

TRINITY
COLLEGE LONDON PRESS

GRADE

02

CLASSICAL GUITAR

Pieces for Trinity College London
Exams 2020-2023

AGUADO
MCDOWALL
RODRIGUEZ
LINNEMANN
LINDSEY-CLARK
POWLESLAND
NUTTALL
COUPERIN
RIVOAL
CARULLI
HASTED
BRUN
SANZ



Contents

Sanz, <i>arr.</i> Powlesland	Paradetas.....	3
Carulli	Danse paysanne.....	4
Aguado	Waltz.....	5
Linnemann	Killybegs Jig.....	6
Nuttall	The Mojave.....	7
McDowall	Spanish Nocturne.....	8
Hasted	Regular Reggae.....	9
Lindsey-Clark	Barcarolle.....	10
Brun	Le paon.....	11
Powlesland	In the Half-Light.....	12
Couperin, <i>arr.</i> Powlesland	Le petit rien*.....	14
Trad., <i>arr.</i> Rivoal	A rosa vermelha*.....	16
Rodriguez, <i>arr.</i> Cracknell	La cumparsita*.....	18

* The duet parts in 'Le petit rien', 'A rosa vermelha' and 'La cumparsita' may be performed in the exam by a teacher, another adult or student. Alternatively, the accompanying line may be pre-recorded, but candidates must provide their own playback equipment and must operate it themselves. Candidates should play the upper part.

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

Candidates perform a balanced programme of three pieces chosen from the complete list in the syllabus. See the back cover of this book for alternative exam repertoire published by Trinity. A maximum of two duets may be performed. An own composition may be played instead of one listed piece.

TECHNICAL WORK

- Technical exercise
- Either scales & arpeggios or studies

SUPPORTING TESTS

Candidates choose TWO of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

- Technical exercise, scales, arpeggios and studies can be found in *Guitar Scales, Arpeggios & Studies from 2016: Initial-Grade 5* (TCL 015082)
- Sight reading examples can be found in *Sound at Sight Guitar (Initial-Grade 3)* (TCL 011527)
- Practice aural tests can be found in *Aural Tests book 1 (Initial-Grade 5) from 2017* (TCL 015808)
- A range of resources to support teaching and learning is available at trinitycollege.com/guitar-resources
- For guidance on improvisation and musical knowledge, 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.

Every effort has been made to trace and acknowledge the copyright owners. If any right has been omitted or if any detail is incorrect, Trinity College London Press apologises and will rectify this in any subsequent reprints following notification.

Paradetas

Gaspar Sanz
(1640-1710)
arr. Powlesland

Brightly ♩ = 118

8 *f*

5

9 *pont.*

13

17 *p nat.*

21 *cresc.*

25 *f pont.*

29 *nat.* *rit.* 010

Danse paysanne

Ferdinando Carulli
(1770-1841)

Moderato ♩ = 76

1 *m* *p* *mf*

7 *m* *i* *m* *a* *m* *m* *i* *a* *i* *m* *i* *mf*

13 *p* *rall.* *a* *i* *m* *Fine* *a tempo* *p* *i* *m* *a* *f*

19 *a* *m* *p* *m* *p* *m* *D.C. al Fine* *a*

Waltz

Dionisio Aguado
(1784-1849)

Waltz ♩ = 112

The musical score is written for a single melodic line in treble clef, 3/4 time, with a key signature of one sharp (F#). The tempo is marked as 112 beats per minute. The score consists of 13 measures, divided into four systems. The first system (measures 1-4) includes fingerings (i, m, p, m, i, i, m, p, m, i), dynamics (mf), and articulation (accents, slurs, and a triplet). The second system (measures 5-8) continues the melodic line. The third system (measures 9-12) includes a mezzo-piano (mp) dynamic and a triplet. The fourth system (measures 13) ends with a mezzo-forte (mf) dynamic. The score concludes with a double bar line and repeat dots.

8 *mf*

5

9 *mp*

13 *mf*

Killeybegs Jig

Maria Linnemann
(b. 1947)

Lebhaft $\text{♩} = c. 72$

The musical score for "Killeybegs Jig" is written for guitar on a single treble clef staff in 3/4 time. The tempo is marked "Lebhaft" with a quarter note equal to approximately 72 beats per minute. The key signature has one flat (B-flat). The score consists of 44 measures, divided into seven systems of eight measures each. Fingerings are indicated by letters 'i' (index), 'm' (middle), and 'a' (annular). Dynamics include *mf* (mezzo-forte), *p* (piano), and *f* (forte). A repeat sign is placed at the beginning of measure 15. The piece concludes with a final cadence in measure 44.

