

MUSIC PERFORMANCE GRADES



ORGAN

Syllabus (Section 3)

This syllabus is specific to Organ and is part of the main *Qualification Specification: Music Performance Grades*. The remainder of that specification provides other relevant information for those preparing for Performance Grades exams and applies to all subjects (instruments). It can be found at www.abrsm.org/performancegrades and should be read when preparing for an exam.

Qualification Specification: Performance Grades

Contents

3. Organ Performance Grades syllabus	2
Introducing the qualification	2
Grades 1-8: requirements and information	2
• Instruments	2
• Selecting repertoire	3
• Preparing for the exam	4
Organ repertoire lists	6
Programme form	14

3. Organ Performance Grades syllabus

Introducing the qualification

Performance Grades are new qualifications from ABRSM, introduced in 2020 to run alongside our long-standing and respected Practical Grades. They allow learners to focus on and showcase their performance skills if that is their preference. This additional suite of qualifications has been designed to allow learners to play to their strengths and interests and still have their level of achievement formally recognised with a regulated qualification that attracts UCAS points (in the UK) at Grades 6–8. Performance Grades are accessible exams given their sole focus on performance, without the assessment of any supporting tests. Instead they encourage the selection of appropriate repertoire to be delivered in a sustained performance, even at the earliest levels.

Musicians learn to play an instrument to explore and perform repertoire, which is why pieces, and the way they can be combined to create a convincing and sustained performance, are the focus of the exam. For Performance Grades, candidates are asked to present four pieces at each grade.

ABRSM Performance Grades draw on the same repertoire set for our Practical Grades. This syllabus repertoire is organised into lists, which explore different traditions and styles, dating from the Renaissance period to the present day. Choosing repertoire from different lists gives candidates the opportunity to perform a balanced selection and demonstrate a range of skills.

Since Performance Grades focus on performance alone, the choice of repertoire is important, and attention should be given to the way pieces are contrasted, the order in which they are presented, and the different moods and characters they inhabit. This will enable candidates to demonstrate their ability to deliver a coherent and convincing performance event, not just a series of individual pieces. Credit for this is given through the performance as a whole assessment criteria that are applied.

Grades 1–8: requirements and information

The syllabus repertoire is valid until further notice.

This section provides a summary of the most important points that teachers and candidates need to know when taking ABRSM Performance Grades for Organ. Further details, as well as administrative information about the exams, are given in ABRSM's Exam Regulations (available at www.abrsm.org/examregulations) which should be read before making an exam booking.

Instruments

Other than the Grades 1–3 exceptions described on page 3, the instrument used for the exam should be a pipe (or electronic) organ with:

- an orthodox console having at least two manuals covering a minimum range of C–f^{'''}
- a pedal-board covering a minimum range of C–f'
- a swell pedal (if essential for the pieces chosen)
- the usual couplers

C two octaves below middle C

f'/f^{'''} a fourth/two octaves and a fourth above middle C (*pieces with a range extending above f^{'''} are indicated in the syllabus by the symbol S*)

At Grades 1–3, the exam may be taken on an instrument without pedals as the majority of the pieces are for manuals only. Pieces at Grades 1–3 requiring pedals, or where pedalling is optional, are indicated in the syllabus by the symbols † and ‡, respectively. In addition, at Grades 1 and 2, the exam may be taken on an instrument with only one manual. Consequently, at Grades 1–3, some notes may be transposed or omitted, provided the result is musical.

Selecting repertoire

Number of pieces: Candidates present four pieces in one continuous performance. They choose at least one piece from each of the three lists (A, B and C). The fourth piece can be from the repertoire lists or a piece of the candidate's choice. The pieces can be performed in any order. See further programming requirements within this 'Selecting repertoire' section.

Own-choice piece: The following options and restrictions apply to the own-choice piece selection:

- the piece should be at the same standard, or above, as repertoire set for the grade being taken (prior approval from ABRSM is not needed, and can't be given)
- the piece may be chosen from any of the repertoire lists set for the grade (performing all four pieces from the lists gives no advantage)
- the piece should exist in a published edition (either in print or downloadable), which candidates should indicate on the programme form
- the piece should not last less than the following timings for each grade (unless the overall programme time would be exceeded; see 'Programme times'):

	Grade							
	1	2	3	4	5	6	7	8
Minimum duration (mm:ss)	00:25	00:30	00:35	00:45	01:00	01:30	02:00	03:00

The other programming requirements described in this 'Selecting repertoire' section should also be met.

Programme times: The overall performance, including breaks between pieces, should not exceed the maximum programme time set for the grade, as follows:

	Grade							
	1	2	3	4	5	6	7	8
Maximum programme time (minutes)	6	7	8	10	12	15	20	25

Composers: Up to two pieces by the same composer may be performed. Where two or more pieces/movements by a composer are required by the syllabus (i.e. under one list number and indicated with an 'and'), these are considered as one 'piece'.

Repertoire lists: Every effort has been made to feature a broad range of repertoire to suit and appeal to candidates of different ages, backgrounds and interests. Certain pieces may not be suitable for every candidate for technical reasons (e.g. hand size) or because of wider context (historical, cultural, subject matter, etc.). Pieces should be considered carefully for their appropriateness to each individual, which may need consultation between teachers and parents/guardians. Teachers

and parents/guardians should also exercise caution when allowing younger candidates to research pieces online: www.nspcc.org.uk/onlinesafety.

