



TRINITY
GUILDHALL

Guitar Grade 5

Pieces & Exercises
for Trinity Guildhall examinations

2010-2015

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Alternative pieces for this grade (2010-2012):

Brouwer	Étude 9 (from <i>Études simples 2^e série</i>)	Eschig ME7998
Carcassi	Étude no. 2 in A minor (from <i>25 Études</i> op. 60)	Chanterelle or Orphee ECH470
Domeniconi	Danza del Cuculo (from <i>Modern Times – The Complete Series in one vol.</i>)	Chanterelle ECH750
Garcia	Floçons de neige (from <i>25 Études esquisses</i>)	Mel Bay 95430
Giuliani	Étude 11 in A minor (from <i>Studies</i> op. 100)	Schott GA69
Hartog	Saudades Brasileiras (from <i>Guitar Crackers</i>)	Alsbach ALB10482
Pearson	Rumba (from <i>La Guitarra Flamenca</i>)	Hampton Music HG305
Piazzolla	Sensuel (from <i>Play Piazzolla</i>)	Boosey 9790060119712

Pieces

Three pieces to be performed, chosen from the pieces included in this book or from the alternative piece(s) listed for the grade, to form a balanced programme. Full details of alternative pieces are given above and in the current **Guitar Syllabus**. One piece may be replaced by the candidate's own composition of a similar length and standard to the other pieces chosen.

Technical work

See inside back cover for details.

Supporting tests

Two tests to be chosen from **Aural, Improvisation, Musical Knowledge or Sight Reading** at candidate's choice. See the current **Guitar Syllabus** for details.

Important

Candidates and teachers must refer to the **Information & Regulations** booklet for all examination requirements and regulations. Syllabuses and further information can be obtained from your Trinity Guildhall Centre Representative or Trinity's Head Office.

All pieces in this volume have been edited with regard to current concepts of performance practice. Dynamics and fingering have been suggested to assist candidates and their teachers in developing their own interpretations.

Recommended metronome markings are given as a useful, but not definitive, performance guide for all pieces. Those without square brackets are the composer's own indication of the appropriate speed for the music.

Repeats of more than three bars should be omitted unless instructed otherwise in the syllabus or Trinity music book, but all *da capo* and *dal segno* instructions should be observed.

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Galopp

Fernando Sor
(1778-1839)

[♩ = 92-112] $\frac{1}{2}$ CIII ----- $\frac{1}{2}$ CVII

mf

5

mp

f

13

Fine

17

mf

21

VII

mp

p

f

25

p

29

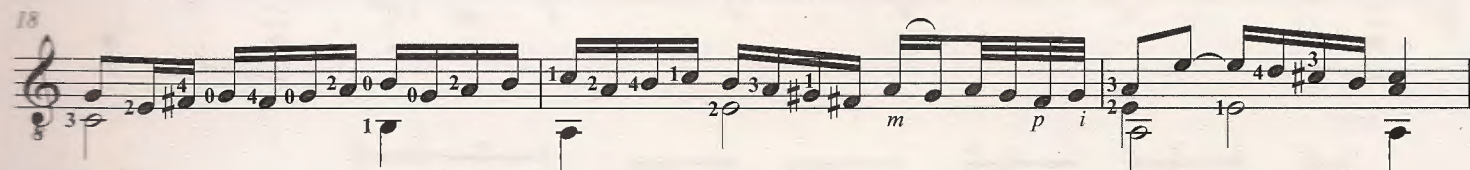
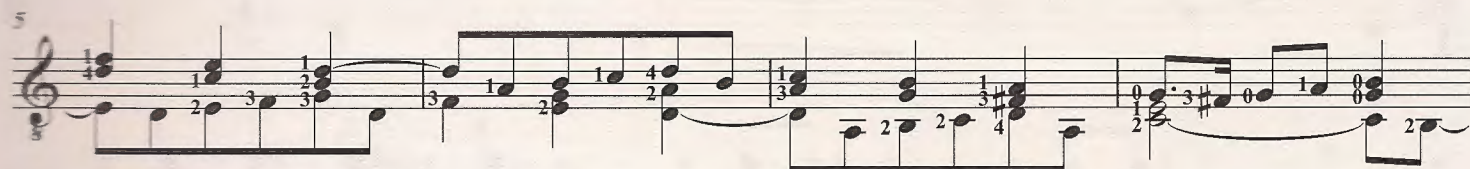
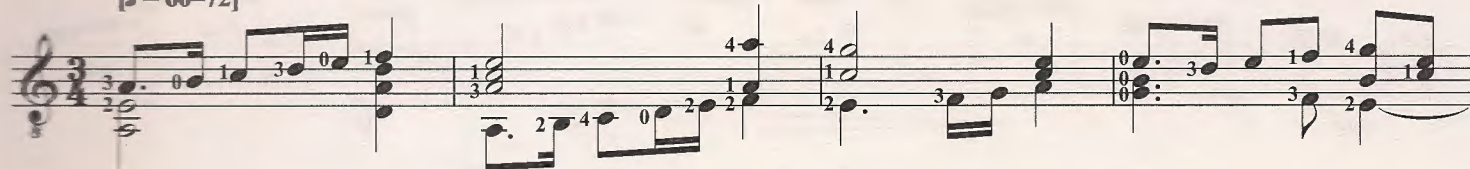
D.C. al Fine

