

TRINITY
COLLEGE LONDON PRESS

GRADE

06

CLASSICAL GUITAR

Pieces for Trinity College London
Exams 2020-2023

J S BACH

PIAZZOLLA

FELLOW

COTTAM

DROŹDŹOWSKI

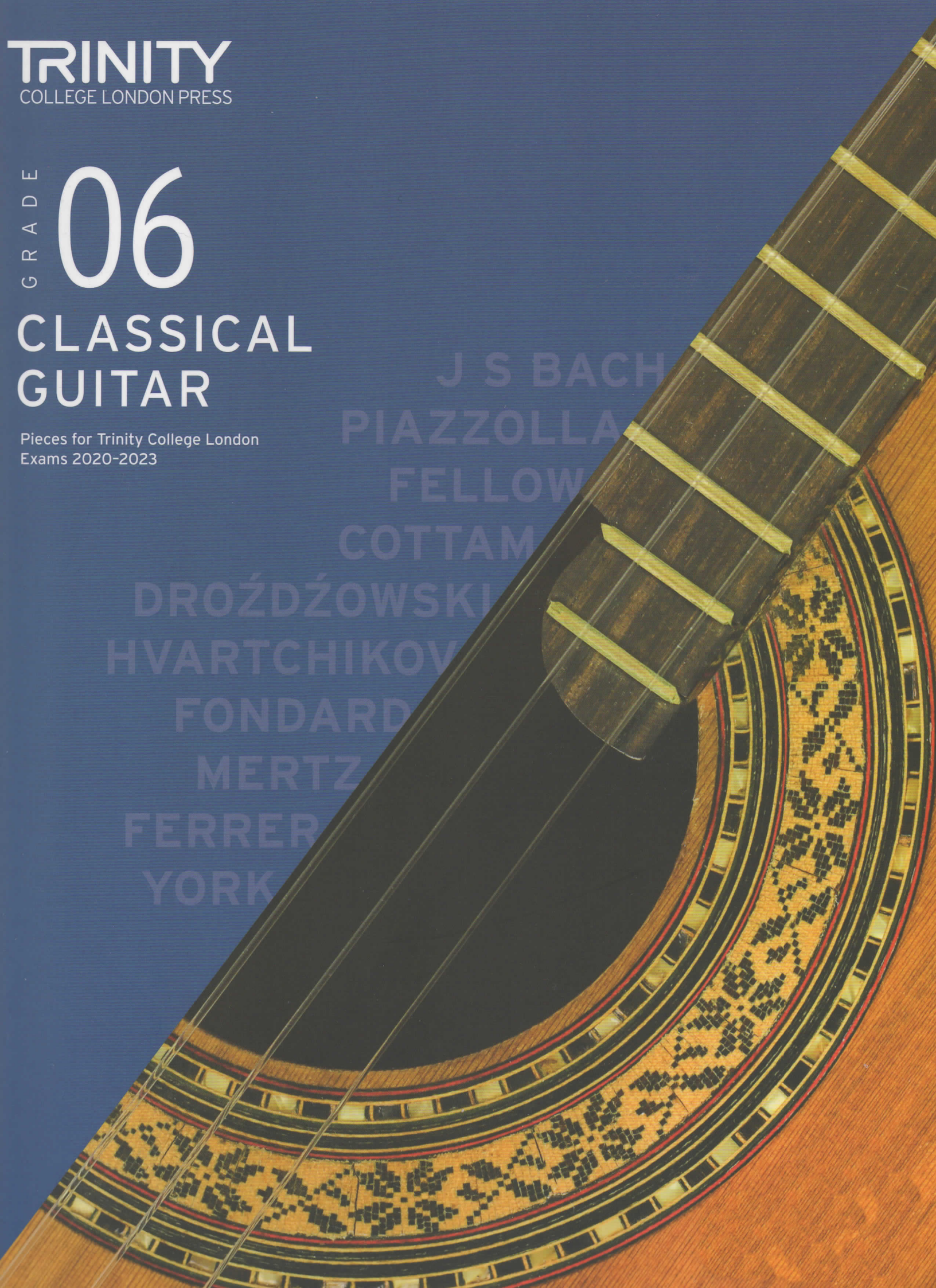
HVARTCHIKOV

FONDARD

MERTZ

FERRER

YORK



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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 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 studies*

