

Grade

8

WITH
2 CDs

SELECTED PIANO EXAM PIECES 2011 & 2012 GRADE 8



ABRSM

selected

Piano exam pieces

2011 & 2012

with 2 CDs

Malaysia/Singapore
Edition

Grade
8

CD tracks

Name _____

Date of exam _____

Contents

Editor for ABRSM: Richard Jones

| | page |
|---------------|------------------------------------------------------------------------------------------------------------------------------|
| Disc 1 | LIST A |
| 1 | Johann Sebastian Bach (1685–1750) Capriccio: sixth movement from Partita No. 2 in C minor, BWV 826 2 |
| 2 | Trygve Madsen Prelude and Fugue in C: No. 1 from 24 Preludes and Fugues, Op. 101 7 |
| 3 | Clara Schumann (1819–96) Prelude and Fugue in B flat: No. 2 from Three Preludes and Fugues, Op. 16 14 |
| Disc 1 | LIST B |
| 13 | Ludwig van Beethoven (1770–1827) Rondo: third movement from Sonata in C minor, Op. 13 (<i>Grande Sonate pathétique</i>) 18 |
| 14 | John Field (1782–1837) Allegro moderato: first movement from Sonata in E flat, Op. 1 No. 1 25 |
| 15 | Wolfgang Amadeus Mozart (1756–91) Allegro: first movement from Sonata in D, K. 284/205b 32 |
| Disc 2 | LIST C |
| 1 | Isaac Albéniz (1860–1909) Sous le palmier (Danse espagnole): No. 3 from <i>Chants d'Espagne</i> , Op. 232 40 |
| 2 | Claude Debussy (1862–1918) Valse romantique 44 |
| 3 | Dave Brubeck King for a Day, trans. Howard Brubeck 49 |
| 4 | Fryderyk Chopin (1810–49) Nocturne in B, Op. 32 No. 1 52 |
| 5 | George Gershwin (1898–1937) Novelette in Fourths 56 |
| 6 | Sergey Prokofiev (1891–1953) Prelude: No. 7 from Ten Pieces, Op. 12 60 |

Other pieces for this grade

| | |
|---------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Disc 1 | LIST A |
| 6 | J. S. Bach Prelude and Fugue in B flat, BWV 866: No. 21 from <i>The Well-Tempered Clavier</i> , Part 1 (ABRSM) |
| 7 | Handel Prelude and Allemande: 1st and 2nd movts from Suite (No. 5) in E (1720 Collection), HWV 430. Handel, <i>Eight Great Suites</i> , Book 2 (ABRSM) |
| 8 | Ravel Fugue: No. 2 from <i>Le tombeau de Couperin</i> (Durand/UMP or Peters) |
| 9 | D. Scarlatti Sonata in F sharp minor, Kp. 25 (L. 481). No. 25 from Scarlatti, <i>Keyboard Pieces and Sonatas</i> , Book 2 (ABRSM) or No. 6 from Scarlatti, <i>200 Sonatas</i> , Vol. 1 (Editio Musica Budapest/FM Distribution) |
| 10 | D. Scarlatti Sonata in B minor, Kp. 27 (L. 449). No. 19 from <i>Baroque Keyboard Pieces</i> , Book 4 (ABRSM) or No. 8 from Scarlatti, <i>200 Sonatas</i> , Vol. 1 (Editio Musica Budapest/FM Distribution) |
| Disc 1 | LIST B |
| 16 | Beethoven Allegro: 4th movt from (Grand) Sonata in A flat, Op. 26. Sonata published individually (ABRSM) or Beethoven, <i>The 35 Piano Sonatas</i> , Vol. 2 (ABRSM) or No. 12 from Beethoven, <i>Complete Pianoforte Sonatas</i> , Vol. 2 (ABRSM) |
| 17 | Clementi Allegro: 1st movt from Sonata in A. No. 6 from Clementi, <i>Sonatas</i> , Vol. 1 (Peters) |
| 18 | Haydn Moderato: 1st movt from Sonata in C sharp minor, Hob. XVI/36. Haydn, <i>Complete Piano Sonatas</i> , Vol. 2 (Wiener Urtext/MDS) or Vol. 3 (2009 new edition: Wiener Urtext/MDS) |
| 19 | Haydn Allegro moderato: 1st movt from Sonata in E flat, Hob. XVI/38. No. 3 from Haydn, <i>Selected Keyboard Sonatas</i> , Book 2 (ABRSM) |
| 20 | Schubert Moderato: 1st movt from Sonata in E minor (unfinished), D. 566. Appendix 4a from Schubert, <i>Complete Pianoforte Sonatas</i> , Vol. 1 (ABRSM) |
| Disc 2 | LIST C |
| 7 | Y. Bowen Prelude in E flat: No. 7 from 24 Preludes, Op. 102 (Weinberger/FM Distribution) |
| 8 | Douglas Finch Toccata montuna. <i>Salsa nueva</i> (Boosey & Hawkes/MDS) |
| 9 | Nikolai Kapustin Sonatina, Op. 100 (A-RAM/MusT) |
| 10 | Liszt Au lac de Wallenstadt: No. 2 from <i>Années de Pèlerinage: Première année – Suisse</i> (Henle/MDS) |
| 11 | Messiaen Plainte calme: No. 7 from <i>Préludes</i> (Durand/UMP) |
| 12 | Mompou Canción y Danza No. 1. Mompou, <i>Música para piano</i> (UME/Music Sales) |
| 13 | Rachmaninov Mélodie in E: No. 3 from <i>Morceaux de fantaisie</i> , Op. 3. Rachmaninov, <i>Piano Compositions</i> , Vol. 3 (Boosey & Hawkes/MDS) |
| 14 | Schumann Abschied (Farewell): No. 9 from <i>Waldscenen</i> , Op. 82 (ABRSM) |
| 15 | Smetana Polka in E: from <i>Trois polka de salon</i> , Op. 7. Smetana, <i>Polkas</i> (Bärenreiter) |
| 16 | Carl Vine Bagatelle No. 2: from <i>Five Bagatelles</i> (Faber) |

