

GRADE 2  
**PIANO**

12 Pieces Plus Exercises for  
Trinity College London Exams  
from 2023

G2



Can also be used for  
exams in addition  
to Trinity's 2021  
piano books



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# PIANO

12 Pieces Plus Exercises for  
Trinity College London Exams  
from 2023



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\* The duet part in 'The Merry Shepherd' may be performed in the exam by a teacher, another adult or another student, or may be pre-recorded.

Metronome markings are given as a useful guide and are not definitive. Repeats of more than a few bars should be omitted in the exam unless otherwise instructed, as indicated in this book. All *da capo* and *dal segno* instructions should be observed.

Please refer to the Piano Syllabus from 2023 for details on all sections of the exam.  
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# Performance notes

## Menuet / Hässler

- ▶ Classical
- ▶ Imitation
- ▶ Legato

Johann Wilhelm Hässler was a German composer, organist and pianist who lived from 1747 to 1822. He was known for his compositions for keyboard instruments. One of his famous compositions is the 'Menuet' (also spelled sometimes 'Minuet'). The Menuet is a type of dance that was popular during the Baroque and Classical periods. It is written in  $\frac{3}{4}$  time and has a graceful and elegant character, it was often performed at social gatherings in beautiful ballrooms. Try to imagine this scene as you play this piece.

This piece contains imitation, which in music is like a musical game of copying and repeating. It's when one musician plays a musical idea, and then another listens carefully and plays the same idea right after. In this piece the imitation happens between the two voices, creating the dialogue between the right and the left hands. Imitation adds a lot of fun and excitement to the music.

*Legato* in music is like connecting the notes together smoothly, as if they're holding hands. Imagine you're drawing a line with a pen on a piece of paper. When you draw the line smoothly without lifting the pen, it creates a continuous, flowing line. That's what *legato* is like in music and is the best way to play this piece.

If you enjoyed playing this piece, you may also like 'Minuet in G Major' by Wolfgang Amadeus Mozart, this is often included in piano lessons for children. It has a light and cheerful melody that captures the joyful spirit of Mozart's music. (YC)

## Petit nuage / Chrétien

- ▶ Romantic
- ▶ Evocative and expressive
- ▶ Suspensions

Hedwige Chrétien was a French composer who lived and worked in Paris, writing a large amount of music for a wide variety of settings, from the more intimate setting of the salon, through to the concert hall and the opera theatre. A contemporary of Cécile Chaminade, Vincent d'Indy and Claude Debussy, her output shows many of the hallmarks of both the Romantic and early-Impressionist styles popular in France throughout her lifetime.

A 'petit nuage' is, simply, a small cloud, and this piece invites you to paint a picture, and to be both descriptive and expressive. Try something as simple as looking out of the window, whatever the weather, and watching the movement of a particular cloud as it makes its journey slowly away from you. The melody has a beautiful but almost sad, sighing feel to it, and the composer's *sostenuto* instruction is encouraging you to sustain the sound and make it as *legato* as you can in the tune.

## Page 6

Whilst the quaver writing in the melody suggests some kind of continual movement, the accompaniment is much more still. The use of suspensions (where notes 'clash' against each other a little) which then resolve, hint at a bit of tension. You could try a small *crescendo* toward each suspension (eg through bar 1 to the B in the right hand), and then a *diminuendo* away from each suspension (from the 2nd quaver beat of bar 2).

When the melody moves to the left hand in bar 9, it will need to have the same kind of singing tone as when your right hand played it. It can be fun to practise playing this with the right hand hardly pressing down its keys at all, so that you focus on really listening to the tune, gradually bringing a bit more sound back into the right hand, until you have a balance which you're happy with. (DB)

## The Merry Shepherd (no. 5 from *Ten Little Duets for the Young Pianist*) / Kinscella

## Page 8

- ▶ Early 20th century duet
- ▶ Passing melody from hand to hand
- ▶ Tempo challenges for ensemble

Living from 1893-1960, the composer was well known for her piano teaching method which is often used in American schools today. When she was still quite young, she studied with the great virtuoso Rafael Joseffy. She became a professor of music, composed and wrote many books and articles. This piece conjures up a sunny, pastoral mood.

All duets require the partners to listen to each other. This one needs keen attention from the primo player to follow the partner's first two bars seamlessly. Pauses need to be taken into consideration, with the *rit.* and a *tempo* sections practised thoughtfully for confidence in performance. A bright sound would suit the opening. The melody is passed from one hand to the other, again requiring a seamless effect; the melody also passes from one player to the other.

The main theme is to be played with true *legato*, almost overlapping the fingers to produce good projection and a warm tone; the middle section needs a completely different touch, with loose wrists and gentle fingers providing a *staccato* that is not too dry for *grazioso*. Placing the notes together in the last two bars is a further challenge, requiring sensitive ensemble skills.

