

GRADE

1

AIBRISM
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SELF-SELECTED
PIANO
Exam Pieces

2007-2008

The Associated Board of
the Royal Schools of Music

GRADE

1

The 2007 & 2008 Syllabus should be read for details of requirements, especially those for scales, aural tests and sight-reading. Attention should be paid to the Special Notices, where warning is given of any changes.

The syllabus is obtainable online at www.abrsm.org, from music retailers or from the Services Department, The Associated Board of the Royal Schools of Music, 24 Portland Place, London W1B 1LU, United Kingdom (please send a stamped addressed C5 (162mm x 229mm) envelope).

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Where appropriate, pieces in this volume have been checked with original source material and edited as necessary for instructional purposes. Fingering, phrasing, pedalling, metronome marks and the editorial realization of ornaments (where given) are for guidance only; they are not comprehensive or obligatory.

Editor for the Associated Board: **Richard Jones**



Alternative pieces for this grade

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- 5 **Krleger** Menuet. No. 10 from *Easy Pieces of the 17th and 18th Centuries*, Vol. 1 (Bärenreiter Praha)
- 6 **Türk** Carefree Happiness: No. 32 from *60 Pieces for Aspiring Players*, Book 1 (ABRSM Publishing)

LIST B

- 4 **Blatný** Allegretto. No. 8 from *Album Etud (Album of Studies)*, Vol. 1 (Bärenreiter Praha)
- 5 **Köhler** Melody, Op. 190 No. 27. *More Romantic Pieces for Piano*, Book 1 (ABRSM Publishing)
- 6 **Loeschhorn** Study in C, Op. 65 No. 3. *A Romantic Sketchbook for Piano*, Book 1 (ABRSM Publishing)

LIST C

- 4 **Alan Bullard** Flying above the Clouds. *Piano Time: Going Places*, arr. Hall (OUP)
- 5 **Elissa Milne** Skedaddle: from *Little Peppers* (Faber)
- 6 **Lionel Salter** Frogs: No. 3 from *Easy Going Pieces* (ABRSM Publishing)



A:1

Sarabanda

Third movement from Sonata in D minor, Op. 5 No. 7

CORELLI

Largo [$\text{♩} = c.88$]

The Italian violinist and composer Arcangelo Corelli (1653–1713) studied in Bologna, but settled in Rome, where he eventually dominated the musical life of the city. His sonatas and concertos became extremely popular and were regarded as models of good style and technique. The *sarabanda* is the Italian version of this Baroque triple-time dance, faster and lighter than the French *sarabande*. This piece is here transcribed for piano from an original for violin and continuo. The RH has the violin part, and the LH the continuo bass, with the figures omitted. The final cadence (bb. 14–15) is written in hemiola rhythm, realized by ignoring the bar-line and thinking in terms of three minim beats. All ornaments, slurs and dynamics are editorial suggestions only.

Source: *Sonate a violino e violone o cimbalo*, Op. 5 (Rome, 1700)

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Edited by
Howard Ferguson

Moderato in C

A:2

No. 5 from *50 pièces à l'usage des commençans*, Op. 38

HÄSSLER

Moderato [♩ = c.100]

50 pièces à l'usage des commençans 50 Pieces for Beginners

The German composer and pianist Johann Wilhelm Hässler (1747–1822) was a grand-pupil, as it were, of J. S. Bach: he studied music with his uncle Johann Christian Kittel, who had been a pupil of Bach's. In 1793 he took up an appointment as court pianist in St Petersburg, but soon afterwards he moved to Moscow, where he established himself as an independent and highly successful pianist and piano teacher. This piece is written in double or invertible counterpoint: halfway through (b. 8), the treble and bass parts are exchanged. The staccato wedges do not mean *staccatissimo*, but are the 18th-century equivalent of the present-day staccato dot. The slurs in bb. 8–11 are editorial additions by analogy with the original slurs in bb. 1–4. In b. 10 the first LH note is misprinted as A in the original.