The repertoire lists are the same as for ABRSM Practical Grades. Candidates may not present the same repertoire (in full or individual pieces) for the same grade of both qualifications, irrespective of when the exams are taken.

Exam music & editions: Wherever the syllabus includes an arrangement or transcription (appearing as 'arr.' or 'trans.' in the repertoire lists), the edition listed in the syllabus must be used. For all other pieces, editions are listed for guidance only and candidates may use any edition of their choice. This includes editions that are downloaded. A small number of editions for keyboard instruments other than organ are listed in the lower grades; candidates are free to adapt or disregard any indications such as dynamics or articulation in these editions which are not suitable for organ. Information on sourcing exam music is given on page 5.

Repeats: In most cases, da capo and dal segno indications should be followed but other repeats may or may not be included at candidates' discretion (in order to achieve a musically satisfying performance). If the syllabus specifies that a repeat should be included, this instruction should be followed. If the syllabus indicates that a da capo/dal segno should be omitted, candidates have the option to include or not. The maximum programme time should also be taken into consideration when deciding whether to include repeats (see 'Programme times').

Preparing for the exam

Programme form & announcement: Candidates should complete a programme form and show it to the camera at the start of the exam recording. The following information is required and should be given in the order the pieces will be performed:

- Full piece information, including title and, as applicable, larger work title, movement/section number and catalogue number (e.g. Opus, BWV etc.).
- The composers' names.
- The list and number for each of the three pieces chosen from the syllabus repertoire lists (and for the own-choice piece if also chosen from the lists).
- For own-choice repertoire, the following additional information is needed unless the piece is chosen from the syllabus repertoire lists:
 - the arranger's/transcriber's name, where applicable
 - details of the edition used (title and publisher)
- The validity period (e.g. from 2011) of the syllabus repertoire lists that the pieces have been chosen from.

A form that can be printed and completed is provided on page 14. Alternatively, the required information can be written on a blank piece of paper.

As well as showing the form to the camera, candidates should show the opening of their own-choice piece and announce the following information before beginning their performance:

- Name, subject (instrument) and grade.
- Piece title, composer name and list information (where applicable) for each piece, in the order they will be performed.

If preferred, a Responsible Adult present may show the form and music to camera and make the introductory announcement, as this does not form part of the performance.

Interpreting the score: Printed editorial suggestions such as fingering, metronome marks, realisation of ornaments, etc. do not need to be strictly observed. Whether the piece contains musical indications or not, candidates are encouraged to interpret the score in a musical and stylistic way. For pieces in a jazz style, candidates may add slight embellishment, as stylistically appropriate, but not include extensive improvisation. Examiners' marking will be determined by how candidates' decisions contribute to the musical outcome of each individual piece and to the performance as a whole.

Performing from memory: There is no requirement to perform from memory although candidates are encouraged to do so, if they believe it will enhance their performance. No extra marks are directly awarded for performing from memory.

Ossias: Where an ossia (alternative musical line or note) occurs in the music, candidates may choose either option unless the repertoire list specifies differently.

Ornaments: At Grades 1–4, only essential ornaments (such as cadential trills) are required. All other ornaments at these grades may be regarded as optional.

Registration: Registration is left to candidates' discretion. Candidates at any grade may use a registrant, who may also act as page-turner.

Page-turns: Candidates need to manage any page-turns appropriately to avoid any adverse effect on the performance as a whole, which examiners will be assessing. Candidates may use an extra copy of the music or a photocopy of a section of the piece (but see 'Photocopies' below) to help with page-turns. They may also use a page-turner (prior permission is not required; the turner may be the teacher and/or may also act as registrant).

Photocopies & downloads: Performing from unauthorised photocopies (or other kinds of copies) or illegal downloads of copyright editions is not allowed. ABRSM may withhold the exam result where we have 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.

Sourcing exam music: Exam music is available from music retailers and online, including at the ABRSM music shop: www.abrsm.org/shop. Every effort has been made to make sure that the publications listed will be available for the duration of the syllabus. We advise candidates to get their music well before the exam in case items are not kept in stock by retailers. Non-exam related questions about the music (e.g. editorial, availability) should be addressed to the relevant publisher: contact details are listed at www.abrsm.org/publishers.

GRADE 1

FOUR PIECES: at least one chosen by the candidate from each of the three Lists, **A**, **B** and **C**, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–4

