

Grade

5

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SELECTED PIANO EXAM PIECES 2011 & 2012 GRADE 5



ABRSM

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Piano exam pieces

2011 & 2012

with CD

Malaysia/Singapore
Edition

Grade

5

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CD tracks

Editor for ABRSM: Richard Jones

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A:2

Andante

from *Pièces de clavecin*, Op. 1



J. H. Fiocco

Joseph Hector Fiocco (1703–41) belonged to an Italian family of musicians that settled in Brussels. Primarily a keyboard player, he served as *sous-maitre* at the court chapel and later as *maitre de chapelle* at Antwerp Cathedral. His published harpsichord works owe much to those of François Couperin, for example in their fanciful movement titles and profuse ornamentation. In this Andante, non-triplet semiquavers, which first occur in b. 15, might be treated as *notes inégales* by assimilating them to the triplets, so that $\text{♪} = \text{♩}$. The florid RH melody requires a legato cantabile touch.

Source: *Pièces de clavecin*, Op. 1 (Brussels, 1730)

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AB 3548

15

mp

mf

$\frac{1}{2}$

$\frac{2}{4}$

431

19

431

3

4

23

mf

3

27

mp

mf

3

31

f]

5

2

1

3

4

3

43

B:1

Miniature in D minor

No. 2 from *Dix miniatures en forme d'études*, Op. 8



A. F. Gedike

Sostenuto [♩ = c.72]

Aleksandr Fyodorovich Gedike (1877–1957) was a Russian composer who studied piano at the Moscow Conservatory and in 1909 was appointed professor there. He was also active as a concert pianist, both at home and abroad. In the Miniature in D minor, the basic dynamic is *piano*, but a considerable increase in tone is perhaps appropriate at the central climax in bb. 10–13.

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AB 3548

13

17

20

rall. al fine

23



B:3

Andantino

No. 4 from *Fünf kleine Klavierstücke*, S. 192

Edited by Howard Ferguson

Franz Liszt

F C G D A E

Andantino [♩ = c. 96]

p semplice (espressivo e piano)

[un poco accel.]

[un poco cresc.]

un poco

più rit.

[dim.]

The Hungarian composer Franz Liszt (1811–86) was the greatest pianist of his day, and most of his piano music is well known. But, as Howard Ferguson has pointed out, 'It's easy to forget that he also wrote short and beautiful pieces for the piano. Moreover, many of these are far more interesting musically than the typically brilliant works.' Among them are the 'Little Piano Pieces', S. 192, written between 1865 and 1879 for Baroness Olga von Meyendorff. This Andantino was completed on 23 July 1876.

Source: autograph MS, The Library of Congress, Washington, DC, USA

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

AB 3548



Andantino

No. 4 from *Fünf kleine Klavierstücke*, S. 192

Edited by Howard Ferguson

Franz Liszt

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Franz Liszt

F **G** **C** **B**

Andantino [♩ = c.96]

p semplice (espressivo e piano)

[un poco accel.]

[un poco cresc.]

un poco rit.

Ped.

più rit.

[dim.]

smorz.

[pp]

Ped. _____ Ped.

The Hungarian composer Franz Liszt (1811–86) was the greatest pianist of his day, and most of his piano music requires the skill of a virtuoso. But, as Howard Ferguson has pointed out, '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.' Among them are the *Fünf kleine Klavierstücke* (Five Little Piano Pieces), S. 192, written between 1865 and 1879 for Baroness Olga von Meyendorff. This Andantino, the fourth of the five pieces, was completed on 23 July 1876.

