

Grade

3

Violin Exam Pieces from 2024
Violin part & piano accompaniment



Global Cultural Concepts

Violin Exam Pieces

from 2024

ABRSM Grade 3

Violin part
Piano accompaniment



ABRSM Violin Exams

Here are some key points to help you prepare for your Grade 3 exam. All requirements are valid from 1 January 2024 until further notice. More detailed information on the syllabus requirements can be found online at www.abrsm.org.

Practical Grades

ABRSM Practical Grades are our long-standing qualifications that test all-round musical skills, demonstrated through the playing of repertoire (three Pieces) and completing supporting tests (Scales and arpeggios, Sight-reading, and Aural tests). The exams are face-to-face assessments led by an examiner and the six components can be taken in any order. See the Practical Grades syllabus for full details.

Performance Grades

ABRSM Performance Grades are our newest graded music exams, introduced in 2020. They allow learners to focus on and showcase their performance skills. The exams are digital assessments using a video recording of the performance made in one continuous take (four Pieces, in any order). There is also an assessment of the Performance as a whole. See the Performance Grades syllabus for full details.

Pieces (both Practical & Performance Grade)

This book contains nine pieces from ABRSM's Grade 3 Violin syllabus from 2024.

You can choose from the pieces in this book and/or the other pieces set for the grade: a full list is on page 16. For a **Practical Grade**, you will need to play three pieces, one from each of the three syllabus lists (A, B and C). For a **Performance Grade**, you will need to play four pieces, one from each of the three syllabus lists (A, B and C) and a fourth of your own choice, which might also be from the lists. See the relevant syllabus (Practical or Performance) for full details of what is required when selecting and preparing pieces for your exam, including how to deal with repeats.

Performance as a whole (Performance Grade only)

In a performance, you take your audience on a journey with you and it is important to engage and hold their attention from the first to the last note.

For a Performance Grade, it is important to consider how your pieces are contrasted, the order in which they are presented and the different moods and characters they inhabit. After your performance is completed, the examiner will award a mark based on how well you delivered and sustained it as a coherent and convincing performance event, not just a series of individual pieces.

Scales and arpeggios (Practical Grade only)

Learning scales and arpeggios helps you to build strong technical skills by developing reliable finger movement, hand position, co-ordination and fingerboard fluency. It also helps you to develop your musical understanding through familiarity with keys and their related patterns.

You can find a complete list of scales and arpeggios required for Grade 3 Practical in the back of this book. For full details, please see the Practical Grades syllabus.

Sight-reading (Practical Grade only)

Learning to sight-read helps you to develop quick recognition of keys, tonality and common rhythm patterns. It also helps you to learn to keep going even when you make mistakes, and work music out for yourself – which makes learning new pieces quicker and easier.

In a Practical Grade, you will be asked to play a short piece of music that you have not seen before. You will be given half a minute to look through and, if you wish, try out all or any part of the test before the examiner asks you to play it for assessment. For the full parameters, please see the Practical Grades syllabus.

Aural tests (Practical Grade only)

Aural skills enable you to assess the sound and balance of your playing, keep in time and play with a sense of rhythm and pulse. These skills also help you to develop your sense of pitch, your musical memory and to spot any mistakes. Please see the Practical Grades syllabus for full details of the tests, which will be given by the examiner from the piano.

Editorial guidance

We have taken the pieces in this book from a variety of sources. Where appropriate, we have edited the pieces to help you prepare for your performance. We have added metronome markings (in square brackets) and ornament realisations. The fingering and bowing indications have been amended where necessary to ensure a consistent approach within the album. Details of other changes or suggestions are given in the footnotes. Fingering, bowing and editorial additions are for guidance only: you do not have to follow them in the exam.

Violin Exam Pieces

ABRSM Grade 3

Selected from the syllabus from 2024

Name

Date of exam

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Violin consultant: Philippa Bunting

Footnotes: Philippa Bunting & Richard Jones (RJ)

The pieces listed above are just a selection of those on the syllabus that you can choose for your exam; the other options are listed on page 16.

Whether you are taking an ABRSM Practical or Performance Grade, pieces are at the heart of your exam; after all, playing an instrument is all about exploring, performing, and learning through repertoire.

While this book contains nine pieces in a range of styles, the full syllabus has a wealth of other exciting repertoire that we encourage you to explore – to find pieces that really inspire you, that you connect with musically and will enjoy learning, and that will allow you to perform to your very best. The full syllabus also includes duets, to give you another musical option. You can pick a mixture of pieces from this book and the wider lists if you like – you just need to have one piece from each list, A, B and C.

If you are taking a **Performance Grade**, you also need to prepare a fourth piece which is entirely your own choice. Here you have even more freedom to choose music that really speaks to you, that you want to communicate to others, and that successfully completes your programme. It can be from the syllabus lists, or somewhere else entirely. Just be sure to check the 'Selecting Repertoire' section of the Performance Grades syllabus for important requirements and options for the own-choice piece (like standard and minimum length) and the programme of four pieces overall. Finally, you need to decide what order to play your pieces in and how you, the performer, will take your audience from the very first to the very last note, including moving from one piece to another, so that the performance forms a complete musical journey.

The separate syllabuses are available at www.abrsm.org. Whether taking a Practical or Performance Grade, enjoy exploring the possibilities on offer!

Global Cultural Concepts

A:1

Blackberry Blossom

Arranged by Edward Huws Jones

Trad. American

[♩ = c.126]

In the exam, the small-size notes in bars 9–11 and 13–15 should be played. The gliss. in bar 12 is optional.

