

Grade

Piano Exam Pieces 2017 & 2018



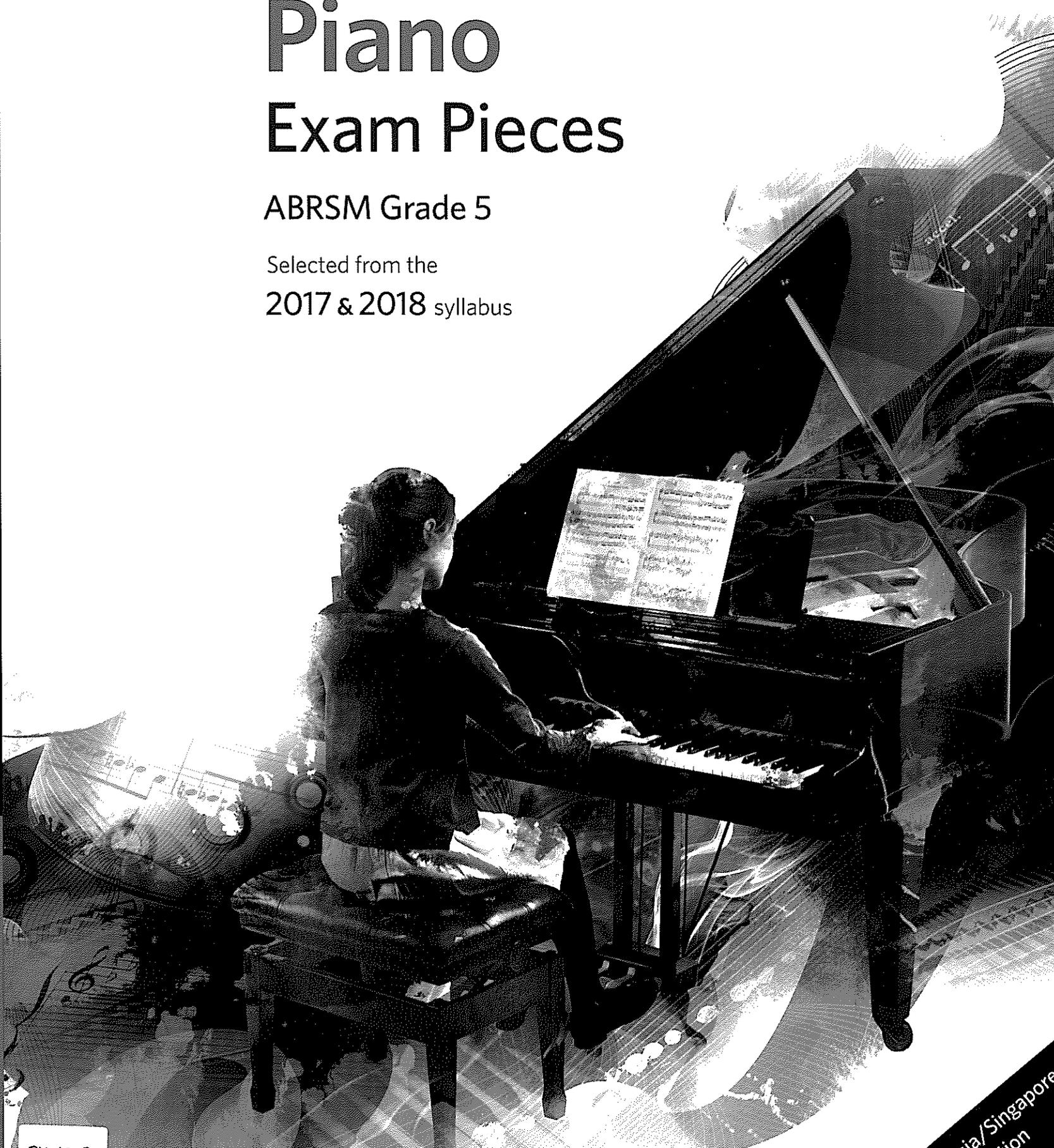
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# Piano Exam Pieces