From *Leichte Folklorestücke für Gitarre*

Copyright © 1986 by G. Ricordi & Co. Buehnen - und Musikverlag GmbH - Berlin, Germany

All rights reserved. International Copyright secured. Reproduced by kind permission of Hal Leonard Europe S.r.l. - Italy

The Mojave

Peter Nuttall
(b. 1949)

Moderato ♩ = 78

rit.

f espr. e sonoro *mp*

4 a tempo

f ritmico

8

12

mp **rit.** **a tempo** *f ritmico*

Spanish Nocturne

Cecilia McDowall
(b. 1951)

Andante ♩ = 104

The musical score is written for guitar in 3/4 time, marked Andante with a tempo of 104 beats per minute. It consists of four staves of music, each containing measures 1 through 20. The key signature has one flat (B-flat). The score includes various musical notations such as treble clef, time signature, and dynamic markings. Fingerings are indicated by numbers 1-4 on the right hand and 1-3 on the left hand. The piece is divided into two sections, I and II, with a repeat sign at the end of measure 20.

Measures 1-6: Section I, measures 1-6. Measure 1 starts with a forte (*f*) dynamic. Measure 6 ends with a mezzo-forte (*mf*) dynamic.

Measures 7-12: Section I, measures 7-12. Measure 7 starts with a mezzo-forte (*mf*) dynamic. Measure 12 ends with a forte (*f*) dynamic.

Measures 13-18: Section I, measures 13-18. Measure 13 starts with a forte (*f*) dynamic. Measure 18 ends with a mezzo-forte (*mf*) dynamic.

Measures 19-20: Section II, measures 19-20. Measure 19 starts with a mezzo-piano (*mp*) dynamic. Measure 20 ends with a mezzo-piano (*mp*) dynamic.

Regular Reggae

Derek Hasted
(b. 1953)

Steady ♩ = c.112

mp

5

9

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

13

cresc. *f* *mp*

17

dim. *pp* *f*

Barcarolle

Vincent Lindsey-Clark
(b. 1956)

Rocking ♩ = 68

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

5 *p* *poco rit.* *a tempo* *mf*

10 *poco rit.* *a tempo* *p*

15 *poco rit.* *a tempo* *f*

24 *poco rit.* *a tempo* *p*

29

Le paon

Patrick Brun
(b. 1957)

Gracieux ♩ = 90

p i m a m i

mp (reprise quasi *f* et légèrement métallique)

p

5

poco cresc.

p

9

cresc.

p

13

f

p

In the Half-Light

Nicholas Powlesland
(b. 1965)

Andantino con moto ♩ = 80

II *p* *i* *m* *a* *m* *i* *m*

mp (tirando with over-ringing) (sim.)

6

pp *cresc.*

10 *rit.* VII *a tempo*

f *mf*

15 II *rit.* *a tempo*

mp *pp* *cresc.*

20 *allarg.* *a tempo (broadly)*

f

25 *molto rit.* *lunga*

p *pp a niente*

Le petit rien

François Couperin

(1668-1733)

arr. Powlesland

Tempo di Minuetto ♩ = 120

Candidate part

Duet part

p

p

più cantabile

più cantabile

6

f

f

12

p

f

p legato

p legato

f

19

mf

mf

25

p

più cantabile

p

più cantabile

31

Musical score for measures 31-35. The key signature is two sharps (F# and C#), and the time signature is 8/8. The score is written for a grand staff with a treble and bass clef. Measure 31 starts with a treble clef and a bass clef, both with an '8' below them. The melody in the treble clef consists of eighth and quarter notes. The bass line consists of quarter and eighth notes. A forte (*f*) dynamic marking is present in measure 33.

36

poco rit.

Musical score for measures 36-40. The key signature is two sharps (F# and C#), and the time signature is 8/8. The score is written for a grand staff with a treble and bass clef. Measure 36 starts with a treble clef and a bass clef, both with an '8' below them. The melody in the treble clef consists of quarter and eighth notes. The bass line consists of quarter and eighth notes. The tempo marking *poco rit.* is placed above the staff in measure 36. The piece ends with a double bar line in measure 40.

A rosa vermelha

Trad.
arr. Rivoal

Romantically $\text{♩} = 69$

Candidate part

Duet part

13

a m i m a m i m i m i m i

② ③ ②

16

m

mf

mf

19

22

rall.

La cumparsita

Gerardo Matos Rodriguez
(1897-1948)
arr. Cracknell

Moderato ♩ = 120



Candidate part

Duet part

f

5

10

14

Fine

18 V *mf*

22 IV I

26 *mp*

30 IV I **D.S. al Fine**