This piece comes from the American bluegrass tradition, a distinctive style originating in the 1940s with roots in traditional English, Scottish and Irish music fused with ideas from ragtime, blues and jazz. 'Blackberry Blossom' is typically performed as a breakdown, where players take it in turns to play the melody and improvise around it – as they do in jazz – to showcase their technical dexterity and musical ingenuity. The offbeat slurring patterns are characteristic of the style, as are the double stops with the open E string from bar 9, which make the violin ring out. All dynamics are editorial suggestions only.

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Loure

A:2

from Suite in G, TWV 11:21

Edited by and continuo realisation
by Richard Jones

G. P. Telemann
(1681–1767)

[♩ = c.112]

f

tr

p

f

In the exam, the trills are optional.

Georg Philipp Telemann was one of the most prolific and versatile German composers of his day. He became city music director in Frankfurt (1712) and later in Hamburg (1721). In Frankfurt he directed a local collegium musicum (music society) in weekly public concerts at which his own instrumental works were performed. The musicians available at the collegium would no doubt have performed at the wedding for which the Suite in G (including this piece) was written in about 1718.

The loure is a fairly slow French dance, usually in 6/4 time with dotted rhythms. The dotted notes would have been accented. All dynamics are editorial suggestions only. RJ

Source: *Hochzeit-Divertissement*, TWV 11:21 (Frankfurt am Main: Benjamin Kenckel, n.d., [c.1718]). The source has trills in bars 8 and 12 of the violin part, but these have been omitted here for exam purposes.

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Round Dance

A:3

Reigen

No. 2 from *Acht Leichte Stücke*

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Natalya Baklanova
(1902–80)

Allegretto [$\text{♩} = \text{c.}132$]

6

11

17

23

29

mf

p

cresc.

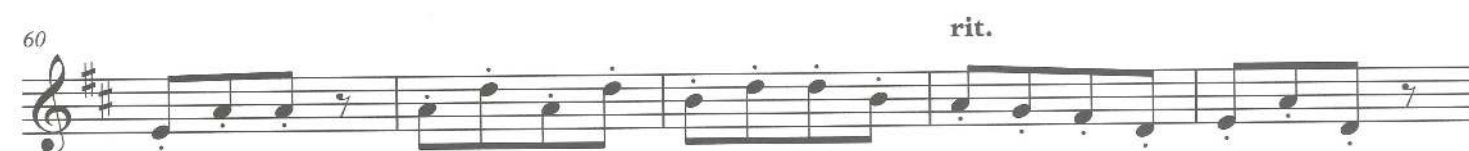
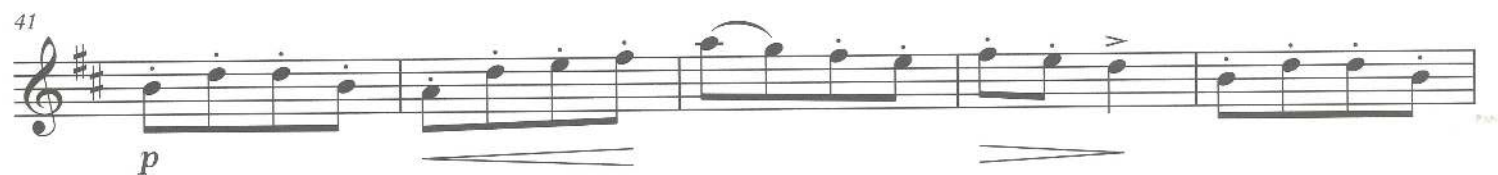
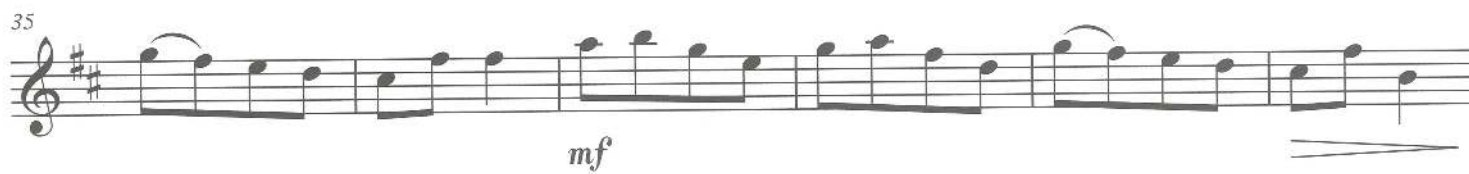
f

dolce

f

The Russian composer, teacher and violinist Natalya Baklanova played for many years in the Moscow Art Theatre orchestra and wrote lots of pieces for students, probably her own pupils in the first instance. In this energetic and whirling round dance, explore the wide variety of articulations that give the music its character. Listening carefully to these will also help you to avoid the temptation to speed up. The quiet passage from bar 41 will need a delicate approach, building through bars 46–8 to the ringing accents of bars 49–56.

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B:1

Sleep Song

from *Hänsel und Gretel*

Arranged by Sydney Robjohns

Engelbert Humperdinck
(1854–1921)

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Moderato [$\text{♩} = c.88$]

7

12

17

23

28

mp

cresc.

mp

ten.

p

poco rit.

dim.

pp

The German composer Engelbert Humperdinck based his opera *Hänsel und Gretel*, first performed in 1893, on a fairy-tale by the Brothers Grimm. Towards the end of Act 2, the eponymous brother and sister are lost in the forest, and this is the duet they sing as an evening prayer before lying down to sleep. In this arrangement, the violin carries the tune throughout, supported by a rich piano part. This means the spotlight is on your sound and the way in which you shape the tune. You might want to experiment with using different positions to explore different timbres. Listen carefully to what is between the notes, not just to the notes themselves, to get a true cantabile sound.

