

Grade

2

Piano Exam Pieces 2025 & 2026

ABRSM

Piano Exam Pieces

ABRSM Grade 2

Selected from the
2025 & 2026 syllabus



ABRSM Piano Exams

We design our exams to inspire and challenge developing musicians, and to recognise and celebrate their progress.

There are two types of exam for Piano Grade 2:

Practical Grades are face-to-face exams, focussing on all-round musical knowledge and skills, including performance.

Working towards a Practical Grade encourages learners to develop their musical skills, knowledge and understanding, and to get the most from their music-making.

What's in the exam

- Three pieces chosen from the repertoire lists (one from each list)
- Scales and arpeggios (see the inside back cover of this book for a list)
- Sight-reading
- Aural tests

Performance Grades are digital exams assessed from a video recording, with a strong focus on performance, including communication, interpretation and delivery. There are no exam sessions so you can choose when to book, record and submit your exam.

What's in the exam

- A performance of four pieces presented as a continuous programme
- Three pieces chosen from the repertoire lists (one from each list)
- One piece of your own choice
- Additional marks for the performance as a whole



Find out more about ABRSM's Piano Exams in our Qualification Specifications, which can be found at www.abrsm.org/instruments/piano. They include the syllabus, repertoire lists, exam requirements and marking criteria, as well as syllabus overlap information.

The repertoire lists and all requirements are valid from 1 January 2025 until 31 December 2026.

Piano Exam Pieces

ABRSM Grade 2

Selected from the 2025 & 2026 syllabus

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Date of exam

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Footnotes: Philippa Bunting & Richard Jones (RJ)

You can listen to professional recordings of all 48 pieces on the syllabus – from both this book and the complete lists. They're available to stream from Spotify, Apple Music, Amazon and other major platforms.

Search **ABRSM Piano Exam Pieces 2025 & 2026** for the official ABRSM album.

This book contains nine pieces from the Grade 2 syllabus, but there are many more!

We encourage you to explore the full repertoire lists to discover exciting pieces that inspire you, that you will enjoy learning, and that will allow you to perform to your full potential. You'll find the additional options on page 20.

You can play a mixture of pieces from this book and from the full lists – you just need to pick one from each of the lists A, B and C.

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. Details of other changes or suggestions are given in the footnotes. These editorial additions are for guidance only: you do not have to follow them in the exam.

A:1

Sparkling Splashes & Smooth Water

from *The Mermaid Challenge*

Barbara Arens
(born 1960)

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music.

Vivace [$\text{♩} = c.80$ / $\text{♩} = c.120$]

(3+3+2) $\frac{2}{1}$ $\frac{4}{1}$ $\frac{3}{1}$

f

senza Ped.

3

5

mp

con Ped.

poco rit.

7

mf

4

3

Beginning her studies at the Salzburg Mozarteum at the age of 13, Barbara Arens had a concert career as both a harpsichordist and an organist before returning to the piano. She is a dedicated piano teacher and composer with a passion for writing engaging, expressive pieces for students.

In this piece, making the musical contrast between the 'sparkling splashes' (bars 1-4, 9-12 and 17-20) and the 'smooth water' (bars 5-8 and 13-16) provides the challenge. Get your left hand ready for the leap from treble to bass clef from bar 4 to 5, and back the opposite way from bar 16 to 17.

a tempo

9

f

senza Ped.

11

13

mp

con Ped.

15

poco rit.

mf

f

senza Ped.

18

A:2

Moderato

First movement from Sonatina in G, WoO Anh. 5

Edited by Richard Jones

attrib. Ludwig van Beethoven
(1770-1827)

Moderato [$\text{♩} = c.120$]

The musical score is written for piano and consists of 34 bars. It is in G major (one sharp) and 2/4 time. The tempo is marked 'Moderato' with a quarter note equal to approximately 120 beats per minute. The score is divided into four systems. The first system (bars 1-3) begins with a piano (p) dynamic. The second system (bars 4-7) continues the piano texture. The third system (bars 8-11) introduces a mezzo-forte (mf) dynamic. The fourth system (bars 12-15) continues the mezzo-forte texture. The score includes various musical notations such as slurs, fingerings, and dynamics.

