

Grade

3

with  
CD

Piano Exam Pieces 2017 & 2018

ABRSM

# Piano Exam Pieces

ABRSM Grade 3

Selected from the  
2017 & 2018 syllabus



BK 515

Malaysia/Singapore  
Edition

# Piano Exam Pieces

## ABRSM Grade 3

Selected from the 2017 & 2018 syllabus

Name

Date of exam

## Contents

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		page
CD	LIST A	
1	1 <b>George Frideric Handel</b> Sonatina in G, HWV 582	2
2	2 <b>Wolfgang Amadeus Mozart</b> Romanze (from <i>Eine kleine Nachtmusik</i> , K. 525, second movement), arr. Clem Virgo	3
3	3 <b>Ludwig van Beethoven</b> German Dance in B flat: No. 6 from 12 German Dances, WoO 13	4
	LIST B	
7	1 <b>Charles Dibdin</b> Tom Bowling, arr. Julian McNamara	5
8	2 <b>Ferdinand Hiller</b> Polnisches Lied: No. 18 from <i>Leichte Lieder und Tänze</i> , Op. 117	6
9	3 <b>Pyotr Il'yich Tchaikovsky</b> Marche des soldats de bois: No. 5 from <i>Album pour enfants</i> , Op. 39	8
	LIST C	
13	1 <b>Dmitry Borisovich Kabalevsky</b> Clowns: No. 20 from <i>24 Easy Pieces</i> , Op. 39	10
14	2 <b>Nikolay Petrovich Rakov</b> Der Tag ist vergangen: No. 24 from <i>Aus Jugendtagen</i>	11
15	3 <b>Nicholas Scott-Burt</b> Attitude!	12
<hr/>		
<b>Other pieces for Grade 3</b>		
	LIST A	
4	4 <b>J. S. Bach</b> Bourrée: 5th movt from Overture in F, BWV 820. No. 45 from <i>Baroque Keyboard Pieces</i> , Book 1 (ABRSM) or No. 5 from <i>A Keyboard Anthology</i> , 2nd Series, Book 1 (ABRSM)	
5	5 <b>Mozart</b> Menuett in F (Menuett 2 from K. 6). No. 42 from L. Mozart, <i>Notebook for Nannerl</i> (Schott) or No. 2 from Mozart, <i>Easy Piano Pieces and Dances</i> (Bärenreiter)	
6	6 <b>Trad. English</b> Staines Morris. No. 28 from <i>English Folk Tunes for Piano</i> , arr. Carson Turner (Schott)	
	LIST B	
10	4 <b>Burgmüller</b> Angelic Harmony: No. 21 from <i>25 Easy and Progressive Studies</i> , Op. 100 (ABRSM)	
11	5 <b>Carroll</b> Dwarfs of the Mist: No. 8 from <i>Forest Fantasies</i> (Forsyth)	
12	6 <b>Saint-Saëns</b> L'éléphant, arr. Heumann. <i>Encore</i> , Book 2 (ABRSM)	
	LIST C	
16	4 <b>Hywel Davies</b> Adieu. <i>Folk Roots for Piano</i> , arr. Davies (Boosey & Hawkes)	
17	5 <b>Trad. Spiritual</b> Swing low, sweet chariot, arr. Richards. <i>Piano Mix 3</i> (ABRSM)	
18	6 <b>Sarah Watts</b> Curtain Call. Sarah Watts, <i>Shades of Blue</i> (Kevin Mayhew) or Sarah Watts, <i>Razzamajazz Repertoire Piano</i> (Kevin Mayhew)	

A:1

## Sonatina in G

HWV 582

G. F. Handel  
(1685–1759)

[Allegro ♩ = c.100]

6

11

15

32 *tr*

This is a contrapuntal piece in two parts; its double theme is exchanged between the hands in the first two bars. Handel wrote it in London around 1722, presumably for teaching purposes. In this edition, all slurs and dynamics are editorial suggestions only, as is the trill at the final cadence. In the source, the seventh bass note of b. 5 is g, but it has been corrected here to e in accordance with bb. 7 and 16.

Sources: autograph MS, Cambridge, Fitzwilliam Museum, MS 263; MS copy, London, British Library, R.M. 18.b.8.

