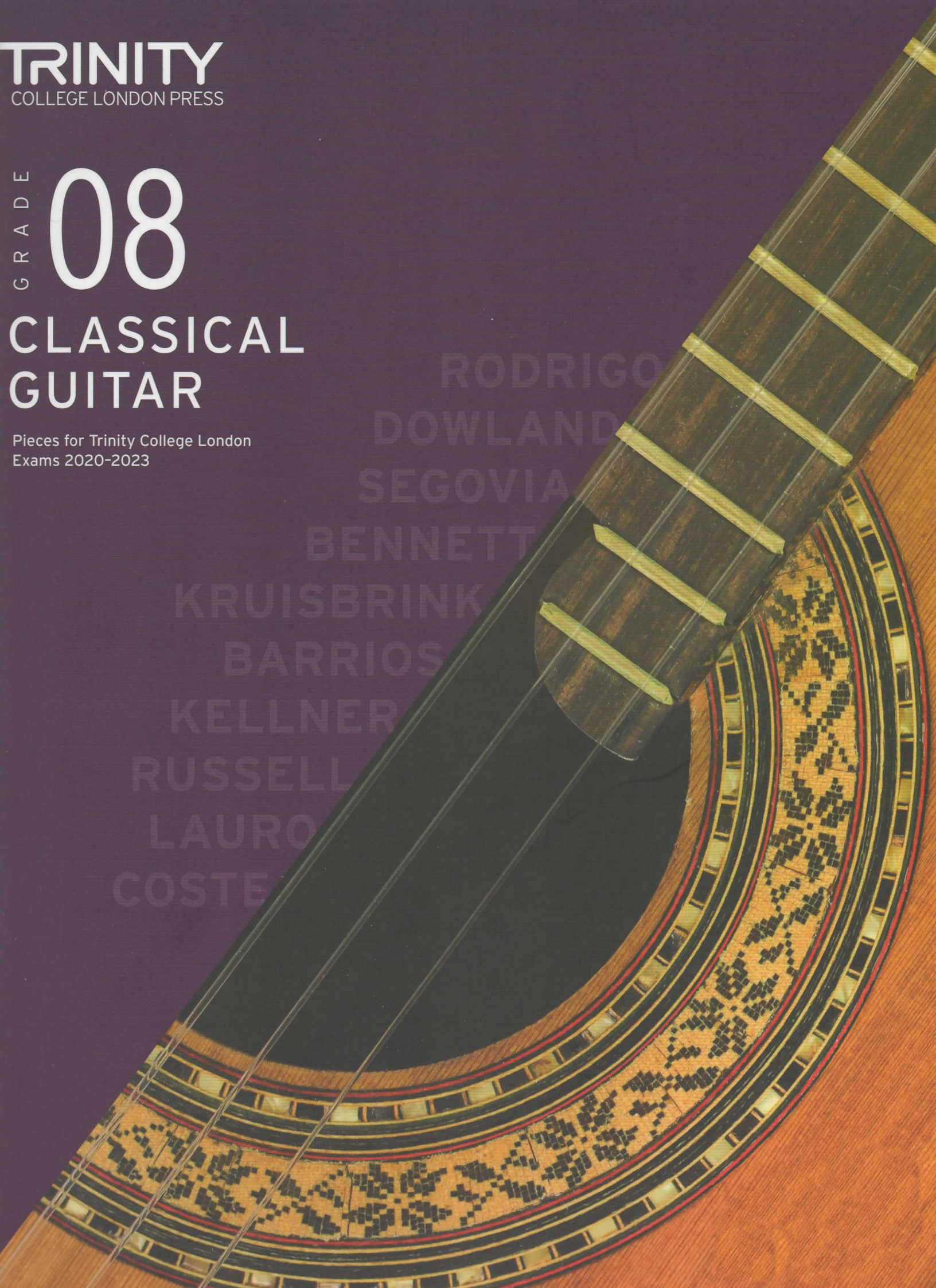


TRINITY  
COLLEGE LONDON PRESS

GRADE 08  
CLASSICAL  
GUITAR

Pieces for Trinity College London  
Exams 2020-2023

RODRIGO  
DOWLAND  
SEGOVIA  
BENNETT  
KRUISBRINK  
BARRIOS  
KELLNER  
RUSSELL  
LAURO  
COSTE





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Please refer to the Classical Guitar Syllabus 2020-2023 for details on all sections of the exam.  
Check [trinitycollege.com/guitar](http://trinitycollege.com/guitar) to make sure you are using the current version.

## Summary of exam requirements

### PIECES

Pieces are divided into two groups: group A and group B. Candidates perform a balanced programme of three pieces chosen from the complete list in the syllabus, with at least one piece from each group. The third piece may be chosen from either group or may be the candidate's own composition. See the back cover of this book for alternative exam repertoire published by Trinity.

### TECHNICAL WORK

- Technical exercise
- Either scales & arpeggios or concerto extracts

### SUPPORTING TESTS

Candidates prepare the following:

- Sight reading
- Aural or improvisation

- ▶ Technical exercise, scales, arpeggios and concerto extracts can be found in *Guitar Scales, Arpeggios & Studies from 2016: Grades 6-8* (TCL 015099)
- ▶ Sight reading examples can be found in *Sound at Sight Guitar (Grades 4-8)* (TCL 011534)
- ▶ Practice aural tests can be found in *Aural Tests book 2 (Grades 6-8) from 2017* (TCL 015815)
- ▶ A range of resources to support teaching and learning is available at [trinitycollege.com/guitar-resources](http://trinitycollege.com/guitar-resources)
- ▶ For guidance on improvisation, please visit [trinitycollege.com/supporting-tests](http://trinitycollege.com/supporting-tests) or refer to the syllabus

