

The background of the cover is a collage of guitar-related images. The top half features a teal background with a faint, light-colored guitar body and neck pattern. Below this, the main body of the guitar is shown in a dark wood finish. The bottom left corner shows a close-up of the guitar's headstock, which is ornate with gold-colored metalwork and black tuning pegs. The bottom right corner shows a close-up of the guitar's soundhole, which has a decorative orange and black patterned rosette. The text is overlaid on these images.

TRINITY
COLLEGE LONDON

Grade

Guitar 5

Pieces

for Trinity College London exams
2016-2019

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Alternative pieces for this grade

GROUP A

Composer	Piece	Book	Publisher
J S Bach, arr. Koonce	Sarabande BWV995	The Solo Lute Works of Johann Sebastian Bach	Kjos WG100
Carcassi	Etude 1 or Etude 2	25 Etudes, op. 60	Chanterelle ECH9470
Sor	Etude, op. 31 no. 5	The Complete Studies for Guitar	Chanterelle ECH491
Weiss	Prelude	The Baroque Book	Chanterelle ECH2111

GROUP B

Composer	Piece	Book	Publisher
Brouwer	Etude 9	Etudes Simples vol. 2	Eschig ME7998
Garcia	Voiles Rouges, no. 5	25 Etudes Esquisses	Mel Bay MB95430
Oser	Meu Chorinho	Samba Feliz	Doblinger DOBL35933
Ponce	Prélude VI	12 Préludes	Schott GA540
Ryan	Birds Flew over the Spire	City Scenes	Camden CM251
Trad., arr. Shibata	Make Tomorrow a Sunny Day	Songs of Oriental Children	Lathkill LMP001

Pieces – three pieces to be performed, one piece from group A and two pieces from group B

Piece 1:	Piece 2:	Piece 3:
Chosen from this book or from those in the alternative list	Chosen from this book or from those in the alternative list	Chosen from this book or from those in the alternative list or candidate's own composition (see current syllabus for details)

All pieces in this volume have been edited with regard to current concepts of performance practice. Fingering and dynamics have been suggested to assist candidates and their teachers in developing their own interpretations. Markings in square brackets are editorial. Metronome marks are given as a guide but do not need to be observed exactly, as long as the style and character of the piece is maintained. Repeats of more than a few bars should be omitted in the exam unless otherwise instructed in the syllabus or in this book, but all *da capo* and *dal segno* instructions should be observed.

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Important

Candidates and teachers must refer to the Information & Regulations booklet (www.trinitycollege.com/essentialinformation) for all exam requirements and regulations.

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Lesson no. 8

Dionisio Aguado
(1784-1849)

Allegro moderato ♩ = 120

1. CII

8 1 2 3 4 5 6 7 8

15 1 2 3 4 5 6 7 8

22 1 2 3 4 5 6 7 8

29 CII CIII 1/2 CV 1/2 CIV 1 2 3 4

36 1 2 3 4 5 6 7 8

43 1 2 3 4 5 6 7 8

51 CII 1 2 3 4 5 6 7 8

D.C. al Fine

Do not play the repeats in the exam but do play the D.C. al Fine.

Group A

Etude no. II

(en forme d'invention)

Jean-Maurice Mourat
(b. 1946)

Bien mesuré ♩ = 69

The musical score is written for a single melodic line on a treble clef staff in 2/4 time. The tempo is marked 'Bien mesuré' with a quarter note equal to 69 beats per minute. The key signature has one sharp (F#). The score is divided into measures, with measure numbers 5, 9, 13, 17, and 21 indicated at the start of their respective lines. Dynamics include *p* (piano), *mf* (mezzo-forte), and *f* (forte). Articulation includes 'pizz.' (pizzicato) and 'mf' (mezzo-forte). Fingering is indicated by numbers 1-4. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. A dashed line indicates a section of the score that is not to be played. The score ends with a double bar line and a repeat sign.

Measures 1-4: *p* *p* *p*

Measure 5: *pizz.* *mf*

Measures 9-12: $\frac{1}{2}$ CI

Measures 13-16: CII

Measures 17-20: *p*

Measures 21-24: *mf*

25 *dolce*

CIII CI

29

CII

33

stacc. métal ----- normal

37 CIII

41 CIII

45 *a i m i*

allarg. ----- riten.

