

RSL Level 4 Career Qualifications

Indicative Repertoire List

These lists are designed to help you select appropriate repertoire for the following Level 4 units:

- AP401 Repertoire and Technical Skills (Performance)
- PD401 Advanced Repertoire and Technical Skills (Double)
- PD402 Advanced Repertoire and Technical Skills (Single)

These lists are indicative only and provide examples of the kind and standard of repertoire which might be presented. RSL encourages creative and personalised approaches to repertoire building, and you are more likely to do well if you choose music which inspires you to perform well and suits your performance style and skills.

No additional credit will be given to candidates selecting repertoire from these lists. Regardless of whether or not you choose repertoire from these lists, you will need to submit your programme for prior approval (refer to the relevant Specification for full details).

Any links to sheet music or backing tracks are provided as exemplars for your reference – it is not mandatory to use these in your performance, and alternative resources will often be available. All links have been checked as part of the preparation of these revised lists and where they have found to no longer exist, it has not always been possible to provide replacements.

LEVEL 4 Associate Awards and Professional Diploma

ELECTRIC GUITAR

SONG	ARTIST	GENRE	WHY IS THIS LEVEL 4?	SHEET MUSIC	BACKING TRACK
Song For My Father	Horace Silver	Jazz	Advanced Expressive control and phrasing, with ensemble/harmony ability demonstrated, with advanced improvisation.	LINK	LINK
Spain	Chick Corea	Fusion	High Tempo, difficult phrasing, comping and improvisation.	LINK	LINK
Satch Boogie	Joe Satriani	Blues/Rock	High Tempo, Advances Techniques/ Phrasing.	LINK	LINK
Overture 1928	Dream Theater	Progressive Metal	Unison Playing, Technical demands, Time/Tempo changes.	LINK	LINK
Black Star	Yngwie Malmsteen	Neo-Classical	Advanced Technique, Unison Playing, Expressive control, feel changes.	LINK	LINK
Tears of Sahara	Tony Macalpine	Instrumental Melodic Rock	Dynamic and feel changes, with advanced picking and freeing techniques.	LINK	LINK
YYZ	Rush	Progressive Rock	Time changes and complex phrasing with advanced unison playing.	LINK	LINK
The Mystical Potato Head Groove Thing	Joe Satriani	Instrumental Rock	Unusual fretting techniques, advanced use of harmonics and modal playing.	LINK	LINK
Juice	Steve Vai	Boogie Rock	Fast boogie feel, with advanced right and left hand techniques at faster tempos.	LINK	LINK
Rude Mood	Stevie Ray Vaughan	Shuffle Blues	Very fast boogie with advanced picking and fretting throughout.	LINK	LINK
Far Beyond the Sun	Yngwie Malmsteen	Neo-Classical	Advanced part playing and improvisation with complex scales and fast picking technique.	LINK	LINK
Djangology	Django Reinhardt	Gypsy Jazz	Guitar/violin unison, fast gypsy swing feel with complex chordal and melodic improvisation.	LINK	LINK
Erotomania	Dream Theater	Progressive Metal	Complex time and feel changes with unison playing and fast lead playing.	LINK	LINK
Cool Blues	Grant Green	Instrumental Blues	Developed blues form with difficult phrasing and advanced improvisation.	LINK	LINK
General Lee	Steve Morse	Southern Rock	Country rock feel with fast picking and part playing and syncopations.	LINK	LINK

