

Grade

6

with
CD

Piano Exam Pieces 2013 & 2014



Piano Exam Pieces

ABRSM Grade 6

Selected from the
2013 & 2014 syllabus



Malaysia/Singapore
Edition

Piano Exam Pieces

ABRSM Grade 6

Selected from the 2013 & 2014 syllabus

Name _____

Date of exam _____

Contents

Editor for ABRSM: Richard Jones

page



LIST A

- | | | |
|----------|---|---|
| 1 | Johann Sebastian Bach Invention No. 14 in B flat, BWV 785 | 2 |
| 2 | Jan Ladislav Dussek Rondo: second movement from Sonatina in E flat, Op. 19 No. 6 | 4 |
| 3 | Johann Christoph Kellner Fugue: No. 2 from Six Fugues | 8 |

LIST B

- | | | |
|----------|---|----|
| 7 | Johannes Brahms Waltz in A flat: No. 15 from Waltzes, Op. 39 | 10 |
| 8 | Enrique Granados Danza de la rosa: No. 3 from <i>Escenas poéticas</i> , Series 1 | 12 |
| 9 | Robert Schumann Fürchtenmachen: No. 11 from <i>Kinderszenen</i> , Op. 15 | 14 |

LIST C

- | | | |
|-----------|---|----|
| 13 | Lennox Berkeley Allegro: No. 5 from <i>Five Short Pieces</i> , Op. 4 | 16 |
| 14 | Jason Rebello A Wise Bud | 18 |
| 15 | Trad. Chinese Jingpo shan ge, arr. Zhang Zhao | 20 |

Other pieces for Grade 6

LIST A

- | | | |
|----------|---|--|
| 4 | T. Arne Presto: 1st movt from Sonata No. 7 in A. Thomas Arne, <i>8 Keyboard Sonatas</i> (Faber) | |
| 5 | Haydn Andante in D: No. 1 from <i>Differentes petites pièces faciles et agréables</i> . Haydn, <i>Klavierstücke, Klaviervariationen</i> (Henle) or Haydn, <i>Differentes petites pièces</i> (Edition HH) | |
| 6 | D. Scarlatti Sonata in C minor, Kp. 11 (L. 352). Scarlatti, <i>2 Sonatas</i> (Bärenreiter) or No. 3 from Scarlatti, <i>200 Sonatas</i> , Vol. 1 (Editio Musica Budapest) | |

LIST B

- | | | |
|-----------|---|--|
| 10 | Beethoven Andante: 2nd movt from Sonata in G, Op. 79. Sonata published individually (ABRSM) or Beethoven, <i>The 35 Piano Sonatas</i> , Vol. 3 (ABRSM) | |
| 11 | Chopin Mazurka in A flat (op. posth., KK IVb No. 4). No. 57 from Chopin, <i>Mazurkas</i> (Peters or Henle) | |
| 12 | S. Heller Etude in D, Op. 46 No. 8. <i>More Romantic Pieces for Piano</i> , Book 4 (ABRSM) | |

LIST C

- | | | |
|-----------|--|--|
| 16 | Valerie Capers Mr 'Satchmo': No. 8 from <i>Portraits in Jazz</i> (OUP) | |
| 17 | Ibert La cage de cristal: No. 8 from <i>Histoires</i> (piece published individually: Leduc) or Ibert, <i>Quatre pièces célèbres extraites des Histoires</i> (Leduc) | |
| 18 | Huw Warren Open. <i>Elena Riu's R&B Collection</i> (Boosey & Hawkes) | |

A:1

Invention No. 14 in B flat

BWV 785

J. S. Bach
(1685-1750)

[♩ = c.56]

In 1722-3 Bach entered 30 newly composed pieces into the *Clavierbüchlein* (Little Keyboard Book) for his young son Wilhelm Friedemann. The first 15, each entitled 'Praeambulum', were in two contrapuntal parts, and the second 15, each entitled 'Fantasia', in three parts. Shortly afterwards, in early 1723, he wrote out a fair copy of the 30 pieces, bringing them into their definitive form. The two-part pieces were now entitled 'Inventio' (Invention), and the three-part pieces 'Sinfonia'; they were presented in a new key order and the music text was thoroughly revised. According to the new title-page, the Inventions and Sinfonias were designed to foster good playing in two and three parts, to help students to invent and develop good musical ideas, and above all to arrive at a *cantabile* style of playing and acquire a strong foretaste for composition.

