

Grade

Piano Exam Pieces 2015 & 2016

1

with
CD


ABRSM

Piano Exam Pieces

ABRSM Grade 1

Selected from the
2015 & 2016 syllabus



ABRSM Piano exams

Pieces

This album contains nine pieces from ABRSM's 2015 & 2016 Grade 1 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. All the pieces are valid from 1 January 2015 until 31 December 2016, with a permitted overlap into 2017 as follows:

UK & Republic of Ireland – until the end of Period A (spring exams) 2017

All other countries – until 31 December 2017


The pieces in this album have been taken from a variety of different sources. Where appropriate, they have been checked with original source material and edited to help the player when preparing for performance. The fingering has been amended by the editor where necessary to ensure a consistent approach within the album. Ornament realizations have been added by the editor, as have the metronome marks shown within square brackets. 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. Descriptive titles are given in their original language, and translations into English appear above the footnotes. In the case of titles in a non-Roman alphabet, transliterations are provided to help with pronunciation.

Other requirements

Scales and arpeggios

The following requirements are reproduced from the 2015 & 2016 Piano syllabus. Further details are available online at www.abrsm.org/piano1 or in the 2015 & 2016 Piano syllabus booklet.

Scales		
C, G, D, F majors	hands separately	2 octaves
A, D minors (natural <i>or</i> harmonic <i>or</i> melodic 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 } Full details are available online at www.abrsm.org/piano1
Aural tests } or in the 2015 & 2016 Piano syllabus booklet.

Taking the exam

Additional important information for the exam – from entry details to performance requirements and exam regulations – can be found on the Piano Grade 1 web page: www.abrsm.org/piano1.

Piano Exam Pieces

ABRSM Grade 1

Selected from the 2015 & 2016 syllabus

Name

Date of exam

Contents

Editor for ABRSM: Richard Jones



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Other pieces for Grade 1

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LIST B

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| 10 | 4 Gedike Heiteres Lied (Cheerful Song): No. 31 from <i>60 Easy Piano Pieces for Beginners</i> , Op. 36, Vol. 2 (Peters) |
| 11 | 5 Lajos Papp Waltz: No. 5 from <i>22 Little Piano Pieces</i> (Editio Musica Budapest) |
| 12 | 6 Ponchielli Dance of the Hours (from <i>La Gioconda</i>), arr. Bullard. <i>Pianoworks: A Night at the Theatre</i> (OUP) |

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| 16 | 4 Bartók Children at Play: No. 1 from <i>For Children</i> , Vol. 1 (Boosey & Hawkes) |
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A:1

Arietta

Lesson Five from Op. 42

Muzio Clementi
(1752-1832)Allegretto [$\text{♩} = c.100$]

1

6

11

16

p

p

f

Muzio Clementi, an English composer of Italian birth, settled in London in 1774 and established a successful career as a pianist and teacher. His most important compositions are his keyboard works, which include about 70 solo sonatas as well as sonatinas and variations. During a continental tour as a solo pianist in the early 1780s, he stayed in Vienna for six months, taking part in a famous piano contest with Mozart. Afterwards, Mozart commented on his 'remarkable technique at the keyboard'. In 1798 Clementi established a firm in London that not only published music but also manufactured pianos.

Clementi wrote two influential educational works, the *Introduction to the Art of Playing on the Piano Forte* (London, 1801) and *Gradus ad Parnassum* (London, 1817-26). This Arietta is taken from a revised edition of the *Introduction*, published in 1826. The first phrase (bb. 1-4), from which the rest of the piece is derived, is not unlike a folksong in character. All slurs and dynamics are Clementi's own, except the hairpins in bb. 14-16, which are editorial suggestions only.

Source: *Eleventh Edition, with Great Improvements, of Clementi's Introduction to the Art of Playing on the Piano Forte*, Op. 42 (London: Clementi & Co., 1826)

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Minuet in G

A:2

No. 2 from 12 Minuets, Hob. IX:3

Joseph Haydn
(1732-1809)

[♩ = c.120]

The musical score is presented in a grand staff format (treble and bass clefs). It begins with a tempo marking of approximately 120 beats per minute. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into four systems of music. The first system (measures 1-4) starts with a forte (f) dynamic and ends with a piano (p) dynamic. The second system (measures 5-8) includes a crescendo (cresc.) and a forte (f) dynamic. The third system (measures 9-12) features a forte (f) dynamic and concludes with a mezzo-forte (mf) dynamic. The fourth system (measures 13-14) contains a repeat sign and two endings, with a forte (f) dynamic. Fingerings and slurs are indicated throughout the piece.