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Ashokan Farewell

B:2

Arranged by David Blackwell

Jay Ungar
(born 1946)

With feeling ♩ = c.88

3

mp espress.

9

mp

15

mf

21

1

27

2

mp *mf* *cresc.*

34

f *rall.* *slower* *mp dim.* *p*

American folk musician and composer Jay Ungar composed Ashokan Farewell in 1982, when he said he 'was feeling a great sense of loss and longing for the music, the dancing and the community of people that had developed' during that summer's Ashokan Fiddle & Dance Camp. The intense sadness he felt at having to return to the city after time in nature, surrounded by people who 'needed little excuse to celebrate the joy of living', is poignantly expressed through this simple tune, which Ungar says he 'had no idea ... could affect others in the same way'. The ornaments in this arrangement, which fit just before the beat, are characteristic of the music's folk roots.

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B:3

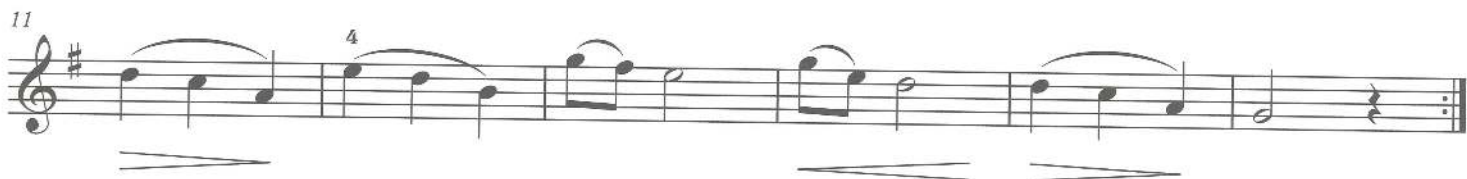
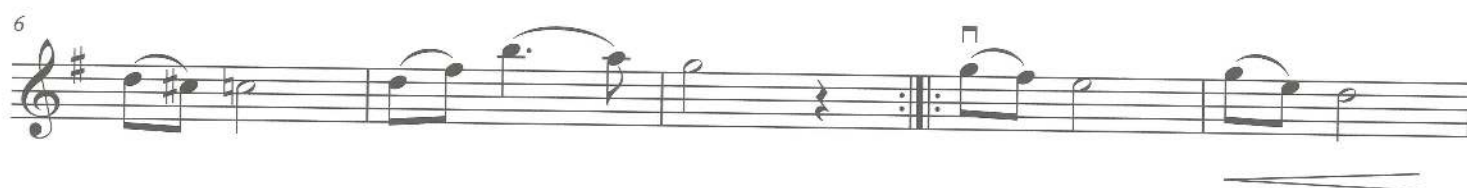
Rédowa de Wallerstein

No. 3 from *Le mélodiste*, Op. 86

Charles Dancla
(1817–1907)

Theme

Moderato [$\text{♩} = c.104$]

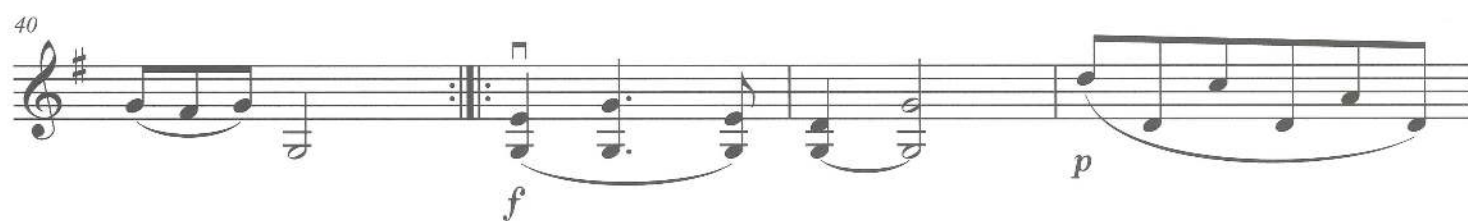
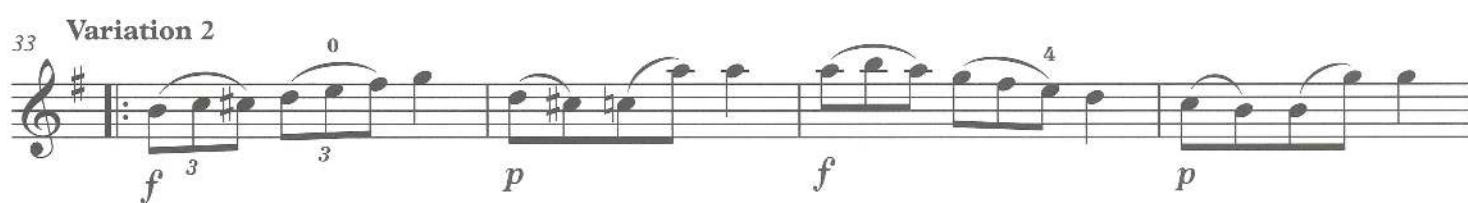
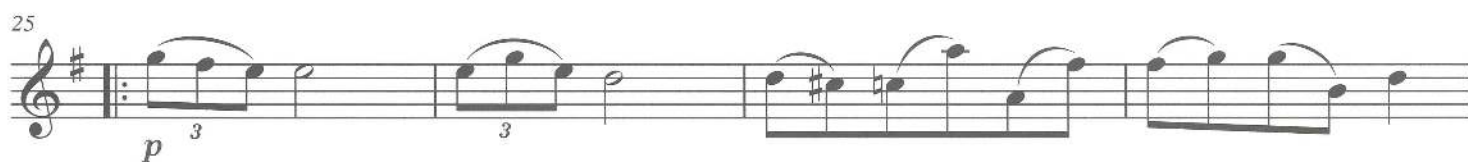


