

TRINITY
COLLEGE LONDON

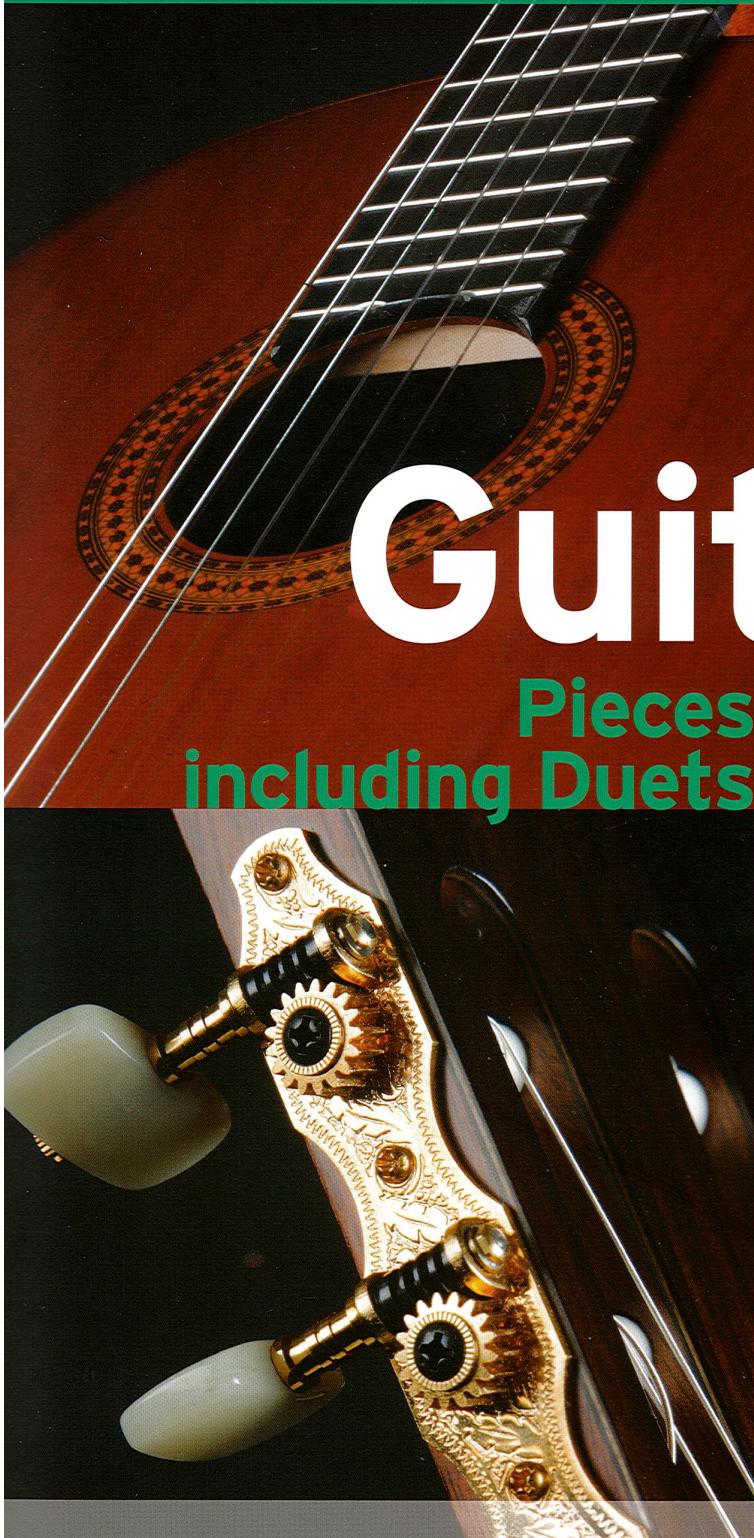
Guitar

Pieces
including Duets

for Trinity College London exams

2016-2019

Grade 2



Contents

GROUP A

Diabelli	Moderato, op. 39 no. 15	2
Ferrer	Vals	2
Newsidler	Tanz	3
Rameau, arr. Sollory	Rigaudon*	4
Trad. Argentine, arr. Rivoal	A que has venido, forastero*	5
Trad. Spanish, arr. Sollory	Malagueña	6

GROUP B

Fogel	September Heath	7
Forrest	Last Waltz*	8
Nuttall	Dancing Shadows	9
Le Gars	Aquarelle no. 3	10
Montreuil	Calypso	10
Muro	On the Swing	11
Ogawa	Nuit étoilée	12

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
Sör	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 (www.trinitycollege.com/essentialinformation) for all exam requirements and regulations.

(continued on inside back cover)

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Guitar
Grade 2

**Pieces
including Duets**
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2016-2019

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Group A

Moderato

op. 39 no. 15

Anton Diabelli
(1781-1858)

Moderato $\text{J} = 100-108$

Sheet music for 'Moderato' by Anton Diabelli, op. 39 no. 15. The music is in 3/4 time, key signature of three sharps, and consists of four staves of sixteenth-note patterns. Measure numbers 1, 5, 9, and 13 are indicated. Dynamics include piano (p), forte (f), and ff. Fingerings like II m i, m, I m i, II, and I are shown above the notes.

