



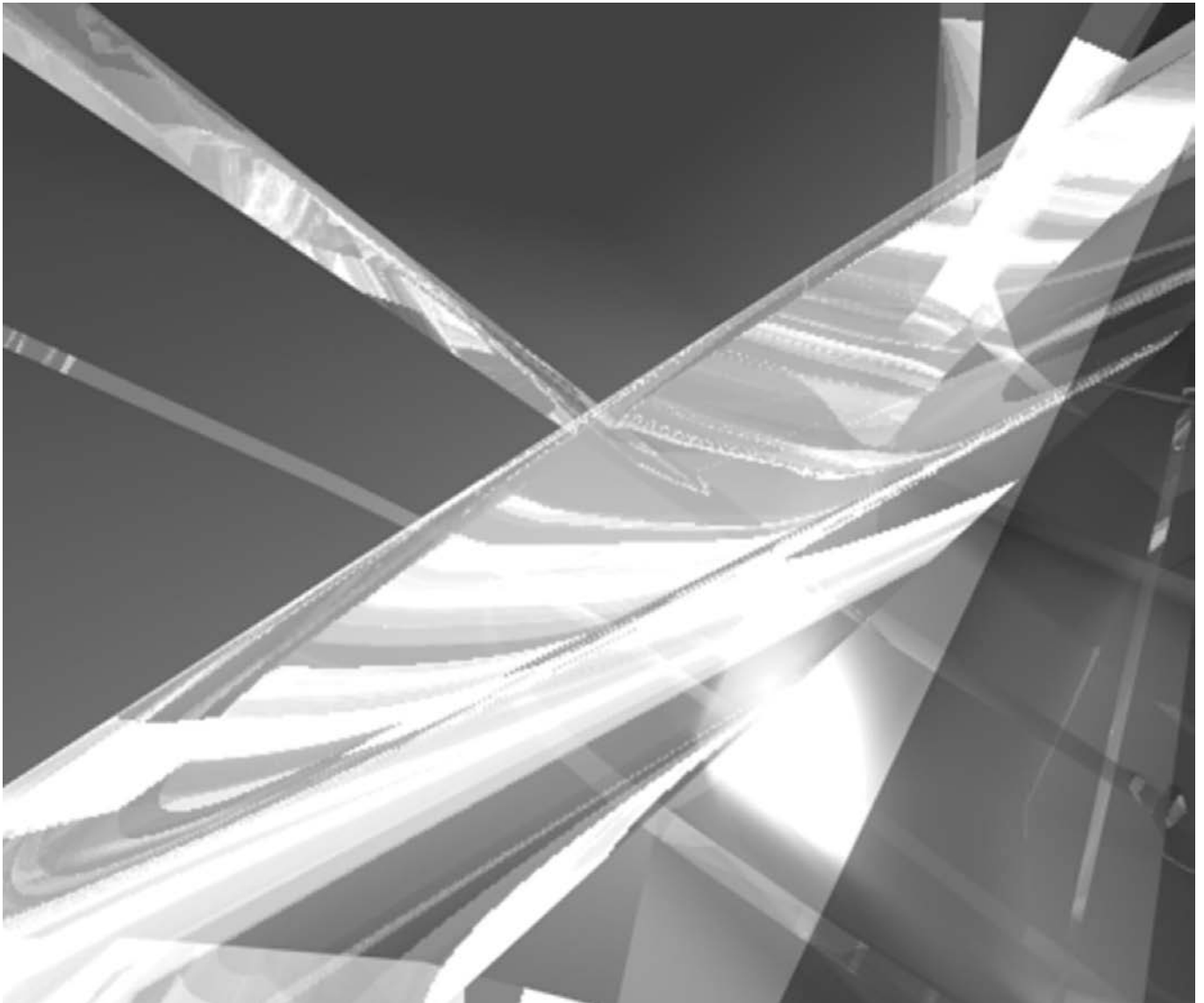
UNIVERSITY OF  
**WEST LONDON**  
London College of Music Examinations

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# String diplomas repertoire list

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1 January 2011 until further notice





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# STRING DIPLOMAS

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From 2011 until further notice

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### IMPORTANT INFORMATION:

This repertoire list should be read in conjunction with the **Music Performance and Teaching Diplomas Syllabus, 2011–2017**.

Copies are available to download free of charge from [lcme.uwl.ac.uk](http://lcme.uwl.ac.uk).

**Candidates should ensure that they have checked the full requirements for the examination in the above syllabus. Please note that this repertoire list does NOT contain full details of all examination components.**

This repertoire list is valid from 1 January 2011 until further notice.

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# LCM Examinations

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# LCM Publications

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The following LCM Publications are relevant to this syllabus:

- Specimen Diploma Sight Reading Tests for Violin (*LL11671*)
- LCM Aural Handbook (*LL205*)
- Specimen Aural Tests (*LL189*)

LCM Publications are distributed by Music Exchange (tel: 0161 946 9301; email: mail@music-exchange.co.uk).  
A complete list of titles may be found on their website – [www.music-exchange.co.uk](http://www.music-exchange.co.uk)

Grateful thanks are due to **Ann Griggs**, the principal syllabus compiler.

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## Violin:

# DipLCM in Performance

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Refer to the syllabus for full guidelines on examination components and selection of repertoire.

