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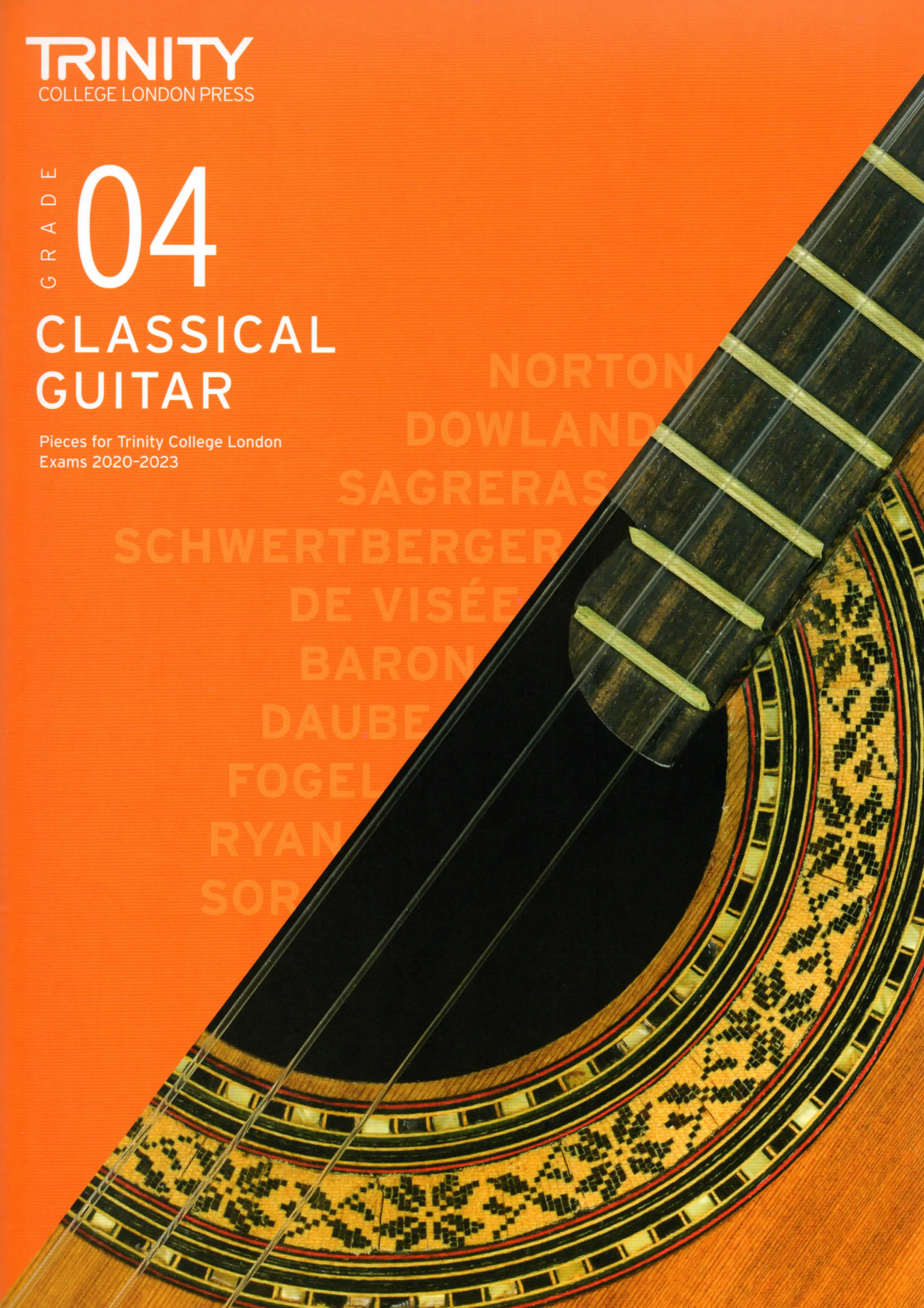
GRADE

04

CLASSICAL GUITAR

Pieces for Trinity College London
Exams 2020-2023

NORTON
DOWLAND
SAGRERAS
SCHWERTBERGER
DE VISÉE
BARON
DAUBE
FOGEL
RYAN
SOR



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* The duet part in 'Allemande' must be performed in the exam by a teacher, another adult or student, and may not be pre-recorded. 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 (Grades 4–8)* (TCL 011534)
- ▶ 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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Orlando Sleepeth

John Dowland
(1563-1626)
arr. Hegel

Moderato ♩ = c.90

Moderato ♩ = 100

③ = F# *mf*

mp

9 $\text{♩} = \text{♩}$

mf

13 *mp* rit.