It is not known whether this piece is by Beethoven in his younger days or by an unknown contemporary. Either way, it is truly memorable and well known to many youthful pianists.

The piece is in ternary form; i.e. there is a full return of section A (bars 1-8) at bars 17-24, after the middle section B (bars 9-16). The piece ends with a substantial coda (bars 25-34). At the return of section A in bar 17, the term *dolce* can be taken to mean not only sweetly but softly (see bar 1). RJ

Source: *Deux sonatines pour le pianoforte* (Hamburg: A. Cranz, n.d. [c.1828]). All slurs to acciaccaturas are editorial. The slur to the RH quaver figure in bar 17 is present in the source; analogous editorial slurs have been added in bars 1, 3, 5-6, 9, 11, 19 and 21-2. The slur to the RH appoggiatura figure in bars 10 and 12 is also editorial. The RH slur in bar 16 is editorial by analogy with bars 4 and 20. The LH slurs in bar 25 are present in the source, but 'simile' in the following bar is editorial. The RH slur in bar 30 is editorial by analogy with bar 26. In the source, the hairpin crescendo in bar 5 is located in the second half-bar, but in bar 22 it is in the first half-bar. These hairpins have been extended by the editor to cover both bars (5-6 and 21-2). The dynamics in bars 9 and 25 are editorial.

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16

dolce

20

23

f *simile*

27

31

A:3

Suite de la réjouissance

Gavotte en rondeau

from *Premier livre de pièces de clavecin*

Edited by Richard Jones

Louis-Claude Daquin
(1694-1772)

[♩ = c.112]



Fine

D.C. al Fine

In the exam, this piece may be played with or without *notes inégales* (as described below).

The French composer Louis-Claude Daquin showed great musical ability as a child – from the age of 12 he held organist's posts in Paris. In 1739 he was appointed *organiste du roi* (organist to the king). He was regarded as the outstanding French keyboard player of his generation.

The fourth suite from his first book of keyboard pieces is largely made up of a *divertissement*, or entertainment, which is about hunting. The hunters rejoice in the success of their sport, and the rejoicing continues in this 'Gavotte en rondeau'. The gavotte is a Baroque dance movement in a moderate tempo, and this gavotte is designed in a simple rondeau form – ABA; that is, rondeau theme (bars 1-16), episode (bars 17-28), then da capo of rondeau theme. The quavers may be played in unequal pairs ♩ = ♪♩ in the French notes *inégales* style of the period. RJ

Source: *Premier livre de pièces de clavecin* (Paris: l'auteur, Boivin, Le Clerc, 1735). In this edition, all the ornaments have been omitted except the cadential trills in bars 15 and 27. All dynamics, staccatos and slurs are editorial suggestions only.

B:1

The Singing Swan

Alexis Ffrench
(born 1970)

Smoothly ♩ = c.112

The musical score for 'The Singing Swan' is written for piano. It begins with a tempo marking of 'Smoothly' and a quarter note equal to approximately 112 beats per minute. The key signature has two flats (B-flat major), and the time signature is 3/4. The score is divided into four systems of two staves each. The first system (measures 1-8) starts with a piano (*p*) dynamic and features a melody in the right hand with fingerings 2, 1, 3, 2, 1, 2, 3, 2. The second system (measures 9-17) continues the melody, with dynamics ranging from *p* to *mp*. The third system (measures 18-24) shows the melody moving higher, with dynamics *p* and *mp*. The final system (measures 25) ends with a forte (*f*) dynamic, a 'rit.' (ritardando) marking, and a final major chord. The bass line provides harmonic support with chords and single notes, often using fingerings 4, 5, and 3.