- A**
- 1 **J. S. Bach** Nun freut euch, lieben Christen gmein, BWV 734
 - 2 **Dandrieu** Duo en canon: from 'A minuit fut fait un Reveil'
 - 3 **Purcell** Air in D minor, Z. T676
 - 4 **Blow** Air (*editorial notes in b. 8 optional*). No. 13 from *Baroque Keyboard Pieces, Book 1 (ABRSM)*
 - 5 **Handel** Menuet in A minor (HWV 603). P. 29 from *Organists of the 18th and 19th Centuries, Vol. 4: Handel (Willemsen XWIL671)*
 - 6 **Wilton** Minuetto. No. 7 from *A Keyboard Anthology, 3rd Series, Book 1 (ABRSM)*
-
- B**
- 1 **Beauvarlet-Charpentier** Theme only: from Noël 4, 'Laissez paître vos bêtes'. *Beauvarlet-Charpentier Noël's (Willemsen XWIL869)*
 - 2 **Chauvet** Verset in C minor or Verset in E minor
 - § 3 **Wachs** Musette
 - 4 **H. Coleman** The Word of God: No. 23 from *24 Interludes on Communion Hymns*
 - 5 **Stanley** Slow: 3rd movt from Voluntary in C, Op. 5 No. 1
 - 6 **D'Indy** La Pernelle. No. 21 from *A Keyboard Anthology, 3rd Series, Book 1 (ABRSM)*
-
- C**
- 1 **Bartók** Free Canon: No. 36 from *Mikrokosmos, Vol. 1 (piano: new definitive edition: Boosey & Hawkes)*
 - † 2 **H. Distler** No. 10† or No. 12 (Thema): from *30 Pieces, Op. 18 No. 1*. P. 19 or p. 21 from *Distler New Edition of the Complete Organ Works, Vol. 3 (Bärenreiter BA 9233)*
 - 3 **Philip Moore** Theme only: from Variations and Fugue on 'East Acklam'. *Fanfare for Francis (Banks FJ1917)*
 - 4 **Peeters** Allegro moderato: No. 3 from *35 Miniatures, Op. 55*. *Peeters 35 Miniatures and Other Pieces for Organ (Alfred—Summy-Birchard 0602)*
 - 5 **arr. N. Rawsthorne** All night, all day or Go, tell it on the mountain.
No. 7 or No. 362 from
 - 6 **arr. C. Tambling** Jubilate, everybody or You shall go out with joy.
No. 201 or No. 351 from

GRADE 2

FOUR PIECES: at least one chosen by the candidate from each of the three Lists, **A**, **B** and **C**, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–4

- A** † 1 **de Araújo** Batalha do sexto tom. *Oxford Service Music for Organ, Manuals and Pedals Book 1 (OUP)*
 2 **G. Böhm** Minuet in G }
 3 **Pachelbel** Fugue in C } *A Graded Anthology for Organ, Book 2 (Cramer)*
 4 **Clarke** The Prince of Denmark's March No. 25 from }
 5 **Daquin** Suite de la Réjouissance: Gavotte en Rondeau. No. 52a from } *Baroque Keyboard Pieces, Book 1 (ABRSM)*
 ‡ 6 **J. C. Simon** Prelude: from Prelude and Fugue in E minor. P. 22 from *Simon 14 Easy Preludes & Fugues (Schott ED 3877)*
 7 **J. G. Walther** Warum sollt ich mich denn grämen. *Oxford Service Music for Organ, Manuals only Book 1 (OUP)*
-
- B** † 1 **J. C. Bach** Wie schön leuchtet der Morgenstern. *Oxford Service Music for Organ, Manuals and Pedals Book 1 (OUP)*
 2 **Beauvarlet-Charpentier** Variation 2: from Noël 4, 'Laissez paître vos bêtes'. *Beauvarlet-Charpentier Noëls (Willemsen XWIL869)*
 3 **Boëllmann** Verset in A, Op. 29 No. 19. *A Graded Romantic French Anthology for Organ, Book 1 (Cramer)*
 4 **Kehl** Preludium in Bb. P. 12 from *Organists of the 18th and 19th Centuries, Vol. 12: Kehl, Conrad, Müller (Willemsen XWIL1030)*
 5 **Knecht** Andantino or Un poco Adagio: from Andantino in C }
 6 **R. Vierne** Interlude No. 1 in A minor } *A Graded Anthology for Organ, Book 2 (Cramer)*
 7 **S. Wesley** Animated in D. *Oxford Service Music for Organ, Manuals only Book 1 (OUP)*
-
- C** † 1 **Eben** Variation 2: from *Kleine Choralpartita über 'O Jesu, all mein Leben bist Du' (Universal UE 17162)*
 2 **arr. Rebecca Groom Te Velde** Veni, veni, Emmanuel: No. 28 from *Hymn Miniatures 1 (OUP)* or *Oxford Service Music for Organ, Manuals only Book 1 (OUP)*
 3 **Langlais** Petite Pièce No. 3 (from *12 Petites Pièces*) }
 † 4 **Walcha** Zu Bethlehem geboren } *A Graded Anthology for Organ, Book 2 (Cramer)*
 5 **Herbert Paulmichl** Heute noch wirst du bei mir im Paradiese sein: No. 3 from *Die Sieben Worte Jesu am Kreuze*, Op. 189 (*Doblinger 2451*)
 6 **arr. N. Rawsthorne** One more step along the world or Rise and shine. No. 247 or No. 273 from *Really Good Songs for Junior Church (full music edition: Kevin Mayhew 1413501)*
 § 7 **Ned Rorem** Episode: No. 2 from *Organbook 1 (Boosey & Hawkes)*

GRADE 3

FOUR PIECES: at least one chosen by the candidate from each of the three Lists, **A**, **B** and **C**, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–4

