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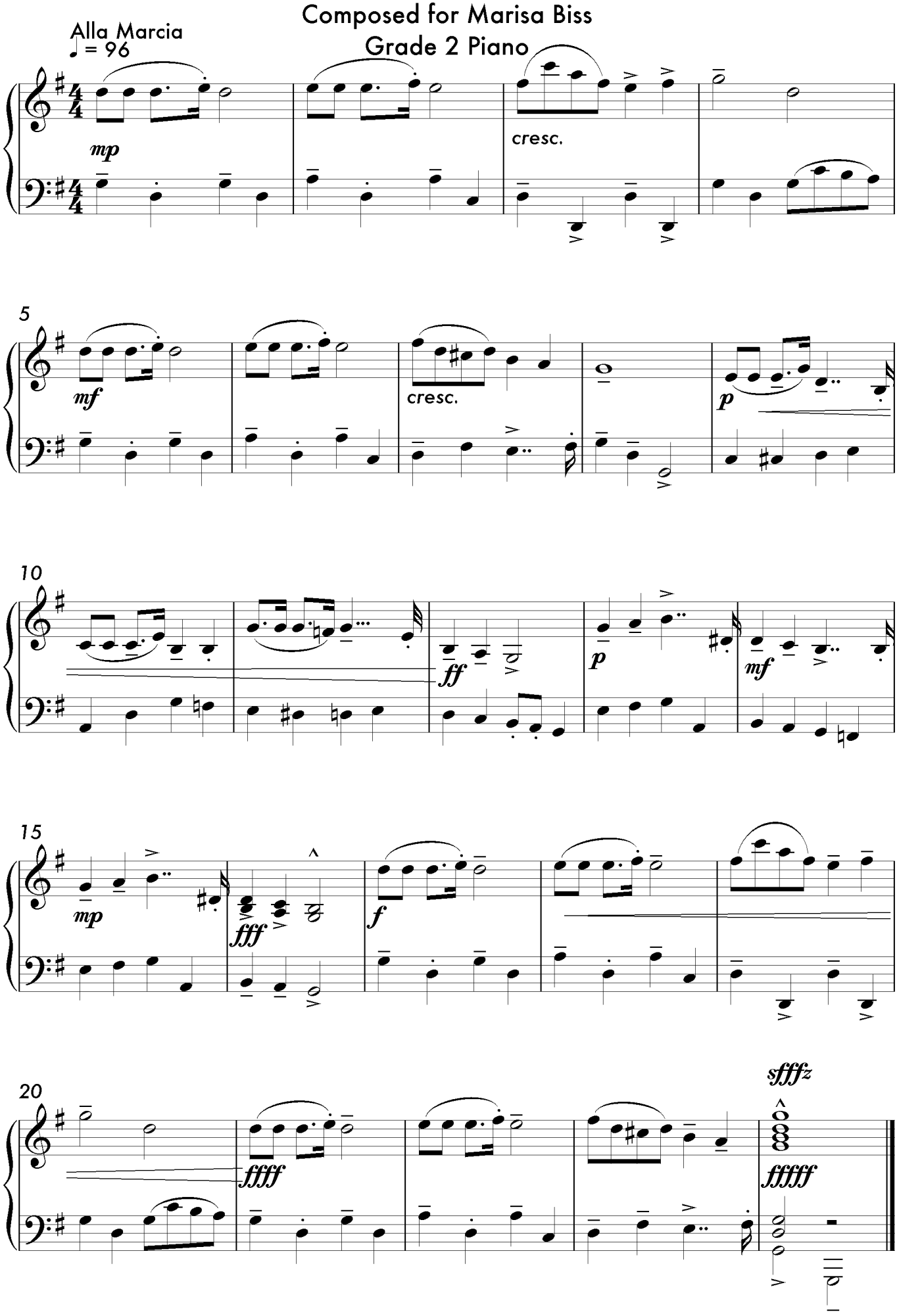
1. Marisa's March

