

Guitar

Exam Pieces

ABRSM Grade 4

Selected from the syllabus
from 2019

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Name

Date of exam

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Sonata for a Musical Clock

A:1

HWV 598

Arranged by Richard Wright

G. F. Handel
(1685–1759)

Tempo di minuetto ♩ = c.120

The musical score is written for a single melodic line in 3/4 time. It begins with a forte (*f*) dynamic and a tempo marking of *Tempo di minuetto* (♩ = c.120). The score is divided into measures, with some measures containing triplets (indicated by a '3' in a circle). Fingerings are indicated by numbers 1-4 and 'i' for the thumb. Articulation marks like 'a' and 'm' are used. Dynamics vary throughout, including *f*, *p*, *mf*, and *cresc.* (crescendo). The piece concludes with a final cadence in measure 24.

This 'Sonata for a Musical Clock' is the first of seven pieces for the instrument by George Frideric Handel, written about fifteen years after he had moved from Germany to Britain, and copied into a manuscript in the early 1730s. A 'musical clock' was a small mechanical organ in which the pipes were operated by pins sticking out of a cylinder rotated by a clockwork mechanism. The tempo marking *Tempo di minuetto* indicates the fast three-in-a-bar rhythm of the minuet, a familiar dance of the time.

A:2

Down to the River to Pray

Arranged by Bridget Mermikides

Trad. Spiritual

Lyrically ♩ = c.88

The musical score is written for a single melodic line in treble clef, key of D major (two sharps), and 4/4 time. It consists of five staves of music, with measures numbered 1 through 16. The score includes various musical notations such as fingerings (e.g., 1, 2, 3, 4, 0), slurs, and dynamic markings (mf, mp, f, p, rit., poco rit., a tempo). There are also performance instructions like 'l.v.' (likely 'lento') and 'harm. VII' (harmonic seventh). The score is divided into sections by measure numbers 4, 8, 12, and 16. The final measure (16) ends with a double bar line and a repeat sign.

'Down to the River to Pray' is a traditional American song which reached a wide audience when it was sung by Alison Krauss on the sound track of the 2000 film *O Brother, Where Art Thou?* It is associated with several different Christian traditions, but it seems to have been originally a spiritual sung by African-Americans in the southern States. The first known printed version of it appeared in a collection of *Slave Songs of the United States* in 1867. **In the exam, the glissandi in bars 22 and 25 are optional.**

20 *mf* *gliss.* V

24 *gliss.* *f*

28 *mp*

32 *harm. VII* *Slower* *X* *harm. XII* *p*

A:3

Cantiga

No. 166 from *Cantigas de Santa Maria*

Arranged by Stephen Goss

attrib. Alfonso el Sabio
(1221–84)

Lively ♩ = c.80

I

II

4

8

VII

IX

12

p

mp

p

f

Cantigas de Santa Maria (Ballads of St Mary) is a collection of 420 single-line songs written in the 13th century in the Galician-Portuguese language; the words and music are attributed to, but were probably only collected by, Alfonso X, king of Castile and León, known as 'el Sabio' (The Wise). The songs all describe miracles. No. 166 in the collection, arranged here, tells of the healing of a lame man. The melody has been arranged in a hemiola dance rhythm of alternating $\frac{6}{8}$ and $\frac{3}{4}$ time, that is with the quavers (at a constant speed) grouped: One two three four five six and One two three four five six in alternate bars. **In the exam, the candidate should play part I.**

16 ② VII IX

ff

ff

20 *mf sub.*

mf sub.

24 II *mf*

mf

29 *p*

p

33

B:1

Allegretto

from Sonata in F, M.S. 84 No. 6

Edited by Richard Wright

Nicolò Paganini
(1782–1840)

Allegretto [$\text{♩} = \text{c. } 84$]

The musical score for 'Allegretto' by Nicolò Paganini is presented in a single staff with a treble clef and a key signature of one flat (F major). The time signature is 2/4. The tempo is marked 'Allegretto' with a metronome indication of approximately 84 beats per minute. The score consists of 31 measures, divided into sections labeled CI, CIII, and D.C. al Fine. The dynamics range from *mf* (mezzo-forte) to *p* (piano). The score includes various musical notations such as slurs, accents, and fingerings (1, 2, 3, 4). The piece concludes with a double bar line and the instruction 'D.C. al Fine'.

Nicolò Paganini, born in Genoa in north-western Italy, was the most famous violin virtuoso of his time, and drew large, adoring crowds to his performances. He also learned the guitar early in his life, and enjoyed playing it on more private occasions. Alongside his numerous violin works, he composed many pieces for his second instrument, including solos, duos, trios and quartets. This Allegretto is the finale (the second of two movements) of the sixth in a set of 37 Sonatas for solo guitar.

Source: autograph MS, Rome, Biblioteca Casanatense, MS 5608. The editor has added double-stemmed writing throughout to aid performance. The dynamics and *D.C. al Fine* are also editorial.

