**SINGING GRADES: requirements and information**

This section provides a summary of the most important points that teachers and candidates need to know when taking ABRSM graded Singing exams. Further details, as well as administrative information relating to the exams, are given in ABRSM’s Information & Regulations (available at www.abrsm.org/regulations) which should be read before an exam booking is made.

**Changes in the 2018 syllabus (Grades 6–8)**

There are changes to the structure and some of the requirements at Grades 6–8. The changes are:

- The number of repertoire lists has been expanded (from four to five).
- Candidates perform three songs (rather than four), chosen from any three of the five lists.
- All songs are marked out of 30.
- Candidates are no longer required to sing in two languages or to sing certain songs in their original language.
- Any song may be sung by any voice type and in any key.

**Entering for an exam**

**Eligibility:** There are eight grades for Singing and candidates may be entered for any grade irrespective of age and without previously having taken any other grade in Singing. Candidates for a Grade 6, 7 or 8 exam must already have passed ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a solo Jazz subject; for full details, including a list of accepted alternatives, see Regulation 1d at www.abrsm.org/examregulations.

**Access:** ABRSM endeavours to make its exams as accessible as possible to all candidates, regardless of sensory impairments, learning difficulties or particular physical needs. There is a range of alternative tests and formats as well as sets of guidelines for candidates with particular access needs (see www.abrsm.org/specificneeds). Where a candidate’s needs are not covered by the guidelines, each case is considered on an individual basis. Further information is available from the Access Co-ordinator (accesscoordinator@abrsm.ac.uk).

**Exam booking:** Details of exam dates, venues, fees and how to book an exam are available online at www.abrsm.org/exambooking.

**Elements of the exam**

All ABRSM graded Singing exams comprise the following elements: three Accompanied songs; one Unaccompanied traditional song; Sight-singing; and Aural tests. In all grades, marks are allocated as follows:

- Accompanied songs: 1 30
- 2 30
- 3 30
- Unaccompanied traditional song 21
- Sight-singing 21
- Aural tests 18
- Total 150
**Marking scheme:** 100 marks are required for a Pass, 120 for a Merit and 130 for a Distinction. A Pass in each individual section is not required to pass overall. See pp. 100–101 for the marking criteria used by examiners.

**Accompanied songs**

**Programme planning:** In all grades, candidates must perform three Accompanied songs (as well as an Unaccompanied traditional song: see p. 11).

In Grades 1–5, candidates choose one song from each of the three Lists, A, B and C. In Grades 1–3, there is a total maximum programme time for the accompanied songs that must be observed: four minutes at Grade 1, five minutes at Grade 2, and six minutes at Grade 3.

In Grades 6–8, candidates choose one song from any three of the five Lists, A, B, C, D and E.

Every effort has been made to ensure the syllabus lists feature a broad range of repertoire, with items to suit different voices and to appeal to candidates of differing ages and backgrounds. Not every song will be suitable for every candidate due to vocal range, content (themes, lyrics) or the wider context (historical, cultural, subject matter of the larger work from which it is drawn etc.). It is advised that songs selected are considered carefully for their appropriateness to each individual, which may require consultation between teachers and parents/guardians.

**Languages:** In all grades, all items may be sung either in their original language or in a singing translation in any other language. The syllabus details the languages/singing translations for all the listed editions (except for English-language songs that are published without singing translations).

**Keys:** The syllabus details the published keys and vocal ranges for all items (except for those items encompassing more than one key, for which only the vocal range is specified). Where the syllabus cites more than one edition for a particular song, keys are listed for all editions, and, where there are different keys, the edition in the highest key is presented first. The vocal range is given for the first-listed edition only (unless there are slight variants in range between editions).

The vocal ranges are presented using the Helmholtz system, i.e.:

\[ C \quad B \quad c \quad b \quad c' \quad b' \quad c'' \quad b'' \quad c''' \]

All items may be sung by any voice and in any key, suited to the compass of the candidate’s voice. Many songs are available published in different keys, and candidates/teachers may make their own transpositions.

(continued overleaf)
Singing grades: requirements and information

**Exam music & editions:** Whenever the syllabus requires a specific arrangement of a song, the edition listed in the syllabus must be used in the exam; in such cases the arranger’s name is presented in bold type or the syllabus indicates ‘this version only’. For all other songs, candidates may use any edition of their choice (in- or out-of-print or downloadable).

The listing of editions in this syllabus is given only for guidance and for the purposes of correct identification and is not intended to be comprehensive since many of the syllabus items are available in a large number of song collections and editions. The information on published keys, vocal ranges and translations is likewise given for guidance.

Songs marked (F) or (M) contain words that indicate or suggest a female or male singer, but this information need not be regarded as obligatory. Pronouns may be changed, at the candidate’s discretion, as may other gender-specific words that are easily substituted.

**Interpreting the score:** Printed editorial suggestions such as phrasing, metronome marks, realization of ornaments etc. need not be strictly observed. Whether the piece contains musical indications or not, candidates are always encouraged to interpret the score in a stylistically appropriate manner. Ultimately, examiners’ marking will be determined by consideration of pitch, time, tone, shape and performance, and how control of these contributes to the overall musical outcome.

**Verses and repeats:** Unless otherwise indicated in the syllabus, candidates should perform all items complete, although they may omit repeats of sections where the music and words are unchanged (and therefore little is added to the overall effect of the performance).

In verse/chorus songs, the choruses are required. All da capo and dal segno indications should be observed, unless the syllabus specifies otherwise.

**Singing from memory:** All items in all grades must be sung from memory, except for items from oratorios, cantatas and large-scale sacred works, where candidates are permitted to sing with score, if they wish, in accordance with accepted performance practice.

**Accompaniment:** All songs in Lists A, B, C, D and E must be performed with a live piano accompaniment. Candidates must provide their own accompanist, who may remain in the exam room only while accompanying. The candidate’s teacher may act as accompanist but candidates are not permitted to accompany themselves. The examiner will not act as an accompanist (except in the Sight-singing test). If necessary, an accompanist may simplify any part of the piano accompaniment, provided the result is musically satisfactory.

In a Grade 6–8 exam, the accompanist is permitted to bring a page-turner to assist with any difficult page-turns in the piano part. Examiners are unable to help with page-turning.

**Photocopies:** Performing from unauthorized photocopies (or other kinds of copies) of copyright editions is not allowed. ABRSM may withhold the exam result where it has evidence of an illegal copy (or copies) being used. In the UK, copies may be used in certain limited circumstances – for full details, see the MPA’s *Code of Fair Practice* at www.mpaonline.org.uk. In all other cases, application should be made to the copyright holder before any copy is made, and evidence of permission received should be brought to the exam.
Unaccompanied traditional song (folk song)

In all grades, candidates are required to perform an unaccompanied traditional (folk) song of their own choice, from memory. A traditional song is defined as a folk song originating among the people of a region and forming part of their culture. Folk songs are essentially colloquial and have no traceable composer, and they cover a broad range of topics, such as: the natural world and the cycle of life; love and romance; work and relaxation; historical events; and situations of hardship, suffering, inequality and rebellion.

The following genres are not suitable: hymns, carols, chants, plainsong; nursery rhymes; national anthems; stylized folk song arrangements (i.e. that would rely on their piano accompaniment for the full musical effect to be achieved).

The unaccompanied traditional song may be sung in any language. An English translation or short summary should be provided for the examiner when words other than English are used. The song may be sung in any key comfortable for the candidate, and, if required, the first note or key-chord may be played on the piano to establish the pitch. The candidate’s unaccompanied traditional song must be different from the accompanied songs performed in the same exam.

Candidates must ensure that the unaccompanied traditional song fulfils the following timings:

<table>
<thead>
<tr>
<th>Grades</th>
<th>minimum</th>
<th>maximum</th>
</tr>
</thead>
<tbody>
<tr>
<td>1–4</td>
<td>1 minute</td>
<td>2 minutes</td>
</tr>
<tr>
<td>5–8</td>
<td>1 minute</td>
<td>3 minutes</td>
</tr>
</tbody>
</table>

Possible sources: There are no ‘set’ songs for this part of the exam. Candidates are free to perform any song from any source or publication at any grade (provided the guidelines above are followed). The many available collections of traditional/folk songs include the following:

- The ABRSM Songbook, Books 1–5 *(ABRSM)* *(each album contains twelve unaccompanied traditional songs)*
- Best of Folk Songs: 40 British, Irish and American Songs *(available in melody-only and accompanied editions: Schott ED 12881 or 12880)*
- Folk Songs of England, Ireland, Scotland and Wales *(Alfred VF1880)*
- Folk Voiceworks: 30 Traditional Songs *(OUP)*
- The Language of Folk, Books 1 & 2 *(Faber Music)*
- The Library of Folk Songs *(Amsco AM 961521)*
- The New Penguin Book of English Folk Songs *(Penguin Classics)*
- The New Scottish Song Book *(Hardie Press HP14)*
- The Saltire Scottish Song Book *(Hardie Press HP11)*
- A Selection of Collected Folk Songs, Vols 1 & 2, arr. Sharp & Vaughan Williams *(Novello NOV190038 or NOV190040)*
- Sing Together *(available in melody-only and accompanied editions: OUP)*
- Strawberry Fair *(Collins Music; formerly published by A & C Black)*
Singing grades: requirements and information

Sight-singing

Useful information: Candidates will be asked to sing a short piece of music which they have not previously seen; this Sight-singing test will be accompanied by the examiner at the piano.

The tests for Grades 1–5 are printed without words and may be sung to any vowel (with or without consonant) or to sol-fa. The tests for Grades 6–8 are printed with clear, simple and singable words in English; candidates may use these or they may sing to any vowel or sol-fa, if they prefer (the choice will not affect the marking).

Separate bass-clef versions of tests are available for all grades: candidates should let the examiner know if they would prefer a bass-clef to a treble-clef test.

For practice purposes, two books of sample Sight-singing tests (Grades 1–5 and Grades 6–8) are available, published by ABRSM.

Preparation: Candidates will be given half a minute in which to look through and, if they wish, try out any part of the test (unaccompanied) before they are required to sing it for assessment. The examiner will play the key-chord and starting note before the preparation time and again before the actual assessment.

Accompaniments: None of the Sight-singing tests feature piano introductions and therefore it is the candidate who starts the performance, setting his or her own pulse and ‘shadowed’ by the examiner at the piano. In Grades 1 and 2 the piano accompaniments are minimal (occasional chords), with the top notes of the chords doubling the vocal line. In Grades 3–5 the accompaniments are slightly fuller, while in Grades 6–8 they are more akin to ‘real’ song accompaniments.

Parameters: The table on p. 13 shows the introduction of elements at each grade. Please note that these parameters are presented cumulatively, i.e. once introduced they apply for all subsequent grades (albeit within a logical progression of difficulty). Rests are provided at suitable breathing places and dynamic markings are printed above the vocalist’s stave. Italian and English descriptors are used (the Italian terms relating to the requirements of ABRSM’s Music Theory grades).
<table>
<thead>
<tr>
<th>Grade</th>
<th>Length (bars)</th>
<th>Keys</th>
<th>Time</th>
<th>Vocal range</th>
<th>Time</th>
<th>Intervals in vocal part</th>
<th>Other features that may be included</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>4</td>
<td>C, G &amp; F majors</td>
<td>4/4</td>
<td>about a sixth, within the range of: (\frac{3}{4})</td>
<td>about an octave, within the range of: (\frac{3}{4})</td>
<td>major/minor 2nds only, stepwise and diatonic no repeated notes</td>
<td>• (f) and (p) cresc. and dim. hairpins</td>
</tr>
<tr>
<td>2</td>
<td>8</td>
<td>A minor</td>
<td>3/4</td>
<td>about a sixth, within the range of: (\frac{3}{4})</td>
<td>about an octave, within the range of: (\frac{3}{4})</td>
<td>rising major/minor 3rds within tonic chord</td>
<td>• (f) and (mp)</td>
</tr>
<tr>
<td>3</td>
<td>8</td>
<td>B major</td>
<td>6/8</td>
<td>about an octave, within the range of: (\frac{3}{4})</td>
<td>about an octave, within the range of: (\frac{3}{4})</td>
<td>rising major/minor 3rds within tonic chord</td>
<td>• (f) and (mp)</td>
</tr>
<tr>
<td>4</td>
<td>8</td>
<td>A &amp; Bb majors, E &amp; D minors</td>
<td>6/8</td>
<td>about an octave, within the range of: (\frac{3}{4})</td>
<td>about an octave, within the range of: (\frac{3}{4})</td>
<td>rising major/minor 3rds within tonic chord</td>
<td>• (f) and (mp)</td>
</tr>
<tr>
<td>5</td>
<td>8-10</td>
<td>B &amp; G minors</td>
<td>6/8</td>
<td>about an octave, within the range of: (\frac{3}{4})</td>
<td>about an octave, within the range of: (\frac{3}{4})</td>
<td>rising major/minor 3rds within tonic chord</td>
<td>• (f) and (mp)</td>
</tr>
<tr>
<td>6</td>
<td>8-10</td>
<td>A# minor</td>
<td>6/8</td>
<td>rising perfect 4ths (or 4ths falling back to note of departure)</td>
<td>rising perfect 4ths (or 4ths falling back to note of departure)</td>
<td>rising major/minor 3rds within tonic chord</td>
<td>• (f) and (mp)</td>
</tr>
<tr>
<td>7</td>
<td>8-12</td>
<td>C# minor</td>
<td>6/8</td>
<td>rising perfect 4ths (or 4ths falling back to note of departure)</td>
<td>rising perfect 4ths (or 4ths falling back to note of departure)</td>
<td>rising major/minor 3rds within tonic chord</td>
<td>• (f) and (mp)</td>
</tr>
<tr>
<td>8</td>
<td>8-12</td>
<td>C# &amp; F minors</td>
<td>6/8</td>
<td>rising perfect 4ths (or 4ths falling back to note of departure)</td>
<td>rising perfect 4ths (or 4ths falling back to note of departure)</td>
<td>rising major/minor 3rds within tonic chord</td>
<td>• (f) and (mp)</td>
</tr>
</tbody>
</table>
Singing grades: requirements and information

Aural tests
The requirements are the same for all subjects. Full details of the Aural tests are given on pp. 88–93.

In the exam

Examiners: Generally, there will be one examiner in the exam room; however, for training and quality assurance purposes, a second examiner may sometimes be present. Examiners may ask to look at the music (e.g. the accompanist’s score – no additional copies are required) before or after the performance of an accompanied song. Examiners may stop the performance of a song when they have heard enough to form a judgment. They will not issue, or discuss, a candidate’s result; instead, the mark form (and certificate for successful candidates) will be issued by ABRSM after the exam.

Song list: Candidates should provide the examiner with a list of the songs they will be performing, in particular the syllabus-number (e.g. A16) for each song in each list. Blank exam programme & running order forms are provided on pp. 103–109 and may be filled in for this purpose.

Order of the exam: The individual sections of the exam may be undertaken in any order, at the candidate’s choice, although it is always preferable for accompanied songs to be performed consecutively.

Performance: Candidates are advised to direct their performance towards the examiner (the ‘audience’), who will be listening even when he/she has to look down to write.

Assessment
The tables on pp. 100–101 show the marking criteria used by examiners. In each element of the exam, ABRSM operates the principle of marking from the required pass mark positively or negatively, rather than awarding marks by deduction from the maximum or addition from zero. In awarding marks, examiners balance the extent to which the qualities and skills listed on pp. 100–101 (broadly categorized by pitch, time, tone, shape and performance) are demonstrated and contribute towards the overall musical outcome.

Obtaining exam music
Exam music is available from music retailers as well as online, including at the ABRSM music shop: www.abrsm.org/shop. Every effort has been made to ensure that all the publications listed will remain available for the duration of the syllabus. Candidates are advised to obtain their music well in advance of the exam in case of any delays with items not kept in stock by retailers. Apart from queries relating to exams, all enquiries about the music (e.g. editorial, availability) should be addressed to the relevant publisher: contact details are listed at www.abrsm.org/publishers.
THREE ACCOMPANIED SONGS: from memory, one chosen by the candidate from each of the three Lists, A, B and C (listed below), with a total maximum programme time of four minutes. For further details see pages 9, 10 and 14.

ONE UNACCOMPANIED TRADITIONAL SONG: from memory, of the candidate’s own choice. For further details see page 11.

SIGHT-SINGING: a short piece of previously unseen music, accompanied by the examiner at the piano. For further details see pages 12 and 13.

AURAL TESTS FOR THE GRADE: administered by the examiner from the piano. For further details see pages 88 and 89.

ACCOMPANIED SONG LISTS

LIST A

1  Robert M. Jordan  English Country Garden (any two verses).
   C (c’ – d’): No. 22 from Harlequin (Collins Music)
2  Maguire  The Gypsy Rover (verses 1 & 2).
   G (d’ – d’): arr. Hargest Jones. Songs of Ireland (Boosey & Hawkes)
3  F. W. Möller  The Happy Wanderer (any two verses).
   C (c’ – e’): arr. Harrop. No. 34 from Ta-ra-ra boom-de-ay (Collins Music; formerly published by A & C Black)
   Bb: arr. Clark. Songs You Think You Know (Faber)
4  Trad.  Lavender’s blue (any two verses).
   F (f’ – d’) or Eb: arr. Pegler. The Best of Singing, Grades 1–3 (high or low) (Faber)
   F: arr. Turner (upper line only). No. 38 from Best of Children’s Songs (Schott ED 12948)
5  Trad. American  Home on the Range (any two verses).
   G (d’ – d’): arr. Clark. Songs You Think You Know (Faber)
   G: The Library of Folk Songs (AmSCO AM961521)
   F: arr. Harrop (melody line only). No. 40 from Ta-ra-ra boom-de-ay (Collins Music; formerly published by A & C Black)
   F: arr. Turnbull. Singing Time! Grade 1 (Bosworth BOE005028)
   F: arr. Bullard. The ABRSM Songbook, Book 1 (ABRSM)
6  Trad. Dutch  Anna-Marie.
   G (d’ – e’): arr. Appleby and Fowler. No. 15 from Sing Together! (OUP)
   F: arr. Bullard. The ABRSM Songbook Plus, Grade 1 (ABRSM)
7  Trad. English  The Bonny Blue-Eyed Sailor.
   G (d’ – d’): No. 9 from Apusskidu: Songs for Children (second edition) (Collins Music; formerly published by A & C Black)
8  Trad. English  Golden Slumbers.
   Bb (d’ – f’): arr. Appleby and Fowler. No. 72 from Sing Together! (OUP)
   Bb: arr. Turnbull. Singing Time! Grade 1 (Bosworth BOE005028)
   A: arr. Hodge et al. No. 41 from Strawberry Fair (Collins Music; formerly published by A & C Black)
9 **Trad. English** The Miller of Dee (verses 1 & 2).
   
   *G min (d’ – d”): arr. Hargest Jones. Songs of England (Boosey & Hawkes)*
   
   *G min: arr. Appleby and Fowler. No. 89 from Sing Together! (OUP)*
   
   *G min: arr. Turnbull. Singing Time! Grade 1 (Bosworth BOE005028)*
   
   *G min: arr. Bullard. The ABRSM Songbook, Book 1 (ABRSM)*

10 **Trad. English** The Smuggler’s Song.

   *Eb (d’ – eb”): arr. Appleby and Fowler. No. 43 from Sing Together! (OUP)*

11 **Trad. French** Auprès de ma blonde (My Father’s Garden/So near to my blond girl) (verses 1 & 2).

   *F (c’ – d”): arr. Appleby and Fowler. No. 2 from Sing Together! (OUP) (Eng)*
   
   *F: arr. Barratt (final chorus version optional). The ABRSM Songbook, Book 1 (ABRSM) (Fr/Eng)*

12 **Trad. Mexican** La cucaracha (any two verses).

   *F (c’ – d”): arr. Hargest Jones. Songs of the Americas (Boosey & Hawkes)*
   
   *F: arr. Barratt (verse 1 accomp. may be used for final verse). The ABRSM Songbook, Book 1 (ABRSM)*


   *D min (d’ – e”): 20th-Century Easy Song Collection (Boosey & Hawkes)*

14 **Trad. Russian** Minka (omitting verse 3).

   *D min (c#’ – a’): arr. Stannard. No. 6 from Junior Voiceworks 1: 33 Songs for Children (OUP)*

15 **Trad. Scottish/MacLeod & Boulton** Skye Boat Song (omitting verses 3 & 4).

   *A (e’ – e”) or F: arr. Sharpe (lower line in duet passages). No. 4 from Everlasting Voices (medium-high or medium-low) (Peters EP 72672a or 72672b)*
   
   *G: arr. Litten. The ABRSM Songbook Plus, Grade 1 (ABRSM)*

16 **Trad. South American/Sholom Secunda** Dona, dona (omitting verse 2).

   *D min (d’ – c”): arr. Hargest Jones. Songs of the Americas (Boosey & Hawkes) (Eng)*
   
   *D min: arr. Barratt. The ABRSM Songbook, Book 1 (ABRSM) (Yiddish/Eng)*

17 **Trad. Spanish** O sleep, my pretty baby (omitting verses 2 & 3).

   *D (d’ – d”): arr. Hargest Jones. Songs of Christmas (Boosey & Hawkes)*

18 **Trad. Spiritual** Go tell it on the mountain (omitting verses 2 & 3).

   *G (d’ – e”): arr. Hargest Jones. Songs of Christmas (Boosey & Hawkes)*
   
   *F: arr. Iles. The ABRSM Songbook Plus, Grade 1 (ABRSM)*

19 **Trad. Welsh** Bugelîo’r Gwenith Gwyn (Watching the Wheat) (verse 1).

   *D (c#’ – e”): arr. Hywel. Caneuon Enwog Cymru 1 (Famous Songs of Wales 1) (Gwynn Publishing 9020) (Welsh/Eng)*
   
   *D: arr. Hargest Jones. Caneuon Cymru (Boosey & Hawkes: piano accomp. available in Songs of Wales)*
   
   *(Welsh) or Songs of Wales (Boosey & Hawkes) (Eng)*
   
   *D or C: arr. Pegler. The Best of Singing, Grades 1–3 (high or low) (Faber) (Welsh/Eng)*

20 **H. C. Work** My Grandfather’s Clock (verse 1).

   *A (c#’ – e”): or G: arr. Pegler. The Best of Singing, Grades 1–3 (high or low) (Faber)*
   
   *A: arr. Hargest Jones. Songs of the Americas (Boosey & Hawkes)*
   
   *G: arr. Clark. Songs You Think You Know (Faber)*

**LIST B**

1 **W. H. Anderson** Omens of Spring: No. 2 from Omens of Spring.

   *F (d’ – e”): W. H. Anderson Omens of Spring (Robertson 75286)*
   
   *F: The ABRSM Songbook, Book 1 (ABRSM)*

2 **Anon. English** Children’s Song of the Nativity (verses 1–4).

   *Ab (db’ – eb”): arr. Vaughan Williams. No. 142 from The Oxford Book of Carols (OUP)*
LIST B (cont.)

3 **Anon. French**  Noël nouvelet (Love is come again/Noel, sing Noel/Sing now Christ is born).
   - G min (d’–e’): arr. Shaw (first & last verses). No. 149 from *The Oxford Book of Carols* (OUP) (Fr/Eng)
   - G min: arr. Turnbull (verses 1 & 3). *Singing Time! Grade 1* (Bosworth BOE005028) (Fr/Eng)
   - G min: arr. Barratt (verses 1 & 2). *The ABRSM Songbook, Book 1* (ABRSM) (Fr/Eng)

4 **Anon. German**  Quem pastores laudavere (Shepherds left their flocks a-straying/He whom shepherds laud with praises) (verses 1 & 2).
   - F (c’–d’): arr. Vaughan Williams. No. 79 from *The Oxford Book of Carols* (OUP) (Latin/Eng)
   - F: *The ABRSM Songbook, Book 1* (ABRSM) (Latin/Eng)
   - F: *Singing Time! Grade 1* (Bosworth BOE005028) (Latin)
   - F: arr. Pegler and Wedgwood. *It's Never Too Late to Sing: Christmas* (Faber) (Eng)

5 **Beethoven**  Marmotte, Op. 52 No. 7.
   - A min (e’–e’’) or G min: No. 21 from *Beethoven 30 Selected Songs* (high or low) (Peters EP 731 or 732) (Ger & Fr)
   - A min: No. 15 from *Beethoven 67 Songs*, Vol. 1 (verse 1) (Peters EP 71761 or 71762) (Ger & Fr)
   - A min: No. 10 from *Beethoven Complete Songs, Vol. 1* (Verse 1) (Henle HN 533) (Ger & Fr)

6 **Brahms**  Die Nachtigall (The Nightingale).
   - G (g’–d’): No. 6 from *Brahms Seven Children's Songs* (Robertson 75388) (Eng)
   - For E: G (g’–d’): publ. separately (Peters EP 71761 or 71762) (Ger/Eng)
   - For E: *The Best of Singing, Grades 1–3* (high or low) (Faber) (Ger/Eng)
   - For E: *Songs for Countertenors, Vol. 3* (Thames TH978731) (Eng)

7 **Brahms**  Marienwürmchen (Ladybird).
   - G (d’–d’): No. 6 from *Brahms Seven Children's Songs* (Robertson 75388) (Eng)
   - For E: G (d’–d’): publ. separately (Peters EP 71761 or 71762) (Ger/Eng)
   - For E: *The Best of Singing, Grades 1–3* (high or low) (Faber) (Ger/Eng)
   - For E: *Songs for Countertenors, Vol. 3* (Thames TH978731) (Eng)

8 **Children of Lewknor School**  The Osprey (omitting verses 2 & 3).
   - (d’–c#’): No. 21 from *Junior Voiceworks 1: 33 Songs for Children* (OUP)

9 **Dunhill**  The Frog.  *F (d’–e’’):* publ. separately (Banks YS 1486)

10 **Dunhill**  Grandfather Clock.
   - *G (d’–e’’):* publ. separately (Cramer UPS 213–Banks)
   - *G: The ABRSM Songbook, Book 1* (ABRSM)

11 **Christopher Field**  The Lamb.
   - *G (d’–d’):* publ. separately (Recital Music RM945)
   - *G: No. 8 from Sixty-Second Songs, Book 1* (Recital Music RM763)

12 **Arthur Hamilton**  Sing a Rainbow: from *Pete Kelly's Blues*.
   - *F (c’–e’’):* *The ABRSM Songbook Plus, Grade 1* (ABRSM)
   - *Ex: arr. Marsh. Junior Songscape: Children's Favourites* (Faber)

13 **Susie Hare**  Here I sit in my little wooden hutch (omitting verses 2 & 3, ending with the 'last-time' bars): No. 5 from *Freddie the Fly*.  *D (d’–d’):* (Kevin Mayhew 1450291)

14 **Susie Hare**  Out in the garden (verses 1 & 3): No. 8 from *Freddie the Fly*.
   - *D (d’–b’):* Susie Hare *Freddie the Fly* (Kevin Mayhew 1450291)
   - *D: The ABRSM Songbook Plus, Grade 1* (ABRSM)

15 **Jenkyns**  The Crocodile.
   - *G min (d’–d’):* publ. separately (Novello NOV160070)
   - *G min: Singing Time! Grade 1* (Bosworth BOE005028)
   - *G min: The ABRSM Songbook, Book 1* (ABRSM)
16 **Lin Marsh** Orange and yellow and brown.  
*F (c’–e’):* Junior Songscape (melody line only) (Faber)  
*F or Ex:* The Best of Singing, Grades 1–3 (high or low) (Faber)

17 **Lin Marsh** Seagull.  
*G (d’–e’):* or *F: The Best of Singing, Grades 1–3 (high or low) (Faber)* 
*F: Junior Songscape: Earth, Sea and Sky (Faber)*

18 **Lin Marsh** Together (omitting verses 2 & 3, ending with 3rd-time bar; upper line in duet passages).  
*F (c’–e’):* Singing Sherlock, Book 2 (Boosey & Hawkes)

19 **Schumann** Der Abendstern (The Evening Star), Op. 79 No. 1.  
A (f#’–f#”) or G: The Art of Song (revised & expanded edition), Grades 1–3 (high or medium-low)  
(Peters EP 71761 or 71762) (Ger/Eng)  
*F: The ABRSM Songbook Plus, Grade 1 (ABRSM) (Ger/Eng)*

20 **Schumann** Kinderwacht (Children’s Vigil/Little Children), Op. 79 No. 22.  
G (d’–d”) or *F: The Language of Song: Elementary (high or low) (Faber) (Ger)*  
*F: The Art of Song (revised & expanded edition), Grades 1–3 (high or medium-low) (Peters EP 71761 or 71762) (Ger/Eng)*

21 **M. Shaw** Cuckoo.  
*G (d’–d”) :* publ. separately (Curwen JC71464)  
*G: M. Shaw Seven Songs (Stainer & Bell B767)*  
*G: Singing Time! Grade 1 (Bosworth BOE005028)*  
*G: The ABRSM Songbook, Book 1 (ABRSM)*

**LIST C**

1 **Arlen & Harburg** We’re off to see the wizard: from *The Wizard of Oz.*  
*C (c’–e’):* vocal selections (whistling may be omitted) (Alfred TSF0038) (NB: 70th Anniversary Deluxe Songbook not suitable for exam use)  
*C: The ABRSM Songbook Plus, Grade 1 (ABRSM)*  
*C or Ex:* The Best of Singing, Grades 1–3 (high or low) (Faber)

2 **Backer, Davis, Cook & Greenaway** I’d like to teach the world to sing.  
*F (c’–c’):* No. 2 from Apusskidu (second edition) (Collins Music; formerly published by A & C Black)

3 **Bart** Where is love? (omitting repeat): from Oliver!  
*C (c’–d’):* film vocal selections (Lakeview Music LK56070)  
*C: stage vocal selections (to b. 31) (Lakeview Music LK56195)*  
*C: No. 7 from vocal score (to fig. C) (Lakeview Music LK56088)*  
*C: Stage & Screen – The White Book (Wise AM92248)*  
*C: The ABRSM Songbook, Book 1 (ABRSM)*

4 **I. Berlin** It’s a lovely day today: from *Call me Madam.*  
*Ex (c’–d’):* or *A: The Best of Singing, Grades 1–3 (high or low) (Faber)*

5 **Howard Blake** Walking in the Air (omitting bb. 28–52): from *The Snowman.*  
*D min (c#’–d”):* publ. separately (Chester CH77110)  
*D min: The ABRSM Songbook, Book 1 (ABRSM)*

6 **Debbie Campbell** Ocean commotion (omitting verse 2): from Ocean Commotion.  
*G min (bb’–d”):* (Novello NOV720049)

7 **Chaplin, Turner & Parsons** Smile: from *Modern Times.*  
*F (c’–d’):* The Songs of Charlie Chaplin (Bourne IB419351)  
*F: Stage & Screen – The Black Book (Wise AM92249)*
LIST C (cont.)

8 Churchill & Morey  With a smile and a song: from Snow White and the Seven Dwarfs.
   Bb (bb – c’): Kids’ Musical Theatre Collection, Vol. 2 (Hal Leonard HL00230031–Music Sales)

9 Coombes & Edwards  Lazy Coconut Tree (omitting verse 3).
   G (e’ – c”): arr. Westcott. No. 18 from Ta-ra-ra boom-de-ay (Collins Music; formerly published by A & C Black)

10 David, Hoffman & Livingston  A dream is a wish your heart makes: from Cinderella.
   G (b – d”): vocal selections (Hal Leonard HL00359478–Music Sales)
   G: The ABRSM Songbook, Book 1 (ABRSM)

11 Harline & Washington  I’ve got no strings (this version only): from Pinocchio.
   F (c’ – c”): Kids’ Musical Theatre Collection, Vol. 2 (Hal Leonard HL00230031–Music Sales)

12 Charles K. Harris  After the Ball.
   G (d’ – e”): 100 Years of Popular Music: 1900 (Faber)
   G or F: The Best of Singing, Grades 1–3 (high or low) (Faber)
   F: arr. Blackwell. The ABRSM Songbook Plus, Grade 1 (ABRSM)

13 Joseph Horovitz & Michael Flanders  Oh what a wonderful scene (ending at b. 39): from Captain
    Noah and His Floating Zoo.
   D (d’ – d”): No. 10 from vocal score (Novello NOV200135)

14 Mark & Helen Johnson  Conkers! (omitting verses 1 & 3): from Songs for Every Season.
   D (c#’ – c”): Johnson Songs for Every Season (ending on 1st beat of Coda) (Out of the Ark Music)
   D: The ABRSM Songbook Plus, Grade 1 (ABRSM)

15 Mancini & Mercer  Moon River: from Breakfast at Tiffany’s.
   C (c’ – d”): publ. separately (Famous Music FAM00266)
   C: The Henry Mancini Collection (Hal Leonard HL00313522–Music Sales)

16 Lin Marsh  Pirates! (verses 1 & 2).
   A min (c’ – d”): Junior Songscape: Earth, Sea and Sky (Faber)
   A min: The ABRSM Songbook Plus, Grade 1 (ABRSM)

17 Murray & Weston  I’m Henery the Eighth, I Am.
   G (b – b’): No. 15 from Apusskidu (second edition) (Collins Music; formerly published by A & C Black)

18 Presley & Matson  Love me tender (any two verses): from Love Me Tender.
   G (d’ – c”): Stage & Screen – The White Book (Wise AM92248)

19 M. Reynolds  Morningtown Ride (omitting verses 2 & 3).
   C (c’ – d”): arr. Marsh. Junior Songscape: Children’s Favourites (Faber)

20 Rodgers & Hammerstein  Edelweiss (ending with 2nd-time-bar): from The Sound of Music.
   Bb (d’ – c”): vocal selections (revised edition) (Williamson HLW00312392)
   Bb: The Rodgers & Hammerstein Collection (Williamson HL00313207)

   e/G (b – c”): vocal selections (revised edition) (Williamson HLW00312392)
   e/G: The Rodgers & Hammerstein Collection (Williamson HL00313207)
   e/G: The Broadway Ingénue: 37 Theatre Songs for Soprano (Hal Leonard–Faber)
   e/G: Essential Audition Songs for Kids (Faber)
   e/G: Musical Theatre Collection for Young Women Singers (Hal Leonard HLE90001476–Music Sales)
   e/G: Kids’ Musical Theatre Collection, Vol. 1 (Hal Leonard HL00230029–Music Sales)

   F (c’ – d”): musical selections (Alfred TSF0070)
   F: stage selections (Alfred PFM0515)
   G (d’–d’’): musical selections (verse & children’s chorus) (Alfred TSF0070)
   G: stage selections (verse & children’s chorus) (Alfred PFM0515)
   G: *The ABRSM Songbook Plus, Grade 1* (omitting repeat) (ABRSM)

Richard & Robert Sherman  Let’s Go Fly a Kite: from *Mary Poppins.*
   C (c’–e”) or B♭: *The Best of Singing, Grades 1–3* (high or low) (Faber)
   B♭: film vocal selections (not stage selections) (Hal Leonard HLD00360439–Music Sales)
   B♭: *Kids’ Musical Theatre Collection, Vol. 1* (Hal Leonard HL00230029–Music Sales)
   B♭: *The Graded Song Collection* (Faber)

Vance & Pockriss  Catch a falling star (low g’s may be sung an 8ve higher).
   C (g/c’–d’’): publ. separately (omitting repeat; solo line from b. 21) (Campbell Connelly & Co
   C: *The ABRSM Songbook Plus, Grade 1* (omitting verse 2) (ABRSM)

Welch & Bennett  Summer Holiday (ignoring 2nd part): from *Summer Holiday.*
   F (c’–f’’): arr. Marsh. *Junior Songscape* (Faber)
THREE ACCOMPANIED SONGS: from memory, one chosen by the candidate from each of the three Lists, A, B and C (listed below), with a total maximum programme time of five minutes. For further details see pages 9, 10 and 14.

ONE UNACCOMPANIED TRADITIONAL SONG: from memory, of the candidate’s own choice. For further details see page 11.

SIGHT-SINGING: a short piece of previously unseen music, accompanied by the examiner at the piano. For further details see pages 12 and 13.

AURAL TESTS FOR THE GRADE: administered by the examiner from the piano. For further details see pages 88 and 89.

ACCOMPANIED SONG LISTS

LIST A

1. **del Campo** Mi caballo blanco (My White Horse) *(omitting verse 3 and ending at b. 26; upper part in bb. 21–24).*
   - *D min (d'–bbzego)*: No. 26 from *Junior Voiceworks 1: 33 Songs for Children* (OUP) (Eng & Span)

2. **arr. H. Hughes** Little Boats.
   - *D min (d'–dzego)*: *20th-Century Easy Song Collection* (Boosey & Hawkes)
   - *D min*: *The ABRSM Songbook, Book 2* (ABRSM)

3. **MacLachlan** The Dark Island *(verses 1 & 2).*

4. **H. Roberton** Westering home.
   - *A (c#–ezego)*: publ. separately *(Roberton 72378)*
   - *A*: *Songs of Scotland* (Boosey & Hawkes)
   - *A*: *The ABRSM Songbook, Book 2* (ABRSM)

5. **Trad. Brazilian** Repousa tranquillo, O meigo Jesus (Lullaby for Baby Jesus).
   - *G min (d'–ebzego)*: *arr. Hargest Jones. Songs of Christmas* (Boosey & Hawkes) (Eng)

6. **Trad. Canadian** Land of the silver birch.
   - *D min (d'–dzego)*: *arr. Stannard. No. 23 from Junior Voiceworks 1: 33 Songs for Children* (OUP)
   - *D min*: *arr. Bullard. The ABRSM Songbook Plus, Grade 2* (ABRSM)

   - *F (c'–fzego)*: *arr. Hodge et al.* No. 7 from *Strawberry Fair* (Collins Music; formerly published by A & C Black)
   - *F: arr. Appleby and Fowler. No. 71 from Sing Together!* (OUP)

8. **Trad. English** The Mermaid *(omitting verse 3).*
   - *D (c#–dzego)*: *arr. Hargest Jones. Songs of England* (Boosey & Hawkes)
   - *D (d'–dzego)*: *arr. Hodge et al.* No. 29 from *Strawberry Fair* (Collins Music; formerly published by A & C Black)
   - *D (d'–dzego)*: *arr. Appleby and Fowler. No. 90 from Sing Together!* (OUP)
   - *C (b–czego)*: *arr. Litten. The ABRSM Songbook Plus, Grade 2* (ABRSM)
THREE ACCOMPANIED SONGS:

A-roving. Trad. Brazilian
Repousa tranquillo, O meigo Jesus (Lullaby for Baby Jesus).