- A**
- 1 **J. S. Bach** Gottes Sohn ist kommen, BWV 703
 - 2 **Frescobaldi** Allegro in G minor
 - 3 **Lübeck** Allein Gott in der Höh sei Ehr
 - 4 **Coelho** Primeiro Kyrio do sexto tom
 - 5 **J. G. Walther** Jesu, meine Freude
- } *Oxford Service Music for Organ, Manuals only Book 1 (OUP)*
- } *A Graded Anthology for Organ, Book 3 (Cramer)*
- ‡ 6 **Martini** Toccata in B♭. P. 20 from *Martini Liturgical Works, Vol. 2 (Doblinger 1302)*
- 7 **J. C. Simon** Fugue: from Prelude and Fugue in E. P. 8 from *Simon 14 Easy Preludes & Fugues (Schott ED 3877)*
-
- B**
- † 1 **Dienel** Nun ruhen alle Wälder: No. 26 from *43 Chorale Preludes*, Op. 52 (Willemsen XWIL714)
 - 2 **Franck** Vieux Noël (from *L'organiste*)
 - † 3 **Guilmant** Duo Pastorale (from Magnificat, Op. 41)
 - 4 **Gigout** Allegretto in A (No. 51 from *100 Pieces*)
 - † 5 **Georges Jacob** Noël
 - 6 **S. Wesley** Andantino in F. *Oxford Service Music for Organ, Manuals only Book 1 (OUP)*
 - † 7 **S. Wesley** Diapason Piece. *Oxford Service Music for Organ, Manuals and Pedals Book 1 (OUP)*
-
- C**
- † 1 **John Barry** Pray to the Lord. *Fanfare for Francis (Banks FJ1917)*
 - 2 **arr. Gunther Martin Göttische** Das ist ein köstlich Ding. P. 10 from *Jazz Inspirations for Organ, Book 1 (Bärenreiter BA 8440)*
 - † 3 **arr. Rebecca Groom Te Velde** Adeste fideles: No. 1 from *Hymn Miniatures 1 (OUP)*
 - † 4 **Peter Hurford** No. 1: from *Five Verses on a Melody from the Paderborn Gesangbuch. Oxford Service Music for Organ, Manuals and Pedals Book 1 (OUP)*
 - 5 **Philip Moore** Prelude (from *Three Pieces for Withycombe*). *A Graded Anthology for Organ, Book 3 (Cramer)*
 - † 6 **Peeters** Of the Father's love begotten. *The Church Year (Cramer)*
 - †§ 7 **Ned Rorem** Serenade: No. 4 from *Organbook 1 (Boosey & Hawkes)*

GRADE 4

FOUR PIECES: at least one chosen by the candidate from each of the three Lists, **A**, **B** and **C**, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–4

-
- A**
- 1 **J. S. Bach** O Lamm Gottes unschuldig, BWV 1095 } *Oxford Service Music for Organ, Manuals only Book 2 (OUP)*
 - 2 **F. Couperin** Trio (7e couplet du Gloria): No. 12 from *Messe pour les Convents* } *Manuals only Book 2 (OUP)*
 - 3 **G. Böhm** Prelude in A minor. *A Graded Anthology for Organ, Book 4 (Cramer)*
 - 4 **Buxtehude** Puer natus in Bethlehem, BuxWV 217. No. 40 from *Buxtehude New Edition of the Complete Organ Works, Vol. 5 (Bärenreiter BA 8405)*
 - 5 **Hanff** Auf meinen lieben Gott. No. 2 from *Incognita Organo, Vol. 7: Hanff Chorale Preludes (Harmonia XHU3180)*
 - 6 **J. L. Krebs** Prelude in F. *Oxford Service Music for Organ, Manuals and Pedals Book 1 (OUP)*
 - 7 **Purcell** Symphony to Act 5 (from *The Fairy Queen*). *A Purcell Organ Album, arr. Setchell (OUP)*
 - 8 **Sweelinck** Toccata in A minor. No. 29 from *Sweelinck Works for Organ and Keyboard (Dover DP13186)* or *The Church Organist, Vol. 2 (Kevin Mayhew)*
-
- B**
- 1 **Claussmann** Allegro in E } *A Graded Romantic French Anthology for Organ, Book 2 (Cramer)*
 - § 2 **Wachs** Canzona } *A Graded Romantic French Anthology for Organ, Book 2 (Cramer)*
 - 3 **Elgar** Vesper Voluntary No. 3 (from *11 Vesper Voluntaries, Op. 14*) } *Oxford Service Music for Organ, Manuals and Pedals Book 1 (OUP)*
 - 4 **Parry** Tranquilly } *Pedals Book 1 (OUP)*
 - 5 **C. Geissler** Adagio, Op. 39 } *A Graded Anthology for Organ, Book 4 (Cramer)*
 - 6 **Guilmant** Allegro (No. 2 from *Magnificat, Op. 41*) } *A Graded Anthology for Organ, Book 4 (Cramer)*
 - 7 **Oley** Nun freut euch lieben Christen gemein. *Incognita Organo, Vol. 47: Oley Chorale Preludes (Harmonia XHU4107)*
 - 8 **Rinck** Trio in F minor (Moderato). No. 9 from *Incognita Organo, Vol. 15: Rinck 12 Trios (Harmonia XHU3291)*
-
- C**
- 1 **John A. Behnke** Go tell it on the mountain (*gliss. optional*). P. 29 from *Jazz Inspirations for Organ, Book 1 (Bärenreiter BA 8440)*
 - 2 **Demessieux** Rorate Caeli or Tu es Petrus: from *Twelve Choral Preludes on Gregorian Chant Themes (Alfred—Summy-Birchard 0603)*
 - 3 **Wilbur Held** O little town of Bethlehem. *The Church Year (Cramer)*
 - § 4 **Karel Jirák** Prelude No. 3 (from *Five Little Preludes and Fugues, Op. 77*). *A Graded Anthology for Organ, Book 4 (Cramer)*
 - 5 **Herbert Paulmichl** Vater, in deine Hände empfehl ich meinen Geist!: No. 8 from *Die Sieben Worte Jesu am Kreuze, Op. 189 (Doblinger 02451)*
 - 6 **N. Rawsthorne** Flourish for an Occasion: from *12 Fanfares and Trumpet Tunes for Festive Occasions (pedals edition: Kevin Mayhew 1400209)*
 - 7 **Betty Roe** Bishop's Blues. *Swing Gently (pedals edition: Kevin Mayhew 1400326)*
 - 8 **Gordon Young** Praeludium: 1st movt from *Cathedral Suite (Willemsen XWIL510)*
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GRADE 5

