

selected

Piano

exam pieces
2011 & 2012

M
786.
2076

ABRSM Piano exams

Pieces

This album contains nine pieces from ABRSM's 2011 & 2012 Piano syllabus. In the exam, candidates must play three pieces, one chosen from each of the three syllabus lists (A, B and C). Candidates are free to choose from the pieces printed in this album and/or from the other pieces set for the grade: a full list is given on the opposite page as well as in the 2011 & 2012 syllabus booklet. All the pieces are valid from 1 January 2011 until 31 December 2012, with a permitted overlap into 2013 as follows:

UK & Republic of Ireland – until the end of Period A (spring exams) 2013


All other countries – until 31 December 2013

The pieces in this album have been taken from a variety of different sources. Where appropriate, the pieces have been checked with original source material and edited to help the player when preparing for performance. Ornament realizations have been added by the editor, as have metronome marks shown within square brackets. Where necessary, the fingering has been amended by the editor to ensure a consistent approach within the album. Details of other editorial amendments or suggestions are given in the footnotes. Fingering and all editorial additions are for guidance only; they are not comprehensive or obligatory.

Other requirements

Scales, arpeggios and broken chords

The following requirements are reproduced from the 2011 & 2012 Piano syllabus. For further details, see also p. 6 of the syllabus booklet.

Scales (similar motion)		
G, D, A, F majors	hands together <i>and</i> separately	2 octaves
E, D, G minors (melodic <i>or</i> harmonic at candidate's choice)		
Contrary-motion scales		
C, E majors	hands beginning on the key-note (unison)	2 octaves
Chromatic scale		
beginning on D	hands separately	1 octave
Arpeggios		
G, D, A majors	hands separately	2 octaves
D, G minors		
Broken chords		
F major	hands separately, as pattern below:	2 octaves
E minor		
		

Sight-reading (see 2011 & 2012 Piano syllabus)

Aural tests (see 2011 & 2012 Piano syllabus)

ADDITIONAL IMPORTANT INFORMATION

When planning an exam entry, it is important to refer to the following publications:

- the current Piano syllabus (2011 & 2012)
- the current *Examination Information & Regulations* (published annually)
- *These Music Exams* (containing practical advice for candidates, teachers and parents)

These contain information on all aspects of the exam, from entry details to performance requirements such as the observance of repeats. All three publications are available free of charge from music retailers and as downloads from www.abrsm.org/exams.



Grade

2

Name

Date of exam

Contents

Editor for ABRSM: Richard Jones

page

LIST A

- | | | |
|---|--|---|
| 1 | Louis-Claude Daquin (1694–1772) Suite de la réjouissance (Gavotte en rondeau): from
<i>Premier livre de pièces de clavecin</i> | 2 |
| 2 | Pauline Hall, based on Joseph Haydn (1732–1809) Military Minuet | 3 |
| 3 | Johann Krieger (1651–1735) Bourrée: from <i>Sechs musicalische Partien</i> | 4 |

LIST B

- | | | |
|---|--|---|
| 1 | Isaak Berkovich (1902–72) Mazurka | 5 |
| 2 | Johannes Brahms (1833–97) The Sandman: No. 4 from <i>Volks-Kinderlieder</i> , WoO 31,
arr. Franklin Pike | 6 |
| 3 | Franz Schubert (1797–1828) Trio from Symphony No. 5 in B flat, D. 485, third movement,
arr. Martin White | 7 |

LIST C

- | | | |
|---|---|----|
| 1 | John Kember Bah-ba-doo bah: No. 1 from <i>Jazz Piano Studies 1</i> | 8 |
| 2 | Timothy Salter Cat being bold at first | 9 |
| 3 | Trad. American Down by the Riverside, arr. Tim Richards | 10 |

Other pieces for this grade

LIST A

- | | |
|---|---|
| 4 | Hummel Dialogue Taquin. No. 17 from <i>Vienna Classic</i> (Bärenreiter) |
| 5 | Petzold Menuet [III] in G minor (with no D.C. to Menuet I), BWV Anh. II 115. <i>The Anna Magdalena Bach Book of 1725</i> (ABRSM) or pp. 47–48 from <i>Baroque Keyboard Pieces</i> , Book 1 (ABRSM) |
| 6 | Vaughan Williams Two-Part Invention in G: No. 6 from <i>A Little Piano Book</i> (OUP) |

