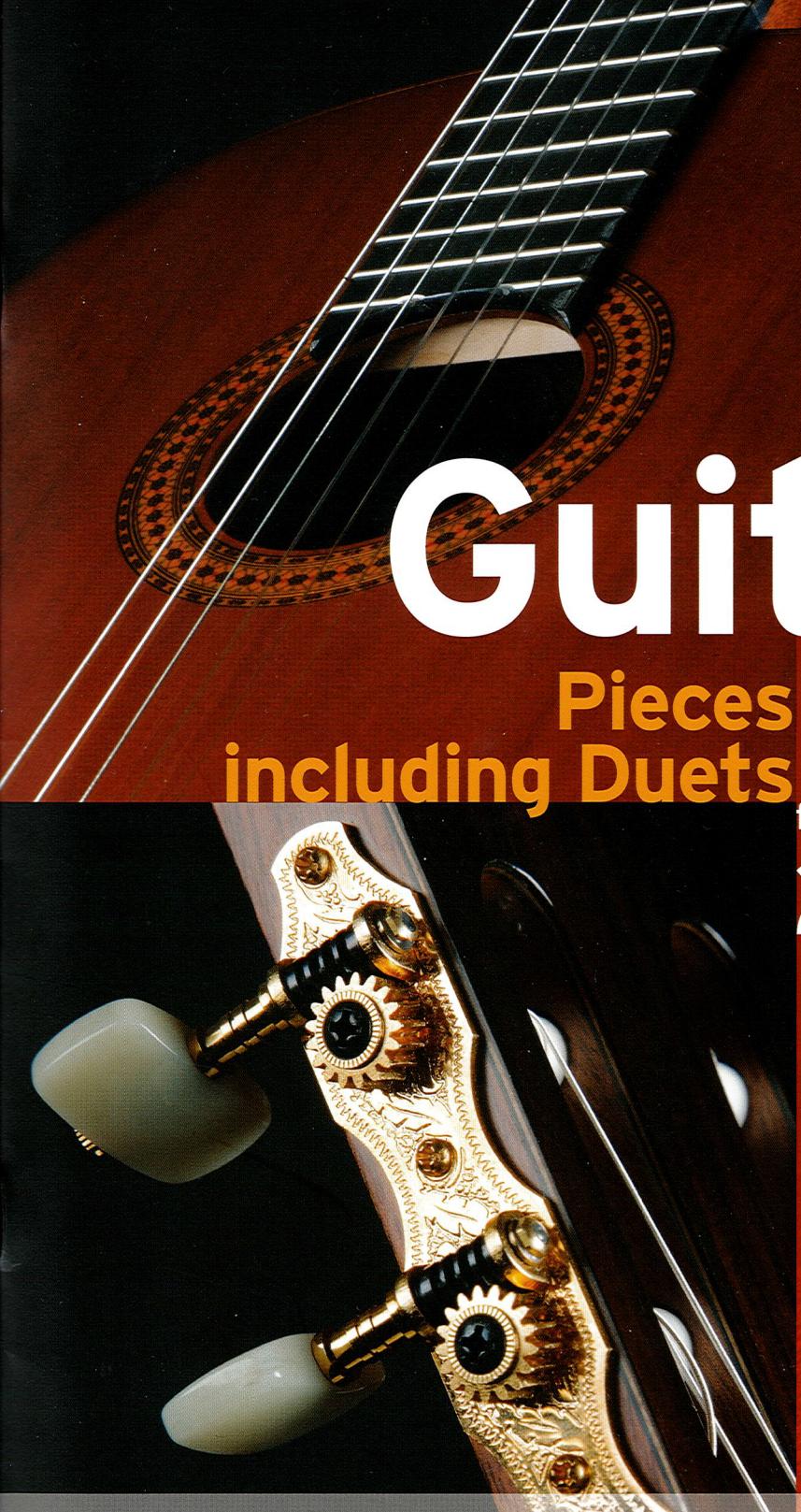


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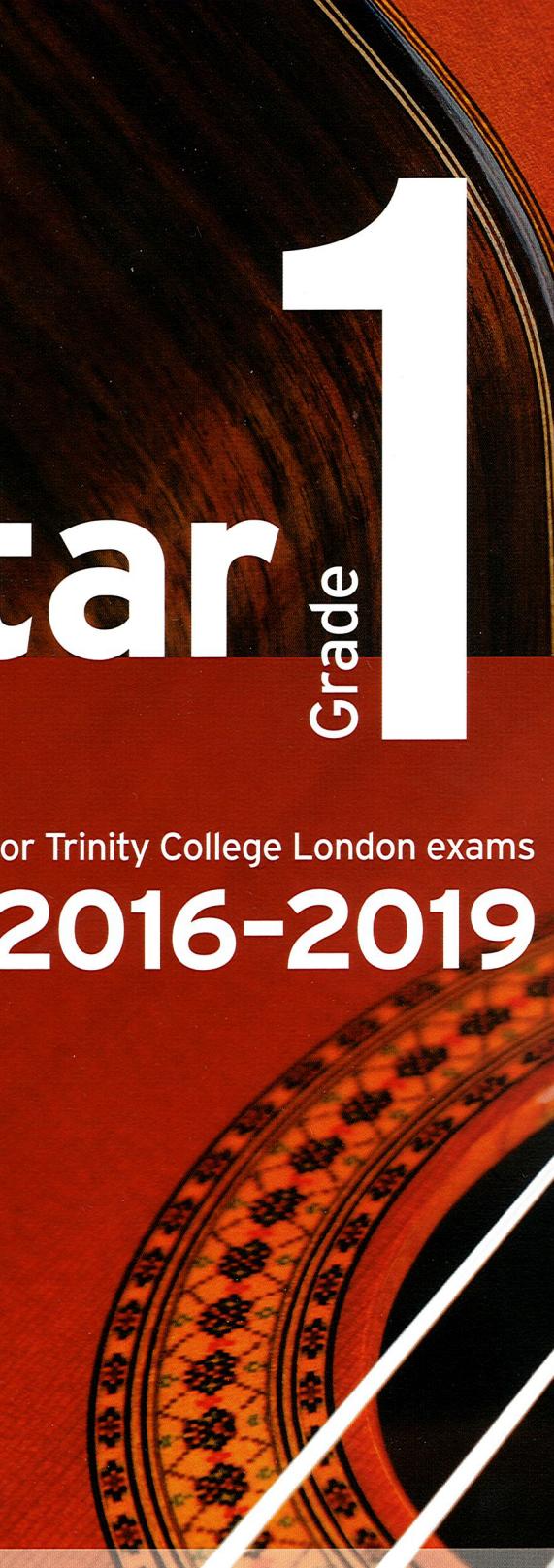


Guitar

Pieces
including Duets

1
Grade

for Trinity College London exams
2016-2019



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Alternative pieces for this grade

GROUP A

Composer	Piece	Book	Publisher
Longworth & Walker	Café Rico	Guitar Basics Workouts	Faber 0571536883
Ryan	Snake in a Basket	Scenes for Guitar book 1	Camden CM260
Sollory	The Moon on the Water*	Jooby Tunes	Camden CM243
Trad. Japanese, arr. Sollory	Akita Obako	Songs from the East	Camden CM268

GROUP B

Composer	Piece	Book	Publisher
Longworth & Walker	It's So Calypso Good	Guitar Basics Repertoire	Faber 0571536875
Mourat	Swing en La	Facilissimo	Transatlantiques EMT1676
Nuttall	Rocky Road	On the Way	Countryside CTY007
Powlesland	Paradise Island	The Real Guitar Book vol. 3	Camden CM245
Trad. Brazilian, arr. Rivoal	Nesta Rua*	Chansons et Danses d'Amérique Latine vol. A	Lemoine HL25161
Tromp	Metamorphosis	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 (www.trinitycollege.com/essentialinformation) for all exam requirements and regulations.

