

# Guitar Exam Pieces

ABRSM Grade 3

Selected from the syllabus  
from 2019

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Footnotes

Name

Date of exam

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First published in 2018 by ABRSM (Publishing) Ltd,  
a wholly owned subsidiary of ABRSM, 4 London Wall Place, London EC2Y 5AU, United Kingdom

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Distributed worldwide by Oxford University Press

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Music origination by Moira Roach

Cover by Kate Benjamin & Andy Potts, with thanks to Brighton College

Printed in England by Caligraving Ltd, Thetford, Norfolk, on materials from sustainable sources.  
Reprinted in 2018



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5	<b>Anon. English</b> The Coventry Carol, arr. Yates. <i>Graded Repertoire for Guitar, Book 1</i> (Mel Bay)	
6	<b>Anon. English</b> What if a Day, arr. Ansorge & Szordikowski. No. 9 from <i>My First Concert for Guitar</i> (Schott)	
7	<b>Dowland</b> Orlando Sleepeth, arr. Yates. <i>Graded Repertoire for Guitar, Book 2</i> (Mel Bay)	
8	<b>C. Graupner</b> Bourrée, arr. Wright. <i>One + One, Vol. 2</i> : pupil's part <b>and</b> teacher's score (Chanterelle)	
9	<b>Rameau</b> Musette en rondeau, arr. Wright. <i>One + One, Vol. 2</i> : pupil's part <b>and</b> teacher's score (Chanterelle)	
10	<b>Logy</b> Sarabande, arr. Wright. <i>The Baroque Book</i> (Chanterelle)	
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4	<b>Carcassi</b> Valse (No. 7 from <i>Méthode complète pour la guitare</i> , (Part 3), Op. 59). <i>The Classical Book</i> (Chanterelle)	
5	<b>Diabelli</b> Andante (No. 16 from <i>30 Very Easy Exercises</i> , Op. 39). <i>Classical Music for Children for Guitar</i> (Schott)	
6	<b>J. Ferrer</b> Lección 16 (from <i>Método para guitarra</i> ). <i>Time Pieces for Guitar, Vol. 2</i> (ABRSM)	
7	<b>Gounod</b> Funeral March of a Marionette, arr. Batchelar & Wright. <i>Time Pieces for Guitar, Vol. 2</i> (ABRSM)	
8	<b>Küffner</b> Arietta in A ( <i>observing repeats</i> ). <i>The Guitarist's Progress, Book 1</i> (Garden Music) or <i>The Guitarist's Hour, Vol. 1</i> (Schott)	
9	<b>Sor</b> Andantino (No. 2 from <i>24 exercices très faciles</i> , Op. 35). P. 19 from <i>The Guitarist's Hour, Vol. 1</i> (Schott) or <i>Sor: The Complete Studies</i> (Chanterelle) or <i>Sor: The Complete Studies, Lessons, and Exercises</i> (Tecla Editions)	
10	<b>Tchaikovsky</b> Sweet Reveries (No. 21 from <i>Album for the Young</i> , Op. 39), arr. Wright. <i>One + One, Vol. 2</i> : pupil's part <b>and</b> teacher's score (Chanterelle)	
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5	<b>Stephen Goss</b> Aeolian Harp. <i>Solo Now! Vol. 2</i> (Chanterelle)	
6	<b>Vincent Lindsey-Clark</b> Vals Navarra: No. 5 from <i>Simply Spanish</i> (Montague Music)	
7	<b>Rodgers &amp; Hammerstein</b> My Favorite Things (from <i>The Sound of Music</i> ), arr. Batchelar & Wright. <i>Time Pieces for Guitar, Vol. 2</i> (ABRSM)	
8	<b>Peter Wrieden</b> The Acrobat. <i>Time Pieces for Guitar, Vol. 2</i> (ABRSM)	
9	<b>Gary Ryan</b> Russian Bear: No. 7 from <i>Scenes for Guitar, Book 1</i> (Camden Music)	
10	<b>Trad. Mexican</b> La Llorona, arr. Rivoal. <i>Chansons et danses d'Amérique latine, Vol. A</i> (Lemoine)	