Galliard

Francis Cutting

(c. 1571-1596)

[♩ = 60-72]



25

CII ----- 1

29

34

CII ----- 1

37

41

45

49

Notturmo

op. 4 no. 1

Johann Kaspar Mertz
(1806-1856)

Andante con moto [$\text{♩} = 56-72$]

p

stentando

p

f

sf

p

[illegible]

28

31 **a tempo**

8

3 0 2 #

The second system of the musical score, measures 37 to 40. The treble clef staff contains the melody, and the bass clef staff contains the accompaniment. Measure 37 starts with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by an eighth note A4, and then a beamed eighth-note pair (B4, C5). The bass staff has a half note G3. Measure 38 continues the melody with a quarter note D5, an eighth note E5, and a beamed eighth-note pair (F#5, G5). The bass staff has a half note A3. Measure 39 features a quarter rest in the treble, followed by a quarter note G4, an eighth note A4, and a beamed eighth-note pair (B4, C5). The bass staff has a half note G3. Measure 40 has a quarter note D5, an eighth note E5, and a beamed eighth-note pair (F#5, G5) in the treble, and a half note A3 in the bass. The system concludes with a double bar line. Dynamics include *p* (piano) and *f* (forte) markings.

40

m i m a i a i m a i m a

p f p f

pont.

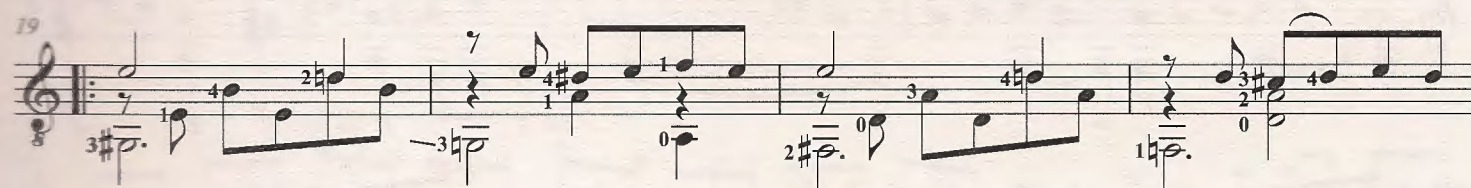
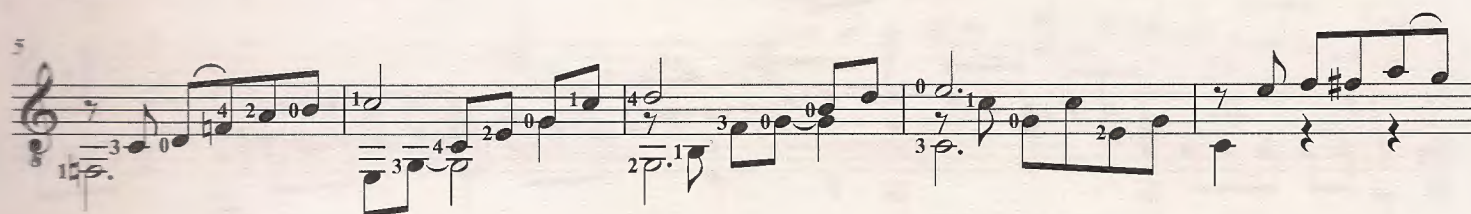
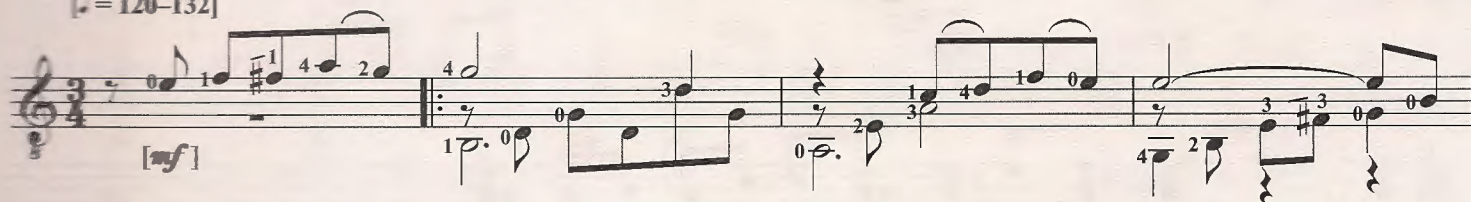
El negrito

