

**TRINITY**  
COLLEGE LONDON

# Guitar

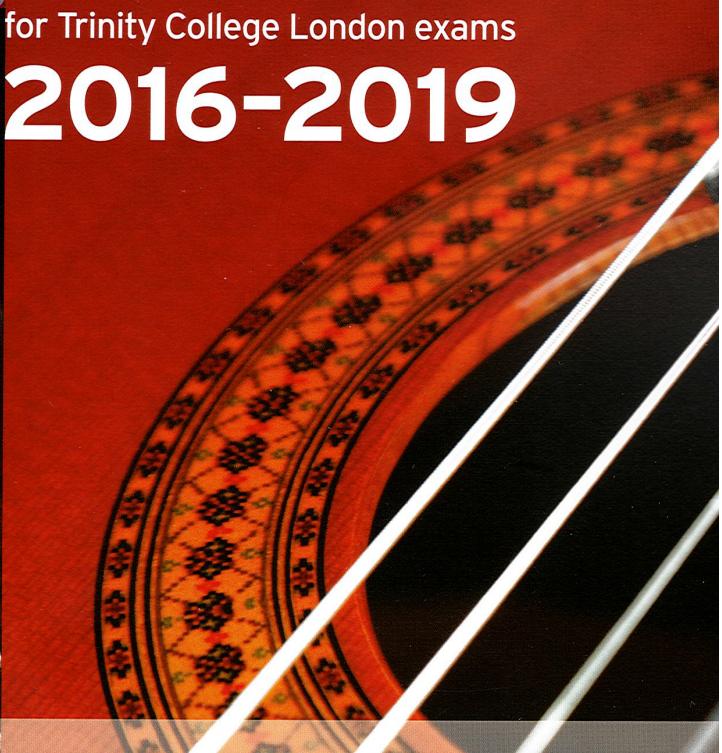
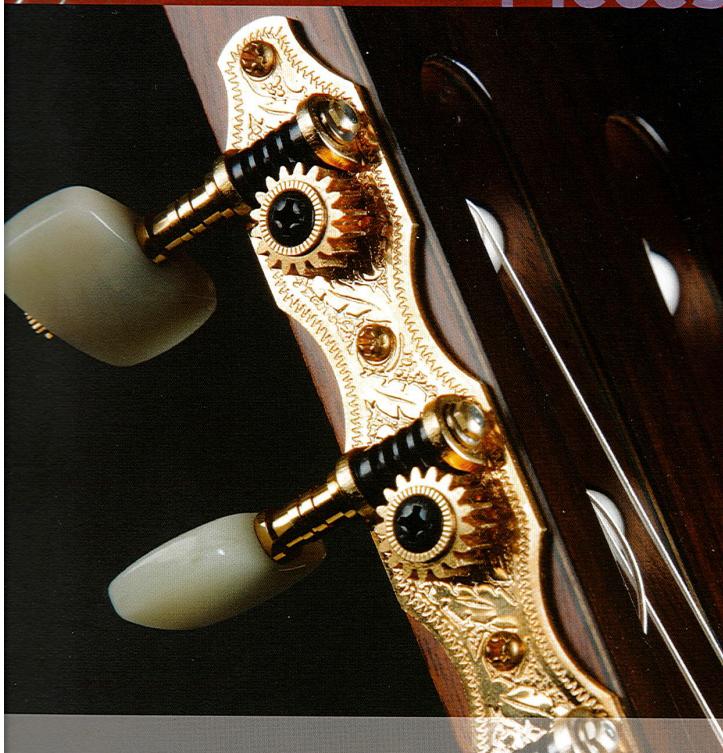
Pieces

for Trinity College London exams

**2016-2019**

Grade

**8**



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**Grade 8**

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## Alternative pieces for this grade

### GROUP A

Composer	Piece	Book	Publisher
J S Bach, ed. Yates	Prelude from Cello Suite no. 2 Arranged for Guitar	Six Unaccompanied Cello Suites	Mel Bay 9674:
Sor arr. Takemitsu	Etude, op. 29 no. 17 Amours Perdues (Kosma) or Over the Rainbow (Arlen)	The Complete Studies for Guitar	Chanterelle ECH49
Villa-Lobos	Etude 11	12 Songs for Guitar 12 Etudes	Schott Tokyo SJ109! Eschig DF1585

