

## GRADE 7

**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](http://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.  
*E♭ (c' - g''): Celebrated Songs, Book 1 (Chester CH55317)*  
*E♭: arr. Northcote. The New Imperial Edition: Tenor Songs (Boosey & Hawkes)*
- 2 **attrib. J. S. Bach** Bist du bei mir (If thou art by/If thou art near), BWV 508.  
*E♭ (d' - ab''): No. 1 from Elisabeth Schumann Liederbuch (Universal UE 9559) (Ger/Eng)*  
*D or B♭: J. S. Bach Bist du bei mir and Komm, süßser Tod (high or low) (Schott ED 11913 or 11914) (Ger/Eng)*  
*D: No. 2 from Sing Solo Tenor (OUP) (Ger/Eng)*  
*D♭ or B♭: 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). (M)  
*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!).  
*Ab (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.  
*Bb (f' - g)*: No. 17 from vocal score (starting at Soprano entry) (Bärenreiter BA 4012-73)  
*Bb*: No. 20 from vocal score (from fig. C) (Novello NOV070137)  
*Bb* 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.  
*F 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-eb'')*: vocal score (*Ricordi CP 12371800*) (*Latin*)
- 26 **Purcell** Be welcome then, great Sir: from *Fly, Bold Rebellion*, Z. 324.  
*F (g-bb')*: *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 **Rosseter** 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.  
*Eb (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. Boulanger** Chanson.  
*G (e' - g''): Boulanger Mélodies pour voix moyenne (Hamelle HA09275) (Fr)*  
*G: First Solos: Songs by Women Composers, Vol. 1 (high) (Hildegard) (Fr)*
- 5 **Brahms** Feldeinsamkeit, Op. 86 No. 2.  
*Ab (d' - gb''), 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 (f#' - a''), C or A: The Art of Song (revised & expanded edition), Grade 7 (high, medium or low) (Peters EP 71768, 71769 or 71770) (Ger)*
- 7 **Brahms** Scheiden und Meiden, Op. 19 No. 2.  
*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''), Eb or Db: The Art of Song (revised & expanded edition), Grade 7 (high, medium or low) (Peters EP 71768, 71769 or 71770) (Ger)*  
*F or Eb: The Language of Song: Elementary (high or low) (Faber) (Ger)*
- 9 **Delibes** Bonjour, Suzon! (Good-Morning, Sue!).  
*F (c' - f''): publ. separately (Combre EG02840) (Fr)*  
*F or Eb: Anthology of French Song (high or low) (G. Schirmer GS32604 or GS32605) (Fr/Eng)*
- 10 **Fauré** Clair de lune (Moonlight), Op. 46 No. 2.  
*C min (g' - g''), Bb min or G min: No. 22 from Fauré 30 Songs (high, medium or low) (IMC 1601, 1602 or 1132) (Fr)*  
*C min or Bb min: Fauré 25 Selected Songs (high or low) (G. Schirmer GS26106 or GS26107) (Fr/Eng)*  
*C min or Bb 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 **Fauré** Dans les ruines d'une abbaye (In the Ruins of an Abbey), Op. 2 No. 1.  
*A (e' - f#''), Ab or Gb: No. 26 from Fauré 30 Songs (high, medium or low) (IMC 1601, 1602 or 1132) (Fr)*  
*A or Ab: Fauré 25 Selected Songs (high or low) (G. Schirmer GS26106 or GS26107) (Fr/Eng)*
- 12 **Fauré** Ici-bas (Here Below), Op. 8 No. 3.  
*G min (f#' - 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)  
*F* or *D♭*: *Fauré 25 Selected Songs* (*high or low*) (G. Schirmer GS26106 or GS26107) (Fr/Eng)  
*F* or *D♭*: *The Art of French Song, Vol. 2* (*high or medium/low*) (Peters EP 7520a or 7520b) (Fr)  
*F* or *D♭*: *Fauré 20 Mélodies, Vol. 2* (*Soprano or Mezzo*) (Hamelle HA09116 or HA09119) (Fr)  
*E* or *D♭*: *The Language of Song: Intermediate* (*high or low*) (Faber) (Fr)  
*E♭* or *D♭*: *Gateway to French Mélodies* (*high or low*) (Alfred 36533 or 36534) (Fr)
- 14 **arr. A. Hopkins** Les trois rubans: No. 1 from *Five French Folk Songs*. (F) *G♭* (*db' – db''*): (Chester) (Fr)
- 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/low*) (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/low*) (Durand DF 01625000 or 01625100) (Fr)  
*D*: *The Art of French Song, Vol. 1* (*high or medium/low*) (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 *B♭*: *20th-Century French Art Songs* (*high or medium/low*) (Durand DF 01625000 or 01625100)
- 20 **Schubert** Die Forelle, Op. 32, D. 550.  
*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 *A♭*: 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)
- 22 **Schubert** Frühlingsglaube, Op. 20 No. 2, D. 686.  
*A♭* (*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)  
*A♭*, *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** Nachtviolen, D. 752.  
*C* (*g' – a''*), *A♭* 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)

