

Grade

2

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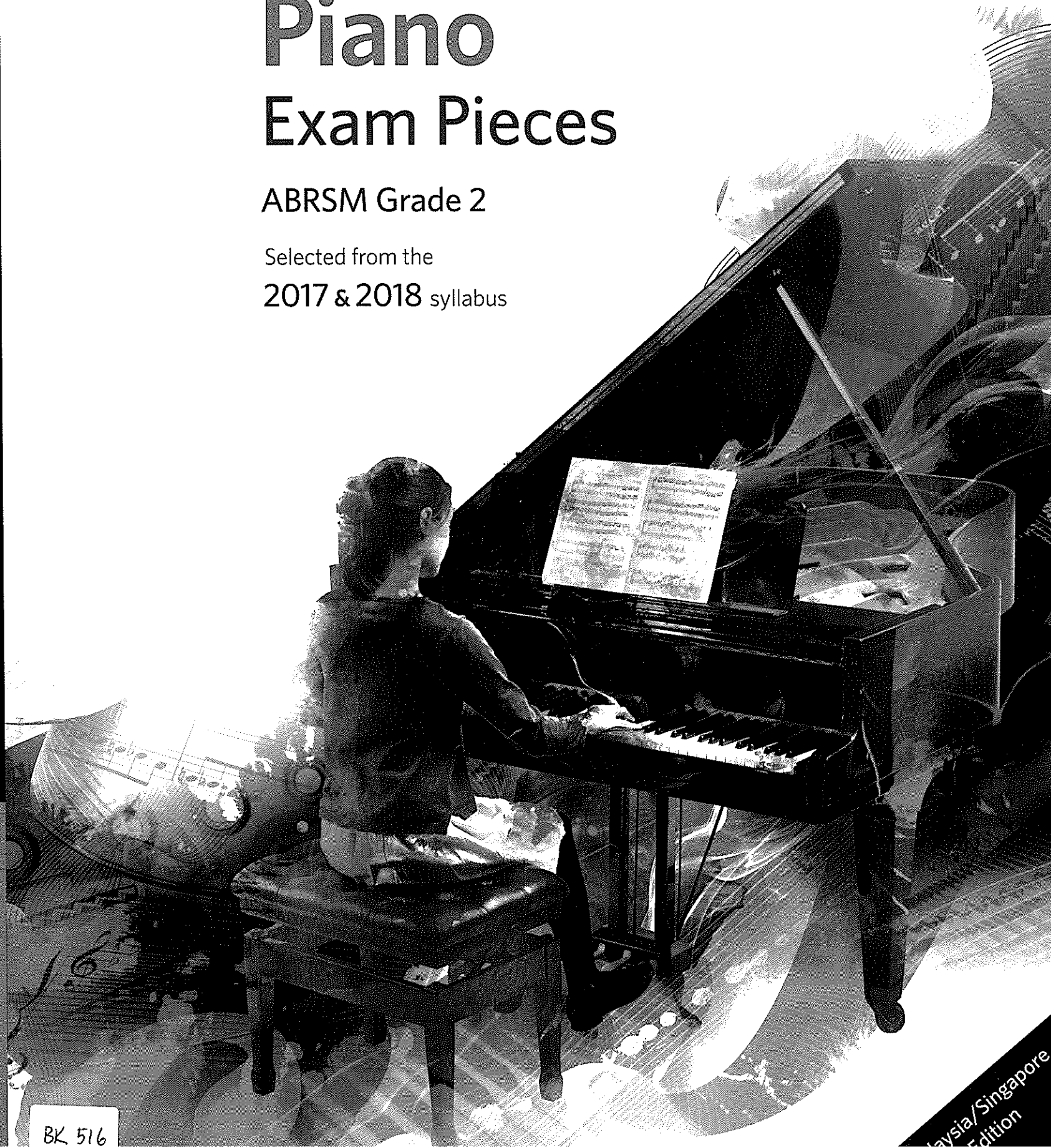
Piano Exam Pieces 2017 & 2018

ABRSM

Piano Exam Pieces

ABRSM Grade 2

Selected from the
2017 & 2018 syllabus



BK 516

Malaysia/Singapore
Edition

ABRSM Piano exams

Pieces

(3 × 30 marks)

Choosing your pieces

This book contains nine pieces from our 2017 & 2018 Grade 2 Piano syllabus. In the exam, you will need to play three pieces, one from each of the three syllabus lists (A, B and C). You can choose from the pieces in this book and/or the other pieces set for the grade: a full list is on the opposite page.