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# Romanze

A:2

from *Eine kleine Nachtmusik*, K. 525, second movement

Arranged by Clem Virgo

W. A. Mozart  
(1756–91)

**Andante** ♩ = c.66

**p grazioso** **mf** **mp** **p** **mp** **f** **mp** **mf** **mp**

**poco rit.** **a tempo**

This piece is the slow movement of Mozart's *Eine kleine Nachtmusik* (A Little Night Music), probably his most popular and best loved instrumental work. He composed it in the summer of 1787, while working on his opera *Don Giovanni*. Written for string quartet and double bass, it belongs to a type of entertainment music called *notturmo* (nocturne), intended for performance at night.

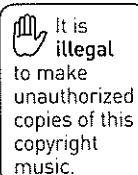
The vocal 'romance' genre is here imitated in a slow movement of simple, lyrical character. It is in ABA song form, but only the A section is given here. Quaver pairs (bb. 3, 6 and 14–15) might be played ♩ (the original string version has ♩ ♩). The only exception is the quaver pair at the beginning of b. 7, which should be played as written.

## No. 6 from 12 German Dances, WoO 13

$$[\mathbf{J}] = c.144]$$

*D.C. al Fine*

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# Tom Bowling

B:1

Arranged by Julian McNamara

Charles Dibdin  
[1745–1814]

**Andantino espressivo e rubato** ♩ = c.80

*p* *con Ped.* *pp* *mf* *mp* *p* *rall e dim. al fine* *teneramente* *pp*

Charles Dibdin was the most prolific English songwriter of his day, composing over 600 songs. He also wrote many stage works (operas, operettas, pantomimes, etc.) for the London theatres. 'Tom Bowling' – the words and music of which are both by Dibdin – was written on the death of his eldest brother Thomas, who was captain of a ship in the East India trade and died at sea. The first verse begins as follows:

Here, a sheer hulk, lies poor Tom Bowling, the darling of our crew;  
No more he'll hear the tempest howling, for death has broached him to.


Some people will be familiar with the melody from its use in the fourth movement of Sir Henry Wood's *Fantasia on British Sea Songs*, which used to be played regularly on the last night of the BBC Proms.

B:2

## Polnisches Lied

No. 18 from *Leichte Lieder und Tänze*, Op. 117

Edited by Lionel Salter

Ferdinand Hiller  
[1811–85]
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**Andante espressivo** [ $\text{♩} = c.104$ ]



The score is written for piano and consists of 12 measures. It is divided into three systems. The first system (measures 1-5) starts with a piano (*p*) dynamic and a crescendo. The second system (measures 6-10) starts with a forte (*f*) dynamic and a decrescendo. The third system (measures 11-12) starts with a mezzo-forte (*mf*) dynamic and a decrescendo. The score includes various musical notations such as slurs, ties, and fingerings. The key signature has one sharp (F#).

This haunting piece has the character of a traditional folk dance. The 12-bar melody is first played in a relatively simple harmonization, then (at b. 13) repeated with a more elaborate accompanying part. In the coda (b. 24), the first phrase of the melody moves to the bass and the accompanying part is in the treble.

Ferdinand Hiller was very active as a conductor in his native Germany, though he also spent some years in Paris and in Italy. His small piano pieces are still used for teaching purposes.

15

*ten.*  
3

1 2

1 3 1 2 4 2

19

*ten.*

*f*

4 3 2 2 1

23

3 1

1

27

*mf*

*ten.*

*f*

*ten.*

*p*

2

5 4 3 1 4 1 2 1

*ten.*

*ten.*

*ten.*



B:3

# Marche des soldats de bois

No. 5 from *Album pour enfants*, Op. 39

Edited by Howard Ferguson

P. I. Tchaikovsky  
(1840–93)

**Moderato** [ $\text{♩} = \text{c.112}$ ]



The musical score is written for piano and consists of three systems of staves. The first system begins with a piano (*pp*) dynamic marking. The tempo is marked **Moderato** with a metronome indication of approximately 112 beats per minute. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various musical notations such as notes, rests, and fingerings. The second system starts at measure 7, and the third system starts at measure 13, ending with a piano (*p*) dynamic marking.