Having fun trying out various ways to indicate placing a chord together with a duet partner, or starting a piece or phrase, or coming off together at the end would be an interesting (and possibly hilarious) exercise. The more you have experience of playing together, the easier this is. There are some duo ensembles (the Labèque sisters, the Jussen brothers, for example) who are siblings and there must be such a strong bond here. (LN)

- ▶ Rock influence
- ▶ Pulsing
- ▶ Off-beats and syncopation

Alison Mathews is a composer and piano teacher from Surrey, UK. She's written much educational music, helping pianists from beginner to advanced to develop technical, reading, improvisation and musical interpretation skills.

'Jupiter Storm' is a fun-to-play, pop/rock influenced piece, with a continuous, insistent 'bass guitar' type of left-hand pattern at the start, and angular, jumpy right-hand motifs (little ideas).

From bar 9, the repeating sequence (the same pattern coming back each bar, starting a note higher), along with the crescendos, really help to build the insistence and anger of the storm in this section. The motifs we heard at the beginning have been growing and brewing as the piece develops, ending up on loud, forceful held chords from bar 17, with clashing notes adding to the stormy feeling.

But, as soon as the storm has come, it goes, with the jagged, off-beat motif of bar 21 being repeated an octave lower each bar until, at the very end, there's almost a sense of rest with the dynamics telling us that the storm has receded into the distance. (DB)

- ▶ New commission
- ▶ Fun, descriptive piece
- ▶ *Staccato* articulation

Mark Choi is a composer who specialises in writing music for video games and visual media, and you can hear some of that style in this new commission that he has written.

'Learning to Ride' is a fun piece that uses music to describe a real-life situation, in this case someone learning to ride a bike or a scooter. Notice how the left hand seems to depict the wheels turning, but in a very stop-start way. Make sure that you always work hard with your fingers to bring out the *staccato* touch that is marked throughout.

The first four bars are a bit tentative but then the rider really gets going for ten bars before...crash! You can have a lot of fun with this moment where the left hand plays a very loud, low chord cluster, approximately two octaves below the written pitches (it doesn't need to be precise, but it does need to be loud!). Then the rider seems to pick themselves up and carry on, so the piece finishes on a happy note – maybe the experience of 'Learning to Ride' is a little bit like learning the piano. (WV)

- ▶ Film music
- ▶ Phrase shaping
- ▶ Chord balance

'Hedwig's Theme' is the opening theme in all eight of the Harry Potter films and was written by John Williams – one of the great film composers. It is a 'leitmotif' for the series, based on JK Rowling's books. A 'leitmotif' is a recurring musical idea that helps to unify the series as a whole. This compositional technique was first used in the operas of Richard Wagner.

'Hedwig's Theme' is in three sections, and in this arrangement the first two are played, each lasting for 16 bars. It may be helpful to practise this piece by breaking down each section into 4-bar phrases, joining them together to make 8 bars, and then finally the full 16 bars. One of the challenges of this piece is how to shape the 4-bar phrases individually, but also how to shape the whole 16-bar phrase. Try to really define the contour of each phrase with a distinct start, consistent *legato* with the notes very slightly overlapping to gain a rich tone, and a smoothly tapered end. The climax of each section spans from the middle of the 3rd phrase to the middle of the 4th phrase, and here the texture thickens, and chords are used in both hands.

Take care to listen carefully, making sure not only that all the notes sound exactly together, but also that the top note is to the fore, as this is the melody. This technique of 'balancing' the chords is one of the most important skills for the pianist to develop.

To further understand the idea of 'leitmotifs' you may like to listen to some of John Williams' other examples such as the 'Jaws' main theme, representing the shark, and 'The Imperial March, Star Wars' which represents Darth Vader. (JH)

- ▶ Film music
- ▶ *Legato* melody and accompaniment
- ▶ Holding notes whilst releasing others

Dominic Glynn is a composer working in Film and TV whose credits include *Doctor Who* and *The Simpsons*. This composition was from the soundtrack to a documentary about the Scottish painter James Morrison.

The harmonic choices of the composer create an overall mood that is somehow mellow, mournful, and regretful. The wide rising and falling intervals in the melody line convey deep emotions.

The tempo for this piece is marked 'flowing'. The music heard in the opening bars perhaps evokes the image of drifting, shifting clouds moving across the sky. To establish this tone at the opening, the aim is to achieve a *legato* left hand with the undulating quaver figure. At the same time, it takes careful work to ensure the lower note is sustained for the full length of the bar.

The articulation in the right hand needs careful consideration also, to achieve an expressive performance of the melody

line. It is mostly very *legato*, perhaps evocative of long brush strokes on a canvas, but there are also *staccato* articulations to observe at the start of bars 5, 13 etc that are perhaps spots of paint that missed their target! In the right hand in bar 22, it's a good idea to make the difference between the *tenuto* and *staccato* markings clear.

