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SELECTED PIANO EXAM PIECES 2011 & 2012 GRADE 1



ABRSM

selected

Piano

exam pieces

2011 & 2012

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ABRSM Piano exams

Pieces

This album contains nine pieces from ABRSM's 2011 & 2012 Piano syllabus. In the exam, candidates must play three pieces, one chosen from each of the three syllabus lists (A, B and C). Candidates are free to choose from the pieces printed in this album and/or from the other pieces set for the grade: a full list is given on the opposite page as well as in the 2011 & 2012 syllabus booklet. All the pieces are valid from 1 January 2011 until 31 December 2012, with a permitted overlap into 2013 as follows:

UK & Republic of Ireland – until the end of Period A (spring exams) 2013

All other countries – until 31 December 2013

The pieces in this album have been taken from a variety of different sources. Where appropriate, the pieces have been checked with original source material and edited to help the player when preparing for performance. Ornament realizations have been added by the editor, as have metronome marks shown within square brackets. Where necessary, the fingering has been amended by the editor to ensure a consistent approach within the album. Details of other editorial amendments or suggestions are given in the footnotes. Fingering and all editorial additions are for guidance only; they are not comprehensive or obligatory.

Other requirements

Scales and broken chords

The following requirements are reproduced from the 2011 & 2012 Piano syllabus. For further details, see also p. 6 of the syllabus booklet.

Scales		
C, G, D, F majors	hands separately	2 octaves
A, D minors (melodic <i>or</i> harmonic at candidate's choice)	(L.H. may, at candidate's choice, be played descending and ascending)	
Contrary-motion scale		
C major	hands beginning on the key-note (unison)	1 octave
Broken chords		
C, G, F majors	hands separately, as pattern below:	
A, D minors		



Sight-reading (see 2011 & 2012 Piano syllabus)

Aural tests (see 2011 & 2012 Piano syllabus)

ADDITIONAL IMPORTANT INFORMATION

When planning an exam entry, it is important to refer to the following publications:

- the current Piano syllabus (2011 & 2012)
- the current *Examination Information & Regulations* (published annually)
- *These Music Exams* (containing practical advice for candidates, teachers and parents)

These contain information on all aspects of the exam, from entry details to performance requirements such as the observance of repeats. All three publications are available free of charge from music retailers and as downloads from www.abrsm.org/exams.



Name _____

Date of exam _____

Grade

1

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Editor for ABRSM: Richard Jones

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Other pieces for this grade

LIST A

- 4 J. C. F. Bach Schwaebisch in D. No. 6 from *Clavierstücke für Anfänger* (Schott/MDS)
- 5 Naudot Babiole. *Piano Progress*, Book 1, arr. Waterman and Harewood (Faber)
- 6 Purcell A Song Tune, Z. T695. No. 3 from Purcell, *Miscellaneous Keyboard Pieces* (Stainer & Bell)

LIST B

- 4 Rybicki Longing: from *I Begin to Play*, Op. 20 (PWM/MDS) or *Pianoworks Collection 1*, arr. Bullard (OUP)
- †5 Schubert The Trout. *Simply Classics*, Grades 0–1, arr. Gritton (Faber)
- 6 Schumann Soldatenmarsch (Soldiers' March): No. 2 from *Album für die Jugend*, Op. 68 (ABRSM)
also in *Schumann for Younger People* and *More Romantic Pieces for Piano*, Book 1 (ABRSM)

LIST C

- 4 Bartók Quasi adagio: No. 3 from *For Children*, Vol. 1 (Boosey & Hawkes/MDS)
- 5 Janina Garścia Allegretto: 1st movt from Sonatina in C, Op. 51 No. 1. Garścia, *Little Sonatinas* (PWM/MDS)
- 6 Lajos Papp Grasshopper: No. 15 from *22 Little Piano Pieces* (Editio Musica Budapest/FM Distribution)

† This arrangement only

A:1

Menuet in F

No. 6 from *Nannerl Notenbuch*

Anon.

[Moderato $\text{♩} = \text{c.} 120$]

3

mf

5

5

1 2

4 2

dim.

1 2 1

9

3

p

2

3

2

3

2

13

3

mf

2

1

3

1

3

5 2 1

Nannerl Notenbuch Notebook for Nannerl

This piece comes from a collection that Leopold Mozart (1719–87) compiled in 1759 for his eight-year-old daughter Maria Anna, nicknamed Nannerl (sister of Wolfgang Amadeus), whom he was teaching to play the piano at that time. Crotchetts might be lightly detached throughout. Slurs and dynamics are editorial suggestions only.