Source: autograph MS, The Library of Congress, Washington, DC, USA

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

C:2

It ain't necessarily so

from *Porgy and Bess*

Arranged by Richard Harris

Music and Lyrics by George Gershwin,
DuBose Heyward, Dorothy Heyward and Ira GershwinModerato scherzoso $\text{♩} = c.80$

Allegro giocoso $\text{♩} = c.120$

The American composer and pianist George Gershwin (1898–1937) and his brother and lyricist Ira Gershwin (1896–1983) built their reputation through the composition of songs and musicals, but George also wrote large-scale orchestral works, such as *Rhapsody in Blue*, which introduced jazz idioms into the concert hall. By the same token, the 'American folk opera' *Porgy and Bess*, with music and lyrics by George Gershwin, DuBose and Dorothy Heyward, and Ira Gershwin, which received its premiere on Broadway in 1935, introduced Afro-American folk music into opera. George and Ira Gershwin were gifted songwriters, and several of the songs from *Porgy and Bess* have become deservedly popular, including 'Summertime', 'I got plenty o' nuttin', and 'It ain't necessarily so', which is given here in a piano arrangement.

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AB 3548

13

subito rit. **Tempo primo**

17

21

25

29

GRADE

4

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2007-2008

The Associated Board of
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GRADE

4

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).

In exam centres outside the UK, information and syllabuses may be obtained from the Local Representative.

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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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- 4 G. (J. A.) Benda Presto: from Sonata in A minor. *Three Czech Masters for Piano* (Bärenreiter Praha)
- 5 Handel Allemande: 1st movt from Suite No. 8 in G (1733 Collection), HWV 441. No. 17 from Handel, *Selected Keyboard Works*, Book 1 (ABRSM Publishing)
- 6 Hässler Allegro in E: No. 36 from *50 Pieces for Beginners*, Op. 38 (ABRSM Publishing)

LIST B

- 4 S. Heller Study in A minor, Op. 45 No. 2. No. 10 from Heller, *20 Miscellaneous Studies* (ABRSM Publishing)
- 5 H. Hofmann Scherzo: No. 7 from *Skizzen*, Op. 77. No. 6 from Hofmann, *17 Miscellaneous Pieces or Short Romantic Pieces for Piano*, Book 2 (ABRSM Publishing)
- 6 Kullak Eröffnung des Kinderballs (Opening the Children's Ball): No. 4 from *Kinderleben*, Op. 81. Kullak, *Kinderleben*, Opp. 62 & 81 (Peters)

LIST C

- 4 Alan Haughton Baroque and Roll: No. 1 from *More Rhythm and Rag* (ABRSM Publishing)
- 5 Trevor Hold A New Dance ('sine nomine'). *Composers Series 2: Middle Collection for Piano* (Bosworth/Music Sales)
- 6 Kabalevsky Dance: No. 27 from *30 Children's Pieces*, Op. 27 (Boosey & Hawkes/MDS)

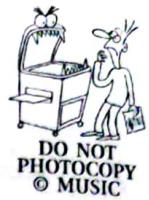
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A:2

Air

No. 17 from 24 Progressive Lessons, Op. 37

Edited by
Howard Ferguson

HOOK

Andantino [$\text{♩} = \text{c.} 60$]

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

James Hook (1746–1827) was precociously gifted as a child. He played concertos in his native town of Norwich at the age of six and had composed a ballad opera by the age of eight. He spent most of his adult life as an organist in London, at Marylebone Gardens and later at Vauxhall Gardens. In this Air, all dynamics are editorial suggestions only.

Source: *Guida di musica, Being a Complete Book of Instructions for Beginners on the Harpsichord or Piano Forte...to which is added 24 Progressive Lessons, Op. 37* (London: J. Preston, 1785)

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Reproduced from *A Keyboard Anthology*, Third Series, Book 2, edited by Howard Ferguson (ABRSM Publishing)

AB 3146

22

Handwritten musical score for piano. Treble clef, key signature of two sharps, common time. The score consists of two staves. The right hand part starts with a quarter note followed by eighth notes. The left hand part has eighth notes. Measure 22 ends with a repeat sign and a first ending. The right hand continues with eighth notes. The left hand has eighth notes. Measure 23 begins with a dynamic *mf*. The right hand has eighth notes. The left hand has eighth notes.