A:1

Capriccio

Sixth movement from Partita No. 2 in C minor, BWV 826



J. S. Bach

[♩ = c.88]

Bach published Partita No. 2 in C minor, BWV 826, in 1727 and then reissued it within a collected edition of all six partitas (suites) in 1731. According to the title page, the partitas were 'composed for music lovers, to delight their spirits'. The traditional dance types are often freely handled and sometimes even absent altogether, as in the C minor partita where the customary gigue finale is replaced by this capriccio. It retains the freely fugal structure of the gigue, with inversion of the subject halfway, but instead of dance rhythm there is an element of caprice (hence the title), heard in the giant steps of b. 3 and its derivatives, such as the bass sequence of bb. 10–14.

Source: *Clavier Übung*, Op. 1 (Leipzig, 1731)

© 1981 by The Associated Board of the Royal Schools of Music
Adapted from J. S. Bach: *Partitas, Nos. I-III*, edited by Walter Emery (ABRSM)

AB 3551



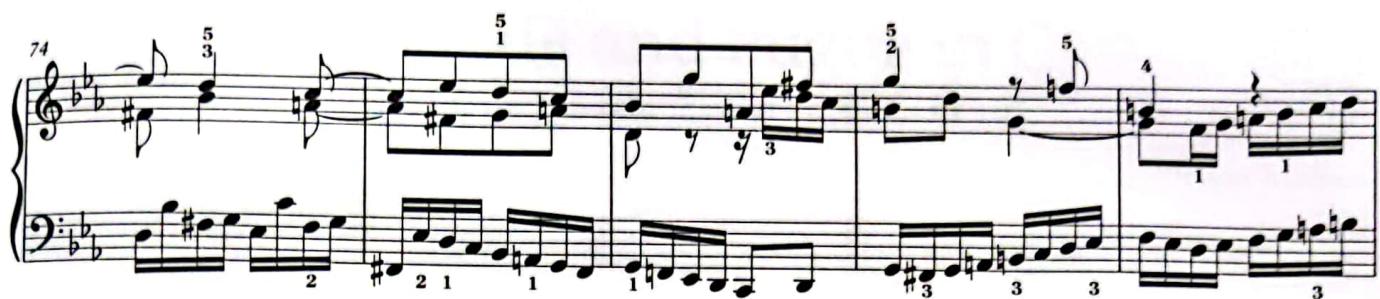
29

34

39

44





Musical score page 5, measures 79-80. The treble staff shows a sequence of eighth and sixteenth notes. The bass staff shows sustained notes with dynamic markings like forte (f) and piano (p).

Musical score page 5, measures 83-84. The treble staff features eighth-note pairs with slurs. The bass staff shows sustained notes with dynamic markings like forte (f) and piano (p).