Westering home. F (b – c)
No. 71 from OUP (C (b – c)
D min: arr. Bullard. The ABRSM Songbook Plus, Grade 2

I will walk with my love. (F)
A# (eb’ – f"): arr. Hughes. Irish Country Songs (highlights edition) (Boosey & Hawkes)
F: arr. Hughes. The ABRSM Songbook, Book 2 (ABRSM)
E#: arr. Hargest Jones. Songs of Ireland (Boosey & Hawkes)

Let him go, let him tarry. (F)
Bb (d’ – eb") or G: arr. Pegler. The Best of Singing, Grades 1–3 (high or low) (Faber)

The Oak and the Ash.

F min (c’ – eb"): arr. Appleby and Fowler. No. 86 from Sing Together! (OUP)
F min: arr. Bullard. The ABRSM Songbook, Book 2 (ABRSM)
E min: arr. Hodge et al. No. 26 from Strawberry Fair (Collins Music; formerly published by A & C Black)
E min: arr. Turnbull. Singing Time! Grade 2 (Bosworth BOE005029)

Sussex Carol (On Christmas Night) (this version only).
Eb (d’ – eb"): arr. Pegler and Wedgwood. It’s Never Too Late to Sing: Christmas (Faber)

Cockles and Mussels.

G (d’ – d"): arr. Hargest Jones. Songs of Ireland (Boosey & Hawkes)
G: arr. Hodge et al. No. 6 from Strawberry Fair (Collins Music; formerly published by A & C Black)
G: arr. Appleby and Fowler. No. 64 from Sing Together! (OUP)
G: arr. Clark. Songs You Think You Know (Faber)
G: arr. Turnbull. Singing Time! Grade 2 (Bosworth BOE005029)
G or F: arr. Wedgwood. The Best of Singing, Grades 1–3 (high or low) (Faber)

I will walk with my love. (F)
Ab (eb’ – f"): arr. Hughes. Irish Country Songs (highlights edition) (Boosey & Hawkes)
F: arr. Hughes. The ABRSM Songbook, Book 2 (ABRSM)
E#: arr. Hargest Jones. Songs of Ireland (Boosey & Hawkes)

Strawberry Fair
No. 26 from Boosey & Hawkes: piano accomp. available in Junior Voiceworks 1: 33 Songs for Children

Pan Gyfyd yr Heulwen (When Morning is Breaking).

A (e’ – e") arr. Hargest Jones. Caneuon Cymru (Boosey & Hawkes: piano accomp. available in Songs of Wales) (Welsh) or Songs of Wales (Boosey & Hawkes) (Eng)
### LIST B

1. **W. H. Anderson**  
   A Child’s Prayer. *E (c#’ – e”)*: publ. with B2 *(Roberton 75261)*

2. **W. H. Anderson**  
   The Old Shepherd’s Prayer.  
   *F min (e’–e♭’)*: publ. with B1 *(Roberton 75261)*  
   *D min*: publ. separately *(Roberton 1049)*

3. **W. H. Anderson**  
   The Sweet Nightingale.  
   *D (d’–e”)*: publ. separately *(Roberton 75332)*  
   *D*: *The ABRSM Songbook, Book 2* *(ABRSM)*

4. **Anon. Basque**  
   Gabriel’s Message *(The Angel Gabriel) (any two verses).*  
   *A min (e’–e♭”)*: arr. Hargest Jones. *Songs of Christmas* *(Boosey & Hawkes)*  
   *G min*: arr. Pegler and Wedgwood. *It’s Never Too Late to Sing: Christmas* *(Faber)*

5. **Anon. Cornish**  
   Sans Day Carol *(verses 1 & 3).*  
   *E♭ (d’–e♭”)*: arr. Hargest Jones. *Songs of Christmas* *(Boosey & Hawkes)*  
   *E♭* or *C*: arr. Pegler. *The Best of Singing, Grades 1–3* *(high or low)* *(Faber)*

6. **Anon. English**  
   The Coventry Carol.  
   *G min (f♯’–d”)*: arr. Shaw. No. 22 *(2nd version)* from *The Oxford Book of Carols* *(OUP)*  
   *G min*: *The ABRSM Songbook, Book 2* *(ABRSM)*

7. **Anon. Gaelic**  
   Morning has broken *(verses 1 & 2)* or Leanabh an aigh *(Child in the manger) *(verses 1 & 4).*  
   *D (d’–e”)*: arr. Turnbull. *Singing Time! Grade 2* *(Bosworth BOE005029)* *(Eng)*  
   *D♭*: No. 30 from *Songs of Praise* *(OUP)* *(Eng)*  

8. **Anon. Japanese**  
   Japanese Snow Song *(Yuki)* *(omitting bb. 24–42).*  
   *F (f’–d”)* or *E♭*: arr. Brownsey and Lantz. No. 5 from *Songs of the Far East for Solo Singers* *(medium-high or medium-low)* *(Alfred 43490 or 43487)* *(Japanese & Eng)*

9. **Aubrey Beswick**  
   Twilight: No. 2 from *Pick ‘n’ Choose.*  
   *E♭ (e♭’–e♭”)*: Aubrey Beswick *Pick ‘n’ Choose 1* *(Universal UE 16393)*  
   *E♭*: *The ABRSM Songbook, Book 2* *(ABRSM)*

10. **Christopher Field**  
    The Swing: No. 4 from *A Garland of Song.*  
    *D (d’–d”)*: *A Garland of Song* *(Recital Music RM910)*  
    *D*: *The ABRSM Songbook Plus, Grade 2* *(ABRSM)*

11. **Lin Marsh**  
    The Cuckoo Clock: No. 1 from *Serendipity Solos.*  
    *F (c’–e♭”)*: *Faber*

12. **Lin Marsh**  
    Earth, Sea and Sky.  
    *F (c’–f”)*: *Junior Songscape: Earth, Sea and Sky* *(any 2 verses; part 1 in final 4 bars)* *(Faber)*  
    For *E♭*: *The Best of Singing, Grades 1–3* *(high or low)* *(Faber)*

13. **Lin Marsh**  
    Monsters!  
    *A min (e’–e”)*: *The Graded Song Collection* *(Faber)*  
    *A min: The ABRSM Songbook Plus, Grade 2* *(ABRSM)*
18 **Nina Perry**  The Frog.  
*D (d’–d”):* publ. separately (OUP)  
*D: The ABRSM Songbook, Book 2 (ABRSM)*

19 **Schubert**  Wiegenlied ‘Schlaf, schlaf, holder, süsser Knabe’ (Cradle Song/ Lullaby), Op. 98 No. 2, D. 498.  
*G (d’–e”)* or *F: The Art of Song (revised & expanded edition), Grades 1–3 (high or medium-low) (Peters EP 71761 or 71762) (Ger/Eng)*  
*G or F: The Best of Singing, Grades 1–3 (high or low) (Faber) (Ger/Eng)*  
*F: The ABRSM Songbook, Book 2 (ABRSM) (Ger/Eng)*

20 **Schumann**  Schmetterling (Butterfly), Op. 79 No. 2 (omitting verse 2).  
*D (f#’–g”)* or *B♭: The Art of Song (revised & expanded edition), Grades 1–3 (high or medium-low)*  
*(Peters EP 71761 or 71762) (Ger/Eng)*  
*B♭: Singing Time! Grade 2 (Bosworth BOE005029) (Eng)*

21 **Alan Simmons**  Roller Ghoster (upper part).  
*C (c’–d”):* Singing Sherlock, Book 2 (Boosey & Hawkes)

22 **arr. Stanford**  The Cuckoo (Der Kuckuk).  
*F (e’–c”):* 20th-Century Easy Song Collection (Boosey & Hawkes) (Eng/Ger)

23 **Trad. German**  Guter Mond, du gehst so stille (Lovely Moon/Gentle moon, so peacefully shining).  
*E (e’–c#’):* arr. Farrar (1st voice) (Ashdown EA15662) (Eng/Ger)  
*E: arr. Bullard. The ABRSM Songbook Plus, Grade 2 (ABRSM) (Ger/Eng)*

24 **Trad. Korean**  Arrang.  
*Ab/B♭ (eb’–f”)* or *F/G: arr. Poorman and Lim. No. 1 from Songs of the Far East for Solo Singers (medium-high or medium-low) (Alfred 43490 or 43487) (Korean/Eng)*

**LIST C**

1 **Bart**  I’d do anything (solo adaptation only): from Oliver!  
*B♭ (bb–d”):* Kids’ Musical Theatre Collection, Vol. 1 (Hal Leonard HL00230029–Music Sales)  
*B♭: The ABRSM Songbook Plus, Grade 2 (ABRSM)*

3 **Brown & Freed**  Singin’ in the Rain: from Singin’ in the Rain.  
*G (d’–a”):* vocal selections (50th Anniversary Edition) (chorus only) (Alfred 26121)  
*G: arr. Marsh (part 1 in final 6 bars). Junior Songscape: Stage and Screen (Faber)*  
*G: arr. Marsh. The Faber Music Theatre Songbook (Faber)*  
*G: The ABRSM Songbook Plus, Grade 2 (chorus only) (ABRSM)*  
*G or F: The Best of Singing, Grades 1–3 (high or low) (Faber)*

4 **Burke & van Heusen**  Busy Doing Nothing (chorus, any one verse, chorus and coda).  
*G (d’–e”):* arr. Marsh. Junior Songscape: Children’s Favourites (Faber)

5 **Churchill & Morey**  Love is a song that never ends (chorus only, once through, with suitable intro.): from Bambi.  
*G (d’–e”):* publ. separately (Campbell Connelly & Co. CC10505)  
*G: Stage & Screen – The Black Book (Wise AM92249)*

6 **George M. Cohan**  Give me my regards to Broadway (omitting bb. 5–36): from Little Johnny Jones.  
*G (d’–d”):* arr. Beck. No. 2 from Ready to Sing...Broadway (Alfred 35808)

7 **Coots & Gillespie**  Santa Claus is Comin’ to Town (without repeat).  
*C (b–e”):* It’s Never Too Late to Sing: Christmas (Faber)
LIST C (cont.)

8 **Dacre** Daisy Bell (A Bicycle Built for Two) (verse I). (M)
   G (d’ – e’): arr. Turner (upper line only). No. 22 from Best of Children’s Songs (Schott ED 12948)
   G: 100 Years of Popular Music: 1900 (Faber)
   G or F: arr. Pegler. The Best of Singing, Grades 1–3 (high or low) (Faber)
   F: No. 11 from The National Songbook (Novello NOV492393)

9 **Dicks & Rudge** A Windmill in Old Amsterdam (omitting verse 3).
   G (bb – e’): arr. Turner (upper line only). No. 22 from Best of Children’s Songs (Schott ED 12948)

10 **Fain & Lawrence (after Tchaikovsky)** Once Upon a Dream: from Sleeping Beauty.

11 **Flanders & Swann** The Hippopotamus (verses 1 & 2).
   Bb (bb – eb’): The ABRSM Songbook Plus, Grade 2 (ABRSM)
   A: arr. Marsh. Junior Songscape: Children’s Favourites (Faber)
   G: The Songs of Michael Flanders & Donald Swann (Faber)
   G: The Graded Song Collection (Faber)

12 **Gay & Butler** The sun has got his hat on: from Me and My Girl.
   C (c’ – e’): arr. Marsh. Junior Songscape: Children’s Favourites (Faber)

13 **Heneker** Flash, Bang, Wallop!: from Half a Sixpence.
   G (d’ – d”) or F: The Best of Singing, Grades 1–3 (high or low) (Faber)
   F: arr. Marsh (omitting DS). Junior Songscape: Stage and Screen (Faber)
   F: arr. Marsh (omitting DS). The Faber Music Theatre Songbook (Faber)

14 **Andrew Lloyd Webber & Tim Rice** Any Dream Will Do (omitting 4th–11th bars on final page): from Joseph and the Amazing Technicolor Dreamcoat.
   A (a – d’): Kids’ Musical Theatre Collection, Vol. 1 (Hal Leonard HL00230029–Music Sales)

15 **Lin Marsh** Something Spooky: No. 5 from Spooky Songs.
   G min (d’ – d’): Lin Marsh Spooky Songs (Faber)
   G min: Singing Sherlock, Book 2 (Boosey & Hawkes)

16 **C. Porter** True Love: from High Society.
   G (c’ – c’): The Best of Cole Porter (Faber)
   G: Cole Porter 100th Anniversary (Alfred VF1713)
   G: No. 3 from Everlasting Voices (medium-high or medium-low) (Peters EP 72672a or 72672b)

17 **Rodgers & Hammerstein** Getting to know you: from The King and I.
   C (e’ – e’): vocal selections (Williamson HLW00312227)
   C: The Rodgers & Hammerstein Collection (Williamson HL00313207)
   A: The Singer’s Musical Theatre Anthology, Soprano Vol. 3 (Hal Leonard–Faber)

18 **Rodgers & Hammerstein** In my own little corner: from Cinderella. (F)
   F (d’ – d’): The Rodgers & Hammerstein Collection (Williamson HL00313207)
   F: The Broadway Ingénue: 37 Theatre Songs for Soprano (to end of p. 67) (Hal Leonard–Faber)
   F: Kids’ Book of Vocal Solos (Hal Leonard HLE90001388–Music Sales)
   F: The Singer’s Musical Theatre Anthology, Soprano Vol. 3 (to end of p. 35) (Hal Leonard–Faber)
   F: Musical Theatre Collection for Young Women Singers (Hal Leonard HLE90001476–Music Sales)

19 **Betty Roe** Poco Poppa Pizza and Mama Piccolo: from The Most Wanted Faces.
   D (c#’ – d’): Songs from the Betty Roe Shows, Vol. 2 (Thames TH978633)
   D: The ABRSM Songbook, Book 2 (ABRSM)

20 **Peter Rose & Anne Conlon** The Jaguar (omitting repeat): from Yanomamo.
   D min (a – e’): vocal score (Weinberger)
   D min: The ABRSM Songbook Plus, Grade 2 (ABRSM)
21 **Rose, Stock & Cavanaugh**  The Umbrella Man.
   \( C (b - d') \): No. 25 from *Harlequin* (Collins Music; formerly published by A & C Black)
22 **Claude-Michel Schönberg & Alain Boublil**  Castle on a Cloud: from *Les Misérables*.  (F)
   \( A \text{ min} (a - c'') \): Kids' Musical Theatre Collection, Vol. 1 (Hal Leonard HL00230029–Music Sales)
   \( A \text{ min} \): stage vocal selections (Wise MF10149)
   \( A \text{ min} \): film vocal selections (Wise MF10150)
23 **Stephen Schwartz**  River Lullaby (from ‘Deliver Us’): from *The Prince of Egypt*.
   \( C/D (g - d'') \): vocal selections (pp. 9–12 with suitable intro. and ending) (Cherry Lane Music Company CLM02500026)
   \( C/D: The ABRSM Songbook Plus, Grade 2 (ABRSM) \)
24 **Richard & Robert Sherman**  The Beautiful Briny (omitting repeat): from *Bedknobs and Broomsticks*.
   \( F (b - d'') \): vocal selections (Campbell Connelly & Co CCA111970)
   \( D \text{ min} (c' - e_b'') \) or \( C \text{ min} \): The Best of Singing. Grades 1–3 (high or low) (Faber)
   \( C \text{ min} \): musical selections (Alfred TSF0070)
   \( C \text{ min} \): stage selections (Alfred PFM0515)
26 **Richard & Robert Sherman**  A Spoonful of Sugar (any two verses): from *Mary Poppins*.
   \( G (c' - d'') \): film vocal selections (not stage selections) (Hal Leonard HLD00360439–Music Sales)
   \( G: The New Illustrated Treasury of Disney Songs (6th edition) (Hal Leonard HL00313100–Music Sales) \)
   \( G: Stage & Screen – The Black Book (Wise AM92249) \)
27 **Richard & Robert Sherman**  Stay Awake: from *Mary Poppins*.
   \( C (b - a'') \): film vocal selections (not stage selections) (Hal Leonard HLD00360439–Music Sales)
28 **Warren & Dubin**  Forty-Second Street (this version only): from 42nd Street.
   \( D \text{ min} (d' - d'') \): arr. Beck.  No. 1 from Ready to Sing...Broadway (Alfred 35808)
29 **Woods**  When the red, red robin.
   \( F (d' - e_b'') \): No. 33 from *Ta-ra-ra boom-de-ay* (Collins Music; formerly published by A & C Black)
30 **Young & Heyman**  When I fall in love: from *One Minute to Zero*.
   \( E_b (b_b - d'') \): The Definitive Jazz Collection (2nd edition) (Hal Leonard–Faber)
THREE ACCOMPANIED SONGS: from memory, one chosen by the candidate from each of the three Lists, A, B and C (listed below), with a total maximum programme time of six minutes. For further details see pages 9, 10 and 14.

ONE UNACCOMPANIED TRADITIONAL SONG: from memory, of the candidate’s own choice. For further details see page 11.

SIGHT-SINGING: a short piece of previously unseen music, accompanied by the examiner at the piano. For further details see pages 12 and 13.

AURAL TESTS FOR THE GRADE: administered by the examiner from the piano. For further details see pages 88 and 90.

ACCOMPANIED SONG LISTS

LIST A

1. **T. S. Allen**  
   *Erie Canal.*  
   *B♭min (ab/b♭–ab’): arr. Edwards.*  
   No. 2 (p. 18: solo version) from *Changing Voices: Songs within an octave for teenage male singers* (Peters EP 72482)

2. **Barnby**  
   *Sweet and low.*  
   *D (f♯’–e’): arr. Hargest Jones.*  
   *Songs of England* (Boosey & Hawkes)  
   *D: The ABRSM Songbook, Book 3* (ABRSM)

3. **Denza**  
   *Funiculi, funiculà* (A Merry Life/Tonight, my girl/Last night, my Nina).  
   *Eb (d’–f’*) or C: The Art of Song (revised & expanded edition), Grades 1–3 (high or medium-low)*  
   (Peters EP 71761 or 71762) (Ital/Eng)  
   *C: Italian Songs & Arias (Mel Bay MLB95480) (Ital/Eng)*  
   *C: arr. Pegler. The ABRSM Songbook Plus, Grade 3 (ABRSM) (Ital/Eng)*

4. **Dunhill**  
   *Elsie Marley.*  
   *A (c#’–e’): arr. Appleby and Fowler.*  
   No. 59 from *Sing Together!* (OUP)

5. **Elgar**  
   *Ave verum corpus* (Hail, true body), Op. 2 No. 1 (this version only).  
   *G (d’–e’): arr. Field.*  
   *The ABRSM Songbook Plus, Grade 3 (ABRSM) (Latin/Eng)*

6. **Langlais**  
   *Regina coeli.*  
   *Gmin (d’–f’): P. 38 from Marian Hymns, Vol. 2 (Bärenreiter BA 9268) (Latin)*

7. **Purcell**  
   *Ah! how pleasant ‘tis to love, Z. 353.*  
   *C (g’–g’*) or A: Purcell 40 Songs (high or low) (IMC 2071 or 2072)*  
   *C or A: The Art of Song (revised & expanded edition), Grades 1–3 (high or medium-low) (Peters EP 71761 or 71762)*  
   *A: The ABRSM Songbook, Book 3 (ABRSM)*

8. **Trad.**  
   *Leave her, Johnny (omitting verse 2).*  
   *Eb (eb’–c’*) or B♭: arr. Edwards.*  
   No. 1 from *Changing Voices: Songs within an octave for teenage male singers* (Peters EP 72482)

9. **Trad.**  
   *Willow Song.*  
   *Dmin (d’–d’*) or Cmin: arr. Hobbs.*  
   No. 5 from *Everlasting Voices* (medium-high or medium-low)  
   (Peters EP 72672a or 72672b)
Aural Tests for the Grade:

Sight-singing: administered by the examiner from the piano. For further details see page 11.

Three unaccompanied traditional songs:

Three accompanied songs:

Singing from 2018 Grade 3

Accompanied Song Lists

11 Trad. English The Blacksmith. (F)
   E min (d’–e”): arr. Blackwell. The ABRSM Songbook Plus, Grade 3 (ABRSM)
   D min: arr. Armstrong. The Language of Folk, Book 1 (Faber)

12 Trad. English Bonny at Morn (omitting verse 3).
   C min (bb–c”): arr. Armstrong. The Language of Folk, Book 2 (Faber)

13 Trad. English Polly Oliver.
   Eb (c’–f”): arr. Hargest Jones. Songs of England (Boosey & Hawkes)
   Eb: arr. Appleby and Fowler. No. 47 from Sing Together! (OUP)
   Ex: arr. Chappell. Singing Time! Grade 3 (Bosworth BOE005030)
   D or C: arr. Pegler. The Best of Singing, Grades 1–3 (high or low) (Faber)
   C: arr. Hodge et al. No. 43 from Strawberry Fair (Collins Music; formerly published by A & C Black)

14 Trad. German/W. Taubert (Op. 27 No. 5) Wiegenlied ‘Schlaf in guter Ruh’ (Cradle Song ‘Sleep in peaceful sleep’).
   D (d’–f#” or Bb: arr. Althouse. No. 3 from International Folk Songs for Solo Singers (medium-high or medium-low) (Alfred 16959 or 16960) (Ger/Eng)
   C: arr. Barratt (verses 1 & 2). The ABRSM Songbook, Book 3 (ABRSM) (Ger/Eng)

15 Trad. Irish I have a bonnet trimmed with blue. (F)
   F (f’–d”): arr. Hughes. Irish Country Songs (highlights edition) (Boosey & Hawkes)

16 Trad. Irish I know where I’m goin’. (F)
   A(b (g’–eb”): arr. Hughes. Irish Country Songs (highlights edition) (Boosey & Hawkes)
   G (f#’–d”): arr. Hargest Jones. Songs of Ireland (Boosey & Hawkes)
   G (f#’–d”): arr. Rutter. No. 1 from Three Folk-Songs for Upper Voices (OUP)
   G/Ab (f#’–eb”) or E/F: arr. Wedgwood. The Best of Singing, Grades 1–3 (high or low) (Faber)

17 Trad. Irish The Sunflower ‘Believe me, if all those endearing young charms.’
   F (f’–f”): The Library of Folk Songs (Amsco AM961521)
   For Ex: arr. Quilter. Roger Quilter Collected Songs (high or low) (Boosey & Hawkes)
   D: arr. Hargest Jones. Songs of Ireland (Boosey & Hawkes)
   D: arr. Barratt. The ABRSM Songbook, Book 3 (ABRSM)

18 Trad. Maori Pōkarekare Ana.
   A (e’–d”): arr. Bullard (omitting verses 3 & 4). The ABRSM Songbook Plus, Grade 3 (ABRSM)
   (Maori/Eng)

19 Trad. Scottish Afton Water (Flow gently, sweet Afton).
   F (c’–f”): arr. Thorpe Davie (omitting verses 3 & 4). No. 10 from The Saltire Scottish Song Book
   (Hardie Press HP11)
   E: arr. Appleby and Fowler. No. 69 from Sing Together! (OUP)
   E: arr. Turnbull. Singing Time! Grade 3 (Bosworth BOE005030)

20 Trad. Scottish The Banks of Allan Water (verses 1 & 2).
   A (c#’–e”): arr. Hargest Jones. Songs of Scotland (Boosey & Hawkes)
   A: arr. Barratt. The ABRSM Songbook, Book 3 (ABRSM)

21 Trad. Ukrainian, arr. W. H. Anderson In the garden flowers are growing: No. 2 from Ukrainian Folk Songs.
   G min (d’–eb”): W. H. Anderson Two Ukrainian Folk Songs (Roberton 1048)
   G min: The ABRSM Songbook, Book 3 (ABRSM)

(continued overleaf)
LIST A (cont.)

22 Trad. Welsh Llwyôn Onn (The Ash Grove).
   A (d’–e’): arr. Hargest Jones. Caneuon Cymru (Boosey & Hawkes: piano accomp. available in Songs of Wales) (Welsh) or Songs of Wales (Boosey & Hawkes) (Eng)
   G (c’–e”): arr. Appleby and Fowler. No. 70 from Sing Together! (OUP) (Eng)
   G (c’–e”): arr. Turnball. Singing Time! Grade 3 (Bosworth BOE005030) (Eng)
   G (c’–e”): arr. Barratt. The ABRSM Songbook, Book 3 (ABRSM) (Welsh/Eng)
   F (b–d’): arr. Hywel. Caneuon Enwog Cymru 1 (Famous Songs of Wales 1) (Gwynn Publishing 9020) (Welsh/Eng)

LIST B

1 Anon. Japanese Uji River (omitting bb. 43–62).
   E min (d–e) or D min: arr. Gray. No. 10 from Songs of the Far East for Solo Singers (medium-high or medium-low) (Alfred 43490 or 43487) (Eng & Japanese)

2 Anon. Welsh The Gower Wassail.
   B min (b–e): arr. Hargest Jones (verses 1, 2 & 6). Songs of Christmas (Boosey & Hawkes)
   B min or A min: arr. Pegler. The Best of Singing, Grades 1–3 (high or low) (Faber)

3 Beethoven Feuerfarb’ (Fire Colour), Op. 52 No. 2.
   G (d’–e”): No. 10 from Beethoven 67 Songs (verses 1 & 6) (Peters EP 180) (Ger)
   G: No. 5 from Beethoven Complete Songs, Vol. 1 (verses 1 & 8) (Henle HN 533) (Ger)
   F: The ABRSM Songbook Plus, Grade 3 (verses 1 & 6) (ABRSM) (Ger/Eng)

4 Dorothy Buchanan Peace Song (verses 1 & 2).
   F min (c’–db”): publ. separately (upper vocal line in chorus) (SOUNZ)
   F min: The ABRSM Songbook Plus, Grade 3 (ABRSM)

5 W. Davies God be in my head.
   A (e’–d”): No. 236 from Hymns Ancient & Modern New Standard (Hymns Ancient & Modern)
   A: arr. Jenkins. Sing Solo Sacred (high or low) (OUP)
   A: Singing Time! Grade 3 (Bosworth BOE005030)
   A: The ABRSM Songbook, Book 3 (ABRSM)

6 Christopher Field Sea Shell: No. 5 from A Garland of Song. G (d’–d”): (Recital Music RM910)

7 Finzi Ferry me across the water, Op. 1 No. 7.
   A min (c’–e”): 20th-Century Easy Song Collection (Boosey & Hawkes)
   A min: The ABRSM Songbook, Book 3 (ABRSM)

8 Fuenllana De los á ámos vengo (From the poplar groves I come).
   F (f’–c”: treble clef) or D (d–a: bass clef): arr. Edwards. No. 15 from Changing Voices: Songs within an octave for teenage male singers (Peters EP 72482) (Span)

9 Grieg To brune Øjne (Zwei braune Augen) (Two Brown Eyes), Op. 5 No. 1.
   G (d’–e”) or F: The Art of Song (revised & expanded edition), Grades 1–3 (high or medium-low) (Peters EP 71761 or 71762) (Dan/Ger/Eng)
   G or F: The Best of Singing, Grades 1–3 (high or low) (Faber) (Ger/Eng)

10 Jenkyns The Owls.
   F min (c’–db”): publ. separately (Novello NOV160069)
   F min: Singing Time! Grade 3 (Bosworth BOE005030)
   F min: The ABRSM Songbook, Book 3 (ABRSM)

11 Lin Marsh Butterfly: No. 4 from Serendipity Solos.
   D (c#’–e”): Lin Marsh Serendipity Solos (Faber)
   D or C: The Best of Singing, Grades 1–3 (high or low) (Faber)

12 Lin Marsh Hallowe’en Witches: No. 2 from Spooky Songs. E min (a–c”): (Faber)
13 **Lin Marsh**  The Wicked Lady.
   *C min (c'–eb")*: The Graded Song Collection (Faber)

14 **Mendelssohn**  Gruss (Greeting), Op. 19 No. 5.
   D (d'–f#") or C: The Art of Song (revised & expanded edition), Grades 1–3 (high or medium-low)
   (Peters EP 71761 or 71762) (Ger/Eng)
   G or B: The Language of Song: Elementary (high or low) (Faber) (Ger)
   D: Singing Time! Grade 3 (Bosworth BOE005030) (Ger/Eng)

15 **Mendelssohn**  Lieblingsplätzchen (Favourite Haunt/The Favourite Spot/Favourite Little Place), Op. 99 No. 3 ( omitting verse 3).
   *G (f# – e")* or *F: The Art of Song (revised & expanded edition), Grades 1–3 (high or medium-low)*
   (Peters EP 71761 or 71762) (Ger/Eng)
   G: No. 17 from Elisabeth Schumann Liederbuch (Universal UE 9559) (Ger/Eng)
   *F: The ABRSM Songbook Plus, Grade 3 (ABRSM) (Ger/Eng)*

16 **Murray & Lockton**  I'll walk beside you.
   *E♭ (c'–eb")*: publ. separately (Faber)
   *E♭: The Graded Song Collection (Faber)*

17 **arr. Roberton**  Dalmatian Cradle Song.
   *(c’–d’")*: publ. separately (Roberton 75012)
   *(c’–d’")*: The ABRSM Songbook, Book 3 (ABRSM)

18 **Schubert**  Heidenröslein (The Wild Rose), Op. 3 No. 3, D. 257.
   *G (g’–g")* or *E: The Art of Song (revised & expanded edition), Grades 1–3 (high or medium-low)*
   (Peters EP 71761 or 71762) (Ger/Eng)
   G or D: The Language of Song: Elementary (high or low) (Faber) (Ger)
   *E: Singing Time! Grade 3 (Bosworth BOE005030) (Eng/Ger)*

19 **Schubert**  Minnelied ‘Hold er klingt der Vogelsang’ (Love-song), D. 429.
   *E (d’–f#")* or *D: The Art of Song (revised & expanded edition), Grades 1–3 (high or medium-low)*
   (Peters EP 71761 or 71762) (Ger/Eng)
   D: The ABRSM Songbook, Book 3 (ABRSM) (Ger/Eng)

20 **Stanford**  Windy Nights, Op. 30 No. 4.
   *D min (d’–f")*: publ. separately (Roberton 75306)
   *D min: The ABRSM Songbook, Book 3 (ABRSM)*

21 **Thiman**  The Path to the Moon.
   *A♭ (eb’–f")*: 20th-Century Easy Song Collection (Boosey & Hawk es)
   *A♭: The ABRSM Songbook, Book 3 (ABRSM)*

22 **Thorsteinson**  Kirkjuhvoll (The Elven Church).
   *G min (d’–f")* or *F min: Icelandic Art Songs, First Collection (high or low)* (Ísalög Music) (Ice/Eng)

23 **Trad. Chinese**  Jasmine Flower (Mo li hua).
   *E♭ (eb’–eb")* or *C: arr. Wagner. No. 6 from Songs of the Far East for Solo Singers (medium-high or medium-low)* (Alfred 43490 or 43487) (Eng)

24 **Bóðarson**  Kom ég upp í Kvíslarskarð (As I Climbed the Mountainside).
   *E min (e’–e")* or *D min: Icelandic Art Songs, First Collection (high or low)* (Ísalög Music) (Ice/Eng)
   *D min: The ABRSM Songbook Plus, Grade 3 (ABRSM) (Ice/Eng)*

(continued overleaf)
LIST C

1. **Adler & Ross**  Heart: from *Damn Yankees.*  
   *F (c’ – d’): arr. Beck.*  No. 3 from *Ready to Sing...Broadway* (Alfred 35808)

2. **Arlen & Harburg**  If I Only Had a Brain: from *The Wizard of Oz.*  
   *F (c’ – e’):* vocal selections (any one character; chorus only, with suitable intro.) (Alfred TSF0038)  
   *(NB: 70th Anniversary Deluxe Songbook not suitable for exam use)*  
   *F: The Harold Arlen Songbook* (any one character; chorus only, with suitable intro.) (Hal Leonard–Faber)  
   *F: arr. Beck.*  No. 6 from *Ready to Sing...Broadway* (Alfred 35808)

3. **Burt Bacharach & Hal David**  Raindrops keep falling on my head: from *Butch Cassidy and the Sundance Kid.*  
   *F (c’ – e’):* *Stage & Screen – The White Book* (Wise AM92248)  
   *D:* *No. 33 from The National Songbook 2* (Novello NOV492404)

4. **Bart**  Who will buy?: from *Oliver!*  
   *D min (d’ – d”):* film vocal selections (omitting repeat) (Lakeview Music LK56070)  
   *D min: The ABRSM Songbook Plus, Grade 3* (omitting repeat) (ABRSM)  
   *C min: stage vocal selections* (starting p. 104 with suitable intro. and ending before Sops/Baritones entry) (Lakeview Music LK56195)  
   *C min: No. 21 from vocal score* (starting 1 bar before fig. J and ending before Rose Seller entry) (Lakeview Music LK56088)

5. **I. Berlin**  Let’s Face the Music and Dance: from *Follow the Fleet.*  
   *C (c’ – e’):* or *Bb:* *The Best of Singing, Grades 1–3* (high or low) (Faber)

6. **L. Bernstein**  My House: from *Peter Pan.*  
   *(c’–f”):* *20th-Century Easy Song Collection* (Boosey & Hawkes)  
   *(c’–f”): Leonard Bernstein Song Album* (Boosey & Hawkes)  
   *(c’–f”): The ABRSM Songbook, Book 3* (ABRSM)

7. **Blane & Martin**  Have yourself a merry little Christmas.  
   *Bb (bb – eb”):* *It’s Never Too Late to Sing: Christmas* (Faber)

8. **Leslie Bricusse & A. Newley**  The Candy Man: from *Willy Wonka and the Chocolate Factory* (omitting repeats).  
   *D# (ab – eb”):* *Kids’ Musical Theatre Collection, Vol. 1* (Hal Leonard HL00230029–Music Sales)  
   *C: film vocal selections* (omitting bb. 2–13; with suitable ending) (Hal Leonard HL00313181–Music Sales)

9. **Brown & Freed**  All I do is dream of you: from *Singin’ in the Rain.*  
   *C (c’ – d’):* vocal selections (50th Anniversary Edition) (Alfred 26121)  
   *C: The ABRSM Songbook Plus, Grade 3* (ABRSM)

10. **Carl Davis & Hiawyn Oram**  Ride Out the Storm: from *The Mermaid.*  
    *E min (d’ – e’):* Junior Songscape: *Stage and Screen* (Faber)  
    *E min: The ABRSM Songbook Plus, Grade 3* (ABRSM)

11. **Fain & Webster**  The Deadwood Stage: from *Calamity Jane.*  
    *Ab (c’ – eb”): No. 1 from vocal score* (from 4 bars before fig. 3 to fig. 7) (Faber)  
    *Ab or G: The Best of Singing, Grades 1–3* (high or low) (Faber)  
    *G: Stage & Screen – The White Book* (omitting repeat) (Wise AM92248)

12. **Gilkson**  The Bare Necessities (verses 1 & 2): from *The Jungle Book.*  
    *F: Stage & Screen – The Black Book* (Wise AM92249)  
    *F: Singing Time! Grade 3* (Bosworth BOE005030)

13. **Harline & Washington**  When you wish upon a star (omitting bb. 5–12): from *Pinocchio.*  
    *C (g/b – d’):* *Kids’ Musical Theatre Collection, Vol. 1* (Hal Leonard HL00230029–Music Sales)
14 **Hart & Butler** Nellie the Elephant (omitting verse 2 and ending with coda).
   - C min/C: arr. Marsh. **Junior Songscape: Children’s Favourites** (Faber)
   - C min/C: arr. Marsh. **The ABRSM Songbook Plus, Grade 3** (ABRSM)

15 **Kent & Burton** The White Cliffs of Dover (chorus only, once through, with suitable intro.).
   - E♭ (e♭’ – e♭”): I’ll Be Seeing You...Songs of World War II (IMP)

16 **Lerner & Loewe** Wouldn’t it be Loverly?: from My Fair Lady.
   - G (d’ – e”) or F: The Best of Singing, Grades 1–3 (high or low) (Faber)
   - F: vocal selections (F major section only; ending in 1st-time bar) (Faber)
   - F: The Broadway Ingénue: 37 Theatre Songs for Soprano (Hal Leonard–Faber)
   - F: Essential Audition Songs for Kids (Faber)
   - F: The Singer’s Musical Theatre Anthology, Soprano Vol. 3 (Hal Leonard–Faber)

17 **Alan Menken & Howard Ashman** Beauty and the Beast: from Beauty and the Beast.
   - F (a – d”): arr. Beck. The Faber Music Theatre Songbook (Faber)

18 **Rodgers & Hammerstein** It’s a grand night for singing (omitting the Interlude): from State Fair.
   - G (d’ – e”): vocal selections (Williamson HLW00312403)

19 **Rodgers & Hammerstein** I whistle a happy tune: from The King and I.  (whistling section may be vocalized)
   - B♭ (d’ – d”): vocal selections (Williamson HLW00312227)
   - B♭: The Rodgers & Hammerstein Collection (Williamson HL00313207)
   - B♭: Kids’ Book of Vocal Solos (Hal Leonard HLE90001388–Music Sales)

20 **Rodgers & Hart** Blue Moon (starting at chorus (‘Blue moon’), once through, with suitable intro.).
   - E♭ (d♭’ – c”): Essential Ella: 20 Ella Fitzgerald Classics (Faber)
   - E♭: The ABRSM Songbook Plus, Grade 3 (ABRSM)

21 **Betty Roe** I’m learning to read: from The Banky Field.  (M)
   - (d’ – e♭”): Songs from the Betty Roe Shows, Vol. 2 (Thames TH978633)
   - (d’ – e♭”): The ABRSM Songbook, Book 3 (ABRSM)

22 **Betty Roe** ‘Orrible Little Blue-Eyes: from The Barnstormers.  (F)
   - G (d’ – e”): Songs from the Betty Roe Shows, Vol. 1 (Thames TH978632)
   - G: The ABRSM Songbook, Book 3 (ABRSM)

23 **Harvey Schmidt & Tom Jones** Try to remember (any two verses): from The Fantasticks.
   - G (b – d”): publ. separately (Faber)
   - G: arr. Beck.  No. 11 from Ready to Sing...Broadway (Alfred 35808)

24 **Richard & Robert Sherman** Chim Chim Cher-ee: from Mary Poppins.
   - D min (d’ – e”) or C min: The Best of Singing, Grades 1–3 (high or low) (Faber)
   - C min: film vocal selections (not stage selections) (Hal Leonard HLD00360439–Music Sales)
   - C min: Stage & Screen – The Black Book (Wise AM92249)
   - C min: Junior Songscape: Stage and Screen (part 1 from b. 45) (Faber)
   - C min: arr. Marsh.  The Faber Music Theatre Songbook (Faber)

25 **Richard & Robert Sherman** Feed the birds: from Mary Poppins.
   - (g/b – d”): film vocal selections (not stage selections) (Hal Leonard HLD00360439–Music Sales)
   - (g/b – d”): Kids’ Book of Vocal Solos (Hal Leonard HLE90001388–Music Sales)
   - (g/b – d”): Musical Theatre Collection for Young Women Singers (Hal Leonard HLE90001476–Music Sales)
   - (g/b – d”): Kids’ Musical Theatre Collection, Vol. 1 (Hal Leonard HL00230029–Music Sales)

26 **Lucy Simon & Marsha Norman** The Girl I Mean to Be: from The Secret Garden.  (F)
   - E♭ (a♭ – c”): vocal selections (Alfred VF1792)
   - E♭: The ABRSM Songbook Plus, Grade 3 (ABRSM)
LIST C (cont.)