The rising and falling melodic figure at bars 18 and 19 is supported by the *crescendo* and *diminuendo*. Here, the left hand needs some careful work to ensure that the lowest note is sustained whilst the two other notes are sounded to complete the chord.

In the final two bars, as well as the *rall.*, articulation, and *diminuendo* that need to be observed, there is a spread chord. This effect would normally be performed from the lowest note up the chord to the highest note, unless otherwise indicated with an arrowhead.

Many composers have been inspired by weather to write new music. Have a listen to 'Nuages' by Debussy, which translates as clouds. You can clearly hear the moving clouds in Debussy's writing. (PE)

#### **The Legend of Zelda: Main Theme / Kondo arr. Hussey Page 20**

- ▶ Game music
- ▶ Stately
- ▶ Setting a tempo

This piece of music was introduced as the theme tune for the computer game *The Legend Of Zelda* in the 1980s. The original version featured basic synthesised sounds, typical of computers at the time, however the theme tune has evolved over the years and some recent versions are more cinematic with orchestral textures.

This arrangement for piano could be played with a number of different versions in mind (quirky and kitsch, imitating the sound of early computers, or more symphonic and grandiose like some of the later versions).

Articulation (slurs and *staccatos*) can be slightly exaggerated in this gaming style. Be careful not to start too loudly otherwise there's nowhere to build to later on (the opening dynamic is *mezzo piano*).

The semiquavers in the opening two bars could make it tricky to set the correct tempo, the temptation may be to set off at a speed which is too fast – so you may find it helpful to imagine 'marching' your feet to help establish a steady tempo. Also, in performance, before you play anything, imagine bars 3 & 4 silently in your head and then start the piece. (MR)

#### **All of Me (John Legend) / Stephens/Gad arr. Hussey Page 22**

- ▶ Pop
- ▶ Syncopation
- ▶ *Cantabile* playing

This love song was made famous by singer John Legend; it appears on the album *Love in the Future* and is said to be inspired by his wife, with scenes from their wedding shown in the music video.

A four-bar introduction sets the scene with some syncopated rhythms in the right hand; do take care to ensure these notes are accurately placed by subdividing the beat into quavers in your mind.

The pickup into the double barline leads into the chorus of the song; try to project a tuneful quality here (*cantabile* means 'in singing style').

Flowing quavers in the left hand provide a gentle accompaniment, perhaps akin to something a harpist might play.

Towards the end of the piece some dynamic swells enhance the overall shape and provide a sense of climax; a controlled reduction in volume whilst slowing down in the final bars, will provide a convincing conclusion.

There is scope for some subtle *rubato*, but generally the tempo should be quite steady; take care to ensure that long notes are held for their full duration. (MR)

#### **It's a Walk in the Park / Ramskill**

**Page 24**

- ▶ Jazz style
- ▶ Blues melody
- ▶ Melody shared between hands

Robert Ramskill is a British composer and arranger. This characterful piece skips along with well recognisable bass patterns and blues melodies.

As the composer takes us on a journey you can almost imagine the various events and sights unfolding. The bass line creates the impression of a steady walk. The left hand is marked with *tenutos* but needs a detached touch, by taking care to observe the rests – these are as important as the actual notes themselves. There are catchy melodies, like a stroller whistling to themselves – the *staccato* and accent articulations here will make the music sound lively. From bar 9 you could imagine a brass band on a park stage with a tuba melody, the left hand needing to be made more prominent here as it plays the melody.

When playing jazz swing rhythms it is really important to feel the underlying triplet groove and the syncopation in bars 6 and 22 needs careful coordination.

Plenty of weight in the arm will help get a good volume in the concluding bars as the final chords bring the journey to a close.

Suggested listening: 'Christopher Columbus' by Chu Berry recorded by Benny Goodman. (AV)

- ▶ Jazz
- ▶ Swing
- ▶ Chromatic bass line

Duke Ellington was a famous jazz composer, pianist and leader of a big band. Written in 1931, the music's popularity was probably down to its catchy rhythmic nature.

Playing this tune can be a lot of fun as the 4-note rhythmic motif in bar 5 is then repeated on different beats of the bar making the music syncopated. It's probably ideal to listen to a version of this before playing it as it makes learning a lot easier. Having a firm but flexible wrist will make the music well articulated with a relaxed feel, all ideal for playing jazz.

The left hand is chromatic in nature (it moves in semitones) and is repeated exactly in the A sections in this AABA structured piece. When playing this piece you could imagine the sound of a double bass accompanying a singer. If you try playing the left hand softly, not only can the music sound like a plucked bass but it also lets the right hand sing out the tune more.