FOUR PIECES: at least one chosen by the candidate from each of the three Lists, **A**, **B** and **C**, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–4

- A**
- 1 **J. S. Bach** Erschienen ist der herrliche Tag, BWV 629 or Ich ruf zu dir, Herr Jesu Christ, BWV 639 (*Orgelbüchlein*). *Complete editions: Bärenreiter Vol. 1 (BA 5261) or Breitkopf & Härtel Vol. 7 (EB 6587) or No. 15 or No. 30 from Peters Vol. 5 (EP 244)*
 - 2 **J. S. Bach** Herzlich tut mich verlangen, BWV 727. *Complete editions: Bärenreiter Vol. 3 (BA 5173) or Breitkopf & Härtel Vol. 9 (EB 6589) or No. 27 from Peters Vol. 5 (EP 244)*
 - 3 **C. Gibbons** Verse for the (Double) Organ } *Oxford Service Music for Organ, Manuals only Book 2 (OUP)*
 - 4 **L. Marchand** Basse de trompette }
 - 5 **J. C. Kittel** Mache dich, mein Geist, bereit. *Oxford Service Music for Organ, Manuals and Pedals Book 2 (OUP)*
 - 6 **Lübeck** Fugue (p. 49): from Praeambulum in F. No. 5 from *Lübeck Complete Organ Works (Breitkopf & Härtel EB 8824)*
 - 7 **Scheidt** Komm, Gott Schöpfer, heiliger Geist. *The Church Year (Cramer)*
 - 8 **D. Strunck** Primus Versus from: Magnificat noni toni – Meine Seele erhebet den Herren. No. 3 from *D. Strunck Complete Organ Works (Schott ED 20025)*
-
- B**
- 1 **W. T. Best** My soul, praise the Lord or O praise the Lord with one consent. *Incognita Organo, Vol. 13: S. S. Wesley & W. T. Best Chorale Preludes (Harmonia XHU3289)*
 - 2 **Dienel** Lobe den Herren, den mächtigen König der Ehren or Wer nur den lieben Gott lässt walten: No. 18 or No. 39 from *43 Chorale Preludes, Op. 52 (Willemsen XWIL714)*
 - 3 **Grieg** Norwegian Dance No. 2 (Op. 35 No. 2). *A Grieg Organ Album, arr. Eva (OUP)*
 - 4 **Guilmant** Lamento (Op. 90 No. 4). *A Graded Anthology for Organ, Book 5 (Cramer)*
 - 5 **Massenet** Prelude in C. *Oxford Service Music for Organ, Manuals and Pedals Book 2 (OUP)*
 - 6 **Oley** Der Tag ist hin, mein Jesu bey mir bleibe. *The Church Year (Cramer)*
 - 7 **Reubke** Trio in Eb. *Oxford Service Music for Organ, Manuals and Pedals Book 2 (OUP) or Reubke Organ Works (Wiener Urtext UT 50243)*
 - 8 **R. Vierne** Intermezzo. *A Graded Romantic French Anthology for Organ, Book 2 (Cramer)*
-
- C**
- § 1 **Demessieux** Attende Domine: from *Twelve Choral Preludes on Gregorian Chant Themes (Alfred–Summy-Birchard 0603)*
 - 2 **Eben** Variation 3: from *Kleine Choralpartita über 'O Jesu, all mein Leben bist Du' (Universal UE 17162)*
 - 3 **Geoffray** O quam suavis } *A Graded Anthology for Organ, Book 5 (Cramer) (Lang also available*
 - 4 **C. S. Lang** Tuba Tune in D, Op. 15 } *separately: Cramer)*
 - 5 **Langlais** Pasticcio: No. 10 from *Organ Book (Elkan-Vogel)*
 - 6 **N. Rawsthorne** Fanfare for Francis. *Available in the album: Fanfare for Francis (Banks FJ1917)*
 - § 7 **Lucie Robert-Diesel** Lied. *Female Composers: 22 Organ Pieces (Schott ED 9741)*
 - 8 **Schroeder** Es ist ein Ros entsprungen: No. 2 from *Orgelchoräle im Kirchenjahr (Schott ED 5426)*
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GRADE 6

PREREQUISITE FOR ENTRY: ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument. For alternatives, see www.abrsm.org/prerequisite.