Composed for Marisa Biss

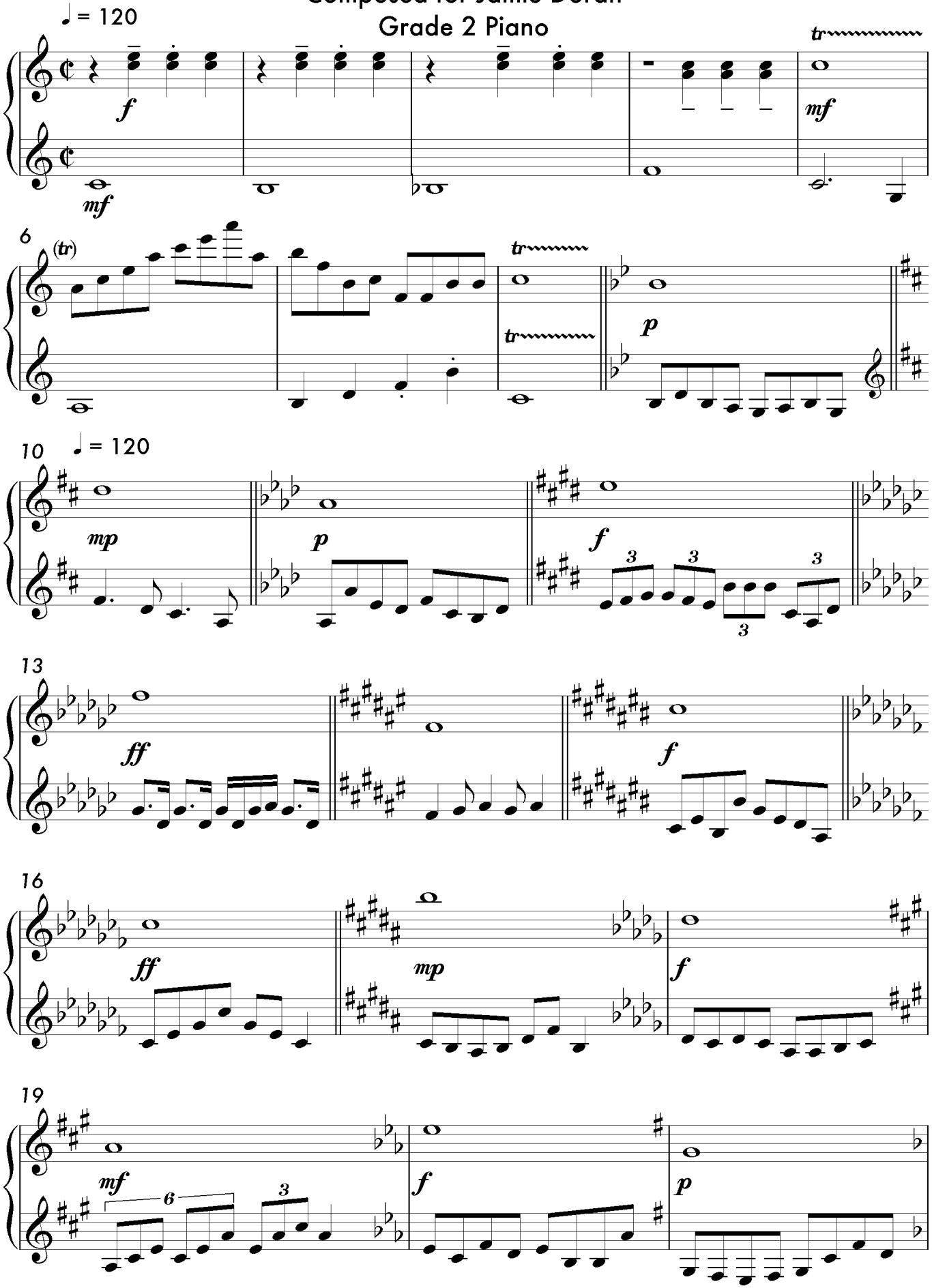
Grade 2 Piano

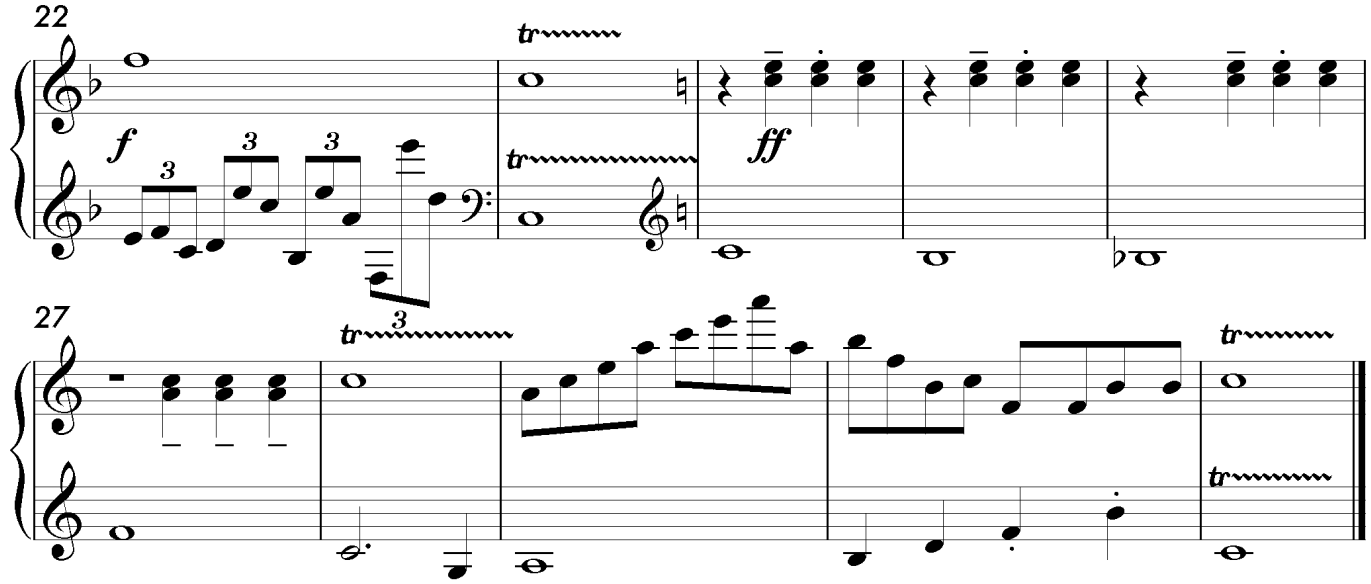


