

Grade

7

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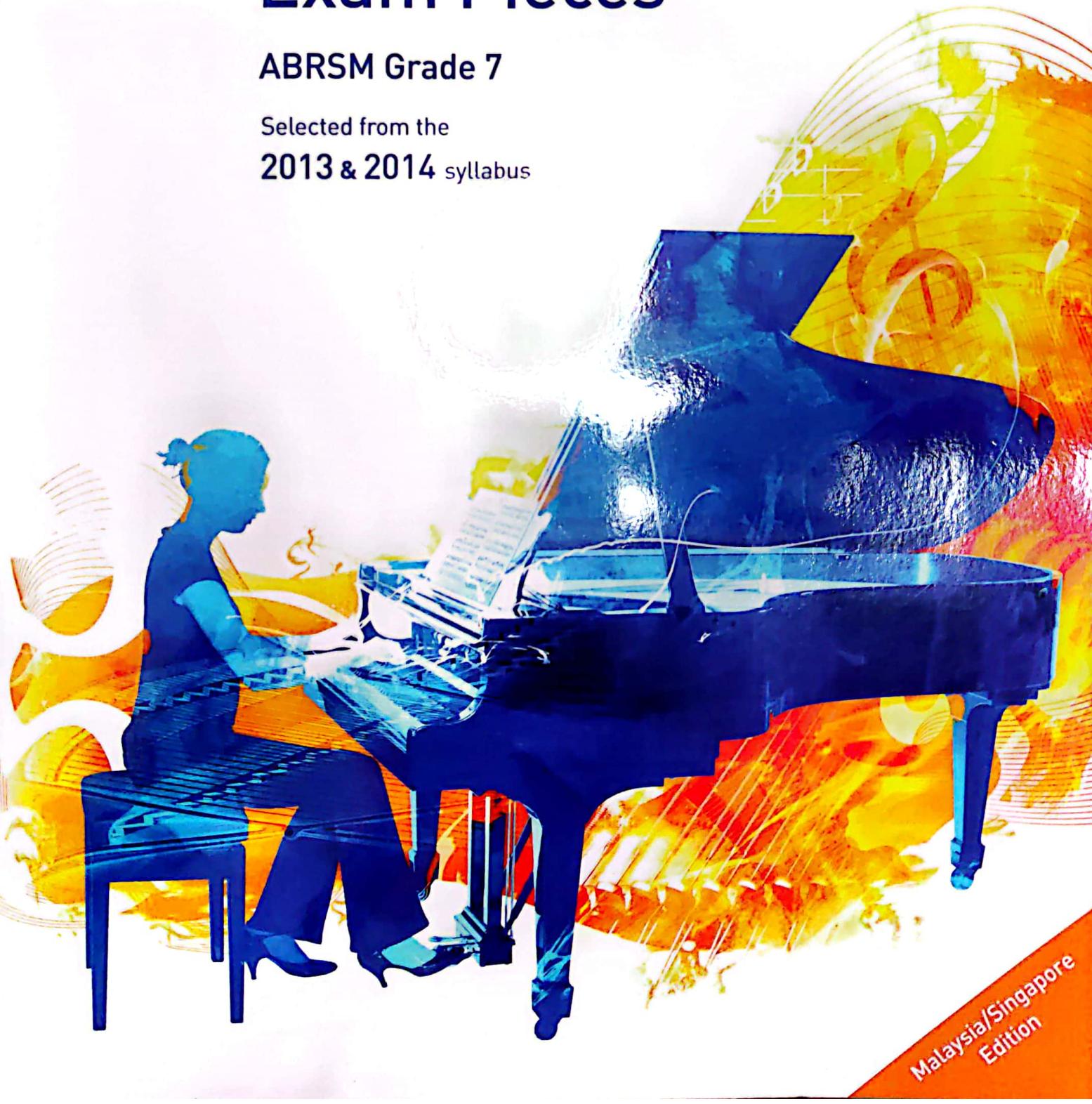
Piano Exam Pieces 2013 & 2014



Piano Exam Pieces

ABRSM Grade 7

Selected from the
2013 & 2014 syllabus



Malaysia/Singapore
Edition

Piano Exam Pieces

ABRSM Grade 7

Selected from the 2013 & 2014 syllabus

Name _____

Date of exam _____

Contents

Editor for ABRSM: Richard Jones

page



LIST A

- | | | |
|---|--|----|
| 1 | Carl Philipp Emanuel Bach Allegro: third movement from Sonata in A flat, H. 31 | 2 |
| 2 | Wolfgang Amadeus Mozart Allegro: third movement from Sonata in C, K. 279/189d | 6 |
| 3 | Domenico Scarlatti Sonata in F minor, Kp. 467 | 12 |

