

TRINITY
COLLEGE LONDON

Guitar

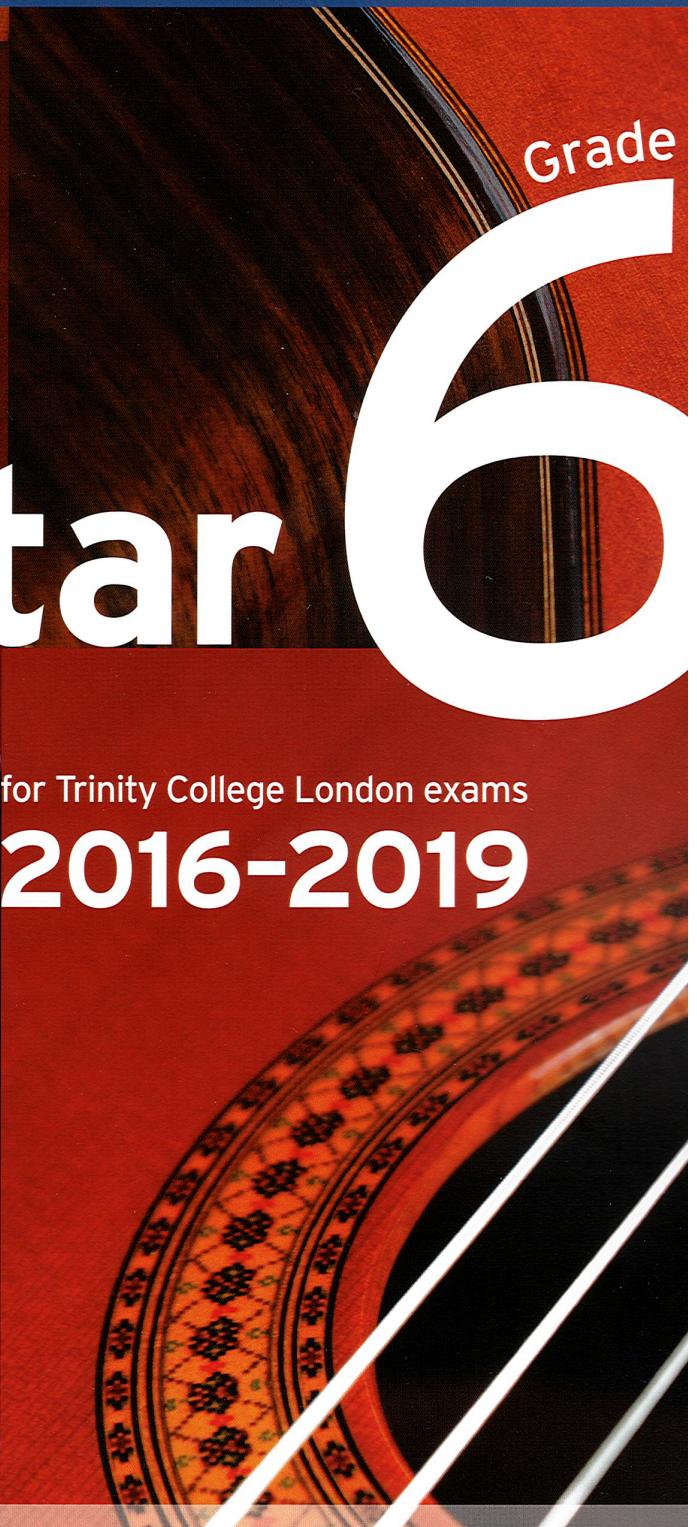