Bars 17-24 can be played with a lot of emphasis on the accented notes – this will create a 'cheeky' and lively middle-8. This piano arrangement draws inspiration from a recording by the jazz pianist Thelonious Monk. His music was quirky and humorous at times and often used the whole tone scale (as this piece does in bar 21 for example).

Suggested listening: *Thelonius Monk plays The Music of Duke Ellington* (Riverside 1955) (AV)

- ▶ Jazz standard
- ▶ Cross rhythms/syncopation
- ▶ Articulation

Cuban percussionist and bandleader Mongo Santamaría is perhaps best known for his influential composition 'Afro Blue' which he recorded in 1959. Integral to the composition is the opposition of two contrasting rhythmic feels of  $\frac{3}{4}$  and  $\frac{6}{8}$  time.

The piece is to be played 'Rhythmically'. To achieve this, it is important to maintain a consistent pulse when playing this piece. There should be a strong sense of groove, making sure to observe the articulations and rests in the melody line. For a piece to groove, you might like to imagine people dancing to it!

The groove comes from the repeated ostinato figure in the left hand. Although not marked, the penultimate quaver in this figure can be treated as *staccato*. As well as achieving a consistent pulse and making the piece groove, a strong performance should aim for rhythmic accuracy. One way to achieve this is to consider where each note falls in relation to the pulse. By subdividing in this way (counting 'one-and two-and' and so on) it's possible to be very precise when performing rhythms.

Make the most of the contrasting dynamics in each phrase. The first 16 bars are in general quite restrained, like we're

hearing a band from the outside of the dance hall, where bars 17-24 are much more exuberant as though we've gone inside and joined in with the dancers! The final section from bar 25 is almost a coda to the main composition, with a brief reprise of the material first heard in bar 9. Enjoy the big dynamic shift in the last two bars, from moderately soft to loud.

Getting the various chordal figures to sound together in this piece may be a challenge. For example, the material in bar 7. One way you could deal with this, is to find a natural but firm shape and practise in isolation depressing both keys to achieve a uniform sound.

There are numerous recordings of 'Afro Blue' that are worth investigating alongside the recording by Santamaría, including John Coltrane's version from his 1963 album. (PE)

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# Menuet

Johann Wilhelm Hässler  
1747-1822

Moderato  $\text{♩} = 96$

Musical score for measures 1-4. The score consists of two staves: treble and bass. The key signature is one flat. Measure 1 starts with a forte dynamic (f) in 3/4 time. Measure 2 begins with a piano dynamic (p). Measure 3 shows a melodic line with eighth-note patterns. Measure 4 concludes with a piano dynamic (p).

Musical score for measures 5-8. The score consists of two staves: treble and bass. The key signature changes to one sharp. Measure 5 features a melodic line with eighth-note patterns. Measure 6 continues the melodic line. Measure 7 shows a melodic line with eighth-note patterns. Measure 8 concludes with a piano dynamic (p).

Musical score for measures 9-12. The score consists of two staves: treble and bass. The key signature changes back to one flat. Measure 9 starts with a piano dynamic (mf). Measure 10 shows a melodic line with eighth-note patterns. Measure 11 continues the melodic line. Measure 12 concludes with a piano dynamic (p).

Musical score for measures 13-16. The score consists of two staves: treble and bass. The key signature changes to one sharp. Measure 13 features a melodic line with eighth-note patterns. Measure 14 continues the melodic line. Measure 15 shows a melodic line with eighth-note patterns. Measure 16 concludes with a piano dynamic (p).

# Petit nuage

# Hedwige (Gennaro)-Chrétien 1859-1944

**Andantino un poco animato** ♩. = 60-64

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff is in 6/8 time with a key signature of one sharp. It features a treble clef and includes dynamic markings *mp* and *sostenuto*. The bottom staff is also in 6/8 time with a key signature of one sharp. Measure 11 begins with a bass note followed by a sustained note. Measure 12 starts with a bass note. The right hand part of the score includes fingerings (e.g., 2, 3, 1) and slurs indicating a continuous eighth-note pattern.

A musical score for piano, page 10, showing measures 5 and 6. The top staff is in treble clef and has a key signature of one sharp. Measure 5 starts with a half note (5) followed by a grace note (2), a quarter note (1), another grace note (2), and a eighth-note pattern (3). The dynamic 'cresc.' is indicated. Measure 6 begins with a grace note (2), followed by a quarter note (1), a grace note (2), and a eighth-note pattern (3). The bottom staff is in bass clef and shows harmonic bass notes: a half note (3), a dotted half note (5), a dotted half note with a sharp (4), and a dotted half note (3).