27

Handwritten musical score for piano. Treble clef, key signature of two sharps, common time. The right hand part starts with eighth notes. The left hand part has eighth notes. Measure 27 ends with a repeat sign and a first ending. The right hand has eighth notes. The left hand has eighth notes. Measure 28 begins with a dynamic *mf*. The right hand has eighth notes. The left hand has eighth notes.

31

Handwritten musical score for piano. Treble clef, key signature of two sharps, common time. The right hand part starts with eighth notes. The left hand part has eighth notes. Measure 31 ends with a repeat sign and a first ending. The right hand has eighth notes. The left hand has eighth notes. Measure 32 begins with a dynamic *p*. The right hand has eighth notes. The left hand has eighth notes. Measure 33 begins with a dynamic *poco cresc.*. The right hand has eighth notes. The left hand has eighth notes.

36

Handwritten musical score for piano. Treble clef, key signature of two sharps, common time. The right hand part starts with eighth notes. The left hand part has eighth notes. Measure 36 ends with a repeat sign and a first ending. The right hand has eighth notes. The left hand has eighth notes. Measure 37 begins with a dynamic *mp*. The right hand has eighth notes. The left hand has eighth notes. Measure 38 begins with a dynamic *tr*. The right hand has eighth notes. The left hand has eighth notes.

Handwritten musical score for piano, page 14, measures 14-15. The score consists of two staves. Measure 14 starts with a forte dynamic (f) and a treble clef. Measure 15 begins with a dynamic marking 'cresc.' followed by a forte dynamic (f). Measure 15 concludes with a repeat sign and the number '1' above it. The page number '135' is written vertically on the right side.

18

rall. slow

plus animé

dim.

dolce

Handwritten musical score for piano, page 22, measures 1-5. The score consists of two staves. The top staff is in treble clef and has a key signature of three sharps. The bottom staff is in bass clef and has a key signature of one sharp. Measure 1 starts with a forte dynamic. Measure 2 begins with a crescendo, followed by a dynamic marking 'mf' (mezzo-forte) and 'sf' (sforzando). Measure 3 ends with a dynamic marking 'dim.'. Measure 4 starts with a dynamic marking 'rit.' (ritardando) and 'Slow'. Measure 5 concludes with a dynamic marking 'rit.' and 'Slow'.

25

a tempo accel. *forte*

p

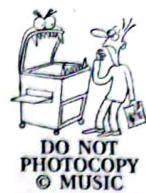
pp

5 8va

1 2 3 4 2 1 1

C:1

Alarm

from *On the Great Liner*

BJELINSKI

Allegro $J = 144$

1. 1.

6 2. 4 5 2 1 5 3 1 2 1.

10b 2. 5 2 1 3 1 2 1. legato 5

15 1 3 1 4 5 2 p

Bruno Bjelinski (1909–92) was a Croatian composer who studied law at Zagreb University, then music at the conservatory in the same city. He taught for over 30 years (1945–77) at the Zagreb Academy of Music. A suitable tempo for 'Alarm' in the exam would be $J = c.112$.

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19

2 3

1

23

2

f

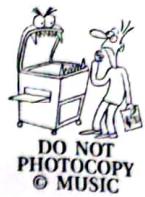
28

33

37

C:3

At the Bottom of My Garden

No. 1 from *Practical Guide*, Album 7

VILLA-LOBOS

Poco moderato [♩ = c.80]

The musical score is divided into four systems. System 1 (measures 1-4) shows two staves in bass clef, 2/4 time, with dynamic 'p'. Handwritten markings include 'RH' over a bass note and circled numbers 1, 2, 3, 4, and 5 above various notes. A large wavy line spans across the end of system 1 and the beginning of system 2. System 2 (measures 5-8) starts with 'mf' and includes circled numbers 1, 2, 3, and 5. System 3 (measures 9-12) includes circled numbers 1, 2, 3, 4, and 5. System 4 (measures 13-16) includes circled numbers 4 and 5. Handwritten wavy lines are present at the start of each system.

