

Grade

4

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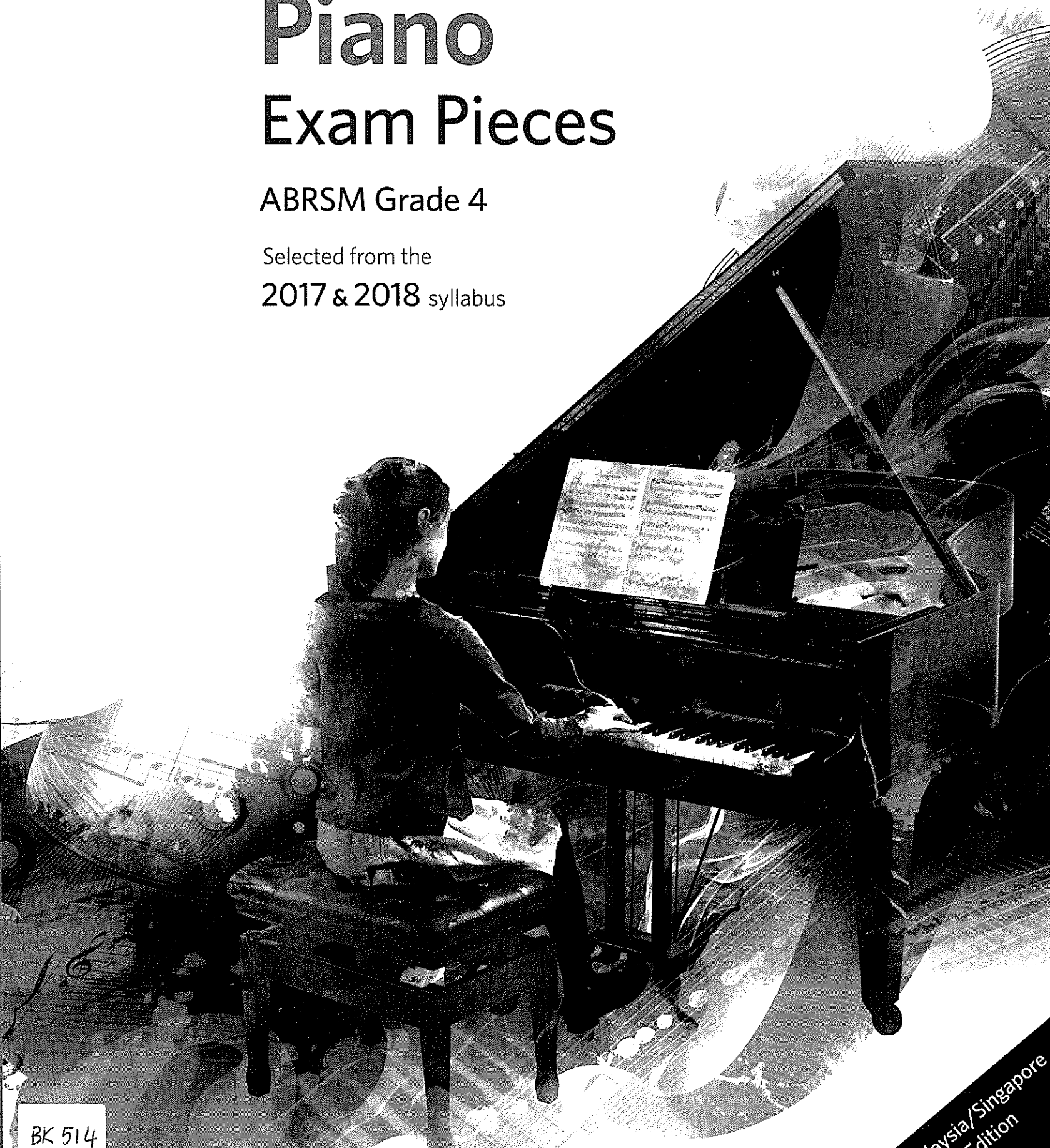
Piano Exam Pieces 2017 & 2018

ABRSM

# Piano Exam Pieces

ABRSM Grade 4

Selected from the  
2017 & 2018 syllabus



BK 514

Malaysia/Singapore  
Edition

# ABRSM Piano exams

## Pieces

(3 × 30 marks)

### Choosing your pieces

This book contains nine pieces from our 2017 & 2018 Grade 4 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 and arpeggios from memory

