

TRINITY
COLLEGE LONDON PRESS

Guitar 2

Grade

Pieces
including Duets

for Trinity College London exams

2016-2019

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Alternative pieces for this grade

GROUP A

Composer	Piece	Book	Publisher
Cracknell	Coconut Corn	Enjoy Playing Guitar: Going Solo	OUP 978-0-19-338635-8
Ferrer	Vals	The Young Guitarist's Progress part 2	Garden GM7
Sor	Etude, op. 44 no. 1	The Complete Studies for Guitar	Chanterelle ECH491
Trad. Nicaraguan, arr. Rivoal	Pajarito*	Chansons et Danses d'Amérique Latine vol. D	Lemoine HL25164

GROUP B

Composer	Piece	Book	Publisher
Anderson	Barbados	Guitar Travels	Anderson AGP505
Ogawa	Déterminé	La guitare dans tous ses états vol. 2	Les Productions d'OZ DZ1042
Powlesland	Jamaica	The Real Guitar Book vol. 1	Camden CM191
Rak	Spanish Dance	Minute Solos	Bärenreiter Praha H7236
Sollory	Ah! Sunflower	Songs of Innocence & Experience	Camden CM283
Tromp	Minor Walk	String Fingers	XYZ 1211

* Duet – A maximum of two duets may be played. If duets are chosen, the accompaniment must be played in the exam.

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 (trinitycollege.com/essentialinformation) and exam requirements and regulations.

(continued on inside back cover)

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Moderato

op. 39 no. 15

Anton Diabelli
(1781-1858)

Moderato $\text{♩} = 100-108$

The musical score for 'Moderato' is written in a single staff in 3/4 time, key of D major (two sharps). It consists of 13 measures. The tempo is marked 'Moderato' with a quarter note equal to 100-108 beats per minute. The score includes various fingerings (m, i, a) and dynamics (p, f, ff). The first measure starts with a piano (p) dynamic. The second measure has a forte (f) dynamic. The third measure has a forte (f) dynamic. The fourth measure has a piano (p) dynamic. The fifth measure has a forte (f) dynamic. The sixth measure has a forte (f) dynamic. The seventh measure has a piano (p) dynamic. The eighth measure has a forte (f) dynamic. The ninth measure has a forte (f) dynamic. The tenth measure has a piano (p) dynamic. The eleventh measure has a forte (f) dynamic. The twelfth measure has a forte (f) dynamic. The thirteenth measure has a fortissimo (ff) dynamic.

Do not play the repeats in the exam.

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Vals

José Ferrer
(1835-1916)

Con grazia $\text{♩} = 126-132$

The musical score for 'Vals' is written in a single staff in 3/4 time, key of D major (two sharps). It consists of 13 measures. The tempo is marked 'Con grazia' with a quarter note equal to 126-132 beats per minute. The score includes various fingerings (m, a, i) and dynamics (mf, p). The first measure starts with a mezzo-forte (mf) dynamic. The second measure has a mezzo-forte (mf) dynamic. The third measure has a mezzo-forte (mf) dynamic. The fourth measure has a mezzo-forte (mf) dynamic. The fifth measure has a mezzo-forte (mf) dynamic. The sixth measure has a mezzo-forte (mf) dynamic. The seventh measure has a mezzo-forte (mf) dynamic. The eighth measure has a mezzo-forte (mf) dynamic. The ninth measure has a mezzo-forte (mf) dynamic. The tenth measure has a mezzo-forte (mf) dynamic. The eleventh measure has a mezzo-forte (mf) dynamic. The twelfth measure has a mezzo-forte (mf) dynamic. The thirteenth measure has a mezzo-forte (mf) dynamic.

13

20

27

Do not play the repeats in the exam.

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Group A

Tanz

Hans Newsidler
(1508-1563)

Allegretto ♩ = 98

5

9

14

f

p

pont.

nat.

rit.

f

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Rigaudon

arr. Lee Sollory

Jean-Philippe Rameau
(1683-1764)

Allegretto ♩ = 108-112

Solo *f*

Accomp. *f*

3 *p* *cresc.* *p* *cresc.*

10 *f* *f*

14 1. 2.

18

A que has venido, forastero

art. Yvon Rivoal

Traditional Argentine

Lent [♩ = 108–112]

rall. . . . a tempo

[illegible]

Do not play the repeats in the exam.

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Malagueña

arr. Lee Sollory

Traditional Spanish

Allegretto $\text{♩} = 108-112$

p i p i p i sim.

f *mf*

6

11

17

Slower

IV V

f

24

a tempo

mf

29

tambora

September Heath

Martin Fogel

Moderato ♩ = 92

8

Harm. 12 Harm. 7

II

mp

p

p

i m a I *i m a* II

5

rit.

A tempo

II

mf

p

i m a I *i m a* II

9

I

mp

II

I

12

II

I

VII

②

15

IX

rit.

f

p

②

①

⑥

20

A tempo

rit.

VII

p

p

Last Waltz

Andrew Forrest
(b. 1945)

Andante ♩ = 54



Solo

Accomp.

mf

mp

2 3

7

mf

mp

13

f

mp

Fine

19

f

mp

f

mp

25

p

p

p

p

molto rall.