Editorial guidance

We have taken these pieces from a variety of sources. Where appropriate, we have edited the pieces to help you prepare for your performance. We have added fingering and metronome marks (given in square brackets), and provided ornament realizations. Details of other editorial changes or suggestions are given in the footnotes. Fingering and other editorial additions are for guidance only; you do not have to follow them in the exam.

Repeats

You will need to observe all *da capo* and *dal segno* indications, but you should omit all other repeats (including first-time bars) unless they are very brief (i.e. of a few bars) or unless the syllabus specifies otherwise.

Other requirements

Scales, arpeggios and broken chords see inside back cover

(21 marks)

Sight-reading

(21 marks)

Aural tests

(18 marks)

(Total available: 150 marks)

Further information

You can find additional important information about all aspects of your exam – including scale speeds and descriptions of sight-reading and aural tests – at www.abrsm.org/piano2.

All syllabus requirements are valid from 1 January 2017 until 31 December 2018. You will find advance notice of any planned changes to the Piano requirements from 2019 (including syllabus overlap information) online at www.abrsm.org/piano2 from January 2018.

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Piano Exam Pieces

ABRSM Grade 2

Selected from the 2017 & 2018 syllabus

Name

Date of exam

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Editor for ABRSM: Richard Jones

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A:1

Allegretto

First movement from Sonatina No. 3 in F

Thomas Attwood
(1765–1838)

Allegretto [$\text{♩} = c.84$]

1 *f* 5 *p* 5

6 *mf* 5 4 3 1 3

12 *mp* 5 4 3 1 *mf* *p* 2 4 1

18 *mf* 4 4 *f*

24 *p*

The English composer and organist Thomas Attwood sang in the choir of the Chapel Royal from the age of nine. He studied in Naples and then with Mozart in Vienna (1785–7). After his return to England he became music tutor to the royal family and later organist of St Paul's Cathedral and composer to the Chapel Royal.

This piece illustrates his graceful, elegant style that often seems to owe much to Mozart. When he was studying in Vienna, Mozart said of him: 'He partakes more of my style than any scholar I ever had; and I predict that he will prove a sound musician.' All dynamics and slurs are editorial suggestions only.

Source: *Easy Progressive Lessons Fingered for Young Beginners on the Piano Forte or Harpsichord* (London, c.1795)

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Adapted from Attwood: *Easy Progressive Lessons*, edited by Richard Jones (ABRSM)

For a Girl or a Woman

Ein Mädchen oder Weibchen

A:2

from *Die Zauberflöte*, K. 620

Arranged by Christopher Norton

W. A. Mozart
[1756-91]

[Gently ♩ = c.112]

1 3 2 2 5 3 3 2

1 2 2 1

5 5 3 1

1 2 3 5

10 1 2 1

13 5 3 2 3 1 2

3 2 4 5

17 *rall.* 3 2 1

In Mozart's 1791 opera *Die Zauberflöte* (The Magic Flute), this tune is sung by a comic character called Papageno, the queen's bird-catcher. He accompanies the hero Tamino in his quest to rescue the queen's daughter Pamina, who has been abducted. To protect them, Tamino is given a magic flute, and Papageno magic bells. In the aria arranged here for piano, Papageno longs to meet the girl of his dreams, who later turns out to be Papagena. He accompanies the song on his magic bells, which in the opera are played on the glockenspiel.