A:1

# Saltarello del predetto ballo

from *Intavolatura di liuto libro primo*



Arranged by Richard Wright

Simone Molinaro  
(c.1570–after 1633)

**Allegro**  $\text{♩} = c.126$

1 *m* 4 2 *m*

5 *Fine*

9 *mf*

13 *m* *a* *m* *D.C. al Fine*

Simone Molinaro was a composer, church musician and teacher in Genoa, in the north west of Italy. His only publication of instrumental music was a collection of lute pieces, *Intavolatura di liuto libro primo* (First Book of Lute Solos in Tablature), which was printed in Venice in 1599. It includes arrangements of vocal works, fantasias and dances. This dance is a saltarello, a name suggesting a 'little hop' in the dance steps and usually applied to a dance in quick triple time. Its full title means 'Saltarello of the aforesaid Ballo', which indicates that it is a variation of the previous piece in the book, a Ballo or dance called 'Count Orlando'.



# Tri Martolod

A:2

Arranged by Laura Snowden

Trad. Breton

Rhythmical, lively  $\text{♩} = c.88$ 

*Tri Martolod* is a folk song from Brittany on the west coast of France, a region with a Celtic culture similar to that of Wales, Ireland and Scotland. In Breton dialect, the song tells the story of three young sailors who are carried by the wind to Newfoundland in Canada, where they are greeted by a girl in a windmill. The changing numbers of beats to the bar and use of the 'Scotch snap' (as in bar 1, fourth beat) give the melody great rhythmic life. The song's strong rhythms are explained by its use as a sea shanty, sung by sailors as they haul ropes or do other heavy work together on board.



A:3

Air Italien

## Second movement from Partita in G minor

Arranged by Richard Wright

G. H. Stölzel  
(1690–1749)

**Andante**  $\text{♩} = c.58$

Musical score for two voices, I and II, in 2/4 time. The score consists of two staves. Voice I (top staff) starts with a bass note, followed by a quarter note, a rest, and a bass note. Voice II (bottom staff) starts with a bass note, followed by a quarter note, a rest, and a bass note. The dynamics are marked 'mf' for both voices.

5

*Fine* *m*

*f*

*f*

A musical score for piano, page 10, measures 10-11. The top staff is in treble clef and the bottom staff is in bass clef. Measure 10 starts with a quarter note 'a', followed by eighth notes 'm', 'm', 'a', 'm', 'm', 'a', 'm', 'm', 'a', 'm', 'i', 'm', 'a', 'm', 'i', and ends with a quarter note 'a'. Measure 11 starts with a half note 'a', followed by eighth notes 'm', 'm', 'a', 'm', 'm', 'a', 'm', 'm', 'a', 'm', 'i', and ends with a half note 'a'. The bottom staff shows harmonic bass notes and rests.

Gottfried Heinrich Stölzel was a German composer who studied at Leipzig University, a few years before Johann Sebastian Bach arrived in the city, and then – apart from making journeys to Italy and Prague – held posts at several German courts. He is best known for pieces which were copied into Bach family albums: his opera aria 'Bist du bei mir', which is in the second of the *Clavierbüchlein* (Little Keyboard Books) that Bach compiled for his second wife Anna Magdalena in 1725; and the Partita, or suite, in G minor for harpsichord, which is in Bach's earlier 'Little Keyboard Book' of 1720 for his eldest son Wilhelm Friedemann. The second movement of the Partita is the elegantly phrased 'Air Italien' (Italian tune), which is arranged here for two guitars. **In the exam, the candidate should play part I.**

15

*m*

V

*mf*

CIII

*p*

III

I

mf

20

*f*

III

II

*D.C. al Fine*

*f*

D.C. al Fine

*Blank page*



# Andante

B:1

No. 6 from *Schule für die Guitare*J. K. Mertz  
(1806–56)**Andante** [♩ = c. 84]

Johann Kaspar Mertz was a well-known guitarist in Vienna (an important centre of European musical life) and in Germany, Poland and Russia. He composed a great deal of solo and chamber music for guitar. He also wrote an instruction book, *Schule für die Guitare*, which was published in Vienna in 1848. This includes step-by-step chapters introducing different aspects of technique, accompanied by exercises; it ends with a series of 15 *Übungsstücke*, or pieces for study and recreation. The sixth of these is this richly harmonised Andante.