LIST B

- | | | |
|---|--|----|
| 7 | Frank Bridge Berceuse | 16 |
| 8 | Franz Liszt Piano Piece in F sharp, S. 193 | 20 |
| 9 | Franz Schubert Scherzo and Trio: third movement from Sonata in A minor, D. 845 | 23 |

LIST C

- | | | |
|----|--|----|
| 13 | Alberto Ginastera Danza de la moza donosa: No. 2 from <i>Danzas argentinas</i> , Op. 2 | 29 |
| 14 | Arnold Schoenberg Leicht, zart: No. 1 from <i>Sechs kleine Klavierstücke</i> , Op. 19 | 32 |
| 15 | Dmitry Shostakovich Allegretto: No. 1 from <i>Tri fantasticheskikh tantsa</i> , Op. 5 | 34 |

Other pieces for Grade 7

LIST A

- | | | |
|---|--|--|
| 4 | Beethoven Allegro cantabile: 1st movt from Sonata in E flat, WoO 47 No.1. Sonata published individually (ABRSM) or Beethoven, <i>The 35 Piano Sonatas</i> , Vol. 1 (ABRSM) | |
| 5 | Handel Allemande: 2nd movt from Suite in D minor, HWV 449. No. 12 (p. 70) from Handel, <i>Keyboard Works</i> , Vol. 4 (Bärenreiter) | |
| 6 | Paradies Presto: 2nd movt from Sonata No. 10. Paradies, <i>Sonate di Gravicembalo</i> , Vol. 2 (Schott) | |

LIST B

- | | | |
|----|--|--|
| 10 | Elgar Andantino: No. 1 from <i>Dream Children</i> , Op. 43 (Faber) | |
| 11 | Grovlez Berceuse de la poupée: from <i>L'Almanach aux images</i> (Stainer & Bell) | |
| 12 | Tchaikovsky März (March): No. 3 from <i>Die Jahreszeiten</i> , Op. 37b (Henle or Peters) | |

LIST C

- | | | |
|----|--|--|
| 16 | Gershwin Do It Again. <i>Meet George Gershwin at the Keyboard</i> (Faber) | |
| 17 | Christopher Norton Sturdy Build: No. 8 from <i>The Christopher Norton Rock Preludes Collection</i> (Boosey & Hawkes) | |
| 18 | Prokofiev Con vivacità: No. 11 from <i>Visions fugitives</i> , Op. 22 (Boosey & Hawkes) | |

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291-

A:1

Allegro

Third movement from Sonata in A flat, H. 31



C. P. E. Bach
(1714-88)

Allegro [♩ = c.80]

Carl Philipp Emanuel Bach, the second son of the great Johann Sebastian Bach, was taught by his father and became a professional keyboard player, serving for many years as harpsichordist to Frederick the Great in Berlin. He spent the last 20 years of his life as director of music at the five principal churches in Hamburg. C. P. E. Bach is well known as author of one of the most influential treatises of the 18th century, the *Versuch über die wahre Art das Clavier zu spielen* (Essay on the True Art of Playing Keyboard Instruments; Berlin, 1753-62). However, he was also a prolific composer – his works for keyboard alone number over 350. Many of them illustrate the so-called *empfindsamer Stil* (expressive style), which became popular throughout Germany in the mid-18th century.

This Allegro forms the finale of the Sonata in A flat (H. 31), the second of the *Sei sonate per cembalo*, Op. 2. These are known as the Württemberg Sonatas because C. P. E. Bach dedicated them to his pupil Duke Carl Eugen of Württemberg.
Source: *Sei sonate per cembalo*, Op. 2 (Nuremberg: Haffner, 1744)

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Adapted from C. P. E. Bach: *Selected Keyboard Works*, Book III, edited by Howard Ferguson (ABRSM)

This image shows five staves of musical notation for piano, likely from a technical or instructional piece. The music is in 32nd-note time signatures (indicated by '32') and includes various dynamic markings such as *tr* (trill), *p* (piano), and *f* (forte). Fingerings are indicated above the notes, often using numbers 1 through 5. The first staff begins at measure 16, the second at 21, the third at 26, the fourth at 31, and the fifth at 36. The notation is dense and requires precise execution.