(continued on inside back cover)



Guitar Grade 1

Pieces
including Duets
for Trinity College London exams

2016-2019

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Group A

Balletto

(17th Century Italian)

Anonymous

Allegretto $\text{J} = 100$

The musical score consists of four staves of music in 4/4 time. The key signature is two sharps. The tempo is Allegretto ($\text{J} = 100$). The dynamics include *mf*, *p*, *pont.*, *nat.*, *f*, and *poco rit.*. Measure numbers 2, 5, 9, and 13 are marked. The music features various note values and rests.

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Group A

Andantino

op. 80

Joseph Küffner
(1776-1856)

The musical score consists of three staves of music in 3/4 time. The key signature is one sharp. The dynamics include *p*, *m*, *i*, *III*, *I*, and $\frac{1}{2}$. Measure numbers 1, 5, and 9 are marked. The music features various note values and rests.

13

17 *pont.*

21 *nat.* [rit.]

Do not play the repeat in the exam.

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Group A

Theme from The Magic Flute

Wolfgang Amadeus Mozart
(1756-1791)

Andante $\text{♩} = 100$

Do not play the repeats in the exam.

Group A

Marcha

arr. Debbie Cracknell

Allegretto [♩ = 104]

Julio Sagreras
(1879-1942)

Solo

Accomp.

8

15

Fine

23

mf (repeat mp)

mf (repeat mp)

D.S. al Fine

31

f (repeat mf)

f (repeat mf)

Do not play the repeat in the exam.

Group A

Cape Cod Girls

Sea Shanty

arr. Lee Sollory

Traditional American

Spirited $J = 130$

Solo

Accomp.

5

8

12

15

1. 2.

f

mf

f

Harm. 5

f

Group A

Inés

arr. Lee Sollory

Traditional Song from Northern Spain

Expressively $\text{J} = 76$

poco rit.

The musical score consists of six staves of handwritten music. Staff 1 starts with a dynamic of p , followed by mp . Staff 2 begins with $a\ tempo$ and mf . Staff 3 starts at measure 10. Staff 4 begins at measure 14. Staff 5 begins at measure 18. Staff 6 begins at measure 22. Measure 26 is marked *rit. molto*.

Dynamics and performance instructions include:

- Measure 1: p , mp
- Measure 2: $a\ tempo$, mf
- Measure 10: p
- Measure 14: p , mf
- Measure 18: p , f
- Measure 22: p
- Measure 26: *rit. molto*

Group B

James Bond Theme

arr. Nicholas Powlesland

Monty Norman
(b. 1928)

Dramatically $\text{♩} = 100$

II

p 1(1) 2(2) 3(3) 4(4) 5(5) 6(6)

I

mp

mf

i m i-

p

cresc.

p

17 swung quavers

f

straight quavers

p

Group B

Spellbound

Nicholas Powlesland
(b. 1965)

Enchanted $\text{J} = 110$

1
Enchanted $\text{J} = 110$

2

5

9

13

mf

17

pont.

tasto

pp

21

nat.

p cresc.

II

V

3 $\#$

f

4

v.

25

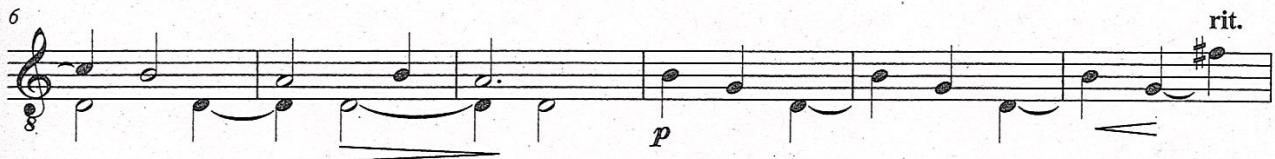
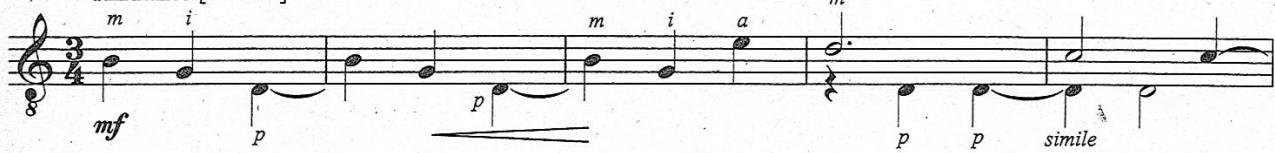
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Group B

