

TRINITY
COLLEGE LONDON

Guitar

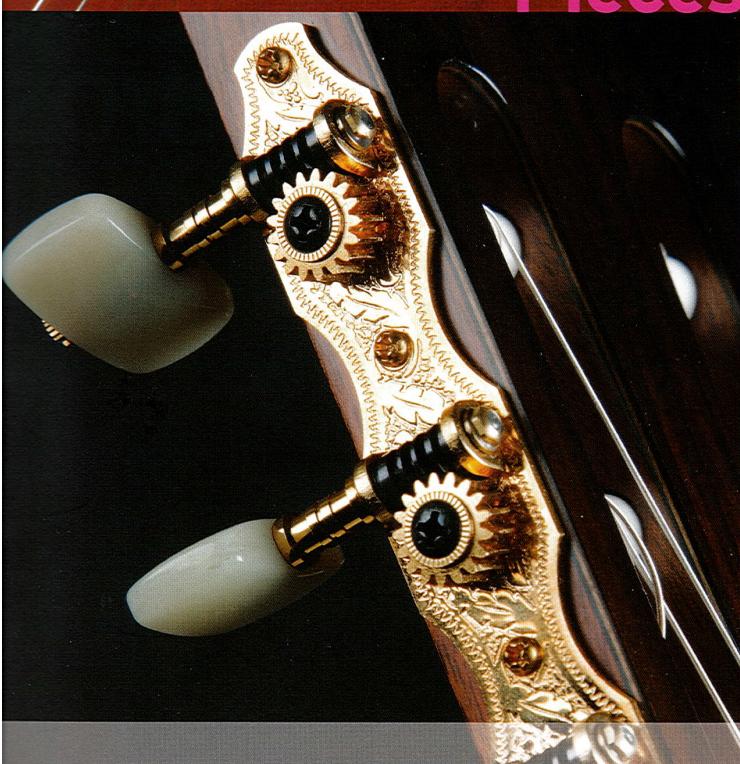
Pieces

for Trinity College London exams

2016-2019

Grade

7



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Alternative pieces for this grade

GROUP A

Composer	Piece	Book	Publisher
J S Bach, arr. Koonce	Sarabande BWV997	The Solo Lute Works of Johann Sebastian Bach	Kjos WG100
Brouwer	Etude 15	Etudes Simples vol. 3	Eschig ME8494
Mudarra	Fantasía que contrahaze la harpa en la manera de Luduvico	Hispanae Citharae Ars Viva	Schott GA176
Sor	Etude, op. 31 no. 19	The Complete Studies for Guitar	Chanterelle ECH491

GROUP B

Composer	Piece	Book	Publisher
Barrios Mangoré	Barcarolle (Julia Florida)	Music for Guitar vol. 2	ZenOn 240272
Moreno Torroba	Alcañiz	Castles of Spain vol. 1	Guitar Solo GSP74
Piazzolla, arr. Ryan	Ausencias	Play Piazzolla	Boosey 9790060119712
Sainz de la Maza	Paseo	Platero y Yo	UME UMG21738
Trad. Catalan, arr. Llobet	El testament d'Amèlia	Guitar Works vol. 1: Cancons Populars Catalanes	Chanterelle ECH1801
Villa-Lobos	Prélude no. 4	Cinq Préludes	Eschig DF15722

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.

(continued on inside back cover)



Guitar Grade 7

Pieces
for Trinity College London exams

2016-2019

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Group A

Gavotte 1

from Suite in A minor, BWV995

Ed. Frank Koonce

Johann Sebastian Bach
(1685-1750)

[$\text{d} = 64$]

Handwritten musical score for Gavotte 1. The score consists of five staves of music. The first staff starts with a treble clef, a common time signature, and a key signature of one sharp. It includes dynamic markings like $\frac{1}{2}\text{CV}_3$, CIII_6 , and mf . The second staff begins with a treble clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a treble clef and a key signature of one sharp. The fifth staff begins with a treble clef and a key signature of one sharp.

Handwritten musical score for Gavotte 1, continuing from the previous page. The score consists of five staves of music. The first staff starts with a treble clef, a common time signature, and a key signature of one sharp. It includes dynamic markings like CV_5 . The second staff begins with a treble clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a treble clef and a key signature of one sharp. The fifth staff begins with a treble clef and a key signature of one sharp.