### GROUP B

Composer	Piece	Book	Publisher
Assad	Feliz	Seis Brevidades (Six Short Pieces)	Doberman DO695
Bogdanović	Makendonsko Kolo (Macedonian Dance)	6 Balkan Miniatures	Guitar Solo GSP79
Brouwer	Guajira criolla (sur un thème d'Anckerman) and Zapateado [both pieces]	Deux Aires Populaires Cubains	Eschig ME799:
Pernambuco	Dengoso	Famous Chôrôs vol. 1	Chanterelle ECH76
Tansman	Preludio	Cavatina	Schott GA165
Tarrega	Gran Vals	Works for Guitar vol. 3	Berben B153:

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](http://www.trinitycollege.com/essentialinformation)) for all exam requirements and regulations.

Group A

# Les tours de passe-passe

Vingt-deuxième Ordre, no. 6

Arr. David Russell

François Couperin  
(1668-1733)

[♩ = 86]

II III VII

5 II

9 II 303

13 414

17 141

21 1212 414

Dynamic markings are editorial.

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25

II

29

24

tr

II

33

II

II

37

II

41

II

II

1414

mp

45

cresc.

14

1414

tr

IV

mp

49

II

53 II

mf

57 a i m

pp

60 VII

040

202

63 1313

II

66 1313

m a i p a m

p

③

70 ③

V

74 V

II tr

Group A

# Gigue

BWV997

Arr. Frank Koonce

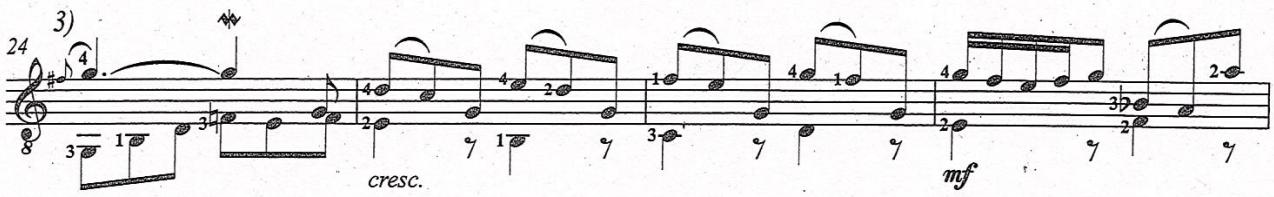
[♩ = 66]

Johann Sebastian Bach  
(1685-1750)

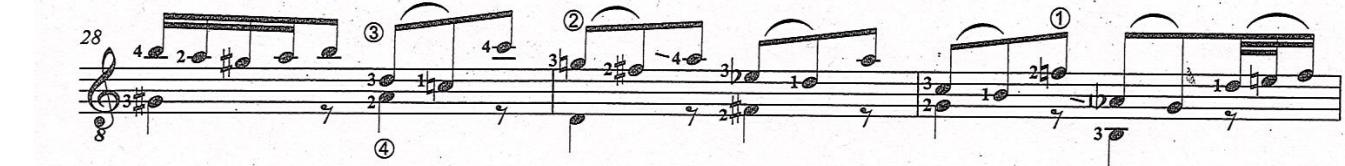
Handwritten musical score for "Gigue" by Johann Sebastian Bach, arranged by Frank Koonce. The score is for a single instrument (likely harpsichord or organ) and consists of eight staves of music. The key signature is one sharp. Various dynamic markings are present, including *mf*, *mp*, *cresc.*, and *tr*. Performance instructions like *1)*, *II 3*, and *II 5* are included. Measures 1 through 17 are shown, followed by endings 1 and 2.

Dynamic markings are editorial.

