

TRINITY
COLLEGE LONDON

WOODWIND SAMPLE BOOKLET

A selection of pieces from our latest Flute and Clarinet books, plus other Trinity publications for Woodwind.



NOT FOR SALE

Welcome to your Woodwind sample booklet!

We have compiled extracts from across our publications for Woodwind, all of which are available as printed books and ebooks.

Extensive repertoire

Published as one volume per grade for Flute and Clarinet, each of our new books include 12 pieces. We have showcased arrangements of a wide range of pieces from the Baroque to the present day, including popular classics, folk tunes, music from stage and screen and jazz, Latin, and calypso-style pieces. We are delighted to have commissioned a brand new set of pieces from new composers whose work emerges from a broad range of cultures.

The new publications include downloadable demo and accompanying audio, while performance notes for all pieces provide important context on the compositions and their composers.

We have included audio clips of the pieces in this booklet, so you can start listening straight away.



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Sight Reading - a progressive method, by James Rae

Available for Flute, Oboe, Clarinet, and Saxophone

The publications in this series provide a carefully-paced and comprehensive guide to sight reading and how to approach the sight reading requirements of Trinity grade exams. Published in three volumes per instrument (Initial-Grade 2, Grades 3-5, Grades 6-8), these books include ten lessons per grade. Each lesson presents several preparatory exercises leading to a duet, included to encourage the development of ensemble sight reading skills. Each duet builds upon the thematic material featured in the preceding exercises, building familiarity and developing fluency.

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Flute Initial



Listen now

The Centaur Sleeps Lightly

Yshani Perinpanayagam
(b. 1983)

Flute *Breathing gently, dreaming vividly* $\text{♩} = 84$ *She sleeps*
p hushed

Breathing gently, dreaming vividly $\text{♩} = 84$
p hushed
con Ped.

6 *She stirs...*
f
cresc. *mf*

11 *She sleeps*
p *f*
p *mf*

16 *She wakes...*
p
pp
Ped.

Flute Grade 2

A Stroll Down Wallilabou Bay



Listen now

Rowland Sutherland
(b.1964)

Leisurely and with emotion $\text{♩} = c.100$

Flute *mp espress.*

espress. mp mf

mf

5

9 *mf*

In the exam observe the repeat

13. 1. 1

Musical score for measures 13-16, first ending. The score is in 3/4 time and B-flat major. It consists of three staves: a single treble clef staff for the woodwind and a grand staff (treble and bass clefs) for the piano accompaniment. The woodwind part features a melodic line with eighth and quarter notes. The piano accompaniment provides harmonic support with chords and a rhythmic bass line.

17. 2.

Musical score for measures 17-20, second ending. The score continues from the previous system. The woodwind part has a melodic line with eighth and quarter notes. The piano accompaniment features a rhythmic bass line and chords. A first ending bracket is present above the woodwind staff, indicating a repeat of the first ending.

21. rit. tr. rit.

Musical score for measures 21-24. The score continues from the previous system. The woodwind part has a melodic line with eighth and quarter notes. The piano accompaniment features a rhythmic bass line and chords. A first ending bracket is present above the woodwind staff. The woodwind part includes a trill (tr.) in measure 23. The tempo marking 'rit.' (ritardando) is present above the woodwind staff in measures 21 and 22, and below the piano staff in measure 22.

Flute Grade 7

Momenti



Listen now

Benjamin Kwasi Burrell
(b. 1985)

Andante ♩ = 78

Flute

mp

Andante ♩ = 78

mp

Ped. *con Ped.*

6

mf

mf

11

mp

f *sub. p* *pp*

16

mf

21

f

mf

26

mp

f

mp

p

mf

31

mp

p

pp

Clarinet Grade 1

Under the Iroko Tree



Listen now

Godwin Sadoh
(b. 1965)

Andante ♩ = 80

Cl. in Bb

mf

Andante ♩ = 80

mf

con Ped.

7

13

19

f

poco rit.

f

poco rit.