# The Merry Shepherd

no. 5 from *Ten Little Duets for the Young Pianist*  
(duet part)

Hazel Gertrude Kinscella  
1893-1960

Andante pastorale  $\text{J} = 112$

rit.

a tempo

7

13

mf grazioso

19

rit.

a tempo

con semplicità

25

dolce

mp

This musical score is for a duet of two pianos. It consists of five staves of music. The first staff starts with a piano dynamic. The second staff begins with a forte dynamic (p) and ends with a piano dynamic. The third staff is marked 'mf grazioso'. The fourth staff begins with a forte dynamic (p) and ends with a piano dynamic. The fifth staff ends with a piano dynamic (mp). Various performance instructions like 'rit.', 'a tempo', and dynamics like 'mf', 'p', 'mf grazioso', 'con semplicità', 'dolce', and 'mp' are included.

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# The Merry Shepherd

no. 5 from *Ten Little Duets for the Young Pianist*  
(candidate's part)

Hazel Gertrude Kinscella  
1893-1960

Andante pastorale  $\text{♩} = 112$

The sheet music consists of six staves of piano duet music. Staff 1 (top) shows hands playing eighth-note patterns. Staff 2 (middle) shows hands playing eighth-note patterns. Staff 3 (bottom) shows hands playing eighth-note patterns. Staff 4 (top) shows hands playing eighth-note patterns. Staff 5 (middle) shows hands playing eighth-note patterns. Staff 6 (bottom) shows hands playing eighth-note patterns. Measure numbers 1, 7, 13, 19, and 25 are indicated above the staves. Dynamic markings include *mf*, *p*, *rit.*, *a tempo*, *mf grazioso*, *con semplicità*, *dolce*, and *mp*. Fingerings are marked above the notes in several measures.

# Jupiter Storm

Alison Mathews  
b. 1968

Furiously  $\text{♩} = c.126$

Musical score for measures 5-8. The top staff is treble clef, 4/4 time, dynamic *f*. The bottom staff is bass clef, 4/4 time, dynamic  $8^{\text{vb}}$ . Measure 5: Treble has notes 5, 4, 1. Bass has notes 3. Measure 6: Treble has notes 5, 4, 1. Bass has notes 3. Measure 7: Treble has notes 5, 4, 1. Bass has notes 3. Measure 8: Treble has notes 5, 4, 1. Bass has notes 3.

Musical score for measures 5-8 (continued). The top staff is treble clef, 4/4 time, dynamic *sim.* The bottom staff is bass clef, 4/4 time. Measure 5: Treble has notes 5, 4, 1. Bass has notes 3. Measure 6: Treble has notes 5, 4, 1. Bass has notes 3. Measure 7: Treble has notes 5, 4, 1. Bass has notes 3. Measure 8: Treble has notes 5, 4, 1. Bass has notes 3.

Musical score for measures 9-12. The top staff is treble clef, 4/4 time, dynamic *mf*. The bottom staff is bass clef, 4/4 time. Measure 9: Treble has eighth-note pairs. Bass has notes 5, 4, 1. Measure 10: Treble has eighth-note pairs. Bass has notes 5, 4, 1. Measure 11: Treble has eighth-note pairs. Bass has notes 5, 4, 1. Measure 12: Treble has eighth-note pairs. Bass has notes 5, 4, 1.

Musical score for measures 13-16. The top staff is treble clef, 4/4 time, dynamic *f*. The bottom staff is bass clef, 4/4 time. Measure 13: Treble has sixteenth-note pairs. Bass has notes 5, 4, 1. Measure 14: Treble has sixteenth-note pairs. Bass has notes 5, 4, 1. Measure 15: Treble has sixteenth-note pairs. Bass has notes 5, 4, 1. Measure 16: Treble has sixteenth-note pairs. Bass has notes 5, 4, 1.

17

*ff*

*loco*

4 1

5 1

#

g

21

*mf*

4

4

4

5 4 1

8vb

# Learning to Ride

Mark Choi  
b. 1979

The sheet music consists of two staves of musical notation. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The tempo is marked as  $\text{♩} = 90$ . The music is in common time. The notation includes various note heads, stems, and rests, with some notes having numerical or letter markings above them (e.g., 1, 2, 3, 4, f, ff, p, mf, v). Dynamics are indicated by *mp*, *mf*, *f*, *ff*, *p*, and *v*. Measure numbers 1 through 17 are present above the staves. A performance instruction at the bottom of the page specifies: \* play a low cluster – like falling down.

\* play a low cluster – like falling down

[Blank page to facilitate page turns]

# Hedwig's Theme

from Harry Potter and the Philosopher's Stone

John Williams  
released 2001

Misterioso  $\text{♩} = 48$

1 2

*p*

3

1 4

2

1

3

1 2

3

1 2

1 2

3

1 2

21

26

rit.

