

TRINITY
COLLEGE LONDON

Grade

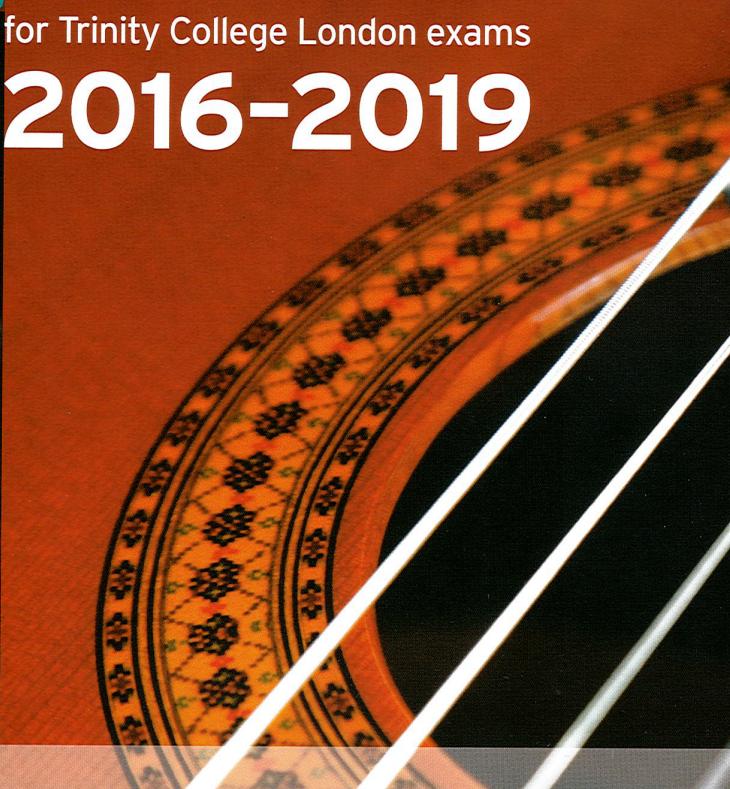
Guitar

Pieces

for Trinity College London exams

2016-2019

5



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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.

TRINITY
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Guitar
Grade 5

Pieces
for Trinity College London exams

2016-2019

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Group A

Lesson no. 8

Dionisio Aguado
(1784-1849)

Allegro moderato $\text{d} = 120$

1. CII

2. CII

Fine dolce ½CII CII

22 ½CIV

29 CII CIII ½CV ½CIV cresc. mf

36

43 mp mf

51 CII D.C. al Fine CII

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 $\text{J} = 69$

p p p

pizz. ----- *mf*

5

1/2 CI -----

9

CIII -----

13

f

17

p

21

mf

25 CIII CI

dolce

29 CII

33

stacc.
métal

normal

37 CIII

41 CIII

45 allarg.

CI riten.

49 riten.

Group A

Allegro

Allegro $\text{d} = 120$

Santiago de Murcia
(1673-1739)

1 mf

5 CV

II CIII CI CV

17 mf

23 $p \text{ cresc.}$ mf

29

34 1) tr mp mf

39 2) tr

43 f rit. 3) tr ⑤ p

1) 6

2) 5

3) 6

Group A

Allegretto

op. 44 no. 19

Fernando Sor
(1778-1839)

J. = 70

mf

8

7

f

12

pont.

Harm. 3

p

17

nat.

mf

23

mp dolce

28

33

mf

37

rit.

Do not play the repeats in the exam.

Group B

La nave de Zvonimir

[♩ = 104]

Leonardo Bravo
(b. 1967)

mp sustained

13

17

21

Dynamic markings are editorial.

24

corto

27

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

30

mf

34

molto rall.

37

*a tempo,
ritmico*

*bien marcado
el bajo*

rit.

41

*Harm.
24*

R.H.

①

Group B

El Caminante

no. 1 from Pequeña Suite

Ernesto Cordero
(b. 1946)

Andante affabile $\text{♩} = 65$
pizz.

1
2
3
4
5
6
7
8

13
16
20
24
28
32

vib.
CII
rall.
molto
p
a tempo
mf
p
Harm. 12
28
3
mp dim. poco a poco
rit.
molto
pizz.
ord.
pp

Group B

Bosse Triste

Carlo Domeniconi
(b. 1947)

$\text{♩} = 110$

mp

5

9

13

17

21

25

rit.

p

Dynamic and tempo markings are editorial.