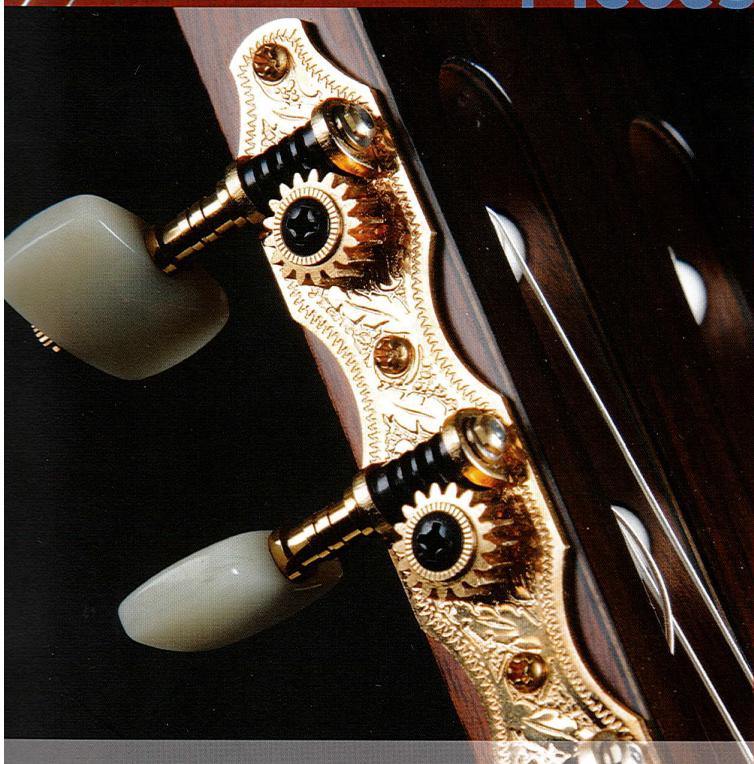
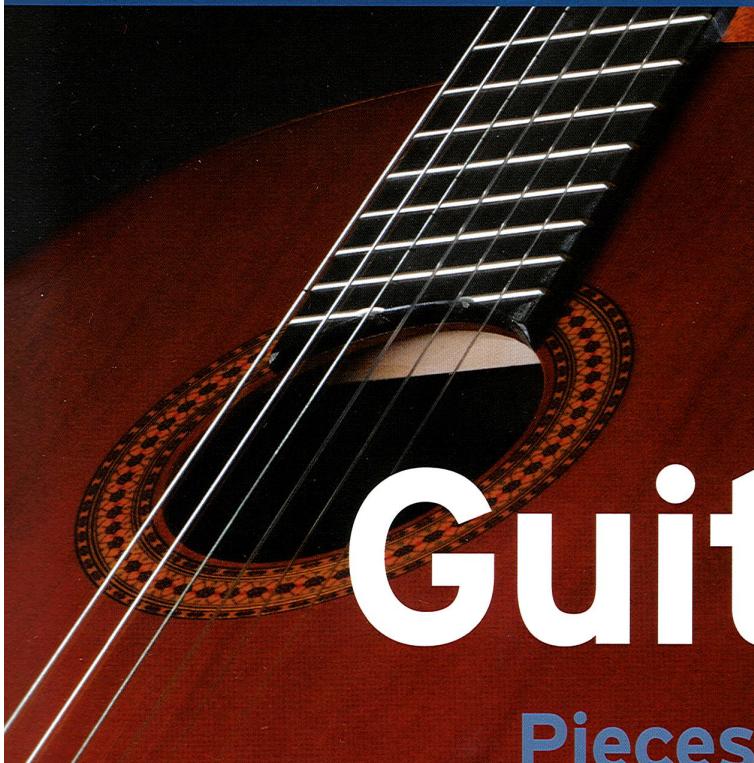
Pieces