In the exam end here

31

Moderately fast

*mp*

35

39

43

1 3

3

1 3

2

>

47

1

3

1

1

#

>

51

*mf*

1 2

4

5

1 3

1 2

5

55

1

2

3

4

5

1

2

3

59

*p*

*f*

1

2

3

1

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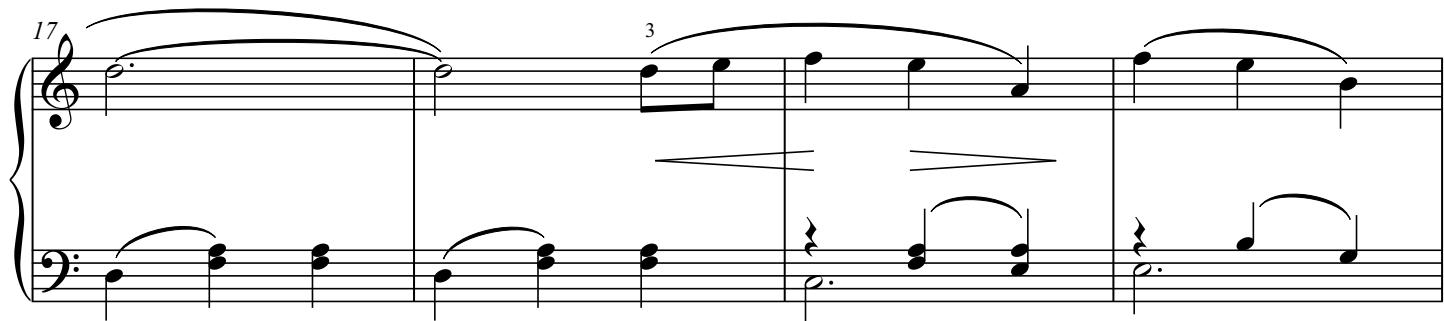
# The Sheltering Sky

from *Eye of the Storm*

Dominic Glynn  
released 2021

Flowing  $\text{J} = 104$

The sheet music consists of four staves of musical notation for piano, arranged vertically. The top staff (measures 1-4) shows a treble clef, a bass clef, and a common time signature. Measure 1 starts with a dynamic *p*. Measures 2-4 show eighth-note patterns with dynamics *p*, *p*, and *mp* respectively. The second staff (measures 5-8) also has a treble clef and a bass clef, with a common time signature. It features eighth-note patterns and dynamics *p*, *p*, *p*, and *p*. The third staff (measures 9-12) has a treble clef and a bass clef, with a common time signature. It includes eighth-note patterns and dynamics *p*, *p*, *mf*, and *p*. The bottom staff (measures 13-16) has a treble clef and a bass clef, with a common time signature. It features eighth-note patterns and dynamics *p*, *p*, *p*, and *p*.



rall.

Musical score page 21, measures 21-24. The score consists of two staves. The top staff (treble clef) has a dynamic of  $p$ . The bottom staff (bass clef) has a dynamic of  $p$ . Measure 21: Treble staff has a eighth note followed by a sixteenth note. Bass staff has a eighth note followed by a sixteenth note. Measure 22: Treble staff has a eighth note followed by a sixteenth note. Bass staff has a eighth note followed by a sixteenth note. Measure 23: Treble staff has a eighth note followed by a sixteenth note. Bass staff has a eighth note followed by a sixteenth note. Measure 24: Treble staff has a eighth note followed by a sixteenth note. Bass staff has a eighth note followed by a sixteenth note.

# The Legend of Zelda: Main Theme

Koji Kondo  
released 1986  
arr. Chris Hussey

Triumphant march  $\text{♩} = 80$

The sheet music consists of five staves of music for piano, arranged in two systems. The first system starts with a treble clef, a key signature of one sharp (F#), and a common time (indicated by a '4'). The second system begins with a bass clef, a key signature of one sharp (F#), and a common time (indicated by a '4'). Measure numbers 1 through 15 are indicated above the staves. Various dynamics and performance instructions are included, such as 'mp' (mezzo-piano), 'mf' (mezzo-forte), and 'f' (forte). The music features a mix of eighth and sixteenth-note patterns, with some measures containing rests or sustained notes. The piano part includes both treble and bass staves.

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# All of Me

(John Legend)

John Stephens and Tobias Gad  
released 2013  
*arr.* Chris Hussey

## Expressively $\downarrow = 104$

Musical score for piano in 4/4 time, key signature of one sharp. The left hand (treble clef) plays eighth-note chords. The right hand (bass clef) plays sustained notes. Measure 4 starts with a dynamic *mp*. Measure 5 starts with a dynamic *mf*. Measures 1-2 show a continuation of the pattern.

Musical score for piano, page 10, measures 5-10. The score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). Measure 5 starts with a dotted half note followed by a sixteenth-note pattern. Measure 6 begins with a sixteenth note. Measure 7 starts with a dotted half note. Measure 8 begins with a sixteenth note. The bottom staff is in bass clef with a key signature of one sharp (F#). Measures 5-6 show eighth-note patterns. Measures 7-8 show eighth-note patterns.