Source: *Cinquante pièces à l'usage des commençans*, Op. 38 (Moscow: C. Wenzel, n.d.)

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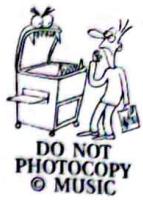
Reproduced from Hässler: *Fifty Pieces for Beginners*, Op. 38, edited by Howard Ferguson (ABRSM Publishing)

AB 3143

A:3

Allegro in F

K. 1c



MOZART

Allegro [$\text{J} = \text{c.} 88$]

2/4

mf

f

p

mf

3

This Allegro is one of Mozart's first compositions, written down by his father Leopold on 11 December 1761 when the child was only five years old. In the exam, the first repeat should be played, but not the second. Unmarked quavers might be lightly detached. As usual in the 18th century, the wedge implies a normal staccato, not *staccatissimo*. The staccato wedges and slurs in bb. 2-3 are editorial additions by analogy with the original ones in bb. 10-11. The dynamics are editorial suggestions only. The third LH note in b. 4 is mistakenly written as E, not F, in the source. Source: MS in L. Mozart's hand, Mary Flagler Music Collection, Pierpont Morgan Library, New York

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The Industrious Student

Op. 31 No. 3

B:1

K. J. BISCHOFF

Allegretto [$\text{♩} = \text{c.} 116$]

Kaspar Jakob Bischoff (1823–93) was born in Ansbach and studied in Munich and Leipzig. He settled in Frankfurt, where he taught singing and founded a choral society. This piece is drawn from an album of easy pieces, written for the instruction of his young daughter. The dynamics are editorial suggestions only.

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Adapted from *A Romantic Sketchbook for Piano*, Book I, edited by Alan Jones (ABRSM Publishing)

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B:2

Andante

No. 22 from *41 Klavierstücke*, Op. 93Edited by
Lionel Salter

ENCKHAUSEN

[♩ = c.88]

Heinrich Friedrich Enckhausen (1799–1885) was a teacher in Hanover who wrote a large quantity of easy piano pieces and educational music.
 Source: *41 Klavierstücke zur Entwicklung der Geduldigkeit und Sicherheit*, Op. 93 (Hanover: A. Nagel, 1862?)

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 Reproduced from *More Romantic Pieces for Piano*, Book I, edited by Lionel Salter (ABRSM Publishing)

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Banges Herzelein

No. 5 from *Jugend-Album*, Op. 47

B:3

Edited by
Alan Jones

R. FUCHS

Etwas bewegt [Con moto, $\text{J} = c.108$]

The sheet music consists of four staves of musical notation for piano. The first staff starts with a dynamic of *p*. The second staff begins with a dynamic of *Ped.* The third staff begins with a dynamic of *Ped. simile*. The fourth staff begins with a dynamic of *cresc.*. The fifth staff begins with a dynamic of *dim.*. The sixth staff begins with a dynamic of *pp*. The music includes various performance instructions such as 'rit.', 'cresc.', 'dim.', and 'pp'. The music is divided into measures by vertical bar lines, with some measures spanning multiple staves. Measure numbers are indicated above the notes in each measure.

Banges Herzelein Sad at Heart; *Jugend-Album* Album for the Young

The Austrian composer and teacher Robert Fuchs (1847–1927) settled in Vienna at the age of 18, working there as an organist, répétiteur and teacher. He also studied at the Vienna Conservatory, where he later taught for many years, numbering Mahler, Sibelius and Wolf among his pupils. This piece is drawn from Fuchs's Schumannesque *Album for the Young*.