ABRSM Grade 5

Selected from the  
2017 & 2018 syllabus



BK 513

Malaysia/Singapore  
Edition

# Piano Exam Pieces

## ABRSM Grade 5

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

## Prelude

First movement from Suite No. 5 in C, Z. 666

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Henry Purcell  
(1659–95)

[♩ = c.84]



The score is written for a single instrument, likely a harpsichord or spinnet, in 3/4 time. It begins with a tempo marking of approximately 84 beats per minute. The first system (measures 1-4) starts with a forte (f) dynamic. The second system (measures 5-8) continues with the same texture. The third system (measures 9-12) introduces a piano (p) dynamic in the first measure, followed by a forte (f) dynamic in the second measure. The fourth system (measures 13-16) features a mezzo-forte (mf) dynamic. The score includes various fingerings (1-5) and articulations (accents, slurs) to guide the performer. The piece concludes with a final cadence in measure 31.

Henry Purcell, one of the greatest of all English composers, began his career as a chorister in the Chapel Royal. In 1677 he was appointed composer for the King's Violins, and two years later succeeded his teacher John Blow as organist of Westminster Abbey. In 1682 he was appointed organist of the Chapel Royal. Like Mozart and Schubert, he died when only in his thirties.

Most significant among Purcell's keyboard works is the posthumous *A Choice Collection of Lessons*, which consists of eight suites, each in three or four movements: Prelude – Almand – Corant, followed by a finale, which might be a saraband, hornpipe or minuet. Some of the preludes – particularly that of Suite No. 5, selected here – are like forerunners of Bach's two-part Inventions. The first period – the musical equivalent of a sentence – (bb. 1–16) has a contrapuntal texture and a clearly defined subject, as in a fugue. It climaxes with a statement of the subject in inversion (b. 12). The second period begins in two-part imitation (bb. 19–20), but then changes to a free-voiced texture and introduces a new motive (b. 26) that dominates the last 12 bars. The dynamics are editorial suggestions only.

Source: *A Choice Collection of Lessons for the Harpsichord or Spinnet* (London, 1696)

17

*p*

21

*f* *p*

25

*mp* *mf*

29

*f* *p*

33

*f*

A:2

# Allegro

First movement from Toccata No. 8 in F

Carlos de Seixas  
(1704–42)

[Allegro ♩ = c.100]



The musical score is presented in two systems, each with a treble and bass clef. The first system (measures 1-7) includes fingerings such as 5, 1, 3, 5, 2, 1, 1, 1, 3, 4, and 1. The second system (measures 8-10) includes fingerings 3, 3, 1, 2, and 3 1. The third system (measures 11-13) includes fingerings 2, 3, 1, 3, 1, and 4. The fourth system (measures 14-16) includes fingerings 4, 3, 2, 1, 3, 2, 4, 3, 2, 2, 1, and 3 2 2. The piece concludes with a double bar line and repeat dots.

Carlos de Seixas was a virtuoso on the organ and harpsichord, and the most prominent Portuguese keyboard composer of the early 18th century. In 1718, at the age of only 14, he succeeded his father as organist of Coimbra Cathedral. He moved to Lisbon in 1720 and became organist of the Royal Chapel, a post he held for the rest of his life. He is said to have composed 700 toccatas, but fewer than 100 survive. In style they are not dissimilar to Scarlatti's sonatas, and the two composers were well acquainted – between 1720 and 1728 they were colleagues at the Royal Chapel, Lisbon.

In the movement selected here, dynamics are left to the player's discretion. The title is editorial; b. 10, RH, notes 4–6 are a 2nd higher in the source; the last bass note before the double-bar (b. 14) reads A, not c; and the first RH note of b. 24 reads e', not f'.

