

grade

6

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# Piano exam pieces

2009–2010

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grade

6

For full details of exam requirements, please refer to the current syllabus in conjunction with *Examination Information & Regulations* and the guide for candidates, teachers and parents, *These Music Exams*. These three documents are available online at [www.abrsm.org](http://www.abrsm.org), as well as free of charge from music retailers, from ABRSM local representatives or from the Services Department, The Associated Board of the Royal Schools of Music, 24 Portland Place, London W1B 1LU, United Kingdom.

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Where appropriate, pieces in this album have been checked with original source material and edited as necessary for instructional purposes. Any editorial additions to the texts are given in small print, within square brackets, or – in the case of slurs and ties – in the form . 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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A:1

# Les petits moulins à vent

from 17e ordre, *Troisième livre de pièces de clavecin*

E. COUPERIN

Très légèrement [♩ = c.92]

The French composer, harpsichordist and organist François Couperin (1668–1733), the most distinguished of the Couperin family of musicians, was appointed organist at St Gervais in Paris on his 18th birthday and *organiste du roi* at the royal chapel seven years later, in 1693. He became the leading French harpsichord player-composer of his day, being awarded the title *maitre de clavecin du roi* in 1717. Couperin published four books of harpsichord music, containing in all 27 *ordres* or suites. The individual movements are mostly character pieces whose source of inspiration is revealed in their titles. Wilfrid Mellers says of 'Les petits moulins à vent' (The Little Windmills) that it 'naturalistically imitates windmills, while giving them a human dimension in the form of idle chatterboxes'. The commas are Couperin's own marks of articulation; they denote a clean break between phrases, effected by lifting the fingers from the keys. Dynamics are left to the player's discretion.

Source: *Troisième livre de pièces de clavecin* (Paris, 1722)

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19b 2.

24

29

34

39

44

A:2

## Courante

Third movement from Suite in C, K. 399/385i

MOZART

The musical score consists of four staves of piano music. The top staff shows a treble clef, a key signature of one flat, and a tempo of  $\text{♩} = \text{c.}88$ . The bottom staff shows a bass clef, a key signature of one flat, and a tempo of  $\text{♩} = \text{c.}88$ . Fingerings are indicated above the notes, such as '3' over a note in the first measure. Measures 1 through 15 are shown, with measure 15 being the end of the page. The music features various rhythmic patterns, including eighth and sixteenth-note figures, and dynamic markings like 'tr' (trill) and 'p' (piano).

In a letter to his sister Nannerl of 20 April 1782 Mozart said: 'The Baron van Swieten, to whom I go every Sunday, gave me all the works of Handel and Sebastian Bach to take home with me, after I had played them to him.' One result of this encounter with the great masters of the early 18th century was Mozart's imitation of Handel in the unfinished Suite in C (only the first three movements were completed), from which this Courante is drawn. Dynamics are left to the player's discretion.

Sources: autograph MS, microfilm, Internationale Stiftung Mozarteum, Salzburg; first edition, *Oeuvres complètes de W. A. Mozart, Cahier VI* (Leipzig: Breitkopf & Härtel, 1799)

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Reproduced from Mozart: *Mature Piano Pieces*, edited by Richard Jones (ABRSM Publishing)

20

3 2 1-5 2-1

25

1 3 3 2 1 2 4

30

1 2 3 4 2 4 2 1 2 1 3

35

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

40

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

A:3

## Sonata in D minor

Kp. 9



D. SCARLATTI

**Allegro** [♩. = c.72]

Domenico Scarlatti (1685–1757), Neapolitan by birth, emigrated to Portugal in around 1723, and then to Spain in 1729, spending the rest of his life at the Spanish court. The Sonata in D minor, Kp. 9, is the ninth of the 30 sonatas that make up his first published collection of harpsichord music, the *Essercizi* of 1738. In the preface Scarlatti wrote: 'In these compositions, do not expect any profound learning, but rather an ingenuous jesting with art.' Dynamics are left to the player's discretion.

Source: *Essercizi per gravicembalo* (London, 1738)

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The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is in common time and includes the following measures:

- Measure 27: Treble staff has eighth-note pairs with fingerings 2-1. Bass staff has chords with bass notes at the bottom.
- Measure 32: Treble staff has eighth-note pairs with fingerings 1-2. Bass staff has chords with bass notes at the bottom.
- Measure 38: Treble staff has eighth-note pairs with fingerings 2-1. Bass staff has eighth-note pairs with fingerings 5-3.
- Measure 44: Treble staff has eighth-note pairs with fingerings 2-1. Bass staff has eighth-note pairs with fingerings 3-1. A dynamic [tr] is indicated above the bass staff.
- Measure 49: Treble staff has eighth-note pairs with fingerings 3-1. Bass staff has eighth-note pairs with fingerings 2-1. A dynamic [tr] is indicated above the treble staff. The bass staff has a dynamic 4-5 below it.
- Measure 55: Treble staff has eighth-note pairs with fingerings 3-1. Bass staff has eighth-note pairs with fingerings 2-1. Dynamics [tr] are indicated below both staves.

