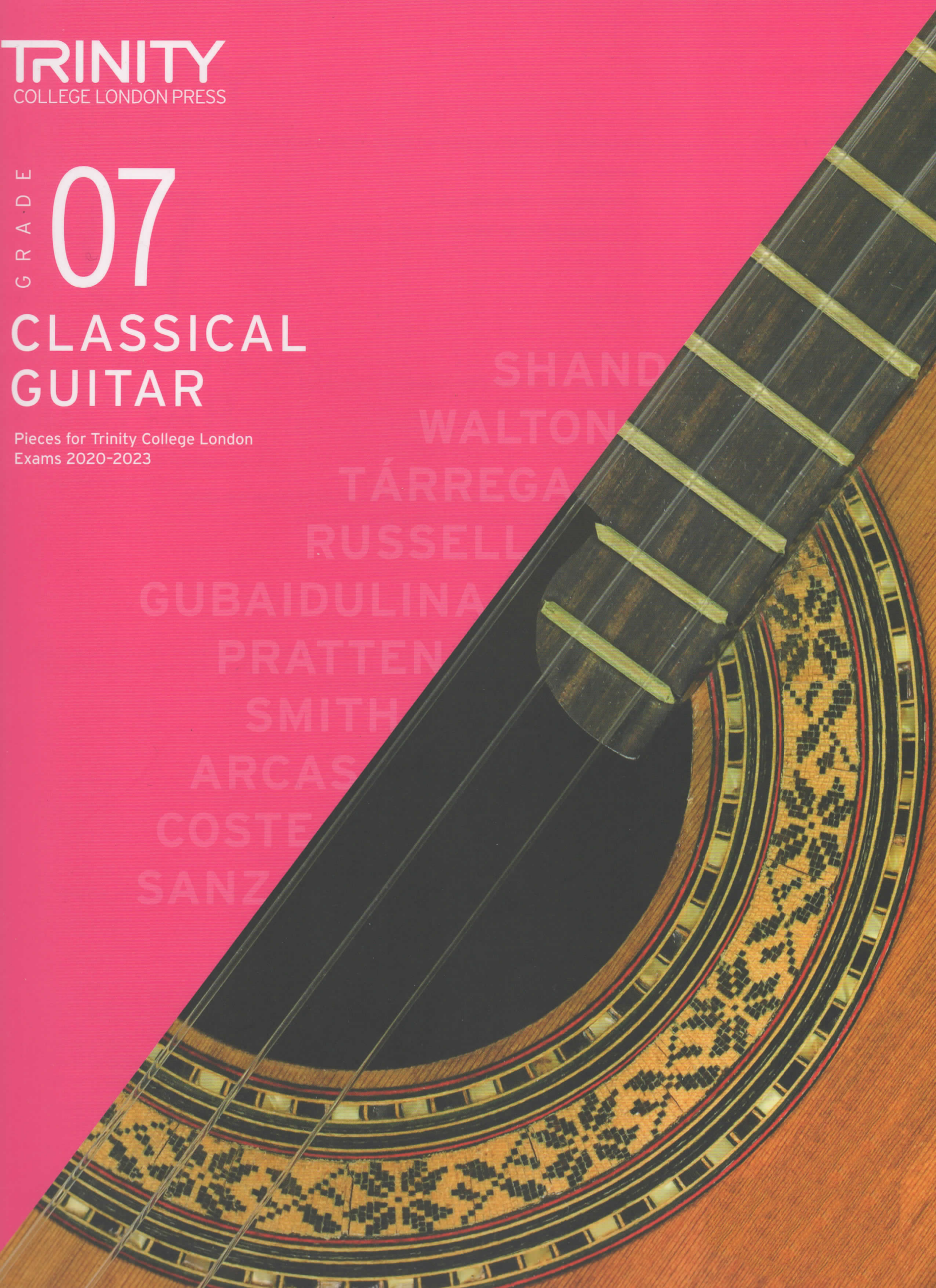


TRINITY
COLLEGE LONDON PRESS

GRADE
07
CLASSICAL
GUITAR

Pieces for Trinity College London
Exams 2020-2023

SHAND
WALTON
TÁRREGA
RUSSELL
GUBAIDULINA
PRATTEN
SMITH
ARCAS
COSTE
SANZ



Contents

GROUP A

Sanz, <i>arr.</i> Koenigs	Pavanas por la D (from <i>Instrucción de música sobre la guitarra española</i>)	2
Coste	Tarantelle	4
Pratten	Forgotten (no. 77 Impromptu)	6
Trad., <i>arr.</i> Russell	The Bonnie, Bonnie Banks of Loch Lomond	8

GROUP B

Tárrega	Rosita	9
Arcas	Bolero	10
Shand	Légende, op. 201	12
Walton	Bagatelle no. 2 (from <i>Five Bagatelles for Guitar</i>)	14
Gubaidulina	Serenade	16
Smith	Halcyon Days	18

Please refer to the Classical Guitar Syllabus 2020-2023 for details on all sections of the exam.
Check trinitycollege.com/guitar to make sure you are using the current version.

Summary of exam requirements

PIECES

Pieces are divided into two groups: group A and group B. Candidates perform a balanced programme of three pieces chosen from the complete list in the syllabus, with at least one piece from each group. The third piece may be chosen from either group or may be the candidate's own composition. See the back cover of this book for alternative exam repertoire published by Trinity.

TECHNICAL WORK

- Technical exercise
- Either scales & arpeggios or studies

SUPPORTING TESTS

Candidates prepare the following:

- Sight reading
- Aural or improvisation

- ▶ Technical exercise, scales, arpeggios and studies can be found in *Guitar Scales, Arpeggios & Studies from 2016: Grades 6-8* (TCL 015099)
- ▶ Sight reading examples can be found in *Sound at Sight Guitar (Grades 4-8)* (TCL 011534)
- ▶ Practice aural tests can be found in *Aural Tests book 2 (Grades 6-8) from 2017* (TCL 015815)