Heitor Villa-Lobos (1887–1959) was the outstanding Brazilian composer of the 20th century. Immensely prolific, he united the techniques of contemporary European art music with elements of the folk and popular music of his native country. 'No fundo do meu quintal' – to give this piece its Portuguese title – is drawn from his *Gula prático*, a large collection of pieces based on popular Brazilian children's songs.

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AB 3146

A handwritten musical score for piano, consisting of four staves of music. The score is divided into five systems by vertical bar lines. The first system starts at measure 18 and ends at measure 19. The second system starts at measure 22 and ends at measure 26. The third system starts at measure 26 and ends at measure 31. The fourth system starts at measure 31 and ends at measure 35. The score includes various musical markings such as dynamics (mf, sffz), performance instructions (rall., A.I.), and fingerings (1, 2, 3, 4, 5). Handwritten wavy lines are drawn above and below the staves to indicate performance techniques like legato or staccato.

AB 3146

GRADE
3

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2005-2006

The Associated Board of
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GRADE

3

The 2005 & 2006 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 on the inside front cover, where warning is given of any changes.

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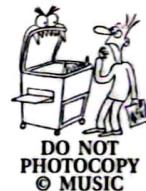
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3 Samuel Wesley (1766–1837) Sonatina in B flat, No. 8 from <i>12 Sonatinas</i> , Op. 4	4
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2 Pyotr Il'yich Tchaikovsky (1840–93) Marche des soldats de bois, No. 5 from <i>Album pour enfants</i> , Op. 39	6
3 Svend Erik Tarp (1908–94) Sunshine, No. 6 from <i>Six Easy Pieces</i> , Op. 55a	8
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3 Raymond Weber (1905–88) Equivoque No. 8	11

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

LIST A

- 4 C. P. E. Bach March in D, H. 1.1, BWV Anh. 122. *The Anna Magdalena Bach Book of 1725* (Associated Board)
- 5 Mozart Allegro in B flat, K. 3. No. 8 from *Mozart, 25 Early Pieces*
or No. 12 from *A Keyboard Anthology*, First Series, Book 1 (Associated Board)
- 6 Pleyel Menuetto in C (Lesson No. 17 from 'Méthode pour le piano forte').
No. 15 from *A Keyboard Anthology*, First Series, Book 1 (Associated Board)

LIST B

- 4 Hiller Polish Song, Op. 117 No. 18. *More Romantic Pieces for Piano*, Book 1 (Associated Board)
- 5 Niemann Morgen im Walde (Morning in the Woods), Op. 58 No. 15. *New Recital Book for Piano*, Vol. 1 (Schott/MDS)
- 6 Stravinsky Lento, No. 6 from *Les cinq doigts* (Chester/Music Sales)

LIST C

- 4 Mike Cornick Sue's Blues, No. 3 from *Easy Jazzy Piano 2* (Universal/MDS)
- 5 Michael Flinnissi Tango. *Spectrum 2: 30 Miniatures for Solo Piano* (Associated Board)
- 6 William Gillock Flamenco, No. 18 from *Hello, Mr Gillock! Hello, Carl Czerny!* (Breitkopf & Härtel)

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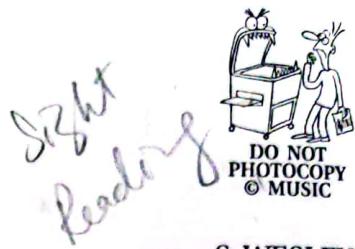
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A:3

Sonatina in B flat

No. 8 from *12 Sonatinas*, Op. 4



S. WESLEY

Vivace [$\text{♩} = c.92$]

p

Samuel Wesley (1766–1837) – nephew of John Wesley, the founder of Methodism – was such a remarkable child prodigy that William Boyce said to his father: 'Sir, I hear you have got an English Mozart in your house!' Later, Wesley was much in demand as a recital organist and became a leading member of the English Bach movement. In this sonatina the slurs in the RH of bb. 4 and 20 are present in the source; all other slurs are editorial suggestions only. Dynamics are authentic, except for the editorial *p* in the first bar. Quavers might be lightly detached.