(21 marks)

	RANGE	REQUIREMENTS
SCALES (SIMILAR MOTION)		
B, Bb, Eb, Ab, Db majors	2 oct.	hands together <i>or</i> separately, as directed by the examiner
C#, G#, C, F minors (harmonic <i>or</i> melodic, at candidate's choice)		
CONTRARY-MOTION SCALES		
F, Eb majors	2 oct.	hands beginning on the tonic (unison)
D, C harmonic minors		
CHROMATIC SCALES		
beginning on any black note named by the examiner	2 oct.	hands together <i>or</i> separately, as directed by the examiner
ARPEGGIOS		
B, Bb, Eb, Ab, Db majors	2 oct.	hands together <i>or</i> separately, as directed by the examiner
C#, G#, C, F minors		

### 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/piano4](http://www.abrsm.org/piano4).

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/piano4](http://www.abrsm.org/piano4) from January 2018.

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# Piano Exam Pieces

## ABRSM Grade 4

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

# Minuet and Trio

Second movement from Sonata in A flat, Hob. XVI:43

Joseph Haydn  
(1732–1809)

**Menuetto** [ $\text{♩} = \text{c.}120$ ]

The musical score is presented in three systems, each with a treble and bass staff. The key signature is A-flat major (three flats) and the time signature is 3/4. The tempo is marked as  $\text{♩} = \text{c.}120$ . The first system (measures 1-5) begins with a forte (*f*) dynamic. The second system (measures 6-10) includes a piano (*p*) dynamic. The third system (measures 11-31) ends with a forte (*f*) dynamic. The score includes various musical notations such as treble and bass staves, notes, rests, slurs, and fingerings.

Haydn's reputation has long rested largely on his symphonies and string quartets, but it is now widely recognized that his piano sonatas are of comparable importance. He composed over 60 sonatas during a period of roughly 35 years (c.1761–95). Haydn moved to Esterháza, Hungary, in 1766 and around the same time discovered the keyboard music of C. P. E. Bach. Later he saw these two events as crucial for his development as a composer. The relative isolation of Esterháza encouraged him to be original, and in C. P. E. Bach he found a model for music of great depth and emotional profundity.

The Sonata in A flat (Hob. XVI:43), whose middle movement is selected here, belongs to the period after these events had taken place. It is thought to date from around 1771–3, and was first published in London in 1783, probably without the composer's knowledge. Haydn used the wedge (bb. 0–2) to indicate normal staccato, not staccatissimo. Dotted-rhythm figures of this kind might be played staccato throughout. All dynamics are editorial suggestions only. Only the right-hand slurs in bb. 10–11, 19–21, 24–7 and 31–3 are present in the source; the remainder are editorial.

Source: first edition, *A Fifth Sett of Sonatas for the Piano Forte or Harpsichord* (London: Beardmore & Birchall, 1783)

17

*p* *f* *Fine*

**Trio**

23

*p*

26

31

*mf* *p*

35

*D.C. al Fine*

A:2

# Praeambulum supra Jesu, meine Freude

KVV 502

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J. L. Krebs  
(1713–80)

[♩ = c.80]

The German composer and organist Johann Ludwig Krebs first had music lessons with his father Johann Tobias Krebs. In 1726 he enrolled at the St Thomas School in Leipzig, became a member of the St Thomas Church choir, and started having lessons with J. S. Bach. In 1729 he became one of Bach's chief assistants, copying out music and playing the harpsichord in the collegium musicum (music society) that Bach directed. In later years he was employed as an organist – at St Mary's, Zwickau (from 1737), at the Castle Church, Zeitz (from 1744), and at the court of Altenburg (from 1756).

Krebs's *Clavier Übung* (Keyboard Practice) contains all the best-known Lutheran chorales (hymns), each treated in three different ways: a praeambulum (prelude), only very loosely based on the chorale melody (as in the piece selected here); a plain chorale with florid bass; and a plain chorale with figured bass. Dynamics are left to the player's discretion.

Source: *Erste Lieferung der Clavier Übung bestehend in verschiedenen Vorspielen und Veraenderungen einiger Kirchen Gesaenge* (Nuremberg: Balthasar Schmid, n.d.)