Musical score page 5, measures 87-88. The treble staff includes sixteenth-note pairs and eighth-note pairs. The bass staff shows sustained notes with dynamic markings like forte (f) and piano (p).

Musical score page 5, measures 92-93. The treble staff features sixteenth-note pairs and eighth-note pairs. The bass staff shows sustained notes with dynamic markings like forte (f) and piano (p).

Prelude

 $\text{♩} = c.66$

1

5

10

15

20

24

28

32

36

42

46

51

Fugue (4 voices)

[♩ = c.108]

Musical score for Fugue (4 voices) page 10, measures 1-4. The score consists of two staves: Treble (top) and Bass (bottom). The key signature is A major (no sharps or flats). The time signature is common time (indicated by '4'). Measure 1: Treble staff has eighth-note pairs (1, 2) followed by a rest. Bass staff has a rest. Measure 2: Treble staff has eighth-note pairs (1, 2) followed by a rest. Bass staff has eighth-note pairs (1, 2) followed by a rest. Measure 3: Treble staff has eighth-note pairs (1, 2) followed by a rest. Bass staff has eighth-note pairs (1, 2) followed by a rest. Measure 4: Treble staff has eighth-note pairs (1, 2) followed by a sixteenth-note pair (1, 2, 3, 4) with a fermata. Bass staff has a rest.

Musical score for Fugue (4 voices) page 10, measures 5-8. The score consists of two staves: Treble (top) and Bass (bottom). The key signature changes to D major (one sharp). The time signature is common time (indicated by '4'). Measure 5: Treble staff has eighth-note pairs (1, 2) followed by a sixteenth-note pair (1, 2, 3, 4) with a fermata. Bass staff has a rest. Measure 6: Treble staff has eighth-note pairs (1, 2) followed by a sixteenth-note pair (1, 2, 3, 4) with a fermata. Bass staff has eighth-note pairs (1, 2) followed by a sixteenth-note pair (1, 2, 3, 4) with a fermata. Measure 7: Treble staff has eighth-note pairs (1, 2) followed by a sixteenth-note pair (1, 2, 3, 4) with a fermata. Bass staff has a rest. Measure 8: Treble staff has eighth-note pairs (1, 2) followed by a sixteenth-note pair (1, 2, 3, 4) with a fermata. Bass staff has eighth-note pairs (1, 2) followed by a sixteenth-note pair (1, 2, 3, 4) with a fermata.

Musical score for Fugue (4 voices) page 10, measures 8-11. The score consists of two staves: Treble (top) and Bass (bottom). The key signature changes to G major (two sharps). The time signature is common time (indicated by '4'). Measure 8: Treble staff has eighth-note pairs (1, 2) followed by a sixteenth-note pair (1, 2, 3, 4) with a fermata. Bass staff has a rest. Measure 9: Treble staff has eighth-note pairs (1, 2) followed by a sixteenth-note pair (1, 2, 3, 4) with a fermata. Bass staff has eighth-note pairs (1, 2) followed by a sixteenth-note pair (1, 2, 3, 4) with a fermata. Measure 10: Treble staff has eighth-note pairs (1, 2) followed by a sixteenth-note pair (1, 2, 3, 4) with a fermata. Bass staff has eighth-note pairs (1, 2) followed by a sixteenth-note pair (1, 2, 3, 4) with a fermata. Measure 11: Treble staff has eighth-note pairs (1, 2) followed by a sixteenth-note pair (1, 2, 3, 4) with a fermata. Bass staff has eighth-note pairs (1, 2) followed by a sixteenth-note pair (1, 2, 3, 4) with a fermata.

Musical score for Fugue (4 voices) page 10, measures 11-14. The score consists of two staves: Treble (top) and Bass (bottom). The key signature changes to E major (three sharps). The time signature is common time (indicated by '4'). Measure 11: Treble staff has eighth-note pairs (1, 2) followed by a sixteenth-note pair (1, 2, 3, 4) with a fermata. Bass staff has a rest. Measure 12: Treble staff has eighth-note pairs (1, 2) followed by a sixteenth-note pair (1, 2, 3, 4) with a fermata. Bass staff has eighth-note pairs (1, 2) followed by a sixteenth-note pair (1, 2, 3, 4) with a fermata. Measure 13: Treble staff has eighth-note pairs (1, 2) followed by a sixteenth-note pair (1, 2, 3, 4) with a fermata. Bass staff has eighth-note pairs (1, 2) followed by a sixteenth-note pair (1, 2, 3, 4) with a fermata. Measure 14: Treble staff has eighth-note pairs (1, 2) followed by a sixteenth-note pair (1, 2, 3, 4) with a fermata. Bass staff has eighth-note pairs (1, 2) followed by a sixteenth-note pair (1, 2, 3, 4) with a fermata.