- 25 **Schumann** Mondnacht, Op. 39 No. 5.  
*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 *Mörrike-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*. (*bb - 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 Bejeman Songs*. (*b - f"/g"*): (Weinberger)
- 7 **Dring** Crabbed 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* (*db' - gb"*): 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' - gb"*): 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♭* (*db' - 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' - Ab"*) 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 dear hert.  
(b - e''): *Songs for Countertenors, Vol. 3 (Thames TH978731)*
- 20 **M. R. Lang** Irish Love Song, Op. 22.  
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 B525)*
- 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.  
Ab (f' - ab'') 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.  
Ab (eb' - f'') or Gb: *Roger Quilter 18 Songs for Voice and Piano (high or low) (Boosey & Hawkes)*  
Ab or Gb: *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 Eb: *Quilter Three Shakespeare Songs (high or low) (Boosey & Hawkes)*  
G or Eb: *Roger Quilter Collected Songs (high or low) (Boosey & Hawkes)*  
Eb: *The Boosey & Hawkes Song Collection, Vol. 2 (Boosey & Hawkes)*
- 27 **Betty Roe** The lass from the low cuntry: 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*.  
Bb (f' - g''): *A Heritage of 20th-Century British Song, Vol. 2 (Boosey & Hawkes)*
- 30 **Steele** Farm Child.  
Eb (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.  
Ab (eb' - ab''): *First Solos: Songs by Women Composers, Vol. 1 (high) (Hildegard)*
- 34 **Trad. Irish** Danny Boy. Eb (c' - g''), D or C: publ. separately (Boosey & Hawkes)
- 35 **Vaughan Williams** The Call: No. 4 from *Five Mystical Songs*.  
Eb (eb' - f''): vocal score (Stainer & Bell D52)  
Eb: *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, Eb or Db: publ. separately (Ashdown EA12636D, EA12636C, EA12636B or EA12636A)  
Eb: *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.  
*Ab* (*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.  
*Eb* (*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 Ásgeirsson** Hjá lygnri móðu (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.  
*Ab* (*eb' - f''*): No. 7 from *Bellini 15 Composizioni da Camera* (*Ricordi NR 12328200*) (*Ital*)  
*Ab*: *The Language of Song: Advanced* (*medium*) (*Faber*) (*Ital*)
- 3 **Bellini** Vaga luna, che inargenti.  
*Bb* (*d' - f''*) or *Ab*: *The Language of Song: Intermediate* (*high* or *low*) (*Faber*) (*Ital*)  
*Ab*: No. 9 from *Bellini 15 Composizioni da Camera* (*Ricordi NR 12328200*) (*Ital*)
- 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 pieśniczotka (Meine Freuden) (My Sweetheart/My Enchantress), Op. 74 No. 12.  
*Gb* (*db' - ab''*): No. 12 from *Chopin Complete Works, Vol. 17: Songs* (*PWM 242071*) (*Pol/Eng*)  
*Eb*: 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. *Chiaromello. 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 **Einarsson** Sofnar lóa (Long and low).  
*C* (*c' - f''*) or *Bb*: *Icelandic Art Songs, First Collection* (*high* or *low*) (*Ísalög Music*) (*Ice/Eng*)
- 11 **Elwyn-Edwards** Y Gylfinir (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 amorosas*. G min (e' - g"): (UME UMV19807) (Span)