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BASS GUITAR

SONG	ARTIST	GENRE	WHY IS THIS LEVEL 4?	SHEET MUSIC	BACKING TRACK
Birdland	Jaco Pastorious	Jazz Fusion	Advanced techniques, long form song writing, Complex Phrasing	LINK	LINK
Colorado Bulldog	Mr. Big	Pop Rock	Fast phrasing, Advanced techniques, feel changes	LINK	LINK
Hair	Larry Graham	Funk Rock	Advanced Techniques, Feel development, Ensemble Playing	LINK	LINK
East River Drive	Stanley Clarke	Fusion	Advanced Phrasing & Improvisation	LINK	LINK
Digital Man	Rush	Progressive Rock	Time/Feel Changes, Advanced Phrasing	LINK	LINK
YYZ	RusH	Progressive Rock	Time changes, feel changes, part playing	LINK	LINK
San Ber'dino	Frank Zappa	Progressive Rock	Complex time and feel changes and part playing.	LINK	LINK
Country Music (A Night In Hell)	Stu Hamm	Country rock	Advanced tapping both hands, and advanced slap/pop.	LINK	LINK
Son of Macbeth	Marcus Miller	Instrumental Latin Progressive Rock	Complex phrasing and dynamic delivery within and ensemble.	LINK	LINK
What Is Hip	Francis Prestia (ToP)	Soul/Funk	Rhythmic control and tight syncopations.	LINK	LINK
Release Yourself	Graham Central Station	Funk	Fast moving baselines with tight funk feel.	LINK	LINK
Nobody Weird Like Me	Flea (RHCP)	Rock Funk	Fast slap/pop and part playing.	LINK	LINK
Ytse Jam	John Myung (Dream Theatre)	Progressive Metal	Time and feel changes with extended solo development.	LINK	LINK
Heart of the Sunrise	Yes	Progressive Rock	Advanced unison playing with fast picking and fretting.	LINK	LINK

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DRUMS				
SONG	ARTIST	GENRE	WHY IS THIS LEVEL 4?	SHEET MUSIC
Soca Rumba	Tower Of Power	Latin Funk	Spacious and syncopated hi-hat dynamics. Syncopated phrasing, ensemble support, soloing and improvisation.	LINK
Shake Me Like A Monkey	Dave Matthews Band	Funk	Syncopated groove and phrasing, linear and layered vocabulary, soloing around melodic/rhythmic hits.	LINK
101 Shuffle	Dave Weckl	Blues/Shuffle	Unison hands, Chicago/Texas Shuffle groove. Syncopated phrasing, ensemble support and improvisation.	LINK
Get To It	Dave Weckl	Funk	Syncopated groove, ensemble support. Syncopated groove and phrasing, ensemble support, improvisation and soloing around melodic/rhythmic hits	LINK
Fast Be-Bop		Jazz/Jazz Blues	Up tempo, improvised time feel, swing independence, jazz comping, "trading 4's" drum soloing. Ensemble support.	LINK
Deep Six	Mark Walker	6/8 African And Swing Feel	Dynamic independence, rhythmic modulation, swing improvisation, ensemble phrasing and support.	LINK
Now What		Big Band Latin/ Funk/Swing	Latin, swing and funk shuffle independence, improvisation, ensemble support, syncopated phrasing.	LINK
Blue Matter	John Scofield: Dennis Chambers	Funk Fusion	Tight, syncopated groove, bass drum phrasing, changing dynamics, ensemble support, melodic phrasing, improvisation.	LINK
Yo Me Songo	Robby Ameen	Afro – Cuban / Funk	Songo Funk independence, changing dynamics, syncopated phrasing. Drum solo around melodic and rhythmic hits. Ensemble support	LINK
Pyramids On Mars	Virgil Donati	Progressive Rock	Powerful dynamics, changing time signatures, changing time feel, polyrhythmic structures, syncopated phrasing.	LINK
Aja	Steely Dan	Fusion	Dynamic independence, changing sections, improvisation, ensemble support. Drum solo around melodic and rhythmic hits.	LINK
Tom Sawyer	Rush	Progressive Rock	Changing sections/time feel, changing time signatures, dynamic independence, syncopated phrasing.	LINK

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CONTEMPORARY VOCALS (SUITABLE FOR FEMALE VOICES)