Source: L. Mozart: *Nannerl-Notenbuch*, 1759; original manuscript, property of the Internationale Stiftung Mozarteum, Salzburg

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Reproduced from *Selected Piano Examination Pieces, 1999–2000*, edited by Richard Jones (ABRSM)



Andante

A:2

from Symphony No. 94 in G, Hob. I/94, second movement

arranged by Alan Bullard

Joseph Haydn

Andante $\text{♩} = c.69$

The great Austrian composer Joseph Haydn (1732–1809) visited London twice during the 1790s. There the last 12 symphonies that he composed, the so-called 'London' symphonies, all received their first performance to great acclaim. The second of the 12, No. 94 in G (1791), was nicknamed the 'Surprise' Symphony soon after its first performance due to the sudden *fortissimo* chord for full orchestra that wakes up a drowsy audience during the quiet string theme of the slow movement. That theme, together with its 'surprise' in b. 16, is given here in a piano arrangement.

The image shows four staves of musical notation for piano, numbered 4, 5, 9, and 13. The notation is in common time. The top staff (measures 4-5) starts with a forte dynamic (f) in the treble clef, followed by a piano dynamic (p) in the bass clef. The middle staff (measures 5-6) starts with a piano dynamic (p) in the treble clef, followed by a forte dynamic (f) in the bass clef. The bottom staff (measures 9-10) starts with a mezzo-forte dynamic (mf) in the treble clef, followed by a piano dynamic (p) in the bass clef. The bottom staff (measures 13-14) starts with a forte dynamic (f) in the treble clef, followed by a piano dynamic (p) in the bass clef. The music consists of eighth and sixteenth note patterns with slurs.

James Hook (1746–1827) was precociously gifted as a child. He played keyboard concertos in his native town of Norwich at the age of six and had composed a ballad opera by the age of eight. He spent most of his adult life as an organist in London.

Gavotta is Italian for ‘gavotte’, a dance of pastoral character in moderate duple time. In this gavotte all slurs and dynamics are editorial suggestions only.

Source: *New Guida di musica, Being a Compleat Book of Instructions for Beginners on the Piano Forte or Harpsichord... to which is added Twenty-four Progressive Lessons*, Op. 81 (London, 1796)

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Tarantella

B:1

Pauline Hall

Vivace [♩ = c.112]



Pauline Hall studied at the Royal Academy of Music before embarking on a teaching career. It was while she was teaching in Harrogate, North Yorkshire, that she felt the need for a piano tutor that made learning fun, while progressing at the pace of her slowest learner. She started by writing little tunes in pupils' notebooks, which formed the basis of her *Tunes for Ten Fingers* and from which her Piano Time series – from which 'Tarantella' is taken – was developed.

The *tarantella* is a folk dance from southern Italy in a quick 6/8 time. Dancing it was said to cure the bite of a tarantula, but the name of the dance is in fact derived from the town of Taranto.

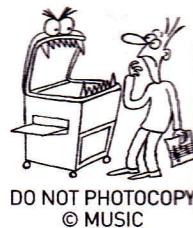
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B:2

A Story from Long Ago

from *Romantic Sketches*, Book 1



Martha Mier

Slowly and thoughtfully [♩ = c.66]

Slowly and thoughtfully [♩ = c.66]

1

mf

5

Ped. [Measure 1-4]

2

5

Ped. [Measure 5-8]

3

1

f

mf

2 1

Ped. [Measure 9-12]

rit.

4

p

Ped. [Measure 13-14]

Martha Mier is a piano teacher, composer and adjudicator in Lake City, Florida. She specializes in writing educational piano music and is especially known for her popular series *Jazz, Rags & Blues* and *Romantic Impressions*. In the piece selected here, the pedalling is optional for exam purposes.

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A Tender Flower

B:3

Felix Swinstead

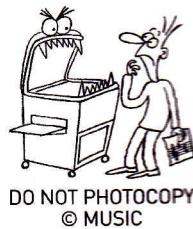
Tranquil and smooth [♩ = c.80]

Felix Swinstead (1880–1959) was an English pianist, teacher and composer who studied at the Royal Academy of Music, where he was appointed professor of piano in 1910. Before the First World War he gave many piano recitals, both in London and in the provinces, and from 1917 he was an ABRSM examiner. Most of his published works are for the piano, and many of these were written for educational purposes.