The B flat Invention, selected here, is essentially monothematic, like most of the Inventions. It is based on a decorated broken-chord theme, which is followed immediately by its own inversion. The witty play on direct and inverted forms of the theme that ensues is one of the main sources of the piece's attractiveness. Dynamics are left to the player's discretion.

Source: autograph fair copy, 1723, Staatsbibliothek zu Berlin, Preussischer Kulturbesitz, Mus.ms.Bach P610

© 1984 by The Associated Board of the Royal Schools of Music

Reproduced from J. S. Bach: *Inventions & Sinfonias*, BWV 772-801, edited by Richard Jones (ABRSM)

AB 3633

9

11

13

15

17

19

A:2

Rondo

Second movement from Sonatina in E flat, Op. 19 No. 6

J. L. Dussek
(1760-1812)

Allegretto [♩ = c.76]

[p]

6 *rif.*

p

11

cresc.

15 *f*

Jan Ladislav Dussek was a Bohemian composer and keyboard virtuoso who had an international career, being active at various times in Germany, France, England, the Netherlands, Russia and Lithuania, as well as in his native Bohemia. During his London period (1789-99) he became a fashionable piano teacher, set up a music publishing business with his father-in-law, and performed on several occasions with Haydn, who commented on his 'remarkable talents'.

In this Rondo, the central subdominant episode (bb. 29-44) might be articulated like the rondo theme itself (cf. bb. 1 and 29), though perhaps with a lighter staccato. The first edition of the Six Sonatinas, Op. 19, contains many errors, and in this movement it has proved necessary to correct numerous details without comment.

Source: *Six sonatinas pour le fortepiano ou le clavecin*, Op. 19 (London: Longman & Broderip, c.1792)

© 2012 by The Associated Board of the Royal Schools of Music

AB 3633

18

22

27

32

37

40

45

[p]

[cresc.]

49

[f]

[—]

52

p

57

rf

[p]

[—]

62

p

[cresc.]

f

66

[p]

[f]

p

Musical score for piano, featuring six staves of music with various dynamics and markings:

- Staff 1 (Top):** Treble clef, 2 flats. Measure 69 starts with a dynamic **f**. Measures 70-71 show eighth-note patterns. Measure 72 begins with a dynamic **p**.
- Staff 2:** Bass clef, 2 flats. Measures 69-71 show eighth-note patterns. Measure 72 is silent.
- Staff 3 (Second from Top):** Treble clef, 2 flats. Measures 72-73 show eighth-note patterns. Measure 74 begins with a dynamic **ff**.
- Staff 4 (Third from Top):** Bass clef, 2 flats. Measures 72-73 show eighth-note patterns. Measure 74 begins with a dynamic **ff**.
- Staff 5 (Fourth from Top):** Treble clef, 2 flats. Measures 72-73 show eighth-note patterns. Measure 74 begins with a dynamic **pp**.
- Staff 6 (Bottom):** Bass clef, 2 flats. Measures 72-73 show eighth-note patterns. Measure 74 begins with a dynamic **pp**.

Measure numbers 69, 72, 77, 81, 86, and 91 are indicated above the staves. Various performance markings like **[v]**, **[A]**, and **rf** are also present.

A:3

Fugue

No. 2 from Six Fugues

J. C. Kellner
(1736-1803)

[♩ = c. 92]

The German organist Johann Christoph Kellner was the son of Johann Peter Kellner, a friend and colleague of J. S. Bach. He studied both with his father and with Georg Benda. Later he became court organist in Kassel, as well as cantor at the Lutheran Church. He composed much keyboard music, both in the fashionable *galant* style of his day and in a more traditional contrapuntal style, as in the collection of six fugues from which this piece is selected.

This lively three-part fugue falls into three paragraphs. The first paragraph is the exposition containing soprano, alto and bass subject entries; it closes in b. 10 in the dominant key of G. In the middle paragraph there are two- and three-part stretto (overlapping) entries; the music modulates to the relative minor, A, and then returns via the circle of fifths to the tonic key at b. 25. The concluding paragraph is in the tonic key throughout, and occasional subject entries alternate with new episodes, mostly based on the triadic head-motif of the subject.

In b. 31, right hand, first quaver, the source has a quaver e, which appears to be wrong and has been replaced by an editorial quaver rest. Dynamics are left to the player's discretion.

Source: *Six fugues pour les orgues ou le clavecin* (The Hague: B. Hummel, n.d.)

