger', no.4 'Instants défunts'
 (Durand)
 Any *one* of the following pieces from 'Vingt Regards sur l'Enfant Jésus': no.8 'Regard des hauteurs',
 no.11 'Première communion de la Vierge', no.14 'Regard des Anges', no.15 'Le baiser de l'Enfant-
 Jésus', no.16 'Regard des prophètes, des bergers et des Mages' (Durand)
- Mozart** Rondo in A minor, K.511 (ABRSM)
 Sonata in A minor, K.310: complete } *Mozart Sonatas for Pianoforte (ABRSM)*
 Sonata in C minor, K.457: complete }
 Sonata in F, K.533: complete }
 Sonata in D, K.576: complete }
- Poulenc** 'Napoli' Suite: complete (Salabert)
- Prokofiev** Sonata no.2 in D minor, Op.14: complete } *Prokofiev Sonatas for Piano, Vol.1 or*
 Sonata no.3 in A minor, Op.28 } *separately (Boosey & Hawkes)*
 Sonata no.4 in C minor, Op.29: complete }
 Sonata no.5 in C, Op.38: complete }
- Rachmaninov** Any *one* of the 9 'Études-tableaux', Op.39. *Rachmaninov Etudes-tableaux (Boosey & Hawkes)*
 Any *one* of the following Preludes:
 Op.23: no.3 in D minor, no.4 in D, no.5 in G minor, no.10 in G \flat , } *Rachmaninov Complete*
 Op.32: no.1 in C, no.2 in B \flat minor, no.3 in E, no.4 in E minor, } *Preludes (Boosey &*
 no.6 in F minor, no.8 in A minor, no.9 in A, no.10 in B minor, no.13 in D \flat } *Hawkes)*
- Ravel** Jeux d'eau (Peters EP 7373)
 Any *one* of the following pieces from 'Miroirs': no.1 'Noctuelles', no.3 'Une Barque sur l'Océan',
 no.4 'Alborada del gracioso' (Peters EP 7374)
 Ondine: no.1 from 'Gaspard de la Nuit' (Peters EP 7378)
 Toccata: no.6 from 'Le Tombeau de Couperin' (Peters EP 7376)
- Roger Redgate** trace. *Spectrum (20 Contemporary Works for Solo Piano) (ABRSM)*
- Scarlatti** Any *one or two* of the following *pairs* of Sonatas:
 Sonata in D minor, Kp.52 (L.267) *and* Sonata in D, Kp.96 (L.465) } *Scarlatti 60 Sonatas, Vol.1*
 2 Sonatas in C minor, Kp.115 (L.407) *and* Kp.116 (L.452) } *(G. Schirmer)*
 Sonata in G minor, Kp.426 (L.128) *and* Sonata in G, Kp.427 (L.286) } *Scarlatti 60 Sonatas, Vol.2*
 2 Sonatas in B \flat , Kp.544 (L.497) *and* Kp.545 (L.500) } *(G. Schirmer)*
 2 Sonatas in G, Kp.424 (L.289) *and* Kp.425 (L.333). *Scarlatti 11 Sonatas (ABRSM)*
- Schoenberg** Any *two* of the '5 Pieces', Op.23 (Hansen)
 Suite, Op.25: any *two* movts (Universal UE07627)
- Schubert** Sonata in A minor, Op.143, D.784: complete. *Schubert Sonatas, Vol.2 (ABRSM)*
 Sonata in C minor, D.958: complete } *Schubert Sonatas, Vol.3 (ABRSM)*
 Sonata in A, D.959: complete }
- Schumann** Any *one* of the following from 'Novelletten', Op.21: no.2 in D, no.8 in F \sharp minor (Henle 88)
 Sonata in G minor, Op.22: complete (Henle 331)
 Variations on the name 'Abegg', Op.1 (Henle 87)
- Scriabin** *Either or both* of the following from '12 Etudes', Op.8: no.10 in D \flat , no.12 in D \sharp minor (Belaieff 145)
 Sonata no.4 in F \sharp , Op.30: complete (Belaieff 159)
 Sonata no.5 in F \sharp , Op.53. *Scriabin Piano Works, Vol.2 – Sonatas (Zen-On Music)*
- Seiber** Scherzando capriccioso (Schott ED 10247)
- Shostakovich** Any *one or two* of the following from '24 Preludes and Fugues', Op.87:
Vol. 1: no.4 in E minor, no.7 in A (Boosey & Hawkes)
Vol. 2: no.15 in D \flat , no.17 in A \flat (Boosey & Hawkes)
- Tippett** Sonata no.2 (Schott ED 10815)
- Webern** Variations, Op.27: complete (Universal UE10881)

Piano: FRSM

- J.S. Bach** Partita no.6 in E minor, BWV 830: complete. *Bach Partitas 4–6 (ABRSM)*
- J.S. Bach/Busoni** Chaconne in D minor (from Partita no.2 for solo violin) (*Peters EP 7436*)
- Barber** Sonata in E \flat , Op.26: complete (*G. Schirmer*)
- Bartók** Sonata (1926): complete (*Universal UE8772*)
- Bax** Sonata no.3 in G \sharp minor: complete (*Studio Music*)
- Beethoven** Sonata in C ('Waldstein'), Op.53: complete
 Sonata in F minor ('Appassionata'), Op.57: complete
 Sonata in E \flat ('Les Adieux'), Op.81a: complete
 Sonata in A, Op.101: complete
 Sonata in E, Op.109: complete
 Sonata in A \flat , Op.110: complete
 Sonata in C minor, Op.111: complete
 15 Variations and Fugue in E \flat , Op.35 ('Eroica Variations') (*Wiener Urtext*)
- } *Beethoven The 35 Piano Sonatas (ABRSM)* or
Beethoven Complete Piano Sonatas (ABRSM)
- Pierre Boulez** Sonata no.1: complete (*Amphion*)
- Brahms** Sonata in C, Op.1: complete (*Wiener Urtext*)
 Sonata in F \sharp minor, Op.2: complete (*Wiener Urtext*)
 Sonata in F minor, Op.5: complete (*Wiener Urtext*)
 11 Variations in D on an Original Theme, Op.21 no.1. *Brahms Variations, Op.21 (Henle 439)*
 25 Variations and Fugue on a Theme by Handel, Op.24 (*Henle 272*)
 28 Variations on a Theme by Paganini, Op.35 (*Henle 394*)
- Bridge** Sonata: complete (*Stainer & Bell*)
- Chopin** Sonata in B \flat minor, Op.35: complete (*Henle 289*)
 Sonata in B minor, Op.58: complete (*Henle 290*)
- Fauré** Theme and Variations in C \sharp minor, Op.73 (*Hamel*)
- Franck** Prélude, Aria et Final, Op.23 (*Peters EP 3740b*)
 Prélude, Choral et Fugue, Op.21 (*Peters EP 3740a*)
- Grainger** In Dahomey ('Cakewalk Smasher') (*Peters EP 66950*)
- Hindemith** Sonata no.3 in B \flat : complete (*Schott ED 2521*)
- Liszt** Après une Lecture de Dante (Fantasia quasi Sonata): no.7 from 'Années de Pèlerinage, 2ème Année, Italie' (*Henle 174*)
 Funérailles (*Henle 748*)
 Mazeppa *and/or* Feux follets: no.4 *and/or* no.5 from '12 Études d'exécution transcendante'. *Liszt Piano Works, Vol.3 (Peters EP 3600c)*
 Sonata in B minor: complete (*Henle 273*)
- James MacMillan** Sonata: complete (*Boosey & Hawkes*)
- Martinů** Sonata no.1: complete (*Eschig*)
- Medtner** Sonata tragica, Op.39 no.5: complete. *Medtner Complete Piano Sonatas, Series 2 (Dover)* (now out of print)
- Mendelssohn** Sonata in B \flat , Op.106: complete. *Mendelssohn Complete Piano Works, Vol.5 (Peters EP 1704e)*
- Messiaen** Île de feu 1 *and* 2 publ. separately: *Durand*
- Prokofiev** Sonata no.6 in A, Op.82: complete
 Sonata no.7 in B \flat , Op.83: complete
 Sonata no.9 in C, Op.103: complete
 Sonata no.8 in B \flat , Op.84: complete. *Prokofiev Sonatas for Piano, Vol.2 (Boosey & Hawkes)*
- } *Prokofiev Sonatas for Piano, Vol.2 or separately (Boosey & Hawkes)*
- Rachmaninov** Sonata no.2 in B \flat minor, Op.36 (revised version 1931): complete (*Boosey & Hawkes*)
 Variations on a Theme of Corelli, Op.42 (*Alfred–Belwin*)
- Ravel** Gaspard de la Nuit: complete (*Peters EP 7378*)
- Schubert** Fantasy in C ('The Wanderer'), Op.15, D.760 (*ABRSM*)
 Sonata in C minor, D.958: complete
 Sonata in A, D.959: complete
 Sonata in B \flat , D.960: complete
- } *Schubert Sonatas, Vol.3 (ABRSM)*
- Schubert/Liszt** Erlkönig *and* Gretchen am Spinnrade. *Liszt Piano Works, Vol.9 (Peters EP 3602a)*
- Schumann** Carnival, Op.9: complete (*Henle 187*)
 Fantasy in C, Op.17 (*Henle 276*)
 Kreisleriana, Op.16: complete (*Henle 253*)
 Symphonische Etüden (12 Études Symphoniques), Op.13: complete (*Henle 248*)
 Toccata in C, Op.7 (*Henle 201*)
- Stravinsky** Serenade in A: complete (*Boosey & Hawkes*)

Piano: FRSM

- Szymanowski** Masques, Op.34: complete (*Universal UE05858*)
 Metopes, Op.29: complete (*Universal UE06997*)
- Tippett** Sonata no.3: complete (*Schott ED 11162*)
 Sonata no.4: complete (*Schott ED 12250*)

Harpsichord: DipABRSM

Pieces which require a two-manual harpsichord are indicated by an asterisk following the title.

- C. P. E. Bach** Sonata in A minor, Wq.49/1: complete*. *C. P. E. Bach 6 Württemberg Sonatas (Bärenreiter BA 6498)*
- J. S. Bach** French Suite no.5 in G, BWV 816: complete. *J. S. Bach 6 French Suites (ABRSM)*
 Italian Concerto in F, BWV 971: complete*. *J. S. Bach Clavierübung, Part 2 (ABRSM)* or (*separately: Wiener Urtext*)
 Prelude and Fugue no.24 in B minor, BWV 869, from 'The Well-Tempered Clavier', Part 1 (*ABRSM*)
- Blow** Ground in E minor. *John Blow's Anthology (Stainer & Bell)*
- Böhm** Prelude, Fugue and Postlude in G minor. *Böhm Complete Works for Harpsichord (Breitkopf & Härtel 8086)*
- Bull** Pavana *and* Galiard to the Pavan (Fantastic Pavan *and* Galliard). Nos.34 *and* 35 from *The Fitzwilliam Virginal Book, Vol.1 (Dover)*
- Byrd** Walsingham. No.68 from *The Fitzwilliam Virginal Book, Vol.1 (Dover)*
- F. Couperin** Ordre no.26 in F# minor: complete. *F. Couperin Pièces de Clavecin, Vol.4 (Heugel)*
- L. Couperin** Suite no.15 in G minor: 7th *and* 8th movts, *Passacaille and Chaconne. L. Couperin Pièces de Clavecin, Vol.2 (Heugel)*
- Frescobaldi** Partite 11 sopra l'Aria di Monicha in G minor: complete. *Frescobaldi Complete Organ and Keyboard Works, Vol.3 (Bärenreiter BA 2203)*
 Toccata Nona in F. *Frescobaldi Complete Organ and Keyboard Works, Vol.4 (Bärenreiter BA 2204)*
- Handel** Chaconne in G and 21 Variations (no.2 from 1727/1733 Collection), HWV 435. *Handel Keyboard Works, Vol.2 (Bärenreiter BA 4221)*
 Suite no.2 in F (no.2 from 1720 Collection): HWV 427: complete. *Handel 8 Great Suites, Book 1 (ABRSM)*
- Haydn** Sonata in D, Hob.XVI/37: complete*. *Haydn Selected Keyboard Sonatas, Book 3 (ABRSM)*
- György Ligeti** Hungarian Rock (Chaconne)* (*Schott ED 6805*)
- Persichetti** Harpsichord Sonata no.10, Op.167*: complete (*Elkan-Vogel*)
- Rameau** La Joyeuse, L'entretien des Muses, Les Tourbillons *and* Les Cyclopes. *Rameau Pièces de Clavecin (Bärenreiter BA 3800)*
- Scarlatti** Any *one* of the following *pairs* of Sonatas:
 2 Sonatas in C, Kp.460 (L.324) *and* Kp.461 (L.8) } *Scarlatti 60 Sonatas, Vol.2*
 2 Sonatas in Bb, Kp.544 (L.497) *and* Kp.545 (L.500) } (*G. Schirmer*)
- Sweelinck** Ut, re, mi, fa, sol, la, a 4 voci (Hexachord Fantasia). No.118 from *The Fitzwilliam Virginal Book, Vol.2 (Dover)*

Harpsichord: LRSM

Pieces which require a two-manual harpsichord are indicated by an asterisk following the title.

- C. P. E. Bach** Sonata in E minor, Wq.49/3: complete*. *C. P. E. Bach 6 Württemberg Sonatas (Bärenreiter BA 6498)*
- J. S. Bach** English Suite no.6 in D minor, BWV 811: complete. *J. S. Bach English Suites 4–6 (ABRSM)*
 Prelude and Fugue no.20 in A minor, BWV 865, from 'The Well-Tempered Clavier', Part 1 (*ABRSM*)
 Toccata no.3 in D, BWV 912 complete. *J. S. Bach 7 Toccatas (Henle 126)*
- Blow** Suite no.1 in D minor, from 'A Choice Collection of Lessons': complete. *Blow 6 Suites (Stainer & Bell)*
- Böhm** Prelude, Fugue and Postlude in G minor. *Böhm Complete Works for Harpsichord (Breitkopf & Härtel 8086)*
- Byrd** Sellinger's Round. No.64 from *The Fitzwilliam Virginal Book, Vol.1 (Dover)*
- F. Couperin** Ordre no.23 in F: complete. *F. Couperin Pièces de Clavecin, Vol.4 (Heugel)*
- L. Couperin** Suite no.14 in G: complete. *L. Couperin Pièces de Clavecin, Vol.2 (Heugel)*
- Frescobaldi** Partite 14 sopra l'Aria della Romanesca in G minor: complete. *Frescobaldi Complete Organ and Keyboard Works, Vol.3 (Bärenreiter BA 2203)*
 Toccata Prima in G minor. *Frescobaldi Complete Organ and Keyboard Works, Vol.3 (Bärenreiter BA 2203)*
- Handel** Chaconne in G and 21 Variations (no.2 from 1727/1733 Collection), HWV 435. *Handel Keyboard Works, Vol.2 (Bärenreiter BA 4221)*
 Suite no.6 in F# minor (no.6 from 1720 Collection): HWV 431: complete. *Handel 8 Great Suites, Book 2 (ABRSM)*

Harpsichord: LRSM

- Haydn** Sonata in G, Hob.XVI/39: complete*. *Haydn Complete Keyboard Sonatas, Vol.2 (Wiener Urtext)*
- György Ligeti** Hungarian Rock (Chaconne)* (*Schott ED 6805*)
- Muffat** Passacaglia in G minor. *Baroque Keyboard Pieces, Book 5, ed. Jones (ABRSM)*
- Rameau** Les Trois Mains, Fanfarinette and La Triomphante. *Rameau Pièces de Clavecin (Bärenreiter BA 3800)*
- Scarlatti** Any *one or two* of the following *pairs* of Sonatas:
 Sonata in D minor, Kp.52 (L.267) *and* Sonata in D, Kp.96 (L.465) } *Scarlatti 60 Sonatas, Vol.1*
 2 Sonatas in C minor, Kp.115 (L.407) *and* Kp.116 (L.452) } (*G. Schirmer*)
 2 Sonatas in C, Kp.132 (L.457) *and* Kp.133 (L.282). *Baroque Keyboard Pieces, Book 5, ed. Jones*
 (*ABRSM*)
 Sonata in E minor, Kp.263 (L.321) *and* Sonata in E, Kp.264 (L.466) } *Scarlatti 60 Sonatas, Vol.2*
 2 Sonatas in F, Kp.366 (L.119) *and* Kp.367 (L.172) } (*G. Schirmer*)
 2 Sonatas in D, Kp.490 (L.206) *and* Kp.491 (L.164)
- Soler** 2 Sonatas in C minor, R.100 *and* 19. *Early Spanish Keyboard Music, Vol.3 (OUP archive–Allegro)*
- Sweelinck** 6 Variations on 'Mein junges Leben hat ein End'. *Sweelinck Song Variations for Keyboard (Schott ED 2482)*
- Tōru Takemitsu** Rain Dreaming (*Schott SJ 1032*)
- Thomas Tomkins** Pavan *and* Galliard 'Earl Strafford' (*short versions, and with editorial repeats*). *Tomkins 15 Dances (Stainer & Bell)*

Harpsichord: FRSM

Pieces which require a two-manual harpsichord are indicated by an asterisk following the title.

- C. P. E. Bach** Sonata in A \flat , Wq.49/2: complete*. *C. P. E. Bach 6 Württemberg Sonatas (Bärenreiter BA 6498)*
- J. S. Bach** Chromatic Fantasia and Fugue in D minor, BWV 903 (*Henle 163*)
 Partita no.4 in D, BWV 828: complete. *Bach Partitas 4–6 (ABRSM)*
 Toccata no.6 in G minor, BWV 915: complete. *Bach 7 Toccatas (Henle 126)*
- Bull** In Nomine. No.119 from *The Fitzwilliam Virginal Book, Vol.2 (Dover)*
 The Quadran Pavan *and* Galiard to the Quadran Pavan. No.31 *and* no.33 from *The Fitzwilliam Virginal Book, Vol.1 (Dover)*
- Byrd** Passamezzo Pavana *and* Galiardas Passamezzo. Nos.56 *and* 57 from *The Fitzwilliam Virginal Book, Vol.1 (Dover)*
- F. Couperin** Ordre no.8 in B minor: complete. *F. Couperin Pièces de Clavecin, Vol.2 (Heugel)*
- James Dillon** Birl (*Peters EP 7353*)
- Frescobaldi** Cento Partite sopra Passacagli: complete. *Frescobaldi Complete Organ and Keyboard Works, Vol.3 (Bärenreiter BA 2203)*
- Froberger** Toccata II in D minor, FbWV 102 *and* Canzon I in D minor, FbWV 301. *Froberger Complete Keyboard and Organ Works, Vol.1 (Bärenreiter BA 8063)*
- Gibbons** Peascod Time (or The Hunt's Up). *Gibbons 8 Keyboard Pieces (Stainer & Bell)*
- Handel** Suite no.7 in G minor (no.7 from 1720 Collection): HWV 432: complete. *Handel 8 Great Suites, Book 2 (ABRSM)*
- Haydn** Sonata in A \flat , Hob.XVI/46: complete*. *Haydn Selected Keyboard Sonatas, Book 4 (ABRSM)*
- Betsy Jolas** Autour (*Heugel*)
- György Ligeti** Continuum* (*Schott ED 6111*)
- Michael Nyman** The Convertibility of Lute Strings. *Nyman Three pieces for Solo Harpsichord (Chester)*
- Poglietti** Il Rossignolo: Aria Allemanda con 20 Variazioni. *Poglietti Compositions for the Keyboard (Ricordi)*
- Rameau** Allemande, Courante, Sarabande, Gavotte *and* 6 Doubles de la Gavotte in A minor/major, from 'Nouvelles Suites de Pièces de Clavecin'. *Rameau Pièces de Clavecin (Bärenreiter BA 3800)*
- Scarlatti** Any *one or two* of the following *pairs* of Sonatas:
 2 Sonatas in G, Kp.493 (L.S.24) *and* Kp.494 (L.287). *Scarlatti 60 Sonatas, Vol.2 (G. Schirmer)*
 2 Sonatas in C, Kp.548 (L.404) *and* Kp.549 (L.S.1). *Scarlatti Sonatas, Vol.11 (Heugel)*
- Soler** 2 Sonatas in C \sharp minor, R.20 *and* 21. *Soler 14 Sonatas from the Fitzwilliam Collection (Faber: custom print)*
- Sweelinck** Fantasia. No.217 from *The Fitzwilliam Virginal Book, Vol.2 (Dover)*
 Poolsche Dans. *Sweelinck Works for Organ and Keyboard (Dover)*

Organ: DipABRSM

- J.A. Alain** Le Jardin suspendu. *Alain 3 Pieces (Leduc)* or *Alain Organ Works, Vol.2 (Leduc)*
- J.S. Bach** Chorale Prelude 'Wachet auf, ruft uns die Stimme', BWV 645 | *Bach Organ Works (Bärenreiter Vol.1; Novello Book 16; Peters Vol.7)*
 Chorale Prelude 'Wer nur den lieben Gott lässt walten', BWV 647 | *Vol.1; Novello Book 16; Peters Vol.7)*
 Chorale Prelude: Fugue on the Magnificat 'Meine Seele erhebet den Herren', BWV 733. *Bach Organ Works (Bärenreiter Vol.3; Novello Book 18; Peters Vol.7)*
 Fantasia in G, BWV 572. *Bach Organ Works (Bärenreiter Vol.7; Novello Book 9; Peters Vol.4)*
 Fugue in G minor, BWV 578. *Bach Organ Works (Bärenreiter Vol.6; Novello Book 3; Peters Vol.4)*
 Prelude and Fugue in A, BWV 536 | *Bach Organ Works (Bärenreiter Vol.5; Novello Book 3; Peters Vol.2)*
 Prelude and Fugue in C, BWV 545 | *Peters Vol.2)*
 Trio Sonata no.1 in E \flat , BWV 525: complete. *Bach Organ Works (Bärenreiter Vol.7; Novello Book 5; Peters Vol.1)*
- Brahms** Chorale Prelude 'Herzlich tut mich erfreuen': no.4 from 11 Chorale Preludes, Op.122. *Brahms Works for Organ (Henle 400)*
- Buxtehude** Passacaglia in D minor, BuxWV 161. *Buxtehude Organ Works (Bärenreiter Vol.1; Hansen Vol.1)*
 Praeludium and Fugue in D, BuxWV 139. *Buxtehude Organ Works (Bärenreiter Vol.1; Hansen Vol.2)*
 Praeludium and Fugue in G minor, BuxWV 148. *Buxtehude Organ Works (Bärenreiter Vol.3; Hansen Vol.2 p.122)*
- F. Couperin** Offertoire sur les Grands jeux: no.15 from 'Messe pour les Paroisses' (*Alfred-Kalmus K03314*)
- Clérambault** Suite du Deuxième Ton: complete, from 'Premier Livre d'Orgue' (*Schola Cantorum*)
- Petr Eben** A Festive Voluntary (*UMP*)
- Franck** Cantabile in B: no.2 from '3 Pièces'. *Franck Complete Organ Works, Vol.3 (Wiener Urtext)*
 Choral in A minor: no.3 from '3 Chorals'. *Franck Complete Organ Works, Vol.4 (Wiener Urtext)*
 Prélude, Fugue et Variation in B minor, Op.18: no.3 from '6 Pièces'. *Franck Complete Organ Works, Vol.1 (Wiener Urtext)*
- Frescobaldi** Toccata Quinta *and/or* Toccata Sesta, from '2nd Book of Toccatas, Canzoni etc.'. *Frescobaldi Complete Organ and Keyboard Works, Vol.4 (Bärenreiter BA 2204)*
- Jongen** Petit Prélude. *Jongen Organ Album (OUP)*
- Langlais** Suite Brève: 2nd movt *Cantilène (Bornemann)*
- Mendelssohn** Prelude and Fugue in C minor, Op.37 no.1. *Mendelssohn Complete Organ Works (Bärenreiter Vol.1; Novello Vol.1)*
- Messiaen** Les Enfants de Dieu: no.5 from 'La Nativité du Seigneur', Vol.2 (*Leduc*)
- Parry** Chorale Prelude on 'Christe, Redemptor omnium': no.6 from '7 Chorale Preludes', Set 1 (*Novello*)
 Chorale Prelude on 'Croft's 136th': no.1 from '7 Chorale Preludes', Set 2 (*Novello*)
- Reger** Benedictus, Op.59 no.9 (*Peters EP 3008b*)
- Saint-Saëns** Fantaisie no.1 in E \flat ('Echo-Fantaisie') (*Billaudot*)
- S. Scheidt** Variations on a Galliard of John Dowland. *Scheidt Tabulatura Nova and other Compositions (Peters EP 4393b)*
- Stanford** Postlude in D minor: no.6 from '6 Short Preludes and Postludes', 2nd Set, Op.105 (*Stainer & Bell*)
- Vierne** Symphonie no.1 in D minor, Op.14: 6th movt, *Final (movt. publ. separately: UMP)*
- Widor** Symphonie no.6 in G, Op.42 no.2: 5th movt, *Finale: Vivace (Hamelle)*
- Arthur Wills** Variations on 'Amazing Grace' (*Novello*)

Organ: LRSM

- J. A. Alain** Litanies } *Alain 3 Pieces (Leduc) or Alain Organ Works, Vol.2 (Leduc)*
 Variations sur un Thème de Clément Jannequin }
- J. S. Bach** Chorale Prelude: Fantasia on 'Komm, heiliger Geist, Herre Gott', BWV 651. *Bach Organ Works (Bärenreiter Vol.2; Novello Book 17; Peters Vol.7)*
 Chorale Prelude 'An Wasserflüssen Babylon', BWV 653. *Bach Organ Works (Bärenreiter Vol.2; Novello Book 17; Peters Vol.6)*
 Chorale Prelude 'Schmücke dich, O liebe Seele', BWV 654. *Bach Organ Works (Bärenreiter Vol.2; Novello Book 17; Peters Vol.7)*
 Chorale Prelude: Trio on 'Herr Jesu Christ, dich zu uns wend', BWV 655. *Bach Organ Works (Bärenreiter Vol.2; Novello Book 17; Peters Vol.6)*
 Chorale Prelude 'O Lamm Gottes, unschuldig', BWV 656. *Bach Organ Works (Bärenreiter Vol.2; Novello Book 17; Peters Vol.7)*
 Chorale Prelude 'Dies sind die heil'gen zehn Gebot', BWV 678. *Bach Organ Works (Bärenreiter Vol.4; Novello Book 16; Peters Vol.6)*
 Chorale Prelude 'Christ, unser Herr, zum Jordan kam', BWV 684. *Bach Organ Works (Bärenreiter Vol.4; Novello Book 16; Peters Vol.6)*
 Concerto in A minor (after Vivaldi, Op.3 no.8), BWV 593: complete. *Bach Organ Works (Bärenreiter Vol.8; Novello Book 11; Peters Vol.8)*
 Prelude and Fugue in G, BWV 541. *Bach Organ Works (Bärenreiter Vol.5; Novello Book 8; Peters Vol.2)*
 Prelude and Fugue in A minor, BWV 543. *Bach Organ Works (Bärenreiter Vol.5; Novello Book 7; Peters Vol.2)*
 Prelude and Fugue in C minor, BWV 546. *Bach Organ Works (Bärenreiter Vol.5; Novello Book 7; Peters Vol.2)*
 Prelude and Fugue in C, BWV 547. *Bach Organ Works (Bärenreiter Vol.5; Novello Book 9; Peters Vol.3)*
 Prelude and Fugue in G, BWV 550. *Bach Organ Works (Bärenreiter Vol.5; Novello Book 7; Peters Vol.4)*
 Toccata, Adagio and Fugue in C, BWV 564. *Bach Organ Works (Bärenreiter Vol.6; Novello Book 9; Peters Vol.3)*
 Trio Sonata no.3 in D minor, BWV 527: complete. *Bach Organ Works (Bärenreiter Vol.7; Novello Book 4; Peters Vol.1)*
 Trio Sonata no.4 in E minor, BWV 528: complete. *Bach Organ Works (Bärenreiter Vol.7; Novello Book 5; Peters Vol.1)*
 Trio Sonata no.6 in G, BWV 530: complete. *Bach Organ Works (Bärenreiter Vol.7; Novello Book 5; Peters Vol.1)*
- Buxtehude** Ciacona in E minor, BuxWV 160. *Buxtehude Organ Works (Bärenreiter Vol.2; Hansen Vol.1)*
 Praeludium and Fugue in G minor, BuxWV 150. *Buxtehude Organ Works (Bärenreiter Vol.3; Hansen Vol.2 p.128)*
- M. Dupré** Cortège et Litanie, Op.19 (*Leduc*)
 Final in G minor: no.7 from '7 Pièces', Op.27 (*Bornemann*)
- Petr Eben** Hommage à Dietrich Buxtehude (Toccatenfuge) (*Schott ED 7543*)
- Elgar** Sonata in G, Op.28: 1st movt, *Allegro maestoso (Breitkopf & Härtel 3404)*
- Franck** Final in B \flat , Op.21: no.6 from '6 Pièces' } *Franck Complete Organ Works, Vol.2*
 Pastorale in E, Op.19: no.4 from '6 Pièces' } (*Wiener Urtext*)
- Hindemith** Sonata no.2: complete (*Schott ED 2558*)
 Sonata no.3 on Old Folksongs: complete (*Schott ED 3736*)
- Honegger** Fugue: no.1 from '2 Pieces' (*Chester*)
- Howells** Saraband (For the morning of Easter): no.2 from '6 Pieces' } (*Novello*)
 Master Tallis's Testament: no.3 from '6 Pieces' }
- Lübeck** Prelude and Fugue in E. *Lübeck Organ Works (Peters EP 4437)*
- John McCabe** Elegy (*Novello*)
- Mendelssohn** Any of the 6 Sonatas, Op.65. *Mendelssohn Complete Organ Works (Bärenreiter Vol.2; Novello Vol.4)*
- Reger** Toccata and Fugue in D minor, Op.59 nos.5 and 6 (*Peters EP 3008a*)
- Rheinberger** Sonata no.1 in C minor, Op.27: complete }
 Sonata no.2 in A \flat ('Fantasia Sonata'), Op.65: complete } (*Novello 010152*)
 Sonata no.3 in G ('Pastoral'), Op.88: complete }
 Sonata no.4 in A minor, Op.98: complete } (*Novello 010143*)
 Sonata no.5 in F \sharp , Op.111: complete }
 Sonata no.8 in E minor, Op.132: complete } (*Novello 010146*)
 Sonata no.9 in B \flat minor, Op.142: complete }

Organ: FRSM

- J.A. Alain** 3 Danses: Joies, Deuils *and* Luttes. *Alain Organ Works, Vol.1 (Leduc)*
2e Fantaisie. *Alain Organ Works, Vol.3 (Leduc)*
- J.S. Bach** 2 Chorale Preludes on 'Allein Gott in der Höh' sei Ehr', BWV 662 *and* 663. *Bach Organ Works (Bärenreiter Vol.2; Novello Book 17; Peters Vol.6)*
Chorale Prelude 'Kyrie, Gott Vater in Ewigkeit', BWV 669 } *Bach Organ Works*
Chorale Prelude 'Christe, aller Welt Trost', BWV 670 } *(Bärenreiter Vol.4; Novello Book 16;*
Chorale Prelude 'Kyrie, Gott heiliger Geist', BWV 671 } *Peters Vol.7 (BWV 670 in Vol.6))*
Chorale Prelude 'Vater unser im Himmelreich', BWV 682 }
Chorale Variations on 'Sei gegrüßet, Jesu gütig', BWV 768. *Bach Organ Works (Bärenreiter Vol.1; Novello Book 19; Peters Vol.5)*
Fantasia and Fugue in G minor, BWV 542. *Bach Organ Works (Bärenreiter Vol.5; Novello Book 8; Peters Vol.2)*
Passacaglia and Fugue in C minor, BWV 582. *Bach Organ Works (Bärenreiter Vol.7; Novello Book 10; Peters Vol.1)*
Prelude and Fugue in E \flat ('St Anne'), BWV 552. *Bach Organ Works (Bärenreiter Vol.4; Novello Book 6; Peters Vol.3)*
Prelude and Fugue in E minor, BWV 548. *Bach Organ Works (Bärenreiter Vol.5; Novello Book 17; Peters Vol.2)*
Trio Sonata no.2 in C minor, BWV 526: complete. *Bach Organ Works (Bärenreiter Vol.7; Novello Book 4; Peters Vol.1)*
Trio Sonata no.5 in C, BWV 529: complete. *Bach Organ Works (Bärenreiter Vol.7; Novello Book 5; Peters Vol.1)*
- Brahms** Fugue in A \flat minor, WoO 8 }
Prelude and Fugue in G minor, WoO 10 } *Brahms Works for Organ (Henle 400)*
- Buxtehude** Praeludium and Fugue in F \sharp minor, BuxWV 146. *(Bärenreiter Vol.2; Hansen Vol.2)*
- Demessieux** Te Deum, Op.11 *(Durand)*
- M. Dupré** Prelude and Fugue in B, Op.7 no.1 }
Prelude and Fugue in F minor, Op.7 no.2 } *Dupré 3 Preludes and Fugues, Op.7 (Leduc)*
Variations sur un vieux Noël, Op.20 *(Leduc)*
- Duruflé** Prélude et Fugue sur le nom d'Alain, Op.7 *(Durand)*
Suite, Op.5: 3rd movt, *Toccata (Durand)*
- Petr Eben** Molto Ostinato, from 'Sunday Music' *(Bärenreiter H 3761)*
- Franck** Choral no.2 in B minor, from '3 Chorals'. *Franck Complete Organ Works, Vol.4 (Wiener Urtext)*
Pièce héroïque. *Franck Complete Organ Works, Vol.3 (Wiener Urtext)*
- Hindemith** Sonata no.1: complete *(Schott ED 2557)*
- Jongen** Sonata Eroica, Op.94: complete *(Leduc)*
- Langlais** La Nativité: no.2 from '3 Poèmes Evangéliques' *(Combre)*
Triptyque: 3rd movt, *Final (Novello)*
- Kenneth Leighton** Et Resurrexit (Theme, Fantasy and Fugue) *(Novello)*
- Liszt** Prelude and Fugue on B-A-C-H. *Liszt Complete Organ Works, Vol.2 (Peters EP 3628b)*
- Frank Martin** Passacaille (1944) *(Universal UE17479)*
- Messiaen** Diptyque (Essai sur la vie terrestre et l'éternité bien heureux) *(Durand)*
Verset pour le Fête de la Dédicace *(Leduc)*
- Mozart** Fantasia (Allegro *and* Andante) in F minor, K.608 *(Novello)*
- Parry** Fantasia and Fugue in G. *Parry Organ Album, Book 1 (Novello)*
- Reger** Introduction and Passacaglia in D minor *(Breitkopf & Härtel 8513)*
Toccata and Fugue in A minor: nos.11 *and* 12 from '12 Pieces', Op.80 Vol.2 *(Peters) (now out of print)*
- Saint-Saëns** Prelude and Fugue in E, Op.90 no.1 }
Prelude and Fugue in B, Op.90 no.2 } *Saint-Saëns 6 Preludes and Fugues, Vol.1 (Durand)*
- Schumann** Fugue in B \flat , Op.60 no.2 }
Fugue in B \flat , Op.60 no.6 } *Schumann 6 Fugues on B-A-C-H, Op.60 (Peters EP 9530)*
- Richard Stoker** Partita: complete *(Boosey & Hawkes: special print; only available from www.boosey.com)*
- Sweelinck** Fantasia chromatica. *Sweelinck Selected Organ Works, Vol.1 (Peters EP 4645a)*
- Vierne** Any *one or more* of the following pieces from 'Pièces de Fantaisie: Suite no.2', Op.53: no.4 'Feux Follets', no.5 'Clair de Lune', no.6 'Toccata in B \flat minor' *(Lemoine)*
Impromptu: no.2 from 'Pièces de Fantaisie: Suite no.3', Op.54 *(Lemoine)*
Naiades: no.4 from 'Pièces de Fantaisie: Suite no.4', Op.55 *(Lemoine)*
Symphonie no.2, Op.20: 3rd movt, *Scherzo in E (Hamelle)*

Organ: FRSM

- Whitlock** Divertimento: no.2 from '4 Extemporisations'. *Whitlock Complete Shorter Organ Music* (OUP)
Widor Symphonie no.5 in F, Op.42 no.1: 1st movt, *Allegro vivace* (Hamelle)
 Symphonie no.6 in G, Op.42 no.2: 1st movt, *Allegro* (Hamelle)

Violin: DipABRSM

- J.S. Bach** Concerto in E, BWV 1042: 1st movt (*Bärenreiter BA 5190-90*)
 Partita for solo violin no.2 in D minor, BWV 1004:
 3rd *and* 4th movts, *Sarabanda and Giga* } *Bach 3 Sonatas and 3 Partitas*
 Partita for solo violin no.3 in E, BWV 1006: } *for solo violin (Bärenreiter BA 5116)*
 2nd *and* 3rd movts, *Loure and Gavotte en Rondeau* }
 Sonata in E minor, BWV 1023: complete. *Bach 2 Sonatas for Violin and Continuo* (*Wiener Urtext*)
- Barber** Concerto, Op.14: 1st movt (*G. Schirmer*)
- Beethoven** Romance in F, Op.50. *Beethoven 2 Romances* (*Henle 324*)
1st movement from any *one* of the following Sonatas:
 Op.12 no.2 in A, Op.12 no.3 in E \flat , Op.23 in A minor, Op.24 in F ('Spring'), Op.30 no.1 in A,
 Op.30 no.2 in C minor, Op.30 no.3 in G. *Beethoven Sonatas for Piano and Violin* (2 volumes:
 Henle 7/8)
- Bloch** Nigun (Improvisation) (no.2 from 'Baal Shem' Suite) (*Carl Fischer*)
 Simchas Torah (no.3 from 'Baal Shem' Suite) (*Carl Fischer*)
- Brahms** Sonata in G, Op.78: 1st movt (*Wiener Urtext*)
 Sonata in A, Op.100: 1st movt (*Wiener Urtext*)
 Sonata Movement (Scherzo) in C minor (*Breitkopf & Härtel 6049*)
- Bridge** Moto Perpetuo (*Stainer & Bell*)
- Delius** Sonata no.3: 3rd movt (*Boosey & Hawkes*)
- Dvořák** 4 Romantic Pieces, Op.75: complete (*Bärenreiter BA 9576*)
- Elgar** Sonata in E minor, Op.82: 1st movt (*Novello*)
- Falla** Danse Espagnole (from 'La Vida Breve'), arr. Kreisler (*Schott BSS 31837*)
 Pantomime (from 'El Amor Brujo'), arr. Kočański. *Manuel de Falla Music for Violin and Piano*
 ('El Amor Brujo') (*Chester*)
- Fauré** Romance in B \flat , Op.28 (*Hamelle*)
- Françaix** Sonatine: complete (*Schott ED 2451*)
- Geminiani** Sonata in C minor: complete. *18th Century Violin Sonatas, Book 2* (ABRSM)
- Grieg** Sonata no.3 in C minor, Op.45: 1st movt (*Peters EP 2414*)
- Haydn** Concerto in C, Hob.VIIa/1: 1st movt (*Henle 446*)
- Hindemith** Sonata in E \flat , Op.11 no.1: any movt or movts (*Schott ED 1918*)
- Kabalevsky** Concerto in C, Op.48: 1st movt (*Boosey & Hawkes*)
- Khachaturian** Chant-Poème (*Boosey & Hawkes*)
- Kreisler** Variations on a theme of Corelli in the style of Tartini (*Schott BSS 29027*)
- R. Kreutzer** 42 Études or Caprices: no.35 in E \flat *and/or* no.42 in D minor (*Peters EP 284*)
- Lalo** Symphonie Espagnole, Op.21: 2nd movt (*Peters EP 3797a*)
- Leclair** Sonata in D, Op.9 no.3: complete (*Schott VLB 15*)
- Kenneth Leighton** Metamorphoses, Op.48 (*Novello*)
- Messiaen** Thème et Variations (*Leduc*)
- Mozart** Concerto no.3 in G, K.216: 1st movt (*Bärenreiter BA 4865-90*)
 Concerto no.4 in D, K.218: 1st movt (*Bärenreiter BA 4866-90*)
1st movement from any *one* of the following Sonatas: K.296 in C, K.376 in F, K.378 in B \flat . *Mozart*
Sonatas for Piano and Violin, Vol.2 (*Henle 78 or Wiener Urtext*)
- Paul Patterson** Luslawice Variations for solo violin (*Universal UE21005*)
- Ravel** Pièce en Forme de Habanera, trans. Catherine (*Leduc*)
- Saint-Saëns** Concerto no.3 in B minor, Op.61: 1st movt (*Durand*)
- Schumann** 3 Fantasiestücke, Op.73: complete (*Henle 421*)
 Sonata no.3 in A minor WoO 27: 1st movt (*Schott ED 10505*)
- Smetana** From My Native Country: nos.1 *and* 2 (*Peters EP 2634*)
- Stravinsky** Chanson Russe (Russian Maiden's Song from 'Mavra'), arr. Dushkin (*Boosey & Hawkes*)
 Suite Italienne: any *two* movts (*Boosey & Hawkes*)
- Szymanowski** Chant de Roxanne (from 'King Roger'), arr. Kočański (*Universal UE8694*)

Violin: DipABRSM

- Tartini** Sonata in G minor ('Didone abbandonata'), Op.1 no.10: 1st *and* 2nd movts (*Schott VLB 31*)
- Telemann** Any *one* Fantasia complete from '12 Fantasias for Violin without Bass' (*Bärenreiter BA 2972*)
- Walton** 2 Pieces: Canzonetta *and* Scherzetto (*OUP*)