no. 1 from *Two Venezuelan Waltzes*

Antonio Lauro

(1917-1986)

[♩ = 120-132]



27

CH

Staff 27-30: Treble clef, 8/8 time. Measure 27: quarter rest, eighth note G#4, quarter note F#4, eighth note E4, quarter note D4. Measure 28: quarter rest, eighth note C#4, quarter note B3, eighth note A3, quarter note G3. Measure 29: quarter rest, eighth note F#3, quarter note E3, eighth note D3, quarter note C3. Measure 30: quarter rest, eighth note B2, quarter note A2, eighth note G2, quarter note F2. A dashed line labeled 'CH' spans measures 29 and 30.

31

Staff 31-34: Treble clef, 8/8 time. Measure 31: quarter rest, eighth note G#4, quarter note F#4, eighth note E4, quarter note D4. Measure 32: quarter rest, eighth note C#4, quarter note B3, eighth note A3, quarter note G3. Measure 33: quarter rest, eighth note F#3, quarter note E3, eighth note D3, quarter note C3. Measure 34: quarter rest, eighth note B2, quarter note A2, eighth note G2, quarter note F2. A first ending bracket spans measures 33 and 34, with a second ending bracket following.

35

[mp]

Staff 35-38: Treble clef, 8/8 time. Measure 35: quarter rest, eighth note G#4, quarter note F#4, eighth note E4, quarter note D4. Measure 36: quarter rest, eighth note C#4, quarter note B3, eighth note A3, quarter note G3. Measure 37: quarter rest, eighth note F#3, quarter note E3, eighth note D3, quarter note C3. Measure 38: quarter rest, eighth note B2, quarter note A2, eighth note G2, quarter note F2.

39

Staff 39-42: Treble clef, 8/8 time. Measure 39: quarter rest, eighth note G#4, quarter note F#4, eighth note E4, quarter note D4. Measure 40: quarter rest, eighth note C#4, quarter note B3, eighth note A3, quarter note G3. Measure 41: quarter rest, eighth note F#3, quarter note E3, eighth note D3, quarter note C3. Measure 42: quarter rest, eighth note B2, quarter note A2, eighth note G2, quarter note F2.

43

[mf]

Staff 43-46: Treble clef, 8/8 time. Measure 43: quarter rest, eighth note G#4, quarter note F#4, eighth note E4, quarter note D4. Measure 44: quarter rest, eighth note C#4, quarter note B3, eighth note A3, quarter note G3. Measure 45: quarter rest, eighth note F#3, quarter note E3, eighth note D3, quarter note C3. Measure 46: quarter rest, eighth note B2, quarter note A2, eighth note G2, quarter note F2.

47

Staff 47-50: Treble clef, 8/8 time. Measure 47: quarter rest, eighth note G#4, quarter note F#4, eighth note E4, quarter note D4. Measure 48: quarter rest, eighth note C#4, quarter note B3, eighth note A3, quarter note G3. Measure 49: quarter rest, eighth note F#3, quarter note E3, eighth note D3, quarter note C3. Measure 50: quarter rest, eighth note B2, quarter note A2, eighth note G2, quarter note F2.