In the exam, play the repeats.

from *Suite in D minor*

Allegro ♩ = 110

14

Menuets I & II

from *Partie in A major*

Johann Friedrich Daube

(1730-1797)

arr. Willis

Menuet I ♩ = 116-126

Menuet I

Measures 1-10 of Menuet I. The score includes a treble staff with a melody and a bass staff with accompaniment. Measure 11 is marked "Fine".

Menuet II

Menuet II

Measures 17-27 of Menuet II. The score includes a treble staff with a melody and a bass staff with accompaniment. Measure 28 is marked "D.C. al Fine".

Andante

no. 2 from 24 *leçons progressives*, op. 31

Fernando Sor
(1778-1839)

Andante ♩ = 64

mp

5

9

f

mp

13

Fine

17

mf

23

mp

29

mf

35

D.S. al Fine

Nostalgia: petite mélodie

from *Tres piezas fáciles*

Julio Sagreras
(1879-1942)

Larghetto ♩ = 52

dolce

a m a m i a

p *mf*

5

8 *m i m a m m i m i m a m i p m i p* **Fine**

12 *i a m i i a m*

15 *CV CIII*

19 *p*

23 *CV* **D.C. al Fine** *sfz*

Bossa-Nova Breeze

Gerald Schwertberger
(1941-2014)

Bossa-nova ♩ = 110

The first system of the musical score is written on a single staff in treble clef with a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 3/4. The dynamics range from mezzo-piano (mp) to forte (f). The melody consists of eighth and sixteenth notes, often beamed together. The accompaniment is primarily composed of chords, many of which are marked with a 'V' (vibrato). The system concludes with a triplet of eighth notes marked with a '3' and a forte 'f' dynamic.

The first system of the musical score for 'The Little Boat' is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 3/4. The system begins with a measure containing a half note G4 and a quarter note A4, with a piano (*p*) dynamic marking. This is followed by a measure with a half note A4 and a quarter note B4, marked with an accent (>) and a mezzo-forte (*mf*) dynamic. The next measure contains a half note B4 and a quarter note C5, marked with an accent (>) and a mezzo-forte (*mf*) dynamic. The fourth measure is a half note C5 and a quarter note D5, marked with an accent (>) and a mezzo-forte (*mf*) dynamic. The fifth measure is a half note D5 and a quarter note E5, marked with an accent (>) and a mezzo-forte (*mf*) dynamic. The sixth measure is a half note E5 and a quarter note F#5, marked with an accent (>) and a mezzo-forte (*mf*) dynamic. The seventh measure is a half note F#5 and a quarter note G5, marked with an accent (>) and a mezzo-forte (*mf*) dynamic. The eighth measure is a half note G5 and a quarter note A5, marked with an accent (>) and a mezzo-forte (*mf*) dynamic. The ninth measure is a half note A5 and a quarter note B5, marked with an accent (>) and a mezzo-forte (*mf*) dynamic. The tenth measure is a half note B5 and a quarter note C6, marked with an accent (>) and a mezzo-forte (*mf*) dynamic. The eleventh measure is a half note C6 and a quarter note B5, marked with an accent (>) and a mezzo-forte (*mf*) dynamic. The twelfth measure is a half note B5 and a quarter note A5, marked with an accent (>) and a mezzo-forte (*mf*) dynamic. The thirteenth measure is a half note A5 and a quarter note G5, marked with an accent (>) and a mezzo-forte (*mf*) dynamic. The fourteenth measure is a half note G5 and a quarter note F#5, marked with an accent (>) and a mezzo-forte (*mf*) dynamic. The fifteenth measure is a half note F#5 and a quarter note E5, marked with an accent (>) and a mezzo-forte (*mf*) dynamic. The sixteenth measure is a half note E5 and a quarter note D5, marked with an accent (>) and a mezzo-forte (*mf*) dynamic. The seventeenth measure is a half note D5 and a quarter note C5, marked with an accent (>) and a mezzo-forte (*mf*) dynamic. The eighteenth measure is a half note C5 and a quarter note B4, marked with an accent (>) and a mezzo-forte (*mf*) dynamic. The nineteenth measure is a half note B4 and a quarter note A4, marked with an accent (>) and a mezzo-forte (*mf*) dynamic. The twentieth measure is a half note A4 and a quarter note G4, marked with an accent (>) and a mezzo-forte (*mf*) dynamic. The system concludes with a double bar line.