Violin: LRSM

- J.S. Bach** Partita for solo violin no.1 in B minor, BWV 1002: 7th *and* 8th movts, *Tempo di Borea and Double*
 Sonata for solo violin no.1 in G minor, BWV 1001: 3rd *and* 4th movts, *Siciliana and Presto*
 Sonata for solo violin no.2 in A minor, BWV 1003: 3rd *and* 4th movts, *Andante and Allegro*
 Sonata for solo violin no.3 in C, BWV 1005: 3rd *and* 4th movts, *Largo and Allegro assai* | *Bach 3 Sonatas and 3 Partitas for solo violin (Bärenreiter BA 5116)*
- Bartók** Rhapsody no.1: complete (*Boosey & Hawkes*)
- Beethoven** Any *two* contrasting movements from any *one* of the following Sonatas:
 Op.12 no.1 in D, Op.12 no.2 in A, Op.12 no.3 in E \flat , Op.23 in A minor, Op.24 in F ('Spring'),
 Op.30 no.1 in A, Op.30 no.2 in C minor, Op.30 no.3 in G. *Beethoven Sonatas for Piano and Violin (2 volumes: Henle 7/8)*
- L. Berkeley** Introduction and Allegro for solo violin, Op.24 (*Chester*)
- Brahms** Sonata in G, Op.78: any *two* movts (*Wiener Urtext*)
 Sonata in A, Op.100: any *two* movts (*Wiener Urtext*)
- Bruch** Concerto no.1 in G minor, Op.26: 1st movt (*Peters EP 4590*)
- Debussy** Sonata: complete (*Henle 410*)
- Delius** Légende in E \flat (*Forsyth*)
- Dvořák** Sonata in F, Op.57: 1st movt (*Bärenreiter Praha H 2178*)
- Elgar** Sonata in E minor, Op.82: 2nd *and* 3rd movts (*Novello*)
- Fauré** Sonata in A, Op.13: 1st movt (*Peters EP 7487*)
- Franck** Sonata in A: 3rd *and* 4th movts (*Henle 293 or Wiener Urtext*)
- Grieg** Sonata no.2 in G, Op.13: 2nd *and* 3rd movts (*Peters EP 2279*)
- Khachaturian** Concerto in D minor: 1st movt (*Boosey & Hawkes*)
- Lalo** Symphonie Espagnole, Op.21: 1st movt (*Peters EP 3797a*)
- Lutosławski** Partita: 1st movt (*Chester*)
- Mendelssohn** Concerto in E minor, Op.64: 1st movt (*Peters EP 1731a*)
- Mozart** Concerto no.5 in A, K.219: 1st movt (*with cadenza*) (*Bärenreiter BA 4712a*)
 Sonata in B \flat , K.454: 1st *and* 2nd movts | *Mozart Sonatas for Piano and Violin, Vol.3 (Henle 79)*
 Sonata in E \flat , K.481: 1st *and* 2nd movts
- Arvo Pärt** Fratres (*Universal UE17274*)
- Prokofiev** Any *three* of the '5 Mélodies', Op.35b (*Boosey & Hawkes*)
 Sonata no.2 in D, Op.94b: 1st *and* 2nd movts (*Boosey & Hawkes*)
- Ravel** Sonata: any *one or two* movts (*Durand*)
 Tzigane (Rapsodie de Concert) (*Durand*)
- Rodrigo** Concierto de Estío: 1st *and* 2nd movts (*Ediciones Joaquín Rodrigo*)
- Saint-Saëns** Havanaise, Op.83 (*Durand*)
- Schubert** Sonata (Duo) in A, Op.162, D.574: 3rd *and* 4th movts (*Bärenreiter BA 5605*)
- Schumann** Sonata no.1 in A minor, Op.105: 1st *and* 2nd movts (*Henle 428*)
- Seiber** Concert Piece (*Schott ED 10429*)
- Shostakovich** Concerto no.1 in A minor, Op.77: 1st movt (*Boosey & Hawkes*)
- Suk** Any *two* of the '4 Pieces', Op.17 (2 vols: *Simrock*)
- Vaughan Williams** Concerto 'Accademico' in D minor: 1st movt (*OUP archive—Allegro*)
 Sonata in A minor: 3rd movt, *Tema con Variazioni (OUP archive—Allegro)*
- Vieuxtemps** Concerto no.5 in A minor, Op.37: 1st movt (*Peters EP 3323*)

Violin: FRSM

- J. S. Bach** Partita for solo violin no.3 in E, BWV 1006:
1st *and* 2nd movts, *Preludio and Loure* | *Bach 3 Sonatas and 3 Partitas for solo violin*
Sonata for solo violin no.1 in G minor, BWV 1001: | (*Bärenreiter BA 5116*)
1st *and* 2nd movts, *Adagio and Fuga: Allegro*
- Bartók** Concerto no.2 in B minor: 1st movt (*Boosey & Hawkes*)
- Beethoven** Concerto in D, Op.61: 1st movt (*with cadenza*) (*Henle 326*)
Any *two* contrasting movements from *one* of the following Sonatas:
Op.47 in A ('Kreutzer'), Op.96 in G. *Beethoven Sonatas for Piano and Violin, Vol.2* (*Henle 8*)
- Berg** Concerto: 1st *or* 2nd movt (*Universal UE10903*)
- Brahms** Concerto in D, Op.77: 1st movt (*with cadenza by Joachim*) (*IMC 1502*)
Sonata in D minor, Op.108: any *two* movts (*Wiener Urtext*)
- Bruch** Concerto no.1 in G minor, Op.26: 3rd movt (*Peters EP 4590*)
- Chausson** Poème, Op.25 (*Schott ED 1532*)
- Dvořák** Concerto in A minor, Op.53: 1st movt (*Bärenreiter H 1005*)
- Elgar** Concerto in B minor, Op.61: 1st movt (*Novello*)
- Franck** Sonata in A: 1st *and* 2nd movts (*Henle 293 or Wiener Urtext*)
- Lutosławski** Subito (*Chester*)
- Mendelssohn** Concerto in E minor, Op.64: 1st *and* 2nd movts, *or* 2nd *and* 3rd movts (*Peters EP 1731a*)
- Mozart** Any *two* movements (*with cadenzas where appropriate*) from *one* of the 5 Concertos:
no.1 in B♭, K.207 (*Bärenreiter BA 4863a*), no.2 in D, K.211 (*Bärenreiter BA 4864a*), no.3 in G,
K.216 (*Bärenreiter BA 4865a*), no.4 in D, K.218 (*Bärenreiter BA 4866a*), no.5 in A, K.219
(*Bärenreiter BA 4712a*)
- Paganini** Any of the '24 Capricci', Op.1 (*Henle 450*)
- Krzysztof Penderecki** Cadenza for solo violin (*Schott ED 7649*)
- Prokofiev** Concerto no.2 in G minor, Op.63: 1st movt (*Boosey & Hawkes*)
- Ravel** Sonata: 1st *and* 2nd movts, *or* 2nd *and* 3rd movts (*Durand*)
- Rubbra** Sonata no.2, Op.31: 1st *and* 3rd movts (*OUP archive-Allegro*)
- Saint-Saëns** Concerto no.3 in B minor, Op.61: any *two* movts (*Durand*)
Introduction et Rondo Capriccioso in A minor, Op.28, trans. Bizet (*Durand*)
- Sarasate** Any *two* of the following 'Danzas Españolas':
Malagueña: no.1 from 'Spanish Dances', Book 1, Op.21 (*Simrock*)
Romanza Andaluza: no.3 from 'Spanish Dances', Book 2, Op.22 (*Simrock*)
Zapateado: no.6 from 'Spanish Dances', Book 3, Op.23 (*Simrock*)
- Schoenberg** Phantasy, Op.47 (*Peters EP 6060*)
- Schubert** Rondo in A, D.438 (*Schott ED 5290*)
- Schumann** Sonata no.2 in D minor, Op.121: 1st *and* 3rd movts. *Schumann 2 Violin Sonatas* (*Peters EP 2367*)
- Sibelius** Concerto in D minor, Op.47: 1st movt (*Peters D 2420*)
- B. Stevens** Sonata in A minor in one movement (*Bardic Edition*)
- Stravinsky** Elegie for solo violin (*Schott VLB 47*)
- Szymanowski** Any *two* of the '3 Myths', Op.30 (*Universal UE06836, UE06837 and UE06838*)
- Tōru Takemitsu** From far beyond Chrysanthemums and November Fog (*Schott SJ 1014*)
- Tartini** Sonata in G minor ('Devil's Trill'): complete (*Bärenreiter HM 278*)
- Tchaikovsky** Concerto in D, Op.35: 1st movt, *or* 2nd *and* 3rd movts (*Peters EP 3019b*)
- Turina** Sonate Espagnole: 1st movt (*Schott VLB 85*)
- Vaughan Williams** The Lark Ascending (*OUP*)
- Walton** Concerto: 1st movt (*OUP*)
Sonata: *either* movt *or* complete (*OUP*)
- Wieniawski** Concerto no.2 in D minor, Op.22: 1st movt (*Peters EP 3296*)
Polonaise de Concert in D, Op.4 (*IMC 2627*)
Polonaise Brillante in A, Op.21 (*IMC 2628*)
Scherzo-Tarantelle in G minor, Op.16 (*Peters EP 3292*)

Viola: DipABRSM

- M. Arnold** Sonata: 2nd *and* 3rd movts (*Lengnick*)
- J.S. Bach** Cello Suite no.1 in G, BWV 1007:
2nd, 4th *and* 7th movts, *Allemande, Sarabande and Gigue*
Cello Suite no.3 in C, BWV 1009:
3rd *and* 4th movts, *Courante and Sarabande*
Cello Suite no.5 in C minor, BWV 1011:
3rd, 4th *and* 7th movts, *Courante, Sarabande and Gigue*
Any *three* movements from *one* of the 3 Viola da Gamba Sonatas: no.1 in G, BWV 1027, no.2 in D,
BWV 1028, no.3 in G minor, BWV 1029. *Bach 3 Sonatas for Viola da Gamba (Bärenreiter BA 5186)*
- L. Berkeley** Sonata in D minor, Op.22: 1st movt (*Chester*)
- Howard Blake** Prelude for solo viola (from 'Benedictus') (*Highbridge Music*)
- Bloch** Suite (1919): 1st movt (*G. Schirmer*)
- Brahms** Sonata in F minor, Op.120 no.1: any *two* movts (*Wiener Urtext*)
Sonata in E \flat , Op.120 no.2: any *two* movts (*Wiener Urtext*)
- Britten** Elegy for solo viola (*Faber*)
Lachrymae, Op.48 (Reflections on a Song by John Dowland) (*Boosey & Hawkes*)
- F.X. Brixi** Concerto in C: 1st movt (*Schott VAB 5*) (*now out of print*)
- Bruch** Kol Nidrei, Op.47, arr. de Smet (*Peters EP 7177a*)
- Campagnoli** Any of the following from '41 Caprices' for solo viola, Op.22: nos.1, 9, 12, 15, 17, 36 (*Peters EP 2548*)
- Dittersdorf** Sonata in E \flat : complete (*IMC 2211*)
- Handel** Sonata in G minor, Op.1 no.6, HWV 364b, arr. Pilkington: complete (*Stainer & Bell*)
- Hindemith** Kammermusik no.5, Op.36 no.4: 1st movt (*Schott ED 1977*)
Sonata in F, Op.11 no.4: 1st *and* 2nd movts (*Schott ED 1976*)
- Hoffmeister** Concerto in D: 1st movt (*Peters EP 9857*)
- Holst** Lyric Movement (*OUP archive-Allegro*)
- Hummel** Sonata in E \flat , Op.5 no.3: complete (*Schott VAB 16*)
- G. Jacob** Air and Dance (*OUP archive-Allegro*)
Concerto no.2 in G: 1st *and* 2nd movts (*Simrock*)
Sonatina: 1st movt (*Novello*)
- Kodály** Adagio (*Editio Musica Budapest Z.14894*)
- R. Kreutzer** Any *one* of the following from '42 Studies', trans. Pagels: nos.9, 12, 26, 27, 29 (*IMC 0976*)
- Maconchy** Any *two* of the '5 Sketches' for solo viola (*Chester*)
- Mazas** Études Speciales, Op.36 Book 1: no.18 *or* no.23 (*IMC 1091*)
- Milhaud** La Californienne *and* The Wisconsinian, *or* La Bruxelloise *and* La Parisienne (nos.1 *and* 2, *or* nos.3
and 4 of 'Quatre Visages', Op.238) (*all publ. separately: Heugel*)
Sonata no.2, Op.244: any *two* movts (*Heugel*)
- Rawsthorne** Sonata: 1st movt (*OUP archive-Allegro*)
- Reger** Any *one* of the following movements from the '3 Suites for solo viola', Op.131d:
Suite no.1 in G minor: 1st *or* 2nd movt
Suite no.2 in D: 1st *or* 4th movt
Suite no.3 in E minor: 2nd *or* 4th movt
} (*Peters EP 3971*)
- Rivier** Concertino: 1st movt (*Salabert*)
- Schubert** Sonata in A minor ('Arpeggione'), D.821, arr. Wrochem: 1st movt (*Bärenreiter BA 5683*)
- Schumann** Märchenbilder, Op.113: nos.1 *and* 3, *or* nos.2 *and* 4 (*Peters EP 2372*)
- C. Stamitz** Concerto in D, Op.1: 3rd movt (*Peters EP 3816a*)
- Roger Steptoe** Narration, Burlesque *and* Elegy from '3 Pieces' (*Stainer & Bell*)
- Telemann** Concerto in G, TWV 51:G9: complete (*Bärenreiter BA 5878-90*)
Any *one* Fantasia complete from *Telemann 12 Fantasias for Unaccompanied Viola, arr. Rood*
(2 vols: *McGinnis & Marx*)(*currently unavailable*)
- Vaughan Williams** Romance (*OUP*)
Suite for Viola: Group 1 complete (*OUP*)
- Vivaldi** Concerto in G for Viola d'Amore (RV 392): complete (*Alfred-Kalmus K04298*)
- Weber** Andante e Rondo ungharese, Op.35 (*Schott VAB 36*)
Variations in C (*Peters EP 8321*)

Viola: LRSM

- J.C. Bach** Concerto in C minor, arr. Casadesus: 2nd *and* 3rd movts (*Salabert*)
- J.S. Bach** Any *one* of the following combinations of movements from *one* of the 6 *Bach Solo Cello Suites*, trans. Forbes (*Chester*):
Cello Suite no.1 in G, BWV 1007: 1st, 2nd *and* 3rd movts, *Prélude, Allemande and Courante*
Cello Suite no.2 in D minor, BWV 1008: 1st *and* 2nd movts, *Prélude and Allemande, or 4th and 7th* movts, *Sarabande and Gigue*
Cello Suite no.3 in C, BWV 1009: 1st *and* 2nd movts, *Prélude and Allemande, or 3rd, 4th, 5th and 6th* movts, *Courante, Sarabande and Bourrée I and II*
Cello Suite no.4 in E \flat , BWV 1010: 4th, 5th *and* 6th movts, *Sarabande and Bourrée I and II*
Cello Suite no.5 in C minor, BWV 1011: 4th, 5th *and* 6th movts, *Sarabande and Gavotte I and II*
- Bartók** Concerto: 1st movt (*ed. Serly or Dellamaggiore/P. Bartók: Boosey & Hawkes*)
- Bax** Legend (*Studio Music*)
Sonata (1922): 1st movt (*Studio Music*)
- L. Berkeley** Sonata in D minor, Op.22: complete (*Chester*)
- Bliss** Sonata (1933): complete (*OUP archive–Allegro*)
- Bloch** Suite (1919): complete (*G. Schirmer*)
- Brahms** Sonata in F minor, Op.120 no.1: complete (*Wiener Urtext*)
Sonata in E \flat , Op.120 no.2: complete (*Wiener Urtext*)
- Britten** Elegy for solo viola (*Faber*)
- Hindemith** Der Schwanendreher: 1st movt (*Schott ED 2517*)
Sonata in F, Op.11 no.4: complete (*Schott ED 1976*)
- Hoffmeister** Concerto in B \flat : 1st movt (*Schott ED 11247*)
- G. Jacob** Concerto no.1 in C minor: complete (*Simrock*)
Concerto no.2 in G: complete (*Simrock*)
- Maconchy** Any *three* of the '5 Sketches' for solo viola (*Chester*)
- Martinů** Rhapsody Concerto: 1st *or* 2nd movt (*Bärenreiter BA 4316a*)
- Milhaud** Sonata no.1, Op.240: complete (*Heugel*)
Sonata no.2, Op.244: complete (*Heugel*)
- Paul Patterson** 'Tides of Mananan' for solo viola (*Weinberger*)
- Rawsthorne** Sonata: complete (*OUP archive–Allegro*)
- Reger** Any *two* contrasting movements from *one* of the '3 Suites for solo viola', Op.131d : no.1 in G minor, no.2 in D, no.3 in E minor (*Peters EP 3971*)
- J. Reicha** Concerto in E \flat , Op.2 no.1: 1st movt (*Simrock*)
- Rivier** Concertino: 1st *and* 2nd movts (*Salabert*)
- Rubbra** Concerto in A, Op.75: 1st movt (*Lengnick*)
- Schubert** Sonata in A minor ('Arpeggione'), D.821, arr. Wrochem: complete (*Bärenreiter BA 5683*)
- Shostakovich** Sonata, Op.147: 1st *and* 2nd movts (*Boosey & Hawkes*)
- C. Stamitz** Concerto in D, Op.1: 1st movt (*Peters EP 3816a*)
- Vaughan Williams** Suite for Viola: Group 2 complete (*OUP*)
Suite for Viola: Group 3 complete (*OUP*)
- Walton** Concerto: any *two* movts (*OUP*)
- Hugh Wood** Variations, Op.1 (*Chester*)

Viola: FRSM

- J.S. Bach** Cello Suite no.3 in C, BWV 1009: complete
Cello Suite no.5 in C minor, BWV 1011: complete
Cello Suite no.6 in G, BWV 1012: complete
} *Bach The Solo Cello Suites*, trans. Forbes
(*Chester*)
- Brahms** Sonata in F minor, Op.120 no.1: complete (*Wiener Urtext*)
Sonata in E \flat , Op.120 no.2: complete (*Wiener Urtext*)
- Glinka** Sonata in D minor: complete (*Musica Rara 1034*)
- Hindemith** Sonata for solo viola, Op.11 no.5: complete (*Schott ED 1968*)
Sonata for solo viola, Op.25 no.1: complete (*Schott ED 1969*)
Sonata for solo viola, Op.31 no.4: complete (*Schott ED 8278*)
Sonata for solo viola (1937): complete (*Schott ED 8279*)
- Hoffmeister** Concerto in B \flat : complete (*with cadenza*) (*Schott ED 11247*)
- Maconchy** 5 Sketches for solo viola: complete (*Chester*)
- Martinů** Rhapsody Concerto: complete (*Bärenreiter BA 4316a*)
- Milhaud** Concerto no.2, Op.340: complete (*Heugel*)

Viola: FRSM

- Paul Patterson** 'Tides of Mananan' for solo viola (*Weinberger*)
Krzysztof Penderecki Cadenza for solo viola (*Schott VAB 52*)
Rainier Sonata: complete (*Schott ED 10410*)
Reger Suite in G minor: complete: no.1 from '3 Suites for solo viola', Op.131d (*Peters EP 3971*)
Schubert Sonata in A minor ('Arpeggione'), D.821, arr. Wrochem: complete (*Bärenreiter BA 5683*)
Seiber Elegie (*Schott ED 10422*)
Shostakovich Sonata, Op.147: complete (*Boosey & Hawkes*)
C. Stamitz Concerto in D, Op.1: any *two* movts (*with cadenza where appropriate*) (*Peters EP 3816a*)
Vaughan Williams Suite for Viola: Group 2 complete (*OUP*)
 Suite for Viola: Group 3 complete (*OUP*)
Walton Concerto: complete (*OUP*)

Cello: DipABRSM

- J.S. Bach** Suite no.3 in C, BWV 1009: 3rd, 4th *and* 7th movts,
Courante, Sarabande and Gigue
Suite no.4 in E \flat , BWV 1010: 1st movt, Prélude

Bach 6 Suites for Violoncello solo
(Bärenreiter BA 320)

Beethoven Sonata in A, Op.69: 1st movt. *Beethoven Sonatas for Piano and Violoncello* (*Henle 894*)
 7 Variations on a Theme 'Bei Männern' from Mozart's 'Magic Flute', WoO 46 (*Peters EP 748b*)
Bridge Sonata: 1st movt (*Boosey & Hawkes*)
Chopin Sonata in G minor, Op.65: 1st movt (*Henle 495*)
George Crumb Sonata for solo cello: 1st *and* 2nd movts (*Peters EP 6056*)
Delius Sonata: complete. *Delius Works for Cello and Piano* (*Boosey & Hawkes*)
Dvořák Rondo in G minor, Op.94 (*Henle 698*)
Elgar Concerto in E minor, Op.85: 1st *and* 2nd movts (*Novello*)
Fauré Sonata no.2 in G minor, Op.117: 1st movt (*Durand*)
Francoeur Sonata in E: 1st *and* 2nd movts (*Schott CB 74*)
Haydn Concerto in C, Hob.VIIb/1: 1st movt (*Henle 417*)
Hindemith 'A Frog he went a-courting': Variations on an old English nursery song (*Schott ED 4276*)
Holst Invocation, Op.19 no.2 (*Faber*)
Ireland Sonata in G minor: 1st movt (*Stainer & Bell*)
Kenneth Leighton Elegy (*Lengnick*)
Martinů Variations on a Theme of Rossini (*Boosey & Hawkes*)
Aaron Minsky Laid-back Devil, Like Crazy *and* The Crack of Dawn: nos.4, 8 *and* 9 from '10 American Cello Etudes' for solo cello (*OUP*)
Saint-Saëns Concerto no.1 in A minor, Op.33: 1st *and* 2nd movts (*Durand*)
Schumann Adagio and Allegro in A \flat , Op.70 (*Peters EP 2386*)
Vivaldi Concerto in G minor, RV 417: complete (*IMC 3073*)
Walton Passacaglia for unaccompanied cello. *Walton Two Pieces for Solo Cello* (*OUP*)

Cello: LRSM

- J.S. Bach** Any *three* contrasting movements from *one* of the 6 Suites for Violoncello solo, BWV 1007–1012 (*Bärenreiter BA 320*)
Bloch Nigun (Improvisation), arr. Schuster (from 'Baal Shem' Suite) (*Carl Fischer*) (*now out of print*)
Boccherini Concerto in B \flat : 1st movt (*Peters EP 8780*)
 Sonata no.2 in C: complete (*IMC 1202*)
Brahms Sonata in E minor, Op.38: complete (*Wiener Urtext*)
Caporale Sonata in D minor: complete (*Schott CB 100*)
Danzi Variations on a Theme from Mozart's 'Don Giovanni' (*Breitkopf & Härtel 6522*)
Davidov At the Fountain, Op.20 no.2 (*IMC 1672*)
Debussy Sonata in D minor: complete (*Henle 633*)
Dvořák Concerto in B minor, Op.104: 2nd movt (*Peters EP 9362*)
Fauré Papillon, Op.77 (*IMC 0652*)
Frescobaldi Toccata, arr. Cassadó (*Universal UE08282*)
Grieg Sonata in A minor, Op.36: complete (*Peters EP 2157*)

Cello: LRSM

- Hans Werner Henze** Serenade (1949) for solo cello: any *five* movts (*Schott ED 4330*)
- Hindemith** Sonata for solo cello, Op.25 no.3: any *two* movts (*Schott ED 1979*)
- Kabalevsky** Concerto no.1 in G minor, Op.49: 1st movt (*Peters*) (*now out of print*)
- Khachaturian** Concerto (1946): 1st movt (*Boosey & Hawkes*)
- Lalo** Concerto in D minor: 3rd movt (*Peters EP 3799*)
- Lutosławski** Grave (*Chester*)
- Martinů** Variations on a Slovakian Theme (*Bärenreiter BA 3969*)
- Mendelssohn** Variations Concertantes, Op.17. *Mendelssohn Original Cello Compositions* (*Peters EP 1735*)
- Paganini** Variations on One String on a Theme from Rossini's 'Moses' (*IMC 2344*)
- Popper** Spinning Song, Op.55 no.1 (*IMC 0684*)
- Prokofiev** Sonata in C, Op.119: 1st movt (*Boosey & Hawkes*)
- Rachmaninov** Sonata in G minor, Op.19: 1st *and* 2nd movts (*Boosey & Hawkes*)
- Rawsthorne** Sonata (1948): complete (*OUP archive-Allegro*)
- Schumann** 3 Fantasiestücke, Op.73: complete (*cello version: Henle 422*)
- Shostakovich** Sonata in D minor, Op.40: 1st *and* 3rd movts (*Boosey & Hawkes*)
- Tchaikovsky** Pezzo Capriccioso, Op.62 (*IMC 0667*)
- Telemann** Sonata in D (from 'Der getreue Musikmeister'), TWV 41:D6 (*Bärenreiter HM 13*)
- Walton** Concerto: 1st *and* 2nd movts, *or* 1st *and* 3rd movts (*OUP*)

Cello: FRSM

- J. S. Bach** Suite no.4 in E \flat , BWV 1010: complete
Suite no.6 in D, BWV 1012: complete } *Bach 6 Suites for Violoncello solo* (*Bärenreiter BA 320*)
- Beethoven** Sonata in A, Op.69: complete
Sonata in D, Op.102 no.2: complete } *Beethoven Sonatas for Piano and Violoncello*
(*Henle 894*)
- Bloch** Schelomo (*G. Schirmer*)
- Boccherini** Sonata no.6 in A: complete (*IMC 0653*)
- Brahms** Sonata in F, Op.99: complete (*Wiener Urtext*)
- Britten** Suite no.1, Op.72: complete
Suite no.2, Op.80: complete
Suite no.3, Op.87: complete } *Britten 3 Suites for Cello solo* (*Faber*)
- Chopin** Polonaise Brillante, Op.3 (*IMC 1971*)
Sonata in G minor, Op.65: complete (*Henle 495*)
- Dohnányi** Konzertstück in D, Op.12 (*Weinberger*)
- Dvořák** Concerto in B minor, Op.104: 1st *or* 3rd movt (*Peters EP 9362*)
- Haydn** Concerto in D, Op.101, Hob.VIIb/2: 1st movt (*with cadenza*) (*Henle 418*)
- Kodály** Sonata, Op.4: complete (*Universal UE07130*)
- Popper** Dance of the Elves (Elfentanz), Op.39 (*IMC 2520*)
- Schubert** Sonata in A minor ('Arpeggione'), D.821, arr. Storck: complete (*Bärenreiter BA 5685*)
- Schumann** Concerto in A minor, Op.129: 1st movt (*Breitkopf & Härtel 8597*)
- Shostakovich** Concerto no.1 in E \flat , Op.107: 1st movt (*Boosey & Hawkes*)
- Stravinsky** Suite Italienne, arr. Piatigorsky: complete (*Boosey & Hawkes*)
- Tchaikovsky** Variations on a Rococo Theme, Op.33 (*IMC 1263*)

Double Bass: DipABRSM

Candidates may choose to play any of the following works using editions published for either solo scordatura or orchestral tuning, provided the piano part is suitably transposed wherever necessary.

- J. S. Bach** Any *two* movements from *one* of the 6 Solo Violoncello Suites, trans. Sterling (*3 vols: Peters EP 238b, c and d*)
- L. Berkeley** Introduction and Allegro, Op.80 (*Yorke*)
- Capuzzi** Concerto in D: any *two* movts (*Yorke*)
- Cimador** Concerto in G: 1st *and* 2nd movts (*Yorke*)
- Dragonetti** Solo in E minor (*Yorke*)
- Fauré** Après un Rêve, Op.7 no.1, arr. Zimmermann (*IMC 1740*)
Sicilienne, Op.78, arr. Zimmermann (*IMC 0919*)
- Franz Keyper** Romance and Rondo (*Yorke*)
- Kohaut** Concerto in D: 1st *and* 2nd movts, *or* 2nd *and* 3rd movts (*Yorke*)

Double Bass: DipABRSM

- Vojta Kuchynka** Humoreska à la Mazurka for solo double bass (*Recital Music*)
- B. Marcello** Sonata in D (Op.1 no.1), trans Zimmermann: 1st *and* 2nd movts (*IMC 2488*)
 Sonata in E minor (Op.2 no.2): complete (*IMC 1050*)
 Sonata in G (Op.2 no.6): complete (*IMC 1159*)
- Massenet** Meditation (from 'Thaïs'), arr. Drew. (*scordatura edn: St Francis Music Publications*)(currently unavailable)
- Spenger** Sonata in D: 1st *and* 2nd movts (*Hofmeister 2450*)
- Telemann** Sonata in A minor, arr. Sankey: 3rd *and* 4th movts (*IMC 2308*)

Double Bass: LRSM

Candidates may choose to play any of the following works using editions published for either solo scordatura or orchestral tuning, provided the piano part is suitably transposed wherever necessary.

- J.S. Bach** Any *Prélude and one* other movement from *one* of the 6 Solo Violoncello Suites, trans. Sterling (3 vols: *Peters EP 238b, c and d*)
- Bottesini** Bolero
 Gavotta
 Romanza Patetica (Melodie)
 Tema con Variazioni on Paisiello's 'Nel cor più non mi sento' } *Yorke Complete Bottesini, Vol.1 (Yorke)*
 Concerto no.2 in B minor: 1st *and* 2nd movts (*scordatura edn: IMC 2301*) or (*orchestral tuning edn. in A minor: Yorke*)
 Elegia in D (*Recital Music* or *Ricordi*)
 Fantasia on a Theme from Bellini's 'La Sonnambula' (*IMC 3263*)
 Tarantella in A minor (*IMC 1707*)
- Derek Bourgeois** Romance, Op.64 (*Yorke*)
- Dittersdorf** Concerto no.1 in Eb: 1st *and* 2nd movts (*with cadenzas*), or 2nd *and* 3rd movts (*with cadenzas*) (*scordatura edn: Schott KBB 1*) or *Dittersdorf 2 Double Bass Concertos* (*orchestral tuning edn. in D: Yorke*)
 Concerto no.2 in E: 1st *and* 2nd movts (*with cadenzas*) (*scordatura edn: Schott KBB 2*) or *Dittersdorf 2 Double Bass Concertos* (*orchestral tuning edn. in D: Yorke*)
- Dragonetti** Concerto in A: any *two* movts (*IMC 2098*)
- attrib. **H. Eccles** Sonata in G minor, arr. Zimmermann: complete (*IMC 1712*)
- David Ellis** Sonata for solo double bass, Op.42: complete (*Yorke*)
- Hans Fryba** Suite in Olden Style: any *three* movts (*Weinberger*)
- Hindemith** Sonata (1949): complete (*Schott KBB 9*)
- G. Jacob** A Little Concerto: 1st *and* 2nd movts (*Yorke*)
- Koussevitzky** Chanson Triste, Op.2 (*Forberg F11008*)
 Valse Miniature, Op.1 no.2 (*Forberg F11007*)
- Mišek** Sonata no.1 in A, Op.5: complete (*Hofmeister*)
- Pichl** Concerto in D: 1st or 3rd movt (*Hofmeister*)
- Miloslav Raisigl** Suite no.1 for solo double bass: complete (*Recital Music*) (*now out of print*)
- Vivaldi** Any *one* of the 6 Cello Sonatas, RV 40–1, 43, 45–7, trans. Zimmermann (*publ. separately: IMC*)
- Julien-François Zbinden** Hommage à J. S. Bach, Op.44, for solo double bass (*Breitkopf & Härtel 6554*)(*now out of print*)

Double Bass: FRSM

Candidates may choose to play any of the following works using editions published for either solo scordatura or orchestral tuning, provided the piano part is suitably transposed wherever necessary.

- Bottesini** Concerto no.2 in B minor: complete (*scordatura edn: IMC 2301*) or (*orchestral tuning edn. in A minor: Yorke*)
- Bucchi** Concerto Grottesco: complete (*Suvini Zerboni*)
- Peter Maxwell Davies** Strathclyde Concerto no.7: complete (*Boosey & Hawkes*)
- Dittersdorf** Concerto no.2 in E: complete (*with cadenza*) (*scordatura edn: Schott KBB 2*) or *Dittersdorf 2 Double Bass Concertos* (*orchestral tuning edn. in D: Yorke*)
- Françaix** Concerto: complete (*Schott KBB 3*)
- Hans Fryba** Suite in Olden Style: complete (*Weinberger*)
- Glière** Intermezzo, Op.9 no.1 *and* Tarantella, Op.9 no.2 (*Forberg F11002 and F11003*)
 Prélude, Op.32 no.1 *and* Scherzo, Op.32 no.2 (*Forberg F11004 and F11005*)
- Hofmeister** Concerto no.1 in C: complete (*Hofmeister*)
- Koussevitzky** Concerto, Op.3: complete (*Forberg F11009*)

Double Bass: FRSM

- Nicholas Maw** 'The Old King's Lament' for solo double bass (*Yorke*)
- Annibale Mengoli** 20 Concert Studies: no.1 *or* no.2 *or* no.5 (*Presser 2042*)
- Vilmos Montag** Sonata in E minor: complete (*Hofmeister*)
- Paganini** Variations on One String on a Theme from Rossini's 'Moses' (*IMC 2340*)
- Vanhal** Concerto in E: any *two* movts (*scordatura edn. or orchestral tuning edn. in D: Hofmeister*)

Guitar: DipABRSM

* *Works available for guitar and piano reduction to be performed with a keyboard accompaniment.*

- Asencio** Suite Valenciana: 1st movt, *Preludi* (*Bèrben*)
- J.S. Bach** Any *one* of the following movements or combinations of movements from *one* of the following works included in *Bach Lute Suites for Guitar*, ed. Willard (*Ariel Publications*) or *Bach Solo Lute Works for Guitar*, ed. Koonce (*Neil Kjos Music*):
Prelude, Fugue and Allegro (in D), BWV 998: *Prelude* only
Suite no.1 in E minor, BWV 996: 1st movt, *Praeludio – Presto*, *or* 3rd *and* 4th movts, *Courante and Sarabande*
Suite no.2 (in A minor), BWV 997: 1st movt, *Preludio*, *or* 3rd *and* 4th movts, *Sarabande and Gigue*
Suite no.3 (in A minor), BWV 995: 1st movt, *Prelude – Presto*, *or* 2nd *and* 7th movts, *Allemande and Gigue*
Suite no.4 in E, BWV 1006a: 1st movt, *Prelude*, *or* 2nd *and* 3rd movts, *Loure and Gavotte en Rondeau*
- Barrios** La Catedral
Vals, Op.8 no.4 } *Barrios 18 Concert Pieces, Vol.1, ed. Burley* (*Schott ED 12370*)
- L. Berkeley** * Concerto, Op.88: 2nd movt (*Chester*)
Theme and Variations, Op.77 (*Chester*)
- Léo Brouwer** Canticum (*Schott GA 424*)
Elogio de la Danza (*Schott GA 425*)
* Retratts Catalans: no.1, Mompou *or* no.2, Gaudí (*Eschig*)
- F. Burkhart** Passacaglia (*Universal UE11959*)
- Castelnuovo-Tedesco** Aranci in Fiore, Op.87b (*Ricordi*)
* Concerto in D, Op.99: 2nd movt (*Schott GA 166*)
Tarantella, Op.87a (*Ricordi*)
- Coste** La Source du Lyson, Op.47. *Coste Collected Guitar Works, Vol.5* (*Chanterelle 405*)
- Stephen Dodgson** * Concerto no.1: 2nd movt (*Bèrben*)
Merlin (*Moeck 7016*)
- Dowland** The Right Honourable Robert, Earl of Essex, His Galliard. *Dowland Anthology of Selected Pieces*, trans. Burley (*Schott ED 12393*)
Fantasia no.5 *or* Fantasia no.11. *Dowland 12 Fantasias for Guitar*, trans. Ruhe (*Moeck 7006*)
- Falla** Homenaje: Le Tombeau de Claude Debussy (*Chester or Ricordi*)
- Francesco da Milano** Fantasia no.6 *and* Ricercare no.3, *or* Fantasias nos.10 *and* 18. *F. da Milano Complete Lute Works, Vol.1*, trans. Chiesa (*Suvini Zerboni*)(*now out of print*)
- M. Giuliani** * Concerto no.1 in A, Op.30: 3rd movt (*Suvini Zerboni*)
Sonata in C, Op.15: 1st movt (*Suvini Zerboni or Universal UE11320*)
Variations on a Theme of Handel, Op.107 (*Universal UE16713*)
- Guerau** Gallardas *and* Canario. *Guerau 5 Pieces from 'Poemo Harmónico'*, trans. Duarte (*Universal UE29161*)
- Hans Werner Henze** Royal Winter Music: 2nd Sonata on Shakespearean Characters: 1st movt, *Sir Andrew Aguecheek* (*Schott GA 473*)
- Frank Martin** Prelude *and* Plaint: nos.1 *and* 3 from '4 Pièces Brèves' (*Universal UE12711*)
- John McCabe** Canto (*Novello*)
- Milán** Fantasia no.22 *and/or* Fantasia no.31, from 'Libro de Musica de Vihuela', Vols.2 and 3, trans. Monkemeyer (*Hofmeister*)
- Mompou** Suite Compostelana: *Preludio and Canción* (*Salabert*)
- Moreno Torroba** Madroños. *20th Century Guitar Music* (*G. Schirmer*)
Nocturno (*Schott GA 103*)
Suite Castellana: 1st *and* 2nd movts, *Fandanguillo and Arada* (*Schott GA 104*)
- Ohana** Tiento (*Billaudot*)
- Piazzolla** Any *two* of '5 Pieces' (*Bèrben*)

Guitar: DipABRSM

- Ponce** * Concierto del Sur: 2nd *or* 3rd movt (*Peermusic Classical*)
 Sonata Romántica (Hommage à Schubert): 1st movt (*Schott GA 123*)
 Sonatina Meridional: 1st movt, *or* 2nd *and* 3rd movts (*Schott GA 151*)
- Rodrigo** En los trigales: no.1 from 'Por los campos de España' (*Ediciones Joaquín Rodrigo*)
- Roussel** Ségovia, Op.29 (*Durand*)
- Scarlatti** 2 Sonatas in D, Kp.335 *and* 336. *Scarlatti 4 Sonatas*, trans. Tanenbaum (*Guitar Solo Publications*)
 Sonata in E minor, L.352 *and* Sonata in A, L.483. *Scarlatti 9 Sonatas, Vol.1*, trans. Barbosa-Lima
 (*Columbia Music 184-01*)
- Reginald Smith Brindle** El Polifemo de Oro (*Schott ED 11846*)
- Soler** Sonata in E minor, R.118. *Anthology of Baroque Sonatas*, trans. Burley (*Schott ED 12481*)
- Sor** Fantasia no.6 ('Les Adieux'), Op.21. *Sor Fantasias, Vol.2* (*Peters EP 7339*) *or publ. separately* (*Schott GA 350*)
 Variations on 'Les Folies d'Espagne' *and* a Minuet, Op.15a (*Universal UE16709*)
- Tōru Takemitsu** Equinox (*Schott SJ 1090*)
 Any of the 3 pieces from 'In The Woods' (*Schott SJ 1099*)
- Tárrega** Estudio sobre la Sonatina de Delfin Alard (*Ricordi*)
 Recuerdos de la Alhambra (*Universal UE14427*)
- Turina** Hommage à Tárrega, Op.69: complete (*Schott GA 136*)
- Villa-Lobos** 12 Études: no.1 in E minor *and* no.5 in C, *or* no.2 in A *and* no.9 in F# minor, *or* no.3 in D *and* no.4
 in G (*Eschig*)
 Gavotta-Chôro (Suite Populaire Brésilienne: no.4) (*Eschig*)
 Valsa-Chôro (Suite Populaire Brésilienne: no.3) (*Eschig*)
- Walton** Bagatelles nos.2 *and* 3, from '5 Bagatelles' (*OUP*)
- S.L. Weiss** Capricio in D | *Weiss Anthology of Selected Pieces*, trans. Burley
 Tombeau sur la Mort de Mr. Comte de Logy | (*Schott ED 12320*)
 Suite in E minor: 1st *and* 6th movts, *Allemande and Gigue*. *Weiss 2 Suites*, trans. Biberian
 (*Peters EP 7336*)
- Arthur Wills** Pavane *and* Galliard (*Ricordi*)

Guitar: LRSM

* Works available for guitar and piano reduction to be performed with a keyboard accompaniment.

- Aguado** Rondo in A minor: no.2 from '3 Rondo Brillanti', Op.2 (*Suvini Zerboni*)
- Albéniz** Suite Española, Op.47, trans. Barrueco: any *four* movts (*Alfred-Belwin*)
- M. Arnold** * Concerto, Op.67: 1st movt (*Paterson*)
 Fantasy, Op.107 (*Faber custom print*)
- J.S. Bach** Fugue (in A minor), BWV 1000 | *Bach Lute Suites for Guitar*, ed. Willard (*Ariel Publications*)
 Prelude, Fugue and Allegro (in D), | *or Bach Solo Lute Works for Guitar*,
 BWV 998: complete | ed. Koonce (*Neil Kjos Music*)
 Any *one* of the following combinations of movements from *one* of the following Suites included in
Bach Lute Suites for Guitar, ed. Willard (*Ariel Publications*) *or Bach Solo Lute Works for Guitar*, ed.
 Koonce (*Neil Kjos Music*):
 Suite no.1 in E minor, BWV 996: 1st, 4th *and* 6th movts, *Praeludio – Presto, Sarabande and Gigue*
 Suite no.2 (in A minor), BWV 997: 1st *and* 2nd movts, *Preludio and Fuga*
 Suite no.3 (in A minor), BWV 995: 1st, 5th *and* 6th movts, *Prelude – Presto, Gavotte I and Gavotte II*
en Rondeau
 Suite no.4 in E, BWV 1006a: 1st, 2nd *and* 7th movts, *Prelude, Loure and Gigue*
- Batchelar** Mounsiours Almaine, trans. Hinojosa (*Transatlantiques*)
- Richard Rodney Bennett** 5 Impromptus: complete (*Universal UE14433*)
- L. Berkeley** * Concerto, Op.88: 1st movt (*Chester*)
- M. Berkeley** Sonata in One Movement (*OUP archive-Allegro*)
- Léo Brouwer** * Concerto no.3 ('Elegiaco'): 1st movt (*Eschig*)
 El Decameron Negro: complete (*Transatlantiques*)
- Castelnuovo-Tedesco** Capriccio Diabolico (Omaggio a Paganini), Op.85 (*Ricordi*)
- Peter Maxwell Davies** Hill Runes (*Boosey & Hawkes*)
- Diabelli** Sonata in A, arr. Bream: complete. *The Julian Bream Guitar Library, Vol.2* (*Faber custom print*)
- Stephen Dodgson** * Concerto no.1: complete (*Bèrben*)
 Fantasy-Divisions (*Bèrben*)

Guitar: LRSM

- Dowland** Lachrimae Pavan *and* Fantasia (P.1), trans. Scheit (*Universal UE14480*)
- Francesco da Milano** Fantasia no.39 *and* Ricercare no.57. *F. da Milano Complete Lute Works, Vol.1, trans. Chiesa (Suvini Zerboni)(now out of print)*
- R. Gerhard** Fantasia (*Boosey & Hawkes*)
- Ginastera** Sonata, Op.47: 1st *and* 2nd movts (*Boosey & Hawkes*)
- M. Giuliani** * Concerto no.1 in A, Op.30: 1st movt (*Suvini Zerboni*)
Gran Sonata Eroica, Op.150: complete (*Suvini Zerboni* or *Tecla Editions*)
- Granados** Danza Española no.10 'Melancólica' *and* Tonadilla 'La Maja de Goya', trans. Llobet. *Llobet Guitar Works, Vol.3 (Chanterelle 893)(now out of print)* or publ. separately (*UME*)
- Hans Haug** Prélude, Tiento *and* Toccata (*Bèrben*)
- Hans Werner Henze** Royal Winter Music: 1st Sonata on Shakespearean Characters: 3rd movt, *Ariel and/or* 6th movt, *Oberon (Schott GA 467)*
3 Tentos (from 'Kammermusik 1958'): complete. *Henze 3 Fragments from Hölderlin and 3 Tentos (Schott ED 4886)*
- Ibert** Française, arr. Azpiazu (*Leduc*)
- Antonio José** Sonata: 1st *and* 2nd movts (*Bèrben*)
- Frank Martin** 4 Pièces Brèves: complete (*Universal UE12711*)
- L. de Narvaez** 6 Diferencias sobre el Himno 'O gloriosa Domina' (*Billaudot*)
- Moreno Torroba** Sonatina in A: complete (*Columbia Music 168*)
- Ponce** * Concierto del Sur: 1st movt (*Peermusic Classical*)
Thème varié et Finale (*Schott GA 109*)
- Rawsthorne** Elegy (*OUP*)
- Regondi** Rêverie: Notturmo, Op.19. *Regondi Collected Guitar Works (Chanterelle 441)* or publ. separately (*Suvini Zerboni*)
- Rodrigo** * Concierto de Aranjuez: 1st movt (*Ediciones Joaquín Rodrigo* or *Schott ED 7242*)
Invocación y Danza (Homenaje a Falla) (*Ediciones Joaquín Rodrigo*)
- Roussel** Ségovia, Op.29 (*Durand*)
- Scarlatti** 2 Sonatas in D, Kp.480 *and* 491. *Scarlatti 8 Sonatas, trans. Burley (Schott ED 12442)*
- Sor** Fantaisie no.7, Op.30 (*Suvini Zerboni*)
Introduction and Variations on a Theme of Mozart, Op.9 (*Suvini Zerboni*)
- Tōru Takemitsu** Any *three* of the 4 pieces from 'All in Twilight' (*Schott SJ 1051*)
Folios: complete (*Salabert*)
- Tansman** Variations on a Theme of Scriabin (*Eschig*)
- Tippett** The Blue Guitar Sonata: 2nd movt (*Schott ED 12218*)
- Turina** Fandanguillo, Op.36 (*Schott GA 102*)
- Villa-Lobos** * Concerto: 1st movt (*Eschig*)
12 Études: no.7 in E *and* no.8 in C minor *and* no.12 in A minor (*Eschig*)
- S.L. Weiss** Fantasia in C minor *and* Passagaille in D. *Weiss Anthology of Selected Pieces, trans. Burley (Schott ED 12320)*

Guitar: FRSM

* Works available for guitar and piano reduction to be performed with a keyboard accompaniment.