LIST B

- | | |
|-----|--|
| 4 | Duvernoy Andantino, Op. 176 No. 15. <i>More Romantic Pieces for Piano</i> , Book 1 (ABRSM) |
| 5 | Gurlitt Gavotte in A minor. No. 8 from <i>Romantic Piano Anthology 1</i> (Schott/MDS) |
| † 6 | Tchaikovsky Waltz (from <i>The Sleeping Beauty</i>). <i>Pianoworks Collection 1</i> , arr. Bullard (OUP) |

LIST C

- | | |
|---|--|
| 4 | Elias Davidsson Men's Dance: from <i>The Gift of Music</i> (Spartan Press) |
| 5 | Janina Garścia In the Train: from <i>Miniatures for Piano</i> , Op. 5 (PWM/MDS) |
| 6 | Christopher Norton Cloudy Day: No. 9 from <i>Microjazz Collection 2</i> (Boosey & Hawkes/MDS) |

† This arrangement only

A:1

Suite de la réjouissance

Gavotte en rondeau

from *Premier livre de pièces de clavecin*

Louis-Claude Daquin

[♩ = c.112]



f

p

Fine

D.C. al Fine

Suite de la réjouissance Continuation of the Rejoicing; **Premier livre de pièces de clavecin** First Book of Pieces for the Harpsichord

The French composer Louis-Claude Daquin (1694–1772) was very precocious as a child, holding organist's posts in Paris from the age of 12. In 1739 he was appointed *organiste du roi* (organist to the king). He was widely regarded as the finest French keyboard player of his generation.

Daquin's *Premier livre de pièces de clavecin* is made up of four suites. The Gavotte en rondeau printed here is the last movement from the fourth suite, most of which consists of a *divertissement* (entertainment) celebrating the pleasures of hunting. This gavotte is entitled 'Continuation of the Rejoicing' as it immediately follows a movement in which the hunters are depicted rejoicing over the success of their sport. The piece illustrates the simplest type of rondeau form: A (rondeau theme, bb. 1–16), B (episode, bb. 17–28), A (da capo of the rondeau theme). The quavers might be played in unequal pairs (roughly ♩ = ♪♪) according to the French *notes inégales* of the period. The slur, staccatos and dynamics are editorial suggestions only.

Source: *Premier livre de pièces de clavecin* (Paris, 1735)

© 1991 by The Associated Board of the Royal Schools of Music

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

Military Minuet

A:2

Pauline Hall
based on Joseph Haydn

[♩ = c.120]






The great Austrian composer Joseph Haydn (1732–1809) visited London twice during the 1790s. There the last 12 symphonies that he composed, the so-called 'London' symphonies, all received their first performance to great acclaim. The eighth of the 12, No. 100 in G of 1793–4, was later nicknamed the 'Military' Symphony due to the imitation of Turkish military music in the second movement. The first half of the minuet given here uses the theme from the third movement.

© Oxford University Press 1989

Reproduced by permission. All rights reserved. All enquiries about this piece, apart from those directly relating to the exams, should be addressed to Oxford University Press, Music Department, Great Clarendon Street, Oxford OX2 6DP.

DO NOT PHOTOCOPY
© MUSIC

A:3

Bourrée

from *Sechs musicalische Partien*

Johann Krieger

[♩ = c.72]

4 5 32

f

1 5 3 2 1

2 5 2 2 32

p

2 1 3 2 1 3 2 2

8 *f*

3 1

Sechs musicalische Partien Six Musical Partitas

The German composer Johann Krieger (1651–1735) was born in Nuremberg but settled in the city of Zittau in eastern Germany, where he was employed as cantor (director of church music) and organist for 53 years. He published two books of keyboard music in the 1690s and is regarded as one of the best German keyboard composers of his generation.