SONG	ARTIST	GENRE	WHY IS THIS LEVEL 4?	VOCAL RANGE	SHEET MUSIC
When We Were Young	Adele	Pop/Soul	Soulful ballad with advanced and controlled tone and stamina and rhythmic phrasing with stylistic conviction	E♭3 - E♭5	LINK
Black Velvet	Alannah Myles	Rock/Blues	Upbeat rocky tune with unique and advanced techniques needed for belt and tone and attention to diction throughout essential	G♭3 - C♭4	LINK
Dangerous Woman	Ariana Grande	Pop/R&B	Slow beat pop with head voice tone needing advanced projection and control with advanced melisma and improvised stylistic phrasing and ad libs	G4 - B5	LINK
Heart Attack	Demi Levato	Pop	Power pop ballad with advanced control to maintain stamina through swooping register changes with sustained projection	E♭4 - D♭6	LINK
All I Could Do Was Cry	Etta James (Beyoncé)	R&B/Blues	Advanced phrasing and sustained powerful tone throughout with an emphasis on story and stylistic awareness	A♭4 - D♭6	LINK
Bring Me To Life	Evanescence	Rock/Alt	Stamina and advanced techniques to sustain long notes with projected tone and extreme dynamics and vibrato	A3 - D5	LINK
Wuthering Heights	Kate Bush	Pop/Alt	Key and tempo changes with unusual tone and swooping register changes call for advanced control with stylistic and rhythmic awareness	F4 - F♯5	LINK
Run	Leona Lewis	Pop/Soul	Extensive stamina in higher range and tone control throughout register with flipped notes	A♭3 - D♭5	LINK
Chandelier	Sia	Electro Pop	Unusual and powerful tone sustained throughout with strong storytelling and intensity makes this song more of a challenge than it might seem.	A♭3 - G♭5	LINK
Creep	Haley Reinhart (Radiohead)	Jazz/Alt	This is a good example on how to take a well-known song and reworking it into another style applying advanced stylistic awareness and finesse	C4 - D5	LINK

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CONTEMPORARY VOCALS (SUITABLE FOR MALE VOICES)

SONG	ARTIST	GENRE	WHY IS THIS LEVEL 4?	VOCAL RANGE	SHEET MUSIC
Always	Bon Jovi	Rock/Prog	Power ballad with advanced techniques to maintain tone and long sustained notes and dynamic changes. Grit in tone without compression/strain.	G#3 - B5	LINK
Best Of You	Foo Fighters	Alt/Indie	Gritty tone needed without strain and projected vocals with stamina to maintain lower notes and phrasing throughout the performance.	D4 - G#5	LINK
Thinkin' Bout You	Frank Ocean	R&B	This song is incredibly hard to get right with register changes and dynamics and rhythmic phrasing plus understanding of structure and style.	G3-G6	LINK
Sweet Child O' Mine	Guns N' Roses	Hard Rock	This classic Rock song needs unique tone with clarity and strong head voice/falsetto. Dynamic management with articulation throughout needed.	E3-E6	LINK
You Raise Me Up	Josh Groban	Pop/Mt	Clarity and consistency needed with convincing stylistic awareness. Flawless register and key change management with powerful dynamic build-up.	B#3-B#5	LINK
Long Tall Sally	Little Richard	Rock 'n' Roll	This song needs consistent stamina and consistent tone with grit and energy and stylistic awareness. An excellent repertoire example of this genre.	D4 - G5	LINK
Who Wants To Live Forever	Queen / Freddy Mercury	Rock	Advanced techniques required to deliver any of Freddy Mercury's performances with wide register management and tone.	E4-D6	LINK
When Doves Cry	Prince	Pop/Exp	Full of key and tempo changes, large staccato and powerful sections require excellent breathing techniques and poses a struggle to pull off convincingly.	E4-B4	LINK
Numb	Linkin Park	Rock	This song needs advanced rock style techniques with consistent stamina and tone with energy and stylistic awareness demonstrated without strain.	C#4-A5	LINK
As	Stevie Wonder	Soul	Advanced technique needed to get stylistic tone and sustained notes across registers consistent. Rhythmic phrasing and improvisation skills required.	D#4-G#5	LINK