- M. Arnold** * Concerto, Op.67: complete (*Paterson*)
- J.S. Bach** Any *one* of the 4 Suites complete from *Bach Lute Suites for Guitar, ed. Willard (Ariel Publications)* or *Bach Solo Lute Works for Guitar, ed. Koonce (Neil Kjos Music)*
Chaconne (from Partita no.2 in D minor for solo violin, BWV 1004) (*trans. Carlevaro: Chanterelle 714*) or (*trans. Scheit: Universal UE16717*)
- Richard Rodney Bennett** Sonata: complete (*Novello*)
- L. Berkeley** * Concerto, Op.88: complete (*Chester*)
Sonatina, Op.52 No.1: complete (*Chester*)
- Britten** Nocturnal, Op.70 (*Faber*)
- Léo Brouwer** * Concerto no.3 ('Elegiaco'): complete (*Eschig*)
Sonata: complete (*Opera Tres*)
- Elliott Carter** Changes (*Boosey & Hawkes*)

Guitar: FRSM

- Castelnuovo-Tedesco** * Concerto in D, Op.99: complete (*Schott GA 166*)
 Sonata in D (Omaggio a Boccherini), Op.77: complete (*Schott GA 149*)
- Peter Maxwell Davies** Sonata: complete (*Chester*)
- Stephen Dodgson** * Concerto no.1: complete (*Bèrben*)
 Partita no.1: complete (*Cadenza Music*)
 Partita no.2: complete (*Cadenza Music*)
 Partita no.3: complete (*Bèrben*)
- Dowland** Any *two* Fantasias from *Dowland 12 Fantasias for Guitar, trans. Ruhe (Moeck 7006)*
- Françaix** * Concerto: complete (*Schott ED 7133*)
- Ginastera** Sonata, Op.47: complete (*Boosey & Hawkes*)
- M. Giuliani** * Concerto no.1 in A, Op.30: complete (*Suvini Zerboni*)
 Grande Overture, Op.61 (*Schott GA 432* or *Suvini Zerboni*)
 Any *one* of the 6 Rossinianas, Opp.119–124 (*separately: Suvini Zerboni*)
- Hans Werner Henze** Royal Winter Music: 1st Sonata on Shakespearean Characters: complete (*Schott GA 467*)
 Royal Winter Music: 2nd Sonata on Shakespearean Characters: complete (*Schott GA 473*)
- Antonio José** Sonata: complete (*Bèrben*)
- Ohana** * Concerto ('Trois Graphiques'): complete (*Amphion*)
- Ponce** * Concierto del Sur: complete (*Peermusic Classical*)
 Variations on 'Folia de España' *and* Fugue (*Schott GA 135*)
- Rodrigo** *Concierto de Aranjuez: complete (*Ediciones Joaquín Rodrigo* or *Schott ED 7242*)
 3 Piezas Españolas: *Fandango, Passacaglia and Zapateado* (*Schott GA 212*)
- Scarlatti** Sonata in E minor, Kp.292 *and* Sonata in E, Kp.380 *and* 2 Sonatas in A, Kp.208 *and* 209. *Scarlatti 4 Sonatas, trans. Barrueco (Schott GA 521)*
- Sor** Fantasia no.2, Op.7 (*Suvini Zerboni*)
 Grand Solo, Op.14: complete (*Suvini Zerboni*)
 2nd Grand Sonata in C, Op.25: complete (*Suvini Zerboni*)
- Tippett** The Blue Guitar Sonata: complete (*Schott ED 12218*)
- Tomasi** * Concerto: complete (*Leduc*)
- Villa-Lobos** * Concerto: complete (*Eschig*)
- Walton** 5 Bagatelles: complete (*OUP*)
- S.L. Weiss** Sonata in A (Dresden no.19), trans. Skiera: complete (*Bärenreiter BA 8003*) (*now out of print*)
 Sonata in A (Dresden), trans. Orbaugh: complete (*Breitkopf & Härtel 8222*)
 Sonata in A minor ('L'Infidèle') (Dresden no.15/London no.25), trans. Meunier (*Breitkopf & Härtel 6770*) (*now out of print*)
 Sonata in C (Dresden no.9), trans. Skiera: complete (*Bärenreiter BA 8001*) (*now out of print*)
 Sonata in D minor (Dresden no.5), trans. Scheit: complete (*Universal UE14426*)
 Sonata in D minor (Dresden no.6), trans. Skiera: complete (*Bärenreiter BA 8002*) (*now out of print*)
 Suite in D (London no.14), trans. Brojer: complete (*Schott GA 458*)
 Suite in D minor 'from the Moscow Manuscript', trans. Duarte: complete (*Universal UE29168*)
 Suite in E minor (London no.17): complete
 Suite in F (London no.28): complete | *Weiss 2 Suites, trans. Biberian (Peters EP 7336)*

Harp: DipABRSM

All works in the following list are intended for pedal harp.

- Bernard André** Absidioles (*Rideau Rouge*)
- J.S. Bach** Études for the Harp, arr. Grandjany: no.6 *or* no.7 (*Carl Fischer*)
- Derek Bourgeois** Fantasy Piece for harp, Op.123 (*Brass Wind*)
- Challoner** Sonata no.3, Op.11: complete (*Harp Publications*)
- Chertok** Around the Clock Suite: any *three* movts (*Aztec*)
- J.L. Dussek** Sonata in B \flat , Op.34 no.2: complete. *Dussek 2 Grandes Sonates (Salvi)*
- Fauré** Impromptu, Op.86 (*Durand*)
- Bàrbara Giuranna** Sonatina: complete (*Ricordi*)
- Glinka** Variations on a Theme of Mozart (*Salvi*)
- Godefroid** Étude de Concert, Op.193 (*Salvi*)
- Grandjany** Children's Hour Suite: any *three* movts (*Carl Fischer*)
 Fantaisie sur un Thème de Haydn (*Leduc*)
- Alan Hovhaness** Nocturne, Op.20 no.1 (*Peters EP 66026*)

Harp: DipABRSM

- Howells** Prelude (*Stainer & Bell*)
- Hasslemans** Gitana, Op.21 (*Durand*)
Guitare, Op.50 (*Leduc*)
Nocturne, Op.43 (*Durand*)
- La Presle** Le Jardin Mouillé (*Leduc*)
- Naderman** Sonatina no.6 in D minor, from '7 Sonates Progressives', Op.92: complete (*Leduc*)
- Parish Alvars** Romance in A♭. *An Anthology of English Music for Harp, Book 4, ed. Watkins (Stainer & Bell)*
- John Parry** Any *one* of the '4 Sonatas' complete (*Salvi*)
- Pescetti** Sonata in C minor, trans. Salzedo: complete (*Lyra*)
- Pierné** Impromptu-Caprice, Op.9 (*Leduc*)
- Prokofiev** Prelude in C, Op.12 no.7, arr. Forberg (*Salvi*)
- Roussel** Impromptu, Op.21 (*Durand*)
- Saint-Saëns** Fantaisie, Op.95 (*Durand*)
- C. Salzedo** Suite of 8 Dances: Seguidilla *and* Tango (*Lyra*)
- Samuel-Rousseau** Variations Pastorales sur un vieux Noël (*Leduc*)
- Tournier** Féerie (Prélude et Danse) (*Leduc*)
Images, Suite no.1, Op.29: complete (*Lemoine*)
- Gareth Walters** Little Suite: complete (*Ricordi*)
Toccata: no.3 from '3 Impromptus' (*Ricordi*)

Harp: LRSM

All works in the following list are intended for pedal harp.

- J.S. Bach** Études for the Harp, arr. Grandjany: no.10 (*Carl Fischer*)
- Britten** Suite, Op.83: any *three* movts (*Faber*)
- Caplet** Divertissement no.1: à la française *and* Divertissement no.2: à l'espagnole (*publ. separately: Durand*)
- J.-B. Cardon** Sonata in E♭, Op.7 no.4: complete (*Harp Publications*)
- Challoner** Sonata no.2, Op.11: complete (*Harp Publications*)
- Jean-Michel Damase** Sarabande (*Lemoine*)
- Lex van Delden** Impromptu, Op.48 (*Donemus*)
- J.L. Dussek** Sonata in E♭, Op.34 no.1: complete. *Dussek 2 Grandes Sonates (Salvi)*
- Gareth Glyn** Triban (*Adlais*)
- Grandjany** Rhapsodie (*Leduc*)
- Handel** Concerto in B♭, Op.4 no.6, HWV 294: complete (*unaccompanied (Bärenreiter BA 8347)*)
- Hindemith** Sonata (1939): complete (*Schott ED 3644*)
- J.-B. Krumpholtz** Sonata in B♭, Op.13 no.1: complete (*Harp Publications*)
- Mathias** Santa Fe Suite: complete (*Goodmusic*)
Sonata, Op.66: complete (*OUP*)
- Nino Rota** Sarabanda *and* Toccata (*Ricordi*)
- C. Salzedo** Suite of 8 Dances: Siciliana, Bolero *and* Rumba (*Lyra*)
- Tournier** Jazz-Band (*Lemoine*)
- Zabel** La Source, Op.23 (*Adlais*)
- Julien-François Zbinden** 3 Esquisses Japonais, Op.72: complete (*Billaudot*)

Harp: FRSM

All works in the following list are intended for pedal harp.

- C.P.E. Bach** Sonata (Solo) in G, Wq.139: complete (*Breitkopf & Härtel 6593*)
- F. Benda** Sonata in B♭: complete (*Salvi*)
- Bochsa** Grande Sonate in E♭: complete (*Harp Publications*)
- Boieldieu** Sonata: complete (*Lyra*)
- Britten** Suite, Op.83: complete (*Faber*)
- J.-B. Cardon** Sonata in B♭, Op.7 no.2: complete (*Harp Publications*)
- Casella** Sonata, Op.68: complete (*Suvini Zerboni*)
- Cras** 2 Impromptus: complete (*Salabert*)
- Heinz Holliger** Sequenzen on John I, 32 (*Schott ED 5472*)
- Pierick Houdy** Sonata no.7: complete (*Leduc*)

Harp: FRSM

- Khatchaturian** Danse Orientale *and* Toccata (*Salvi*)
Krenek Sonata: complete (*Bärenreiter BA 3230*)
Parish Alvars Introduction, Cadenza *and* Rondo. *An Anthology of English Music for Harp, Book 4, ed. Watkins (Stainer & Bell)*
Paul Patterson Spiders (*Universal UE17668*)
Ravel Introduction et Allegro (*to be performed with a piano accomp.*) (*harp & piano trans. by composer: Durand*)
Renié Légende d'après 'Les Elfes' de Leconte de Lisle (*Leduc*)
C. Salzedo Variations sur un Thème dans le Style ancien (*Leduc*)
Spohr Variations in F on an Air by Méhul, Op.36 (*Zimmermann*)
Tailleferre Sonata: complete (*Peermusic Classical*)
Tournier Sonatine, Op.30: complete (*Lemoine*)
 Vers la Source dans le Bois (*Leduc*)
Viotti Sonata in B \flat : complete (*Salvi*)

Recorder: DipABRSM

Candidates may choose to play their programme on any one or any combination of F and C recorders as may be appropriate. All works in the following list are intended for treble (alto) recorder unless otherwise indicated.

- J.S. Bach** Sonata in F, BWV 1035: complete (*Schott ED 10272 or Universal UE18749*)
Barsanti Sonata in C, Op.1 no.2: complete (*Bärenreiter HM 183*)
 Sonata in C minor, Op.1 no.4: complete (*Nova*)
Christopher Brown Caprice, Op.68. *Recital Pieces for Treble Recorder, Vol.1, ed. Turner (Forsyth)*
C. Buterne Sonata in C minor, Op.2 no.4: complete (*Universal UE17124*)
John Casken Thymehaze (*Schott TMR 6*)
Castello Sonata Prima for descant recorder: complete. *Venetian Music about 1600 for descant or tenor recorder, ed. Linde (Schott OFB 122)*
Alan Davis Sonata for solo recorder: complete (*Heinrichshofen 2291*)
Rob Du Bois Muziek voor Altblokfluit (*Schott TMR 1*)
van Eyck Wat zalmen op den Avond doen (2nd version): theme *and* Modos 2–9: no.49
 Derde, Doen Daphne d'over: theme *and* Modos 3–4: no.58
 O slaep, o zoete slaep: complete: no.65
 from } 'Der Fluyten Lust-hof', Vol.2 for solo descant recorder (*Amadeus BP 705*)
Finger Sonata in C minor, Op.3 no.2: complete (*Nova NM 105*)
G. B. Fontana Sonata Prima in C: complete. *Venetian Music about 1600 for descant or tenor recorder, ed. Linde (Schott OFB 122)*
Norman Fulton Scottish Suite: complete (*Schott ED 10466*)
Hans Gal Any *two* of the '3 Intermezzi', Op.103 (*Schott OFB 134*)
Handel Sonata in D minor, HWV 367a: movts 1–5. *Handel Complete Sonatas for Treble Recorder (Faber)*
Tony Hewitt-Jones Suite in F for solo treble recorder: complete. *No.8 from Pieces for Solo Recorder, Vol.1, ed. Turner (Forsyth)*
J. M. Hotteterre (Le Romain) Suite in F, Op.2 no.1: any *four* movts (*EMA NM 122*)
 Suite in G minor, Op.2 no.3a: any *five* movts (*EMA NM 123*)
G. Jacob Sonata: complete (*Musica Rara 1116*)
Hans-Martin Linde Fantasias and Scherzi for solo treble recorder: complete (*Schott OFB 46*)
 Sonata in D minor: complete (*Schott OFB 47*)
 5 Studies for treble recorder and piano: complete (*Schott OFB 160*)
Nicholas Marshall 4 Haiku: nos.1 *and* 4 for treble, no.2 for descant *and* no.3 for tenor recorder: complete. *No.3 from Pieces for Solo Recorder, Vol.1, ed. Turner (Forsyth)*
Montalbano Sinfonia for descant recorder, Op.1 no.4. *Masters of the Early Baroque for descant or tenor recorder (Schott OFB 153)*
Notari Canzona Passaggiata for descant recorder (*ornamented version*) (*EMA NM 139*)
Pete Rose I'd Rather be in Philadelphia – a Jazzy Piece (*Universal UE30214*)
Giuseppe Sammartini Sonata in G (S.24): complete. *Sammartini 6 Sonatas (Faber custom print)*
Hans Ulrich Staeps Sonata in E \flat (1951): complete (*Universal UE12603*)
Telemann Concerto in C minor, TWV 42:a2: complete (*Bärenreiter BA 6438*)
 Fantasia no.7 in F *or* no.8 in G minor: complete, from '12 Fantasias for Treble Recorder without Bass', arr. Harras (*Bärenreiter BA 6440*)

Recorder: DipABRSM

- F.M. Veracini** Sonata no.6 in A minor (1716): complete (*Peters EP 4965b*)
- Vivaldi** Concerto in F, Op.10 no.5, RV 434: complete (*Ricordi* or *Schott FTR 83*)
- Markus Zahnhausen** Herbstmusik (Autumn Music) for solo treble or descant recorder (*Moesler*)
Minimal Music: no.4 from '7 Pieces' for solo treble recorder (*Doblinger 04457*)

Recorder: LRSM

Candidates may choose to play their programme on any one or any combination of F and C recorders as may be appropriate. All works in the following list are intended for treble (alto) recorder unless otherwise indicated.

- J.S. Bach** Sonata in G, BWV 1032: complete (*Noetzel 3444*)
- G. Bassano** Ricerata Quinta. *Studies and Solo Pieces for Treble Recorder* (*Ricordi Sy 2612*)
- L. Berkeley** Sonatina, Op.13: complete (*Schott OFB 1040*)
- Boismortier** Suite in D minor, Op.35 no.5: complete. *Boismortier 6 Suites Op.35 for Solo Treble Recorder* (*Schott OFB 147*)
- Donald Bousted** Two Responses to Silence for solo tenor recorder (*Composer Press*)
- Y. Bowen** Sonatina, Op.121: complete (*Emerson*)
- Castello** Sonata Seconda for descant recorder: complete (*Amadeus BP 797*)
- Dieupart** Suite no.1 in C: complete (*Moeck 1084*)
- van Eyck** Psalm 118: complete: no.4 from 'Der Fluyten Lust-hof', Vol.1 for solo descant recorder (*Amadeus BP 704*)
Variations on Pavane Lachrymae: no.56 from 'Der Fluyten Lust-hof', Vol.2 for solo descant recorder (*Amadeus BP 705*)
- G.B. Fontana** Sonata Terza: complete. *Fontana 4 Sonatas for Descant Recorder, Vol.2* (*Doblinger 0014*)
- Handel** Sonata in C, Op.1 no.7, HWV 365: complete (*Schott OFB 39*) or *Handel Complete Sonatas for Recorder* (*Faber*)
- Ryohei Hirose** Meditation for solo treble or tenor recorder (*Zen-On Music*)
- Maki Ishii** East Green Spring, Op.94, for tenor recorder (*Moeck*)
- G. Jacob** Suite for Treble Recorder: complete (*OUP archive-Peacock Press*)
- Hans-Martin Linde** Amarilli mia bella (Homage à Jacob van Eyck) for solo treble or descant recorder (*Schott OFB 133*)
- Pete Rose** Medieval Nights for tenor recorder (*Carus*)
- François Rossé** Renrew (*Billaudot*)
- Rubbra** Sonatina, Op.128: complete (*Lengnick*)
- Makoto Shinohara** Fragmente for tenor recorder (*Schott TMR 3*)
- Hans Ulrich Staeps** Virtuoso Suite (1961) for solo treble recorder (*Schott OFB 95*)
- Telemann** Any *two* Fantasias complete from '12 Fantasias for Treble Recorder without Bass', arr. Harras (*Bärenreiter BA 6440*)
- Uccellini** Sonata Sesta, Op.5 no.6: complete (*London Pro Musica CS11*)
- Vivaldi** Sonata in G minor, Op.13 no.6, RV 58: complete (*Schott OFB 114*)
- Markus Zahnhausen** Musica Inquieta – Sonata for solo treble recorder: complete (*Doblinger 04461*)

Recorder: FRSM

Candidates may choose to play their programme on any one or any combination of F and C recorders as may be appropriate. All works in the following list are intended for treble (alto) recorder unless otherwise indicated.

- Louis Andriessen** Sweet (*Schott TMR 2*)
- Anon.** Isabella. *Dances of the Jongleurs of Mediaeval Italy, Vol.1, for solo descant recorder* (*Moeck 2510*)
Lamento di Tristano *and* Rotta. *Dances of the Jongleurs of Mediaeval Italy, Vol.2, for solo descant recorder* (*Moeck 2515*)
- M. Arnold** Fantasy for solo descant recorder, Op.127 (*Faber custom print*)
- J.S. Bach** Partita in C minor, BWV 1013, for solo treble recorder, arr. Harras: complete (*Bärenreiter BA 6432*)
- Berio** Gesti for solo recorder (*Universal UE15627*)
- Gerhard Braun** 5 Meditations for solo tenor recorder: complete (*Universal UE18750*)
- Corelli** Sonata 'La Follia', Op.5 no.12: complete (*Schott OFB 121*)
- van Eyck** Amarilli mia Bella: complete: no.35 from 'Der Fluyten Lust-hof', Vol.1 for solo descant recorder (*Amadeus BP 704*)
- G.B. Fontana** Sonata Quarta: complete. *Fontana 4 Sonatas for Descant Recorder, Vol.2* (*Doblinger 0014*)

Recorder: FRSM

- Handel** Sonata in F, HWV 371: complete (*Universal UE19929*)
- J. M. Hotteterre (Le Romain)** Suite in E minor, Op.5 no.2: complete (*Bärenreiter HM 198*)
- Maki Ishii** Black Intention for solo recorder (*Zen-On Music*)
- Konrad Lechner** Ludus Juvenalis I for descant recorder: Canzona 2 (*Moeck 2506*)
- Nicola LeFanu** Dawn's Dove for solo treble recorder (*Novello*)
- Roland Moser** Alrune for solo treble recorder (*Hug 11464*)
- Benjamin Thorn** Songs for My Father's Wedding for solo bass recorder (*Carus*)
The Voice of the Crocodile for solo bass recorder (*Moeck 2561*)
- Virgiliano** Ricercata per Traversa, Violino, Cornetto et altri Instrumenti. *Studies and Solo Pieces for Treble Recorder* (*Ricordi Sy 2612*)
- Vivaldi** Concerto in C, RV 443: complete (*Schott OFB 113*)
- Margaret Lucy Wilkins** Aries, Op.41, for solo descant recorder. *Pieces for Solo Recorder, Vol.1, ed. Turner (Forsyth)*
- Markus Zahnhausen** Harlekins Serenade and Dance: no.2 from '7 Pieces' for solo treble recorder (*Doblinger 04457*)

Flute: DipABRSM

- M. Arnold** Concerto no.2, Op.111: complete (*Faber*)
- Arrieu** Sonatine: complete (*Amphion*)
- C. P. E. Bach** Sonata in A minor for solo flute, Wq.132: complete (*Bärenreiter BA 6820*)
Sonata in E minor, Wq.124: complete. *C. P. E. Bach Flute Sonatas, Vol.1* (*Bärenreiter HM 71*)
Sonata in G, Wq.133 ('Hamburg' Sonata): complete (*Schott FTR 1*)
- J.S. Bach** Sonata no.5 in E minor, BWV 1034: complete | *Bach 4 Flute Sonatas* (*Bärenreiter BA 5198*) or
Sonata no.6 in E, BWV 1035: complete | *Bach 6 Sonatas for Flute, Book 2* (*Chester*)
Sonata in G minor, BWV 1020: complete. *Bach 3 Flute Sonatas* (*Bärenreiter BA 5220*)
- Bartók** Suite Paysanne Hongroise, arr. Arma: complete (*Universal UE18666*)
- Richard Rodney Bennett** Sonatina for solo flute: complete (*Universal UE12350*)
- L. Berkeley** Sonatina, Op.13: complete (*Schott OFB 1040*)
- attrib. **Boccherini** Concerto in D, Op.27: complete (*Bärenreiter BA 6883*)
- Anne Boyd** Bali Moods 1 (*Faber custom print*)
- Arnold Cooke** Sonatina: complete (*OUP*)
- Chaminade** Concertino in D, Op.107: complete (*Enoch*)
- Chopin** Variations on a Theme by Rossini (*IMC 1952*)
- Debussy** Syrinx for solo flute (*Henle 496*)
- Devienne** Sonata in E minor, Op.58 no.1: complete (*IMC 2734*)
Sonata in E minor, Op.68 no.5: complete (*IMC 3167*)
- Doppler** Fantaisie Pastorale Hongroise, Op.26 (*Schott FTR 91*)
- Enescu** Cantabile et Presto (*Enoch*)
- Fauré** Fantaisie, Op.79 (*Chester* or *Leduc*)
- Gaubert** Sonata no.3: complete (*Heugel*)
- Hahn** Variations on a Theme of Mozart (*Heugel*)
- Handel** Sonata in G, Op.1 no.5, HWV 363b: complete | *Handel 11 Sonatas for Flute* (*Bärenreiter BA 4225*) or
Sonata in C, Op.1 no.7, HWV 365: complete | *Handel Complete Flute Sonatas, Vol.1* (*Emerson*)
- Dave Heath** Out of the Cool (*Chester*)
- Robert Hinchliffe** The Elements: complete (*OUP*)
- Hindemith** Sonata (1936): complete (*Schott ED 2522*)
- Hüe** Fantaisie (*Billaudot*)
- Ibert** Jeux (Sonatine): complete (*Leduc*)
- Maconchy** Colloquy (*Chester*)
- Mathias** Sonatina, Op.98: complete (*OUP*)
- Milhaud** Sonatine, Op.76: complete (*Durand*)
- Mouquet** Eglogue, Op.29 (*Lemoine*)
- Mozart** Concerto no.1 in G, K.313: 1st *and* 2nd movts (*with cadenzas*), *or* 2nd *and* 3rd movts (*with cadenzas*)
(*Bärenreiter BA 4854a* or *Novello*)
Concerto no.2 in D, K.314: 1st *and* 2nd movts (*with cadenzas*) (*Bärenreiter BA 4855a* or *Novello*)
- Poulenc** Sonata: complete (*Chester*)

Flute: DipABRSM

- Quantz** Concerto (no.297) in G: complete (*with cadenzas*) (*Editio Musica Budapest Z.5568*)
Sonata in D: complete (*Süddeutscher Musikverlag SM 1985*)
- John Rutter** Suite Antique: complete (*OUP*)
- Taffanel** Andante Pastoral et Scherzettino (*Enoch*) (*currently unavailable*)
- Telemann** Concerto in D, TWV Anh.51:D: complete (*IMC 2407*)
Any *two* Fantasias complete from '12 Fantasias for Transverse Flute without Bass', TWV 40:2–13
(*Bärenreiter BA 2971*)
Sonata in F minor, TWV 41:f1: complete (*IMC 2468*)
- Varèse** Density 21.5 for solo flute (*Ricordi*)
- Vivaldi** Concerto in C minor, RV 441: complete (*Editio Musica Budapest Z.3770*)
Concerto in F ('La Tempesta di Mare'), Op.10 no.1, RV 433: complete (*Editio Musica Budapest Z.7188*)

Flute: LRSM

- M. Arnold** Concerto no.1, Op.45: complete (*Paterson*)
- J.S. Bach** Partita in A minor for solo flute, BWV 1013: complete (*Bärenreiter BA 5187*)
- Boehm** Grande Polonaise in D, Op.16 (*IMC 3154*)
- Anne Boyd** Cloudy Mountain (*Faber custom print*)
- Bozza** Image, Op.38, for solo flute (*Leduc*)
- Briccialdi** Concertino no.2 in G minor: complete (*IMC 2883*)
- Jean-Michel Damase** Sonate en Concert, Op.17: complete (*Lemoine*)
- Henri Dutilleux** Sonatine: complete (*Leduc*)
- Gaubert** Nocturne et Allegro Scherzando (*Enoch*)
- Godard** Suite de Trois Morceaux, Op.116: complete (*Chester*)
- Hoffmeister** Concerto no.4 in D: complete (*Billaudot*)
- Honegger** Danse de la chèvre for solo flute (*Salabert*)
- Ibert** Pièce for solo flute (*Leduc*)
- G. Jacob** Concerto: complete (*Stainer & Bell*)
- Jolivet** Chant de Linos (*Leduc*)
- Mathias** Concerto: complete (*OUP archive–Allegro*)
- Messiaen** Le Merle Noir (*Leduc*)
- Mercadante** Concerto in F: complete (*Lemoine*)
- Mike Mower** Triligence – Jazz Sonatina: complete (*Itchy Fingers Publications*)
- Mozart** Concerto no.1 in G, K.313: complete (*with cadenzas*) (*Bärenreiter BA 4854-90* or *Novello*)
Concerto no.2 in D, K.314: complete (*with cadenzas*) (*Bärenreiter BA 4855-90* or *Novello*)
- Quantz** Concerto in C minor: complete (*IMC 2693*)
- Reinecke** 'Undine' Sonata, Op.167: complete (*Boosey & Hawkes*)
- Roussel** All *four* of the pieces from 'Joueurs de Flûte', Op.27 (*Durand*)
- Tulou** Grand Solo no.3, Op.74: complete (*Billaudot*)
- Widor** Suite, Op.34: complete (*Heugel*)

Flute: FRSM

- Alwyn** Divertimento for solo flute: complete (*Boosey & Hawkes*)
- J. Andersen** Variations Drolatiques, Op.26, arr. Rampal (*Billaudot*)
- J.S. Bach** Sonata no.1 in B minor, BWV 1030: complete. *Bach 4 Flute Sonatas* (*Bärenreiter BA 5198*) or
Bach 6 Sonatas for Flute, Book 1 (*Chester*)
- George Benjamin** Flight for solo flute (*Faber*)
- Berio** Sequenza for solo flute (*Suvini Zerboni*)
- Boehm** Air Suisse: Variations Brillantes, Op.20 (*Billaudot*)
- Pierre Boulez** Sonatine: complete (*Amphion*)
- Y. Bowen** Sonata, Op.120: complete (*Emerson*)
- Robert Dick** Afterlight for solo flute (*MMB Music*)
- F. Doppler** Airs Valaques (Fantaisie), Op.10 (*Emerson*)
- Gaubert** Sonata no.2: complete (*Heugel*)
- Hoffmeister** Concerto in G: complete (*IMC 3087*)
- Ibert** Concerto: complete (*Leduc*)

Flute: FRSM

- Martinů** Sonata no.1: complete (*AMP*)
Mercadante Concerto in E: complete (*Boccaccini & Spada 1654*)
Mike Mower Doodle & Flight – Jazz Suite: complete (*Itchy Fingers Publications*)
Nielsen Concerto: complete (*Hansen*)
Prokofiev Sonata no.2 in D, Op.94: complete (*Boosey & Hawkes*)
Rodrigo Concierto Pastoral: complete (*Schott ED 11489*)
Schubert Introduction and Variations in E minor on ‘Trockne Blumen’, Op.160, D.802 (*Wiener Urtext*)
Telemann Methodical Sonata in A, Op.13 no.2, TWV 41:A3: complete. *Telemann 12 Methodical Sonatas, Vol.1* (*Bärenreiter BA 2241*)

Oboe: DipABRSM

- Albinoni** Concerto in B \flat , Op.7 no.3: 1st *and* 2nd movts (*Boosey & Hawkes*)
M. Arnold Concerto, Op.39: 1st *and* 2nd movts (*Paterson*)
C. P. E. Bach Sonata in G minor, Wq.135: complete (*Amadeus BP 2279*)
Bartók The Bagpiper, arr. Szeszler (*Editio Musica Budapest Z.2589*)
Bellini Concerto in E \flat : complete (*Ricordi*)
L. Berkeley Sonatina, Op.61: 1st *and* 2nd movts (*Chester*)
Britten Any *three* of the 6 Metamorphoses after Ovid for solo oboe, Op.49 (*Boosey & Hawkes*)
 Temporal Variations (*Faber*)
Stephen Dodgson Suite in D: 1st *and* 4th movts, *Prelude and Dance, or 3rd and 4th movts, Canzonet and Dance* (*Cadenza Music*)
John Exton 3 Pieces for solo oboe: complete (*Chester*)
Edward Gregson Sonata: complete (*Emerson*)
Grovez Sarabande et Allegro (*Leduc*)
Handel Concerto no.3 in G minor, HWV 287: complete (*Boosey & Hawkes*)
 Sonata in B \flat (‘Fitzwilliam’), HWV 357: complete | *Handel 3 Authentic Oboe Sonatas*
 Sonata in C minor, Op.1 no.8, HWV 366: complete | (*Nova NM 100*)
Harty Any *two* of the ‘3 Miniatures’ (*Stainer & Bell*)
Howells Sonata: 1st movt (*Novello*)
Michael Hurd Concerto da Camera: 1st movt (*Novello*)
Loeillet Sonata in D, Op.5 no.4: complete. *Loeillet 6 Sonatas, Op.5, Vol.2* (*European Music Archive EMA 103*)
A. Marcello Concerto in D minor: complete (*Schott OBB 32*)
Frank Martin Petite Complainte (*Hug 11129 archive*)
Mozart Concerto in C, K.314: 1st *and* 2nd movts (*with cadenzas*) (*Bärenreiter BA 4856-90*)
Nielsen 2 Fantasiestücke, Op.2: complete (*Hansen*)
Poulenc Sonata: 1st *and* 2nd movts (*Chester*)
György Ránki Don Quixote and Dulcinea (*Editio Musica Budapest Z.3490*)
Rubbra Sonata in C, Op.100: 1st *and* 2nd movts (*Lengnick*)
Saint-Saëns Sonata in D, Op.166: 1st *and* 2nd movts (*Peters EP 9196*)
Schumann Any *two* of the ‘3 Romances’, Op.94 (*Henle 427*)
Seiber Improvisation (*Schott ED 10648*)
Telemann Sonata in A minor (from ‘Der getreue Musikmeister’), TWV 41:a3: complete (*Bärenreiter HM 7*)
 Sonata in E minor (from ‘Essercizii musici’), TWV 41:e6: complete (*Schott OBB 23*)
Vaughan Williams Concerto in A minor: 1st movt (*OUP*)
Vivaldi Concerto in A minor, RV 461: complete (*Schott OBB 24*)

Oboe: LRSM

- Albinoni** Concerto in D minor, Op.9 no.2: complete (*IMC 1025*)
M. Arnold Sonatina, Op.28: complete (*Lengnick*)
Arrieu Impromptu (*Leduc*)
C. P. E. Bach Sonata in G minor, Wq.135: complete (*Amadeus BP 2279*)
J. S. Bach Sonata (for flute/violin) in G minor, BWV 1020: complete (*Bärenreiter BA 8170*)
Richard Rodney Bennett Sonata: complete (*Mills Music: now out of print*)
L. Berkeley Sonatina, Op.61: complete (*Chester*)
Michael Berkeley 3 Moods for solo oboe: complete (*OUP archive–Allegro*)

Oboe: LRSM

- Boughton** Concerto no.1 in C: complete (*Boosey & Hawkes*)
- Bozza** Fantaisie Pastorale (*Leduc*)
- Britten** 6 Metamorphoses after Ovid for solo oboe, Op.49: complete (*Boosey & Hawkes*)
- Stephen Dodgson** Suite in D: complete (*Cadenza*)
- Henri Dutilleux** Sonata: 1st *and* 2nd movts (*Leduc*)
- Handel** Sonata in C minor, Op.1 no.8, HWV 366: complete } *Handel 3 Authentic Oboe Sonatas*
Sonata in F, Op.1 no.5, HWV 363a: complete } (*Nova NM 100*)
- Hindemith** Sonata (1938): complete (*Schott ED 3676*)
- Howells** Sonata: 1st *and* 2nd movts (*Novello*)
- G. Jacob** Concerto no.1: 1st movt (*Stainer & Bell*)
- Krommer** Concerto in F, Op.52: 1st *and* 2nd movts (*Bärenreiter H 1933*)
- Lutosławski** Epitaph (*Chester*)
- Maconchy** Any *two* of the '3 Bagatelles' (*OUP archive-Allegro*)
- Mozart** Concerto in C, K.314: complete (*with cadenzas*) (*Bärenreiter BA 4856-90*)
- Poulenc** Sonata: complete (*Chester*)
- Rubbra** Sonata in C, Op.100: 1st *and* 2nd movts (*Lengnick*)
- Saint-Saëns** Sonata in D, Op.166: complete (*Peters EP 9196*)
- Giuseppe Sammartini** Sonata in G, arr. Rothwell: complete (*Chester*)
- Schumann** Any *two* of the '3 Romances', Op.94 (*Henle 427*)
- R. Strauss** Concerto: 1st and 2nd movts (*Boosey & Hawkes*)
- Telemann** Concerto in C minor, TWV 51:c1: complete (*Schott ANT 109*)
Sonata in B \flat (from 'Essercizii musici'), TWV 41:B6: complete (*Schott OBB 21*)
Sonata in G minor (from 'Tafelmusik, Produktion III') TWV 41:g5: complete (*Schott ED 10195*)
- Vaughan Williams** Concerto in A minor: 1st *and* 2nd movts (*OUP*)
- Vivaldi** Concerto in D minor, RV 454: complete (*Ricordi*)
Sonata in C minor, RV 53: complete (*Schott ANT 133*)

Oboe: FRSM

- Arrieu** Impromptu (*Leduc*)
- J.S. Bach** Concerto in F, BWV 1053: complete (*EMA NM 112*)
Sonata in G minor, BWV 1030b: complete (*Peters EP 8118*)
- Richard Rodney Bennett** After Syrinx I (*Novello*)
- Boughton** Concerto no.1 in C: complete (*Boosey & Hawkes*)
- Bozza** Fantaisie Pastorale (*Leduc*)
- Britten** 6 Metamorphoses after Ovid for solo oboe, Op.49: complete (*Boosey & Hawkes*)
- Henri Dutilleux** Sonata: complete (*Leduc*)
- Goossens** Concerto (in one movement) (*Leduc*)
- Handel** Sonata in F, Op.1 no.5, HWV 363a: complete. *Handel 3 Authentic Oboe Sonatas* (*Nova NM 100*)
Sonata in G minor, Op.1 no.6, HWV 364a: complete (*Ricordi*)
- Hindemith** Sonata (1938): complete (*Schott ED 3676*)
- Howells** Sonata: complete (*Novello*)
- Kalliwoda** Concertino in F, Op.110: complete (*Musica Rara 1656*)
- Lutosławski** Epitaph (*Chester*)
- Maconchy** 3 Bagatelles: complete (*OUP archive-Allegro*)
- Martinů** Concerto: complete (*Eschig*)
- Mozart** Concerto in C, K.314: complete (*with cadenzas*) (*Bärenreiter BA 4856-90*)
- Paul Patterson** Duologue (*Universal UE17696*)
- Poulenc** Sonata: complete (*Chester*)
- Rainier** Pastoral Triptych for solo oboe: complete (*Schott ED 10636*)
- Rubbra** Sonata in C, Op.100: complete (*Lengnick*)
- Saint-Saëns** Sonata in D, Op.166: complete (*Peters EP 9196*)
- Schumann** 3 Romances, Op.94: complete (*Henle 427*)
- R. Strauss** Concerto: complete (*Boosey & Hawkes*)

Oboe: FRSM

- Telemann** Concerto in F minor, TWV 51:f1: complete (*Peters EP 5881*)
 Sonata in B \flat (from 'Essercizii musici'), TWV 41:B6: complete (*Schott OBB 21*)
 Sonata in G minor (from 'Tafelmusik, Produktion III'), TWV 41:g5: complete (*Schott ED 10195*)
- Julia Usher** A Reed in the Wind for solo oboe: complete (*Primavera*)
- Vaughan Williams** Concerto in A minor: complete (*OUP*)
- Vivaldi** Concerto in F, RV 457: complete (*Ricordi*)