- ▶ A range of resources to support teaching and learning is available at trinitycollege.com/guitar-resources
- ▶ For guidance on improvisation, please visit trinitycollege.com/supporting-tests or refer to the syllabus

All pieces in this volume have been edited with regard to current concepts of performance practice. Metronome markings are given as a useful, but not definitive, performance guide for all pieces. 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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Pavanas por la D

from *Instrucción de música sobre la guitarra española*

Gaspar Sanz

(1640-1710)

arr. Koenigs

Peaceful ♩ = 80

mf

5

9

13

mp

p

21

mf

$\frac{1}{2}$ CVII

CVII

29

8

vibr.

vibr.

vibr.

④

(campanella)

33 *sim.*

harm. 12

② *p* *l.v.* ③ ④ ④ ② ③ ②

35

② ③ ④ ② ③ ③ ④ ③ ④

39

harm.
12

8

mp

②

③

42

④ ② ③ ②

45

Tarantelle

Napoleon Coste
(1805-1883)

Allegro ♩ = 100-110

The musical score for "Tarantelle" by Napoleon Coste is written for a single melodic line in 6/8 time. The tempo is marked "Allegro" with a quarter note equal to 100-110 beats per minute. The key signature has one sharp (F#). The score consists of eight staves, each containing 8 measures, for a total of 64 measures. The dynamics and articulations are as follows:

- Staff 1 (Measures 1-8): *mp* (mezzo-piano), *sim.* (sforzando), *f* (forte).
- Staff 2 (Measures 9-16): *p* (piano), *f* (forte).
- Staff 3 (Measures 17-24): *f* (forte), *p* (piano).
- Staff 4 (Measures 25-32): *cresc.* (crescendo), *f* (forte).
- Staff 5 (Measures 33-40): *p* (piano).
- Staff 6 (Measures 41-48): *cresc.* (crescendo).
- Staff 7 (Measures 49-56): *f* (forte).
- Staff 8 (Measures 57-64): *mf* (mezzo-forte).