Musical score for piano, page 2, measures 9-10. The score consists of two staves. The top staff (treble clef) has measure 9 starting with a dotted half note followed by eighth notes. Measure 10 starts with a sixteenth-note grace followed by a eighth-note followed by a sixteenth-note. The bottom staff (bass clef) has measure 9 starting with a quarter note followed by eighth notes. Measure 10 starts with a sixteenth-note grace followed by a eighth-note followed by a sixteenth-note. Measure numbers 5 and 2 are indicated below the bass staff.

Musical score for piano, page 13, measures 5-6. The score consists of two staves. The top staff (treble clef) starts with a dotted half note followed by a sixteenth-note pattern: (dot), eighth note, (dot), eighth note, sixteenth note. The bottom staff (bass clef) starts with a dotted half note followed by a sixteenth-note pattern: (dot), eighth note, (dot), eighth note, sixteenth note. Measure 6 begins with a sixteenth-note pattern: (dot), eighth note, (dot), eighth note, sixteenth note.

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17

21

25

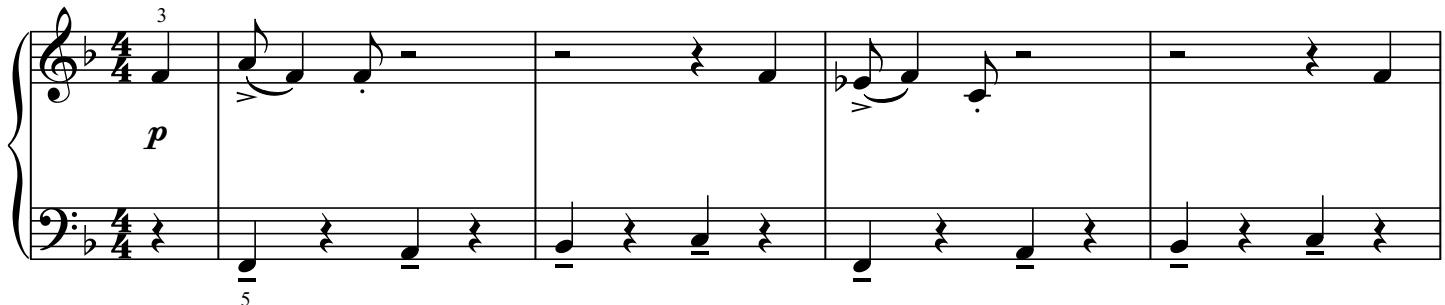
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33

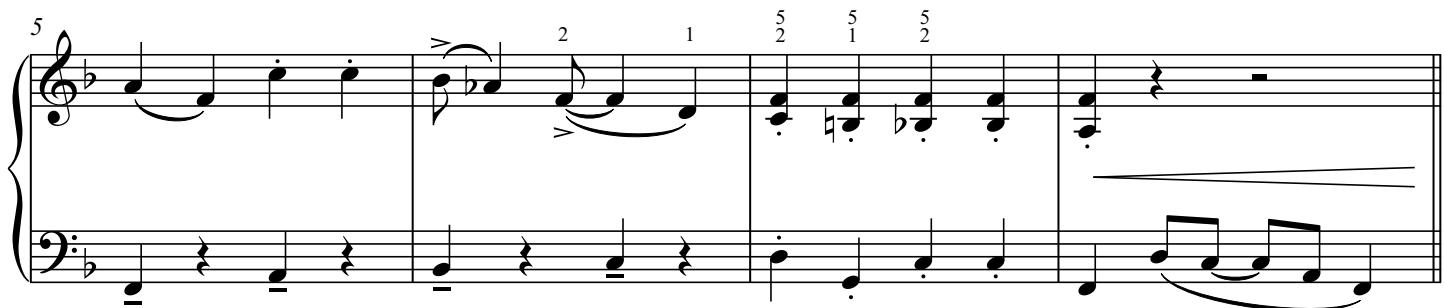
# It's a Walk in the Park

Robert Ramskill  
b. 1950

Relaxed  $\text{♩} = \text{c.} 66$   $\text{♪} = \overline{\text{♪}} \text{ } \overset{3}{\text{♪}}$