Handwritten musical score for Gavotte 1, continuing from the previous pages. The score consists of five staves of music. The first staff starts with a treble clef, a common time signature, and a key signature of one sharp. It includes dynamic markings like hinge and CII_5 . The second staff begins with a treble clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a treble clef and a key signature of one sharp. The fifth staff begins with a treble clef and a key signature of one sharp.

Handwritten musical score for Gavotte 1, continuing from the previous pages. The score consists of five staves of music. The first staff starts with a treble clef, a common time signature, and a key signature of one sharp. The second staff begins with a treble clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a treble clef and a key signature of one sharp. The fifth staff begins with a treble clef and a key signature of one sharp.

Handwritten musical score for Gavotte 1, continuing from the previous pages. The score consists of five staves of music. The first staff starts with a treble clef, a common time signature, and a key signature of one sharp. It includes dynamic markings like $\frac{1}{2}\text{CII}_3$ and (13) . The second staff begins with a treble clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a treble clef and a key signature of one sharp. The fifth staff begins with a treble clef and a key signature of one sharp.

Dynamic markings are editorial.

16

mp

cresc.

19

f

23

mf

27

CVII₄ — CV₄ — CIII₄ —

30

CII₄ —

f

33

—

Group A

Melancholy Galliard

John Dowland
(1563-1626)

[$\text{♩} = 56$]

$\textcircled{6} = \text{D}$

CI

CII

CIII

V

CIII

VI

Dynamic markings are editorial.

24

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

IV

I

27

CIII

30

CIII

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

V

33

CIII

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

CI

CIII

37

CI

CI

41

45

Group A

Passacalle

(from *Instrucción de música sobre la guitarra española*)

Arr. Thomas Koenigs

Gaspar Sanz
(1640-1710)

Musical score for Passacalle, first system. Key signature: G major (one sharp). Time signature: Common time (indicated by '8'). Dynamics: *mp*. Fingerings: 101, 2121, tr. Measure 1: Open strings (G, D, A) followed by eighth-note pairs. Measure 2: Chords of G major and A major. Measure 3: Chords of G major and A major. Measure 4: Chords of G major and A major.

Musical score for Passacalle, second system. Key signature: G major (one sharp). Time signature: Common time (indicated by '8'). Fingerings: (6), 3/2CIII. Measure 1: Chords of G major and A major. Measure 2: Chords of G major and A major. Measure 3: Chords of G major and A major. Measure 4: Chords of G major and A major.

Musical score for Passacalle, third system. Key signature: G major (one sharp). Time signature: Common time (indicated by '8'). Fingerings: (10), 202. Measure 1: Chords of G major and A major. Measure 2: Chords of G major and A major. Measure 3: Chords of G major and A major. Measure 4: Chords of G major and A major.

