TRINITY
GUILDHALL

Guitar Grade 4

Pieces & Exercises

for Trinity Guildhall examinations

2010-2015

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Alternative pieces for this grade (2010-2012):

Anon.	Mascarade (from *Le petit livre de guitare* vol. 2)	Les Productions D'OZ DZ12
Brouwer	Étude 6 *or* 7 (from *Études simples* 2e série)	Eschig ME7998
Garcia	Le Grand Brasseur (from *25 Études ésquisses*)	Mel Bay 95430
Nuttall	Berceuse (from *Twelve Inventions for Guitar*)	Holley Music Holl S007
Robinson	Robinson's May (from *Easy Pieces from Shakespeare's Time* vol. 2)	Universal UE16693
Sollory	Summer Solstice Song (from *The Real Guitar Book* vol. 2)	Camden Music CM192
Sor	Étude no. 18 op. 35 (from *Complete Studies for Guitar*)	Chanterelle 491
Trad. *arr*. Hartog	El noy de la mare (from *Tapas de Espana*)	Alsbach Educa 10591
Trad. Scottish *arr*. Fiorentino	Bonnie Laddie, Highland Laddie (from *Celtic Music for Classical Guitar*)	Carisch ML2601

Pieces

Three pieces to be performed, chosen from the pieces included in this book or from the alternative piece(s) listed for the grade, to form a balanced programme. Full details of alternative pieces are given above and in the current Guitar Syllabus. One piece may be replaced by the candidate's own composition of a similar length and standard to the other pieces chosen.

Technical work

See inside back cover for details.

Supporting tests

Two tests to be chosen from **Aural, Improvisation, Musical Knowledge** *or* **Sight Reading** at candidate's choice. See the current Guitar Syllabus for details.

Important

Candidates and teachers must refer to the Information & Regulations booklet for all examination requirements and regulations. Syllabuses and further information can be obtained from your Trinity Guildhall Centre Representative or Trinity's Head Office.

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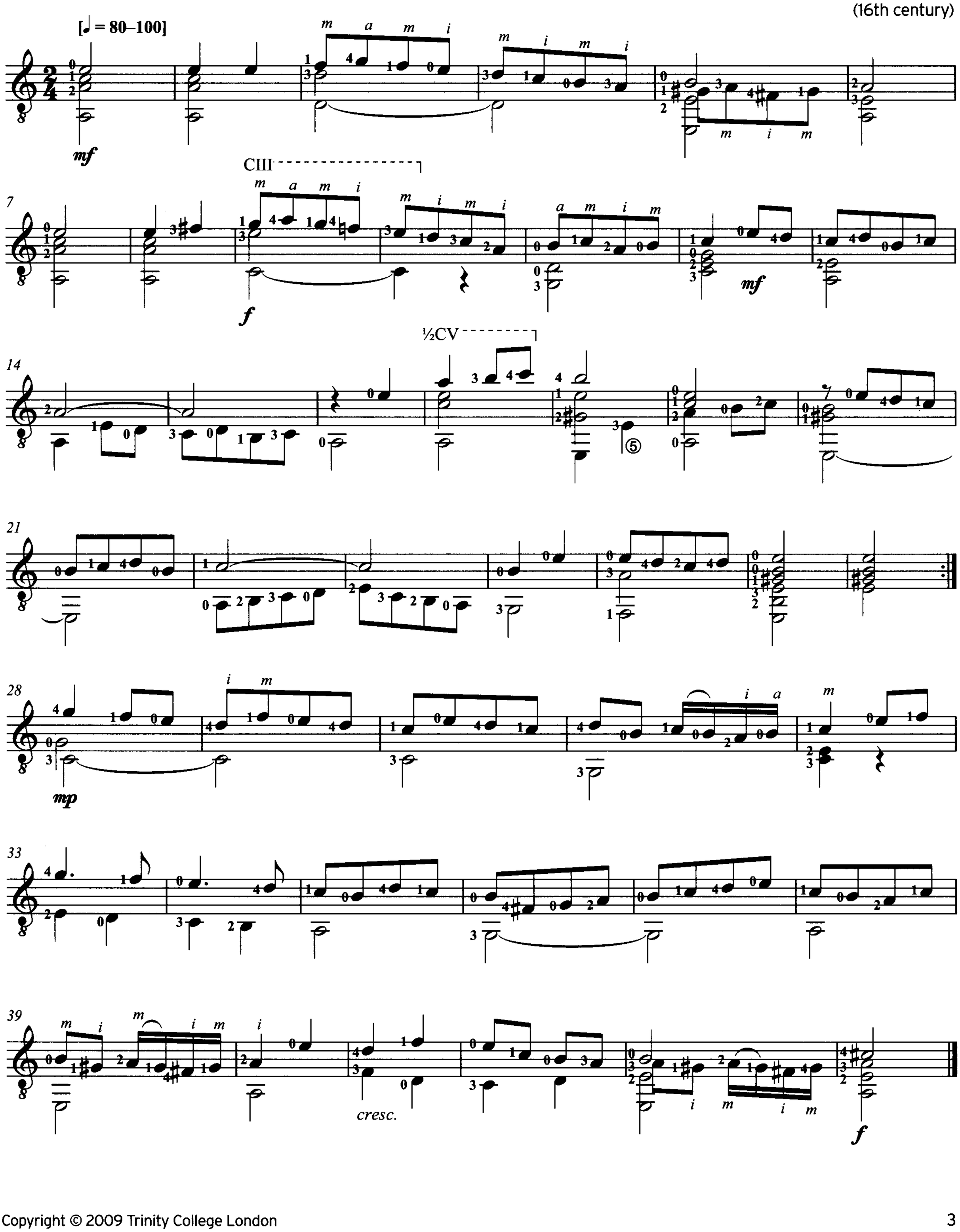
Pavana