B:1

# Adagio

Second movement from Sonata in C, WoO 51

Edited by  
Harold Craxton

BEETHOVEN

**Adagio** [♩ = c.46]

The musical score is divided into four systems. System 1 starts with a forte dynamic followed by a dynamic marking 'p dolce' and a 'legato' instruction. System 2 begins with a dynamic 'p'. System 3 starts with a dynamic 'p' and includes a performance instruction '[rfz]'. System 4 begins with a dynamic '[cresc.]' followed by '[dim.]'.

The Sonata in C, WoO 51, from which this Adagio is drawn, was composed in the 1790s. It was dedicated to Eleonore von Breuning, whom Beethoven had known since his childhood in Bonn and who later married Beethoven's friend Franz Wegeler. The young Beethoven's relations with the von Breuning family were later recalled by Wegeler: 'Soon he was treated as one of the children in the family, spending in the house not only the greater part of his days, but also many nights.' The end of the Adagio is missing in the autograph manuscript. The completion printed here (b. 26 onwards) is partly by Beethoven's pupil Ferdinand Ries and partly by Donald Francis Tovey, who was responsible for the last six bars.

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Reproduced from Beethoven: *Seven Sonatinas*, edited by Harold Craxton (ABRSM Publishing)

13

p [subito]

3

2

3-5

16

pp

cresc.

p

19

3

3

21

[p]

3

23

p

p

Musical score page 25. The top staff shows a treble clef, a key signature of one flat, and a tempo marking of 6. The bottom staff shows a bass clef and a key signature of one flat. The piano part consists of sixteenth-note patterns. The cello part has sustained notes with grace notes above them. A crescendo dynamic is indicated between measures 4 and 5. Measure numbers 4, 1, and 2 are marked below the cello staff.

28

*decresc.*

1    2-1    3    1    2

Musical score for piano, page 31, measures 1-2. The score consists of two staves. The top staff is in treble clef, B-flat key signature, and common time. It features a series of sixteenth-note patterns. Measure 1 starts at dynamic *p*, followed by a fermata over the last two notes of a group of four. Measure 2 begins at dynamic *pp*. The bottom staff is in bass clef, B-flat key signature, and common time. It shows sustained notes and eighth-note patterns. Measure 1 ends with a fermata over the last note of a group of three. Measure 2 begins with a fermata over the first note of a group of three. A rehearsal mark "3-5" is located at the bottom left.

Musical score for piano, page 13, system 33. The score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one flat. The measure begins with a forte dynamic. The right hand plays a sixteenth-note pattern with grace notes, while the left hand provides harmonic support. The measure concludes with a melodic line in the right hand.

A musical score page for piano, page 35. The top staff shows a melodic line with fingerings: 1-3, 4 (over a grace note), 2 3, 2, 3, 4 (over a grace note), 4, 5, 5, 3. The bottom staff shows harmonic support with fingerings: 3, 1, 3, 3, 2, 1, 4. The dynamic is marked as pp (pianissimo).

# Moderato

B:2

CHOPIN

Moderato [♩ = c.84]

1      4      3      3      4  
p      1      3      4      2  
[con Ped.]      3      4      2  
5      3-4      3      4-5  
9      3      4-5      3      3  
1      4  
13      4      3      3      4  
17      3      4-5      3      3

Nineteenth-century composers often wrote short piano pieces in the albums of their patrons, friends or pupils. One such piece is this *Moderato* by Fryderyk Chopin (1810–49), which he wrote in 1843 in the album of Countess Anna de Cheremetieff. The piece was not published until 1910, over 60 years after the composer's death, when it appeared under the title 'Albumblatt' (Album Leaf). Where the hands cross, the player is left to decide which hand should go over the other.

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Adapted from Chopin: *An Introductory Album* (ABRSM Publishing)

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B:3

# Molto tranquillo, semplice

No. 1 from *Three Little Piano Pieces*

STENHAMMAR

**Molto tranquillo, semplice [♩ = 56–66]**

*dolce e legato*

*espr.*

*dolcissimo*

*legatissimo*

*p*

*pp*

*1. rit.*

*2. rit.*

The Swedish composer Wilhelm Stenhammar (1871–1927) was active both as a concert pianist and as a conductor, working alongside Nielsen and Sibelius. His own music is late Romantic in style, but also incorporates elements derived from Scandinavian folk music. The first of his *Three Little Piano Pieces*, reproduced here, has the melodic charm and simplicity of folk music, allied to a Brahmsian richness of piano sonority.

