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Entre'acte

from *Rosamunde* D 797/5

Franz Schubert
(1797–1828)
arr. J. Rae

Grade 4

Andantino ♩ = 72

pp

pp

pp

pp

mf

cresc.

f

mf

cresc.

f

p

fp

pp

p

fp

Fine

Moderato

from *Exercises*

Hyacinthe Eléonore Klose
(1808–1880)

Moderato

3

5

7

9

11

13

15

Stomping Stella

Paul Harvey
(*1935)

piano acc. by Geoffrey Russell-Smith

Con brio $\text{♩} = 92$

The first system of the musical score consists of three staves. The top staff is the right hand melody, starting with a piano (*p*) dynamic and a crescendo (*cresc.*) leading to a mezzo-forte (*mf*) dynamic. The middle and bottom staves are the piano accompaniment, also starting with a piano (*p*) dynamic and a crescendo (*cresc.*) leading to a mezzo-forte (*mf*) dynamic. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music features eighth and sixteenth notes in the right hand and chords and eighth notes in the left hand.

The second system of the musical score consists of three staves. The top staff continues the right hand melody, featuring a triplet of eighth notes. The middle and bottom staves continue the piano accompaniment. The dynamics remain consistent with the first system. The key signature and time signature are unchanged.

The third system of the musical score consists of three staves. The top staff continues the right hand melody, ending with a final note. The middle and bottom staves continue the piano accompaniment. The dynamics remain consistent with the previous systems. The key signature and time signature are unchanged.

Notturmo

from 2nd String Quartet

Alexander Borodin

(1833–1887)

arr. Pamela Weston

Andante ♩ = 60

cantabile ed espressivo

The musical score is written for a voice and piano. It is in the key of B-flat major (two flats) and 3/4 time. The tempo is marked 'Andante' with a metronome marking of ♩ = 60. The performance style is 'cantabile ed espressivo'. The score is divided into systems, with measures 5, 10, 15, and 20 marked at the beginning of their respective systems. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal line consists of a single melodic line with various ornaments and dynamics. Dynamics include *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte), and *p* (piano) at the end. There are also markings for *simile* and accents. The piece concludes with a final chord in the piano part.