The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as slurs, ties, and dynamic markings.

32 *p*

Staff 32-35: Treble clef, 8/8 time. Measures 32-35. Measure 32 has a piano (*p*) dynamic. Fingerings: 4, 4, 2, 1. Accents on measures 32, 33, 34, and 35.

36

Staff 36-39: Treble clef, 8/8 time. Measures 36-39. Fingerings: 2, 4, 1, 2, 4, 1, 2, 4. Accents on measures 36, 37, 38, and 39.

40

Staff 40-43: Treble clef, 8/8 time. Measures 40-43. Fingerings: 1, 3, 4, 1. Accents on measures 40, 41, 42, and 43.

44 *f*

Staff 44-47: Treble clef, 8/8 time. Measures 44-47. Measure 44 has a forte (*f*) dynamic. Fingerings: 4, 1, 4. Roman numerals III and V are above measures 45 and 46 respectively. Accents on measures 44, 45, 46, and 47.

48 *p*

Staff 48-51: Treble clef, 8/8 time. Measures 48-51. Measure 48 has a piano (*p*) dynamic. Roman numeral IX is above measure 48, and V is above measure 49. Fingerings: 4, 1, 2, 4, 1, 4, 1, 4. Accents on measures 48, 49, 50, and 51.

52 *f*

Staff 52-55: Treble clef, 8/8 time. Measures 52-55. Measure 52 has a forte (*f*) dynamic. Fingerings: 1, 4, 3. Accents on measures 52, 53, 54, and 55.

56

Staff 56-60: Treble clef, 8/8 time. Measures 56-60. Fingerings: 3, 4. Accents on measures 56, 57, 58, 59, and 60.

61

Staff 61-64: Treble clef, 8/8 time. Measures 61-64. Measure 61 has a forte (*f*) dynamic. Fingerings: 1, 2, 0. Accents on measures 61, 62, 63, and 64.

Forgotten

no. 77 Impromptu

Madame Sydney Pratten
(Catharina Josepha Pelzer)
(1821-1895)

Prélude Andante $\text{♩} = 76$

8 *p*

4 *rall.*

Forgotten $\text{♩} = c.116$

8 *dolce*

11 *gliss.*

15 *f*

19 VI VII VIII *rall.*

23 *rall.* *a tempo* *dolce*

27

31

35

rall. ¹³¹ IX ¹²¹ VII ¹³¹ V ¹³¹ a tempo

39

rall.

43

a tempo

47

50

II III

The Bonnie, Bonnie Banks of Loch Lomond

Trad.
arr. Russell

Lento recitativo ♩ = 50

8

mf dolce

⑥

⑤

3

CIV

④

⑥

6

CIV To Coda

Poco più mosso ♩ = c. 60

9

CIV

12

f

CIV

15

CII

D.C. al Coda

⑤

CODA

Rosita

Francisco Tárrega
(1852-1909)

Gracefully ♩ = 60

⑥ = D *mp*

harm. ④12

5 CV IX CII 1. 2. ½CII ④

10 VI VII X CVII ½CVII

14 ② ½CX harm. 12 VIII ½CVII **Fine**

18 ④ ③ II CIII

23 XI VII

28 CVII CVI III ½CIII **D.C. al Fine**

Bolero

Julian Arcas
(1832-1882)

Audaciously ♩ = 84-90

The musical score for "Bolero" by Julian Arcas is presented in a single system with a guitar melody on a treble clef staff and a piano accompaniment on a bass clef staff. The time signature is 3/4. The tempo is marked "Audaciously" with a metronome marking of ♩ = 84-90. The score is divided into measures, with measure numbers 4, 8, 12, 15, 19, and 23 indicated at the start of their respective lines. The dynamics range from *mf* (mezzo-forte) to *f* (forte). The key signature has one sharp (F#). The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. There are also fingerings indicated by numbers 1-4. A "harm. 12" marking appears above the guitar staff at measures 12 and 19, indicating a harmonic. The piano accompaniment features a steady eighth-note bass line and chords.