All pieces in this volume have been edited with regard to current concepts of performance practice. Metronome markings are given as a useful, but not definitive, performance guide for all pieces. 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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# Earl of Essex, His Galliard

John Dowland

(1563-1626)

*arr.* Powlesland

## Elegantly ♪ = 90

5

Musical notation for the fifth measure of the piece. It features a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The bass line includes a whole note chord and a half note chord. The measure ends with a repeat sign.

9

*mp*

11

Musical notation for Example 11, showing a treble and bass staff with various musical symbols including notes, rests, and fingerings.

17

*f*

26 *mp*

29

32

35 *mf* CII hinge

39

43 *f*

46

49 ②

**Allegro** ♩ = 72

13

*i m a i a m i a m i m i*

III

2 0 1 4 0 4 1 3 1 4 0 1 3 0 3 2

8 -3

3

3/4

**Presto assai** ♩ = 170

*p i m i p m*

½CI

14

8

*mf*

Musical staff 14-18: Treble clef, 3/4 time. Measures 14-18 contain eighth-note patterns. Measure 14 has a 'p' dynamic. Measure 15 has a 'p' dynamic. Measure 16 has a 'p' dynamic. Measure 17 has a 'p' dynamic. Measure 18 has a 'p' dynamic. Measure 19 has a 'p' dynamic.

½CIII

CV

19

8

Musical staff 19-23: Treble clef, 3/4 time. Measures 19-23 contain eighth-note patterns. Measure 19 has a 'p' dynamic. Measure 20 has a 'p' dynamic. Measure 21 has a 'p' dynamic. Measure 22 has a 'p' dynamic. Measure 23 has a 'p' dynamic.

24

8

Musical staff 24-28: Treble clef, 3/4 time. Measures 24-28 contain eighth-note patterns. Measure 24 has a 'p' dynamic. Measure 25 has a 'p' dynamic. Measure 26 has a 'p' dynamic. Measure 27 has a 'p' dynamic. Measure 28 has a 'p' dynamic.