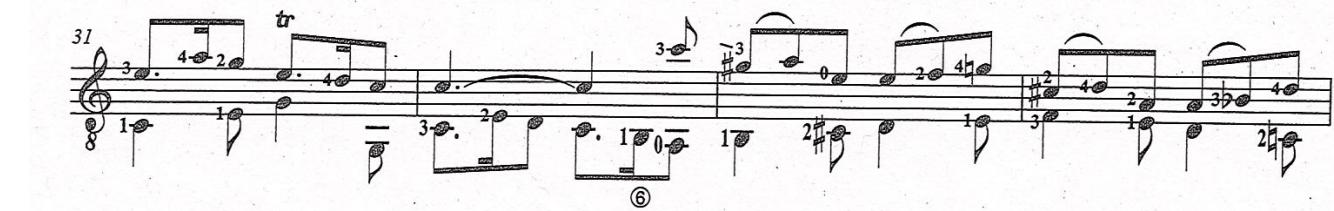
24) 3)  
cresc.  
*mf*



28) ④  
③ ② ①  
*tr*



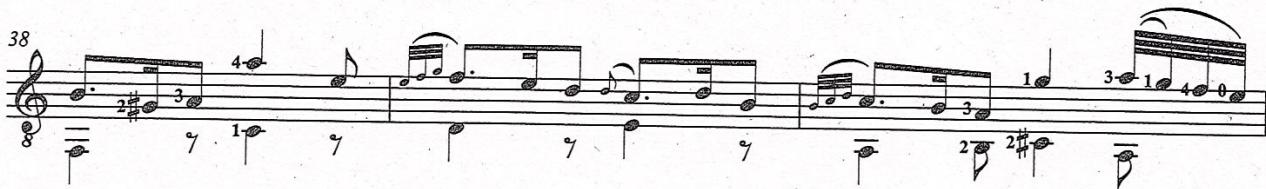
31) ⑥  
*tr*



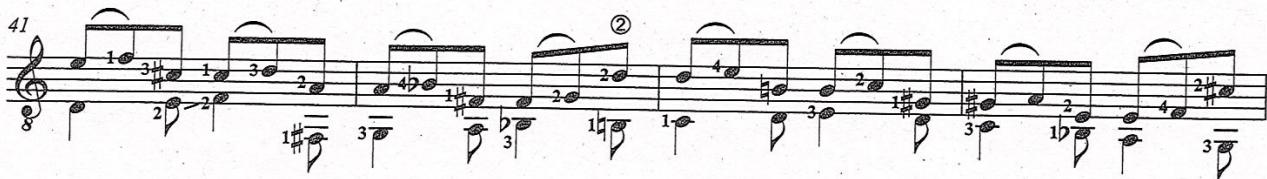
35)



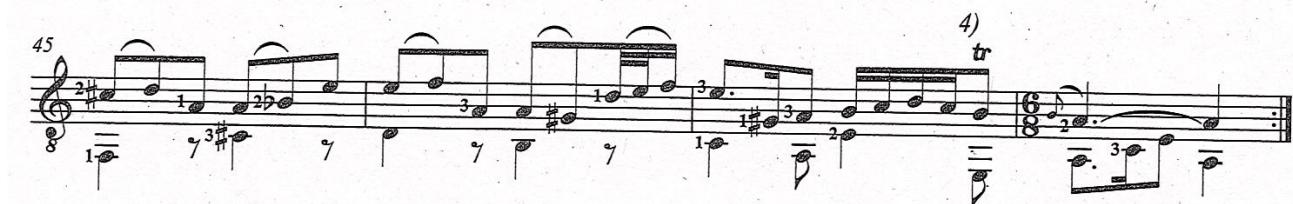
38)



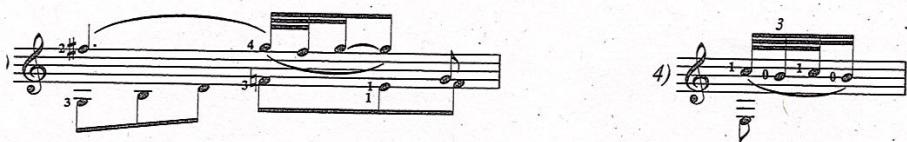
41)



45) 4)  
*tr*



4) 3)



Group A

# Allemande

Arr. Lee Sollory

My Lady Hunsdon's Puffe

John Dowland  
(1563-1626)

$\text{J} = 68$

$\text{G} = \text{D}$   $f$

5

9 V ————— V II

13  $\frac{1}{2}\text{CII}$  hinge barré

17  $mf$

Dynamic markings are editorial.