CI

49

riten.

Group A

Allegro

Santiago de Murcia
(1673-1739)

Allegro $\text{♩} = 120$

The musical score is written for a single melodic line in 3/4 time, with a tempo marking of Allegro $\text{♩} = 120$. The key signature has one flat (B-flat). The score is divided into measures, with measure numbers 1, 5, 11, 17, 23, 29, 34, 39, and 43 indicated. The dynamics range from *mf* (mezzo-forte) to *p* (piano). The score includes various musical notations such as slurs, ties, and trills. The first trill is marked with a '1)' and a 'tr' symbol. The second trill is marked with a '2)' and a 'tr' symbol. The third trill is marked with a '3)' and a 'tr' symbol. The score also includes a 'rit.' (ritardando) marking at measure 43. The score concludes with a double bar line at measure 43.

1)

Group A

Allegretto

op. 44 no. 19

Fernando Sor
(1778-1839)

$\text{♩} = 70$

mf

f

p *pont.* Harm. 3

mf *nat.*

mp dolce

mf

f *rit.*

Do not play the repeats in the exam.

La nave de Zvonimir

Leonardo Bravo
(b. 1967)

[♩ = 104]

mp sustained

5

9

13

17

21

p *l.v.* *p* *l.v.*

mf

p *l.v.*

Dynamic markings are editorial.

24

a *p* *i* *m*

④ ②

corto

l.v.

mp

27

i *m* *a* *m* *i* *p* *i* *m* *a* *m*

p

l.v.

cresc.

p

30

p *i* *m* *a* *m* *i* *a* *m* *i* *m*

mf

mp

34

m *p* *i* *m* *i*

37

a *i* *a* *m* *a* *a* *i* *a* *m* *a* *a* *i* *a* *m* *a* *i* *m*

molto rall.

a tempo, ritmico

bien marcado el bajo

41

a *m* *i* *m* *i* *m* *a* *a* *m* *i* *m* *i* *m* *a* *i*

rit.

Harm. 24

R.H.

Group B

El Caminante

no. 1 from Pequeña Suite

Ernesto Cordero
(b. 1946)

Andante affabile ♩ = 65
pizz.

mp

ord.

vib. 3

mf

CII

rall.

molto

p poco cresc.

a tempo

mf

p

1/2 CI

Harm. 12

mp dim. poco a poco

rit.

molto pizz.

ord.

pp

Bosse Triste

Carlo Domeniconi
(b. 1947)

$\text{♩} = 110$

mp

5

9

13

$\frac{1}{2}\text{CV}$

17

mf

21

mp

25

rit.

p

Dynamic and tempo markings are editorial.

Group B

Nocturno

op. 17 no. 4

José Ferrer
(1835-1916)

Andante ♩ = 92



Mayur

Op. 10, No. 12

Pyotr Ilyich Tchaikovsky

8/8

25

mp

1/2 CII

29

cresc.

mf

33

1/2 CII

37

1.

2.

42

mp

cresc.

mp

cresc.

47

dim.

52

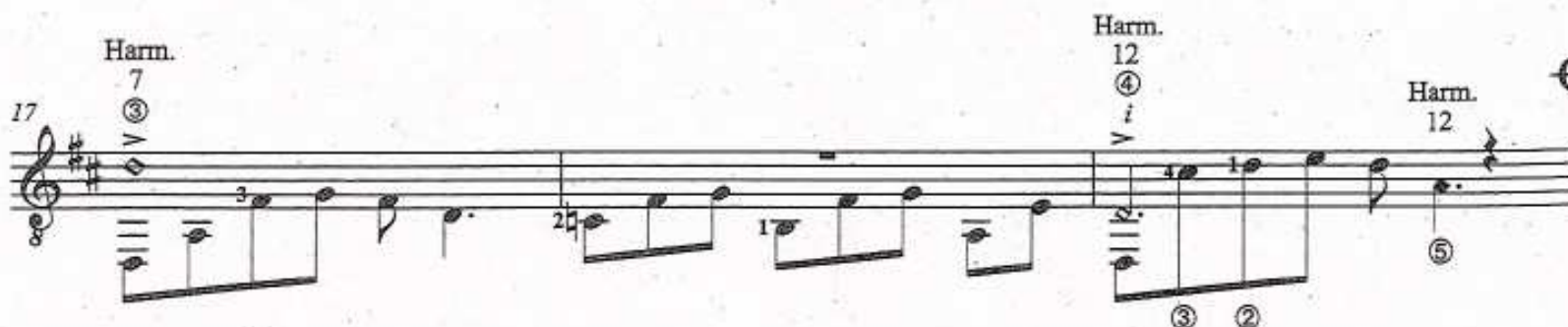
p

Group B

Mountain Song

Lee Sollory
(b. 1959)