Clarinet: DipABRSM

- M. Arnold** Sonatina, Op.29: complete (*Lengnick*)
- H. Baermann** Introduction and Polonaise, Op.25 (*Musica Rara 2064*)
- L. Berkeley** 3 Pieces for Solo Clarinet: complete (*Chester*)
- L. Bernstein** Sonata: complete (*Boosey & Hawkes*)
- Y. Bowen** Sonata, Op.109: 1st *and* 2nd movts (*Emerson*)
- Brahms** Sonata in F minor, Op.120 no.1: 1st movt *and* any other movt (*Wiener Urtext*)
 Sonata in E \flat , Op.120 no.2: 1st movt *and* any other movt (*Wiener Urtext*)
- N. Burgmüller** Duo in E \flat , Op.15: complete (*Schott KLB 2*)
- Arnold Cooke** Sonata in B \flat : any *two* movts (*Novello*)
- Crusell** Concerto no.2 in F minor, Op.5: 1st *and* 2nd movts, *or* 2nd *and* 3rd movts (*Universal UE19084*)
- Devienne** Sonata no.1 in C: 1st *and* 2nd movts, *or* 2nd *and* 3rd movts (*Transatlantiques*)
- Donizetti** Studio no.1 for solo clarinet (*Peters EP 8046*)
- Dunhill** Phantasy Suite, Op.91: 3rd *and* 6th movts (*Boosey & Hawkes*)
- Finzi** 5 Bagatelles, Op.23: nos.1, 2 *and* 5, *Prelude, Romance and Fughetta* (*Boosey & Hawkes*)
 Concerto, Op.31: 1st *and* 2nd movts, *or* 2nd *and* 3rd movts (*Boosey & Hawkes*)
- Gade** 4 Fantasiestücke, Op.43: complete (*Hansen*)
- Grovez** Concertino: complete (*Combre*)
 Lamento et Tarantelle (*Leduc*)
- Hindemith** Sonata (1939): complete (*Schott ED 3641*)
- Honegger** Sonatine: complete (*Salabert*)
- Joseph Horowitz** 2 Majorcan Pieces: complete (*EMI: custom print*)
 Sonatina: any *two* movts (*Novello*)
- G. Jacob** Mini Concerto: complete (*Boosey & Hawkes*)
- Krommer** Concerto in E \flat , Op.36: 1st *and* 2nd movts, *or* 2nd *and* 3rd movts (*Bärenreiter H 888*)
- H. Lazarus** Fantasia on Airs from Bellini's 'I Puritani' (*Chester*)
- Lutosławski** 5 Dance Preludes: complete (*Chester*)
- Lutyens** Valediction (in memory of Dylan Thomas), Op.28 (*Mills Music: now out of print*)
- Messenger** Solo de Concours (*Leduc*)
- Mozart** Concerto in A, K.622: 1st *and* 2nd movts, *or* 2nd *and* 3rd movts (*clarinet in A or B \flat edns: Bärenreiter BA 4773a or c or Boosey & Hawkes*)
- Poulenc** Sonata: any *two* movts (*Chester*)
- Rosetti** Concerto in E \flat : 1st *and* 2nd movts, *or* 2nd *and* 3rd movts (*Kunzelmann GM 68*)
- Rossini** Introduction, Theme and Variations, arr. Hermann (*OUP*)
- Saint-Saëns** Sonata in E \flat , Op.167: 1st *and* 4th movts, *or* 3rd *and* 4th movts (*Peters EP 9290*)
- Schumann** 3 Fantasiestücke, Op.73: complete (*A/B \flat edn: Peters EP 2366*)
- C. Stamitz** Concerto no.3 in B \flat : complete (*Peters EP 4859*)
- Stanford** 3 Intermezzi, Op.13: complete (*Chester*)
 Sonata, Op.129: complete (*Stainer & Bell*)
- Sutermeister** Capriccio for solo clarinet (*Schott ED 10401*)
- Weber** Concertino in E \flat , Op.26: complete (*Boosey & Hawkes*)
 Concerto no.1 in F minor, Op.73: 1st *and* 2nd movts, *or* 2nd *and* 3rd movts (*Boosey & Hawkes*)
 Concerto no.2 in E \flat , Op.74: 1st *and* 2nd movts, *or* 2nd *and* 3rd movts (*Boosey & Hawkes*)
 Grand Duo Concertant, Op.48: 1st *and* 2nd movts, *or* 2nd *and* 3rd movts (*Boosey & Hawkes*)
- Léo Weiner** Peregı Verbunk (Hungarian Dance), Op.40 (*Editio Musica Budapest Z.460*)

Clarinet: LRSM

- Bax** Sonata (1934): complete (*Studio Music*)
- Berg** 4 Pieces, Op.5: complete (*Universal UE07485*)
- Berio** Lied for solo clarinet (1983) (*Universal UE17812*)
- Y. Bowen** Sonata, Op.109: complete (*Emerson*)
- Brahms** Sonata in F minor, Op.120 no.1: complete (*Wiener Urtext*)
Sonata in E \flat , Op.120 no.2: complete (*Wiener Urtext*)
- Gary Carpenter** Sonata: complete (*Camden Music CM 078*)
- Arnold Cooke** Sonata in B \flat : complete (*Novello*)
- Copland** Concerto: complete (*Boosey & Hawkes*)
- Debussy** Première Rapsodie (*Durand*)
- Martin Ellerby** Sonata: complete (*Peters EP 71457*)
- Finzi** Concerto, Op.31: complete (*Boosey & Hawkes*)
- Gaubert** Fantaisie (*Heugel*)
- Iain Hamilton** 3 Nocturnes, Op.6: complete (*Schott ED 10194*)
- Hindemith** Concerto in A (1947): complete (*clarinet in A edn: Schott ED 4025*)
- Alun Hoddinott** Sonata, Op.50: complete (*OUP archive–Allegro*)
- Joseph Horowitz** Sonatina: complete (*Novello*)
- Howells** Sonata for clarinet in A: complete (*clarinet in A edn: Boosey & Hawkes*)
- Ireland** Fantasy-Sonata in E \flat (*Boosey & Hawkes*)
- J. X. Lefèvre** Sonata in B \flat , Op.12 no.1: complete. *Lefèvre 3 Sonatas, Op.12 (OUP archive–Allegro)*
- Lutosławski** 5 Dance Preludes: complete (*Chester*)
- John McCabe** 3 Pieces, Op.26: complete (*Novello*)
- Martinů** Sonatina: complete (*Leduc*)
- Milhaud** Duo Concertant, Op.351: complete (*Heugel*)
- Mozart** Concerto in A, K.622: complete (*clarinet in A or B \flat edns: Bärenreiter BA 4773a or c or Boosey & Hawkes*)
- Paul Patterson** Conversations (*Weinberger*)
- Poulenc** Sonata: complete (*Chester*)
- Reger** Sonata in A \flat , Op.49 no.1: complete (*Universal UE01231*)
Sonata in F \sharp minor, Op.49 no.2: complete (*Universal UE01232*)
- Rivier** Concerto: complete (*Transatlantiques*)
- Rossini** Introduction, Theme and Variations, arr. Hermann (*OUP*)
- Saint-Saëns** Sonata in E \flat , Op.167: complete (*Peters EP 9290*)
- Schumann** 3 Fantasiestücke, Op.73: complete (*A/B \flat edn: Peters EP 2366*)
- Seiber** Concertino: complete (*Schott ED 10341*)
- Spohr** Concerto no.1 in C minor, Op.26: complete (*Peters EP 2098a*)
Concerto no.2 in E \flat , Op.57: complete (*Peters EP 2098b*)
Concerto no.3 in F minor, WoO 19: complete (*IMC 2257*)
Concerto no.4 in E minor for clarinet in A, WoO 20: complete (*clarinet in A edn: IMC 2258*)
Potpourri on Winter's 'Das unterbrochene Operfest', Op.80 (*Musica Rara 2226*)
- Stanford** Concerto in A minor, Op.80: complete (*Cramer*)
- Stravinsky** 3 Pieces for solo clarinet: complete (*Chester*)
- Weber** Concerto no.1 in F minor, Op.73: complete (*Boosey & Hawkes*)
Concerto no.2 in E \flat , Op.74: complete (*Boosey & Hawkes*)
Grand Duo Concertant, Op.48: complete (*Boosey & Hawkes*)

Clarinet: FRSM

- A. Benjamin** Le Tombeau de Ravel: complete (*Boosey & Hawkes*)
- Brahms** Sonata in F minor, Op.120 no.1: complete (*Wiener Urtext*)
Sonata in E \flat , Op.120 no.2: complete (*Wiener Urtext*)
- Busoni** Concertino, Op.48: complete (*Breitkopf & Härtel 5140*)
- Elliot Carter** Gra for solo clarinet (*Boosey & Hawkes*)
- Castelnuovo-Tedesco** Sonata, Op.128: complete (*Ricordi*)
- Copland** Concerto: complete (*Boosey & Hawkes*)
- John Corigliano** Concerto: complete (*G. Schirmer*)

Clarinet: FRSM

- Gordon Crosse** A Year and a Day for solo clarinet (*OUP archive–Allegro*)
Carl Davis Concerto: complete (*Faber*)
Debussy Première Rapsodie (*Durand*)
Denisov Sonata for solo clarinet: complete (*Breitkopf & Härtel BG 1017*)
Martin Ellerby Sonata: complete (*Peters EP 71457*)
Finzi Concerto, Op.31: complete (*Boosey & Hawkes*)
Françaix Concerto: complete (*Transatlantiques*)
Alun Hoddinott Sonata, Op.50: complete (*OUP archive–Allegro*)
Howells Sonata for clarinet in A: complete (*clarinet in A edn: Boosey & Hawkes*)
Ireland Fantasy-Sonata in E \flat (*Boosey & Hawkes*)
Martinů Sonatina: complete (*Leduc*)
Milhaud Concerto, Op.230: complete (*Elkan-Vogel*)
Mozart Concerto in A, K.622: complete (*clarinet in A or B \flat edns: Bärenreiter BA 4773a or c or Boosey & Hawkes*)
Robert Muczynski Time Pieces: complete (*Presser*)
Nielsen Concerto, Op.57: complete (*Hansen*)
Paul Patterson Conversations (*Weinberger*)
Poulenc Sonata: complete (*Chester*)
Anthony Powers Sea/Air for solo clarinet (*OUP archive–Allegro*)
Reger Sonata in A \flat , Op.49 no.1: complete (*Universal UE01231*)
 Sonata in B \flat , Op.107: complete (*Bote & Bock*)
Humphrey Searle Cat Variations (*clarinet in A edn: Faber custom print*)
Spohr Concerto no.1 in C minor, Op.26: complete (*Peters EP 2098a*)
 Concerto no.2 in E \flat , Op.57: complete (*Peters EP 2098b*)
 Concerto no.3 in F minor, WoO 19: complete (*IMC 2257*)
 Concerto no.4 in E minor for clarinet in A, WoO 20: complete (*clarinet in A edn: IMC 2258*)
Karlheinz Stockhausen In Freundschaft for solo clarinet (*Stockhausen-Verlag*)
Stravinsky 3 Pieces for solo clarinet: complete (*Chester*)
Tomasi Sonatine attique for solo clarinet: complete (*Leduc*)
Weber Concerto no.2 in E \flat , Op.74: complete (*Boosey & Hawkes*)
 Grand Duo Concertant, Op.48: complete (*Boosey & Hawkes*)

Bassoon: DipABRSM

- Apostel** Sonatina for solo bassoon, Op.19 no.3: complete (*Universal UE12217*)
J.C. Bach Concerto in E \flat : 1st *and* 2nd movts (*Sikorski–Music Sales*)
J. Bentzon Study in Variation Form for solo bassoon, Op.34 (*Skandinavisk Musik*)
Rainer Bischof Transfigurazione for solo bassoon, Op.42 (*Doblinger 05576*)
Bozza Fantaisie (*Leduc*)
Elgar Romance, Op.62 (*Novello*)
Glinka Sonata, arr. Kostlan: complete (*Sikorski–Music Sales*)
Hurlstone Sonata in F: 1st, 2nd *and* 4th movts (*Emerson*)
G. Jacob Concerto: 1st movt (*Stainer & Bell*)
 Partita for solo bassoon: complete (*OUP archive–Allegro*)
C. Jacobi Introduction and Polonaise, Op.9 (*Musica Rara 2208*)
Koechlin Sonata, Op.71: complete (*Billaudot*)
C. Kreutzer Variations for Bassoon (*Universal UE18127*)
Maconchy Concertino: 1st *and* 2nd movts (*Lengnick archive*)
Mozart Concerto in B \flat , K.191: 1st *and* 2nd movts (*Bärenreiter BA 4868-90*)
Willson Osborne Rhapsody for solo bassoon (*Peters EP 6005*)
Ian Parrott Rondo Giocoso (*Phylloscopus Publications*)
Aleksandër Peçi Broken Dream for solo bassoon (*Emerson*)
Persichetti Parable IV for solo bassoon, Op.110 (*Elkan-Vogel*)
Jeremy Pike Aria-Commemoration (*unavailable*)
Saint-Saëns Sonata in G, Op.168: 1st *and* 2nd movts, *or* 2nd *and* 3rd movts (*Peters EP 9195*)
Schreck Sonata, Op.9: complete (*Hofmeister*)

Bassoon: DipABRSM

- Zdeněk Šesták** Any *three* of the '5 Virtuoso Inventions' for solo bassoon (*Panton*)
- Øistein Sommerfeldt** Divertimento for solo bassoon, Op.25: complete (*Norsk Musikforlag*)
- Tansman** Suite for Bassoon: complete (*Eschig*)
- N. Tcherepnin** Esquisse for solo bassoon, Op.45 no.7 (*Forberg F17006*)
- Telemann** Sonata in F minor (from 'Der getreue Musikmeister'), TWV 41:f1: complete (*Amadeus BP 665*)
- Vivaldi** Concerto in A minor, RV 497: complete (*Editio Musica Budapest Z.6076*)
Concerto in G, RV 492: complete (*Accolade Musikverlag*)
- J.C. Vogel** Concerto in C: 1st *and* 2nd movts, *or* 2nd *and* 3rd movts (*Sikorski–Music Sales*)
- Weber** Concerto in F, Op.75: 1st *and* 2nd movts, *or* 2nd *and* 3rd movts (*Universal UE18131*)

Bassoon: LRSM

- M. Arnold** Fantasy for solo bassoon, Op.86 (*Faber*)
- Richard Rodney Bennett** Sonata: complete (*Novello*)
- Berwald** Concert Piece in F, Op.2 (*Bärenreiter BA 8512-90*)
- Bozza** Concertino, Op.49: complete (*Leduc*)
- Büsser** Concertino, Op.80: complete (*Leduc*)
- Crusell** Airs Suédois (*Emerson*)
- Denisov** Sonata for solo bassoon: complete (*Leduc*)
- P.M. Dubois** Sonatine Tango: complete (*Billaudot*)
- Henri Dutilleux** Sarabande et Cortège (*Leduc*)
- Fernström** Concerto, Op. 80: complete (*Forlag Svensk Musik*)
- Eric Fogg** Concerto in D: complete (*Emerson*)
- Françaix** Divertissement: complete (*Schott FAG 17*)
- Hummel** Concerto in F: 2nd *and* 3rd movts (*IMC 2685*)
- G. Jacob** Concerto: complete (*Stainer & Bell*)
- C. Jacobi** Concertino, Op.7 (*Musica Rara 2070*)
- John Joubert** Concerto, Op.77: complete (*Novello*)
- Paul Lewis** Concerto Burlesco: complete (*Goodmusic*)
- Mozart** Concerto in B \flat , K.191: complete (*Bärenreiter BA 4868-90*)
- Neruda** Concerto in C: complete (*Bärenreiter H 7646*)
- Nussio** Variations on an Arietta by Pergolesi (*Universal UE12182*)
- Raphael** Sonata for solo bassoon, Op.46 no.9 (*Süddeutscher Musikverlag 1612*) (*now out of print*)
- Saint-Saëns** Sonata in G, Op.168: complete (*Peters EP 9195*)
- Tansman** Sonatine: complete (*Eschig*)
- Vivaldi** Concerto in E minor, RV 484: complete (*IMC 2353*)
Concerto in F, RV 485: complete (*Ricordi*)
- Weber** Concerto in F, Op.75: complete (*Universal UE18131*)
- Richard Wilson** Profound Utterances for solo bassoon: complete (*Boosey & Hawkes*) (*now out of print*)
- Isang Yun** Monolog for solo bassoon (*Bote & Bock*)

Bassoon: FRSM

- Maurice Allard** Variations on a Theme from Paganini's Caprice no.24 (*Billaudot*)
- Berio** Sequenza XII for solo bassoon (*Universal UE30264*)
- Roger Boutry** Prisme (*Salabert*)
Timbres (*Salabert*)
- Peter Maxwell Davies** Strathclyde Concerto no.8: complete (*Chester*)
- Françaix** Concerto: complete (*Schott FAG 18*)
- Peter Hope** Concertino: complete (*Emerson*)
- Hummel** Concerto in F: complete (*IMC 2685*)
- Jolivet** Concerto: complete (*Heugel*)
- Maconchy** Concertino: complete (*Lengnick archive*)
- Mozart** Concerto in B \flat , K.191: complete (*Bärenreiter BA 4868-90*)
- A. Panufnik** Concerto: complete (*Boosey & Hawkes*)
- Rimsky-Korsakov** Flight of the Bumble-bee (from 'The Tale of Tsar Saltan'), arr. Waterhouse (*Emerson*)

Bassoon: FRSM

- Graham Sheen** Endsong for solo bassoon (*Emerson*)
Nikos Skalkottas Sonata Concertante: complete (*Margun Music*)
Karlheinz Stockhausen In Freundschaft for solo bassoon (*Stockhausen-Verlag*)
Yoshihisa Taira Monodrame II for solo bassoon (*Transatlantiques*)
Tomasi Concerto: complete (*Leduc*)
Vivaldi Concerto in A minor, RV 498: complete (*Ricordi*)
 Concerto in B \flat , RV 503: complete (*Billaudot*)
Weber Andante e Rondo Ungarese, Op.35: complete (*Universal UE18134*)
Adrian Williams 7 Kilvert Sketches: complete (*Eschig*)
John Williams Concerto 'The Five Sacred Trees': complete (*Hal Leonard*)

Saxophone: DipABRSM

Candidates may choose to play their programme on any one or any combination of E \flat and B \flat saxophones as may be appropriate. All works in the following list are published for alto saxophone in E \flat unless otherwise indicated.

- J.S. Bach** Sonata in E \flat , BWV 1031 (orig. for flute), arr. Leonard: complete (*soprano/tenor sax. edn: Presser 2237*)
Ronald Binge Concerto for alto saxophone: complete (*Weinberger*)
Paul Bonneau Suite for alto saxophone: complete (*Leduc*)
Creston Rapsodie for alto saxophone and piano, Op.108b (*Shawnee Press*)
Fiocco Concerto for tenor saxophone, arr. Bazelaire and Londeix: complete (*tenor sax. edn: Schott Frères SF 9260*)
Gál Suite, Op.102b: complete (*Simrock*)
Paul Harvey Concertino for soprano saxophone: complete (*soprano sax. edn: Maurer*)
Ibert The following *four* pieces from 'Histoires', arr. Mule: no.2 'Le petit âne blanc', no.6 'Le palais abandonné', no.7 'Bajo la mesa' *and* no.9 'La Marchande d'eau fraîche' (*Leduc*)
Jolivet Fantaisie-Improvisé (*Leduc*)
Koechlin Études nos.1, 2 *and* 3 (No. 6 in EFM 1008) from '15 Études' (*Billaudot GB7810 or EFM 1008*)
Lawson Lunde Sonata (1959): complete (*Southern Music*)
Paule Maurice 'Tableaux de Provence' Suite: complete (*Lemoine*)
Claude Pascal Improvisé (*Durand*)
Pierné Canzonetta, Op.19, arr. Mule (*Leduc*)
Amy Quate Light of Sothis (*Leduc*)
Alan Richardson 3 Pieces, Op.22: complete (*Emerson*)
P. Tate Concerto for alto saxophone: 1st *and* 2nd movts (*OUP archive-Allegro*)
A. Tcherépnin Sonatine Sportive, Op.63: complete (*Leduc*)
Telemann Sonata in C minor (orig. for oboe, TWV 41:a3), arr. Londeix: complete (*Leduc*)
 Sonata in D minor (orig. for oboe, TWV 41:a3), arr. Londeix: complete (*soprano sax. edn: Leduc*)
Mark-Anthony Turnage Sarabande (*soprano sax. edn: Schott ED 12417*)
Burnet Tuthill Sonata for alto saxophone, Op.20: complete (*Southern Music*)
 Sonata for tenor saxophone, Op.56: complete (*tenor sax. edn: Southern Music*)
Maurice Whitney Introduction and Samba (*Bourne Music 1006*)
Phil Woods Sonata for alto saxophone: 1st *and* 2nd movts (*Advance Music*)

Saxophone: LRSM

Candidates may choose to play their programme on any one or any combination of E \flat and B \flat saxophones as may be appropriate. All works in the following list are published for alto saxophone in E \flat unless otherwise indicated.

- Absil** Sonata, Op.115: complete (*Lemoine*)
J.S. Bach Sonata no.4 (orig. for flute), arr. Mule: complete (*Leduc*)
 Sonata no.6 (orig. for flute), arr. Mule: complete (*Leduc*)
 Sonata in G minor, BWV 1020, arr. Harle: complete (*soprano/alto/tenor sax. edn: Universal UE17774*)
Warren Benson Concertino for alto saxophone: 2nd movt (Aeolian Song) (*Presser 2605*)
Paul Bonneau Pièce Concertante dans l'esprit 'Jazz' (*Leduc*)
Bozza Fantaisie italienne (*Leduc*)
Creston Sonata for alto saxophone, Op.19: complete (*Shawnee Press*)

Saxophone: LRSM

- Debussy** Rapsodie (*Durand*)
- Denisov** 2 Pièces: complete (*Leduc*)
- P. M. Dubois** Suite Française for solo saxophone: complete (*Leduc*)
- Françaix** 5 Danses Exotiques: complete (*Schott ED 4745*)
- Raymond Gallois-Montbrun** 6 Pièces Musicales d'Étude: complete (*Leduc*)
- Glazunov** Concerto in E \flat , Op.109: complete (*Leduc*)
- Clare Grundman** Concertante (*Boosey & Hawkes*)
- Dave Heath** Out of the Cool (*soprano sax. edn: Chester*)
- Bernhard Heiden** Sonata for alto saxophone (1937): complete (*Schott ED 11195*)
- Hindemith** Sonata (1943): complete (*Schott ED 4635*)
- G. Jacob** All *seven* of the pieces from 'Miscellanies' (*Emerson*)
- Frank Martin** Ballade for alto saxophone (1938) (*Universal UE32986*)
Ballade for trombone or tenor saxophone (1940) (*tenor sax. edn: Universal UE32359*)
- Milhaud** 'Scaramouche' Suite, Op.165c: complete (*Salabert*)
- Stephen Morland** Recitatives for solo saxophone (*E \flat /B \flat sax.: Broadbent & Dunn*)
- Robert Muczynski** Sonata for alto saxophone, Op.29: complete (*G. Schirmer*)
- Dominic Muldowney** ... in a hall of mirrors (*Universal UE17776*)
- Ryo Noda** Improvisation I for solo alto saxophone (*Leduc*)
Improvisation II *or* Improvisation III for solo alto saxophone (*Leduc*)
- Michael Nyman** Miserere Paraphrase for soprano saxophone (*Chester*)
- Piazzolla** 6 Tango-Etudes: complete (*Lemoine*)
- Robert Planel** Prélude et Saltarelle (*Leduc*)
- Erwin Schulhoff** Hot-Sonate: complete (*Schott ED 7739*)
- Singelée** Adagio et Rondo, Op.63 (*soprano/tenor sax. edn: Roncorp*)
Fantaisie for soprano saxophone, Op.89 (*Roncorp*)
- Mark-Anthony Turnage** Sarabande (*soprano sax. edn: Schott ED 12417*)
- Villa-Lobos** Fantasia for soprano or tenor saxophone: complete (*soprano/tenor sax. edn: Peermusic Classical*)
- Phil Woods** Sonata for alto saxophone: complete (*Advance Music*)

Saxophone: FRSM

Candidates may choose to play their programme on any one or any combination of E \flat and B \flat saxophones as may be appropriate. All works in the following list are published for alto saxophone in E \flat unless otherwise indicated.

- Absil** Fantaisie Caprice, Op.152 (*Lemoine*)
- Richard Rodney Bennett** Concerto for Stan Getz: complete (*tenor sax. edn: Novello*)
Sonata for soprano saxophone: complete (*soprano sax. edn: Novello*)
- Berio** Sequenza IXb for solo alto saxophone (*Universal UE17447*)
- Michael Berkeley** Keening (*OUP archive-Allegro*)
- Paul Bonneau** Caprice en forme de Valse for solo saxophone (*Leduc*)
- Roger Boutry** Divertimento: complete (*Leduc*)
- Creston** Concerto for alto saxophone, Op.26: complete (*G. Schirmer*)
- Dahl** Concerto: complete (*European American Music EA0442*)
- Denisov** Sonata for alto saxophone: complete (*Leduc*)
- Désenclos** Prélude, Cadence et Finale: complete (*Leduc*)
- P. M. Dubois** Concerto for alto saxophone: complete (*Leduc*)
- Gaubert** Intermède Champêtre (*Leduc*)
- Ida Gotkovsky** Brilliance (*Billaudot*)
- Karel Husa** Elégie et Rondeau (*Leduc*)
- Ibert** Concertino da Camera: complete (*Leduc*)
- M. William Karlins** Music for Tenor Sax: complete (*tenor sax. edn: Southern Music*)
- Nicola LeFanu** Ervallah for solo alto saxophone (*Novello*)
- Boris Mersson** Fantasia, Op.37 (*Kunzelmann GM 937*)
- Mihalovici** Chant Premier (*tenor sax. edn: Heugel*)
- Ryo Noda** Maï for solo alto saxophone (*Leduc*)
- Michael Nyman** Shaping the Curve (*soprano sax. edn: Chester*)

Saxophone: FRSM

- Claude Pascal** Sonatine for alto saxophone: complete (*Durand*)
Lucie Robert Cadenza (*EFM*)
Ned Rorem Picnic on the Marne: complete (*Boosey & Hawkes*)
Jeanine Rueff Sonata for solo alto saxophone: complete (*Leduc*)
Schmitt Légende, Op.66 (*Durand*)
Tomasi Concerto for alto saxophone: complete (*Leduc*)
Mark-Anthony Turnage Two Elegies Framing a Shout: complete (*soprano sax. edn: Schott ED 12492*)
Nigel Wood Cries of the Stentor (*soprano/tenor sax. edn: Saxtet Publications*)
Takashi Yoshimatsu Fuzzy Bird Sonata: complete (*Billaudot*)

Horn: DipABRSM

All the following works have parts for horn in F, although candidates may choose to offer certain items on horns in other keys where these are indicated as available.

- M. Arnold** Fantasy for solo horn, Op.88 (*Faber*)
J.S. Bach Cello Suite no.1: 7th movt, *Gigue* } *Bach Cello Suites, arr. Hoss*
 Cello Suite no.3: 5th *and* 6th movts, *Bourrée I and II* } (*Southern Music*)
Beethoven Sonata in F, Op.17: complete (*Henle 498*)
Cherubini Sonata no.2 in F. *Cherubini 2 Sonatas (Concert Études)* (*G. Schirmer*)
Eileen Clews Partita: complete (*F/E♭ horn edn: Paterson*)
Dukas Villanelle (*Durand*)
Fricke Sonata, Op.24: complete (*Schott ED 10473*)
Edward Gregson Concerto: 1st *and* 2nd movts (*Chester*)
J. Haydn Concerto no.1 in D, Hob.VIIId/3: complete (*F/D horn edn: Boosey & Hawkes* or *D horn edn: Henle 461*)
 Concerto no.2 in D, Hob.VIIId/4: complete (*F/D horn edn: Boosey & Hawkes*)
M. Haydn Concertino in D: complete (*F/D horn edn: G. Schirmer*)
Hindemith Sonata (1939): complete (*Schott ED 3642*)
Alun Hoddinott Sonata, Op.78 no.2: complete (*OUP archive-Allegro*)
Larsson Concertino, Op.45 no.5: complete (*Gehrmans*)
David Lyon Partita for solo horn: complete (*Studio Music*)
Mozart Any *one* of the 4 Concertos:
 Concerto no.1 in D, K.412/514: complete (*F/D horn edn: Bärenreiter BA 5314-90*)
 Concerto no.2 in E♭, K.417: complete (*F/E♭ horn edn: Bärenreiter BA 5311-90*)
 Concerto no.3 in E♭, K.447: complete (*F/E♭ horn edn: Bärenreiter BA 5312-90*)
 Concerto no.4 in E♭, K.495: complete (*F/E♭ horn edn: Bärenreiter BA 5313-90*)
Poulenc Élégie (*Chester*)
Saint-Saëns Morceau de Concert in F minor, Op.94: complete (*Durand*)
 Romance in E, Op.67 (*Durand*)
F. Strauss Concerto in C minor, Op.8: complete (*G. Schirmer*)
 Theme and Variations, Op.13: complete (*Zimmermann*)
R. Strauss Concerto no.1 in E♭, Op.11: complete (*Universal UE34725*)
Telemann Concerto in D, TWV 51:D8: complete (*F horn edn: Peters N6119* or *F/D horn edn: G. Schirmer*)
 Sonata in F minor (from 'Der getreue Musikmeister'), TWV 41:f1: complete (*IMC 2403*)

Horn: LRSM

All the following works have parts for horn in F, although candidates may choose to offer certain items on horns in other keys where these are indicated as available.

- M. Arnold** Concerto no.2, Op.58: complete (*F/E♭ horn edn: Paterson*)
 Fantasy for solo horn, Op.88 (*Faber*)
Derek Bourgeois Fantasy Pieces for solo horn: no.5, *Allegro* or no.6, *Presto* (*in the written keys*) (*Brass Wind*)
Y. Bowen Sonata in E♭, Op.101: 1st *and* 2nd movts, *or* 2nd *and* 3rd movts (*Emerson*)
Edward Gregson Concerto: complete (*Chester*)
J. Haydn Concerto no.1 in D, Hob.VIIId/3: complete (*F/D horn edn: Boosey & Hawkes* or *D horn edn: Henle 461*)
 Concerto no.2 in D, Hob.VIIId/4: complete (*F/D horn edn: Boosey & Hawkes*)

Horn: LRSM

- Hindemith** Concerto (1949): complete (*Schott ED 4024*)
Sonata (1939): complete (*Schott ED 3642*)
- G. Jacob** Concerto: 1st *and* 2nd movts, *or* 2nd *and* 3rd movts (*Stainer & Bell*)
- Mozart** Any *one* of the 4 Concertos:
Concerto no.1 in D, K.412/514: complete (*F/D horn edn: Bärenreiter BA 5314-90*)
Concerto no.2 in E \flat , K.417: complete (*F/E \flat horn edn: Bärenreiter BA 5311-90*)
Concerto no.3 in E \flat , K.447: complete (*F/E \flat horn edn: Bärenreiter BA 5312-90*)
Concerto no.4 in E \flat , K.495: complete (*F/E \flat horn edn: Bärenreiter BA 5313-90*)
- Thea Musgrave** Music for Horn and Piano: complete (*Chester*)
- Poulenc** Élégie (*Chester*)
- Rossini** Prelude, Theme and Variations in F: complete (*IMC 2410*)
- Saint-Saëns** Romance in E, Op.67 (*Durand*)
- Schumann** Adagio and Allegro in A \flat , Op.70 (*G. Schirmer*)
- Seiber** Notturmo (*Schott ED 10336*)
- F. Strauss** Theme and Variations, Op.13: complete (*Zimmermann*)
- R. Strauss** Concerto no.1 in E \flat , Op.11: complete (*Universal UE34725*)
- Telemann** Concerto in D, TWV 51:D8: complete (*F horn edn: Peters HG 6119 or F/D horn edn: G. Schirmer*)

Horn: FRSM

All the following works have parts for horn in F, although candidates may choose to offer certain items on horns in other keys where these are indicated as available.

- M. Arnold** Concerto no.2, Op.58: complete (*F/E \flat horn edn: Paterson*)
- Derek Bourgeois** Fantasy Pieces for solo horn: no.9, *Con fuoco* (in the written key) (*Brass Wind*)
- Y. Bowen** Sonata in E \flat , Op.101: complete (*Emerson*)
- Peter Maxwell Davies** Sea Eagle for solo horn (*Chester*)
- Anthony Halstead** Suite for solo horn: complete (*Emerson*)
- Iain Hamilton** Sonata Notturna: complete (*Schott ED 10971*)
- J. Haydn** Concerto no.2 in D, Hob.VIId/4: complete (*F/D horn edn: Boosey & Hawkes*)
- Hindemith** Concerto (1949): complete (*Schott ED 4024*)
- G. Jacob** Concerto: complete (*Stainer & Bell*)
- Koechlin** Monodie for solo horn, Op.218 bis (*Billaudot*)
- John McCabe** Any of the 3 pieces from 'The Goddess Trilogy': Castle of Arianrhod, Floraison, Shapeshifter
(*published separately: Novello*)
- Mozart** Concerto no.2 in E \flat , K.417: complete (*F/E \flat horn edn: Bärenreiter BA 5311-90*)
Concerto no.4 in E \flat , K.495: complete (*F/E \flat horn edn: Bärenreiter BA 5313-90*)
- Thea Musgrave** Music for Horn and Piano: complete (*Chester*)
- Schumann** Adagio and Allegro in A \flat , Op.70 (*G. Schirmer*)
- Humphrey Searle** Aubade, Op.28 (*Schott ED 10500*)
- Seiber** Notturmo (*Schott ED 10336*)
- R. Strauss** Concerto no.2 in E \flat : complete (*E \flat horn edn: Boosey & Hawkes*)
- Julia Usher** The Old Man of the Sea (*Primavera*)
- Weber** Concertino in E minor, Op.45: complete (*F/E horn edn: Editions Marc Reift 2082 or E horn edn: Breikopf & Härtel 2509 or E \flat horn edn: IMC 2337*)

Trumpet, Cornet and Flugelhorn: DipABRSM

All the following works have parts for trumpet in B \flat , unless otherwise indicated. Candidates may offer certain items on trumpets in other keys where these are noted as available or, in some cases, are actually specified.

- Arban** Carnaval de Venise (Air Varié) (*accompanied*) (*Boosey & Hawkes*)
- M. Arnold** Trumpet Concerto, Op.125: complete (*Faber custom print*)
- Niels Viggo Bentzon** Sonata for trumpet, Op.73: complete (*Hansen*)
- Bloch** Proclamation (*Broude Bros*)
- O. Böhme** Trumpet Concerto in F minor, Op.18: complete (*Rahter*)
- Büsser** Andante et Scherzo, Op.44 (*B \flat /C trumpet edn: Leduc*)
- Clarke** Suite in D: complete (*D trumpet only*) (*D trumpet part: Musica Rara 1321*)

Trumpet, Cornet and Flugelhorn: DipABRSM

- Copland** Quiet City, arr. Wastall. *Contemporary Music for Trumpet* (Boosey & Hawkes)
Corelli Sonata in D: complete (*D trumpet only*) (*C trumpet part: Musica Rara 1142*)
Fasch Trumpet Concerto à 8 in D: complete (*D or A trumpet only*) (*D/A trumpet edn: McNaughtan*)
Fiala Divertimento in D: complete (*Faber*)
G. B. Fontana Sonata no.3 in C: complete (*D trumpet only*). *Fontana 2 Sonatas* (*C edn: Musica Rara 1959*)
Françaix Prélude, Sarabande et Gigue: complete (*Eschig*)
Iain Hamilton 5 Scenes: complete (*Presser 0102 custom print*)
Handel Suite in D: complete (*D trumpet only*) (*Musica Rara 1225*)
Haydn Trumpet Concerto in E_b, Hob.VIIe/1: complete (*with cadenzas*) (*B_b/E_b trumpet edn: Universal HMP 223*)
William Himes Concertino for flugelhorn: complete (*Studio Music*)
Elgar Howarth Concerto for trumpet: complete (*Chester*)
Ibert Impromptu (*C trumpet edn: Leduc*)
Larsson Concertino in E_b, Op.45 no.6: complete (*Gehrmans*)
J. B. G. Neruda Concerto in E_b: complete (*with cadenzas*) (*B_b/E_b trumpet edn: Brass Wind*)
Peeters Sonata in B_b for trumpet, Op.51: complete (*Peters EP 6240*)
Ridout Concertino for trumpet: complete (*Emerson*)
Rivier Concerto for trumpet: complete (*C trumpet edn: Billaudot*)
Saint-Saëns Fantaisie in E_b (*B_b or C trumpet edns: Leduc*)
Scriabin 3 Preludes, arr. Snell: complete (*Emerson*)
Halsey Stevens Sonata for trumpet: complete (*Peters EP 6030*)
Viviani Sonata Prima in C for trumpet: complete (*B_b/C trumpet edn: Editions Marc Reift 6006*)
 Sonata Seconda in C for trumpet: complete (*B_b/C trumpet edn: Editions Marc Reift 6007*)
F. D. Weber Variations in F (*Faber*)
Denis Wright Concerto for B_b cornet: complete (*Studio Music*)

Trumpet, Cornet and Flugelhorn: LRSM

All the following works have parts for trumpet in B_b, unless otherwise indicated. Candidates may offer certain items on trumpets in other keys where these are noted as available or, in some cases, are actually specified.

- John Addison** Concerto for trumpet: complete (*Stainer & Bell*)
Arban Carnaval de Venise (Air Varié) (*accompanied*) (*Boosey & Hawkes*)
M. Arnold Trumpet Concerto, Op.125: complete (*Faber*)
 Fantasy for solo trumpet, Op.100 (*Faber*)
Alexander Arutjunjan Concerto for trumpet: complete (*Boosey & Hawkes*)
Bozza Caprice, Op.47 (*B_b/C trumpet edn: Leduc*)
 Concertino: complete (*C trumpet edn: Leduc*)
Edward Gregson Trumpet Concerto (1983): complete (*Novello*)
 Prelude and Capriccio for cornet (*or trumpet*) (*Brand Publications*)
Handel Overture to the opera 'Atalanta' (*D trumpet only*) (*D trumpet part: Musica Rara 1823a*)
Haydn Trumpet Concerto in E_b, Hob.VIIe/1: complete (*with cadenzas*) (*B_b/E_b trumpet edn: Universal HMP 223*)
Hindemith Sonata for trumpet (1939): complete (*Schott ED 3643*)
Honegger Intrada (*C trumpet edn: Salabert*)
Joseph Horowitz Concerto for trumpet: complete (*Novello*)
Hubeau Sonata for trumpet: complete (*B_b/C trumpet edn: Durand*)
Hummel Trumpet Concerto in E: 1st *and* 2nd movts (*B_b/C/E trumpet edn: Universal UE25030c*)
Martinů Sonatina for trumpet: complete (*B_b/C trumpet edn: Leduc*)
Paul Patterson Trumpet Concerto, Op.3: complete (*Weinberger*)
Riisager Concertino for trumpet, Op.29: complete (*Hansen*)
Philip Sparke Concerto for trumpet or cornet (1993): complete (*Studio Music*)
Telemann Concerto in D, TWV 51:D7: complete (*D trumpet only*) (*D trumpet part: Musica Rara 1848a*)

Trumpet, Cornet and Flugelhorn: LRSM

- Torelli** Trumpet Sonata in D, G1: complete (*D trumpet only*) (*D trumpet part: Musica Rara 1646a*)(*now out of print*)
Trumpet Sinfonia in D, G8: complete (*D trumpet only*) (*D trumpet part: Musica Rara 1861a*)
- Allen Vizzutti** Sonata no.2 for trumpet: complete (*Bella Musica*)
- Denis Wright** Concerto for B \flat cornet: complete (*Studio Music*)

Trumpet, Cornet and Flugelhorn: FRSM

All the following works have parts for trumpet in B \flat , unless otherwise indicated. Candidates may offer certain items on trumpets in other keys where these are noted as available or, in some cases, are actually specified.

- Peter Maxwell Davies** Sonata for trumpet in D (1955): complete (*D trumpet edn: Schott ED 11067*)
- Enescu** Légende (*C trumpet edn: Enoch*)
- Edward Gregson** Trumpet Concerto (1983): complete (*Novello*)
- Anthony Halstead** Suite for solo trumpet: complete (*Emerson*)
- Hans Werner Henze** Sonatina for solo trumpet (1974): complete (*Schott TR 19*)
- Gilles Herbillon** Sonatine for trumpet: complete (*B \flat /C trumpet edn: Billaudot*)
- J.W. Hertel** Trumpet Concerto no.1 in E \flat : complete (*McNaughtan*)
- Hummel** Trumpet Concerto in E: complete (*B \flat /C/E trumpet edn: Universal UE25030c*)
- Jolivet** Concertino for trumpet: complete (*C trumpet edn: Durand*)
- L. Mozart** Trumpet Concerto in D: complete (*D trumpet only*) (*D trumpet edn: Kunzelmann GM 809*)
- Michael Nyman** Flugelhorn and Piano (*Chester*)
- Raymond Premru** Trumpet Concerto (1983): complete (*Tezak 1019*) (*now out of print*)
- Philip Sparke** Concerto for trumpet or cornet (1993): complete (*Studio Music*)
- Eino Tamberg** Trumpet Concerto, Op.42: complete (*B \flat /C trumpet edn: Editions Marc Reift 6012*)
- Tartini** Concerto in D: complete (*D trumpet only*) (*D trumpet part: Brass Wind*)
- Tomasi** Trumpet Concerto in C: complete (*C trumpet edn: Leduc*)
Triptyque: complete (*B \flat /C trumpet edn: Leduc*)
- Allen Vizzutti** Andante (*for trumpet*) **and** Capriccio (*for piccolo trumpet*) (*Bella Musica*) (*now out of print*)

E \flat Horn: DipABRSM

- M. Arnold** Horn Concerto no.1, Op.11: 1st **and** 2nd, **or** 2nd **and** 3rd movts (*F/E \flat horn edn: Lengnick*)
- Eric Ball** September Fantasy for E \flat horn (*Wright & Round*)
- Bellini** Horn Concerto in E \flat , arr. Newsome: complete (*E \flat horn edn: Studio Music*)
- Arthur Butterworth** Saxhorn Sonata, Op.103: 1st movt (*E \flat horn edn: Comus Edition*)
- Eileen Clews** Partita for horn: complete (*F/E \flat horn edn: Paterson*)
- Robert Eaves** Rhapsody for E \flat cornet/horn (*Brand Publications*)
- C. Förster** Horn Concerto in E \flat : 1st **and** 2nd movts (*F/E \flat horn edn: G. Schirmer*) (*now out of print*)
- John Golland** Rhapsody no.1 for E \flat horn, Op.71 (*Studio Music*)
- Edward Gregson** Concerto for horn: 1st movt (*E \flat horn edn: Chester*)
- Hindemith** Sonata for E \flat horn (1943): 1st, 2nd **and** 4th movts (*Schott ED 4635*)
- Bryan Kelly** Concert Suite for horn: complete (*F/E \flat horn edn: Brand Publications*)
- Peter Kneale** Variations on a Welsh Theme for E \flat horn (*Brand Publications*)
- Mozart** Any **one** of the following Horn Concertos:
Horn Concerto no.2 in E \flat , K.417: complete (*F/E \flat horn edn: Bärenreiter BA 5311-90*)
Horn Concerto no.3 in E \flat , K.447: complete (*F/E \flat horn edn: Bärenreiter BA 5312-90*)
Horn Concerto no.4 in E \flat , K.495: complete (*F/E \flat horn edn: Bärenreiter BA 5313-90*)
- Rossini** Prelude, Theme and Variations (*F horn edn: Peters EP 7173a*)(*now out of print*)
- Philip Sparke** Masquerade for E \flat horn (*Studio Music*)
- R. Strauss** Horn Concerto no.1 in E \flat , Op.11: 1st **and** 2nd movts (*F horn edn: Universal UE34725*)
- Bram Wiggins** Cornucopia for E \flat horn (*Kirklees Music*)
- Gareth Wood** Concertino for E \flat horn (full version): complete (*Brand Publications*)
3 Pieces for solo horn: complete (*E \flat horn edn: Brand Publications*)
- Ray Woodfield** Concert Suite for horn: complete (*F/E \flat horn edn: Hallamshire Music*)

E \flat Horn: LRSM

- M. Arnold** Horn Concerto no.1, Op.11: complete (*F/E \flat horn edn: Lengnick*)
- Arthur Butterworth** Saxhorn Sonata, Op.103: 1st *and* 3rd movts (*E \flat horn edn: Comus Edition*)
- Eileen Clews** Partita for horn: complete (*F/E \flat horn edn: Paterson*)
- Robert Eaves** Rhapsody for E \flat cornet/horn (*Brand Publications*)
- Martin Ellerby** Tenor Horn Concerto: 2nd *and* 3rd movts (*Studio Music*)
- C. Förster** Horn Concerto in E \flat : complete (*F/E \flat horn edn: G. Schirmer*) (*now out of print*)
- John Golland** Rhapsody no.1 for E \flat horn, Op.71 (*Studio Music*)
- Peter Graham** Episode (*with cadenza*) (*F/E \flat horn edn: Winwood Music*)
- Edward Gregson** Concerto for horn: complete (*E \flat horn edn: Chester*)
- Hindemith** Sonata for E \flat horn (1943): complete (*Schott ED 4635*)
- Mozart** Any *one* of the following Horn Concertos:
 Horn Concerto no.2 in E \flat , K.417: complete (*F/E \flat horn edn: Bärenreiter BA 5311-90*)
 Horn Concerto no.3 in E \flat , K.447: complete (*F/E \flat horn edn: Bärenreiter BA 5312-90*)
 Horn Concerto no.4 in E \flat , K.495: complete (*F/E \flat horn edn: Bärenreiter BA 5313-90*)
- Rossini** Prelude, Theme and Variations (*F horn edn: Peters EP 7173a*) (*now out of print*)
- Howard Snell** 4 Bagatelles for tenor horn: nos.2, 3 *and* 4 (*Kirklees Music*)
- Philip Sparke** Masquerade for E \flat horn (*Studio Music*)
- R. Strauss** Horn Concerto no.1 in E \flat , Op.11: complete (*F horn edn: Universal UE34725*)
- Gareth Wood** Concertino for E \flat horn (full version): complete (*Brand Publications*)

E \flat Horn: FRSM

- Arthur Butterworth** Saxhorn Sonata, Op.103: complete (*E \flat horn edn: Comus Edition*)
- Martin Ellerby** Tenor Horn Concerto: complete (*Studio Music*)
- John Golland** Sonata for horn, Op.75: complete (*E \flat horn edn: Kirklees Music*)
- Edward Gregson** Concerto for horn: complete (*E \flat horn edn: Chester*)
- Hindemith** Sonata for E \flat horn (1943): complete (*Schott ED 4635*)
- Mozart** Horn Concerto no.2 in E \flat , K.417: complete (*F/E \flat horn edn: Bärenreiter BA 5311-90*)
 Horn Concerto no.4 in E \flat , K.495: complete (*F/E \flat horn edn: Bärenreiter BA 5313-90*)
- Howard Snell** 4 Bagatelles for tenor horn: complete (*Kirklees Music*)
- R. Strauss** Horn Concerto no.2 in E \flat : complete (*E \flat horn edn: Boosey & Hawkes*)

Trombone and Bass Trombone: DipABRSM

Candidates may choose to play their programme on either the tenor or bass trombone as may be appropriate or any combination, which may also include alto trombone. All works in the following list are published for tenor trombone unless otherwise indicated.

