

Guitar Exam Pieces

ABRSM Grade 5

Selected from the syllabus
from 2019

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Footnotes

Name

Date of exam

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Other pieces for Grade 5

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4	Anon. Villanelle in A, arr. Scheit. <i>Renaissance Dances</i> (Universal)	
5	J. S. Bach Bourrée I (from <i>Suite No. 3 in G</i> , BWV 1009), arr. Wright. <i>J. S. Bach: Cello Suites 1–4</i> (Cadenza Music)	
6	Baron Sarabande (<i>ornaments optional</i>), arr. Wright. <i>The Baroque Book</i> (Chanterelle)	
7	Telemann Gigue, arr. Wright. <i>The Baroque Book</i> (Chanterelle)	
8	Vincent Lindsey-Clark Sonata Scarlatta: from <i>Simply Baroque</i> (Montague Music)	
9	Pilkington Echo for Two Lutes, arr. Hegel. <i>Duets for Fun: Guitars</i> (Schott)	
10	Visée Sarabande: from <i>Suite in D minor</i> , arr. Scheit (Universal)	
	LIST B	
4	Carcassi Étude in F (No. 16 from <i>25 études</i> , Op. 60). <i>Carcassi: 25 études mélodiques progressives</i> , Op. 60 (Chanterelle) or <i>Carcassi: 25 Etudes for Guitar</i> , Op. 60 (Tecla Editions) or No. 21 from <i>The Classical Book</i> (Chanterelle)	
5	N. Coste Leçon in D minor. No. 27 from <i>The Classical Book</i> (Chanterelle)	
6	J. Ferrer Ejercicio in E minor (No. 7 from <i>Colección 3a de ejercicios</i>). <i>J. Ferrer: Charme de la nuit</i> (Faber)	
7	Grieg Waltz (No. 2 from <i>Lyric Pieces</i> , Op. 12), arr. Wright. <i>One + One</i> , Vol. 3: pupil's part and teacher's score (Chanterelle)	
8	Mertz Allegretto (No. 15 from <i>Schule für die Guitare</i>). <i>Time Pieces for Guitar</i> , Vol. 2 (ABRSM)	
9	Tárrega Prelude 'Lágrima'. <i>Time Pieces for Guitar</i> , Vol. 2 (ABRSM)	
10	Sor Allegretto (No. 22 from <i>24 exercices très faciles</i> , Op. 35). <i>Romantic Guitar Anthology</i> , Vol. 3 (Schott) or <i>Sor: The Complete Studies</i> (Chanterelle) or <i>Sor: The Complete Studies, Lessons, and Exercises</i> (Tecla Editions)	
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4	Leo Brouwer Étude No. 6 (from <i>Études simples</i>). <i>Leo Brouwer: Études simples</i> , Vol. 2 (Eschig) or <i>Leo Brouwer: Œuvres pour guitare</i> (Eschig)	
5	David Cottam Campanella Prelude. <i>Zebramusic</i> (ESG Music)	
6	Gerald Garcia Étude No. 3: from <i>25 études esquisses</i> (Mel Bay)	
7	Guinga Senhorinha. <i>Time Pieces for Guitar</i> , Vol. 2 (ABRSM)	
8	Henderson & Dixon Bye Bye Blackbird, arr. Batchelor & Wright. <i>Time Pieces for Guitar</i> , Vol. 2 (ABRSM)	
9	Piazzolla Vuelvo al sur, arr. Ryan. <i>Play Piazzolla</i> (Boosey & Hawkes)	
10	Trad. Brazilian Tutu maramba (<i>observing repeat</i>), arr. Rivoal. <i>Chansons et danses d'Amérique latine</i> , Vol. E (Lemoine)	



Musette

BWV Anh. II 126

A:1

Arranged by Peter Batchelor

Anon.