2. Key Changin'

Composed for Jamie Doran

Grade 2 Piano

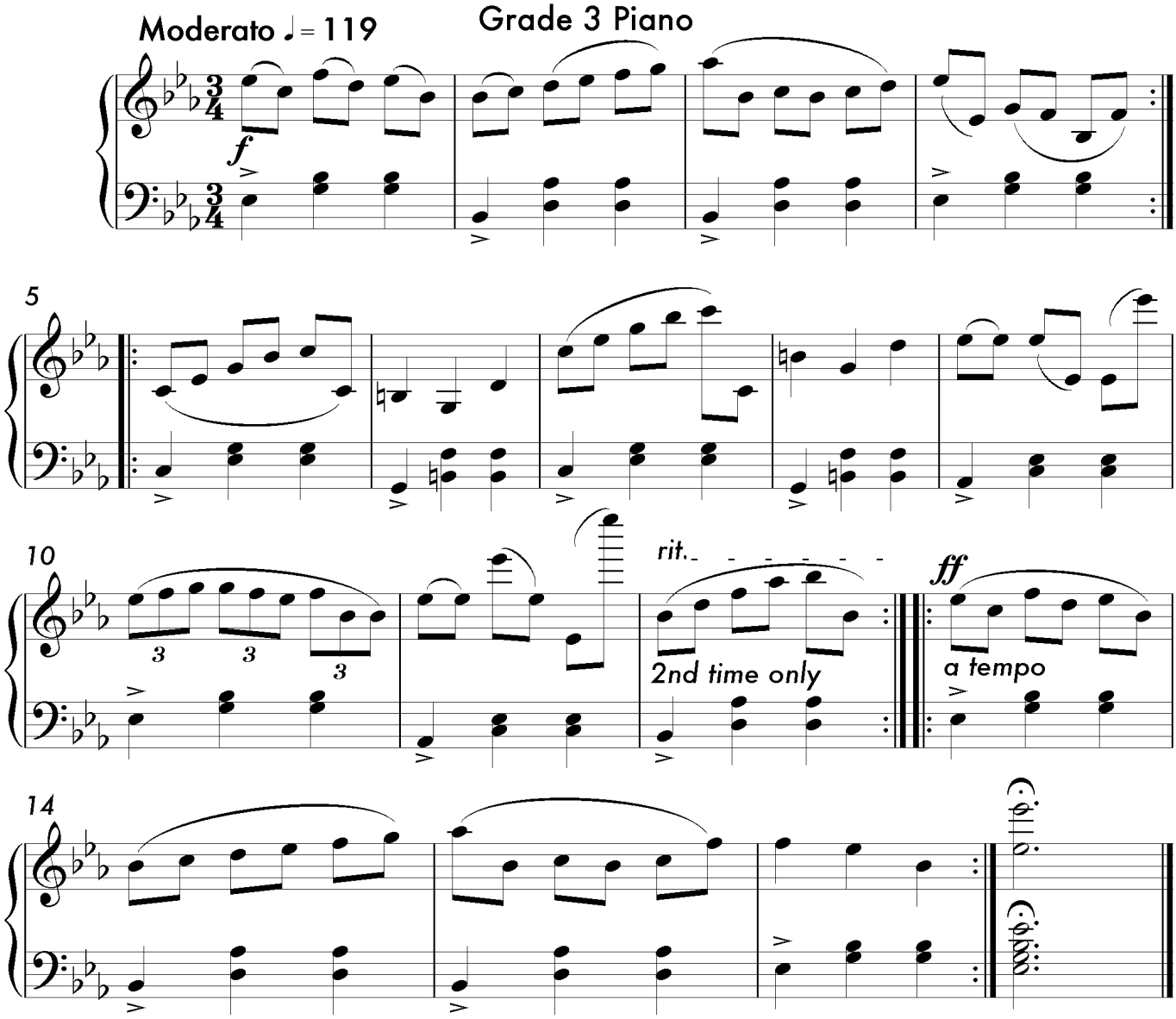



22
f
ff
27

3. Chips