Variation 1



Charles Dancla was a French violinist, composer and teacher. Impressed by Nicolò Paganini, whom he heard at a young age, and later influenced by Vieuxtemps and Bériot, he was part of a long line of virtuoso violinists that stretches up to the present day. Dancla composed more than 140 works for the violin, many of which – like this piece – feature a lyrical theme (often a popular song or dance tune) followed by a series of variations exploring different violinistic skills of increasing complexity. You can always hear the theme behind the scenes and, importantly, its smooth legato line. The theme in this piece is based on a redowa – a Czech dance, like a waltz but with turning, leaping steps that take the dancers a full rotation every two bars.

Source: *Twelve Easy Fantasias on Celebrated Melodies* (New York: Carl Fischer, 1912). The *p* in bars 17 and 25 of the violin part is editorial, as are the staccato marks in the RH piano part of bars 8, 10–13, 22–3 and 40, and the LH piano part of bars 16 and 23. The slur in the RH piano part of bar 47 and the accent in the LH piano part of bar 48 are also editorial. The LH piano articulation in bars 1 and 47 has been removed. The final section of Variation 2 and the complete Variation 3 have not been included for exam purposes.



C:1

I got plenty o' nuttin'

from *Porgy and Bess*

Arranged by David Blackwell

Music and lyrics by George Gershwin (1898–1937),
DuBose Heyward (1885–1940),
Dorothy Heyward (1890–1961) and Ira Gershwin (1896–1983)

Allegro giocoso $\text{♩} = c.76$

3

mf

8

mp sub.

14

f

mp sub.

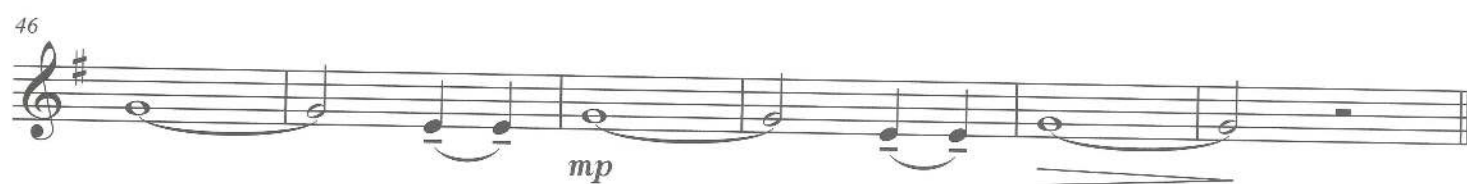
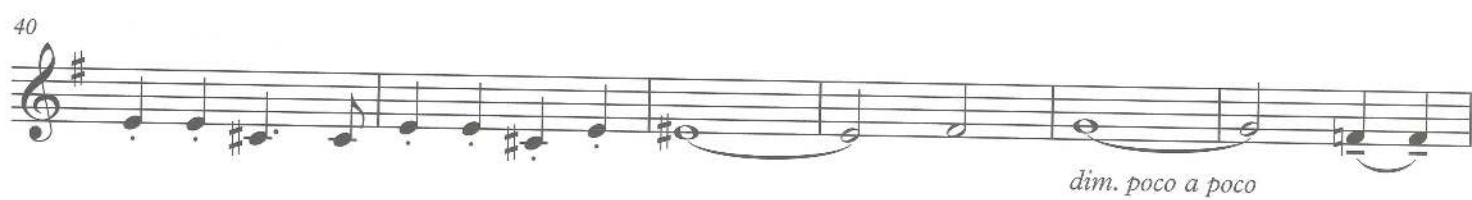
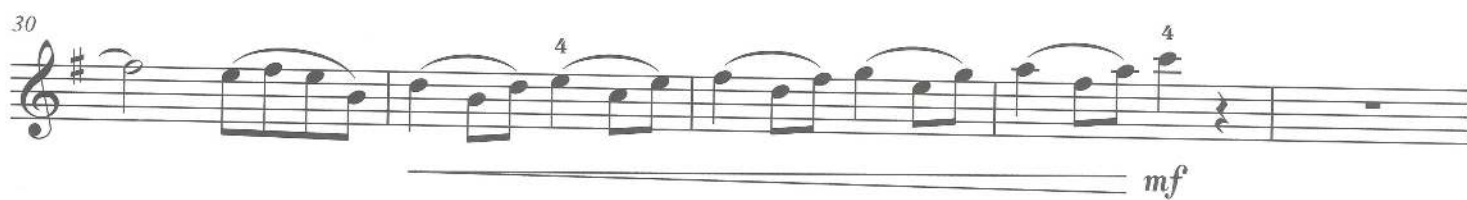
19

25

p

George Gershwin's 1935 folk opera *Porgy and Bess* was just *Porgy* until the composer met 20-year-old Anne Brown, the first African American vocal student admitted to the Juilliard School in New York. Gershwin was so impressed that he offered her the role of Bess for the premiere, expanding the part from a small secondary character to one of the main roles. 'I got plenty o' nuttin' is sung by Porgy in Act 2. The words are about valuing what matters in life, but the tone is amusing – as if the singer is aware he is performing to an audience. The dynamics, for example the sudden drops in volume at bars 9 and 18, are key to the jaunty style of this upbeat number.