Do not play the repeats in the exam.

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Group A

Vals

Con grazia $\text{J} = 126-132$

José Ferrer
(1835-1916)

Sheet music for 'Vals' by José Ferrer. The music is in 3/8 time, key signature of three sharps, and consists of two staves of eighth-note patterns. Measure numbers 1 and 7 are indicated. Dynamics include mezzo-forte (mf) and piano (p). Fingerings like m, a, m i, p, i m a are shown above the notes.

Do not play the repeats in the exam.

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Group A

Tanz

Hans Newsidler
(1508-1563)

Allegretto $\text{♩} = 98$

Group A

Rigaudon

arr. Lee Sollory

Jean-Philippe Rameau
(1683-1764)

Allegretto $\text{J} = 108-112$

The musical score consists of eight staves of music. The first two staves are for the 'Solo' part, and the remaining six staves are for the 'Accomp.'. The music is in common time, key signature of one sharp (F#), and dynamic f (forte). Measure 1 starts with a forte dynamic f. Measures 5 and 10 show grace note patterns with dynamics p (pianissimo) followed by crescendo markings. Measure 14 features a melodic line with grace notes and two endings: ending 1 leads to a forte dynamic f, while ending 2 leads to a piano dynamic p. Measures 18 and 19 conclude the piece.

Solo

Accomp.

5

10

14

18

f

p cresc.

p cresc.

f

f

1.

2.

1.

2.

1.

2.

Group A

A que has venido, forastero

arr. Yvon Rivoal

Traditional Argentine

Lent [♩ = 108–112]

Solo Accomp.

rall. - - - a tempo

10 (14) 18

Do not play the repeats in the exam.

Group A

Malagueña

arr. Lee Sollory

Traditional Spanish

Allegretto $\text{♩} = 108-112$

Musical score for measures 1-5. The key signature is G major (no sharps or flats). The time signature is common time (4/4). Measure 1 starts with a fermata over a note, followed by a sixteenth-note pattern: $p \ i \ p \ i \ p \ i$. Measure 2 begins with a dynamic *mf*. Measure 3 ends with a dynamic *sim.* Measures 4 and 5 continue the sixteenth-note pattern. Measure 5 ends with a fermata over a note.

Musical score for measure 6. The key signature changes to F# major (one sharp). The time signature remains common time (4/4). The measure consists of a continuous sixteenth-note pattern.

Musical score for measure 11. The key signature changes to C major (no sharps or flats). The time signature remains common time (4/4). The measure consists of a continuous eighth-note pattern.

Slower

Musical score for measures 17-23. The key signature changes to D major (two sharps). The time signature remains common time (4/4). The measure starts with a dynamic *f*. It features a rhythmic pattern with sixteenth-note groups labeled IV and V, separated by a bar line. Measures 18-23 continue this pattern.

Musical score for measures 24-28. The key signature changes to G major (no sharps or flats). The time signature remains common time (4/4). The measure starts with a dynamic *mf*. It features a rhythmic pattern with sixteenth-note groups. Measure 28 ends with a fermata over a note.

Musical score for measures 29-30. The key signature changes to F# major (one sharp). The time signature remains common time (4/4). The measure starts with a dynamic *tambora*. Measures 29-30 continue the sixteenth-note pattern. Measure 30 ends with a fermata over a note.

Group B

September Heath

Moderato $\text{♩} = 92$

Martin Fogel.

12 Harm. 7
Harm. 12 II -----
5 (5) (6) mp p I i m a I i m a II
A tempo

This page shows measures 12 through 15. Measure 12 starts with a bass note followed by two eighth notes. Measure 13 begins with a bass note and continues with eighth-note patterns. Measures 14 and 15 show eighth-note patterns with dynamic markings *p* and *mp*. Measure 15 concludes with a bass note and a dynamic *mf*.

rit. I II
5 A tempo
mf

This page shows measures 5 through 8. Measure 5 starts with a bass note and eighth notes. Measure 6 begins with a bass note and continues with eighth-note patterns. Measures 7 and 8 show eighth-note patterns with dynamic markings *mf* and *p*.

9 I II I
8 p mp

This page shows measures 9 through 11. Measure 9 starts with a bass note and eighth notes. Measure 10 begins with a bass note and continues with eighth-note patterns. Measure 11 shows eighth-note patterns with a dynamic marking *mp*.

12 II I VII
8 (2)

This page shows measures 12 through 14. Measure 12 starts with a bass note and eighth notes. Measure 13 begins with a bass note and continues with eighth-note patterns. Measure 14 shows eighth-note patterns with a dynamic marking *p*.