The great Austrian composer Joseph Haydn is noted for the inexhaustible variety of his treatment of the minuet, an elegant dance in moderate triple time, very popular throughout the 18th century. Haydn not only included minuets in his symphonies, but he also wrote over 100 separate orchestral minuets. Many of these, including the 12 Minuets of around 1763-7, from which this piece is selected, were later arranged by him for keyboard. Only the slur in b. 7 is original; all the others are editorial suggestions only, as are all the dynamics. Source: autograph MS, Budapest, National Széchényi Museum (Esterházy-Archiv)

A:3

The Lincolnshire Poacher

Arranged by Hywel Davies

Trad. English

Boldly ♩ = c.104

1 4 3 1

f

2 3

6

mf

1 5 5

11 *rit.* *a tempo*

4

f

2
4

16 *suddenly slower* ♩ = c.69 *suddenly faster* ♩ = c.126

4 3 1 3

mf *f*

5 1 3 1 1 2 1
p

This piece is a modern piano arrangement of a traditional English song expressing a poacher's delight in his illicit activity. The song was first published in the late 18th century, and the first verse and refrain read:

When I was bound apprentice, in famous Lincolnshire,
 Full well I served my master for more than seven year,
 Till I took up to poaching, as you shall quickly hear;
Oh! 'tis my delight on a shining night in the season of the year.

Note that the first two left-hand notes are part of the melody, as shown by the dotted lines in bb. 2 and 14. This arrangement builds up to a pause chord at the start of the refrain (b. 12). Slowing down at b. 17 might suggest the poacher being more stealthy as the gamekeeper approaches, and then managing to escape after the pause in b. 18.

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Das Schaukelpferd

B:1

from *Technik und Melodie*, Op. 228, Vol. 1

Cornelius Gurllitt
(1820–1901)

Vivace [$\text{♩} = c.100$]

Das Schaukelpferd The Rocking Horse

Cornelius Gurllitt was born in Altona, near Hamburg, and studied organ, piano and composition in Copenhagen. After travelling around Europe for some years, he settled in his native town, becoming organist of Altona Cathedral and professor at the Hamburg Conservatory. He composed over 200 works, including many small, attractive pieces for children. Typically, these are character-pieces with descriptive titles. In *Das Schaukelpferd*, the compound-time rhythms convey the rocking of the horse.

Source: *Technik und Melodie: Elementar-Klavierschule*, Op. 228, Heft I (Mainz and Leipzig: Schott, n.d.)

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B:2

Løvet faller

from *Barnebilder*

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Knut Nystedt
(born 1915)

Andante [$\text{♩} = c.104$]

5

1

3

2

3

2

3

1

2

3

9

3

1

2

13

3

2

pp

Løvet faller Falling Leaves; **Barnebilder** Children's Pictures

The Norwegian composer Knut Nystedt was born in Oslo and studied organ, composition and conducting at the Oslo Conservatory. In 1947 he undertook further composition studies with Aaron Copland in the USA. He became organist and choirmaster at the Torshov Church, Oslo, in 1946 and a professor at the Oslo Conservatory in 1964.

Barnebilder, first published in 1952, is made up of ten easy character-pieces for children, each evoking something familiar from the child's world. The composer tells us that in 'Løvet faller' strict legato should be kept in both hands (this does not, of course, apply to b. 7).

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El cant dels ocells

B:3

Arranged by Mark Marshall

Trad. Catalan

Unhurried, expressive ♩ = c.96

The musical score is written for piano in 4/4 time. It consists of four systems of music, each with a treble and bass clef staff. The first system (measures 1-4) is marked *mp cantabile* and includes a tempo indication of ♩ = c.96. The second system (measures 5-8) features a *rit.* (ritardando) leading to *a tempo*, with dynamics *pp* and *mp*. The third system (measures 9-12) is marked *f* (forte). The fourth system (measures 13-16) includes *pp* (pianissimo), *rit.*, *dim. a niente* (diminuendo to nothing), and *lunga* (long). Pedal points (Ped.) are indicated with brackets under the bass staff in measures 5-8, 13-15, and 16. Fingerings (1-5) and articulation marks (accents, slurs) are present throughout. The key signature has one sharp (F#).

El cant dels ocells The Song of the Birds

This song, thought to date back to about 1600, comes from Catalonia – a principality that lies across the southern tip of France and north-eastern Spain – where the Catalan language is still spoken today. The words refer to Christmas, describing many different species of birds visiting the baby Jesus in his manger in Bethlehem. In modern times the carol has been revived in various arrangements, notably by the cellist Pablo Casals and the singer Joan Baez. In this piano arrangement, the birdsong is heard in bb. 7 and 14–16. The arranger, Mark Marshall, lives in Vivès – a village in French Catalonia.

