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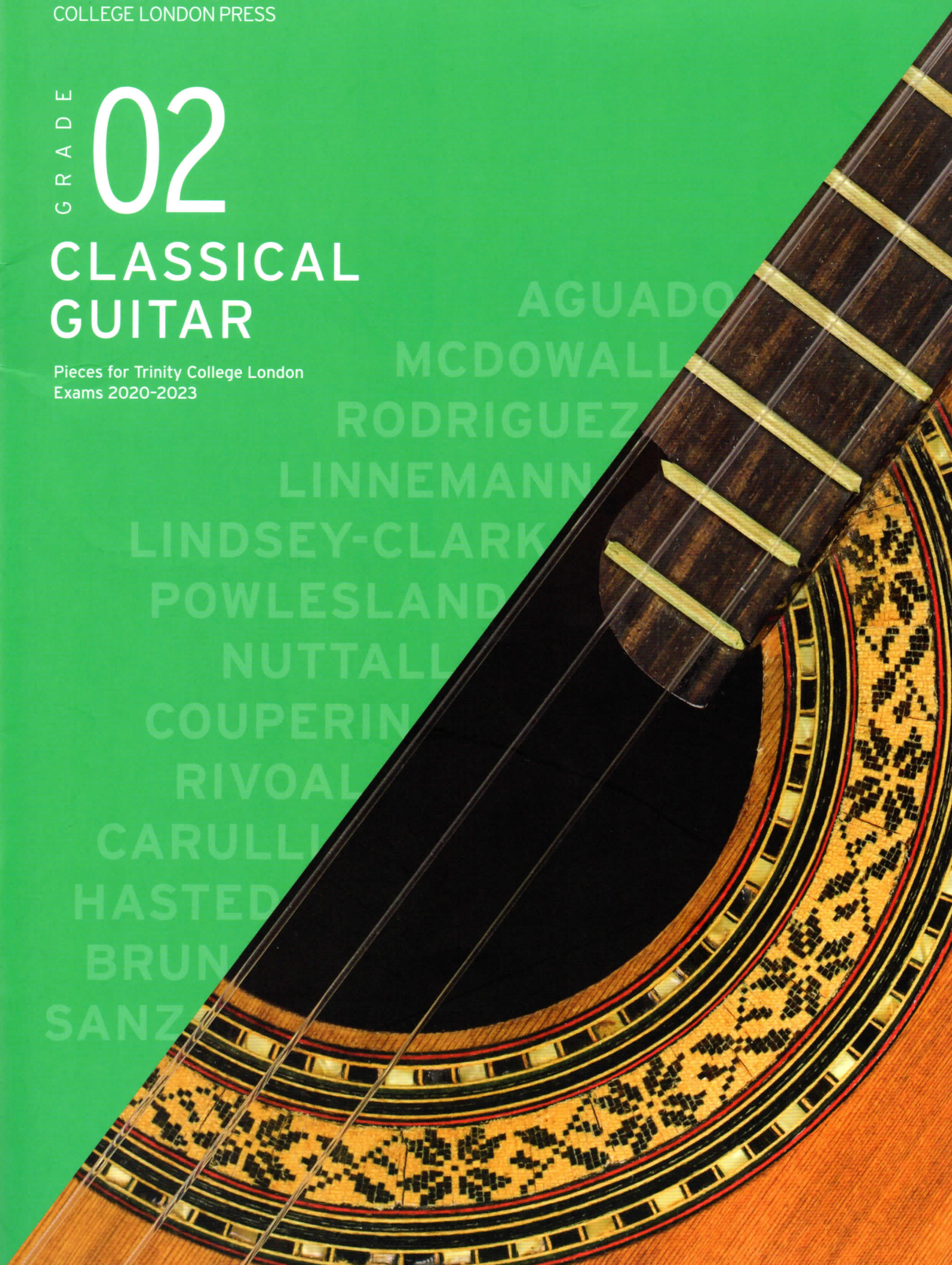
GRADE

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



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* 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.