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Reproduced from *Original Pianoforte Pieces*, Book 1 (ABRSM)

C:1

Camptown Races



Arranged by Robin Proctor

Stephen C. Foster

Allegretto $\text{♩} = c.96$

Sheet music for piano, 2/4 time, key signature of B-flat major (two flats). The music consists of five staves of music, numbered 1 through 14. The first staff starts with a forte dynamic (mf). The second staff begins with a piano dynamic (p). The third staff starts with a forte dynamic (f). The fourth staff starts with a piano dynamic (mp). The fifth staff starts with a forte dynamic (f). The music includes various note values such as eighth and sixteenth notes, and rests. Fingerings are indicated above the notes in some staves. The piano part includes bass and treble clefs, with some notes extending into the bass clef staff.

The American songwriter Stephen C. Foster (1826–64), who was largely self-taught as a musician, composed about 200 songs between 1844 and 1864. About 30 of these, including the popular *Camptown Races* of 1850, are minstrel songs with choral refrains, originally sung by the celebrated Christy Minstrels. The first verse and refrain of *Camptown Races* read:

De Camptown ladies sing dis song – Doo-dah! doo-dah!
 De Camptown race-track five miles long – Oh! doo-dah day!
 I come down dah wid my hat caved in – Doo-dah! doo-dah!
 I go back home wid a pocket full of tin – Oh! doo-dah day!

Gwine to run all night! Gwine to run all day!
 I'll bet my money on de bobtail nag – Somebody bet on de bay.

The song is given here in a piano arrangement for the black keys only. For fun (outside the exam) it would be worth trying it on the white keys in G major.



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Late at Night

C:2

Fiona Macardle

Sleepy [♩ = c.96]

3/4

p

5 2 1

5 1

9 4 2 3

mf

5 4

13 3 2 rit.

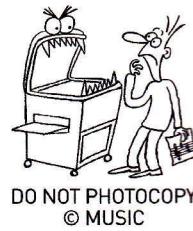
pp

4 2

Ped.

C:3

Vampire Blues



Kevin Wooding

Blues rock [♩ = c.126]

Sheet music for 'Vampire Blues' for piano, featuring five staves of music. The music is in blues rock style with a tempo of c.126. The piano part includes dynamic markings like *f* and *mf*, and performance instructions like 'Ped.' (pedal) and 'V.' (sustain). The music is divided into measures 1 through 14, with measure 14 concluding with a final dynamic *f*.

Kevin Wooding was born in Australia in 1964 and studied music there and in New Zealand. In 1987 he moved to England and currently works in Oxford as a teacher and composer. 'Vampire Blues', written in 1993, comes from *Spooky Piano Time*, edited by Pauline Hall and Kevin Wooding. The composer has written: 'You must count steadily and carefully – rests are very important, and there are lots of them. Beware of the vampire's "bite" near the end!'

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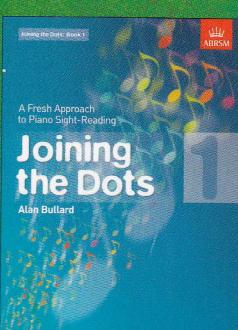
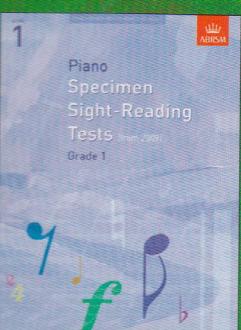
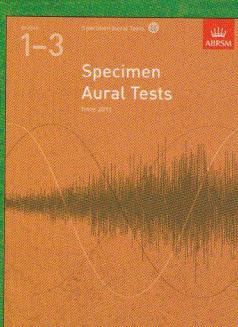
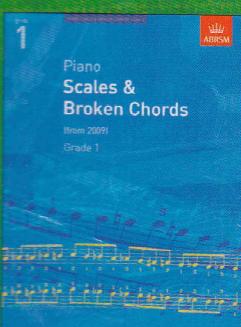
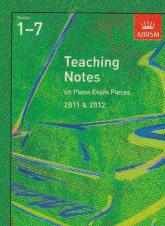
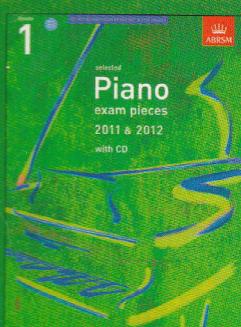
Key features:

- three pieces from each of Lists A, B and C
- appealing and varied repertoire from which to create a balanced programme for the exam or a concert
- well-known pieces in new arrangements
- helpful information about the pieces and the exam
- carefully edited and clearly presented throughout

Recordings

All of the pieces on the Grade 1 syllabus have been recorded for ABRSM by leading professional pianists, providing inspiring performances to help the player when choosing pieces and to demonstrate one possible way of interpreting the music. The recordings are available on CD – sold individually or as part of the *Selected Piano Exam Pieces with CD* package – or as downloads from www.abrsm.org/audioshop.

Support material for ABRSM Piano exams



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