Source: *Schule für die Guitare* (Vienna: Tobias Haslinger's Witwe und Sohn, [1847?]). The **p** markings in bars 1 and 9 are original. All other dynamics are editorial.

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Lullaby

B:2

## Suo Gân



Arranged by Stephen Goss

Trad. Welsh

**Gently rocking**  $\text{♩} = c.56$

**rit.** **a tempo**

**4**

**7** **pp**

**poco rit.**

**11** **p** **mf**

**a tempo**

**15** **p**

**18** **rit.** **pp**

'Suo Gân' is a traditional Welsh song, which first appeared in print around 1800. It is a mother's gentle lullaby for her baby:

Nothing shall disturb your slumber,  
Nobody will do you harm;  
Sleep in peace, dear child ...

The Welsh composer and academic Stephen Goss has arranged the melody with a flowing single line as introduction (bars 1 and 2), accompaniment (for most of its length) and coda (from bar 19).

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# Menuetto

B:3

Fourth movement from Divertimento No. 1, K.Anh. 229/439b

Arranged by Richard Storry

W. A. Mozart  
(1756–91)

**Allegretto**  $\text{♩} = c.126$

1

6

11

16

The minuet was a triple-time dance popular in the 18th century, which became a regular feature in symphonies and other works of the period. This example comes from the first in a set of five divertimentos by Wolfgang Amadeus Mozart for three basset horns (the basset horn is a member of the clarinet family). It is one of the divertimento movements arranged for piano after Mozart's death and compiled into a set of six sonatinas, which have become known as the *Wiener Sonatinen* or 'Viennese Sonatinas'. The slur indications are from the original piece. **In the exam, the candidate should play part I, and the first repeat is required.**

C:1

# Peppermint Rag



David Cottam  
(born 1951)

With a leisurely lilt  $\text{♩} = c.76$

With a leisurely lilt  $\text{♩} = c.76$

5

9

13

17

21

D.C. al Coda

25

harm. XII

**CODA**

The British guitarist David Cottam studied the guitar at the Guildhall School of Music & Drama in London, and now lives in Devon in the English West Country. He is a performer who has made four solo guitar CDs, and a composer for his instrument in many different styles. 'Peppermint Rag' comes from a collection called *Zebramusic*, which he describes as 'focusing on the development of the right-hand technique while making lighter demands on the left hand'. It is in the style of ragtime, a forerunner of jazz in the early years of the 20th century, which depends on syncopations against a steady beat for its carefree effect.

© 1997 David Cottam from *Zebramusic for Guitar*  
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# Celtic Blue

C:2

Tim Pells  
(born 1954)

**Very rhythmic**  $\text{♩} = c.80$



The Canadian-born guitarist Tim Pells has been active in London and the south-east of England for many years as a teacher and performer, in particular as a member of the English Guitar Quartet. His newly written *Celtic Blue* starts as an imitation of Irish folk fiddling, and later (from bar 15) adds touches of blues melody. Tim Pells says that he was influenced by the way in which 'Irish musicians so often move freely between genres and yet retain a core element of Irish musical character in their work.'

C:3

# Over the Rainbow

from *The Wizard of Oz*

Arranged by Peter Batchelor

Music by Harold Arlen (1905–86)  
Lyrics by E. Y. Harburg (1896–1981)**Allegretto**  $\text{♩} = c.100$ 

'Over the Rainbow' is a famous song from the 1939 Hollywood film *The Wizard of Oz*, named the greatest movie song of all time by the American Film Institute. It is by the well-known songwriting team of Edgar Yipsel 'Yip' Harburg and Harold Arlen. In the film, it is sung by Dorothy (played by the 17-year-old Judy Garland), a young girl growing up unhappily on a farm in Kansas, who imagines travelling to a better land 'somewhere over the rainbow, way up high' (bars 3–6). The film shows her fantastic journey to another country, the Land of Oz, which may not be better than Kansas but is certainly more exciting! **In the exam, the candidate should play part I.**

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11

*mp*

15

*poco rall.*

*f*

19 *a tempo*

*mf*

23

*p*

*harm.*

V

XII