Rio by Night

Vincent Lindsey-Clark

Gentle bossa nova [♩ = 104-116]

The musical score for "Rio by Night" is written for guitar in 4/4 time. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of 104-116 beats per minute. The music is in a gentle bossa nova style. The first staff includes a melody line with notes marked with fingerings (p, i, m, a) and a bass line with chords and fingerings (3, 2, 1, 0, 4). The second staff continues the melody and bass line, with a measure marked with a fermata and a measure marked with a repeat sign. The third staff includes a measure marked with a fermata and a measure marked with a repeat sign. The fourth staff includes a measure marked with a fermata and a measure marked with a repeat sign. The fifth staff includes a measure marked with a fermata and a measure marked with a repeat sign. The score concludes with a double bar line and a repeat sign.

mp

p

i

m

a

3

2

1

0

4

III

I

III

mp

V

I

to Coda

1.

2.

17

f

20

8

23

mf

26

4 1 0 0 1 0

29

mp

p

D.C. al Coda

33

⊕ Coda

37

dim.

rall.

Swing Thing

Nick Powlesland

$\text{♩} = 92-112$ $\text{♩} = \text{♩}^3$
III

III II III II III

V III II III

V VII VIII VII V III

VII V CV I

mf

mp

Roman numerals in this piece indicate positions.

Swing Thing

Nick Powlesland

♩ = 92-112 ♪♪ = $\overbrace{\text{♪♪♪}}^3$

III

III II III II III

mf

V III II III

V VII VIII VII V III

1.

VII V CV I

mp

10

Roman numerals in this piece indicate positions.

[illegible]

22

8

mf

3

f

Birds flew over the Spire

Gary Ryan
(born 1969)

Floating and serene [♩ = 100–120]

Flourishing and Searing (p. 100-101)

VI

II

IV

CII

I

II

IV

VI

II

sim.

I

V

VII

VII

mf

1.

2.

harm. 12

rit.

harm. 12

(7) In original, bracketed C to be played 2nd time only. No repeat to be played in the examination, therefore play C.

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Soledad

Stefan Oser
(born 1965)

Bolero [♩ = 56-72]

8 [mp]

5

9 III [mf]

13 [mp]

17 [mf]

21 [mp] to Coda D.C. al

25 Coda

Bonza's Blues

William Baulch

Moderato ♩ = 92-100 ♩ = ♩

③ bend ½CIX

pizz. pizz.

④ ⑤

½CI ½CII

3 3 3

p

11 i m a

2 3 4

cresc. poco a poco

15 *i m a*

f

18

mf

21 *bend*

p i m

24

p

27 *dolce*

dolce

Technical Suite

Candidates choosing Option ii) Technical Suite in the Technical Work section of the examination must prepare all the following scales, arpeggios and exercises.

Scales and arpeggios (to be performed from memory)

As given in *Guitar & Plectrum Guitar Scales and Exercises from 2007*, published by Trinity Guildhall.

Scales to be prepared *apoyando* or *tirando*,* at candidate's choice. Straight rhythm.

Arpeggios to be prepared *tirando*.

B♭ major scale (two octaves), *im* fingering

F♯ harmonic and melodic minor scales (two octaves), *ma* fingering

B♭ major arpeggio (two octaves)

Chromatic scale starting on E (three octaves), *im* fingering

* *apoyando* = rest stroke; *tirando* = free stroke

Exercises

1. Chromatic Conundrum (slurs and glissandi)

♩ = 76–88

The exercise is titled '1. Chromatic Conundrum (slurs and glissandi)'. It is written for guitar in 4/4 time, with a tempo of 76–88 bpm. The key signature is B♭ major. The first staff begins with a treble clef and a key signature of one flat. It contains chromatic ascending and descending lines with slurs and glissandi. Dynamics include *mf* and *f*. The second staff continues the exercise with similar chromatic patterns and slurs, ending with a double bar line. Fingerings are indicated by numbers 1-4 above notes.

2. Central Park in the Dark (full barré)

$\text{♩} = 76-88$

CII ----- 7

CV ----- 7

CV

mp *mf*

3

CVII ----- 7

CVII

CIV

CIII

CII ----- 7

CII

Detailed description: This musical score is for a guitar piece in 6/4 time with a key signature of two sharps (F# and C#). It consists of two staves. The first staff begins with a tempo marking of quarter note = 76-88. It features two measures of chords, each with a seven-measure repeat sign above it. The first measure is marked CII and the second CV. The second staff continues with a series of chords: CVII, CVII, CIV, CIII, CII, and CII. The piece ends with a final CII chord. Dynamics include mezzo-piano (mp) and mezzo-forte (mf).