- J.S. Bach** Cello Suite no.1, BWV 1007: 4th, 5th, 6th *and* 7th movts, *Sarabande, Menuetto I and II and Gigue* } *Bach Cello Suites, arr. Lafosse*
 Cello Suite no.3, BWV 1009: 1st, 5th *and* 6th movts, *Prélude, and Bourrée I and II* } (*Leduc*) or
 } *arr. Barbez for bass trombone*
 } (*Leduc*)
- Barat** Pièce in E \flat (*Leduc*)
- L. Bernstein** Elegy for Mippy II for solo trombone (*Boosey & Hawkes*)
- Derek Bourgeois** Fantasy Pieces for solo trombone: no.7, *Allegro energico* or no.9, *Adagio cantabile* (*tenor or bass trombone edns: Brass Wind*)
- Bozza** Hommage à Bach (*Leduc*)
 Allegro et Finale for bass trombone (*Leduc*)
 Prélude et Allegro for bass trombone (*Leduc*)
- Ferdinand David** Concertino in E \flat for trombone, Op.4: complete (*IMC 2008*)
- Jean-Michel Defaye** 2 Danses: complete (*tenor or bass trombone edns: Leduc*)
- P. M. Dubois** Suite for trombone: complete (*Leduc*)
 Piccolo Suite for bass trombone: complete (*Leduc*)
 Si trombone m'était conté for bass trombone: complete (*Eschig*)
- Harold East** Sonatina for trombone: complete (*Ricordi*)
 Sonatina for bass trombone: complete (*Ricordi*)
- Edward Gregson** Divertimento: complete (*Studio Music*)
- Gröndahl** Concerto for trombone: complete (*Edition-S*)
- Guilmant** Morceau Symphonique, Op.88 (*tenor trombone edn: Schott ED 10484 or bass trombone edn: Editions Marc Reift 2007*)

Trombone and Bass Trombone: DipABRSM

- Handel** Concerto in F minor, arr. Lafosse: any **three** movts (*Leduc*) **or** arr. Angerer: any **three** movts (*alto/tenor trombone edn: Editions Marc Reift 226*)
- O. Henry** Passacaglia and Fugue for bass trombone (*Robert King*)
- Hindemith** Trombone Sonata (1941): any **three** movts (*Schott ED 3673*)
- G. Jacob** Trombone Sonata: complete (*Emerson*)
- Bryan Kelly** Sonatina for trombone: complete (*Weinberger*)
- Larsson** Concertino for trombone, Op.45 no.7: 1st **and** 2nd movts, **or** 2nd **and** 3rd movts (*Gehrmans*)
- Lebedev** Concerto in One Movement in A minor for bass trombone (*Edition Musicus*)
- B. Marcelllo** Sonata in A minor, arr. Ostrander: complete (*IMC 2147*)
- Patrick McCarty** Sonata for bass trombone: complete (*Ensemble Publications*) (*no longer available*)
- Claude Pascal** Sonate en 6 minutes 30 for bass trombone: complete (*Durand*)
- Jiří Pauer** Trombonetta (*Panton*)
- Pierre Petit** Fantaisie for bass trombone (*Leduc*)
- Pilss** Concerto for bass trombone: 2nd **and** 3rd movts (*Robert King*)
- Raymond Premru** Prelude and Dance for solo bass trombone (*Mohawk*)
- William Presser** 3 Folk Tales for bass trombone: complete (*Presser 0406*)
- Rimsky-Korsakov** Trombone Concerto in B \flat : complete (*with cadenzas*) (*Boosey & Hawkes*)
- Ernst Sachse** Concertino for bass trombone: complete (*B \flat edn: Rahter or F edn: Editions Marc Reift 221*)
- Saint-Saëns** Cavatine, Op.144 (*Durand*)
- C. Salzedo** Pièce Concertante, Op.27 (*Leduc*)
- Serocki** Sonatina for trombone: complete (*PWM 5241*)
- Telemann** Sonata in A minor, arr. Brown: complete (*IMC 2486*)
- Alec Wilder** Sonata for bass trombone: 1st **and** 2nd movts, **or** 2nd **and** 5th movts (*Margun*) (*now out of print*)

Trombone and Bass Trombone: LRSM

Candidates may choose to play their programme on either the tenor or bass trombone as may be appropriate or any combination, which may also include alto trombone. All works in the following list are published for tenor trombone unless otherwise indicated.

- Albrechtsberger** Concerto for alto trombone: complete (*alto trombone edn: Editio Musica Budapest Z.5143*)
- M. Arnold** Fantasy for solo trombone, Op.101 (*Faber*)
- J.S. Bach** Cello Suite no.2, BWV 1008: 4th, 5th, 6th **and** 7th movts, *Sarabande, Menuetto I and II and Gigue. Bach Cello Suites, arr. Lafosse (Leduc) or arr. Barbez for bass trombone (Leduc)*
- Barat** Pièce in E \flat (*Leduc*)
- L. Bernstein** Elegy for Mippy II for solo trombone (*Boosey & Hawkes*)
- Derek Bourgeois** Trombone Concerto, Op.114: any **two** movts (*Brand Publications*)
Fantasy Pieces for solo trombone: no.7, *Allegro energico* **or** no.9, *Adagio cantabile* (*tenor or bass trombone edns: Brass Wind*)
- Roger Boutry** Capriccio (*Leduc*)
- Bozza** Hommage à Bach (*Leduc*)
New Orleans for bass trombone (*Leduc*)
- Jean-Michel Defaye** 2 Danses: complete (*tenor or bass trombone edns: Leduc*)
- Stephen Dodgson** Concerto for bass trombone: 3rd **and** 4th movts (*Studio Music*)
- P. M. Dubois** Piccolo Suite for bass trombone: complete (*Leduc*)
Si trombone m'était conté for bass trombone: complete (*Eschig*)
- Harold East** Sonatina for trombone: complete (*Ricordi*)
Sonatina for bass trombone: complete (*Ricordi*)
- Edward Gregson** Trombone Concerto: complete (*Novello*)
- Gröndahl** Concerto for trombone: complete (*Edition-S*)
- Guilmant** Morceau Symphonique, Op.88 (*tenor trombone edn: Schott ED 10484 or bass trombone edn: Editions Marc Reift 2007*)
- Handel** Concerto in F minor, arr. Lafosse: complete (*Leduc*) **or** arr. Angerer: complete (*alto/tenor trombone edn: Editions Marc Reift 226*)
- Hindemith** Trombone Sonata (1941): complete (*Schott ED 3673*)
- Elgar Howarth** Concerto for trombone: complete (*Chester*)

Trombone and Bass Trombone: LRSM

- G. Jacob** Trombone Concerto: any *two* movts (*Stainer & Bell*)
Larsson Concertino for trombone, Op.45 no.7: complete (*Gehrmans*)
Frank Martin Ballade (1940) (*Universal UE32359*)
Milhaud Concertino d'Hiver, Op.327: complete (*AMP*)
Claude Pascal Sonate en 6 minutes 30 for bass trombone: complete (*Durand*)
Jiří Pauer Trombonetta (*Panton*)
Pierre Petit Fantaisie for bass trombone (*Leduc*)
Pilss Concerto for bass trombone: complete (*Robert King*)
Serocki Sonatina for trombone: complete (*PWM 5241*)
Robert Spillman Bass Trombone Concerto: complete (*Edition Musicus*)
Spisak Concertino for Trombone: complete (*Leduc*)
Alec Wilder Sonata for bass trombone: complete (*Margun*) (*now out of print*)

Trombone and Bass Trombone: FRSM

Candidates may choose to play their programme on either the tenor or bass trombone as may be appropriate or any combination, which may also include alto trombone. All works in the following list are published for tenor trombone unless otherwise indicated.

- M. Arnold** Fantasy for solo trombone, Op.101 (*Faber*)
J.S. Bach Cello Suite no.2, BWV 1008: 1st *and* 3rd movts, *Prélude and Courante*. *Bach Cello Suites, arr. Lafosse* (*Leduc*) or *arr. Barbez for bass trombone* (*Leduc*)
Derek Bourgeois Trombone Concerto, Op.114: complete (*Brand Publications*)
 Fantasy Pieces for solo trombone: no.8, *Allegro moderato and* no.9, *Adagio cantabile* (*tenor or bass trombone edns: Brass Wind*)
Roger Boutry Capriccio (*Leduc*)
Bozza New Orleans for bass trombone (*Leduc*)
 Thème Variée for bass trombone (*Leduc*)
Büsser Étude de Concert, Op.79 (*Leduc*)
Stephen Dodgson Concerto for bass trombone: 3rd *and* 4th movts (*Studio Music*)
Françaix Concerto for trombone (1983): complete (*Schott ED 7253*)
Edward Gregson Trombone Concerto: complete (*Novello*)
Walter Hartley Sonata Brève for solo bass trombone: complete (*Presser 2423*)
Hindemith Trombone Sonata (1941): complete (*Schott ED 3673*)
Elgar Howarth Concerto for trombone: complete (*Chester*)
G. Jacob Trombone Concerto: complete (*Stainer & Bell*)
Alain Margoni Après une Lecture de Goldini for bass trombone (*Leduc*)
Frank Martin Ballade (1940) (*Universal UE32359*)
Tomasi Trombone Concerto: complete (*Leduc*)
Simon Wills Concerto for trombone: complete (*Studio Music*)

Baritone and Euphonium: DipABRSM

All works in the following list are published in a bass clef version unless otherwise indicated.

- Derek Bourgeois** Euphoria, Op.75 (*Vanderbeek & Imrie*)
Brian Bowen Euphonium Music: any *two* movts (*bass/treble clef edn: Winwood Music*)
Arthur Butterworth Partita, Op.89: complete (*bass/treble clef edn: Comus Edition*)
Jean-Michel Defaye 2 Danses: complete (*bass trombone edn: Leduc*)
Elgar Romance, Op.62, arr. Wilson (*bass/treble clef edn: Winwood Music*)
Fiocco Arioso and Allegro, arr. Childs and Wilby (*bass/treble clef edn: Winwood Music*)
Edward Gregson Prelude and Capriccio (*for cornet*) (*treble clef edn: Brand Publications*)
Guilmant Morceau Symphonique, Op.88 (*bass/treble clef edn: Editions Marc Reift 2013*)
Walter Hartley Sonata Euphonica (1979): complete (*bass/treble clef edn: Tenuto Publications PR 1624*)
Joseph Horovitz Euphonium Concerto: 1st *and* 2nd movts, *or* 2nd *and* 3rd movts (*treble clef edn: Novello*)
Hummel Fantasy, arr. Childs and Wilby from Op.94 (*bass/treble clef edn: Winwood Music*)
G. Jacob Fantasia for euphonium (*bass/treble clef edn: Boosey & Hawkes*)

Baritone and Euphonium: DipABRSM

- Philip Sparke** Fantasy for euphonium (*treble clef edn: Brand Publications*)
 Pantomime for euphonium (*treble clef edn: Studio Music*)
 Party Piece for euphonium (*bass/treble clef edn: Studio Music*)
 Rhapsody for baritone (*treble clef edn: Studio Music*)
- Ray Woodfield** Caprice for euphonium (*bass/treble clef edn: Hallamshire Music*)
- Ernest Young** Euphonium Sonata (no.1): complete (*bass/treble clef edn: Brand Publications*)
 Euphonium Sonata no.2: complete (*treble clef edn: Suite Music*) (*now out of print*)

Baritone and Euphonium: LRSM

All works in the following list are published in a bass clef version unless otherwise indicated.

- Jean-Michel Defaye** 2 Danses: complete (*bass trombone edn: Leduc*)
- Elgar** Romance, Op.62, arr. Wilson (*bass/treble clef edn: Winwood Music*)
- Martin Ellerby** Euphonium Concerto: 1st *and* 3rd movts, *Fantasy and Rhapsody (for Luis)* (*bass/treble clef edn: Studio Music*)
- John Golland** Rhapsody no.2 for baritone ('Don Quixote'), Op.89 (*treble clef edn: Kirklees Music*)
- Guilmant** Morceau Symphonique, Op.88 (*bass/treble clef edn: Editions Marc Reift 2013*)
- Joseph Horovitz** Euphonium Concerto: complete (*treble clef edn: Novello*)
- Hummel** Fantasy, arr. Childs and Wilby from Op.94 (*bass/treble clef edn: Winwood Music*)
- G. Jacob** Fantasia for euphonium (*bass/treble clef edn: Boosey & Hawkes*)
- Paul Mealor** Baritone Concerto: 2nd *and* 3rd movts (*bass/treble clef edn: Con Moto Publications*)
- John Reeman** Sonata for euphonium: complete (*bass/treble clef edn: Studio Music*)
- Antony Roper** Sonata for euphonium: complete (*bass/treble clef edn: Studio Music*)
- Philip Sparke** Euphonium Concerto: 1st movt (*bass/treble clef edn: Studio Music*)
 Fantasy for euphonium (*treble clef edn: Brand Publications*)
 Pantomime for euphonium (*treble clef edn: Studio Music*)
 Party Piece for euphonium (*bass/treble clef edn: Studio Music*)
- Stanford** Caoinne (from Sonata, Op.129), arr. Childs and Wilby (*bass/treble clef edn: Winwood Music*)
- Bram Wiggins** Trilogy for euphonium (*treble clef edn: Kirklees Music*)
- Christopher Wiggins** Soliloquy IX for solo euphonium, Op.94 no.9 (*treble clef edn: Studio Music*)
- Philip Wilby** Concerto for euphonium: Part 2 – 3rd *and* 4th movts (*bass/treble clef edn: Winwood Music*)

Baritone and Euphonium: FRSM

All works in the following list are published in a bass clef version unless otherwise indicated.

- Derek Bourgeois** Euphonium Concerto, Op.120: 1st *and* 2nd movts, *or* 2nd *and* 3rd movts (*treble clef edn: Brass Wind*)
- Bozza** Allegro et Finale (*bass trombone/tuba edn: Leduc*)
- Martin Ellerby** Euphonium Concerto: any *three* movts (*bass/treble clef edn: Studio Music*)
- John Golland** Euphonium Concerto (no.1), Op.64: complete (*bass/treble clef edn: Chester*)
 Euphonium Concerto no.2, Op.77: complete (*bass/treble clef edn: Studio Music*)
- Paul Mealor** Baritone Concerto: complete (*bass/treble clef edn: Con Moto Publications*)
- Ponchielli** Concerto for euphonium: complete (*bass/treble clef edn: Editions Marc Reift 243*)
- John Reeman** Sonata for euphonium: complete (*bass/treble clef edn: Studio Music*)
- Philip Sparke** Euphonium Concerto: complete (*bass/treble clef edn: Studio Music*)
- Philip Wilby** Concerto for euphonium: complete (*bass/treble clef edn: Winwood Music*)

Tuba: DipABRSM

Candidates may choose to play their programme on a tuba in any key, provided that the tuba parts are suitably transposed where necessary. All works in the following list are published in a bass clef version unless otherwise indicated.

- M. Arnold** Fantasy for solo tuba, Op.102 (*Faber*)
- Derek Bourgeois** Fantasy Pieces for solo tuba: no.8, *Moderato pesante or* no.9, *Allegro vivace* (*Brass Wind*)
- Harold East** Sonatina for tuba: 1st *and* 2nd movts (*Ricordi*)
- Jennifer Glass** Sonatina for tuba: 1st *and* 2nd movts, *or* 3rd *and* 4th movts (*Emerson*)
- Edward Gregson** Tuba Concerto: complete (*Novello*)
- Walter Hartley** Suite for solo tuba: complete (*Elkan-Vogel*)
- Bernhard Heiden** Concerto for tuba (1976): 1st *and* 2nd movts, *or* 2nd *and* 3rd movts (*Peermusic Classical*)
- Hindemith** Sonata for tuba (1955): complete (*Schott ED 4636*)

Tuba: DipABRSM

- Michael Hopkinson** Concerto for tuba ('Concerto Euphonique'): 2nd *and* 3rd movts (*E \flat or B \flat treble clef edns: Kirklees Music*)
Persichetti Serenade no.12 for solo tuba, Op.88: complete (*Elkan-Vogel*)
Leonard Salzedo Sonata for tuba, Op.93: complete (*Chester*)
Roger Steptoe Concerto for tuba: 1st *and* 3rd movts (*Stainer & Bell*)
Donald Swann 2 Moods for tuba: Elegy *and* Scherzo (*Chamber Music Library*)
Tomasi Danse Sacrée (*B \flat /C bass clef edn: Leduc*)
David Uber Sonata for tuba: 2nd *and* 3rd movts (*Edition Musicus 964*)
Julia Usher Venezia: any *four* movts (*Primavera*)
Vaughan Williams Tuba Concerto in F minor: 1st *and* 2nd movts (*OUP Archive–Allegro*)

Tuba: LRSM

Candidates may choose to play their programme on a tuba in any key, provided that the tuba parts are suitably transposed where necessary. All works in the following list are published in a bass clef version unless otherwise indicated.

- M. Arnold** Fantasy for solo tuba, Op.102 (*Faber*)
Derek Bourgeois Fantasy Pieces for solo tuba: no.8, *Moderato pesante and* no.9, *Allegro vivace* (*Brass Wind*)
P. M. Dubois Piccolo Suite for tuba: complete (*Leduc*)
Harold East Sonatina for tuba: complete (*Ricordi*)
Jennifer Glass Sonatina for tuba: complete (*Emerson*)
 Prelude, Waltz and Finale for solo tuba: complete (*Emerson*)
John Golland Tuba Concerto, Op.46: 1st *and* 2nd movts (*bass/treble clef edn: Con Moto Publications*)
Edward Gregson Tuba Concerto: complete (*Novello*)
Bernhard Heiden Concerto for tuba (1976): complete (*Peermusic Classical*)
Hindemith Sonata for tuba (1955): complete (*Schott ED 4636*)
Michael Hopkinson Concerto for tuba ('Concerto Euphonique'): complete (*E \flat or B \flat treble clef edns: Kirklees Music*)
Jan Koetsier Sonatina for tuba, Op.57: complete (*Editions Marc Reift 239*)
Claude Pascal Sonate en 6 minutes 30 for tuba: complete (*Durand*)
Pierre Petit Fantaisie for tuba (*Leduc*)
Leonard Salzedo Sonata for tuba, Op.93: complete (*Chester*)
Roger Steptoe Concerto for tuba: complete (*Stainer & Bell*)
David Uber Sonata for tuba: complete (*Edition Musicus 964*)
Christopher Wiggins Soliloquy X for solo tuba, Op.94 no.10 (*Studio Music*)
Vaughan Williams Tuba Concerto in F minor: complete (*OUP Archive–Allegro*)

Tuba: FRSM

Candidates may choose to play their programme on a tuba in any key, provided that the tuba parts are suitably transposed where necessary. All works in the following list are published in a bass clef version unless otherwise indicated.

- Derek Bourgeois** Tuba Concerto, Op.38: any *three* movts (*Brass Wind*)
Jennifer Glass Prelude, Waltz and Finale for solo tuba: complete (*Emerson*)
John Golland Tuba Concerto, Op.46: complete (*bass/treble clef edn: Con Moto Publications*)
Alain Margoni Après une Lecture de Goldini for tuba (*Leduc*)
Rodney Newton Capriccio for tuba (*bass/treble edn: Winwood Music*)
Philip Sparke Concertino for tuba: complete (*treble clef edn: Studio Music*)
Christopher Wiggins Soliloquy X for solo tuba, Op.94 no.10 (*Studio Music*)
Vaughan Williams Tuba Concerto in F minor: complete (*OUP Archive–Allegro*)

Percussion: DipABRSM

Candidates must present a programme which includes at least one work from each of three of the following four sections (Tuned Percussion, Timpani, Snare Drum, Multiple Percussion).

Tuned Percussion

- Creston** Concertino for marimba and piano: any *two* movts (G. Schirmer)
David Hext Suite for solo marimba: complete (Southern Percussion)
Toshiro Mayuzumi Concertino for xylophone and piano: complete (Peters EP 6856a)
Mitchell Peters Yellow after the Rain for marimba (Southern Percussion)
Ney Rosauero Suite Popular Brasileira for marimba solo: complete (Music for Percussion)

Timpani

- John Beck** Sonata for 4 timpani: complete (Boston Music Co.)
David Mancini Suite (no.1) for 4 timpani: complete (Kendor)

Snare Drum

- Warren Benson** 3 Dances: complete (Southern Percussion)
Siegfried Fink Trommel-Suite: complete (Zimmermann)

Multiple Percussion

- Tom Gauger** Nomad: Solo Jazz March for multiple percussion (Southern Percussion)
Martin Westlake Percussion Solo no.1 (Southern Percussion)
 Percussion Solo no.2 (Southern Percussion)

Percussion: LRSM

Candidates must present a programme which includes at least one work from each of three of the following four sections (Tuned Percussion, Timpani, Snare Drum, Multiple Percussion), so that at least one item includes a part for a tuned percussion instrument.

Tuned Percussion

- Keiko Abe** Michi for marimba (Meredith Music)
Creston Concertino for marimba and piano: complete (G. Schirmer)
Mark Glentworth Blues for Gilbert for vibraphone (Zimmermann)
David Hext Plainsong for vibraphone (Southern Percussion)
 Suite for solo marimba: complete (Southern Percussion)
Toshiro Mayuzumi Concertino for xylophone and piano: complete (Peters EP 6856a)
Mitchell Peters Yellow after the Rain for marimba (Southern Percussion)
Ney Rosauero Suite Popular Brasileira for marimba solo: complete (Music for Percussion)
Emmanuel Séjourné 5 Pieces for marimba solo: any *two* pieces (Leduc)
Gordon Stout 2 Mexican Dances for marimba: complete (Studio 4)

Timpani

- John Beck** Sonata for 4 timpani: complete (Boston Music Co.)
David Mancini Suite (no.1) for 4 timpani: complete (Kendor)
Nick Woud Paul's Piece (Southern Percussion)

Snare Drum

- Warren Benson** 3 Dances: complete (Southern Percussion)
Siegfried Fink Trommel-Suite: complete (Zimmermann)
Guy Gauthreaux II American Suite for solo snare drum: complete (Meredith Music)

Multiple Percussion

- Charles Delancey** The Love of l'Histoire (Southern Percussion)
Tom Gauger Nomad: Solo Jazz March for multiple percussion (Southern Percussion)
Robert Stern Adventures for One (Music for Percussion)
Martin Westlake Percussion Solo no.1 (Southern Percussion)
 Percussion Solo no.2 (Southern Percussion)

Percussion: FRSM

Candidates must present a programme which includes at least one work from each of three of the following four sections (Tuned Percussion, Timpani, Snare Drum, Multiple Percussion), so that at least one item includes a part for a tuned percussion instrument.

Tuned Percussion

- Minoru Miki** Time for marimba (*Ongaku No Tomo Sha Corp.*)
Ney Rosaura Bem Vido for vibraphone (*Pro Percussão*)
 Marimba Concerto: 1st, 2nd *and* 4th movts (*Southern Percussion*)
Paul Smadbeck Rhythm Song for one or more marimbas (*Southern Percussion*)
Toshimitsu Tanaka 2 Movements for marimba: complete (*Ongaku No Tomo Sha Corp.*)

Timpani

- John Beck** 3 Movements for 5 timpani: complete (*Meredith Music*)
Elliot Carter March: no.8 from '8 Pieces for 4 Timpani' (*AMP*)
Graham Whettam Suite for timpani: any *three* movts (*Meriden Music*) (currently unavailable)

Snare Drum

- Askeff Masson** Prime (*Editions BIM*)
Geryt Mortensen March-Cadenza (*Southern Percussion*)

Multiple Percussion

- Morton Feldman** King of Denmark (*Peters EP 6963*)
Dave Hollinden Cold Pressed (*Southern Percussion*)
Poul Ruders Cha cha cha (*Hansen*)

Singing: DipABRSM

The repertoire lists below are presented according to standard voice categories. As well as choosing items from the list appropriate to their voice, candidates may perform suitable items from other of the DipABRSM Singing lists. The chosen programme must include a minimum of two different languages. All items may be sung in any key suited to the candidate's voice, except for items from operas, operettas, oratorios, cantatas and sacred works, which must be sung in the keys in which they were written (although original pitch may be adopted in Baroque pieces, if appropriate). See p. 6 for performing from memory.

Soprano

- Arne** Recit. and Air 'O ravishing delight!' (*Novello*)
J.S. Bach Aria: Blute nur: from 'St Matthew Passion', Part 1, BWV 244 (*vocal score Ger/Eng: Bärenreiter BA 5038-90*)
 Aria: Quia respexit humilitatem: no.3 from Magnificat in D, BWV 243 (*vocal score: Bärenreiter BA 5103-90*) *or* no.3 from Magnificat in E♭, BWV 243a (*vocal score: Bärenreiter BA 5208-90*)
 Aria: Seufzer, Tränen, Kummer, Not: no.3 from Cantata no.21 'Ich hatte viel Bekümmernis', BWV 21 (*vocal score Ger/Eng: Breitkopf & Härtel 7021*)
Barber The Monk and his Cat: no.8 from 'Hermit Songs', Op.29 (*high*) (*G. Schirmer*)
Bax Shieling Song. *Bax Album of 7 Songs* (*Chester*)
Beethoven Wonne der Wehmut, Op.83 no.1. *Beethoven Songs Complete, Vol.2* (*Henle 534*)
Berg Die Nachtigall: no.2 from '7 Early Songs' (*Ger/Eng edn: Universal UE08853*)
Berlioz Villanelle: no.1 from 'Les Nuits d'Été', Op.7 (*high*) (*Bärenreiter BA 5784-90* or *Fr/Eng edn: IMC 1355*)
Brahms Junge Lieder I 'Meine Liebe ist grün', Op.63 no.5. *Brahms 70 Songs (high)* (*Ger/Eng edn: IMC 1270*) *or Brahms Complete Songs, Vol.1 (high)* (*Peters EP 3201a*)
Britten Corpus Christi Carol (arr. as solo song from 'A Boy was Born', Op.3) (*high*) (*Chester*)
Chausson Le Colibri, Op.2 no.7 (*Leduc*)
Fauré Après un Rêve, Op.7 no.1 } *Fauré 25 Selected Songs (high)* (*Fr/Eng edn: G. Schirmer*)
 Nell, Op.18 no.1
 Pie Jesu: no.4 from 'Requiem', Op.48 (*vocal score: Novello*)
Grieg Solveig's Song, Op.23 no.11 (*high*) (*Ger/Eng/Fr edn: Peters EP 2453a*)
Gurney Sleep: no.4 from '5 Elizabethan Songs' (*Boosey & Hawkes* or *separately: Boosey & Hawkes*)
Handel Recit.: Oh! didst thou know the pains of absent love *and* Air: As when the dove laments her love: from 'Acis and Galatea', Part 1, HWV 49a (*vocal score: Novello*)
 Recit.: Ye sacred priests *and* Air: Farewell, ye limpid springs and floods: from 'Jephtha', Part 3, HWV 70 (*vocal score: Novello*)
 Aria: Oh! had I Jubal's lyre (from 'Joshua', HWV 64) (*vocal score: Novello*)
 Recit.: Ah me! what refuge now *and* Air: Oh Jove! in pity teach me: from 'Semele', Act 1, HWV 58 (*vocal score: Novello*)

Singing: DipABRSM

Soprano

- Haydn** Recit.: And God said, let the waters *and* Aria: On mighty pens uplifted: from 'The Creation', Part 2 (vocal score Eng: Novello or vocal score Ger/Eng: Peters EP 8998)
- Head** Make a joyful noise unto the Lord (Psalm 100) (*high*) (Robertson)
- Mahler** Wer hat dies Liedlein erdacht? (Up there on the Hill) (from 'Des Knaben Wunderhorn') (*high*) (Ger/Eng edn: IMC 1944)
- Mozart** Alleluia (from motet 'Exsultate, jubilate', K.165) (Novello)
Aria: Batti, batti, o bel Masetto: from 'Don Giovanni', Act 1, K.527 (vocal score Ital/Ger: Bärenreiter BA 4550-90 or vocal score Ital/Eng: G. Schirmer)
Aria: In uomini, in soldati: from 'Così fan tutte', Act 1, K.588 (vocal score Ital/Ger: Bärenreiter BA 4606-90 or vocal score Ital/Eng: G. Schirmer)
- Thea Musgrave** The Man-in-the-Mune *and* Daffins: nos.1 *and* 2 from 'A Suite O Bairnsangs' (Chester)
- Perti** Aria: Scioglie omai le nevi. A Selection of Italian Arias 1600–1800, Vol.1 (*high*) (Ital/Eng edn: ABRSM)
- Poulenc** Air vif: no.4 from 'Airs chantés' (Salabert)
- Puccini** Aria: O mio babbino caro: from 'Gianni Schicchi' (aria separately Ital/Eng edn: Ricordi or vocal score Ital/Eng: Ricordi)
- Purcell** Bonvica's Song 'O lead me to some peaceful gloom' (from 'Bonduca', Z.574). Purcell Songs, Vol.2 (*high*) (Schott ED 12411)
Hark! the echoing air: from 'The Fairy Queen', Act 5, Z.629 (vocal score: Faber or Novello)
- Rossini** Crucifixus: no.9 from 'Petite Messe Solenne' (vocal score: Ricordi)
- A. Scarlatti** Aria: Ergiti, amor (from 'Scipione nelle Spagne'). Scarlatti 10 Arias for High Voice (G. Schirmer)
- Schubert** Liebesbotschaft: no.1 from 'Schwanengesang', D.957. Schubert Lieder, Vol.9 (*high*) (Bärenreiter BA 7016) or Schubert Songs, Vol.1 (*high*) (Peters EP 8303a)
Lied der Mignon 'Nur wer die Sehnsucht kennt', Op.62 no.4, D.877/4. Schubert Lieder, Vol.4 (*high*) (Bärenreiter BA 7006) or Schubert Songs, Vol.3 (*high*) (Peters EP 8305a)
- Schumann** Du bist wie eine Blume: no.24 from 'Myrthen', Op.25. Schumann 85 Selected Songs (*high*) (Ger/Eng edn: IMC 1487) or Schumann Complete Songs, Vol.1 (*high*) (Peters EP 2383a)
Röselein, Röselein!, Op.89 no.6. Schumann 85 Selected Songs (*high*) (Ger/Eng edn: IMC 1487) or Schumann Complete Songs, Vol.3 (*high*) (Peters EP 2385a)
- R. Strauss** Du meines Herzens Krönlein, Op.21 no.2. Strauss Lieder, Vol.1 (*high*) (Universal UE05463A)
- Tippett** Solo: The Mother 'What have I done to you, my son?': no.23 from 'A Child of Our Time', Part 2 (vocal score: Schott ED 10065)
- Vivaldi** Domine Deus: no.6 from Gloria in D, RV 589 (vocal score: Ricordi)
- Wolf** Frühling übers Jahr: no.28 from 'Goethe Lieder', Vol.3 (*high-medium*) (Peters EP 3158)
- Mezzo-soprano, Contralto and Countertenor**
- C.P.E. Bach** Aria: Suscepit Israel: no.7 from Magnificat in D, Wq.215 (vocal score Lat/Eng: G. Schirmer)
- J.S. Bach** Aria: Et exultavit spiritus meus: no.2 from Magnificat in D, BWV 243 (vocal score: Bärenreiter BA 5103-90) or no.2 from Magnificat in E \flat , BWV 243a (vocal score: Bärenreiter BA 5208-90)
Aria: Esurientes implevit bonis: no.9 from Magnificat in D, BWV 243 (vocal score: Bärenreiter BA 5103-90) or no.9 from Magnificat in E \flat , BWV 243a (vocal score: Bärenreiter BA 5208-90)
- Bantock** Song to the Seals (*medium*) (Cramer)
- Barber** The Crucifixion or The Monk and his Cat: no.5 or no.8 from 'Hermit Songs', Op.29 (*low*) (G. Schirmer)
- Brahms** Die Mainacht, Op.43 no.2. Brahms 70 Songs (*low*) (Ger/Eng edn: IMC 1271) or Brahms Complete Songs, Vol.2 (*medium-low*) (Peters EP 3202b)
Sapphische Ode, Op.94 no.4. Brahms 70 Songs (*low*) (Ger/Eng edn: IMC 1271) or Brahms Complete Songs, Vol.1 (*medium* or *low*) (Peters EP 3201b or c)
Wie Melodien zieht es mir, Op.105 no.1. Brahms 70 Songs (*low*) (Ger/Eng edn: IMC 1271) or Brahms Complete Songs, Vol.1 (*medium* or *low*) (Peters EP 3201b or c)
- Britten** The Nurse's Song: no.5 from 'A Charm of Lullabies', Op.41 (Boosey & Hawkes)
- Geoffrey Bush** Carol: no.7
It was a lover and his lass: no.1 from } '8 Songs for Medium Voice' (Novello)
- T. Campion** Come you pretty false-eyed wanton
Follow your saint } English Lute Songs, Book 1 (Stainer & Bell)
- Canteloube** Berceuse (Brezairola): no.4 from 'Chants d'Auvergne', Vol.3 (Heugel)
- Debussy** Les Cloches (*medium*) (Fr/Eng edn: Durand)

Singing: DipABRSM

Mezzo-soprano, Contralto and Countertenor

- Elgar** In Haven (Capri): no.2 from 'Sea Pictures', Op.37 (Boosey & Hawkes)
 Queen Mary's Song (medium) (Banks Music BSS 2019)
 The Shepherd's Song, Op.16 no.1 (medium) (Banks Music BSS 2029)
- Fauré** Les Berceaux, Op.23 no.1. *Fauré 25 Selected Songs (low)* (Fr/Eng edn: G. Schirmer)
- Gurney** Sleep: no.4 from '5 Elizabethan Songs' (Boosey & Hawkes or separately (low): Boosey & Hawkes)
- Handel** Air: Hymen, haste, thy torch prepare: from 'Semele', Act 1, HWV 58 (vocal score: Novello)
 Air: Your tuneful voice: from 'Semele', Act 1, HWV 58 (vocal score: Novello)
 Recit.: Awake, Saturnia *and* Air: Hence, Iris, hence away: from 'Semele', Act 2, HWV 58 (vocal score: Novello)
 Solo: Virgam virtutis: no.2 from 'Dixit Dominus', HWV 232 (vocal score: Novello)
- Mahler** Hans und Grethe. *Mahler 24 Songs, Vol.1 (low)* (Ger/Eng edn: IMC 1237)
- B. Marcello** Recit.: Misero! io vengo meno *and* Aria: Non m'è grave morir per amore. *Anthology of Italian Songs of the 17th and 18th Centuries, Book 2 (low)* (Ital/Eng edn: G. Schirmer)
- Massenet** Recit: Va! Laisse couler mes larmes *and* Aria: Les larmes qu'on ne pleure pas (The Tears): from 'Werther', Act 3 (separately Fr/Eng edn: IMC 0490)
- Menotti** Aria: I shall find for you shells and stars: from 'The Consul' (vocal score: G. Schirmer)
- Monteverdi** E pur io torno: from 'L'Incoronazione di Poppea', Act 1 scene 1 (vocal score: Novello)
 Recit.: Adagiati, Poppea *and* Aria: Oblivion soave: from 'L'Incoronazione di Poppea', Act 3.
A Selection of Italian Arias 1600–1800, Vol.1 (low) (Ital/Eng edn: ABRSM)
- Mozart** Aria: È amore un ladroncello: from 'Così fan tutte', Act 2, K.588 (vocal score Ital/Ger: Bärenreiter BA 4606-90 or vocal score Ital/Eng: G. Schirmer)
- Pergolesi** Fac ut portem Christi mortem: no.10 from 'Stabat Mater' (vocal score Lat/Eng: OUP or vocal score Lat: Ricordi)
- Purcell** An Evening Hymn 'Now that the sun hath veiled his light', Z.193. *Purcell Songs, Vol.5 (low)* (Schott ED 12494)
 Here the deities approve: from 'Welcome to all the pleasures' (St Cecilia's Day Ode), Z.339 (Novello)
 Sweeter than Roses (from 'Pausanias', Z.585). *Purcell Songs, Vol.4 (low)* (Schott ED 12493)
- Saint-Saëns** La Cloche (medium) (Fr/Eng edn: Durand)
- Schoenberg** Waldesnacht. *Schoenberg 7 Early Songs (Faber)*
- Schubert** Bei dir allein!, Op.95 no.2, D.866/2. *Schubert Songs, Vol.4 (medium or low)* (Peters EP 8306b or c)
 Lied der Mignon 'So lasst mich scheinen', Op.62 no.3, D.877/3. *Schubert Songs, Vol.3 (medium or low)* (Peters EP 8305b or c)
- Schumann** Abschied von der Welt, Op.135 no.4. *Schumann Complete Songs, Vol.3 (medium-low)* (Peters EP 2385b)
 Die Soldatenbraut, Op.64 no.1. *Schumann 90 Selected Songs (low)* (Ger/Eng edn: IMC 1402) or
Schumann Complete Songs, Vol.1 (medium or low) (Peters EP 2383b or c)
 Frauenliebe und Leben, Op.42: up to 4 of the 8 songs (low) (Ger/Eng edn: IMC 2131) or *Schumann Complete Songs, Vol.1 (medium or low)* (Peters EP 2383b or c)
- Sibelius** Black Roses, Op.36 no.1 (low) (Eng/Ger/Swe edn: Breitkopf & Härtel 5906)(now out of print)
- R. Strauss** Schlagende Herzen, Op.29 no.2. *Strauss Lieder, Vol.3 (medium or low)* (Universal UE05465b or c)
 Traum durch die Dämmerung, Op.29 no.1. *Strauss Lieder, Vol.2 (medium or low)* (Universal UE05464b or c)
- Vaughan Williams** The Water Mill. *Vaughan Williams Collected Songs for medium voice, Vol.2 (OUP)*
- Walton** Beatriz's Song (Romanza from 'Christopher Columbus'). *Walton Song Album (OUP)*
- Warlock** Fair and True. *Warlock A First Book of Songs (OUP archive–Banks)*
 Late Summer. *Warlock Collected Solo Songs, Vol.3 (medium)* (Thames Publishing)
- Wolf** Mausfallen-Sprüchlein. *Wolf Lieder by Various Poets, Vol.1 (high-medium)* (Ger/Eng edn: Peters) (now out of print) or *Wolf 51 Selected Songs (medium-low)* (Ger/Eng edn: Peters EP 4290b)
- Tenor**
- Arne** Now Phoebus sinketh in the West (from 'Comus'). *Arne Selected Songs (Cramer)*
- J.S. Bach** Aria: Benedictus qui venit: no.25 from Mass in B minor, Part 5, BWV 232 (vocal score: Bärenreiter BA 5102a)
 Aria: Deposuit potentes: no.8 from Magnificat in D, BWV 243 (vocal score: Bärenreiter BA 5103-90) or no.8 from Magnificat in E♭, BWV 243a (vocal score: Bärenreiter BA 5208-90)
- L. Berkeley** The Horseman: no.1 from '5 Songs (of de la Mare)', Op.26 (Chester)