Source: *Twelve Sonatinas for the Piano-Forte or Harpsichord*, Op. 4 (London: Robert Birchall, 1799)

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AB 2979



B:2

Marche des soldats de bois

No. 5 from *Album pour enfants*, Op. 39Edited by
Howard Ferguson

TCHAIKOVSKY

Moderato [♩ = c.108]

Marche des soldats de bois March of the Wooden Soldiers

Tchaikovsky's *Album pour enfants: 24 pièces faciles (à la Schumann)*, Op. 39 (Album for Children: 24 Easy Pieces in the Style of Schumann) was composed and published in 1878 and dedicated to the composer's 7-year-old nephew Bob Davídov.
 Source: *Oeuvres complètes pour le piano*, Vol. IV (Moscow: Jürgenson, 1893)

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Reproduced from Tchaikovsky: *Album for the Young*, Op. 39, edited by Howard Ferguson (Associated Board)

AB 2979

21

Handwritten musical score for two voices. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time with a key signature of two sharps. The music consists of eighth-note patterns. Measure 21 starts with a dotted half note followed by an eighth note. The top voice has a sixteenth-note grace note before the main note. The bottom voice has a sixteenth-note grace note before the main note. Measures 22 and 23 continue with similar patterns. Measure 24 begins with a sixteenth-note grace note followed by a sixteenth note. The bottom voice has a sixteenth-note grace note before the main note.

26

Handwritten musical score for two voices. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time with a key signature of two sharps. The music consists of eighth-note patterns. Measure 26 starts with a sixteenth-note grace note followed by a sixteenth note. The top voice has a sixteenth-note grace note before the main note. The bottom voice has a sixteenth-note grace note before the main note. Measures 27 and 28 continue with similar patterns.

31

Handwritten musical score for two voices. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time with a key signature of two sharps. The music consists of eighth-note patterns. Measure 31 starts with a sixteenth-note grace note followed by a sixteenth note. The top voice has a sixteenth-note grace note before the main note. The bottom voice has a sixteenth-note grace note before the main note. Measure 32 begins with a dynamic marking "pp". Measures 33 and 34 continue with similar patterns.

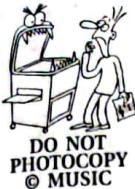
37

Handwritten musical score for two voices. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time with a key signature of two sharps. The music consists of eighth-note patterns. Measure 37 starts with a sixteenth-note grace note followed by a sixteenth note. The top voice has a sixteenth-note grace note before the main note. The bottom voice has a sixteenth-note grace note before the main note. Measures 38 and 39 continue with similar patterns.

43

Handwritten musical score for two voices. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time with a key signature of two sharps. The music consists of eighth-note patterns. Measure 43 starts with a sixteenth-note grace note followed by a sixteenth note. The top voice has a sixteenth-note grace note before the main note. The bottom voice has a sixteenth-note grace note before the main note. Measures 44 and 45 continue with similar patterns.

AB 2979



Dance

C:1

No. 8 from *For Children*, Vol. 2

BARTÓK

Allegro non troppo ♩ = 120

2 **—** **—**

Allegro non troppo $\text{J} = 120$

2

p

1 3 5

3

mp

7

2 3

2

2

14

rall. *Slow*

Down

a tempo

21

più p

p

28

rall. *Slow down* a tempo

pp

1 4

The Hungarian composer Béla Bartók (1881–1945) wrote *For Children*, a collection of 85 pieces in four volumes, between 1908 and 1910. This was Bartók's first large collection of folksong arrangements, comprising 42 Slovakian and 43 Hungarian tunes. The composer's aim was to acquaint young pianists with 'the simple and non-Romantic beauties of folk music'. He revised the collection in 1943 to form two volumes comprising 79 pieces. 'Dance' is drawn from Volume 2 of the revision, which is based on Slovakian folk tunes.

