

The Associated Board of
the Royal Schools of Music

Piano

Examination

Pieces

GRADE 2

1992

Piano Examination Pieces 1992

GRADE 1

LIST A

Attwood Sonatina No 1 in G second movement

Dyson Air, from *Twelve Easy Pieces*

Sándor Veress Hungarian Children's Song

LIST B

Wilton Sonata in G, Op 5 No 3 Minuetto

Shostakovich March, from *Six Children's Pieces*

Kadosa Allegretto leggiero, from *55 Small Piano Pieces*

GRADE 2

LIST A

Diabelli Lesson in C, Op.125 No 10

Grechaninov Farewell, Op.98 No.4

Absil Pavane, from *Du rythme à l'expression*, Book I

LIST B

Rameau Menuet en Rondeau

Burgmuller Arabesque, Op.100 No.2

Gurlitt Night Journey

GRADE 3

LIST A

J.C. Bach Menuetto in C minor

Le Couppey Study in G, Op.17 No.24

H. Hofmann Rogue, Op 77 No.1

LIST B

Blow Saraband in C

Gounod Les Pifferari

Grechaninov L'Adieu, Op 138 No 12

GRADE 4

LIST A

Galuppi Sonata in A. third movement

Heller Study in B flat, Op.125 No.13

Rezső Sugár Hungarian Children's Song No.21

LIST B

Altnickol Menuetto in C

Haydn Sonata in A, Hob XVI/12 third movement

Brian Chapple Lazy Days

GRADE 5

LIST A

Telemann Fantasia No 6 in C minor (Third Dozen) first movement

Kuhlau Sonatina in F, Op.88 No 4 first movement

Peter Craddy Valse, from *A Second Five-piece Suite*

LIST B

Daquin Suite No.4 in C. 1er & 2me Menuets

G. Benda Sonatina in G minor

Richard Rodney Bennett Saturday's Child, from *A Week of Birthdays*

GRADE 6

GROUP A

J.S. Bach Little Prelude in E, BWV 937

Handel Suite No.7 in B flat, HWV 440 Corrant

GROUP B

Beethoven Sonata in E flat, Op.31 No 3. Minuetto & Trio

Hummel Andantino in A flat

GROUP C

L. Berkeley Andante, from *Five Short Pieces*, Op.4

Shostakovich Dance, No.7 from *Dances of the Dolls*

GRADE 7

GROUP A

J.S. Bach Prelude in A minor, BWV 865

Britten Fugue in A

GROUP B

Beethoven Bagatelle in E flat, Op.33 No.1

Haydn Sonata in C, Hob XVI/48. second movement

GROUP C

Bartók Merry Andrew, from *Mikrokosmos*, Vol.5

Palmgren Prélude-Caprice, Op.84 No 3

GRADE 8

These pieces are not published together in book form but should be obtained separately through a music dealer or direct from the publisher. One work from each group is required.

GROUP A

J.S. Bach Prelude and Fugue in B minor, BWV 893, No 24 from Bach, *48 Preludes and Fugues*, Book II (Associated Board)

J.S. Bach Partita No.2 in C minor, BWV 826: first movement, *Sinfonia*, from Bach, *Partitas 1-3* (Associated Board)

Handel Suite No 6 in F sharp minor, HWV 431 first and fourth movements, *Prelude and Gigue*, from Handel, *Eight Great Suites*, Book II (Associated Board)

Ravel Le Tombeau de Couperin. Fugue (Durand/U.M.P.)

Shostakovich Prelude and Fugue in A minor, Op 87 No.2 (Peters)

GROUP B

Beethoven Twelve Variations on a Russian Dance from *Das Waldmädehen*, WoO 71 (Associated Board)

Haydn Sonata in C, Hob.XVI/50, from Haydn, *Selected Keyboard Sonatas*, Book IV (Associated Board)

Kenneth Leighton Sonatina No.2 (Lengnick)

Mozart Sonata in B flat, K.281 (Associated Board)

Schubert Sonata in D flat, D.567 (Associated Board)

GROUP C

Brahms Intermezzo in E flat, Op 117 No 1, from Brahms, *Three Intermezzos*, Op 117 (Associated Board)

Chopin Nocturne in F sharp, Op 15 No 2, from Chopin, *Nocturnes* (Associated Board)

Gershwin Prelude No.2, from *Three Preludes* (I.M.P.)

Granados Andaluza, No 5 of *12 Danzas Españolas* (U.M.E./Music Sales)

Liszt Sonetto 123 del Petrarca, No.6 from *Annees de Pelerinage*, 2eme Annee, *Italic* (Henle/Novello or Schirmer/Music Sales)

Frank Martin Prelude No 3, from *Eight Preludes* (Universal)

Mendelssohn Song without Words (Duetto) in A flat, Op 38 No 6 from Mendelssohn, *Songs without Words* (Associated Board)

Poulenc Novelette No 2 in B flat minor, from *Trois Novelettes* (Chester/Music Sales)

Rachmaninov Prelude in F, Op 32 No 7, from Rachmaninov, *Complete Preludes* (Boosey & Hawkes)

Skryabin Poeme, Op.32 No.2, from Skryabin, *Deux Poèmes*, Op.32 (Belaieff/Peters)

Grade 2

The Syllabus of Examinations should of requirements, especially those for and sight-reading. Attention should be paid to the Special Notices on the front inside cover, where warning is given of changes.

The syllabus is obtainable from music dealers or from The Associated Board of the Royal Schools of Music, 14 Bedford Square, London WC1B 3JG (please send stamped addressed envelope measuring about 9×6 ins.).