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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

8 *mf* *m* *i* *p* *i* *m* *i* *m*

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

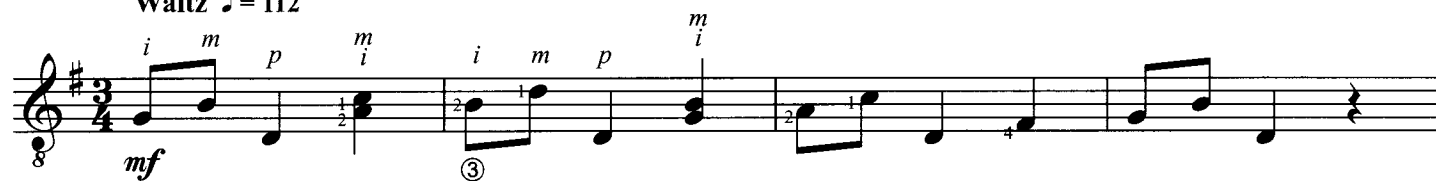
13 *p* *a* *i* *m* *Fine* *p* *i* *m* *a* *f*

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

Waltz

Dionisio Aguado
(1784-1849)

Waltz ♩ = 112



Killeybegs Jig

Maria Linnemann
(b. 1947)

Lebhaft $\text{♩} = c. 72$

8 *mf* *p* *p* *p* *p*

8 *m* *i* *p* *p*

15 *p* *f* *p* *p* *p*

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

29 *mf*

35 *f*

42 *p*

From *Leichte Folklorestücke für Gitarre*

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The Mojave

Peter Nuttall
(b. 1949)

Moderato ♩ = 78

f espr. e sonoro

mp

rit.

4 **a tempo**

f ritmico

8

12 *mp*

rit.

a tempo

f ritmico

Spanish Nocturne

Cecilia McDowall
(b. 1951)

Andante ♩ = 104

1

f *mf*

7

13

f *mf*

19

mp *mf*

II

Regular Reggae

Derek Hasted
(b. 1953)

Steady ♩ = c.112

8 *mp*

5

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

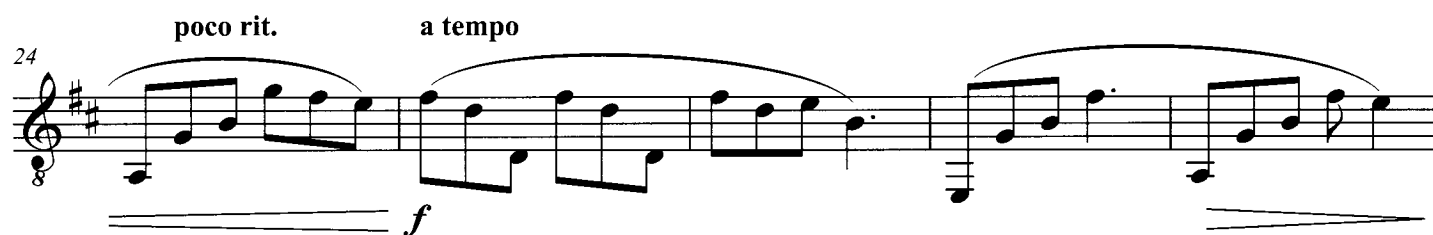
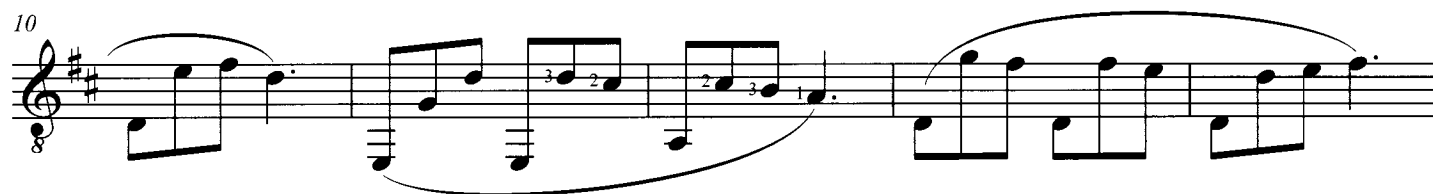
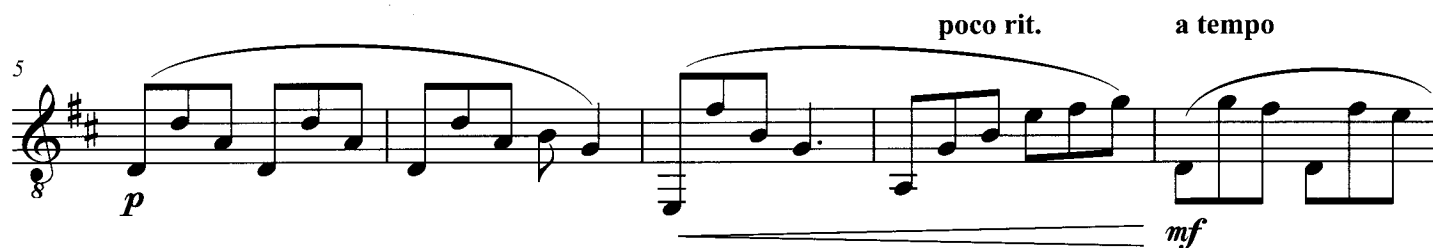
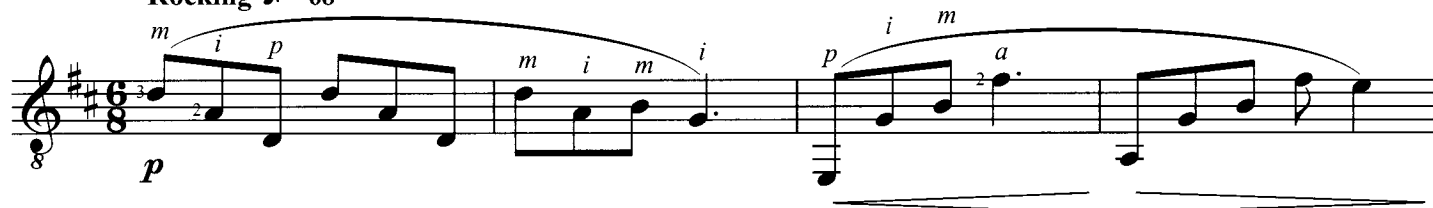
13 *cresc.* *f* *mp*