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AB 2979



C:2

Cha-Cha

No. 4 from *Tanz-Typen*, Vol. 1

SIEGFRIED MERATH

$\text{♩} = 88$

Tanz-Typen (Dance Types) by Siegfried Merath (b. 1923), from which this piece is drawn, is a collection of easy modern keyboard dances in a variety of styles, including rumba, boogie-woogie, tango, dixieland and calypso. A suitable tempo for 'Cha-Cha' in the exam would be $\text{♩} = c.76$.

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Equivoque No. 8

C:3

RAYMOND WEBER

2/3

Curt
Allant [Andante $\text{♩} = c.60$]

The score consists of four systems of piano music. System 1 (measures 1-3) starts with a treble clef, 6/8 time, and a key signature of one sharp. It features a bass line with a dotted half note followed by eighth notes. Handwritten markings include 'mf' and '3'. The right hand has a sixteenth-note pattern with 'compound duple 553 x 2' written below it. System 2 (measures 4-6) continues with a treble clef, 6/8 time, and one sharp. The bass line consists of quarter notes. Handwritten markings include 'F' and '1 2 3'. System 3 (measures 7-9) begins with a treble clef, 4/4 time, and one sharp. The bass line has eighth-note pairs. Handwritten markings include 'rit.', 'a tempo', 'mf', and '2 3 4'. System 4 (measures 10-12) starts with a treble clef, 4/4 time, and one sharp. The bass line has eighth-note pairs. Handwritten markings include 'dim. poco a poco', 'en retenant [holding back]', and '2 3 4 5'.

The piano pieces entitled *Equivoques* by Raymond Weber (1905-88) are concerned with various musical ambiguities. In No. 8 the ambiguity resides in the presence of C naturals throughout in the RH but C sharps in the LH.

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SELECTED
PIANO
Examination
Pieces

GRADE

2

2003-2004

The Associated Board of
the Royal Schools of Music

GRADE

2

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

The syllabus is obtainable from music retailers or from 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).

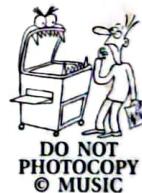
In examination centres outside the UK, information and syllabuses may be obtained from the Local Representative.

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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

LIST A

- 4 **Attwood** Allegretto: Sonatina No. 3 in F, 1st movt, from *Easy Progressive Lessons* (Associated Board)
- 5 **Handel** Impertinence, HWV 494. *Baroque Keyboard Pieces*, Book 1 (Associated Board)
- 6 **Telemann** Gayment: Fantaisie No. 10 in G, Second Dozen, 3rd movt. Telemann, *Fantaisies, Second Dozen* (Associated Board)

LIST B

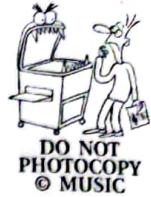
- 4 **C. Gurlitt** Night Journey. *Music Through Time*, Piano Book 1, ed. Hall and Harris (OUP)
- 5 **Salter** Waltz, No. 11 from *Easy Going Pieces* (Associated Board)
- 6 **Schubert** Ecossaise in C, D. 299/8. *Piano Progress*, Book 1, ed. Waterman and Harewood (Faber)

LIST C

- 4 **Terence Greaves** Three Blue Mice, No. 1 from *Swinging Rhymes* (Associated Board)
- 5 **John Madden** Break In. *Fingerprints* (Faber)
- 6 **Stravinsky** Andantino, No. 1 from *Les cinq doigts* (Chester/Music Sales)

A:1

Air in C



BLOW

[Moderate $J = c.100$]

Musical score for piano, two staves. Treble staff: measure 1, quarter note C ; measure 2, eighth notes D E F G ; measure 3, eighth notes E F G A ; measure 4, eighth notes F G A B ; measure 5, eighth notes G A B C . Bass staff: measure 1, quarter note C ; measure 2, eighth notes D E F G ; measure 3, eighth notes E F G A ; measure 4, eighth notes F G A B ; measure 5, eighth notes G A B C .