29

8

*p m a i p a p*

Musical staff 29-33: Treble clef, 3/4 time. Measures 29-33 contain eighth-note patterns. Measure 29 has a 'p' dynamic. Measure 30 has a 'p' dynamic. Measure 31 has a 'p' dynamic. Measure 32 has a 'p' dynamic. Measure 33 has a 'p' dynamic.

34

8

Musical staff 34-38: Treble clef, 3/4 time. Measures 34-38 contain eighth-note patterns. Measure 34 has a 'p' dynamic. Measure 35 has a 'p' dynamic. Measure 36 has a 'p' dynamic. Measure 37 has a 'p' dynamic. Measure 38 has a 'p' dynamic.

39

8

Musical staff 39-43: Treble clef, 3/4 time. Measures 39-43 contain eighth-note patterns. Measure 39 has a 'p' dynamic. Measure 40 has a 'p' dynamic. Measure 41 has a 'p' dynamic. Measure 42 has a 'p' dynamic. Measure 43 has a 'p' dynamic.

CII

CII

44

8

*f*

Musical staff 44-48: Treble clef, 3/4 time. Measures 44-48 contain eighth-note patterns. Measure 44 has a 'p' dynamic. Measure 45 has a 'p' dynamic. Measure 46 has a 'p' dynamic. Measure 47 has a 'p' dynamic. Measure 48 has a 'p' dynamic.

45 **Adagio**  $\frac{1}{2}CI$

*f* *mp*

48 CIII

50 CIII

53  $\frac{1}{2}CI$

55 *p m i m p m i m*

*mp*

57 *i*

59 *i m* CV

[C]

# Sérénade

1st movt from *Les soirées d'auteuil*, op. 23

Napoleon Coste  
(1805-1883)

**Andante** ♩ = 50

*p* *cresc.* *dim.*

**Andantino** ♩ = 92

*p* *cantabile (destavar melodia)*

8 14 20 26 32

CII 1/2CII 1/2CV CIV CII CVII

*f*



38 *p* *f* CIV CIII

43 CIII CII *dim.* *poco rit.* *p*

49 *a tempo*  $\frac{1}{2}$ CII ② *p dolce* ⑤ ④

53 ②

57 *mf*

61 *p* ② *cresc.*

66 *f*

70 *accel. poco a poco* *dim.*

74 **rall.** **a tempo**

8 *p* *destavar melodia*

78  $\frac{1}{2}$ CII

82  $\frac{1}{2}$ CV CII

86

90

94  $\frac{1}{2}$ CVII

98  $\frac{1}{2}$ CV  $\neg$

101 **allarg.**  $\frac{1}{2}$ CII

*p* *pp*

# The Bucks of Oranmore

Trad.  
arr. Russell

Reel ♩ = 96

\*Capo 3rd fret

⑥ = D

*f*

*p*  
*mf*

6

9

12

*f*

15

18

\* A capo may be used in the exam but it is not compulsory.

21

*mf*

[illegible][illegible]

39

To Coda

3

3 1 4 0

3

3

42 *a m i p i m*

8 *nat.*

45

8

47

8 *f*

50

8

53

8

56 *p i m a m i*

8

59

8

62 **D.S. al Coda**

8

④

**CODA**

8

# Oración para todos

(Prayer for Everyone)

Agustín Barrios  
(1885-1944)

Con sentimiento ♩ = 74-80

CV

*mp dolce*

4  $\frac{1}{2}$ CV CIII

7 CVIII CVII

10 CII CII

13 CIX To Coda

16 CV

*mf*



[illegible][illegible]

**CODA**  
CIV

35

CV

rit.

