

grade

WITH CD

4

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Piano exam pieces

2009–10

with CD

The Associated Board of
the Royal Schools of Music

Malaysia/Singapore
Edition

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1077

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1079

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1 - Not acknowledged with

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Music by Dennis Wilson
Music by Dennis Wilson (Song) (Song by Dennis Wilson) (Song by Dennis Wilson) (Song by Dennis Wilson)

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grade

4

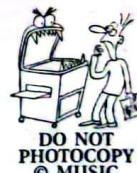
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Where appropriate, pieces in this album have been checked with original source material and edited as necessary for instructional purposes. Fingering, metronome marks and the editorial realization of ornaments (where given) are for guidance only; they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

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



Alternative pieces for this grade

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LIST C

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† = this arrangement only

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A:1

Allegro assai

Third movement from Sonata in G

Edited by
Jan Dostal

G. BENDA

Allegro assai [♩ = c.84]

Georg Benda (1722–95) was a Bohemian composer who emigrated to Prussia with his family in 1742. He was Kapellmeister to Duke Friedrich III of Saxe-Gotha from 1750 to 1778, after which he worked in Hamburg and Vienna. He composed not only keyboard sonatas but sinfonias, harpsichord concertos and music for German stage works.

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AB 3389

30

p cresc.

f

1
3
5

37

p cresc.

f

f dim.

1
3
5

43

p

mf

f

49

f

55



A:2

Allegro in F

HWV 488

HANDEL

Allegro [♩ = c.104]

Handel composed this dance-like Allegro in London in around 1717. A few years later he revised it to form the finale of Suite No. 2 in F from his celebrated *Suites de pièces* of 1720. It is written in the style of a *corrente*, a quick dance in triple time that represents the Italian version of the French *courante*. Handel's semiquaver scale-figures bring to mind the literal meaning of the word 'corrente' – 'running'. Crotchets and unslurred quavers might be lightly detached. All slurs and dynamics are editorial suggestions only.

Source: autograph MS, London, British Library, R.M.20.g.14

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AB 3389

15

3 1 5 3

mf

18

5 1 1 2

mp cresc.

f

21

1 2 3 4 3 2

f

f

24

1 2 2 1 2 1 1 3 4 5

1. 2.



A:3

Bourrée 1

from *Ouverture nach Französischer Art*, BWV 831

J. S. BACH

[$d = c.88$]

The image shows a page of sheet music for piano, divided into four staves by a vertical bar. The top staff uses a treble clef and has a dynamic of *f*. The second staff uses a bass clef and includes fingerings like 4, 1 3, and 1 3 2. The third staff begins with a dynamic of *dim.* followed by *p cresc.* and *f*. The fourth staff starts with a dynamic of *p* followed by *cresc.* The music consists of various note patterns and rests, with some notes having slurs and others having stems. Fingerings such as 1, 2, 3, 4, and 1 3 are indicated above the notes. Measure numbers 2, 3, 6, 11, 15, and 20 are visible at the beginning of each staff respectively.

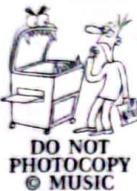
Ouvertüre nach Französischer Art French Overture

This piece is the first of two Bourrées that together form the sixth movement of Bach's *Ouvertüre nach Französischer Art*, BWV 831, a French overture followed by a suite of dances. This work, together with the *Concerto nach Italienischen Gusto* (Italian Concerto), occupies the second volume of the *Clavierübung* (Keyboard Practice) series of publications, published in 1735, in which Bach highlights the contrast between the popular French and Italian styles of his day. A *bourrée* is a moderately quick French dance in duple time. The slurs in bb. 5, 21–2, and 23 (LH only) are present in the source. All other slurs are editorial suggestions only, as are the dynamics. Crotchets might be lightly detached.

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Adapted from J. S. Bach: *Clavierübung*, Part II, edited by Richard Jones (ABRSM Publishing)

AR 3389



Lied der Grossmutter

B:1

No. 10 from *Lieder der Grossmutter*, Op. 27Edited by
Lionel Salter

Zart und nicht zu langsam
Con tenerezza e non troppo lento [$\text{♩} = \text{c.} 66$]

VOLKMANN

The musical score consists of four staves of piano music. The first staff starts with a dynamic of *pp*. The second staff begins with a dynamic of *p*. The third staff starts with a dynamic of *p*. The fourth staff begins with a dynamic of *mf*. Handwritten markings include fingerings (e.g., 1, 2, 3, 4, 5), slurs, hairpins, and dynamics like *pp*, *p*, and *mf*. A tempo marking of $\text{♩} = \text{c.} 66$ is indicated above the first staff. The score is attributed to VOLKMANN.