SUPPORTING TESTS

Candidates prepare the following:

- Sight reading
- Aural or improvisation

- Technical exercise, scales, arpeggios and studies 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
- For guidance on improvisation, please visit 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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Sarabande

from *Partita no. 1 for solo violin*, BWV 1002

Johann Sebastian Bach

(1685-1750)

arr. Erikson

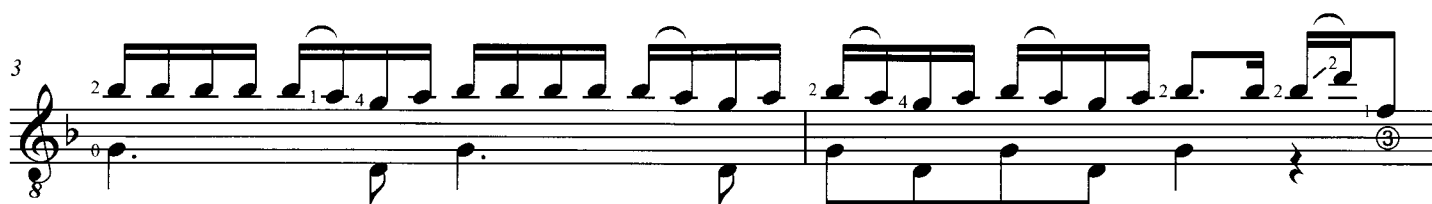
Adagio ♩ = 56-60

The musical score is written for a single staff in G major (one sharp) and 3/4 time. The tempo is marked 'Adagio' with a metronome marking of ♩ = 56-60. The score is divided into measures 1 through 32. Measure numbers 5, 10, 15, 20, 25, and 29 are indicated at the start of their respective lines. Fingerings are indicated by numbers 1-4 and 0 (open string). Dynamics include *mf* (measures 1, 15, 29), *mp* (measures 5, 25), and *p* (measures 10, 25). Articulations include slurs, accents, and a trill in measure 32. Performance instructions include 'CII' (Cello II) for measures 1-19, 'CIV' (Cello IV) for measure 10, and 'hinge' for measure 29. A double bar line with first and second endings is present at the end of measure 19. The score concludes with a repeat sign at the end of measure 32.

Capriccio

Johann Kaspar Mertz
(1806-1856)

Allegro ♩ = 90-100



13

CI

15

18

CIII

20

22

24

f *p* *f*

26

mf *cresc.* *f*

28 CIII 7

mf *cresc.* *f* *f* $\frac{1}{2}CV$

31

f

33 $\frac{1}{2}CII$

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

36 $\frac{1}{2}CX$

f $\frac{1}{2}CX$

39 CI

f CI

41 CIII

ff *p* CIII

El afectuoso

no. 3 from *Colección 4a*

José Ferrer

(1835-1916)

Andantino ♩ = 52-56

4 **CI** hinge **mf**

8 **f** **CI** **rit.**

11 **a tempo** **CIII** **CI**

15 **CI** **CIII** hinge **CI** **CIII** **mp**

19 **CI**

23 **p dolce** **mf**

27 **CI**

Valse suisse

Julie Fondard
(1819-1864)

Moderato ♩ = 55

⑤ = B

f

II

5

mp

10

15

mf

20

I

II

26

p

p

El viaje

Astor Piazzolla

(1921-1992)

arr. Ryan

Andante malinconico ♩ = 96

8 *poco f* *dim.*

5

9 *mp cantabile* CI

13

17 *mf*

21 VI

25

f

29

33

ff

37

41

dim. al fine

45

49

rit.

p

Lullaby

Andrew York
(b. 1958)

Largo ♩ = 66

⑥ = D

p

mf

harm. 12

mp dolce

intensify

p

harm. 12

mf

22

harm. 12 ⑤ 5 ④

II

V

④ ④

25

I ④

II

mp dolce

28

31

34

harm. 12

④ ③ ②

a little slower

II

②

harm. 19

rit.

p

a tempo

rit.