Source: Biblioteca Nacional de Lisboa (Área de Música), MM 5015, *Tocattas per Cembalo del sig' Giuseppe Antonio Carlo e Sexas*

Musical notation for measures 15 and 16. Measure 15 features a treble clef with notes G4, A4, B4, C5, and B4, with fingerings 1, 3, 5, and a slur over the last two notes with a '2' above. The bass clef has notes G3, F3, and E3, with fingerings 5 and 4. Measure 16 has a treble clef with notes G4, A4, B4, C5, and B4, with a '1' above the first note. The bass clef has notes G3, F3, and E3.

Musical notation for measures 17, 18, and 19. Measure 17 has a treble clef with notes G4, A4, B4, C5, B4, A4, G4, with fingerings 1, 3, 2, 1, 2, 2. The bass clef has notes G3, F3, and E3, with fingerings 2 and 3. Measure 18 has a treble clef with notes G4, A4, B4, C5, B4, A4, G4, with a '2' above the first note, a trill 'tr' over the second note, and fingerings 1, 2, 1, 2. The bass clef has notes G3, F3, and E3, with fingerings 1 and 5. Measure 19 has a treble clef with notes G4, A4, B4, C5, B4, A4, G4, with a '3' above the first note, a '1' above the second, a '2' above the third, and a trill 'tr' over the last two notes. The bass clef has notes G3, F3, and E3, with fingerings 5 and 1, 2.

Musical notation for measures 20, 21, and 22. Measure 20 has a treble clef with notes G4, A4, B4, C5, B4, A4, G4, with fingerings 3, 1, 5, 2. The bass clef has notes G3, F3, and E3. Measure 21 has a treble clef with notes G4, A4, B4, C5, B4, A4, G4, with fingerings 2, 3, 1, 2. The bass clef has notes G3, F3, and E3, with fingerings 1 and 3. Measure 22 has a treble clef with notes G4, A4, B4, C5, B4, A4, G4, with fingerings 4, 2, 1. The bass clef has notes G3, F3, and E3, with a '1' below the first note.

Musical notation for measures 23, 24, and 25. Measure 23 has a treble clef with notes G4, A4, B4, C5, B4, A4, G4, with a '3' above the first note. The bass clef has notes G3, F3, and E3. Measure 24 has a treble clef with notes G4, A4, B4, C5, B4, A4, G4, with a '2' above the first note and a '4' above the second. The bass clef has notes G3, F3, and E3, with fingerings 2 and 2. Measure 25 has a treble clef with notes G4, A4, B4, C5, B4, A4, G4. The bass clef has notes G3, F3, and E3.

A:3

## Waltz in A

J.146

No. 4 from *Sechs Favoritwalzer*C. M. von Weber  
(1786–1826)

[♩ = c.52]

*p*

*f*

[*sim.*]

[*p*]

The German composer Carl Maria von Weber studied with Michael Haydn in Salzburg and with Abbé Vogler in Vienna. Later he held posts as director of the opera in Prague (1813–16) and in Dresden (from 1817). His greatest achievements as a composer lie in the field of German opera. However, from time to time he toured as a virtuoso pianist, and he composed four piano sonatas and other keyboard pieces.

The six waltzes from which this piece is selected were composed in 1812. Their title, *Sechs Favoritwalzer*, is explained in the original sources, where they are described as 'Six favourite waltzes of the Queen of France, Marie Louise; performed [in a band version] on her arrival in Strasbourg by the Royal Guard.'

Source: *Sechs Favoritwalzer...für das Pianoforte* (Leipzig: C. F. Peters, n.d.)

19

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

1 3 4 5

25

[f]

31

Trio 4

ff marc.

[Fine]

37

5 3 2 4 1 2 1 3 3 5 4

2 4 1 3

43

D.C. [al Fine]

B:1

# Sostenuto in E flat

KK IVb No. 10



Fryderyk Chopin  
(1810–49)

Like other 19th-century composers, Chopin quite often wrote short pieces in the autograph albums of his acquaintances. One example is this unnamed piece, which he inscribed in the album of his friend and pupil Emile Gaillard in Paris on 20 July 1840. It is written in the style of a waltz and, though small in dimensions, has strong similarities with Chopin's 19 Waltzes, written throughout his composing career. He is also known to have improvised waltzes in private salons in Warsaw and Paris. The pianist John Ogdon described his waltzes as 'the brightest jewels in the greatest salons of the time' (*Keyboard Music*, edited by Denis Matthews; Harmondsworth, 1972).