21

f

25 ½CII ½CII

mp

29

cresc.

f

CVIII

mf

CII

cresc.

40

f

Group A

# Sonata in A

(K.322/L.483)

Arr. Thomas Koenigs

Domenico Scarlatti  
(1685-1757)

Allegro [♩ = 76]

16 *cresc.*

21 (2) CIII

26 CV

31 CIII CV

36 f

Dynamic markings are editorial.

41 CI

46 *mp*

51 CII CIII

56 *p* cresc.

61 *mf*

66 *p* cresc.

71 *mf* *f*

76 CII

80 1. 2.

Group B

# Lento

1st movement from *Elegio de la Danza*

Leo Brouwer  
(b. 1939)

The musical score consists of six staves of music for a single instrument, likely a guitar or harp, with various performance techniques indicated by numbers (1-6) and letters (i, m, p, f, ff, mf, pp, etc.) above the notes.

- Staff 1:** Lento ( $\text{d} = 60$ ). Dynamics:  $p$ ,  $i$ ,  $m$ ,  $p$ . Fingerings: (3), (2), (0), (1). Measure 1:  $p$ ,  $i$ ,  $m$ ,  $p$ ; (3), (2), (0), (1). Measure 2:  $mp$ ,  $i$ ,  $m$ ,  $p$ ; (3), (2), (0), (1). Measure 3:  $p$ ,  $i$ ,  $m$ ,  $p$ ; (3), (2), (0), (1). Measure 4:  $mp$ ,  $i$ ,  $m$ ,  $p$ ; (3), (2), (0), (1). Measure 5:  $p$ ,  $i$ ,  $m$ ,  $p$ ; (3), (2), (0), (1). Measure 6:  $mf$ ,  $cresc.$ ,  $f$ . Instruction: *(lasciare vibrare)*.
- Staff 2:** poco accel. a tempo rubato. Dynamics:  $mp$ ,  $cresc.$ ,  $f$ . Fingerings: (3), (4), (5), (6). Instruction: *molto sonoro*.
- Staff 3:** Harm. 12. Dynamics:  $p$ ,  $legato$ . Fingerings: (2).
- Staff 4:**  $p$ ,  $stacc.$  Fingerings: (4), (5), (6).
- Staff 5:** metálico nat. Dynamics:  $f$ ,  $sub.$ ,  $p$ ,  $stacc.$ . Fingerings: (4), (5), (6).
- Staff 6:** metálico. Dynamics:  $f$ ,  $sub.$ ,  $p$ ,  $eguale$ . Fingerings: (4), (5), (6).
- Staff 7:** metálico. Dynamics:  $f$ ,  $sub.$ ,  $p$ . Fingerings: (3), (2), (1).
- Staff 8:** Tempo I. Dynamics:  $ff$ ,  $marc.$ ,  $mf$ . Fingerings: (6), (5), (4), (3).
- Staff 9:** riten. sul tasto. Dynamics:  $pp$ . Fingerings: (6), (5), (4), (3).
- Staff 10:** riten. sul tasto. Dynamics:  $f$ . Fingerings: (6), (5), (4), (3).

a tempo

nat.

3

metálico > > 3 >

ff

20

rit.

Allegro moderato [♩ = 90]

stacc. sempre

24

3

p

mf marc.

27

3

#

3

#

30

4 4 4 5

3

3 3 3

i i i

mp cresc.

f sonoro

p p p

32

1 1 1

6 9 9

f p f

34

37

*meno sonoro*

rall. e dim.

40

(più lento)

*p*

rall.

43

Lento (Tempo I)

*mf sonoro*

46

più accel.

*(l.v.)*

*mp*

49

rall.

*f*

*mp sonoro*

rall.

52

allarg.