Composer Alexis Ffrench says of this piece: 'I am so pleased to meet you here on your piano journey. The swan in this piece loves to glide on the water and sing to the moon and the stars as its way of expressing gratitude. I hope you enjoy bringing its story to life.'

Look carefully at the dynamic markings and the shaping of the phrases: the high point of the phrase is sometimes on a diminuendo. Hear how the resonance of the piano opens up in bar 17, when the hands are further apart, and think what sound you want for the final, major chord.

A Little Song

B:2

No. 2 from 30 Children's Pieces, Op. 27

D. B. Kabalevsky
(1904-87)

Andantino [$\text{♩} = c.88$]

cantabile

p dolce

pp $\frac{1}{3}$

p

mf cantabile

p

cresc.

f

p sub.

broader

pp sub.

Dmitry Borisovich Kabalevsky was a Russian composer during the years of the Soviet Union and was close to its government, receiving many prizes and honours in return for his loyalty. Throughout his career, he was interested in finding ways to connect children with music, giving them a sense of its richness and expressive qualities through approachable and technically accessible pieces from the outset.

In this thoughtful, wistful piece, the soft singing voice of the opening right-hand melody is answered by a more confident one in the left-hand part of bars 5-8. The third phrase again starts softly but builds through a strong crescendo all the way through to *f*, before suddenly dropping back to the initial *p*.

B:3

Cloudy Day

No. 9 from *Microjazz Collection 2*

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Christopher Norton
(born 1953)

Expressively, with rubato $\text{♩} = \text{c.}92$

The first system of the musical score for 'Cloudy Day' consists of two staves. The right-hand staff (treble clef) contains a melody starting with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Above the first two notes are fingerings '1' and '2'. The melody continues with eighth notes and quarter notes. The left-hand staff (bass clef) contains a sustained chord of C4, E4, and G4, indicated by a 'p' (piano) dynamic. The notes are tied across four measures. Below the left-hand staff, the instruction 'senza Ped.' is written.

1
2
3
senza Ped.

The second system of the musical score continues the melody and accompaniment. The right-hand staff continues the melody with a sharp sign on the second measure. The left-hand staff continues the sustained chord of C4, E4, and G4, tied across four measures.

1
3
4

The third system of the musical score continues the melody and accompaniment. The right-hand staff continues the melody with a sharp sign on the second measure. The left-hand staff continues the sustained chord of C4, E4, and G4, tied across four measures.

1
3
4

Ped.

Born in New Zealand, Christopher Norton is a widely popular composer, particularly of music that inhabits the spaces between classical and popular styles, as in 'Cloudy Day'.

The first phrase of this piece (bars 1-4) comes back three more times in different forms. Hear how the change of chord in the left hand and the move from C to C# in the melody create a different atmosphere in bars 5-8: how might this change the way you play it? The two other versions are legato, one *f* (bars 13-16) and the other *più p* (bars 17-20), both over a held pedal: how will you contrast these with one another before bringing the music to its gentle, slowing close? Although the composer's metronome mark is $\text{♩} = \text{c.}92$, students may prefer a slower tempo, for example $\text{♩} = \text{c.}80$.

13

5

2

f

poco dim.

Ped.

17

più p

rit.

Ped.

21

a tempo

mp

Ped.

Ped.

25

rit.

pp

Ped.

Ped.

C:1

Spooky Wood Hollow

No. 5 from *Grooves for Piano Dudes*, Book 3: Halloween

Heather Hammond
(born 1963)

Jazzy moderato ♩ = 116 (♩ = $\text{♩} \text{ } \text{♩}$)

The musical score is written for piano and bass. It begins with a tempo marking of 'Jazzy moderato' at 116 beats per minute. The key signature is one flat (Bb). The score is divided into four systems, each containing a piano and bass staff. The first system starts with a piano (pp) dynamic in the bass. The second system starts with a piano (p) dynamic in the bass. The third system features a forte (f) dynamic in the bass. The fourth system features a fortissimo (ff) dynamic in the bass. The score includes various musical notations such as notes, rests, slurs, and fingerings.