<b>BACH, J. S.</b>	Partita for Solo Violin No. 2 in D minor, BWV 1004: 3rd AND 4th movts.	(Bärenreiter)
<b>BACH, J. S.</b>	Partita for Solo Violin No. 3 in E, BWV 1006: 2nd AND 3rd movts.	(Bärenreiter)
<b>BACH, J. S.</b>	Sonata in E minor, BWV1023 (complete) <i>from</i> Bach 2 Sonatas for Violin and Continuo	(Wiener Urtext)
<b>BARBER</b>	Concerto, Op. 14: 1st movt.	(G. Schirmer/Music Sales)
<b>BARTOK</b>	Rumanian Dances, complete	(Universal/MDS)
<b>BEETHOVEN</b>	Sonata in F, Op. 24 ('Spring'): 1st movt. <i>from</i> Beethoven Sonatas for Violin and Piano Vol. 1	(Henle)
<b>BEETHOVEN</b>	Sonata in A, Op. 12, No. 2: 1st movt. <i>from</i> Beethoven Sonatas for Violin and Piano Vol. 1	(Henle)
<b>BEETHOVEN</b>	Sonata in C minor, Op. 30: No. 2, 1st movt. <i>from</i> Beethoven Sonatas for Violin and Piano Vol. 2	(Henle)
<b>BLOCH</b>	Simchas Torah, No. 3 <i>from</i> 'Baal Shem' Suite	(Carl Fischer)
<b>BRAHMS</b>	Sonata Movement (Scherzo) in C minor	(Breitkopf & Hartel)
<b>BRIDGE</b>	Moto Perpetuo	(Stainer & Bell)
<b>BRITTEN</b>	Lullaby from Suite Op. 6	(Boosey & Hawkes)
<b>BRUCH</b>	Concerto in G min, Op. 26: 2nd movt.	(Henle)
<b>CHEN YI</b>	Fisherman's Song	(Theodore Presser/MDS)
<b>DE FALLA, arr. Kochanski</b>	Ritual Fire Dance <i>from</i> Music for the Violin	(Chester/Music Sales)
<b>DELIUS</b>	Sonata No. 3: 3rd movt.	(Boosey & Hawkes)
<b>FAURE</b>	Romance in B $\flat$ , Op. 28	(Hamelle/UMP)
<b>GROSS</b>	Habanera Serenade <i>from</i> Australian Violin Music	(Currency)
<b>HAYDN</b>	Concerto in C, Hob VIIa/I: 1st movt.	(Henle)
<b>KREISLER</b>	Variations on a Theme of Corelli in the Style of Tartini	(Schott/MDS)
<b>KREIN</b>	Gypsy Carnival	(Bosworth)
<b>LALO</b>	Symphonie Espagnole, Op. 21: 2nd movt.	(Peters)
<b>MAXWELL DAVIES</b>	Dances from The Two Fiddlers (complete)	(Boosey & Hawkes)
<b>MOZART</b>	Sonata in C, K296: 1st movt.	(Henle)
<b>MOZART</b>	Concerto No. 3 in G, K216L: 1st movt	(Barenreiter)
<b>MOZART</b>	Sonata in F, K376: 1st movt. <i>from</i> Sonatas for Piano and Violin, Vol. 2	(Henle)
<b>PROKOFIEV</b>	Nos. 2, 3, 4 <i>from</i> 5 Melodies, Op. 35a	(Boosey & Hawkes Special order: M060020742)
<b>RAVEL</b>	Piece en Forme de Habanera, trans Catherine	(Leduc/UMP)
<b>SCHULZE, T.</b>	Tango Apasionado	(Doblinger/Schott)
<b>SCHUMANN</b>	Sonata No. 3 in A minor WO 27, 1st movt.	(Schott/MDS)
<b>SHOSTAKOVICH</b>	Three Fantastic Dances, Op. 5 (complete)	(Boosey & Hawkes)
<b>SMETANA</b>	From My Native Country, Nos. 1 AND 2	(Peters)
<b>STRAVINSKY, arr. Dushkin</b>	Chanson Russe (Russian Maiden's Song from Mavra)	(Boosey & Hawkes)
<b>SZYMANOWSKI, arr. Kochanski</b>	Chant de Roxanne (from King Roger)	(Universal/MDS)
<b>TARTINI</b>	Sonata in G minor 'Didone abbandonata': Op. 1 No. 10: 1st AND 2nd movts.	(Schott/MDS)
<b>TCHAIKOVSKY</b>	Serenade Melancolique, Op. 26	(Simrock/Boosey & Hawkes)
<b>TELEMANN</b>	Any one complete Fantasia <i>from</i> Fantasias for Violin without Bass	(Bärenreiter)

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# Violin:

## ALCM in Performance

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Refer to the syllabus for full guidelines on examination components and selection of repertoire.

### Technical Work

Candidates will perform EITHER two technical studies OR scales and arpeggios:

#### EITHER: Technical Studies

Any TWO of the following:

<b>KREUTZER</b>	Nos. 35, 36, 37, 42 from 42 Studies	(Stainer & Bell)
<b>MAZAS</b>	Nos. 46, 54, 55, 56, 57 from Brilliant Studies, Op. 36, Book 2	(Stainer & Bell 7607B)
<b>RODE</b>	Nos. 1, 2, 4, 8 from 24 Caprices	(Kalmus)

#### OR: Scales and Arpeggios (from memory)

- All major and minor (both forms) scales, to be played:
  - separate bows, even notes
  - slurred, 1 octave to a bow, the rhythmic pattern being quaver, two semiquavers, four semiquaversRange: 3 octaves.
- Chromatic scales starting on G, G $\sharp$ , A, B $\flat$ , B and C, to be played slurred, 1 octave to a bow. Range: 3 octaves.
- Double stopped scales:
  - in 3rds; C major and C minor (either form, candidate's choice)
  - in 6ths; F major and F minor (either form, candidate's choice)
  - in octaves; G major and G minor (either form, candidate's choice)To be played in even notes:
  - separate bows
  - slurred, two to a bowRange: 2 octaves.
- Artificial harmonics: G major and A minor (either form, candidate's choice), to be played in separate bows with notes of even length, each scale starting in first position on the G string. Range: 1 octave.
- Arpeggios: All major and minor common chords (root position only), to be played in even notes:
  - separate bows
  - slurred, 9 notes to a bowRange: 3 octaves.
- Dominant 7ths in the keys of C, C $\sharp$ , D, E $\flat$ , E, F, F $\sharp$  and G, resolving on the tonic, to be played in even notes:
  - separate bows
  - slurred, 12 notes to a bowRange: 3 octaves.
- Diminished 7ths starting on any G, G $\sharp$ , A, B $\flat$ , B, C, C $\sharp$  and D, to be played in even notes:
  - separate bows
  - slurred, 12 notes to a bow.Range: 3 octaves.