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C:1

The Giant's Coming

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Stephen Clarke
(born 1964)

Creepy ♩ = c.92

The musical score is written for piano and bass. It begins in 4/4 time with a tempo of approximately 92 beats per minute, marked 'Creepy'. The first system (measures 1-3) features a piano (pp) dynamic and includes a 3/2 triplet in the treble clef. The second system (measures 4-6) continues with piano (pp) dynamics and includes a 1 3 triplet in the bass clef. The third system (measures 7-10) changes to 3/4 time and features a piano (pp) dynamic. The fourth system (measures 11-14) returns to 4/4 time and features a fortissimo (ff) dynamic. The fifth system (measures 15-16) is marked 'Sadly' and features a piano (pp) dynamic. The score includes various musical notations such as slurs, accents, and fingerings (e.g., 1, 2, 3, 5).

Stephen Clarke is a conductor, educator and composer. After a career conducting opera, he is now precentor (head of music) at Radley College, Oxfordshire. He has written about this piece: 'Having worked in theatres for 20 years before teaching, I really like dramatic music that paints a picture and tells a story, so I would perform this piece as if accompanying a scary children's cartoon.'

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Calypso Joe

C:2

No. 9 from *Finger Jogging Boogie*

Stephen Duro
(born 1939)

Moderately [$\text{♩} = c.132$]

3

5

9

13

1. 2.

1 2 5 f

Stephen Duro studied at the Royal College of Music, London, after which he read music at Cambridge University. In 1962 he travelled to Boston, Massachusetts, where he studied jazz and taught the piano, returning to England in 1966.

Duro's *Finger Jogging Boogie*, from which this piece is selected, is a collection of 17 pieces in lighter styles for the younger pianist. One of these styles is that of the calypso, a West Indian dance and song, chiefly from Trinidad. Calypsos were first sung by slaves on the plantations. Nowadays they often have topical texts, are frequently sung during the carnival and are played on steel pans. 'Calypso Joe' illustrates the jaunty, syncopated rhythms of this style of music.

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Reproduced from *Finger Jogging Boogie* (ABRSM)

C:3

Na krmítku

No. 19 from *Svět malých*

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Petr Eben
(1929–2007)

Poco agitato [$\text{♩} = c.112$]

5

9

13

p

mp

mf

p

pp

cresc.

Na krmítku Bird at the Feeding Box; **Svět malých** The World of Children

The Czech composer, pianist and organist Petr Eben studied piano and composition at the Prague Academy from 1948 to 1954. He then taught at Prague University (1955–90) and at the Academy where he had studied (1990–4). During the same period he also pursued a career as a concert pianist, travelling widely in Europe and America.

Svět malých, from which this piece is selected, consists of 20 little compositions for the piano. They are written in a contemporary idiom and have programmatic titles, which show the player how they should be characterized. 'Na krmítku' evokes the quick pecking of the bird as it feeds.

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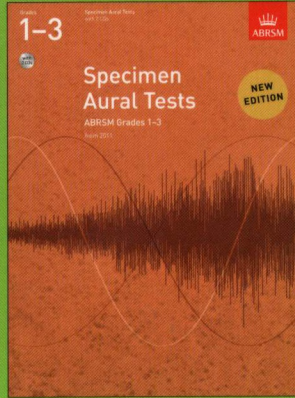
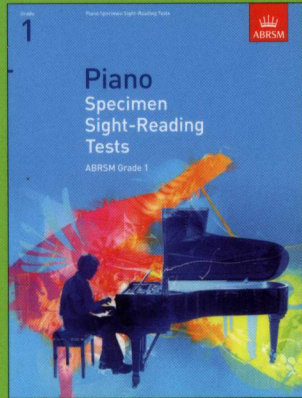
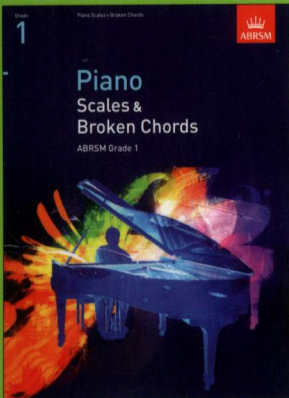
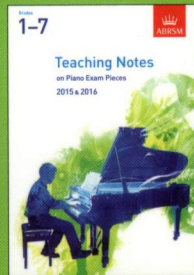
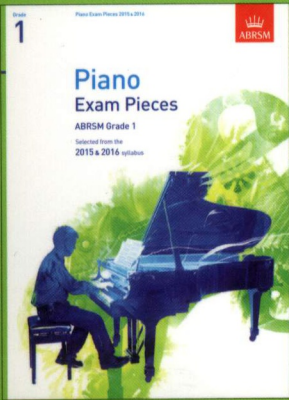
Key features:

- three pieces from each of Lists A, B and C
- appealing and varied repertoire
- carefully edited and clearly presented throughout
- helpful information about the pieces and the exam

CD

The CD features performances of all syllabus pieces by RCM Junior Department students Isaac Ettedgui and Tomoka Kan, and ABRSM examiner Vanessa Lata arche.

Support material for ABRSM Piano exams



Digital resources are also available from the ABRSM app centre: www.abrsm.org/appcentre.



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