The *bourrée* is a moderately quick dance in duple time – despite the time signature of Krieger's Bourrée, it is preferable to think in terms of two minim beats per bar. All slurs, ornaments and dynamics are editorial suggestions only. **In the exam, the first repeat should be played, but not the second.**

Source: *Sechs musicalische Partien* (Nuremberg, 1697), reprinted in *Denkmäler deutscher Tonkunst*, Vol. 18 (Leipzig, 1917)

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

Mazurka

B:1

Isaak Berkovich

Allegro non troppo [$\text{♩} = c.112$]



The Ukrainian composer Isaak Berkovich (1902-72) studied at the Kiev Conservatory and later became a professor there. He many compositions

The mazurka is significant as a Polish folk dance, but in the 19th century it became a popular form of music in Poland, hence the 50 or so mazurkas by Chopin. Since then it has been cultivated mainly in Poland and Russia. It is typically in a 3/4 time with a strong accent on the second beat of the bar, as in the piece selected here.



DO NOT PHOTOCOPY
© MUSIC

B:2

The Sandman

No. 4 from *Volks-Kinderlieder*, WoO 31

Arranged by Franklin Pike

Johannes Brahms

Moderato [$\text{♩} = \text{c.108}$]

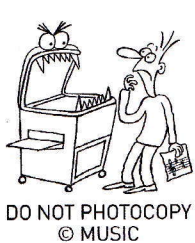
Volks-Kinderlieder Folksongs for Children

The many folksong arrangements by the great German composer Johannes Brahms (1833–97) include the 15 *Volks-Kinderlieder* of 1857, which he dedicated to the children of Robert and Clara Schumann. The most famous of these songs is the fourth, *Sandmännchen* (literally, 'little sandman'), which is given here in a piano arrangement. The 'sandman' personifies the tiredness that makes children's eyes smart as bedtime approaches. A singing translation of the first stanza (included in a volume of Brahms songs published by Peters Edition) reads:

The flow'rs have long been sleeping beneath the pale moonshine, / their tiny heads are nodding upon their stalks so fine. / The rosetree bends her dreaming head, and shakes her petals red. / Slumber, slumber, my own sweet baby dear!

© Copyright 1959 Edwin Ashdown 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, 14/15 Berners Street, London W1T 3LJ.



Trio

B:3

from Symphony No. 5 in B flat, D. 485, third movement

Arranged by Martin White

Franz Schubert

Allegretto ♩. = c.56

cantabile
mp

1 2 3 5 1 5 2 1

1 2

1 2 3 2 4

f

p *mf*

1 2 1 4 3 5 1 2

poco rit. **a tempo**

11 5 3 3 1 2 1 2 1

pp *mf*

cantabile

2 1 3 4

poco rall.

16 4 1 5 2

mf

2 1 5

This piece is adapted from the trio that forms the middle section of the third movement (Menuetto) of Schubert's Fifth Symphony. Alongside the 'Trout' Quintet, this symphony is one of his earliest instrumental masterpieces, written in 1816 when he was only 19 years old. The trio is notable not just for its lovely Schubertian melody, but for its lilting, dance-like quality.

No. 1 from *Jazz Piano Studies 1*

DO NOT PHOTOCOPY
© MUSIC

John Kember

♩ = 120 (swing ♩ = $\text{♩}^3\text{♩}$)

p
semi staccato

mf

p

mf

p

f

mf

p

D.C. al Fine

John Kember studied at Trinity College of Music, London, and is now active as a composer, teacher, pianist and conductor. This piece is a study in swing rhythm: the quavers should be played in long-short pairs throughout, as shown above the first bar.

© 2005 Faber Music Ltd, London

Reproduced by permission of the publishers. All enquiries about this piece, apart from those directly relating to the exams, should be addressed to Faber Music Ltd, Bloomsbury House, 74-77 Great Russell Street, London WC1B 3DA.

Cat being bold at first

C:2

Timothy Salter

Fearless; gradually becoming circumspect ♩ = c.112



1 *f*

5 *meno f*

10 *mf* *dim.*

15 *p* *dim.* *8va.* *pp*

20 *pp* *rit.*

Ped.

