

# Guitar

## Exam Pieces

ABRSM Grade 2

Selected from the syllabus  
from 2019

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Name

Date of exam

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A:1

# Mr Dowland's Midnight

Arranged by Peter Batchelar

John Dowland  
(1563–1626)

**Slowly** ♩ = c.66

5

9

13

*mf*

*mp*

*f*

*m*

John Dowland was an internationally famous performer on the lute, the forerunner of the guitar, who gained a position at the English royal court in later life. He composed chiefly consort (ensemble) music, songs with lute accompaniment and solos for the lute. *Mr Dowland's Midnight* (here presented in a simplified version) is an almain, or allemande – a dance, probably of German origin, in a moderate duple time. It was copied into the *Margaret Board Lute Book*, a collection of lute music apparently compiled by a pupil of Dowland.

# The Meeting of the Waters

A:2

Arranged by Richard Wright

Trad. Irish

With a lilt ♩ = c. 100

*mf*

*p*

*mf*

*p*

'The Meeting of the Waters' is set to the traditional Irish tune 'The Old Head of Dennis'. The poet Thomas Moore included the words in the first volume of his *Irish Melodies*, published in 1808. Moore's text was inspired by a visit to the Vale of Avoca, a beautiful area of County Wicklow where the rivers Avonmore and Avonbeg join to form the Avoca.

A:3

## Inés

Arranged by Carlos Bonell

Trad. Spanish

With feeling ♩ = c.84

The musical score for 'Inés' is written for two guitars (I and II) in 2/4 time, key of B-flat major. The tempo is marked 'With feeling' with a quarter note equal to approximately 84 beats per minute. The score is divided into three systems of staves I and II.

- System 1 (Bars 1-6):** Staff I begins with a 'V' marking and a *mf* dynamic. Staff II has a *mf* dynamic. The music features a mix of eighth and quarter notes.
- System 2 (Bars 7-13):** Both staves continue the melody. Staff I has a *mp* dynamic at the end of the system. Staff II also has a *mp* dynamic.
- System 3 (Bars 14-20):** The music becomes more rhythmic. Staff I has a *f* dynamic. Staff II has a *f* dynamic.

'Inés' is a Spanish folk song: its first two lines are 'Tres hojitas, madre, tiene el arbolé' (There are three little leaves, mother, on the tree), and its chorus (played twice between the end of bar 12 and bar 20) is the girl's name 'Inés, Inés, Inesina, Inés'. This arrangement for two guitars is by the London-born concert guitarist Carlos Bonell, who started playing as a child, learning Spanish folk music from his father. **In the exam, the candidate should play part I.**

21

I

*mf*

27

*mp*

34

*p*

B:1

# Allegretto grazioso

No. 25 from *Méthode complète*, Op. 241

Simplified edition by Richard Wright

Ferdinando Carulli  
(1770–1841)

**Allegretto grazioso** ♩ = c. 60

5

9

13

*mf* *f* *p* *mf* *f*

Ferdinando Carulli was born in Naples, in southern Italy, but his career as a guitarist took him to Paris, where he lived from 1809. He established himself there as a performer, teacher and composer, making the city a focal point for guitar enthusiasts. He published several instruction books for the instrument, including a *Méthode complète*, Op. 27, in 1810 or '11, which became the standard teaching work for the guitar, and a second *Méthode complète*, Op. 241, in 1825. The latter is the source of this 'graceful' Allegretto.

Source: *Méthode complète*, Op. 241 (Paris: Chez Launer, c.1825). This edition is abridged and contains the first two sections of the original, four-section piece. Some dynamics have been added by the editor.



# The Trout

B:2

Arranged by Peter Batchelar

Franz Schubert  
(1797–1828)

**Allegretto**  $\text{♩} = c.64$

1 *mf*

5 *f*

9 *p*

13 *p*

17 *p*

'Die Forelle', or 'The Trout', written probably in 1817, is one of the best known of the many songs (with piano) by Franz Schubert. The first verse describes a trout swimming in the clear water of a stream, and the second an angler failing to catch it; the third verse tells how he muddies the water to help him succeed. The melody of the first two verses, also used by Schubert as a theme for variations in a movement of his 'Trout' Quintet (D667) for piano and strings, is arranged here for guitar.

B:3

## Andantino

No. 4 from *Le nouveau papillon*, Op. 5

Arranged by Richard Wright

Matteo Carcassi  
(1792–1853)
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illegal  
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music.