27

mf

This system contains measures 27 through 30. The melody in the treble clef features eighth and sixteenth notes, with some triplets. The bass line consists of sustained chords. A dynamic marking of *mf* is present.

31

3

harm. 12

This system contains measures 31 through 33. Measure 31 includes fingerings (4, 2, 1, #, 2, 3) and articulation marks (2, 3, 6, 7). A bracket labeled 'CII' spans measures 31 and 32. A triplet of eighth notes is marked with a '3' in measure 32. The bass line has sustained chords. A dynamic marking of *mf* is present.

34

harm. 12

This system contains measures 34 through 37. The melody continues with eighth and sixteenth notes. The bass line has sustained chords. A dynamic marking of *mf* is present.

38

mp

f

This system contains measures 38 through 41. The melody continues with eighth and sixteenth notes. The bass line has sustained chords. Dynamic markings of *mp* and *f* are present.

42

III

CI

This system contains measures 42 through 46. Measure 42 includes fingerings (2, #, 2, 4, 4, 1) and articulation marks (3). Brackets labeled 'III' and 'CI' are present. The bass line has sustained chords.

47

harm. 12

mf

This system contains measures 47 through 50. The melody continues with eighth and sixteenth notes. The bass line has sustained chords. A dynamic marking of *mf* is present.

51

CV

f

This system contains measures 51 through 54. Measure 51 includes fingerings (4, 2) and articulation marks (2). A bracket labeled 'CV' spans measures 53 and 54. The bass line has sustained chords. A dynamic marking of *f* is present.

Légende

op. 201

Ernest Shand
(1868-1924)

Andante con molto espressione ♩ = 76

Measures 1-3 of the piece. The music is in G major (one sharp) and 8/8 time. It features a melody in the right hand with fingerings (2, 3, 1, 2, 4, 4, 2, 1, 4, 3, 1, 4) and a bass line with fingerings (0, 1, 3, 2, 4, 2). Dynamics include *p* (piano) and *cresc.* (crescendo).

Measures 4-6. Measure 4 is marked with a '4' and a 'wavy line' (trill). Measures 5-6 are marked with 'CV' (Crescendo) and 'dim.' (diminuendo). The melody continues with fingerings (3, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4).

Measures 7-9. Measure 7 is marked with a '7'. Measures 8-9 are marked with 'harm. 5' (harmonic 5th). Measure 9 is marked with 'CV' and 'f' (forte). The melody includes fingerings (4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4).

Measures 10-12. Measure 10 is marked with a '10'. Measures 11-12 are marked with 'CV' (Crescendo). The melody continues with fingerings (4, 3, 1, 4, 3, 4, 2, 3, 2, 7, 7, 7).

Measures 13-15. Measure 13 is marked with a '13'. Measures 14-15 are marked with 'CII' (Crescendo II). The melody includes fingerings (7, 3, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4).

Measures 16-18. Measure 16 is marked with a '16'. Measures 17-18 are marked with 'rit.' (ritardando) and 'a tempo'. The piece ends with a *p* (piano) dynamic and a crescendo/decrescendo hairpin.

19 *cresc.* *dim.*

22 *pp* harm. 5

25 *ff* V CIX CVII

28 XII

32 *p*

35 *cresc.* *dim.*

38 *rit.* harm. 5 *dim.*

Bagatelle no. 2

from *Five Bagatelles for Guitar*

William Walton
(1902-1983)

Lento $\text{♩} = c.46$

⑥ = D *p*

10

18

24

30

38

45

53

harm. art.

pp

61

harm. 12 6 X

CVIII

f

mf

68

pizz.

nat.

p

p

75

84

92

99

(*pp*)

harm. 12

dim.

harm. 12

106

harm. art.

pp

molto rit.