In overseas centres, information may be obtained from the Local Representative or Resident Secretary.

REQUIREMENTS

SCALES AND BROKEN CHORDS (from memory)

Scales

major and minor (melodic or harmonic at candidate's choice): each hand separately, and hands together in similar motion one octave apart in the following keys: C, G, D, A, E, F majors (two octaves); A, E, D minors (one octave or two at candidate's choice); and in contrary motion with both hands beginning and ending on the key-note (unison), in the key of C major (two octaves).

Chromatic Scale

beginning on D, with each hand separately (one octave).

Broken Chords

formed from the chords of C, G & F major, and A, E & D minor, with each hand separately, according to the example shown in the syllabus.

PLAYING AT SIGHT (see current syllabus)

AURAL TESTS (see current syllabus)

THREE PIECES

LIST A

	page
1 Anton Diabelli (1781-1858) Lesson in C, Op.125 No.10	2
2 Alexander Grechaninov (1864-1956) Farewell, Op.98 No.4	4
3 Jean Absil (1893-1974) Pavane, from <i>Du rythme à l'expression</i> , Book I	5

LIST B

1 Jean-Philippe Rameau (1683-1764) Menuet en Rondeau	6
2 Johann Friedrich Burgmüller (1806-1874) Arabesque, Op.100 No.2	7
3 Cornelius Gurlitt (1820-1901) Night Journey	8

Candidates must prepare Nos.1 & 2 from the *same* list, A or B, but may choose No.3 from *either* list or one of the further alternatives listed below:

H.J. Richter Waltz in G minor, Op.2 No.2

Dunhill Allegro in G, Op.74 Bk I No. 3

These are included in More Romantic Pieces for Piano, Book I, published by the Associated Board.

Editor for the Associated Board: Lionel Salter



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Other pieces have been checked with original source material and edited as necessary for instructional purposes. Fingering, phrasing, pedalling, metronome marks and the editorial realization of ornaments (where given) are for guidance but are not comprehensive or obligatory. Any good alternatives, which are appropriate in style, will be accepted by the examiners.

A:1 LESSON in C

Edited by
Howard Ferguson

DIABELLI, Op.125 No.10

Allegretto [♩ = c.88]

The musical score is written for piano in 2/4 time, key of C major (one sharp). It consists of four systems of two staves each. The first system begins with a piano (*p*) dynamic. The second system begins with a forte (*f*) dynamic. The third system begins with a piano (*p*) dynamic. The fourth system begins with a forte (*f*) dynamic. The score includes various musical notations such as treble and bass clefs, time signature, key signature (one sharp), and various musical symbols like slurs, accents, and fingerings.

Source: *Die ersten 12 Lektionen*, Op.125 [1830]. Some phrase-marks and dynamics have been added by the editor. H.F.

17 *f*

$\frac{2}{4}$ *legato*

21 *p*

25 *mf*

29 *cresc.* *sf* *f*

A:2 FAREWELL

GRECHANINOV, Op.98 No.4

Andantino [♩ = c.108]

mf espressivo

5

1 2

2 4

1 2 1

1 1

2 3

5

3

1 2

1

2 4

9

3 1

3 4 3

1 3

5 2

1 3

13

rit.

2

a tempo

p

rall.

17

B:1
MENUET EN RONDEAU

RAMEAU

[♩ = 120]

p

mf *Fine*

p

mf *D.C. al Fine*

Source Rameau, *Pieces de Clavecin*, 1724 The fingering here is that of the original, but the dynamics are editorial L S

B:2

ARABESQUE

BURGMÜLLER, Op.100 No.2

Allegro scherzando [♩ = 132]

The musical score for 'Arabesque' by Burgmüller, Op. 100 No. 2, is presented in five systems. The key signature is B major (two sharps) and the time signature is 3/4. The tempo is marked 'Allegro scherzando' with a metronome marking of quarter note = 132.

System 1 (Measures 1-6): The piece begins with a piano (*p*) dynamic. The right hand plays a series of eighth notes, while the left hand provides a harmonic accompaniment of chords. The tempo is marked 'Allegro scherzando'.

System 2 (Measures 7-12): The right hand continues with eighth notes, and the left hand plays chords. The tempo is marked 'Allegro scherzando'. The dynamic is marked *p* *leggero* (piano, light) and *cresc.* (crescendo).

System 3 (Measures 13-18): The right hand continues with eighth notes, and the left hand plays chords. The tempo is marked 'Allegro scherzando'. The dynamic is marked *f* (forte) and *dim. e poco* (diminuendo, a little).

System 4 (Measures 19-25): The right hand continues with eighth notes, and the left hand plays chords. The tempo is marked 'Allegro scherzando'. The dynamic is marked *p* (piano) and *dolce* (dolce).

System 5 (Measures 26-32): The right hand continues with eighth notes, and the left hand plays chords. The tempo is marked 'Allegro scherzando'. The dynamic is marked *cresc.* (crescendo) and *risoluto* (resolute). The piece ends with a final chord in the right hand.

B:3 NIGHT JOURNEY

GURLITT

[♩ = 126]

The musical score is written for piano and bass. The piano part (treble clef) has a continuous eighth-note melody. The bass part (bass clef) has longer notes, often with eighth-note patterns. Dynamics are indicated by *pp*, *p*, *mf*, *f*, *dim.*, and *poco rit.* Fingerings are indicated by numbers 1-5 above notes.

The only original dynamics are the hairpins and the *pp* in bar 17: all others are editorial. L.S.

AB 2188

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