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C:2

Rebecca

(A Rumba)

No. 4 from *Four Modern Dance Tunes*Neil Mackay
(1922–73)

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Allegro [$\text{♩} = \text{c.}160$]

4

mf

9

1.

12b

2.

f

mp

16

mf

poco a poco cresc.

20

24

f

With origins in Cuba, different dance moves from the streets of the Havana and Matanzas provinces crystallised into the style we call 'rumba' (which means 'party') today. The syncopated music that accompanied these energetic and rhythmic moves soon influenced the emerging jazz scenes of New Orleans and New York. In this piece by Neil Mackay, a British specialist in writing for young violinists and violists, the accents are key to expressing the syncopated style of rumba music and capturing its raw energy.

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A Shanty for Ludwig

C:3

James B. Wilson
(born 1988)

Andante ritmico ♩ = c.80

6

11

17

23

29

f

mf

p

mp

mf

mp

p

mf

f

mf

ff

James B. Wilson is a composer of contemporary classical music based in Bedfordshire, UK. About this piece, he explains, 'I came up with the idea for this piece after listening to the second movement of Beethoven's 9th Symphony. My work imagines what Beethoven's music would have sounded like if he had been transported aboard a pirate ship. Stylistically, it fuses classical music with the sea shanty (a work song that is sung on boats). The music has a dance-like quality. A firm emphasis on each of the two beats of the bar will evoke the pulling of the oars or hoisting of the sails.'

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Violin Exams

from 2024

Other pieces for Grade 3

	Composer	Piece	Publication
A	4 Boyce	Gavotte (3rd movt from <i>Symphony No. 4 in F</i> , Op. 2 No. 4), arr. Wade	The Young Symphonist, Vol. 2 (Clifton Edition)
	5 Holmstad	Lett på fot (Light-footed) <i>with 1st repeat</i> SOLO	Holmstad: Gamle danser blir som nye (Norsk Musikforlag)
	6 Kling	March, arr. Gazda & Clark DUET	Compatible Duets for Strings, Vol. 2: Violin (Carl Fischer)
	7 F. Küchler	Allegro assai (3rd movt from <i>Concertino in D</i> , Op. 15)	F. Küchler: Concertino in D, Op. 15 (Bosworth)
	8 Mascitti	Gavotta (4th movt from <i>Sonata in E minor</i> , Op. 2 No. 10)	Baroque Violin Pieces, Book 1 (ABRSM)
	9 Mozart	Duo (from 12 Duos, K. 487), arr. de Keyser & Waterman DUET	The Young Violinist's Repertoire, Book 3 (Faber)
	10 Telemann	Bourrée (from <i>Wedding Divertissement</i>)	The Best of Grade 3 Violin (Faber)
	11 Barthélemon	Rondo alla Hornpipe (from <i>Keyboard Sonata</i> , Op. 3), arr. K. & D. Blackwell	Violin Mix 3 (ABRSM)
	12 Chaminade	Gavotte, arr. Harris & O'Leary DUET/PIANO	Flexi Violin, Book 2 (Faber)
	13 Seydel	Minuet	Violin Music By Women, A Graded Anthology, Vol. 1 Beginning (Sleepy Puppy Press)
B	4 Bizet	Habanera (from <i>Carmen</i>), arr. K. & D. Blackwell DUET/PIANO	Fiddle Time Sprinters (OUP) ⊕
	5 G. Concone	Andante pastorale, arr. Gazda & Clark DUET	Compatible Duets for Strings, Vol. 2: Violin (Carl Fischer)
	6 Gebirtig	Moishele Mayn Fraynd, arr. Rowlands	Klezmer Fiddle Tunes (Schott) ●
	7 Barbara Heller	Lalai – A Lullaby to Awaken You?, arr. Mohrs	My First Concert for Violin (Schott)
	8 Elton John & Tim Rice	Can You Feel the Love Tonight? (from <i>The Lion King</i>), arr. Galliford & Neuburg	Top Hits from TV, Movies & Musicals for Violin (Alfred) ●
	9 Papini	Theme and Variations 1 and 2 (from <i>Theme and Variations</i>), trans. Applebaum	Solos for Young Violinists, Vol. 1 (Alfred)
	10 Friedrich Seitz	Adagio (2nd movt from <i>Student Concerto No. 2 in G</i> , Op. 13)	Friedrich Seitz: Student Concerto No. 2 in G, Op. 13 (Bärenreiter)
	11 African-American Spiritual	Wade in the Water, arr. K. & D. Blackwell DUET/PIANO	Fiddle Time Sprinters (OUP) ⊕
	12 Jennifer Bowman	Lost (from <i>Modern Mosaics</i>)	Jennifer Bowman: Modern Mosaics for Violin (80 Days Publishing)
	13 Trad. Irish	Last Rose of Summer DUET/PIANO	Flexi Violin, Book 2 (Faber)
C	4 Bartók	Pillow Dance (No. 14 from 44 Duos) DUET	Bartók: 44 Duos for Two Violins, Vol. 1 (Universal)
	5 L. Bernstein	I feel pretty (from <i>West Side Story</i>), arr. Wastall solo part	Session Time for Strings: Violin (Boosey & Hawkes) ⊕
	6 Katherine & Hugh Colledge	Stiffkey Blues (No. 21 from <i>Shooting Stars</i>)	Katherine & Hugh Colledge: Shooting Stars for Violin (Boosey & Hawkes)
	7 C. Dancla	Chasse du jeune Henry (No. 17 from 36 études mélodiques et faciles, Op. 84) SOLO	C. Dancla: 36 Melodious and Easy Studies, Op. 84 (Schott)
	8 Grechaninov	The Joker (No. 3 from <i>Early Morning</i> , Op. 126a)	The Young Violinist's Repertoire, Book 3 (Faber)
	9 Thomas Gregory	Vamoose	Vamoosh Violin, Book 2 (Vamoosh) ⊕
	10 S. Nelson	Toad in the Hole <i>without improvisation</i> DUET/PIANO	Technitunes for Violin (Boosey & Hawkes) ⊕
	11 Ewa Iwan	Flea (from <i>Musical Journeys</i> , Book 1)	Ewa Iwan: Musical Journeys for Violin, Book 1 (PWM)
	12 Trad. Ukrainian	Halya carries water, arr. Stephen & Rowlands DUET/PIANO	Violin Mix 3 (ABRSM)
	13 Roland Orzabal	Mad World (arr.)	Pop Performance Pieces for Violin (Chester)