③

# Estudio sin luz

Andrés Segovia  
(1893-1987)

Moderato ♩ = 86

The musical score is written for guitar in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It consists of nine staves of music, each with a measure number (8, 6, 11, 16, 22, 28, 35) at the beginning. The score includes various performance instructions and guitar-specific notation:

- Staff 1 (Measures 8-10):** Starts with a *p* (piano) dynamic. Includes fingerings (i, 1, 2, 3, 0) and articulation marks (*a*, *m*). A *CII* (Crescendo II) marking is present.
- Staff 2 (Measures 11-13):** Continues with *p* and *f* (forte) dynamics. Includes a *1/2 CII* marking.
- Staff 3 (Measures 14-16):** Features a *f deciso* (decisive forte) dynamic and a *CII* marking.
- Staff 4 (Measures 17-19):** Includes a *poco rit.* (poco ritardando) instruction followed by *a tempo*. Dynamics range from *sf* (sforzando) to *p*.
- Staff 5 (Measures 20-22):** Ends with a *CII rit.* marking and a **Fine** instruction.
- Staff 6 (Measures 23-25):** Starts with *sul pont.* (sul ponticello) and a *nat.* (natural) marking. Includes a *CIV CII* marking.
- Staff 7 (Measures 26-28):** Features a *pp legato* (pianissimo legato) dynamic.
- Staff 8 (Measures 29-31):** Continues the *pp legato* section.
- Staff 9 (Measures 32-34):** Ends the piece.

41 CII CII *a m* ② *a m* ② *i p i* ③ ⑤ ④ ⑥ *p* *mf*

47 CIV CVI *a p m p* *p* ③ *i m a* *i* ④ ④ ③ ③ *p* leggiero e con grazia

51 CVI CIV ② *i a m* *p m i* ③ ⑤ *p*

55 ② ③ *p p p p* *poco* CVI CIV ① ③ ④ ③ ③ *mf* *pp*

61 ② *p p i a* CII ② ③ *m i p i m* *mf*

65 *un poco rit.* *p* *i m a* *i m* ③ ④ ③ ① ③ ① *mf*

70 *poco* *p* *f* *f*

77 *p* CII ② *rit.* *D.S. al Fine poco* *improvisando*

# En los trigales

Joaquín Rodrigo  
(1901-1999)

**Allegro** ♩ = 72

**ff pesante** **pp leggiero**

**poco rit.**

**ff pesante**

**p deciso** **pp**

**f** **cresc.** **dim.**

**grazioso** **p** **f**

**meno** **ff**

Measure numbers: 8, 14, 19, 25, 31, 37, 43.

Fingerings: 1, 2, 3, 4, 5, 0, 1, 2, 3, 4, 5.

Articulations: slurs, accents, staccato, marcato.

Rehearsal marks: I, II, III.



[illegible]

108 **Tempo primo**

8 3 6 *pp* 6 *ff* 2/4

115

8

④ ⑤ ④

131

Tempo secondo ma più lento  
art.  
harm.

D.S. al Coda

131

Tempo secondo ma più lento  
art.  
harm.

D.S. al Coda

**CODA**

138

*cresc.* ***ff*** ***pp***



# Vals venezolano no. 3 'Natalia'

from 4 vales venezolanos

Antonio Lauro

(1917-1986)

rev. Diaz

**Allegro ritmico**  
♩ = 150-160

*mf*

harm. 12

5

VII V VI VII

9

harm. 12

13

17

*f*

VII V II

21

CV III II

25

VII X

29

8 0 4 1 3 2 2 0 2 0 2 0 4 2 0 2 0 3 2

33

②

IV

II

8

*p*

④

⑤

37

② VII ② VII

8 0 ③ ④ ⑤ ⑤ ④ ③ ② ③ ③

41

3 0 3 0 2 4 0 2 4 .

0 1 2

p.