Heather Hammond studied piano and clarinet at the Leeds College of Music and is now a prolific and popular composer with wide musical tastes.

This jazzy piece is prefaced by the words: 'Turn to the left, turn to the right, but please come home before day turns to night', announcing a spooky atmosphere from the start, as the left hand quietly sets the scene.

13

Measures 13-16 of a piano piece. The right hand features a triplet of eighth notes (F4, G4, A4) in measure 13, followed by a half note (B4) in measure 14, and then a half note (F4) in measure 15. Measures 16 and 17 contain a half note (F4) and a half note (G4) respectively. The left hand plays a steady eighth-note accompaniment: F3, G3, A3, B3, C4, D4, E4, F4. Dynamics: *p* (piano) in measures 13-14, *ff* (fortissimo) in measures 15-16.

17

Measures 17-20. Measure 17 continues the right-hand melody with a half note (F4). Measure 18 has a half note (F4) in the right hand and a half note (F3) in the left hand. Measure 19 features a descending eighth-note scale in the right hand: E4, D4, C4, B3, A3, G3, F3, E3. Measure 20 has a half note (F3) in the right hand and a half note (F3) in the left hand. Dynamics: *p* in measure 17, *ff* in measure 18.

21

Measures 21-24. Measures 21-23 feature a continuous eighth-note scale in the right hand: E4, D4, C4, B3, A3, G3, F3, E3. Measure 24 has a half note (F3) in the right hand and a half note (F3) in the left hand. Dynamics: *p* (piano) in measure 21.

25

Measures 25-28. Measure 25 has a half note (F3) in the right hand and a half note (F3) in the left hand. Measure 26 has a half note (F3) in the right hand and a half note (F3) in the left hand. Measure 27 has a half note (F3) in the right hand and a half note (F3) in the left hand. Measure 28 has a half note (F3) in the right hand and a half note (F3) in the left hand. Dynamics: *p* in measure 25, *f* (forte) in measure 26, *ff* (fortissimo) in measure 27, *sfz* (sforzando) in measure 28. A *Ped.* (pedal) marking is present at the end of measure 28.

C:2

Way Out West

Pete Letanka
(born 1974)

Rolling lazily ♩ = c.116 (♩ = $\text{♩} \text{ } \text{♩}$)



The musical score for 'Way Out West' is written for piano. It begins with a tempo marking 'Rolling lazily ♩ = c.116' and a note value equivalence '(♩ = $\text{♩} \text{ } \text{♩}$)'. The key signature is C major (one sharp, F#) and the time signature is 4/4. The score is divided into four systems, each containing two staves (treble and bass clef). The first system starts with a mezzo-forte (mf) dynamic. The second system includes a forte (f) dynamic. The third system includes a mezzo-forte (mf) dynamic. The fourth system continues the piece. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final chord in the bass clef.

Alongside a career as jazz pianist, composer and educator, Pete Letanka has also led workshops throughout the world, including in South Africa, India, Lebanon, Spain and Portugal.

This piece conjures up a scene from the old American West. In the foreground is the iconic figure of the lone cowboy, the music rolling along with the gentle motion of his horse as it walks. As the cowboy rides, he remembers fondly how grateful the townspeople were for his help earlier that day. Briefly, he thinks of returning, until he remembers that duty demands he keep going, and so he rides on, towards the setting sun.

13

f *mp*

1 3 4 1
1 2 1 2

17 **Dreamily**

p

4 5 3 2
1 2 3 4

21

mp *f* *mp*

3 2 5 3 4 2
1 3 1 3 5 1

25

mf

29

ff *mp*

1 5

C:3

Šípková Růženka

No. 7 from *Pohádky na dobrou noc*

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Ivana Loudová
(1941-2017)

Alla valse [$\text{♩} = c.120$]

The musical score is written for piano in 3/4 time. It begins with the tempo marking 'Alla valse' and a metronome indication of approximately 120 beats per minute. The first system (measures 1-3) is marked *mp*. The second system (measures 4-7) includes dynamics *p* and *mf*. The third system (measures 8-11) continues the piece. The score includes fingerings (1, 2, 3) and articulation marks.