Dynamics are left to the player's discretion. The acciaccatura in the RH of b. 23 is best tied to the following minim D.  
Source: autograph MS from album of Emile Gaillard (Paris, 20.7.1840), now in Paris, Bibliothèque nationale de France

Sostenuto [ $\text{♩} = c.100$ ]

The musical score is written for piano in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Sostenuto' with a quarter note equal to approximately 100 beats per minute. The score is divided into five systems, each with two staves (treble and bass).  
- **System 1 (Measures 1-5):** The treble staff begins with a melodic line featuring fingerings 1, 4, 1 5, 3, 2 1, and 4. The bass staff provides harmonic support with chords and fingerings 1 3, 1 3, and 1 5.  
- **System 2 (Measures 6-10):** The treble staff continues the melodic line with fingerings 2 4 1 2 4 3, 4 2, 1 4 2, and 4. The bass staff features a steady accompaniment with fingerings 1 3 and 1 5.  
- **System 3 (Measures 11-16):** The treble staff has fingerings 3, 4, 3 1, 5 3 5 3, and 2 1. The bass staff includes a flat sign (B-flat) and fingerings 2 and 1.  
- **System 4 (Measures 17-20):** The treble staff has fingerings 4 and 3. The bass staff has fingerings 2, 1, 2, 3 1, and 3.  
- **System 5 (Measures 21-24):** The treble staff has fingerings 4, 5 4, 3, and 1. The bass staff has fingerings 1, 3, 4, and 3. The system concludes with a first ending (1.) and a second ending (2.).

B:2

# Tarantella

No. 6 from *Miniatures*, Op. 33S. M. Maykapar  
(1867–1938)

Vivace [ $\text{♩} = c.132$ ]



The score is written for piano in 6/8 time, key of D major. It consists of 25 measures, divided into four systems. The tempo is marked 'Vivace' with a metronome marking of approximately 132 beats per minute. The piece includes various musical notations such as dynamics (piano, mezzo-piano), articulation (accents), and fingerings. Pedal markings are used throughout the piece.

The Ukrainian pianist and composer Samuil Moiseyevich Maykapar simultaneously studied music at the St Petersburg Conservatory and law at St Petersburg University. He subsequently toured Russia and Germany as a concert pianist. In 1901 he founded a music school in the city of Tver. Then in 1915 he returned to the conservatory of his youth in St Petersburg as professor of music. He wrote in a romantic style and composed many pieces for the young, aspiring pianist, such as his collection of *Miniatures* (Миниатюры *Miniatyury*), from which this Tarantella is selected.

The tarantella was originally a folk dance from Taranto in Southern Italy. It became a concert piece in the hands of 19th-century piano composers, such as Chopin and Liszt, and at a later date Maykapar subscribed to the same tradition.

Source: *Miniatures* (Moscow: Muzgiz, 1947)

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27

*p* *cresc.*

Ped. *2* *4* *2* Ped.

33

*poco a poco* *f*

*2* *2* *1* *1* *2* *1* *3* *1* *3*

Ped. Ped.

39

*mf* *mf* *con fuoco*

*1* *3* *2* *2*

Ped. Ped.

45

*mf*

Ped. Ped. Ped. Ped. Ped.

52

*p* [*pp*] *mf* *f*

*3* *1 3* *1 4*

Ped. *1* *4* *1* Ped. Ped.

