

Guitar

Exam Pieces

ABRSM Grade 5

Selected from the syllabus
from 2019

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Name

Date of exam

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Musette

BWV Anh. II 126

A:1

Arranged by Peter Batchelar

Anon.

Allegro ♩ = c. 80

5

9

13

17

f

p

mf

p

cresc.

mf

Fine

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*

Realized for modern guitar by Gary Ryan

Robert de Visée
(c.1655–1732/3)

[Light and graceful ♩ = c.126]

6 *mf*

11 *tr*

16

21 *tr*

26 *mp*

31 *mf*

cresc.

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 *Pieces 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 $\frac{3}{4}$ time, but this edition appears in $\frac{3}{4}$. The original also includes more ornamentation.

Twenty Ways Upon the Bells

from *The Schoole of Musicke*

A:3

Arranged by Christopher Susans

Thomas Robinson
(fl. 1589–1609)

Con moto ♩ = c. 72

I

II

⑥ = D

p sotto voce

mp

6

11

mf

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

II

p *i* *p* *i*

4

3

4

4

2

V

II

19

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, both in treble clef and key of D major (two sharps). The melody is in the upper staff, and the accompaniment is in the lower staff. The melody includes fingerings (1, 2, 4, 7) and dynamics (*p*, *i*, *p*). The accompaniment features chords and single notes, with some measures containing a 'C' time signature.

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melody with various note values, including quarter, eighth, and sixteenth notes, as well as rests. There are fingerings indicated by numbers 1, 2, 3, and 4. A circled number 3 is placed below the third measure. The bottom staff is in bass clef with a key signature of two sharps. It contains a bass line with notes and rests. The score is divided into measures by vertical bar lines. The first measure of the top staff is numbered 24 in the left margin.

34

39

mf

mp

42

f

mf

45

dim. poco a poco

rall.

dim. poco a poco

B:1

Andantino

No. 4 from *Bagatelle*, Op. 73

Mauro Giuliani
(1781–1829)

Andantino [$\text{♩} = c.56$]

1 *mf* *mp*

5 *mf* *mp*

9 *mf*

13 *f*

17 *mf*

21 *dim.*

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

mp *mf*

29

mp *mf*

33

mp *f*

37

mp

B:2

Danny Boy

Arranged by Richard Wright

Trad. Irish
Adapted by Harold Samuel

Heartfelt ♩ = c.56

④ *m* *mp* *i a m i* CIV

3 *a* ② *m* *a m* *p i m*

6 *i* *m* *m* *mf*

9 *a* CII *a* *p i m* *i m i* CII

12 *allargando* *a a m a* *rall. molto* *tempo rubato* *mp* *f*

15 *a m* *a m* *tempo primo* *rall. molto* *mf* *pp*

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 ♩ = 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

mf marcato

19

gliss.

mf

mp

sim.

25

f

mf

30

1. 2. CIII

III

34 *gliss. V*

mf cantabile

mf cantabile

38 *II*

II

I

42 *gliss.*

f

f

47 *rall.* *harm. VII* *harm. V*

mf

pizz.

mf

Arranged by Abigail James

Paul Desmond
(1924–77)

CV

p

4

mf

CV

CVII

III

mf

10

CVIII

VI

CVII

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

②

f

19

mp

22

mf

25

28

mf

31

rall.

VII

V

C:2

Carmen

(Tango Waltz)

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

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$\text{♩} = 75-90$

mf *espressivo, vibrato, molto rubato e cantabile*

5

10

f

ritmico, senza ritenuto

to Coda

1. 2.

mf rubato

p

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.

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molto ritmico

17

sul tasto

21

1.

CII

f

subito mp
pizz. -----

22b

2.

CII

f

mf rubato

D.S. al Coda
tempo primo

CODA

15ma-7
harm.
V

C:3

The Snow Globe

Laura Snowden
(born 1989)

Magical ♩ = c. 116

I *mp cantabile*

II *p*
l.v. throughout, except at harmony changes

6

11

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* -----

② XII ③ V ② XII ④ VII ③ XII ① XII

21 *8va* -----

④ VII XII II ③ V

CII CIII

26

II VII ① CVII

mp *mf*

p *mp*

31

35

f

CVII

mf

39

harm. XII

mp

p

44

p like a magical memory

8va harm.

① VII VII VII ⑤ IX ③ XII ⑤ VII

pp

50

poco rit.

② XII ① XII 8va harm. ⑤ XII ⑤ VII

① VII ② ③ ④