The story of *Sleeping Beauty* is a classic fairy tale from the European oral tradition, which is captured in various collections – although in slightly different versions – including those of both Charles Perrault in the late 17th century and the Brothers Grimm in the early 19th.

This little waltz from *Pohádky na dobrou noc* (Good Night Fairytales) carries a good deal of drama in its 28 bars, with its wide dynamic range, changes in tempo and mood, and sometimes discordant harmonies. Follow the shaping of the phrases and the detailed musical instructions carefully to tell your own story of the enchanted princess who sleeps for a hundred years.

Meno mosso, misterioso

14

LH $\frac{2}{3}$ sf p $\frac{2}{3}$ $\frac{3}{2}$ $\frac{2}{3}$

19

ff p *espress.* $\frac{3}{2}$ $\frac{3}{2}$ $\frac{3}{2}$ $\frac{3}{2}$ $\frac{3}{2}$ $\frac{3}{2}$

Tempo I

25

mp f $\frac{2}{1}$ $\frac{3}{1}$

Other pieces for Grade 2

	Composer	Piece	Publication
A	4 Anon.	Corranto (from <i>Fitzwilliam Virginal Book</i>)	Grade by Grade, Piano Grade 2 (Boosey & Hawkes)
	5 Carse	Rustic Dance (No. 7 from <i>Progressive Duets for Pianists</i> , Book 1) primo part	Carse: <i>Progressive Duets for Pianists</i> , Book 1 (Stainer & Bell)
	6 Goedicke	Étude in A minor, Op. 36 No.13	Piano Time Pieces 3 (OUP)
	7 Türk	NEW Allegro in C, arr. Hall	Piano Time Pieces 3 (OUP)
	8 Haydn	Rondino (Theme from <i>Cello Concerto in D</i>), arr. Agay primo part	The Joy of Piano Duets (Yorktown Music Press)
	9 Kabalevsky	Galop/Hopping (No.18 from <i>24 Little Pieces</i> , Op. 39)	Kabalevsky: <i>24 Little Pieces</i> , Op. 39 (Boosey & Hawkes) or <i>More Romantic Pieces for Piano</i> , Book 1 (ABRSM)
	10 attrib. L. Mozart	Bourlesq (from <i>The Wolfgang Notebook</i>) with first repeat	L. Mozart: <i>Notenbuch für Wolfgang</i> (Schott) or <i>The Young Pianist's Repertoire</i> , Book 1 (Faber)
	11 Mozart	Minuet in D, K. 7	My First Mozart (Schott)
	12 Prószyński	Kowalczyki (Apprentice Smiths) (from <i>Easy Pieces</i>)	Prószyński: <i>Easy Pieces for Piano</i> (PWM)
	13 Purcell	Air in D minor, Z. T676	Pianissimo: <i>Piano Piccolo</i> (Schott) or <i>Piano Repertoire</i> , Level 1 (Universal) or <i>Piano Lessons</i> , Book 1 (Faber)
	14 Chevalier de Saint-Georges	Rondo (from <i>Quartet for Harpsichord and Strings</i>), arr. Talbot-Howard	Chevalier de Saint-Georges: <i>Rondo from the Quartet for Harpsichord and Strings</i> (ABRSM) (<i>digital only edition</i>)
	15 Telemann	NEW Gavotte	Piano Progress, Book 1 (Faber)
	16 Donald Thomson	NEW Haggis Hunt (from <i>Celtic Piano Music – Initial to Grade 2</i>)	Donald Thomson: <i>Celtic Piano Music – Initial to Grade 2</i> (EVC)
B	4 Bartók	Sorrow (No. 7 from <i>For Children</i> , Vol. 2)	Bartók: <i>For Children</i> , Vol. 2 (Boosey & Hawkes) or <i>Grade by Grade</i> , Piano Grade 2 (Boosey & Hawkes)