A:3

La Mourisque

Arranged by Martin White

Tylman Susato
(c.1510/15–c.1570)

Stately $\text{♩} = c.72$

The musical score for 'La Mourisque' is written for piano in 3/2 time. It consists of five systems of music, each with a treble and bass staff. The first system (measures 1-5) begins with a forte (f) dynamic, followed by mezzo-forte (mf) and then forte (f). The second system (measures 6-10) features mezzo-forte (mf) and mezzo-piano (mp) dynamics. The third system (measures 11-15) includes piano (p) and mezzo-piano (mp) dynamics. The fourth system (measures 16-20) starts with fortissimo (ff) and then forte (f). The fifth system (measures 21-25) begins with fortissimo (ff) and ends with a final fortissimo (ff) chord. The score includes various musical notations such as triplets, slurs, and fingerings.

Tylman Susato was a town musician in Antwerp, where he ran a flourishing music publishing business. His attractive instrumental dances, published in 1551, are simple arrangements of well-known chansons (French songs for several voices in parts). In this dance, the upper left-hand C in bb. 17, 21 and 25 may be omitted.

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Song

B:1

Second movement from Serenade, Op. 183 No. 1

Carl Reinecke
(1824–1910)

Andante con moto [$\text{♩} = c.104$]

The musical score is written for piano. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Andante con moto' with a metronome indication of approximately 104 quarter notes per minute. The score is divided into five systems, each containing two staves. The first system starts with a piano (*p*) and *dolce* marking. The second system continues the melody and bass line. The third system introduces a mezzo-forte (*mf*) dynamic. The fourth system features a piano (*p*) dynamic. The fifth system concludes the piece with a piano (*p*) dynamic and a fermata on the final note. Fingerings are indicated by numbers 1-5 above or below notes. The piece is in G major, indicated by one sharp (F#) in the key signature.

The German composer Carl Reinecke built up a fine reputation as a pianist in Germany and Scandinavia during the 1840s and 1850s. In the late 19th century he settled in Leipzig as professor (later director) of the conservatory and conductor of the Gewandhaus Orchestra.

Reinecke's piano music includes many pieces for children, such as *Fünf Serenaden für die Jugend* (Five Serenades for the Young), Op. 183, from which this movement is selected. As the title suggests, this is a song-like piece in style and texture. Being written for the piano only, it belongs to the tradition of Mendelssohn's *Lieder ohne Worte* (songs without words).


Source: *Fünf Clavier-Serenaden für die Jugend*, Op. 183 (Leipzig, 1885)

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Adapted from Reinecke: *Five Serenades for the Young*, Op. 183 (ABRSM)

B:2

Waltz in G

No. 2 from *Poklad melodií*, Vol. 2Bedřich Smetana
(1824–84)
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[Allegretto $\text{♩} = c.60$]



mf

mp

mf

f

Bedřich Smetana settled in Prague in 1843, where he taught the piano and studied theory and composition. After the premiere in 1866 of his most famous work, the opera *Prodaná nevěsta* (The Bartered Bride), he was appointed chief conductor of the Provisional Theatre, a post he retained until 1874, when he became deaf. Despite this disability, over the next five years he composed his famous cycle of six symphonic poems *Má vlast* (My Fatherland) and his most important chamber work, the string quartet *Z mého života* (From My Life).

Smetana also composed a significant amount of piano music, including the two volumes of *Poklad melodií* (Treasure of Melodies), which date from 1849–50. The second piece from Vol. 2, selected here, is unnamed in the source. Here it is given an editorial title that reflects its dance style. The dynamics in bb. 1–21 are editorial suggestions only.

Source: autograph MS, National Museum of Prague, Czech Museum of Music, Bedřich Smetana Museum, S 217/1357



The Stowaway

No. 7 from *Ship Ahoy!*

B:3

Stanley Wilson
(1899–1953)

Stealthily $\text{♩} = 132$

sempre pp

sempre staccato

rall.

Ped.