⊕ Accompaniment(s) published separately, see www.abrsm.org/syllabusclarifications

● Accompaniment printable from companion CD

Scales and arpeggios (Practical Grade only)

You will be asked for at least one of each type of scale and arpeggio, which should be played from memory. For details and examples, please see the syllabus.

Scales

Ab, Eb, E majors	1 oct.	
Bb, D majors		separate bows <i>or</i> slurred (2 quavers to a bow), at examiner's choice; even notes <i>or</i> long tonic, at candidate's choice
A, D minors (harmonic <i>or</i> melodic, at candidate's choice)	2 oct.	

Arpeggios

Ab, Eb, E majors	1 oct.	separate bows <i>or</i> slurred (3 notes to a bow), at examiner's choice; even notes
Bb, D majors		
A, D minors	2 oct.	

Chromatic scale

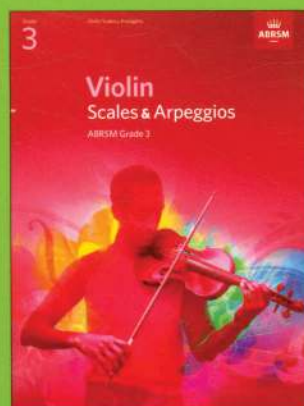
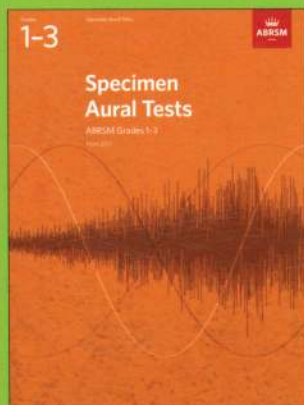
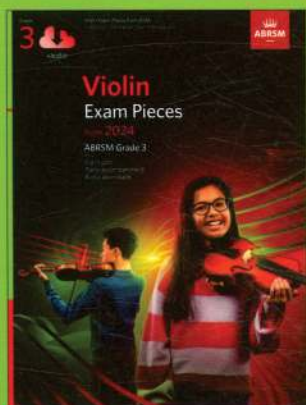
starting on D <i>open string</i>	1 oct.	separate bows; even notes
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Violin Exam Pieces

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An edition of this book with audio is also available – it includes downloadable recordings of all nine pieces, plus piano accompaniment tracks.

Support material for ABRSM Violin exams



ABRSM also offers a range of apps to support musical learning and exam preparation, available from www.abrsm.org/apps.



Violin Practice
Partner



Aural
Trainer



Speedshifter



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Global Cultural Concepts

ISBN 978-1-78601-550-1



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ABRSM Grade 3

Selected from the syllabus from 2024

Piano accompaniment

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Violin consultant: Philippa Bunting

Footnotes: Philippa Bunting & Richard Jones (RJ)

Editorial guidance

We have taken the pieces in this book from a variety of sources. Where appropriate, we have edited the pieces to help you prepare for your performance. We have added metronome markings (in square brackets) and ornament realisations. The fingering and bowing indications have been amended where necessary to ensure a consistent approach within the album. Details of other changes or suggestions are given in the footnotes. Fingering, bowing and editorial additions are for guidance only: you do not have to follow them in the exam.

A:1

Blackberry Blossom

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Arranged by Edward Huws Jones

Trad. American

[♩ = c.126]

In the exam, the small-size notes in bars 9–11 and 13–15 should be played. The gliss. in bar 12 is optional.

This piece comes from the American bluegrass tradition, a distinctive style originating in the 1940s with roots in traditional English, Scottish and Irish music fused with ideas from ragtime, blues and jazz. 'Blackberry Blossom' is typically performed as a breakdown, where players take it in turns to play the melody and improvise around it – as they do in jazz – to showcase their technical dexterity and musical ingenuity. The offbeat slurring patterns are characteristic of the style, as are the double stops with the open E string from bar 9, which make the violin ring out. All dynamics are editorial suggestions only.