Arcangelo dal Liuto
(16th century)



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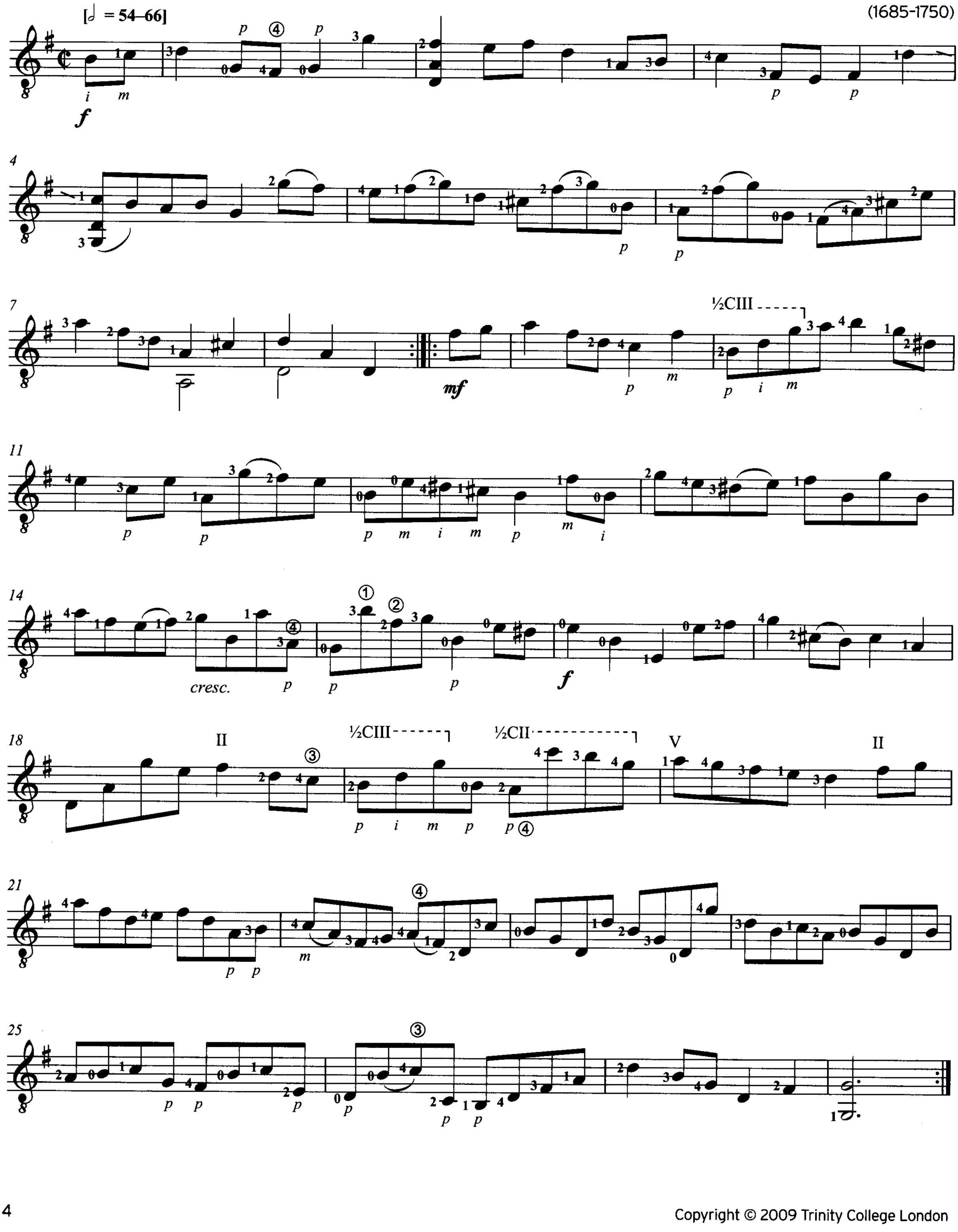
Bourrée

from Cello Suite no. 3 BWV 1009

Johann Sebastian Bach
(1685-1750)