27  **Lucy Simon & Marsha Norman**  Round-Shouldered Man: from *The Secret Garden*.  
    
    \((bb – d^#)\): vocal selections (Alfred VF1792)  
    
    \((bb/f’ – e”\): arr. Beck.  No. 9 from *Ready to Sing...Broadway* (Alfred 35808)

28  **Charles Strouse & Martin Charnin**  Maybe: from *Annie*.  
    
    \(B\flat (bb – d^\#)\): *Kids’ Musical Theatre Collection, Vol. 1* (omitting 2nd repeat) (Hal Leonard HL00230029—Music Sales)  
    
    \(B\flat\): *The Graded Song Collection* (Faber)  
    
    \(A\flat\): *More Audition Songs for Kids* (Wise AM966636)

29  **Weiss, Peretti & Creatore**  Can’t Help Falling in Love.  
    
    \(E\natural (bb – d^\#)\): *Stage & Screen – The White Book* (Wise AM92248)
THREE ACCOMPANIED SONGS: from memory, one chosen by the candidate from each of the three Lists, A, B and C (listed below). For further details see pages 9, 10 and 14.

ONE UNACCOMPANIED TRADITIONAL SONG: from memory, of the candidate’s own choice. For further details see page 11.

SIGHT-SINGING: a short piece of previously unseen music, accompanied by the examiner at the piano. For further details see pages 12 and 13.

AURAL TESTS FOR THE GRADE: administered by the examiner from the piano. For further details see pages 88 and 90.

ACCOMPANIED SONG LISTS

LIST A

1 **T. A. Arne**  Blow, blow, thou winter wind.  
   \( A\flat\) \((e\flat' - a\flat'\text{``''})\): Arne 12 Songs for High Voice, Book 1 (Stainer & Bell B461)  
   \( A\flat\) or \( E\flat\): English Songs: Renaissance to Baroque (high or low) (Hal Leonard HL40018 or HL40019–Music Sales)  
   \( F:\) arr. Barclay Wilson.  Pp. 11–12 from Arne Selected Songs (Cramer)  
   \( F:\) arr. Shaw.  No. 171 (first tune) from The Oxford Book of Carols (OUP)  
   \( F:\) arr. Diack.  The 100 Best Short Songs, Book 3 (Paterson PAT00603)  
   \( F:\) Singing Time! Grade 4 (Bosworth BOE005169)  
   \( E\flat:\) arr. Hargest Jones.  Songs of England (Boosey & Hawkes)  
   \( E\flat:\) The ABRSM Songbook, Book 4 (ABRSM)

2 **T. A. Arne**  When daisies pied.  
   \( G\) \((d' - g\text{``''})\): Arne 12 Songs for High Voice, Book 2 (observing DC, but omitting other repeats) (Stainer & Bell B462)  
   \( G\) or \( E\flat\): English Songs: Renaissance to Baroque (high or low) (Hal Leonard HL40018 or HL40019–Music Sales)  
   \( F:\) Shakespeare Song Album (Boosey & Hawkes)  
   \( F:\) arr. Barclay Wilson.  Arne Selected Songs (Cramer)  
   \( F:\) The Art of Song (revised & expanded edition), Grades 4–5 (high or medium-low) (Peters EP 71763 or 71764)  
   \( E\flat:\) The ABRSM Songbook, Book 4 (ABRSM)

3 **arr. Carol Barratt**  Down by the salley gardens.  \( M\)  
   \( D\flat\) \((d\flat' - e\flat'\text{``''})\): The ABRSM Songbook, Book 4 (ABRSM)

4 **arr. Cassils**  She’s like the swallow.  \( M\)  
   \( C\min\) \((c' - e\flat\text{``''})\): publ. separately (Roberton 75386)

5 **Dowland**  Now, O now I needs must part \((omitting verses 2 & 3).\)  
   \( A\) \((f\flat' - f\text{``''})\) or \( F:\) No. 6 from Dowland 50 Songs, Book 1 (high or low) (Stainer & Bell X5A or X5B)  
   \( F:\) No. 3 from English Lute Songs, Book 2 (Stainer & Bell B617)  
   \( E\flat:\) The ABRSM Songbook Plus, Grade 4 (ABRSM)

(continued overleaf)
LIST A (cont.)

6 **T. Ford** Since first I saw your face *(first & last verses)*.
   
   E (e'–e") or C: *English Songs: Renaissance to Baroque* *(high or low)* (Hal Leonard HL40018 or HL40019–Music Sales)
   
   E♭: arr. Diack.  *The 100 Best Short Songs, Book 4* (Paterson PAT00604)
   
   
   E♭ or C: *The Art of Song* *(revised & expanded edition)*, Grades 4–5 *(high or medium-low)* (Peters EP 71763 or 71764)
   
   D: *The ABRSM Songbook, Book 4* (ABRSM)
   
   C: No. 49 from *English Lute Songs, Book 1* (Stainer & Bell B616)

7 **Giordani** Caro mio ben *(Dearest and best/Ah dearest love)*.
   
   F (e’–g") or D♭: *A Selection of Italian Arias 1600–1800, Vol. 1* *(high or low)* (ABRSM) *(Ital/Eng)*
   
   E♭ or D: No. 28 from *30 Italian Songs and Arias of the 17th & 18th Centuries* *(medium-high or medium-low)* (Peters EP 7743a or 7743b) *(Ital/Eng)*
   
   E♭ or C: *The Language of Song: Elementary* *(high or low)* (Faber) *(Ital)*
   
   E♭ or C: No. 23 from *26 Italian Songs and Arias* *(medium-high or medium-low)* (Alfred 3402 or 3403) *(Ital/Eng)*
   
   E♭ or C: *The Best of Singing, Grades 4–5* *(high or low)* (Faber) *(Ital/Eng)*

8 **Howard Goodall** The Lord is my shepherd *(Psalm 23)* *(Theme from *The Vicar of Dibley*).*  
   
   F (c’–d”): publ. separately *(Faber)*

9 **Gounod** Ave, Regina Coelorum *(Hail, Queen of Heaven)*.
   
   
   
   F: *Purcell 15 Songs and Airs, Set 2* *(high or low)* (Novello NOV170265 or NOV170266)
   
   A or F: *The Art of Song* *(revised & expanded edition)*, Grades 4–5 *(high or medium-low)* (Peters EP 71763 or 71764) *(Fr/Eng)*
   
   E♭: arr. Diack.  *The 100 Best Short Songs, Book 4* *(once through)* (Paterson PAT00604) *(Eng)*

11 **arr. H. Hughes** Down by the salley gardens. *(M)*
   
   D♭(db’–eb") : *Irish Country Songs* *(highlights edition)* (Boosey & Hawkes)

12 **Lully** Bois épais *(Cast your shade/Sombre Woods)* *(with repeat)*: from *Amadis*.
   
   F (d’–f") : arr. Holloway.  *Celebrated Songs, Book 1* *(Chester CH55317)* *(Eng)*
   
   G: *Celebrated Songs, Book 1* (Chester CH55317) *(Eng)*
   
   G: *The ABRSM Songbook, Book 4* *(ABRSM)* *(Eng/Ital)*
   
   G or F: *The Best of Singing, Grades 4–5* *(high or low)* (Faber) *(Eng)*

13 **Parry** Jerusalem.
   
   D (b–e’): It’s Never Too Late to Sing: *Songbook* *(Faber)*

14 **Purcell** Love quickly is pall’d: from *Timon of Athens*, Z. 632.
   
   A (e’–g#") or F: *Purcell 15 Songs and Airs, Set 2* *(high or low)* *(Novello NOV170265 or NOV170266)*
   
   A or F: *The Art of Song* *(revised & expanded edition)*, Grades 4–5 *(high or medium-low)* *(Peters EP 71763 or 71764)*
   
   G or D: No. 8 from *Everlasting Voices* *(medium-high or medium-low)* *(Peters EP 72672a or 72672b)*
   
   F: *The ABRSM Songbook, Book 4* *(ABRSM)*
15 **A. Scarlatti** O cessate di piagarmi: from *Il Pompeo*.
   A min (g♯' – g”), F min or D min: No. 21 from *Italian Songs of the 17th and 18th Centuries, Vol. 2* (high, medium or low) (IMC 2234, 2235 or 2236) (Ital)
   A min or E min: *The Art of Song* (revised & expanded edition), Grades 4–5 (high or medium-low) (Peters EP 71763 or 71764) (Ital/Eng)
   G min or E min: No. 7 from *26 Italian Songs and Arias* (medium-high or medium-low) (Alfred 3402 or 3403) (Ital/Eng)
   G min or E min: *A Selection of Italian Arias 1600–1800, Vol. 2* (high or low) (ABRSM) (Ital/Eng)
   F min: *The ABRSM Songbook, Book 4* (ABRSM) (Ital/Eng)
   D min: No. 12 from *30 Italian Songs and Arias of the 17th & 18th Centuries* (medium-high or medium-low) (Peters EP 7743a or 7743b) (Ital/Eng)

16 **arr. Carl Strommen** To the sky.
   B♭ (f’ – g”) or A♭ or F: *Folk Songs for Solo Singers, Vol. 1* (high, medium-high or medium-low) (Alfred 21836, 4952 or 4953)

17 **arr. M. Thomas** Wrth fynd efo Deio i Dowyn (Going with Tom to Towyn). E min (d’ – e”): publ. separately (Mansel Thomas Trust MT042) (Welsh/Eng)

18 **Trad. American** Poor Wayfaring Stranger.
   F min (eb’ – f”), E min or D min: arr. Althouse. *Folk Songs for Solo Singers, Vol. 2* (high, medium-high or medium-low) (Alfred 41547, 16300 or 16301)
   E min or D min: arr. Pegler. *The Best of Singing, Grades 4–5* (high or low) (Faber)
   D min: arr. Althouse. No. 9 from *Ready to Sing...Folk Songs* (Alfred 17173)
   D min: arr. Pegler. *It’s Never Too Late to Sing: Songbook* (Faber)

19 **Trad. Canadian** The Jones Boys.
   E♭ (db’ – eb”) or C: arr. Althouse. No. 12 from *International Folk Songs for Solo Singers* (medium-high or medium-low) (Alfred 16959 or 16960)
   C: arr. Althouse. *The ABRSM Songbook Plus, Grade 4* (ABRSM)

20 **Trad. Irish** The Lark in the Clear Air.
   B♭ (eb’ – g”), A♭ or F: arr. Tate. Publ. separately (OUP archive OSS611, OSS594 or OSS227–Banks)

21 **Trad. Irish** The Wild Rover (omitting verses 2 & 3). (M)
   F (c’ – d”): arr. Wedgwood. *It’s Never Too Late to Sing: Songbook* (Faber)

22 **Trad. Newfoundland, arr. Carol Barratt** She’s like the swallow. (M)
   C min (c’ – eb”): *The ABRSM Songbook, Book 4* (ABRSM)

23 **Trad. Scottish** Ye banks and braes o’ bonny Doon (this version only).
   G (d’ – e”): arr. Thorpe Davie. No. 60 from *The Saltire Scottish Song Book* (Hardie Press HP11)

24 **Trad. Spiritual** Sometimes I feel like a motherless child.
   G min/A min (d’ – e”) or E min/F min: arr. Althouse. No. 11 from *American Folk Songs for Solo Singers* (medium-high or medium-low) (Alfred 35562 or 35565)
   G min (d’ – d”): arr. Iles. *The ABRSM Songbook Plus, Grade 4* (ABRSM)

25 **Trad. Welsh** Fy nghalon (My Heart) (omitting verse 2).
   A min (e’ – f”): arr. Barratt. *The ABRSM Songbook, Book 4* (ABRSM) (Welsh/Eng)
   A min: arr. Hargest Jones. *Caneuon Cymru* (Boosey & Hawkes: piano accomp. available in Songs of Wales) (Welsh) or *Songs of Wales* (Boosey & Hawkes) (Eng)
LIST B

1. **R. R. Bennett** Clock-a-clay (Marienkäfer): No. 4 from *The Insect World.*  
   - G (d’–e”) in *R. R. Bennett The Insect World* (Universal UE 14167) (Eng/Ger)  
   - G: *The ABRSM Songbook, Book 4* (ABRSM) (Eng)

2. **Brahms** Sandmännchen (The Little Sandman) *(any two verses).*  
   - A (e’–f#”) in *The Art of Song (revised & expanded edition), Grades 4–5* (high or medium-low)  
     (Peters EP 71763 or 71764) (Ger/Eng)  
   - G: *Singing Time! Grade 4* (Bosworth BOE005169) (Ger/Eng)

3. **Britten** A New Year Carol: No. 5 from *Friday Afternoons,* Op. 7.  
   - E♭ (eb’–eb”) in *vocal score* (Boosey & Hawkes)  
     - E♭: *The ABRSM Songbook, Book 4* (ABRSM)

4. **arr. Copland** Long Time Ago: No. 3 from *Old American Songs,* First Set.  
   - C (g’–g”), B♭ or G: *Copland Old American Songs, Complete* (high, medium/original or low) (Boosey & Hawkes)  
     - A♭: *The ABRSM Songbook, Book 4* (ABRSM)

5. **C. Cui** Tsarskoselskaya statuya (The Statue at Czarskoe-Selo), Op. 57 No. 7.  
   - D♭ (db’–eb”) in *The First Book of Mezzo-Soprano/Alto Solos* (G. Schirmer GS81174) (Russ Cyrillic/Eng)  
     - D♭ or C: *The Best of Singing, Grades 4–5* (high or low) (Faber) (Russ Cyrillic/Russ/Eng)

6. **Dray** The Virgin’s Cradle Hymn ‘Dormi, Jesu.’  
   - (b–e’): *The Boosey & Hawkes Song Collection, Vol. 2* (Boosey & Hawkes) (Latin)

7. **Christopher Field** Over hill, over dale: No. 7 from *A Garland of Song.*  
   - B♭ (c’–e♭”): (Recital Music RM910)

8. **Christopher Field** Sleep, little babe, I love thee: from *Slumber Songs of the Madonna.*  
   - F min (c’–f’): *20th-Century Easy Song Collection* (Boosey & Hawkes)

   - F min (c’–f”): *20th-Century Easy Song Collection* (Boosey & Hawkes)

10. **A. Gibbs** Dusk.  
    - F (c’–e♭”): *20th-Century Easy Song Collection* (Boosey & Hawkes)

11. **Grieg** Ave, maris stella (Hail, of seas the bright star).  
    - F (d’–d”): P. 58 from *Marian Hymns, Vol. 2 (verses 1–4 only, ending with Amen)* (Bärenreiter BA 9268) (Latin)  
    - F: *arr. Field. The ABRSM Songbook Plus, Grade 4* (ABRSM) (Latin/Eng)

    - G♭ (db’–gb”) or E: *The Art of Song (revised & expanded edition), Grades 4–5* (high or medium-low)  
      (Peters EP 71763 or 71764) (Nor/Ger/Eng)  
    - F: *The ABRSM Songbook, Book 4* (ABRSM) (Nor/Eng)

13. **C. Le Fleming** A Smuggler’s Song.  
    - E min (d’–d”): publ. separately (OUP)  
    - E min: *The ABRSM Songbook, Book 4* (ABRSM)

14. **Mozart** Die Zufriedenheit (Happiness/Contentment), K. 473.  
    - G (b–e”) or F: *The Art of Song (revised & expanded edition), Grades 4–5* (high or medium-low) (Peters EP 71763 or 71764) (Ger/Eng)  
    - G or F: *The Best of Singing, Grades 4–5* (high or low) (Faber) (Ger/Eng)  
    - G: *Singing Time! Grade 4* (Bosworth BOE005169) (Ger/Eng)

15. **Poston** The Dormouse’s Carol.  
    - D min (d’–d”): publ. separately (Curwen JC72356)  
    - D min: *The ABRSM Songbook, Book 4* (ABRSM)
16 Betty Roe Song of the Bluebell Wood.
   A♭ (c♭’–e♭’): publ. separately (Thames TH9781001)
   A♭: The ABRSM Songbook Plus, Grade 4 (ABRSM)

17 John Rutter A Clare Benediction.
   D (c♯’–e’): publ. separately (upper part on divisi) (OUP)
   D or C: Oxford Solo Songs: Sacred (high or low) (OUP)

18 John Rutter Nativity Carol (omitting verse 2). D (d’–f♯’): arr. Pont. Publ. separately (OUP)

19 Schubert An die Laute (To the Lute), Op. 81 No. 2, D. 905. (M)
   D (d’–f♯’): or C: The Art of Song (revised & expanded edition), Grades 4–5 (high or medium-low)
   (Peters EP 71763 or 71764) (Ger/Eng)
   D or B♭: The Language of Song: Elementary (high or low) (Faber) (Ger)
   D: Celebrated Songs, Book 1 (Chester CH55317) (Ger)
   C: Singing Time! Grade 4 (Bosworth BOE005169) (Ger/Eng)

20 Schubert Seligkeit (Heavenly Bliss/Bliss/Ecstasy), D. 433.
   E (e’–g♯’): or C: The Art of Song (revised & expanded edition), Grades 4–5 (high or medium-low)
   (Peters EP 71763 or 71764) (Ger/Eng)
   E: No. 14 from Elisabeth Schumann Liederbuch (Universal UE 9559) (Ger/Eng)
   D or C: The Best of Singing, Grades 4–5 (high or low) (Faber) (Ger/Eng)
   D: The ABRSM Songbook, Book 4 (ABRSM) (Ger/Eng)

   A min (e’–f’): or G min: The Art of Song (revised & expanded edition), Grades 4–5 (high or medium-low)
   (Peters EP 71763 or 71764) (Ger/Eng)
   G min: Singing Time! Grade 4 (Bosworth BOE005169) (Ger/Eng)
   G min: The ABRSM Songbook, Book 4 (ABRSM) (Ger/Eng)

22 Trad. Spanish A la nanita nana (Hush pretty baby hush).
   (d’–e’): or (c’–d’): arr. Porterfield. No. 6 from International Folk Songs for Solo Singers (medium-high or medium-low) (Alfred 16959 or 16960) (Span & Eng)
   (d’–d’): arr. Blackwell (omitting verse 2). The ABRSM Songbook Plus, Grade 4 (ABRSM) (Span/Eng)

23 Trad. Taiwanese High Green Mountain (Gao Shan Qing) (omitting bb. 25–45).
   (d’–e’): or (bb’–c’): arr. Gray. No. 4 from Songs of the Far East for Solo Singers (medium-high or medium-low) (Alfred 43490 or 43487) (Eng/Mandarin)

24 Vaughan Williams A Cradle Song.
   E♭ (c’–e♭): 20th-Century Easy Song Collection (Boosey & Hawkes)
   E♭: The ABRSM Songbook, Book 4 (ABRSM)

25 J. Órórarísson Fuglinn í fjörunni (Friend of the Ocean).
   D (d’–f♯’): or C: Icelandic Art Songs, First Collection (high or low) (Íslensk Music) (Ice/Eng)
   C: The ABRSM Songbook Plus, Grade 4 (ABRSM) (Ice/Eng)

(continued overleaf)
LIST C

1. **Arlen & Harburg** Over the Rainbow (original Arlen version only): from *The Wizard of Oz*. (Eb (c’-f ”): vocal selections (chorus only, with suitable intro.) (Alfred TSF0038)
   - (NB: 70th Anniversary Deluxe Songbook not suitable for exam use)
   - Eb: *The Harold Arlen Songbook* (chorus only, with suitable intro.) (Hal Leonard–Faber)
   - Eb: *Stage & Screen - The Black Book* (with suitable intro.) (Wise AM92249)
   - Eb: *Essential Audition Songs for Kids* (starting b. 25) (Faber)
   - Eb or C: *The Best of Singing, Grades 4-5* (high or low) (Faber)
   - Eb: *The ABRSM Songbook Plus, Grade 4* (chorus only, with suitable intro.) (ABRSM)
   - D: arr. Marsh. *Junior Songscape* (Faber)

2. **Bart** Consider yourself: from *Oliver!*
   - Bb (c – f): *Lakeview Music LK56070* (omitting repeat)
   - Bb: *Singing Time! Grade 4* (Bosworth BOE005169)
   - Bb: *Stage & Screen – The White Book* (refrain only, with suitable intro.) (Wise AM92248)
   - A: *Essential Audition Songs for Kids* (Faber)
   - G: stage vocal selections (up to key-change) (Lakeview Music LK56195)
   - G: No. 9 from vocal score (to fig.) (Lakeview Music LK56088)
   - G: arr. Marsh. *Junior Songscape* (Faber)
   - G: *The ABRSM Songbook, Book 4* (ABRSM)

3. **I. Berlin** Cheek to Cheek: from *Top Hat*.
   - C (b – e’”) or Bb: *The Best of Singing, Grades 4-5* (high or low) (Faber)

4. **L. Bernstein** Peter, Peter: from *Peter Pan*. (F)
   - G (c’-g”): *20th-Century Easy Song Collection* (Boosey & Hawkes)
   - G: Leonard Bernstein Song Album (Boosey & Hawkes)

5. **L. Bernstein & Stephen Sondheim** I feel pretty (without repeat): from *West Side Story*. (F)
   - F (c’-g”): publ. separately (Boosey & Hawkes)
   - F: vocal selections (new edition) (Boosey & Hawkes)
   - F: *The ABRSM Songbook, Book 4* (ABRSM)

6. **L. Bernstein & Stephen Sondheim** One Hand, One Heart (without repeat): from *West Side Story*. (Eb (eb’-eb”): publ. separately (Boosey & Hawkes)
   - Ex: *Singing Time! Grade 4* (Bosworth BOE005169)
   - Eb: *The ABRSM Songbook, Book 4* (ABRSM)
   - D: vocal selections (new edition) (up to key-change) (Boosey & Hawkes)

7. **Bock & Harnick** Matchmaker: from *Fiddler on the Roof*.
   - F (c’-f”): vocal selections (Wise AM39520)
   - F: *Stage & Screen – The Black Book* (Wise AM92249)

8. **Leslie Bricusse & A. Newley** Pure Imagination: from *Willy Wonka and the Chocolate Factory/Charlie and the Chocolate Factory*.
   - Eb (bb’-f”): film vocal selections (omitting repeat) (Hal Leonard HL00313181-Music Sales)
   - D: stage vocal selections (ending b. 37) (Hal Leonard HL00144980-Music Sales)

9. **Brown & Freed** You Were Meant for Me: from *Singin’ in the Rain*.
   - F (c’-eb”): vocal selections (50th Anniversary Edition) (Alfred 26121)

10. **Fain & Webster** My Secret Love: from *Calamity Jane*.
    - Eb (bb’-eb”): *Stage & Screen – The White Book* (refrain only, with suitable intro.) (Wise AM92248)
    - Eb: *The ABRSM Songbook Plus, Grade 4* (chorus only, with suitable intro.) (ABRSM)
    - D: No. 23 from vocal score (figs 2–6 only) (Faber)

11. **Stephen Flaherty & Lynn Ahrens** How Lucky You Are: from *Seussical the Musical*.
    - F (c’-f”): vocal selections (Alfred 0484B)
    - F (d’-f ”): arr. Beck (upper line in bb. 23–25 & 40–41). No. 4 from *Ready to Sing...Broadway* (Alfred 35808)
12 **Gilbert & Sullivan** Softly sighing to the river: from *The Pirates of Penzance.*
   \( E\flat (e^\flat' – e^\flat'\prime): \) arr. Field. *The ABRSM Songbook Plus, Grade 4* (ABRSM)

13 **Elton John & Tim Rice** Circle of Life (once through; this version only): from *The Lion King.*
   \( A\ (b – e): \) arr. Marsh (melody line). *Songscape: Stage and Screen* (Faber)
   \( A: \) arr. Marsh. *The Faber Music Theatre Songbook* (Faber)

14 **Kern & I. Gershwin** Long ago and far away: from *Cover Girl.*
   \( G\ (c’ – f’): \) *The Essential Jerome Kern Song Book* (Wise AMB1506)
   \( F:\) *The Definitive Jazz Collection* (2nd edition) (refrain only) (Hal Leonard–Faber)
   \( F:\) *The ABRSM Songbook, Book 4* (ABRSM)

15 **Lerner & Loewe** Get me to the church on time: from *My Fair Lady.* (M)
   \( G\ (b – d’): \) vocal selections (omitting bb. 1–11 & verse 4 and ending on p. 77; with suitable intro. and ending) (Faber)
   \( G:\) *The Graded Song Collection* (Faber)

16 **Andrew Lloyd Webber & Jim Steinman** Whistle down the wind: from *Whistle Down the Wind.*
   \( D\ (d’ – d’\prime): \) *The Singer’s Musical Theatre Anthology, Soprano Vol. 3* (Hal Leonard–Faber)

17 **Alan Menken & Stephen Schwartz** Colors of the Wind: from *Pocahontas.*
   \( D\ (a – d’\prime): \) *Musical Theatre Collection for Young Women Singers* (starting at Moderately (b. 9) and omitting bb. 39–57) (Hal Leonard HLE90001476–Music Sales)

18 **Meyer, Leslie & Goetz** For Me and My Gal: from *For Me and My Gal.*
   \( G\ (c’ – d’): \) *100 Years of Popular Music: 1900 (verse 1)* (Faber)
   \( G\ or F: \) *The Best of Singing, Grades 4–5* (high or low) (Faber)

19 **Tim Minchin** Naughty (omitting bb. 54–130): from *Matilda.*
   \( F\ (a – d’): \) vocal selections (Wise AM1005642)
   \( F:\) *The ABRSM Songbook Plus, Grade 4* (ABRSM)

20 **I. Novello** Fly Home, Little Heart (omitting 1st refrain and verse 2): from *King’s Rhapsody.*
   \( E\flat\ (b\flat – e\flat’\prime): \) *Ivor Novello Song Album* (Faber)

21 **Parker & Charles** We’ll Meet Again.
   \( G\ (c’# – d’): \) *I’ll Be Seeing You...Songs of World War II* (IMP)
   \( G:\) *The Graded Song Collection* (Faber)
   \( G:\) *The ABRSM Songbook Plus, Grade 4* (ABRSM)

22 **C. Porter** Ev’ry time we say goodbye.
   \( E\flat\ (d’ – f’): \) *Essential Ella: 20 Ella Fitzgerald Classics* (starting at Refrain, with suitable intro.) (Faber)
   \( E\flat:\) *The Best of Cole Porter* (starting at Refrain, with suitable intro.) (Faber)
   \( C:\) *It’s Never Too Late to Sing: Songbook* (ending b. 35) (Faber)

23 **Rodgers & Hammerstein** Hello, young lovers: from *The King and I.*
   \( D\ (b – d’): \) *The Singer’s Musical Theatre Anthology, Soprano Vol. 1* (revised edition) (Hal Leonard–Faber)
   \( C:\) vocal selections (Williamson HLV00312227)
   \( C:\) *The Rodgers & Hammerstein Collection* (Williamson HL00313207)

   \( G\ (e’ – e’\prime): \) *The Broadway Ingénue: 37 Theatre Songs for Soprano* (Hal Leonard–Faber)
   \( F:\) vocal selections (revised edition) (Williamson HLV00312392)
   \( F:\) *The Rodgers & Hammerstein Collection* (Williamson HL00313207)

25 **Rodgers & Hammerstein** The Surrey with the Fringe on Top (omitting bb. 5–20; verse 1 or 2, once through): from *Oklahoma!*
   \( G\ (c’# – d’\prime): \) vocal selections (Williamson HLV00312292)
   \( G:\) *The Rodgers & Hammerstein Collection* (Williamson HL00313207)
LIST C (cont.)

26 **Stephen Sondheim**  Comedy Tonight: from *A Funny Thing Happened on the Way to the Forum.*
   G (a–e’’/g’’) or F: *The Best of Singing, Grades 4–5* (high or low) (Faber)
   G: arr. Marsh (melody line bb. 44–48). *Songscape: Stage and Screen* (Faber)
   G: *The Stephen Sondheim Collection* (Hal Leonard HL00313531–Music Sales)

27 **Warren & Dubin**  Lullaby of Broadway (omitting repeat): from *42nd Street.*
   C/F (c’–d’): arr. Beck. No. 8 from *Ready to Sing...Broadway* (Alfred 35808)

28 **Wells & Tormé**  Christmas Song (Merry Christmas to you).
   E♭ (d’–e♭’’): *It’s Never Too Late to Sing: Christmas* (Faber)

29 **Frank Wildhorn & Leslie Bricusse**  No One Knows Who I Am: from *Jekyll & Hyde.*
   G min (c’–d’’): vocal selections (*Cherry Lane Music Company* CLM02502211)
THREE ACCOMPANIED SONGS: from memory, one chosen by the candidate from each of the three Lists, A, B and C (listed below). For further details see pages 9, 10 and 14.

ONE UNACCOMPANIED TRADITIONAL SONG: from memory, of the candidate’s own choice. For further details see page 11.

SIGHT-SINGING: a short piece of previously unseen music, accompanied by the examiner at the piano. For further details see pages 12 and 13.

AURAL TESTS FOR THE GRADE: administered by the examiner from the piano. For further details see pages 88 and 91.

ACCOMPANIED SONG LISTS

LIST A

1. arr. Jay Althouse  Shenandoah.  
   \((bb/eb\, \prime - f'/ab\, \prime)\), \((a/d\, \prime - e''/g\, \prime)\) or \((g/c\, \prime - d''/f\, \prime)\): Folk Songs for Solo Singers, Vol. 2 (high, medium-high or medium-low) (Alfred 41547, 16300 or 16301)

2. Anon. Italian  Star vicino (Being Near to You).  
   \(F\, (c\, \prime - c''/d'\prime)\): arr. Pegler (ornamentation optional).  The ABRSM Songbook Plus, Grade 5 (ABRSM) (Ital/Eng)  
   \(Eb\, (d\, \prime - bb\, \prime):\) treble clef or \(C\, (B\, \prime - g:\) bass clef): arr. Edwards.  No. 13 from Changing Voices: Songs within an octave for teenage male singers (Peters EP 72482) (Ital)

   \(G\, (f\, \prime - a\, \prime)\) or \(D\, min:\) The Art of Song (revised & expanded edition), Grades 4–5 (high or medium-low) (Peters EP 71763 or 71764) (Ital/Eng)  
   \(F\, min\) or \(D\, min:\) No. 26 from 30 Italian Songs and Arias of the 17th & 18th Centuries (medium-high or medium-low) (Peters EP 7743a or 7743b) (Ital/Eng)  
   \(F\, min\) or \(D\, min:\) No. 21 from 26 Italian Songs and Arias (medium-high or medium-low) (Alfred 3402 or 3403) (Ital/Eng)  
   \(E\, min\) or \(D\, min:\) The Language of Song: Elementary (high or low) (Faber) (Ital)

4. T. A. Arne  Where the bee sucks.  
   \(G\, (d\, \prime - g\, \prime)\): arr. Barclay Wilson.  Pp. 8–10 from Arne Selected Songs (Cramer)  
   \(G\) or \(F:\) The Art of Song (revised & expanded edition), Grades 4–5 (high or medium-low) (Peters EP 71763 or 71764)  
   \(F:\) publ. separately (Roberton 75372)  
   \(F:\) Shakespeare Song Album (Boosey & Hawkes)  
   \(F:\) The 100 Best Short Songs, Book 2 (Paterson PAT00602)  
   \(F:\) The ABRSM Songbook, Book 5 (ABRSM)

5. arr. Alan Bullard  The water is wide.  
   \(E/F\, (b\, \prime - c''/d'\prime):\) The ABRSM Songbook Plus, Grade 5 (ABRSM)

6. Bob Chilcott  Be thou my vision.  
   \(Ab\, (eb\, \prime - f'\prime)\) or \(G:\) Oxford Solo Songs: Sacred (high or low) (OUP)

7. Bob Chilcott  The Lord’s my Shepherd.  
   \(C/Ab\, (c\, \prime - e'\prime)\) or \(Bb/Gb:\) Oxford Solo Songs: Sacred (high or low) (OUP)
LIST A (cont.)

8 Franck Panis angelicus.
   $B (a\sharp'–g\sharp)$, A, G or F: (Ashdown EA12545B, EA12545A, EA12545C or EA12545D) (Latin/Eng)
   A or F: arr. Jenkins. Sing Solo Sacred (high or low) (OUP) (Latin/Eng)
   G or F: The Art of Song (revised & expanded edition), Grades 4–5 (high or medium-low) (Peters EP 71763 or 71764) (Latin/Eng)
   G or F: The Best of Singing, Grades 4–5 (high or low) (Faber) (Latin/Eng)

9 Handel Dove sei? (Art thou troubled?/Can you hear me?/Oh, where are you?/O, where art thou?): from Rodelinda, HWV 19.
   $A\flat (e\flat'–a\flat''\flat)$ or F: publ. separately (Novello NOV170006 or NOV170007) (Eng)
   G or E: The Art of Song (revised & expanded edition), Grades 4–5 (high or medium-low) (Peters EP 71763 or 71764) (Italian/Eng)
   For E: The Best of Singing, Grades 4–5 (high or low) (Faber) (Italian/Eng)
   E: Handel 45 Arias from Operas and Oratorios, Vol. 3 (low) (IMC 1698) (Ital)
   E: The ABRSM Songbook, Book 5 (ABRSM) (Italian/Eng)

10 Handel Where'er you walk: from Semele, HWV 58.
   $B\flat (f'–g')$: publ. separately (Novello NOV170218)
   $B\flat$ or G: English Songs: Renaissance to Baroque (high or low) (Hal Leonard HL40018 or HL40019–Music Sales)
   $B\flat$ or F: Handel 45 Arias from Operas and Oratorios, Vol. 1 (high or low) (IMC 1693 or 1694)
   $B\flat$ or F: The Art of Song (revised & expanded edition), Grades 4–5 (high or medium-low) (Peters EP 71763 or 71764)
   $B\flat$: No. 3 from Sing Solo Tenor (OUP)
   G: The ABRSM Songbook, Book 5 (ABRSM)

11 arr. Mark Hayes The water is wide.
   $e'–g''$, $(d'–f'\flat)$ or $(a–c')$: Folk Songs for Solo Singers, Vol. 2 (high, medium-high or medium-low) (Alfred 41547, 16300 or 16301)

12 arr. Holloway O can ye sew cushions?
   $F (c'–f')$: Celebrated Songs, Book 1 (Chester CH55317)

13 Monk & Lyte Abide with me (omitting verse 4).
   $E\flat (c'–e\flat')$: arr. Wedgwood. It's Never Too Late to Sing: Songbook (Faber)

14 T. Morley It was a lover and his lass.
   $G (g'–g')$: Shakespeare Song Album (Boosey & Hawkes)
   G or D: The Art of Song (revised & expanded edition), Grades 4–5 (high or medium-low) (Peters EP 71763 or 71764)
   For D: English Songs: Renaissance to Baroque (high or low) (Hal Leonard HL40018 or HL40019–Music Sales)
   D: The ABRSM Songbook, Book 5 (ABRSM)

15 Mozart L'ho perduta, me meschina: from Le nozze di Figaro, K. 492. (F)
   $F$ min $(f'–f\flat)$: No. 23 from vocal score (G. Schirmer GS33772) (Italian/Eng)
   $F$ min: Grandi Operisti per Giovani Cantanti per Soprano (Ricordi NR 13760000) (Italian)

16 Purcell Fairest isle (Venus's Song): from King Arthur, Z. 628.
   $A\flat (e\flat'–g\flat'\flat)$ or F: Purcell 40 Songs (high or low) (IMC 2071 or 2072)
   $A\flat$ or F: Purcell 15 Songs and Airs, Set 1 (high or low) (Novello NOV170263 or NOV170264)
   $A\flat$: The Art of Song (revised & expanded edition), Grades 4–5 (high or medium-low) (Peters EP 71763 or 71764)
   G or F: The Best of Singing, Grades 4–5 (high or low) (Faber)
   G: The ABRSM Songbook Plus, Grade 5 (ABRSM)
17 **Purcell** I attempt from love’s sickness to fly: from *The Indian Queen*, Z. 630.  
*A (d’–f*)*: arr. Holloway. *Celebrated Songs, Book 3* (Chester CH55319)  
A or G: *Purcell 15 Songs and Airs, Set 1* (high or low) (Novello NOV170263 or NOV170264)  
A or F: publ. separately (omitting repeat) (high or low) (IMC 1922 or 1923)  
A or F: *Purcell 40 Songs* (omitting repeat) (high or low) (IMC 2071 or 2072)  
*A or F: English Songs: Renaissance to Baroque* (omitting repeat) (high or low) (Hal Leonard HL40018 or HL40019–Music Sales)  
G: *The ABRSM Songbook, Book 5* (ABRSM)  
G (c’–e”/g”): *Purcell Songs, Book 3* (Stainer & Bell B383)  

18 **John Rutter** A Gaelic Blessing.  
*D (d’–f”)* or C: *Oxford Solo Songs: Sacred* (high or low) (OUP)  
C: *The ABRSM Songbook Plus*, Grade 5 (ABRSM)  

19 **arr. John Rutter** O can ye sew cushions?: No. 2 from *Three Folk-Songs for Upper Voices*.  
*D (d’–d”)*: (OUP)  

20 **A. Scarlatti** Le Violette (Rugiadose, odorose): from *Il Pirro e Demetrio*.  
*B♭ (f’–g”)* or E♭: *24 Italian Songs and Arias* (medium-high or medium-low) (G. Schirmer GS26114 or GS26115) (Ital/Eng)  
A or F: No. 9 from *26 Italian Songs and Arias* (medium-high or medium-low) (Alfred 3402 or 3403) (Ital/Eng)  
A or E: *A Selection of Italian Arias 1600–1800, Vol. 2* (high or low) (ABRSM) (Ital/Eng)  
G: *The ABRSM Songbook, Book 5* (ABRSM) (Ital/Eng)  

21 **arr. Ruth Elaine Schram** Go ’way from my window.  
*(c’–g”), (b–f”)* or *(a–e”): Folk Songs for Solo Singers, Vol. 2* (high, medium-high or medium-low)  
(Alfred 41547, 16300 or 16301)  

22 **arr. Ruth Elaine Schram** He’s gone away. *(F)*  
*(d’–g#”), (c’–f”) or (a–d”): Folk Songs for Solo Singers, Vol. 2* (high, medium-high or medium-low)  
(Alfred 41547, 16300 or 16301)  

23 **Vivaldi** Vieni, vieni o mio diletto (Come, oh come).  
*B min (d’–f”): arr. Holloway. *Celebrated Songs, Book 2* (observing repeats) (Chester CH55318) (Ital)  
B min: No. 3 from *Vivaldi Four Arias* (observing repeats) (IMC 1203) (Ital)  
B min: *The ABRSM Songbook, Book 5* (ABRSM) (Ital/Eng)  
B min or G min: *A Selection of Italian Arias 1600–1800, Vol. 2* (high or low) (ABRSM) (Ital/Eng)  

**LIST B**  

1 **Jón Ásgírsson** Vor hinsti dagur (Our final day).  
*E min (e’–g”)* or *C min: Icelandic Art Songs, First Collection* (high or low) (Ísalög Music) (Ice/Eng)  

2 **Beethoven** Mailied (Maigesang), Op. 52 No. 4 (omitting bb. 39–75).  
*E♭ (eb’ – eb”)* or D: No. 9 from *Beethoven 30 Selected Songs* (high or low) (Peters EP 731 or 732) (Ger)  
E♭: No. 12 from *Beethoven 67 Songs* (Peters EP 180) (Ger)  
E♭: No. 7 from *Beethoven Complete Songs, Vol. 1* (Henle HN 533) (Ger)  

3 **R. R. Bennett** The Birds’ Lament (Der Vögel Klage): No. 1 from *The Aviary*.  
*A (c#’–e”): R. R. Bennett The Aviary* (Universal UE 14168) (Eng/Ger)  
A: *The ABRSM Songbook, Book 5* (ABRSM) (Eng)  

4 **Chausson** Hébé, Op. 2 No. 6.  
*(e’ – d”): The ABRSM Songbook Plus, Grade 5* (ABRSM) (Fr/Eng)  
*(d’–e”) or (b–a”): No. 18 from Changing Voices: Songs within an octave for teenage male singers*  
(Peters EP 72482) (Fr)
LIST B (cont.)