17

20

23

132

25

27

29

30

31

32

33

34

35

36

37

38

39

41

42

43

44

45

46

47

48

49

50

51

52

AB 3551

B:1

Rondo

Third movement from Sonata in C minor, Op. 13

Edited by Barry Cooper

(*Grande Sonate pathétique*)



Ludwig van Beethoven

Allegro [♩ = c.96]

The musical score consists of four systems of piano music. System 1 starts with a dynamic 'p'. System 2 begins with a dynamic 'tr'. System 3 starts with a dynamic 'f'. System 4 begins with a dynamic 'cresc.'. System 5 begins with a dynamic 'sfp'. Slurs are present throughout the score, with some broken by vertical lines.

The *Pathétique*, one of the best-known and most admired of Beethoven's early piano sonatas, was composed towards the end of the 1790s and first published in 1799. It was dedicated to Prince Karl von Lichnowsky, Beethoven's chief patron during his early years in Vienna. The work belongs to the late-18th-century type of 'characteristic' sonata, in which a single notion – here that of pathos – determines the character of an entire composition. The prevailing mood of pathos applies to the C minor rondo theme of the finale, reproduced here, but a welcome element of contrast is provided by the major-mode group of themes (bb. 25–51 and 134–70) and by the quiet central episode in the submediant A flat (bb. 79–106). Of the unexpected return of this key in the coda (b. 203), Donald Tovey wrote (in ABRSM's 1931 edition of the Beethoven piano sonatas): 'It is a structural as well as a sentimental mistake to slacken the tempo here. The theme is pretending to start a new development in a new key, and the whole point here is that it nevertheless ends the whole work within a normal eight-bar phrase.' In the edition printed here, broken slur lines indicate editorial extensions of existing slurs.

Source: first edition, *Grande Sonate pathétique pour le clavecin ou pianoforte*, Op. 13 (Vienna, 1799)

© 2007 by The Associated Board of the Royal Schools of Music

Reproduced from Beethoven: *The 35 Piano Sonatas*, Vol. 1, edited by Barry Cooper (ABRSM)

AB 3551

Sheet music for piano, 6 staves, measures 20-40.

Measure 20: Treble staff: 2 eighth-note pairs followed by a grace note (2). Bass staff: F#-A-F#-A. Dynamic: **fp**. Measure 21: Treble staff: 1 eighth note followed by a grace note (3). Bass staff: - (rest). Measure 22: Treble staff: 1 eighth note followed by a grace note (3). Bass staff: - (rest). Measure 23: Treble staff: 1 eighth note followed by a grace note (3). Bass staff: - (rest). Measure 24: Treble staff: 1 eighth note followed by a grace note (3). Bass staff: - (rest). Measure 25: Treble staff: 1 eighth note followed by a grace note (3). Bass staff: - (rest). Measure 26: Treble staff: 1 eighth note followed by a grace note (3). Bass staff: - (rest). Measure 27: Treble staff: 1 eighth note followed by a grace note (3). Bass staff: - (rest). Measure 28: Treble staff: 1 eighth note followed by a grace note (3). Bass staff: - (rest). Measure 29: Treble staff: 1 eighth note followed by a grace note (3). Bass staff: - (rest). Measure 30: Treble staff: 1 eighth note followed by a grace note (3). Bass staff: - (rest). Measure 31: Treble staff: 1 eighth note followed by a grace note (3). Bass staff: - (rest). Measure 32: Treble staff: 1 eighth note followed by a grace note (3). Bass staff: - (rest). Measure 33: Treble staff: 1 eighth note followed by a grace note (3). Bass staff: - (rest). Measure 34: Treble staff: 1 eighth note followed by a grace note (3). Bass staff: - (rest). Measure 35: Treble staff: 1 eighth note followed by a grace note (3). Bass staff: - (rest). Measure 36: Treble staff: 1 eighth note followed by a grace note (3). Bass staff: - (rest). Measure 37: Treble staff: 1 eighth note followed by a grace note (3). Bass staff: - (rest). Measure 38: Treble staff: 1 eighth note followed by a grace note (3). Bass staff: - (rest). Measure 39: Treble staff: 1 eighth note followed by a grace note (3). Bass staff: - (rest). Measure 40: Treble staff: 1 eighth note followed by a grace note (3). Bass staff: - (rest).