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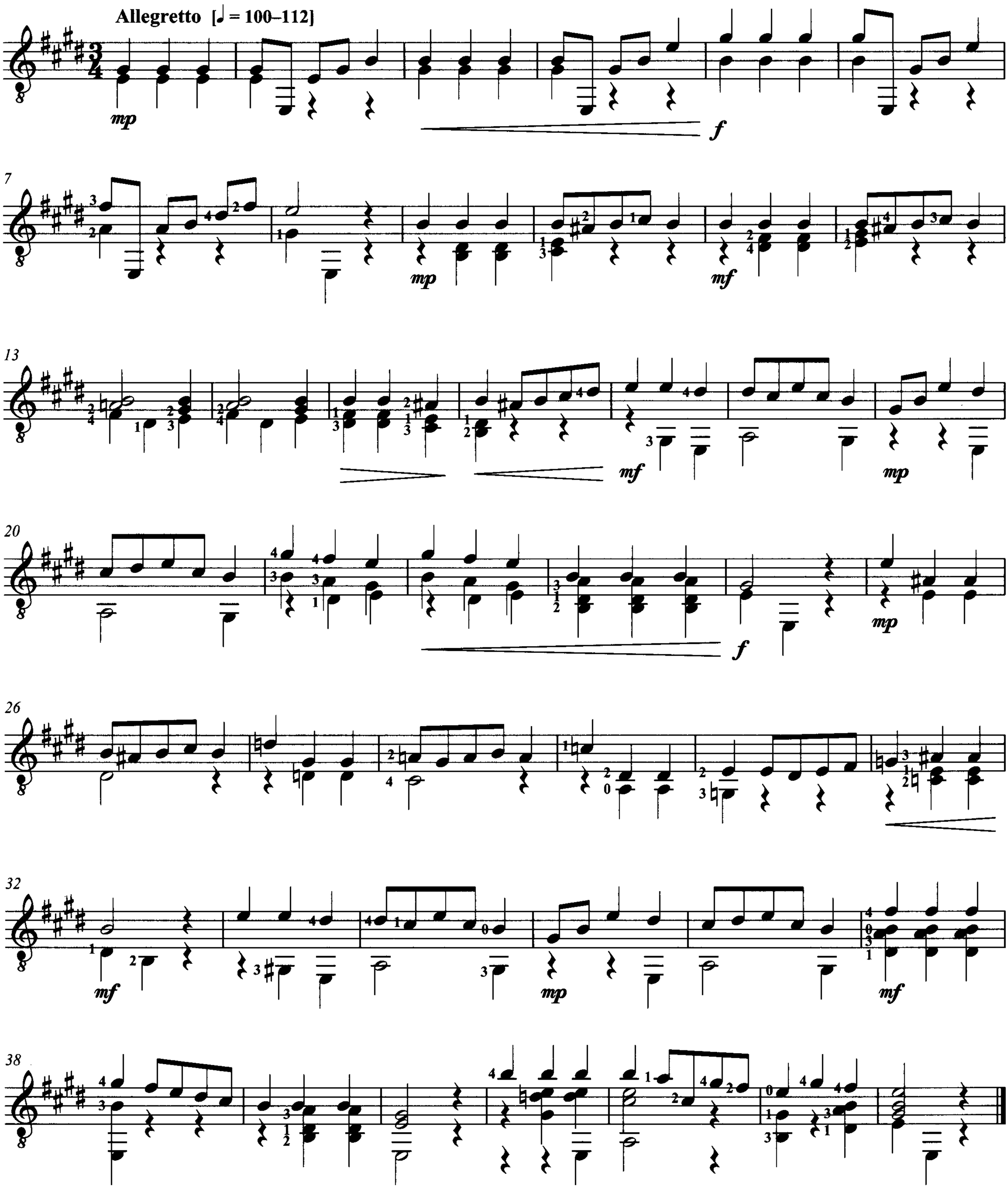
Bagatella

op. 73 no. 3

Mauro Giuliani
(1781-1829)



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Pastorale

op. 21 no. 16

Matteo Carcassi
(1792-1853)

[♩ = 100–116]

mf

6

pont.

mf

norm.

f

11

pont.

norm.

15

f

20

Fine

25

mp dolce

½CII

29

mp

½CII

D.C. al Fine

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Ejercicio

no. 2 from *Colección 12a de Ejercicios*

José Ferrer
(1835-1916)

Andantino [♩. = 50–60]

cresc.

CII V

Fine

poco a poco cresc.

dolce

rit. *pont.* *norm.*

D.C. al Fine

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Nostalgia

Cees Hartog
(born 1949)

Andante [♩ = 80–96]

mf

½CV

5

m

p

9

½CV

13

17

f

21

CII

25

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29

i a m

rit.