- 15 **Grieg** En svane (Ein Schwan) (A Swan), Op. 25 No. 2.  
F (d' - f"): *Grieg Centenary Song Album (Peters EP 7958) (Nor/Ger/Eng)*
- 16 **Montsalvatge** Canción de cuna para dormir a un negrito.  
Eb (db' - f") or Db: *The Language of Song: Intermediate (high or low) (Faber) (Span)*
- 17 **Obradors** ¿Corazón, porque pasais...?: No. 3 from *Canciones clásicas españolas, Vol. 1*. E (e' - e"): (UME UMV34070) (Span)
- 18 **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 shumnovno 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 Misoedd (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 (c' - f"): *Italian Favorites (Hal Leonard HLE00310584 - Music Sales) (Ital)*  
C: *Italian Songs & Arias (Mel Bay MLB95480) (Ital/Eng)*
- 23 **Tosti** 'A vucchella. (M)  
F (f' - g") or Eb: publ. separately (high or medium) (Ricordi NR 11214700 or 11214800) (Ital)  
F, Eb or E: *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 &amp; 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*.  
*Eb* (*bb* – *f*" ): *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*#' – *ab*" ) 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*.  
*Eb* (*g* – *f*" ): *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*" ): 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*" ): *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*.  
*Bb* (*d*' – *f*" ): *The Best of George Gershwin and Ira Gershwin* (Faber)  
*Bb*: *The Great Songs of Gershwin* (Alfred SF0147)  
*Bb*: *George Gershwin: The Definitive Songbook* (Faber)
- 11 **G. & I. Gershwin** *Fascinating rhythm*: from *Lady, Be Good!*  
*Eb* (*bb* – *f*" ): *The Best of George Gershwin and Ira Gershwin (verse 1 and refrain only)* (Faber)  
*Eb*: *The Great Songs of Gershwin* (Alfred SF0147)  
*Eb*: *George Gershwin: The Definitive Songbook* (Faber)
- 12 **G. Gershwin, I. Gershwin & Heyward** *I got plenty o' nuttin'*: from *Porgy and Bess*.  
*G* (*b* – *d*" ): 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)  
*G* (*B* – *d*' ): *The Singer's Musical Theatre Anthology, Baritone/Bass Vol. 1 (revised edition)* (Hal Leonard–Faber)
- 13 **Gershwin & Heyward** *Summertime*: from *Porgy and Bess*.  
*B min* (*f*#' – *f*" ) 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*#' / *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*.  
*Eb* (*f*' – *g*" ): *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*" ): *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*" ): *Gilbert & Sullivan for Singers – Soprano* (Hal Leonard HL00740214–Music Sales)  
*G*: *The Singer's Musical Theatre Anthology, Soprano Vol. 2 (revised edition)* (Hal Leonard–Faber)  
*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 ( $d' - g''$ ): *The First Book of Soprano Solos* (G. Schirmer GS81173) (Ital)
- 19 **Handel** Recit: Frondi tenere and Aria: Ombra mai fù: from *Serse*, HWV 40.  
F ( $c' - f''$ ) 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 ( $f' - g''$ ) or D $\flat$ : *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 ( $b - e''$ ): *Contemporary Musical Theatre for Teens, Young Women's Edition Vol. 1* (Hal Leonard HL00129885)
- 22 **Kander & Ebb** Mister Cellophane: from *Chicago*. (M)  
A ( $c\#' - g''$ ): *The Singer's Musical Theatre Anthology, Tenor Vol. 3* (Hal Leonard–Faber)  
G ( $b - g''$ ): movie vocal selections (Faber)
- 23 **Kern & Fields** The Way You Look Tonight: from *Swing Time*.  