The image shows a musical score for a woodwind instrument and piano. The woodwind part is on a single staff in treble clef, and the piano part is on two staves (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The woodwind part begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano part begins with a half note G3, followed by quarter notes A3, B3, and C4. The score includes dynamic markings *f* and *poco rit.* and ends with a double bar line.

Clarinet Grade 4

Blue Violets



Quincy Hilliard
(b. 1954)

Allegro ♩ = 120-132

Cl. in B \flat

mf

Allegro ♩ = 120-132

p

5

f

mf

9

p

f

p

13

cresc. *f*

cresc. *mf*

This system contains measures 13 through 16. The upper staff features a melodic line with a crescendo leading to a fortissimo (f) dynamic. The piano accompaniment also includes a crescendo and reaches a mezzo-forte (mf) dynamic.

17

p *f*

p *mf* *mp*

Ped.

This system contains measures 17 through 20. The upper staff has a piano (p) dynamic followed by a fortissimo (f) dynamic. The piano accompaniment starts piano (p), moves to mezzo-forte (mf), and then mezzo-piano (mp). A pedal point is indicated at the end of the system.

21

mf

This system contains measures 21 through 24. The upper staff begins with a mezzo-forte (mf) dynamic. The piano accompaniment features a steady eighth-note bass line.

25

cresc.

cresc.

This system contains measures 25 through 28. Both the upper and lower staves feature a crescendo throughout the system.

Clarinet Grade 6

Ojuju Calabar



Ishaya Yarison
(b. 1973)

Festive ♩ = c.132

Cl. in Bb

Festive ♩ = c.132

mf (Ogene: Metal gong)

f (Kakaki: long metal trumpet)

(O - ju - ju Ca - la - bar, Wai - yo - yo, Ma - mal)

(O - ju - ju)

ff

10

Musical score for measures 10-12. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#) and the time signature is 3/4. Measure 10: Treble clef has a triplet of eighth notes (F#, G, A) followed by a quarter rest. Bass clef has a triplet of eighth notes (F, G, A) followed by a quarter rest. Dynamic: *p*. Measure 11: Treble clef has a triplet of eighth notes (F#, G, A) followed by a quarter rest. Bass clef has a triplet of eighth notes (F, G, A) followed by a quarter rest. Dynamic: *ff*. Measure 12: Treble clef has a triplet of eighth notes (F#, G, A) followed by a quarter rest. Bass clef has a triplet of eighth notes (F, G, A) followed by a quarter rest. Dynamic: *p*.

13

Musical score for measures 13-16. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#) and the time signature is 3/4. Measure 13: Treble clef has a triplet of eighth notes (F#, G, A) followed by a quarter rest. Bass clef has a triplet of eighth notes (F, G, A) followed by a quarter rest. Dynamic: *f*. Measure 14: Treble clef has a triplet of eighth notes (F#, G, A) followed by a quarter rest. Bass clef has a triplet of eighth notes (F, G, A) followed by a quarter rest. Dynamic: *mf*. Measure 15: Treble clef has a triplet of eighth notes (F#, G, A) followed by a quarter rest. Bass clef has a triplet of eighth notes (F, G, A) followed by a quarter rest. Dynamic: *p*. Measure 16: Treble clef has a triplet of eighth notes (F#, G, A) followed by a quarter rest. Bass clef has a triplet of eighth notes (F, G, A) followed by a quarter rest. Dynamic: *f*.

17

Musical score for measures 17-20. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#) and the time signature is 3/4. Measure 17: Treble clef has a triplet of eighth notes (F#, G, A) followed by a quarter rest. Bass clef has a triplet of eighth notes (F, G, A) followed by a quarter rest. Dynamic: *mf*. Measure 18: Treble clef has a triplet of eighth notes (F#, G, A) followed by a quarter rest. Bass clef has a triplet of eighth notes (F, G, A) followed by a quarter rest. Dynamic: *p*. Measure 19: Treble clef has a triplet of eighth notes (F#, G, A) followed by a quarter rest. Bass clef has a triplet of eighth notes (F, G, A) followed by a quarter rest. Dynamic: *f*. Measure 20: Treble clef has a triplet of eighth notes (F#, G, A) followed by a quarter rest. Bass clef has a triplet of eighth notes (F, G, A) followed by a quarter rest. Dynamic: *f*.