½CV

33

mf

37

½CV

41

45

½CV

mf

49

p

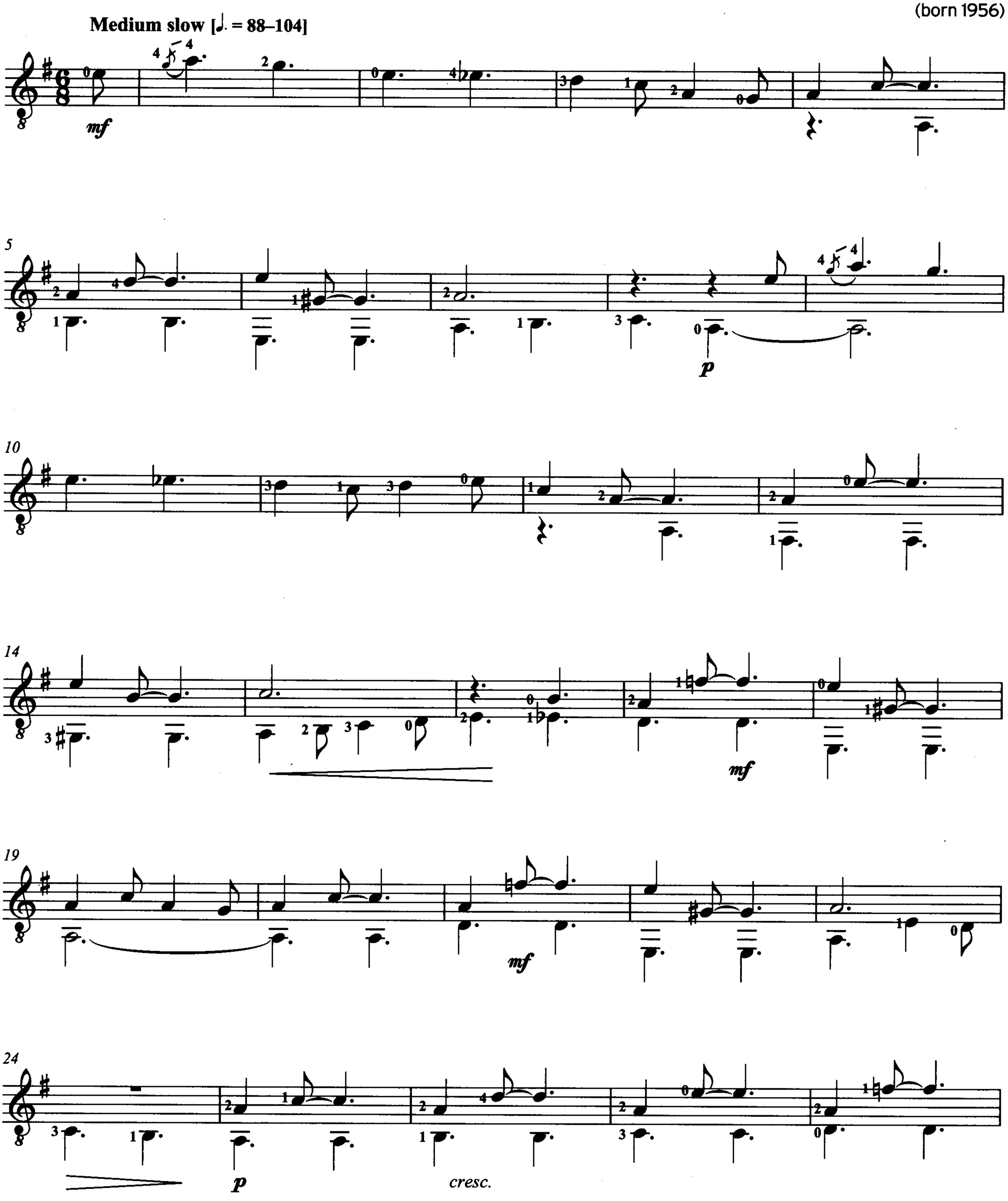
53

rit.

pp

Steely Blue

Vincent Lindsey-Clark
(born 1956)