## Performance

<b>BACH, J. S.</b>	Sonata for Solo Violin No. 1 in G minor, BWV 1001: 3rd movt., Siciliana AND 4th movt., Presto	(Bärenreiter)
<b>BACH, J. S.</b>	Partita for Solo Violin No. 1 in B minor: 7th movt., Tempo di Borea AND 8th movt., Double	(Bärenreiter)
<b>BACH, J. S.</b>	Sonata for Solo Violin No. 3 in C, BWV 1005: 3rd AND 4th movts, Largo AND Allegro Assai	(Bärenreiter)
<b>BACH, J. S.</b>	Concerto No. 2 in E major, BWV 1042	(Bärenreiter)
<b>BARTÓK</b>	Rhapsody No. 1 (complete)	(Boosey & Hawkes)
<b>BARTÓK</b>	Rhapsody No. 2	(Boosey & Hawkes)
<b>BARTÓK</b>	Romanian Folk Dances	(Universal Edition/MDS)
<b>BEETHOVEN</b>	Sonata in D, Op. 12 No.1 <i>from</i> Beethoven Sonatas for Violin and Piano Vol. 1	(Henle)
<b>BEETHOVEN</b>	Sonata in E $\flat$ , Op. 12 No. 3 <i>from</i> Beethoven Sonatas for Violin and Piano Vol. 1	(Henle)
<b>BEETHOVEN</b>	Sonata in A minor, Op. 23 <i>from</i> Beethoven Sonatas for Violin and Piano Vol. 1	(Henle)
<b>BEETHOVEN</b>	Sonata in A, Op. 30 No. 1 <i>from</i> Beethoven Sonatas for Violin and Piano Vol. 2	(Henle)
<b>BERKELEY</b>	Introduction and Allegro for Solo Violin, Op. 24	(Chester/Music Sales)
<b>BERKELEY</b>	Sonatina: 1st movt.	(Chester/Music Sales)
<b>BRAHMS</b>	Sonata in G, Op. 78: any two movts.	(Wiener Urtext/MDS)
<b>BRAHMS</b>	Sonata in A, Op. 100: any two movts.	(Wiener Urtext/MDS)
<b>BRUCH</b>	Concerto No. 1 in G minor, Op. 26: 1st movt.	(Peters)
<b>CONUS</b>	Concerto	(Carl Fischer CF03478)
<b>DEBUSSY</b>	Sonata in G minor	(Henle)
<b>DELIUS</b>	Legende in E $\flat$	(Forsyth)
<b>ELGAR</b>	Sonata in E minor, Op. 82: 2nd AND 3rd movts.	(Novello/Music Sales)
<b>FRANCK</b>	Sonata in A: 3rd AND 4th movts.	(Henle)
<b>GRIEG</b>	Sonata No. 2 in G, Op. 13: 2nd AND 3rd movts.	(Peters)
<b>HAYES</b>	Opera	(Stainer & Bell)
<b>IRELAND</b>	Sonata No. 2 in A minor	(Boosey & Hawkes)
<b>KHACHATURIAN</b>	Concerto in D minor: 1st movt.	(Boosey & Hawkes)
<b>MENDELSSOHN</b>	Concerto in E minor: 1st movt.	(Peters)
<b>MOZART</b>	Sonata in B $\flat$ , K454: 1st AND 2nd movts.	(Henle)
<b>MOZART</b>	Violin Concerto No. 3 in G: any movt.	(G. Schirmer/Music Sales)
<b>PROKOFIEV</b>	5 Melodies, Op. 35a	(Boosey & Hawkes Special order: M060020742)
<b>PROKOFIEV</b>	Sonata, Op.115	(Peters)
<b>RODRIGO</b>	Concierto de Estio: 1st AND 2nd movts.	(Ediciones Joaquin Rodrigo/UMP)
<b>SAINT-SAËNS</b>	Introduction and Rondo Capriccioso	(Peters)
<b>SARASATE</b>	Zigunerweisen, Op. 20 No. 1	(IMC)
<b>SCHUBERT</b>	Sonata Duo in A, Op. 162 D574	(Barenreiter)
<b>SEIBER</b>	Concert Piece	(Schott/MDS)
<b>SHOSTAKOVICH</b>	Concerto No. 1 in A minor, Op. 77: 1st movt.	(Boosey & Hawkes)
<b>STRAVINSKY</b>	Elegy for Solo Violin	(Schott)
<b>VAUGHAN WILLIAMS</b>	Sonata in A minor, 3rd movt, Tema con Variazioni	(OUP archive/Allegro)
<b>WIENIAWSKI</b>	Legende, Op. 17	(Schott/MDS)

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## Violin: LLCM in Performance

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Refer to the syllabus for full guidelines on examination components and selection of repertoire.

<b>BACEWICZ</b>	Four Caprices for Violin	(Polskie Wydawnictwo Muzyczne SA)
<b>BACH, J. S.</b>	Partita for Solo Violin No. 2 in D minor, BWV 1004	(Bärenreiter)
<b>BACH, J. S.</b>	Partita for Solo Violin No. 3 in E, BWV 1006: (any TWO movements)	(Bärenreiter)
<b>BARTÓK</b>	Concerto No. 2 in B minor, 1st movt.	(Boosey & Hawkes/MDS)
<b>BARTÓK</b>	Sonata for Unaccompanied Violin	(Boosey & Hawkes)
<b>BEETHOVEN</b>	Concerto in D, Op. 61, 1st movt., with cadenza	(Henle)
<b>BEETHOVEN</b>	Sonata in A, Op. 47 'Kreutzer', two contrasting movts <i>from</i> Beethoven Sonatas for Violin and Piano Vol. 2	(Henle)
<b>BERG</b>	Concerto: 1st OR 2nd movt.	(Universal)
<b>BRAHMS</b>	Concerto in D, Op. 77: 1st movt. with cadenza by Joachim	(IMC)
<b>BRUCH</b>	Concerto No. 1 in G minor: Op. 26, 3rd movt.	(Peters)
<b>COPLAND</b>	Hoe-Down	(Boosey & Hawkes)
<b>DVOŘÁK</b>	Concerto in A minor, Op. 53: 1st movt.	(Bärenreiter)
<b>ELGAR</b>	Concerto in B minor, Op. 61: 1st movt.	(Novello/Music Sales)
<b>FAURÉ</b>	Sonata	(IMP)
<b>FRANCK</b>	Sonata in A: 1st AND 2nd movts.	(Henle 293/MDS)
<b>HENZE</b>	Serenade	(Schott/MDS)
<b>HONEGGER</b>	Solo Sonata	(UMP)
<b>KREISLER</b>	Recitativo and Scherzo-Caprice	(Schott/MDS)
<b>LUTOSLAWSKI</b>	Subito	(Chester/Music Sales)
<b>MATTHEWS, D.</b>	Montana Taylor's Blues	(Faber)
<b>MENDELSSOHN</b>	Concerto in E minor, Op. 64: 2nd AND 3rd movts.	(Peters)
<b>MOZART</b>	Concerto No. 5 in A, K 219: any two movts with cadenza if appropriate	(Bärenreiter)
<b>PAGANINI</b>	24 Capricci, Op. 1	(Henle)
<b>PENDERECKI</b>	Cadenza for Solo Violin	(Schott ED7649/MDS)
<b>PENDERECKI</b>	Three Miniatures	(Maecenas)
<b>PROKOFIEV</b>	Concerto No. 2 in G minor, Op. 63: 1st movt.	(Boosey & Hawkes/MDS)
<b>RAVEL</b>	Tzigane, Rhapsodie de Concert	(Durand)
<b>SAINT-SAËNS</b>	Concerto No. 3 in B minor, Op. 61: any TWO movts.	(Durand/UMP)
<b>SARASATE</b>	Romanza Andaluza, No. 3 <i>from</i> Spanish Dances, Op 22, Book 2	(Simrock/MDS)
<b>SCHUBERT</b>	Duo in A, Op.162 (D574)	(Peters)
<b>SIBELIUS</b>	Concerto in D minor, Op. 47: 1st movt.	(Peters)
<b>TAKEMITSU</b>	From Far Beyond Chrysanthemums and November Fog	(Schott/MDS)
<b>TARTINI</b>	Sonata in G minor ('The Devil's Trill')	(Peters)
<b>TCHAIKOVSKY</b>	Concerto in D, Op. 35: 1st movt OR 2nd AND 3rd movts.	(Peters)
<b>VAUGHAN WILLIAMS</b>	The Lark Ascending	(OUP)
<b>WALTON</b>	Concerto: 1st movt.	(OUP)
<b>WIENIAWSKI</b>	Polonaise Brillante in A, Op. 21	(IMC2628/MDS)
<b>WIENIAWSKI</b>	Scherzo-Tarantella in G minor, Op. 16	(IMC)

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## Violin: FLCM in Performance

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Refer to the syllabus for full guidelines on examination components and selection of repertoire.



# Viola:

## DipLCM in Performance

Refer to the syllabus for full guidelines on examination components and selection of repertoire.

