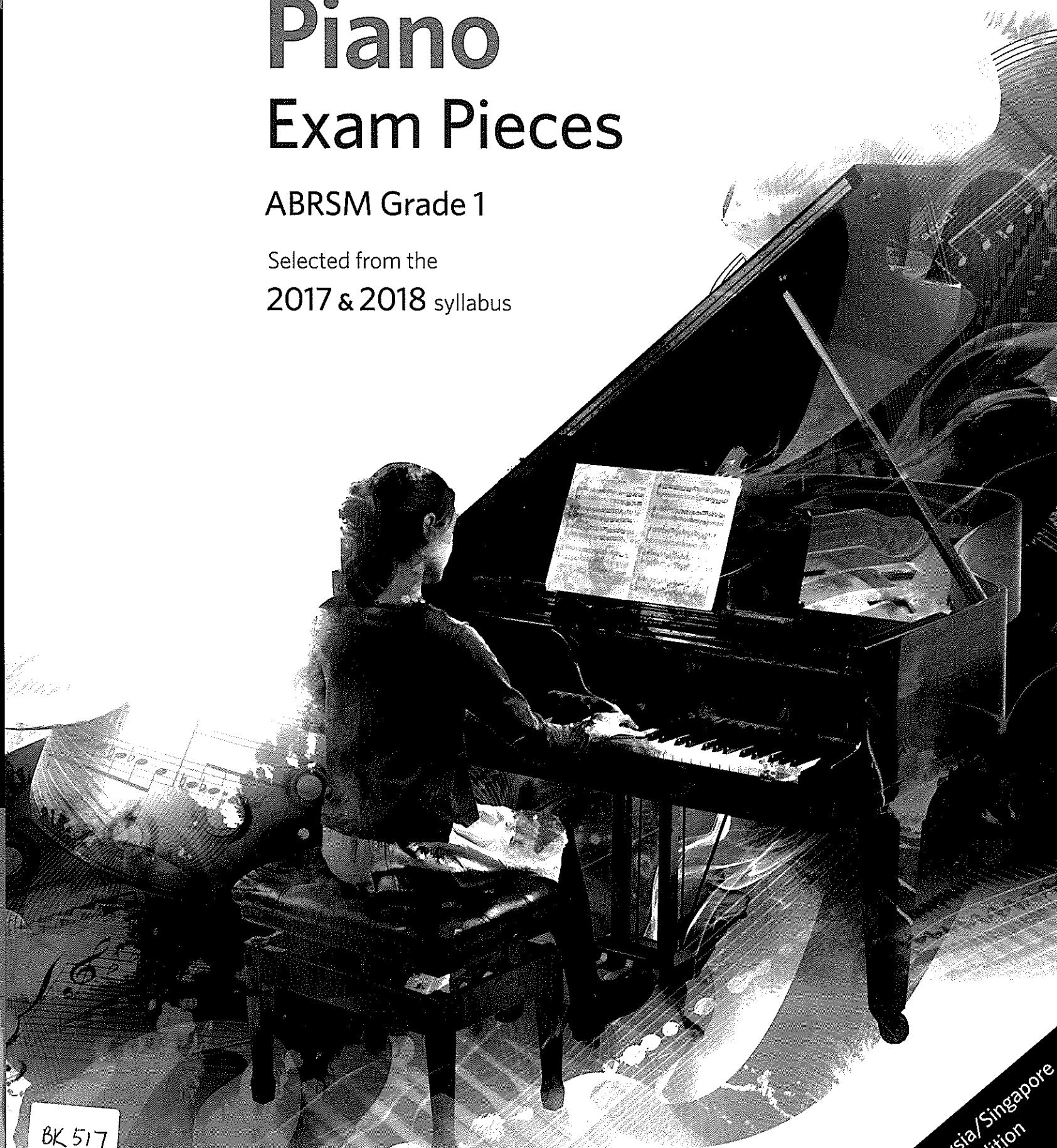


Piano Exam Pieces

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

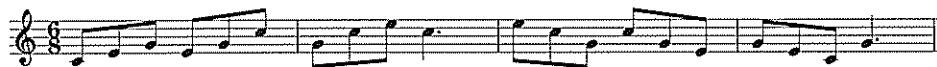
You will need to observe all *da capo* and *dal segno* indications, but you should omit all other repeats (including first-time bars) unless they are very brief (i.e. of a few bars) or unless the syllabus specifies otherwise.