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29

f *p* *cresc.*

34

f *mf*

39

44

p *cresc.*

49

mf *mp*

54

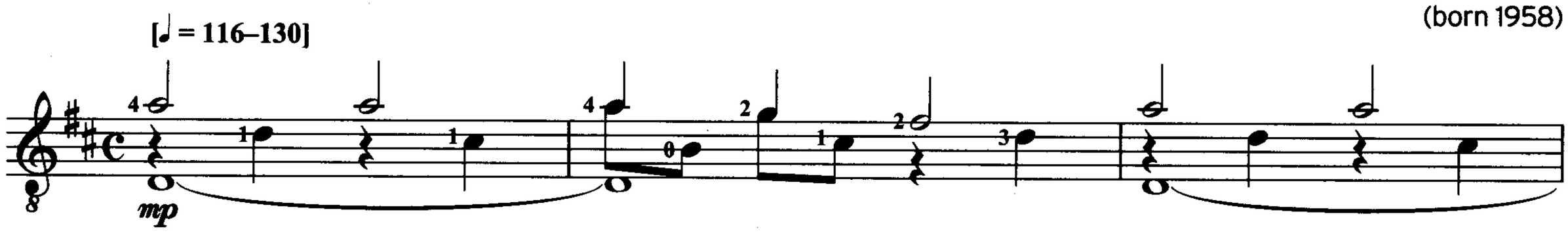
cresc. *f*

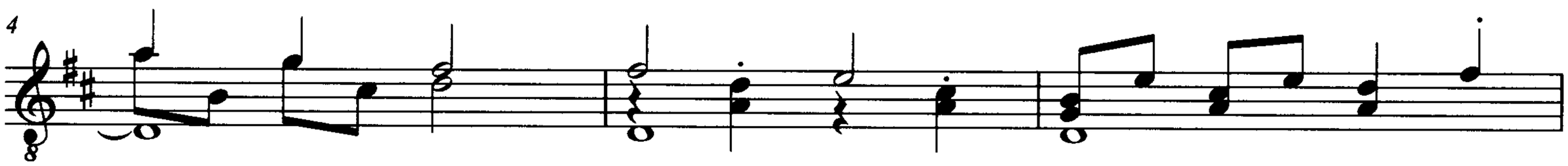
58

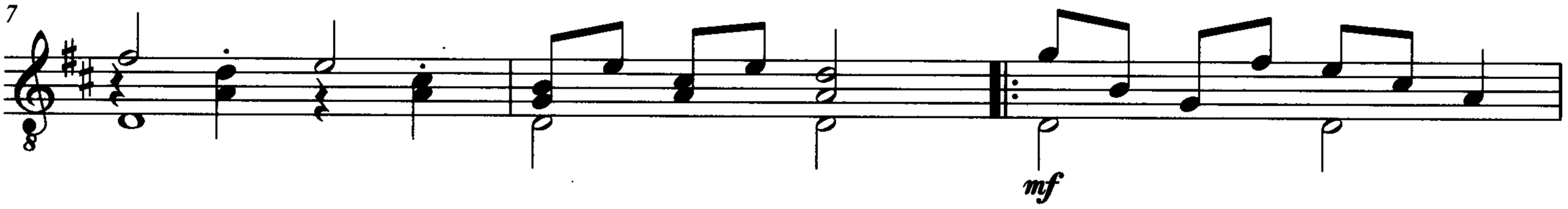
mp

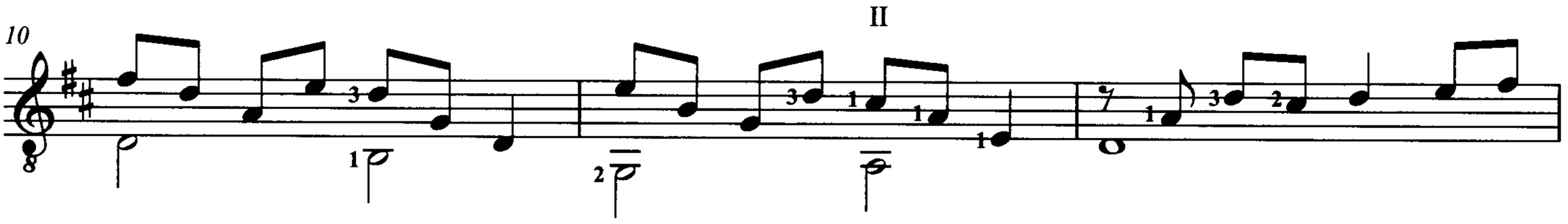
Garden Steps

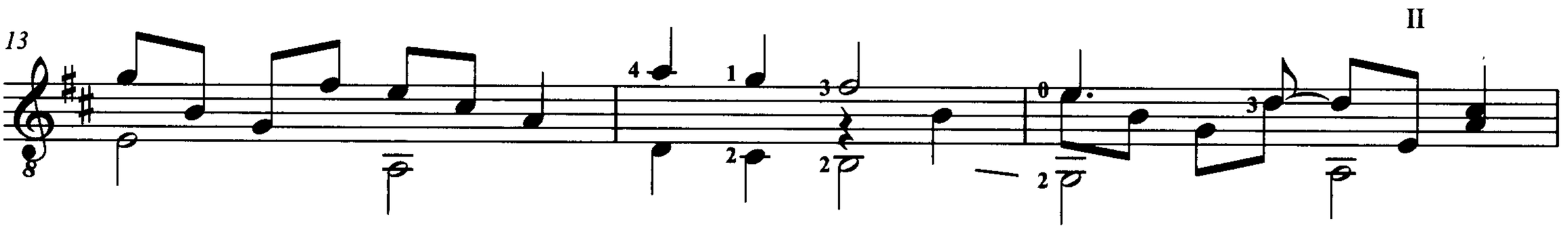
Andrew York
(born 1958)

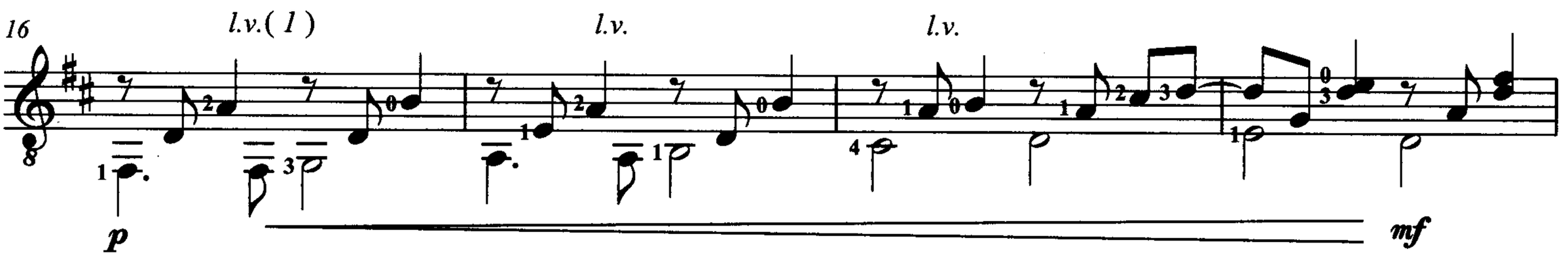












(*1*) Let A on string ③ring throughout these three bars.

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20

sim.

mp

23

f

26

30

1.

2.

33

mp

36

40

rit.

Buen augurio

Máximo Diego Pujol
(born 1957)

[♩ = 100–116]

mf

4

f

8

to Coda

p

mf

11

f

15

f

18

met.