<b>ARNOLD</b>	Concerto for Viola and Chamber Orchestra: 3rd movt. (Allegro vivace)	(Faber)
<b>ARNOLD</b>	Sonata: 2nd AND 3rd movts.	(Lengnick/Faber)
<b>BACH, J. S.</b>	Viola da Gamba Sonata No. 2 in D, BWV 1028: any three movts.	(Bärenreiter)
<b>BACH, J. S.</b>	Viola da Gamba Sonata No. 3 in G minor, BWV 1029: any three movts.	(Bärenreiter)
<b>BACH, J. S., arr. Forbes</b>	Cello Suite No. 1 in G, BWV 1007: 2nd movt., Allemande, 4th movt., Sarabande AND 7th movt., Gigue <i>from</i> The Solo Cello Suites for Viola	(Chester/Music Sales)
<b>BACH, J. S., arr. Forbes</b>	Cello Suite No. 3 in C, BWV 1009: 3rd movt., Courante AND 4th movt., Sarabande <i>from</i> The Solo Cello Suites for Viola	(Chester/Music Sales)
<b>BAX</b>	Legend	(Chappell/Studio Music)
<b>BEETHOVEN</b>	Variations on Mozart's 'Bei Männern' from 'The Magic Flute'	(Peters)
<b>BERKELEY</b>	Sonata in D minor, Op. 22: 1st movt.	(Chester/Music Sales)
<b>BLOCH</b>	Suite for Viola and Piano: 1st movt.	(G. Schirmer/Music Sales)
<b>BOCCHERINI</b>	Largo AND Allegro alla Militaire <i>from</i> Sonata No. 3 in G	(IMC)
<b>BRAHMS</b>	Sonata in Eb, Op. 120 No. 2 (any TWO movts.)	(Wiener Urtext/MDS)
<b>BRAHMS</b>	Sonata No. 1 in F minor, Op. 120: 2nd movt, Andante un poco Adagio	(Wiener Urtext/MDS)
<b>BRITTEN</b>	Lachrymae, Op. 48	(Boosey & Hawkes/MDS)
<b>BRUCH, arr. de Smet</b>	Kol Nidrei, Op. 47	(Peters)
<b>DITTERSDORF</b>	Sonata in Eb (complete)	(IMP)
<b>FAURÉ, arr. Arnold</b>	Fantasie	(Viola World/Music Sales)
<b>FRANCK</b>	Sonata, 3rd movt.	(Breitkopf)
<b>HINDEMITH</b>	Kammermusik No. 5, Op. 36 No. 4: 1st movt.	(Schott/MDS)
<b>HUMMEL</b>	Fantasy on Don Giovanni	(Kunzelmann)
<b>JACOB</b>	Concerto No. 2 in G: 1st AND 2nd movts.	(Simrock)
<b>JACOB</b>	Variations for Solo Viola	(Breitkopf & Härtel)
<b>LLOYD WEBBER, W.</b>	Sonatina	(Stainer & Bell)
<b>MACONCHY</b>	Five Sketches for Solo Viola (at least TWO movts.)	(Chester/Music Sales)
<b>MILHAUD</b>	La Californienne AND The Wisconsinian <i>from</i> Quatre Visages, Op. 238	(Heugel/UMP)
<b>MOZART</b>	Theme with variations from Divertimento in D K334, ed. Szaleski	(Polskie Wydawnictwo Muzyczne SA)
<b>REGER</b>	Suite No. 1 in G minor: 1st movt.	(Peters)
<b>RICHARDSON</b>	Rhapsody	(Comus)
<b>SCHUBERT, arr. Wrochem</b>	Sonata in A minor ('Arpeggione'), D821: 1st movt.	(Bärenreiter)
<b>SCHUMANN</b>	Adagio and Allegro Op. 70	(Peters)
<b>STAMITZ, C.</b>	Concerto in Bb: 1st movt. (with cadenza)	(Schott/MDS)
<b>VAUGHAN WILLIAMS</b>	Galop <i>from</i> Suite for Viola and Orchestra (Piano)	(OUP)
<b>VIVALDI</b>	Concerto in G for Viola d'amore, RV 392 (complete)	(Kalmus/Maecenas Europe)

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# Viola:

## ALCM in Performance

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Refer to the syllabus for full guidelines on examination components and selection of repertoire.

### Technical Work

Candidates will perform EITHER two technical studies OR scales and arpeggios:

#### EITHER: Technical Studies

Any TWO to be selected from the following:

**KREUTZER** Nos. 30, 31, 32, 33 *from* 42 Studies for Viola (G. Schirmer/Music Sales)  
**MAZAS** Nos. 45, 46, 50, 53 *from* Brilliant Studies, Op. 36, Book 2 (G. Schirmer/Music Sales)

#### OR: Scales and Arpeggios (from memory)

- All major and minor (both forms) scales. To be played:
  - separate bows, even notes
  - slurred, 1 octave to a bow, the rhythmic pattern being quaver, two semiquavers, four semiquaversRanges: requirements starting on C, C#/D, D, D#/Eb, E, F - 3 octaves; requirements starting on F#/Gb, G, G#/Ab, A, Bb, B - 2 octaves.
- Chromatic scales starting on C and D, to be played slurred, 1 octave to a bow. Range: 3 octaves.
- Double stopped scales:
  - in 3rds: Eb and F majors
  - in 6ths: Ab and Bb majors
  - in octaves: C major and C minor (either form, candidate's choice)To be played in even notes:
  - separate bows
  - slurred, two to a bowRange: 2 octaves.
- Artificial harmonics: C major, to be played separate bows, notes of even length. Range: 1 octave.
- Arpeggios: all major and minor common chords, root position only, to be played in even notes:
  - separate bows
  - slurred: ascent - one bow, descent - one bowRanges: requirements starting on C, C#/Db, D, D#/Eb, E, F - 3 octaves; requirements starting on F#/Gb, G, G#/Ab, A, Bb, B - 2 octaves.
- Dominant 7ths in the keys of F, F#, G, Ab and A, resolving on the tonic, to be played in even notes:
  - separate bows
  - slurred, 1 octave to a bowRange: 3 octaves.
- Diminished 7ths starting on C, C#, D, Eb and E, to be played in even notes:
  - separate bows
  - slurred, 1 octave to a bowRange: 3 octaves.