D.S. al Fine

Do not play the repeat at bar 26 in the exam.

Dancing Shadows

Peter Nuttall
(b. 1949)

Allegretto ♩ = 100–108

The musical score for "Dancing Shadows" is written for guitar and bass. The piece is in 4/4 time, marked Allegretto with a tempo of 100–108 beats per minute. The guitar part (treble clef) begins with a melodic line in the first measure, marked *ritmico*. The bass part (bass clef) enters in the second measure with a steady eighth-note accompaniment, marked *mf*. The score is divided into measures, with measure numbers 5, 9, 13, 17, 21, 25, and 28 indicated at the start of their respective lines. The guitar part features various dynamics including *mp* (mezzo-piano) and *f marcato* (forte, marked). The bass part includes dynamics such as *p* (piano), *f* (forte), and *rit.* (ritardando). The piece concludes with a section marked *a tempo*, *ad lib.* (ad libitum), and *bend* (bend), featuring a strong *f* (forte) dynamic.

Aquarelle no. 3

Andante $\text{♩} = 100-108$

Marc Le Gars

(b. 1954)

Chevalet (les basses détachées)

Touche (les basses legato)

1 2 3 4 5 6 7 8 9 10 11 12

f *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m*

f sub.

mf *f*

poco rit. *a tempo*

ff *sfz* *pp* *p*

Détaché *HI2*

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Calypso

[Allegro moderato $\text{♩} = 60-69$]

Gérard Montreuil

(1927-1991)

1 2 3 4 5 6 7 8 9 10 11 12

f *p* *p*

13

17

21 D.C. al ϕ e Coda

25 Coda

dim. *fff* sub.

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Group B

On the Swing

Juan Antonio Muro
(b. 1945)

Allegretto [$\text{♩} = 108-112$]

1

5

9

13

mf deciso

poco rit. Fine

a tempo

p dolce

D.C. al Fine poco rit.

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Nuit étoilée

Takashi Ogawa
(b. 1960)

Andantino [$\text{♩} = 84-90$]

8 *mp*

5 *mf* *mp*

11 *mf* *p*

17 *pp*

23 *cresc. molto* *f* *mp* *rit.* *a tempo* *Harm.* 12

28 *poco rit.* *mf*

Pieces – three pieces to be performed, at least one from each group

Piece 1:

Chosen from this book or from those in the alternative list

Piece 2:

Chosen from this book or from those in the alternative list

Piece 3:

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 D major (music may be used, ♩ = 86)

Candidates to prepare in full either section ii) or section iii)

either ii) Scales & arpeggios (from memory, *mf*)

Candidates should prepare scales and arpeggios as listed below. When the examiner requests a key, the candidate should play the scale and then the arpeggio.

F major	one octave	p fingering	scale and arpeggio: tirando	min. tempi: scales: ♩ = 62 arpeggios: ♩ = 94
D melodic minor		im fingering	scales: apoyando or tirando (candidate's choice)	
A harmonic minor			arpeggios: tirando	
Chromatic scale starting on G		im fingering	apoyando or tirando (candidate's choice)	min. ♩ = 94

or iii) Studies (music may be used)

Candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three studies in total).

The candidate will choose one study to play first; the examiner will then select one of the remaining two prepared studies to be performed.

1a. Skater's Waltz	or	1b. Linecraft	for tone and phrasing
2a. Tin Drum	or	2b. Porcupine Stomp	for articulation
3a. Lost and Found	or	3b. Mystic Drummer	for idiomatic elements

Supporting tests – two tests are to be chosen from:

sight reading	aural	improvisation	musical knowledge
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Please refer to the current syllabus for details on all elements of the exam.

Guitar Pieces for Trinity College London exams 2016-2019

Expertly chosen, graded and edited repertoire pieces for the Trinity Guitar Grade 2 exam.

This new selection of 10 solo pieces and three duets encompasses a wide range of styles and genres. Not only selected with Trinity exams in mind, this series provides progressive steps in performance for all guitar students.

A CD is also available which contains recordings of all the pieces from this book, as well as all the studies for this grade (available separately in *Guitar Scales, Arpeggios & Studies Initial-Grade 5 from 2016*).
 Edited by Michael Jensen.

To assist with preparation for this grade exam, the following Trinity publications are also available from trinitycollegepublishing.co.uk or your local music shop.

Guitar Exam Pieces & Studies Initial-Grade 5 CD	TCL 015068	ISBN 978-0-85736-479-1
Guitar Scales, Arpeggios & Studies Initial-Grade 5	TCL 015082	ISBN 978-0-85736-481-4
Sound at Sight Guitar Initial-Grade 3	TCL 011527	ISBN 0-571-52278-5



Aural Tests book 1 (Initial-Grade 5)

TG 005939 ISBN 978-0-85736-008-3

Theory Workbook Grade 2

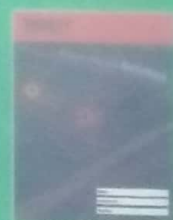
TG 006516 ISBN 978-0-85736-001-4

A4 Manuscript book

TG 009388 ISBN 978-0-85736-184-8

Student Practice Notebook

TG 008763 ISBN 978-0-85736-019-5



All syllabuses and further information about Trinity College London can be obtained from trinitycollegeton.com

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