Tchaikovsky's *Album pour enfants* (Album for the Young), Op. 39, was written in 1878 as a form of relaxation after the tremendous effort involved in composing his Fourth Symphony and the opera *Yevgeny Onegin*. The set was subtitled '24 Easy Pieces (à la Schumann)', which indicates that Tchaikovsky had in mind Schumann's *Kinderszenen* (Scenes from Childhood) and *Album für die Jugend* (Album for the Young).  
Source: *Oeuvres complètes pour le piano*, Vol. IV: *nouvelle édition revue et corrigé par l'auteur* (Moscow: Jürgenson, 1893)

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Reproduced from Tchaikovsky: *Album for the Young*, Op. 39, edited by Howard Ferguson (ABRSM)

19

2

4 2

3 1

2

2

1 4

2 5

1

25

2 4

31

*pp*

3

1 2

37


43

3

3 5

C:1

## Clowns

No. 20 from 24 *Easy Pieces*, Op. 39D. B. Kabalevsky  
[1904–87]
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Allegro [ $\text{♩} = c.104$ ]


The musical score for 'Clowns' is presented in five systems, each with a treble and bass staff. The key signature is one sharp (F#), indicating D major or B minor. The time signature is 2/4. The piece begins with a mezzo-forte (mf) dynamic and an allegro tempo. The first system (measures 1-4) features a melodic line in the treble staff and a supporting bass line. The second system (measures 5-8) continues the melodic development. The third system (measures 9-12) introduces a crescendo and a change in the bass line. The fourth system (measures 13-16) features a forte (f) dynamic and a more complex melodic pattern. The fifth system (measures 17-24) concludes the piece with a final cadence. The score includes various musical notations such as dynamics (mf, p, f, cresc.), articulation (accents, slurs), and fingerings (1, 2, 3, 4, 5).

The Russian composer Dmitry Borisovich Kabalevsky studied piano and composition at the Moscow Conservatory, where he later taught, being appointed professor in 1939. He was active in the field of music education and wrote much music for children, notably the 24 *Easy Pieces* (Легкие пьесы *Legkie p'esy*), Op. 39, from which 'Clowns' is selected. The quick, repeated change from major to minor in the theme perhaps reflects the 'laugh-cry' fooling about of the clown, who pretends he cannot decide whether to be happy or sad.

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# Der Tag ist vergangen

C:2

No. 24 from *Aus Jugendtagen*

N. P. Rakov  
(1908-90)

**Moderato** [ $\text{♩} = c.88$ ]

*p* *legato* *mp* *mf*

*p* *mp* *sopra* *p*

*p* *sopra* *p*

This folksong-like piece conveys a feeling of sadness at the passing of day. Its Russian composer, Nikolay Petrovich Rakov, showed a special interest in music for children and wrote many piano pieces for teaching purposes, such as *Aus Jugendtagen* (From Days of Youth), from which this piece is selected. Rakov studied violin at the Rubinstein Music School and then composition with Gliere at the Moscow Conservatory, where he later taught for many years.

C:3

## Attitude!

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Nicholas Scott-Burt  
(born 1962)

Purposeful ♩ = c.120 (♩ =  $\overset{\frown}{\underset{\frown}{\text{J}}}\overset{\frown}{\underset{\frown}{\text{J}}}\overset{\frown}{\underset{\frown}{\text{J}}}$ )

The musical score for 'Attitude!' is written for piano. It begins with a tempo marking of 'Purposeful ♩ = c.120' and a rhythmic notation showing a triplet of eighth notes. The key signature has two flats (B-flat major). The score is divided into five systems, each with a measure number (1, 5, 9, 13, 17) at the start of the first staff. Dynamics include *f* (forte), *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). Fingerings are indicated by numbers 1-5. The piece concludes with a final chord in the right hand and a sustained bass line in the left hand.

Nicholas Scott-Burt is a composer, conductor, pianist and organist. He is also an ABRSM examiner and was awarded a PhD in composition from the University of Bristol in 2012. *Attitude!* is a short piece that he wrote for his youngest son, about which he has written: 'Attitudes can be good-tempered or bad-tempered – this is definitely the first sort! It should be played with a strong sense of purpose, sound a bit streetwise, but shouldn't forget its sense of humour!'