for Trinity College London exams

2016-2019

Grade

6



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Alternative pieces for this grade

GROUP A

Composer	Piece	Book	Publisher
Brouwer	Omaggio a Piazzolla	Nuevos Estudios Sencillos	Chester CH64273
Carcassi	Etude in A minor, op. 60 no. 17	25 Etudes, op. 60	Chanterelle ECH9470
Sor	Etude in B minor, op. 35 no. 22 or Etude, op. 31 no. 20	The Complete Studies for Guitar	Chanterelle ECH491
Tansman	Barcarolle	Cavatina	Schott GA165

GROUP B

Composer	Piece	Book	Publisher
Garcia	L'Indigo Seul, no. 14	25 Etudes Esquisses	Mel Bay MB95430
Lindsey-Clark	Cycles in the Avenue	Five Pictures of Sark	Montague MM117
Martin	Air	Quatre Pièces Brèves	Universal UE12711
Moreno Torroba	Montemayor (Romance de los Pinos)	Castles of Spain vol. 1	Guitar Solo GSP74
Sor	Minuet no. 3	20 Selected Minuets	Schott GA15
Tarrega	Vals in D, p. 58	Works for Guitar vol. 3	Berben B1533

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

Piece 1:

Chosen from this book or from those in the alternative list

Piece 2:

Chosen from this book or from those in the alternative list

Piece 3:

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) or all exam requirements and regulations.



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Grade 6

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Group A

Bourrée

from Suite in E minor BWV 996

Ed. Frank Koonce

[$\text{J} = 128-132$]

J S Bach
(1685-1750)

CII CII

4 CII CII [w] f

(9) ③

12 ③ ③

CVII

I

21 ③ CII rit. (2nd time)

Dynamic markings are editorial.
Play the repeats in the exam.

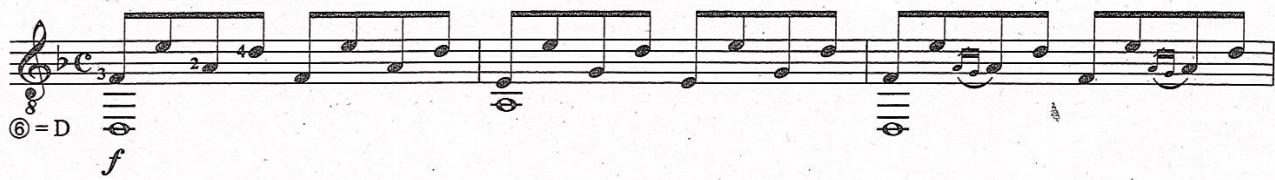
Group A

Etude for Ornaments

no. XVII from *Estudios Sencillos*

Leo Brouwer
(b. 1939)

Moderato [$\text{♩} = 64$]



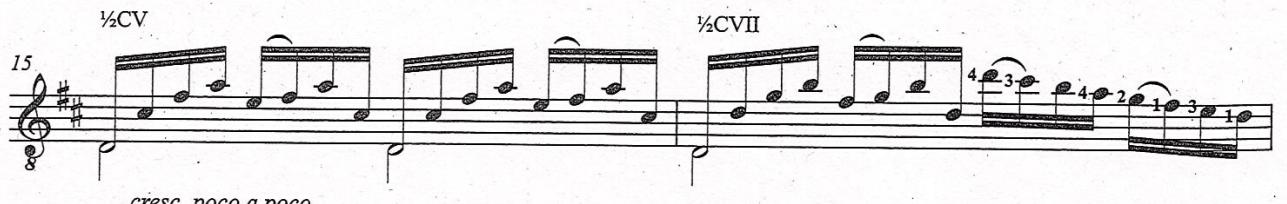
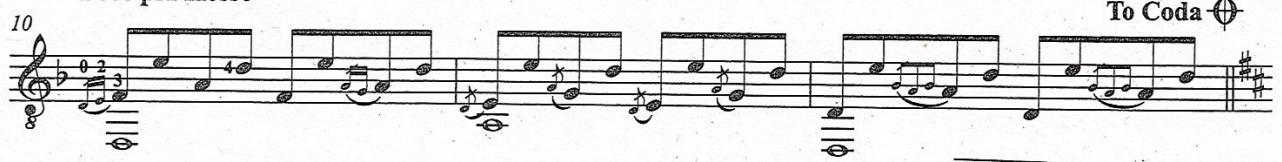
CIII



CIII



Poco più mosso



9 $\frac{1}{2}\text{CII}$ $\frac{1}{2}\text{CII}$
 (double)

pp

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

3 $\frac{1}{2}\text{CVII}$ $\frac{1}{2}\text{CV}$

5 $\frac{1}{2}\text{CIII}$ $\frac{1}{2}\text{CII}$

7 p *i m*

9 p *i m*

D.C. al Coda

Coda

moviendo un poco rall.