Sheet music for piano, five staves. The music is in 2/4 time and consists of five staves. The key signature is B-flat major (two flats). Fingerings are indicated above the notes.

Staff 1: Measures 41-45. Treble clef. Fingerings: 5 1, 5 1 3; 2; 3 5 2 3; 5 3; 1. Bass clef. Fingerings: 5 2 1 5; 2; 4; 1 5 5; 5 5.

Staff 2: Measures 46-50. Treble clef. Fingerings: 5; 2 1 3; 2 1 3; 5; 4-5; 2 1-2 1. Bass clef. Fingerings: 5; 4; 5; 5; 5 2 3; 5 2.

Staff 3: Measures 51-55. Treble clef. Fingerings: 4 5; 2 1; 5 3; 1 3; 2 1; 5; 5. Bass clef. Fingerings: 1 2 1; 1 2; 1; 3; 2 3.

Staff 4: Measures 56-60. Treble clef. Fingerings: 5; 5; 4; 3; 2; 1; 3; 2; 1. Bass clef. Fingerings: 3; 2; 1; 3; 2; 1. Dynamics: *pp*.

Staff 5: Measures 61-65. Treble clef. Fingerings: 3 [b]; 2; 3 4; 1 3 2; 32 *tr*; 3. Bass clef. Fingerings: 4; 2; 2; 2; 2; 1.

The image shows five staves of musical notation for piano, arranged vertically. The top staff begins at measure 65, featuring a treble clef, a key signature of four flats, and a tempo marking of 5. It includes fingerings (1, 2, 3, 4, 5) and dynamic markings (tr, forte). The second staff begins at measure 71, with a bass clef, a key signature of one flat, and a tempo marking of 32. It includes fingerings (1, 2, 3, 4, 5) and dynamic markings (tr, forte). The third staff begins at measure 76, with a treble clef, a key signature of one flat, and a tempo marking of 5. It includes dynamic markings (tr, forte) and fingerings (1, 2, 3, 4, 5). The fourth staff begins at measure 82, with a treble clef, a key signature of one flat, and a tempo marking of 43. It includes dynamic markings (p, f) and fingerings (1, 2, 3, 4, 5). The bottom staff begins at measure 87, with a bass clef, a key signature of one flat, and a tempo marking of 5. It includes fingerings (1, 2, 3, 4, 5) and dynamic markings (tr).

A:2

Allegro

Third movement from Sonata in C, K. 279/189d



W. A. Mozart
(1756-91)

Allegro [♩ = c.108]

The sheet music consists of four staves of piano music. The top staff shows a treble clef, 2/4 time, dynamic *p*, and a forte dynamic *f*. The second staff shows a bass clef. The third staff shows a treble clef. The fourth staff shows a bass clef. Measure numbers 1 through 19 are indicated above the staves. Various fingerings are marked above the notes, such as 1, 2, 3, 4, 5, 13, 19, and 4321. Dynamic markings include *p*, *f*, and *tr* (trill). Articulation marks like dots and dashes are also present.

Mozart's Sonata in C, K. 279, of which this Allegro forms the finale, is the first of a set of six piano sonatas that he wrote at the age of 19 while staying in Munich in early 1775. The set may have been intended for publication, but only one of the six was published during Mozart's lifetime. In 1777 he wrote to his father from Augsburg: 'Here and at Munich I have played all my six sonatas [in public] by heart several times.'

In his performance notes for ABRSM's edition, Denis Matthews wrote that: 'The imprint of Haydn may be detected in the finale of K. 279, and in fact six Haydn sonatas (Hob. XVI/21-6) had been published in 1774' (shortly before Mozart's sonata was composed). He also suggests that accompanying quavers, such as those of bb. 3 and 7-10, should be lightly separated, and that the varied RH slurs of bb. 11-17 call for a 'flute-like agility'.

Source: autograph MS (formerly in Staatsbibliothek zu Berlin, Preussischer Kulturbesitz)

© 1978 by The Associated Board of the Royal Schools of Music
Adapted from Mozart: *Sonatas for Pianoforte*, Vol. I, edited by Stanley Sadie (ABRSM).