10

Measures 10-12 of a piano piece. Measure 10 features a treble clef with a key signature of one flat and a 3/4 time signature. The right hand plays a sequence of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5, with a wavy line above the last four notes. The left hand is silent. Measure 11 shows both hands with eighth-note patterns. The right hand has a triplet of eighth notes (G4, A4, Bb4) followed by a quarter note (C5), and then a pair of eighth notes (D5, E5). The left hand plays a triplet of eighth notes (G3, F3, E3) followed by a quarter note (D3). Measure 12 continues with eighth-note patterns in both hands. The right hand has a triplet of eighth notes (G4, A4, Bb4) followed by a quarter note (C5), and then a pair of eighth notes (D5, E5). The left hand has a triplet of eighth notes (G3, F3, E3) followed by a quarter note (D3). Fingering numbers are provided for several notes: 3, 5, 2, 3, 1 in the left hand of measure 11, and 4, 2, 2, 2 in the right hand of measure 12.

13

Measures 13-15 of a piano piece. Measure 13 features a treble clef with a key signature of one flat and a 3/4 time signature. The right hand plays a sequence of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The left hand plays a sequence of eighth notes: G3, F3, E3, D3, C3, Bb2, A2, G2. Measure 14 shows both hands with eighth-note patterns. The right hand has a triplet of eighth notes (G4, A4, Bb4) followed by a quarter note (C5), and then a pair of eighth notes (D5, E5). The left hand has a triplet of eighth notes (G3, F3, E3) followed by a quarter note (D3). Measure 15 continues with eighth-note patterns in both hands. The right hand has a triplet of eighth notes (G4, A4, Bb4) followed by a quarter note (C5), and then a pair of eighth notes (D5, E5). The left hand has a triplet of eighth notes (G3, F3, E3) followed by a quarter note (D3). Fingering numbers are provided for several notes: 4, 4, 1, 1, 1, 3, 2 in the right hand of measure 13, and 4, 4, 4, 3, 5 in the left hand of measure 13.

16

Measures 16-18 of a piano piece. Measure 16 features a treble clef with a key signature of one flat and a 3/4 time signature. The right hand plays a sequence of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The left hand plays a sequence of eighth notes: G3, F3, E3, D3, C3, Bb2, A2, G2. Measure 17 shows both hands with eighth-note patterns. The right hand has a triplet of eighth notes (G4, A4, Bb4) followed by a quarter note (C5), and then a pair of eighth notes (D5, E5). The left hand has a triplet of eighth notes (G3, F3, E3) followed by a quarter note (D3). Measure 18 continues with eighth-note patterns in both hands. The right hand has a triplet of eighth notes (G4, A4, Bb4) followed by a quarter note (C5), and then a pair of eighth notes (D5, E5). The left hand has a triplet of eighth notes (G3, F3, E3) followed by a quarter note (D3). Fingering numbers are provided for several notes: 1, 3, 1, 2 in the right hand of measure 16, and 1, 2 in the right hand of measure 17.

19

Measures 19-21 of a piano piece. Measure 19 features a treble clef with a key signature of one flat and a 3/4 time signature. The right hand plays a sequence of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The left hand plays a sequence of eighth notes: G3, F3, E3, D3, C3, Bb2, A2, G2. Measure 20 shows both hands with eighth-note patterns. The right hand has a triplet of eighth notes (G4, A4, Bb4) followed by a quarter note (C5), and then a pair of eighth notes (D5, E5). The left hand has a triplet of eighth notes (G3, F3, E3) followed by a quarter note (D3). Measure 21 continues with eighth-note patterns in both hands. The right hand has a triplet of eighth notes (G4, A4, Bb4) followed by a quarter note (C5), and then a pair of eighth notes (D5, E5). The left hand has a triplet of eighth notes (G3, F3, E3) followed by a quarter note (D3). Fingering numbers are provided for several notes: 1, 2, 4, 1, 3, 3, 1, 2, 3, 1 in the right hand of measure 19, and 1 in the left hand of measure 21.