21

Musical score for measures 21-24. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#) and the time signature is 3/4. Measure 21: Treble clef has a triplet of eighth notes (F#, G, A) followed by a quarter rest. Bass clef has a triplet of eighth notes (F, G, A) followed by a quarter rest. Dynamic: *f*. Measure 22: Treble clef has a triplet of eighth notes (F#, G, A) followed by a quarter rest. Bass clef has a triplet of eighth notes (F, G, A) followed by a quarter rest. Dynamic: *f*. Measure 23: Treble clef has a triplet of eighth notes (F#, G, A) followed by a quarter rest. Bass clef has a triplet of eighth notes (F, G, A) followed by a quarter rest. Dynamic: *f*. Measure 24: Treble clef has a triplet of eighth notes (F#, G, A) followed by a quarter rest. Bass clef has a triplet of eighth notes (F, G, A) followed by a quarter rest. Dynamic: *f*.

Flute Sight Reading - a progressive method: Grade 1 (extract)

Lesson 8

- To introduce the key of E minor

E minor is the 'relative minor' of G major. This means that it has the same key signature (F#). Being a minor key, it also has a sharpened 7th note. In this key it is D#.

Moderato

1

mf

Moderato

2

mf *p*

Moderato

3

f

Moderato

4

mf *p*

Moderato

5

p *mf*



Think before you play:



How many crotchets are there?

Circle the two notes that have the largest leap.

How many bars are soft?

This piece is in E minor. What is its relative major?

What is the lowest note in the piece?



Set the pulse: think two crotchets and breathe in on the last one before you play.

Moderato

Musical score for Moderato in 2/4 time, key of E major. The score consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The first two measures of the first staff are marked *mf* and have fingerings 1 2 and 1 2. The third measure of the first staff is marked *p*. The piece ends with a double bar line.




Watch out for the D# and make sure you finger it securely. Support the low notes with lots of air. Try to capture the sad mood of the piece.

Oboe Sight Reading - a progressive method: Grade 5 (extract)


Lesson 3

- To introduce semiquavers


A semiquaver lasts for $\frac{1}{4}$ of a crotchet beat. Four semiquavers last for one crotchet beat: 

Two semiquavers last for one quaver: 