Allegro $\text{♩} = c.80$

1

2

3

4

5

9

10

11

12

13

14

15

16

17

18

19

20

f

m

p

mf

i

CII

IV

cresc.

mf

D.C. al Fine

The great German composer Johann Sebastian Bach presented two *Clavierbüchlein* (Little Keyboard Books), copied with the help of family members and friends, to his second wife Anna Magdalena. The first, from 1722, consisted entirely of his own music; the second, from 1725, was an anthology of pieces mostly by other composers, for Anna Magdalena to play for enjoyment or to teach to the couple's children. The latter collection is the source of this anonymous Musette. The title indicates a dance of pastoral character, named after a type of small bagpipes popular in the 18th century. The repeated bass notes in the accompaniment suggest a bagpipe drone, while the D sharps in bar 17 also imitate rustic piping.

A:2

Gigue

from *Pièces de théorbe et de luth*
 It is illegal to make unauthorized copies of this copyright music.

Realized for modern guitar by Gary Ryan

Robert de Visée
(c.1655–1732/3)[Light and graceful $\text{♩} = c.126$]

The music is in 3/4 time, key of G major. The realization is for modern guitar. The score consists of eight staves of music, numbered 1 through 31. Various dynamics and performance instructions are included, such as *mf*, *tr*, *cresc.*, and *mp*.

Robert de Visée was a chamber musician to the French king Louis XIV, playing various plucked-string instruments: guitar (which he also taught to the king), lute and theorbo (bass lute). He also composed pieces for all these instruments, publishing selections in three volumes. This gigue, a dance in brisk compound or triple time, is from his *Pièces for theorbo and lute*, which appeared in Paris in 1716.

Source: first edition, *Pièces de théorbe et de luth mises en partition, dessus et basse* (Paris: Bélanger; Hurel, 1716). The source is notated in $\frac{6}{8}$ time, but this edition appears in $\frac{3}{4}$. The original also includes more ornamentation.

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Twenty Ways Upon the Bells

A:3

from *The Schoole of Musicke*

Arranged by Christopher Susans

Thomas Robinson
(fl. 1589–1609)

Con moto $\text{♩} = c.72$



Thomas Robinson was an English player of the lute and the cittern (an instrument with plucked wire strings), and the author of influential instruction books for both. His *The Schoole of Musicke*, which appeared in London in 1603, is for the most part a lute tutor, with text in the form of a dialogue and exercises for the student. It also contains a series of complete pieces, lute solos and duets, including several in the form of variations over a 'ground', a repeated pattern played by a second performer. This one has a two-bar ground imitating the ringing of church bells. **In the exam, the candidate should play part I.**

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15

19

24

29

34

39

42

45

rall.

dim. poco a poco

dim. poco a poco



B:1

Andantino

No. 4 from *Bagatelle*, Op. 73

Mauro Giuliani
(1781–1829)

Andantino [$\text{♩} = c.56$]

Mauro Giuliani was born in southern Italy but lived in Vienna from 1806 to 1819, making his name there as a guitarist and composer. In 1808, he gave the first performance of his Concerto in A major, the earliest virtuoso concerto for guitar and full orchestra. Altogether he wrote three concertos and published more than 200 works for the guitar, solo and in chamber ensembles. This pastoral Andantino comes from a set of ten bagatelles (a word meaning 'trifles' or miniatures) published in Vienna in 1816.

Source: *Bagatelle per la chitarra* (Vienna: Pietro Mechetti, c.1819). All dynamics are editorial.

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25

29

33

37

B:2

Danny Boy



Arranged by Richard Wright

Trad. Irish
Adapted by Harold Samuel

Heartfelt $\text{♩} = c.56$

The melody of 'Danny Boy' is an Irish folk tune from County Londonderry, first printed in 1855 and commonly known as the 'Londonderry Air'. The words are by the English lawyer and lyricist Fred E. Weatherly: they were written for another melody in 1910, and adapted by Weatherly in 1913 to fit the 'Londonderry Air'. With an accompaniment by the pianist and composer Harold Samuel (1879–1937), the result became one of the most successful songs in the early years of commercial recordings. Weatherly's lyrics are a girl's farewell to her beloved Danny as he leaves, perhaps to go off to war.