44

51

55

59

64

69

74

This image shows a page of sheet music for piano, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and feature a key signature of one flat. The music is divided into measures by vertical bar lines. Various musical markings are present, including dynamic changes (e.g., *p*, *f*, *cresc.*, *sf*, *ff*, *p*, *sf*, *stacc.*), fingerings (e.g., 1, 2, 3, 4, 5), and performance instructions like *cresc.* and *sf*. Measure numbers 79, 89, 98, 103, 108, 112, and 116 are visible at the beginning of their respective measures. The bass staff includes several bass clef variations throughout the page.

121

126

131

136

141

145

148

151

p

$p \frac{2}{3}$

156

$\frac{3}{4}$

$\frac{2}{1}$

$\frac{5}{3}$

$\frac{2}{4}$

163

$\frac{3}{2}$

$\frac{d.}{1}$

$\frac{d.}{2}$

$\frac{2}{3}$

$\frac{1}{4}$

$\frac{5}{2}$

$\frac{2}{1}$

$\frac{3}{5}$

$\frac{1}{5}$

ca - - - - lan - - -

169

$\frac{4-5}{1}$

$\frac{1-2}{p}$

do

174

179 3 cresc.

183 sf sf ff

187 sf p cresc.

191 f sf [f] sf $\frac{1}{3}$ sf

195 sf sf sf ff sf

200 sf sf sf p decresc.

205 pp ff

B:3

Allegro

First movement from Sonata in D, K. 284/205b



W. A. Mozart

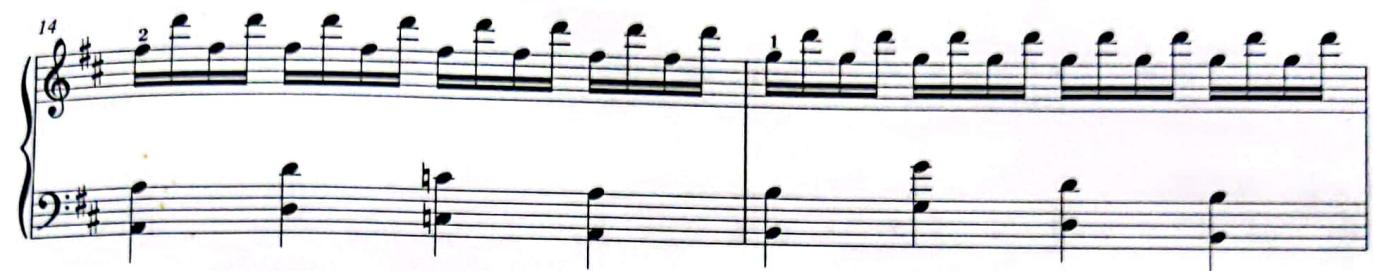
Allegro [♩ = c.120]

Mozart's Sonata in D, K. 284, which opens with this Allegro, is the last of a set of six sonatas that he wrote at the age of 19 while in Munich in early 1775. The set may have been intended for publication, but only the D major sonata was printed during Mozart's lifetime. In 1777 he wrote to his father from Augsburg: 'Here and at Munich I have played all my six sonatas [in public] by heart several times', adding that the D major sonata sounded exquisite on one of J. A. Stein's forte pianos. This sonata, written for Baron von Dürnitz, is more ambitious than its predecessors, both in dimensions and in technical requirements. Its *forte* passages often sound like imitations of orchestral tutti, and it makes a special feature of sharp dynamic contrasts. Denis Matthews (in the performance notes to the ABRSM edition of Mozart's piano sonatas) notes that the cross-hands development (b. 52) falls harmonically into two-bar phrases, and that the *f* at b. 60 suggests quieter tone in the preceding eight bars.

Sources: autograph MS and first edition, as no. 2 of *Trois sonates pour le clavecin ou pianoforte*, Op. 7 (Vienna: Torricella, 1784)

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

AB 3551



16

f p

18

f p

20

p

24

cresc. p



Musical score page 34, measures 29-30. The top staff is in treble clef, G major (two sharps), and the bottom staff is in bass clef, G major (two sharps). Measure 29 starts with a sixteenth-note grace note followed by eighth-note pairs. Measure 30 begins with a sustained note.