3. Summer Sunset (slurs)

Expressive and sustained $\text{♩} = 72-84$

IV

II

mp *mf*

4

ten.

IV

VII

IX

p *mp* *mf*

7

rit.

V

II

dim. *pp*

Detailed description: This musical score is for a guitar piece in 4/4 time with a key signature of two sharps (F# and C#). It consists of three staves. The first staff has a tempo marking of quarter note = 72-84 and is described as 'Expressive and sustained'. It features a series of slurred eighth and sixteenth notes, with chords IV and II indicated above. The second staff continues with slurred notes and chords IV, VII, and IX. The third staff begins with a 'rit.' (ritardando) marking and features slurred notes with chords V and II. The piece concludes with a final chord. Dynamics include mezzo-piano (mp), mezzo-forte (mf), piano (p), and pianissimo (pp). A decrescendo (dim.) is marked at the end.

Technical Work

Candidates to prepare either i) or ii)

either i) Scales, Arpeggios and Exercises (scales and arpeggios to be performed from memory)

As given in *Guitar & Plectrum Guitar Scales & Exercises from 2007* published by Trinity Guildhall.

Scales

The following scales to be performed with dynamics, right hand fingering pattern, rhythmic style and tone as shown. (See current Guitar Syllabus for examples of rhythmic styles).

To be played *apoyando*:

- F major (two octaves), *f*, *ma* fingering. Straight rhythm. *norm.* tone
- B \flat major (two octaves), *f*, *ma* fingering. Straight rhythm. *norm.* tone
- Chromatic starting on E (three octaves), *f*, *im* fingering. Swing rhythm. *pont.* tone

To be played *tirando*:

- F \sharp natural minor (two octaves), *mf*, *ma* fingering. Swing rhythm. *pont.* tone
- F \sharp harmonic minor (two octaves), *mf*, *ma* fingering. Swing rhythm. *pont.* tone
- F \sharp melodic minor (two octaves), *mf*, *ma* fingering. Swing rhythm. *pont.* tone
- C major pentatonic (two octaves), *p*, *im* fingering. Straight rhythm. *norm.* tone

Arpeggios

The following arpeggios to be performed *mf* and *tirando*:

- B \flat major (two octaves)
- Dominant 7th in the key of E \flat (two octaves, starting on B \flat)

Exercises

The following exercises to be performed *mf* and *tirando*:

- Paired slurs in A major
- B \flat major in 3rds
- Full barré sequence:

The musical notation consists of two systems of guitar exercises. The first system includes exercises CI and CIII, and the second system includes exercises CV, CVII, and CIX. The notation includes slurs, dynamics (p, mf), and a tempo marking of quarter note = 60. The exercises are for guitar, with a treble clef and a key signature of one flat (B-flat major/A minor).

or ii) Technical Suite

Scales and Arpeggios (to be performed from memory)

As given in *Guitar & Plectrum Guitar Scales & Exercises from 2007* published by Trinity Guildhall.

Scales to be prepared *apoyando* or *tirando*,* at candidate's choice. Straight rhythm.

Arpeggios to be prepared *tirando*.

- B \flat major scale (two octaves), *im* fingering
- F \sharp harmonic and melodic minor scales (two octaves), *ma* fingering
- B \flat major arpeggio (two octaves)
- Chromatic scale starting on E (three octaves), *im* fingering

* *apoyando* = rest stroke; *tirando* = free stroke

Exercises

Candidates to prepare all of the following exercises, printed in this book:

1. Chromatic Conundrum (*slurs and glissandi*)
2. Central Park in the Dark (*full barré*)
3. Summer Sunset (*slurs*)

Selected guitar pieces from the Trinity Guildhall Guitar Syllabus 2010-2015.

Grade 5

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The following support materials are also available from your local music shop:

Guitar Examination Pieces Initial-Grade 5 2010-2015 CD – recordings of all the pieces and exercises contained in these publications. Performed by Carlos Bonell, with Abigail James (TG 008107).



All syllabuses and further information about Trinity Guildhall can be obtained from:

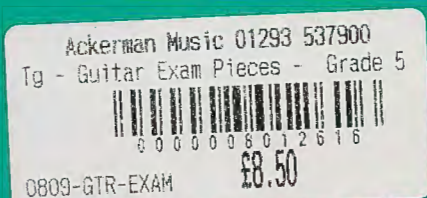
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