**Andantino** ♩ = c. 69



Measure 1: *mf*, *i*, *a*, *m*, *m*, *a*

Measure 5: *m*, *i*

Measure 9: *p*, *pp*, *f*, *mf*

Matteo Carcassi was an Italian guitarist who worked in Germany and England but mainly in France: he lived in Paris from 1820 until his death. He published an influential guitar tutor, and also many sets of shorter pieces for the instrument. His Opus 5, issued around 1820, is a set of 18 pieces, with the poetic title *Le nouveau papillon* (The New Butterfly) and the subtitle 'a selection of easy tunes, carefully fingered'. No. 4 in the set, a fluent Andantino, is arranged here for two guitars. **In the exam, the candidate should play part I.**

13

mf

This system contains measures 13 through 16. The right hand features a melodic line with eighth and quarter notes, including a first finger fingering (1) in measure 14. The left hand provides a rhythmic accompaniment with eighth and sixteenth notes. A crescendo hairpin is visible in the left hand starting in measure 15. The dynamic marking *mf* is placed at the end of the system.

17

*p*

This system contains measures 17 through 20. The right hand continues the melodic development. The left hand's accompaniment includes a *p* (piano) dynamic marking at the beginning. A decrescendo hairpin is present in the left hand starting in measure 19.

21

This system contains measures 21 through 24. The right hand concludes the melodic phrase with a final note in measure 24. The left hand continues its accompaniment pattern, ending with a decrescendo hairpin in measure 24.

C:1

# Fly me to the moon

Arranged by Abigail James

Bart Howard  
(1915–2004)

**Lively** ♩ = c.152

5

9

13

17

22

*mp* *f* *mf* *mp* *f* *mp* *f*

*sul pont.* *nat.*

'Fly me to the moon' is a song by the American cabaret pianist and songwriter Bart Howard, which has become a jazz 'standard' – a popular theme for improvisation. The song was first recorded by Kaye Ballard in 1954, under its original title of 'In other words', and was taken up by many well-known singers; but its most famous recording was made by Frank Sinatra in 1964. Sinatra and his arranger, Quincy Jones, changed the song's original waltz time into its now familiar 4/4. The song begins, with the words of its final title, in bar 3. In the exam, the piece can be performed with either swung or straight quavers.

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# Highland Spirit

C:2

Manus Noble  
(born 1988)

**Mysterious** ♩ = c.104

The musical score for 'Highland Spirit' is written for guitar in 4/4 time, key of D major. It consists of 20 measures. The tempo is marked 'Mysterious' with a quarter note equal to approximately 104 beats per minute. The score includes various musical notations such as fingerings (e.g., 0, 2, 1, 2, 1, 2, 1, 3, 4, 2, 1), dynamics (mf, f, mp, pp), and articulations (accents, slurs, breath marks). The piece concludes with a repeat sign and a final cadence.

Manus Noble is an Irish guitarist, a graduate of the Royal College of Music and the Royal Academy of Music in London. He made his London recital debut in 2011 and is now in demand as a recitalist, teacher and composer for the instrument. He says that his newly written *Highland Spirit* was inspired by his Celtic heritage. In addition to its echoes of folk music, it aims 'to evoke the beauty and mystery of the hills of Scotland and Ireland, their peaks and valleys often shrouded in mist'.

C:3

## Up and Over

Vincent Lindsey-Clark  
(born 1956)

Moving along ♩ = c.92

First system of music (measures 1-4). The piece is in 3/4 time, key of D major. The guitar part (I) starts with a *mf* dynamic and features a melody with fingerings 2, 1, 0, 2, 1, 4, 0, 1, 2. The bass part (II) starts with a *mp* dynamic and features a bass line with fingerings 4, 1, 0, 2, 1, 4, 0, 4. The system ends with a *mp* dynamic marking.

Second system of music (measures 5-8). The guitar part (I) continues the melody with fingerings 4, 2, 1, 0, 1, 2, 0, 2. The bass part (II) continues the bass line with fingerings 2, 2, 4, 2. The system ends with a *p* dynamic marking and a *poco rit.* instruction.

Third system of music (measures 9-12). The guitar part (I) continues the melody with fingerings 4, 0, 1, 1, 2, 2, 1. The bass part (II) continues the bass line with fingerings 0, 1, 0, 1. The system ends with a *mf* dynamic marking and a *a tempo* instruction.

The English guitarist Vincent Lindsey-Clark studied at the Royal College of Music in London, and won the Lanchester International Guitar Competition at the age of 16, leading to a busy career as a performer. He has been writing music for the guitar for over 40 years, his output ranging from pieces for beginners to large-scale concertos. He says that 'the title of this piece refers to one of my favourite walks that takes me "up and over" a hill on the other side of the river that runs close to my house. I often think about a piece of music I am writing as I stroll through the fields and, if I'm lucky, a good idea may come to me along the way.' **In the exam, the candidate should play part I.**

13

II

17

*mp*

*p*

21

I

III

*poco rit.*

II

25

*a tempo*

*f*

*mf*

*mp*

29

*rall.*

*gliss.*

*p*

*pp*

harm. VII