1 p *i m* *simile* 4-
 8 p *i p* *i*

Group A

The Shoemaker's Wife

transcribed by Chris Kilvington

John Dowland
(1563-1626)

[♩ = 40-50]

CII —

1/2CII —

4

[p]

CII —

p i m i m i m i p i m

7

[mf]

CII —

12

[p]

15

8

17

CII

[f]

½CII

19

CII

[p]

21

CII

[mf]

4/6II

23

CII

Group A

Passacaille

Robert de Visée
(c.1660-c.1720)

The musical score consists of eight staves of handwritten music. The tempo is indicated as $\text{♩} = 86-90$. The key signature starts with one sharp and changes throughout the piece. Measure numbers are placed above the staves at various points: (5), (9), (13), (17), (21), (25), (29), and (33). The score includes several repeat signs and endings, labeled 1. and 2. Measures 17 through 21 are enclosed in a bracket and labeled $\frac{1}{2}\text{CVII}$, measures 21 through 25 are labeled $\frac{1}{2}\text{CV}$, and measures 25 through 29 are labeled $\frac{1}{2}\text{CIV}$. Measures 29 through 33 are labeled $\frac{1}{2}\text{CII}$. Measure 33 concludes with a repeat sign and a bracket labeled 1. and 2.

Do not play the repeats in the exam.

Group B

Jutarnje Kolo (Morning Dance)

from Six Balkan Miniatures

Dušan Bogdanović
(b. 1955)

Allegretto [♩ = 138–152]

1° volta poco
sostenuto

in tempo

CII

mf

3

mp

mf → p

CII

3

mp

mf → p

½CIII

6 (2) (3)

CIV

2

mf

I° volta poco
sostenuto

in tempo

sul pont.

meno

mf

meno

mf

(in m. ord.)

½CVII

12

CIII

CIV

3

mf → p

f sub.

½CVI

15

½CIX

XII

mp

pizz.

Original tempo ♩ = 152

Play the repeats in the exam.

Group B

Promise

Yvonne Bloor

$\text{J} = 134$

II p m i p m i p m i

⑥=D f

Allow open bass notes to ring on

This section starts with a treble clef, a key signature of two sharps, and a tempo of 134 BPM. The dynamic is forte (f). The music consists of six measures of eighth-note patterns. Measure 1: II, p, m, i, p, m, i. Measure 2: p, m, i. Measure 3: II, p, m, i, p, m, i. Measure 4: p, m, i. Measure 5: V, ½CII. Measure 6: II, p, m, i, p, m, i.

1.

$\frac{1}{2}\text{CVII}$ V II

This section begins with a treble clef and a key signature of two sharps. It features a melodic line with eighth-note patterns. Measures 1-4 follow the pattern from the first section. Measures 5-6 continue the melodic line. Measure 7: ½CVII. Measure 8: V. Measure 9: II.

2.

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

This section begins with a treble clef and a key signature of two sharps. It features a melodic line with eighth-note patterns. Measures 1-4 follow the pattern from the first section. Measures 5-6 continue the melodic line. Measure 7: ½CII. Measure 8: V. Measure 9: VII.

13

$\frac{1}{2}\text{CVII}$ V

This section begins with a treble clef and a key signature of two sharps. It features a melodic line with eighth-note patterns. Measures 1-4 follow the pattern from the first section. Measures 5-6 continue the melodic line. Measure 7: ½CVII. Measure 8: V.

17

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

This section begins with a treble clef and a key signature of two sharps. It features a melodic line with eighth-note patterns. Measures 1-4 follow the pattern from the first section. Measures 5-6 continue the melodic line. Measure 7: VII. Measure 8: II. Measure 9: $\frac{1}{2}\text{CII}$.