Lied der Grossmutter Grandmother's Song

The German composer Robert Volkmann (1815–83) studied composition in Leipzig, where he met Schumann and attended Mendelssohn's concerts. In 1841 he settled in Budapest, where, apart from a brief spell in Vienna, he remained for the rest of his life. In 1875 he became professor at the Budapest Academy of Music, which had just been founded by Liszt. His piano compositions include various collections of character-pieces designed for children, notably the *Lieder der Grossmutter*, Op. 27, of 1880, from which this piece is drawn. Slurs and dynamics are editorial suggestions only, except for the slur in the alto part of b. 4 and the hairpins in bb. 10–11, which are present in the source.

Source: *Grandmother's Songs*, Op. 27 (London: Augener & Co., 1881)

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Reproduced from *Short Romantic Pieces*, Book 2, edited by Lionel Salter (ABRSM Publishing)

AB 3389



B:2

Two Waltzes

Nos 3 and 4 from *Original Tänze*, Op. 9 (D. 365)

SCHUBERT

No. 3

[♩ = c.54]

The great Austrian composer Franz Schubert (1797–1828) wrote about 120 waltzes for the piano. His close friend Leopold von Sonnleithner gives an illuminating account of their origin: 'Schubert was always ready to sit at the piano and, for a whole hour at a time, improvise the most beautiful waltzes. Those that pleased him he repeated in order to memorize them and, in due course, write them down.' This pair of waltzes in A flat is drawn from a collection of 36 such pieces, mostly composed between 1818 and 1821, when Schubert was in his early twenties, and published by Diabelli in 1821. The slurs are original, except those in bb. 10 and 12 of Waltz No. 3 and b. 2 of Waltz No. 4, which are editorial suggestions only, as are all the dynamics in both waltzes.

Source: *Original Tänze für das Piano-Forte*, Op. 9 (Vienna: Cappi and Diabelli, 1821)

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AB 3389

No. 4

[$\text{e} = \text{c.} 54$]

131

3

mp

mf

f



B:3

Valse lente

from *Six Teaching Pieces*

VAUGHAN WILLIAMS

Moderato [$\text{♩} = \text{c.} 108$]

Musical score for Valse lente, featuring five staves of piano music. The score includes dynamics (p, f), fingerings (e.g., 1, 2, 3, 4, 5), and performance instructions like 'cantabile' and 'Ped.'. The key signature changes from B-flat major to A major at the end.

Although he was a prolific composer, Ralph Vaughan Williams (1872–1958) wrote little original piano music, so the six attractive pieces published in 1934, including this 'Valse lente', are welcome additions to the repertory. The other pieces are Nocturne, Canon, and three Two-part Inventions. Originally published as *Six Teaching Pieces*, they were reissued by Oxford University Press in 1984 under the title *A Little Piano Book*. The French title of the waltz serves as a reminder that Vaughan Williams, for all the Englishness of his music, studied with Ravel in Paris and served in France during the First World War. The chord in the LH of b. 40 may be spread.

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AB 3389

22

poco rit.

28

a tempo

33

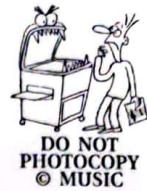
Ped. sim.

39

45

C:1

Leapfrog



HODDINOTT

Allegretto [♩ = c.92]

8

mp

Ped.

12

p

mp

mf

mp

The Welsh composer Alun Hoddinott (1929–2008) studied music at University College, Cardiff, and later in London with Arthur Benjamin. He became Professor of Music at Cardiff in 1967 and in the same year founded the Cardiff Festival of 20th-Century Music. He retired from his official post in 1987 but continued to compose and receive high-profile commissions until the end of his life. Of this piece the composer wrote: 'There is a large pond outside my workroom with lots of leaping frogs to be observed – and also a few rock lizards!'

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

15

mf — *f*

18

mp

Ped.