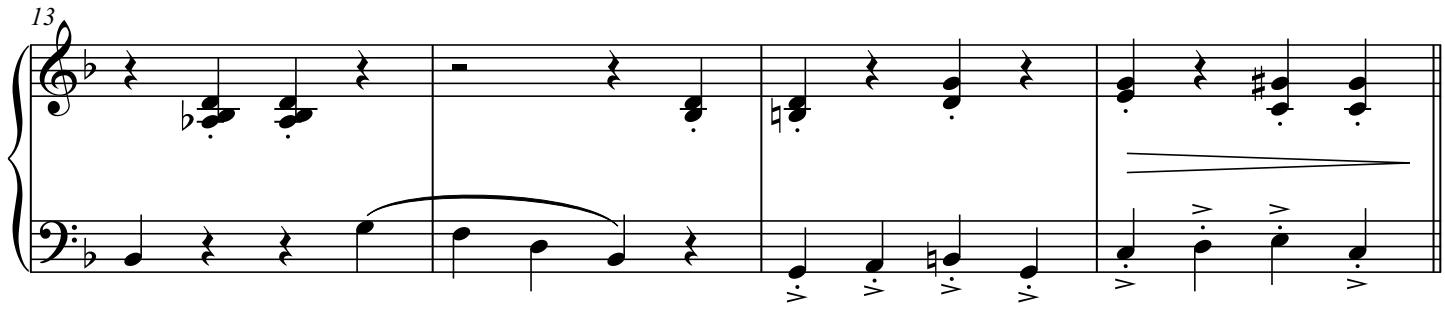
Musical score for piano, two staves. Treble staff: Measure 1, note  $\text{A}^{\flat}$ , dynamic  $p$ ; Measure 2, eighth-note pairs; Measure 3, eighth-note pairs. Bass staff: Measures 1-3, quarter notes.



Musical score for piano, two staves. Treble staff: Measures 4-6, eighth-note pairs. Bass staff: Measures 4-6, quarter notes. Fingerings: 2, 1, 5, 2, 1, 2.



Musical score for piano, two staves. Treble staff: Measures 7-9, eighth-note pairs. Bass staff: Measures 7-9, quarter notes. Fingerings: 2, 1. Dynamics:  $f$ .



Musical score for piano, two staves. Treble staff: Measures 10-12, eighth-note pairs. Bass staff: Measures 10-12, quarter notes.

17

21

24

28

$\frac{5}{3}$

# It Don't Mean a Thing (If It Ain't Got that Swing)

Duke Ellington  
released 1932  
arr. Sam Leak

Swing  $\text{♩} = 126\text{-}138$

The musical score consists of four staves of music, each with a treble clef and a key signature of one flat. The time signature is 4/4 throughout. The first staff shows a melodic line with various note values and rests, including a prominent eighth-note pattern in measures 2 and 4. The second staff provides harmonic support with sustained notes and chords. The third staff continues the melodic line with eighth-note patterns. The fourth staff provides harmonic support with sustained notes and chords. Measure numbers 2, 4, 5, 9, and 13 are indicated above the staves.

17

21

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29

# Afro Blue

Mongo Santamaría  
released 1959  
arr. Gareth Williams

Rhythmically  $\text{♩} = 108$

The musical score consists of four staves of piano sheet music, each with a treble clef, a bass clef, and a key signature of one flat. The first staff starts with a dynamic of *mp*. The second staff starts with a dynamic of *mf*. The third staff starts with a dynamic of *p*. The fourth staff starts with a dynamic of *mp* and includes a crescendo instruction. Each staff features hand-painted style markings above the notes, such as '1' and '5' for the treble clef, '5' and '1' for the bass clef, and '3', '4', '1', '2', '3', '2', '1', '5', '4', '1', '3', '2', '1' for the notes themselves. Measures are separated by vertical bar lines.

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17

21

poco rit..

25

# Exercises

Candidates may select from the exercises below, or from the 2021 books (labelled 1a, 1b etc), or a mixture of the two. Please refer to the syllabus for further information.

### **1c. Taking It Easy** – tone, balance and voicing

**Moderato**  $\text{♩} = 100$

*Grazioso* **p**

**mp**

**mf**

**f**

**1** **2** **3** **4**

**1** **2** **3** **4**

### **1d. Winter Sunset** – tone, balance and voicing

**Expressivo**  $\text{♩} = 42$

*mp*

**rit.**

*mf*

*p*

## 2c. Beach Vibes – co-ordination

**Relaxed**  $\text{♩} = 84$

mp

**p**

## 2d. Porcupines – co-ordination

**Prickly**  $\text{♩} = 92$

mp

**f**

cresc.

### 3c. Sad Memory – finger & wrist strength and flexibility

Sadly  $\text{♩} = 42$

rit.

$\text{♩} = 42$

$\text{mp}$        $\text{mf}$

$\text{ff}$

1 2 3 4 5

rit.

### 3d. Pirate Ship – finger & wrist strength and flexibility

Vivace  $\text{♩} = 63$

$\text{f}$

$\text{mp}$

1 2 3 4

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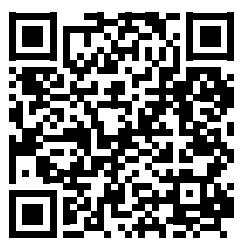


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