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POPULAR PIANO / KEYS

SONG	ARTIST	GENRE	WHY IS THIS LEVEL 4?	SHEET MUSIC
The Finger Breaker	'Jelly Roll' Morton	Jazz	Advanced technical dexterity required, ability to play at high speed and to deliver rhythmic syncopation, wide leaps and stretches in left hand. Room for improvisation and development of given material.	LINK
Behemoth Two-Step/Scott Joplin's Victory (From Grand Sonata In Rag)	William Albright	Ragtime	Extended Rag techniques used here including unusual syncopation, octave technique in both hands, chromatic figuration	LINK
Star Wars Fantasy	John Williams Arr. Jarrod Radnich	Film	Advanced technical fluency, ability to segue between different moods, scene 'painting' and stamina	LINK
Boogie-Woogie Etude	Morton Gould	Boogie- Woogie	Requires full Boogie technique, power driven left hand with ability to both reproduced and extemporise upon RH line	LINK
Close To Home	Keith Emerson	Rock/Pop	Advanced digital fluency, accurate playing at speed and dexterity required. Varying articulation, rhythmic groupings and time/key signatures.	LINK
West Side Story Piano Selection	Leonard Bernstein	Musical Theatre	Ability to play cantabile, convincingly deliver various dance rhythms, differing moods and styles. Technically demanding as variation and development of material would be expected.	LINK
Hello & Goodbye	Michel Camilo	Latin	Rhythmic complexity, syncopation, advanced digital dexterity, clarity and accuracy, chromatic shifts.	LINK
Philosophy	Ben Folds Five	Rock/Pop	Power is needed here, stamina, octave technique and ability to develop melodic/vocal line suitably to compliment piano part.	LINK
Blue Rondo Alla Turk	Dave Brubeck	Jazz	Ability to deliver odd metre time signatures, ability to develop solo in central section. Power playing, wide leaps and stamina required	LINK
Pirates Of The Caribbean	Klaus Badelt Arr. Jarrod Radnich	Film	Advanced technical fluency, scale and arpeggio passages, ability to segue between different moods, scene 'painting' and stamina needed.	LINK

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ACOUSTIC GUITAR				
SONG	ARTIST	GENRE	WHY IS THIS LEVEL 4?	SHEET MUSIC
Mister Sandman	Chet Atkins	Country	Counterpoint/Picking style textures; busy melodic lines amid controlled bass figures.	LINK
Midnight Express (Solo)	Extreme	Acoustic Rock	Challenging tempo - octave melodies with off-beat/ tied phrasing - rapid blues runs	LINK
Drive My Car	The Beatles	Pop/Rock	Up tempo movement- balancing tone across bass riffs; harmony, and topline melodies.	LINK
My Dear Mary Anne	Peter Lang	Country	Ornamentation of a simple tune here, with cross-string techniques; slides, and independent/'country' bass phrases throughout.	LINK
Two Days Old or The Happy Couple or Hot Type	Michael Hedges	Modern/ Contemporary	Spacious/Atmospheric Ballad Style minor key pieces with classical style picking and use of harmonics to add range melodically.	LINK
The Long And Winding Road	The Beatles	Rock Ballad	Highly expressive melodic content within sustained phrases across the fingerboard - with stylistic use of inner voicings; ornamentation, and pulse desired for a convincing performance.	LINK
Papa George	Tommy Emmanuel	Contemporary Acoustic	Controlled use of broken chord/bar chord phrases, with melody; ornamentation, and percussion balanced suitably/stylistically.	LINK
Scarlett's World	Tommy Emmanuel	Contemporary Acoustic	Regular strumming accompaniment with melody projected over this. There are phrases played with harmonic technique/s.	LINK
Haba Na Haba	Tommy Emmanuel	Contemporary Acoustic	Subtle textures that create an African Style Theme, featuring harmonic phrases alongside chord and melodic voices across the neck.	LINK
When She Cries	Andy Mckee	Modern/ Contemporary	Ballad/fingerstyle with light/subtle percussive phrases and tapped higher pitched melodic elements - this piece uses CGDGBC tuning (both E's down a major 3rd, and the A down a tone).	LINK
Superstition	Stevie Wonder/ Arr. Peter Huttlinger	Funk/Soul	Combining the original band parts into a challenging solo guitar piece, requiring technical strength alongside a strong sense of texture/tone voicing while maintaining the groove feel.	LINK