FOUR PIECES: at least one chosen by the candidate from each of the three Lists, **A**, **B** and **C**, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–4

- A**
- 1 **J. S. Bach** Prelude: from Prelude and Fugue in E, BWV 566. *Complete editions: Bärenreiter Vol. 6 (BA 5266) or Breitkopf & Härtel Vol. 1 (EB 6581) or No. 7 from Peters Vol. 3 (EP 242)*
 - 2 **J. S. Bach** O Lamm Gottes, unschuldig, BWV 618 (*Orgelbüchlein*). *Complete editions: Bärenreiter Vol. 1 (BA 5261) or Breitkopf & Härtel Vol. 7 (EB 6587) or No. 44 from Peters Vol. 5 (EP 244)*
 - 3 **G. Böhm** Nun bitten wir den heiligen Geist
 - 4 **J. G. Walther** Allegro: 1st movt from 'Concerto del Signor Meck'
 - 5 **Bruhns** Fugue (p. 50): from Praeludium in G minor. *No. 5 from Bruhns Complete Organ Works (Breitkopf & Härtel EB 8663)*
 - 6 **L.-N. Clérambault** Récit de Nazard (Suite du 2e ton): from *Premier livre d'orgue*. *Oxford Service Music for Organ, Manuals only Book 3 (OUP)*
 - 7 **T. Roseingrave** Double Fugue in E minor. *No. 10 from Roseingrave 10 Organ Pieces (Stainer & Bell K18)*
 - 8 **Stölzel** 1st movt: from Trio in Bb. *No. 3 from Incognita Organo, Vol. 2: Krebs & Stölzel Trios (Harmonia XHU3083)*
-
- B**
- 1 **Guilmant** Marche de Procession, Op. 41 No. 5. *A Graded Romantic French Anthology for Organ, Book 3 (Cramer) or Oxford Service Music for Organ, Manuals and Pedals Book 2 (OUP)*
 - § 2 **J. Jongen** Petite pièce or Andante cantabile§. *No. 4 or No. 5 from A Jongen Organ Album (OUP)*
 - 3 **Karg-Elert** Quasi Scherzo (Op. 83 No. 15). *No. 6 from Karg-Elert 32 Fairly Easy Organ Pieces (Breitkopf & Härtel EB 8759)*
 - 4 **Mendelssohn** Andante con moto: 2nd movt from Sonata in D, Op. 65 No. 5. *No. 27 from Mendelssohn Complete Organ Works, Vol. 2 (Bärenreiter BA 8197) or Mendelssohn Complete Organ Works, Vol. 4 (Novello NOV010218)*
 - 5 **Parry** Rockingham: No. 2 from *Seven Chorale Preludes, Set 1 (Novello NOV590001)*
 - 6 **Reger** Lobe den Herren, den mächtigen König der Ehren (Op. 67 No. 24). *No. 20 from Reger Choralvorspiele zum gottesdienstlichen Gebrauch (Bärenreiter BA 8249)*
 - 7 **Salomé** Cantilène or Grand Choeur. *A Graded Romantic French Anthology for Organ, Book 3 (Cramer)*
 - 8 **Stanford** No. 5: from *Six Short Preludes and Postludes, Op. 101, Set 1 (Stainer & Bell MO27) or Oxford Service Music for Organ, Manuals and Pedals Book 2 (OUP)*
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- C**
- § 1 **Judith Bingham** The Dawn of Redeeming Grace (*Peters EP 71098*)
 - § 2 **Demessieux** O Filii: from *Twelve Choral Preludes on Gregorian Chant Themes (Alfred—Summy-Birchard 0603)*
 - 3 **Hindemith** Sehr langsam (pp. 14–15): from 2nd movt from Sonata No. 1 (*Schott ED 2557*)
 - 4 **Leighton** Rockingham. *A Leighton Organ Album (OUP)*
 - 5 **Mathias** Fanfare
 - 6 **Peeters** Festival Voluntary, Op. 87 } *The Oxford Book of Ceremonial Music for Organ (OUP)*
 - 7 **Lionel Rogg** Choral and Canon: from *Partita sopra 'Nun freut euch' (UMP)*
 - 8 **Christopher Steel** Flourish: No. 2 from *Six Pieces, Op. 33 (Novello NOV590352)*

GRADE 7

PREREQUISITE FOR ENTRY: ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument. For alternatives, see www.abrsm.org/prerequisite.