Eb ( $c' - g''$ ): *The Essential Jerome Kern Song Book* (Wise AM81506)
- 24 **Kern & Harbach** Smoke Gets in Your Eyes: from *Roberta*.  
Eb ( $g\# - f''$ ): publ. separately (Wise AM80441)  
Eb: *The Essential Jerome Kern Song Book* (Wise AM81506)  
Eb: *The Definitive Jazz Collection (2nd edition)* (Hal Leonard–Faber)  
Eb: *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 $\flat$  ( $c - eb'$ ): *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)  
( $a - eb''$ ): vocal selections (Faber)  
( $a - eb''$ ): *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 ( $c' - f''$ ): 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*.  
( $a - g''$ ): *The Singer's Musical Theatre Anthology, Soprano Vol. 3* (Hal Leonard–Faber)  
( $a - g''$ ): *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 ( $c' - e''$ ): vocal selections (MPL AM70061)  
Eb: No. 15 from vocal score (MPL AM70079)  
Eb: *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 $\flat$  ( $db' - eb''$ ): No. 25 from vocal score (omitting bb. 79–156) (MPL AM70079)  
D $\flat$ : *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 ( $B - d'$ ): *The Art of Song (revised & expanded edition), Grade 7 (low)* (Peters EP 71770) (Ger/Eng)
- 32 **Mozart** Un moto di gioia (My heart in confusion), K. 579: from *Le nozze di Figaro*, K. 492.  
G ( $b - g''$ ): *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#"): *The Singer's Musical Theatre Anthology, Soprano Vol. 1 (revised edition)* (Hal Leonard–Faber)  
G: vocal selections (*Williamson HLW00312227*)  
G: *The Rodgers & Hammerstein Collection* (*Williamson HL00313207*)
- 37 **Rodgers & Hammerstein** This Nearly Was Mine: from *South Pacific*.  
Eb (d'–f'"): vocal selections (*Williamson HLW00312400*)  
Eb: *The Rodgers & Hammerstein Collection* (*Williamson HL00313207*)  
C: *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'"): *The Singer's Musical Theatre Anthology, Tenor Vol. 1 (revised edition)* (Hal Leonard–Faber)  
C: vocal selections (*Williamson HLW00312400*)  
C: *The Rodgers & Hammerstein Collection* (*Williamson HL00313207*)
- 39 **Claude-Michel Schönberg & Alain Boublil** On my own: from *Les Misérables*. (F)  
(a–c'"): stage vocal selections (*omitting bb. 1–17*) (*Wise MF10149*)  
(a–c'"): film vocal selections (*Wise MF10150*)  
(a–c'"): *The Singer's Musical Theatre Anthology, Mezzo-Soprano/Belter Vol. 2 (revised edition)* (*omitting bb. 1–17*) (Hal Leonard–Faber)  
(a–c'"): *Musical Theatre Collection for Young Women Singers* (Hal Leonard HLE90001476)
- 40 **Claude-Michel Schönberg & Alain Boublil** Stars: from *Les Misérables*.  
(b–e'"): stage vocal selections (*not film selections*) (*observing repeat*) (*Wise MF10149*)  
(b–e'"): *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'"): stage vocal selections (*not film selections*) (Hal Leonard HL00313444–Music Sales)  
Eb: *Sondheim for Singers: Tenor* (Hal Leonard HL00124181–Music Sales)  
Eb: *Sondheim for Singers: Baritone/Bass* (Hal Leonard HL00124182–Music Sales)  
Eb: *The Stephen Sondheim Collection* (Hal Leonard HL00313531–Music Sales)
- 44 **Weill** Speak low: from *One Touch of Venus*.  
F (c'–eb'"): *Weill From Berlin to Broadway* (Hal Leonard–Faber)  
F: *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'"): *The Singer's Musical Theatre Anthology, Soprano Vol. 3* (Hal Leonard–Faber)