8^{va}

a piacere

tambora

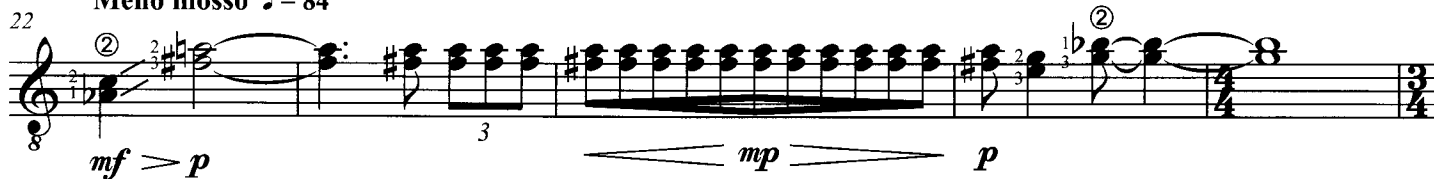
Serenade

Sofia Gubaidulina
(b. 1931)

Moderato ♩ = 108



Meno mosso ♩ = 84



38



43



47



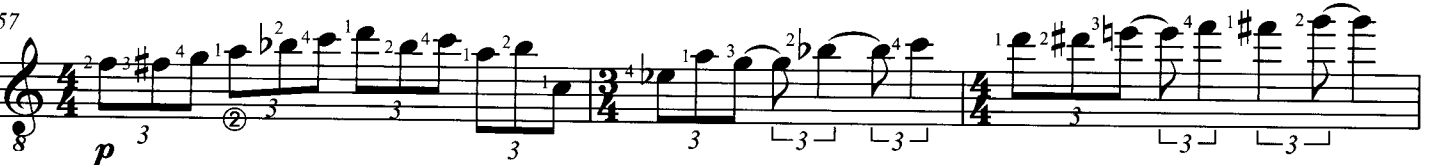
50



53



57



60



Halcyon Days

Alistair Smith
(b. 1974)