FOUR PIECES: at least one chosen by the candidate from each of the three Lists, **A**, **B** and **C**, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–4

- A**
- 1 **J. S. Bach** In dir ist Freude, BWV 615 (*Orgelbüchlein*). Complete editions: *Bärenreiter Vol. 1 (BA 5261)* or *Breitkopf & Härtel Vol. 7 (EB 6587)* or *No. 34 from Peters Vol. 5 (EP 244)*
 - 2 **J. S. Bach** Largo: 2nd movt from Trio Sonata No. 2 in C minor, BWV 526. Complete editions: *Bärenreiter Vol. 7 (BA 5177)* or *Breitkopf & Härtel Vol. 6 (EB 6586)* or *Peters Vol. 1 (EP 240)*
 - 3 **J. S. Bach** Prelude and Fugue in A minor, BWV 551. Complete editions: *Bärenreiter Vol. 6 (BA 5266)* or *Breitkopf & Härtel Vol. 2 (EB 6582)* or *No. 9 from Peters Vol. 3 (EP 242)*
 - 4 **Buxtehude** Praeludium (with Fuga), BuxWV 152. No. 37 from *Buxtehude New Edition of the Complete Free Organ Works, Vol. 3 (Bärenreiter BA 8223)*
 - 5 **De Grigny** Récit de Tierce en Taille. *Oxford Service Music for Organ, Manuals and Pedals Book 3 (OUP)*
 - 6 **Homilius** Komm, Heiliger Geist, Herre Gott. No. 20 from *Homilius Chorale Preludes for Organ (Breitkopf & Härtel EB 8541)*
 - 7 **Sweelinck** Variations on 'More palatino'. No. 61 from *Sweelinck Works for Organ and Keyboard (Dover DP13186)*
 - 8 **T. Tomkins** Voluntary in C. P. 5 from *Tomkins Nine Organ Pieces (Stainer & Bell K1)*
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- B**
- 1 **Boëllmann** Menuet gothique: 2nd movt from *Suite gothique*, Op. 25 (*Suite published separately: UMP*) or *Boëllmann Complete Organ Works, Vol. 2 (Bärenreiter BA 8425)*
 - 2 **Ireland** Menuetto–Impromptu: No. 3 from *Miniature Suite for Organ. Organ Music of John Ireland (Novello NOV010183)*
 - 3 **Karg-Elert** Lobe den Herren, o meine Seele (Op. 65 No. 28). No. 7 from *Karg-Elert 14 Chorale-Improvisations for Organ from Op. 65 (Breitkopf & Härtel EB 8374)*
 - 4 **Mendelssohn** Allegro in B \flat } *Oxford Service Music for Organ, Manuals and Pedals Book 3*
 - 5 **Parry** Eventide: from *Seven Chorale Preludes, Set 2* } (OUP)
 - § 6 **Renaud** Toccata in D minor (Op. 108 No. 1) (*published separately: UMP*) or *Toccatas, Carillons and Scherzos for Organ (Dover DP19613)*
 - 7 **Thalben-Ball** Elegy (*Paxton NOV357436*)
 - 8 **L. Vierne** Cortège: No. 2 from *Pièces en style libre*, Op. 31, Book 1 (*Bärenreiter BA 9235* or *Carus*)
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- C**
- 1 **David Bedford** Carillon. *Unbeaten Tracks – Organ (Faber)*
 - 2 **Bob Chilcott** Sun Dance. *The Oxford Book of Ceremonial Music for Organ (OUP)*
 - 3 **Hindemith** Ruhig bewegt (pp. 20–23): from 2nd movt from Sonata No. 1 (*Schott ED 2557*)
 - 4 **Ibert** Musette: No. 2 from *Trois pièces (Heugel HE27663)*
 - 5 **Kodály** Praeludium (*Universal UE 7941a*)
 - 6 **Philip Moore** Paeon. *Little Organ Book (Novello NOV016346)*
 - 7 **Peeters** Uns ist geboren ein Kindelein or Von Liebe kommt gross Leiden: No. 4 or No. 9 from *10 Organ Chorales*, Op. 39 (*Schott ED 2553*)
 - 8 **Erzsébet Szöny** Tänzerische Weise – Presque Dansant. *Female Composers: 22 Organ Pieces (Schott ED 9741)*

GRADE 8

PREREQUISITE FOR ENTRY: ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument. For alternatives, see www.abrsm.org/prerequisite.

FOUR PIECES: at least one chosen by the candidate from each of the three Lists, **A**, **B** and **C**, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–4

