

Grade

1



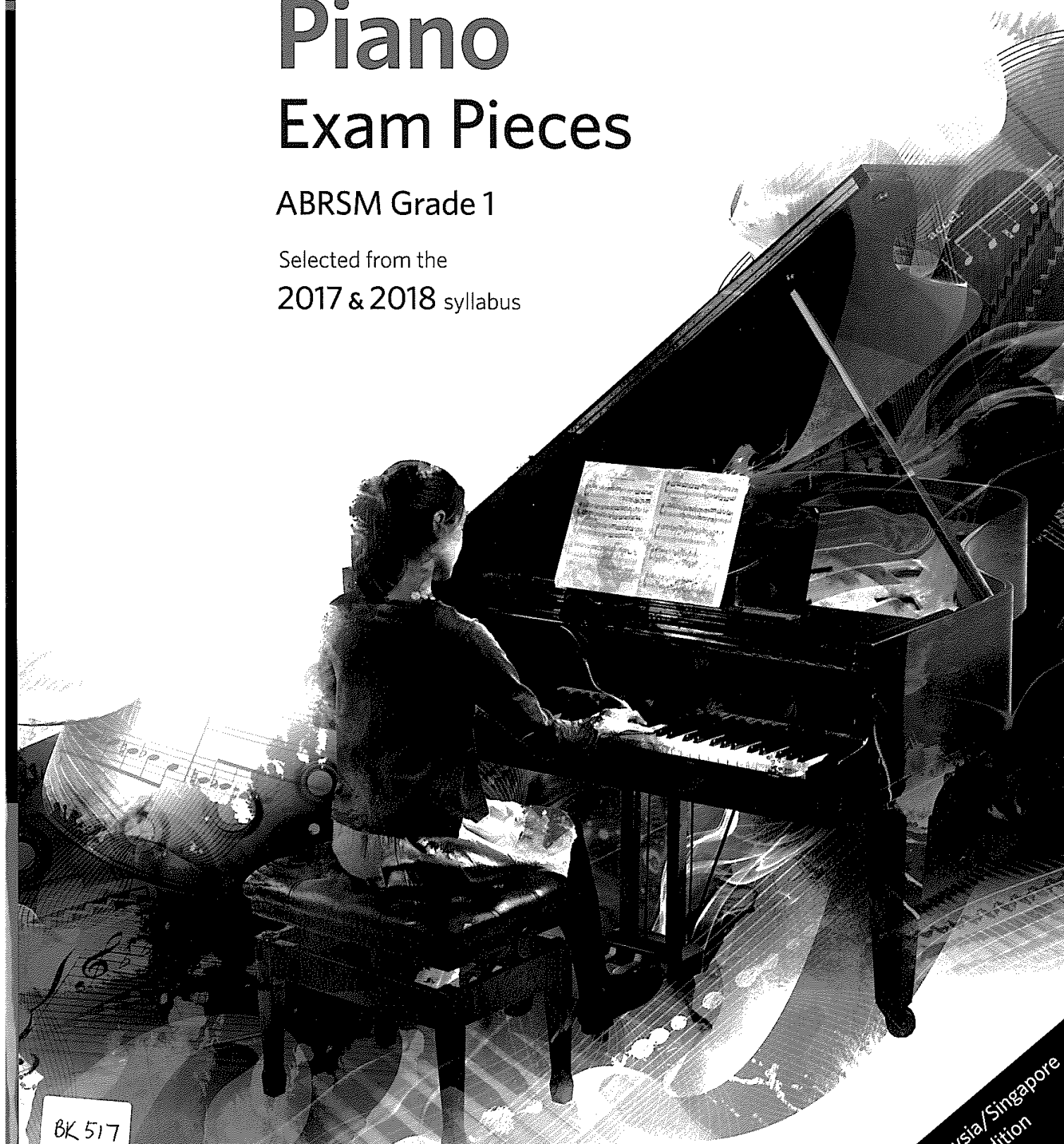
Piano Exam Pieces 2017 & 2018



Piano Exam Pieces

ABRSM Grade 1

Selected from the
2017 & 2018 syllabus



ABRSM Piano exams

Pieces

(3 × 30 marks)

Choosing your pieces

This book contains nine pieces from our 2017 & 2018 Grade 1 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 broken chords from memory

(21 marks)

	RANGE	REQUIREMENTS
SCALES		
C, G, D, F majors		
A, D minors (natural <i>or</i> harmonic <i>or</i> melodic, at candidate's choice)	2 oct.	hands separately (LH may be played descending and ascending at candidate's choice)
CONTRARY-MOTION SCALE		
C major	1 oct.	hands beginning on the tonic (unison)
BROKEN CHORDS		
C, G, F majors		
A, D minors		hands separately, as pattern below:



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/piano1.

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/piano1 from January 2018.

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www.abrsm.org/win

Piano Exam Pieces

ABRSM Grade 1

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

Aria in F

BWV Anh. II 131

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music.