AB 3634

25

33

39

44

50

57

64

71

78

85

Musical score for piano, page 10, measures 92-100. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 92 starts with a rest followed by a eighth note. Measure 93 has a eighth note followed by a sixteenth-note pattern. Measure 94 has a eighth note followed by a sixteenth-note pattern. Measure 95 has a eighth note followed by a sixteenth-note pattern. Measure 96 has a eighth note followed by a sixteenth-note pattern. Measure 97 has a eighth note followed by a sixteenth-note pattern. Measure 98 has a eighth note followed by a sixteenth-note pattern. Measure 99 has a eighth note followed by a sixteenth-note pattern. Measure 100 has a eighth note followed by a sixteenth-note pattern.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 98 begins with a sixteenth-note pattern starting on the fourth line of the treble staff. Measure 99 starts with a eighth-note followed by a sixteenth-note pattern. Measure 100 begins with a sixteenth-note pattern starting on the third line of the treble staff. Measure 101 begins with a sixteenth-note pattern starting on the fourth line of the treble staff.

A musical score for piano, page 103. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef and a common time signature. The music consists of two staves. The top staff features six measures of sixteenth-note patterns with dynamic markings: '1' over the first measure, '3' over the second, '2' over the third, '1' over the fourth, 'tr' over the fifth, '2 tr' over the sixth, and 'p' at the end of the page. The bottom staff features six measures of eighth-note patterns with dynamic markings: '2' over the first measure, '1' over the second, and 'tr' over the third. The score is divided by vertical bar lines.

Musical score for piano, page 109, measures 109-110. The score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Measure 109 starts with a forte dynamic. Measure 110 begins with a piano dynamic [pp]. The score includes measure numbers 109 and 110, and measure 2.

A musical score for piano, page 118. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of six measures. Measure 1 starts with a dynamic 'f' and a fermata over the first note. Measures 2-3 show eighth-note patterns with grace notes. Measure 4 features sixteenth-note patterns. Measure 5 has a dynamic 'p'. Measure 6 concludes with a dynamic 'p' and a fermata over the last note.

125

130

138

146

152

A:3

Sonata in F minor

Kp. 467

Domenico Scarlatti
(1685-1757)**AllegriSSimo** [$\text{J.} = c.60$]

The musical score for Domenico Scarlatti's Sonata in F minor, Kp. 467, is presented in four staves of music for keyboard. The score begins with a tempo of AllegriSSimo ($\text{J.} = c.60$). The first staff starts with a forte dynamic. The second staff features a prominent bass line. The third staff includes dynamic markings like '1' and '2'. The fourth staff concludes with a forte dynamic. The score continues with further staves, each with its own unique patterns and dynamics, including measures 7 through 14 and 20.

Domenico Scarlatti, Neapolitan by birth, emigrated to Portugal in 1719 and then to Spain in 1728. He spent the rest of his life in Madrid as *maestro de capilla* and music master to the young Princess Maria Barbara, who later became Queen of Spain. Most of his solo keyboard sonatas, well over 500 in number, were composed after his emigration to the Iberian peninsula.

Scarlatti's own description of his sonatas in the preface to the *Essercizi* of 1738, the only collection he published himself, applies equally to the later works, such as this F minor sonata: 'In these compositions, do not expect any profound learning, but rather an ingenious jesting with art.' The second left-hand quaver in b. 41 is *a* in the source, but might equally be played as *a* by analogy to similar patterns in bb. 26 and 100; either note would be acceptable in the exam. Dynamics are left to the player's discretion.

Source: Parma MSS, Vol. XIII, No. 14

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AB 3634

26

43

43

43

31

2

1

3

4

37

43

5

2

3

2

1

2

3

48

5

3

1

2

3

1

2

5

3

1

2

3

1

2

3



Musical score page 14, measures 60-61. The score continues with two staves. The key signature changes to four flats. Measure 60 shows a more complex melodic line with various note values and rests. Measure 61 begins with a bass note 'F' followed by eighth-note patterns. Fingerings include '2 3' over the first two notes of a group, '1 3' over the next two, '2' over the fifth note, '4' over the eighth note, '1' over the ninth note, '4 1' over the tenth note, '4' over the eleventh note, '1' over the twelfth note, and '3' over the thirteenth note.

Musical score page 14, measures 67-68. The score continues with two staves. The key signature changes to five flats. Measure 67 features eighth-note patterns. Measure 68 begins with a bass note 'E' followed by eighth-note patterns. Fingerings include '5' over the first note, '2' over the second, '1' over the third, and '1' over the fourth.