22

p

f

25

mf

mp

C:2

Sonatina

No. 18 from *30 Children's Pieces*, Op. 27

KABALEVSKY

Allegretto [♩ = c.126]

1
mf
1 3 5
stacc. sempre

5
1 3 5
2 4
f

9
1 4 3
2 4
1 3 5

13
1 4
p sub.
2 4 sharp, but stacc.
1 3 5

17
1 4 2
3 5
1 2 3

Dmitry Borisovich Kabalevsky (1904–87) was a Russian composer and teacher who studied composition and piano at the Moscow Conservatory, where he later taught, becoming a professor in 1939. He was active in the field of music education and wrote much music for children, notably the *30 Children's Pieces*, Op. 27, from which this one-movement Sonatina is drawn. Accents have been added by the editor to the LH chords in bb. 5 and 30 (by analogy with bb. 6 and 29) and to the RH A in b. 6 (by analogy with b. 30).

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AB 3389

21

$\frac{1}{3} \frac{5}$ $\frac{1}{3} \frac{5}$

$\frac{1}{2} \frac{4}$

mf

25

$\frac{1}{2} \frac{2}$ $\frac{1}{2} \frac{2}$

30

$\frac{1}{2} \frac{2}$ $\frac{1}{2} \frac{2}$

$\frac{1}{2} \frac{2}$

p

34

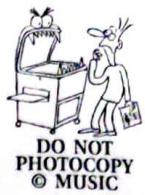
$\frac{1}{3} \frac{3}$ $\frac{1}{3} \frac{3}$

39

p

dim. pp

$\frac{1}{2} \frac{2}$ $\frac{1}{2} \frac{2}$



C:3

Honky Tonk Piano Rag

from *Happy Piano*

GERALD SCHWERTBERGER

[$\text{♩} = \text{c.126}$]

GERD SCHWINDIGER

1.

2.

11a

15

20

24b

Gerald Schwertberger (b. 1941) is an Austrian composer, pianist and double-bass player. He studied music at the Vienna Hochschule für Musik and has been active as a jazz musician in Vienna since 1960. His *Happy Piano*, from which this piece is drawn, is a collection of easy pieces in various popular styles, ranging from ragtime to swing and from spirituals or folk to modern jazz. The dynamics are editorial suggestions only.

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All enquiries about this piece, apart from those directly relating to the exams, should be addressed to Ludwig Doblinger (Bernard Herzmansky) Musikverlag K.G., Dorotheergasse 10, A-1010 Vienna, Austria.

AB 3389

grade

5

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grade
5

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2 Edvard Grieg (1843–1907) Norwegian Air: No. 6 from <i>Lyric Pieces</i> , Op. 12	12
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3 Charles Koechlin (1867–1950) En faisant un bouquet: No. 7 from <i>Dix petites pièces faciles</i> , Op. 41bis	20

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Editor for the Associated Board: Richard Jones



Alternative pieces for this grade

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- 4 Handel Ouverture: 1st movt from Suite in D minor, HWV 448. No. 13 from Handel, *Easy Piano Pieces and Dances* (Bärenreiter)
- 5 J. N. Hummel Allegro in C: No. 2 from *Six pièces très faciles*, Op. 52. No. 9 from Hummel, *16 Short Pieces* (ABRSM Publishing)
- 6 Schytte Allegro molto: 3rd movt from Sonatina, Op. 76 No. 3. No. 24 from *The New Sonatina Book*, Vol. 1 (Schott/MDS)

LIST B

- 4 J. F. F. Burgmüller L'hirondelle (The Swallow): No. 24 from *25 Easy and Progressive Studies*, Op. 100 (ABRSM Publishing) also in *More Romantic Pieces for Piano*, Book 3 (ABRSM Publishing)
- 5 C. Franck Lento in C sharp minor: from *L'organiste*. No. 15 from Franck, *18 Short Selected Pieces* (Peters)
- 6 H. Hofmann Ländler (Country Waltz): No. 3 from *Skizzen*, Op. 77 (observing first repeat). No. 3 from H. Hofmann, *17 Miscellaneous Pieces* (ABRSM Publishing)

LIST C

- 4 Satél Cosentino A la memoria de Astor. *Tango nuevo for piano solo*, Vol. 1 (Tonos/Music Sales)
- 5 Prokofiev La pluie et l'arc-en-ciel (The Rain and the Rainbow): No. 8 from *Musiques d'enfants*, Op. 65 (Boosey & Hawkes/MDS)
- 6 Satie Méditation: No. 3 from *Avant-dernières pensées*. Satie, *Piano Works*, Vol. 3 (Schott/MDS)