No Man's Land

Thomas Fellow

(b. 1966)

Gentle and quiet ♩ = 94

harm. harm.

let ring

12 7

p

mp

8 *mf*

11 *mp*

14

17

III

p *mf*

This staff contains measures 17 through 20. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The music features a melodic line with various fingerings (e.g., 7, 0, 4, 3, 0, 1) and a bass line with sustained notes. A slur covers measures 17-19, and a fermata is placed over measure 20. Dynamic markings *p* and *mf* are present.

20

p *mf*

This staff contains measures 20 through 23. It continues the melodic and bass lines from the previous staff. A slur covers measures 20-22, and a fermata is placed over measure 23. Dynamic markings *p* and *mf* are present.

23

p

This staff contains measures 23 through 26. It continues the melodic and bass lines. A slur covers measures 23-25, and a fermata is placed over measure 26. The dynamic marking *p* is present.

26

IV

mf

This staff contains measures 26 through 29. It includes a repeat sign in measure 27. A slur covers measures 26-28, and a fermata is placed over measure 29. The dynamic marking *mf* is present.

29

mp *p*

This staff contains measures 29 through 32. It continues the melodic and bass lines. A slur covers measures 29-31, and a fermata is placed over measure 32. Dynamic markings *mp* and *p* are present.

32

V

rit.

mp *pp*

This staff contains measures 32 through 35. It begins with a treble clef, a key signature of three sharps, and a common time signature. A slur covers measures 32-34, and a fermata is placed over measure 35. The dynamic markings *mp* and *pp* are present.

Kalamatianos

Trad.
arr. Cottam

Rhythmically, not too fast ♩ = 220-240

The musical score for 'The Rose Tree' is presented on a single staff. The key signature is three sharps (F#, C#, G#), and the time signature is 8/8. The melody begins with a treble clef and a key signature change from three sharps to one sharp (F#). The melody is written in a simple, folk-like style, featuring eighth and quarter notes. The lyrics 'The Rose Tree' are written below the staff, aligned with the melody. The score includes a double bar line and a repeat sign. The tempo is marked 'Allegretto' and the meter is '8/8'.

5

The fifth measure of the musical score for 'The Rose Tree'. The melody continues with eighth and quarter notes. The bass line features a half note chord (F#4, A#4) and a quarter note chord (F#4, A#4). The dynamic marking *mp* is present.

9

VI VIII *i m a p i* VII VI *a m i*

8

f

5 4 3 2 1 6 5

13

21 To Coda

f *p*

25

pont.

29

CII

mf nat.

33

p

37

D.C. al Coda

⊙ CODA

41

rit.

General's Mandate

Trad.
arr. Hvartchikov

Victoriously ♩ = 120

The musical score is written for guitar in 4/4 time, with a tempo of 120 beats per minute. It consists of six staves of music, numbered 1 through 30. The key signature is one flat (B-flat). The score includes various musical notations such as chords, single notes, and rests. Fingerings are indicated by numbers 1-4. Dynamics include *mf* (mezzo-forte), *f* (forte), *mp* (mezzo-piano), and *p* (piano). A section marked 'To Coda' begins at measure 25. A final section at the bottom is marked 'mf nat. p 2nd time'. A guitar-specific instruction is provided at the bottom left.

mf tambura

f

mp pont.

To Coda

mf nat.
p 2nd time

* Using the index-finger nail, strum the strings above the nut on the guitar head.

34

38

42

46

50

54

59

D.S. al Coda

CODA

63

** Tap on the strings near the bridge with palm.

Winter Story

Allegretto ♩ = 150

Mirosław Drożdżowski
(b. 1964)

⑥ = D *p*

a m i a

a i m

m i m

mf

a tempo
p m i

rall. *harm.*

mf

rall.