49

8 0 2 3 4 3 0 3 4 4 0 2 1# 2 2 1

# Impromptus for Guitar

nos. I &amp; V

Richard Rodney Bennett

(b. 1936)

**Impromptu I**  
**Recitativo**  $\text{♩} = c. 66$

harm. 12

*p* sempre rubato *mf* *p*

*vibr.* *p espr.* *cresc.* *f*

*poco rit.* *a tempo*

*mf* *p* *mf*

*vibr.* *CVI* *mf espr.* *mf*

*agitato*  $\text{♩} = 80$

*f* *a m p i*

*m a p i* *allarg.* *(molto vibr.)* *sffz*

*rit.*

**Tempo I** *tranquillo*

*p* *pp* *(a niente)*

# Impromptu V

Arioso ♩ = 69

The musical score for Impromptu V, Arioso, is written for a single melodic line on a grand staff. The tempo is marked as Arioso with a quarter note equal to 69 beats per minute. The score is divided into measures, with measure numbers 1, 5, 8, 12, 15, 19, 23, and 27 indicated. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes various dynamics: *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), *f* *sonore* (sonorous forte), *sfz* (sforzando), and *pp* (pianissimo). Tempo markings include *poco rit.* (a little slower), *a tempo* (return to tempo), *rit.* (ritardando), *poco allarg.* (a little slower), *molto tranquillo* (very slow), and *morendo* (dying away). The score also includes fingering numbers (1-5) and articulation marks such as slurs, ties, and accents. A section marked *CIV* (Civile) is indicated at measures 12 and 15. The score concludes with a *pp* marking and a final measure.

# Adana (jhaptal)

no. 4 from *Raga Suite*

Annette Kruisbrink

(b. 1958)

**Sonorously**  
 $\text{♩} = c.176$  harm. ⑥ 12  
 ⑥ = D *mf*

7  
 13  
 19  
 25  
 30  
 33

\* light, shallow vibrato bend

36

41

46

51

55

58

harm.  
⑥ 12

65

70

harm.  
⑥ 12

Detailed description of the musical score: The score consists of eight staves of music. The first staff (measures 36-40) begins with a treble clef, a key signature of one flat, and a time signature of 8/8. It features a series of eighth and sixteenth notes, with some notes marked with accents (>) and slurs. The second staff (measures 41-45) continues the melodic line with similar rhythmic patterns. The third staff (measures 46-50) shows a continuation of the melody with some chromatic movement. The fourth staff (measures 51-54) features a more complex rhythmic pattern with sixteenth notes and rests. The fifth staff (measures 55-57) concludes the section with a double bar line and a repeat sign. The sixth staff (measures 58-64) begins with a new section, marked 'harm. ⑥ 12', and features a series of eighth and sixteenth notes. The seventh staff (measures 65-69) continues the melodic line with various rhythmic patterns. The eighth staff (measures 70-74) concludes the piece with a final melodic phrase and a double bar line.



82

8

93

8

4

5

4

98

A musical score for a song. The top staff is in treble clef, 5/4 time, with a key signature of one flat (B-flat). It contains three measures of music. The first measure has a '4' above the first note. The second and third measures each have a '4' above the first note. The bottom staff is in bass clef, 8/4 time, with a key signature of one flat. It contains three measures of music, each with a '4' above the first note. The first measure has a '4' above the first note. The second and third measures each have a '4' above the first note. The music is written in a simple, folk-like style.

101

Musical score for 'The Rose Tree'. The score is written on a grand staff (treble and bass clefs). The melody is in the treble clef, and the bass line is in the bass clef. The key signature is one flat (B-flat). The time signature is 8/8. The score includes a repeat sign and a trill ornament.

106

stringendo

cresc.

The first system of the musical score for 'The Little Boat' begins at measure 106. It features a treble clef and a key signature of one flat (B-flat). The melody is written in eighth notes, with a series of eighth-note runs in measures 106, 107, and 108. Measure 109 contains a triplet of eighth notes, marked with a '2' and a '4' below the notes. Measure 110 continues the triplet pattern. The system concludes with a double bar line and a repeat sign. The tempo marking 'stringendo' is placed above the staff, and the dynamic marking 'cresc.' is placed below the staff.

[illegible]