22

Measures 22-24 of a piano piece. Measure 22 features a treble clef with a key signature of one flat and a 3/4 time signature. The right hand plays a sequence of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The left hand plays a sequence of eighth notes: G3, F3, E3, D3, C3, Bb2, A2, G2. Measure 23 shows both hands with eighth-note patterns. The right hand has a triplet of eighth notes (G4, A4, Bb4) followed by a quarter note (C5), and then a pair of eighth notes (D5, E5). The left hand has a triplet of eighth notes (G3, F3, E3) followed by a quarter note (D3). Measure 24 continues with eighth-note patterns in both hands. The right hand has a triplet of eighth notes (G4, A4, Bb4) followed by a quarter note (C5), and then a pair of eighth notes (D5, E5). The left hand has a triplet of eighth notes (G3, F3, E3) followed by a quarter note (D3). Fingering numbers are provided for several notes: 5, 3, 2, 1, 3, 1, 5, 3, 1, 1, 1, 1, 2, 5, 4, 2, 5, 2, 1 in the right hand of measure 22, and 3, 1, 3, 1, 3, 4, 1, 1, 3, 4 in the left hand of measure 22.

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# Allegretto

A:3

Second movement from Sonatina in A, Op. 41 No. 12

J. B. Vanhal  
(1739–1813)

**Allegretto** [ $\text{♩} = \text{c.96}$ ]

The Czech composer Johann Baptist Vanhal played the violin, cello and organ, and composed over 700 instrumental works, more than 70 symphonies and around 60 masses. He studied with Dittersdorf in Vienna, where he established himself as a successful composer and teacher (his pupils included Pleyel). From 1769 to 1771 he travelled in Italy.

The Allegretto from Vanhal's Sonatina in A, selected here, illustrates his attractive, rather Mozartian style. The piece is cast in rounded binary form – A, B (b. 17), A<sup>1</sup> (b. 34) – plus a substantial coda (b. 51). The indication *dolce* also implies 'softly'. Left-hand crotchets, plus the right-hand crotchets in the coda, might be played staccato (i.e. as quavers) in order to preserve the lightness of touch that is appropriate to this piece. The second slur in b. 7 and the tempo marks in bb. 32–34 are editorial additions.

Source: *12 Sonatines faciles et progressives pour le Piano-Forte*, Op. 41 (Mayence: Schott, 1808)

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Measures 1-21 of the musical score. The key signature is two sharps (F# and C#). The tempo/mood is marked *dolce*. The music features a treble and bass staff. The treble staff contains a melodic line with various ornaments and fingerings (3, 17, 2, 1, 5). The bass staff contains a supporting line with fingerings (5, 2, 4).

Measures 22-31 of the musical score. The key signature is two sharps (F# and C#). The tempo/mood is marked *f*. The music features a treble and bass staff. The treble staff contains a melodic line with various ornaments and fingerings (3, 3, 4, 3, 2). The bass staff contains a supporting line with fingerings (1, 3).

Measures 32-41 of the musical score. The key signature is two sharps (F# and C#). The tempo/mood is marked *p*. The music features a treble and bass staff. The treble staff contains a melodic line with various ornaments and fingerings (1, 1, 1, 1). The bass staff contains a supporting line with fingerings (1, 3).

Measures 42-51 of the musical score. The key signature is two sharps (F# and C#). The tempo/mood is marked *rit.* and *a tempo*. The music features a treble and bass staff. The treble staff contains a melodic line with various ornaments and fingerings (1). The bass staff contains a supporting line with fingerings (1, 1, 1, 1, 1, 1). The tempo/mood is marked *ten. dolce*.

Measures 52-61 of the musical score. The key signature is two sharps (F# and C#). The tempo/mood is marked *f*. The music features a treble and bass staff. The treble staff contains a melodic line with various ornaments and fingerings (2). The bass staff contains a supporting line with fingerings (4).

45

2 4 2 1 3

5 5

51

1 3 51

*f*

55

3 3 4 4

59

3 2 4

*sf*

64

5 5 3 2

B:1

# Scherzo

No. 7 from *Skizzen*, Op. 77

Heinrich Hofmann  
(1842–1902)

**Moderato** [ $\text{♩} = c.69$ ]

The musical score is written for piano and consists of three systems of staves. The first system (measures 1-5) begins with a piano introduction marked *p* and *sf*. The second system (measures 6-10) includes a *poco a poco cresc.* instruction. The third system (measures 11-15) ends with a forte (*f*) dynamic marking. The score includes various musical notations such as slurs, ties, and fingerings.

Heinrich Hofmann was a German composer and pianist who became a cathedral chorister at the age of nine and entered Kullak's Neue Akademie der Tonkunst (New Academy of Music), Berlin, at the age of fifteen. He then began to teach and play the piano professionally. Nowadays he is best known for his chamber music and keyboard pieces. *Skizzen* (Sketches), Op. 77, from which No. 7 is selected here, contains 20 pieces, all with programmatic or genre titles. In this Mendelssohn-like Scherzo, all pedal marks are editorial suggestions only.