9 

13

Example 13 is a single staff in treble clef with a key signature of one sharp (F#). The piece consists of 13 measures. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and fingerings (1, 2, 3). The piece ends with a double bar line and repeat dots.

17

mf

p *i* *m*

mp

8

4

1

2

6

6

0

21

CII

CIII

mf

25

repeat several times fading to nothing

Line by Line

Christopher Norton

(b. 1953)

arr. Nestor

Simply ♩ = 100

p

mp *mf* *dim.*

p

mf

broadening *a tempo*

f *dim.*

rit. *much slower*

mp *pp*

Spice Trail

Gary Ryan
(b. 1969)

Bold ♩ = 108

II

f

4

7

10

13

mp

16

19

rall.

a tempo

ff

f

22

8

25

8

28

8

mf

31

8

f *ff*

34

8

rall. *sul pont.*

Village Blackbird Blues

Martin Fogel

(b. 1974)

Moderato ♩ = 92

p

5

mp

8

mf

p

i m

14

1.

2.

21

f

CV

VIII *m i*

VI *4*

pp

28

V *4*

III *4*

f

34

p sub.

37

rit.

p

Allemande

from Sonata for Two Guitars

Ernst Gottlieb Baron
(1696-1760)

Festive ♩ = 66

Candidate part

Duet part

f *tr* *a m i m i p i p i p i p* *mp*

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

CII

mf *mf*

CII

f *m p m p m p m p*

CV CII

tr *m p m p m i p i p i p i p* *mf*

CII

12 CV

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

① ② ③

CII

14

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

tr

CII

16

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

mp

mp

18

CIII

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

① ② ③

CII

20

tr *mf*

CIII

tr 3 3 3 3 3 3 3 3

mf

CLASSICAL GUITAR GRADE 04

Pieces for Trinity College London
Exams 2020-2023

This book contains a selection of ten pieces for Trinity Classical Guitar Grade 4 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.

Dowland, arr. Hegel / Orlando Sleepeth

de Visée, arr. Scheit / Gavotte (from *Suite in D minor*)

Daube, arr. Willis / Menuets I & II (from *Partie in A major*)

Sor / Andante (no. 2 from *24 leçons progressives*, op. 31)

Sagreras / Nostalgia: petite mélodie (from *Tres piezas fáciles*)

Schwertberger / Bossa-Nova Breeze

Norton, arr. Nestor / Line by Line

Ryan / Spice Trail

Fogel / Village Blackbird Blues

Baron / Allemande (from *Sonata for Two Guitars*)

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 4 exam:

Alternative repertoire for the exam

Raise the Bar Guitar: Grades 3-5	TCL 016560	ISBN 978-0-85736-596-5
Alistair Smith: Atmospheres & Adventures	TCL 019127	ISBN 978-0-85736-816-4
Brian Roberts: New Beginnings	TCL 019134	ISBN 978-0-85736-817-1

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: Grades 4-8	TCL 011534	ISBN 0 571 52279 3
Aural Tests book 1 (Initial-Grade 5) from 2017	TCL 015808	ISBN 978-0-85736-535-4
Theory Workbook Grade 4	TG 006530	ISBN 978-0-85736-003-8
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