Musical score page 34, measures 31-32. The top staff is in treble clef, G major (two sharps), and the bottom staff is in bass clef, G major (two sharps). Measure 31 starts with a sixteenth-note grace note followed by eighth-note pairs. Measure 32 begins with a sustained note.

Musical score page 34, measures 33-34. The top staff is in treble clef, G major (two sharps), and the bottom staff is in bass clef, G major (two sharps). Measure 33 starts with a sixteenth-note grace note followed by eighth-note pairs. Measure 34 begins with a sustained note.

Musical score page 34, measures 35-36. The top staff is in treble clef, G major (two sharps), and the bottom staff is in bass clef, G major (two sharps). Measure 35 starts with a sixteenth-note grace note followed by eighth-note pairs. Measure 36 begins with a sustained note.

39

41

43

46

49

52 LH
1 2 3 4 5 1 2 3 4

55 LH
2 1 5 4 5 1 2 3 4

58 LH
1 2 3 4 5 1 2 3 4 f p

61 LH
4 1 2 3 4 1 2 3 4

64 LH
1 2 3 4 5 1 2 3 4

67 LH
1 2 3 4 5 1 2 3 4

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

- Staff 1 (Treble Clef):** Measures 70-72. Dynamics: cresc., f. Measure 73: p, f, p, f, p.
- Staff 2 (Bass Clef):** Measures 70-72. Dynamics: f.
- Staff 3 (Treble Clef):** Measures 78-80. Dynamics: f, p.
- Staff 4 (Bass Clef):** Measures 78-80. Dynamics: f.
- Staff 5 (Treble Clef):** Measures 81-83. Dynamics: f, p, f.
- Staff 6 (Bass Clef):** Measures 81-83. Dynamics: f.
- Staff 7 (Treble Clef):** Measures 85-87. Dynamics: f.
- Staff 8 (Bass Clef):** Measures 85-87. Dynamics: f.
- Staff 9 (Treble Clef):** Measures 88-90. Dynamics: f.
- Staff 10 (Bass Clef):** Measures 88-90. Dynamics: f.

The image shows six staves of musical notation for piano, likely from a classical piece. The staves are arranged vertically, each with a different key signature and time signature.

- Staff 1:** Treble clef, 2/4 time, F major. Dynamics: dynamic marking at the beginning, *p* (piano), *tr* (trill). Measure numbers: 91, 92, 93.
- Staff 2:** Bass clef, 2/4 time, F major. Measure number: 94.
- Staff 3:** Treble clef, 2/4 time, G major. Dynamics: *cresc.* (crescendo). Measure number: 95.
- Staff 4:** Bass clef, 2/4 time, G major. Measure number: 96.
- Staff 5:** Treble clef, 2/4 time, G major. Dynamics: *p* (piano). Measure number: 97.
- Staff 6:** Bass clef, 2/4 time, G major. Measure number: 98.
- Staff 7:** Treble clef, 2/4 time, G major. Dynamics: *f* (forte). Measure number: 99.
- Staff 8:** Bass clef, 2/4 time, G major. Measure number: 100.
- Staff 9:** Treble clef, 2/4 time, G major. Dynamics: *p* (piano). Measure number: 101.
- Staff 10:** Bass clef, 2/4 time, G major. Measure number: 102.
- Staff 11:** Treble clef, 2/4 time, G major. Measure number: 103.
- Staff 12:** Bass clef, 2/4 time, G major. Measure number: 104.
- Staff 13:** Treble clef, 2/4 time, G major. Measure number: 105.
- Staff 14:** Bass clef, 2/4 time, G major. Measure number: 106.
- Staff 15:** Treble clef, 2/4 time, G major. Measure number: 107.
- Staff 16:** Bass clef, 2/4 time, G major. Measure number: 108.

110

f

112

p *f*

115

p *f* *p*

119

f

32

tr

122

p

f

125

32

tr

Detailed description: The image shows six staves of piano sheet music. Staff 1 (treble clef) has sixteenth-note patterns. Staff 2 (bass clef) has eighth-note chords. Staff 3 (treble clef) has sixteenth-note patterns. Staff 4 (bass clef) has eighth-note chords. Staff 5 (treble clef) has sixteenth-note patterns. Staff 6 (bass clef) has eighth-note chords. Dynamics include *f*, *p*, *tr*, and *32*. Measure numbers 110, 112, 115, 119, 122, and 125 are indicated.