Source: *Skizzen: 20 kleine melodische Klavier-Stücke*, Op. 77 (Leipzig: Carl Rühle, n.d.)

16 *mf* *p* *Ped.*

21 *cresc.* *f* *mf* *Ped.*

26 *f* *mf* *Ped.*

31 *cresc.* *poco a poco dim.* *Ped.*

36 *p* *pp* *Ped.*

B:2

# Fröhlicher Landmann, von der Arbeit zurückkehrend

No. 10 from *Album für die Jugend*, Op. 68Robert Schumann  
(1810–56)

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Frisch und munter [ $\text{♩} = \text{c.96}$ ]

The musical score is presented in three systems, each with a treble and bass staff. The first system (measures 1-4) begins with a treble staff containing a melody of eighth notes and a bass staff with a simple accompaniment. The second system (measures 5-8) continues the melody and accompaniment. The third system (measures 9-12) shows a change in the bass line. The fourth system (measures 13-16) concludes the piece with a final cadence. Fingerings are indicated by numbers 1-5. Dynamics include 'f' (forte) and 'f' (forte).

Robert Schumann's *Album für die Jugend* (Album for the Young), from which this piece is selected, was composed in less than a month in 1848. At the time, the composer wrote: 'I don't remember ever having been in such good musical form...the pieces simply poured out, one after another.' Some of the 42 pieces in the collection were dedicated to Schumann's daughter Marie on her seventh birthday.

Schumann's markings make it clear that the opening phrase and its repeats are to be played *forte*. However, to create a degree of light and shade, the phrases at bb. 9–10 and 15–16 might be played at a lower dynamic level.

Source: 43 [sic] *Clavierstücke für die Jugend*, Op. 68 (Hamburg: Schuberth & Co., 1850)

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Adapted from Schumann: *Album für die Jugend*, Op. 68, edited by Howard Ferguson (ABRSM)

Measures 9-11 of a musical score. The piece is in 3/4 time with a key signature of one flat (B-flat). Measure 9 starts with a treble clef and a bass clef. The treble staff has a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note F3, a quarter note G2, and a quarter note A2. Measure 10 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note F3, a quarter note G2, and a quarter note A2. Measure 11 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note F3, a quarter note G2, and a quarter note A2. A forte (f) dynamic marking is present in measure 11.

Measures 12-14 of a musical score. The piece is in 3/4 time with a key signature of one flat (B-flat). Measure 12 starts with a treble clef and a bass clef. The treble staff has a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note F3, a quarter note G2, and a quarter note A2. Measure 13 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note F3, a quarter note G2, and a quarter note A2. Measure 14 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note F3, a quarter note G2, and a quarter note A2. A forte (f) dynamic marking is present in measure 14.

Measures 15-17 of a musical score. The piece is in 3/4 time with a key signature of one flat (B-flat). Measure 15 starts with a treble clef and a bass clef. The treble staff has a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note F3, a quarter note G2, and a quarter note A2. Measure 16 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note F3, a quarter note G2, and a quarter note A2. Measure 17 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note F3, a quarter note G2, and a quarter note A2. A forte (f) dynamic marking is present in measure 17.

Measures 18-20 of a musical score. The piece is in 3/4 time with a key signature of one flat (B-flat). Measure 18 starts with a treble clef and a bass clef. The treble staff has a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note F3, a quarter note G2, and a quarter note A2. Measure 19 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note F3, a quarter note G2, and a quarter note A2. Measure 20 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note F3, a quarter note G2, and a quarter note A2.

B:3

## Waltz in A

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Arvīds Žilinskis  
(1905–93)

Mēreni [moderately  $\text{♩} = c.96$ ]

The musical score is written for piano and consists of three systems. The key signature is A major (three sharps) and the time signature is 3/4. The tempo is marked 'moderately' with a quarter note equal to approximately 96 beats per minute. The first system begins with a mezzo-piano (mp) dynamic. The second system continues the piece. The third system begins with a mezzo-forte (mf) dynamic and concludes with a pedal (Ped.) instruction. Fingerings and articulations are clearly marked throughout the piece.