Singing: DipABRSM

Tenor

- Brahms** Minnelied, Op.71 no.5. *Brahms 70 Songs (high)* (Ger/Eng edn: IMC 1270) or *Brahms Complete Songs, Vol.1 (high)* (Peters EP 3201a)
 Sehnsucht 'Hinter jenen dichten Wäldern', Op.49 no.3. *Brahms 70 Songs (high)* (Ger/Eng edn: IMC 1270) or *Brahms Complete Songs, Vol.3 (high)* (Peters EP 3691a)
 Wir wandelten, Op.96 no.2. *Brahms 70 Songs (high)* (Ger/Eng edn: IMC 1270) or *Brahms Complete Songs, Vol.1 (high)* (Peters EP 3201a)
- Britten** Corpus Christi Carol (arr. as solo song from 'A Boy was Born', Op.3) (*high*) (Chester)
 The Choirmaster's Burial: no.5 from 'Winter Words', Op.52 (*high*) (Boosey & Hawkes)
- Delius** Twilight Fancies (Evening Voices) } *Delius 19 Songs* (OUP archive-Banks)
 Young Venevil (Sweet Venevil)
- Duparc** Soupir: no.11 from 'Mélodies' (*high*) (Salabert)
- Fauré** Après un Rêve, Op.7 no.1 } *Fauré 25 Selected Songs (high)* (Fr/Eng edn: G. Schirmer)
 Toujours, Op.21 no.2
- Grieg** Ein Traum (A Dream), Op.48 no.6 (*high*) (Ger/Eng/Fr edn: Peters EP 2622a)
- Gurney** Desire in Spring. *Gurney 20 Favourite Songs* (OUP)
 Sleep: no.4 from '5 Elizabethan Songs' (Boosey & Hawkes or separately: Boosey & Hawkes)
- Handel** Recit.: Horror! confusion! harsh this music grates **and** Air: Open thy marble jaws, O tomb: from 'Jephtha', Part 2, HWV 70 (*vocal score: Novello*)
 Recit.: Lo! Here my love! **and** Air: Love in her eyes sits playing: from 'Acis and Galatea', Part 1, HWV 49a (*vocal score: Novello*)
 Recit.: His hideous love provokes my rage **and** Air: Love sounds the alarm: from 'Acis and Galatea', Part 2, HWV 49a (*vocal score: Novello*)
- Haydn** Recit.: And God created man **and** Aria: In native worth: from 'The Creation', Part 2 (*vocal score Eng: Novello or vocal score Ger/Eng: Peters EP 8998*)
- Ireland** The Lent Lily **and** Goal and Wicket: nos.1 **and** 3 from 'The Land of Lost Content' (Stainer & Bell) or *Ireland Complete Works for Voice, Vol.1 (high)* (Stainer & Bell)
- Mozart** Aria: Il mio tesoro intanto: from 'Don Giovanni', Act 2, K.527 (*vocal score Ital/Ger: Bärenreiter BA 4550-90 or vocal score Ital/Eng: G. Schirmer*)
 Aria: Un'aura amorosa: from 'Così fan tutte', Act 1, K.588 (*vocal score Ital/Ger: Bärenreiter BA 4606-90 or vocal score Ital/Eng: G. Schirmer*)
- O. Nicolai** Aria: Hark, the Lark (Horch, die Lerche singt im Hain!): from 'The Merry Wives of Windsor', Act 2 (*vocal score Eng: G. Schirmer*)
- Rachmaninov** In the silent night, Op.4 no.3. *Rachmaninov Songs, Vol.1* (Boosey & Hawkes)
- Rossini** La Danza (no.8 from 'Soirées Musicales') (*high*) (Ital/Eng edn: Ricordi)
 Aria: Se il mio nome: from 'Il Barbiere di Siviglia', Act 1 (*vocal score Ital/Eng: Ricordi or G. Schirmer*)
- A. Scarlatti** Già il sole dal Gange (from 'L'Honestà negli amore'). *Italian Songs of the 17th and 18th Centuries, Vol.1 (high)* (Ital/Eng edn: IMC 2231)
- Schubert** Liebesbotschaft: no.1 from 'Schwanengesang', D.957 } *Schubert Lieder, Vol.9 (high)*
 Ihr Bild: no.9 from 'Schwanengesang', D.957 } (*Bärenreiter BA 7016*) or *Schubert Songs, Vol.1 (high)* (Peters EP 8303a)
 Das Fischermädchen: no.10 from 'Schwanengesang', D.957
- Schumann** Dichterliebe, Op.48: up to 6 of the 16 songs (*high*) (Ger/Eng edn: IMC 1823) or *Schumann Complete Songs, Vol.1 (high)* (Peters EP 2383a)
 Ich wandelte unter den Bäumen, Op.24 no.3. *Schumann Complete Songs, Vol.2 (high)* (Peters EP 2384a)
- Warlock** Yarmouth Fair (*medium*) (OUP archive-Banks)
- Wolf** Der Tambour: no.5 from 'Mörike Lieder', Vol.1 (*high-medium*) (Ger/Eng edn: Peters EP 3140a)
 Schlafendes Jesukind: no.25 from 'Mörike Lieder', Vol.3 (*high-medium*) (Ger/Eng edn: Peters EP 3142a)
- Baritone and Bass**
- J.S. Bach** Aria: Gebt mir meinen Jesum wieder: from 'St Matthew Passion', Part 2, BWV 244 (*vocal score Ger/Eng: Bärenreiter BA 5038-90*)
 Recit.: Mein Gott! wann kommt das schone Nun! **and** Aria: Ich freue mich auf meinen Tod: nos.4 **and** 5 from Cantata no.82 'Ich habe genug', BWV 82 (*vocal score Ger/Eng: Breitkopf & Härtel 7082*)
 Aria: Quia fecit mihi magna: no.5 from Magnificat in D, BWV 243 (*vocal score: Bärenreiter BA 5103-90*) or no.5 from Magnificat in Eb, BWV 243a (*vocal score: Bärenreiter BA 5208-90*)
- L. Berkeley** The Song of the Soldiers: no.4 from '5 Songs (of de la Mare)', Op.26 (Chester)
- Brahms** Auf dem Kirchhofe, Op.105 no.4. *Brahms 70 Songs (low)* (Ger/Eng edn: IMC 1271) or *Brahms Complete Songs, Vol.1 (medium or low)* (Peters EP 3201b or c)
 Nicht mehr zu dir zu gehen, Op.32 no.2. *Brahms 70 Songs (low)* (Ger/Eng edn: IMC 1271) or *Brahms Complete Songs, Vol.2 (medium-low)* (Peters EP 3202b)

Singing: DipABRSM

Baritone and Bass

- Britten** She's like the swallow: no.2 from '8 Folk Song Arrangements' (*medium*) (Faber)
- Geoffrey Bush** The Impatient Lover: no.3 from '8 Songs for Medium Voice' (Novello)
- Duparc** Testament: no.8 from 'Mélodies' (*medium*) (Salabert)
- Elgar** Through the Long Days, Op.16 no.2. (*IMP: custom print*)
- Fauré** Adieu, Op.21 no.3
Rencontre, Op.21 no.1 } *Fauré 25 Selected Songs (low) (Fr/Eng edn: G. Schirmer)*
- Finzi** It was a lover and his lass: no.5 from 'Let us Garlands Bring', Op.18 (*Boosey & Hawkes*)
Proud Songsters: no.10 from 'Earth and Air and Rain', Op.15 (*Boosey & Hawkes*)
- Galuppi** Aria: La mia ragion è questa (from 'Il Filosofo di Campagna'). *A Selection of Italian Arias 1600–1800, Vol.1 (low) (Ital/Eng edn: ABRSM)*
- C. A. Gibbs** The Ballad of Semmerwater (*Curwen*)
- Gurney** Hawk and Buckle. *Gurney A Second Volume of 10 Songs (OUP archive–Banks)(now out of print)*
Severn Meadows. *Gurney 20 Favourite Songs (OUP)*
Sleep: no.4 from '5 Elizabethan Songs' (*Boosey & Hawkes or separately (low): Boosey & Hawkes*)
- Handel** Air: Honour and arms scorn such a foe: from 'Samson', Part 2, HWV 57 (*vocal score: Novello*)
Recit.: I feel the Deity within *and* Air: Arm, arm ye brave!: from 'Judas Maccabaeus', Part 1, HWV 63 (*vocal score: Novello*)
Air: That God is great: no.4 from Chandos Anthem no.9 'O praise the Lord with one consent', HWV 254 (*vocal score: Novello*)
- Haydn** Recit.: At last the bounteous sun *and* Aria: With joy the impatient husbandman: from 'The Seasons', Spring (*vocal score Eng: Novello or vocal score Ger/Eng: Peters EP 11031*)
- Ireland** Hope the Hornblower. *Ireland 11 Songs (Stainer & Bell)*
- Mendelssohn** Intro.: Draw near, all ye people *and* Aria: Lord God of Abraham: from 'Elijah', Part 1, Op.70 (*vocal score Eng: Novello or vocal score Ger: Peters EP 1749*)
- Mozart** Aria: In diesen heil'gen Hallen: from 'Die Zauberflöte', Act 2, K.620 (*vocal score Ger: Bärenreiter BA 4553-90 or vocal score Ger/Eng: G. Schirmer*)
Aria: La Vendetta: from 'Le Nozze di Figaro', Act 1, K.492 (*vocal score Ital/Ger: Bärenreiter BA 4565-90 or vocal score Ital/Eng: G. Schirmer*)
- C. W. Orr** When as I wake: no.2 from '2 Seventeenth-Century Poems' (*Roberton*)
- Puccini** Aria: Vecchia zimarra: from 'La Bohème', Act 4 (*aria separately: Ricordi or vocal score Ital/Eng: Ricordi*)
- Purcell** Wond'rous machine: from 'Ode on St Cecilia's Day' (Hail, bright Cecilia), Z.328 (*vocal score: Novello*)
- Quilter** Blow, blow thou winter wind: no.3 from } '3 Shakespeare Songs', Op.6 (*low*)
Come away, death: no.1 } (*Boosey & Hawkes*)
- Ravel** Chanson Romanesque (from 'Don Quichotte à Dulcinée') (*Fr/Eng edn: Durand*)
- Schubert** Auf der Donau, Op.21 no.1, D.553 } *Schubert Lieder, Vol.17 for Bass Voice (Bärenreiter BA 7032) or*
Der Schiffer 'Im Winde', Op.21 no.2, D.536 } *Schubert Songs, Vol.2 (medium or low) (Peters EP 8304b or c)*
Ihr Bild: no.9 from 'Schwanengesang', D.957. *Schubert Lieder, Vol.9 (medium) (Bärenreiter BA 7017)*
or Schubert Songs, Vol.1 (medium or low) (Peters EP 8303b or c)
- Schumann** Auf das Trinkglas eines verstorbenen Freundes, Op.35 no.6. *Schumann Complete Songs, Vol.2 (medium) (Peters EP 2384b)*
Die beiden Grenadiere, Op.49 no.1. *Schumann 90 Selected Songs (low) (Ger/Eng edn: IMC 402) or Schumann Complete Songs, Vol.1 (medium or low) (Peters EP 2383b or c)*
Wehmut: no.9 from 'Liederkreis', Op.39. *Schumann 90 Selected Songs (low) (Ger/Eng edn: IMC 1402) or Schumann Complete Songs, Vol.1 (medium or low) (Peters EP 2383b or c)*
- Vaughan Williams** Any one or more of the following from 'Songs of Travel' (*low*): no.2 Let Beauty Awake, no.3 The Roadside Fire, no.6 The Infinite Shining Heavens (*Boosey & Hawkes*)
- Warlock** Jillian of Berry. *Warlock A First Book of Songs (OUP archive–Banks)*
Whenas the rye reach to the chin. *Warlock Song Album (Boosey & Hawkes)*
- Wolf** Der Tambour: no.5 from 'Mörrike Lieder', Vol.1 } (*high-medium or low) (low edn now out of print)*
Fussreise: no.10 from 'Mörrike Lieder', Vol.1 } (*Ger/Eng edn: Peters EP 3140a or b*)
Der Mond hat eine schwere Klag erhoben: no.7 from 'Italienisches Liederbuch', Vol.1 (*high-medium*)
(*Ger/Eng edn: Peters EP 3144*) or *Wolf 15 Selected Songs from Italian Lyrics (low) (Ger/Eng edn: Peters EP 3184b)(now out of print)*

Singing: LRSM

The repertoire lists below are presented according to standard voice categories. As well as choosing items from the list appropriate to their voice, candidates may perform suitable items from other of the LRSM Singing lists. The chosen programme must include a minimum of two different languages. All items may be sung in any key suited to the candidate's voice, except for items from operas, operettas, oratorios, cantatas and sacred works, which must be sung in the keys in which they were written (although original pitch may be adopted in Baroque pieces, if appropriate). See p. 10 for performing from memory.

Soprano

- J.S. Bach** Recit.: Wiewohl mein Herz in Tränen schwimmt *and* Aria: Ich will dir mein Herze schenken: from 'St Matthew Passion', Part 1, BWV 244 (vocal score Ger/Eng: Bärenreiter BA 5038-90)
- Barber** Lord Jesus Christ (from 'Prayers of Kierkegaard', Op.30) (G. Schirmer)
- L. Berkeley** Silver: no.5 from '5 Songs (of de la Mare)', Op.26 (Chester)
- Berlioz** Le Spectre de la Rose: no.2 from 'Les Nuits d'Été', Op.7 (high) (Bärenreiter BA 5784-90 or Fr/Eng edn: IMC 1355)
- Brahms** Botschaft, Op.47 no.1. Brahms 70 Songs (high) (Ger/Eng edn: IMC 1270) or Brahms Complete Songs, Vol.1 (high) (Peters EP 3201a)
- Britten** Nocturne 'Now through night's caressing grip': no.4 from 'On this Island', Op.11 (Boosey & Hawkes)
- Chausson** Sérénade, Op.13 no.2. Chausson 20 Songs (high) (Fr/Eng edn: IMC 1130)
- Debussy** Green (Aquarelles I): no.5 from 'Ariettes Oubliées' (high) (Fr/Eng edn.: IMC 1224)
- Delius** The Nightingale. Delius 19 Songs (OUP archive-Banks)(now out of print)
- J. Eccles** Ah, whither shall I fly? Eccles 8 Songs (Stainer & Bell)
- Fauré** Mandoline, Op.58 no.1. Fauré 25 Selected Songs (high) (Fr/Eng edn: G. Schirmer)
- C.A. Gibbs** Why do I love? New Imperial Edition of Soprano Songs (Boosey & Hawkes)
- Gurney** I shall be ever maiden. Gurney A Third Volume of 10 Songs (OUP archive-Banks)(now out of print)
- Gluck** Aria: Divinités du Styx: from 'Alceste', Act 1 (aria separately: Choudens or vocal score Fr/Ger: Bärenreiter BA 2291: now out of print)
- Handel** Recit.: E pur così in un giorno *and* Aria: Piangerò la sorte mia: from 'Julius Caesar' (Giulio Cesare in Egitto), Act 3, HWV 17 (vocal score Ital/Ger: Bärenreiter BA 4078a or vocal score Ital/Ger: Peters EP 3783)
Solo: Tecum principium: no.3 from 'Dixit Dominus', HWV 232 (vocal score: Novello)
- Harty** A Lullaby. New Imperial Edition of Soprano Songs (Boosey & Hawkes)
- Head** On the Wings of the Wind. Head Song Album, Vol.1 – Songs of the Countryside (Boosey & Hawkes)
- Holst** Envoi: no.7 from '12 Humbert Wolfe Songs', Op.48 (Stainer & Bell)
- Ireland** All in a garden green: no.2 from 'Five 16th-Century Poems'. Ireland Complete Works for Voice, Vol.3 (medium) (Stainer & Bell)
Love is a sickness full of woes. Ireland Complete Works for Voice, Vol.1 (high) (Stainer & Bell)
- Mozart** Aria: Ach, ich fühl's: from 'Die Zauberflöte', Act 2, K.620 (vocal score Ger: Bärenreiter BA 4553-90 or vocal score Ger/Eng: G. Schirmer)
Recit.: Giunse alfin il momento *and* Aria: Deh vieni non tardar: from 'Le Nozze di Figaro', Act 4, K.492 (vocal score Ital/Ger: Bärenreiter BA 4565a or vocal score Ital/Eng: G. Schirmer)
Exsultate, jubilate: from motet 'Exsultate, Jubilate' K.165 (vocal score: Bärenreiter BA 4897a or Peters EP 8697)
Cavatina: Porgi amor qualche ristoro: from 'Le Nozze di Figaro', Act 2, K.492 (vocal score Ital/Ger: Bärenreiter BA 4565a or vocal score Ital/Eng: G. Schirmer)
Recit.: Solitudini amiche *and* Aria: Zeffiretti lusinghieri: from 'Idomeneo', Act 3, K.366 (vocal score Ital/Ger: Bärenreiter BA 4562a or vocal score Ital/Eng: IMC 1315)
- Parry** My heart is like a singing bird (Novello)
- Poulenc** Air Champêtre: no.2 from 'Airs Chantés' (Salabert)
- Puccini** Aria: Quando me'n vo' soletta per la via (Musetta's Waltz Song): from 'La Bohème', Act 2 (aria separately Ital/Eng: Ricordi or vocal score Ital/Eng: Ricordi)
- Purcell** From rosy bow'rs (from 'Don Quixote', Part 3, Z.578). Purcell Songs, Vol.2 (high) (Schott ED 12411)
- Schubert** Auf dem Wasser zu singen, Op.72, D.774. Schubert Lieder, Vol.8 (high) (Bärenreiter BA 7014) or Schubert Songs, Vol.3 (high) (Peters EP 8305a)
- Schumann** Nur wer die Sehnsucht kennt, Op.98a no.3. Schumann Complete Songs, Vol.3 (high) (Peters EP 2385a)
- M. Shaw** When daisies pied. Shaw 7 Songs (Stainer & Bell)
- R. Strauss** Meinem Kinde, Op.37 no.3. Strauss Lieder, Vol.1 (high) (Universal UE05463A)
- A. Sullivan** Orpheus with his Lute. Sullivan Songs, Book 1 (Stainer & Bell)

Singing: LRSM

Soprano

- Tippett** Solo: The Mother 'What have I done to you, my son?': no.23 from 'A Child of Our Time', Part 2 (*vocal score: Schott ED 10065*)
- Verdi** Recit.: Gualtier Maldè *and* Aria: Caro nome che il mio cor: from 'Rigoletto', Act 1 (*separately: Ricordi or vocal score Ital/Eng: Ricordi or G. Schirmer*)
- Warlock** Robin Goodfellow. *Warlock A First Book of Songs (OUP archive-Banks)*
Lillygay: any one or more of the 5 songs (*Chester*)
To the memory of a great singer. *Warlock 13 Songs for High Voice (Stainer & Bell)*
- Wolf** Elfenlied: no.16 from 'Mörrike Lieder', Vol.2 (*high-medium*) (*Ger/Eng edn: Peters EP 3141a*)
In dem Schatten meiner Locken: no.2 from 'Spanisches Liederbuch', Vol.2 (*high*) (*Ger/Eng edn: Peters EP 3150*)
Zur Ruh', zur Ruh', ihr müden Glieder. *Wolf Lieder by Various Poets, Vol.2 (high-medium)* (*Ger/Eng edn: Peters EP 3154*)
- Mezzo-soprano, Contralto and Countertenor**
- J.S. Bach** Aria: Ach bleibe doch: no.4 from Cantata no.11 'Lobet Gott in seinen Reichen', BWV 11 (*vocal score Ger/Eng: Breitkopf & Härtel 7011*)
Aria: Agnus Dei qui tollis: no.26 from Mass in B minor, BWV 232 (*vocal score: Bärenreiter BA 5102a*)
Recit.: Du lieber Heiland du *and* Aria: Buss und Reu: from 'St Matthew Passion', Part 1, BWV 244 (*vocal score Ger/Eng: Bärenreiter BA 5038-90*)
Aria: Schlafe, mein Liebster: from 'Christmas Oratorio', Part 2, BWV 248 (*vocal score Ger/Eng: Bärenreiter BA 5014a*)
- Barber** Rain has fallen, Op.10 no.1. *Barber 65 Songs (high/medium-low)* (*G. Schirmer*)
- Bax** I heard a piper piping: from '5 Irish Songs' (*Warner Chappell: custom print*)
- Bizet** Habanera: 'L'amour est un oiseau rebelle' (from 'Carmen', Act 1) (*separately: Choudens*)
- Brahms** Auf dem See 'Blauer Himmel, blaue Wogen', Op.59 no.2. *Brahms Complete Songs, Vol.2 (medium-low)* (*Peters EP 3202b*)
Immer leiser wird mein Schlummer, Op.105 no.2. *Brahms 70 Songs (low)* (*Ger/Eng edn: IMC 1271*)
or *Brahms Complete Songs, Vol.1 (medium or low)* (*Peters EP 3201b or c*)
- Britten** A Charm: no.4 from 'A Charm of Lullabies', Op.41 (*Boosey & Hawkes*)
O Waly, Waly: no.6 from 'Folksong Arrangements', Vol.3 British Isles (*medium/low*) or *Britten Complete Folksong Arrangements (medium/low)* (*Boosey & Hawkes*)
- Caldara** Come raggio di sol. *Anthology of Italian Song of the 17th and 18th Centuries, Book 1 (low)* (*Ital/Eng edn: G. Schirmer*)
- T. Campion** There is a garden in her face. *English Lute Songs, Book 1 (Stainer & Bell)*
- Cavalli** Aria: Lucedissima face: from 'La Calisto', Act 2 (*vocal score: Faber custom print*)
- Chausson** Le Temps des Lilas, Op.19 no.3b (*medium*) (*Salabert*) or (*low*) (*Fr/Eng edn: IMC 2401*)
- Copland** Going to Heaven: no.11 from '12 Poems of Emily Dickinson' (*Boosey & Hawkes*)
- Debussy** Mandoline (*Fr/Eng edn: Durand*) or *Debussy 43 Songs (low)* (*IMC 1136*)
- Donizetti** Recit.: È sgombro il loco *and* Cavatina: Ah! pareo che per incanto: from 'Anna Bolena', Act 1 (*vocal score: Ricordi*)
- Dowland** Flow my tears. *Dowland 50 Songs, Book 1 (low)* (*Stainer & Bell*)
- Duparc** Chanson triste (no.9 from 'Mélodies') (*Salabert*)
- Elgar** A Song of Autumn (*IMP: custom print*)
Sea Slumber Song: no.1 from 'Sea Pictures', Op.37 (*Boosey & Hawkes*)
Where Corals Lie: no.4
- Fauré** En Sourdine, Op.58 no.2. *Fauré 25 Selected Songs (low)* (*Fr/Eng edn: G. Schirmer*)
- Finzi** Song of Ver 'When daisies pied': from Music for 'Love's Labour's Lost', Op.28 (*Boosey & Hawkes*)
- T. Ford** Fair sweet cruel. *English Lute Songs, Book 1 (Stainer & Bell)*
- Gluck** Recit.: Che disse! *and* Aria: Addio, addio, o miei sospiri: from 'Orfeo ed Euridice', Act 1 (*vocal score Ital/Ger: Bärenreiter BA 2294a*)
Recit. from: Caro sposa! Euridice *and* Aria: Che farò senza Euridice?: from 'Orfeo ed Euridice', Act 3 (*separately: Ricordi*) or *vocal score Ital/Ger: Bärenreiter BA 2294a*)
- Gurney** The Singer. *Gurney 20 Favourite Songs (OUP)*
- Handel** Air: Father of Heav'n!: from 'Judas Maccabaeus', Part 3, HWV 63 (*vocal score: Novello*)
Aria: Ombra cara: from 'Radamisto', Act 2, HWV 12b (*vocal score: Bärenreiter BA 4066a*)
Recit. from: This grief, O Josabeth *and* Air: Gloomy tyrants! we disdain: from 'Athalia', Act 1, HWV 52 (*vocal score: OUP archive-Banks*)
- Harty** Sea Wrack. *New Imperial Edition of Contralto Songs (Boosey & Hawkes)*
- Howells** A Madrigal, Op.22 no.2. *Howells Song Album (Boosey & Hawkes)*

Singing: LRSM

Mezzo-soprano, Contralto and Countertenor

- Humfrey** A Hymne to God the Father (*low*) (Schott ED 11909)
- Ireland** Weathers (*medium or low*) (Cramer)
- Mahler** Ich atmet' einen linden Duft (*low*) (Ger/Eng edn: IMC 1956)
- Meyerbeer** Aria: Ah! mon fils, sois béni! (from 'Le Prophète', Act 2). *Meyerbeer Opera Arias for Alto/Mezzo-Soprano* (Bärenreiter BA 7543) or *Operatic Album, Vol.2* (Ricordi)
- Monteverdi** Recit.: I miei subiti sdegni **and** Ritornello: Sprezza mi quanto sai: from 'L'Incoronazione di Poppea', Act 2 (*vocal score: Novello*)
- Mozart** Recit.: Ah! scostati **and** Aria: Smanie implacabili : from 'Così fan tutte', Act 1, K.588 (*vocal score Ital/Ger: Bärenreiter BA 4606a or vocal score Ital/Eng: G. Schirmer*)
- Ponchielli** Recit.: Ho il cor **and** Aria: Stella del marinar!: from 'La Gioconda', Act 2 (*separately: Ricordi or vocal score It/Eng: Ricordi*)
Aria: Voce di donna o d'angelo: from 'La Gioconda', Act 1 (*aria separately: Ricordi or vocal score It/Eng: Ricordi*)
- Purcell** Mad Bess 'From silent shades and the Elysian groves', Z.370. *Purcell Songs, Vol.5 (low)* (Schott ED 12494)
- Quilter** Hey, ho, the Wind and the Rain: no.5 from '5 Shakespeare Songs', Op.23 (Boosey & Hawkes)
- Rosseter** When Laura smiles. *Elizabethan Love Songs, Set 1 (low)* (Boosey & Hawkes)
- A. Scarlatti** Spesso vibra per suo gioco. *Anthology of Italian Song of the 17th and 18th Centuries, Book 1 (low)* (Ital/Eng edn: G. Schirmer)
- Schubert** Der Einsame, Op.41, D.800. *Schubert Songs, Vol.3 (medium or low)* (Peters EP 8305b or c)
Ganymed, Op.19 no.3, D.544. *Schubert Lieder, Vol.3 (medium)* (Bärenreiter BA 7005) or *Schubert Songs, Vol.2 (medium or low)* (Peters EP 8304b or c)
- Schumann** Liebeslied, Op.51 no.5. *Schumann Complete Songs, Vol.2 (medium)* (Peters EP 2384b)
Meine Rose, Op.90 no.2. *Schumann 90 Selected Songs (low)* (Ger/Eng edn: IMC 1402) or *Schumann Complete Songs, Vol.3 (medium-low)* (Peters EP 2385b)
Zwielicht: no.10 from 'Liederkreis', Op.39 (*low*) (Ger/Eng edn: IMC 3072) or *Schumann Complete Songs, Vol.1 (medium or low)* (Peters EP 2383b or c)
- R. Strauss** Allerseelen, Op.10 no.8. *Strauss Lieder, Vol.3 (medium or low)* (Universal UE05465b or c)
Ruhe, meine Seele, Op.27 no.1. *Strauss Lieder, Vol.2 (medium or low)* (Universal UE05464b or c)
- Tchaikovsky** Recit.: Oui, Dieu le veut! **and** Joan's Aria: Adieu, fôrets: from 'Jeanne d'Arc', Act 1. *Operatic Anthology: Celebrated Arias for Mezzo-Soprano and Alto, Vol.2 (Fr/Eng vers: G. Schirmer)*
Recit. from: Tanya, Tanya, you dream the whole day long! **and** Olga's Aria: I'm not the sort to sit in silence: from 'Eugene Onegin', Act 1, Op.24 (*Rus/Eng vocal score, revised version: Boosey & Hawkes*)
- Tippett** Songs for Ariel: any one or more of the 3 songs (Schott ED 10871)
Solo: The soul of man: no.27 from 'A Child of Our Time', Part 3 (*vocal score: Schott ED 10065*)
- Vaughan Williams** The New Ghost. *Vaughan Williams Collected Songs, Vol.2 (OUP)*
- Warlock** Pretty ring time. *Warlock A First Book of Songs (OUP archive-Banks)*
Sleep (*OUP archive-Banks*)
- Wolf** Die ihr schwebet um diese Palmen: no.4 from 'Spanisches Liederbuch', Vol.1 (*high*) (Ger/Eng edn: Peters EP 3149) or *Wolf 4 Sacred Songs from 'Spanisches Liederbuch' (low)* (Peters) (*now out of print*)
Um Mitternacht: no.19 from 'Mörike Lieder', Vol.2 (*high-medium or low*) (Ger/Eng edn: Peters EP 3141a or b) (*low edn now out of print*)

Tenor

- J.S. Bach** Recit.: Ach heile mich, du Artz der Seelen **and** Aria: Tröste mir, Jesu: nos.2 **and** 3 from Cantata no.135 'Ach Herr, mich armen Sünder', BWV 135 (*vocal score: Breitkopf & Härtel 7135*)
Recit.: So geht! genug, mein Schatz **and** Aria: Nun mögt ihr stolzen Feinde schrecken: from 'Christmas Oratorio', Part 6, BWV 248 (*Ger/Eng vocal score: Bärenreiter BA 5014a*)
- Beethoven** Adelaide, Op.46 (*high or medium*) (Schott ED0 1115 or 1116)
- L. Berkeley** Autumn's Legacy, Op.58: any one or more of the 7 songs (Chester)
- Bizet** Flower Song: 'La fleur que tu m'avais jetée': from 'Carmen', Act 2 (*vocal score Fr/Ger: Bärenreiter AE 129-90 or vocal score Fr/Eng: G. Schirmer*)
- Brahms** In Waldeseinsamkeit, Op.85 no.6. *Brahms 70 Songs (high)* (Ger/Eng edn: IMC 1270) or *Brahms Complete Songs, Vol.1 (high)* (Peters EP 3201a)
- Bridge** Thy hand in mine. *Bridge Song Album* (Boosey & Hawkes)
- Britten** The little old table: no.4 from 'Winter Words', Op.52 (Boosey & Hawkes)
The plough boy: no.1 from 'Folksong Arrangements', Vol.3 British Isles (*high*) or *Britten Complete Folksong Arrangements (high)* (Boosey & Hawkes)
- Delius** Love's Philosophy. *Delius 19 Songs (OUP archive-Banks)*
- Donizetti** Aria: Una furtiva lagrima: from 'L'Elisir d'Amore', Act 2 (*aria separately: Ricordi*)

Singing: LRSM

Tenor

- Duparc** L'Invitation au Voyage (no.1 from 'Mélodies') (*high*) (*Salabert*)
- Fauré** Lydia, Op.4 no.2. *Fauré 25 Selected Songs* (*high*) (*Fr/Eng edn: G. Schirmer*)
- Finzi** Since we loved: no.7 from 'Oh Fair to See', Op.13 (*Boosey & Hawkes*)
- Gurney** All night under the moon. *Gurney 20 Favourite Songs* (*OUP*)
- Handel** Recit.: Thanks to my bretheren *and* Air: How vain is man who boasts in fight: from 'Judas Maccabaeus', Part 2, HWV 63 (*vocal score: Novello*)
 Recit.: He that dwelleth in heaven shall laugh them to scorn *and* Air: Thou shalt break them: from 'Messiah', Part 2, HWV 56 (*vocal score: Bärenreiter BA 4012b*)
- Head** Oh, for a March wind. *Head Song Album, Vol.1 – Songs of the Countryside* (*Boosey & Hawkes*)
- Holst** A Little Music: no.4 from '12 Humbert Wolfe Songs', Op.48 (*Stainer & Bell*)
- Ireland** The Heart's Desire. *Ireland Complete Works for Voice, Vol.1* (*high*) (*Stainer & Bell*)
- Mozart** Aria: Dies Bildnis ist bezaubernd schön: from 'Die Zauberflöte', Act 1, K.620 (*vocal score Ger: Bärenreiter BA 4553-90 or vocal score Ger/Eng: G. Schirmer*)
 Recit.: In qual fiero contrasto *and* Cavatina: Tradito, schernito dal perfido cor: from 'Cosi fan tutte', Act 1, K.588 (*vocal score Ital/Ger: Bärenreiter BA 4606-90 or vocal score Ital/Eng: G. Schirmer*)
- Puccini** Aria: Recondita armonia: from 'Tosca', Act 1 (*aria separately: Ricordi or vocal score Ital/Eng: Ricordi*)
- Purcell** Celia has a thousand charms (from 'The Rival Sisters', Z.609) (*Bayley & Ferguson*)
- Quilter** Weep you no more: no.1 from '7 Elizabethan Lyrics', Op.12 (*high*) (*Boosey & Hawkes*)
- Rossini** Domine Deus: no.4 from 'Petite Messe Solenne' (*vocal score: Novello*)
- Schubert** Am Meer: no.12 from 'Schwanengesang', D.957. *Schubert Lieder, Vol.9* (*high*) (*Bärenreiter BA 7016*) or *Schubert Songs, Vol.1* (*high*) (*Peters EP 8303a*)
 Der Müller und der Bach: no.19 from 'Die schöne Müllerin', Op.25, D.795. *Schubert Lieder, Vol.1* (*high*) (*Bärenreiter BA 9117*) or *Schubert Songs, Vol.1* (*high*) (*Peters EP 8303a*)
- Schumann** Geständnis: no.7 from 'Spanisches Liederspiel', Op.74. *Schumann Complete Songs, Vol.2* (*high*) (*Peters EP 2384a*)
 Stille Tränen, Op.35 no.10. *Schumann 85 Selected Songs* (*high*) (*Ger/Eng edn: IMC 1487*) or *Schumann Complete Songs, Vol.2* (*high*) (*Peters EP 2384a*)
- R. Strauss** Heimliche Aufforderung, Op.27 no.3. *Strauss Lieder, Vol.3* (*high*) (*Universal UE05465a*)
- Verdi** Recit.: Lunge da lei *and* Aria: De' miei bollenti spiriti: from 'La Traviata', Act 2 (*separately: Ricordi or vocal score Ital/Eng: Ricordi or G. Schirmer*)
- Warlock** And wilt thou leave me thus. *Warlock A First Book of Songs* (*OUP archive-Banks*)
- Wolf** Ganymed: no.50 from 'Goethe Lieder', Vol.2 (*high-medium*) (*Peters EP 3157*)
 Verschwiegene Liebe: no.3 from 'Eichendorff Lieder', Vol.1 (*high-medium*) (*Ger/Eng edn: Peters*) (*now out of print*)

Baritone and Bass

- J.S. Bach** Recit.: Ich habe genug *and* Aria: Schlummert ein, ihr matten Augen: nos.2 and 3 from Cantata no.82 'Ich habe genug', BWV 82 (*vocal score Ger/Eng: Breitkopf & Härtel 7082*)
 Aria: Grosser Herr und starker König: from 'Christmas Oratorio', Part 1, BWV 248 (*vocal score Ger/Eng: Bärenreiter BA 5014a*)
 Aria: Quoniam tu solus sanctus: no.11 from Mass in B minor, BWV 232 (*vocal score: Bärenreiter BA 5102a*)
- Beethoven** Aus Goethes Faust, Op.75 no.3. *Beethoven Songs Complete, Vol.1* (*Henle 533*)
- L. Berkeley** 5 Poems of Auden, Op.53: any song(s) (*Chester*)
- Brahms** Verrat, Op.105 no.5. *Brahms 70 Songs* (*low*) (*Ger/Eng edn: IMC 1271*) or *Brahms Complete Songs, Vol.4* (*medium-low*) (*Peters EP 3692b*)
 Wie bist du, meine Königin, Op.32 no.9. *Brahms 70 Songs* (*low*) (*Ger/Eng edn: IMC*) or *Brahms Complete Songs, Vol.2* (*medium-low*) (*Peters EP 3202b*)
- Britten** Now you may save your scornful looks: from 'Owen Wingrave', Act 2 (fig. 243–257), Op.85 (*vocal score Eng/Ger: Faber*)
 The Salley Gardens: no.1 from 'Folksong Arrangements', Vol.1 British Isles (*medium/low*) or *Britten Complete Folksong Arrangements* (*medium/low*) (*Boosey & Hawkes*)
 You've got your maps there?: from 'Owen Wingrave', Act 1 (fig. 12–15), Op.85 (*vocal score Eng/Ger: Faber*)
- G. Butterworth** Is my team ploughing?: no.6 from 'A Shropshire Lad' (*Stainer & Bell*)
 Loveliest of trees: no.1
- Debussy** Le Temps a laissé son Manteau (Rondel I): no.1 from '3 Chansons de France' (*medium*) (*Peters*) or *Debussy 43 Songs* (*low*) (*IMC 1136*)

Singing: LRSM

Baritone and Bass

- Donizetti** Aria: Bella siccome un angelo: from 'Don Pasquale', Act 1 (*aria separately: Ricordi or vocal score Ital/Eng: Ricordi*)
- Duparc** Le Manoir de Rosemonde: no.6 from 'Mélodies' (*medium*) (*Salabert*)
- J. Eccles** I gently touched her hand. *Eccles 8 Songs* (*Stainer & Bell*)
- Fauré** Le Voyageur, Op.18 no.2 } *Fauré 60 Mélodies, Vol.2 (medium) (Hamelle)*
Nocturne, Op.43 no.2 }
Prison, Op.83 no.1. *Fauré 25 Selected Songs (low) (Fr/Eng edn: G. Schirmer)*
- Finzi** Childhood among the Ferns: no.1 from 'Before and after Summer', Op.16 (*Boosey & Hawkes*)
Fear no more the heat o' the sun: no.3 from 'Let us Garlands Bring', Op.18 (*Boosey & Hawkes*)
The Phantom: no.4 from 'Earth and Air and Rain', Op.15 (*Boosey & Hawkes*)
Song of Hiems 'When icicles hang by the wall': from Music for 'Love's Labour's Lost', Op.28 (*Boosey & Hawkes*)
- C. A. Gibbs** The Ship of Rio. *A Heritage of 20th-Century British Song, Vol.3 (Boosey & Hawkes)*
- Gurney** The Scribe. *Gurney 20 Favourite Songs (OUP)*
- Handel** Recit.: I rage, I melt, I burn! **and** Aria: O ruddier than the cherry: from 'Acis and Galatea', Part 2, HWV 49a (*vocal score: Novello*)
Recit.: Be comforted **and** Air: The Lord worketh wonders: from 'Judas Maccabaeus', Part 2, HWV 63 (*vocal score: Novello*)
Recit.: The good we wish for **and** Air: Thy glorious deeds inspir'd my tongue: from 'Samson', Part 1, HWV 57 (*vocal score: Novello*)
- Haydn** Recit.: Lo! where the plenteous harvest wav'd **and** Aria: Behold, along the dewy grass: from 'The Seasons', Autumn (*vocal score Eng: Novello or vocal score Ger/Eng: Peters EP 11031*)
- Head** Limehouse Reach: no.2 from 'Sea Songs' (*Boosey & Hawkes*)
Lavender Pond (no.5 from 'Sea Songs'). *A Heritage of 20th-Century British Song, Vol.3 (Boosey & Hawkes)*
- Holst** Betelgeuse: no.12 from '12 Humbert Wolfe Songs', Op.48 (*Stainer & Bell*)
The Sergeant's Song, Op.15 no.3 (*Ashdown*)
- Ireland** In Boyhood. *Ireland Complete Works for Voice, Vol.3 (medium) (Stainer & Bell)*
Tryst. *Ireland Complete Works for Voice, Vol.2 (medium) (Stainer & Bell)*
- Mozart** Recit.: Tutto è disposto **and** Aria: Aprite un po' quegli occhi: from 'Le Nozze di Figaro', Act 4, K.492 (*vocal score Ital/Ger: Bärenreiter BA 4565-90 or vocal score Ital/Eng: G. Schirmer*)
Recit. from: Eh, consolatevi **and** Aria: Madamina! Il catalogo è questo: from 'Don Giovanni', Act 1, K.527 (*vocal score Ital/Ger: Bärenreiter BA 4550-90 or vocal score Ital/Eng: G. Schirmer*)
- Purcell** Anacreon's Defeat: 'This poet sings the Trojan wars', Z.423. *Purcell 6 Songs for Bass (IMC 1657)*
- Ravel** Chanson Épique (no.2 from 'Don Quichotte à Dulcinée') (*Fr/Eng edn: Durand*)
- Rossini** Quoniam tu solus sanctus: no.6 from 'Petite Messe Solennelle' (*vocal score: Novello*)
Aria: Resta immobile: from 'Guglielmo Tell', Act 3 (*aria separately: Ricordi or vocal score: Ricordi*)
- Schubert** Aufenthalt: no.5 from 'Schwanengesang', D.957. *Schubert Lieder, Vol.9 (medium) (Bärenreiter BA 7017) or Schubert Songs, Vol.1 (medium or low) (Peters EP 8303b or c)*
Gesänge des Harfners, Op.12, D.478-80: any one or more of the 3 songs (in any one version each). *Schubert Lieder, Vol.3 (medium) (Bärenreiter BA 7005) or Schubert Songs, Vol.2 (medium or low) (Peters EP 8304b or c)*
- Schumann** Dein Angesicht, Op.127 no.2. *Schumann 90 Selected Songs (low) (Ger/Eng edn: IMC 1402) or Schumann Complete Songs, Vol.1 (medium or low) (Peters EP 2383b or c)*
Wer nie sein Brot mit Tränen ass, Op.98a no.4. *Schumann 90 Selected Songs (low) (Ger/Eng edn: IMC 1402) or Schumann Complete Songs, Vol.3 (medium-low) (Peters EP 2385b)*
- M. Shaw** Song of the Palanquin Bearers. *Shaw 7 Songs (Stainer & Bell)*
- Somervell** The lads in their hundreds: no.10 from 'A Shropshire Lad' (*Boosey & Hawkes*)
- Stanford** The Fairy Lough (no.2 from 'An Irish Idyll in 6 Miniatures', Op.77). *A Heritage of 20th-Century British Song, Vol.2 (Boosey & Hawkes)*
The rain it raineth every day (no.1 from 'Clown's Songs from Twelfth Night', Op.65). *A Heritage of 20th-Century British Song, Vol.1 (Boosey & Hawkes)*
- R. Strauss** Der Einsame, Op.51 no.2. *Strauss Lieder, Vol.2 (Boosey & Hawkes)*
Mein Herz ist stumm, Op.19 no.6. *Strauss Lieder, Vol.3 (medium or low) (Universal UE05465b or c)*
- Vaughan Williams** Bright is the Ring of Words: no.8
In Dreams: no.5 from 'Songs of Travel' (*low*) (*Boosey & Hawkes*)
Youth and Love: no.4

Singing: LRSM

Baritone and Bass

- Verdi** Recit.: Studia il passo *and* Aria: Come dal ciel precipita: from 'Macbeth', Act 2 (*separately: Ricordi or vocal score: Ricordi or vocal score Ital/Eng: G. Schirmer*)
 Aria: Di Provenza il mar: from 'La Traviata', Act 2 (*aria separately: Ricordi or vocal score Ital/Eng: Ricordi or G. Schirmer*)
- Wagner** Recit.: Wie Todesahnung *and* O du mein holder Abendstern: from 'Tannhäuser', Act 3 (*vocal score: Peters EP 8217*)
- Wolf** Auf dem grünen Balkon: no.5 from 'Spanisches Liederbuch', Vol.2 (*high*) (*Ger/Eng edn: Peters EP 3150*) or Wolf 9 *Secular Songs* from 'Spanisches Liederbuch' (*low*) (*Ger/Eng edn: Peters EP 3185b*) (*now out of print*)
 Der Rattenfänger: no.11 from 'Goethe Lieder', Vol.1 (*high-medium*) (*Peters EP 3156*) or Wolf 35 *Baritone-Bass Songs* (*Ger/Eng edn: Peters EP 4291*)
 Harfenspieler I 'Wer sich der Einsamkeit ergibt': no.1 from 'Goethe Lieder', Vol.1 (*high-medium*) (*Peters EP 3156*) or Wolf 35 *Baritone-Bass Songs* (*Ger/Eng edn: Peters EP 4291*)
 Über Nacht. Wolf 51 *Selected Songs* (*medium-low*) (*Ger/Eng edn: Peters EP 4290b*)

Singing: FRSM

Candidates may choose items from the list appropriate to their voice and/or the list marked 'All voices' on pp. 92–95. The chosen programme must include a minimum of two different languages. All items may be sung in any key suited to the candidate's voice, except for items from operas, operettas, oratorios, cantatas and sacred works, which must be sung in the keys in which they were written (although original pitch may be adopted in Baroque pieces, if appropriate). See p. 13 for performing from memory.