D.C. al Coda

Coda

21

mp

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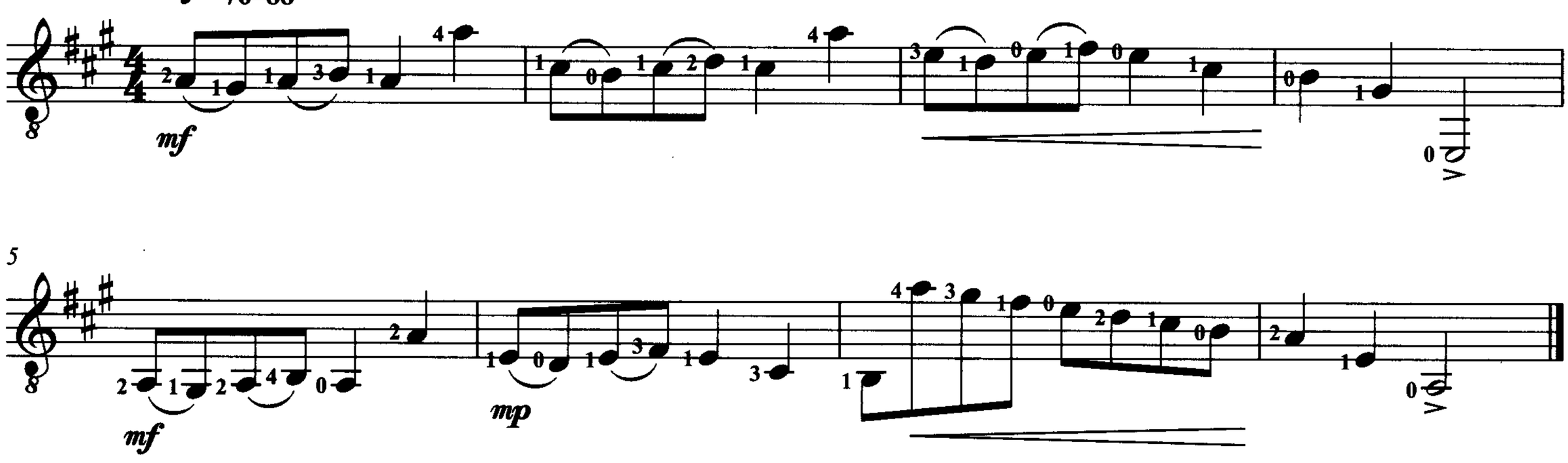
Technical Suite (Exercises)

Candidates choosing Option ii) Technical Suite in the Technical Work section of the examination must prepare the following exercises.