The Latvian composer and pianist Arvīds Žilinskis was the son of a farmer and grew up in a rural environment, often helping his father to herd his cattle and horses. He began learning the piano when displaced to southern Ukraine at the end of the First World War. On his return to Latvia, he entered the Riga Conservatory at the age of 15. Following his graduation in 1933 he started to give concerts in schools, and wrote numerous songs and piano pieces that became very popular with children. Many of these pieces reflect his love of the Latvian countryside. He taught for many years at the Latvian Conservatory, and in all composed over 1,500 works, including ballets and operettas.

The piece selected here – Valsis (Waltz) – is a slow waltz in A major. It falls into ABA *da capo* form, with a central B section in the relative minor F sharp.

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13

4 1

rit.

1 2

1

2 3 1

*Fine*

*Ped.*

17

*a tempo*

1 3 3 3

*mf*

5 3

21

3 2 2

25

1 2


3 5

29

1 4 2 5

*D.C. al Fine*

## Uzbuna

from *Na velikom brodu*Bruno Bjelinski  
(1909–92)
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**Allegro** ♩ = 144



*mf*

*f*

*legato*

*p*

The Croatian composer Bruno Bjelinski was born in Trieste and studied law and composition in Zagreb. He taught at the Zagreb Academy of Music for over 30 years (1945–77). His piano collection *Na velikom brodu* (On the Great Ship), from which this piece is selected, was composed in 1961. Although the published metronome mark is ♩ = 144, candidates may wish to choose a more relaxed tempo, for example ♩ = c.112.

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19

2 1 4

23

4 1 5 2 1 1 2 4 5 1

*f*

28


1 3 2 2 5

33

37

C:2

## Bow-Chicka-Wow-Wow

No. 7 from *Cool Beans!*, Vol. 2Ben Crosland  
(born 1968)
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Moderate funk  $\text{♩} = c.69$  (even quavers)


The musical score is written for piano in 2/4 time, key of B-flat major. It consists of 12 measures, divided into three systems of four measures each. The tempo is marked 'Moderate funk' with a quarter note equal to approximately 69 beats per minute (even quavers). The dynamics range from *mp* (mezzo-piano) to *f* (forte). The score includes various musical notations such as eighth notes, quarter notes, chords, and a trill. Fingerings and articulation marks are provided for many notes.

As a teenager, Ben Crosland developed a strong interest in composition and synthesis, and has since experimented with various compositional styles. He began his teaching career in 1987, and has found fulfilment as a composer in writing educational music for his piano pupils, mostly in jazz and popular styles. He runs a music school, 'The Music Grove', in his home town of Worcester.

The composer has written: 'In this piece I have tried to capture the feel of funky, wah-wah guitar. Tempo must be absolutely solid throughout: be careful not to take it too fast, or the right-hand jumps become too difficult. For an instant wah-wah piano effect, your audience might try *gently* flapping the palms of their hands over their ears as they listen. (I do not recommend asking your examiner to do this, however!)

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All enquiries about this piece, apart from those directly relating to the exams, should be addressed to Editions Musica Ferrum at [info@musica-ferrum.com](mailto:info@musica-ferrum.com), or to the composer at [enquiries@bencrosland.co.uk](mailto:enquiries@bencrosland.co.uk)

13

3-4

3

3-4

3 4 1 2

*mp*

1 2

*sfz*

4

2

17

2

*mp*

*mf*

21

4

*mp*

*poco a poco cresc.*

25

1 2

4

1

2 3

1

4

1

3

*cresc.*

*f*

29

1-5

4

1

3

1

2

3

4

*f*

*sfz*

1

2

8va

C:3

## Black Eyes

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music.

Arranged by Moira Hayward

Trad. Russian

**Moderato** ♩ = c.144

**Rubato** ♩ = c.120

*mf*

*molto espress. e cantabile*

*accel.*

This is a piano arrangement of a traditional Russian song, whose music is apparently related to a piece entitled *Valse hommage* by Florian Hermann, published in 1884. The lyrics (published in 1843) by the Ukrainian poet Yevhen Hrebinka, begin as follows:

Black eyes, passionate eyes,  
Burning and beautiful eyes!  
How I love you, how I fear you.  
It seems I met you in an unlucky hour!

21 **Allegro** ♩ = c.160

*p* *poco a poco cresc.*

27

33 **Molto appassionato** ♩ = c.100

*ff*

40 **Allegro e accel.**

*p subito*

46

*ff*