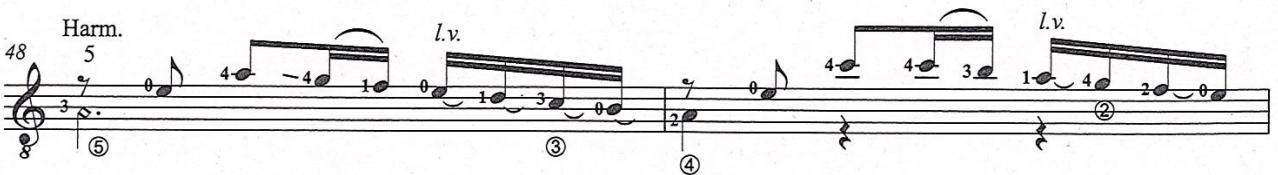
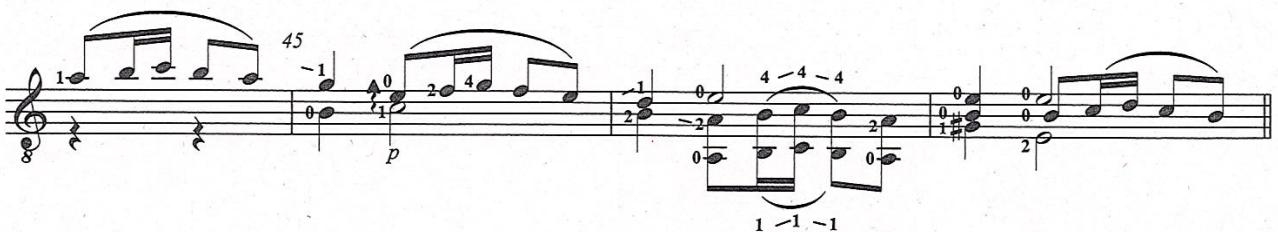
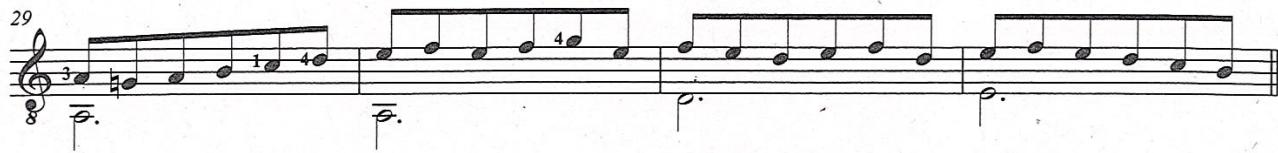
Musical score for Passacalle, fourth system. Key signature: G major (one sharp). Time signature: Common time (indicated by '8'). Fingerings: l.v., (14). Measure 1: Chords of G major and A major. Measure 2: Chords of G major and A major. Measure 3: Chords of G major and A major. Measure 4: Chords of G major and A major.

Musical score for Passacalle, fifth system. Key signature: G major (one sharp). Time signature: Common time (indicated by '8'). Fingerings: (18). Measure 1: Chords of G major and A major. Measure 2: Chords of G major and A major. Measure 3: Chords of G major and A major. Measure 4: Chords of G major and A major.

Musical score for Passacalle, sixth system. Key signature: G major (one sharp). Time signature: Common time (indicated by '8'). Fingerings: V, (22). Measure 1: Chords of G major and A major. Measure 2: Chords of G major and A major. Measure 3: Chords of G major and A major. Measure 4: Chords of G major and A major.

Musical score for Passacalle, seventh system. Key signature: G major (one sharp). Time signature: Common time (indicated by '8'). Fingerings: (26). Measure 1: Chords of G major and A major. Measure 2: Chords of G major and A major. Measure 3: Chords of G major and A major. Measure 4: Chords of G major and A major.

Dynamic markings are editorial.



Group A

Bagatelle No. 2

(from Six Bagatelles, op. 43)

Fernando Sor
(1778-1839)

Allegretto [♩ = 140]

141

ff

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

f

6

11

17

23

29

1/2 CI

1/2 CII

mp

CI

Dynamic markings are editorial.

36

$\frac{1}{2}CI$

$\frac{1}{2}CV$

mf *mp*

43

CIII

f

50

56

61

67

rit.

$\frac{3}{8}$

Group B

Pièce sans titre

Leo Brouwer
(b. 1939)

Allegro [♩ = 140]

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

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

3 $\frac{1}{2}\text{CII}$

4 $\frac{1}{2}\text{CII}$

5

6

7 CII

8

9 CV

10

11 f

12 mp

13 p

cantando

f marcato

dolce

Group B

A Foggy Day

Arr. Noriyasu Takeuchi

George Gershwin
(1898-1937)

Slowly [$\text{♩} = 118$]

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

$\textcircled{6} = \text{D}$ mp

Harm.
VII

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

CVII

CII

Dynamic markings are editorial.

25

29 V $\frac{1}{2}CV$

33 $\frac{1}{2}CV$ CII

37 h. $\frac{1}{2}CIII$ $\frac{1}{2}CII$ h. CIII CII CVII to Ø

41 $\frac{1}{2}CII$

45

D.S. al Coda

49 $\frac{1}{2}CII$ rit. Harm.

h. = hinge barré

Group B

Rektor

(Silesian Dance)

Transcribed: Jose Azpiazu

Witold Lutosławski
(1913-1994)

Allegro $\text{J} = 110$

IV

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37

42

rit.