## Performance

<b>BACH, J. S.</b>	Cello Suite No. 2 in D minor, BWV 1008: 1st movt., Prelude AND 2nd movt., Allemande OR 4th movt., Sarabande AND 7th movt., Gigue <i>from</i> The Solo Cello Suites for Viola	(Chester/Music Sales)
<b>BACH, J. S.</b>	Cello Suite No. 4 in E $\flat$ , BWV 1010, 4th movt., Sarabande AND 5th and 6th movts., Bourree I & II <i>from</i> The Solo Cello Suites for Viola	(Chester/Music Sales)
<b>BACH, J. S.</b>	Cello Suite No. 5 in C minor, BWV 1011, 4th movt., Sarabande AND 5th and 6th movts., Gavotte I & II <i>from</i> The Solo Cello Suites for Viola	(Chester/Music Sales)
<b>BANTOCK</b>	Sonata: 2nd movt.	(Chester/Music Sales)
<b>BARTÓK</b>	Concerto: 1st movt (ed. Serly)	(Boosey & Hawkes/MDS)
<b>BERKELEY</b>	Sonata in D minor, Op. 22 (complete)	(Chester/Music Sales Special order)
<b>BLISS</b>	Sonata, 1933 (complete)	(OUP archive/Allegro)
<b>BLOCH</b>	Suite Hebraique	(G. Schirmer/Music Sales)
<b>BRAHMS</b>	Sonata in F minor, Op. 120 No. 1 (complete)	(Wiener Urtext/MDS)
<b>BRAHMS</b>	Sonata in E $\flat$ , Op. 120, No. 2 (complete)	(Wiener Urtext/MDS)
<b>BREVAL</b>	Sonata	(Enoch/UMP)
<b>BRIDGE</b>	Allegro Appassionato <i>from</i> Two Pieces for Viola	(Stainer & Bell)
<b>BRITTEN</b>	Elegy for Solo Viola	(Faber)
<b>HINDEMITH</b>	Trauermusik	(Schott/MDS)
<b>HINDEMITH</b>	Sonata Op. 25, No. 1	
<b>JACOB</b>	Concerto No. 1 in C minor: 1st AND 2nd movts.	(Simrock/MDS)
<b>JACOB</b>	Concerto No. 2 in G: 1st movt.	(Simrock/MDS)
<b>MILHAUD</b>	Sonata No. 2, Op. 244: any 2 movts.	(Heugel/UMP)
<b>RAWSTHORNE</b>	Sonata: 1st movt.	(OUP archive/Allegro)
<b>REGER</b>	3 Suites for Solo Viola, Op. 131d, any two contrasting movts from one Suite	(Peters)
<b>RIVIER</b>	Concertino: 1st AND 2nd movts.	(Salabert/UMP)
<b>RUBBRA</b>	Concerto in A, Op. 75: 1st movt.	(Lengnick/Faber)
<b>RUBINSTEIN</b>	Sonata in F minor Op 49: 1st movt.	(Amadeus)
<b>SCHUMANN</b>	Marchenbilder Op. 113	(Peters)
<b>SHOSTAKOVICH</b>	Sonata Op. 147: 1st AND 2nd movts.	(Boosey & Hawkes/MDS)
<b>STAMITZ, C.</b>	Concerto in D Op. 1: 1st movt.	(Peters)
<b>STRAVINSKY</b>	Elegy for Viola	(Schott)
<b>VAUGHAN WILLIAMS</b>	Suite for Viola: Group 3 (complete)	(OUP)
<b>WALTON</b>	Concerto: any two movts.	(OUP)
<b>WEBER</b>	Theme and Variations in C	(Kunzelmann/Peters)

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## Viola: LLCM in Performance

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Refer to the syllabus for full guidelines on examination components and selection of repertoire.

<b>ARNOLD</b>	Concerto (complete)	(Faber)
<b>BACH, J. S.</b>	Cello Suite No. 3 in C, BWV 1009 (complete) <i>from</i> The Solo Cello Suites for Viola	(Chester/Music Sales)
<b>BACH, J. S.</b>	Cello Suite No. 6 in G, BWV 1012 (complete) <i>from</i> The Solo Cello Suites for Viola	(Chester/Music Sales)
<b>BARTÓK</b>	Concerto (complete)	(Boosey & Hawkes)
<b>BLISS</b>	Sonata	(OUP Archive/Allegro Music)
<b>BRAHMS</b>	Sonata in F minor, Op. 120 No. 1 (complete)	(Wiener Urtext/MDS)
<b>BRAHMS</b>	Sonata in E $\flat$ , Op. 120 No. 2 (complete)	(Wiener Urtext/MDS)

<b>GLINKA</b>	Sonata in D minor (complete)	(Musica Rara/Breitkopf & Hartel)
<b>HENZE</b>	Serenade for Solo Viola	(Schott)
<b>HINDEMITH</b>	Sonata in F, Op. 11 No. 4 (complete)	(Schott/MDS)
<b>HINDEMITH</b>	Sonata for Solo Viola, Op. 31 No. 4 (complete)	(Schott/MDS)
<b>HINDEMITH</b>	Der Schwanendreher: 1st movt.	(Schott/MDS)
<b>HOFFMEISTER</b>	Concerto in B $\flat$ : 1st movt. with cadenza	(Schott/MDS)
<b>JACOB</b>	Concerto No. 2 in G (complete)	(Simrock/MDS)
<b>MACONCHY</b>	5 Sketches for Solo Viola (complete)	(Chester/Music Sales Special Order)
<b>MILHAUD</b>	Sonata No. 1 Op. 240 (complete)	(Heugel/UMP)
<b>MILHAUD</b>	Sonata No. 2 Op. 244 (complete)	(Heugel/UMP)
<b>PAGANINI</b>	La Campanella	(Schott)
<b>PENDERECKI</b>	Cadenza for Solo Viola	(Schott/MDS)
<b>REGER</b>	Suite No. 1 in G minor <i>from</i> 3 Suites for Solo Viola, Op. 131d (complete)	(Peters)
<b>RUBBRA</b>	Concerto in A Op. 75: 1st movt.	(Lengnick/Elkin)
<b>SEIBER</b>	Elegy	(Schott/MDS)
<b>SHOSTAKOVICH</b>	Sonata Op. 147: 1st AND 2nd movts.	(Boosey & Hawkes/MDS)
<b>STAMITZ, C.</b>	Concerto in D, Op 1, 1st movt.	(Peters)
<b>WALTON</b>	Concerto: any two movts.	(OUP)

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## Viola: FLCM in Performance

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Refer to the syllabus for full guidelines on examination components and selection of repertoire.

# Cello:

## DipLCM in Performance

Refer to the syllabus for full guidelines on examination components and selection of repertoire.