Other requirements

Scales and broken chords from memory

(21 marks)

	RANGE	REQUIREMENTS
SCALES		
C, G, D, F majors		
A, D minors (natural or harmonic or 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		hands separately, as pattern below:
A, D minors		



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.

Win your exam entry!

Enter your details online to take part in our prize draw:
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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6	Gillock A Stately Sarabande. <i>Classic Piano Repertoire – William Gillock (Elementary)</i> (Willis)

LIST B

10	Gurlitt Jagdstückchen (Hunting): No. 7 from <i>Der erste Vortrag</i> , Op. 210 (Schott) or No. 5 from <i>The New Gurlitt</i> , Vol. 1 (Schott)
11	Maconchy Sad Story. No. 17 from <i>Five by Ten</i> , Grade 1 (Lengnick)
12	Trad. Welsh David of the White Rock. <i>In the Limelight</i> , arr. Barratt (Chester) or <i>Chester's Easiest Songs of The British Isles</i> (Chester)

LIST C

16	Paul Drayton Chatterbox Charlie. <i>Piano Time Dance</i> , arr. Hall (OUP)
17	Eben The Huntsman and the Maidens: No. 11 from <i>Hands Together – 52 Czech Folk-tunes</i> (Faber)
18	Simone Plé La petite troupe (The Little Troop): No. 10 from <i>Les chants et les jeux</i> (Lemoine)

A:1

Aria in F

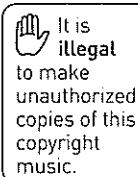
BWV Anh. II 131


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J. C. Bach
(1735–82)


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



Canaries

A:2

Arranged by Sarah Watts

Anon.

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

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

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20

poco rall.