Dynamic markings are editorial.
Play all repeats in the exam.

21

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{3}{4}$

$\frac{4}{4}$

25

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{3}{4}$

$\frac{4}{4}$

VII V

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{3}{4}$

$\frac{4}{4}$

II

V II

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{3}{4}$

$\frac{4}{4}$

1.

VII V

II

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{3}{4}$

$\frac{4}{4}$

2.

VII

Harm. 12

Harm. 7

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{3}{4}$

$\frac{4}{4}$

Group B

Romanze

from Sonate, op. 21 no. 3

Ferdinando Carulli
(1770-1841)

The sheet music consists of eight staves of guitar tablature. Staff 1 starts at measure 1 with a tempo of $J=46$, dynamic *mp*, and includes a 'sim.' instruction. Staff 2 begins at measure 3. Staff 3 begins at measure 5. Staff 4 begins at measure 8, with a dynamic *mf*. Staff 5 begins at measure 11. Staff 6 begins at measure 14. Staff 7 begins at measure 18, with a dynamic *mf*. Various fingerings (e.g., 1, 2, 3, 4, 5, 6) and string indications (e.g., 1, 2, 3, 4, 5, 6) are marked above the tabs. Measure numbers 1 through 18 are indicated above the staves. Roman numerals V, I, VII, CII, and V are also present.

Tempo indications and dynamic markings are editorial.

20

6

6

6

-4

2¹ 1¹ -1

-4

2

CVII

f

25

I

2¹

3¹ :

mf

V

28

3¹

1¹ 2¹ 1¹ 4¹ 1¹

rit.

I

dim.

a tempo

31

mp

34

6

6

6

37

p

rit.

40

rit.

pp

Group B

Tiempo de Zamba

(Study no. 30)

Julio Sagreras
(1879-1942)

[♩ = 72]

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

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

4

$\frac{1}{2}CV$ — $\frac{1}{2}CIX$

7

10

13

17

m *m*

p

CII

20

m *m*

23

m

26

a *½ CX*

29

m *m* *m*

a

31

a *½ CVII*

p

Group B

Maria

Francisco Tárrega
(1852-1909)

Allegretto grazioso $\text{J} = 60-66$

The sheet music for 'Maria' by Francisco Tárrega, Group B, is a six-staff piece for guitar tablature. The music is in common time and Allegretto grazioso tempo ($\text{J} = 60-66$). Editorial markings include:
- Staff 1: $\frac{1}{2}\text{CV}$, dynamic *f*, measure 8.
- Staff 2: $\frac{1}{2}\text{CV}$, measure 4.
- Staff 3: $\frac{1}{2}\text{CV}$, dynamic *poco rit.*, *CV*, measure 4.
- Staff 4: *a tempo*, measure 8.
- Staff 5: CVIII , measure 12.
- Staff 6: $\frac{1}{2}\text{CVIII}$, measure 16.
- Staff 7: Measure 20, dynamic *p*.
Fingerings are indicated above the strings, and slurs are shown throughout the piece.

Tempo indications and dynamic markings are editorial.

24

p i m a

1/2CV p i m

29

1/2CIII i m

1/2CI

CII

p

33

CIII

CIV

Harm. 7

37

2

1/2CX

2

41

1/2CX

1/2CIX

Harm. 12

45

pizz.