J. C. Bach
(1735–82)

[♩ = c. 63]

mf

mp

f

This charming little piece was written by Bach's youngest son Johann Christian when he was little more than 10 years old. He wrote it out in the *Clavierbüchlein*, or Little Keyboard Book, that Bach dedicated to his wife Anna Magdalena in 1725. This manuscript album, filled up gradually over the next 20 years or so, gives a vivid picture of domestic music-making in the Bach family home during that period.

The wedges in b. 4 etc. denote staccato and imply a light accent. Minims so marked might be shortened to half their value. The dynamics are editorial suggestions only, as are the slurs and staccatos, except for the right-hand wedges in bb. 12 and 14.

Source: Staatsbibliothek zu Berlin, Preußischer Kulturbesitz, Mus.ms.Bach P225

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Adapted from J. S. Bach et al.: *The Anna Magdalena Bach Book of 1725*, edited by Richard Jones (ABRSM)

Canaries

A:2

Arranged by Sarah Watts

Anon.

Lightly and with energy [$\text{♩} = c.60$]

5 1 3

mf *mp*

6

p *mf*

11

f *p* *mf*

16

p *mf* poco rall.

4 1 1 1

Imagine a quick dance with lots of jumping and stamping of feet! As its name suggests, the *canarie* originally came from the Canary Islands, but it spread to Spain in the 1500s and then France in the 1600s.

Canaries is a French lute piece from the Straloch Lutebook (Aberdeen, 1627). This collection was compiled by Robert Graham (1580–1661) of Straloch, Scotland. It contains many pieces of French as well as Scottish origin.

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A:3

La donna è mobile

from *Rigoletto*

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Arranged by Nancy Litten

Giuseppe Verdi
(1813–1901)

With a swagger ♩ = c.108

3

f

mp

5

5

6

3

3

2

mp

4

The musical score for 'The Rose Tree' is presented in a two-staff format. The key signature is one sharp (F#), and the time signature is 4/4. The score begins with a treble clef and a bass clef. The first staff contains a melody with a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). The second staff contains a bass line with a quarter note (F#3), a half note (G3), and a quarter note (A3). The third staff contains a melody with a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). The fourth staff contains a bass line with a quarter note (F#3), a half note (G3), and a quarter note (A3). The fifth staff contains a melody with a quarter note (G4), a half note (A4), and a quarter note (B4). The sixth staff contains a bass line with a quarter note (F#3), a half note (G3), and a quarter note (A3). The seventh staff contains a melody with a quarter note (G4), a half note (A4), and a quarter note (B4). The eighth staff contains a bass line with a quarter note (F#3), a half note (G3), and a quarter note (A3). The ninth staff contains a melody with a quarter note (G4), a half note (A4), and a quarter note (B4). The tenth staff contains a bass line with a quarter note (F#3), a half note (G3), and a quarter note (A3). The eleventh staff contains a melody with a quarter note (G4), a half note (A4), and a quarter note (B4). The twelfth staff contains a bass line with a quarter note (F#3), a half note (G3), and a quarter note (A3). The thirteenth staff contains a melody with a quarter note (G4), a half note (A4), and a quarter note (B4). The fourteenth staff contains a bass line with a quarter note (F#3), a half note (G3), and a quarter note (A3). The fifteenth staff contains a melody with a quarter note (G4), a half note (A4), and a quarter note (B4). The sixteenth staff contains a bass line with a quarter note (F#3), a half note (G3), and a quarter note (A3). The seventeenth staff contains a melody with a quarter note (G4), a half note (A4), and a quarter note (B4). The eighteenth staff contains a bass line with a quarter note (F#3), a half note (G3), and a quarter note (A3). The nineteenth staff contains a melody with a quarter note (G4), a half note (A4), and a quarter note (B4). The twentieth staff contains a bass line with a quarter note (F#3), a half note (G3), and a quarter note (A3). The score concludes with a double bar line and a repeat sign.

This is a piano arrangement of a famous tenor aria from Act III of Verdi's *Rigoletto*. This opera was composed in 1851 and first performed in Venice later in the same year. In 'La donna è mobile', the Duke of Mantua declares that women are changeable in their affections.

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Reproduced from *Piano Mix 1*, compiled and edited by David Blackwell (ABRSM)

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Bouncing Billy

from *Take Your Pick*

B:1

Joan Last
(1908–2002)

Giocoso [$\text{♩} = \text{c.60}$]

The musical score for "Bouncing Billy" is written for piano and bass. It begins with a tempo marking of **Giocoso** and a metronome indication of $\text{♩} = \text{c.60}$. The key signature has two flats (B-flat major). The score is divided into five systems of two staves each. The first system (measures 1-7) is marked *mf*. The second system (measures 8-14) is marked *mp*. The third system (measures 15-21) includes a *cresc.* marking and a *f* dynamic. The fourth system (measures 22-27) includes *molto rit.*, *dim.*, *a tempo*, and *p* markings. The fifth system (measures 28-34) includes *poco stringendo*, *molto cresc.*, *senza rit.*, and *f* markings. Fingerings and articulations are indicated throughout.