A:1

Vivace assai

No. 11 from XII petites pièces

HAYDN

[♩ = c.112]

This piece is one of 12 piano arrangements of orchestral movements by Haydn, drawn mainly from his late symphonies. It is not known whether or not Haydn himself was responsible for the piano versions. The *Vivace assai* is adapted from the finale of his Symphony No. 89 in F of 1787. According to the orchestral version, pairs of quavers are mostly staccato. In the exam, the da capo should be played, but none of the internal repeats.

Source: XII petites pièces pour le clavecin ou piano-forte (Leipzig: Breitkopf & Härtel, 1799)

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AB 3390

20

Fine

25

p

29

p

33

f

38

p

43

49

54

58

63



Allegro con affetto

A:2

First movement from Sonatina in A minor, Op. 88 No. 3

Edited by
Lionel Salter

KUHLAU

Allegro con affetto [♩ = c.126]

1. **Allegro con affetto** [♩ = c.126]

2. **p**

3. **5 4**

4. **p**

5. **cresc.**

6. **f**

7. **rit.**

8. **a tempo**

9. **dim.**

10. **p**

11. **f**

12. **dim.**

13. **p**

14. **delicato**

15. **p**

Friedrich Kuhlau (1786–1832) was a German born pianist and composer who settled in Denmark. He studied music in Hamburg, but when Napoleon invaded the city in 1810, he fled to Copenhagen, where he became well known as a concert pianist and composer of piano and flute music. In this movement from Kuhlau's Sonatina in A minor, marks of phrasing are editorial suggestions only.

Source: *Quatre sonatinas faciles*, Op. 88 (Copenhagen: C. C. Lose, 1827)

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Reproduced from Kuhlau: *Four Sonatinas*, Op. 88, edited by Lionel Salter (ABRSM Publishing)

AB 3390

19 

42

mp

46

p

51

cresc.

$\frac{1}{2}$

54

f marcato

p

$\frac{4}{4}$

58

morendo

A:3

Giga

Fifth movement from Suite No. 4 in A minor



RICHARD JONES

[Fast, lively $\text{♩} = \text{c.} 100$] *(Not too fast / play in dynamic contrast!)*

The musical score consists of four staves of music for keyboard instrument, arranged in two systems. The first system starts with a treble clef, 12/8 time, and a forte dynamic (f). The second system starts with a bass clef, 12/8 time, and a piano dynamic (p). The music features compound quadruple time throughout. Slurs and dynamics are editorial suggestions only.

Richard Jones (d. 1744) was an English violinist and composer who led the orchestra at the Drury Lane Theatre, London, from about 1730 onwards. He composed not only violin music and stage works but also a set of keyboard suites, from which this gigue is drawn. The giga is the Italian version of the dance – a fast, lively movement in compound quadruple time. Slurs and dynamics are editorial suggestions only.
Source: *Suits or Sets of Lessons for the Harpsicord or Spinnet* (London: J. Walsh, 1732)

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Adapted from Richard Jones: *Keyboard Dances*, edited by Richard Jones (ABRSM Publishing)

AB 3390

12

15

18

21

24



B:1

Andante

Third movement from Sonata in D minor, BWV 964

J. S. BACH

Andante [♩ = 72–80]

This Andante is a transposed arrangement for keyboard of the third movement of Bach's Sonata in A minor for unaccompanied violin, BWV 1003. It has often been doubted whether Bach himself was responsible for the keyboard version, but it is clearly ascribed to him by a pupil, J. G. Müthel, in the surviving manuscript source. Moreover, another pupil of Bach's, J. F. Agricola, says of the Sonatas and Partitas for solo violin that 'their composer often played them on the clavichord, adding as much in the way of harmony as he found necessary'. The Andante invites a *legato cantabile* style of performance. Dynamics might gently follow the contours of the RH melody.

Source: MS copy in the hand of the Bach pupil J. C. Altnickol, Staatsbibliothek zu Berlin, Preussischer Kulturbesitz, Mus.ms.Bach P 218

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AB 3390

13

16

19

22

25



B:2

Norwegian Air

No. 6 from *Lyric Pieces*, Op. 12

Edited by
Angus Morrison

GRIEG

GRIEG

Presto marcato [♩ = c.160]

[col Ped.]