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12

16a

A:2

Loure

from Suite in G, TWV 11:21

Edited by and continuo realisation
by Richard Jones

G. P. Telemann
(1681–1767)

[♩ = c.112]

In the exam, the trills are optional.

Georg Philipp Telemann was one of the most prolific and versatile German composers of his day. He became city music director in Frankfurt (1712) and later in Hamburg (1721). In Frankfurt he directed a local collegium musicum (music society) in weekly public concerts at which his own instrumental works were performed. The musicians available at the collegium would no doubt have performed at the wedding for which the Suite in G (including this piece) was written in about 1718.

The loure is a fairly slow French dance, usually in 6/4 time with dotted rhythms. The dotted notes would have been accented. All dynamics are editorial suggestions only. RJ

Source: *Hochzeit-Divertissement*, TWV 11:21 (Frankfurt am Main: Benjamin Kenckel, n.d. [c.1718]). The source has trills in bars 8 and 12 of the violin part, but these have been omitted here for exam purposes.

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Round Dance

Reigen

A:3

No. 2 from *Acht Leichte Stücke*

Natalya Baklanova
(1902–80)

Allegretto [$\text{♩} = \text{c.}132$]

The musical score for 'Reigen' is presented in three systems. Each system consists of a right-hand staff (treble clef) and a left-hand staff (bass clef). The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Allegretto' with a metronome indication of approximately 132 beats per minute. The first system (bars 1-6) begins with a mezzo-forte (mf) dynamic in the right hand and a piano (p) dynamic in the left hand. The second system (bars 7-13) continues the piece with a piano (p) dynamic and includes a 'più p' (pianissimo) marking. The third system (bars 14-20) features a crescendo (cresc.) in both hands, reaching a forte (f) dynamic in the right hand and mezzo-forte (mf) in the left hand. The score includes various articulations such as slurs, accents, and fingerings.

The Russian composer, teacher and violinist Natalya Baklanova played for many years in the Moscow Art Theatre orchestra and wrote lots of pieces for students, probably her own pupils in the first instance. In this energetic and whirling round dance, explore the wide variety of articulations that give the music its character. Listening carefully to these will also help you to avoid the temptation to speed up. The quiet passage from bar 46–8 to the ringing accents of bars 49–56.

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21

dolce

27

4

33

f *mf* *p*

39

p

45

f

mf

51

55

60

rit.

B:1

Sleep Song

from *Hänsel und Gretel*

Arranged by Sydney Robjohns

Engelbert Humperdinck
(1854–1921)

Moderato [$\text{♩} = \text{c.88}$]

The musical score is written for violin and piano. The key signature is D major (two sharps) and the time signature is 4/4. The tempo is marked 'Moderato' with a note equal to approximately 88 beats per minute. The score is divided into three systems. The first system (measures 1-4) shows the violin entering with a melody and the piano providing accompaniment. The second system (measures 5-8) continues the duet. The third system (measures 9-12) includes a 'cresc.' (crescendo) marking in both parts. The piano part features a rich, textured accompaniment with many sixteenth and thirty-second notes. The violin part is melodic and expressive, with some slurs and phrasing marks.

The German composer Engelbert Humperdinck based his opera *Hänsel und Gretel*, first performed in 1893, on a fairy-tale by the Brothers Grimm. Towards the end of Act 2, the eponymous brother and sister are lost in the forest, and this is the duet they sing as an evening prayer before lying down to sleep. In this arrangement, the violin carries the tune throughout, supported by a rich piano part. This means the spotlight is on your sound and the way in which you shape the tune. You might want to experiment with using different positions to explore different timbres. Listen carefully to what is between the notes, not just to the notes themselves, to get a true cantabile sound.

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15

mp

20

ten.

p

25

29

dim.

pp

poco rit.

B:2

Ashokan Farewell

Arranged by David Blackwell

Jay Ungar
(born 1946)

With feeling ♩ = c.88

The musical score is written for a single melodic instrument (likely a fiddle or violin) and piano accompaniment. It is in 3/4 time and the key of D major, indicated by two sharps (F# and C#). The tempo is marked as 'c.88' (approximately 88 beats per minute). The score is divided into three systems. The first system begins with a melody in the right hand and a piano accompaniment in the left hand. The second system continues the melody and accompaniment. The third system shows the end of the piece. Dynamics include *mp* (mezzo-piano) and *con Ped.* (con Pedal). The score is marked with 'With feeling' and a tempo of 'c.88'.

American folk musician and composer Jay Ungar composed Ashokan Farewell in 1982, when he said he 'was feeling a great sense of loss and longing for the music, the dancing and the community of people that had developed' during that summer's Ashokan Fiddle & Dance Camp. The intense sadness he felt at having to return to the city after time in nature, surrounded by people who 'needed little excuse to celebrate the joy of living', is poignantly expressed through this simple tune, which Ungar says he 'had no idea ... could affect others in the same way'. The ornaments in this arrangement, which fit just before the beat, are characteristic of the music's folk roots.

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19

4

mf

mf dolce

1

25

2

mp

mp

30

mf

cresc.

mf

cresc.