C:2

Valse romantique

Claude Debussy

Tempo di valse Allegro moderato ($\text{♩} = \text{c.}116$)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

The French composer Claude Debussy (1862–1918) entered the Paris Conservatoire in 1872, studying piano, theory, and later composition. His mature piano music is regarded by many as the most original contribution to the repertory after Chopin. *Valse romantique* is an early work, dating from around the same time as the well-known *Suite bergamasque* (c.1890), when the composer was still writing in a late Romantic style and had not yet developed the subtle 'impressionist' manner with which he is chiefly associated.

Source: *Valse romantique* (Paris: E. Fromont, 1903)

© 2010 by The Associated Board of the Royal Schools of Music

AB 3551

tempo rubato

26 rit.

33 *dim.* *cresc.* *mf*

40 [a] **tempo** *RH* *LH* *cresc.* *p*

46 *dim.* *p*

53 *8va.....* *più p* *8va.....* *2* *4*

tempo primo

59

rit. [a tempo]

64

69

74

79

AB 3551

86

dim.

p

8va.....

93

p

pp

8va.....

100

106

sempre pp

rit.

113

a tempo

119

124

130

135

142

tempo primo



King for a Day

C:3

Transcribed by Howard Brubeck

Dave Brubeck

Easy swing $\text{♩} = 104$

The American jazz pianist and composer Dave Brubeck (b. 1920) studied music at the College of the Pacific in Stockton, California, and later composition with Milhaud at Mills College, California. As a jazz pianist, he is admired for his continuous experimentation, including the use of time signatures unusual in jazz, such as 5/4 and 9/8. In 1951 he founded the hugely successful Dave Brubeck Quartet, which performed and recorded together regularly until 1967.

'King for a Day' comes from a jazz musical called *The Real Ambassadors*, a musical commentary about race relations in the USA, dating from about 1960. If the piano used in the performance of 'King for a Day' lacks the C four octaves above middle C, the last RH chord can be played one octave higher than written, rather than two.

© 1962 Derry Music Company, San Francisco, California, USA

Used with permission. All rights reserved. Sole Agent other than in the United States, Canada and Japan: Valentine Music Ltd, London. All enquiries about this piece, apart from those directly relating to the exams, should be addressed to Valentine Music Ltd, 26 Lichfield Street, London WC2H 9TZ.

8va.....

12

15

18

21

24

27

30

33

35

38

1.

2.

15ma



Nocturne in B

Op. 32 No. 1

Edited by Jan Ekier

Fryderyk Chopin

Andante sostenuto [$\text{♩} = c.69$]

The title 'nocturne' was first used by the early-19th-century Irish pianist-composer John Field to describe a lyrical, song-like piano piece with pedalled broken-chordal accompaniment, evoking a dreamy night-time atmosphere. The high point of the genre was reached in the 21 nocturnes written by the Polish composer and pianist Fryderyk Chopin (1810–49). Several of the genres that Chopin made his own, including the nocturne, had already been established by him before he left Warsaw at the age of 20 in 1830. But the majority of his nocturnes were composed after he had settled in Paris in 1831 as a piano teacher and performer, chiefly in private salons. The two Nocturnes, Op. 32, of which the B major is the first, date from 1837.

Main source: French first edition (Paris: M. Schlesinger, 1837)

© 1980 by Wiener Urtext Edition, Musikverlag Ges. m. b. H. & Co., K. G., Wien/UT 50065

© 1966 by Wiener Urtext Edition, Maszinerstrasse 10, A-1020 Wien, Austria.
Reproduced by permission. All enquiries about this piece, apart from those directly relating to the exams, should be addressed to Wiener Urtext Edition,
Forsthausgasse 9, A-1200 Wien, Austria.

AB 3551

Sheet music for piano, page 16-30. The music is in common time and consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes frequently, indicated by various sharps and flats. Measure 16 starts with a dynamic of *pp delicatiss.* Measure 17 continues with *poco riten.* Measure 18 begins with *in tempo*. Measure 19 starts with *p* and *tranquillo*. Measure 20 follows with *in tempo*. Measure 21 begins with *tranquillo*. Measure 22 starts with *in tempo*. Measure 23 begins with *in tempo*. Measure 24 starts with *in tempo*. Measure 25 begins with *in tempo*. Measure 26 begins with *in tempo*. Measure 27 begins with *[f]*. Measure 28 begins with *[p]*. Measure 29 begins with *[f]*. Measure 30 begins with *pp*.