	5 Bob Dylan	NEW Make You Feel My Love, arr. Baker	Pop Performer, Grades Initial–3 (ABRSM)
	6 Ed Sheeran, Samuel Roman, Johnny McDaid, Taylor Swift & Fred Gibson	NEW The Joker and the Queen, arr. Ónaç	Pop Performer, Grades Initial–3 (ABRSM)
	7 El-Dabh	Soufiane (from <i>Mekta' in the Art of Kita'</i> , Book 2)	Piano Music of Africa and the African Diaspora, Vol. 1 (OUP)
	8 Grechaninov	Farewell (No. 4 from <i>Children's Album</i> , Op. 98)	Grechaninov: <i>Children's Book</i> , Op. 98 (ABRSM) or <i>A Romantic Sketchbook for Piano</i> , Book 1 (ABRSM) or <i>Pianissimo: Piano Piccolo</i> (Schott)
	9 Heather Hammond	Raindrop Reflections primo part	Piano Star Duets (ABRSM)
	10 Ravel	Pavane de la belle au bois dormant (No.1 from <i>Ma mère l'oye</i>) secondo part	Ravel: <i>Ma mère l'oye</i> (Durand)
	11 Spindler	Waltz in A minor	Pathways to Artistry: <i>Masterworks</i> , Book 3 (Alfred)
	12 Steibelt	Adagio in A minor (from <i>Sonatina in C</i>)	A Keyboard Anthology, 2nd Series, Book 1 (ABRSM) or <i>Core Classics</i> , Grades 1–2 (ABRSM) or <i>Pianoworks Collection 2</i> (OUP) or <i>Pianissimo: Piano Piccolo</i> (Schott) or <i>My First Concert for Piano</i> (Schott)
	13 Chee-Hwa Tan	The Moon (from <i>A Child's Garden of Verses</i>)	Chee-Hwa Tan: <i>A Child's Garden of Verses</i> (Piano Safari)
	14 Tchaikovsky	Waltz (from <i>The Sleeping Beauty</i>), arr. J. & A. Bullard	Pianoworks, Collection 1 (OUP)
	15 Sarah Watts	Postcard from Paris (from <i>Razzamajazz Repertoire Piano</i>)	Sarah Watts: <i>Razzamajazz Repertoire Piano</i> (Kevin Mayhew)
	16 John Williams	NEW Hedwig's Theme (from <i>Harry Potter and the Sorcerer's/Philosopher's Stone</i>), arr. Harris	The Essential Film Collection – Piano Solo (Faber)
C	4 Ben Crosland	In My Spot	Mosaic, Vol. 2 (Editions Musica Ferrum)
	5 Sarah Konecsni	Dinosaur, Don't!	Mosaic, Vol. 2 (Editions Musica Ferrum)
	6 Ludovico Einaudi	The Snow Prelude No. 3 this edition only	Ludovico Einaudi: <i>Graded Pieces for Piano</i> , Preparatory to Grade 2 (Chester)
	7 Garścia	Brigands' Dance (from <i>Let's Play a Piano Duet</i> , Op. 37) primo part	Garścia: <i>Let's Play a Piano Duet</i> , Op. 37 Vol. 2 (PWM)
	8 Mirosław Gąsieniec	Kukułka I	Mirosław Gąsieniec: <i>Album for Children</i> (PWM)
	9 Grieg	Norwegian Dance No. 2, arr. Hall primo part DUET	Mixed Doubles: <i>Piano Time Duets</i> , Book 2 (OUP)
	10 Nikki Iles	NEW The Cheshire Cat (from <i>Piano Tales for Alice</i>)	Nikki Iles: <i>Piano Tales for Alice</i> (EVC)
	11 Nikki Iles	Sweet Pea primo part	Piano Star Duets (ABRSM)
	12 Smokey Robinson & Ronald White	NEW My Girl, arr. Iles	Pop Performer, Grades Initial–3 (ABRSM)
	13 Sculthorpe	Singing Sun (No. 6 from <i>A Little Book of Hours</i>)	Sculthorpe: <i>A Little Book of Hours</i> (Faber)

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 legato, in even notes and from memory. For full details, please see the syllabus.