*morendo*

*pp*

Group B

# Homenaje

pour le Tombeau de Claude Debussy

Manuel de Falla  
(1876-1946)

Mesto e calmo  $\text{♩} = 60$

leggiero il basso

poco affret.

come prima

a tempo

CV

x = slightly emphasise and hold the note.

24

H12 — 5

CII — 3 2/4 3

legg. affr. CIII — 3 3

a tempo (molto ritmico)

29 3 x x H12 5 H5

mf pp mf p — mf p —

33 x x 5 4 6

p f p —

36 6 6 6 6

f>p f>p f>p f>p

40 3

f>p

43 ② ③ 1/2CII

legg. 3 4 0x 0x 3 2 0x 3 3 2 1

pp

rit. poco a poco

47

a tempo

51

poco affr.

55

leg. 3

59

a tempo, ma poco più calmo

CTV — CII — CIV

63

H8va

Tempo I

rit.

67

$\frac{1}{2}$ CII

perdendosi

Group B

# La Ausencia

*Andante Sentimentale*, op. 61

José Ferrer  
(1835-1916)

Allegretto  $\text{J} = 90$

1/2CIII

CI

CIII

1/2CV

Harm. —————— 12

Andante sostenuto  $\text{J} = 64$

mf dolce

V

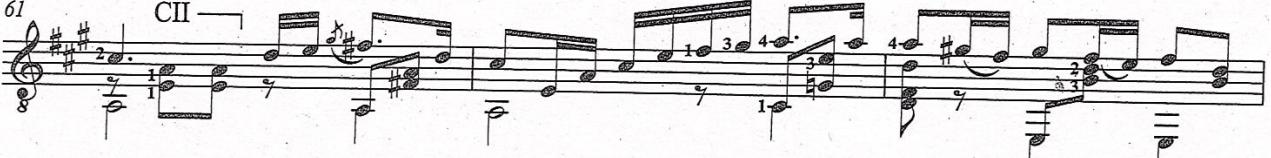
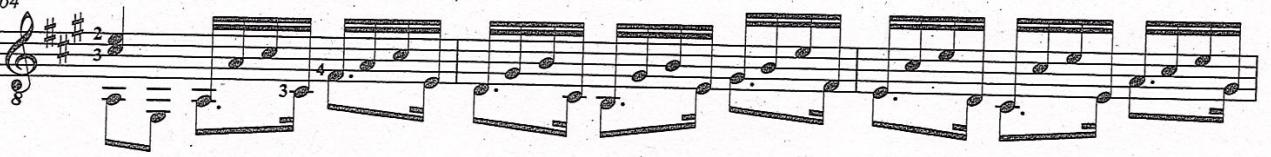
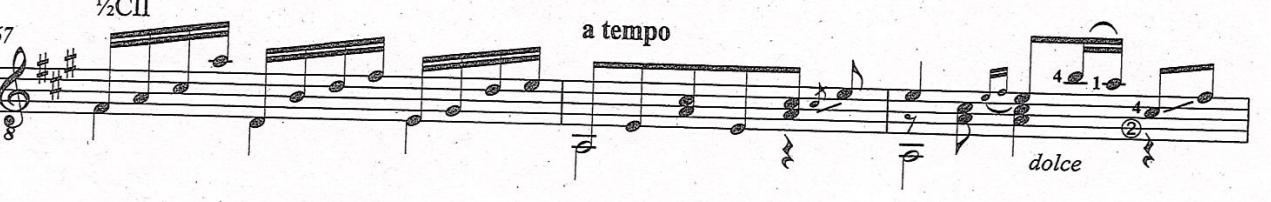
CIV —————— CII