Source: *Jugend-Album*, Op. 47 (Berlin: Simrock, 1890)

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Reproduced from Fuchs: *Children's Pieces* (ABRSM Publishing)

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C:1

The Old Cuckoo-Clock



N. BACHINSKAYA

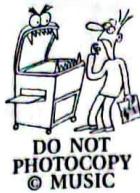
Allegro moderato [♩ = c.120]

Musical score for The Old Cuckoo-Clock, composed by N. Bachinskaya. The score consists of six staves of music, each with a treble clef and a key signature of one flat. The time signature varies throughout the piece, including measures in 4/4, 3/4, 2/4, and 12/8. The tempo is Allegro moderato (♩ = c.120). The score includes dynamic markings such as *p*, *cresc.*, *mf*, and *mp*. Fingerings are indicated above certain notes, particularly in the first and second endings of the piece. Measure numbers 1 through 17 are marked at the beginning of each staff.

Nina Mikhailovna Bachinskaya was a Russian composer living in Moscow. She died in 1984.

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Mini Rag

from *Original Piano Jazz*

C:2

MICHEL LE COZ

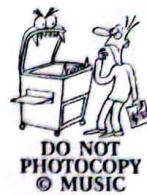
$\text{♩} = 200$

1. 2. 5
3 1
Fine

11
1 3 1 2
4
14
5 2 1
1
D.C. al Fine

Michel Le Coz was born in 1956 in Mont-St-Martin, France. He is both a composer, specializing in keyboard music in jazz and popular styles, and an administrator, organizing keyboard masterclasses, concerts and competitions. A suitable tempo for 'Mini Rag' in the exam would be $\text{♩} = \text{c.} 144$.

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C:3

Moebius

DAVID SAWER

J. = 68

p

4

con Ped. ad lib.

4

3

Fine

8

2

cresc.

1

5

13

5

mf

2

dim.

3

4

*D.C. al Fine
senza ripetizione*

David Sawer, born in Stockport in 1961, studied music at York University, in Cologne (with Mauricio Kagel) and in the USA. He has written music not only for the concert hall but for dance, film, theatre and radio, and considers himself to be a 'theatre person who writes music'. About *Moebius*, composed in October 2002, Sawer has written: 'In 1858 a German mathematician discovered that, by taking a strip of paper and joining the ends together with a 180 degree twist, it was possible to create a two-dimensional surface with only one side. His name was August Moebius.' For the exam, play the da capo but none of the other repeats.'

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Reproduced from *Spectrum 4: An International Collection of 66 Miniatures for Solo Piano* (ABRSM Publishing)

AB 3143

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Editor for the Associated Board: Richard Jones



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LIST A

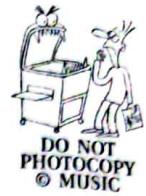
- 4 Handel Air (Hornpipe) in D minor, HWV 461. No. 2 from Handel, *Easy Piano Pieces and Dances* (Bärenreiter)
- 5 Mozart Menuett in B flat, K. 15pp. No. 14 from Mozart, *25 Early Pieces* or No. 12 from *A Keyboard Anthology*, Second Series, Book 1 (ABRSM Publishing)
- 6 Türk This Makes Me Want to Dance: No. 59 from *60 Pieces for Aspiring Players*, Book 2 (ABRSM Publishing)

LIST B

- 4 R. Fuchs Wiegenliedchen (Cradle Song), Op. 47 No. 7. Fuchs, *Children's Pieces from Op. 32 & 47* (ABRSM Publishing)
- 5 Kabalevsky Little Song: from *30 Children's Pieces*, Op. 27. *Short Romantic Pieces for Piano*, Book 1 (ABRSM Publishing) or No. 2 from *30 Children's Pieces*, Op. 27 (Boosey & Hawkes/MDS)
- 6 Sandré You Can't Catch Me! *More Romantic Pieces for Piano*, Book 1 (ABRSM Publishing)

LIST C

- 4 Paul Bowles Oh! Potatoes They Grow Small over There: No. 4 from *Folk Preludes* (Presser/UMP or Presser/MDS)
- 5 Peter Maxwell Davies Snow Cloud, over Lochan. *Spectrum 4: An International Collection of 66 Miniatures for Solo Piano* (ABRSM Publishing)
- 6 arr. Jenő Takács Satirical Song: No. 7 from *From Far Away Places*, Op. 111 (Universal/MDS)