<b>ALBENIZ, arr. Marechal</b>	Tango <i>from</i> España Suite	(Eschig/UMP)
<b>ARUTIUNIAN</b>	Impromptu	(Zen-On/MDS)
<b>BACH, J. S.</b>	Suite No. 3 in C, BWV 1009: 3rd, movt., Courante, 4th movt., Sarabande AND 7th movt., Gigue <i>from</i> Six Cello Suites	(Bärenreiter)
<b>BACH, J. S.</b>	Suite No. 4 in E $\flat$ , BWV 1010: 1st movt, Prelude <i>from</i> Six Cello Suites	(Bärenreiter)
<b>BACH, J. S.</b>	Sonata No. 3 in G minor, BWV 1029 (complete)	(Bärenreiter)
<b>BEETHOVEN</b>	7 Variations on Mozart's 'Bei Mannern' <i>from</i> The 'Magic Flute' <i>from</i> Variationen	(Peters EP748B)
<b>BEETHOVEN</b>	Sonata No. 3 in A Op. 69, 1st movt, Allegro ma non tanto	(Henle)
<b>BLOCH</b>	Prayer	(Fischer)
<b>BOURGEOIS</b>	Nos. 1, 2, 5, 6 <i>from</i> Fantasy Pieces	(BrassWind)
<b>BRAHMS</b>	Sonata No. 2 in F, Op. 99: 1st movt.	(Wiener Urtext/MDS)
<b>BRAHMS</b>	Sonatasatz (Scherzo) Op. post.	(IMC3295)
<b>BREVAL</b>	Sonata No. 5 in G: 1st movt, Brillante	(Schott/MDS)
<b>BRIDGE</b>	Sonata: 1st movt.	(Boosey & Hawkes)
<b>BRUCH</b>	Swedish Dance No. 3 <i>from</i> Four Pieces Op. 70	(Simrock/MDS)
<b>CHOPIN</b>	Sonata in G minor, Op. 65: 1st movt.	(Henle)
<b>CHOPIN</b>	Polonaise Brillante in C Op. 3 (ed. Grutzmacher)	(Peters)
<b>CHOPIN</b>	Nocturne in E $\flat$ <i>from</i> Chopin for Cello and Piano 1: Famous Transcriptions	(Polskie Wydawnictwo Muzyczne SA)
<b>CHOPIN</b>	Waltz in C# minor <i>from</i> Chopin for Cello and Piano 1: Famous Transcriptions	(Polskie Wydawnictwo Muzyczne SA)
<b>DEBUSSY</b>	Serenade AND Finale <i>from</i> Sonata in D minor	(Henle)
<b>DE FALLA, arr. Piatigorsky</b>	Ritual Fire Dance (from El Amor Brujo)	(Chester/Music Sales)
<b>DELIUS</b>	Sonata <i>from</i> Works for Cello and Piano (complete)	(Boosey & Hawkes)
<b>DVOŘÁK</b>	Rondo in G minor Op. 94	(Henle)
<b>ELGAR</b>	Sospiri Op. 70	(Breitkopf)
<b>FAURE</b>	Elegie Op. 24 <i>from</i> An Anthology of Selected Pieces	(Peters)
<b>HINDEMITH</b>	A Frog He Went a-Courting, Variations	(Schott/MDS)
<b>KREISLER</b>	Liebslied OR Liebesfreud	(Schott/MDS)
<b>MUFFAT, arr. Cassado</b>	Arioso	(Universal/MDS)
<b>POPPER</b>	Serenade No. 2 <i>from</i> Selected Pieces Op. 54	(Universal/MDS)
<b>RACHMANINOV</b>	Danse Orientale Op. 2	(Boosey & Hawkes)
<b>RAMEAU</b>	Gavotte <i>from</i> Classical Pieces of the 17th and 18th Century	(Schott/MDS)
<b>SCHUMANN</b>	Adagio and Allegro Op. 70	(Peters)
<b>SIBELIUS</b>	Malinconia Op. 20	(Breitkopf)
<b>WEBER</b>	Adagio and Rondo	(IMC)

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# Cello:

## ALCM in Performance

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Refer to the syllabus for full guidelines on examination components and selection of repertoire.

### Technical Work

#### Scales and Arpeggios (from memory)

1. All major and minor (both forms) scales. To be played:
  - (i) separate bows, even notes
  - (ii) slurred, 1 octave to a bow, the rhythmic pattern being quaver, two semiquavers, four semiquaversRange: 3 octaves.
2. Chromatic scales starting on C, C#, D, Eb, E, F, F# and G  
To be played slurred, 1 octave to a bow.  
Range: 3 octaves.
3. Double stopped scales:
  - (a) in 3rds; E major and Ab major
  - (b) in 6ths; C major and Eb major
  - (c) in octaves; G major and Bb majorTo be played with even notes:
  - (i) separate bows
  - (ii) slurred, two to a bowRange 2 octaves.
4. Arpeggios: all major and minor common chords in root position only, to be played with even notes:
  - (i) separate bows
  - (ii) slurred, 9 notes to a bowRange: 3 octaves.
5. Dominant 7ths: in the keys of F, F#, G, Ab, A, Bb, B and C, resolving on the tonic.  
To be played with even notes:
  - (i) separate bows
  - (ii) slurred, 1 octave to a bowRange: 3 octaves.
6. Diminished 7ths: starting on C, C#, D, Eb, E, F, F# and G  
To be played with even notes:
  - (i) separate bows
  - (ii) slurred, 1 octave to a bowRange: 3 octaves.

### Performance

<b>BACH, J. S.</b>	Any three contrasting movts from ONE of the Six Cello Suites BWV 1007-1012 <i>(Bärenreiter)</i>
<b>BARBER</b>	Sonata Op 6, 2nd AND 3rd movts. <i>(G. Schirmer/Music Sales)</i>
<b>BARTÓK (trans. Silva)</b>	Romanian Folk Dances (complete) <i>(Universal Edition/MDS)</i>
<b>BEETHOVEN</b>	12 Variations on Judas Maccabeus, WoO 45 <i>(Any reliable edition)</i>
<b>BLOCH, arr. Schuster</b>	Nigun, Improvisation from Baal Shem Suite <i>(Carl Fischer)</i>

<b>BOCCHERINI</b>	Sonata No. 6 in A major, Adagio AND Allegro	(IMC)
<b>BRAHMS</b>	Sonata in E minor, Op. 38: 1st movt.	(Wiener Urtext)
<b>BRIDGE</b>	Scherzo	(Faber)
<b>BRUCH</b>	Kol Nidrei, Op. 47	(IMC)
<b>DEBUSSY</b>	Sonata (selection to include 1st movt.)	(Henle)
<b>DE FALLA (trans. Marechal)</b>	Suite Populaire Espagnole.	(UMP)
<b>DVOŘÁK</b>	Rondo in G minor, Op. 94	(Henle)
<b>ELGAR</b>	Cello Concerto in E minor Op. 85: 1st movt.	(Novello/Music Sales)
<b>FAURÉ</b>	Sonata No. 2 in G minor Op. 117: 1st movt.	(Durand/UMP)
<b>FRANCK (trans. Delsart)</b>	Sonata in A major: 2nd or 3rd movt.	(IMC)
<b>FRANCOEUR</b>	Sonata in E: 1st AND 2nd movts.	(Schott/MDS)
<b>GRANADOS, arr. Carouido</b>	Intermezzo from Goyescas	(G. Schirmer/Music Sales)
<b>GRIEG</b>	Sonata in A minor Op. 36: 1st movt.	(Peters)
<b>HAYDN</b>	Concerto in C, Hob.VIIb/1: 1st movt.	(Henle)
<b>HINDEMITH</b>	Sonata Op. 25 No. 3 for Solo Cello: 1st AND 3rd movts.	(Schott/MDS)
<b>IRELAND</b>	Sonata in G minor: 1st movt.	(Stainer & Bell)
<b>LEIGHTON</b>	Elegy	(Lengnick/Faber)
<b>MARTINŮ</b>	Variations on a Theme of Rossini	(Boosey & Hawkes)
<b>MENDELSSOHN</b>	Sonata in D major Op. 58: 1st movt.	(Henle)
<b>PROKOFIEV</b>	Sonata in C major, Op. 119:1st movt.	(Boosey & Hawkes)
<b>RACHMANINOV</b>	Sonata in G minor, Op. 19: 4th movt.	(Boosey & Hawkes)
<b>SAINT-SAËNS</b>	Concerto No. 1 in A minor Op. 33, 1st movt.	(Durand/UMP)
<b>SHOSTAKOVICH</b>	Sonata in D minor Op. 40: 1st movt.	(Boosey & Hawkes)
<b>VIVALDI</b>	Concerto in G minor, RV 417 (complete)	(IMP)
<b>WALTON</b>	Passacaglia for Unaccompanied Cello	(OUP archive/Allegro)

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## Cello: LLCM in Performance

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Refer to the syllabus for full guidelines on examination components and selection of repertoire.