17 *dim.* *pp* *f*

Barcarolle

Vincent Lindsey-Clark
(b. 1956)

Rocking ♩ = 68



Le paon

Patrick Brun
(b. 1957)

Gracieux ♩ = 90

The musical score is written for a single melodic line on a treble clef staff in 8/8 time. The tempo is marked 'Gracieux' with a quarter note equal to 90 beats per minute. The key signature has one flat (B-flat). The score consists of four systems of music, each with a measure number at the beginning.

Measure 1: Starts with a piano (*p*) dynamic. The melody is marked with the syllables *i m a m i* above the notes. The accompaniment consists of eighth notes. The measure ends with a mezzo-piano (*mp*) dynamic marking and the instruction *(reprise quasi f et légèrement métallique)*.

Measure 5: The melody continues with a *poco cresc.* (poco crescendo) marking. The measure ends with a piano (*p*) dynamic marking.

Measure 9: The melody continues with a *cresc.* (crescendo) marking. The measure ends with a piano (*p*) dynamic marking.

Measure 13: The melody continues with a forte (*f*) dynamic marking. The measure ends with a piano (*p*) dynamic marking. The score concludes with a first ending (1.) and a second ending (2.) marked with a repeat sign and a double bar line. The second ending is marked with a piano (*p*) dynamic and the syllables *i m a* above the notes.

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

Measures 1-5 of the piece. The Candidate part (treble clef) begins with a piano (*p*) dynamic and includes fingerings 2, 4, and 2. The Duet part (bass clef) also begins with a piano (*p*) dynamic. Measure 5 features a first ending bracket labeled 'I' and the instruction *più cantabile* for both parts.

Measures 6-11. Measure 6 is marked with a '6' above the staff. The Candidate part has a forte (*f*) dynamic in measure 10. The Duet part has a forte (*f*) dynamic in measure 10.