5 **arr. Copland** Simple Gifts: No. 4 from *Old American Songs*, First Set.  
   \( Bb \ (f' - f^\#) \), \( Ab \) or \( F \) : *Copland Old American Songs, Complete* (high, medium/original or low) (Boosey & Hawkes)  
   \( Ab \) : *20th-Century Easy Song Collection* (Boosey & Hawkes)  
   \( Ab \) : *The ABRSM Songbook, Book 5* (ABRSM)  

   \( Eb \ (eb' - g^\#) \) or \( C \) : publ. separately (Stainer & Bell H183 or SS15)  

7 **Dvořák** Jsem jako lípa košatá (Like to a linden tree), Op. 31 No. 3.  
   \( F \ (d' - f^\#) \) : *The ABRSM Songbook, Book 5* (ABRSM) (Czech/Eng)  
   \( F \) : *Celebrated Songs, Book 1* (Chester CH55317) (Eng)  

8 **Elwyn-Edwards** Sweet Suffolk owl (Dylluan Deg).  
   \( F \ (d' - f^\#) \) : publ. separately (Gwynn Publishing 80229) (Eng/Welsh)  

9 **Christopher Field** Fall, leaves, fall: No. 8 from *A Garland of Song*.  
   \( Cm \ (d' - eb^\#) \) : Christopher Field *A Garland of Song* (Recital Music RM910)  
   \( Cm \) : *The ABRSM Songbook Plus, Grade 5* (ABRSM)  

10 **Finzi** Boy Johnny, Op. 1 No. 10.  
    \( G \ (d' - e^\#/g^\#) \) : *20th-Century Easy Song Collection* (Boosey & Hawkes)  

11 **Grieg** Jeg elsker Dig (Ich liebe Dich) (I Love but Thee/I love you), Op. 5 No. 3.  
   \( C \ (e^\# - f^\#) \) : *Grieg Centenary Song Album* (Peters EP 7958) (Dan/Ger/Eng)  
   \( C \) or \( Bb \) : *The Art of Song (revised & expanded edition)*, Grades 4–5 (high or medium-low) (Peters EP 71763 or 71764) (Dan/Ger/Eng)  
   \( Bb \) : *The ABRSM Songbook, Book 5* (ABRSM) (Dan/Eng)  

12 **Ian Higginson** Fear no more the heat o’ the sun.  
   \( Em \ (d' - e^\#) \) : *Shakespeare Song Album* (Boosey & Hawkes)  
   \( Em \) : *The ABRSM Songbook, Book 5* (ABRSM)  

13 **Howells** Girl’s Song, Op. 22 No. 4.  
    \( G \ (d' - e^\#) \) : *20th-Century Easy Song Collection* (Boosey & Hawkes)  

14 **Ireland** Spring Sorrow.  
   \( Ab \ (eb' - f^\#) \) or \( F \) : *Art Song in English* (high or low) (Boosey & Hawkes)  
   \( F \) : *The Boosey & Hawkes Song Collection, Vol. 2* (Boosey & Hawkes)  
   \( F \) : *Ireland The Complete Works for Voice & Piano, Vol. 4* (Stainer & Bell BS99)  
   \( F \) : *A Heritage of 20th-Century British Song, Vol. 3* (Boosey & Hawkes)  
   \( F \) or \( Eb \) : No. 7 from *Everlasting Voices* (medium-high or medium-low) (Peters EP 72672a or 72672b)  

15 **Kaldalóns** Mamma ætlor að sofna (Mother).  
   \( F \ (c^\# - db^\#) \) or \( Eb \) : *Icelandic Art Songs, First Collection* (high or low) (Ísálög Music) (Ice/Eng)  

16 **Keel** Trade Winds: No. 2 from *Three Salt-Water Ballads*.  
   \( Eb \ (bb - eb^\#) \) : publ. separately (Boosey & Hawkes)  
   \( Eb \) : *Keel Three Salt-Water Ballads* (Boosey & Hawkes)  
   \( Eb \) : *The Boosey & Hawkes Song Collection, Vol. 2* (Boosey & Hawkes)  
   \( Eb \) : *The ABRSM Songbook, Book 5* (ABRSM)  

17 **Alexander L’Estrange** She walks in beauty: from *Love’s Philosophy*.  
    \( G \ (d' - d^\#) \) : Alexander L’Estrange *Love’s Philosophy* (Faber)  
    \( G \) or \( F \) : *The Best of Singing, Grades 4–5* (high or low) (Faber)  

18 **Lin Marsh** Windy Weather: No. 8 from *Serendipity Solos*.  
   \( Gm \ (d' - g^\#) \) : *Lin Marsh Serendipity Solos* (Faber)  
   \( Fm \) or \( Em \) : *The Best of Singing, Grades 4–5* (high or low) (Faber)
19 **Peel**  The Early Morning.
\[A (d'–a''), G, F or Eb: publ. separately (Faber)
F or Eb: The Best of Singing, Grades 4–5 (high or low) (Faber)
F: The ABRSM Songbook Plus, Grade 5 (ABRSM)

20 **Quilter**  The Fuchsia Tree, Op. 25 No. 2.
\[B min (b –f# ) or A min: Roger Quilter Collected Songs (high or low) (Boosey & Hawkes)

21 **Rodrigo**  Una palomita blanca (The Little White Dove): No. 3 from *Doce canciones españolas*.
\[C min (f’–eb'): Rodrigo 12 Spanish Songs (Schott ED 10675) (Span/Eng)
[C min: Rodrigo 35 Songs (Schott SMC 541) (Span/Eng)
[C min: The ABRSM Songbook, Book 5 (ABRSM) (Span/Eng)

22 **Rutter**  Star Carol (omitting verse 2; upper part in final chorus).  \[D (d’–f#’): publ. separately (OUP)

24 **Schubert**  An Sylvia (To Sylvia), Op. 106 No. 4, D. 891 (omitting verse 2).
\[A (e’–f#’) or G: The Art of Song (revised & expanded edition), Grades 4–5 (high or medium-low)
(Peters EP 71763 or 71764) (Ger/Eng)
A: The ABRSM Songbook, Book 5 (ABRSM) (Ger/Eng)
A, G or F: No. 60 from Schubert Lieder, Vol. 2 (high, medium or low) (Peters EP 178a, 178b or 178c) (Ger)

25 **Schubert**  Lachen und Weinen (Laughing and Crying), Op. 59 No. 4, D. 777.
\[A b (eb'–gb”), F or E: No. 82 from Schubert Lieder, Vol. 1 (high, medium or low) (Peters EP 20a, 20b or 20c) (Ger)
[A b, F or E: No. 37 from Schubert Lieder, Vol. 2 (high, medium or low) (Peters EP 178a, 178b or 178c) (Ger)
F: The ABRSM Songbook Plus, Grade 5 (ABRSM) (Ger/Eng)

26 **Schubert**  Trauer der Liebe (Love's Sorrow), D. 465.
\[A b (g'–ab") or E: The Art of Song (revised & expanded edition), Grades 4–5 (high or medium-low)
(Peters EP 71763 or 71764) (Ger/Eng)

27 **Vaughan Williams**  Linden Lea.
\[A (e’–f#’), G or F: publ. separately (Boosey & Hawkes) (Eng/Dorset dialect)
A or G: Art Song in English (high or low) (Boosey & Hawkes) (Eng)
G: The Boosey & Hawkes Song Collection, Vol. 2 (Boosey & Hawkes) (Eng/Dorset dialect)
G: The ABRSM Songbook, Book 5 (ABRSM) (Eng)

28 **Warlock**  Adam lay ybounden.
\[C min (c’–f’): publ. separately (OUP)
[C min: No. 180 from The Oxford Book of Carols (OUP)

29 **arr. Weckerlin**  Jeune fillette (Maiden, remember).
\[A min (g’–e’): No. 9 from Bergerettes – Twenty Romances and Songs of the 18th Century (G. Schirmer GS32612) (Fr/Eng)
A min: Celebrated Songs, Book 1 (Chester CH55317) (Fr)

30 **Haydn Wood**  A Brown Bird Singing.
\[E b (d’–c”) or C: No. 6 from Changing Voices: Songs within an octave for teenage male singers (Peters EP 72482)
LIST C

1. **Benny Andersson & Björn Ulvaeus**  Slipping through my fingers (bb. 1–48a only, omitting repeat): from *Mamma Mia!*
   - (a–c\(^{4}\)): vocal selections (Wise AM959464)
   - (a–c\(^{4}\)): *The ABRSM Songbook Plus, Grade 5 (ABRSM)*

2. **Arlen & Koehler**  Stormy Weather (Keeps Rainin' All the Time) (omitting interlude): from *Cotton Club Parade of 1933*.
   - G (c’–d\(^{4}\)): *The Harold Arlen Songbook (Hal Leonard–Faber)*
   - G: *The Definitive Jazz Collection (2nd edition) (Hal Leonard–Faber)*

3. **Ayer & Grey**  If you were the only girl in the world (any one verse): from *The Bing Boys Are Here.* (M)
   - Eb (c’–f\(^{4}\)): 100 Years of Popular Music: 1900 (Faber)

4. **L. Bernstein, Comden & Green**  A little bit in love: from *Wonderful Town.*
   - F (c’–c\(^{4}\)): vocal selections (omitting bb. 11–34) (Boosey & Hawkes)
   - F: *The Graded Song Collection (omitting bb. 1–16) (Faber)*

5. **Blane & Martin**  The Trolley Song: from *Meet Me in St Louis.*
   - Eb (d’–eb\(^ {4}\)): 100 Years of Popular Music: 40s Vol. 1 (Faber)
   - Eb or Db: *The Best of Singing, Grades 4–5 (high or low) (Faber)*

6. **Bock & Harnick**  Sunrise, sunset: from *Fiddler on the Roof.*
   - G min (d’–eb\(^ {4}\)): vocal selections (Wise AM39520)
   - G min: *Stage & Screen – The Black Book (Wise AM92249)*
   - G min: arr. Marsh (melody line from b. 37). *Songscape: Stage and Screen (Faber)*
   - G min: arr. Marsh. *The Faber Music Theatre Songbook (Faber)*

7. **Brooks, 'Fats' Waller & Razaf**  Ain’t misbehavin’: from *Ain’t Misbehavin’.*
   - Eb (eb’–f\(^{4}\)): *The Definitive Jazz Collection (2nd edition) (Hal Leonard–Faber)*
   - C: *Stage & Screen – The White Book (Wise AM92248)*

8. **Stephen Flaherty & Lynn Ahrens**  Alone in the Universe (ending b. 57): from *Seussical the Musical.*
   - G/E (b–e\(^{4}\)): vocal selections (Alfred 0484B)

9. **N. Gay**  Leaning on a lamp-post: from *Me and My Girl.* (M)
   - C (c’–e\(^{4}\)): arr. Booth. Vocal selections (*Music Sales NG10014*)
   - Bb (d’–eb\(^ {4}\)): *The Singer’s Musical Theatre Anthology, Baritone/Bass Vol. 2 (first four pages only) (Hal Leonard–Faber)*

10. **G. Gershwin, I. Gershwin & DeSylva**  I’ll Build a Stairway to Paradise (omitting repeats): from *George White’s Scandals of 1922.*
   - C (c’–f\(^{4}\)): *The Best of George Gershwin and Ira Gershwin (Faber)*
   - C: *The Great Songs of Gershwin (Alfred SF0147)*
   - C: *George Gershwin: The Definitive Songbook (Faber)*
   - C: *The ABRSM Songbook Plus, Grade 5 (ABRSM)*

   - Eb (bb’–f\(^{4}\)): *The Best of George Gershwin and Ira Gershwin (Faber)*
   - Eb: *The Great Songs of Gershwin (Alfred SF0147)*
   - Eb: *George Gershwin: The Definitive Songbook (Faber)*
   - Eb: *The ABRSM Songbook, Book 5 (ABRSM)*

12. **G. & I. Gershwin**  They can’t take that away from me: from *Shall We Dance?*
   - Eb (b’–eb\(^ {4}\)): *The Best of George Gershwin and Ira Gershwin (Faber)*
   - Eb: *The Great Songs of Gershwin (Alfred SF0147)*
   - Eb: *George Gershwin: The Definitive Songbook (Faber)*

13. **Gilbert & Sullivan**  The flowers that bloom in the spring: from *The Mikado.*
   - G (d’–e\(^ {4}\)): arr. Field. *The ABRSM Songbook Plus, Grade 5 (ABRSM)*
14 Gilbert & Sullivan When a felon’s not engaged in his employment (The Policeman’s Song): from The Pirates of Penzance.
   F (f–e’): The Second Book of Baritone/Bass Solos (G. Schirmer GS82071)
   F (F–c’): Gilbert & Sullivan for Singers – Baritone/Bass (Hal Leonard HL00740217–Music Sales)

15 Gilbert & Sullivan When a merry maiden marries (Tessa’s Song): from The Gondoliers. (F)
   F (c’–f’): Gilbert & Sullivan for Singers – Mezzo-Soprano (Hal Leonard HL00740215–Music Sales)
   F: The Art of Song (revised & expanded edition), Grades 4–5 (high or medium-low) (Peters EP 71763 or 71764)

16 B. Howard Fly me to the moon (In Other Words).
   Eb (d’–g’): in 3 time. Publ. separately (TRO Essex Music KE53519)
   Eb: in 2 time. The Definitive Jazz Collection (2nd edition) (Hal Leonard–Faber)
   Eb: in 3 time. The ABRSM Songbook Plus, Grade 5 (ABRSM)
   D or C: in 3 time (omitting bb. 5–36). The Best of Singing, Grades 4–5 (high or low) (Faber)

17 Kander & Ebb Cabaret (this version only): from Cabaret.
   Eb (bb–f’): arr. Marsh. The Faber Music Theatre Songbook (Faber)
   Eb: arr. Marsh (melody line from b. 22). Songscape: Stage and Screen (Faber)

18 Lerner & Loewe I could have danced all night: from My Fair Lady.
   C (b–g’): The Broadway Ingénue: 37 Theatre Songs for Soprano (Hal Leonard–Faber)
   C (b–g’): The Singer’s Musical Theatre Anthology, Soprano Vol. 1 (revised edition) (Hal Leonard–Faber)
   C (b–f’): Stage & Screen – The Black Book (with repeat) (Wise AM92249)
   C (b–f’/g’) or B♭: The Best of Singing, Grades 4–5 (high or low) (Faber)
   B♭ (a–f’): vocal selections (omitting Coda 1 and additional character parts) (Faber)

   C (c’–f’/g’): The Singer’s Musical Theatre Anthology, Tenor Vol. 1 (revised edition) (starting at Allegro moderato) (Hal Leonard–Faber)
   C (c’–f’): vocal selections (Faber)
   B♭ (bb–e’): Stage & Screen – The Black Book (refrain only, with suitable intro.) (Wise AM92249)

20 Alan Menken & Stephen Schwartz God Help the Outcasts (omitting repeat; this version only): from The Hunchback of Notre Dame.
   C/D (g/b–d’): Kids’ Musical Theatre Collection, Vol. 2 (Hal Leonard HL00230031–Music Sales)

21 Randy Newman When she loved me: from Toy Story 2.
   F (g–f’): The New Illustrated Treasury of Disney Songs (6th edition) (Hal Leonard HL00313100–Music Sales)
   F (g/c’–f’) or E: The Best of Singing, Grades 4–5 (high or low) (Faber)

22 I. Novello I can give you the starlight (ending b. 44): from The Dancing Years.
   G (d’–g’): Ivor Novello Song Album (Faber)
   F: The ABRSM Songbook Plus, Grade 5 (ABRSM)

23 Ben Parry Career Paths.
   F (e’–c’): The ABRSM Songbook Plus, Grade 5 (ABRSM)
   F: No. 10 from Changing Voices: Songs within an octave for teenage male singers (omitting bb. 39–72) (Peters EP 72482)

   (c’–e’): The Best of Cole Porter (Faber)
   (c’–e’): Cole Porter 100th Anniversary (Alfred VF1713)
   (c’–e’): Forever Ella: 19 Ella Fitzgerald Classics (Faber)
   (c’–e’): The Graded Song Collection (Faber)

(continued overleaf)
**LIST C (cont.)**

25 **Rodgers & Hammerstein** I have dreamed: from *The King and I*.
   \( F (c' - g'^\flat) \): *The Broadway Ingénue: 37 Theatre Songs for Soprano* (Hal Leonard–Faber)
   \( E\flat \): vocal selections (Williamson HLW00312227)
   \( E\flat \): *The Rodgers & Hammerstein Collection* (Williamson HL00313207)

26 **Shearing & Weiss** Lullaby of Birdland.
   \( b - d'\)\( ^\flat \): *Forever Ella: 19 Ella Fitzgerald Classics* (Faber)

27 **Sherwin** A Nightingale Sang in Berkeley Square (*omitting chorus 2*): from *New Faces*.
   \( E\flat (b\flat - e\flat'^\flat) \): *100 Years of Popular Music: 40s Vol. 1* (Faber)
   \( E\flat \): *The ABRSM Songbook, Book 5* (ABRSM)

28 **George Stiles & Anthony Drewe** Different (*omitting bb. 37–45*): from *Honk!*
   \( D\flat (d\flat' - f'^\flat) \): vocal selections (Faber)

29 **Weill & I. Gershwin** My Ship: from *Lady in the Dark*.
   \( F (c' - f'^\flat) \): *Weill From Berlin to Broadway* (Hal Leonard–Faber)
   \( F \): *The Definitive Jazz Collection* (2nd edition) (Hal Leonard–Faber)
   \( F \): *The ABRSM Songbook, Book 5* (ABRSM)

30 **Frank Wildhorn & Leslie Bricusse** Once Upon a Dream: from *Jekyll & Hyde*.
   \( E/F\# (b - c#') \): vocal selections (Cherry Lane Music Company CLM02502211)
   \( E/G\flat (b - d\flat'^\flat) \): *The Singer’s Musical Theatre Anthology, Soprano Vol. 3* (Hal Leonard–Faber)
### GRADE 6

**PREREQUISITE FOR ENTRY:** ABRSM Grade 5 (or above) in Music Theory, Practical Musician-ship or any solo Jazz subject. For alternatives see www.abrsm.org/prerequisite.

**THREE ACCOMPANIED SONGS:** from memory, one chosen by the candidate from any three of the five Lists, A, B, C, D and E (listed below). For further details see pages 9, 10 and 14.

**ONE UNACCOMPANIED TRADITIONAL SONG:** from memory, of the candidate’s own choice. For further details see page 11.

**SIGHT-SINGING:** a short piece of previously unseen music, accompanied by the examiner at the piano. For further details see pages 12 and 13.

**AURAL TESTS FOR THE GRADE:** administered by the examiner from the piano. For further details see pages 88 and 91.

### ACCOMPANIED SONG LISTS

**LIST A**  EARLY & SACRED

<table>
<thead>
<tr>
<th>No.</th>
<th>Composer</th>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>J. S. Bach</td>
<td>Come, let us all this day, BWV 479.</td>
<td>F (c’–g”) : publ. separately (Novello NOV290321)</td>
</tr>
<tr>
<td>2</td>
<td>J. S. Bach</td>
<td>Komm, süßer Tod (Come, gentle death), BWV 478.</td>
<td>C min (c’–g”) or A min : arr. Tippett and Bergmann. J. S. Bach Bist du bei mir and Komm, süßer Tod (high or low) (Schott ED 11913 or 11914) (Eng/Ger) G min : arr. Brett. Charles Brett’s Baroque Anthology for Counter-tenor, Vol. 2: Germany and England (Green Man Press GM–CB2) (Ger)</td>
</tr>
<tr>
<td>3</td>
<td>Blow</td>
<td>The Self Banished.</td>
<td>G (d’–g”) or D : publ. separately (Schott ED 11939 or 11940)</td>
</tr>
<tr>
<td>4</td>
<td>A. Boësset</td>
<td>Objet dont les charmes si doux.</td>
<td>A min (a – d”) : Charles Brett’s Baroque Anthology for Counter-tenor, Vol. 1: Italy and France (Green Man Press GM–CB1) (Fr)</td>
</tr>
<tr>
<td>5</td>
<td>T. Campion</td>
<td>Oft have I sigh’d.</td>
<td>(F) E min (e’–e”) , D min or C min : The Art of Song (revised &amp; expanded edition), Grade 6 (high, medium or low) (Peters EP 71765, 71766 or 71767) D min : No. 20 from English Lute Songs, Book 1 (Stainer &amp; Bell B616)</td>
</tr>
<tr>
<td>6</td>
<td>Bob Chilcott</td>
<td>This day.</td>
<td>D (d’–f#”) or C : Oxford Solo Songs: Sacred (high or low) (OUP)</td>
</tr>
<tr>
<td>7</td>
<td>Bob Chilcott</td>
<td>The Time of Snow: No. 1 from Three Christmas Songs.</td>
<td>G min (d’–g”) : No. 3 from Spirit be joyful! – 14 Songs for Advent or Christmas (high) (OUP) F min : publ. separately (OUP)</td>
</tr>
<tr>
<td>8</td>
<td>Dankworth</td>
<td>Light of the World.</td>
<td>F/Db (bb– e”) : No. 14 from High Praise (Novello NOV032118)</td>
</tr>
<tr>
<td>9</td>
<td>T. Ford</td>
<td>Fair sweet cruel.</td>
<td>(M) G min (d’–f”) , E min or D min : The Art of Song (revised &amp; expanded edition), Grade 6 (high, medium or low) (Peters EP 71765, 71766 or 71767) E min : No. 50 from English Lute Songs, Book 1 (Stainer &amp; Bell B616)</td>
</tr>
<tr>
<td>10</td>
<td>F. Gasparini</td>
<td>Caro laccio, dolce nodo.</td>
<td>Eb (eb’– eb”) or C : No. 10 from Everlasting Voices (medium-high or medium-low) (Peters EP 72672a or 72672b) (Ital)</td>
</tr>
</tbody>
</table>
LIST A (cont.)

11  O. Gibbons  The silver swan.
    \( E \flat (e' - f') \), D or C: The Art of Song (revised & expanded edition), Grade 6 (high, medium or low)
    (Peters EP 71765, 71766 or 71767)
    \( E \flat \) or C: English Songs: Renaissance to Baroque (high or low) (Hal Leonard HL40018 or HL40019–Music Sales)

12  Handel  How willing my paternal love: from Samson, HWV 57.
    \( E (B - e') \): No. 81 from vocal score (Novello NOV090926)

13  Handel  Let me wander not unseen: from L’Allegro, il Penseroso ed il Moderato, HWV 55.
    \( D \text{ min} (d' - g'^\flat) \) or A min: English Songs: Renaissance to Baroque (high or low) (Hal Leonard HL40018 or HL40019–Music Sales)

14  Handel  Recit: O, worse than death indeed! and Aria: Angels ever bright and fair: from Theodora, HWV 68.
    \( A \text{ min/F} (d' - f'\flat) \): Handel 12 Songs from the Oratorios – Soprano (Novello NOV170246)
    \( A \text{ min/F} \): Handel 45 Arias from Operas and Oratorios, Vol. 2 (high) (IMC 1695)

15  Handel  Vouchsafe, O Lord: from Dettingen Te Deum, HWV 283.
    \( B \text{ min} (d - d\sharp) \): No. 17 from vocal score (Novello NOV070125)
    \( B \text{ min}: \) publ. separately (OUP archive OSS651–Banks)

16  Renatus Harris  Could I the lovely Celia move. (M)
    \( A \text{ min} (e' - f') \) or \( F \text{ min}: \) No. 8 from English Baroque Songs 1 (high or medium) (Green Man Press GM–EBS 1H or GM–EBS 1M)

17  Haydn  Piercing Eyes (Heller Blick): from 12 Canzonettas, Hob. XXVIa/35.
    \( G (e' - g') \): The Art of Song (revised & expanded edition), Grade 6 (high) (Peters EP 71765) (Eng)
    \( G: \) No. 35 from Haydn Lieder (Henle HN 535) (Eng)
    \( G: \) No. 11 from Haydn Canzonettas and Songs (Peters EP 1351a) (Eng/Ger)
    \( G: \) The First Book of Soprano Solos (G. Schirmer GS81173) (Eng)

18  Haydn  She never told her love (Die Liebe trug sie stumm): from 12 Canzonettas, Hob. XXVIa/34.
    \( A\flat (d' - f'\flat) \): The Art of Song (revised & expanded edition), Grade 6 (high) (Peters EP 71765) (Eng)
    \( A\flat: \) No. 34 from Haydn Lieder (Henle HN 535) (Eng)
    \( A\flat: \) No. 10 from Haydn Canzonettas and Songs (Peters EP 1351a) (Eng/Ger)
    \( A\flat: \) No. 12 from O Tuneful Voice (OUP) (Eng)

19  Melani  Vezzoza aurora.
    \( G \text{ min} (e' - g'^\flat) \) or \( D \text{ min}: \) A Selection of Italian Arias 1600–1800, Vol. 1 (high or low) (ABRSM) (Ital/Eng)

20  Mendelssohn  Recit: And he journey’d with companions and Aria: But the Lord is mindful: from St Paul, Op. 36.
    \( G (a - d'\flat) \): No. 9 from Sing Solo Contralto (OUP)

21  G. Munro  My lovely Celia. (M)
    \( G (d' - g') \), F or E: The Art of Song (revised & expanded edition), Grade 6 (high, medium or low) (verses 1 & 3) (Peters EP 71765, 71766 or 71767)
    \( G \) or \( E: \) arr. Wilson. Publ. separately (Boosey & Hawkes)
    \( G \) or \( E\flat: \) English Songs: Renaissance to Baroque (high or low) (verses 1 & 3) (Hal Leonard HL40018 or HL40019–Music Sales)
    \( F \) or \( D: \) No. 11 from Everlasting Voices (medium-high or medium-low) (Peters EP 72672a or 72672b)
    \( E: \) arr. Wilson. Celebrated Songs, Book 3 (Chester CH55319)

22  Pergolesi  Cujus animam gementem: No. 2 from Stabat Mater.
    \( C \text{ min} (f' - a\flat^\flat) \): vocal score (Ricordi CP 12371800) (Latin)
    \( C \text{ min}: \) The Art of Song (revised & expanded edition), Grade 6 (high) (Peters EP 71765) (Latin)

23  Pinto  A shepherd lov’d a nymph so fair.
    \( G (d' - e'\flat) \): No. 19 from O Tuneful Voice (OUP)
D. Purcell  Alas! When charming Sylvia’s gone. (M)
A min (d’–f”) or F min: No. 1 from *English Baroque Songs 1* (high or medium) (Green Man Press GM–EBS 1H or GM–EBS 1M)

arr. Tate  Long ago in Bethlehem: No. 3 from *Three Moravian Carols.*
G (f#–g”) or Eb: No. 9 from *Sing Solo Christmas* (high or low) (OUP)

Torelli  Tu lo sai (You know well).
E (c#–f”) or D: No. 10 from 30 *Italian Songs and Arias of the 17th & 18th Centuries* (medium-high or medium-low) (Peters EP 7743a or 7743b) (Ital/Eng)
E or Db: *The Language of Song: Intermediate* (high or low) (Faber) (Ital)
E or C: No. 5 from 26 *Italian Songs and Arias* (medium-high or medium-low) (Alfred 3402 or 3403) (Ital/Eng)

Juan del Vado  Molinillo que moles amores.
F# min (e’–f”): arr. Roma. *Cinco siglos de canciones españolas (1300–1800)* (UME UMV20095) (Span)

arr. Weckerlin  Maman, dites-moi (Mother, please explain). (F)
(e♭’–f”): No. 10 from *Bergerettes – Twenty Romances and Songs of the 18th Century* (G. Schirmer GS32612) (Fr/Eng)

**LIST B  ART SONGS IN FRENCH & GERMAN**

1 **Beethoven**  An die Geliebte, WoO 140.
D (e’–e’): *The Art of Song (revised & expanded edition), Grade 6* (high) (Peters EP 71765) (Ger)
D: No. 52 or No. 53 from *Beethoven 67 Songs* (Peters EP 180) (Ger)
D or C: No. 54, No. 55 or No. 80 from *Beethoven Complete Songs, Vol. 2* (Henle HN 534) (Ger)

2 **Brahms**  Dein blaues Auge, Op. 59 No. 8.
Eb (bb–g”), D or D: *The Art of Song (revised & expanded edition), Grade 6* (high, medium or low)
(Peters EP 71765, 71766 or 71767) (Ger)
Eb or C: *The Language of Song: Elementary* (high or low) (Faber) (Ger)

3 **Brahms**  Komm bald, Op. 97 No. 5.
A (d#’–g”), G or F: *The Art of Song (revised & expanded edition), Grade 6* (high, medium or low)
(Peters EP 71765, 71766 or 71767) (Ger)

4 **Brahms**  Sonntag, Op. 47 No. 3.
G (d’–g”), F or Eb: *The Art of Song (revised & expanded edition), Grade 6* (high, medium or low)
(Peters EP 71765, 71766 or 71767) (Ger)
G or Eb: *The Language of Song: Elementary* (high or low) (Faber) (Ger)

5 **Chausson**  Le charme (When you surprised me/The Charm), Op. 2 No. 2.
G (d’–g”) or Eb: *The Language of Song: Intermediate* (high or low) (Faber) (Fr)
G or Eb: No. 3 from *Chausson 20 Songs* (high or low) (IMC 1130 or 1131) (Fr)
Eb: *The Second Book of Baritone/Bass Solos* (G. Schirmer GS82071) (Fr/Eng)
Eb: *Anthology of French Song* (high or low) (G. Schirmer GS32604 or GS32605) (Fr/Eng)

6 **Félicien David**  Tristesse de l’odalisque.
C# min (c#’–f”): or B: *Gateway to French Mélodies* (high or low) (Alfred 36533 or 36534) (Fr)

7 **Fauré**  Aurore (Aurora), Op. 39 No. 1.
G (d’–g”), F or E: No. 3 from *Fauré 30 Songs* (high, medium or low) (IMC 1601, 1602 or 1132) (Fr)
G or F: *Fauré 25 Selected Songs* (high or low) (G. Schirmer GS26106 or GS26107) (Fr/Eng)
G or F: *Fauré 20 Mélodies, Vol. 2* (Soprano or Mezzo) (Hamelle HA09116 or HA09119) (Fr)
G or F: *Gateway to French Mélodies* (high or low) (Alfred 36533 or 36534) (Fr)
G or E: *Favorite French Art Songs, Vol. 1* (high or low) (Hal Leonard HL40046 or HL40047–Music Sales) (Fr)
G or D: *The Language of Song: Intermediate* (high or low) (Faber) (Fr)
LIST B (cont.)