1. Arabesque (slurs)

To be prepared *apoyando* or *tirando* at candidate's choice.*

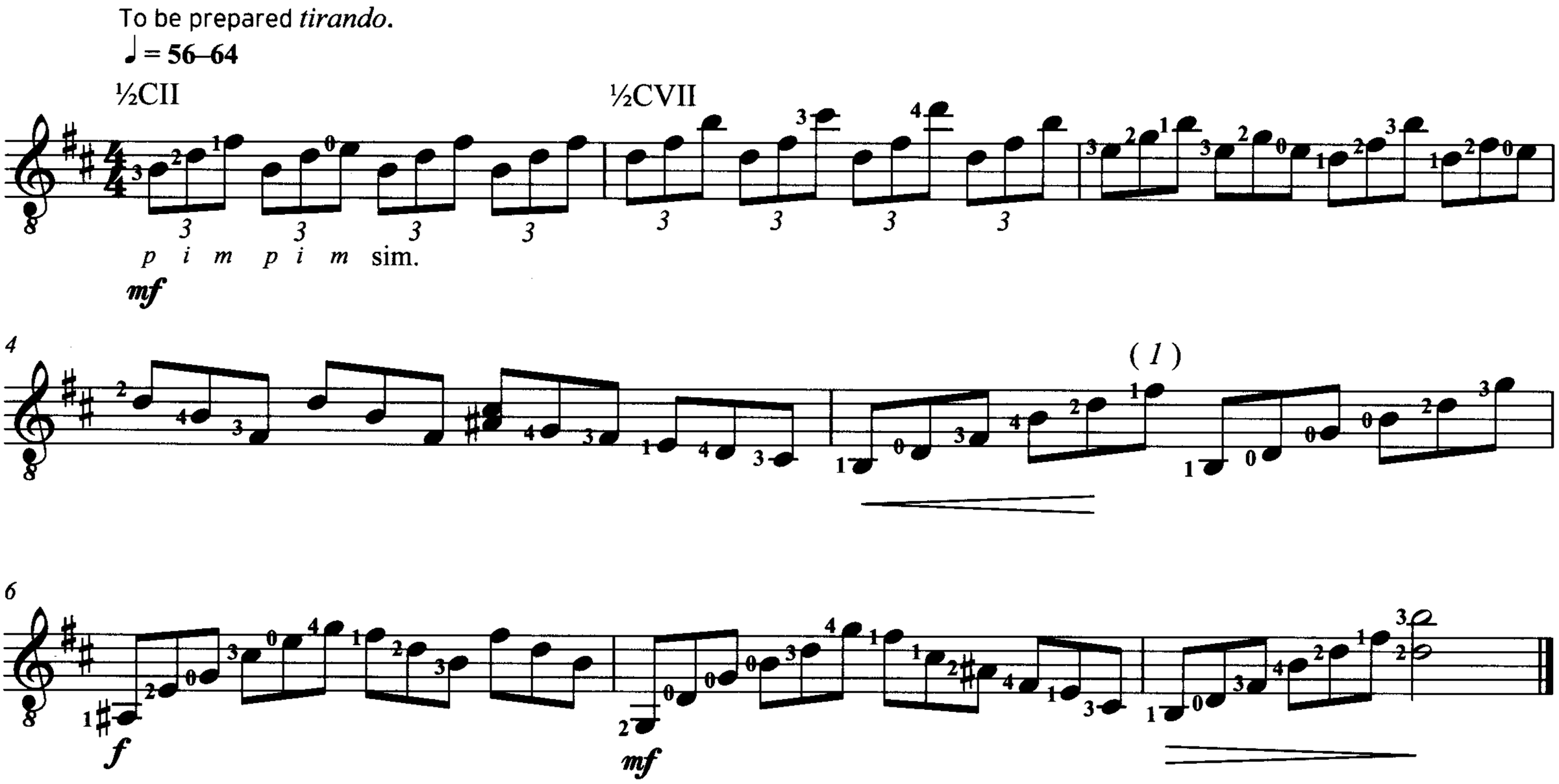
♩ = 76–88



2. Clair de Lune (half barré and arpeggios)

To be prepared *tirando*.

♩ = 56–64



(*1*) hinge barré

* *apoyando* = rest stroke; *tirando* = free stroke.

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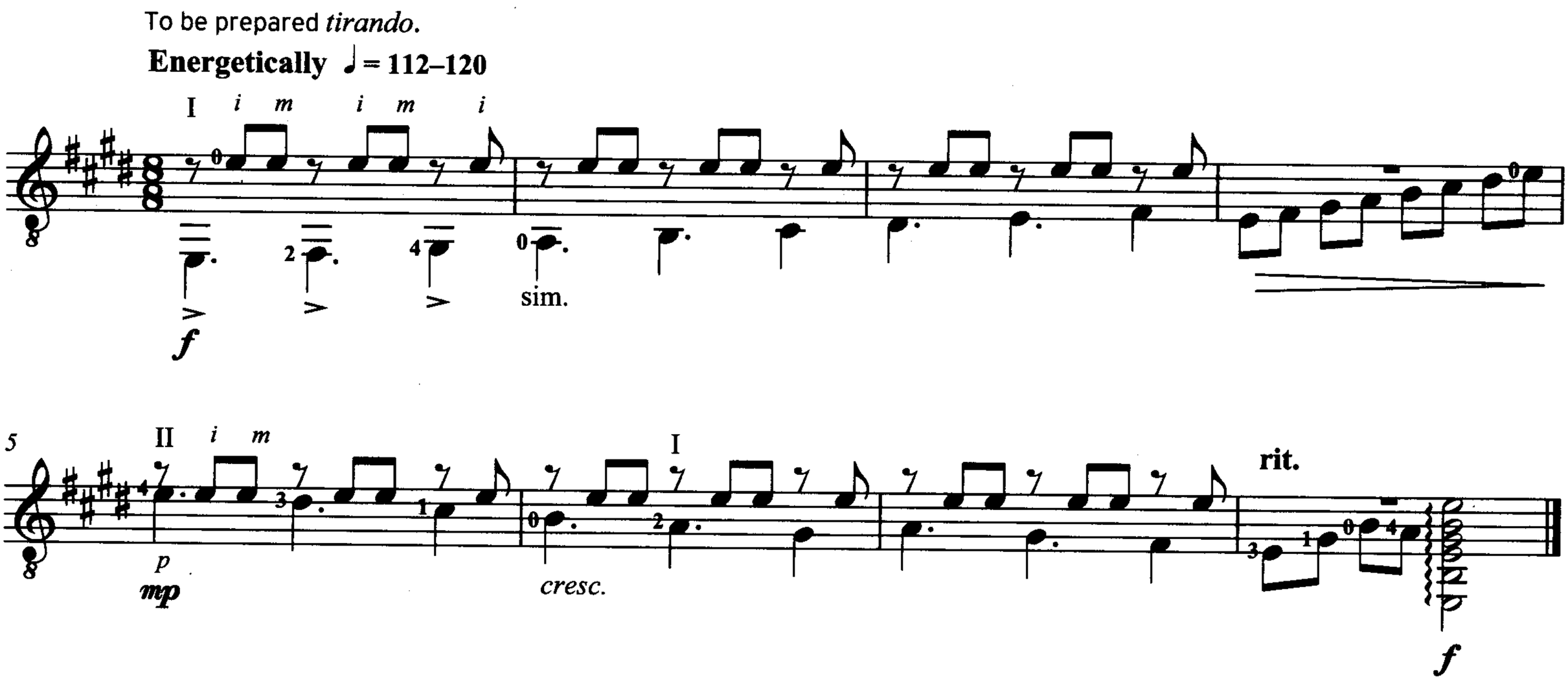
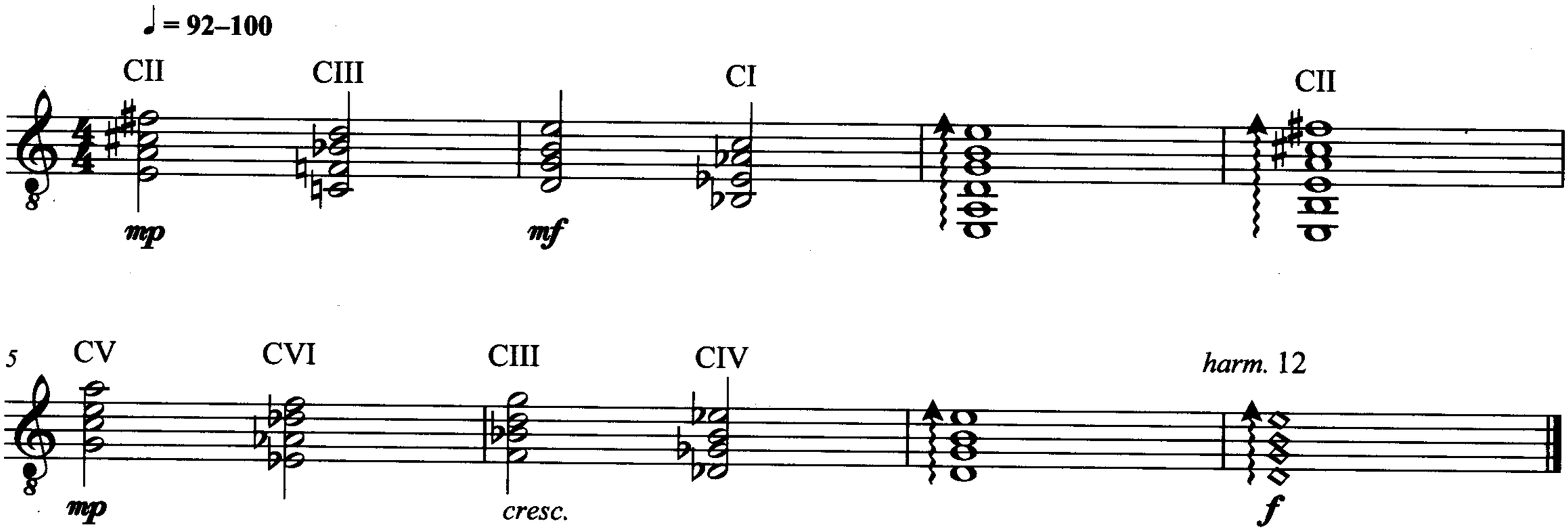
3. España (scales)