Meno mosso

47

Tempo I

52

57

62

V VII

67

72

Group B

Jerigonza

Ed. Paulino García Blanco

Federico Moreno Torroba
(1891-1982)
rit.

Allegro moderato [♩ = 140]

Musical score for measures 1-5. The score consists of two staves. The top staff is in common time (indicated by '8') and has a tempo marking of 'Allegro moderato [♩ = 140]'. The bottom staff is in common time (indicated by '8'). Measure 1 starts with a grace note (4) over a dotted half note (1). Measures 2 and 3 continue with similar patterns of grace notes and eighth-note pairs. Measure 4 includes a 'tenuto' instruction above the second note of the measure. Measure 5 ends with a grace note (1) over a dotted half note (2).

Musical score for measures 6-11. The score consists of two staves. The top staff is in common time (indicated by '8') and has a dynamic marking of 'mf'. The bottom staff is in common time (indicated by '8'). Measure 6 begins with a grace note (0) over a dotted half note (1). Measures 7 and 8 show a continuation of this pattern. Measure 9 features a melodic line with grace notes (3, 1, 4, 0) and eighth-note pairs (2, 1, 4, 1). Measure 10 concludes with a grace note (3) over a dotted half note (1).

Musical score for measures 12-17. The score consists of two staves. The top staff is in common time (indicated by '8') and has a tempo marking of 'a tempo'. The bottom staff is in common time (indicated by '8'). Measures 12 and 13 continue the pattern of grace notes (3, 1, 4, 0) and eighth-note pairs (2, 1, 4, 1). Measures 14 and 15 show a continuation of this pattern. Measure 16 concludes with a grace note (3) over a dotted half note (1).

Musical score for measures 18-23. The score consists of two staves. The top staff is in common time (indicated by '8') and has a dynamic marking of 'mp'. The bottom staff is in common time (indicated by '8'). Measures 18 and 19 continue the pattern of grace notes (3, 1, 4, 0) and eighth-note pairs (2, 1, 4, 1). Measures 20 and 21 show a continuation of this pattern. Measure 22 concludes with a grace note (3) over a dotted half note (1).

Musical score for measures 24-29. The score consists of two staves. The top staff is in common time (indicated by '8') and has a dynamic marking of 'mp'. The bottom staff is in common time (indicated by '8'). Measures 24 and 25 continue the pattern of grace notes (3, 1, 4, 0) and eighth-note pairs (2, 1, 4, 1). Measures 26 and 27 show a continuation of this pattern. Measure 28 concludes with a grace note (3) over a dotted half note (1).

Dynamic markings are editorial.

30

CI ——————
a m a m a

34

i a m CIII
p

39

3 3 3 ③ ⑤

a tempo

rit.

½ CV ——————
⑥

50

CIII ——————
cresc.
mf ④ CVIII

55

CIII

60

CIII

CIII

rit. a tempo

mf

65

70

70

76

76

pizz.

81

1/2CV

mp

2

pizz.

87

1/2CVIII

0

1/2CVIII

pizz.

Group B

Sons de Carilhões

(Maxixe - Chôro)

João Pernambuco
(1883-1947)

[♩ = 68] $\frac{1}{2}$ CVII

8 ⑥ = D f

This measure begins with a sixteenth-note rest followed by a sixteenth-note note head. The melody continues with eighth-note pairs and sixteenth-note patterns. Fingerings like 4, 3, 2, 1, 0, and 3, 4 are indicated above the notes. Measure endings are shown with vertical bars and Roman numerals I and II.

CV

3

This measure shows a continuation of the melodic line with eighth-note pairs and sixteenth-note patterns. Fingerings include 4, 2, 1, 3, 1, 0, 1, 3, 2, and 2. Measure endings are indicated with vertical bars and Roman numerals I and II.

CV

6

This measure continues the melodic line with eighth-note pairs and sixteenth-note patterns. Fingerings include 3, 2, 3, 4, 2, 1, 3, 4, 1, 2, 1, 0, 1, 3, 2, and 2. Measure endings are indicated with vertical bars and Roman numerals I and II.