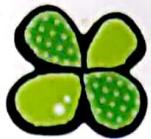
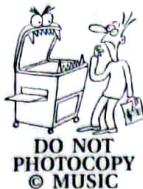
Musical score for piano, two staves. Treble staff: measure 1, eighth notes D E F G ; measure 2, eighth notes E F G A ; measure 3, eighth notes F G A B ; measure 4, eighth notes G A B C ; measure 5, eighth notes A B C D . Bass staff: measure 1, eighth notes D E F G ; measure 2, eighth notes E F G A ; measure 3, eighth notes F G A B ; measure 4, eighth notes G A B C ; measure 5, eighth notes A B C D .

Musical score for piano, two staves. Treble staff: measure 1, eighth notes D E F G ; measure 2, eighth notes E F G A ; measure 3, eighth notes F G A B ; measure 4, eighth notes G A B C ; measure 5, eighth notes A B C D . Bass staff: measure 1, eighth notes D E F G ; measure 2, eighth notes E F G A ; measure 3, eighth notes F G A B ; measure 4, eighth notes G A B C ; measure 5, eighth notes A B C D .

John Blow (1649–1708) was organist of Westminster Abbey from 1668, a post he relinquished in 1679 to make way for his pupil Henry Purcell (he was reinstated after Purcell's death in 1695), and a Gentleman of the Chapel Royal from 1674. In this air, all slurs and dynamics are editorial suggestions only. The original ornament signs have been replaced by their modern equivalents. The source has a turn to the RH second crotchet of bb. 1, 3, 5 and 9. The ornament in b. 7 is optional for the purposes of the examination. Unslurred quavers might be lightly detached.
Source: London, British Library, Add. MS 22099

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Adapted from *Baroque Keyboard Pieces*, Book I, edited by Richard Jones (Associated Board)

AB 2827



BUT

Stretching exercise

C D E C F G ↗
(1-2, 2-3)

C D E C F ↗
(3-4, 4-5)

5

B:1

Allegretto

First movement from Sonatina in C, Op. 136 No. 1.

10 | (L

Hands together.

(LH + RH)

REINECKE

Allegretto ♩ = 144

Musical notation for measures 10-11. The first measure starts with a piano dynamic (p) and uses a bass clef. The second measure starts with a mezzo-forte dynamic (mf). Measure 11 begins with a forte dynamic (f).

Both hand practise! 18/1

Musical notation for measures 11-12. The first measure starts with a piano dynamic (p) and uses a bass clef. The second measure starts with a forte dynamic (f).

Musical notation for measures 21-22. The first measure starts with a piano dynamic (p) and uses a bass clef. The second measure starts with a mezzo-forte dynamic (mf).

Musical notation for measures 31-32. The first measure starts with a dolce dynamic. The second measure continues the melody.

Carl Reinecke (1824–1910) was for many years conductor of the celebrated Leipzig Gewandhaus Orchestra and professor of piano and composition at the Leipzig Conservatory, where his pupils included Grieg and Sullivan. His huge output includes many piano pieces in the style of Schumann. This Allegretto is a miniature sonata-form movement: it includes a forthright first subject in the tonic key (bb. 1–8), a more cantabile second subject in the dominant (b. 9), a canonic development in the minor mode (b. 17), a recapitulation of the first subject (b. 25) and finally of the second subject (b. 33), now transposed to the tonic.

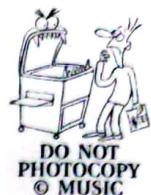
Source: *Six Miniature-Sonatas*, Op. 136 (Leipzig: Breitkopf & Härtel, 1875)

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C:1

Somewhere near Cluj



JULIAN ANDERSON

Lento ♩ = 56

4

p singing

7

3 2 1

13

p singing

pp accompanying

5

p singing

19

pp accompanying

rall.

molto lento

3
2

pp

The composer has written: 'This piece uses a simple, folk-type melody, somewhat reminiscent of the traditional music found in the region of Cluj in Romania.' Pedalling is left to the player's discretion.

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