4. Skyline Melody (full barré)



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Technical Work

Candidates to prepare *either* i) *or* ii)

either **i) Scales and Arpeggios** (to be performed from memory)

As given in *Guitar & Plectrum Guitar Scales & Exercises from 2007* published by Trinity Guildhall.

Scales

The following scales to be performed with dynamics, right hand fingering pattern and rhythmic style as shown. (See current Guitar Syllabus for examples of rhythmic styles). Candidate's choice of *apoyando* or *tirando*:

A major (two octaves), ***f***, *im* fingering. Straight rhythm
E major (two octaves), ***mf***, *im* fingering. Straight rhythm
B natural minor (two octaves), ***p***, *ma* fingering. Straight rhythm
B harmonic minor (two octaves), ***f***, *ma* fingering. Swing rhythm
B melodic minor (two octaves), ***p***, *ma* fingering. Swing rhythm

Arpeggios

The following arpeggios to be performed ***mf*** and *tirando*:

D major (two octaves)
B minor (two octaves)
Dominant 7th in the key of D (two octaves, starting on A)

or **ii) Technical Suite**

Exercises

Candidates to prepare all of the following exercises, printed in this book:

1. Arabesque (*slurs*)
2. Clair de Lune (*half barré and arpeggios*)
3. España (*scales*)
4. Skyline Melody (*full barré*)

All pieces in this volume have been edited with regard to current concepts of performance practice. Dynamics and fingering have been suggested to assist candidates and their teachers in developing their own interpretations.

Recommended metronome markings are given as a useful, but not definitive, performance guide for all pieces. Those without square brackets are the composer's own indication of the appropriate speed for the music.

Repeats of more than three bars should be omitted unless instructed otherwise in the syllabus or Trinity music book, but all da capo and dal segno instructions should be observed.

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Selected guitar pieces from the Trinity Guildhall Guitar Syllabus 2010–2015.

Grade 4

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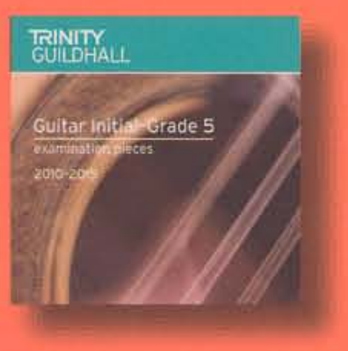
The following support materials are also available from your local music shop:

Guitar Examination Pieces Initial–Grade 5 2010–2015 CD – recordings of all the pieces and exercises contained in these publications. Performed by Carlos Bonell, with Abigail James (TG 008107).



All syllabuses and further information about Trinity Guildhall can be obtained from:

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