8va

Ship Ahoy! is made up of twelve nautical scenes for the piano. 'The Stowaway', selected here, is a play on 'Down among the dead men', an English traditional song attributed to John Dyer (1700–58). The piece is to be played *pianissimo* throughout, and one can imagine the stowaway hiding deep down in the hold of the ship, perhaps aware of the sailors asleep in their berths. The tomb-like atmosphere might explain the reference to the 'dead men'. Although the published metronome mark is $\text{♩} = 132$, candidates may prefer a more relaxed tempo, such as $\text{♩} = c.108$.

Stanley Wilson was a student at London's Royal College of Music (1915–21, with an interruption for war service), studying composition with Stanford and conducting with Boult. In later years, he taught at Ipswich Grammar School and Dulwich College.

Source: *Ship Ahoy!* (Manchester: Forsyth, 1932)

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C:1

The Piper o' Dundee

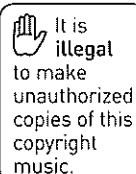
Arranged by Richard Michael

Trad. Scottish

Wild Scottish groove ♩ = c.152

The musical score is written for piano in 4/4 time. It consists of four systems of staves. The first system (measures 1-6) begins with a forte (*f*) dynamic and a tempo marking of 'Wild Scottish groove ♩ = c.152'. The second system (measures 7-12) starts with a piano (*p*) dynamic. The third system (measures 13-18) includes a 'poco rit.' (ritardando) marking followed by a return to 'a tempo'. The fourth system (measures 19-24) concludes the piece. Fingerings are indicated by numbers 1-5 above or below notes. Accents (>) are placed over certain notes in measures 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, and 24. The key signature has one flat (B-flat).

The arranger, Richard Michael, tells us that 'This traditional Scottish folk song should be played as if marching to the bagpipes.' The Piper of Dundee was a prominent Jacobite – in other words, he followed the exiled King James VII of Scotland (who was also King James II of England and father of the 'Old Pretender'). He is said to have attracted many followers to the Jacobite cause, which was led by his master Viscount Dundee (John Graham of Claverhouse). As a result, Dundee managed to raise a Jacobite army large enough to defeat the English government forces at the Battle of Killiecrankie in 1689.



The Cat

C:2

from *Peter and the Wolf*, Op. 67

Arranged by David Blackwell

Sergey Prokofiev
(1891–1953)

Moderato ♩ = c.88

*Suddenly, something caught Peter's eye.
He saw a cat crawling through the long grass.*

The cat thought: 'The bird is busy arguing. I'll just grab him.'

...she crept towards him on her velvet paws.

Peter and the Wolf (Петя и волк Petya i volk) is a folk tale for narrator and small orchestra, composed by Prokofiev (who also wrote the words) in 1936, the year in which he settled permanently in Moscow after many years abroad. It has become one of his most enduringly popular scores. Each character in the story is represented by a particular theme, played on a specific instrument: the Bird theme by flute, the Duck by oboe, Grandfather by bassoon, Peter by strings, the Wolf by horns, and the Cat (arranged here for piano) by clarinet. In this arrangement, the words of the story are included for interest – they should not be read aloud in the exam. You will have to listen to the rest of the piece to find out what happens next!

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C:3

Gospel Flair

No. 43 from *Mini Jazz*, Vol. 1

Manfred Schmitz
(1939–2014)

$\text{♩} = c.126$

mp

rit. 2nd time

mf

mp

D.S. al Fine

Manfred Schmitz, composer of *Mini Jazz*, says: 'You'll have lots of fun "moving" into the exciting, wonderful world of jazz!' He adds: 'You can strike the accented notes a lot harder than you would in pieces by Bach or Mozart...your performance should reflect the fun you're having while playing!' In *Gospel Flair*, quavers should be straight, not swung. The fermata in b. 8 signifies the end, not prolongation (the chord is staccato!).

The German composer and pianist Manfred Schmitz studied at the Franz Liszt Academy of Music in Weimar, where he later taught (1968–84). After 1960, he often toured with his Manfred Schmitz Jazz Trio, and he also wrote a number of jazz-influenced pieces for children.

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