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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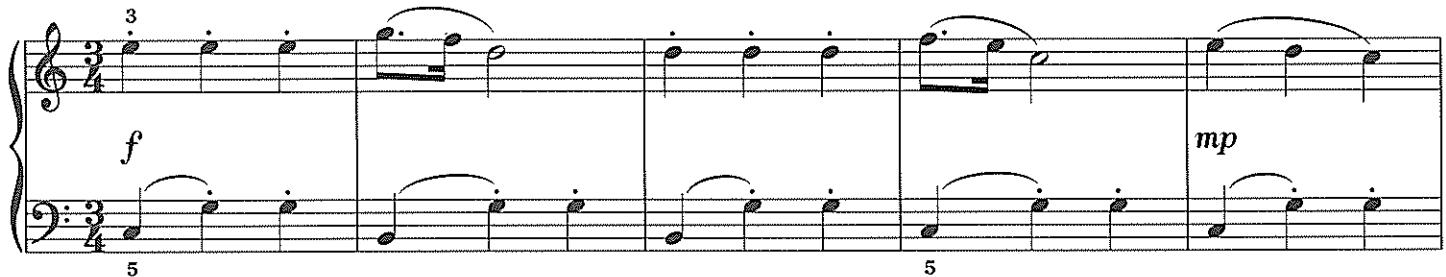
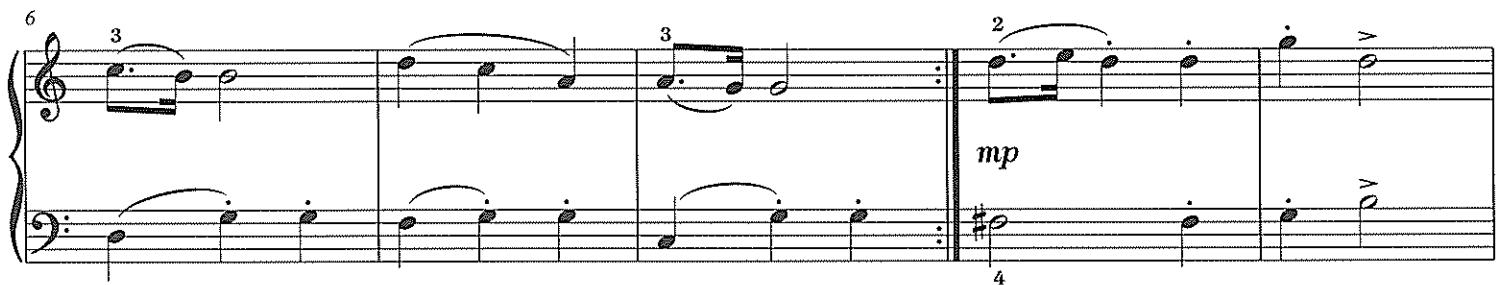
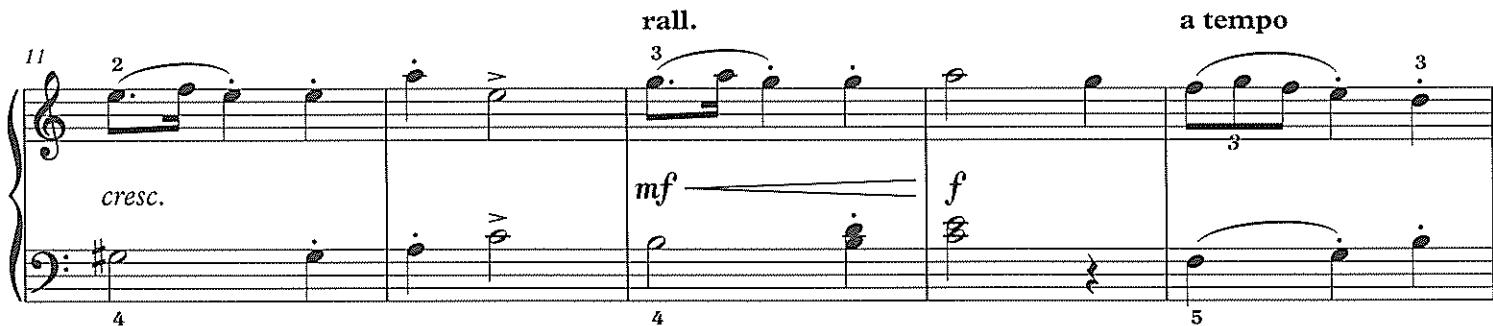
The woman is fickle

A:3

La donna è mobile

from *Rigoletto*
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Arranged by Nancy Litten

Giuseppe Verdi
(1813-1901)With a swagger $\text{♩} = c.108$





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)



Bouncing Billy

B:1

from *Take Your Pick*Joan Last
(1908-2002)**Giocoso** [♩ = c.60]

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*

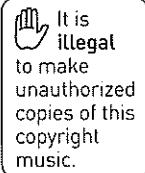
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Bryan Kelly
(born 1934)

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.



In the Distant Forest

Dans la forêt lointaine

B:3

Arranged by Hywel Davies

Trad. French

Allegretto [♩ = c.100]

marcato

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.

C:1

Asian Tiger Prowl



Rob Hall
(born 1969)

Menacing $\text{♩} = 120-126$

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 clarinettist 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.

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Скалка Skakalka

Skipping Rope

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

C:2

Aram Khachaturian
(1903-78)**Allegro** $\text{♩} = 144$

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

rit.

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 $\text{♩} = \text{c.} 138$ ($\text{J} \text{ J} = \text{J} \text{ J}$)

'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.