Timothy Salter (b. 1942, Yorkshire) studied piano with Lamar Crowson. He teaches composition and performance studies at the Royal College of Music and is active as a composer, conductor and pianist. About this piece, composed in 1997, he wrote: 'Cat being bold at first, thinking better of it, going for the prudent option.' Any accidental refers only to the note it directly precedes.



DO NOT PHOTOCOPY
© MUSIC

C:3

Down by the Riverside

Arranged by Tim Richards

Trad. American

$\text{♩} = c.80$

mf

f 5

2

5

3

4

9

5

13

5 3

This piece is a piano arrangement of the well-known spiritual, a version of whose first verse and refrain reads:

Gonna lay down my sword and shield
Down by the riverside,
I'll study war no more.

I ain't gonna study war no more.

17 *mf*

21

25 *p*

29

33 *f* *mp* *rit.* *gva* *Ped.*

The musical score is for a piano piece, measures 17 through 33. It is written in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The score is divided into five systems, each with a treble and bass staff. Measure numbers 17, 21, 25, 29, and 33 are indicated at the start of their respective systems. Dynamics include *mf* (mezzo-forte), *p* (piano), *f* (forte), and *mp* (mezzo-piano). Performance markings include *rit.* (ritardando) and *gva* (glissando). Pedal markings (*Ped.*) are present at the end of measures 33 and 34. Fingerings are indicated by numbers 1-5 above or below notes. Some notes are beamed together in groups of three or four. The piece concludes with a final chord in measure 34.

Selected Piano Exam Pieces

This album contains nine pieces from ABRSM's 2011 & 2012 Grade 2 Piano syllabus.

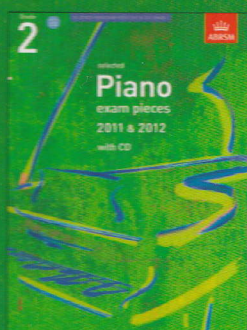
Key features:

- three pieces from each of Lists A, B and C
- appealing and varied repertoire from which to create a balanced programme for the exam or a concert
- well-known pieces in new arrangements
- helpful information about the pieces and the exam
- carefully edited and clearly presented throughout

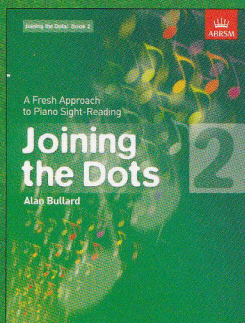
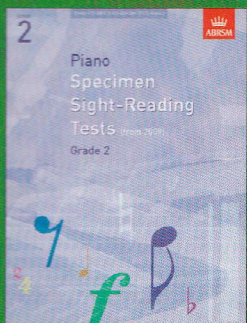
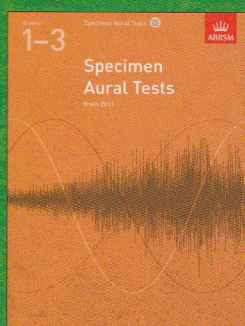
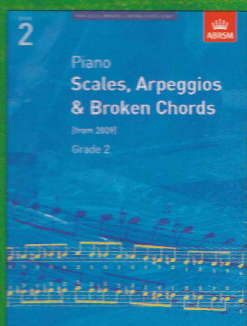
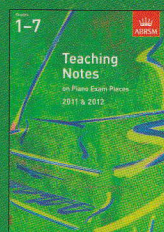
Recordings

All of the pieces on the Grade 2 syllabus have been recorded for ABRSM by leading professional pianists, providing inspiring performances to help the player when choosing pieces and to demonstrate one possible way of interpreting the music. The recordings are available on CD – sold individually or as part of the *Selected Piano Exam Pieces with CD* package – or as downloads from www.abrsm.org/audioshop.

Support material for ABRSM Piano exams



download



ABRSM
24 Portland Place
London W1B 1LU
United Kingdom

www.abrsm.org

ABRSM's mission is to motivate musical achievement. We aim 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.

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

ISBN 978-1-84849-199-1