© 2012 by The Associated Board of the Royal Schools of Music

AB 3633

18

22

26

30

34

38

B:1

Waltz in A flat

No. 15 from Waltzes, Op. 39



Johannes Brahms (1833-97)

[♩ = c. 100]

p dolce

poco cresc.

p

The image shows a page of sheet music for piano, page 13, containing 13 measures. The music is in common time, with a key signature of three flats. Measure 1 starts with a forte dynamic and features a treble clef. Measures 2-4 show a transition with eighth-note patterns and a bass clef. Measures 5-8 continue the pattern with measure 8 ending with a repeat sign and two endings. Ending 1 leads to measure 9 with a dynamic marking of *poco cresc.*. Measures 9-12 show a continuation of the pattern. Measure 13 begins with a forte dynamic and concludes with a half note on the first beat of the next measure.

The waltz, a dance for couples in triple time, has enjoyed the longest popularity among all modern ballroom dances. It grew out of South German or Austrian country dances known as *deutsche Tänze* (German Dances) and became popular throughout Europe in the late 18th and early 19th centuries. By the time Brahms began visiting Vienna regularly during the 1860s, the vogue for the Viennese waltz, cultivated above all by the Strauss family, was at its height, and Brahms greatly admired the waltzes of his friend Johann Strauss, Jr.

Brahms's 16 Waltzes, Op. 39, composed in 1865 and published in the following year, were originally written for piano duet, but the composer later arranged them for solo piano. The Waltz in A flat, selected here, has always been the most celebrated of the entire collection. The grace notes in bb. 3, 17, and 31 are to be played before the beat. The composer's left-hand markings (arpeggio, staccato, or neither) are best adhered to precisely — Brahms was a stickler for accuracy of detail and no doubt intended the variety of touch.

© 1981 by The Associated Board of the Royal Schools of Music
Adapted from *A Keyboard Anthology*, Second Series, Book 4, edited by Howard Ferguson (ABRSM)

AB 3633

17

21 *p* *poco cresc.*

25

29 *dolce* *— 3 —* *— 3 —* *— 3 —*

33 *— 3 —* *— 3 —* *— 3 —*

The musical score consists of five staves of piano music. Staff 1 (treble clef) starts at measure 17 with a basso continuo line. Staff 2 (bass clef) starts at measure 21. Measure 21 includes dynamic markings *p* and *poco cresc.*. Staff 3 (treble clef) starts at measure 25. Staff 4 (bass clef) starts at measure 29 with a dynamic *dolce*. Measure 29 features sixteenth-note patterns with grace marks and measure numbers 3 and 4 above them. Staff 5 (bass clef) starts at measure 33. Measures 29 and 33 both have performance instructions *— 3 —* under the bass line. Measures 33 and 34 conclude the page.

B:2

Danza de la rosa

No. 3 from *Escenas poéticas*, Series 1Enrique Granados
(1867-1916)

Non vivo e molto semplice con ritmo [♩ = c.96]

Danza de la rosa Dance of the Rose; Escenas poéticas Poetic Scenes

Enrique Granados was essentially self-taught as a composer. From 1890 onwards he established a reputation as a concert pianist, and in 1901 he founded his own music school, the Academia Granados, in his native city of Barcelona. In 1916, during the First World War, he was crossing the English Channel when his ship was torpedoed, and he lost his life in a futile attempt to save his wife.

Granados's musical style fuses elements of the 19th-century Romantic tradition with the idioms of Spanish folk music. He is regarded as one of the founders of the modern indigenous school of Spanish piano music. The first of two sets of *Escenas poéticas*, from which this piece is selected, dates from 1912.

The pedalling given here reproduces that of the original edition. All grace notes are best played before the beat.

© 1996 by The Associated Board of the Royal Schools of Music
Adapted from *A Romantic Sketchbook for Piano*, Book 5, edited by Alan Jones (ABRSM)

AB 3633

13

poco rall.

Gb 5 a tempo

Db Ab

2

5

4

3

2

1

5-1

5-1

5-1

5-1

5-1

17

2

5

4

3

2

1

5-1

Bb

Bb

Bb

Bb

Bb

21

4

5

4

3

2

1

5-1

5-1

5-1

5-1

5-1

25

meno [rall.] Lento

f p dim.