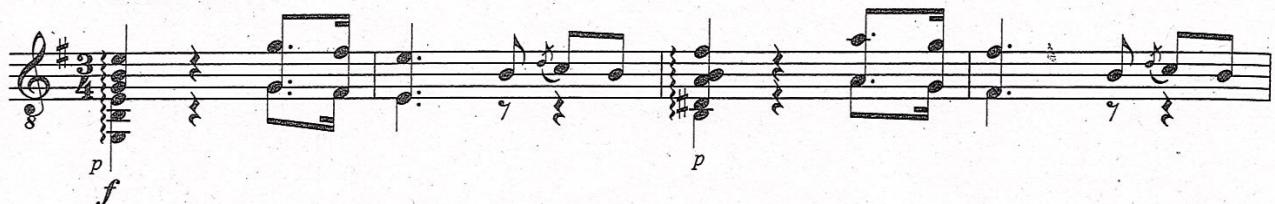
Group B

Nocturno

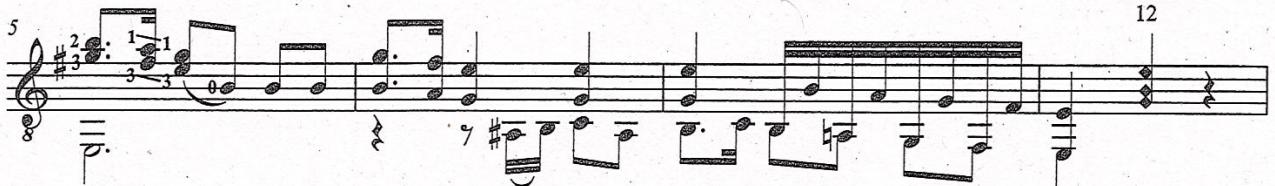
op. 17 no. 4

José Ferrer
(1835-1916)

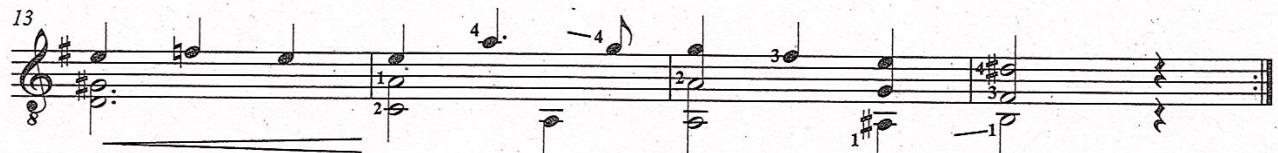
Andante $\text{J} = 92$



Harm.
12



cantabile



Major

25

Handwritten musical score for Major mode. The key signature has four sharps. Measure 25 starts with a dynamic *mp*. The music consists of eighth-note patterns on a single staff. Measure 26 begins with a bass note followed by eighth-note patterns. Measure 27 starts with a bass note followed by eighth-note patterns. Measure 28 starts with a bass note followed by eighth-note patterns. Measure 29 starts with a bass note followed by eighth-note patterns.

29

Handwritten musical score for Major mode. The key signature has four sharps. Measure 29 starts with a bass note followed by eighth-note patterns. Measure 30 starts with a bass note followed by eighth-note patterns. Measure 31 starts with a bass note followed by eighth-note patterns. Measure 32 starts with a bass note followed by eighth-note patterns.

33

Handwritten musical score for Major mode. The key signature has four sharps. Measure 33 starts with a bass note followed by eighth-note patterns. Measure 34 starts with a bass note followed by eighth-note patterns. Measure 35 starts with a bass note followed by eighth-note patterns. Measure 36 starts with a bass note followed by eighth-note patterns.

37

Handwritten musical score for Major mode. The key signature has four sharps. Measure 37 starts with a bass note followed by eighth-note patterns. Measure 38 starts with a bass note followed by eighth-note patterns. Measure 39 starts with a bass note followed by eighth-note patterns. Measure 40 starts with a bass note followed by eighth-note patterns. Measure 41 starts with a bass note followed by eighth-note patterns.

42

Handwritten musical score for Major mode. The key signature has four sharps. Measure 42 starts with a bass note followed by eighth-note patterns. Measure 43 starts with a bass note followed by eighth-note patterns. Measure 44 starts with a bass note followed by eighth-note patterns. Measure 45 starts with a bass note followed by eighth-note patterns. Measure 46 starts with a bass note followed by eighth-note patterns.

47

Handwritten musical score for Major mode. The key signature has four sharps. Measure 47 starts with a bass note followed by eighth-note patterns. Measure 48 starts with a bass note followed by eighth-note patterns. Measure 49 starts with a bass note followed by eighth-note patterns. Measure 50 starts with a bass note followed by eighth-note patterns. Measure 51 starts with a bass note followed by eighth-note patterns.