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UKULELE

SONG	ARTIST	GENRE	WHY IS THIS LEVEL 4?	SHEET MUSIC
Canon in D	Pachelbel (adapted by Corey Fujimoto)	Baroque	Musical challenges here include; retaining clarity with polyphonic phrasing; metre shifts, and in an idiomatic strumming section.	LINK
Prelude -1st Cello Suite	J.S.Bach	Baroque	This piece requires well projected melodic content that utilises ranging fingerboard fretting alongside open strings. The piece needs a confident use of pulse, allowing phrases to flow smoothly.	LINK
Royals	Lorde	Hip Hop/ R&B/ Indie Pop	The groove needs to be solid/flowing here, while presenting the melodic ideas across the neck, including idiomatic use of strumming and muted notes.	LINK
Water	Taimane Gardner	Modern/ Impressionistic	Melodic tone needs to sing out here, above broken chord phrases and within the central strumming section.	LINK
I'll Be There	The Jackson Five - arr. by Jake Shimabukuro	Motown Ballad	This arrangement includes band and vocal parts, requiring swift fingerboard moves that cover funk strumming patterns; melodic phrases, and detailed fill content.	LINK
Livin' On A Prayer	Bon Jovi - Adapted by Abe Lagrimas Jr	American Rock (1986)	Stretched chord shapes; muted riffs and projection of the vocal phrases are some of the more challenging elements in this arrangement.	LINK
Blackbird	Paul McCartney - transcribed by Bertrand Le Nistour	Acoustic Pop	Full length version here, with the vocal phrases and accompaniment presented across the fingerboard - several challenging fills requiring precise (and repeated) fretting hand accuracy.	LINK
Kiss From A Rose	Seal - arr. By Kalei Gamiao	Soul/Ballad Rock	Challenging use of metres, with simple and compound time types applied - melodic content across the fingerboard with strummed elements needing subtle application.	LINK
Spanish Serenata	J.Malats	Classical/ Flamenco.	Iberian flavours abound here, requiring clearly defined/ decorated and ranging melodic lines that contain a flamenco character.	LINK
Claire de Lune	C. Debussy	Classical/ Impressionism	A highly expressive piece here, requiring ranging fingerboard use alongside a commanding sense of pulse/space.	LINK

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CLASSICAL GUITAR

SONG	ARTIST	GENRE	WHY IS THIS LEVEL 4?	SHEET MUSIC
Tombeau sur la mort de M Comte de Logy arr. by Burley	S.L.Weiss	Baroque	Challenging fretting hand chords; use of ornamentation; retention of the slow pulse, whilst sustaining the highly expressive phrasing required in this piece.	Schott - Broekmans & van Poppel
Prelude in D minor BWV 999 and the Prelude in D only from BWV 998 (Prelude, Fugue and Allegro)	J.S.Bach	Baroque	Constant 16th note accompaniment phrases - bass melodies - considered dynamic shaping.	Bach Solo Lute Works for Guitar ed. Koonce
Variations on a Scottish Theme Op.40 - Intro. -Theme - Variation 1 Only	F. Sor	Classical	Requires clarity with fills; melodic double stops/3rds; varied rhythmic figures, and harmonics, while maintaining a strong/clear sense of pulse.	Tecla Editions
Vals Poeticos - Intro. - Vals 1 - Presto - Vals 1 Only	E. Granados	Romantic	Balancing melodic and accompaniment phrases across the fingerboard - considered use of dynamics and tempi.	Muziekuitgeverij van Teeseling
La Catedral	A. Barrios	Romantic	This piece requires convincing use of tone and space to create a dramatic opening theme and chord progression, as well as consistency with the following rapid and relentless 16th note phrases in compound time.	EMI Music Publ. Ltd
Any 2 of the following -Etudes No. 5 and No. 11 - Preludes No. 2 and No. 5	H. Villa-Lobos	Romantic	Chord voicing clarity across the fingerboard while projecting controlled/shaped melodic phrases.	Editions Max Eschig
Homenaje - Le Tombeau de Claude Debussy	M. de Falla	Nationalistic/ Modern	Articulation of staccato/legato combined phrases - ranging timbre and dynamic shades - fast/stylistic scalar runs.	Chester Music Ltd
El decameron Negro - La Fuite des Amants par la Vallee des Echos (2nd Movt.)	L. Brouwer	Modern	Many metre shifts and depth regarding dynamic shaping - slurred pitches need to retain suitable projection of tone.	editions musicales transatlantiques Paris