Musical score page 14, measures 73-74. The score continues with two staves. The key signature changes to four flats. Measure 73 features eighth-note patterns. Measure 74 begins with a bass note 'D' followed by eighth-note patterns. Fingerings include '4' over the first note, '1' over the second, '4' over the third, '3' over the fourth, and '3' over the fifth.

Musical score page 14, measures 79-80. The score continues with two staves. The key signature changes to three flats. Measure 79 features eighth-note patterns. Measure 80 begins with a bass note 'B' followed by eighth-note patterns. Fingerings include '4' over the first note, '5' over the second, and '4' over the third.





B:1

Berceuse

Frank Bridge
(1879-1941)

Andante con moto [♩ = c.72]

The English composer Frank Bridge studied composition with Charles Stanford at the Royal College of Music. He also played the viola in the Joachim and English Quartets and conducted at the Savoy Theatre and at Covent Garden. His early works are written in a late Romantic style, but subsequently he was strongly influenced by the music of Alban Berg. In the late 1920s he taught the young Benjamin Britten, who then championed his teacher's music. One of Britten's first major successes was *Variations on a Theme of Frank Bridge* (1937).

Bridge's haunting Berceuse of 1901 was written originally for violin and piano. It seems to have become very popular and he made numerous arrangements of it for various combinations of instruments. The solo piano version of 1929 appears to be the last.

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AB 3634

a tempo

20 3-4 3 1 2 ten.
pp

26 5 1 4
mf

32 rit. 4 2 1 3 rit. 2 1 3
pp p 5 4 2 1 3 4

Poco più mosso

37 2 1 4 5 4 2 -5 3
p 1 3 1 2 3 1

41 3 5 4 2 3 1

45 *mf*

49 *a tempo* *p*

53 *pp cresc.*

57 *molto ritard.* *mf* *3* *p* *dim.* *pp dolcissimo* *3* *2* *con Ped.*

62 *ten.* *3* *2* *3*

Musical score for piano, five staves:

- Staff 1 (Top):** Measure 66. Treble clef, 2 flats. Measures 67-69. Bass clef, 2 flats.
- Staff 2:** Measure 70. Treble clef, 2 flats. Measures 71-73. Bass clef, 2 flats. Dynamics: cresc. (measures 71-72), Ped. (measures 73-74).
- Staff 3:** Measure 74. Treble clef, 2 flats. Measures 75-77. Bass clef, 2 flats. Dynamics: [f] (measure 75), p (measure 76). Performance instructions: a tempo (measure 75), pp express. (measure 76).
- Staff 4:** Measure 78. Treble clef, 2 flats. Measures 79-81. Bass clef, 2 flats. Dynamics: p (measures 78-79), Ped. (measures 80-81).
- Staff 5 (Bottom):** Measure 88. Treble clef, 3 flats. Measures 89-91. Bass clef, 3 flats. Dynamics: pp (measures 89-90), Ped. (measures 90-91).

AB 3634



B:2

Piano Piece in F sharp

S. 193

Franz Liszt
(1811-86)

Appassionato [♩ = c.46]

Franz Liszt was not only a major composer but the most famous and brilliant pianist of his day. Howard Ferguson, editor of *Twenty-one Short Piano Pieces* by Liszt for ABRSM, has written: 'Since most of [his] vast output of piano music, both original and arranged, was obviously intended for the virtuoso, it's easy to forget that he also wrote short and beautiful pieces which are technically undemanding. Moreover, many of these are far more interesting musically than the typically brilliant works.'

This piece in F sharp, S. 193, is undated but is probably a late work, written at a time when Liszt was experimenting with a sort of pre-impressionism and other styles that foreshadow 20th-century music. The texture and the marking *dolcissimo* give the impression of a dreamy nocturne, but a slow tempo is ruled out by the expression mark *appassionato*. In b. 24 the pause applies only to the top note (e^b"), which should be held after the release of the minim chord. Some of the fingering is Liszt's own, notably that in the RH of bb. 15, 17 and 22.

Source: *F. Liszt, Musicalische Werke, Series II, Vol. 10* (Leipzig: Breitkopf & Härtel, 1928)

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Adapted from Liszt: *Twenty-one Short Piano Pieces*, edited by Howard Ferguson (ABRSM)

AB 3634

This block contains ten staves of piano sheet music, numbered 14 through 24. The music is in common time and consists of two systems. The first system (staves 14-18) includes dynamics like *poco rall.*, *pp*, *a tempo*, and *cresc.*. Fingerings such as 2 1 3 1, 2 1 4, and 2 1 3 1 are indicated. Pedal markings like *Ped.* and *tre corde* are also present. The second system (staves 19-24) features dynamics like *più cresc.*, *rit.*, and *dolce*. Fingerings like 3 1, 2 1 5, and 2 4 1 are shown, along with pedal markings like *Ped.* and *8va*.