Measures 12-18. Measure 12 is marked with a '12' above the staff. The Candidate part has a piano (*p*) dynamic in measure 12, a forte (*f*) dynamic in measure 15, and a piano (*p*) dynamic in measure 18 with a first ending bracket labeled 'V'. The Duet part has a piano (*p*) dynamic in measure 12, a forte (*f*) dynamic in measure 15, and a piano (*p*) dynamic in measure 18. Both parts in measures 17-18 are marked *p legato*.

Measures 19-24. Measure 19 is marked with a '19' above the staff. The Candidate part has a mezzo-forte (*mf*) dynamic in measure 21. The Duet part has a mezzo-forte (*mf*) dynamic in measure 21. Both parts have slurs over measures 23-24.

Measures 25-30. Measure 25 is marked with a '25' above the staff. The Candidate part has a piano (*p*) dynamic in measure 25 and a *più cantabile* instruction in measure 28. The Duet part has a piano (*p*) dynamic in measure 25 and a *più cantabile* instruction in measure 28.

31

Musical score for measures 31-35. The key signature is two sharps (F# and C#), and the time signature is 8/8. The melody in the right hand starts with a quarter note G4, followed by eighth notes A4-B4, C5-B4, and A4. It continues with a quarter note G4, eighth notes F#4-G4, and a quarter rest. Measures 33-35 feature a forte (*f*) dynamic, with the right hand playing dotted half notes G4, F#4, and E4. The left hand provides a steady accompaniment of eighth notes: G3-A3-B3 in measures 31-32, and F#3-G3-A3-B3 in measures 33-35.

36

poco rit.

Musical score for measures 36-40, marked *poco rit.* (slightly slower). The key signature remains two sharps (F# and C#), and the time signature is 8/8. The melody in the right hand begins with a half note G4, followed by quarter notes A4-B4, eighth notes C5-B4, and a half note A4. Measures 38-40 continue with a half note G4, quarter notes F#4-G4, and a half note E4. The left hand accompaniment consists of eighth notes: G3-A3-B3 in measures 36-37, and F#3-G3-A3-B3 in measures 38-40. The piece concludes with a double bar line at the end of measure 40.

A rosa vermelha

Trad.
arr. Rivoal

Romantically $\text{♩} = 69$

Candidate part

Duet part

mf

mf

i *m* *i* *m* *i* *m* *i* *m* *i* *m*

②

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

f

f

i *m* *i* *i* *i* *i* *i* *i* *i* *i* *i* *i* *i*

② ③ ②

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

5

10

14

Fine

18 V *mf*

CLASSICAL GUITAR GRADE 02

Pieces for Trinity College London
Exams 2020-2023

This book contains a selection of 13 pieces for Trinity Classical Guitar Grade 2 exams, carefully chosen, graded and edited for the 2020-2023 syllabus by a panel of experts.

Encompassing a wide range of styles and including duets up to Grade 5, our progressive series offers teachers and learners a wealth of engaging repertoire, whether working towards Trinity exams or studying with other guitar methods.

Sanz, *arr.* Powlesland / Paradetas
Carulli / Danse paysanne
Aguado / Waltz
Linnemann / Killybegs Jig
Nuttall / The Mojave
McDowall / Spanish Nocturne
Hasted / Regular Reggae
Lindsey-Clark / Barcarolle
Brun / Le paon
Powlesland / In the Half-Light
Couperin, *arr.* Powlesland / Le petit rien
Trad., *arr.* Rivoal / A rosa vermelha
Rodriguez, *arr.* Cracknell / La cumparsita

The following Trinity publications, available from trinitycollege.com/shop or your local music shop, may be useful when preparing for a Trinity Classical Guitar Grade 2 exam:

Alternative repertoire for the exam

Raise the Bar Guitar: Initial-Grade 2	TCL 016553	ISBN 978-0-85736-595-8
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Technical work, supporting tests and practice

Guitar Scales, Arpeggios & Studies from 2016: 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) from 2017	TCL 015808	ISBN 978-0-85736-535-4
Theory Workbook Grade 2	TG 006516	ISBN 978-0-85736-001-4
Student Practice Notebook	TCL 015310	ISBN 978-0-85736-487-6

All syllabuses and further information about Trinity College London exams can be obtained from trinitycollege.com