

Grade
2

SELECTED PIANO EXAM PIECES 2011 & 2012 GRADE 2



ABRSM

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

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Editor for ABRSM: Richard Jones

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Other pieces for this grade

LIST A	
4 Hummel Dialogue Taquin. No. 17 from <i>Vienna Classic</i> (Bärenreiter)	
5 Petzold Menuet [II] 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)	

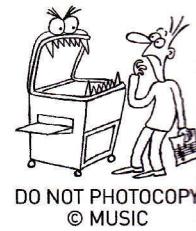
† This arrangement only

A:1

Suite de la réjouissance

Gavotte en rondeau

from *Premier livre de pièces de clavecin*



Louis-Claude Daquin

[♩ = c.112]

2

5 5 5 3 1

9 2 1

2-1

Fine

17 3 3 5

1 1 5

1. 2.

23 5 2 1

3 1 3 1

D.C. al Fine

5 5 5 1

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

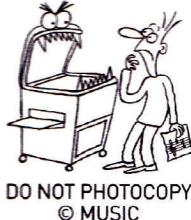
The French composer Louis-Claude Daquin (1694–1772) was very precocious as a child, holding organist's posts in Paris from the age of 12. In 1739 he was appointed *organiste du roi* (organist to the king). He was widely regarded as the finest French keyboard player of his generation.

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 $\text{J} \text{J} = \text{J} \text{J}$) 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)

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



Military Minuet

A:2

Pauline Hall
based on Joseph Haydn

[♩ = c.120]

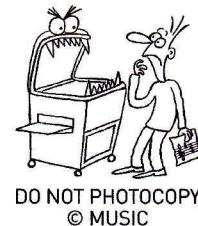
The great Austrian composer Joseph Haydn (1732–1809) visited London twice during the 1790s. There the last 12 symphonies that he composed, the so-called 'London' symphonies, all received their first performance to great acclaim. The eighth of the 12, No. 100 in G of 1793–4, was later nicknamed the 'Military' 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.

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A:3

Bourrée

from *Sechs musicalische Partien*

Johann Krieger

[♩ = c.72]

4

f

1 5 3 2 1

32

5

p

2 1 3 2 1 3 2 2 1

32

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)

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Mazurka

B:1

Isaak Berkovich

Allegro non troppo [♩ = c.112]

The sheet music consists of four staves of piano music. The top staff is treble clef, 3/4 time, and B-flat key signature. The second staff is bass clef, 3/4 time, and B-flat key signature. The third staff is treble clef, 3/4 time, and B-flat key signature. The bottom staff is bass clef, 3/4 time, and B-flat key signature. Measure 1 starts with a forte dynamic. Measure 7 starts with a dynamic of *mf*. Measure 13 starts with a dynamic of *mf*. Measure 19 starts with a dynamic of *p*. Measure numbers 1, 7, 13, and 19 are indicated above the staves. Measure 19 ends with a repeat sign and a dynamic of *p*.

The Ukrainian composer Isaak Berkovich (1902-72) studied at the Kiev Conservatory and later became a professor there. His many compositions, including this Mazurka, were influenced by the music of Chopin. The Mazurka originated as a Polish folk dance, but in the 19th century it was developed by Chopin into a more sophisticated form, characterized by a strong accent on the second beat of the bar, as in the piece selected here.



B:2

The Sandman

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

Arranged by Franklin Pike

Johannes Brahms

Modemato [$\text{♩} = \text{c.}108$]

1 3 5 1 4 5 1 2 3 5 1 4 5 1 2 3 5 1 4

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!

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Trio

B:3

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

Arranged by Martin White

Franz Schubert

Allegretto $\text{♩} = c.56$

cantabile
mp

f
p
mf

poco rit. *a tempo*

pp
mf
cantabile

poco rall.

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*

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John Kember

$\text{J} = 120$ (swing $\text{J} = \overline{\text{J}}\overline{\text{J}}$)

1

p
semi staccato

mf

p

mf

2

3

f

1

5

p

1

Fine

9

mf

1

3

4

2

13

3

2

3

4

p

4

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.

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Cat being bold at first

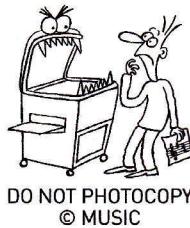
C:2

Timothy Salter

Fearless; gradually becoming circumspect $\text{♩} = c.112$

The musical score consists of two staves of piano music. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in common time, with various time signatures indicated by numbers (4, 2, 3, 5, 4, 3) and fractions (1/4, 2/4, 3/4, 5/4). Dynamics include *f*, *meno f*, *mf*, *dim.*, *p*, *8va..*, *pp*, and *rit.*. Performance instructions like 'Ped.' are present. The score is numbered 1 through 20.

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.



C:3

Down by the Riverside

Arranged by Tim Richards

Trad. American

A musical score for piano, featuring four staves of music. The top staff is in treble clef and has a tempo of $\text{♩} = c.80$. The second staff is in bass clef. The third staff is in treble clef and begins with a dynamic of *mf*. The fourth staff is in bass clef. Measure numbers 1 through 13 are indicated above the staves. Measure 13 concludes with a dynamic of *f* and a 5/3 chord. The score consists of four staves of music, with measure numbers 1 through 13 indicated above the staves. Measure 13 concludes with a dynamic of *f* and a 5/3 chord.

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.

Selected Piano Exam Pieces

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

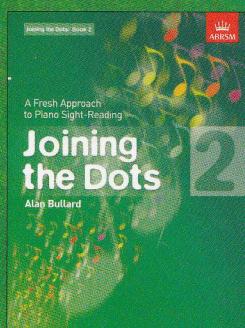
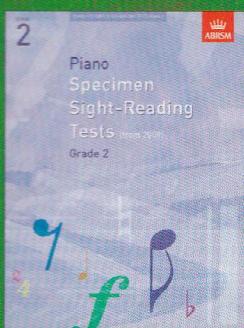
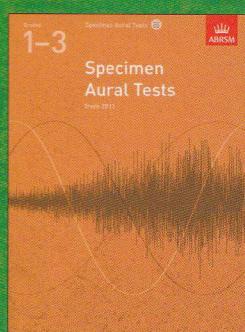
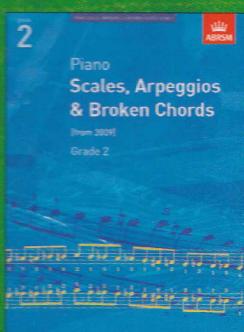
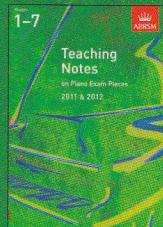
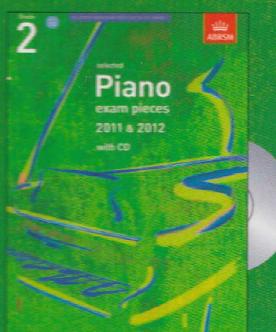
Key features:

- 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



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