7

13

19

25

pp

The Norwegian composer Edvard Grieg (1843–1907) was especially adept at writing miniature character-pieces for his own instrument, the piano. Most of these were published between 1867 and 1901 in the ten collections of *Lyric Pieces*. ‘Norwegian Air’ (originally entitled ‘Norsk’) is drawn from the first book, which contains pieces composed during the period 1864–7.

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Reproduced from Grieg: *Lyric Pieces & Poetic Tone-Pictures*, Opp. 12 & 3, edited by Angus Morrison (ABRSM Publishing)

AB 3390

30

fz fz pp fz

35

fz fz fz fz

41

fz fz fz fz

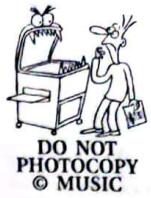
46

fz fz fz ff ff

51

sempre rit.

fz fz fz fz



B:3 Von fremden Ländern und Menschen

No. 1 from *Kinderscenen*, Op. 15

Edited by
Howard Ferguson

SCHUMANN

Von fremden Ländern und Menschen Of Foreign Lands and Peoples; *Kinderscenen* Scenes from Childhood

This is the first of 13 short piano pieces that Schumann (1810–56) entitled collectively *Kinderscenen*. This work was written in 1838, during the five-year period when Schumann was devoting himself exclusively to the composition of piano music.

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

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

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C:1

In the Groove

from *20 Piano Studies*

MIKE CORNICK

Medium-tempo swing ($\text{J} = \frac{1}{2}$ = $\frac{1}{2}$) $\text{J} = 120$

Mike Cornick (b. 1947) studied composition at Trinity College of Music, London. He teaches piano and keyboard, and is well known for his jazz piano compositions. The *20 Piano Studies*, from which this piece is drawn, are written in a variety of styles: popular, jazz and classical.

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9

12

15a

1.

mf

2.

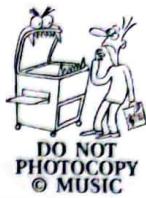
16b

mf

f

mp HOLD

AB 3390



C:2

Staccato Beans

No. 2 from *Eight Memories in Watercolor*

TAN DUN

Allegro scherzando [♩ = c.144]

Tan Dun (b. 1957) is perhaps best-known for his film music, particularly his Academy Award-winning score for the film *Crouching Tiger, Hidden Dragon* (2001). The composer writes that the collection *Eight Memories in Watercolor*, to which this piece belongs, 'was written when I left Hunan (a region of South China) to study at the Central Conservatory of Music in Beijing (in North China). It was my opus one... I longed for the folksongs, and savored the memories, of my childhood. Therefore, I wrote my first piano work as a diary of longing.' It was premiered by the celebrated Chinese pianist Lang Lang in 2003 in Washington D.C. and recorded by him later in the same year.

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AB 3390

37

sf
sf
sf

38

sf
sf
f
fff
ppp
1

45

mf
1
1
1

52

f
p
2

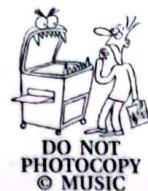
59

ff
fff
1

C:3

En faisant un bouquet

No. 7 from *Dix petites pièces faciles*, Op. 41bis



KOECHLIN

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

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

p *delicatement*

poco rall.

pp mais clair

a tempo

mf sost. ma dolce

poco rall.

dim. poco a poco

dim. sempre

pp

En faisant un bouquet Making a bouquet

The French composer Charles Koechlin (1867–1950) studied composition at the Paris Conservatoire under Massenet and Fauré. Though a prolific composer in many different styles and genres, he became better known as a teacher and writer on music than as a composer. The *Dix petites pièces faciles*, Op. 41bis (Op. 61c), from which 'En faisant un bouquet' is drawn, were composed during and shortly after the First World War and first published in 1921. Like his contemporary Satie, Koechlin experimented with modal harmony and with free rhythm, hence the absence of time signature and the sparse and irregular bar-lines in this piece. Note that the usual rules for accidentals apply within each bar (so, for example, all the Fs in b. 5 are sharp).

Source: *Dix petites pièces faciles pour le piano*, Op. 41bis (Paris: M. Senart, 1921)

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