Group B

Prelude no. 5 – Bagatelle

David Pavlovits
(b. 1973)

[Freely]

R.H. i L.H. only [m] i

4 5

mf

5

Presto [d. = 102]

10

To Coda ⊕

15

f

mp

20

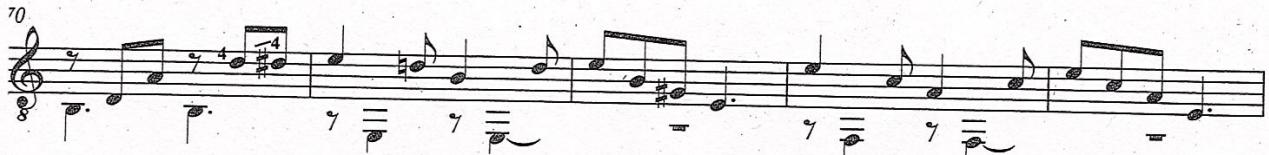
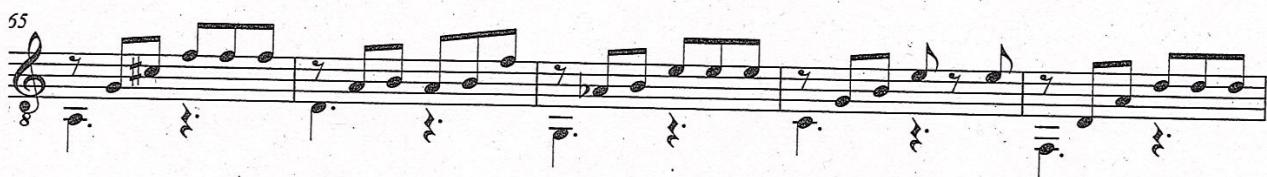
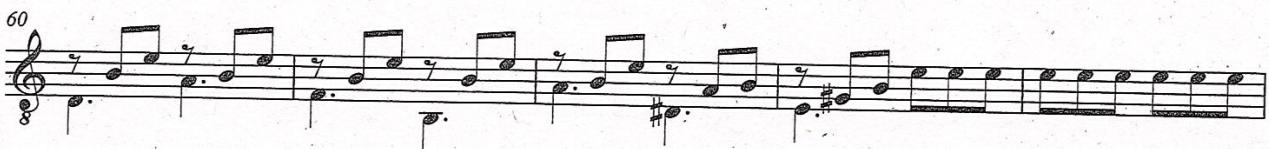
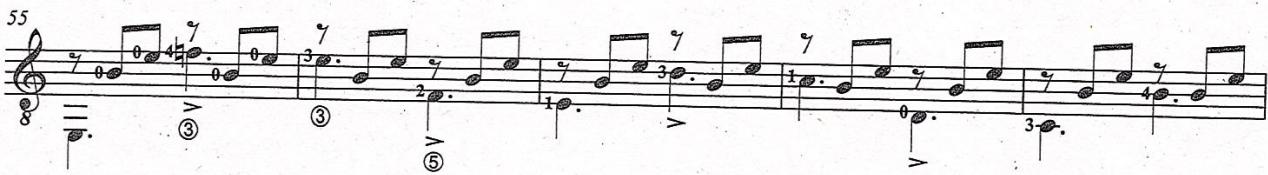
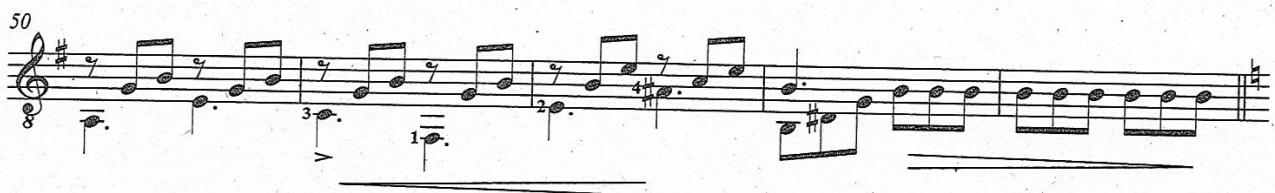
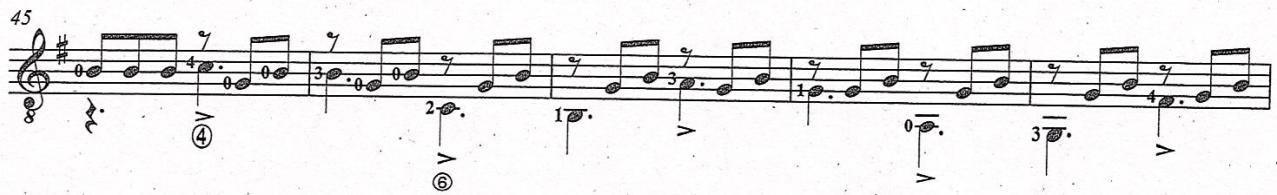
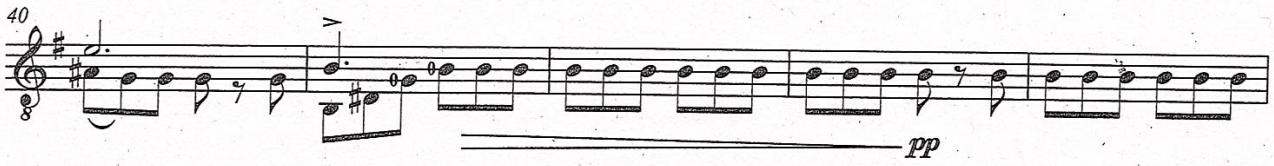
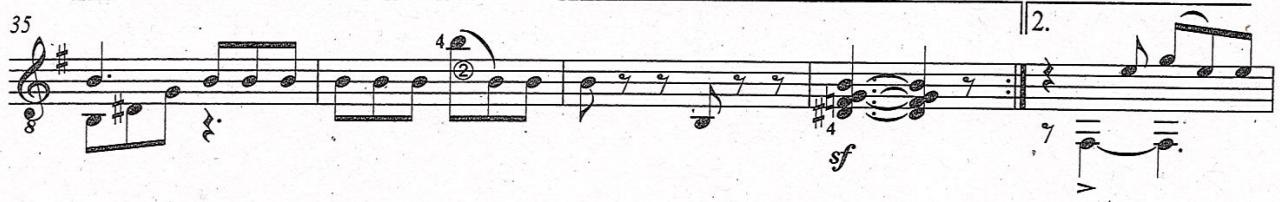
cresc.