This dance-like tune is shared between the hands (the middle C in b. 2, for example, belongs to the theme). From the upbeat to b. 17, a new theme is heard in alternating hands. Finally, at b. 26 the original theme returns, now with the surprise of a chromatic, *poco stringendo* conclusion (that is, gradually getting a little faster).

Joan Last was an English musician who taught the piano for many years at the Royal Academy of Music, London.

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B:2

Gypsy Song

No. 6 from *A Baker's Dozen*

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Bryan Kelly
(born 1934)

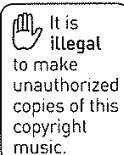
Sadly [♩ = c.80]

This piece begins with a haunting melody in the style of a folk song (bb. 1–8). After a contrasting middle section (bb. 9–16), the melody returns in the bass, with an accompanying part in the treble (bb. 17–26). Notice here how the left- and right-hand phrases overlap.

Bryan Kelly studied at the Royal College of Music, London, and with Nadia Boulanger in Paris. He has taught at both the Royal Scottish Academy of Music and Drama (now the Royal Conservatoire of Scotland) and the Royal College of Music.

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In the Distant Forest

Dans la forêt lointaine

B:3

Arranged by Hywel Davies

Trad. French

Allegretto [$\text{♩} = c.100$]
marcato

The musical score is written for piano in 2/4 time. It consists of four systems of music. The first system (measures 1-6) starts with a forte (f) dynamic in the right hand and a piano (p) dynamic in the left hand. The second system (measures 7-13) features a forte (f) dynamic in the right hand and a piano (p) dynamic in the left hand. The third system (measures 14-20) features a forte (f) dynamic in the right hand and a piano (p) dynamic in the left hand. The fourth system (measures 21-27) features a piano (p) dynamic in the right hand and a forte (f) dynamic in the left hand. The score includes various fingerings (1, 2, 3, 4, 5) and articulations (accents, slurs). The key signature is one flat (Bb).

The first two lines of this traditional French song are as follows:

Dans la forêt lointaine,	In the distant forest,
On entend le coucou.	You can hear the cuckoo.

In this arrangement, the cuckoo is first heard in the right hand and echoed in the left (bb. 9–10), then heard in the left and echoed in the right (bb. 13–14). Composer Hywel Davies is known for his arrangements of folk music, such as those included in the *Folk Roots* series published by Boosey & Hawkes.

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C:1

Asian Tiger Prowl

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Rob Hall
(born 1969)

Menacing ♩ = 120–126

The composer has written: 'The image is of a tiger homing in on its prey, pausing at times, and pouncing at the end. Close attention to the articulation markings will reveal the tiger's true character. The piece is based on the D natural minor scale, or Aeolian mode. Originating from Asia Minor, the mode is used in western music, including jazz, but also features in the raga music of northern India – a home of tigers!'

Saxophonist and clarinetist Rob Hall has written for a range of ensembles with commissions from chamber choirs to jazz orchestras. With numerous CD releases and new publications of his music, this versatility is mirrored in his role as a jazz and classical examiner with ABRSM.

Skiping Rope

No. 1 from *Children's Album*, Book 2

C:2

Aram Khachaturian
(1903–78)

Allegro ♩ = 144

This musical picture of a skipping rope in action is selected from Khachaturian's *Children's Album* (Детский альбом Detskii al'bom), of which the first volume appeared in 1946 and the second in 1964. The opening melody occurs three times. Its first and third statements (bb. 1 and 17) are virtually identical, but the middle one (b. 9) is quieter, in the dominant key, and has a legato, chromatic accompaniment in the left hand. The left-hand *a* on the fourth beat of b. 16 belongs to the tune (compare the upbeat to b. 1) and so needs a little emphasis.

Aram Khachaturian studied at the Gnesin Institute, Moscow (1922–9) and then at the Moscow Conservatory (1929–36). He later taught at both institutions. His colourful, pictorial compositions include three symphonies, three concertos, film music and ballets, notably *Spartacus*, which has become his most famous work.

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C:3

When the saints go marching in

Arranged by Kenneth Bartels

Trad. American

With energy ♩ = c.138 (♩♩ = ♩♩♩)

The piano score is written for a grand piano in 4/4 time. It consists of four systems of music, each with a treble and bass staff. The key signature has one flat (Bb). The score includes various musical notations such as dynamics (p, f, mf, mp, cresc., ff), articulation (accents, slurs), and fingerings (1, 2, 3, 5). The piece starts with a tempo marking of 'With energy' and a metronome indication of c.138. The first system (measures 1-5) features a piano introduction with a melody in the treble and a bass line in the bass. The second system (measures 6-10) continues the melody and bass line. The third system (measures 11-15) includes a crescendo and a change in dynamics from mf to mp. The fourth system (measures 16-20) ends with a forte (ff) dynamic and a final cadence.

'When the saints go marching in' is an American gospel hymn. It is often played by jazz bands, so the jazzy style of this piano arrangement, with swung quavers, is well suited to it. The lyrics begin as follows:

Oh when the saints go marching in,
Oh when the saints go marching in,
Lord, I want to be in that number,
When the saints go marching in.