Calm and sustained ♩ = 88



20

mf

II V

23

f

$\frac{1}{2}$ CV Harm. 7 2 4 3

26

a tempo

mp

pont.

f

29

mf

nat.

D.S. al Coda

32

p

slowing down little by little

34

p

Harm. 7 Harm. 12 4 3 2

Group B

Parisian Waltz

Tatiana Stachak
(b. 1973)

[♩ = 140]

mf cantabile, con espressione

11 $\frac{1}{2}$ CV

16 *mf*

21

25

29 CII

p fresco

Composer's original metronome mark ♩ = 180-200

Handwritten musical score for the song "The Rose Tree". The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The lyrics are written below the staff, aligned with the notes. The score includes a repeat sign at the beginning and a double bar line at the end. The tempo is marked "Allegretto".

53

The Rose Tree

Allegretto

Handwritten musical notation for the first system of the song. The staff contains a treble clef, a key signature of one sharp (F#), and a melody line. The lyrics "The Rose Tree" are written below the staff. The notation includes a repeat sign at the beginning and a double bar line at the end. The tempo is marked "Allegretto".

57 

51

Handwritten musical score for 'The Rose Tree'. The score is written on a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The melody features a triplet of eighth notes in the first measure, followed by a quarter note, and then a triplet of eighth notes in the second measure, followed by a quarter note. The bass line consists of a series of chords, including a whole note chord in the first measure, a half note chord in the second measure, and a whole note chord in the third measure. The score is numbered 51 in the top left corner.

5

3

ritenuto

Harm. 12

1

(continued from inside front cover)

Technical work – Candidates to prepare i) Technical exercise

Technical exercise in F# minor (music may be used, ♩ = 126)

Candidates to prepare in full either section ii) or section iii)

either ii) Scales & arpeggios (from memory, *mf*)

Candidates should prepare scales and arpeggios as listed below. When the examiner requests a key, the candidate should play the scale and then the arpeggio.

E♭ major F major A natural minor C melodic minor	two octaves	scales: <i>im and ma</i> arpeggios: <i>ppppima</i>	scales: <i>apoyando</i> or <i>tirando</i> (candidate's choice) arpeggios: <i>tirando</i>	min. tempi: scales: ♩ = 92 arpeggios: ♩ = 50
G major scale in broken thirds C major scale in sixths	one octave	<i>im</i> <i>ip/mp</i>	<i>tirando</i>	min. ♩ = 82
Dominant 7th arpeggio in the key of A major Diminished 7th arpeggio starting on E	two octaves	<i>ppimim...</i>		min. ♩ = 76

or iii) Studies (music may be used)

Candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three studies in total).

The candidate will choose one study to play first; the examiner will then select one of the remaining two prepared studies to be performed.

1a. Incognito	or	1b. Over the Moon	for tone and phrasing
2a. Mistral	or	2b. And So It Ends	for articulation
3a. Mare Nectaris	or	3b. All Barré One	for idiomatic elements

Supporting tests – two tests are to be chosen from:

sight reading	aural	improvisation	musical knowledge
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Please refer to the current syllabus for details on all elements of the exam.

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To assist with preparation for this grade exam the following Trinity publications are also available from www.trinitycollege.com/shop or your local music shop:

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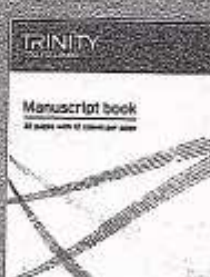
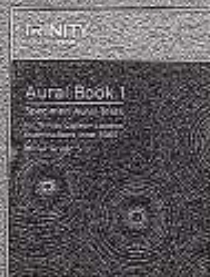
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