Vltava

from *Má vlast*

B:2

Arranged by Gary Ryan

Bedřich Smetana
(1824–84)

Flowing ♩ = c.72

The musical score for Vltava is written in 6/8 time and consists of seven staves of music. The key signature has one sharp (F#). The score is marked 'Flowing' with a tempo of c.72. The music features various musical notations including notes, rests, and dynamic markings such as *p*, *mp*, *mf*, *sf*, and *dim.*. The score is arranged for solo guitar.

Bedřich Smetana's *Má vlast* (My Fatherland) is a cycle of six symphonic poems for orchestra devoted to different aspects of the landscape, history and legends of the composer's native Bohemia. The second and most popular of the six, composed in 1874, traces the course of the country's principal river, the Vltava (in German, the Moldau), from its source and across the countryside until it flows majestically through the city of Prague. The river is represented throughout the work by a single theme, which appears here in an arrangement for solo guitar.

B:3

Rondeau

No. 6 from *Récréation du guitariste*, Op. 51

Arranged by Richard Wright

Napoléon Coste
(1805–83)

Allegretto ♩ = c.120

The musical score is written for guitar in two parts, I and II. Part I is the main melody, and Part II is a harmonic accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is Allegretto, approximately 120 beats per minute. The score is divided into measures, with measure numbers 7, 14, and 20 indicated. Dynamics include mf (mezzo-forte), p (piano), and f (forte). The score includes various musical notations such as slurs, ties, and fingerings. The piece ends with a repeat sign and two endings, with the first ending leading back to the beginning and the second ending leading to a final cadence.

Napoléon Coste, the son of a soldier in the French army, initially learned the guitar from his mother. After moving to Paris, he became a pupil and friend of the great Spanish guitarist Fernando Sor, and established himself as a performer, teacher and composer. His playing career was cut short by a broken right arm, but he continued to publish compositions for the guitar. The *Rondeau* arranged here as a duet is from a set of 14 solo pieces entitled *Récréation du guitariste* (The Guitarist's Recreation). It is in the rhythm of the gavotte, a dance that had been popular in the 18th century. **In the exam, the candidate should play part I.**

25

cresc. *f*

p cresc. *f*

31

p *p* *p* *p* *p* *p*

37

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf*

45

cresc. molto *cresc. molto*

52

f *f* *f* *f* *f* *f* *f*

C:1

Nightfall

Panteleimon Michaeloudis
(born 1966)

Lento ♩ = c.80

p i m l.v. sempre

mf cantabile

a

pp

mf

pp

f

rall.

a tempo

p

rall. al fine

p (flesh)

mf pp p pp

Panteleimon Michaeloudis is an award-winning guitarist and composer of Greek Cypriot origin who now lives in London. Having studied at the Royal College of Music in London, he then taught for several years at the RCM Junior Department. As well as music for guitar, he has also composed film scores and chamber music. He says about his newly written *Nightfall* that he has always been fascinated by 'shades of light and darkness', and in this piece wanted to evoke a 'feeling of melancholy and stillness'.

Stomping the Blues

C:2

No. 6 from *Nine Ladies Dancing*

Peter Wrieden
(born 1972)

With swing ♩ = c.150 [♩ = ♩³]

The musical score for 'Stomping the Blues' is written for guitar in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'With swing ♩ = c.150 [♩ = ♩³]'. The score consists of seven staves of music. The first staff begins with a treble clef and a key signature of three sharps. The music features a mix of eighth and sixteenth notes, often grouped in triplets. Dynamics include *mf*, *f*, *p sub.*, and *poco rall.*. The score ends with a double bar line.

Peter Wrieden is a British guitarist and teacher. He studied at Exeter University and then privately with the guitarist Craig Ogden. His *Nine Ladies Dancing*, published in 2010, is a collection of solo guitar pieces in dance styles. 'Stomping' indicates walking or dancing with a heavy rhythmic step; 'the Blues' indicates the insistent rhythms and melodic wavering between the minor and major third which are typical of the idiom. Although the composer's metronome mark is ♩ = c.150, students may prefer a more relaxed tempo, for example ♩ = c.120. Additional dynamics and the *poco rall.* in bar 23 have been added by the composer for this edition.

C:3

Anything Goes

from *Anything Goes*

Arranged by Abigail James

Cole Porter
(1891–1964)

Lively, with a swing feel ♩ = c.132

I

II

mf

mp

5

III

mf

mf

9

IV

II

mp sub.

mp sub.

Cole Porter was one of the most celebrated American composers of musicals in the mid-20th century; unusually, he wrote his own lyrics to fit his catchy syncopated melodies. His musical comedy *Anything Goes*, the hit of the 1934 Broadway season, is a story of romance and mistaken identity on a transatlantic ocean liner. The title song, humorously regretting a decline in moral standards, is sung by Reno Sweeney, a former evangelist turned night-club singer (a part originally played by the big-voiced Ethel Merman). The chorus begins on the upbeat to bar 19. **In the exam, the candidate should play part I.**

* Page 16 may be photocopied to avoid the page turn.

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33 *sul pont.*
IV
1 *p* *cresc. poco a poco*

37 VII
4 1 4 1 4 3 2 x 3 2 *cresc. poco a poco*

40 VI V nat. *mf*

43

47 V II *f*