A:1

Allegro

Fourth movement from Sonata in G, Hob. XVI/8

Edited by
Howard Ferguson

HAYDN

Allegro [♩ = c.48]

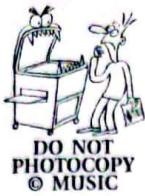
Like most of Haydn's early keyboard music, the Sonata in G, Hob. XVI/8, from which this Allegro is drawn, was probably written for teaching purposes some time before he entered the service of Prince Esterházy in 1761. In this cheerful movement, the quavers might be lightly detached. The repeated middle phrase (bb. 9–12, 13–16) invites a crescendo up to the third bar, beat 1, followed by a corresponding diminuendo. The fifth RH note in bb. 12 and 16 is a semiquaver (without a rest) in the source. The printed dynamics are editorial suggestions only.

Source: *Divertimento da Cembalo Del Sigre Giuseppe Hayden* (MS, 1770), Staatsbibliothek zu Berlin, Preussischer Kulturbesitz, Mus.ms.10114

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Reproduced from Haydn: *Selected Keyboard Sonatas*, Book I, edited by Howard Ferguson (ABRSM Publishing)

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Balletto

A:2

Allegretto [$\text{♩} = c.96$]

LÖHLEIN

A handwritten musical score for piano, consisting of four staves. The top staff (treble clef) starts with a dynamic *f*. The second staff (bass clef) has a tempo marking "IV". The third staff (treble clef) has a dynamic *f*. The fourth staff (bass clef) has a tempo marking "5". The score includes various dynamics like *f*, *mf*, and *p*, and performance instructions like "3", "4 2 1", "1.", "2.", and "4". Measures are numbered 1, 5, 9, and 13.

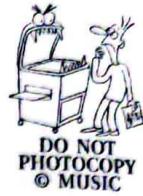
Georg Simon Löhlein (1725–81) was a German composer who studied at the universities of Jena and Leipzig. Later he taught music at Leipzig and, on the basis of this experience, published a keyboard method, the *Clavier-Schule* of 1765, which was widely used in the late 18th and early 19th centuries.

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A:3

Bourrée



L. MOZART

Moderato [$\text{d} = c.88$]

The musical score consists of four staves of music for two voices or instruments. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#). The time signature changes between common time and 2/4 throughout the piece. Various dynamics are indicated, including *mf*, *f*, and *dim.*. Performance instructions like "poco rit." (poco ritardo) and "dim." (diminuendo) are also present. Measure numbers 1, 5, 9, 13, and 17 are marked on the left side of the staves.

Leopold Mozart (1719–87) was appointed a violinist to the Salzburg court in 1743 and had become Vice-Kapellmeister by 1763. He established a reputation as a violin teacher, and in 1756 published his famous treatise on violin playing. From about 1760 he spent much time on the musical education of his two exceptionally gifted children, Maria Anna ('Nannerl') and Wolfgang Amadeus, who had been born in 1751 and 1756 respectively. Leopold's small keyboard pieces, such as this Bourrée, were written with this purpose in mind.

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Grandmother's Tales

from *Spring Morning*

B:1

SARAUER

Andantino [$\text{♩} = \text{c. } 76$]

Measure 1: Treble clef, common time. Dynamics: *mf*, *mf*. Articulation: *Ped.* [underline]. Measure 2: Rest. Measure 3: Dynamics: *mf*. Articulation: *Ped.* [underline]. Measure 4: Dynamics: *mf*. Articulation: *Ped.* [underline]. Measure 5: Dynamics: *mf*. Articulation: *Ped.* [underline]. Measure 6: Dynamics: *mf*. Articulation: *Ped.* [underline]. Measure 7: Dynamics: *mf* *espress.* Articulation: *Ped.* [underline]. Measure 8: Dynamics: *mf* *espress.* Articulation: *Ped.* [underline]. Measure 9: Dynamics: *mf*. Articulation: *Ped.* [underline]. Measure 10: Dynamics: *pp*. Articulation: *ritard.*

This piece is by the Czech composer Alois Sarauer (1901–80).