27

simile

sempre legato

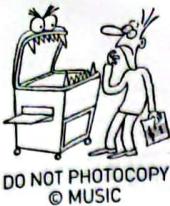
pp cresc.

Ped.

8va

[pp]

Ped.



Scherzo and Trio

B:3

Third movement from Sonata in A minor, D. 845

Franz Schubert
(1797-1828)**Scherzo****Allegro vivace** [♩ = c.72]

The musical score for the Scherzo movement of Franz Schubert's Sonata in A minor, D. 845, is presented in four staves of music for piano. The score begins with a dynamic of *p*, followed by a crescendo [*cresc.*] and a dynamic of *ff*. Articulation marks (trills, slurs, and dots) are used throughout the piece. Measure numbers 1, 8, 16, and 22 are indicated. The music features various key changes and rhythmic patterns typical of a Scherzo.

Franz Schubert left 12 complete piano sonatas and, in addition, another 10 that remained unfinished. The Sonata in A minor (D. 845) of 1825, from which this movement is selected, is one of his greatest masterpieces in the genre. It is one of only three sonatas that were published during Schubert's lifetime. When it appeared, a Leipzig critic (in the *Leipziger allgemeine musikalische Zeitung*, 1 March 1826) wrote: 'It moves so freely and originally within its confines, and sometimes so boldly and curiously, that it might not unjustly have been called a fantasia. In that respect it can probably be compared only with the greatest and freest of Beethoven's sonatas.'

The Scherzo, alternately dramatic and lyrical, is full of Schubert's characteristic sudden switches to remote keys. The Trio, in the submediant key, is written in the style of the *Ländler*, an Austrian/South German dance in a slow triple time.
Source: first edition, *Première Grande Sonate, Oeuvre 42* (Vienna: A. Pennauer, 1826)

© 1979 by The Associated Board of the Royal Schools of Music
Adapted from Schubert: *Complete Pianoforte Sonatas*, Vol. II, edited by Howard Ferguson (ABRSM)

Musical score page 24, measures 29-30. The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Measure 29 starts with a dynamic *p*. Measure 30 begins with a dynamic *pp*. Measures 29 and 30 feature various chords and bass notes.

Musical score page 24, measure 36. The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. A dynamic *ff* is indicated. Measure 36 concludes with a dynamic *f[z]* followed by a dynamic *p*.

Musical score page 24, measure 43. The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Measure 43 features sustained notes and bass notes.

Musical score page 24, measure 49. The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Dynamics include *cresc.*, *f*, *ff*, and *ff*. Measures 49 and 50 show complex harmonic progression with sustained notes.

Musical score page 24, measure 55. The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Dynamics include *fp*, *pp*, and *1*. Measures 55 and 56 show a continuation of the harmonic progression.

62

3

68

pp

dim.

[*poco rit.*] *a tempo*

76

f

84

p

dim.

pp

fp

91

p

cresc.

ff

p

fp

AB 3634

98

106

113

120

128a

AB 3634

Trio
Un poco più lento

127b

pp
mit Verschiebung [una corda]

1 2 3 4 5

137

ritard.

4 5

147

a tempo

3 4 2 3 5 5 3 2 3

156

3 4 5 4 1 2 1

165

5 2 5 2 1 2 1

Scherzo D.C.



Danza de la moza donosa

C:1

No. 2 from *Danzas argentinas*, Op. 2Alberto Ginastera
(1916-83)**Tempo rubato** $\text{♩} = 60$

The musical score is divided into four systems. System 1 starts with a treble clef, 6/8 time, and dynamic *pp*. It includes markings *dolcemente espressivo*, *p cantando*, and *legato*. System 2 starts with a treble clef, 6/8 time, and dynamic *cresc.* It includes markings *2-3 45 6* and *1 (2-3) 3*. System 3 starts with a treble clef, 12/8 time, and dynamic *mf*. It includes markings *dim.* and *p*. System 4 starts with a treble clef, 12/8 time, and dynamic *pp*. It includes markings *rit.*, *a tempo*, *soave*, and fingerings such as $\frac{5}{2} \frac{4}{1}$, $\frac{5}{2}$, $\frac{5}{1}$, and $\frac{5}{2}$.