Soprano

- C.P.E. Bach** Aria: Quia respexit humilitatem: no.2 from Magnificat in D, Wq.215 (*vocal score Lat/Eng: G. Schirmer*)
- J.S. Bach** Recit.: Er hat uns allen wohlgetan *and* Aria: Aus Liebe will mein Heiland sterben: from 'St Matthew Passion', Part 1, BWV 244 (*vocal score Ger/Eng: Bärenreiter BA 5038a*)
 Aria: Zerfließe, mein Herze: from 'St John Passion', Part 2, BWV 245 (*vocal score Ger/Eng: Bärenreiter BA 5037a*)
- Brahms** Ihr habt nun Traurigkeit: no.5 from 'Ein deutsches Requiem' (German Requiem), Op.45 (*vocal score Ger: Peters EP 3672 or vocal score Eng: Peters EP 3672a*)
- Britten** Come, now a roundel: from 'A Midsummer Night's Dream', Act 1, Op.64 (*vocal score Eng/Ger: Boosey & Hawkes*) or *Britten Opera Arias, Soprano Vol.2* (*Eng/Ger edn: Boosey & Hawkes*)
 Embroidery Aria 'Embroidery in childhood': from 'Peter Grimes', Act 3, Op.33 (*vocal score: Boosey & Hawkes*) or *Britten Opera Arias, Soprano Vol.1* (*Eng/Ger edn: Boosey & Hawkes*)
 Beautiful it is: from 'The Turn of the Screw', Act 1 (The Tower), Op.54 (*vocal score Eng/Ger: Boosey & Hawkes*) or *Britten Opera Arias, Soprano Vol.2* (*Eng/Ger edn: Boosey & Hawkes*)
- G. Charpentier** Aria: Depuis le jour où je me suis donnée: from 'Louise', Act 3 (*aria separately: Heugel*)
- Delibes** Aria: Où va la jeune indou (Bell Song): from 'Lakmé', Act 2 (*aria separately: Fr/Eng edn: UMP*)
- Elgar** Solo: The sun goeth down: from 'The Kingdom', Part 4, Op.51 (*vocal score: Novello*)
- Gounod** Recit.: O Dieu! que de bijoux! *and* Air des Bijoux (Jewel Song): Ah! je ris: from 'Faust', Act 3 (*separately: Choudens or vocal score Fr/Eng: G. Schirmer*)
- Handel** Air: Let the bright Seraphim in burning row: from 'Samson', Part 3, HWV 57 (*vocal score: Novello*)
 Air: Through the land, so lovely blooming: from 'Athalia', Act 2, HWV 52 (*vocal score: OUP archive-Banks*)
- Haydn** Recit.: And God said, Let the earth *and* Aria: With verdure clad: from 'The Creation', Part 1 (*vocal score Eng: Novello or vocal score Ger/Eng: Peters EP 8998*)
- Massenet** Aria: Pleurez! Pleurez, mes yeux: from 'Le Cid', Act 3 (*aria separately: Heugel*)
- Mendelssohn** Aria: Hear ye, Israel: from 'Elijah', Part 2, Op.70 (*vocal score Eng: Novello or vocal score Ger: Peters EP 1749*)
- Mozart** Recit. from: Temerari! sortite fuori di questo loco *and* Aria: Come scoglio: from 'Così fan tutte', Act 1, K.588 (*vocal score Ital/Ger: Bärenreiter BA 4606-90 or vocal score Ital/Eng: G. Schirmer*)
 Recit.: E Susanna non vieni *and* Aria: Dove sono i bei momenti: from 'Le Nozze di Figaro', Act 3, K.492 (*vocal score Ital/Ger: Bärenreiter BA 4565a or vocal score Ital/Eng: G. Schirmer*)
 Solo: Et incarnatus est: from Mass no.18 in C minor, K.427 (*vocal score: Bärenreiter BA 4846a*)
- Ponchielli** Aria: Suicido!: from 'La Gioconda', Act 4 (*aria separately: Ricordi or vocal score Ital/Eng: Ricordi*)
- Puccini** Aria: Si. Mi chiamano Mimì: from 'La Bohème', Act 1 (*aria separately: Ricordi or vocal score Ital/Eng: Ricordi*)
 Aria: Sola, perduta, abbandonata: from 'Manon Lescaut', Act 4 (*aria separately: Ricordi or vocal score Ital/Eng: Ricordi*)

Singing: FRSM

Soprano

- Purcell** The Blessed Virgin's Expostulation ('Tell me, some pitying angel'), Z.196: complete. *Purcell Songs, Vol.1 (high)* (Schott ED 12409)
- J. Strauss II** Csárdás 'Klänge der Heimat': from 'Die Fledermaus', Act 2 (*aria separately Ger/Eng edn: Cranz or vocal score Ger/Eng: Cranz*)
Aria: Spiel' ich die Unschuld vom Lande (Audition Song): from 'Die Fledermaus', Act 3 (*aria separately Ger/Eng edn: Cranz or vocal score Ger/Eng: Cranz*)
- Tippett** Solo: How can I cherish my man in such days *and the first 8 bars of the solo soprano part of* A Spiritual: no.7 *and the first 8 bars of no.8* from 'A Child of Our Time', Part 1 (*vocal score: Schott ED 10065*)
- Verdi** Aria: Pace, pace, mio Dio: from 'La Forza del Destino', Act 4 (*aria separately: Ricordi or vocal score Ital/Eng: G. Schirmer*)
Recit.: Sorta è la notte *and* Aria: Ernani! Ernani, involami *and* Cabaletta: Tutto sprezzo che d'Ernani: from 'Ernani', Act 1 (*separately: Ricordi or vocal score: Ricordi*)
- Mezzo-soprano, Contralto and Countertenor**
- J.S. Bach** Aria: Erbarme dich, mein Gott: from 'St Matthew Passion', Part 2, BWV 244 (*vocal score Ger/Eng: Bärenreiter BA 5038-90*)
Aria: Es ist vollbracht: from 'St John Passion', Part 2, BWV 245 (*vocal score Ger/Eng: Bärenreiter BA 5037a*)
Aria: Vergnügte Ruh, beliebte Seelenlust: no.1 from Cantata no.170 'Vergnügte Ruh', BWV 170 (*vocal score Ger/Eng: Breitkopf & Härtel 7170*)
- Bizet** Séguidilla: 'Près des ramparts de Séville': from 'Carmen', Act 1 (*separately: Choudens*)
- Brahms** Aber abseits, wer ist's?: no.1 from 'Alto Rhapsody', Op.53 (*Novello*)
- Britten** Recit.: Give him this orchid *and* Flowers bring to ev'ry year the same perfection: from 'The Rape of Lucretia', Act 2, Op.37 (*vocal score Eng/Ger: Boosey & Hawkes*) or *Britten Opera Arias for Mezzo-Soprano* (*Eng/Ger edn: Boosey & Hawkes*)
I know a bank where the wild thyme blows: from 'A Midsummer Night's Dream', Act 1, Op.64 (*vocal score Eng/Ger: Boosey & Hawkes*) or *Britten Opera Arias for Mezzo-Soprano* (*Eng/Ger edn: Boosey & Hawkes*)
- Donizetti** Recit.: Fia dunque vero? *and* Aria: O mio Fernando: from 'La Favorita', Act 3 (*separately: Ricordi or vocal score: Ricordi*)
- Dvořák** Inflammatus et accensus: no.9 from 'Stabat Mater', Op.58 (*vocal score: Novello*)
- Elgar** Solo: Softly and gently, dearly ransomed soul (Angel's Farewell): from 'The Dream of Gerontius', Part 2 (fig. 126), Op.38 (*vocal score: Novello*)
- Handel** Air: But who may abide the day of His coming?: from 'Messiah', Part 1, HWV 56 (*vocal score: Bärenreiter BA 4012b*)
Aria: A dispetto: from 'Tamerlano', Act 3, HWV 18 (*vocal score: Bärenreiter BA 4052a*)
Recit.: Pompe vane di morte *and* Aria: Dove sei?: from 'Rodelinda', Act 1, HWV 19 (*vocal score: Bärenreiter BA 4064a*)
- Massenet** Recit.: Werther! Qui m'aurait dit la place *and* Aria starting with: Je vous écris de ma petite chambre (The Letters): from 'Werther', Act 3 (*separately: Fr/Eng edn: IMC 3014*)
- Mozart** Solo: Laudamus te: from Mass no.18 in C minor, K.427 (*vocal score: Bärenreiter BA 4846a*)
Aria: Parto, parto, ma tu ben mio: from 'La Clemenza di Tito', Act 1, K.621 (*vocal score Ital/Ger: Bärenreiter BA 4554a or vocal score Ital/Eng: IMC 1109*)
- Purcell** Lord, what is Man? (*Stainer & Bell*)
The fife and all the harmony: from } 'Ode on St Cecilia's Day' (Hail, bright Cecilia), Z.328
'Tis Nature's voice: } (*vocal score: Novello*)
- Rossini** Solo: Fac, ut portem Christi mortem: no.7 from 'Stabat Mater' (*vocal score: Novello*)
Aria: Una voce poco fa *and* Io son docile: from 'Il Barbiere di Siviglia', Act 1 (*aria separately: Ricordi or vocal score Ital/Eng: Ricordi or G. Schirmer*)
Recit.: O Patria! *and* Cavatina: Tu che accendi *and* Cabaletta: Di tanti palpiti: from 'Tancredi', Act 1 (*vocal score: Ricordi*)
- Saint-Saëns** Recit.: Samson, recherchant ma présence *and* Air: Amour! viens aider ma faiblesse!: from 'Samson et Dalila', Act 2 (*separately: Durand*)
- Verdi** Solo: Liber scriptus (*finishing at bar 68*): no.4 from 'Messa da Requiem' (*vocal score Lat/Eng: Ricordi*)
Aria: Stride la vampa!: from 'Il Trovatore', Act 2 (*vocal score Ital/Eng: Ricordi or G. Schirmer*)
- Vivaldi** Solo: Nisi Dominus aedificaverit domum: no.1 from Nisi Dominus in G minor, RV 608 (*vocal score Lat/Eng: Ricordi*)

Singing: FRSM

Tenor

- C.P.E. Bach** Aria: Quia fecit mihi magna: no.3 from Magnificat in D, Wq.215 (*vocal score Lat/Eng: G. Schirmer*)
- J.S. Bach** Aria: Ach, mein Sinn: from 'St John Passion', Part 1, BWV 245 (*vocal score Ger/Eng: Bärenreiter BA 5037a*)
 Aria: Frohe Hirten, eilt: from 'Christmas Oratorio', Part 1, BWV 248 (*vocal score Ger/Eng: Bärenreiter BA 5014a*)
 Recit.: Mein Jesus schweigt **and** Aria: Geduld, Geduld: from 'St Matthew Passion', Part 2, BWV 244 (*vocal score Ger/Eng: Bärenreiter BA 5038-90*)
- Britten** Heaven helps those who help themselves: from 'Albert Herring', Act 2 (fig. 85), Op.39 (*vocal score: Boosey & Hawkes*)
 Tarquinius does not wait for his servant to wake: from 'The Rape of Lucretia', Act 1 (Interlude), Op.37 (*vocal score Eng/Ger: Boosey & Hawkes*)
- Coleridge-Taylor** Solo: Onaway!, Awake, beloved!: from 'Hiawatha's Wedding Feast', Op.30 no.1 (*vocal score: Novello*)
- Elgar** Solo: Sanctus fortis, Sanctus Deus: from 'The Dream of Gerontius', Part 1 (fig. 40), Op.38 (*vocal score: Novello*)
- Handel** Recit.: My arms! against this Gorgias I will go **and** Air: Sound an alarm! your silver trumpets sound: from 'Judas Maccabaeus', Part 2, HWV 63 (*vocal score: Novello*)
- Massenet** Aria: Pourquoi me réveiller?: from 'Werther', Act 3 (*aria separately: Fr/Eng edn: IMC 1358*)
- Meyerbeer** Recit.: Pays merveilleux **and** Cavatina: O Paradis sorti de l'onde: from 'L'Africaine', Act 4. *Operatic Anthology: Celebrated Arias for Tenor, Vol.3 (Fr/Eng edn: G. Schirmer)*
- Mozart** Aria: Se all'impero, amici Dei: from 'La Clemenza di Tito', Act 2, K.621 (*vocal score Ital/Ger: Bärenreiter BA 4554a or vocal score Ital/Eng: IMC 1109*)
- Puccini** Aria: E lucevan le stelle: from 'Tosca', Act 3 (*aria separately: Ricordi or vocal score Ital/Eng: Ricordi*)
- Tchaikovsky** Lensky's Aria: How far away you seem now, O happy days when I was young: from 'Eugene Onegin', Act 2, Op.24 (*aria separately Rus/Eng edn: Boosey & Hawkes or Rus/Eng vocal score, revised version: Boosey & Hawkes*)
- Verdi** Solo: Ingemisco tam quam reus: no.8 from 'Messa da Requiem' (*vocal score Lat/Eng: Ricordi*)
 Recit.: Oh! fede negar potessi **and** Aria: Quando le sere al placido: from 'Luisa Miller', Act 2 (*separately: Ricordi or vocal score: Ricordi*)

Baritone and Bass

- C.P.E. Bach** Aria: Fecit potentiam: no.5 from Magnificat in D, Wq.215 (*vocal score Lat/Eng: G. Schirmer*)
- J.S. Bach** Aria: Et in spiritum sanctum: no.19 from Mass in B minor, Part 3, BWV 232 (*vocal score: Bärenreiter BA 5102-90*)
 Recit.: Mein Wandel auf der Welt **and** Aria: Endlich, endlich wird mein Joch: nos.2 **and** 3 from Cantata no.56 'Ich will den Kreuzstab gerne tragen', BWV 56 (*vocal score Ger/Eng: Breitkopf & Härtel 7056*)
- Bizet** Recit.: L'orage s'est calmé **and** Aria: O Nadir, tendre ami de mon jeune âge: from 'Les Pêcheurs de Perles', Act 3 (*vocal score Fr/Eng: Choudens*)
- Britten** Bottom's Dream: 'When my cue comes, call me, and I will answer': from 'A Midsummer Night's Dream', Act 3 (fig.25), Op.64 (*separately or vocal score Eng/Ger: Boosey & Hawkes*)
 Look! Through the port comes the moonshine astray!: from 'Billy Budd', Act 1 (fig.105), Op.50 (*vocal score: Boosey & Hawkes*)
 O beauty, o handsomeness, goodness: from 'Billy Budd', Act 2, Op.50 (*vocal score: Boosey & Hawkes*)
- Donizetti** Cavatina: Come Paride vezzoso: from 'L'Elisir d'Amore', Act 1 (*vocal score: Ricordi*)
- Elgar** Solo: Angel of Agony 'Jesu! by that shudd'ring dread': from 'The Dream of Gerontius', Part 2 (fig. 106), Op.38 (*vocal score: Novello*)
- Handel** Recit.: Behold, I tell you a mystery **and** Air: The trumpet shall sound: from 'Messiah', Part 3, HWV 56 (*vocal score: Bärenreiter BA 4012b*)
 Air: Revenge, revenge, Timotheus cries: from 'Alexander's Feast', Part 2, HWV 75 (*vocal score: Novello*)
- Haydn** Recit.: And God said, Let the waters **and** Aria: Rolling in foaming billows: from 'The Creation', Part 1 (*vocal score Eng: Novello or vocal score Ger/Eng: Peters EP 8998*)
- Massenet** Recit.: Ce breuvage pourrait me donner un tel rével **and** Aria: Vision fugitive: from 'Hérodiade', Act 2 (*separately: Heugel or vocal score Fr/Eng: Heugel*)
- Mendelssohn** Recit.: Tarry here, my servant **and** Aria: It is enough: from 'Elijah', Part 2, Op.70 (*vocal score Eng: Novello or vocal score Ger: Peters EP 1749*)

Singing: FRSM

Baritone and Bass

- Mozart** Recit.: Ehi, capitano *and* Aria: Non più andrai: from 'Le Nozze di Figaro', Act 1, K.492 (*vocal score Ital/Ger: Bärenreiter BA 4565a or vocal score Ital/Eng: G. Schirmer*)
 Recit.: Hai già vinta la causa! *and* Aria: Vedrò, mentr'io sospiro: from 'Le Nozze di Figaro', Act 3, K.492 (*vocal score Ital/Ger: Bärenreiter BA 4565a or vocal score Ital/Eng: G. Schirmer*)
- Offenbach** Recit.: Allez! Pour te livrer combat *and* Aria: Scintille, diamant: from 'Les Contes d'Hoffmann', Act 2 (*vocal score Fr/Eng: Bärenreiter AE 333c or G. Schirmer*)
- Purcell** Let the dreadful engines of eternal will (from 'Don Quixote', Z.578). *Purcell Songs, Vol.5 (low)* (*Schott ED 12494*)
 These are the sacred charms: from Birthday Ode 'Come ye sons of art away', Z.323 (*vocal score: Novello*)
- Rossini** Solo: Pro peccatis suae gentis: no.4 from 'Stabat Mater' (*vocal score: Novello*)
- Tchaikovsky** Prince Gremin's Aria: A wasted, melancholy life is what I led: from 'Eugene Onegin', Act 3, Op.24 (*aria separately Rus/Eng edn: Boosey & Hawkes or Rus/Eng vocal score, revised version: Boosey & Hawkes*)
- Vaughan Williams** Easter (*small notes to be sung in place of chorus part*): no.1 from '5 Mystical Songs' (*vocal score: Stainer & Bell*)
- Verdi** Solo: Confutatis maledictis: no.9 from 'Messa da Requiem' (*vocal score Lat/Eng: Ricordi*)
 Aria: Ella giammai m'amò: from 'Don Carlo', Act 4 (*aria separately: Ricordi or vocal score: Ricordi or vocal score Ital/Eng: G. Schirmer*)
 Recit.: Alzati! Là tuo figlio *and* Aria: Eri tu che macchiavi quell'anima: from 'Un Ballo in Maschera', Act 3 (*separately: Ricordi or vocal score: Ricordi or vocal score Ital/Eng: G. Schirmer*)
- All voices**
- Bax** Across the door: no.4 from '5 Irish Songs' (*Warner Chappell: custom print*)
 The Enchanted Fiddle. *Bax Album of 7 Songs* (*Chester*)
- Beethoven** Abendlied unterm gestirnten Himmel, WoO 150. *Beethoven Songs Complete, Vol.2* (*Henle 534*)
 Neue Liebe, neues Leben (version 2), Op.75 no.2. *Beethoven Songs Complete, Vol.1* (*Henle 533*)
- Blow** Self Banished. *Blow 10 Songs for High Voice* (*Stainer & Bell*)
- Brahms** An die Äolsharfe, Op.19 no.5. *Brahms 70 Songs (high or low)* (*Ger/Eng edn: IMC 1270 or 1271*) or *Brahms Complete Songs, Vol.1 (high, medium or low)* (*Peters EP 3201a, b or c*)
 An ein Bild, Op.63 no.3. *Brahms Complete Songs, Vol.3 (high or medium-low)* (*Peters EP 3691a or b*)
 Das Mädchen, Op.95 no.1. *Brahms 70 Songs (high or low)* (*Ger/Eng edn: IMC 1270 or 1271*) or *Brahms Complete Songs, Vol.4 (high or medium-low)* (*Peters EP 3692a or b*)
 Erinnerung, Op.63 no.2. *Brahms 70 Songs (high or low)* (*Ger/Eng edn: IMC 1270 or 1271*) or *Brahms Complete Songs, Vol.3 (high or medium-low)* (*Peters EP 3691a or b*)
 4 Ernste Gesänge (4 Serious Songs), Op.121: any song(s). *Brahms 70 Songs (low)* (*Ger/Eng edn: IMC 1271*) or *Brahms Complete Songs, Vol.4 (high or medium-low)* (*Peters EP 3692a or b*)
 Treue Liebe dauert lange, Op.33 no.15. *Brahms Complete Songs, Vol.2 (high or medium-low)* (*Peters EP 3202a or b*)
 Unbewegte, laue Luft, tiefe Ruhe der Natur, Op.57 no.8. *Brahms Complete Songs, Vol.2 (high or medium-low)* (*Peters EP 3202a or b*)
 Willst du, dass ich geh?, Op.71 no.4. *Brahms 70 Songs (high or low)* (*Ger/Eng edn: IMC 1270 or 1271*) or *Brahms Complete Songs, Vol.4 (high or medium-low)* (*Peters EP 3692a or b*)
- Britten** Fish in the unruffled lakes (*Boosey & Hawkes*)
 Funeral Blues: no.2 from '4 Cabaret Songs' (*high*) (*Faber*)
 Johnny: no.3 from '4 Cabaret Songs' (*high*) (*Faber*)
 Let the florid music praise!: no.1 from 'On this Island', Op.11 (*high*) (*Boosey & Hawkes*)
 London: no.1 from 'Songs and Proverbs of William Blake', Op.74 (*baritone*) (*Faber*)
 Now the leaves are falling fast: no.2 from 'On this Island', Op.11 (*high*) (*Boosey & Hawkes*)
 The Tyger: no.4 from 'Songs and Proverbs of William Blake', Op.74 (*baritone*) (*Faber*)
 Wild with passion (Song, on the water): no.5 from 'The Red Cockatoo and other songs' (*high or medium-low*) (*Faber*)
- Carissimi** Vittoria, mio cuore! *Italian Songs of the 17th and 18th Centuries, Vol.1 (high, medium or low)* (*Ital/Eng edn: IMC 2231, 2232 or 2233*)
- Cesti** Tu mancavi a tormentarmi. *Anthology of Italian Song of the 17th and 18th Centuries, Book 2 (high or low)* (*Ital/Eng edn: G. Schirmer*)

Singing: FRSM

All voices

- Chausson** Cantique à l'Épouse, Op.36 no.1 } *Chausson 20 Songs (high or low) (Fr/Eng edn: IMC 1130 or 1131)*
 Chanson Perpétuelle, Op.37 }
 La Caravane, Op.14 }
- Danyel** Like as the lute delights. *English Lute Songs, Book 1 (Stainer & Bell)*
- Debussy** Colloque Sentimental: no.3 from 'Fêtes Galantes', Set 2 (*high or low*) (*Fr/Eng edn: IMC 1230 or 1231*)
 Fantoches: no.2 from 'Fêtes Galantes', Set 1 (*high or low*) (*Fr/Eng edn: IMC 1713 or 1714*)
 5 Poèmes de Baudelaire: any song(s) } *Debussy 43 Songs (high or low) (IMC 1135 or 1136)*
 4 Proses Lyriques: any song(s) }
- Delibes** Chanson Espagnole 'Les Filles de Cadiz' (*Combre*)
- Delius** Indian Love Song } *Delius 19 Songs (OUP archive-Banks)*
 The Bird's Story }
 To the Queen of my Heart }
- Duparc** Au pays où se fait la guerre: no.13 from } 'Mélodies' (*high or medium*) (*Salabert*)
 La Vague et la Cloche: no.3 }
- Elgar** A Sabbath Morning at Sea: no.3 from 'Sea Pictures', Op.37 (*Boosey & Hawkes*)
- Falla** 7 Canciones Populares Españolas: any *two* songs (*high or medium*) (*Sp/Fr edn: Chester*)
- Fauré** Au Cimetière, Op.51 no.2 } *Fauré 25 Selected Songs (high or low) (Fr/Eng edn: G. Schirmer)*
 C'est l'extase, Op.58 no.5 }
 Fleur Jetée, Op.39 no.2 }
 Green, Op.58 no.3 }
- Finzi** Budmouth Dears: no.3 } *'A Young Man's Exhortation', Op.14 (Boosey & Hawkes)*
 Former Beauties: no.9 from }
 The dance continued: no.10 }
 Summer Schemes: no.1 from 'Earth and Air and Rain', Op.15 (*Boosey & Hawkes*)
- T. Ford** Unto the temple of thy beauty. *English Lute Songs, Book 1 (Stainer & Bell)*
- R. Greaves** Ye bubbling springs. *English Lute Songs, Book 1 (Stainer & Bell)*
- Grieg** Dein Rat ist wohl gut (Thanks for your advice), Op.21 no.4 } *Grieg 60 Selected Songs*
 Herbststurm (Autumn Storms), Op.18 no.4 } (*high or medium-low*)
 Mein Ziel (The Goal), Op.33 no.12 } (*Ger edn: Peters EP 3208a or b*)
- Gurney** Is my team ploughing?: no.6 from 'The Western Playland' (*baritone*) (*Stainer & Bell*)
 Ludlow Fair: no.4 from 'Ludlow and Teme' (*tenor*) (*Stainer & Bell*)
 March: no.8 from 'The Western Playland' (*baritone*) (*Stainer & Bell*)
 The Folly of being comforted. *Gurney A Second Volume of 10 Songs (OUP archive-Banks)(now out of print)*
 The Lent Lily: no.7 from 'Ludlow and Teme' (*tenor*) (*Stainer & Bell*)
- Head** 3 Songs of Venice: any song(s) (*Boosey & Hawkes*)
 The Estuary. *A Heritage of 20th-Century British Song, Vol.3 (Boosey & Hawkes)*
- Holst** The Floral Bandit: no.6 from '12 Humbert Wolfe Songs', Op.48 (*Stainer & Bell*)
- Ireland** Friendship in misfortune } *Ireland 11 Songs (Stainer & Bell)*
 My true love hath my heart }
 5 Poems by Thomas Hardy: any song(s) (*OUP archive-Banks)(now out of print)*
 The One Hope } *Ireland 11 Songs (Stainer & Bell)*
 The Trellis }
- Mahler** Die zwei blauen Augen: no.4 from 'Lieder eines fahrenden Gesellen' (*high or medium*) (*Ger/Eng edn: IMC 2146 or 1020*)
 Ich hab' ein glühend' Messer: no.3 from 'Lieder eines fahrenden Gesellen' (*high or medium*) (*Ger/Eng edn: IMC 2146 or 1020*)
 Oft denk' ich, sie sind nur ausgegangen: no.4 from 'Kindertotenlieder' (*high or medium*) (*Ger/Eng edn: IMC 2144 or 1040*)
 Um Mitternacht (from '5 Rückert-Lieder'). *Mahler 24 Songs, Vol.4 (high or low) (Ger/Eng edn: IMC 1216 or 1234)*
 Wenn dein Mütterlein: no.3 from 'Kindertotenlieder' (*high or medium*) (*Ger/Eng edn: IMC 2144 or 1040*)
 Wo die schönen Trompeten blasen (from 'Lieder aus Des Knaben Wunderhorn'). *Mahler 24 Songs, Vol.2 (high or low) (Ger/Eng edn: IMC 1214 or 1232)*
- J.P.E. Martini** Plaisir d'Amour (Piacere d'Amor) (*high or medium*) (*Fr edn: Durand or Fr/Ital edn: Ricordi*)

Singing: FRSM

All voices

- Poulenc** Il vole: no.3 from 'Fiançailles pour Rire' (*Salabert*)
 Le Mendiant: no.4
 Les gars qui vont à la fête: no.2 from 'Chansons Villageoises' (*Fr/Eng edn: Eschig*)
 Sanglots: no.5 from 'Banalités' (*Eschig*)
- Ravel** Chanson à boire (no.3 from 'Don Quichotte à Dulcinée') (*Fr/Eng edn: Durand*)
 La Flûte enchantée (no.2 from 'Shéhérazade') (*Fr/Eng edn: Durand*)
- D. Scarlatti** Consolati e spera! *Anthology of Italian Song of the 17th and 18th Centuries, Book 1 (high or low)*
 (*Ital/Eng edn: G. Schirmer*)
- Schubert** Auf der Bruck, Op.93 no.2, D.853. *Schubert Lieder, Vol.5 (high)* (Bärenreiter BA 7008) or *Schubert Songs, Vol.4 (high, medium or low)* (Peters EP 8306a, b or c)
 Die Almacht, Op.79 no.2, D.852. *Schubert Lieder, Vol.7 (high)* (Bärenreiter BA 7012) or *Schubert Songs, Vol.3 (high, medium or low)* (Peters EP 8305a, b or c)
 Erlkönig, Op.1, D.328. *Schubert Lieder, Vol.3 (high or medium)* (Bärenreiter BA 7004 (now out of print) or 7005) or *Schubert Songs, Vol.2 (high, medium or low)* (Peters EP 8304a, b or c)
 Gretchen am Spinnrade, Op.2, D.118. *Schubert Lieder, Vol.3 (high or medium)* (Bärenreiter BA 7004 (now out of print) or 7005) or *Schubert Songs, Vol.2 (high, medium or low)* (Peters EP 8304a, b or c)
 Grenzen der Menschheit, D.716. *Schubert Lieder, Vol.17 for Bass Voice* (Bärenreiter BA 7032) or *Schubert Complete Songs, Vol.3 (high, medium or low)* (Peters EP 790a, b or c)
 Im Frühling, D.882. *Schubert Complete Songs, Vol.2 (high, medium or low)* (Peters EP 178a, b or c)
 Prometheus, D.674. *Schubert Lieder, Vol.17 for Bass Voice* (Bärenreiter BA 7032) or *Schubert Complete Songs, Vol.3 (high, medium or low)* (Peters EP 790a, b or c)
 Rastlose Liebe, Op.5 no.1, D.138. *Schubert Lieder, Vol.3 (high or medium)* (Bärenreiter BA 7004 (now out of print) or 7005) or *Schubert Songs, Vol.2 (high, medium or low)* (Peters EP 8304a, b or c)
 Suleika II 'Ach um deine feuchten Schwingen', Op.31, D.717. *Schubert Lieder, Vol.4 (high)* (Bärenreiter BA 7006) or *Schubert Songs, Vol.2 (high, medium or low)* (Peters EP 8304a, b or c)
- Schumann** Belsazar, Op.57. *Schumann 85 Selected Songs (high)* or *Schumann 90 Selected Songs (low)* (*Ger/Eng edn: IMC 1487 or 1402*) or *Schumann Complete Songs, Vol.2 (high or medium)* (Peters EP 2384a or b)
 Der Hidalgo, Op.30 no.3. *Schumann Complete Songs, Vol.2 (high or medium)* (Peters EP 2384a or b)
 Der Kontrabandiste, Op.74 no.10. *Schumann 85 Selected Songs (high)* or *Schumann 90 Selected Songs (low)* (*Ger/Eng edn: IMC 1487 or 1402*) or *Schumann Complete Songs, Vol.2 (high or medium)* (Peters EP 2384a or b)
 Provenzalisches Lied, Op.139 no.4. *Schumann Complete Songs, Vol.3 (high or medium-low)* (Peters EP 2385a or b)
 Waldesgespräch: no.3 from 'Liederkreis', Op.39 (*high or low*) (*Ger/Eng edn: IMC 3071 or 3072*) or *Schumann Complete Songs, Vol.1 (high, medium or low)* (Peters EP 2383a, b or c)
- Stradella** Pièta, Signore! *24 Italian Songs and Arias of the 17th and 18th Centuries (medium high or medium low)* (*Ital/Eng edn: G. Schirmer*)
 Se amor m'annoda il piede. *Anthology of Italian Song of the 17th and 18th Centuries, Book 2 (high or low)* (*Ital/Eng edn: G. Schirmer*)
- R. Strauss** Cäcilie, Op.27 no.2. *Strauss Lieder, Vol.4 (high, medium or low)* (*Universal UE05466a, b or c*)
 Für funfzehn Pfennige, Op.36 no.2. *Strauss Lieder, Vol.1 (high, medium or low)* (*Universal UE05463a, b or c*)
 Geduld, Op.10 no.5. *Strauss Lieder, Vol.2 (high, medium or low)* (*Universal UE05464a, b or c*)
 Hat gesagt – bleibt's nicht dabei, Op.36 no.3. *Strauss Lieder, Vol.4 (high, medium or low)* (*Universal UE05466a, b or c*)
 Hochzeitlich Lied, Op.37 no.6. *Strauss Lieder, Vol.2 (high, medium or low)* (*Universal UE05464a, b or c*)
 Kling!, Op.48 no.3. *Strauss Lieder, Vol.2* (Boosey & Hawkes)
 Nachtgang, Op.29 no.3. *Strauss Lieder, Vol.2 (high, medium or low)* (*Universal UE05464a, b or c*)
 Das Rosenband, Op.36 no.1. *Strauss Lieder, Vol.3 (high, medium or low)* (*Universal UE05465a, b or c*)
 Sehnsucht, Op.32 no.2. *Strauss Lieder, Vol.3 (high, medium or low)* (*Universal UE05465a, b or c*)
 Wie sollten wir geheim sie halten, Op.19 no.4. *Strauss Lieder, Vol.2 (high, medium or low)* (*Universal UE05464a, b or c*)
- Vivaldi** Un certo non so che. *Anthology of Italian Song of the 17th and 18th Centuries, Book 1 (high or low)*
 (*Ital/Eng edn: G. Schirmer*)
- Wagner** 5 Wesendonck Lieder: any song(s) (*high or low*) (*Ger/Eng edn: Peters EP 3445a or b*)
- Walton** Anon. in Love: any one or more of the 6 songs
 Holy Thursday: no.4 from 'A Song for the Lord Mayor's Table'
 3 Songs by Edith Sitwell: any song(s)
 The Lord Mayor's Table: no.1 from 'A Song for the Lord Mayor's Table' | *Walton Song Album (OUP)*

Singing: FRSM

All voices

- Warlock** Sweet Content. *Warlock Song Album* (Boosey & Hawkes)
- Wolf** An die Geliebte: no.32 from 'Mörike Lieder', Vol.3 (*high-medium*) (Ger/Eng edn: Peters EP 3142a) or *Wolf 35 Baritone-Bass Songs* (Ger/Eng edn: Peters EP 4291)
- An eine Äolsharfe: no.11 from 'Mörike Lieder', Vol.1 (*high-medium* or *low*) (Ger/Eng edn: Peters EP 3140a or b) (*low edn now out of print*)
- Im Frühling: no.13 from 'Mörike Lieder', Vol.2 (*high-medium* or *low*) (Ger/Eng edn: Peters EP 3141a or b) (*low edn now out of print*)
- 3 Michelangelo Lieder for bass: any song(s) (Ger/Eng edn: Peters) (*now out of print*)
- Mignon 'Kennst du das Land': no.9 from 'Goethe Lieder', Vol.1 (*high-medium*) (Peters EP 3156) or *Wolf 51 Selected Songs* (*medium-low*) (Ger/Eng edn: Peters EP 4290b)
- Nachtzauber: no.8 from 'Eichendorff Lieder', Vol.1 (*high-medium* or *low*) (Ger/Eng edn: Peters EP 3147a or b) (*high-medium edn now out of print*)
- Prometheus: no.49 from 'Goethe Lieder', Vol.2 (*high-medium*) (Peters EP 3157) or *Wolf 35 Baritone-Bass Songs* (Ger/Eng edn: Peters EP 4291)

Orchestral excerpts for FRSM

Violin

- Brahms** Symphony no.4 in E minor, Op.98: 1st movt (letter O to the end)
- Elgar** Enigma Variations, Op.36: 2nd variation ('H.D.S.-P.') (fig. 5–8)
- R. Strauss** Don Juan, Op.20 (opening to letter B)

Viola

- Mendelssohn** A Midsummer Night's Dream, Op.61: Scherzo (bars 187–208 *and* 296–323)
- Shostakovich** Symphony no.5 in D minor, Op.47: 1st movt (fig. 15–17)
- R. Strauss** Don Juan, Op.20 (opening to letter B)

Cello

- Beethoven** Symphony no.5 in C minor, Op.67: 2nd movt (opening to bar 10 *and* bars 49–59, 98–106 *and* 114–123)
- Mendelssohn** A Midsummer Night's Dream, Op.61: Scherzo (bars 70–93 *and* 296–323)
- R. Strauss** Don Juan, Op.20 (opening to letter B)

Double Bass

- Beethoven** Symphony no.5 in C minor, Op.67: 3rd movt (opening to bar 18 *and* bars 44–61 *and* 140–160)
- Mozart** Symphony no.39 in Eb, K.543: 1st movt (bars 40–54) *and* 4th movt (bars 115–137)
- R. Strauss** Ein Heldenleben, Op.40 (fig. 9–11 *and* 77–78)

Harp

- R. Strauss** Don Juan, Op.20 (bars 104–149)
- Stravinsky** Symphony in Three Movements: 2nd movt (fig. 118–134)
- Tchaikovsky** 'Swan Lake' Suite, Op.20: no.4 – Scène (Second Dance of the Queen) (opening to fig. 1)

Flute

- Beethoven** Leonore Overture no.3, Op.72b (29 bars after letter E for 33 bars)
- Mendelssohn** A Midsummer Night's Dream, Op.61: Scherzo (bar 338 to the end)
- Ravel** Suite no.2 from 'Daphnis et Chloé' (fig. 176–179)

Oboe

- Brahms** Violin Concerto in D, Op.77: 2nd movt (opening to bar 30)
- Ravel** Le Tombeau de Couperin: Prélude (opening to fig. 2) *and* Menuet (opening to fig. 4 *and* fig. 9–10)
- Rossini** Overture to 'La Scala di Seta' (The Silken Ladder) (Introduction *and* bars 37–53)

Clarinet

- Beethoven** Symphony no.6 in F ('Pastoral'), Op.68: 1st movt (bars 474–492)
- Kodály** Dances of Galánta (bars 31–65)
- Shostakovich** Symphony no.9 in Eb, Op.70: 2nd movt (fig. 28–32)

Bassoon

- Beethoven** Symphony no.4 in Bb, Op.60: 4th movt (bars 184–189)
- Shostakovich** Symphony no.7 in C ('Leningrad'), Op.60: 1st movt (fig. 60–66)
- Stravinsky** The Rite of Spring (Le Sacre du Printemps): Part 1 – Introduction (opening to fig. 3)

Orchestral excerpts for FRSM

Horn

- Brahms** Symphony no.2 in D, Op.73: 1st movt (bars 454–477) *and* 2nd movt (bars 17–31 – letters A to B)
R. Strauss Ein Heldenleben, Op.40 (opening to fig. 1 *and* fig. 109 to the end)
Tchaikovsky Symphony no.4 in F minor, Op.36: 1st movt (opening to moderato *and* bars 300–306)

Trumpet

- Bizet** ‘Carmen’ Suite no.1: Prélude (Andante moderato to the end)
Mahler Symphony no.5 in C# minor: 1st movt (opening to fig. 1)
Stravinsky Petrushka: Scene 3 – Waltz (Ballerina and Moor) (fig. 140–143 *and* 149–153)

Trombone

- Mozart** Requiem (Mass no.19) in D minor, K.626: no.3 – Tuba mirum (opening to bar 18)
Ravel Boléro (fig. 10 to two bars after fig. 11)
Rossini Overture to ‘Guillaume Tell’ (William Tell) (bars 92–131)

Tuba

- Dvořák** ‘Carnival’ Concert Overture, Op.92 (bars 387–404)
Stravinsky The Rite of Spring (Le Sacre du Printemps): Part 1 – Dance of the Earth (from five bars after fig. 78 for two bars)
Wagner Prelude (Overture) to ‘Die Meistersinger von Nürnberg’ (bars 158–188)

Tuned Percussion

- Dukas** L’Apprenti Sorcier (The Sorcerer’s Apprentice) (fig. 17–20 *and* 22–24)
Gershwin ‘Porgy and Bess’ Concert Suite (fig. 13–17)
Kabalevsky ‘Colas Breugnon’ Suite, Op.24: 1st movt (fig. 9–12) *and* 4th movt (fig. 12–13)

Timpani

- Beethoven** Violin Concerto in D, Op.61: 1st movt (opening to bar 9)
Hindemith Symphonic Metamorphosis on Themes of Carl Maria von Weber: 2nd movt ‘Turandot’ (Scherzo) (five bars after letter V to eight bars after letter W *and* two bars before letter Z to the end)
Stravinsky The Rite of Spring (Le Sacre du Printemps): Part 2 – Sacrificial Dance (fig. 189 to the end)

Snare Drum

- Rimsky-Korsakov** Capriccio Espagnol, Op.34: 4th movt ‘Scena e canto gitano’ (opening to five bars after letter L)
Shostakovich Symphony no.7 in C (‘Leningrad’), Op.60: 1st movt (fig. 19 to three bars before fig. 52)
Suppé Overture to ‘Pique Dame’ (Queen of Spades) (from four bars before letter C to ten bars before letter D)

Cymbals

- Mussorgsky** A Night on the Bare Mountain, arr. Rimsky-Korsakov (from letter S for seven bars)
Rachmaninov Piano Concerto no.2 in C minor, Op.18: 3rd movt (opening to meno mosso after bars 37/38)
Tchaikovsky Symphony no.4 in F minor, Op.36: 4th movt (bar 272 to the end)

Accepted related instruments

(see pp. 7, 11 and 14)

<i>Main Instrument</i>	<i>Related Instrument(s)</i>
Harpsichord	Spinnet, Virginal
Violin	Viola
Viola	Violin
Cello	Viola da Gamba
Harp	Non-pedal Harp
Flute	Piccolo, Alto Flute
Oboe	Cor Anglais
Clarinet	E♭ Clarinet, Bass Clarinet
Bassoon	Contrabassoon
Trumpet	Cornet, Flugelhorn
Cornet	Trumpet, Flugelhorn
Flugelhorn	Cornet, Trumpet
Baritone	Euphonium
Euphonium	Baritone
Tuba	Sousaphone, Euphonium

NB Candidates wishing to perform part of their Recital on an instrument not listed among the accepted related instruments above should apply in writing to syllabus@abrsm.ac.uk.