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AB 3144

B:2 Der Kuckuck und die Nachtigall
from *Kinderalbum*, Op. 55



KRUG

Allegretto [$\text{♩} = \text{c.} 60$]

Der Kuckuck

Der Kuckuck und die Nachtigall The Cuckoo and the Nightingale; *Kinderalbum* Children's Album

The German pianist and composer Arnold Krug (1849-1904) studied with Gurlitt and at the Leipzig Conservatory. He taught at the Stern Conservatory in Berlin, and later returned to his native city Hamburg as a music teacher, choirmaster and conductor. In this piece the LH accompaniment may be articulated like the RH melody, except in bb. 13-14, where the LH takes over the melody, implying legato, and the RH has staccato accompanying chords. The RH slur in b. 12 has been added by the editor, by analogy with the one in b. 10.

Source: *Kinderalbum*, Op. 55 (London: Augener, 1896)

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Die Nachtigall

14

p cresc.

Der Kuckuck

17

p

20

23

AB 3144



B:3

The Bee

from *Fantasy Studies*, Op. 13

ROWLEY

Allegretto $\text{♩} = 72$

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f

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p

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5 1

f

2 3

33

mp

3 3



C:1

The Temple by the Sea

JOHN McLEOD

Slowly and peacefully $\text{♩} = c.65$

4
3
1

pp

p express.

Ped.

8

2 1 3 1 1 4 5

pp *mf*

Ped.

14

4 3 1 ,
pp
8va.. 1 2 8va..

p express.

Ped.

21

2 1 3 1 pp mf p sub. like a bell like a gong
mp 4 2 3 2 3 2 3
Ped.

The Scottish composer John McLeod (b. 1934) studied with Lennox Berkeley at the Royal Academy of Music. The occasion of this piece is recorded in the words 'Remembering Bali...12 October 2002'. The composer has written: 'Perched on a small island just off the southern coast of Bali, there is a temple called Tanah Lot. Its shape becomes a dark silhouette as the sun sets and the ghostly spirits of ancient gods return. This piece is based on the notes of some distant gamelan music (A C# D E G#) which I heard as I stood beside this mysterious place.'

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Close to Danger

from *Piano Pageant, Book 3*

C:2

DONALD WAXMAN

Misterioso [♩ = c.88]

3
mf

p

2 1

3 1

4 2

5 1 3

1 2

5 2 2

5 1

3

mf

3 1

5 2

3

4 2

dim.

5

4

p

3

1 2

pp

sf

Donald Waxman (b. 1925) is a native of Baltimore. He began his musical training at the Peabody Conservatory, studying piano, cello and composition, the latter with Elliott Carter. He later studied at the Juilliard School. He has composed in many genres, and is well known in the field of piano pedagogy.

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AB 3144



C:3

Garage Sale

from *Really Easy Jazzin' About*

PAM WEDGWOOD

Heavy rock $\text{J} = 108$

Pam Wedgwood (b. 1947) is recognized around the world as one of the UK's most prolific and successful composers of popular repertoire for young instrumentalists. About 'Garage Sale', she has written: 'You can use a heavy rock rhythm with this piece.' It is drawn from *Really Easy Jazzin' About: Fun Pieces for Piano/Keyboard*, which belongs to a large series aimed at introducing jazz and other popular styles to elementary players of the piano and other instruments.

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3

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2008-2011

with CD

The Associated Board of
the Royal Schools of Music

Malaysia/Singapore
Edition

grade

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Where appropriate, pieces in this album have been checked with original source material and edited as necessary for instructional purposes. Fingering, metronome marks and the editorial realization of ornaments (where given) are for guidance only; they are not comprehensive or obligatory.