1 *Allegretto*



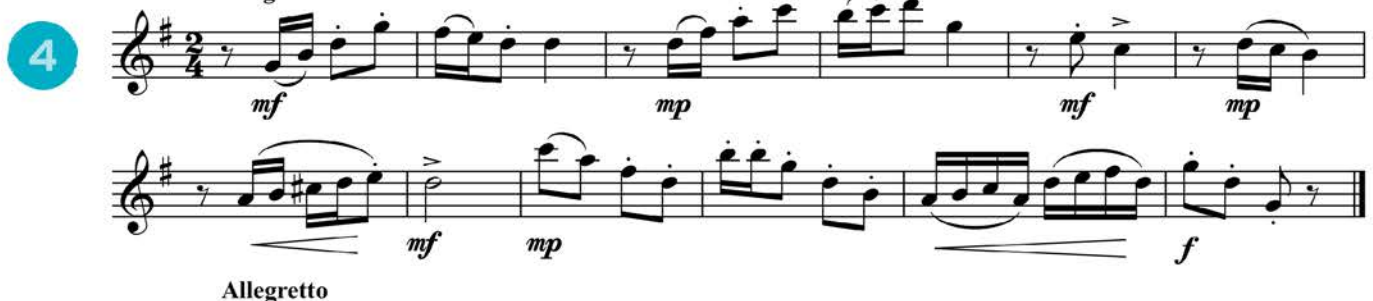
2 *Allegretto*



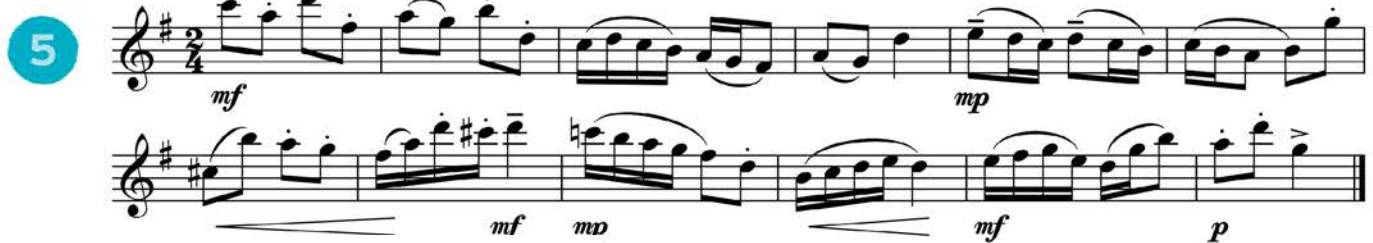
3 *Allegretto*



4 *Allegretto*



5 *Allegretto*





Think before you play:

On which degree of the scale does this piece begin?

Can you spot three consecutive bars in the pupil's part which have the same rhythm?

In which key is this piece written?

Which bars contain a quaver rest?



Set the pulse. Look at the tempo marking and the time signature, and consider how fast you are happy to play the semiquavers. Then silently count two beats before you lead in.

Allegretto



Count very carefully when playing in $\frac{2}{4}$ as the bars pass by very quickly. Keep your tongue/finger co-ordination precise at all times. Keep all *staccato* notes short and light. Try to capture the playful mood of the music as you play.

Clarinet Sight Reading - a progressive method: Grade 3 (extract)

Lesson 5

- To introduce swing quavers

Swing quavers are written in the same ways as 'straight' quavers but are played differently. The first of each pair is played twice as long as the second $\text{♩} = \overset{\text{3}}{\text{♩}} \text{♩}$ they are stylistically slurred across the beat as in the following exercises with the emphasis placed 'off' the beat.

1 **Steady swing tempo** $\text{♩} = \overset{\text{3}}{\text{♩}} \text{♩}$

2 **Steady swing tempo** $\text{♩} = \overset{\text{3}}{\text{♩}} \text{♩}$

3 **Steady swing tempo** $\text{♩} = \overset{\text{3}}{\text{♩}} \text{♩}$

4 **Steady swing tempo** $\text{♩} = \overset{\text{3}}{\text{♩}} \text{♩}$

5 **Steady swing tempo** $\text{♩} = \overset{\text{3}}{\text{♩}} \text{♩}$



Think before you play:

Which bar has the largest leap?

What key is this piece written in?

How many different dynamics can you see?

Are there any accidentals?



Set the pulse. Look at the tempo marking and the time signature, and consider how fast you are happy to play the quavers. Then silently count a full bar before you lead in.

Steady swing tempo 



Always stay 'in character' in order to capture the jazz feel of the music. Remember, always read ahead. Don't forget to keep a steady pulse throughout. Always keep in time with the teacher's part.

Saxophone Sight Reading - a progressive method: Grade 8 (extract)

Lesson 7

- To introduce reading in $\frac{5}{4}$ time

For ease of counting, bars in $\frac{5}{4}$ can be subdivided into 3 beats followed by 2, or vice versa depending on the rhythmic structure of the music. Some pieces can contain both versions.

1

In a bright swing five 



2

In a bright swing five 



3

In a bright swing five 





Speed read your part before you play. Check the following:

What key is this piece written in?

On which degree of the scale does the pupil's part begin?

Can you see two pairs of bars in the pupil's part that have the same rhythm?

On which beat of the last bar does the final note fall?



Set the pulse. Look at the tempo marking and the time signature, and subdivide the beat to work out a good tempo. Then silently count the correct number of beats before you lead in.

In a bright swing five $\text{♩} = \text{♩}^3$



Count firmly in 5 and be careful not to add an extra beat. Take care with phrases that start 'off' the beat. Never lose track of the first beat in each bar. Always look for melodic and rhythmic patterns in the music.

Recognition and UCAS points

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