<b>BACH, J. S.</b>	Any three movts <i>from</i> Suite No. 4 in Eb, BWV 1010	(Bärenreiter)
<b>BACH, J. S.</b>	Any three movts <i>from</i> Suite No. 6 in D, BWV 1012	(Bärenreiter)
<b>BACH, J. S.</b>	Sonata No. 2 in D, BWV 1038	(Bärenreiter)
<b>BARTÓK</b>	Rhapsody No. 1	(Boosey & Hawkes)
<b>BEETHOVEN</b>	Sonata in A, Op. 69 <i>from</i> Sonatas for Piano and Violoncello (complete)	(Henle)
<b>BEETHOVEN</b>	Sonata in D, Op. 102 No. 2 <i>from</i> Sonatas for Piano and Violoncello (complete)	(Henle)
<b>BLOCH</b>	Schelomo	(G. Schirmer/Music Sales)
<b>BOCCHERINI</b>	Concerto in Bb: 1st movt.	(Peters)
<b>BOCCHERINI</b>	Sonata No. 2 in C (complete)	(IMC)
<b>BRAHMS</b>	Sonata in E minor, Op. 38 (complete)	(Wiener Urtext/MDS)
<b>BRAHMS</b>	Sonata in F, Op. 99	(Wiener Urtext/MDS)
<b>BRIDGE</b>	Scherzo and Melodie	(Faber)
<b>BRITTEN</b>	Sonata in C, Op. 65: last movt.	(Boosey & Hawkes)
<b>CAPORALE</b>	Sonata in D minor (complete)	(Schott/MDS)
<b>CHOPIN</b>	Sonata in G minor	(Peters)
<b>DANZI</b>	Variations on a Theme from Mozart's Don Giovanni	(Breitkopf & Hartel)
<b>DAVIDOV</b>	At the Fountain, Op. 20 No. 2	(IMP/MDS)
<b>DEBUSSY</b>	Sonata in D minor (complete)	(Henle)
<b>DVOŘÁK</b>	Concerto in B minor, Op. 104: 2nd movt.	(Peters)
<b>DVOŘÁK</b>	Walderuhe (Silent Woods), Op. 68 No. 5	(IMC)
<b>ELGAR</b>	Concerto in E minor, Op. 85: 1st AND 2nd movts.	(Novello/Music Sales)
<b>FAURÉ</b>	Papillon, Op. 77	(IMC)
<b>FRESCOBALDI, arr. Cassado</b>	Toccata	(Universal/MDS)
<b>HAYDN</b>	Concerto in C Hob VIIb/1: 3rd movt.	(IMC)
<b>HENZE</b>	Serenade (1949) for Solo Cello: any five movts.	(Schott/MDS)
<b>KABALEVSKY</b>	Concerto No. 1 in G minor, Op. 49: 1st movt.	(Peters)
<b>KHACHATURIAN</b>	Concerto (1946): 1st movt.	(Boosey & Hawkes)
<b>LALO</b>	Concerto in D minor: 3rd movt.	(Peters)
<b>MARTINŮ</b>	Variations on a Slovakian Theme	(Bärenreiter)
<b>McCABE</b>	Partita for Unaccompanied Cello	(Novello/Music Sales)
<b>PAGANINI</b>	Moto Perpetuo	(IMC)
<b>PROKOFIEV</b>	Sonata in C, Op. 119	(Boosey & Hawkes)
<b>RACHMANINOV</b>	Sonata in G minor, Op. 19: 1st AND 2nd movts.	(Boosey & Hawkes)
<b>SAINT-SAËNS</b>	Sonata in C minor	(IMC)
<b>SCHUMANN</b>	Concerto in A minor, Op. 129: 1st movt.	(Breitkopf & Hartel)
<b>TCHAIKOVSKY</b>	Pezzo Capriccioso, Op. 62	(IMC)
<b>WALTON</b>	Concerto, 1st movt.	(OUP)

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## Cello: FLCM in Performance

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Refer to the syllabus for full guidelines on examination components and selection of repertoire.



# Double Bass: DipLCM in Performance

Refer to the syllabus for full guidelines on examination components and selection of repertoire.

<b>ANDRIESSEN</b>	Elegy	(Boosey & Hawkes)
<b>BACH, J. S. (trans. Sterling)</b>	Any two movts. <i>from</i> Solo Suites for Double Bass	(Peters)
<b>BARBÉ</b>	Ni-Or	(UMP)
<b>BERIO</b>	Psy, for Solo Double Bass	(Universal Edition/MDS)
<b>BERKELEY</b>	Introduction and Allegro, Op. 80	(Yorke/Spartan Press)
<b>BOTTESINI</b>	Concerto No. 1 in one movt.	(IMC2101)
<b>CIMADOR</b>	Concerto in G, 1st AND 2nd movts.	(Yorke/Spartan Press)
<b>DITTERSDORF</b>	Concerto No. 2 in D: 2nd movt. (with cadenza)	(Yorke/Spartan Press)
<b>DRAGONETTI</b>	Andante AND Rondo (complete)	(Doblinger/MDS)
<b>DRAGONETTI</b>	Solo in E minor	(Yorke/Spartan Press)
<b>ECCLES</b>	Sonata in G minor, 3rd AND 4th movts	(IMC1712)
<b>FAURÉ, arr. Zimmerman</b>	Aprés un Rêve, Op. 7 No. 1	(IMP)
<b>FAURÉ, arr. Zimmerman</b>	Sicilienne, Op. 78	(IMP)
<b>GAJDOS</b>	Solo No. 6 <i>from</i> Selected Works for Bass	(Theodore Presser/MDS)
<b>GIPPS</b>	The Ox and the Ass	(Recital Music/Spartan Press)
<b>GUETTLER</b>	Variations on Greensleeves <i>from</i> Unaccompanied Solos Vol. 1	(Yorke/Spartan Press)
<b>HAUTA-AHO</b>	Pieni Elegia	(Recital Music/Spartan Press)
<b>HOFFMEISTER</b>	Concerto No 1: 2nd movt.	(Henle)
<b>HONEGGER</b>	Prélude	(Leduc AL28979/UMP)
<b>KEYPER</b>	Romance AND Rondo	(Yorke/Spartan Press)
<b>KUCHYNKA</b>	Humoreska a la Mazurka for Solo Double Bass	(Recital Music/Spartan Press)
<b>LORENZITI</b>	Gavotte, The Elephant and the Fly	(Bartholomew BMP003)
<b>MARCELLO</b>	Sonata in E minor, Op. 2 No. 2 (complete)	(IMC)
<b>MASSENET, arr. Drew</b>	Méditation from 'Thaïs'	(Belwin/Maecenas Europe)
<b>OSBORNE</b>	Aria and Choros Brasileiros (complete)	(Recital Music/Spartan Press)
<b>SPERGER</b>	Adagio in A	(Deutscher Verlag DVfm8109)
<b>TELEMANN, arr. Sankey</b>	Sonata in A minor: 3rd AND 4th movts.	(IMC2308)
<b>VAN GOENS</b>	Scherzo Op. 12 No. 2 <i>from</i> Solo Album for Double Bass	(Belwin 51151)

# Double Bass: ALCM in Performance

Refer to the syllabus for full guidelines on examination components and selection of repertoire.