35

f

rall.

slower

mp dim.

p

f

p

pp

B:3

Rédowa de Wallerstein

No. 3 from *Le mélodiste*, Op. 86

Charles Dancla
(1817–1907)

Theme

Moderato [$\text{♩} = c.104$]

Charles Dancla was a French violinist, composer and teacher. Impressed by Nicolò Paganini, whom he heard at a young age, and later influenced by Vieuxtemps and Bériot, he was part of a long line of virtuoso violinists that stretches up to the present day. Dancla composed more than 140 works for the violin, many of which – like this piece – feature a lyrical theme (often a popular song or dance tune) followed by a series of variations exploring different violinistic skills of increasing complexity. You can always hear the theme behind the scenes and, importantly, its smooth legato line. The theme in this piece is based on a redowa – a Czech dance, like a waltz but with turning, leaping steps that take the dancers a full rotation every two bars.

Source: *Twelve Easy Fantasias on Celebrated Melodies* (New York: Carl Fischer, 1912). The *p* in bars 17 and 25 of the violin part is editorial, as are the staccato marks in the RH piano part of bars 8, 10–13, 22–3 and 40, and the LH piano part of bars 16 and 23. The slur in the RH piano part of bar 47 and the accent in the LH piano part of bar 48 are also editorial. The LH piano articulation in bars 1 and 47 has been removed. The final section of Variation 2 and the complete Variation 3 have not been included for exam purposes.

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Variation 1

17

Measures 17-21 of Variation 1. The piece is in G major (one sharp). The right hand features a melodic line with slurs and fingerings 4 and 0. The left hand provides a harmonic accompaniment with chords and single notes. The tempo/mood is marked *p grazioso*.

22

Measures 22-27 of Variation 1. The right hand continues the melodic development with slurs and triplets. The left hand accompaniment includes chords and moving lines. The tempo/mood is marked *p*.

28

Measures 28-32 of Variation 1. The right hand features a melodic line with slurs and triplets. The left hand accompaniment includes chords and moving lines. The tempo/mood is marked *p*.

33 **Variation 2**

Measures 33-37. Treble staff: *f* 3 3 *p* *f* *p* *f*. Grand staff: *f*. Fingerings: 0, 3, 4. Triplets are marked in measures 34, 35, and 37.

38

Measures 38-42. Treble staff: *p* *f* *f*. Grand staff: *f*. Dynamics: *p*, *f*, *f*, *f*, *f*.

43

Measures 43-47. Treble staff: *p* 4 4 *f* *p*. Grand staff: *p* *f* *p*. Dynamics: *p*, *f*, *p*, *p*, *p*.

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I got plenty o' nuttin'

C:1

from *Porgy and Bess*

Arranged by David Blackwell

Music and lyrics by George Gershwin (1898–1937),
DuBose Heyward (1885–1940),
Dorothy Heyward (1890–1961) and Ira Gershwin (1896–1983)

Allegro giocoso $\text{♩} = c.76$

(over)

mf

leggiero

mp sub.

f

George Gershwin's 1935 folk opera *Porgy and Bess* was just *Porgy* until the composer met 20-year-old Anne Brown, the first African American vocal student admitted to the Juilliard School in New York. Gershwin was so impressed that he offered her the role of Bess for the premiere, expanding the part from a small secondary character to one of the main roles. 'I got plenty o' nuttin' is sung by Porgy in Act 2. The words are about valuing what matters in life, but the tone is amusing – as if the singer is aware he is performing to an audience. The dynamics, for example the sudden drops in volume at bars 9 and 18, are key to the jaunty style of this upbeat number.

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15

mp sub.

20

dim.

25

p

29

mf

34

f

38

f

42

dim. poco a poco

47

mp

pp

C:2

Rebecca

(A Rumba)

No. 4 from *Four Modern Dance Tunes*

Neil Mackay
(1922–73)

Allegro [$\text{♩} = \text{c.160}$]

With origins in Cuba, different dance moves from the streets of the Havana and Matanzas provinces crystallised into the style we call 'rumba' (which means 'party') today. The syncopated music that accompanied these energetic and rhythmic moves soon influenced the emerging jazz scenes of New Orleans and New York. In this piece by Neil Mackay, a British specialist in writing for young violinists and violists, the accents are key to expressing the syncopated style of rumba music and capturing its raw energy.

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13

mp *mf* *p* *mp*

17

poco a poco cresc. *poco a poco cresc.*

21

f

25

f

C:3

A Shanty for Ludwig

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James B. Wilson
(born 1988)

Andante ritmico ♩ = c.80

The musical score is written for piano in 6/8 time. It consists of three systems of staves. The first system (measures 1-5) features a melody in the treble clef and a bass line in the bass clef, both marked *f*. The second system (measures 6-10) includes a triplet in measure 6 and dynamic markings *mf* and *p*. The third system (measures 11-15) continues the melody and bass line with dynamic markings *mp* and *mf*. Pedal points are indicated with 'Ped.' and a line across the bottom of the staves.

James B. Wilson is a composer of contemporary classical music based in Bedfordshire, UK. About this piece, he explains, 'I came up with the idea for this piece after listening to the second movement of Beethoven's 9th Symphony. My work imagines what Beethoven's music would have sounded like if he had been transported aboard a pirate ship. Stylistically, it fuses classical music with the sea shanty (a work song that is sung on boats). The music has a dance-like quality. A firm emphasis on each of the two beats of the bar will evoke the pulling of the oars or hoisting of the sails.'

17

mf *mp* *p*

23

mf *f* *f sub.* *Ped.*

28

mf *ff* *mf* *ff* *Ped.* *Ped.* *8va.*