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Tango

B:3

Arranged by Helen Sanderson

attrib. Francisco Tárrega
(1852–1909)

Appassionato $\text{♩} = c.69$

1 2 3 4 5 6

I: $\text{♩} = c.69$
II: $\text{♩} = c.69$

1 2 3 4 5 6

III: $\text{♩} = c.69$
I: $\text{♩} = c.69$

1 2 3 4 5 6

III: $\text{♩} = c.69$
I: $\text{♩} = c.69$

The Spanish guitarist and composer Francisco Tárrega was largely responsible for the revival of the guitar as a solo instrument in the years around 1900. This piece published under his name is called 'Tango', after the national dance of Argentina, which is popular all over the Spanish-speaking world. However, it was printed after Tárrega's death, and closely resembles a Habanera (a dance of Cuban origin) written for two guitars and called 'Enriqueta' by Tárrega's compatriot and fellow-guitarist Carlos García Tolsa (1858–1905). So it seems that Tárrega's 'Tango' may be an arrangement rather than an original composition – in which case this duet version restores Tolsa's original scoring! **In the exam, the candidate should play Part I.**

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14

harm.
XII

(4)

19 *gliss.*

mf

mp

sim.

25

f

mf

30

1. 2. CIII

III

34

II

gliss. V

mf cantabile

mf cantabile

38

II

CII

42

gliss.

f

47

rall.

harm. VII

harm. V

mf

pizz.

mf



C:1

Take Five

Arranged by Abigail James

Paul Desmond
(1924–77)

Mellow, with swing $\text{♩} = \text{c.} 138$ ($\text{♩} = \text{c.} 138$)

CV

4

CVII

III

mf

10

CVIII VI CVII I V I

f mp

Take Five appeared on the 1959 LP record *Time Out* by the American jazz group the Dave Brubeck Quartet, and became a massive international hit. Brubeck composed most of the tracks on the album, using the unconventional time signatures for which he was renowned, but this piece in $\frac{5}{4}$ was written by the Quartet's saxophonist Paul Desmond. Each bar is regularly divided into three plus two beats. As well as alluding to the metre, the title is a familiar instruction to musicians to take a five-minute break.

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16 VII


19

22

25

28

31

rall.

VII

V



C:2

Carmen

(Tango Waltz)

from *Invitation to the Waltz*Tatiana Stachak
(born 1973)

$\text{♩} = 75-90$

mf espressivo, vibrato, molto rubato e cantabile

5

10

14

ritmico, senza ritenuto

to Coda \bigcirc

pizz. -----

mp più animando

Tatiana Stachak is an award-winning Polish guitarist, composer and educator. Since her student years at the Wrocław Academy of Music, she has been interested in the education of young children, and she has written several volumes for beginner and intermediate guitarists, as well as textbooks on guitar teaching and ear training. She describes her *Invitation to the Waltz*, published in 2010, as a collection presenting 'some of the many and varied manifestations and styles of this enduringly popular musical form'. It includes this piece in the style of the Argentine tango waltz, which is a relaxed, flowing dance.

molto ritmico

17

sul tasto

21

subito mp pizz. -----

22b

D.S. al Coda
tempo primo

CODA

15 ma-1
harm.

V

mf rubato



C:3

The Snow Globe

Laura Snowden
(born 1989)

Magical $\text{♩} = c.116$

I

mp cantabile

II

p

l.v. throughout, except at harmony changes

6

11

8va
harm.

CVII

floaty

The British guitarist and composer Laura Snowden studied at the Royal College of Music in London. She was entrusted with the Wigmore Hall premiere of a new work by Julian Anderson, commissioned by the Julian Bream Trust, and she performed at Shakespeare's Globe with her folk ensemble Tir Eolas at the invitation of John Williams. *The Snow Globe* is named after a popular toy, a small glass sphere containing a winter scene which when shaken fills with a miniature snowstorm. The composer says: 'I have loved snow globes since I was a child, and sought to portray their magic by combining harmonics with a slow waltz-like rhythm and an expressive melody.' **In the exam, the candidate should play part I.**

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16 *8va*
 ②XII ③V ②XII ④VII ③XII ①XII

21 *8va*
 ④VII XII ③II V
 CII CIII

26 VII ② ① CVII
 mp mf
 p mp

31

35

f

CVII

mf

39

harm.

XII

mp

p

44

pp

p like a magical memory

8va
harm.

①VII VII VII ⑤IX ③XII ⑤VII

50

poco rit.

②XII ①XII ③XII ④XII ⑤XII ⑥XII

8va
VII