B:3

# Slow Air

No. 4 from *The Charterhouse Suite*

Ralph Vaughan Williams  
(1872-1958)

**Lento** ♩ = 88  
*cantando*

5

*cantando*

*f*

*p*

*cantando*

9

*smorzando*

*pp*

Although he was a prolific composer, Ralph Vaughan Williams wrote little original piano music, so his suite *Six Short Pieces* of c.1920, later called *The Charterhouse Suite*, will be a welcome discovery to those who are unfamiliar with it. The name refers to Charterhouse School, where Vaughan Williams was a pupil. The dance-suite form of the work attests to the composer's lasting interest in and affection for early music. The six pieces are: Prelude, Slow Dance, Quick Dance, Slow Air (selected here), Rondo and Pezzo Ostinato.

Source: *The Charterhouse Suite: Six Short Pieces for Piano* (London: Stainer & Bell, 1921)

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*cantando*

13 *p*

16

19 *p* *cresc.* *f* *dim.* [*cantando*]

22 *p*

26 *smorzando* *pp*

C:1

## Staccato Beans

No. 2 from *Eight Memories in Watercolor*

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Tan Dun  
(born 1957)

**Allegro scherzando** [ $\text{♩} = c.144$ ]

mp

8

f

p

15

f

23

ff

The Chinese composer Tan Dun informs us that *Eight Memories in Watercolor*, from which this piece is selected, 'was written when I left Hunan [a province of southern China] to study at the Central Conservatory of Music in Beijing [in northern China]. It was my opus one. The Cultural Revolution had just ended, China [had] just opened its doors. I was immersed in studying Western classical and modern music, but I was also homesick. I longed for the folk songs and savoured the memories of my childhood. Therefore I wrote my first piano work as a diary of longing.' It was premiered by Lang Lang in Washington DC in 2003.

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31

3

*sf* *sf* *sf*

*f*

1 2 1

2 1 4

2

38

*sf* *sf* *f* *fff* *ppp*

8va

1 2

45

*mf*

2 3

1 2

1

52

*f* *p*

8va

2

59

*f* *ff* *fff*

8va

C:2

## Gavotte

No. 2 from *Dances of the Dolls*
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Edited by Martin Hall

Dmitry Shostakovich  
(1906–75)Tranquillo, semplice [ $\text{♩} = \text{c.}152$ ]

Dmitry Shostakovich, one of the foremost Russian composers of the Soviet era, learnt the piano as a child from his mother, who was a professional pianist. As a young man he achieved success as a pianist as well as a composer, representing his country at the first International Chopin Piano Competition in Warsaw in 1927. By then he had already composed his first piano pieces, which are written for the instrument with great skill. Much later, in 1952, he arranged from ballet suites the seven piano pieces entitled *Dances of the Dolls* (Танцы кукол *Tantsy kukol*), from which this Gavotte is selected.

Source: *Dances of the Dolls: Seven Pieces for Piano* (London: Boosey & Hawkes, 1965)

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24

[mp] > [p]

2 1 4

30

dim. pp p

5 1 2 1 5

36

2 4 2 2 5

42

4 2 3 1 2 1 3 2

47

poco rit. a tempo

3 1 5 1 2 1 3

52

dim. pp

C:3

## Cool

No. 1 from *Sketches for Piano*, Book 2Stephen J. Wood  
(born 1960)
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Swing ♩ = c.144 (♩ =  $\overset{\frown}{\text{♩}}$ )

Stephen J. Wood studied piano at Chetham's School of Music, Manchester. He is a practising classical and jazz musician, teacher, composer and producer. In addition, he lectured in the music department of Salford University for over twenty years. He has performed with various ensembles and has a long-standing reputation both as a pianist and jazz organist, and composes in contemporary, traditional and jazz styles.

The composer describes *Cool* as 'a straight-ahead piece written in a bop style with swung quavers'. It is recognized that some melody notes may not always be held for their full length, for example, in bb. 5, 13, 17, 26 and 30. In these instances, the composer recommends a strategy of quick pedalling where the harmonies change in order to maintain something of the melody note.

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17 *f* 3-5

21

25 *f* *cresc.*

29

33 *f*

37

*dim.*

41

*f*

45

*rit.* *rubato*

straight quavers

49

*bell effect mp*

8va