Danza de la moza donosa Dance of the Graceful Young Girl; **Danzas argentinas** Argentinian Dances

The Argentine composer Alberto Ginastera studied at the National Conservatory, Buenos Aires (1936-8), where he later taught. He established his reputation as a composer with two nationalist ballets in the early 1940s. In 1945-7 he visited the USA, where he studied with Aaron Copland. He spent his last years in Geneva. His earlier compositions are written in a nationalist style and make use of Argentinian folk material, but from the late 1950s onwards he cultivated an atonal, expressionist style that involved the use of serialism.

The second of Ginastera's *Danzas argentinas*, Op. 2, of 1937 has a decidedly plaintive tone, but it reaches a climax of great intensity in the parallel dissonant chords of the middle section (bb. 40-52). The penultimate bar is metrically free, so the time signature no longer applies.

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AB 3634

28

33

39

43

47

50

dim.

rit.

a tempo

p

dim.

pp

55

4

62

pp

4 2 5 4 3 1 2 5 4 2 3 1 2 5 4 2 3 1

poco rit.

5

molto rit.

69

76

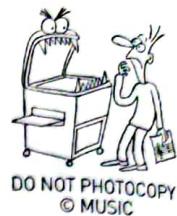
molto lento

pp lontano

Ped.

C:2

Leicht, zart

No. 1 from *Six Kleine Klavierstücke*, Op. 19Arnold Schoenberg
(1874-1951)

Leicht, zart [$\text{♩} = \text{c.76}$]

etwas zögernd
[a little hesitant]

flüchtig [fleeting]

espress.

Leicht, zart Lightly, delicately; **Six Kleine Klavierstücke** Six Little Piano Pieces

Arnold Schoenberg was born in Vienna, but became an American citizen in 1941. As composer, teacher and theorist, he ranks as one of the most influential figures in the history of Western music. Around 1900 he was still composing in a post-Wagnerian, late Romantic style, but by 1909 he had abandoned tonality and was writing in a purely atonal idiom.

The *Six Kleine Klavierstücke*, Op. 19, of 1911, of which the first is selected here, are miniature masterpieces of atonality – not yet organized by the 12-note method, for which Schoenberg is particularly renowned. They are essentially melodic in style, but lack any sense of thematic development.

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AB 3634

5-3

6 3/8

leicht

pp

8 3/8

ppp flüchtig

2/4

pp

fpp trem.

10 3/8

flüchtig

rit.

p

6/8

14 6/8

molto rit.

ppp

ppp



C:3

Allegretto

No. 1 from *Tri fantasticheskikh tantsa*, Op. 5

Edited by Harry Cumpson

Dmitry Shostakovich
(1906–1975)

Allegretto $\text{♩} = 120$

The music consists of five staves of piano sheet music. Staff 1 starts with dynamic *p* and instruction *leggiero*. Staff 2 begins with *[senza Ped.]*. Staff 3 features a bass clef. Staff 4 includes a dynamic *f*. Staff 5 ends with *poco rit.* and *a tempo*. Various pedaling instructions like *Ped.* and *Ped. —* are placed below the staves. Performance markings such as *legato*, *espress.*, *cresc.*, and *8va* are also present.

Tri fantasticheskikh tantsa Three Fantastic Dances

The Russian composer Dmitry Shostakovich learnt the piano as a child from his mother, who was a professional pianist. As a young man he achieved success as a pianist as well as a composer, representing his country at the first International Chopin Piano Competition in Warsaw in 1927. By then he had already composed his earliest piano works, which are written for the instrument with great skill.

The *Three Fantastic Dances*, of which the first is reproduced here, date from 1922 when the composer was only 16 years old. Throughout his career Shostakovich was adept at bizarre fantasy, which is well illustrated in this piece. In b. 6 the first right-hand C might be staccato, as in b. 2.