25

30

ff

1.



D.S. al Coda

L.H. only [Freely]

75

[ascending gliss.] [descending gliss.] *sf*

Coda

81

85

90

95

Più mosso

100

Prestissimo

105

(continued from inside front cover)

Technical work – Candidates to prepare i) Technical exercise

Technical exercise in A♭ major (music may be used, $J = 126$)

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

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

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 minor arpeggio

G major, G minor	two octaves	scales: <i>im and ma</i> arpeggios: <i>pimaima</i>	scales: <i>apoyando</i> and <i>tirando</i> arpeggios: <i>tirando</i>	min. tempi: scales: $J = 106$ arpeggios: $J = 58$	
D♭ major, C♯ minor	three octaves				
Plus:					
Chromatic scale starting on D♭	two octaves	<i>im</i>	<i>tirando</i>		
E major scale in thirds	one octave	<i>pi/pm</i>			
G harmonic minor scale in sixths		<i>ppimim...</i>			
G major scale in octaves	two octaves			min. $J = 88$	
E harmonic minor scale in tenths					
Dominant 7th arpeggio in the key of C major	two octaves				
Diminished 7th arpeggio starting on C♯					

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. Pôr do Sol	or	1b. Pavô	for tone and phrasing
2a. Find the Light	or	2b. Aquarius	for articulation
3a. It's in the Trees	or	3b. Dream Key	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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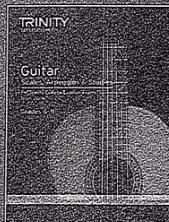
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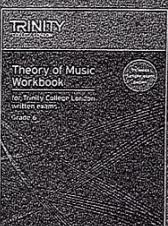
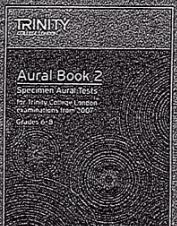
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