Andante ♩ = 80

Allegro ♩ = 120

1. v. *mf*

2. *mf*

3. *l.v.*

4. *l.v.*

5. *l.v.*

6. *l.v.*

7. *l.v.*

8. *l.v.*

9. *l.v.*

10. *l.v.*

11. *l.v.*

12. *l.v.*

13. *l.v.*

14. *l.v.*

15. *l.v.*

16. *l.v.*

17. *l.v.*

18. *l.v.*

19. *l.v.*

20. *l.v.*

21. *l.v.*

22. *l.v.*

23. *l.v.*

24. *l.v.*

25. *l.v.*

26. *l.v.*

27. *l.v.*

28. *l.v.*

29. *l.v.*

30. *l.v.*

31. *l.v.*

32. *l.v.*

33. *l.v.*

34. *l.v.*

35. *l.v.*

36. *l.v.*

37. *l.v.*

38. *l.v.*

39. *l.v.*

40. *l.v.*

41. *l.v.*

42. *l.v.*

43. *l.v.*

44. *l.v.*

45. *l.v.*

46. *l.v.*

47. *l.v.*

48. *l.v.*

49. *l.v.*

50. *l.v.*

51. *l.v.*

52. *l.v.*

53. *l.v.*

54. *l.v.*

55. *l.v.*

56. *l.v.*

57. *l.v.*

58. *l.v.*

59. *l.v.*

60. *l.v.*

61. *l.v.*

62. *l.v.*

63. *l.v.*

64. *l.v.*

65. *l.v.*

66. *l.v.*

67. *l.v.*

68. *l.v.*

69. *l.v.*

70. *l.v.*

71. *l.v.*

72. *l.v.*

73. *l.v.*

74. *l.v.*

75. *l.v.*

76. *l.v.*

77. *l.v.*

78. *l.v.*

79. *l.v.*

80. *l.v.*

81. *l.v.*

82. *l.v.*

83. *l.v.*

84. *l.v.*

85. *l.v.*

86. *l.v.*

87. *l.v.*

88. *l.v.*

89. *l.v.*

90. *l.v.*

91. *l.v.*

92. *l.v.*

93. *l.v.*

94. *l.v.*

95. *l.v.*

96. *l.v.*

97. *l.v.*

98. *l.v.*

99. *l.v.*

100. *l.v.*

101. *l.v.*

102. *l.v.*

103. *l.v.*

104. *l.v.*

105. *l.v.*

106. *l.v.*

107. *l.v.*

108. *l.v.*

109. *l.v.*

110. *l.v.*

111. *l.v.*

112. *l.v.*

113. *l.v.*

114. *l.v.*

115. *l.v.*

116. *l.v.*

117. *l.v.*

118. *l.v.*

119. *l.v.*

120. *l.v.*

121. *l.v.*

122. *l.v.*

123. *l.v.*

124. *l.v.*

125. *l.v.*

126. *l.v.*

127. *l.v.*

128. *l.v.*

129. *l.v.*

130. *l.v.*

131. *l.v.*

132. *l.v.*

133. *l.v.*

134. *l.v.*

135. *l.v.*

136. *l.v.*

137. *l.v.*

138. *l.v.*

139. *l.v.*

140. *l.v.*

141. *l.v.*

142. *l.v.*

143. *l.v.*

144. *l.v.*

145. *l.v.*

146. *l.v.*

147. *l.v.*

148. *l.v.*

149. *l.v.*

150. *l.v.*

151. *l.v.*

152. *l.v.*

153. *l.v.*

154. *l.v.*

155. *l.v.*

156. *l.v.*

157. *l.v.*

158. *l.v.*

159. *l.v.*

160. *l.v.*

161. *l.v.*

162. *l.v.*

163. *l.v.*

164. *l.v.*

165. *l.v.*

166. *l.v.*

167. *l.v.*

168. *l.v.*

169. *l.v.*

170. *l.v.*

171. *l.v.*

172. *l.v.*

173. *l.v.*

174. *l.v.*

175. *l.v.*

176. *l.v.*

177. *l.v.*

178. *l.v.*

179. *l.v.*

180. *l.v.*

181. *l.v.*

182. *l.v.*

183. *l.v.*

184. *l.v.*

185. *l.v.*

186. *l.v.*

187. *l.v.*

188. *l.v.*

189. *l.v.*

190. *l.v.*

191. *l.v.*

192. *l.v.*

193. *l.v.*

194. *l.v.*

195. *l.v.*

196. *l.v.*

197. *l.v.*

198. *l.v.*

199. *l.v.*

200. *l.v.*

201. *l.v.*

202. *l.v.*

203. *l.v.*

204. *l.v.*

205. *l.v.*

206. *l.v.*

207. *l.v.*

208. *l.v.*

209. *l.v.*

210. *l.v.*

211. *l.v.*

212. *l.v.*

213. *l.v.*

214. *l.v.*

215. *l.v.*

216. *l.v.*

217. *l.v.*

218. *l.v.*

219. *l.v.*

220. *l.v.*

221. *l.v.*

222. *l.v.*

223. *l.v.*

224. *l.v.*

225. *l.v.*

226. *l.v.*

227. *l.v.*

228. *l.v.*

229. *l.v.*

230. *l.v.*

231. *l.v.*

232. *l.v.*

233. *l.v.*

234. *l.v.*

235. *l.v.*

236. *l.v.*

237. *l.v.*

238. *l.v.*

239. *l.v.*

240. *l.v.*

241. *l.v.*

242. *l.v.*

243. *l.v.*

244. *l.v.*

245. *l.v.*

246. *l.v.*

247. *l.v.*

248. *l.v.*

249. *l.v.*

250. *l.v.*

251. *l.v.*

252. *l.v.*

59

63

f

67

71

75

mp

79

83

mf *f*