Usher-Valse	N. Koshkin	Modern	Ranging expressive techniques to manage, such as harmonics; gliss; strumming; Bartok pizz.; vibrato; slurs, and extreme dynamic shaping.	Ed. Margaux em 1026
Bagatelles No.'s 2 and 3	W. Walton	Romantic/ Modern	Challenges include achieving consistent use of pulse; fill timing and varied tone qualities, alongside use of art. harmonics within chords and melodic phrases.	O.U.P
Impromptus - No.s 1; 4, and 5	Richard Rodney Bennett	Modern/Atonal	Atonal content with widely contrasting themes across the fingerboard - creating ranging tempi; moods, and tone types.	Universal Ed.14 433
La fille aux cheveux de lin AND Minstrels from Preludes Book One (No.8 and No.12)	C. Debussy	Impressionism (20th C.)	Extended chord shapes - full fingerboard use - precise dampening of strings - depth with expressive techniques (ornamentation; harmonics, and pizzicato), and use of timing/space.	Arr. By Julian Bream (Faber Music) - Editor: SEGRE, Emanuele (Originally Arr. by M. Castelnuovo-Tedesco)
Cry of the Guitar	S. Rak	20th C.	Tremolo throughout, therefore featuring challenging playing hand melodic and tone control content; secure balancing of bass and treble melodic textures, as well as fretting hand control.	Chorus Publ.
All of me	S. Simons	Jazz (1930's)	Challenging textures created in this arrangement, including bass fills; artificial harmonics, and characteristic chord voicings, while the melody remains consistent regarding tone and rhythmic duration.	Roland Dyens: Night and Day - 10 Jazz Arr. For Solo Guitar

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CLASSICAL VIOLIN

PIECE	COMPOSER	WHAT TO CONSIDER AT LEVEL 4	SHEET MUSIC
Partita No 1 in B minor, for solo violin, BWV1002, 5th and 6th movements (Sarabande and Double) with repeats	J.S. Bach	Candidates will be expected to consider baroque style, and the significance of the dance form.	Bärenreiter or other Urtext
Polish Caprice for solo violin	Grazyna Bacewicz	To be played with brilliance and enjoyment!	Boosey and Hawkes
Sonata in C minor, Op.30 no. 2, 3rd and 4th movements, (Scherzo, with standard repeats, and Finale)	Ludwig van Beethoven	Candidates should enjoy the drama of this work, with clear, classical articulation and phrasing.	Henle or other Urtext
Sonata in G minor, Op.5 no.5 Complete	Arcangelo Corelli	Slow movements must be ornamented. Candidates may supply their own, or use those of Estienne Roger, said to be a copy of Corelli's, which are in the suggested edition.	Wiener Urtext Edition, or other Urtext
Sonata no.1 in C, 3rd section (<i>With vigour and animation</i>)	Frederick Delius	A work from the first part of the 20th century, written in 3 parts separated by double bar lines in the score, though not official movements. The last, has a broad sweep with a driven, energetic double dotted motif, interspersed with sections of mysterious tranquillity.	Boosey and Hawkes
Sonata no.2 in A major, Op.39, 1st movement (<i>Allegro Grazioso</i>)	Louise Farrenc	This beautiful piece, written in 1850 by the only female professor at the Paris Conservatoire in the 19th century, is elegantly romantic, in a similar vein to Mendelssohn.	L-Hildegard Publishing Company, also available on IMSLP
The Ragtime Dance	"Scott Joplin Arr. Itzhak Perlman"	Should have a laid-back sparkle. Perlman's recording is a great role model!	From <i>Ragtime for Violin</i> , Schirmer
Rondo from Serenade no.7 in D major ('Haffner') arranged for violin and piano	Wolfgang Amadeus Mozart arr. Fritz Kreisler	To be played with a lightness of touch and sense of delight!	Schott, Fischer or other
"Sonata no.1 in D minor, Op.75, 1st movement (Allegro agitato – Adagio)"	Camille Saint-Saëns	A piece of high romanticism.	Any
Sonata, Op.7 1st or 3rd movements	Ethyl Smyth	Written in 1887 and dedicated to Mendelssohn's daughter, this little-known work is well worth a place in the romantic repertoire.	Boosey and Hawkes