33

poco riten.

[f] stretto

p

Ped. Ped. Ped. Ped.

5

1 2

tr

f

3 2

2 2

5

1 2

in tempo

p

Ped. Ped. Ped. Ped.

3 3

2 2

3

Ped. Ped. Ped. Ped.

49

[9]

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

52

poco riten.

55 f stretto p f

Ped. Ped. Ped. Ped. Ped. Ped.

59 8va riten. tr pp

Ped. Ped. Ped. Ped. Ped. Ped.

63 f fz p

Ped. Ped. Ped.

(63) Adagio

[f] fz p

Ped.

C:5

Novelette in Fourths



Based on the edition by
Alicia Zizzo

George Gershwin

Tempo rubato [♩ = c.80]

The American composer and pianist George Gershwin (1898–1937) built his reputation through the composition of songs and musicals, but he also wrote large-scale orchestral works, such as *Rhapsody in Blue*, which introduced jazz idioms into the concert hall. Gershwin recorded his *Novelette in Fourths* in 1919, the probable year of its composition. According to Howard Pollack (*George Gershwin: his Life and Work*, Berkeley, 2006), this music 'combines parallel 4ths and syncopated rhythms ... with the refined sonorities and rich harmonies ... of the Romantic novelette.'

© 1994 George Gershwin Music

All rights administered by WB Music Corp. All rights reserved including public performance. Used by permission of Alfred Publishing Co., Inc. All enquiries about this piece, apart from those directly relating to the exams, should be addressed to Alfred Music Publishing Co., Inc., P. O. Box 10003, Van Nuys, California 91410-0003, USA.

AB 3551

rall.
(8va) 5 5
ten. 3 1 3 1
a tempo 2 1 3 1 3 1
1. 2 1 3 1 3 1
2. rit. 3 1 [mf]
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Allegretto

21 5 3 4 2 4 2 3
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

25 2 3 1 5 3 2 1 5 1 4 3
[>] f
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

29 2 1 2 1 2 1 2 4
mp
Ped. Ped. Ped. Ped.

33 3 4 3 1 2 1 3 1 2 1 3 1 2 1 5
1. 2 1 3 1 2 1 3 1 2 1 3 1 2 1 5
2. poco rit. 5 2
3 [Ped.] Ped. Ped. Ped. Ped. Ped.

Handwritten markings include: dynamic changes (rall., ten., a tempo, rit., [mf], f, mp), fingerings (e.g., 1, 2, 3, 4, 5), pedaling instructions (Ped.), and performance techniques like slurs and grace notes. There are also several large, expressive curved lines drawn across the staves, particularly in the middle section (measures 21-25).

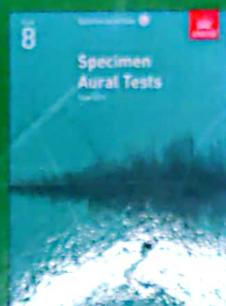
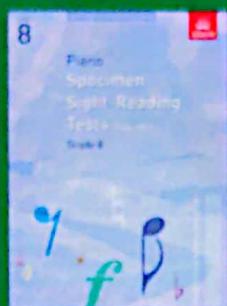
AB 3551

This Selected Piano Exam Pieces with 2 CDs package contains the printed music for twelve pieces from ABRSM's 2011 & 2012 Grade 8 Piano syllabus as well as recordings of all the pieces for the grade.

Key features:

- printed music for three pieces from each of Lists A and B and six pieces from List C
- appealing and varied repertoire from which to create a balanced programme for the exam or a concert
- helpful information about the pieces and the exam
- carefully edited and clearly presented throughout
- two CDs featuring inspiring performances played by leading professional pianists

Support material for ABRSM Piano exams



ABRSM's mission is to motivate musical achievement. We do this by supporting the development of learners and teachers in music education worldwide and to celebrate their achievements. We do this through authoritative and internationally recognized assessments, publications and professional development support for teachers, and through charitable donations.

ABRSM's mission is to support the development of learners and teachers in music education worldwide and to celebrate their achievements. We do this through authoritative and internationally recognized assessments, publications and professional development support for teachers, and through charitable donations.



ABRSM
24 Portland Place
London W1B 1LU
United Kingdom

www.abrsm.org