8 Fauré  Chanson d’amour, Op. 27 No. 1.  
    G (e’ – f#’), F or E: No. 29 from Fauré 30 Songs (high, medium or low) (IMC 1601, 1602 or 1132) (Fr)  
    G or F: Fauré 20 Mélodies, Vol. 2 (Soprano or Mezzo) (Hamelle HA09116 or HA09119) (Fr)

9 Fauré  En prière (In Prayer/At Prayer).  
    F (f’ – f’’), Eb or D: No. 30 from Fauré 30 Songs (high, medium or low) (IMC 1601, 1602 or 1132) (Fr)  
    F or Eb: Fauré 25 Selected Songs (high or low) (G. Schirmer GS26106 or GS26107) (Fr/Eng)  
    F or Eb: Fauré 20 Mélodies, Vol. 2 (Soprano or Mezzo) (Hamelle HA09116 or HA09119) (Fr)  
    F or D: The Language of Song: Elementary (high or low) (Faber) (Fr)  
    F: No. 3 from Sing Solo Soprano (OUP) (Fr/Eng)  
    Eb or C: Gateway to French Mélodies (high or low) (Alfred 36533 or 36534) (Fr)

10 M. García  L’absence.  
    A (e’ – f#”) or F: No. 1 from Songs and Duets of García, Malibran and Viardot (high or low) (Alfred 16813 or 16814) (Fr)

11 arr. A. Hopkins  Gai lon la: No. 4 from Five French Folk Songs.  
    Eb (eb’ – eb’’): (Chester) (Fr)

12 Liszt  Es muss ein Wunderbares sein (Oh who can feel the bliss that know/It must be wonderful, 
    withal) (Quel rêve et quel divin transport!).  
    Ab (f’ – a#’): No. 12 from Liszt 20 Selected Songs (Peters EP 8590a) (Ger/Eng/Fr)  
    F or Eb: Liszt 12 Songs (high or low) (G. Schirmer GS26050 or GS81280) (Ger/Eng)

13 A. Mahler  Bei dir ist es traut.  
    D (d’ – e”): A Celebration of Song (high) (Universal UE 33936) (Ger)

14 Mozart  Osseaux, si tous les ans, K. 307.  
    C (g’ – g”) or Ab: No. 4 from Mozart Complete Songs (high or medium) (Bärenreiter BA 5330 or 5328) (Fr)

15 Ravel  Quel galant m’est comparable? (Poios asikis san ki emena?): No. 3 from Cinq mélodies 
    populaires grecques.  
    A (e’ – g”), G or F: (high, medium or low) (Durand DF 01581600, 01223601 or 01581500) (Fr/Greek)

16 Ravel  Tout gai! (Yarumpe!): No. 5 from Cinq mélodies populaires grecques.  
    Bb (f’ – g”), Ab or Gb: (high, medium or low) (Durand DF 01581600, 01223601 or 01581500) (Fr/Greek)

17 Schubert  Der Lindenbaum (The Linden Tree): No. 5 from Winterreise, Op. 89, D. 911.  
    E (b – e”), E or D: The Art of Song (revised & expanded edition), Grade 6 (high, medium or low) (Peters EP 71765, 71766 or 71767) (Ger)  
    E, E, D or C: No. 25 from Schubert Lieder, Vol. 1 (high, medium, low or very low) (Peters EP 20a, 20b, 20c or 20d) (Ger)  
    D: The Second Book of Baritone/Bass Solos (G. Schirmer GS82071) (Ger/Eng)

18 Schubert  Frühlingslied ‘Die Luft ist blau,’ D. 398.  
    G (e’ – g”): The Art of Song (revised & expanded edition), Grade 6 (high) (Peters EP 71765) (Ger)

19 Schubert  Litanei auf das Fest Aller Seelen, D. 343.  
    Eb (c’ – e’”), Eb or D: No. 84 from Schubert Lieder, Vol. 1 (high, medium or low) (Peters EP 20a, 20b or 20c) (Ger)  
    Eb, Eb or D: No. 63 from Schubert Lieder, Vol. 2 (high, medium or low) (Peters EP 178a, 178b or 178c) (Ger)

    Fmin (c’ – e’”), Fmin or Ebmin: The Art of Song (revised & expanded edition), Grade 6 (high, medium or low) (Peters EP 71765, 71766 or 71767) (Ger)  
    Fmin, Fmin, Ebmin or Dmin: No. 78 from Schubert Lieder, Vol. 1 (high, medium, low or very low) (Peters EP 20a, 20b, 20c or 20d) (Ger)
21 **Schubert** Ständchen: No. 4 from *Schwanengesang*, D. 957.
   - D min (d’–g”), C min or B min: *The Art of Song (revised & expanded edition)*, Grade 6 (high, medium or low) (Peters EP 71765, 71766 or 71767) (Ger)
   - D min, C min, B min or A min: No. 48 from *Schubert Lieder*, Vol. 1 (high, medium, low or very low) (Peters EP 20a, 20b, 20c or 20d) (Ger)
   - D min or B min: *The Language of Song: Intermediate (high or low)* (Faber) (Ger)

22 **Schumann** Der Nussbaum: No. 3 from *Myrthen*, Op. 25.
   - G (d’–f#”), F or Eb: *The Art of Song (revised & expanded edition)*, Grade 6 (high, medium or low) (Peters EP 71765, 71766 or 71767) (Ger)

23 **Schumann** Frühlingsgruss, Op. 79 No. 4.
   - G (d’–g”), F for F: *The Art of Song (revised & expanded edition)*, Grade 6 (high, medium or low) (Peters EP 71765, 71766 or 71767) (Ger)

   - F (f’–f”), E♭ or Eb: *The Art of Song (revised & expanded edition)*, Grade 6 (high, medium or low) (Peters EP 71765, 71766 or 71767) (Ger)

25 **de Séverac** Ma poupée chérie.
   - D (d’–e”/♯f”) or C: *The Art of French Song, Vol. 1* (high or medium/low) (Peters EP 7519a or 7519b) (Fr)

26 **Pauline Viardot** Les deux roses.
   - G (f’–g”) or Eb: *The Art of French Song, Vol. 2* (high or medium/low) (Peters EP 7520a or 7520b) (Fr)

27 **Wolf** Auf ein altes Bild: No. 23 from *Mörike-Lieder*.
   - F# min (f♯’–e♯”), E min or E min: *The Art of Song (revised & expanded edition)*, Grade 6 (high, medium or low) (Peters EP 71765, 71766 or 71767) (Ger)

**LIST C**

**ART SONGS IN ENGLISH**

1 **S. Barber** The Daisies, Op. 2 No. 1.
   - F (c’–f”): *Barber 65 Songs (high or medium/low)* (G. Schirmer HL50490044 or HL50490045)
   - F: *The First Book of Tenor Solos (G. Schirmer GS81175)*
   - F or D: *15 American Art Songs (high or low)* (G. Schirmer GS82645 or GS82607)

2 **R. R. Bennett** The Owl (Die Eule): No. 2 from *The Aviary*. (eb’–f”): *Universal UE 14168* (Eng/Ger)

3 **Britten** The Birds.
   - E (b–e”): publ. separately (Boosey & Hawkes)
   - E: *The Boosey & Hawkes Song Collection, Vol. 2* (Boosey & Hawkes)

4 **Britten** How sweet the answer (The Wren).
   - B (f♯’–f”): No. 3 from *Britten Folksong Arrangements, Vol. 4: Moore’s Irish Melodies* (Boosey & Hawkes)
   - B or G: *Britten Complete Folksong Arrangements (high or medium/low)* (Boosey & Hawkes)

5 **Britten** When you’re feeling like expressing your affection.
   - F (c’–f”): or E: No. 2 from *Britten The Red Cockatoo and Other Songs (high or medium/low)* (Faber)

6 **Rebecca Clarke** Down by the salley gardens. (M)
   - G min (f’–g”) or E min: *Art Song in English (high or low)* (Boosey & Hawkes)
   - E min: *20th-Century Easy Song Collection* (Boosey & Hawkes)
   - E min: *Rebecca Clarke Song Album (medium-high)* (Boosey & Hawkes)

7 **arr. Copland** At the River: No. 4 from *Old American Songs, Second Set*.
   - F (f’–f”), Eb or D♭: *Copland Old American Songs, Complete (high, medium/original or low)* (Boosey & Hawkes)
   - F or D♭: *Art Song in English (high or low)* (Boosey & Hawkes)

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**Practical Grades (updated July 2021)**

**Singing from 2018 Grade 6**
LIST C (cont.)
8 **arr. Copland** The Little Horses: No. 1 from *Old American Songs*, Second Set.  
   \( (d' – g)^{\sharp} \), \( (b – e)^{\flat} \) or \( (a – d)^{\flat} \): *Copland Old American Songs*, Complete (high, medium/original or low)  
   (Boosey & Hawkes)  
   \( (d' – g)^{\sharp} \) or \( (a – d)^{\flat} \): *Art Song in English* (high or low) (Boosey & Hawkes)  
   \( b – e^{\flat} \): publ. separately (Boosey & Hawkes)  
   \( b – e^{\flat} \): *The Boosey & Hawkes Song Collection*, Vol. 2 (Boosey & Hawkes)
9 **J. Duke** Loveliest of trees.  
   \( A^{\flat} (d^{\sharp} – f)^{\flat} \) or \( F: 15 American Art Songs* (high or low) (G. Schirmer GS82645 or GS82607)  
   \( F: The First Book of Mezzo-Soprano/Alto Solos* (G. Schirmer GS81174)
10 **Christopher Field** He Wishes for the Cloths of Heaven: No. 6 from *A Garland of Song*.  
    \( F (c’ – d^{\flat}) \): *(Recital Music RM910)*
11 **A. Gibbs** Nod, Op. 10 No. 2.  
   \( D (d’ – f^{\sharp}) \): *Celebrated Songs*, Book 1 (Chester CH55317)  
   \( D: A Heritage of 20th-Century British Song*, Vol. 3 (Boosey & Hawkes)
12 **A. Gibbs** Silver, Op. 30 No. 2.  
   \( F^{\natural} \) min \( (c^{\flat} – f^{\sharp}) \) or \( E \) min: publ. separately (high or low) (Boosey & Hawkes)  
   \( F^{\natural} \) min: *A Heritage of 20th-Century British Song*, Vol. 4 (Boosey & Hawkes)
13 **Head** Star Candles.  
   \( D \) min \( (c’ – f^\flat) \): publ. separately (Boosey & Hawkes)
14 **Holst** The Heart Worships.  
   \( E \) min \( (e’ – e^\flat) \) or \( D \) min: publ. separately *(Stainer & Bell SS24 or H184)*
15 **A. Hopkins** A Melancholy Song.  
   \( D (d’ – f^{\sharp}) \): publ. separately *(Chester CH04044)*  
16 **Howells** The Widow Bird.  
   \( E \) min \( (e’ – e^\flat) \): *The Boosey & Hawkes Song Collection*, Vol. 2 (Boosey & Hawkes)
17 **Ireland** Her Song.  
   \( (e’ – f^{\sharp}) \), \( (d’ – e^\flat) \) or \( (c’ – d^{\flat}) \): publ. separately (Cramer)  
   \( (c’ – d^{\flat}) \): *Ireland The Complete Works for Voice & Piano*, Vol. 3 *(Stainer & Bell B598)*
18 **Keen, arr. Jay Althouse** Homeward Bound.  
   \( F (c’ – f^\flat) \), \( E^{\flat} \) or \( D: Folk Songs for Solo Singers*, Vol. 1 (high, medium-high or medium-low) *(Alfred 21836, 4952 or 4953)*
19 **Alexander L’Estrange** Love’s Philosophy: from *Love’s Philosophy*.  
   \( D (b – d^\flat) \): *(Faber)*
20 **Alexander L’Estrange** Now sleeps the crimson petal: from *Love’s Philosophy*.  
   \( B^{\flat} (c’ – eb)^{\flat} \): *(Faber)*
21 **Jenny McLeod** I have no name.  
   \( (d’ – f^\flat) \): publ. separately *(SOUNZ)*
22 **Clive Pollard** Pot and Kettle.  
   \( D (c^{\flat} – d^{\flat}) \): *A Century of English Song*, Vol. 10: Fourteen Songs for Medium/low Voice *(Association of English Singers & Speakers AESS010)*
23 **Quilter** Dream Valley, Op. 20 No. 1.  
   \( G^{\flat} (eb’ – gb^\flat) \) or \( D: Roger Quilter Collected Songs* (high or low) (Boosey & Hawkes)  
   For \( D: Roger Quilter 18 Songs for Voice and Piano* (high or low) (Boosey & Hawkes)  
   \( E \) or \( C\) No. 16 from *Everlasting Voices* (medium-high or medium-low) *(Peters EP 72672a or 72672b)*
24 **Quilter** Fair House of Joy, Op. 12 No. 7.  
   \( D^{\flat} (f’ – a^{\flat}b^{\flat}) \) or \( B^{\flat} \) publ. separately (Boosey & Hawkes)  
   \( D^\flat \) or \( B^{\flat}: Roger Quilter Collected Songs* (high or low) (Boosey & Hawkes)  
   \( D^{\flat}: The Second Book of Tenor Solos* (G. Schirmer GS82070)  
   \( D^{\flat}: A Heritage of 20th-Century British Song*, Vol. 4 (Boosey & Hawkes)
25 Quilter How should I your true love know?, Op. 30 No. 3.
   B min (f#–f#”) or G min: Roger Quilter Collected Songs (high or low) (Boosey & Hawkes)
   Bb min or G min: Art Song in English (high or low) (Boosey & Hawkes)
   Bb min: A Century of English Song, Vol. 1: Ten Songs for Soprano (Thames TH978421)

26 arr. Quilter Over the mountains.
   A (e’–e”/a”) or G: publ. separately (Boosey & Hawkes)
   G or F: Roger Quilter Collected Songs (high or low) (Boosey & Hawkes)

27 Rich American Lullaby.
   F (c’–f”) or D: 15 American Art Songs (high or low) (G. Schirmer GS82645 or GS82607)
   D: The First Book of Mezzo-Soprano/Alto Solos (G. Schirmer GS81174)

28 Ned Rorem Early in the Morning.
   Bb (d’–f”): Ned Rorem 14 Songs on American Poetry (Peters EP 66583)

29 arr. John Rutter The Sprig of Thyme: No. 3 from Three Folk-Songs for Upper Voices. (F) G (d’–e”):
   (OUP)

30 Steele O mistress mine (2nd setting). (M)
   F (c’–d”): No. 8 from Music by Douglas Steele, Vol. 2: Selected Songs (Forsyth FSD02)

31 Thiman Madonna and Child (A Carol).
   F (e’–f”): Thiman 13 Songs (Stainer & Bell B665)

32 Walton Under the greenwood tree.
   G min (d’–g”): Walton A Song Album (OUP)

33 Warlock Balulalow (A Cradle-song).
   Eb (eb’–f”): or C: No. 2 from Sing Solo Christmas (high or low) (OUP)

34 Warlock Chopcherry.
   A (e’–e”): Celebrated Songs, Book 2 (Chester CH55318)

35 Warlock The First Mercy (Première merci).
   (f’–f”): publ. separately (Boosey & Hawkes) (Eng/ Fr)
   (f’–f”): Warlock Songs (Boosey & Hawkes) (Eng)
   (f’–f”): Christmas Song Album, Vol. 2 (Boosey & Hawkes) (Eng/ Fr)

36 arr. G. Williams The Loom.
   G min (bb – eb”): publ. separately (OUP archive OSS637–Banks)
   G min: No. 5 from Sing Solo Soprano (OUP)

37 M. Williamson Sweet and Low: No. 4 from Six English Lyrics. Eb (db’–d”): (Weinberger)

LIST D  ART SONGS IN OTHER LANGUAGES

1 Bellini Dolente immagine di Fille mia.
   E min (b – d”): No. 8 from Bellini 15 Composizioni da Camera (Ricordi NR 12328200) (Ital)

2 di Chiara La Spagnola (The Spanish Girl).
   D min/D (c#’– e”): Italian Songs & Arias (Mel Bay MLB95480) (Ital/Eng)

3 Chopin Piosnka Litewska (Lithuanisches Lied) (Lithuanian Song), Op. 74 No. 16.
   F (d’–d”): No. 16 from Chopin Complete Works, Vol. 17: Songs (PWM 242071) (Pol/Eng)
   Eb: No. 9 from Chopin Polnische Lieder (Polish Songs) (Universal UE 934) (Ger/Eng)

4 Donizetti Amore e morte.
   (c’–f”): No. 11 from Donizetti Composizioni da Camera, Vol. 1 (Ricordi NR 13033000) (Ital)

5 Dunayevsky & Lebedev-Kumach Yesli Volga razolyotsya (Should the Volga’s Banks be Flooded)
   (verse 1 and chorus only).
   D (b – d”): A Russian Song Book (Dover DP14069) (Russ Cyrillic/Russ/Eng)

6 Einarsson Draumalandið (The Landscape of my Heart).
   Gb (db’–eb”): or E: Icelandic Art Songs, First Collection (high or low) (Ísalög Music) (Ice/Eng)
LIST D (cont.)

7 Elwyn-Edwards Mae Hiraeth yn y mòr (There's Longing in the Sea): from Caneuon y Tri Aderyn (Songs of the Three Birds). Ab (eb′ – ab′): (Gwyynn Publishing 80037) (Welsh/Eng)

8 M. García Parad!  
F (e′ – g′) or D: arr. Viardot. No. 4 from Songs and Duets of García, Malibran and Viardot (high or low) (Alfred 16813 or 16814) (Span)

9 Granados Callejero: from Tonadillas en estilo antiguo.  
A (c#′ – f#′): Granados Colección de Tonadillas (UME UMV1082) (Span)

10 Ísólfsson Í dag skein sól (Farewell), Op. 2 No. 1.  
E min (e′ – g′) or C min: Icelandic Art Songs, First Collection (high or low) (Ísalög Music) (Ice/Eng)

11 Ísólfsson Vögguvíska (Lullaby).  
G# (db′ – gb′) or Eb: Icelandic Art Songs, First Collection (high or low) (Ísalög Music) (Ice/Eng)

12 Lin Sheng Xi He Nian He Ri Zai Xiang Feng (In which year, on which day shall we meet again?).  
Ab (db′ – g′): P. 80 from Lin Sheng Xi Collection (Taipei Musiker House) (Mandarin)

13 Mompou Cançoneta incerta.  
(f#′ – e′): Canciones de España (Songs of Spain), Vol. 1 (UME UMV24032) (Catalan)

14 Nosov & Churkin Daleko, daleko (Far away, far away).  
C (c′– e′/f′): A Russian Song Book (Dover DP14069) (Russ Cyrillic/Russ/Eng)

15 Arvo Pärt Rozhdestvenskaya kolybelnaya (Christmas Lullaby).  
F (c′ – c′): No. 1 from Pärt Zwei Wiegenlieder (Universal UE 32749) (Russ Cyrillic/Russ)

16 Rodrigo Fino cristal.  
(c#′ – f′): Rodrigo 35 Songs (Schott SMC 541) (Span)

17 Sibelius Spånet på vattnet (Der Span auf den Wellen) (Wood on the Water), Op. 17 No. 7.  
(eb′– f′) or (c′– d′): No. 8 from Sibelius 15 Selected Songs (high or low) (Breitkopf & Härtel EB 6943 or 6944) (Ger/Eng/Swed)

18 M. Thomas Mehefin: Wrth y Gwair (June: Hay-making): from Caneuon y Misoedd (Songs of the Year).  
(d′– f′): (Mansel Thomas Trust MT029) (Welsh/Eng)

19 Thorsteinsson Nótt (Sunset).  
A min (a – f′) or G min: Icelandic Art Songs, First Collection (high or low) (Ísalög Music) (Ice/Eng)

20 Toldrá Romanç de Santa Llúcia.  
E (e′– f#′): Canciones de España (Songs of Spain), Vol. 1 (UME UMV24032) (Catalan)

LIST E OPERA, OPERETTA, MUSICAL THEATRE & POPULAR SONG

1 L. Bernstein Tonight: from West Side Story.  
Ab (bb – fb′): vocal selections (new edition) (ending b. 35) (Boosey & Hawkes) (Eng)  
G: publ. separately (Boosey & Hawkes) (Eng)  
G: publ. separately (Bote & Bock) (Eng/Ger)

2 Bock & Harnick Far from the home I love: from Fiddler on the Roof.  
C min (c′– e′): vocal selections (either lyric) (Wise AM39520)  

3 Bononcini Per la gloria d’adorarvi (Only joyful adoration/Oh the pleasure and delight): from Griselda.  
F (d′– f′) or D: No. 19 from 30 Italian Songs and Arias of the 17th & 18th Centuries (medium-high or medium-low) (Peters EP 7743a or 7743b) (Ital/Eng)  
F or D: A Selection of Italian Arias 1600–1800, Vol. 2 (high or low) (ABRSM) (Ital/Eng)
4 **Caldara** Alma del core (Soul of compassion/Heart of my being/Spirit of being): from *La costanza in amor l’inganno*.
   A (a’ – g”) or F: *A Selection of Italian Arias 1600–1800, Vol. 1* (high or low) (ABRSM) (Ital/Eng)
   A or E: No. 21 from 30 *Italian Songs and Arias of the 17th & 18th Centuries* (medium-high or medium-low) (Peters EP 7743a or 7743b) (Ital/Eng)
   G or D: No. 16 from 26 *Italian Songs and Arias* (medium-high or medium-low) (Alfred 3402 or 3403) (Ital/Eng)
   G or D: *The Language of Song: Elementary* (high or low) (Faber) (Ital)

5 **Churchill & Morey** Some day my prince will come: from *Snow White and the Seven Dwarfs*. (F)
   F (c’ – g”): *The New Illustrated Treasury of Disney Songs* (6th edition) (Hal Leonard HL00313100–Music Sales)
   F: *The Definitive Jazz Collection* (2nd edition) (Hal Leonard–Faber)

6 **Coleman & Stewart** The colors of my life (once through, either lyric): from *Barnum*.
   F (c’ – eb”): vocal selections (Alfred VF1821)

7 **N. Gay** Once you lose your heart: from *Me and My Girl*.
   D♭ (ab – db”): vocal selections (Music Sales NG10014)
   D♭: *The Singer’s Musical Theatre Anthology, Soprano Vol. 3* (Hal Leonard–Faber)
   D♭: *Musical Theatre Collection for Young Women Singers* (Hal Leonard HLE90001476)

8 **G. & I. Gershwin** Embraceable You: from *Girl Crazy*.
   G (d’ – e”): *The Best of George Gershwin and Ira Gershwin* (omitting repeat) (Faber)
   G: *The Great Songs of Gershwin* (Alfred SF0147)
   G: George Gershwin: *The Definitive Songbook* (Faber)

9 **G. & I. Gershwin** Oh, Lady, Be Good! (once through, either lyric): from *Lady, Be Good!*
   G (d’ – e”): *The Best of George Gershwin and Ira Gershwin* (Faber)
   G: *The Great Songs of Gershwin* (Alfred SF0147)
   G: George Gershwin: *The Definitive Songbook* (Faber)

10 **Gilbert & Sullivan** I am a Pirate King ‘Oh, better far to live and die’ (Pirate King’s Song): from *The Pirates of Penzance*.
    C (B – e’): Gilbert & Sullivan for Singers – Baritone/Bass (Hal Leonard HL00740217–Music Sales)
    C: *The Art of Song* (revised & expanded edition), Grade 6 (low) (Peters EP 71767)

11 **Gilbert & Sullivan** Love is a plaintive song (Patience’s Song): from *Patience*.
    A min/A (e’ – a’): Gilbert & Sullivan for Singers – Soprano (Hal Leonard HL00740214–Music Sales)
    A min/A: *The Art of Song* (revised & expanded edition), Grade 6 (high) (Peters EP 71765)

12 **Gilbert & Sullivan** Oh, foolish fay (Queen’s Song): from *Iolanthe*.
    D♭ (ab – c”): Gilbert & Sullivan for Singers – Mezzo-Soprano (Hal Leonard HL00740215–Music Sales)
    D♭: *The Art of Song* (revised & expanded edition), Grade 6 (medium) (Peters EP 71766)

13 **Gilbert & Sullivan** When first my old, old love I knew (Defendant’s Song): from *Trial by Jury*.
    D (e’ – f”/a’): Gilbert & Sullivan for Singers – Tenor (Hal Leonard HL00740216–Music Sales)
    D: *The Second Book of Tenor Solos* (G. Schirmer GS82070)
    D (e’ – f”): *The Art of Song* (revised & expanded edition), Grade 6 (high) (Peters EP 71765)

14 **Arthur Hamilton** Cry me a River: from *The Girl Can’t Help It*.
    C min (c’ – d”): *The Definitive Jazz Collection* (2nd edition) (Hal Leonard–Faber)

15 **Humperdinck** Der kleine Sandmann bin ich (Sandman’s Song) (ending b. 36): from *Hänsel und Gretel*.
    D (c# – f”): P. 104 from vocal score (new edition) (Schott ED 8029) (Ger/Eng)
    D: P. 89 from vocal score (Dover 0486438260) (Eng)

16 **Kern** Bill: from *Show Boat*. (F)
    B♭ (c’ – d”): No. 23 from vocal score (Wise AM79948)
    B♭: *The Essential Jerome Kern Song Book* (Wise AM81506)
LIST E (cont.)

17 **Lerner & Loewe** Without You: from *My Fair Lady.*
   \(C\ (b\ e_b^\flat):\) The Singer's Musical Theatre Anthology, Soprano Vol. 2 (revised edition) (Hal Leonard–Faber)

18 **Andrew Lloyd Webber & Tim Rice** Close every door: from *Joseph and the Amazing Technicolor Dreamcoat.*
   \(F\ min\ (c^\flat\ f^\flat):\) No. 6 from vocal score (cut from fig. H to fig. K) (Really Useful Group)
   \(F\ min:\) The Singer's Musical Theatre Anthology, Tenor Vol. 2 (Hal Leonard–Faber)

19 **Alan Menken & Howard Ashman** Proud of your boy: from *Aladdin.*
   \(D\ (e^\flat\ f^\flat):\) stage vocal selections (Hal Leonard HL00130669–Music Sales)

20 **Alan Menken & Tim Rice** Home (omitting repeat): from *Beauty and the Beast.*
   \(G/D\ (g\ e^\flat):\) P. 47 from vocal selections (Hal Leonard HL00312511–Music Sales)
   \(G/D:\) Contemporary Musical Theatre for Teens, Young Women's Edition Vol. 2 (Hal Leonard HL00129886–Music Sales)

21 **Mozart** Meiner Liebsten schöne Wangen (Della mia cara le guance amate) (any one verse): from *Bastien und Bastienne,* K. 50. (M)
   \(A\ (d^\sharp\ f^\flat):\) Grandi Operisti per Giovani Cantanti per Tenore (Ricordi NR 13765200) (Ger/Ital)

22 **Mozart** Der Vogelfänger (The Bird Catcher): from *Die Zauberflöte,* K. 620. (M)
   \(G\ (d\ e^\flat):\) The Art of Song (revised & expanded edition), Grade 6 (low) (Peters EP 71767) (Ger/Eng)
   \(G:\) pub. separately (OUP archive OSS652–Banks) (Ger/Eng)

23 **Mozart** Deh vieni alla finestra (O star, why keep thy beauty/Oh, come to your window): from *Don Giovanni,* K. 527.
   \(D\ (d\ e^\flat):\) No. 16 from vocal score (G. Schirmer GS33818) (Ital/Eng)
   \(D\ (d\ e^\flat):\) Italian Songs & Arias (Mel Bay ML85480) (Ital/Eng)

24 **Mozart** Venite inginocchiatevi (Come here and kneel in front of me): from *Le nozze di Figaro,* K. 492.
   \(G\ (d\ g^\flat):\) No. 12 from vocal score (G. Schirmer GS33772) (Ital/Eng)

25 **Mozart** Voi, che sapete (You know the answer/Tell me, you ladies/Tell me, fair ladies): from *Le nozze di Figaro,* K. 492.
   \(B^b\ (c^\flat\ f^\flat):\) No. 11 from vocal score (G. Schirmer GS33772) (Ital/Eng)
   \(B^b: \) The Art of Song (revised & expanded edition), Grade 6 (medium) (Peters EP 71766) (Ital/Eng)
   \(B^b:\) No. 11 from Sing Solo Contralto (OUP) (Ital/Eng)

26 **I. Novello** We'll gather lilacs: from *Perchance to Dream.*
   \(F\ (b^b\ f^\flat):\) Ivor Novello Song Album (Faber)
   \(F:\) 100 Years of Popular Music: 40s Vol. 1 (Faber)

27 **C. Porter** I Get a Kick out of You: from *Anything Goes.*
   \(E^b\ (c^\flat\ f^\flat):\) The Best of Cole Porter (Faber)
   \(E^b: \) Cole Porter 100th Anniversary (Alfred VF1713)
   \(E^b: \) The Singer's Musical Theatre Anthology, Mezzo-Soprano/Belter Vol. 2 (revised edition) (Hal Leonard–Faber)

28 **C. Porter** I've got you under my skin: from *Born to Dance.*
   \(E^b\ (b^b\ f^\flat):\) The Definitive Jazz Collection (2nd edition) (Hal Leonard–Faber)
   \(E^b: \) The Best of Cole Porter (Faber)
   \(E^b: \) Cole Porter 100th Anniversary (Alfred VF1713)

29 **Purcell** Nymphs and Shepherds: from *The Libertine,* Z. 600.
   \(G\ (d^\flat\ g^\flat):\) For \(E^b:\) The Art of Song (revised & expanded edition), Grade 6 (high, medium or low) (Peters EP 71765, 71766 or 71767)
   \(G\ or \ E^b: \) English Songs: Renaissance to Baroque (high or low) (Hal Leonard HL40018 or HL40019–Music Sales)
   \(G\ or \ E^b: \) Purcell 40 Songs (high or low) (IMC 2071 or 2072)
   \(G:\) Purcell Songs, Book 3 (Stainer & Bell B383)
Purcell Pursue thy conquest: from *Dido and Aeneas*, Z. 626.
*C (d'–f")*: No. 11 from vocal score (*with repeat*) (Novello NOV070318)
*C: The Art of Song* (revised & expanded edition), Grade 6 (high) (Peters EP 71765)

Rodgers & Hammerstein *Mister Snow* from *Carousel*. *(F)*
*Eb*: vocal selections (Williamson HL01121007)

Rodgers & Hammerstein You'll Never Walk Alone: from *Carousel.*
*C (c'–e"/g")*: vocal selections (Williamson HLW01121008)
*C (c'–g")*: *The Singer's Musical Theatre Anthology*, Soprano Vol. 1 (revised edition) (Hal Leonard–Faber)

Rodgers & Hammerstein Many a New Day *(observing repeat)*: from *Oklahoma!* *(F)*
*C: vocal selections* (Williamson HLW00312292)
*C: The Rodgers & Hammerstein Collection* (Williamson HL00313207)
*C: Musical Theatre Collection for Young Women Singers* (Hal Leonard HLE90001476–Music Sales)

Rodgers & Hammerstein Out of my dreams: from *Oklahoma!*
*A♭*: *The Broadway Ingénue: 37 Theatre Songs for Soprano* (Hal Leonard–Faber)
*F (c'–d")*: vocal selections (Williamson HLW00312292)
*F: The Rodgers & Hammerstein Collection* (Williamson HL00313207)
*F: Musical Theatre Collection for Young Women Singers* (Hal Leonard HLE90001476–Music Sales)

Rodgers & Hart The Lady Is a Tramp: from *Babes in Arms.*

Lucy Simon & Marsha Norman How could I ever know?: from *The Secret Garden.*
*D♭ (bb–f")*: vocal selections (Alfred VF1792)

Stephen Sondheim Anyone can whistle: from *Anyone Can Whistle.*
*E♭ (bb – eb")*: *Sondheim for Singers: Soprano* (Hal Leonard HL00124179–Music Sales)
*C: Sondheim for Singers: Belter/Mezzo-soprano* (Hal Leonard HL00124180–Music Sales)
*F: Sondheim for Singers: Tenor* (Hal Leonard HL00124181–Music Sales)
*D: Sondheim for Singers: Baritone/Bass* (Hal Leonard HL00124182–Music Sales)
*C: The Stephen Sondheim Collection* (Hal Leonard HL00313531–Music Sales)

Styne & Robin Diamonds Are a Girl's Best Friend: from *Gentlemen Prefer Blondes.* *(F)*
*E♭ (bb – eb")*: *Musical Theatre Collection for Young Women Singers* (Hal Leonard HLE90001476)

Warren & Gordon Chattanooga-Choo-Choo: from *Sun Valley Serenade.*
*C (b–f")*: Glenn Miller 1904–1944 (Faber)

Weill & Lerner Here I'll Stay: from *Love Life.*
*B♭ (c – eb")*: *Weill From Berlin to Broadway* (Hal Leonard–Faber)

Frank Wildhorn & Leslie Bricusse Someone Like You: from *Jekyll & Hyde.*
*F/G♭ (g – eb")*: vocal selections (Cherry Lane Music Company CLM02502211)

Willson Till there was you: from *The Music Man.*
*E♭ (d'–g")*: *The Broadway Ingénue: 37 Theatre Songs for Soprano* (Hal Leonard–Faber)
*E♭ (d'–f"/g")*: *Musical Theatre Collection for Young Women Singers* (Hal Leonard HLE90001476–Music Sales)
PREREQUISITE FOR ENTRY: ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or any solo Jazz subject. For alternatives see www.abrsm.org/prerequisite.

THREE ACCOMPANIED SONGS: from memory, one chosen by the candidate from any three of the five Lists, A, B, C, D and E (listed below). For further details see pages 9, 10 and 14.

ONE UNACCOMPANIED TRADITIONAL SONG: from memory, of the candidate’s own choice. For further details see page 11.

SIGHT-SINGING: a short piece of previously unseen music, accompanied by the examiner at the piano. For further details see pages 12 and 13.

AURAL TESTS FOR THE GRADE: administered by the examiner from the piano. For further details see pages 88 and 92.

ACCOMPANIED SONG LISTS

LIST A  EARLY & SACRED

1 T. A. Arne Under the greenwood tree.
   Eb (c’–g’): Celebrated Songs, Book 1 (Chester CH55317)

2 attrib. J. S. Bach Bist du bei mir (If thou art by/If thou art near), BWV 508.
   Eb (d’–ab’): No. 1 from Elisabeth Schumann Liederbuch (Universal UE 9559) (Ger/Eng)
   D or Bb: J. S. Bach Bist du bei mir and Komm, süsser Tod (high or low) (Schott ED 11913 or 11914)
      (Ger/Eng)
   D: No. 2 from Sing Solo Tenor (OUP) (Ger/Eng)
   D# or Bb: arr. Jenkins. Sing Solo Sacred (high or low) (OUP) (Eng)

3 J. S. Bach Jesus, unser Trost und Leben, BWV 475.
   G (d’–c’): Charles Brett’s Baroque Anthology for Counter-tenor, Vol. 2: Germany and England (Green Man Press GM–CB2) (Ger)

4 J. Barrett A Song Call’d The Pilgrim.
   G (e’–f#”) or E: No. 4 from English Baroque Songs 1 (high or medium) (Green Man Press GM–EBS 1H or GM–EBS 1M)

5 L. Bernstein Adonai roi: from Psalm 23 (2nd movt) from Chichester Psalms.
   A (d’–e”): vocal score (solo line in bb. 1–32 and 55–61, omitting bb. 33–46, soprano line in bb. 47–54)
      (Boosey & Hawkes) (Hebrew)

6 Blow Sabina has a thousand charms. (M)
   F (g–d”): Charles Brett’s Baroque Anthology for Counter-tenor, Vol. 2: Germany and England (Green Man Press GM–CB2)

7 Lionel Bourne Thou art God.
   G (d’–e”/g”): or E: Oxford Solo Songs: Sacred (high or low) (OUP)

8 Geoffrey Burgon Nunc Dimittis.
   (e’–e”): publ. separately (Chester CH55243)
   (e’–e”): High Praise 2 (Novello NOV020680)
9  **Caccini**  - Amarilli, mia bella (Amaryllis, my lovely).  
     A min (e’–f♯") , G min or F min: No. 16 from *Italian Songs of the 17th and 18th Centuries*, Vol. 2 (high, medium or low) (IMC 2234, 2235 or 2236) (Ital)
     G min or E min: No. 1 from 26 *Italian Songs and Arias* (medium-high or medium-low) (Alfred 3402 or 3403) (Ital/Eng)
     G min or E min: No. 1 from 30 *Italian Songs and Arias of the 17th & 18th Centuries* (medium-high or medium-low) (Peters EP 7743a or 7743b) (Ital/Eng)
     G min or E min: The Language of Song: Intermediate (high or low) (Faber) (Ital)
     G min: A Selection of Italian Arias 1600–1800, Vol. 2 (high or low) (ABRSM) (Ital/Eng)

10  **Caldara**  - Come raggio di sol (Just as the radiant sun/Softly the rays of sun).
    G min (e’–g") or E min: No. 22 from 30 *Italian Songs and Arias of the 17th & 18th Centuries* (medium-high or medium-low) (Peters EP 7743a or 7743b) (Ital/Eng)
    G min or B min: A Selection of Italian Arias 1600–1800, Vol. 2 (high or low) (ABRSM) (Ital/Eng)

11  **Dowland**  - Come again, sweet love doth now invite (Komm zurück!).
     A♭(eb’–f") or F: No. 14 from *Dowland 50 Songs, Book 1* (high or low) (Stainer & Bell X5A or X5B) (Eng)
     G: John Dowland Songs (Universal UE 11842) (Eng/Ger)
     F: English Lute Songs, Book 2 (omitting verses 3–5) (Stainer & Bell B617) (Eng)

12  **Dowland**  - Go, crystal tears (Träne, Kristall) (both verses).
     D min (a’–f") or B min: No. 9 from *Dowland 50 Songs, Book 1* (high or low) (Stainer & Bell X5A or X5B) (Eng)
     C min: John Dowland Songs (Universal UE 11842) (Eng/Ger)

13  **F. Durante**  - Vergin, tutt’amor (Virgin, full of love).
     D min (d’–f") or B min: No. 23 from 30 *Italian Songs and Arias of the 17th & 18th Centuries* (medium-high or medium-low) (Peters EP 7743a or 7743b) (Ital/Eng)
     D min or B min: A Selection of Italian Arias 1600–1800, Vol. 2 (high or low) (ABRSM) (Ital/Eng)
     D min or A min: No. 18 from 26 *Italian Songs and Arias* (medium-high or medium-low) (Alfred 3402 or 3403) (Ital/Eng)

14  **Franck**  - Ave Maria.
     F min/F (f’–g") or D min/D: arr. Jenkins. Sing Solo Sacred (high or low) (OUP) (Latin/Eng)

15  **Handel**  - Come unto Him: from Messiah, HWV 56.
     B♭ (f’–g") : No. 17 from vocal score (starting at Soprano entry) (Bärenreiter BA 4012-73)
     B♭: No. 20 from vocal score (from fig. C) (Novello NOV070137)
     B♭ or F: arr. Jenkins. Sing Solo Sacred (high or low) (OUP)

16  **Handel**  - Recit: He was cut off out of the land of the living and Air: But Thou didst not leave His soul in hell: from Messiah, HWV 56.
     A (e’–g#): Nos 28 and 29 from vocal score (Bärenreiter BA 4012-73)
     A: Nos 31 and 32 from vocal score (Novello NOV070137)
     A: *The Art of Song* (revised & expanded edition), Grade 7 (high) (Peters EP 71768)

17  **Handel**  - How beautiful are the feet: from Messiah, HWV 56.
     G min (f’–g") : No. 34a from vocal score (pp. 207 & 208 only) (Bärenreiter BA 4012-73)
     G min: No. 38 from vocal score (Novello NOV070137)
     G min: *The Art of Song* (revised & expanded edition), Grade 7 (high) (Peters EP 71768)

18  **Handel**  - Recit: Then shall the eyes of the blind be open’d and Air: He shall feed His flock like a shepherd: from Messiah, HWV 56.
     F (c’–d") : Recit and Aria No. 17 from vocal score (ending at Soprano entry) (Bärenreiter BA 4012-73)
     F: Nos 19 and 20 (to fig. C) from vocal score (Novello NOV070137)
     F: *The Art of Song* (revised & expanded edition), Grade 7 (medium) (Peters EP 71769)
LIST A (cont.)

19 **Handel** Recit: Thy rebuke hath broken His heart and Air: Behold, and see if there be any sorrow: from Messiah, HWV 56.
   
   E min (d\#’–g’): Nos 26 and 27 from vocal score (Bärenreiter BA 4012-73)
   
   E min: Nos 29 and 30 from vocal score (Novello NOV070137)
   
   E min: The Art of Song (revised & expanded edition), Grade 7 (high) (Peters EP 71768)

20 **M. Lambert** Ombre de mon amant.
   
   D min (a–c’): Charles Brett’s Baroque Anthology for Counter-tenor, Vol. 1: Italy and France (Green Man Press GM–CB1) (Fr)

21 **Mendelssohn** I will sing of Thy great mercies: from St Paul, Op. 36.
   
   F (e–f’): High Praise (Novello NOV032118)

22 **Mendelssohn** O rest in the Lord: from Elijah, Op. 70.
   
   C (b–d’): The First Book of Mezzo-Soprano/Alto Solos (G. Schirmer GS81174)

23 **T. Morley** I saw my lady weeping.
   
   A min (d’–e’), G min or F min: The Art of Song (revised & expanded edition), Grade 7 (high, medium or low) (Peters EP 71768, 71769 or 71770)
   
   A min: No. 33 from English Lute Songs, Book 2 (Stainer & Bell B617)

24 **attrib. Parisotti/Pergolesi** Se tu m’ami (If you love me).
   