## 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](http://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](http://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](http://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](mailto: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](http://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.

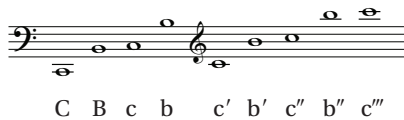
In Grades 6–8, candidates choose one song from any three of the five Lists, A, B, C, D and E.

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.:



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)*

**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](http://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:

	<i>minimum</i>	<i>maximum</i>
<i>Grades 1–4</i>	1 minute	2 minutes
<i>Grades 5–8</i>	1 minute	3 minutes

**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*)

## **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).

Grade	Length (bars)	Keys	Time	Vocal range	Intervals in vocal part	Other features that may be included	Texts
1	4	C, G & F majors	4/4	about a sixth, within the range of: 	<ul style="list-style-type: none"> <li>major/minor 2nds only</li> <li>stepwise and diatonic</li> <li>no repeated notes</li> </ul>	<ul style="list-style-type: none"> <li> <math>\dot{\zeta}</math></li> <li><i>f</i> and <i>p</i></li> <li><i>cresc.</i> and <i>dim.</i> hairpins</li> </ul>	None
2		D major	3/4		<ul style="list-style-type: none"> <li>rising major/minor 3rds within tonic chord</li> </ul>	<ul style="list-style-type: none"> <li> <i>mf</i> and <i>mp</i></li> </ul>	
3	8	B $\flat$ major A minor		about an octave, within the range of: 	<ul style="list-style-type: none"> <li>rising and falling major/minor 3rds</li> <li>cadential rising perfect 4ths</li> <li>repeated notes</li> </ul>	<ul style="list-style-type: none"> <li> <math>\dot{\zeta}</math></li> <li>slowing of tempo at end</li> </ul>	
4		A & E $\flat$ majors E & D minors	6/8		<ul style="list-style-type: none"> <li>rising perfect 4ths (or 4ths falling back to note of departure)</li> <li>rising and falling octaves</li> </ul>	<ul style="list-style-type: none"> <li>semiquaver patterns, dotted rhythms</li> </ul>	
5		E major B & G minors			<ul style="list-style-type: none"> <li>perfect 5ths</li> <li>falling perfect 4ths</li> </ul>	<ul style="list-style-type: none"> <li><math>\circ</math></li> <li>ties</li> <li>phrase marks</li> </ul>	
6	8–10	A $\flat$ major C minor			<ul style="list-style-type: none"> <li>major/minor 6ths</li> <li>occasional chromatic notes</li> </ul>	<ul style="list-style-type: none"> <li><i>pp</i></li> <li>slurs</li> <li>accents</li> </ul>	English (optional)
7		F# minor			<ul style="list-style-type: none"> <li>occasional minor 7ths</li> <li>chromatic semitones</li> </ul>	<ul style="list-style-type: none"> <li>triplets</li> <li>semiquaver rests</li> <li>staccato</li> <li>slowing of tempo followed by <i>a tempo</i></li> <li>pause sign</li> </ul>	
8	8–12	C# & F minors			<ul style="list-style-type: none"> <li>diminished 7ths</li> </ul>	<ul style="list-style-type: none"> <li><i>ff</i></li> </ul>	

## **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.

**Songlist:** 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](http://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](http://www.abrsm.org/publishers).

## **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](http://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](http://www.abrsm.org/specificneeds).

- 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.