Ped. Bb

3

29

Bb

Bb

Bb

Bb

AB 3633



B:3

Fürchtenmachen

No. 11 from *Kinderszenen*, Op. 15

Edited by Howard Ferguson

Robert Schumann
(1810–56)

Fürchtenmachen Frightening; *Kinderscenen* Scenes from Childhood

This is one of 13 piano pieces that Robert Schumann collectively entitled *Kinderszenen*. They were written in 1838 in the midst of a five-year period when Schumann devoted himself exclusively to the composition of piano music and wrote some of his greatest works for the instrument.

'Fürchtenmachen' is constructed in rondo form (ABACABA). The rondo theme A (bb. 1–8) establishes a mood of foreboding. Then, in the faster episodes B and C (bb. 9 and 21) we can imagine that frightening incidents take place.

The metronome mark is the composer's. The *con Ped.* marking at the beginning indicates that the sustaining pedal is to be used wherever required. **In the exam, all repeats should be observed.**

Source: first edition, *Kinderszenen. Leichte Stücke für das Pianoforte*, Op. 15 (Leipzig: Breitkopf & Härtel, c.1838)

© 1981 by The Associated Board of the Royal Schools of Music

Reproduced from Schumann: *Kinderszenen*, Op. 15, edited by Howard Ferguson (ABRSM)

AB 3633

23

ritard.

29 [Tempo I]

34 Schneller

39 [Tempo I]

43 [p]

C:1

Allegro

No. 5 from *Five Short Pieces*, Op. 4Lennox Berkeley
(1903-89)

Allegro [♩ = c.92]

The English composer Lennox Berkeley studied languages at Oxford University, but later went on to study composition with Nadia Boulanger in Paris (1927–32), where he made the acquaintance of Poulenc and Stravinsky. He taught at the Royal Academy of Music from 1946 to 1968. In the 1920s he composed in the neoclassical style that was current at the time, but he later developed a more romantic turn of phrase.

The *Five Short Pieces*, Op. 4, were first published in 1937. The last of them, reproduced here, is a lively, light-hearted piece, notable for its sudden shifts of key and its irregular metre.

© Copyright 1937 Chester Music Limited

All rights reserved. International copyright secured. Reprinted by permission. All enquiries about this piece, apart from those directly relating to the exams, should be addressed to Music Sales Ltd, 14–15 Berners Street, London W1T 3LJ.

AB 3633

13

16

20

23

26

C:2

A Wise Bud



Jason Rebello
(born 1969)

$\text{♩} = 132$ ($\text{♩} = \overline{\text{J}}\text{J}$)

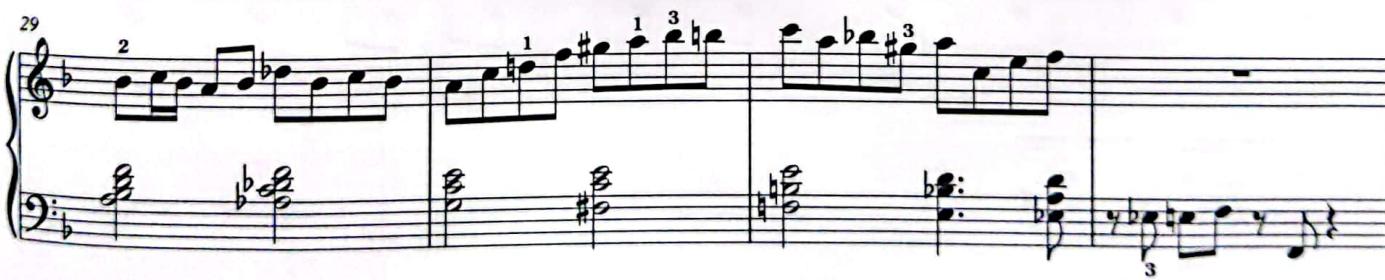
The sheet music consists of four staves of musical notation for piano. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in 4/4 time. Various dynamics and fingerings are indicated above the notes. The first staff starts with a treble clef, a B-flat key signature, and a 4/4 time signature. The second staff starts with a bass clef, a B-flat key signature, and a 4/4 time signature. The third staff starts with a treble clef, a B-flat key signature, and a 4/4 time signature. The fourth staff starts with a bass clef, a B-flat key signature, and a 4/4 time signature.

Jason Rebello is trained as both a classical and jazz musician, and has worked with artists such as Sting, Jeff Beck and Wayne Shorter, as well as the Hallé Orchestra. Stuart Nicholson, author of *Jazz: the Modern Resurgence*, said of him: 'In terms of sheer ability and potential, Jason is probably the finest young jazz musician this country has produced. His [piano] playing has great poise and maturity, which is unusual in somebody so young.'