$\frac{1}{2}$ CV

9

This measure continues the melodic line with eighth-note pairs and sixteenth-note patterns. Fingerings include 3, 2, 3, 4, 2, 1, 3, 4, 1, 2, 1, 0, 1, 3, 2, and 2. Measure endings are indicated with vertical bars and Roman numerals I and II.

12

This measure concludes the piece with a complex melodic line featuring eighth-note pairs and sixteenth-note patterns. Fingerings include 1, 3, 1, 2, 1, 3, 1, 2, 1, 0, 1, 3, 2, and 1. Measure endings are indicated with vertical bars and Roman numerals I and II.

Dynamic markings are editorial.

15

1. 2.

Fine

18

$\frac{1}{2}$ CV — $\frac{1}{2}$ CVII —

$\frac{1}{2}$ CVII —

mf

22

$\frac{1}{2}$ CVII —

CV —

26

CV —

29

$\frac{1}{2}$ CVII —

32

Dal § al Fine

Group B

Uma Valsa e Dois Amores

(Waltz)

Revised and fingered: Ivan Paschoito

Dilermando Reis
(1916-1977)

Andante [♩ = 100]

mp cantabile

5 CII ④ ③ ②

10 ② CIII CII

15 ½CIV CIV ③

19 CV CIV CIII ½CII

24 CVII

Dynamic markings are editorial.

29

CI ————— $\frac{1}{2}$ CII —————

CII —————

34

CII —————

39

$\frac{1}{2}$ CIV —————

$\frac{1}{2}$ CV ————— $\frac{1}{2}$ CIV ————— CII —————

pizz.

$\frac{1}{2}$ CIV —————

44

$\frac{1}{2}$ CIV —————

$\frac{1}{2}$ CV ————— $\frac{1}{2}$ CIV ————— CII —————

pizz.

49

(pizz.) —————

D.C. al Coda

(pizz.) —————

$\frac{1}{2}$ CIV —————

53

$\frac{1}{2}$ CV ————— $\frac{1}{2}$ CIX —————

$\frac{1}{2}$ CV —————

(continued from inside front cover)

Technical work – Candidates to prepare i) Technical exercise				
Technical exercise in B major (music may be used, $J = 102$)				
Candidates to prepare in full either section ii) or section iii)				
either ii) Scales & arpeggios (from memory, <i>mf</i>)				
When the examiner requests a major tonal centre , the candidate should play in succession:				
the major scale				
the major arpeggio				
When the examiner requests a minor tonal centre , the candidate should play in succession:				
the harmonic minor scale				
the melodic minor scale				
the minor arpeggio				
B♭ major, B♭ minor	two octaves			
C major, C minor		scales: <i>im and ma</i>		
D major, D minor		arpeggios: <i>pimaima</i>		
F major, F minor			scales: <i>apoyando</i>	
Plus:	three octaves		and <i>tirando</i>	
Chromatic scale starting on F			arpeggios: <i>tirando</i>	
C melodic minor scale in octaves	one octave	<i>pi/pm</i>		
B♭ major scale in tenths				
D harmonic minor scale in thirds		<i>im</i>		
D major scale in sixths		<i>pi/pm</i>		
Dominant 7th arpeggio in the key of F major			<i>ppimim...</i>	
Diminished 7th arpeggio starting on F	three octaves			min. $J = 100$
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. Cap Gris Nez	or	1b. Rain Tree	for tone and phrasing	
2a. White Water	or	2b. Modes of Thought	for articulation	
3a. Mezquito	or	3b. Night Vision	for idiomatic elements	

Supporting tests – candidates to prepare i) and ii)		
i) sight reading	ii) aural or improvisation	
Please refer to the current syllabus for details on all elements of the exam.		

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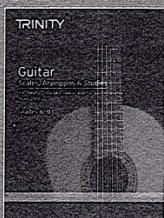
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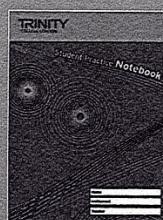
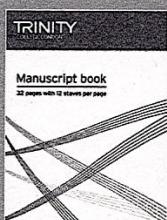
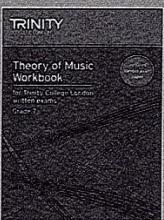
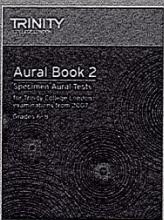
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