## Technical Work

### Scales and Arpeggios (from memory)

1. All major and minor (both forms) scales; to be played:
  - (i) separate bows, even notes
  - (ii) slurred, 1 octave to a bow, the rhythmic pattern being quaver, two semiquavers, four semiquavers
 Range: E and F - 3 octaves; all other keys - 2 octaves
  
2. Chromatic scales starting on E, F, F#, G, G# and A, to be played slurred, 1 octave to a bow.  
Range: E and F - 3 octaves; remainder - 2 octaves
  
3. Arpeggios: all major and minor common chords, in root position only, to be played in even notes:
  - (i) separate bows
  - (ii) slurred, 3 notes to a bow
 Range: E and F - 3 octaves; remainder - 2 octaves
  
4. Dominant 7ths: in the keys of A, B $\flat$ , B, C, D $\flat$ , D, E $\flat$  and E, resolving on the tonic, to be played in even notes:
  - (i) separate bows
  - (ii) slurred, 4 notes to a bow
 Range: A and B $\flat$  - 3 octaves; remainder - 2 octaves
  
5. Diminished 7ths: starting on E, F, F#, G and A, to be played in even notes:
  - (i) separate bows
  - (ii) slurred, 4 notes to a bow
 Range: E and F - 3 octaves; remainder - 2 octaves.

## Performance

### BACH, J. S. (trans. Sterling)

<b>BACH, J. S. (trans. Sterling)</b>	Prelude AND any other 2 movts. <i>from ANY ONE of the Solo Suites for Double Bass</i> (Peters)	
<b>BOTTESINI</b>	Bolero <i>from Yorke Complete Bottesini, Vol. 1</i>	(Yorke/Spartan Press)
<b>BOTTESINI</b>	Gavotta <i>from Yorke Complete Bottesini, Vol. 1</i>	(Yorke/Spartan Press)
<b>BOTTESINI</b>	Concerto No. 2 in B minor: 1st AND 2nd movts.	(Breitkopf)
<b>BOTTESINI</b>	Elegia in D	(Recital Music/Spartan Press)
<b>BOTTESINI</b>	Tarantella in A minor	(IMC)
<b>BOURGEOIS</b>	Romance, Op. 64	(Yorke/Spartan Press)
<b>BRUCH</b>	Kol Nidrei, Op. 47	(IMC)
<b>CERNY</b>	Nocturno e Intermezzo.	(Recital Music/Spartan Press)
<b>DILLMAN</b>	Introduction and Allegro	(Hofmeister)
<b>DITTERSDORF</b>	Concerto No. 2 in D major: 1st movt. <i>from Concertos for Double Bass &amp; Orchestra</i>	(Yorke/Spartan Press)

### ECCLES, arr. Zimmermann

	Sonata in G minor (complete)	(IMC1712)
<b>ELLIS</b>	Sonata for Solo Double Bass, Op. 42 (complete)	(Yorke/Spartan Press)
<b>GIOVANNI</b>	Sonata in F (complete)	(Yorke/Spartan Press)
<b>HERTL</b>	Sonata: 2nd movt., Andantino	(Barenreiter)
<b>HINDEMITH</b>	Sonata	(Schott/MDS)
<b>JACOBS</b>	A Little Concerto: 1st movt.	(Yorke/Spartan Press)
<b>KODALY</b>	Epigrams	(Editio Musica Budapest)

<b>KOUSSEVITSKY</b>	Andante Op. 1 No. 1 AND Valse Miniature Op. 1 No. 2	<i>(Forberg/Peters)</i>
<b>KOUSSEVITZKY</b>	Chanson Triste Op. 2 AND Humoresque Op. 4	<i>(Forberg/Peters)</i>
<b>KOUSSEVITSKY</b>	Concerto Op. 3: 2nd movt., Andante	<i>(Forberg/Peters)</i>
<b>PICHL</b>	Concerto in D major: 1st movt.	<i>(Hofmeister/Music Sales Special Order)</i>
<b>RIDOUT</b>	Concerto: 2nd movt, Giocoso	<i>(Yorke/Spartan Press)</i>

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## Double Bass: LLCM in Performance

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Refer to the syllabus for full guidelines on examination components and selection of repertoire.

<b>BACH, J. S.</b>	Suite No. 2 in D major, 3rd AND 4th movts.	(IMC)
<b>BEETHOVEN</b>	Romance, Op. 50	(IMC)
<b>BENSTEAD</b>	Four Episodes (any selection to include Nos. 2 AND 3)	(Yorke/Spartan Press)
<b>BOTTESINI</b>	Allegretto Capriccioso.	(Yorke/Spartan Press))
<b>BOTTESINI</b>	Concerto No. 2 in B minor (complete)	(Breitkopf)
<b>BOTTESINI</b>	Fantasia la Sonnambula	(McTier)
<b>BOTTESINI</b>	Fantasia Lucia di Lammermoor	(Yorke/Spartan Press)
<b>DRAGONETTI</b>	Concerto in A major	(Leduc/UMP)
<b>FRANÇAIX</b>	Concerto: first 2 movts.	(Schott/MDS)
<b>FRYBA</b>	Suite in Olden Style, any 3 movts.	(Weinberger/Faber)
<b>GLIÈRE</b>	Prelude, Op. 32: No. 1 and Scherzo	(IMC)
<b>HANDEL</b>	Concerto in G minor	(Belwin)
<b>HAUTA-AHO</b>	Kadanza	(Jasemusiki)
<b>HENZE</b>	Serenade	(Schott/MDS)
<b>HOFFMEISTER</b>	Concerto No. 2 in D major	(Hofmeister)
<b>LANCEN</b>	Nos. 1 AND 3 <i>from</i> Croquis	(Yorke/Spartan Press)
<b>LEACH</b>	Suite for Unaccompanied Double Bass	(Yorke/Spartan Press)
<b>MACONCHY</b>	Four Improvisations	(Recital Music/Spartan Press)
<b>MISEK</b>	Sonata No. 1 in A, Op. 5 (complete)	(Hofmeister/Music Sales Special order)
<b>MISEK</b>	Sonata No. 2 in E minor (complete)	(Hofmeister/Music sales)
<b>RABBATH</b>	Two Miniatures	(Liben)
<b>REINER</b>	Sonata	(Recital Music/Spartan Press)
<b>SERVENTI</b>	Largo et Scherzando	(Leduc/UMP)
<b>VALLS</b>	Suite Andaluza	(Hofmeister)
<b>VIVALDI (trans. Zimmermann)</b>		
	Any one Of The Six Cello Sonatas, Rv 40-1, 43, 45-7	(IMC)
<b>ZBINDEN</b>	Homage a J. S. Bach Op. 44	(Breitkopf EB6554)

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## Double Bass: FLCM in Performance

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Refer to the syllabus for full guidelines on examination components and selection of repertoire.