- A**
- 1 **J. S. Bach** Allegro, Grave and Fuga: 1st, 2nd and 3rd movts from Concerto in D minor (after Vivaldi), BWV 596. *Complete editions: Bärenreiter Vol. 8 (BA 5178) or Breitkopf & Härtel Vol. 5 (EB 6585); or separately: Peters (EP 3002)*
 - 2 **J. S. Bach** Fantasia: from Fantasia and Fugue in G minor, BWV 542. *Complete editions: Bärenreiter Vol. 5 (BA 5175) or Breitkopf & Härtel Vol. 3 (EB 6583) or No. 4 from Peters Vol. 2 (EP 241)*
 - 3 **J. S. Bach** Prelude or Fugue: from Prelude and Fugue in G, BWV 541. *Complete editions: Bärenreiter Vol. 5 (BA 5175) or Breitkopf & Härtel Vol. 2 (EB 6582) or No. 2 from Peters Vol. 2 (EP 241)*
 - 4 **J. S. Bach** 1st movt from Trio Sonata No. 1 in Eb, BWV 525 or 1st movt from Trio Sonata No. 4 in E minor, BWV 528. *Complete editions: Bärenreiter Vol. 7 (BA 5177) or Breitkopf & Härtel Vol. 6 (EB 6586) or Peters Vol. 1 (EP 240)*
 - 5 **J. S. Bach** Valet will ich dir geben, BWV 736. *Complete editions: Bärenreiter Vol. 3 (BA 5173) or Breitkopf & Härtel Vol. 9 (EB 6589) or No. 5 from Peters Vol. 7 (EP 246)*
 - 6 **Buxtehude** Praeludium in D minor (with Fuga), BuxWV 140. *No. 9 from Buxtehude New Edition of the Complete Free Organ Works, Vol. 1 (Bärenreiter BA 8221)*
 - 7 **Buxtehude** Toccata in F (with Fuga), BuxWV 157. *No. 21 from Buxtehude New Edition of the Complete Free Organ Works, Vol. 2 (Bärenreiter BA 8222) or Oxford Service Music for Organ, Manuals and Pedals Book 3 (OUP)*
 - 8 **Byrd** Fantasia in C. *No. 15 from English Organ Music, Vol. 1 (Novello NOV010191)*
 - 9 **J. L. Krebs** Fugue: from Prelude and Fugue in C. *No. 1 from Krebs Complete Organ Works, Vol. 1 (Breitkopf & Härtel EB 8411)*
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- B**
- § 1 **Bairstow** Toccata-Prelude on 'Pange Lingua': from *Prelude, Elegy and Toccata-Prelude (Stainer & Bell H349)*
 - 2 **Boëllmann** Allegretto con moto: 2nd movt from *Deuxième Suite, Op. 27. Boëllmann Complete Organ Works, Vol. 2 (Bärenreiter BA 8425)*
 - § 3 **Elgar** Imperial March, Op. 32, arr. Hesford (*Fentone F387-401*)
 - § 4 **Gigout** Scherzo in E (from *10 Pièces*). *Toccatas, Carillons and Scherzos for Organ (Dover DP19613)*
 - 5 **Karg-Elert** Nun danket alle Gott (Op. 65 No. 59). *No. 13 from Karg-Elert 14 Chorale-Improvisations for Organ from Op. 65 (Breitkopf & Härtel EB 8374)*
 - 6 **Mendelssohn** Allegretto: 3rd movt from Sonata in Bb, Op. 65 No. 4. *No. 26 from Mendelssohn Complete Organ Works, Vol. 2 (Bärenreiter BA 8197) or Mendelssohn Complete Organ Works, Vol. 4 (Novello NOV010218) or Oxford Service Music for Organ, Manuals and Pedals Book 3 (OUP)*
 - 7 **Reger** Te Deum in A minor: No. 12 from *12 Stücke, Op. 59 (Breitkopf & Härtel EB 8510)*
 - 8 **L. Vierne** Aubade: No. 1 from *Pièces de Fantaisie, Book 4, Op. 55 (Bärenreiter BA 9230 or Carus)*
 - 9 **Whitlock** Allegretto: No. 1 from *Five Short Pieces. Oxford Service Music for Organ, Manuals and Pedals Book 3 (OUP)*
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- C**
- 1 **L. Berkeley** Impromptu for Organ (*Chester CH55960*)
 - § 2 **Langlais** Hymne d'Actions de grâces: No. 3 from *Trois Paraphrases Grégoriennes, Op. 5 (Combret C05247; or separately: Combret P02317)*
 - 3 **Leighton** Fantasy on 'Helmsley': No. 1 from *Six Fantasies on Hymn Tunes, Op. 72 (Basil Ramsey BR94)*
 - 4 **Matthew Martin** Pedals. *Organworks! (UMP)*
 - § 5 **Messiaen** Joie et clarté: No. 6 from *Les corps glorieux, Vol. 3 (Leduc AL20072)*
 - § 6 **Messiaen** La Vierge et L'Enfant: No. 1 from *La Nativité du Seigneur, Vol. 1 (Leduc AL19266)*
 - 7 **Richard Proulx** Fanfare for Organ. *Oxford Service Music for Organ, Manuals and Pedals Book 3 (OUP) (also available separately: OUP archive)*
 - 8 **Lionel Rogg** Toccata: from *Partita sopra 'Nun freut euch' (UMP)*
 - 9 **Einar Trærup Sark** Toccata Primi Toni, Op. 11 (*Hansen WH26827*)

Programme form – Performance Grades

Please show this completed form and your own-choice piece/song to the camera, and announce yourself (name, subject, grade) and your pieces/songs (titles, composers, list information) in the order you will be performing them, before beginning your performance.



Candidate name _____ Subject (instrument) _____ Grade _____

Piece/Song	Title	Composer	List*	Number*
1				
2				
3				
4				

Year of syllabus repertoire lists _____ Break (if taking) between pieces ___ and ___

Related instrument(s) (if used) _____

** Write 'OC' for your own-choice piece/song (unless from the repertoire lists); leave 'List' blank if a Snare Drum, Timpani or Tuned Percussion candidate*

Additional information for own-choice piece/song (unless chosen from the repertoire lists)

Piece/ Song no.	Arranger (if applicable)	Book title	Publisher
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Candidate name _____

Subject (instrument) _____ Grade _____

Piece/Song	Title	Composer	List*	Number*
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Year of syllabus repertoire lists _____ Break (if taking) between pieces ____ and ____

Related instrument(s) (if used) _____

Additional information for own-choice piece/song (unless chosen from the repertoire lists)

Piece/ Song no.	Arranger (if applicable)	Book title	Publisher
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