   G min (c’–g”) or E min: A Selection of Italian Arias 1600–1800, Vol. 2 (high or low) (ABRSM) (Ital/Eng)
   
   G min or E min: No. 30 from 30 Italian Songs and Arias of the 17th & 18th Centuries (medium-high or medium-low) (Peters EP 7743a or 7743b) (Ital/Eng)
   
   G min or E min: The Language of Song: Intermediate (high or low) (Faber) (Ital)

25 **Pergolesi** Eja Mater: No. 7 from Stabat Mater.
   
   C min (b–e♭’): vocal score (Ricordi CP 12371800) (Latin)

26 **Purcell** Be welcome then, great Sir: from Fly, Bold Rebellion, Z. 324.
   
   F (g–b♭’): Charles Brett’s Baroque Anthology for Counter-tenor, Vol. 2: Germany and England (Green Man Press GM–CB2)

27 **Purcell** If music be the food of love (1st setting), Z. 379A.
   
   G min (d’–g”), E min or D min: The Art of Song (revised & expanded edition), Grade 7 (high, medium or low) (Peters EP 71768, 71769 or 71770)
   
   G min or Eb min: Purcell 40 Songs (high or low) (including 2nd stanza) (IMC 2071 or 2072)
   
   G min or D min: English Songs: Renaissance to Baroque (high or low) (Hal Leonard HL40018 or HL40019–Music Sales)
   
   F♯ min: No. 6 from Purcell Songs, Vol. 1 (Schott ED 12409)
   
   D min: No. 5 from Purcell Songs, Vol. 4 (Schott ED 12493)
   
   D min: publ. separately (Schott ED 11915)

28 **Rossetter** When Laura smiles (verses 1 & 4).
   
   A (e’–f♯’), G or F: The Art of Song (revised & expanded edition), Grade 7 (high, medium or low) (Peters EP 71768, 71769 or 71770)
   
   A or F: English Songs: Renaissance to Baroque (high or low) (Hal Leonard HL40018 or HL40019–Music Sales)
   
   F: No. 42 from English Lute Songs, Book 2 (Stainer & Bell B617)

29 **A. Scarlatti** Sento nel core (What am I feeling?/I feel within my heart/Sorrow unending).
   
   E min (d’#’–e”’) or D min: A Selection of Italian Arias 1600–1800, Vol. 1 (high or low) (ABRSM) (Ital/Eng)
   
   E min or D min: No. 8 from 26 Italian Songs and Arias (medium-high or medium-low) (Alfred 3402 or 3403) (Ital/Eng)
   
   E min or D min: No. 13 from 30 Italian Songs and Arias of the 17th & 18th Centuries (medium-high or medium-low) (Peters EP 7743a or 7743b) (Ital/Eng)
LIST B  ART SONGS IN FRENCH & GERMAN

1  Beethoven  Ich liebe dich, WoO 123.  
   G (d’–f”). F or F: The Art of Song (revised & expanded edition), Grade 7 (high, medium or low) (Peters EP 71768, 71769 or 71770) (Ger)  
   G or F: No. 20 from Beethoven 30 Selected Songs (high or low) (Peters EP 731 or 732) (Ger)  
   G: No. 59 from Beethoven 67 Songs (Peters EP 180) (Ger)  
   G: No. 12 from Beethoven Complete Songs, Vol. 1 (Henle HN 533) (Ger)  

2  Bizet  Chanson d’avril.  
   E♭ (d’–f”).: The Language of Song: Advanced (medium) (Faber) (Fr)  

3  Bizet  Pastorale.  
   F min (d’–g”) or D min: The Art of French Song, Vol. 1 (high or medium/low) (Peters EP 7519a or 7519b) (Fr)  

4  N. Boulang er  Chanson.  
   G (e’–g”).: Boulang er Mélodies pour voix moyenne (Hamelle HA09275) (Fr)  
   G: First Solos: Songs by Women Composers, Vol. 1 (high) (Hildegard) (Fr)  

5  Brahms  Feld einsamkeit, Op. 86 No. 2.  
   A♭ (d’–g♭”)., G or F: The Art of Song (revised & expanded edition), Grade 7 (high, medium or low) (Peters EP 71768, 71769 or 71770) (Ger)  

6  Brahms  O liebliche Wangen, Op. 47 No. 4.  
   D (♯’–♭”), C or A: The Art of Song (revised & expanded edition), Grade 7 (high, medium or low) (Peters EP 71768, 71769 or 71770) (Ger)  

   F min (f’–g”), D min or D min: The Art of Song (revised & expanded edition), Grade 7 (high, medium or low) (Peters EP 71768, 71769 or 71770) (Ger)  

8  Brahms  Wiegenlied, Op. 49 No. 4.  
   F (f’–f”)., E♭ or D♭: The Art of Song (revised & expanded edition), Grade 7 (high, medium or low) (Peters EP 71768, 71769 or 71770) (Ger)  
   For E♭: The Language of Song: Elementary (high or low) (Faber) (Ger)  

9  Delib es  Bonjour, Suzon! (Good-Morning, Sue!).  
   F (c’–f”).: publ. separately (Combre EG02840) (Fr)  
   For E♭: Anthology of French Song (high or low) (G. Schirmer GS32604 or GS32605) (Fr/Eng)  

10  Faur é  Clair de lune (Moonlight), Op. 46 No. 2.  
    C min (g’–g”)., B♭ min or G min: No. 22 from Fauré 30 Songs (high, medium or low) (IMC 1601, 1602 or 1132) (Fr)  
    C min or B♭ min: Fauré 25 Selected Songs (high or low) (G. Schirmer GS26106 or GS26107) (Fr/Eng)  
    C min or B♭ min: Fauré 20 Mélodies, Vol. 2 (Soprano or Mezzo) (Hamelle HA09116 or HA09119) (Fr)  
    C min or G min: The Language of Song: Intermediate (high or low) (Faber) (Fr)  

11  Faur é  Dans les ruines d’une abbaye (In the Ruins of an Abbey), Op. 2 No. 1.  
    A (e’–♯”)., A♭ or G♭: No. 26 from Fauré 30 Songs (high, medium or low) (IMC 1601, 1602 or 1132) (Fr)  
    A or A♭: Fauré 25 Selected Songs (high or low) (G. Schirmer GS26106 or GS26107) (Fr/Eng)  

12  Faur é  Ici-bas (Here Below), Op. 8 No. 3.  
    G min (♯’–g”)., F# min or E min: No. 9 from Fauré 30 Songs (high, medium or low) (IMC 1601, 1602 or 1132) (Fr)  
    G min or F# min: No. 19 from Fauré 20 Mélodies, Vol. 1 (Soprano or Mezzo) (Hamelle HA09115 or HA09118) (Fr)  
    G min or E min: Favorite French Art Songs, Vol. 1 (high or low) (Hal Leonard HL40046 or HL40047–Music Sales) (Fr)  
    E min: The First Book of Mezzo-Soprano/Alto Solos (G. Schirmer GS81174) (Fr/Eng)
LIST B (cont.)

13  **Fauré**  Le secret (The Secret), Op. 23 No. 3.
    \[ F (f' – g’), \]  D\# or C: No. 20 from Fauré 30 Songs (high, medium or low) (IMC 1601, 1602 or 1132) (Fr)
    For D\#: Fauré 25 Selected Songs (high or low) (G. Schirmer GS26106 or GS26107) (Fr/Eng)
    For D:  The Art of French Song, Vol. 2 (high or medium) (Peters EP 7520a or 7520b) (Fr)
    For D\#:  Fauré 20 Mélodies, Vol. 2 (Soprano or Mezzo) (Hamelle HA09116 or HA09119) (Fr)
    
14  [LIST B]

15  ***Liszt***  Du bist wie eine Blume (Like a flower, in beauty blushing/Ah, sweet as any flower) (Comme une fleur).
    A (e’ – g”): No. 8 from Liszt 20 Selected Songs (Peters EP 8590a) (Ger/Eng/Fr)
    A or F#: Liszt 12 Songs (high or low) (G. Schirmer GS26050 or GS81280) (Ger/Eng)

16  **Massenet**  Madrigal.
    G min (f’ – g”): or E min: The Art of French Song, Vol. 2 (high or medium) (Peters EP 7520a or 7520b) (Fr)

17  **Mozart**  Das Veilchen (The Violet), K. 476.
    G (f’ – g”) or E: No. 15 from Mozart Complete Songs (high or medium) (Bärenreiter BA 5330 or 5328) (Ger)
    G: No. 4 from Sing Solo Soprano (OUP) (Ger)
    G: No. 3 from Elisabeth Schumann Liederbuch (Universal UE 9559) (Ger/Eng)

18  **Poulenc**  La grenouillère.
    F (e’ – g”) or D: 20th-Century French Art Songs (high or medium) (Durand DF 01625000 or 01625100) (Fr)
    D: The Art of French Song, Vol. 1 (high or medium) (Peters EP 7519a or 7519b) (Fr)
    D: The Best of Poulenc: 40 Selected Songs for Medium Voice (Eschig DF 01612200) (Fr)

19  **Satie**  Je te veux.
    C (c’ – g”) or Bb: 20th-Century French Art Songs (high or medium) (Durand DF 01625000 or 01625100)

    D\# (eb’ – gb”), B or A:  The Art of Song (revised & expanded edition), Grade 7 (high, medium or low)
    (Peters EP 71768, 71769 or 71770) (Ger)
    D\#, B, A or Ab: No. 66 from Schubert Lieder, Vol. 1 (high, medium, low or very low) (Peters EP 20a, 20b, 20c or 20d) (Ger)
    D\# or A:  The Language of Song: Intermediate (high or low) (Faber) (Ger)

21  **Schubert**  Die Vögel (The Birds), Op. posth. 172 No. 6, D. 691.
    A (e’ – g”) : No. 10 from Elisabeth Schumann Liederbuch (Universal UE 9559) (Ger/Eng)

    Ab (eb’ – f”), G or F:  The Art of Song (revised & expanded edition), Grade 7 (high, medium or low)
    (Peters EP 71768, 71769 or 71770) (Ger)
    Ab, G, F or D: No. 65 from Schubert Lieder, Vol. 1 (high, medium, low or very low) (Peters EP 20a, 20b, 20c or 20d) (Ger)

23  **Schubert**  Nachtwiolen, D. 752.
    C (g’ – a”), Ab or F:  The Art of Song (revised & expanded edition), Grade 7 (high, medium or low)
    (Peters EP 71768, 71769 or 71770) (Ger)

24  **Schumann**  Die Lotosblume: No. 7 from Myrthen, Op. 25.
    F (c’ – g”), E\# or D\#:  The Art of Song (revised & expanded edition), Grade 7 (high, medium or low)
    (Peters EP 71768, 71769 or 71770) (Ger)
    F or D:  The Language of Song: Intermediate (high or low) (Faber) (Ger)
   E (e’–f#“), D♭ or B: The Art of Song (revised & expanded edition), Grade 7 (high, medium or low)
   (Peters EP 71768, 71769 or 71770) (Ger)
26 C. Schumann Das Veilchen.
   F (e’–g“): First Solos: Songs by Women Composers, Vol. 1 (high) (Hildegard) (Ger)
27 Pauline Viardot Fleur desséchée.
   E♭ (d’–f“) or D♭: The Art of French Song, Vol. 1 (high or medium/low) (Peters EP 7519a or 7519b) (Fr)
28 Wolf Der Gärtner: No. 17 from Mörike-Lieder.
   D (a’–g“), B or B: The Art of Song (revised & expanded edition), Grade 7 (high, medium or low) (Peters EP 71768, 71769 or 71770) (Ger)
29 Wolf Der Musikant: No. 2 from Eichendorff-Lieder.
   A (d#’–e“), G or G: The Art of Song (revised & expanded edition), Grade 7 (high, medium or low)
   (Peters EP 71768, 71769 or 71770) (Ger)

LIST C ART SONGS IN ENGLISH

1 arr. René Atkinson Bonny at Morn: No. 4 from Ma Bonny Lad (Five Traditional Songs from
   Northumbria). E min (d’–e“): (Roberton 1508)
2 R. R. Bennett The Lark (Die Lerche): No. 5 from The Aviary. C (e’–e“/g“): (Universal UE 14168)
   (Eng/Ger)
3 arr. Britten Bonny at Morn.
   E min (d’–e“): No. 4 from Britten Eight Folk Song Arrangements (1976) (medium) (Faber)
4 Britten A Cradle Song: No. 1 from A Charm of Lullabies, Op. 41. (b♭–e“): (Boosey & Hawkes)
5 Rebecca Clarke Infant Joy.
   (c#’–f“): The Boosey & Hawkes Song Collection, Vol. 2 (Boosey & Hawkes)
   (c#’–f“): Rebecca Clarke Song Album (medium-high) (Boosey & Hawkes)
6 Dring A Bay in Anglesey: No. 1 from Five Betjeman Songs. (b–f“/g“): (Weinberger)
7 Dring Cradled age and youth: No. 7 from Seven Shakespeare Songs. F (f’–f“): (Thames TH978390)
8 Christopher Field House of Dreams: No. 10 from A Garland of Song. C (b–d”/f“): (Recital Music
   RM910)
9 A. Gibbs The Fields are Full.
   E♭ min (d♭’–g♭“): publ. separately (Boosey & Hawkes)
   E♭ min: A Heritage of 20th-Century British Song, Vol. 4 (Boosey & Hawkes)
10 A. Gibbs A Song of Shadows, Op. 9 No. 5.
   E♭ (eb’–g♭“): publ. separately (Boosey & Hawkes)
   E♭: A Century of English Song, Vol. 1: Ten Songs for Soprano (Thames TH978421)
11 Gurney Down by the salley gardens. (M)
   A♭ (d♭’–f“): Gurney 20 Favourite Songs (OUP)
   A♭ or F: No. 17 from Everlasting Voices (medium-high or medium-low) (Peters EP 72672a or 72672b)
12 Head Foxgloves. C (g’–g“) or A♭: publ. separately (Boosey & Hawkes)
13 Head A Green Cornfield.
   F (d’–f“): A Heritage of 20th-Century British Song, Vol. 3 (Boosey & Hawkes)
14 Head The Little Road to Bethlehem. A♭ (eb’–A♭“) or F: publ. separately (Boosey & Hawkes)
15 Head The Ships of Arcady: No. 1 from Over the Rim of the Moon.
   D (d’–g“) or B♭: Head Over the Rim of the Moon (high or low) (Boosey & Hawkes)
   B♭: The Boosey & Hawkes Song Collection, Vol. 2 (Boosey & Hawkes)
16 Head Sweet Chance, that led my steps abroad.
   F (c’–f“): A Heritage of 20th-Century British Song, Vol. 4 (Boosey & Hawkes)
LIST C (cont.)

17 **arr. Howells** The Brisk Young Widow: No. 2 from *Two English Folksongs*. *C (c’–e”)*: (medium)
   (Thames TH978588)

18 **Howells** Gavotte.
   *G (d’–g”)*: No. 1 from *Sing Solo Soprano* (OUP)

19 **Howells** O, my deir hert.
   *(b–e”)*: *Songs for Countertenors*, Vol. 3 (Thames TH978731)

   *F (c’–g”)*: *First Solos: Songs by Women Composers*, Vol. 1 (high) (Hildegard)

21 **Parry** Proud Maisie.
   *F (d’–f”)*: No. 3 from *Parry Seven Songs* (high) (*Stainer & Bell BS525*)

22 **Poston** Sweet Suffolk owl.
   *F (c’–f”)*: *The Boosey & Hawkes Song Collection*, Vol. 2 (Boosey & Hawkes)

23 **Quilter** It was a lover and his lass, Op. 23 No. 3.
   *A♭ (f’–a♭’)* or *E: Roger Quilter Collected Songs* (high or low) (Boosey & Hawkes)
   *G: Roger Quilter 18 Songs for Voice and Piano* (high or low) (Boosey & Hawkes)

24 **Quilter** Music, when soft voices die, Op. 25 No. 5.
   *A♭ (eb’–f”)* or *G♭: Roger Quilter 18 Songs for Voice and Piano* (high or low) (Boosey & Hawkes)
   *A♭ or G♭: Roger Quilter Collected Songs* (high or low) (Boosey & Hawkes)

25 **Quilter** My Lady Greensleeves (omitting repeat).
   *(G min (d’–f”)* or *F min: Roger Quilter Collected Songs* (high or low) (Boosey & Hawkes)

26 **Quilter** O mistress mine: No. 2 from *Three Shakespeare Songs*, Op. 6. (M)
   *G (d’–g”)* or *E♭: Quilter Three Shakespeare Songs* (high or low) (Boosey & Hawkes)
   *G or E♭: Roger Quilter Collected Songs* (high or low) (Boosey & Hawkes)
   *E♭: The Boosey & Hawkes Song Collection*, Vol. 2 (Boosey & Hawkes)

27 **Betty Roe** The lass from the low countree: No. 4 from *A Garland of Folksongs*. *D min (d’–f”)*:
   (Thames TH978098)

28 **Rubbra** Rune of Hospitality, Op. 15. *(eb’–d”)*: publ. separately (Lengnick AL 0866)

29 **Somervell** Young love lies sleeping: from *Love in Spring-time*.
   *(B♭ (f’–g”)*: *A Heritage of 20th-Century British Song*, Vol. 2 (Boosey & Hawkes)

30 **Steele** Farm Child.
   *(E♭ (d’–f”)*: No. 16 from *Music by Douglas Steele*, Vol. 2: *Selected Songs* (Forsyth FSD02)

31 **Steele** The snow falls.
   *(A min (c’–d”)*: No. 14 from *Music by Douglas Steele*, Vol. 2: *Selected Songs* (Forsyth FSD02)

32 **Steele** Sweet cyder.
   *F (c’–f”)*: No. 12 from *Music by Douglas Steele*, Vol. 2: *Selected Songs* (Forsyth FSD02)

33 **Strickland** Dreamin’ time.
   *(A♭ (eb’–a♭”)*: *First Solos: Songs by Women Composers*, Vol. 1 (high) (Hildegard)

34 **Trad. Irish** Danny Boy. *(E♭ (c’–g”)*, *D* or *C*: publ. separately (Boosey & Hawkes)

35 **Vaughan Williams** The Call: No. 4 from *Five Mystical Songs*.
   *(E♭ (eb’–f”)*: vocal score (*Stainer & Bell D52*)
   *(E♭: The Second Book of Tenor Solos* (G. Schirmer GS82070)

36 **Vaughan Williams** Orpheus with his lute (1925 setting). *(F (c’–e”)*: publ. separately (OUP)

37 **Vaughan Williams** Silent Noon.
   *(G (e’–g”)*, *F, E♭* or *D♭*: publ. separately (Ashdown EA12636D, EA12636C, EA12636B or EA12636A)
   *(E♭: The First Book of Mezzo-Soprano/Alto Solos* (G. Schirmer GS81174)
38 **Vaughan Williams** The sky above the roof.
C (c’–e”): publ. separately (Boosey & Hawkes)
C: The Boosey & Hawkes Song Collection, Vol. 2 (Boosey & Hawkes)
C: The First Book of Mezzo-Soprano/Alto Solos (G. Schirmer GS81174)
C: Songs for Countertenors, Vol. 3 (Thames TH978731)

39 **Warlock** My own country.
A♭ (eb’–g”) or F: publ. separately (OUP archive OSS29 or OSS548–Banks)
F: Warlock A Second Book of Songs (OUP archive OSS604–Banks)

40 **Warlock** Pretty Ring Time.
E♭ (d’–f”/g”) or C: No. 21 from Everlasting Voices (medium-high or medium-low) (Peters EP 72672a or 72672b)

41 **Patricia Williams** Love is a sickness.
E min (c’–e”): A Century of English Song, Vol. 10: Fourteen Songs for Medium/low Voice (Association of English Singers & Speakers AESS010)

**LIST D** ART SONGS IN OTHER LANGUAGES

1 **Jón Ægismann** Hályt nyge miður (By placid stream).
C min (f’–f”) or A min: Icelandic Art Songs, First Collection (high or low) (Ísalög Music) (Ice/Eng)

2 **Bellini** Il fervido desiderio.
A♭ (eb’–f”): No. 7 from Bellini 15 Composizioni da Camera (Ricordi NR 12328200) (Ital)
A♭: The Language of Song: Advanced (medium) (Faber) (Ital)

3 **Bellini** Vaga luna, che inargenti.
B♭ (d’–f”): No. 9 from Bellini 15 Composizioni da Camera (Ricordi NR 12328200) (Ital)
A♭: No. 11 from Chopin Polnische Lieder (Polish Songs) (Universal UE 934) (Ger/Eng)

4 **E. di Capua** A serenata de’ rose (Serenade of the Rose/The Serenade of the Roses).
A min/A (e’–f”): Italian Favorites (Hal Leonard HLE00310584–Music Sales) (Neapolitan dialect/Eng)
A min/A: Italian Songs & Arias (Mel Bay MLB95480) (Neapolitan dialect/Eng)

5 **Chopin** Moja pieszczotka (Meine Freuden) (My Sweetheart/My Enchantress), Op. 74 No. 12.
G♭ (db’–ab”): No. 12 from Chopin Complete Works, Vol. 17: Songs (PWM 242071) (Pol/Eng)
E♭: No. 11 from Chopin Polnische Lieder (Polish Songs) (Universal UE 934) (Ger/Eng)

6 **E. de Curtis** Torna a Surriento/Torna a Sorrento (Come Back to Sorrento).
E/E min (e’–g”): publ. separately (once through) (Ricordi ERBA 3105) (Neapolitan dialect)
E/E min: arr. Chiaramello. Pavarotti: The Ultimate Collection (omitting verse 2) (Wise AM992376) (Neapolitan dialect)
C/C min: Italian Favorites (Hal Leonard HLE00310584–Music Sales) (Ital/Eng)
A/A min: Italian Songs & Arias (omitting verse 2) (Mel Bay MLB95480) (Ital/Eng)

7 **Donizetti** Me voglio fà ’na casa.
F (c’–f”): No. 12 from Donizetti Composizioni da Camera, Vol. 1 (Ricordi NR 13033000) (Ital)

8 **Donizetti** Sovra il campo della vita.
F (a–f”) or Eb: The Language of Song: Advanced (medium or low) (Faber) (Ital)

9 **Dunayevsky & Lebedev-Kumach** Kak mnogo devushek khoroshikh (My Heart) (observing repeat).
E min/E (b–f”): A Russian Song Book (Dover DP14069) (Russ Cyrillic/Russ/Eng)

10 **Einarsdóttir** Sófnar lóta (Long and low).
C (c’–f”) or B♭: Icelandic Art Songs, First Collection (high or low) (Ísalög Music) (Ice/Eng)

11 **Elwyn-Edwards** Y Gylfinnir (The Curlew): from Caneuon y Tri Aderyn (Songs of the Three Birds).
F (eb’–g”): (Gwynn Publishing 80037) (Welsh/Eng)

12 **Granados** Amor y odio: from Tonadillas en estilo antiguo.
G min (d’–a”): Granados Colección de Tonadillas (UME UMV21082) (Span)
LIST D (cont.)

13 Granados El majo discreto: from Tonadillas en estilo antiguo.  
   A (e' – a"): Granados Colección de Tonadillas (UME UMV21082) (Span)  
   A or E: The Language of Song: Intermediate (high or low) (Faber) (Span)

14 Granados Llorad, corazón, que teneis razón: No. 3 from Canciones amatorias.  
   G min (e' – g"): (UME UMV19807) (Span)

   F (d' – f"): Grieg Centenary Song Album (Peters EP 7958) (Nor/Ger/Eng)

16 Obradors ¿Corazón, porque pasais...?: No. 3 from Canciones clásicas españolas, Vol. 1.  
   E (e' – e"): (UME UMV34070) (Span)

17 Sibelius Demanten på marssnön (Der Diamant auf dem Märzschnee) (The Diamond in the Snow),  
   Op. 36 No. 6.  
   Bb (e' – f") or Ab: No. 11 from Sibelius 15 Selected Songs (high or low) (Breitkopf & Härtel EB 6943 or 6944) (Ger/Eng/Swed)

19 Tchaikovsky At the ball (Sred shumnovo bala), Op. 38 No. 3.  
   C# min (c' – f"): Tchaikovsky Songs, Vol. 1 (high) (Boosey & Hawkes) (Russ cyrillic/Eng)  
   B min: Tchaikovsky Songs, Vol. 2 (medium/low) (Boosey & Hawkes) (Russ cyrillic/Eng)  
   B min or A min: The Language of Song: Advanced (medium or low) (Faber) (Russ)

20 M. Thomas Hydref: Dawns y Dail Crin (October: Dance of the Withered Leaves): from Caneuon y Misoeedd (Songs of the Year).  
   B min (e' – f"): (Mansel Thomas Trust MT029) (Welsh/Eng)

21 Toldrá Abril.  
   Eb (eb' – g"): Canciones de España (Songs of Spain), Vol. 2 (UME UMV24040) (Catalan)

22 Toselli Serenata (Serenade).  
   C (e' – f"): Italian Favorites (Hal Leonard HLE00310584-Music Sales) (Ital)  
   C: Italian Songs & Arias (Mel Bay MLB95480) (Ital/Eng)

23 Tosti A vuclacha.  
   F (f' – g") or Eb: publ. separately (high or medium) (Ricordi NR 11214700 or 11214800) (Ital)  
   F; Eb or F#: The Art of Song (revised & expanded edition), Grade 7 (high, medium or low) (Peters EP 71768, 71769 or 71770) (Ital)

24 Verdi Il poveretto.  
   G (f#’ – g") F or Eb: The Art of Song (revised & expanded edition), Grade 7 (high, medium or low)  
   (Peters EP 71768, 71769 or 71770) (Ital)  
   F: No. 3 from Verdi Composizioni da Camera (Ricordi NR 12338100) (Ital)

25 Pauline Viardot Canción de la Infanta.  
   B min (d’ – f#") or A min: No. 12 from Songs and Duets of García, Malibran and Viardot (high or low)  
   (Alfred 16813 or 16814) (Span)

LIST E OPERA, OPERETTA, MUSICAL THEATRE & POPULAR SONG

1 L. Bernstein, Comden & Green A Quiet Girl (ignoring men's chorus): from Wonderful Town.  
   (M) (bb’ – eb") vocal selections (Boosey & Hawkes)

2 L. Bernstein & Stephen Sondheim Somewhere: from West Side Story.  
   Eb (bb’ – f"): publ. separately (Boosey & Hawkes)  
   Eb: vocal selections (new edition) (Boosey & Hawkes)

3 Bock & Harnick If I were a rich man: from Fiddler on the Roof. (M)  
   C (b’ – eb") vocal selections (Wise AM39520)

4 Boyce The Song of Momus to Mars: from A Secular Masque.  
   Eb (bb’ – eb") publ. separately (OUP archive OSS34–Banks)
5 **Cimarosa** Resta in pace, idolo mio: from *Gli Orazi e i Curiazi.*
   \( E_b (b-b' - f^\flat)\): *Grandi Operisti per Giovani Cantanti per Mezzosoprano* (Ricordi NR 13799700) (Ital)

6 **Eccles** Cease of Cupid to complain (omitting 1st-time bar): from *The Mad Lover.*
   \( G \min (f# - a_b^\flat) \) or \( E \min: No. 2 from English Baroque Songs 1* (high or medium) (Green Man Press GM–EBS 1H or GM–EBS 1M)

7 **E. Garner & Burke** Misty: from *Play Misty for Me.*
   \( E_b (g - f^\flat) \): *The Definitive Jazz Collection (2nd edition)* (Hal Leonard–Faber)
   C: *All Woman Jazz* (book & CD edition) (Faber)

8 **German** She had a letter from her love: from *Merrie England.*
   \( A \min (e' - g^\flat) \): publ. separately (Faber)
   \( A \min: The Art of Song (revised & expanded edition), Grade 7* (high) (Peters EP 71768)

9 **G. & I. Gershwin** Nice Work if You Can Get It: from *A Damsel in Distress.*
   \( G (b - e^\flat) \): *The Definitive Jazz Collection (2nd edition)* (Hal Leonard–Faber)
   G: *The Best of George Gershwin and Ira Gershwin* (Faber)
   G: *The Great Songs of Gershwin* (Alfred SF0147)
   G: *George Gershwin: The Definitive Songbook* (Faber)

10 **G. & I. Gershwin** I got rhythm: from *Girl Crazy.*
    \( B_b (d' - f^\flat) \): *The Best of George Gershwin and Ira Gershwin* (Faber)
    \( B_b: The Great Songs of Gershwin* (Alfred SF0147)
    \( B_b: George Gershwin: The Definitive Songbook* (Faber)

11 **G. & I. Gershwin** Fascinating rhythm: from *Lady, Be Good!*
    \( E_b (b-b' - f^\flat) \): *The Best of George Gershwin and Ira Gershwin (verse 1 and refrain only)* (Faber)
    \( E_b: The Great Songs of Gershwin* (Alfred SF0147)
    \( E_b: George Gershwin: The Definitive Songbook* (Faber)

12 **G. Gershwin, I. Gershwin & Heyward** I got plenty o’ nuttin’: from *Porgy and Bess.*
   \( G (b - d^\flat) \): song album (Alfred VF1910)
   G: *The Best of George Gershwin and Ira Gershwin* (Faber)
   G: *The Great Songs of Gershwin* (Alfred SF0147)
   G: *George Gershwin: The Definitive Songbook* (Faber)

13 **Gershwin & Heyward** Summertime: from *Porgy and Bess.*
    \( B \min (f^# - f^\flat) \) or \( A \min: publ. separately (Faber)
    \( B \min: The Singer’s Musical Theatre Anthology, Soprano Vol. 1 (revised edition)* (Hal Leonard–Faber)
    \( A \min: song album* (Alfred VF1910)
    \( A \min: The Definitive Jazz Collection (2nd edition)* (Hal Leonard–Faber)
    \( A \min: The Best of George Gershwin and Ira Gershwin* (Faber)
    \( A \min: George Gershwin: The Definitive Songbook* (Faber)

14 **Gilbert & Sullivan** Fair moon, to thee I sing (Captain Corcoran’s Song): from *HMS Pinafore.*
    \( D (c’ - f^\flat/a') \): *Gilbert & Sullivan for Singers – Baritone/Bass* (Hal Leonard HL00740217–Music Sales)
    D: *The Art of Song (revised & expanded edition), Grade 7* (low) (Peters EP 71770)

15 **Gilbert & Sullivan** Free from his fetters grim (Fairfax’s Ballad): from *The Yeomen of the Guard.*
    \( E_b (f' - g^\flat) \): *Gilbert & Sullivan for Singers – Tenor* (Hal Leonard HL00740216–Music Sales)

16 **Gilbert & Sullivan** Sir Rupert Murgatroyd (Hannah’s Song): from *Ruddigore.*
    \( E \min (b - e^\flat) \): *Gilbert & Sullivan for Singers – Mezzo-Soprano* (Hal Leonard HL00740215–Music Sales)
    \( E \min: The Art of Song (revised & expanded edition), Grade 7* (medium) (Peters EP 71769)

17 **Gilbert & Sullivan** The sun, whose rays are all ablaze (Yum-Yum’s Song): from *The Mikado.*
    \( G (d' - g^\flat) \): *Gilbert & Sullivan for Singers – Soprano* (Hal Leonard HL00740214–Music Sales)
    G: *The Art of Song (revised & expanded edition), Grade 7* (high) (Peters EP 71768)
LIST E (cont.)

18 **Handel** Bel piacere: from *Agrippina*, HWV 6.
   \( G (d' \rightarrow g') \): The First Book of Soprano Solos (G. Schirmer GS81173) (Ital)

   \( F (c' \rightarrow f'') \) or \( D: \) Handel 45 Arias from *Operas and Oratorios*, Vol. 2 (high or low) (IMC 1695 or 1696) (Ital)
   \( F: \) Handel Aria Album: Male Roles for High Voice (Bärenreiter BA 4296) (Ital)

20 **Handel** Lascia ch'io pianga (Leave me to languish): from *Rinaldo*, HWV 7a.
   \( F (f' \rightarrow g'') \) or \( D: \) A Selection of Italian Arias 1600–1800, Vol. 1 (high or low) (ABRSM) (Ital/Eng)

21 **Jason Howland & Mindi Dickstein** Some things are meant to be: from *Little Women*.
   \( G (b \rightarrow e'') \): Contemporary Musical Theatre for Teens, Young Women's Edition Vol. 1 (Hal Leonard HL00129885)

22 **Kander & Ebb** Mister Cellophane: from *Chicago*. \((M)\)
   \( A (c#' \rightarrow g''): \) The Singer's Musical Theatre Anthology, Tenor Vol. 3 (Hal Leonard–Faber)
   \( G (b \rightarrow g''): \) movie vocal selections (Faber)

23 **Kern & Fields** The Way You Look Tonight: from *Swing Time*.
   \( E:\ (c' \rightarrow g''): \) The Essential Jerome Kern Song Book (Wise AM81506)

24 **Kern & Harbach** Smoke Gets in Your Eyes: from *Robertta*.
   \( E:\ (g# \rightarrow f''): \) publ. separately (Wise AM80441)
   \( E:\ \): The Essential Jerome Kern Song Book (Wise AM81506)
   \( E:\ \): The Definitive Jazz Collection (2nd edition) (Hal Leonard–Faber)
   \( E:\ \): The Singer's Musical Theatre Anthology, Soprano Vol. 1 (revised edition) (ending b. 32)
   \( (Hal Leonard–Faber) \)

25 **Mitch Leigh & Darion** The Impossible Dream: from *Man of La Mancha*.
   \( B:\ (c-e\): \) The Singer's Musical Theatre Anthology, Baritone/Bass Vol. 1 (revised edition)
   \( (Hal Leonard–Faber) \)

26 **Lerner & Loewe** Just you wait: from *My Fair Lady*. \((F)\)
   \( (a \rightarrow e\): \) vocal selections (Faber)
   \( (a \rightarrow e\): \) The Singer's Musical Theatre Anthology, Soprano Vol. 3 (Hal Leonard–Faber)

27 **Andrew Lloyd Webber & Tim Rice** Those Canaan Days: from *Joseph and the Amazing Technicolor Dreamcoat*.
   \( F:\ min (c' \rightarrow f''): \) vocal score (Really Useful Group)

28 **Andrew Lloyd Webber, Charles Hart & Richard Stilgoe** Wishing you were somehow here again: from *The Phantom of the Opera*.
   \( (a \rightarrow g''): \) The Singer's Musical Theatre Anthology, Soprano Vol. 3 (Hal Leonard–Faber)
   \( (a \rightarrow g''): \) The Andrew Lloyd Webber Anthology (revised edition) (Hal Leonard HL00359075–Music Sales)

29 **Loesser** If I Were a Bell: from *Guys and Dolls*. \((F)\)
   \( F (c' \rightarrow e''): \) vocal selections (MPL AM70061)
   \( E:\ No. 15 from vocal score (MPL AM70079)
   \( E:\ \): The Singer's Musical Theatre Anthology, Soprano Vol. 2 (revised edition) (Hal Leonard–Faber)

30 **Loesser** Luck be a lady: from *Guys and Dolls*. \((M)\)
   \( D:\ (db' \rightarrow e\): No. 25 from vocal score (omitting bb. 79–156) (MPL AM70079)
   \( D:\ \): The Singer's Musical Theatre Anthology, Baritone/Bass Vol. 2 (omitting bb. 79–138) (Hal Leonard–Faber)
   \( C:\ \): vocal selections (MPL AM70061)

31 **Mozart** Ein Mädchen oder Weibchen (A sweetheart of my own): from *Die Zauberflöte*, K. 620. \((M)\)
   \( F (B \rightarrow d''): \) The Art of Song (revised & expanded edition), Grade 7 (low) (Peters EP 71770) (Ger/Eng)

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32 **Mozart** Un motto di gioia (My heart in confusion), K. 579: from *Le nozze di Figaro*, K. 492.
   \[G (b – g^\#): \text{The Art of Song (revised & expanded edition), Grade 7 (high) (Peters EP 71768) (Ital/Eng)}\]

33 **Mozart** Vedrai, carino (Nestling serenely): from *Don Giovanni*, K. 527.
   \[C (g^\# – g^\#: No. 18 from vocal score (G. Schirmer GS33818) (Ital/Eng)\]

34 **C. Porter** The Physician (But he never said he loved me) (verse & refrain 1): from *Nymph Errant.
   \[D (b – f^\#: Cole Porter 100th Anniversary (Alfred VF1713)\]

35 **C. Porter** The Tale of the Oyster: from *Fifty Million Frenchmen.
   \[Eb (bb – g^-): Cole Porter 100th Anniversary (Alfred VF1713)\]

36 **Rodgers & Hammerstein** Something Wonderful: from *The King and I.
   \[A (c^\# – f^\#): \text{The Singer's Musical Theatre Anthology, Soprano Vol. 1 (revised edition) (Hal Leonard–Faber)}\]
   \[G: \text{vocal selections (Williamson HLW00312227)}\]
   \[G: \text{The Rodgers & Hammerstein Collection (Williamson HL00313207)}\]

37 **Rodgers & Hammerstein** This Nearly Was Mine: from *South Pacific.
   \[Eb (d’ – f”): \text{vocal selections (Williamson HLW00312400)}\]
   \[Eb: \text{The Rodgers & Hammerstein Collection (Williamson HL00313207)}\]
   \[C: \text{The Singer's Musical Theatre Anthology, Baritone/Bass Vol. 1 (revised edition) (Hal Leonard–Faber)}\]

38 **Rodgers & Hammerstein** Younger than Springtime: from *South Pacific.
   \[F (e’ – g^-): \text{The Singer’s Musical Theatre Anthology, Tenor Vol. 1 (revised edition) (Hal Leonard–Faber)}\]
   \[C: \text{vocal selections (Williamson HLW00312400)}\]
   \[C: \text{The Rodgers & Hammerstein Collection (Williamson HL00313207)}\]

39 **Claude-Michel Schönberg & Alain Boublil** On my own: from *Les Misérables. (F)
   \[(a – c^-): \text{stage vocal selections (omitting bb. 1–17) (Wise MF10149)}\]
   \[(a – c^-): \text{film vocal selections (Wise MF10150)}\]
   \[(a – c^-): \text{The Singer’s Musical Theatre Anthology, Mezzo-Soprano/Belter Vol. 2 (revised edition)}\]
   \[(a – c^-): \text{Musical Theatre Collection for Young Women Singers (Hal Leonard HLE90001476)}\]

40 **Claude-Michel Schönberg & Alain Boublil** Stars: from *Les Misérables.
   \[(b – e^-): \text{stage vocal selections (not film selections) (observing repeat) (Wise MF10149)}\]
   \[(b – e^-): \text{The Singer’s Musical Theatre Anthology, Baritone/Bass Vol. 2 (Hal Leonard–Faber)}\]

41 **Slade & Reynolds** I sit in the sun: from *Salad Days. (F)
   \[(eb’ – f”): No. 5 from vocal score (Faber)\]

42 **Stephen Sondheim** I’m calm: from *A Funny Thing Happened on the Way to the Forum.
   \[G (d’ – f^\#: Sondheim for Singers: Tenor (Hal Leonard HL00124181–Music Sales)\]

43 **Stephen Sondheim** Johanna: from *Sweeney Todd. (M)
   \[Eb (c’ – eb^-): \text{stage vocal selections (not film selections) (Hal Leonard HL00313444–Music Sales)}\]
   \[Eb: \text{Sondheim for Singers: Tenor (Hal Leonard HL00124181–Music Sales)}\]
   \[Eb: \text{Sondheim for Singers: Baritone/Bass (Hal Leonard HL00124182–Music Sales)}\]
   \[Eb: \text{The Stephen Sondheim Collection (Hal Leonard HL00313531–Music Sales)}\]

44 **Weill** Speak low: from *One Touch of Venus.
   \[F (c’ – eb^-): \text{Weill From Berlin to Broadway (Hal Leonard–Faber)}\]
   \[F: \text{The Definitive Jazz Collection (2nd edition) (Hal Leonard–Faber)}\]

45 **Frank Wildhorn & Leslie Bricusse** In his eyes (this version only): from *Jekyll & Hyde. (F)
   \[(bb – f^-): \text{The Singer’s Musical Theatre Anthology, Soprano Vol. 3 (Hal Leonard–Faber)}\]
PREREQUISITE FOR ENTRY: ABRSM Grade 5 (or above) in Music Theory, Practical Musicanship or any solo Jazz subject. For alternatives see www.abrsm.org/prerequisite.