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C:5

STURDY BUILD

Rock Preludes 2 | Prelude 1

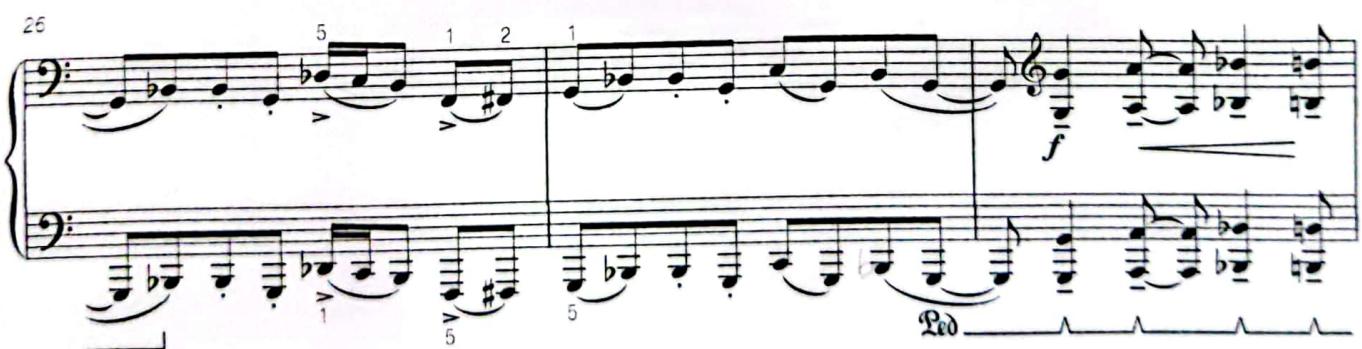
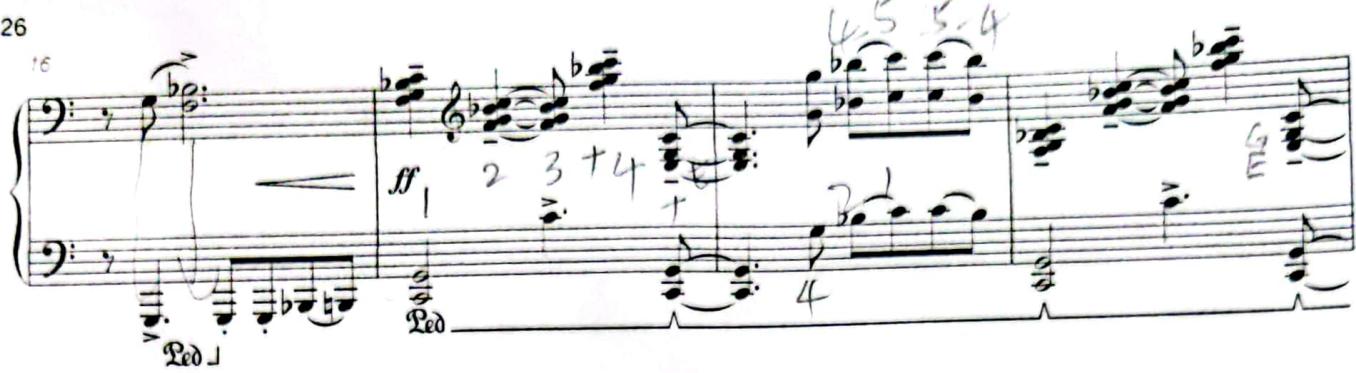
(22) (23) (24)

CHRISTOPHER NORTON

Sternly = 132

The musical score is for a piano piece titled "STURDY BUILD" from "Rock Preludes 2 | Prelude 1" by Christopher Norton. The tempo is marked as "Sternly" with a value of 132. The score is divided into measures numbered 1 through 13. The music is written in two systems, each starting with a treble clef and a key signature of one flat (F#). Measure 1 begins with a forte dynamic (f) in the right hand, followed by a dynamic marking "mf". Measures 2 and 3 continue the rhythmic pattern with eighth and sixteenth-note figures. Measure 4 starts with a bass line in the left hand. Measures 5 through 7 show a continuation of the melodic line with various dynamics and performance instructions like "Ped" (pedal). Measure 8 features a dynamic marking "mf" and a measure number "4". Measures 9 and 10 show a transition to a new section with a treble clef and a key signature of three flats (G). Measure 11 continues this section with a bass line. Measures 12 and 13 conclude the piece with a final dynamic marking.

26



32

35

38

41

44

47

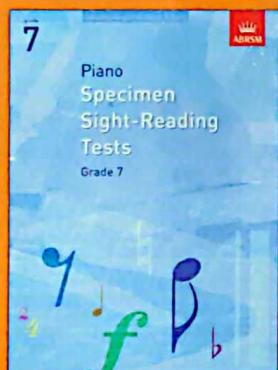
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