APPENDICES

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Specimen questions and indicative responses

The **specimen questions** on pp. 99–101 are intended to provide a clear sense of how the examiners might address the various areas of the Viva Voce. The selected **indicative responses** on pp. 102–108 provide an indication of the sorts of response that would be expected from candidates within the main marking bands (Distinction, Pass, Below Pass). It is important to note that these are specimen questions only, and that none of them may actually be asked in the exam. Additionally, not all areas specified below will necessarily be covered by examiners in their questioning.

SPECIMEN QUESTIONS

DipABRSM

- | | |
|---|---|
| Musical and instrumental outlook | <ul style="list-style-type: none"> ● What attracted you to your own-choice item? ● What were your considerations in selecting the repertoire for your Recital programme? |
| Repertoire and Programme Notes | <ul style="list-style-type: none"> ● Where does this particular work stand in the creative output of the composer? What features characterise his works of this time? ● In your Programme Notes you state that Haydn was ‘a Romantic before his time’. How do you account for that opinion? ● Tell us about <i>The Well-Tempered Clavier</i> – why did Bach write it? * ● In your Programme Notes you describe Fauré as ‘one of the leading figures in the history of French music’. What important contributions did he make to the field of vocal music in particular? ● Are there any nationalistic influences in this piece or features that might indicate the nationality of the composer? |
| Musical language and form | <ul style="list-style-type: none"> ● What form is this piece in? What features of the structure affect the way you play its various sections? * ● Can you outline the structure of the sonata’s first movement with reference to the score? How do you make this structure clear to the listener? ● Please could you map out the exposition of the fugue for us? What happens to the subject at this point? |
| Style and interpretation | <ul style="list-style-type: none"> ● Your own-choice item was a contemporary song – tell us about your interpretation of this piece. ● What are the differences in your approaches to the Beethoven and the Brahms? ● What mood are you trying to create in the Poulenc? How do you achieve it? ● How did you decide to characterise each of the variations? * ● Is playing from memory helpful to a harpist? ● What stylistic issues did you consider throughout your programme? ● As this Mozart concerto was originally written for natural horn, could you explain which notes would have sounded different when played at the first performance? ● How has the cello changed since Bach’s time? * ● Are there any specific aspects of the piano part that have influenced your performance? |
- * *indicative responses to these specimen questions are to be found on pp. 102–103.*

LRSM

Musical and instrumental outlook

- How did you prepare the detail needed to play Berg's *Four Pieces*, Op. 5?
- How do you set about preparing a song in a language other than your own? How do you ensure that the meaning of the text is conveyed to your audience?

Repertoire and Programme Notes

- Is this piece typical of the composer's style?
- Who were the main influences on this composer?
- * ● For whom did Copland write his Clarinet Concerto? Do you think the dedicatee influenced the music in any way?
- Tell us about the contribution made by Hindemith to the brass repertoire.
- What were the main influences on Debussy's compositional style?
- * ● In your Programme Notes you write that the D minor Sonata belongs to Beethoven's 'middle period'. Describe some of the features of his works of this time.

Musical language and form

- Explain the compositional techniques used in this piece, particularly in relation to its harmony.
- How did you show in your performance the ways in which Stravinsky's *Three Pieces* link together?
- How does Handel achieve variety in this Chaconne?
- How does this movement's structure differ from a textbook sonata-form plan? How does this influence your performance?

Style and interpretation

- You write in your Programme Notes that, 'unlike Debussy, Ravel was not an Impressionist'. Is the piece you performed an Impressionist work?
- How do you judge how much *rubato* is appropriate in this piece?
- When playing an arrangement, to what extent do you try to simulate the sound of the original instrument? Or do you try to make the music sound appropriate to your instrument?
- How would you research ornamentation for Baroque pieces?
- For many years, scholars and performers have tried to define authentic performance practice. How has this impinged on your work?
- Who were the great violinists in Elgar's time? Some wrote books of studies that are still in use today. Can you name any of them?
- What are the main differences between the pianos of Mozart's era and Rachmaninov's? How do these differences affect the sound and colour that performers aim to produce on a modern instrument, in order for their playing to be regarded as stylish?
- * ● Other than technical security and musical sensitivity, what factors contribute to a successful recital?
- How has the development of material used for making strings affected the sound?
- What were the differences in the seventeenth century between English organs and their counterparts in Germany? How did this affect the development of organ composition in England?
- * ● Which performers do you particularly admire? Do you find that listening to their live performances or recordings helps you in matters of interpretation and style? Explain how, or why not?

* *indicative responses to these specimen questions are to be found on pp. 104–106.*

FRSM

Musical and instrumental outlook

- How did you address the issue of stamina in preparing this piece?
- Ravel's *Gaspard de la Nuit* is widely regarded as one of the most challenging pieces in the piano repertoire. What particular difficulties did it present for you and how did you overcome them?

Repertoire and Written Submission

- How do you see the function and techniques of your instrument changing in the twenty-first century? What contemporary music do you know which presents new challenges?
- What is the origin of the word 'Partita'? Do Bach's Partitas differ from his other Suites in any way?
- It could be said that in the first half of the twentieth century the French organ composers were the only 'school' of composers for the organ. What happened in the latter half of the century?
- Describe the development of the Toccata as a genre.
- To what extent is this work 'of its time'?
- * ● In the chamber music repertoire, the voice has been used by a number of composers. Tell us about some examples and any that you consider to be important in the historical context of the voice.
- What other works are there in the French repertoire for saxophone?
- Paul Patterson's *Conversations* is a very popular work. What other British clarinet music from the late twentieth century has become accepted as standard repertoire?
- The Concerto you played today was written for Dennis Brain. Tell us about other works written for him and how they suited his particular style of playing.

Musical language and form

- How does Bach's keyboard writing differ from that of his contemporary, Scarlatti?
- How important is French influence in this composer's works?
- To what extent could this piece be regarded as 'late Romantic'?
- * ● How does the composer achieve unity within this series of varied pieces?
- Are there any particular aspects of the work's structure that have helped you in developing your interpretation?

Style and interpretation

- You ornamented the repeat of the Sarabande – is there any evidence that Bach would have done this?
- Can you describe the various styles that influenced this piece? How does this knowledge affect your interpretation?
- Is there a Russian style of playing this music? If so, does this influence you in any way?
- Are there any features of the piano part that have helped you to develop your performance?
- What part have commissions played in promoting the instrument?
- How have performing conventions changed from the nineteenth century? How have these changes influenced your performance?
- How did this composer's works affect the development of the instrument?
- Why did the virtuoso trumpet style of the Baroque period not continue into the Classical era?
- * ● What do you know of the composer's own performances? To what extent should a performer be influenced by them?
- Tell us about how the leading harp makers of the twentieth century contributed to the development of the instrument.
- Where do you think the organ is going as an instrument in the twenty-first century? Do you think it is becoming more of a secular than liturgical instrument?
- In the Maxwell Davies piece, you had to produce many varied tone colours. How did you decide to highlight these and how did you achieve the range of tone?
- * ● What criteria did you use when selecting your edition? How do the main editions of this piece differ?

* *indicative responses to these specimen questions are to be found on pp. 106–108.*

INDICATIVE RESPONSES

DipABRSM

Repertoire and Programme Notes

In your Programme Notes you describe Fauré as ‘one of the leading figures in the history of French music’. What important contributions did he make to the field of vocal music in particular?

Distinction

The candidate demonstrated an understanding of Fauré’s place in the development of the *mélodie* and an awareness of the three periods of compositional activity in Fauré’s creative output. Comparisons were made with contemporary *Lied* composers, most notably Schumann, to demonstrate nationalistic differences of style. The candidate considered Fauré’s setting of poetry to be evocative rather than using words as mere vehicles of sonority – a novel approach which also influenced the songs of Debussy, Ravel and Poulenc. The candidate acknowledged that Fauré’s intimate style was not always best suited to works on a grander scale, citing the rarely performed opera *Pénélope*, but named the *Requiem* as a lasting choral monument to rank alongside Fauré’s prolific output of songs.

Pass

The candidate clearly understood the historical context of Fauré’s works and enthused about some songs which had previously been studied. Several other composers in this genre who preceded Fauré were named, but the candidate did not elaborate on the influences (musical or poetic) to which Fauré was subjected, and references to his influence on later *mélodie* composers were sound but lacked depth. The candidate was more comfortable when referring to Fauré’s chamber music, commenting on his subtle harmonic innovations and classical elegance. It was suggested that the *Requiem* carries a resonance that reoccurs in later French compositions, such as Duruflé’s *Requiem*.

Below Pass

The candidate appreciated the period and style to which Fauré belonged, but had difficulty in expressing the place of the composer as a catalyst in the development of the *mélodie*. The candidate’s knowledge of Fauré’s vocal output was very limited, and suggestions of any other French composers of this genre who might have been influenced by his style were not forthcoming. A knowledge of Fauré’s instrumental composition also lacked depth, but the candidate suggested that the *Requiem* (from which the *Pie Jesu* comes) would be a lasting favourite of the concert-going public.

Musical language and form

Can you outline the structure of the sonata’s first movement with reference to the score? How do you make this structure clear to the listener?

Distinction

The candidate showed clearly and confidently where the main structural features of the movement were in the score, and pointed out how they conformed to conventional sonata form. A commanding understanding of the importance of key to the form was also shown. The candidate then demonstrated how the various stages in the formal argument could be highlighted by the performer, using subtle nuances of balance and tempo, in order to make the listener fully aware of the principal motifs and the structure overall. Particular success was achieved in showing the tension raised by the dominant preparation. An understanding of the need not to overstress these points in performance was also shown.

Pass

The candidate showed a good awareness of the importance of key to the form, with a little hesitation and misreading of the dominant preparation in the development section. However, the structural features were clearly grasped. There was some illustration of the main turning-points, with a little overemphasis at the second subject area in particular. The candidate was less successful, however, in explaining how his/her playing could highlight these elements. The structural importance of the recapitulation was understood and demonstrated with some success.

Below Pass

The candidate was unsure in response and showed little awareness of the main structural points, confusing the recapitulation with the coda. The significance of the development section was not clearly shown or explained and the end of the exposition was not identified, despite some prompting. The importance of key to the form was not successfully articulated or demonstrated. While showing some theoretical knowledge of the workings of sonata form, the candidate was unable to explain how a performance could clarify the shape of the structure and aid the listener's understanding – and therefore enjoyment – of the music.

Style and interpretation **Is playing from memory helpful to a harpist?**
Distinction

The candidate showed exactly why memorisation is vital for a harpist. The visual aspects of playing the harp were fully explained and why having to look at, and turn the pages of, a score would greatly detract from the stage performance, technically and visually. Stage presentation from the audience's point of view was also mentioned, as the music stand could block both the sound and sightlines for the audience. The expressive freedom gained, the focus on tone quality and the overall flow of the performance were also stressed. The candidate explained the best way to manage a score in cases where playing from memory was not possible (i.e. the height of the stand and practical ways to minimise page-turning).

Pass

The candidate explained the different aspects of playing from memory from a harpist's point of view. The expressive and visual freedom that this permitted was outlined, as were the practical details of managing a score, if required. The visual needs of a harpist while performing were discussed, following a little prompting from the examiners.

Below Pass

The candidate had some understanding that memorisation could be beneficial, but was unable to express exact ideas on how to memorise or, if not, how to manage a score.

Style and interpretation **Are there any specific aspects of the piano part that have influenced your performance?**
Distinction

The candidate showed a thorough understanding of the nature of the work and the significance of the piano part and how, in general terms, this caused both players to approach their own parts. There was also an understanding of the historical context of the piano writing. The way the musical material was divided between the instruments had been carefully analysed and the candidate was able to explain how this influenced the performance, taking into account aspects such as balance, texture, harmony, motivic development and dynamic shaping.

Pass

The candidate showed a broadly convincing understanding of the nature of the work and the significance of the piano part. There was some understanding of the historical context of the piano writing. Some care had been taken to analyse the way in which the parts related to and supported each other and the candidate was able to describe and explain some particular aspects that had influenced the performance.

Below Pass

There was little evidence that the candidate had considered the significance of the piano part in any detail. The candidate was unable to discuss the historical context of the piano writing and there was no comment or explanation as to how the interrelation of the parts had influenced the interpretation.

LRSM**Repertoire and Programme Notes**

For whom did Copland write his Clarinet Concerto? Do you think the dedicatee influenced the music in any way?

Distinction

The candidate gave an outstanding account of the influence of Benny Goodman on Copland's Clarinet Concerto and showed an excellent grasp of the work's idiom. Goodman's background as a classically-trained jazz clarinettist who had a significant influence on the classical music field through the commissioning of many important twentieth-century works, his importance as a figure in the swing period of jazz, as well as his own jazz compositions and manner of playing, had all been thoroughly researched by the candidate. The jazz elements in the Concerto were pointed out in the score and attention was drawn to rhythmic patterns and syncopation, to the quasi-improvisatory cadenza and to the extensive use of the high register of the clarinet. The candidate also explained how performance conventions (especially rhythmic flexibility, dynamic inflection and variety of attack) affect an interpretation of the Concerto. Specific instrumental features were also highlighted. The candidate was aware of Copland's other jazz-inspired works and explained that there are also South-American influences in the Concerto, particularly in the second movement.

Pass

The candidate displayed a knowledge of Benny Goodman and was able to list a number of the works written for him by important twentieth-century composers. There was also an understanding of Goodman's significance as a central figure in the swing period of jazz and how some of the features of swing jazz (harmonic, thematic and other stylistic conventions) can be found in the Concerto. However, more attention could have been given to details in the scoring and to the extent that Goodman's own playing influenced features such as the extensive use of the higher register and the inclusion of the final glissando. The candidate's comment on how unusual it was for a performer, in an age before Previn and Kennedy, to be equally at home in jazz and classical music was well made.

Below Pass

The candidate knew of Benny Goodman's influence as a leading exponent of the swing style, but was unable to list many of the other important works written for him. There was some awareness of the jazzy effect of the syncopated rhythm patterns but the candidate was unable to identify or explain in sufficient detail particular aspects of Goodman's swing style in the Concerto, such as the harmonic, thematic or particular performance conventions that might affect an interpretation. The candidate was not sufficiently familiar with Copland's other music to comment in an informed way on how this Concerto differed from, or resembled, his other major scores.

Repertoire and Programme Notes

In your Programme Notes you write that the D minor Sonata belongs to Beethoven's 'middle period'. Describe some of the features of his works of this time.

Distinction

The candidate displayed a clear understanding of the features distinguishing the middle-period works, with confident reference made to a number of pieces in different genres. The importance of harmony and key choice was clearly explained and illustrated, with good examples of Neapolitan and mediant relationships. The adaptation of existing forms was well explored, with reference to sonata and variation forms for the instrument. The use of a broadening range of effects on the instrument was illustrated, and illuminatingly linked to the composer's exploration of a wider orchestral palette during the period. Some ideas were also offered on how some of these points differed from the composer's usage in his earlier works.

Pass

The candidate had a good grasp of the distinguishing features of the middle period in pieces for the instrument, with some areas, such as key relationships and the adaptation of forms, needing some prompting. Illustration was forthcoming on request, with points sometimes not quite matching the extracts played. However, some valid points were presented on the increased compression of ideas during the period, with some good examples of motifs which generated larger structures.

Below Pass

The candidate showed only a limited idea of the main features, and some works named did not belong to the period. Ideas of key relationships and harmonic usage were vague. While the stormy mood typical of many of the middle-period works was identified, more searching and analytical responses were lacking. Comments tended to focus to a great degree on biography, making too simplistic a link between the life and the works.

Style and interpretation**Other than technical security and musical sensitivity, what factors contribute to a successful recital?***Distinction*

The candidate described an ample range of factors, with particular attention given to programming. The importance of variety of mood, style, key and length in the pieces chosen was highlighted, with good examples of programmes involving a selection of composers as well as single-composer recitals. Communication at all levels was mentioned, including stage presence, eye contact, an easy unstressed manner, a serious focus and an appreciative smile at applause. Other attributes of the performer – including the attitude towards management and hosts, appropriate dress and a willingness to meet people – were communicated with humour and verve. The candidate went on to give striking examples of performances that entered another dimension through the personality of the interpreter or the character of the venue.

Pass

The candidate had some good ideas about the importance of being able to communicate the spirit of the music. Points concerning programming took a little while to emerge, but a fair range of possibilities was explored, some more fruitful than others. Some good suggestions for the use of more modern repertoire were made, with an awareness of a potentially wary audience reaction and how to moderate it. Some attributes of the performer were described.

Below Pass

The candidate mentioned the importance of a good instrument to show off the performer's skill, but had few other ideas and was inclined to think that little more was required. The audience was not taken into account and, when the idea of the importance of communication was suggested, it was greeted blankly. When prompted about programming, the candidate showed a tendency to stick to conventional combinations of pieces and communicated little sense of the wider repertoire for the instrument.

Style and interpretation**Which performers do you particularly admire? Do you find that listening to their live performances or recordings helps you in matters of interpretation and style? Explain how, or why not?***Distinction*

The candidate discussed in an authoritative way a number of performers, some contemporary and some from the past (referring to their recorded legacy). The candidate was able to express detailed opinions on particular performers' strengths and weaknesses. The knowledge and understanding was such that real insight into the music was made through comparing performances of the same work by different artists. There were considerably probing and intelligent comments on matters concerning style and interpretation and how these, in different ways, may have affected the candidate's own interpretation.

Pass

The candidate named a number of artists and expressed, in a broadly convincing way, knowledge of their performances. There was some understanding of the chosen performers' particular areas of expertise. To some degree the candidate was able to discuss the style and interpretation of one or two performances familiar to him/her and how far these had influenced his/her own interpretation.

Below Pass

The candidate was able to name a few performers but was not sufficiently knowledgeable about their particular style or their interpretations. There was little evidence of any thought having been given to whether any performers had influenced the candidate's own interpretation.

FRSM**Repertoire and
Written Submission**

In the chamber music repertoire, the voice has been used by a number of composers. Tell us about some examples and any that you consider to be important in the historical context of the voice.

Distinction

The candidate began by explaining that prior to the twentieth century, the use of the voice within a chamber ensemble was a rarity, and he/she cited a few examples. It was pointed out that in such works the third instrument was generally used in an obbligato capacity to the duo protagonists of piano and voice. Discussion of the twentieth-century repertoire, including works by Butterworth and Vaughan Williams, was detailed and perceptive. The way in which Copland's *As it fell upon a day* and Barber's *Dover Beach* inspired other works of this kind was clearly articulated. The candidate considered that in all these compositions the voice was the dominant participant within the ensemble, but another work – *Notturmo* by Othmar Schoeck – was significant in that it carried the description 'Five movements for string quartet and voice', thus suggesting a more balanced integration of the roles.

Pass

The candidate argued that, although we consider chamber music to be an invention of the eighteenth century, the meaning of the term was formerly interpreted as music which was not performed publicly in a church or theatre but was presented by small forces in a private setting. Consequently, there was some justification in suggesting that Bach's secular cantatas, such as the 'Peasant Cantata', were chamber music. The definition of chamber music for the voice was then established. The candidate explained that an early example was Schubert's *Der Hirt auf dem Felsen*. It was claimed, however, that the genre was not seriously developed during the nineteenth century but in the early part of the twentieth, with Vaughan Williams's *On Wenlock Edge*, which inspired other composers such as Barber to emulate it. The candidate suggested that contemporary composers had experimented with using the voice in an instrumental way (i.e. without text) within a chamber grouping, but was unable to give an example.

Below Pass

The candidate maintained that from the time of the Elizabethan composers the voice had been used in combination with other small-scale forces, such as lute and viols, which could be considered chamber music. It was stated that over the course of time keyboard instruments had become the norm as the partner of the singer, although composers had sometimes introduced additional instruments to the ensemble – a song by Schubert was recalled which required an obbligato woodwind instrument, although more precise details were not forthcoming. The candidate surmised that other chamber-group combinations have been employed alongside the voice since then, but was unable to give more than one example from the twentieth century.

Musical language and form	<p>How does the composer achieve unity within this series of varied pieces?</p> <p><i>Distinction</i></p> <p>The candidate had an excellent grasp of the overall structure of this cycle of character pieces. The significance of the core motif, and many examples of its different uses and treatments, were cited. The sharing of thematic material and the linking of some movements were also suggested as ways in which the composer achieves a sense of unity, as was the use of closely related keys. At all times the candidate demonstrated a clear analytical understanding of the music and a readiness to draw attention to examples in the score. Also impressive was an ability to cross-refer to other pieces, showing an all-round familiarity with the composer's output and style.</p> <p><i>Pass</i></p> <p>The candidate displayed a grasp of the significance of the core motif and an awareness of its varied employment throughout the cycle. Detail was occasionally a little limited, but several examples of the motif's different treatments were cited with reference to the score, while some other aspects of how the composer achieves unity were touched upon, such as the sharing of thematic material. A generally good grasp of analytical detail was demonstrated.</p> <p><i>Below Pass</i></p> <p>Although the idea of the unifying motif was understood, the ways in which the composer varies its treatment throughout the cycle were not clearly explained. A much firmer analytical grasp was needed, as was an ability to draw examples from the music performed. No other suggestions as to how the composer achieves unity were put forward and there was little evidence of a real understanding of the structural aspects of the score.</p>
Style and interpretation	<p>What do you know of the composer's own performances? To what extent should a performer be influenced by them?</p> <p><i>Distinction</i></p> <p>The candidate explained that, despite having been present at a live performance of this work given by the composer, a recently issued recording – also by the composer – had been more beneficial in the preparation of the recital. The live performance had been notable for its billing as an 'event', but it was evident that the composer lacked the temperament to perform the work with sufficient technical assurance in a live context. In particular, the tempi had often appeared hurried, which limited the range of tonal expression in the performance. By comparison, the recording was much more instructive in displaying the intentions of the composer, since it had been recorded in the less pressured environment of the studio. Here the tempi were more controlled and the ideas within the music more clearly expressed. The candidate gave the view, however, that the recording was no more than a guide to the work, and that it was necessary to develop one's own individual interpretation rather than merely create a clone of the composer's performance. Correspondence with the composer had elucidated the images and ideas that had inspired the composition, and these, together with the programme notes from the concert and the sleeve notes from the CD, had helped shape the candidate's distinctive interpretation.</p> <p><i>Pass</i></p> <p>The candidate stated that, although he/she had attended a live performance given by the composer, this work had not featured on the programme. A recent recording of the work by the composer had been acquired and this had provided the interpretative basis for today's performance. The candidate stated that the recording had been useful in terms of developing the overall structure of the work – both for the tempo relationships and in suggesting tonal colours – but conceded that this was not an ideal means of developing an individual interpretation, as the composer's musical mannerisms might subconsciously be assumed. The CD had, however, offered the opportunity of a secure base from which the performance might mature.</p>

Below Pass

The candidate was not aware that the composer had performed and recorded this work, and its place in today's recital programme had been suggested by the candidate's teacher. The candidate felt that, where a composer had performed or recorded his/her own work, it was perfectly valid to use the performance as an example of how the work should be played, as this gave it authenticity.

Style and interpretation **What criteria did you use when selecting your edition? How do the main editions of this piece differ?**

Distinction

The candidate presented a clear overview of the published editions, from the first (available in facsimile) to the most recent. The significance of the lack of the autograph was clearly explained, as was the effect of this on all subsequent editions. The varying schools of editorial approach were outlined, with good examples from the nineteenth century in particular. Editorial practice and its effects on performance were well explained. The candidate proceeded to elaborate on criteria for choosing an edition, emphasising the need both to check details against the earliest available sources and to guard against disguised editorial intervention.

Pass

The candidate gave a broad picture of the editions of the work, with some detail about how they differed. A little thought was required to proceed further, but eventually the significant fact of the absence of the autograph was mentioned. In choosing an edition the candidate was somewhat inclined to lean heavily on the most recent scholarship, but clearly identified and illustrated the value of earlier editions in terms of performance practice history.

Below Pass

The candidate showed little knowledge of editions other than the one chosen, and was dismissive of earlier editions, presenting them simply as inaccurate. The problems raised by the initial publishing history of the piece and its impact on performance were not mentioned. The candidate recognised the need to establish the composer's indications as a basis for interpretation, but was unable to view his/her own performance as itself forming part of, and being influenced by, performance practice history.

Marking criteria

The tables on pp. 110–113 set out the marking criteria for the Music Performance diplomas. For DipABRSM and LRSM Recital and Quick Study sections, the left-hand columns include holistic, summative descriptors for each level of attainment, alongside more specific indicative characteristics in the right-hand columns. For the Programme Notes and Viva Voce, the criteria relate directly to each area of the respective syllabus requirements, again providing detailed descriptors for each level of attainment. For all sections of the FRSM, there are holistic, summative descriptors only for each level of attainment.

These marking criteria are used by examiners as the basis for assessment, and determine their marking decisions in each section of the exam. We hope that by clearly indicating the standards and expectations involved, the criteria will also be helpful to teachers and learners in preparing for these diplomas.

The selected indicative responses to specimen viva voce questions in Appendix 1 provide a further mechanism for showing the expectations at each level.

Section 1: Recital

42–60**Distinction**

Consistently well-projected and involved, showing strong performance commitment and musical conviction, with the interpretative demands of the chosen repertoire consistently well met.

Assured delivery throughout the programme, with a highly effective match between instrumental/vocal resources and technical challenges of the chosen works.

33–41**High Pass**

Positive outward projection, showing good performance commitment and awareness, with the interpretative demands of the chosen repertoire largely well met.

Effectively controlled delivery across the programme as a whole, with a good match between instrumental/vocal resources and technical challenges of the chosen works.

24–32**Pass**

Outward projection and involvement sufficient to convey an overall sense of performance, with stylistic realisation adequate to meet the main interpretative demands of the chosen repertoire.

Secure delivery overall, with instrumental/vocal resources sufficient to meet most technical challenges of the chosen works.

18–23**Below Pass**

Insufficient outward projection and/or sense of involvement to convey an overall sense of performance; lacking sufficient stylistic realisation to meet the main interpretative demands of the chosen repertoire.

Insecure delivery, with instrumental/vocal resources insufficient to meet the technical challenges of the chosen works.

12–17**Below Pass**

Lacking outward projection and/or sense of involvement.

Absence of stylistic realisation.

Very insecure delivery; instrumental/vocal resources considerably below the level needed to meet the technical challenges of the chosen works.

DipABRSM & LRSM

- Highly accurate notes and intonation
- Fluent, with persuasive rhythmic flexibility where appropriate
- Well-projected tone; sensitive and varied use of tonal qualities
- Expressive and idiomatic musical shaping and detail
- Vivid communication of musical character and style across the chosen works
- Excellent awareness and control of textures and ensemble, with effective blending and balancing
- Effective sequence and pacing of chosen programme

- Largely accurate notes and intonation
- Sustained, effective tempi, good sense of rhythm
- Well controlled tone; good tonal awareness
- Clear musical shaping, well-realised detail
- Effective communication of musical character and style across the chosen works
- Good awareness and control of textures and ensemble, with appropriate blending and balancing
- Largely effective sequence and pacing of chosen programme

- Generally accurate notes and intonation
- Suitable tempi; controlled pulse; overall rhythmic accuracy
- Generally reliable tone; adequate tonal awareness
- Overall realisation of musical shape and detail
- Musical character and style across the chosen works generally conveyed
- Adequate awareness and control of textures and ensemble, with sufficient blending and balancing
- Generally effective sequence and pacing of chosen programme

- Inaccurate notes and/or intonation
- Unsuitable or uncontrolled tempi; irregular pulse
- Unreliable tonal control; inadequate tonal awareness
- Musical shape or detail insufficiently conveyed
- Musical character and style across the chosen works insufficiently conveyed
- Inadequate awareness or control of textures and ensemble
- Ineffective sequence or pacing of chosen programme

- Very inaccurate notes and/or intonation
- Erratic tempi and/or pulse
- Lacking tonal control or awareness
- Musical shape or detail largely unrealised
- Lacking awareness or control of textures and ensemble
- Frequent breakdowns, continuity severely compromised

Marks below 12 are awarded only for incomplete performances

Section 2.1: Programme Notes & Viva Voce

	DipABRSM & LRSM Programme Notes		DipABRSM & LRSM Viva Voce
Distinction	<ul style="list-style-type: none"> ● Illuminating and insightful musical commentary on the works performed and their background context ● Written material is effectively structured and well-balanced, showing evidence of thorough research 	20–25 Distinction	<ul style="list-style-type: none"> ● Insightful approach to programme planning and recital preparation ● Highly-informed about repertoire and background context ● Excellent knowledge of musical language and form ● Thorough understanding of style and interpretation ● Persuasive grasp of the issues raised in the Programme Notes
High Pass	<ul style="list-style-type: none"> ● Helpful and relevant musical commentary on the works performed and their background context ● Written material is logically structured and balanced, showing evidence of appropriate research 	15–19 High Pass	<ul style="list-style-type: none"> ● Well-considered approach to programme planning and recital preparation ● Well-informed about repertoire and background context ● Good knowledge of musical language and form ● Clear understanding of style and interpretation ● Firm grasp of the issues raised in the Programme Notes
Pass	<ul style="list-style-type: none"> ● Sufficient appropriate information about the works performed and their background context ● Written material is structured, showing evidence of some research 	10–14 Pass	<ul style="list-style-type: none"> ● Considered approach to programme planning and recital preparation ● Generally informed about repertoire and background context ● Basic knowledge of musical language and form ● Adequate understanding of style and interpretation ● Overall grasp of the issues raised in the Programme Notes
Below Pass	<ul style="list-style-type: none"> ● Insufficient or irrelevant information about the works performed and their context ● Written material has inadequate structure or coherence, and/or shows insufficient evidence of research 	5–9 Below Pass	<ul style="list-style-type: none"> ● Unconsidered approach to programme planning and/or recital preparation ● Insufficiently informed about repertoire and/or background context ● Unreliable knowledge of musical language and/or form ● Inadequate understanding of style and/or interpretation ● Unconvincing grasp of the issues raised in the Programme Notes
Below Pass	<ul style="list-style-type: none"> ● Lacking appropriate information about the works performed and their context ● Written material lacks structure or coherence, and/or shows no evidence of research 	1–4 Below Pass	<ul style="list-style-type: none"> ● No attention to programme planning and/or recital preparation ● Uninformed about repertoire and/or background context ● No knowledge of musical language and/or form ● No understanding of style and/or interpretation ● Lacking a grasp of the issues raised in the Programme Notes
0			No work offered

The Programme Notes do not receive a separate mark but contribute to the overall mark of Section 2.1.

Section 2.2: Quick Study

	DipABRSM & LRSM
<p>12–15 Distinction Highly effective match between musical understanding and the demands of the music, demonstrated through authoritative stylistic realisation and interpretation. Assured technical delivery, with positive performance commitment and musical conviction.</p>	<ul style="list-style-type: none"> ● Accurate notes/pitch/key ● Rhythmically fluent and accurate ● Effective tempo realisation ● Expressive, idiomatic musical shaping and detail ● Sensitive use of tonal qualities ● Vivid communication of character and style
<p>9–11 High Pass Good match between musical understanding and the demands of the music, demonstrated through effective stylistic realisation and interpretation. Well controlled technical delivery, with a sense of performance commitment.</p>	<ul style="list-style-type: none"> ● Largely accurate notes/pitch/key ● Mainly correct rhythm, stable pulse ● Appropriate tempo control ● Clear musical shaping, well-realised detail ● Good tonal awareness ● Character and style communicated
<p>6–8 Pass Sufficient musical understanding and realisation to meet the main demands of the music. Generally reliable technical delivery, with prompt recovery from slips.</p>	<ul style="list-style-type: none"> ● Pitch outlines in place, despite errors ● Note values mostly realised, generally reliable pulse ● Adequate tempo, generally controlled ● Some musical shape and detail conveyed ● Adequate tonal awareness ● Some sense of character and style
<p>3–5 Below Pass Lacking sufficient musical understanding and/or realisation to meet the overall demands of the music. Insecure technical delivery, inadequate recovery from slips.</p>	<ul style="list-style-type: none"> ● Approximate notes/pitch/key ● Incorrect note values and/or uncontrolled pulse ● Unsuitable and/or uncontrolled tempo ● Musical shape and detail insufficiently conveyed ● Inadequate tonal awareness ● Character and style largely unrealised
<p>1–2 Below Pass Level of musical understanding and/or realisation considerably below the demands of the music. Unable to continue for more than a short section without error.</p>	<ul style="list-style-type: none"> ● Very inaccurate notes/pitch/key ● Note values unrealised and/or erratic pulse ● Incoherent tempo ● Musical shape and detail absent ● Lack of tonal awareness ● Lacking sense of character or style
<p>0</p>	<p>No work offered</p>

Section 1: Recital

FRSM	
42–60 Distinction	Outstanding, completely assured and authoritative performance, demonstrating mature artistry and consummate technical ease.
24–41 Pass	Authoritative, persuasively communicated performance, demonstrating artistic integrity and technical command.
0–23 Below Pass	Insufficient evidence that the candidate has advanced significantly beyond LRSM level.

Section 2.1: Written Submission & Viva Voce

FRSM Written Submission		FRSM Viva Voce	
Distinction	Submission is highly perceptive and convincing, clearly structured and expressed, with excellent organisation and control of materials. Very advanced research skills, personal insight and critical evaluation of sources. A comprehensive survey of relevant source material. Excellent use of musical and literary quotations.	19–25 Distinction	Outstanding communication skills. An expert knowledge of the instrument, its idiom and repertoire. Mastery of the issues raised in the Written Submission.
Pass	Submission is pertinent and comprehensively argued, with good overall shape, use of language and organisation. A rigorous survey of relevant source material, with a high level of research, personal insight and critical evaluation. Apposite use of musical and literary quotations.	10–18 Pass	Impressive communication skills. A commanding knowledge of the instrument, its idiom and repertoire. A full understanding of the issues raised in the Written Submission.
Below Pass	Submission shows limited understanding, is poorly argued, lacks appropriate examples and quotations, and demonstrates little evidence of appropriately advanced research. Grammatically weak.	0–9 Below Pass	Insufficient communication skills. Insufficient knowledge of the instrument, its idiom and repertoire. Unconvincing grasp of the issues raised in the Written Submission.

The Written Submission does not receive a separate mark but contributes to the overall mark of Section 2.1.

Section 2.2: Quick Study

FRSM	
12–15 Distinction	An excellent performance, demonstrating artistry and full technical security. An instinctive approach.
6–11 Pass	An idiomatic performance despite technical imperfections and some missing points of detail. An assured approach.
0–5 Below Pass	Did not meet the basic requirements of the test. Some fundamental errors and little or no attention to matters of detail. A flawed methodology and/or insufficient technique (including continuity).

Application form for appropriate professional experience approval*Please photocopy this form as necessary (or download from www.abrsm.org/diplomas)*

Name _____

Address _____

Telephone/Fax _____

Email _____

Level of Music Performance
diploma you wish to enter for DipABRSM LRSM FRSM

Instrument _____

The ABRSM prerequisite that you wish to substitute (see pp. 19–20)

With reference to the guidelines given on p.21, please detail the professional experience you wish to be considered by ABRSM (continue on a separate sheet, if necessary)

I confirm that the information detailed above is accurate and true.

Candidate's signature _____ Date _____

Please complete this form (or a photocopy of it) and send it to ABRSM (diplomas), 4 London Wall Place, London EC2Y 5AU, United Kingdom. The form must reach ABRSM at least six weeks before the published closing date for the session in which you wish to be examined. Please remember that you must enclose supporting documentation verifying your application, as well as a signed declaration from an independent person of appropriate standing (see p. 21) – suggested standard wording for this declaration is given on p. 115. It is important that you do not send your entry form to ABRSM until *after* you have received confirmation that your application for appropriate professional experience approval has been successful.

Suggested standard wording

In my capacity as < title & organisation > I confirm that < full candidate name > has gained appropriate professional experience as a performer in connection with < give details of course/qualification/performing group, etc. >.

I have read the relevant syllabus regulations and am therefore able to confirm that < candidate name > has studied/demonstrated skills and understanding equivalent to or in excess of the < ABRSM prerequisite – see pp. 19–20 >.

< signature & date >

NB *Signed declarations must be written in English and submitted on official headed paper. In the case of qualifications/courses, ABRSM may request samples of relevant course work or certification from the institution concerned.*

Exam music

Every effort has been made to ensure that all the publications listed will remain available for the duration of the syllabus. Candidates are advised to obtain their music well in advance of the exam in case of any delays with items not kept in stock by retailers. Apart from queries relating to exams, all enquiries about the music (e.g. editorial, availability) should be addressed to the relevant publisher: contact details are listed at www.abrsm.org/publishers.

Regulation (UK)

ABRSM qualifications are regulated in the UK by the Office of Qualifications and Examinations Regulation (Ofqual), Qualifications Wales and CCEA Regulation.

These qualifications are listed on the Register of Regulated Qualifications, which can be found at <http://register.ofqual.gov.uk>. The registered details are as follows:

	Qualification Title	RQF Level	Qualification Number	Guided Learning Hours	Total Qualification Time	Credits
DipABRSM	ABRSM Level 4 Diploma in Music Performance	4	600/1179/8	54	900	90
LRSM	ABRSM Level 6 Diploma in Music Performance	6	600/1181/6	108	1800	180
FRSM	ABRSM Level 7 Diploma in Music Performance	7	600/1182/8	134	2250	225

The qualifications covered in this syllabus are part of the Regulated Qualifications Framework (RQF) in England and Northern Ireland. They are higher-level qualifications between Level 4 and Level 7 on the RQF. Higher-level qualifications on the RQF are equivalent in level of demand to higher education qualifications, including degrees, although the volume of study is normally smaller. The table below shows qualifications which are equivalent in level of demand to ABRSM diplomas.

RQF Level	ABRSM qualification	Other UK Qualifications at the same level
8	-	Doctoral degrees
7	FRSM	Master's degrees Post-graduate diplomas PGCE
6	LRSM	Bachelor's degrees Graduate diplomas
5	-	Foundation degrees Diplomas of higher education Higher national diplomas
4	ARSM/DipABRSM/CME	Higher national certificates Certificates of higher education

Further details can about how ABRSM qualifications are regulated can be found on the regulator websites:

- Ofqual: www.gov.uk/ofqual
- Qualifications Wales: www.qualificationswales.org
- CCEA: www.ccea.org.uk

For further information about qualification levels and the recognition of ABRSM qualifications in other countries, please see www.abrsm.org/regulation.

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TABLE OF ABRSM DIPLOMAS

	DipABRSM	LRSM	FRSM
Music Performance	<p>Prerequisite ABRSM Grade 8 Practical in the instrument presented or a permitted substitution</p> <p>Requirements</p> <p>Section 1 Recital (35 mins: ± 10%) including optional free choice of repertoire</p> <p>Section 2 1 Viva Voce including discussion of Programme Notes 1,100 words (± 10%) 2 Quick Study</p>	<p>Prerequisite DipABRSM (Music Performance) in the instrument presented or a permitted substitution</p> <p>Requirements</p> <p>Section 1 Recital (40 mins: ± 10%) including optional free choice of repertoire and one-third specialist option</p> <p>Section 2 1 Viva Voce including discussion of Programme Notes 1,800 words (± 10%) 2 Quick Study</p>	<p>Prerequisite LRSM (Music Performance) in the instrument presented or a permitted substitution</p> <p>Requirements</p> <p>Section 1 Recital (50 mins: ± 10%) including optional free choice of repertoire and maximum two-thirds specialist option</p> <p>Section 2 1 Viva Voce including discussion of *Written Submission 4,500 words (± 10%) (on issues connected with Recital) 2 Quick Study</p>
Music Direction Syllabus now available online only	<p>Prerequisite ABRSM Grade 8 Practical or a permitted substitution</p> <p>Requirements</p> <p>Section 1 Rehearsal and Performance of syllabus-listed or approved own-choice repertoire (30–35 mins)</p> <p>Section 2 1 Viva Voce including discussion of Programme Notes 1,100 words (± 10%) 2*Arrangement for the ensemble directed (score & recording)</p>	<p>Prerequisite DipABRSM (Music Direction) or a permitted substitution</p> <p>Requirements</p> <p>Section 1 Rehearsal and Performance of syllabus-listed or approved own-choice repertoire (40–45 mins)</p> <p>Section 2 1 Viva Voce including discussion of Programme Notes 1,800 words (± 10%) 2*Arrangement for the ensemble directed (score & recording)</p>	<p>Prerequisite LRSM (Music Direction) or a permitted substitution</p> <p>Requirements</p> <p>Section 1 Rehearsal and Performance of syllabus-listed or approved own-choice repertoire (55–60 mins)</p> <p>Section 2 1 Viva Voce including discussion of *Written Submission 4,500 words (± 10%) (on issues connected with programme presented) 2*Arrangement for the ensemble directed (score & recording)</p>
Instrumental/Vocal Teaching Syllabus now available online only	<p>Prerequisites Minimum age 18; ABRSM Grade 8 Practical in the instrument taught or a permitted substitution, and ABRSM Grade 6 Theory (1992 syllabus) or a permitted substitution</p> <p>Requirements</p> <p>Section 1 Teaching Skills Viva Voce (up to 40 mins) including demonstrations using current ABRSM Grade 6 repertoire; Written Submission will be drawn into discussion</p> <p>Section 2 1*Written Submission 1,800 words (± 10%) (prescribed topic) 2 Quick Study</p>	<p>Prerequisites Minimum age 20; DipABRSM (Principles of Instrumental/Vocal Teaching) in the instrument taught or a permitted substitution, and ABRSM Grade 8 Theory (1992 syllabus) or a permitted substitution</p> <p>Requirements</p> <p>Section 1 Teaching Skills Viva Voce (up to 50 mins) including demonstrations using current ABRSM Grade 8 repertoire; Written Submission will be drawn into discussion Also includes discussion of: † Case Study Portfolio † Video of Teaching Practice</p> <p>Section 2 1*Written Submission 4,500 words (± 10%) (prescribed topic) 2 Quick Study</p>	<p>Prerequisite LRSM (Instrumental/Vocal Teaching) in the instrument taught or a permitted substitution</p> <p>Requirements</p> <p>Section 1 Teaching Skills Viva Voce (up to 60 mins) including demonstrations of current DipABRSM (Music Performance) repertoire; Written Submission will be drawn into discussion</p> <p>Section 2 1*Written Submission 11,000 words (± 10%) (approved topic) 2 Quick Study</p>

* items to be submitted at point of entry

† items to be submitted at least three months prior to the published closing date for entry