Editor for the Associated Board: Richard Jones



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11	Reinecke Andantino: 2nd movt from Sonatina in C, Op. 136 No. 1. Reinecke, <i>Six Miniature Sonatinas</i> , Op. 136 (Breitkopf & Härtel)	
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Menuet in G

BWV Anh. II 116

UH w/ concert
fingerings!
A:1

from *Clavierbüchlein vor Anna Magdalena Bach, 1725*

minimile note mistakes!

ANON.

[♩ = c.138]

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Adapted from J. S. Bach et al.: *The Anna Magdalena Bach Book of 1725*, edited by Richard Jones (ABRSM Publishing)

A:2

Now is the month of maying



Arranged by
Peter Gritton

T. MORLEY

Happily $\text{♩} = 88$

This piece is a piano arrangement by Peter Gritton of one of the most famous of the five-part ballets by the English composer Thomas Morley (1557/8–1602), drawn from his *First Booke of Balletts To Five Voyces* (London, 1595). The text of the first verse reads:

Now is the month of maying,
When merry lads are playing,
fa la, etc.
Each with his bonny lass
Upon the greeny grass.
fa la, etc.

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AB 3388



Andante in C

No. 1 from *XII petites pièces*

A:3

attrib. MOZART

Andante ($\text{♩} = 92\text{--}108$)

The image shows five staves of musical notation for piano, likely from a piece by Chopin. The staves are as follows:

- Staff 1:** Treble clef, common time (c). Dynamics: *p*, *p*, *sfz*. Fingerings: 4-2, 3-2, 5-1; 5-1, 4-1, 5-1; 5-4, 3-5; 4-2, 5. Measure numbers: 1, 3, 5, 3, 1.
- Staff 2:** Bass clef, common time (c). Dynamics: *p*, *mf*. Fingerings: 1-3, 2-3, 1; 2-3, 1; 3. Measure numbers: 5, 1, 4.
- Staff 3:** Treble clef, common time (c). Dynamics: *mp*, *dim.*, *p*. Fingerings: 2-2, 3-2, 1-2, 2-1, 4-1, 5-1. Measure numbers: 12, 3, 5.
- Staff 4:** Treble clef, common time (c). Dynamics: *p*, *sfz*, *p*. Fingerings: 4-2, 5-1, 4-2, 3-1, 1-2, 2-1. Measure numbers: 18, 3, 5.
- Staff 5:** Bass clef, common time (c). Dynamics: *p*, *f*. Fingerings: 5-1, 2-1, 3-1, 4-1, 5-1. Measure numbers: 25, 1, 2, 3, 5.

This Andante is the first of 12 small piano pieces that were not published until after Mozart's death. Ten of them are piano versions, made by an unknown arranger, of well-known chamber or orchestral movements by the great composer. In two cases, however, including the present Andante, the original remains unidentified. The dynamics and slurs in bb. 1-4 and 17-20 are editorial suggestions only; elsewhere they are mostly original, but with occasional editorial additions.

Source: *XII petites pièces pour le Piano-Forte composées par W. A. Mozart* (Leipzig: C. F. Peters, c. 1800).

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AB 3388



B:1

Petit berger

No. 8 from *Du rythme à l'expression*, Book 2, Op. 108

ABSIL

Andantino [♩ = c.50]

1
p
2 3
5

6
pp
2
1 5

12
mf
2
2 3
3
1 3
3
2 5

18
meno mosso
2-1
2
3

Petit berger Little Shepherd

The Belgian composer Jean Absil (1893–1974) studied at the Brussels Conservatory, where he was later a professor for many years. His piano collection *Du rythme à l'expression*, Op. 108, of 1961, from which this piece is drawn, is designed to aid the study of sonority, rhythm, contrast and expression. 'Petit berger' is a study in colour and sustained phrasing.