15 IX rit.
f (2) ① ⑥ p VII

This page shows measures 15 through 17. Measure 15 starts with a bass note and eighth notes. Measure 16 begins with a bass note and continues with eighth-note patterns. Measure 17 shows eighth-note patterns with a dynamic marking *p*.

20 A tempo m rit.
p 2 2 1 4 2 1 VII
(2) 2 2 1 4 2 1 (2) 2 2 1 4 2 1 p

This page shows measures 20 through 23. Measure 20 starts with a bass note and eighth notes. Measure 21 begins with a bass note and continues with eighth-note patterns. Measure 22 shows eighth-note patterns with a dynamic marking *p*. Measure 23 concludes with a bass note and a dynamic *p*.

Group B

Last Waltz

Andrew Forrest
(b. 1945)

Andante $\text{d} = 54$

Solo

Accomp.

7

13

Fine

19

molto rall.

25

D.S. al Fine

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

Group B

Dancing Shadows

Peter Nuttall
(b. 1949)

Allegretto $\text{J} = 100\text{--}108$

The musical score consists of eight staves of handwritten music for Group B. The tempo is Allegretto $\text{J} = 100\text{--}108$. The key signature is common time (indicated by a '4'). The score includes dynamic markings such as *ritmico*, *mf*, *mp*, *f marcato*, *p*, *f*, *rit.*, *a tempo*, *ad lib.*, *bend*, and *f*. The music features various note heads, stems, and rests, with some notes having horizontal strokes through them. Measures are numbered 1 through 28 along the left margin.

Group B

Aquarelle no. 3

Andante [♩ = 100–108]

Chevalet (les basses détachées)

Touche (les basses legato)

Marc Le Gars
(b. 1954)

Chevalet (les basses détachées)

Touche (les basses legato)

Chevalet

poco rit.

a tempo

Touche

ff

mf

sfz

pp

f

HI2

p

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Group B

Calypso

Gérard Montreuil
(1927-1991)

[Allegro moderato ♩ = 60–69]

13

17

21 D.C. al Fine e Coda

25 Coda

dim.

fff sub.

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Group B

On the Swing

Juan Antonio Muro
(b. 1945)

Allegretto [♩ = 108–112]

mf deciso

poco rit. Fine

a tempo

p dolce

D.C. al Fine poco rit.

13

Group B

Nuit étoilée

Takashi Ogawa
(b. 1960)

Andantino [♩ = 84–90]

The musical score consists of six staves of music, each with a treble clef and a key signature of two sharps. Measure numbers are indicated at the beginning of each staff.

- Staff 1:** Measures 1-4. Time signature 3/4. Dynamics: *mp*. Measure 4 ends with a fermata over the first note of the next measure.
- Staff 2:** Measures 5-8. Time signature 3/4. Dynamics: *mf* (forte dynamic).
- Staff 3:** Measures 9-12. Time signature 3/4. Dynamics: *mf*.
- Staff 4:** Measures 13-16. Time signature 3/4. Dynamics: *p* (pianissimo dynamic).
- Staff 5:** Measures 17-20. Time signature 3/4. Dynamics: *pp* (pianississimo dynamic).
- Staff 6:** Measures 21-24. Time signature 2/4. Dynamics: *cresc. molto*, *f*, *rit.*, *mp*. The instruction "Harm." is written above the staff. Measure 22 starts with a fermata over the first note, followed by "a tempo".
- Staff 7:** Measures 25-28. Time signature 2/4. Dynamics: *poco rit.*, *mf*.

(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 D major (music may be used, $\text{J} = 86$)

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	<i>p</i> fingering	scale and arpeggio: <i>tirando</i>	min. tempi: scales: $\text{J} = 62$ arpeggios: $\text{J} = 94$
D melodic minor		<i>im</i> fingering	scales: <i>apoyando</i> or <i>tirando</i> (candidate's choice) arpeggios: <i>tirando</i>	
A harmonic minor		<i>im</i> fingering	<i>apoyando</i> or <i>tirando</i> (candidate's choice)	
Chromatic scale starting on G		<i>im</i> fingering		

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.

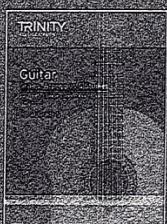
A CD is also available which contains recordings of all the pieces from this book, as well as all the studies for the grade (available separately in *Guitar Scales, Arpeggios & Studies Initial-Grade 5 from 2016*), performed by Abigail James.

To assist with preparation for this grade exam, the following Trinity publications are also available from www.trinitycollege.com/shop 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

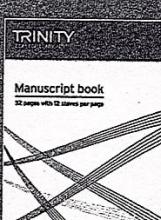
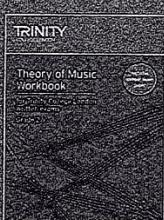
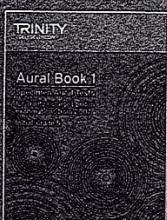
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A4 Manuscript book

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Student Practice Notebook

TG 008763 ISBN 978-0-85736-017-5



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12
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