52

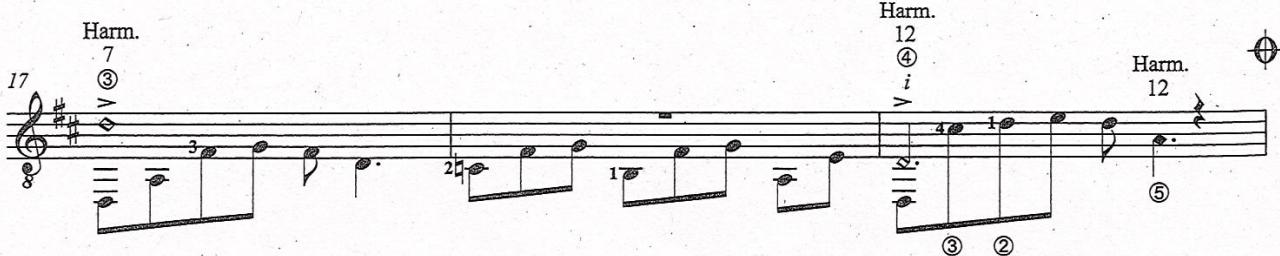
Handwritten musical score for Major mode. The key signature has four sharps. Measure 52 starts with a bass note followed by eighth-note patterns. Measure 53 starts with a bass note followed by eighth-note patterns. Measure 54 starts with a bass note followed by eighth-note patterns. Measure 55 starts with a bass note followed by eighth-note patterns. Measure 56 starts with a bass note followed by eighth-note patterns.

Group B

Mountain Song

Lee Sollory
(b. 1959)

Calm and sustained $\text{J} = 88$



20

II — V

mf

23 $\frac{1}{2}CV$

Harm. 7

f

(4) (3)

26

a tempo

pont.

mp

29

nat.

D.S. al Coda

mf

32

slowing down little by little

p

34

Harm. 7

Harm. 12

(4) (3) (2)

Group B

Parisian Waltz

Tatiana Stachak
(b. 1973)

The musical score consists of eight staves of handwritten music for piano. The key signature is mostly A major (three sharps). The tempo is indicated as $\text{♩} = 140$. The dynamics include p , f , mf , and p fresco. Measure 1 starts with a forte dynamic. Measures 2-4 show sixteenth-note patterns with grace marks. Measure 5 begins with a dynamic of p . Measures 6-8 continue the sixteenth-note patterns. Measure 9 starts with $\frac{1}{2}\text{CV}$. Measures 10-12 show more sixteenth-note patterns. Measure 13 starts with $\frac{1}{2}\text{CV}$. Measures 14-16 show sixteenth-note patterns. Measure 17 starts with mf . Measures 18-20 show sixteenth-note patterns. Measure 21 starts with p . Measures 22-24 show sixteenth-note patterns. Measure 25 starts with p . Measures 26-28 show sixteenth-note patterns. Measure 29 starts with CII . Measure 30 ends the piece with a dynamic of p fresco.

Composer's original metronome mark $\text{♩} = 180-200$

33

Harm.

1 2 3 4 5

3 4 5 6 7 8 9 10

(4) (3) (2)

38

$\frac{1}{2}$ CIII

p. mp

43

1. 3 4 5

1 2 3 4 5

1 2 3 4 5

1 2 3 4 5

48

12.

ritenuto CII a tempo

p. mf

53

3 4 5

3 4 5

3 4 5

57

3 4 5

3 4 5

3 4 5

61

3 4 5

3 4 5

3 4 5

65

ritenuto

Harm. 12

3 4 5

3 4 5

(continued from inside front cover)

Technical work – Candidates to prepare i) Technical exercise

Technical exercise in F# minor (music may be used, $\text{J} = 126$)

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.

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

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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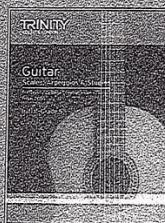
A CD is also available which contains recordings of all the pieces from this book, as well as all the studies for the grade (available separately in *Guitar Scales, Arpeggios & Studies Initial-Grade 5 from 2016*), performed by Abigail James.

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:

Guitar Exam Pieces & Studies Initial-Grade 5 CD : TCE 015068 : ISBN 978-0-85736-479-1

Guitar Scales, Arpeggios & Studies Initial-Grade 5 : TCL 015082 : ISBN 978-0-85736-481-4

Sound at Sight Guitar Grades 4-8 : TCL 015534 : ISBN 0-571-52279-3



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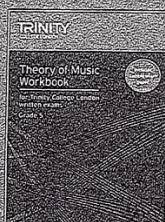
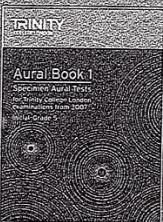
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