THREE ACCOMPANIED SONGS: from memory, one chosen by the candidate from any three of the five Lists, A, B, C, D and E (listed below). For further details see pages 9, 10 and 14.

ONE UNACCOMPANIED TRADITIONAL SONG: from memory, of the candidate’s own choice. For further details see page 11.

SIGHT-SINGING: a short piece of previously unseen music, accompanied by the examiner at the piano. For further details see pages 12 and 13.

AURAL TESTS FOR THE GRADE: administered by the examiner from the piano. For further details see pages 88 and 93.

ACCOMPANIED SONG LISTS

LIST A  EARLY & SACRED

1 Adolphe Adam Ave Regina coelorum (omitting bb 9–24).  
F (c’–g’): arr. P. Wagner. P. 12 from Marian Hymns, Vol. 2 (Bärenreiter BA 9268) (Latin)
2 J. S. Bach Recit: Am Abend, da es kühle war (At evening, hour of calm and rest) and Aria: Mache dich, mein Herze, rein (Make thee clean, my heart, from sin) (to b. 37): from Matthäus-Passion (St Matthew Passion), BWV 244.  
G min/Bb (G – e♭): Nos 64 and 65 from vocal score (Bärenreiter BA 5038-90) (Ger/Eng)  
G min/Bb: The Art of Song (revised & expanded edition), Grade 8 (low) (Peters EP 71773) (Ger/Eng)  
G min/Bb: Nos 74 and 75 from vocal score (Novello NOV072478) (Eng)
3 J. S. Bach Mein gläubiges Herze frohlocke (My reverent spirit, be joyful): from Cantata No. 68 ‘Also hat Gott die Welt geliebt’, BWV 68.  
D (d’–f#’): arr. Marsh. No. 1 from Spirit be joyful! – 14 Songs for Advent or Christmas (high) (OUP) (Ger/Eng)
4 J. S. Bach Recit: Nun wird mein liebster Bräutigam (At last, beloved Saviour mine/See now the bridegroom full of grace) and Air: Bereite dich, Zion (Prepare thyself, Zion): from Weihnachts-Oratorium (Christmas Oratorio), BWV 248.  
A min (b – e’): Nos 3 and 4 from vocal score (Bärenreiter BA 5014-90) (Ger/Eng)  
A min: Nos 3 and 4 from vocal score (Novello NOV072500) (Eng)
5 Britten For I will consider my Cat Jeoffry: from Rejoice in the Lamb, Op. 30. A (e’–f#’): vocal score (Boosey & Hawkes)
6 Britten For the Mouse is a creature of great personal valour: from Rejoice in the Lamb, Op. 30. D♭ (g – b♭’): vocal score (Boosey & Hawkes)
7 Britten That yongë child (Wann hub dies Kindlein): No. 4a from A Ceremony of Carols (Ein Kranz von Lobechören), Op. 28. (c’–e’): vocal score (Boosey & Hawkes) (Eng/Ger)
8 Conti Quella fiamma (Oh the flames).  
C min (d’–g”) or G min: No. 25 from 30 Italian Songs and Arias of the 17th & 18th Centuries (medium-high or medium-low) (Peters EP 7743a or 7743b) (Ital/Eng)
B♭ (d’–g”) or G: No. 19 from Sing Solo Christmas (high or low) (OUP) (Ger/Eng)
10 Dowland Awake, sweet love (Lieb’ ist erwacht) (both verses).
   F (e’–f") or D: No. 16 from Dowland 50 Songs, Book 1 (high or low) (Stainer & Bell X5A or X5B) (Eng)
   F: No. 7 from English Lute Songs, Book 2 (Stainer & Bell B617) (Eng)
   F: John Dowland Songs (Universal UE 11842) (Eng/Ger)

11 Dowland Flow my tears (observing repeats).
   C min (f’–g") , A min or G min: The Art of Song (revised & expanded edition), Grade 8 (high, medium or low) (Peters EP 71771, 71772 or 71773)
   C min or A min: English Songs: Renaissance to Baroque (high or low) (Hal Leonard HL40018 or HL40019–Music Sales)
   C min or G min: No. 19 from Dowland 50 Songs, Book 1 (high or low) (Stainer & Bell X5A or X5B)
   G min: No. 1 from English Lute Songs, Book 2 (Stainer & Bell B617)

12 Dowland Weep you no more, sad fountains.
   G min (d’–g") , E min or D min: The Art of Song (revised & expanded edition), Grade 8 (high, medium or low) (Peters EP 71771, 71772 or 71773)
   G min or D min: No. 36 from Dowland 50 Songs, Book 2 (high or low) (Stainer & Bell X6A or X6B)
   G min or D min: English Songs: Renaissance to Baroque (high or low) (Hal Leonard HL40018 or HL40019–Music Sales)
   G min: No. 20 from English Lute Songs, Book 2 (Stainer & Bell B617)

13 Dubuisson Plaînte sur la mort de Michel Lambert.
   C min (c’–eb") : Charles Brett’s Baroque Anthology for Counter-tenor, Vol. 1: Italy and France (Green Man Press GM–CB1) (Fr)

14 Durante Danza, danza, fanciulla (Dance, oh dance, oh my pretty).
   C min (c’–g") or A min: A Selection of Italian Arias 1600–1800, Vol. 2 (high or low) (ABRSM) (Ital/Eng)
   C min or A min: No. 24 from 30 Italian Songs and Arias of the 17th & 18th Centuries (medium-high or medium-low) (Peters EP 7743a or 7743b) (Ital/Eng)
   Bb min, A min or G min: No. 18 from Italian Songs of the 17th and 18th Centuries, Vol. 2 (high, medium or low) (IMC 2234, 2235 or 2236) (Ital)

15 G. Dyson I will worship.
   F (c’–e") : No. 13 from High Praise (Novello NOV032118)

16 J. W. Franck O angenehme Nacht!
   D (b–d") : Charles Brett’s Baroque Anthology for Counter-tenor, Vol. 2: Germany and England (Green Man Press GM–CB2) (Ger)

17 Grandi O quam tu pulchra es. (M)
   D min (g#–d") : Charles Brett’s Baroque Anthology for Counter-tenor, Vol. 1: Italy and France (Green Man Press GM–CB1) (Latin)

18 Handel Recit: Enough: to Heav’n we leave the rest and Air: With pious hearts: from Judas Maccabaeus, HWV 63.
   G min (G–eb") : Nos 47 and 48 from vocal score (Novello NOV072486)

19 Handel Here amid the shady woods: from Alexander Balus, HWV 65.
   F (d’–f") : The New Imperial Edition: Mezzo-Soprano Songs (Boosey & Hawkes)
   F: English Songs: Renaissance to Baroque (high) (Hal Leonard HL40018–Music Sales)

20 Handel Thus when the sun: from Samson, HWV 57.
   Bb (d’–g") : No. 73 from vocal score (Novello NOV090926)

21 Handel Recit: ’Tis done and Air: Heart, the seat of soft delight: from Acis and Galatea, HWV 49b.
   Eb (eb’–g") : Nos 28 and 29 from vocal score (Novello NOV070122)

22 Haydn The Mermaid’s Song (Die Seejungfer): from 12 Canzonettas, Hob. XXVIa/25. (F)
   C (c’–g") : No. 25 from Haydn Lieder (Henle HN 535) (Eng)
   C: No. 1 from Haydn Canzonettas and Songs (Peters EP 1351a) (Eng/Ger)
   C: The First Book of Soprano Solos (G. Schirmer GS81173) (Eng)
LIST A (cont.)

23 **Haydn** O tuneful voice (O Stimme hold), Hob. XXVIa/42.
   $E\flat (b' - g'\flat)$, C or $B\flat$: The Art of Song (revised & expanded edition), Grade 8 (high, medium or low)
   (Peters EP 71771, 71772 or 71773) (Eng)
   $E\flat$: No. 41 from Haydn Lieder (Henle HN 535) (Eng)
   $E\flat$: No. 14 from Haydn Canzonettas and Songs (Peters EP 1351a) (Eng/Ger)
   $E\flat$: No. 13 from O Tuneful Voice (OUP) (Eng)

24 **Haydn** The Spirit's Song 'Hark, what I tell to thee' (Des Geistes Gesang), Hob. XXVIa/41.
   $G\text{ min}$ (c#' – a>b")$, F\text{ min}$ or $D\text{ min}$: The Art of Song (revised & expanded edition), Grade 8 (high, medium or low) (Peters EP 71771, 71772 or 71773) (Eng)
   $F\text{ min}$: No. 40 from Haydn Lieder (Henle HN 535) (Eng)
   $F\text{ min}$: No. 13 from Haydn Canzonettas and Songs (Peters EP 1351a) (Eng/Ger)

25 **Haydn** Recit: Straight opening her fertile womb and Air: Now heav'n in fullest glory shone: from The Creation, Hob XXI/2.
   $D$ (F – $e\flat$') Nos 22 and 23 from vocal score (Novello NOV072485)
   $D$: The Art of Song (revised & expanded edition), Grade 8 (low) (Peters EP 71773)

26 **Haydn** The Wanderer (Der Wanderer): from 12 Canzonettas, Hob. XXVIa/32.
   $G\text{ min}$ (d' – $e\flat$'\flat$)$, The Art of Song (revised & expanded edition), Grade 8 (high) (Peters EP 71771) (Eng)
   $G\text{ min}$: No. 32 from Haydn Lieder (Henle HN 535) (Eng)
   $G\text{ min}$: No. 8 from Haydn Canzonettas and Songs (Peters EP 1351a) (Eng/Ger)
   $G\text{ min}$: No. 11 from O Tuneful Voice (OUP) (Eng)

27 **Humperdinck** Weihnachten (Christmas).
   $F$ (d' – g")$: arr. Marsh. No. 6 from Spirit be joyful! – 14 Songs for Advent or Christmas (high) (OUP)
   (Ger/Eng)

28 **Leveridge** Who is Silvia?
   $E$ (d#' – g#") or $D$: English Baroque Songs 1 (high or medium) (Green Man Press GM–EBS 1H or GM–EBS 1M)

29 **Mendelssohn** O for the wings of a dove: from Hear My Prayer.
   $G$ (d' – g") or $E\flat$: Agnus Dei: No. 6 from Mass in C, 'Coronation', K. 317.

30 **Mozart** Agnus Dei: No. 6 from Mass in C, 'Coronation', K. 317.
   $F$ (c#' – f")$: The Art of Song (revised & expanded edition), Grade 8 (high) (Peters EP 71771) (Latin)

31 **Poulenc** Pieuz pour paix.
   $F\text{ min}$ (e$\flat$’ – e$\flat$'\flat$) or $C\text{ min}$: No. 22 from Everlasting Voices (medium-high or medium-low) (Peters EP 72672a or 72672b) (Fr)
   $F\text{ min}$: The Best of Poulenc: 40 Selected Songs for Medium Voice (Eschig DF 01612200) (Fr)

32 **John Rutter** The Lord bless you and keep you.
   $F$ (b$b$ – g") or $D\flat$: Oxford Solo Songs: Sacred (high or low) (OUP)

33 **John Rutter** Shepherd's Pipe Carol.
   $F$ (c’ – g") or $E\flat$: No. 17 from Sing Solo Christmas (high or low) (OUP)

34 **attrib. Stradella** Pietà, Signore (O Lord, have mercy).
   $D\text{ min}$ (d’ – g") or $A\text{ min}$: 24 Italian Songs and Arias (medium-high or medium-low) (G. Schirmer GS26114 or GS26115) (Ital/Eng)
   $C\text{ min}$ or $A\text{ min}$: A Selection of Italian Arias 1600–1800, Vol. 2 (high or low) (ABRSM) (Ital/Eng)

35 **Vivaldi** Qui sedes ad dexteram Patris: from Gloria in D, RV 589.
   $B\text{ min}$ (c#’ – d")$: No. 10 from vocal score (Ricordi LD 00054100) (Latin/Eng)
   $B\text{ min}$: The Art of Song (revised & expanded edition), Grade 8 (medium) (Peters EP 71772) (Latin)

36 **Vivaldi** Stabat Mater: from Stabat Mater, RV 621.
   $F\text{ min}$ (a$b$ – d$b$"$)$: No. 1 from vocal score (Ricordi NR 13156500) (Latin)

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### LIST B  ART SONGS IN FRENCH & GERMAN

1. **Beethoven**  
   Mit einem gemalten Band, Op. 83 No. 3.  
   *F (e’–f’”/”a’)*, Eb or Eb: The Art of Song (revised & expanded edition), Grade 8 (high, medium or low)  
   (Peters EP 71771, 71772 or 71773) (Ger)  
   *For Eb: No. 23 from Beethoven 30 Selected Songs (high or low) (Peters EP 731 or 732) (Ger)*  
   *F: No. 30 from Beethoven 67 Songs (Peters EP 180) (Ger)*  
   *F: No. 53 from Beethoven Complete Songs, Vol. 2 (Henle HN 534) (Ger)*

2. **Berlioz**  
   *F# (c’–f’”) or Eb: Berlioz Les nuits d’été (high or medium) (Bärenreiter BA 5784-90 or 5786-90) (Fr)*  
   *F# or Eb: Berlioz Les nuits d’été (high or low) (IMC 1355 or 1365) (Fr/Eng)*

3. **N. Boucanger**  
   Cantique.  
   *F (f’–f’”): Boulanger Mélodies pour voix moyenne (Hamelle HA09275) (Fr)*

4. **N. Boucanger**  
   Versailles.  
   *G min (d’–g’"): Boulanger Mélodies pour voix moyenne (Hamelle HA09275) (Fr)*

5. **Brahms**  
   An die Nachtigall, Op. 46 No. 4.  
   *E (d#’–g’"): D or C: The Art of Song (revised & expanded edition), Grade 8 (high, medium or low)  
   (Peters EP 71771, 71772 or 71773) (Ger)*

6. **Brahms**  
   Das Mädchen spricht (The Maiden Speaks), Op. 107 No. 3.  
   *A (e’–f”"): No. 20 from Elisabeth Schumann Liederbuch (Universal UE 9559) (Ger/Eng)*

7. **Brahms**  
   In stiller Nacht: from 49 Deutsche Volkslieder.  
   *E (c’–f”"): D or D: The Art of Song (revised & expanded edition), Grade 8 (high, medium or low)  
   (Peters EP 71771, 71772 or 71773) (Ger)*

8. **Brahms**  
   *Bb (d’–d’"): G or G: The Art of Song (revised & expanded edition), Grade 8 (high, medium or low)  
   (Peters EP 71771, 71772 or 71773) (Ger)*

9. **Brahms**  
   *G (d’–g#"): E or Eb: The Art of Song (revised & expanded edition), Grade 8 (high, medium or low)  
   (Peters EP 71771, 71772 or 71773) (Ger)*

10. **Bob Chilcott**  
    L’enfant dort.  
    *C (c’–g#"): publ. separately (OUP) (Fr)*

11. **Debussy**  
    Beau soir (Evening fair).  
    *E (c’–f”"): Songs of Claude Debussy, Vol. 1: High Voice (Hal Leonard HL60164–Music Sales) (Fr)*  
    *E: Debussy Songs: 1880–1904 (Dover DP11339) (Fr)*  
    *E or D: Favorite French Art Songs, Vol. 1 (high or low) (Hal Leonard HL40046 or HL40047–Music Sales) (Fr)*  
    *E or D: Anthology of French Song (high or low) (G. Schirmer GS32604 or GS32605) (Fr/Eng)*

12. **Debussy**  
    Romance.  
    *D (d’–f”/”g#” or C: Gateway to French Mélodies (high or low) (Alfred 36533 or 36534) (Fr)*  
    *D or C: Anthology of French Song (high or low) (G. Schirmer GS32604 or GS32605) (Fr/Eng)*  
    *D: Debussy Songs: 1880–1904 (Dover DP11339) (Fr)*

13. **Duparc**  
    Extase.  
    *D (g’–a”) or Bb: No. 4 from Duparc Mélodies (Soprano or Mezzo) (Salabert SLB 00458400 or 00019400) (Fr)*  
    *D or Bb: No. 11 from Duparc Complete Songs (high or medium-low) (Peters EP 7778a or 7778b) (Fr)*  
    *D or Bb: Gateway to French Mélodies (high or low) (Alfred 36533 or 36534) (Fr)*

14. **Fauré**  
    *C# min (c’–f”")*, C min or Bb min: No. 5 from Fauré 30 Songs (high, medium or low) (IMC 1601, 1602 or 1132) (Fr)*  
    *C# min or C min: No. 17 from Fauré 20 Mélodies, Vol. 1 (Soprano or Mezzo) (Hamelle HA09115 or HA09118) (Fr)*
LIST B (cont.)

15 **Fauré** Automne, Op. 18 No. 3.
   *C# min (e’–g#”), B min or A min: No. 11 from Fauré 30 Songs (high, medium or low) (IMC 1601, 1602 or 1132) (Fr)*
   *C# min or B min: The Art of French Song, Vol. 2 (high or medium/low) (Peters EP 7520a or 7520b) (Fr)*
   *C# min or B min: Fauré 20 Mélodies, Vol. 2 (Soprano or Mezzo) (Hamelle HA09116 or HA09119) (Fr)*

16 **Fauré** La Chanson du pêcheur (The Song of the Fisherman), Op. 4 No. 1.
   *A min (e’–a”): Fauré 25 Selected Songs (high or low) (G. Schirmer GS26106 or GS26107) (Fr/Eng)*

17 **Fauré** Les roses d’Ispahan (The Rose of Ispahan), Op. 39 No. 4.
   *E (e’–g”), D or C: The Language of Song: Advanced (high, medium or low) (Faber) (Fr)*
   *E, D or C: No. 14 from Fauré 30 Songs (high, medium or low) (IMC 1601, 1602 or 1132) (Fr)*
   *E or D: Fauré 25 Selected Songs (high or low) (G. Schirmer GS26106 or GS26107) (Fr/Eng)*
   *E or D: Fauré 20 Mélodies, Vol. 2 (Soprano or Mezzo) (Hamelle HA09116 or HA09119) (Fr)*
   *E or D: Anthology of French Song (high or low) (G. Schirmer GS32604 or GS32605) (Fr/Eng)*

18 **Fauré** Madrigal, Op. 57 No. 3.
   *F (f’–f”) or Eb: Fauré 20 Mélodies, Vol. 3 (Soprano or Mezzo) (Hamelle HA09117 or HA09120) (Fr)*

19 **Fauré** Notre amour (Our Love), Op. 23 No. 2.
   *E (d#’–a”/b”): D or C: The Language of Song: Advanced (high or medium) (Faber) (Fr)*
   *E or D: Fauré 25 Selected Songs (high or low) (G. Schirmer GS26106 or GS26107) (Fr/Eng)*
   *E or D: Fauré 20 Mélodies, Vol. 2 (Soprano or Mezzo) (Hamelle HA09116 or HA09119) (Fr)*

20 **Hahn** À Chloris.
   *E (d#’–f#”): Hahn Mélodies, Vol. 2 (Heugel HE27627) (Fr)*
   *E or D: 20th-Century French Art Songs (high or medium/low) (Durand DF 01625000 or 01625100) (Fr)*

21 **Hahn** Si mes vers avaient des ailes! (Were My Song with Wings Provided).
   *E (c#’–g#”): The First Book of Soprano Solos (G. Schirmer GS81173) (Fr/Eng)*

22 **arr. A. Hopkins** Quand mon mari se fâchera: No. 5 from Five French Folk Songs. (F) *E min (d’–d”): (Chester CH04051) (Fr)*

23 **Liszt** Über allen Gipfeln ist Ruh (All around is silence and rest) (Repos).
   *G (d’–g”): No. 4 from Liszt 20 Selected Songs (Peters EP 8590a) (Ger/Eng/Fr)*

24 **Massenet** Nuit d’Espagne.
   *G min (d’–f”/f#”) or F min: The Art of French Song, Vol. 1 (high or medium/low) (Peters EP 7519a or 7519b) (Fr)*

25 **Mozart** Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte (Unglückliche Liebe), K. 520.
   *C min (c’–f”): The Language of Song: Advanced (high) (Faber) (Ger)*
   *C min or B min: No. 21 from Mozart Complete Songs (high or medium) (Bärenreiter BA 5330 or 5328) (Ger)*

26 **Paladilhe** Le voyage.
   *(d’–f”): Gateway to French Mélodies (high or low) (Alfred 36533 or 36534) (Fr)*

27 **Paladilhe** Psyché.
   *Ab (c’–g#”/ab”) or F: Favorite French Art Songs, Vol. 1 (high or low) (Hal Leonard HL40046 or HL40047–Music Sales) (Fr)*
   *G#: Anthology of French Song (high or low) (G. Schirmer GS32604 or GS32605) (Fr/Eng)*

28 **Poulenc** Les chemins de l’amour (both verses, ending at the pause in b. 68).
   *(c#’–g#”): publ. separately (Eschig ME 00622201) (Fr)*
   *(c#’–g#”): The Best of Poulenc: 35 Selected Songs for High Voice (Salabert SLB 00591800) (Fr)*
   *(c#’–g#”): 20th-Century French Art Songs (high or medium/low) (Durand DF 01625000 or 01625100) (Fr)*
29 **Poulenc** Fleurs: No. 6 from *Fiançailles pour rire.

\[ D\flat (d'\flat - f'\flat): \text{The Art of French Song, Vol. 2 (high or medium/low)} \ (Peters EP 7520a or 7520b) \ (Fr) \]

\[ D\flat: \text{The Best of Poulenc: 35 Selected Songs for High Voice} \ (Salabert SLB 00591800) \ (Fr) \]

30 **Saint-Saëns** Chanson triste.

\[ (e' - f'\flat) \ (or \ (c' - c#)\flat): \text{The Art of French Song, Vol. 2 (high or medium-low)} \ (Peters EP 7520a or 7520b) \ (Fr) \]

31 **Schubert** An die Musik, Op. 88 No. 4, D. 547.

\[ D \ (c'\flat - f'\flat), \ C \ or \ B:\ No. 81 \ from \ Schubert \ Lieder, \ Vol. \ 1 \ (high, \ medium \ or \ low) \ (Peters \ EP \ 20a, \ 20b \ or \ 20c) \ (Ger) \]

\[ D, \ C \ or \ B:\ No. 50 \ from \ Schubert \ Lieder, \ Vol. \ 2 \ (high, \ medium \ or \ low) \ (Peters \ EP \ 178a, \ 178b \ or \ 178c) \ (Ger) \]

\[ D \ or \ B:\ No. 24 \ from \ Everlasting \ Voices \ (medium-high or medium-low) \ (Peters \ EP \ 72672a \ or \ 72672b) \ (Ger) \]

32 **Schubert** Der Musensohn, Op. 92 No. 1, D. 764.

\[ G \ (f\#' - g''\flat), \ E \ or \ D: \text{The Art of Song (revised & expanded edition), Grade 8 (high, medium or low)} \ (Peters \ EP \ 71771, \ 71772 \ or \ 71773) \ (Ger) \]

\[ G, \ E \ or \ D: \ No. \ 90 \ from \ Schubert \ Lieder, \ Vol. \ 1 \ (high, \ medium \ or \ low) \ (Peters \ EP \ 20a, \ 20b \ or \ 20c) \ (Ger) \]

33 **Schubert** Du bist die Ruh, Op. 59 No. 3, D. 776.

\[ E\flat (eb' - ab''\flat), \ C \ or \ B:\ \text{The Language of Song: Advanced (high, medium or low)} \ (Faber) \ (Ger) \]

\[ E\flat, \ C \ or \ B:\ \text{The Art of Song (revised & expanded edition), Grade 8 (high, medium or low)} \ (Peters \ EP \ 71771, \ 71772 \ or \ 71773) \ (Ger) \]

\[ E\flat, \ C, \ B\flat \ or \ B:\ No. \ 70 \ from \ Schubert \ Lieder, \ Vol. \ 1 \ (high, \ medium, \ low \ or \ very \ low) \ (Peters \ EP \ 20a, \ 20b, \ 20c \ or \ 20d) \ (Ger) \]

34 **Schubert** Lied eines Schiffers an die Dioskuren, Op. 65 No. 1, D. 360.

\[ A\flat (c'\# - e\flat''\flat), \ A\# \ or \ F\#: \text{The Art of Song (revised & expanded edition), Grade 8 (high, medium or low)} \ (Peters \ EP \ 71771, \ 71772 \ or \ 71773) \ (Ger) \]

\[ A\flat, \ A\# \ or \ F\#: \ No. \ 88 \ from \ Schubert \ Lieder, \ Vol. \ 1 \ (high, \ medium \ or \ low) \ (Peters \ EP \ 20a, \ 20b \ or \ 20c) \ (Ger) \]

35 **Schumann** Nachtmusik, Op. 96 No. 1.

\[ C \ (d'\flat - f'\flat), \ B\flat \ or \ B:\ \text{The Art of Song (revised & expanded edition), Grade 8 (high, medium or low)} \ (Peters \ EP \ 71771, \ 71772 \ or \ 71773) \ (Ger) \]

36 **Schumann** Widmung: No. 1 from *Myrthen*, Op. 25.

\[ A\flat (b - g\flat''\flat), \ G\flat \ or \ F: \text{The Language of Song: Advanced (high, medium or low)} \ (Faber) \ (Ger) \]

\[ A\flat, \ G\flat \ or \ F: \text{The Art of Song (revised & expanded edition), Grade 8 (high, medium or low)} \ (Peters \ EP \ 71771, \ 71772 \ or \ 71773) \ (Ger) \]

37 **Pauline Viardot** Haï luli! \ (F)

\[ (f' - g''\flat) \ (or \ (d' - e'\flat)\flat): \text{No. \ 10 \ from \ Songs \ and \ Duets \ of \ García, \ Malibran \ and \ Viardot \ (high or low)} \ (Alfred \ 16813 \ or \ 16814) \ (Fr) \]

38 **Pauline Viardot** Les filles de Cadix.

\[ F \ (c'\# - g'\flat) \ or \ D: \text{Songs \ and \ Duets \ of \ García, \ Malibran \ and \ Viardot \ (high \ or \ low)} \ (Alfred \ 16813 \ or \ 16814) \ (Fr) \]

\[ F \ or \ D: \text{The Language of Song: Advanced (high or medium)} \ (Faber) \ (Fr) \]

39 **Wolf** Das verlassene Mägdlein: No. 7 from *Mörke-Lieder*.

\[ A \min (e'\# - f'\flat), \ G \min \ or \ G \min: \text{The Art of Song (revised & expanded edition), Grade 8 (high, medium or low)} \ (Peters \ EP \ 71771, \ 71772 \ or \ 71773) \ (Ger) \]

40 **Wolf** Verborgenheit: No. 12 from *Mörke-Lieder*.

\[ E\flat \ (d' - g\flat''\flat), \ D\flat \ or \ C: \text{The Art of Song (revised & expanded edition), Grade 8 (high, medium or low)} \ (Peters \ EP \ 71771, \ 71772 \ or \ 71773) \ (Ger) \]

\[ E\flat, \ D\flat \ or \ C: \text{The Language of Song: Advanced (high, medium or low)} \ (Faber) \ (Ger) \]
LIST C  ART SONGS IN ENGLISH

1. S. Barber  Sure on this shining night, Op. 13 No. 3.
   \[B\flat (d' - g')\] or G: publ. separately (G. Schirmer GS28215 or GS28214)
   \[B\flat\] or G: Barber 65 Songs (high or medium/low) (G. Schirmer HL50490044 or HL50490045)
   \[B\flat\] or G: 15 American Art Songs (high or low) (G. Schirmer GS82645 or GS82607)

2. A. Beach  Fairy lullaby. \((F)\)
   \[F (e' - f'/a")\]: First Solos: Songs by Women Composers, Vol. 1 (high) (Hildegard)

3. R. R. Bennett  The Widow Bird (Der Witwenvogel): No. 4 from The Aviary. \((d' - f\#)\): (Universal UE 14168) (Eng/Ger)

4. Britten  At the Railway Station, Upway: No. 7 from Winter Words, Op. 52. \((e' - g")\): (Boosey & Hawkes)

5. Britten  Cradle Song.
   \((b\flat - f\#/a\flat b)\) or \((a - e\#/g)\): No. 7 from Britten The Red Cockatoo and Other Songs (high or medium/low) (Faber)

6. Britten  If thou wilt ease thine heart.
   \(D (d' - a")\) or \(B\flat\): No. 6 from Britten The Red Cockatoo and Other Songs (high or medium/low) (Faber)

   \((c' - g')\) or \((a - e)\): Art Song in English (high or low) (Boosey & Hawkes)
   \((a - e)\): Britten A Charm of Lullabies (Boosey & Hawkes)
   \((a - e)\): A Heritage of 20th-Century British Song, Vol. 4 (Boosey & Hawkes)

8. Alan Bullard  Come live with me and be my love. \((e\# - e'/f)\): publ. separately (Colne Edition CE37)

9. Alan Bullard  When I am dead, my dearest. \((G\ flat (d' - f)\) or \(E\ flat: \) publ. separately (Colne Edition CE36)

10. Rebecca Clarke  June Twilight.
    \((c' - f\#)\): Rebecca Clarke Song Album (medium-high) (Boosey & Hawkes)

11. Rebecca Clarke  Shy one.
    \(F (c' - a)\): Rebecca Clarke Song Album (medium-high) (Boosey & Hawkes)

12. Humphrey Clucas  Evenfall. \((a - e)\) or \(E\ flat: \) publ. separately (Recital Music RMS125)

13. E. Coates  Orpheus with his lute.
    \(E\flat (d' - g)\): Shakespeare Song Album (Boosey & Hawkes)

14. Dring  Blow, blow thou winter wind: No. 6 from Seven Shakespeare Songs. \((d\flat' - f)\): (Thames TH978390)

15. Dring  Business Girls: No. 3 from Five Betjeman Songs. \((d' - f\#)\): (Weinberger)

16. Dring  It was a lover: No. 2 from Seven Shakespeare Songs. \((E (b - e''/g\#)\): (Thames TH978390)

17. Dring  Take, O take those lips away: No. 3 from Seven Shakespeare Songs. \((g - d)\): (Thames TH978390)

18. Elgar  Is she not passing fair? \((M)\)
    \(G (f\#' - a)\): A Heritage of 20th-Century British Song, Vol. 2 (Boosey & Hawkes)
    \(G: \) The New Imperial Edition: Tenor Songs (Boosey & Hawkes)

    \(D (a - e)\): Finzi Earth and Air and Rain (Boosey & Hawkes)
    \(D: A Heritage of 20th-Century British Song, Vol. 4 (Boosey & Hawkes)

20. A. Gibbs  The Cherry Tree.
    \(B\ flat (b - e')\): The First Book of Mezzo-Soprano/Alto Solos (G. Schirmer GS81174)

21. Gurney  Spring: No. 5 from Five Elizabethan Songs.
    \(E (c' - g\#)\), D or C: The Art of Song (revised & expanded edition), Grade 8 (high, medium or low)
    (Peters EP 71771, 71772 or 71773)
    \(E: Gurney Five Elizabethan Songs (Boosey & Hawkes)
    \(E: A Heritage of 20th-Century British Song, Vol. 1 (Boosey & Hawkes)
22 *Head* Money, O!
   *B min* (b/d′ – f#") or *G min*: publ. separately (Boosey & Hawkes)
   *A min* or *G min*: Art Song in English (high or low) (Boosey & Hawkes)
   *G min*: A Heritage of 20th-Century British Song, Vol. 4 (Boosey & Hawkes)

23 *Head* A Piper.
   *F min* (e♭′ – g") or *D min*: publ. separately (Boosey & Hawkes)
   *F min*: Head Song Album, Vol. 1: Songs of the Countryside (Boosey & Hawkes)

24 *Head* A Slumber Song of the Madonna.  *C (c′ – e")* or *B♭*: publ. separately (Boosey & Hawkes)

25 *Howells* Come Sing and Dance.  *A♭ (d′ – a♭")*: publ. separately (OUP)

26 *Howells* King David.
   *(c#′–f")*: A Heritage of 20th-Century British Song, Vol. 4 (Boosey & Hawkes)

27 *Ireland* Sea Fever.
   *A min* (e’ – g’), *G min*, *F min* or *E min*: publ. separately (Stainer & Bell 1500, 1499, 1498 or H218)
   *E min*: Ireland 11 Songs (Stainer & Bell B040)
   *E min*: Ireland The Complete Works for Voice & Piano, Vol. 2 (Stainer & Bell B597)

28 *Gordon Jacob* Mother, I will have a husband.  *(F)*
   *G* (d′ – e’): publ. separately (Stainer & Bell 1520)

29 *Maconchy* Ophelia's Song.  *(F) (e♭′–g")*: publ. separately (OUP)

30 *Cecilia McDowall* If there are angels.
   *A (d′–f")*: The Boosey & Hawkes Song Collection, Vol. 2 (Boosey & Hawkes)

31 *Parry* Weep you no more.
   *G min/G (d′–g")*: No. 2 from Parry Seven Songs (high) (Stainer & Bell B525)

32 *Quilter* Ca' the yowes to the knowes.
   *C min* (e♭′–g") or *A min*: Roger Quilter Collected Songs (high or low) (Boosey & Hawkes)

33 *Quilter* Fear no more the heat o' the sun: No. 1 from Five Shakespeare Songs, Op. 23.
   *(f♭′–f#")* or *(d♭′–e♭")*: Quilter Five Shakespeare Songs (high or low) (Boosey & Hawkes)
   *(f♭′–f#")* or *(d♭′–e♭")*: Roger Quilter Collected Songs (high or low) (Boosey & Hawkes)

34 *Quilter* Go, lovely rose: No. 3 from Five English Love Lyrics, Op. 24.  *(M)*
   *G♭ (f′–g♭")* or *D*: Roger Quilter Collected Songs (high or low) (Boosey & Hawkes)
   *F*: The First Book of Tenor Solos (G. Schirmer GS81175)

35 *Quilter* Love's Philosophy, Op. 3 No. 1.
   *F (d′ – a")* or *D*: Roger Quilter 18 Songs for Voice and Piano (high or low) (Boosey & Hawkes)
   *F* or *D*: Roger Quilter Collected Songs (high or low) (Boosey & Hawkes)
   *F*: A Heritage of 20th-Century British Song, Vol. 4 (Boosey & Hawkes)

36 *Quilter* Now sleeps the crimson petal, Op. 3 No. 2.
   *G (e′ – g")* or *E♭*: Roger Quilter Collected Songs (high or low) (Boosey & Hawkes)
   *G♭* or *E♭*: Roger Quilter 18 Songs for Voice and Piano (high or low) (Boosey & Hawkes)

   *(d′–g")*: No. 1 from Rubbra Two Songs (Op. 13 No. 2 & Op. 4 No. 2) (Lengnick AL 1163)

38 *Steele* Loveliest of trees.
   *F (c′–g")*: No. 1 from Music by Douglas Steele, Vol. 2: Selected Songs (Forsyth FSD02)

39 *Thiman* I wandered lonely as a cloud.
   *D♭ (c′–g♭")*: Thiman 13 Songs (Stainer & Bell B665)

40 *arr. Vaughan Williams* The Turtle Dove.  *B♭ min* (d♭′–e♭")*: publ. separately (unison edition)
   *(Curwen JC71872)*

41 *Vaughan Williams* The Vagabond: from Songs of Travel.  *(M) E min (d#′–g")* or *C min*: (high or low)
   (Boosey & Hawkes)
LIST C (cont.)