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# The Buccaneer

C:1

from *Eight Children's Pieces*, Op. 36

M. ARNOLD

**Vivace e con brio** [♩ = c.120]

The English composer Sir Malcolm Arnold (1921–2006) studied under Gordon Jacob at the Royal College of Music, and in the 1940s played trumpet in the London Philharmonic Orchestra. After a period of further study in Italy in 1948–9, he devoted himself entirely to composition. 'The Buccaneer' gives a vivid musical portrait of a swashbuckling pirate.

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Musical score page 17. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by 'C'). The key signature is one sharp (F#). The music includes eighth-note patterns and sixteenth-note figures. Measure 17 ends with a repeat sign and a first ending instruction (1st). Measures 18 and 19 show the continuation of the melody with eighth-note patterns.

Musical score page 20. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by 'C'). The key signature is one sharp (F#). The music features eighth-note patterns and sixteenth-note figures. Measure 20 ends with a repeat sign and a second ending instruction (2nd).

Musical score page 23. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by 'C'). The key signature is one sharp (F#). The music includes eighth-note patterns and sixteenth-note figures. Measure 23 ends with a repeat sign and a third ending instruction (3rd).

Musical score page 26. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by 'C'). The key signature is one sharp (F#). The music features eighth-note patterns and sixteenth-note figures. Measure 26 ends with a repeat sign and a fourth ending instruction (4th).



Musical score page 15, measures 32-34. The top staff shows eighth-note patterns. Measure 32 ends with a dynamic ff. Measure 33 begins with a bass note labeled '1' over a quarter note. Measure 34 ends with a dynamic p.

Musical score page 15, measures 36-38. The top staff features eighth-note chords. Measure 36 ends with a dynamic ff. Measure 37 begins with a bass note labeled '1' over a quarter note. Measure 38 concludes with a melodic line ending with a sharp sign.

Musical score page 15, measures 39-41. The top staff shows eighth-note patterns. Measure 39 ends with a dynamic ff. Measure 40 begins with a bass note labeled '1' over a quarter note. Measure 41 concludes with a melodic line ending with a sharp sign.

Musical score page 15, measures 42-44. The top staff shows eighth-note patterns. Measure 42 ends with a dynamic ff. Measure 43 begins with a bass note labeled '1' over a quarter note. Measure 44 concludes with a dynamic 8va (octave up).

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C:2

# Jazz Exercise No. 2

from *Jazz Piano for the Young Pianist*, Vol. 3

O. PETERSON

$\text{J} = \text{J} \text{ J} \quad [\text{J} = \text{c.} 120]$

1 2 3 4 5 6 7 8 9 10 11 12 13

The Canadian jazz pianist and composer Oscar Peterson (1925–2007) formed a trio for piano, guitar and double bass in the early 1950s, began to perform regularly as a solo pianist in the early 1970s, and over the years appeared with many of the foremost jazz musicians of the 20th century, including Ella Fitzgerald, Stan Getz, Dizzie Gillespie and Billie Holiday. Also active in the field of music education, he published a series entitled *Jazz Piano for the Young Pianist*, which includes exercises, minuets, etudes and pieces designed to help beginners develop a secure jazz technique.

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C:3

## Gnossienne No. 3

SATIE

Lent [♩ = c.92]

*conseillez-vous soigneusement [consider carefully]*

*munissez-vous de clairvoyance  
[be clear-sighted]*

*seul, pendant un instant [alone for a moment]*

*de manière à obtenir un creux  
[strive for a hollow effect]*

The French composer Erik Satie (1866–1925) studied at the Paris Conservatoire, and from 1888 became a regular pianist at Le Chat Noir cabaret in Montmartre. The six *Gnossiennes* are among his early works, dating from 1889–97. The title is a word invented by Satie as an evocation (it is believed) of the ritual dances performed in the ancient Cretan city of Gnossos (Knossos). The somewhat eccentric performance instructions are typical of the composer and need not be taken too literally. Accidentals apply only to the note they precede and to any consecutive notes at the same pitch.

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2 5

*très perdu* [very lost]

1

*portez cela plus loin* [carry this further]

3

*ouvrez la tête* [open your mind]

2 1 3

*enfouissez le son* [muffle the sound]

2

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