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AB 3388



Study in F

B:2

Op. 65 No. 25

Edited by
Alan Jones

LOESCHHORN

Andante cantabile [$\text{♩} = c.104$]

The image shows five staves of piano sheet music. The top staff starts at measure 5, with a dynamic of *p*. The second staff begins at measure 9, also with a dynamic of *p*. The third staff starts at measure 14. The fourth staff begins at measure 18, with a dynamic of *p*. The music consists of eighth-note patterns with various fingerings (e.g., 1, 2, 3, 4, 5) and dynamics (e.g., *p*, *mf*). Measure 18 includes a key change to G major.

Carl Albert Loeschhorn (1819–1905) was a German pianist and composer who studied at the Royal Institute for Church Music, Berlin, where he was later appointed professor of piano. He composed salon pieces, piano sonatas and chamber music, but is known today for his piano studies. The dynamics in the Study in F are editorial suggestions only.

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AB 3388



B:3

L'éléphant

from *Le carnaval des animaux*

Arranged by
Hans-Günter Heumann

SAINT-SAËNS

Allegretto pomposo [♩ = c.112]

The musical score for 'L'éléphant' features five staves of piano music. Staff 1 starts with a forte dynamic (f) and includes fingerings (5, 3, 1) and a performance instruction 'marc.'. Staff 2 begins with a dynamic 'A'. Staff 3 starts with a dynamic 'A' and includes fingerings (4, 2, 1). Staff 4 starts with a dynamic 'A' and includes fingerings (5, 2, 1), (4, 2, 1), and (5, 3, 1). Staff 5 starts with a dynamic 'ff' and includes fingerings (5, 4) and (4, 2, 1).

Le carnaval des animaux The Carnival of the Animals

The French composer, pianist and organist Camille Saint-Saëns (1835–1921) entered the Paris Conservatoire in 1848, where he studied organ and composition. He worked as a church organist in Paris for many years (1853–77) and taught at the École Niedermeyer, where his pupils included Fauré. He composed *Le carnaval des animaux*, subtitled 'grande fantaisie zoologique' (Grand Zoological Fantasy), within a few days while on holiday in Austria in February 1886. It is scored for an unusual chamber ensemble consisting of two pianos, single strings, flute, clarinet, harmonica and xylophone. The fifth of the 14 movements is 'L'éléphant' (originally in E flat major and 3/8 time), in which the creature is represented by solo double bass. With deliberate absurdity, Saint-Saëns has the heavy-footed beast dancing to the 'Ballet des sylphes' from Berlioz's *La damnation de Faust* (see above, bb. 21–4, LH). The movement is given here in a piano arrangement by Hans-Günter Heumann.

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AB 3388



Tell You

from *Chinese Short Pieces*

C:1

CHOW SHU SAN

Lento rubato [♩ = c.58]

This is the fifth of ten short piano pieces by the Hong Kong composer and piano teacher Chow Shu San published in 1973. The composer writes: 'These pieces are truly Chinese in character... I hope that composers of all nationalities will continue to write music bearing the distinctive characteristics of their individual countries. Such music provides excellent material for teachers and young pianists alike.'

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B:3

L'éléphant

from *Le carnaval des animaux*

Arranged by
Hans-Günter Heumann

SAINT-SAËNS

Allegretto pomposo [♩ = c.112]

Le carnaval des animaux The Carnival of the Animals

The French composer, pianist and organist Camille Saint-Saëns (1835–1921) entered the Paris Conservatoire in 1848, where he studied organ and composition. He worked as a church organist in Paris for many years (1853–77) and taught at the École Niedermeyer, where his pupils included Fauré. He composed *Le carnaval des animaux*, subtitled 'grande fantaisie zoologique' (Grand Zoological Fantasy), within a few days while on holiday in Austria in February 1886. It is scored for an unusual chamber ensemble consisting of two pianos, single strings, flute, clarinet, harmonica and xylophone. The fifth of the 14 movements is 'L'éléphant' (originally in E flat major and 3/8 time), in which the creature is represented by solo double bass. With deliberate absurdity, Saint-Saëns has the heavy-footed beast dancing to the 'Ballet des sylphes' from Berlioz's *La damnation de Faust* (see above, bb. 21–4, LH). The movement is given here in a piano arrangement by Hans-Günter Heumann.