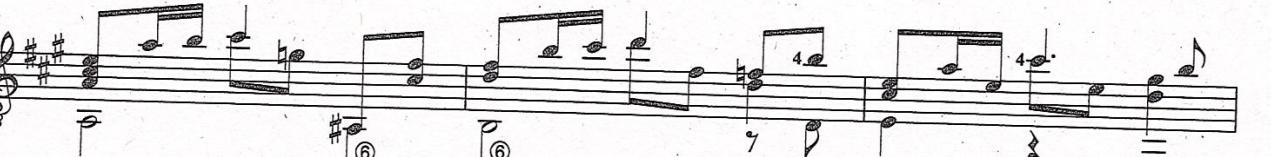
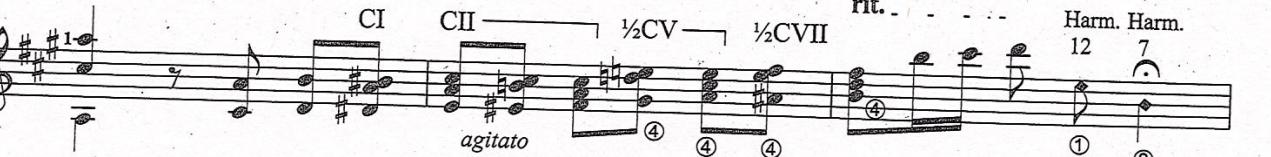
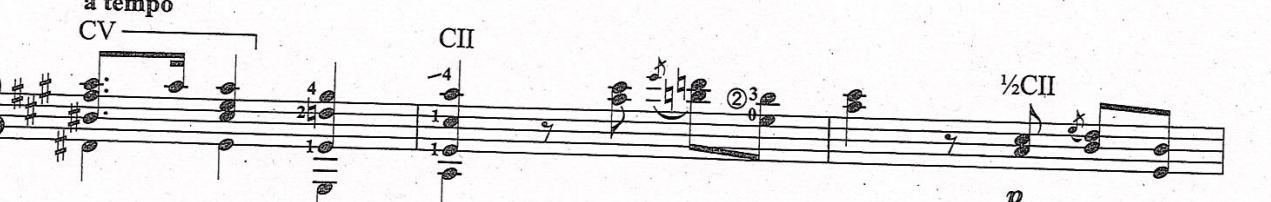
rit. a tempo

27

30

58                     $\frac{1}{2}\text{CVII}$                      $\frac{1}{2}\text{CII}$                      $\frac{1}{2}\text{CI}$   

  
 61                    CII ——————  

  
 più mosso e appassionato  
 CII ——————  
 64  

  
 rit.  
 67                     $\frac{1}{2}\text{CII}$                     a tempo                    dolce  

  
 70  

  
 73  

  
 76                    CI                    CII ——————  $\frac{1}{2}\text{CV}$  ——————  $\frac{1}{2}\text{CVII}$                     rit. —————— Harm. Harm.  
 agitato                    (4)                    (4)                    (4)                    12                    7  

  
 a tempo  
 CV ——————  
 79                    CII                     $\frac{1}{2}\text{CII}$   

  
 82                    CII  


Group B

# Andreina

Venezuelan Waltz

Arr. Alirio Diaz

Antonio Lauro  
(1917-1986)

Allegro [ $\text{d} = 140$ ]

The musical score consists of ten staves of handwritten notation for a solo instrument. The key signature is mostly A major (no sharps or flats). The time signature varies between common time and 3/8. The score includes dynamic markings like *mf*, *p*, *cresc.*, and *f*. There are also performance instructions such as *con grazia* and *Harm.* (harmonics). Measure numbers 1 through 30 are indicated at the beginning of each staff. Various sections are labeled with Roman numerals: CII, CVII, CI, and 1. Harmonic patterns are shown above certain staves, such as [12 12 12] 0 0 0. The score concludes with a final dynamic *f*.

Play the repeats in the exam.

Group B

# Mazurka-Chôro

1st movement from *Suite populaire brésilienne*

Ed. Frédéric Zigante

Heitor Villa-Lobos  
(1887-1959)

(Un peu lent) [♩ = 98]

VII

1. 2.

III

1. 2.

14

1. 2.

18

2. 1. 2.

23

Meno

28

II

Do not play the repeats in the exam.

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32

rall.

II

a tempo

36

②

rit. a tempo

40

VII

1.

2.

Harm. V

⑤

Tempo I

45

1.

2.

49

1.

2.

f

a tempo (final)

54

f

58

$\frac{1}{2}$  CI

rall.