Un après-midi d'été

Štěpán Rak
(b. 1945)

Andante [♩ = 100]



Group B

Old York

Leslie Searle
(b. 1937)

Medium swing [$\text{J} = 122$] $\text{D} = \overline{\text{D}}^3 \text{D}$

The musical score consists of six staves of music. The first staff is for the Solo part, starting with a treble clef and common time. The second staff is for the Accomp. (Accompaniment), also in treble clef and common time, with dynamics marked *mf*. The third and fourth staves continue the Solo and Accomp. parts respectively, with the Solo part showing eighth-note patterns and the Accomp. part providing harmonic support. The fifth and sixth staves show further developments of the Solo and Accomp. parts. Measure numbers 1, 5, 9, and 13 are indicated above the staves.

Dynamic markings are editorial.

16

f

f

19

f

f

22

mp cresc.

mp cresc.

25

f

f

28

f

f

Group B

Mona Lisa

Lee Sollory
(b. 1959)

Calm and majestic $\text{♩} = 96$

5

9

13

17 rit. Harm. 12 a tempo

21 let ring p

Group B

Samba Olé

Brightly ♫ = 114

Traditional Brazilian

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Group B

Tutú Marambá

Traditional South American Lullaby

Andante ♩ = 76

Handwritten musical score for two voices. The top staff starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. Measure 8 begins with a dotted half note followed by eighth notes. Measure 9 starts with a quarter note. Measure 10 ends with a half note. The bottom staff starts with a bass clef, a key signature of one sharp, and a 4/4 time signature. Measure 8 begins with a dotted half note followed by eighth notes. Measure 9 starts with a quarter note. Measure 10 ends with a half note.

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continued from inside front cover)

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

Piece 1:	Piece 2:	Piece 3:
Chosen from this book or from those in the alternative list	Chosen from this book or from those in the alternative list	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 G major (music may be used, $\text{J} = 56$)

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.

C major F major	scales: one octave arpeggios: to the 5th	<i>im</i> fingering	scales: <i>apoyando</i> or <i>tirando</i> (candidate's choice) arpeggios: <i>tirando</i>	min. tempi: scales: $\text{J} = 56$ arpeggios: $\text{J} = 112$
E natural minor		scale: <i>p</i> fingering arpeggio: <i>pim</i> fingering	<i>tirando</i>	

or iii) Studies (music may be used)

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

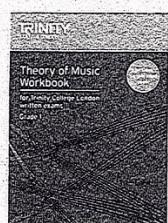
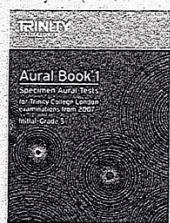
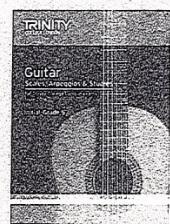
The candidate will choose one study to play first; the examiner will then select one of the remaining two prepared studies to be performed.

1a. Paper Tiger	or	1b. Highland Memories	for tone and phrasing
2a. Scary Monsters	or	2b. Rock Bottom	for articulation
3a. Poisson Rouge	or	3b. Firefly Sky	for idiomatic elements

Supporting tests – two tests are to be chosen from:

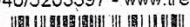
sight reading	aural	improvisation	musical knowledge
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Please refer to the current syllabus for details on all elements of the exam.



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Guitar Exam Pieces 2016-2019 Gr:

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