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AB 3388



Tell You

from *Chinese Short Pieces*

C:1

CHOW SHU SAN

Lento rubato [$\text{♩} = \text{c.58}$]

The sheet music consists of ten staves of piano music. Staff 1 starts with a dynamic *f* and includes fingerings 2, 3, 5, 2, 4, 2, 3, 1, 4, 1, and 2. It features a 'rit.' (ritardando) instruction and ends with 'a tempo'. Staff 2 starts with a dynamic *dim.* and includes fingerings 3, 4, 3, 1, 3, 1, 4, 1, 2, and 3. Staff 3 starts with a dynamic *p* and includes fingerings 3, 1, 3, 1, 4, 1, 2, and 3. Staff 4 starts with a dynamic *pp* and includes fingerings 3, 1, 3, 1, 4, 1, 2, and 3. Staff 5 starts with a dynamic *mf* and includes fingerings 3, 1, 3, 1, 4, 1, 2, and 3. Staff 6 starts with a dynamic *f* and includes fingerings 2, 1, 2, 1, 2, 1, 2, 1, 2, and 1. Staff 7 starts with a dynamic *dim.* and includes fingerings 3, 1, 3, 1, 4, 1, 2, and 3. Staff 8 starts with a dynamic *p* and includes fingerings 3, 1, 3, 1, 4, 1, 2, and 3. Staff 9 starts with a dynamic *pp dolce* and includes fingerings 5, 2, 1, 3, 3, 2, 1, 3, 2, and 3. Staff 10 starts with a dynamic *pp* and includes fingerings 3, 1, 3, 1, 4, 1, 2, and 3. The music concludes with a dynamic *p* and a ritardando instruction.

This is the fifth of ten short piano pieces by the Hong Kong composer and piano teacher Chow Shu San published in 1973. The composer writes: 'These pieces are truly Chinese in character... I hope that composers of all nationalities will continue to write music bearing the distinctive characteristics of their individual countries. Such music provides excellent material for teachers and young pianists alike.'

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C:2

Top Cat!

Arranged by
Nicholas Burt

86 RH
HANNA, BARBERA and CURTIN

Bright swing tempo ($\text{J} = \overline{\overline{J}}\text{J}$) $\text{J} = 132$

The American composer and arranger Hoyt Curtin (1922–2000) is best known as the composer of theme and incidental music to numerous television programmes, including many of the Hanna-Barbera cartoons such as 'The Flintstones', 'Scooby-Doo' and 'Top Cat' (originally renamed 'Boss Cat' for British audiences because a brand of cat food called 'Top Cat' was on sale in the UK). The quavers are to be played swung, except for in the RH of b. 8 where straight quavers should be played.

Words and Music by William Hanna, Joseph Barbera and Hoyt Curtin

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Quajira

C:3

HOLD

At a moderate speed $J = c.120$ / $J. = c.80$

3 6 | : - - - : | 3 1 5 | 5 sim. 5 |

8 4 1 1 1 5 |

15 1 4 2 3 1 4 3 | mf |

22 1 5 2-1 1 1 1 1 | mp f |

hold back in time

30 2 4 3-5 3 1-5 3 | cresc. f |

Trevor Hold (1939–2004) was an English composer and poet who read music at Nottingham University and later taught in various university music and adult education departments. He wrote extensively on the subject of English song. 'Quajira' is a variant of 'guajira', a traditional Cuban style of song featuring an alternation between 3/4 and 6/8 time. The repeat should be played in the exam.

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