This piece was commissioned by ABRSM, and is dedicated to and inspired by the jazz pianist Earl Rudolph 'Bud' Powell, born in the USA in 1924. The composer has written: 'Powell is one of the most influential pianists in the jazz style known as bebop. Although this piece is notated, the important element in jazz is improvisation. Musicians such as Bud Powell and Charlie Parker were skilled improvisers with an ability to create new melodies on existing chord structures. It is worth listening to Bud's recordings to get the feel of how this piece should be played.' Dynamics are left to the player's discretion.

© 2012 by The Associated Board of the Royal Schools of Music

AB 3633





C:3

Jingpo shan ge

Trad. Chinese

Arranged by Zhang Zhao

Allegretto [♩ = c.112]

5
1 2 3
3 2
Ped.

6
1 3 4
Ped.

11
Ped.

16
Ped.

Jingpo shan ge Jingpo Folksong

This piece belongs to the folk music of the Jingpo minority, an ethnic group which centuries ago settled in the province of Yunnan in south-west China, on the border with Burma. The Jingpo have their own language, which belongs to the Tibetan-Burmese family of tongues. They are known for their independence, fighting skills, and social grouping in clans.

In this folksong arrangement, the sustaining pedal is often called for where three hands would otherwise be required (e.g. bb. 9-10). For the same reason, the pedal is needed in bb. 66-73. In b. 19 etc. it is convenient to put the left hand over the right.

© People's Music Publishing House, Beijing

Reproduced by permission. All rights reserved. All enquiries about this piece, apart from those directly relating to the exams, should be addressed to People's Music Publishing House, Room 616, Jia 55, Chaoyangmen Neidajie, 100010 Beijing, China.

Handwritten musical score for piano, page 21, featuring five staves of music:

- Staff 1 (Top):** Treble clef. Measure 20: Dynamics *f*, *mf*, *f*. Measure 21: Dynamics *pp*. Articulation marks: 1, 2, 3, 4, 5.
- Staff 2 (Second from top):** Bass clef. Measure 20: Measure 21: Articulation marks: 1, 2, 3, 4, 5.
- Staff 3 (Third from top):** Treble clef. Measure 24: Articulation marks: 1, 2, 3, 4, 5.
- Staff 4 (Fourth from top):** Treble clef. Measure 30: Dynamics *mp*. Articulation marks: 1, 2.
- Staff 5 (Bottom):** Treble clef. Measure 34: Articulation marks: 1, 2, 3.
- Staff 6 (Bottom):** Treble clef. Measure 38: Dynamics *dim.* Articulation marks: 1, 2, 3.

Other markings include *8va* (octave up) and measure numbers 20, 21, 24, 30, 34, 38.

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

AB 3633

65

69

75

80

86

AB 3633

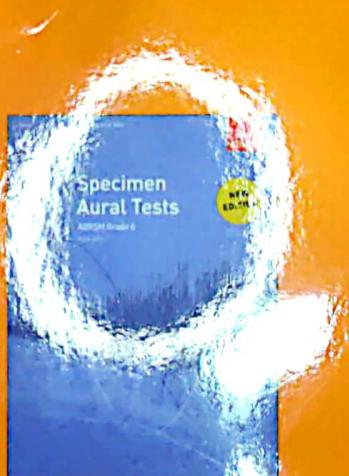
Piano Exam Pieces

This album contains nine pieces from ABRSM's 2013 & 2014 Grade 6 Piano syllabus.

Key features:

- three pieces from each of Lists A, B and C
- appealing and varied repertoire
- carefully edited and clearly presented throughout
- helpful information about the pieces and the exam
- CD featuring performances by leading professional pianists

Support material for ABRSM Piano exams



Digital resources are also available from the ABRSM app centre: www.abrsm.org/appcentre.



ABRSM
24 Portland Place
London W1B 1LU
United Kingdom

www.abrsm.org

MALAYSIA/SINGAPORE EDITION
ISBN 978-1-84849-422-0



9 781848 494220

ABRSM is the exam board of the Royal Schools of Music. We are committed to actively supporting high-quality music-making, learning and development throughout the world, and to producing the best possible resources for music teachers and students.



RNCM
ROYAL NORTHERN
COLLEGE OF MUSIC

Royal Conservatoire
of Scotland

Oxford University Press is the sole worldwide sales agent and distributor for ABRSM Publishing.