Scales (similar motion)

G, F majors

A, D minors (natural or harmonic or melodic, at candidate's choice)	2 oct.	hands together
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D, A majors

E, G minors (natural or harmonic or melodic, at candidate's choice)	2 oct.	hands separately
---	--------	------------------

Contrary-motion scale

C major	2 oct.	hands starting on the tonic (unison)
---------	--------	---

Chromatic scale

starting on D	1 oct.	hands separately
---------------	--------	------------------

Arpeggios

D, A majors	2 oct.	hands separately
E, G minors		

Recordings credits

Recording artists

Robin Bigwood (pieces B5-6, C12)

Nikki Iles (C2, C4, C10)

Dinara Klinton (A1-6, A8, A11, A13-14, B1-3, B8-11, B13, C1, C3, C5-7, C9, C11, C13, C15)

Robert Thompson (A5, A7-8, A12, A15-16, B7, B9-10, B14, B16, C7-9, C11, C14, C16)

Anthony Williams (A9-10, B4, B12, B15)

Credits

Recorded: The Menuhin Hall, Stoke d'Abernon, Surrey

Producer: Jonathan Lee

Recording Engineers: Ken Blair, Will Anderson

Audio editing: Ken Blair, Will Anderson and Charlie Hembrow

Piano Technicians: Julian Dendy, Dave Flanders, Branko Pajevic and Nigel Polmear

Piano: Yamaha DC7X Enspire Pro (supplied by About Sound)

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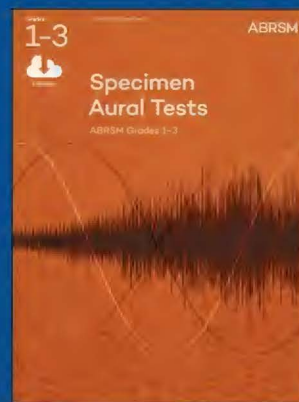
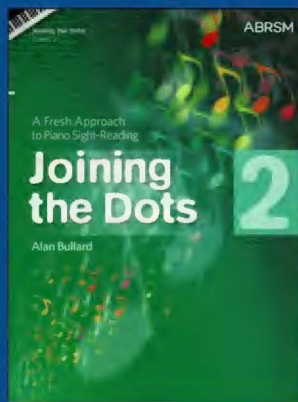
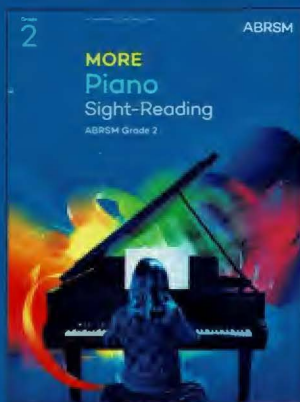
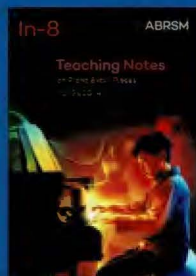
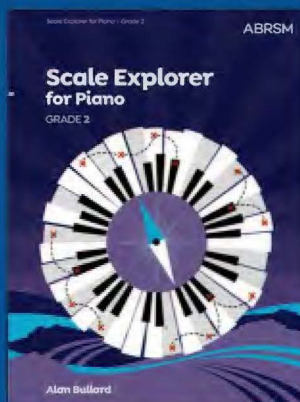
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