42 Warlock The bayley berith the bell away.
    $E_b (g - e_b^\flat)$: A Heritage of 20th-Century British Song, Vol. 3 (Boosey & Hawkes)

43 Warlock Captain Stratton’s Fancy. $F (c' - f^\#)$ or $D$: publ. separately (Stainer & Bell 1795 or 1794)

LIST D ART SONGS IN OTHER LANGUAGES

1 E. di Capua O sole mio (Oh, My Sunshine).
    $A (e' - a^\flat)$: arr. Chiaramello (omitting verse 2 & ending at b. 40). Pavarotti: The Ultimate Collection (Wise AM992376) (Neapolitan dialect)
    $F$: Italian Favorites (Hal Leonard HLE00310584–Music Sales) (Neapolitan dialect/Eng)
    $D$: Italian Songs & Arias (Mel Bay MLB95480) (Neapolitan dialect/Eng)

2 Donizetti La conocchia.
    $D (c#' - f^\# / a^\flat)$: The Language of Song: Advanced (high) (Faber) (Ital)
    $D$: No. 8 from Donizetti Composizioni da Camera, Vol. 1 (Ricordi NR 13033000) (Ital)

3 Donizetti La lontananza.
    $E_{min} (b - f^\# / g^\#)$: No. 10 from Donizetti Composizioni da Camera, Vol. 1 (Ricordi NR 13033000) (Ital)
    $D min$: The Language of Song: Advanced (low) (Faber) (Ital)

4 Donizetti Oh, vieni al mare! (F)
    $A (d' - g^\#)$ or $G$: Italian Art Songs of the Romantic Era (medium-high or medium-low) (Alfred 4954 or 4955) (Ital)

5 Elwyn-Edwards Tylluanod (The Owls): from Caneuon y Tri Aderyn (Songs of the Three Birds).
    $d' - a^\flat$): (Gwynn Publishing 80037) (Welsh/Eng)

6 M. García Es corredor.
    $E (d^\#' - a^\flat)$ or $C$: arr. Viardot. No. 5 from Songs and Duets of García, Malibran and Viardot (high or low) (Alfred 16813 or 16814) (Span)

7 Granados El mirar de la maja: from Tonadillas en estilo antiguo.
    $f' - a^\flat b^\flat$): Canciones de España (Songs of Spain), Vol. 1 (UME UMV24032) (Span)
    $f' - a^\flat b^\flat$): Granados Colección de Tonadillas (UME UMV21082) (Span)

8 Granados Iban al pinar: No. 6 from Canciones amatorias. $A_b (e_b^\flat - a^\flat b^\flat)$: (UME UMV19807) (Span)

9 Grieg Gruss (Hilsen) (Greeting), Op. 48 No. 1.
    $E (e' - f^\#)$: Grieg Centenary Song Album (Peters EP 7958) (Ger/Nor/Eng)

10 Grieg Våren (Letzter Frühling) (Last Spring), Op. 33 No. 2.
    $F# (d^\#' - f^\#)$: Grieg Centenary Song Album (Peters EP 7958) (Nor/Ger/Eng)

11 Grieg Zur Rosenzeit (1 Rosentiden) (The Time of Roses), Op. 48 No. 5.
    $B^\flat_{min} (c' - f^\#)$: Grieg Centenary Song Album (Peters EP 7958) (Ger/Nor/Eng)

12 Guastavino La rosa y el sauce.
    $F#_{min} (c^\#' - f^\#)$ or $D_{min}$: Everlasting Voices (medium-high or medium-low) (Peters EP 72672a or 72672b) (Span)

13 Leoncavallo Mattinata.
    $E (c^\#' - b^\flat)$, $D$ or $C$: The Language of Song: Advanced (high, medium or low) (Faber) (Ital)
    $E (c^\#' - a^\flat)$: arr. Faris. Pavarotti: The Ultimate Collection (Wise AM992376) (Ital)
    $C (a - f^\#)$: Italian Favorites (Hal Leonard HLE00310584–Music Sales) (Ital)

14 Mozart Ridente la calma, K. 152.
    $F (c' - a^\flat)$ or $C$: Mozart Complete Songs (high or medium) (Bärenreiter BA 5330 or 5328) (Ital)

15 Obradors Con amores, la mi madre...: No. 5 from Canciones clásicas españolas, Vol. 1. $F_{min} (f' - a^\flat)$: (UME UMV34070) (Span)

16 Rachmaninov Ostrovo (The Little Island), Op. 14 No. 2.
    $G (e_b^\flat - g^\flat)$: Rachmaninov Songs, Vol. 1 (Boosey & Hawkes) (Russ cyrillic/Eng)
LIST D

17 **Rachmaninov** Polyubila ya na pechal svoyu (The Soldier’s Wife), Op. 8 No. 4.  
   \(G\) min \((f#-g^\prime)\): The Language of Song: Advanced \(\text{medium} (\text{Faber}) (\text{Russ})\)  
   \(G\) min: Rachmaninov Songs, Vol. 1 (Boosey & Hawkes) (Russ cyrillic/Eng)

18 **Rodrigo** Canción del cucú.  
   \(E (b-d^\prime)\): Rodrigo 35 Songs \(\text{(Schott SMC 541) (Span)}\)

19 **Rossini** La pastorella delle Alpi (Je suis la pastourelle): No. 6 from Serate musicali \(\text{Soirées musicales)}\). \(\text{(F)}\)  
   \(C (e'-g^\prime)\): Rossini Serate musicali \(\text{Soirées musicales)}\), Part 1 \(\text{(Ricordi ER 00241300) (Ital/Fr}\)  
   \(C: \text{The Language of Song: Advanced} \text{ (Faber)} (\text{Ital})\)

20 **Rossini** L’invito (Viens, ô ma vie): No. 5 from Serate musicali \(\text{Soirées musicales)}\). \(\text{(F)}\)  
   \(A\) min \((e'-g^\prime)\): Rossini Serate musicali \(\text{Soirées musicales)}\), Part 1 \(\text{(Ricordi ER 00241300) (Ital/Fr}\)

21 **Sibelius** Den första kyssen (Der erste Kuss) (The First Kiss), Op. 37 No. 1.  
   \((b^\flat-g^\flat)\) or \((a^\flat-f^\flat)\): No. 12 from Sibelius 15 Selected Songs \(\text{high or low} (\text{Breitkopf & Härtel EB 6943 or 6944}) (\text{Ger/Eng/Swed})\)

22 **Tchaikovsky** Nam zvyozdy krotkiye siyali (The stars looked tenderly upon us), Op. 60 No. 12.  
   \(F (c'-g^\flat)\) or \(E\flat: \text{The Language of Song: Advanced} \text{ (high or low} (\text{Faber}) \text{(Russ})\)  
   \(F: \text{Tchaikovsky Songs, Vol. 2} \text{ (medium/low} (\text{Boosey & Hawkes}) \text{(Russ cyrillic/Eng})

23 **Tchaikovsky** Ne ver, moy drug (Believe it not, my friend), Op. 6 No. 1.  
   \(C^\# \text{min} \((c^\#-f^\flat)\) or \(A\) min: \text{The Language of Song: Advanced} \text{ (high or low} (\text{Faber}) \text{(Russ})\)  
   \(C^\# \text{min}: \text{Tchaikovsky Songs, Vol. 1} \text{ (high} (\text{Boosey & Hawkes}) \text{(Russ cyrillic/Eng}

24 **Tchaikovsky** Net, toloko tot, kto znal (None but the lonely heart), Op. 6 No. 6.  
   \(E\flat (d'-g^\flat)\), \(D\flat \text{or} C: \text{The Language of Song: Advanced} \text{ (high, medium or low} (\text{Faber}) \text{(Russ})\)  
   \(E\flat: \text{Tchaikovsky Songs, Vol. 1} \text{ (high} (\text{Boosey & Hawkes}) \text{(Russ cyrillic/Eng})  
   \(D\flat: \text{Tchaikovsky Songs, Vol. 2} \text{ (medium/low} (\text{Boosey & Hawkes}) \text{(Russ cyrillic/Eng})

25 **M. Thomas** Awst: Traeth y Pigyn (August: On the Beach): from Caneuon y Misoedd (Songs of the Year).  
   \(C (e'-f^\flat)\): (Mansel Thomas Trust MT029) (Welsh/Eng)

26 **Toldrá** Maig.  
   \(B (e'-f^\flat)\): Canciones de España ( Songs of Spain), Vol. 2 \(\text{(UME UMV24040) (Catalan}}\)

27 **Verdi** Perduta ho la pace.  
   \(D \text{min} (d'-f^\flat)\): No. 9 from Verdi Composizioni da Camera \(\text{(Ricordi NR 12338100}) (\text{Ital})\)

28 **Viðar** Vört líf (Our lives).  
   \((b-g^\flat)\): Icelandic Art Songs, First Collection \(\text{(high or low} (\text{Ísáloð Music}) (\text{Ice/Eng}

LIST E OPERA, OPERETTA, MUSICAL THEATRE & POPULAR SONG

1 **Bellini** Vi ravviso, o luoghi ameni (Andante cantabile section only): from La sonnambula.  
   \(A^\flat (G - e^\flat)\): publ. separately \(\text{(Ricordi NR 05446200) (Ital}))\)  
   \(A^\flat: \text{Arias for Bass} \text{(G. Schirmer GS81101) (Ital})\)

2 **L. Bernstein & Stephen Sondheim** Maria (extended version): from West Side Story. \(\text{(M)}\)  
   \((a^\flat-f^\flat)\): publ. separately \(\text{(Boosey & Hawkes)}\)  
   \((a^\flat-g^\flat)\): vocal selections \(\text{(new edition)} \text{(Boosey & Hawkes)}\)

3 **L. Bernstein & Stephen Sondheim** Something's coming: from West Side Story.  
   \((d'-f^\flat)\): vocal selections \(\text{(new edition)} \text{(Boosey & Hawkes)}\)

4 **Britten** Flora’s Aria ‘Go to sleep, my dolly dear’: from The Turn of the Screw, Op. 54. \(\text{(F)}\)  
   \((f^\flat-g^\flat)\): Britten Opera Arias, Soprano Book 2 \(\text{(Boosey & Hawkes}) (\text{Eng/Ger})\)

(continued overleaf)
LIST E (cont.)

5 **G. & I. Gershwin** By Strauss: from *The Show is On.*
   - E (c’–f’): *The Best of George Gershwin and Ira Gershwin* (Faber)
   - F: *The Great Songs of Gershwin* (Alfred SF0147)
   - F: *George Gershwin: The Definitive Songbook* (Faber)

6 **G. & I. Gershwin** Someone to watch over me: from *Oh, Kay!*
   - Eb (eb’–f”): *The Best of George Gershwin and Ira Gershwin* (omitting verse 2) (Faber)
   - Eb: *The Great Songs of Gershwin* (Alfred SF0147)
   - Eb: *George Gershwin: The Definitive Songbook* (Faber)
   - C: *The Singer’s Musical Theatre Anthology, Soprano Vol. 3* (Hal Leonard–Faber)

7 **G. Gershwin, I. Gershwin & Heyward** It ain’t necessarily so: from *Porgy and Bess.*
   - G min (d–g’): song album (Alfred VF1910)
   - G min: *The Best of George Gershwin and Ira Gershwin* (Faber)
   - G min: *The Great Songs of Gershwin* (Alfred SF0147)
   - G min: *George Gershwin: The Definitive Songbook* (Faber)

8 **Gilbert & Sullivan** Oh, Goddess Wise (Princess’s Song): from *Princess Ida.*
   - Eb (f’–b’): *Gilbert & Sullivan for Singers – Soprano* (Hal Leonard HL00740214–Music Sales)
   - Eb: *The Singer’s Musical Theatre Anthology, Soprano Vol. 3* (Hal Leonard–Faber)
   - Eb: *The Art of Song (revised & expanded edition), Grade 8* (high) (Peters EP 71771)

9 **Gilbert & Sullivan** Poor wand’ring one (Mabel’s Song): from *The Pirates of Penzance.*
   - Ab (eb’–bb”/db”): *Gilbert & Sullivan for Singers – Soprano* (Hal Leonard HL00740214–Music Sales)

10 **Gilbert & Sullivan** Silver’d is the raven hair (including Recit: Sad is that woman’s lot) (Jane’s Song): from *Patience.*
   - Eb (g–eb”): *Gilbert & Sullivan for Singers – Mezzo-Soprano* (Hal Leonard HL00740215–Music Sales)
   - Eb: *The Art of Song (revised & expanded edition), Grade 8* (medium) (Peters EP 71772)

11 **Gilbert & Sullivan** Sorry her lot who loves too well (Josephine’s Song): from *HMS Pinafore.*
   - F min/F (e’–bb”): *Gilbert & Sullivan for Singers – Soprano* (Hal Leonard HL00740214–Music Sales)

12 **Gilbert & Sullivan** Take a pair of sparkling eyes (Marco’s Song): from *The Gondoliers.*
   - G (gb’–ab”): *The Singer’s Musical Theatre Anthology, Tenor Vol. 3* (Hal Leonard–Faber)
   - G#: *Gilbert & Sullivan for Singers – Tenor* (Hal Leonard HL00740216–Music Sales)
   - G#: *The Art of Song (revised & expanded edition), Grade 8* (high) (Peters EP 71771)

13 **Gilbert & Sullivan** A tenor, all singers above (Captain Fitzbattleaxe’s Song) (observing repeat): from *Utopia, Limited.*
   - Ab/F (eb’–ab”): *Gilbert & Sullivan for Singers – Tenor* (Hal Leonard HL00740216–Music Sales)

14 **Gluck** O del mio dolce ardor (O blissful cause of ardour/Oh you, my heart’s desire): from *Paride ed Elena.*
   - G min (d’–a”): *The Language of Song: Advanced (high, medium or low)* (Faber) (Ital)
   - G min or D min: *A Selection of Italian Arias 1600–1800, Vol. 1* (high or low) (ABRSM) (Ital/Eng)
   - F min or D min: No. 27 from *30 Italian Songs and Arias of the 17th & 18th Centuries (medium-high or medium-low)* (Peters EP 7743a or 7743b) (Ital/Eng)

15 **Handel** Cara sposa, amante cara: from *Rinaldo,* HWV 7a.
   - F# min (ct’–f”/d”) or D min: *Handel 45 Arias from Operas and Oratorios, Vol. 1* (high or low) (IMC 1693 or 1694) (Ital)
   - E min: *Handel Aria Album: Male Roles for High Voice* (Bärenreiter BA 4296) (Ital)

16 **Humperdinck** Der kleine Taumann heiss ich (Dew-Fairy’s Song) (ending b. 48): from *Hänsel und Gretel.*
   - D (e’–a”): P. 117 from vocal score (new edition) (Schott ED 8029) (Ger/Eng)
   - D: P. 101 from vocal score (Dover 0486438260) (Eng)
17 **Kern & Hammerstein** Can’t help lovin’ dat man: from *Show Boat*. (F)
   $E\flat (b\flat - f^\prime/\text{gb}^\prime)$: The Singer’s Musical Theatre Anthology, Soprano Vol. 1 (revised edition) (Hal Leonard–Faber)
   $E\flat (b\flat - f^\prime)$: No. 5 from vocal score (ending p. 72) (Wise AM79948)

18 **Kern & Hammerstein** Ol’ man river: from *Show Boat*.
   $E\flat (b\flat - g^\prime)$: The Definitive Jazz Collection (2nd edition) (Hal Leonard–Faber)
   $E\flat$: The Essential Jerome Kern Song Book (Wise AM81506)
   $C (G - e^\prime)$: No. 3 from vocal score (Wise AM79948)

19 **Lehár** Vilja (omitting repeat): from *Die lustige Witwe*.
   $G (d^\prime - g^\prime/b^\prime)$: The Singer’s Musical Theatre Anthology, Soprano Vol. 2 (revised edition) (starting at Allegretto) (Hal Leonard–Faber) (Ger/Eng)
   $G$: Lehár Songs from The Merry Widow (English version by Jeremy Sams) (Glocken-Verlag) (Eng/Ger)
   $G$: Lehár Songs from The Merry Widow (English version by Christopher Hassall) (Glocken-Verlag) (Eng/Ger)

20 **Andrew Lloyd Webber & David Zippel** Evermore Without You: from *The Woman in White*.
   $(b\flat - a^\prime)$: vocal selections (Really Useful Group)
   $(b\flat - a^\prime)$: The Andrew Lloyd Webber Anthology (revised edition) (Hal Leonard HL00359075–Music Sales)
   $(a - a^\prime)$: publ. separately (Really Useful Group)

21 **Andrew Lloyd Webber & Glenn Slater** Love never dies: from *Love Never Dies*.
   $B\flat (b\flat - b\flat^\prime)$: The Andrew Lloyd Webber Anthology (revised edition) (Hal Leonard HL00359075)

22 **Loesser** Adelaide's Lament: from *Guys and Dolls*. (F)
   $(a\flat - d^\prime)$: No. 8 from vocal score (MPL AM70079)
   $(a\flat - d^\prime)$: The Singer's Musical Theatre Anthology, Mezzo-Soprano/Belter Vol. 2 (revised edition) (Hal Leonard–Faber)
   $(g - c^\prime/d^\prime)$: vocal selections (MPL AM70061)
   $(g - c^\prime)$: Musical Theatre Collection for Young Women Singers (Hal Leonard HLE90001476–Music Sales)

23 **Loesser** I'll know (this version only): from *Guys and Dolls*. (F)
   $A (e^\prime - g^\prime/b^\prime/a^\prime)$: The Singer's Musical Theatre Anthology, Soprano Vol. 2 (revised edition) (Hal Leonard–Faber)

24 **Loesser** Sit down, you're rockin' the boat: from *Guys & Dolls*.
   $F (f^\prime - b^\prime)$: No. 28 from vocal score (Nicey's part) (MPL AM70079)
   $C$: vocal selections (MPL AM70061)

25 **Lotti** Pur diciesti, o bocca bella (When your lips/Gently murmur/You have spoken): from *Arminio*.
   $G (g^\prime - a^\prime)$ or $C$: A Selection of Italian Arias 1600–1800, Vol. 2 (high or low) (ABRSM) (Ital/Eng)
   $E (e^\prime - f^\flat/g^\flat)$, $D$ or $C$: The Language of Song: Advanced (high, medium or low) (Faber) (Ital)
   $E (e^\prime - f^\flat)$ or $C$: No. 12 from 26 Italian Songs and Arias (medium-high or medium-low) (Alfred 3402 or 3403) (Ital/Eng)
   $E$ or $C$: No. 16 from 30 Italian Songs and Arias of the 17th & 18th Centuries (medium-high or medium-low) (Peters EP 7743a or 7743b) (Ital/Eng)

26 **Massenet** Val’ laisse couler mes larmes (No, let all my tears continue): from *Werther*.
   $D\ min (c^\prime - f^\prime)$: Operatic Anthology, Vol. 2: Mezzo-Soprano and Alto (G. Schirmer GS32584) (Fr/Eng)

27 **Alan Menken & Tim Rice** If I can’t love her: from *Beauty and the Beast*. (M)
   $(b - f^\prime)$: vocal selections (Hal Leonard HLD00312511–Music Sales)
   $(b - f^\prime)$: The Singer’s Musical Theatre Anthology, Baritone/Bass Vol. 3 (Hal Leonard–Faber)

28 **Menotti** Don’t cry, Mother dear (upper part at end): from *Amahl and the Night Visitors*.
   $F (e^\prime - a^\prime)$: Fig. 18–24 from vocal score (G. Schirmer GS33779)

© Now out of print; for E21, see www.abrsm.org/clarifications
LIST E (cont.)

29 **Mozart**  Dalla sua pace (Shine, lights of heaven/All that can please her/On her contentment): from *Don Giovanni*, K. 527. (M)
   - G (d’ – g"): No. 10b from vocal score (G. Schirmer GS33818) (Ital/Eng)
   - G: *Italian Songs & Arias* (Mel Bay MLB95480) (Ital/Eng)

30 **Mozart**  O Isis und Osiris (O mighty Isis and Osiris): from *Die Zauberflöte*, K. 620.
   - F (F – c’): *The Art of Song* (revised & expanded edition), Grade 8 (low) (Peters EP 71773) (Ger/Eng)

31 **Mozart**  Se vuol ballare (Should my dear master want some diversion/If you’ll go dancing): from *Le nozze di Figaro*, K. 492.
   - F (C – f"): No. 3 from vocal score (G. Schirmer GS33772) (Ital/Eng)
   - F: *The Art of Song* (revised & expanded edition), Grade 8 (low) (Peters EP 71773) (Ital/Eng)

32 **Mozart**  Una donna a quindici anni (When a girl is just beginning): from *Cosi fan tutte*, K. 588.
   - G (d’ – b"): *The Art of Song* (revised & expanded edition), Grade 8 (high) (Peters EP 71771) (Ital/Eng)

33 **I. Novello & Hassall**  Waltz of my heart: from *The Dancing Years*.
   - Eb (bb – g"): *Ivor Novello Song Album* (Faber)

34 **C. Porter**  So in Love: from *Kiss Me, Kate*. (F)
   - A: vocal selections (Alfred 36270)
   - A: *The Best of Cole Porter* (Faber)
   - A: *Cole Porter 100th Anniversary* (Alfred VFI713)

35 **Purcell**  Ah! Belinda: from *Dido and Aeneas*, Z. 626.
   - C min (c’ – f"): No. 3 from vocal score (observing repeat) (Novello NOV070318)
   - C min: *The Art of Song* (revised & expanded edition), Grade 8 (high, medium or low) (Peters EP 71771, 71772 or 71773)
   - C min or Bb min: *Purcell 40 Songs* (high or low) (IMC 2071 or 2072)

36 **Purcell**  Music for a while: from *Oedipus*, Z. 583.
   - Bb min (f’ – gb") or G min: *Purcell 15 Songs and Airs, Set 2* (high or low) (Novello NOV170265 or NOV170266)
   - A min, G min or F min: *The Art of Song* (revised & expanded edition), Grade 8 (high, medium or low) (Peters EP 71771, 71772 or 71773)
   - A min or F min: publ. separately (high or low) (IMC 1930 or 1931)
   - A min or F min: *Purcell 40 Songs* (high or low) (IMC 2071 or 2072)
   - A min: No. 5 from *Purcell Songs, Vol. 1* (Schott ED 12409)
   - F min: No. 4 from *Purcell Songs, Vol. 4* (Schott ED 12493)

37 **Rodgers & Hammerstein**  Climb ev’ry mountain (this version only): from *The Sound of Music*.

38 **Rodgers & Hammerstein**  If I loved you: from *Carousel*.
   - (c’ – gb"): *The Broadway Ingénue: 37 Theatre Songs for Soprano* (Hal Leonard–Faber)
   - (a – f"): vocal selections (Williamson HLW01121008)
   - (a – f"): *The Rodgers & Hammerstein Collection* (Williamson HL00313207)

39 **Rodgers & Hammerstein**  Some enchanted evening: from *South Pacific*.
   - C (c’ – e"): vocal selections (Williamson HLW00312400)
   - C: *The Rodgers & Hammerstein Collection* (Williamson HL00313207)
40 Claude-Michel Schönberg & Alain Boublil Empty chairs at empty tables: from Les Misérables. (a – g’): stage vocal selections (Wise MF10149)
(a – g’): film vocal selections (Wise MF10150)
(a – g’): The Singer’s Musical Theatre Anthology, Baritone/Bass Vol. 2 (Hal Leonard–Faber)

41 Stephen Schwartz Popular: from Wicked. (F)
(g – c’): vocal selections (Hal Leonard HL00313268–Music Sales)
(g – c’): Contemporary Musical Theatre for Teens, Young Women’s Edition Vol. 2 (Hal Leonard HL00129886–Music Sales)

42 Lucy Simon & Marsha Norman A Bit of Earth: from The Secret Garden. (M)
A (d♭’ – g♭”/a”): vocal selections (Alfred VF1792)
A: The Singer’s Musical Theatre Anthology, Tenor Vol. 2 (Hal Leonard–Faber)

43 Slade & Reynolds Cleopatra: from Salad Days. (M)
E min (d’ – f♭’): No. 11 from vocal score (Faber)

44 Slade & Reynolds The Time of My Life: from Salad Days.
F (c’ – g”/a”): No. 15 from vocal score (Faber)

45 Stephen Sondheim Giants in the Sky: from Into the Woods.
(c’ – f♭’): stage vocal selections (Hal Leonard HL00313442–Music Sales)
(c’ – f♭’): Sondheim for Singers: Tenor (Hal Leonard HL00124181–Music Sales)
(g♭ – d’): film vocal selections (Hal Leonard HL00142341–Music Sales)

46 Stephen Sondheim Green finch and linnet bird: from Sweeney Todd.
F (c’ – g’): stage vocal selections (not film selections) (Hal Leonard HL00313444–Music Sales)
F: Sondheim for Singers: Soprano (Hal Leonard HL00124179–Music Sales)

47 Stephen Sondheim What can you lose?: from Dick Tracy.
C (c’ – g’): Sondheim for Singers: Tenor (Hal Leonard HL00124181–Music Sales)
B: The Singer’s Musical Theatre Anthology, Tenor Vol. 3 (Hal Leonard–Faber)
B♭: The Stephen Sondheim Collection (Hal Leonard HL00313531–Music Sales)
A♭: Sondheim for Singers: Soprano (Hal Leonard HL00124179–Music Sales)
A♭: Sondheim for Singers: Baritone/Bass (Hal Leonard HL00124182–Music Sales)

48 George Stiles & Anthony Drewe Practically Perfect: from Mary Poppins – the New Musical.
D/E♭ (a – g”): vocal selections (Hal Leonard HL00313303–Music Sales)

49 Styne & Stephen Sondheim All I Need is the Girl: from Gypsy. (M)
B♭ (e’ – g”): The Singer’s Musical Theatre Anthology, Tenor Vol. 1 (revised edition) (Hal Leonard–Faber)

50 A. Thomas Connais-tu le pays? (Knowest thou that dear land?/Dost thou know that fair land?): from Mignon.
E♭ (eb’ – g”) or D♭: publ. separately (UMP) (Eng/Fr)
D♭: Operatic Anthology, Vol. 2: Mezzo-Soprano and Alto (G. Schirmer GS32584) (Fr/Eng)

51 Weill & Anderson Stay well: from Lost in the Stars.
E♭ (bb – eb’): Weill From Berlin to Broadway (Hal Leonard–Faber)

52 Weill & Hughes What good would the moon be?: from Street Scene. (F)
E♭ (c’ – g”): Weill From Berlin to Broadway (Hal Leonard–Faber)

53 Wright & Forrest (based on Borodin) Stranger in Paradise: from Kismet.
AURAL TESTS: included in the Practical exams for all subjects

Listening lies at the heart of all good music-making. Developing aural awareness is fundamental to musical training because having a ‘musical ear’ impacts on all aspects of musicianship. Singing, both silently in the head and out loud, is one of the best ways to develop the ‘musical ear’. It connects the internal imagining of sound, the ‘inner ear’, with the external creation of it, without the necessity of mechanically having to ‘find the note’ on an instrument (important though that connection is). By integrating aural activities in imaginative ways in the lesson, preparation for the aural tests within an exam will be a natural extension of what is already an essential part of the learning experience.

In the exam
Aural tests are an integral part of all Practical graded exams.

The tests are administered by the examiner from the piano. For any test that requires a sung response, pitch rather than vocal quality is being assessed. The examiner will be happy to adapt to the vocal range of the candidate, whose responses may be sung to any vowel (or consonant followed by a vowel), hummed or whistled (and at a different octave, if appropriate).

Assessment
Some tests allow for a second attempt or for an additional playing by the examiner, if necessary. The examiner will also be ready to prompt, where helpful, although this may affect the assessment.

Marks are not awarded for each individual test or deducted for mistakes; instead they reflect the candidate’s overall response in this section. The marking criteria for the aural tests are given on p. 101.

Specimen tests
Examples of the tests are given in Specimen Aural Tests and Aural Training in Practice (from 2011), available for purchase from music retailers and from www.abrsm.org/shop.

Deaf or hearing-impaired candidates
Deaf or hearing-impaired candidates may choose alternative tests in place of the standard tests, if requested at the time of entry. Further information, including the syllabus for the alternative tests, is available at www.abrsm.org/specificneeds.
Aural Tests **GRADE 1**

A  To clap the pulse of a piece played by the examiner, and to identify whether it is in two time or three time. The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time and giving a louder clap on the strong beats. The examiner will then ask whether the music is in two time or three time. The candidate is *not* required to state the time signature.

B  To sing as ‘echoes’ three phrases played by the examiner. The phrases will be two bars long, in a major key, and within the range of tonic–mediant. First the examiner will play the key-chord and the starting note (the tonic) and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.

C  To identify where a change in pitch occurs during a phrase played by the examiner. The phrase will be two bars long, in a major key, and the change will affect only one of the notes. First the examiner will play the key-chord and the tonic and then count in two bars. The examiner will play the phrase twice, making the change in the second playing, after which the candidate should state whether the change was near the beginning or near the end. If necessary, the examiner will play both versions of the phrase again (although this may affect the assessment).

D  To answer questions about two features of a piece played by the examiner. Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be: dynamics (loud/quiet, or sudden/gradual changes); the second will be articulation (smooth/detached).

Aural Tests **GRADE 2**

A  To clap the pulse of a piece played by the examiner, and to identify whether it is in two time or three time. The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time and giving a louder clap on the strong beats. The examiner will then ask whether the music is in two time or three time. The candidate is *not* required to state the time signature.

B  To sing as ‘echoes’ three phrases played by the examiner. The phrases will be two bars long, in a major key, and within the range of tonic–dominant. First the examiner will play the key-chord and the starting note (the tonic) and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.

C  To identify a change in either pitch or rhythm during a phrase played by the examiner. The phrase will be two bars long, in a major key. First the examiner will play the key-chord and the tonic and then count in two bars. The examiner will play the phrase twice, making the change in the second playing, after which the candidate should identify the change by describing it, or singing/clapping. If necessary, the examiner will play both versions of the phrase again (although this may affect the assessment).

D  To answer questions about two features of a piece played by the examiner. Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be *one* of the following: dynamics (loud/quiet, or sudden/gradual changes), articulation (smooth/detached); the second will be tempo (becoming slower/faster, or staying the same).
Aural Tests GRADE 3

A  To clap the pulse of a piece played by the examiner, and to identify whether it is in two time, three time or four time. The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time and giving a louder clap on the strong beats. The examiner will then ask whether the music is in two time, three time or four time. The candidate is not required to state the time signature.

B  To sing as ‘echoes’ three phrases played by the examiner. The phrases will be two bars long, in a major or minor key, and within the range of an octave. First the examiner will play the key-chord and the starting note and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.

C  To identify a change in either pitch or rhythm during a phrase played by the examiner. The phrase will be up to four bars long, in a major or minor key. First the examiner will play the key-chord and the tonic and then count in two bars. The examiner will play the phrase twice, making the change in the second playing, after which the candidate should identify the change by describing it, or singing/clapping. If necessary, the examiner will play both versions of the phrase again (although this may affect the assessment).

D  To answer questions about two features of a piece played by the examiner. Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be one of the following: dynamics (loud/quiet, or sudden/gradual changes), articulation (smooth/detached), tempo (becoming slower/faster, or staying the same); the second will be tonality (major/minor key).

Aural Tests GRADE 4

A  To sing or play from memory a melody played twice by the examiner. The melody will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the melody again and allow a second attempt (although this may affect the assessment).

B  To sing five notes from score in free time. The candidate may choose to sing from treble or bass clef. The notes will be within the range of a third above and below the tonic in the key of C, F or G major. The test will begin and end on the tonic and will not contain intervals greater than a third. First the examiner will name and play the key-chord and the starting note. If necessary, the examiner will help the candidate by playing and identifying the correct note if any note is sung at the wrong pitch.

C(i) To answer questions about two features of a piece played by the examiner. Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be one of the following: dynamics, articulation, tempo, tonality; the second will be character.

(ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time or four time. The examiner will play the extract twice (unharmonized), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time or four time. The candidate is not required to state the time signature.
Aural Tests **GRADE 5**

A  **To sing or play from memory a melody played twice by the examiner.** The melody will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the melody again and allow a second attempt (although this may affect the assessment).

B  **To sing six notes from score in free time.** The candidate may choose to sing from treble or bass clef. The notes will be within the range of a fifth above and a fourth below the tonic, in a major key with up to two sharps or flats. The test will begin and end on the tonic and will not contain intervals greater than a third, except for the rising fourth from dominant to tonic. First the examiner will name and play the key-chord and the starting note. If necessary, the examiner will help the candidate by playing and identifying the correct note if any note is sung at the wrong pitch.

C(i) **To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be *one* of the following: dynamics, articulation, tempo, tonality; the second will be *style* and *period*.

(ii) **To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time or four time.** The examiner will play the extract twice (unharmonized), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time or four time. The candidate is *not* required to state the time signature.

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Aural Tests **GRADE 6**

A  **To sing or play from memory the upper part of a two-part phrase played twice by the examiner.** The upper part will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the phrase again and allow a second attempt (although this may affect the assessment).

B  **To sing a melody from score, with an accompaniment played by the examiner.** The candidate may choose to sing from treble or bass clef. The melody will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will name and play the key-chord and the starting note and then give the pulse. A brief period of preparation will follow during which the candidate may sing out loud. The examiner will play the key-chord and the starting note again and then count in two bars. If necessary, the examiner will allow a second attempt (although this may affect the assessment).

C  **To identify the cadence at the end of a phrase as perfect or imperfect.** The phrase will be in a major or minor key and will be played twice by the examiner. The chords forming the cadence will be in root position. Before the first playing, the examiner will play the key-chord.

D(i) **To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be: texture or structure; the second will be *one* of the following: dynamics, articulation, tempo, tonality, character, style and period, texture/structure.

(ii) **To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time or four time.** The examiner will play the extract twice (unharmonized), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time or four time. The candidate is *not* required to state the time signature.
Aural Tests
GRADE 7

A  To sing or play from memory the lower part of a two-part phrase played twice by the examiner. The lower part will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the phrase again and allow a second attempt (although this may affect the assessment).

B  To sing the upper part of a two-part phrase from score, with the lower part played by the examiner. The candidate may choose to sing from treble or bass clef. The upper part will be within the range of an octave, in a major or minor key with up to four sharps or flats. First the examiner will name and play the key-chord and the starting note and then give the pulse. A brief period of preparation will follow during which the candidate may sing out loud. The examiner will play the key-chord and the starting note again and then count in two bars. If necessary, the examiner will allow a second attempt (although this may affect the assessment).

C(i) To identify the cadence at the end of a phrase as perfect, imperfect or interrupted. The phrase will be in a major or minor key and will be played twice by the examiner. The chords forming the cadence will be in root position. Before the first playing, the examiner will play the key-chord.

(ii) To identify the two chords forming the above cadence. The chords will be limited to the tonic, subdominant, dominant, dominant seventh or submediant (all in root position). First the examiner will name and play the key-chord, then play the two chords as a pair. The candidate may answer using technical names (tonic, dominant, etc.), chord numbers (I, V, etc.) or letter names (C major, G major, etc.).

(iii) To identify whether the modulation at the end of a different passage is to the dominant, subdominant or relative minor. The passage, played once by the examiner, will begin in a major key. First the examiner will name and play the starting key-chord. The candidate may answer using technical names (dominant, subdominant, relative minor) or the letter name of the new key.

D(i) To answer questions about two features of a piece played by the examiner. Before playing, the examiner will tell the candidate which two of the following features the questions will be about: dynamics, articulation, tempo, tonality, character, style and period, texture, structure.

(ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time, four time or 6/8 time. The examiner will play the extract twice (unharmonized), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time, four time or 6/8 time.
Aural Tests **GRADE 8**

A(i) **To sing or play from memory the lowest part of a three-part phrase played twice by the examiner.** The lowest part will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the phrase again and allow a second attempt (although this may affect the assessment).

(ii) **To identify the cadence at the end of a continuing phrase as perfect, imperfect, interrupted or plagal.** The phrase will be in a major or minor key and will be played twice by the examiner. The chords forming the cadence will be limited to the tonic (root position, first or second inversions), supertonic (root position or first inversion), subdominant (root position), dominant (root position, first or second inversions), dominant seventh (root position) or submediant (root position). Before the first playing, the examiner will tell the candidate which two of the following features the questions will be about:

- The lowest part will begin in a minor key.
- The lowest part will begin in a major key.
- The highest part will be within the range of an octave, in a major or minor key with up to four sharps or flats. First the examiner will name and play the key-chord and the starting note and then give the pulse. A brief period of preparation will follow during which the candidate may sing out loud. The examiner will play the key-chord and the starting note again and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the phrase again and allow a second attempt (although this may affect the assessment).

(iii) **To identify the three chords (including their positions) forming the above cadential progression.** The chords will be limited to the tonic (root position, first or second inversions), supertonic (root position or first inversion), subdominant (root position), dominant (root position, first or second inversions), dominant seventh (root position) or submediant (root position). First the examiner will name and play the key-chord, then play the three chords in sequence, finally playing each chord individually, pausing for the candidate to identify it. The candidate may answer using technical names (tonic, first inversion, etc.), chord numbers (Ib, etc.) or letter names (C major in first inversion, etc.).

B **To sing the lower part of a two-part phrase from score, with the upper part played by the examiner.** The candidate may choose to sing from treble or bass clef. The lower part will be within the range of an octave, in a major or minor key with up to four sharps or flats. First the examiner will name and play the key-chord and the starting note and then give the pulse. A brief period of preparation will follow during which the candidate may sing out loud. The examiner will play the key-chord and the starting note again and then count in two bars. If necessary, the examiner will allow a second attempt (although this may affect the assessment).

C **To identify whether the modulations at the end of two different passages are to the dominant, subdominant or relative minor/major.** The first passage will begin in a major key and the second will begin in a minor key; each passage will be played once by the examiner. Before playing each passage, the examiner will name and play the starting key-chord. The candidate may answer using technical names (dominant*, subdominant, relative minor/major) or the letter name of the new key. (* Minor-key passages may modulate to the dominant major or minor but the candidate is only required to specify ‘dominant’ in such cases.)

D **To describe the characteristic features of a piece played by the examiner.** After hearing the piece, the candidate should describe any notable features (such as texture, structure, character, style and period, etc.). The examiner will prompt the candidate with questions only if this becomes necessary.