2

Harm. V

Harm. XII

CV

ff

Group B

# Valse

Adapted Andrés Segovia

Manuel M Ponce  
(1882-1948)

**Vivo [d. = 56]**

1. CII — 2. CIV — 3. CVII — 4. 1/2CIV — 5. CII — 6. CIV — 7. CVII — 8. 1/2CVII

9. CII — 10. 1/2CIV — 11. CIV — 12. CVII — 13. 1/2CVII — 14. CII — 15. CIV — 16. CVI — 17. CIV — 18. CVI — 19. 1/2CVII — 20. CII — 21. CIV — 22. CVI — 23. CIV — 24. CVI — 25. 1/2CVII — 26. CII — 27. CIV — 28. CVI — 29. CIV — 30. CVI — 31. 1/2CVII — 32. CII — 33. CIV — 34. CVI — 35. CIV — 36. CVI — 37. 1/2CVII — 38. CII — 39. CIV — 40. CVI — 41. CIV — 42. CVI — 43. 1/2CVII — 44. CII — 45. CIV — 46. CVI

52 CVII  
 grazioso  
 Harm. 7 Harm. 5

57 CVI CV  
*mf*  
 animando poco

63 CIV CIII  
 a tempo

68 CVI CVI sostenuuto  
 a tempo

73 CIII CIII rall.  
*ff*

78

4

1

94

mf

A V p

rall.

a tempo

100

ff

106

p

112

f

117

poco ②

p dolce

122

leggero

grazioso

Harm. 7 Harm. 5

128

(continued from inside front cover)

### 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)

### Technical work – Candidates to prepare i) Technical exercise

Technical exercise in B♭ minor (music may be used,  $\text{J} = 106$ )

### 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
- the dominant 7th arpeggio starting on that note and resolving on the tonic

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

A major, A minor E♭ major, E♭ minor	two octaves	scales: <i>im and ma</i> arpeggios: <i>pimaima</i> dominant 7ths: <i>ppimim...</i>	scales: <i>apoyando</i> and <i>tirando</i> arpeggios: <i>tirando</i>	min. tempi: scales: $\text{J} = 136$ arpeggios: $\text{J} = 72$ dominant 7ths: $\text{J} = 10$	
F♯ major, F♯ minor A♭ major, G♯ minor	three octaves				
Plus:		<i>pi/pm</i>	<i>tirando</i>		
Chromatic scale starting on E♭	two octaves				
Chromatic scale starting on G♯	three octaves	<i>im</i>			
A melodic minor scale in tenths	one octave				
A major scale in thirds		<i>pi/pm</i>			
E♭ major scale in sixths					
Chromatic scale in octaves starting on F♯	two octaves	<i>ppimim...</i>			
Diminished 7th starting on A♭					
Diminished 7th starting on F♯	three octaves			min. $\text{J} = 108$	

#### or iii) Concerto extracts (music may be used)

Candidates to prepare the following three concerto extracts.

The candidate will choose one extract to play first; the examiner will then select one of the remaining two extracts to be performed.

1. Vivaldi: Concerto in D, RV93 (1st movement, bars 24-51)
2. Castelnuovo-Tedesco: Concerto no. 1 in D, op. 99 (3rd movement, first section of cadenza)
3. Villa-Lobos: Concerto for Guitar and Small Orchestra (2nd movement, first section of cadenza)

### 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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To assist with preparation for this grade exam, the following Trinity publications are also available from [www.trinitycollege.com/shop](http://www.trinitycollege.com/shop) or your local music shop:

**Guitar Exam Pieces & Studies Grades 6-8 CD**

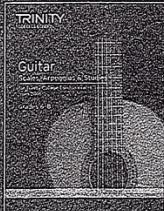
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**Aural Tests book 2 (Grades 6-8)**

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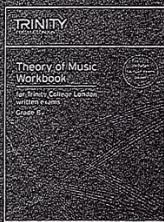
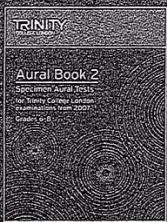
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