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CLASSICAL PIANO

PIECE	COMPOSER/ GENRE	WHAT TO CONSIDER AT LEVEL 4	SHEET MUSIC
Rustle of Spring Op32 No.3	Christian Sinding <i>Classical</i>	"A flowing melody in the left hand with complex rhythmical patterns in the right hand. The middle section is especially challenging as it moves more chromatically, whilst it is essential to keep the melody flowing and clear in tone.	Peters Edition
3 Preludes for Piano ALL COMPLETE	George Gershwin <i>Early 20th Century</i>	The three Preludes are early 20th Century with a jazz/blues feel. The third Prelude is more challenging than the first two but performing the three as a set, requires maturity as well as Level 4 technique.	Henle
Piano Sonat No.31 Ab major, Op.110 Mvt I	Ludwig van Beethoven <i>Romantic</i>	The penultimate of Beethoven's piano sonata's, the first movement encapsulates the late Romantic era with its changes of texture, harmonies and sweeping melodies accompanied by florid passages urging the listener forwards.	Henle Urtext
Red Gillyflower Op19 No.6	Dora Pejacevic <i>Late Romantic</i>	A virtuosic, yet delicate, salon piece by the Croatian female composer in a ternary structure.	Piano Rare Scores
Granados	Goyescas: Maiden and the Nightingale <i>Early 20th Century</i>	This lilting Spanish piece has multiple voicings requiring a mature approach and a Level 4 Technical ability, with the music crossing three stanzas at times.	UME
September	Fanny Hensel <i>Romantic</i>	This ternary piece is by the female composer who had many pieces published under her well known brother, Felix Mendelssohn's name but became published in her own right and a favourite of Queen Victoria's. This piece has a continuous sixteenth note triplet figure throughout and involves crossing the arms. A sonorous tone is required by both hands.	Schott
Prelude and Fugue in F#m BMV 858 BOTH	JS Bach <i>Baroque</i>	A wonderful example of JS Bach's Prelude and Fugues in F#m. The key is challenging and makes this L4 and both the Prelude and Fugue must be performed.	Urtext
Sonata in Em Hoboken XVI:52 ALL MVTS	J Haydn <i>Classical</i>	This sonata has the drama and humour that you would expect from a Haydn sonata. A clean tone is required and advanced articulation will make the mood evident for each movement.	Henle
Sonata in Em Hoboken XVI:52 ALL MVTS	Scarlatti <i>Baroque</i>	A charming pair of sonatas that are a L4 introduction to Baroque repertoire requiring clean articulation and tone.	Urtext
Nocturne in Db, Op.27 No.2	Chopin <i>Romantic</i>	A beautiful Nocturne by Chopin with ornaments aligned with this genre and of a L4 complexity. This piece contains the beauty, alongside the passion and turbulence, of the Romantic era.	Urtext