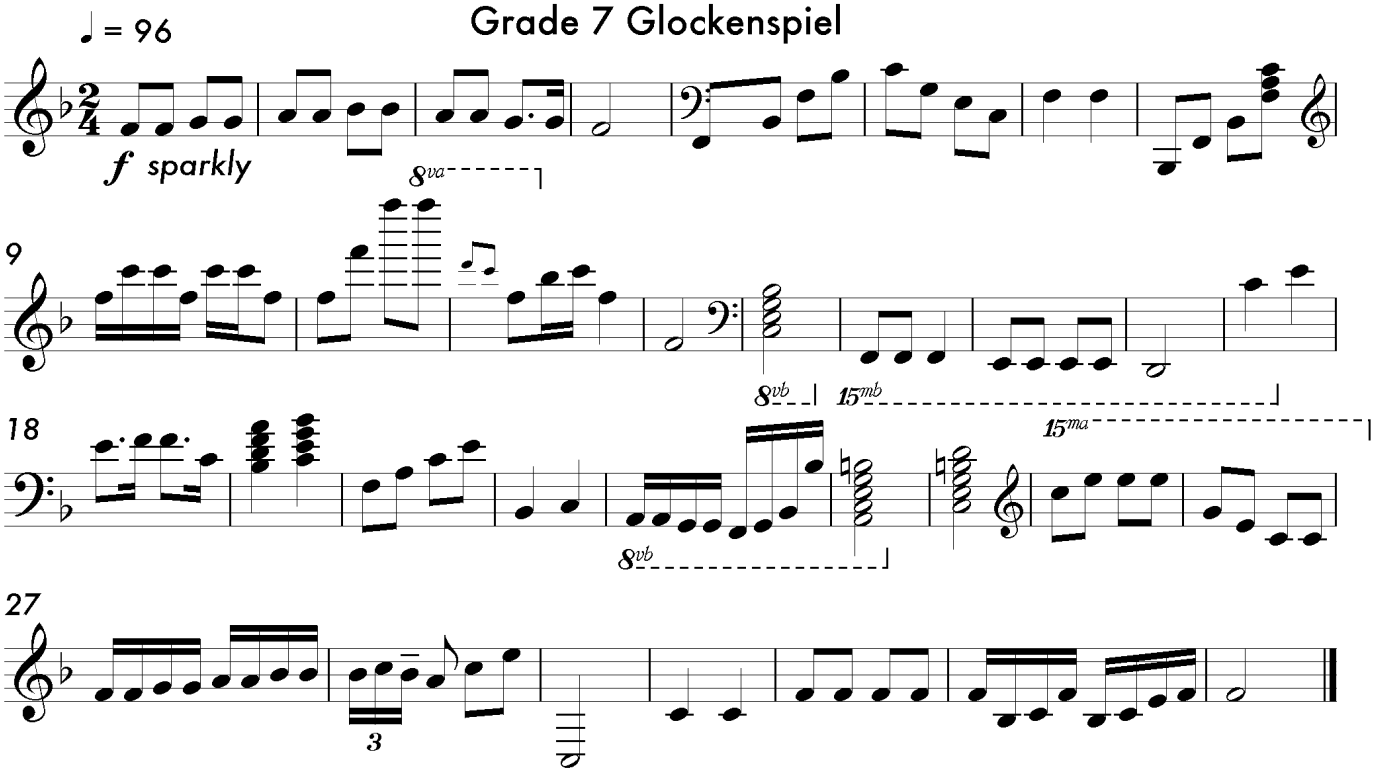
Composed for Niall Gurhey

Grade 3 Piano



4. Little Boy in the Big Ten

Grade 7 Glockenspiel

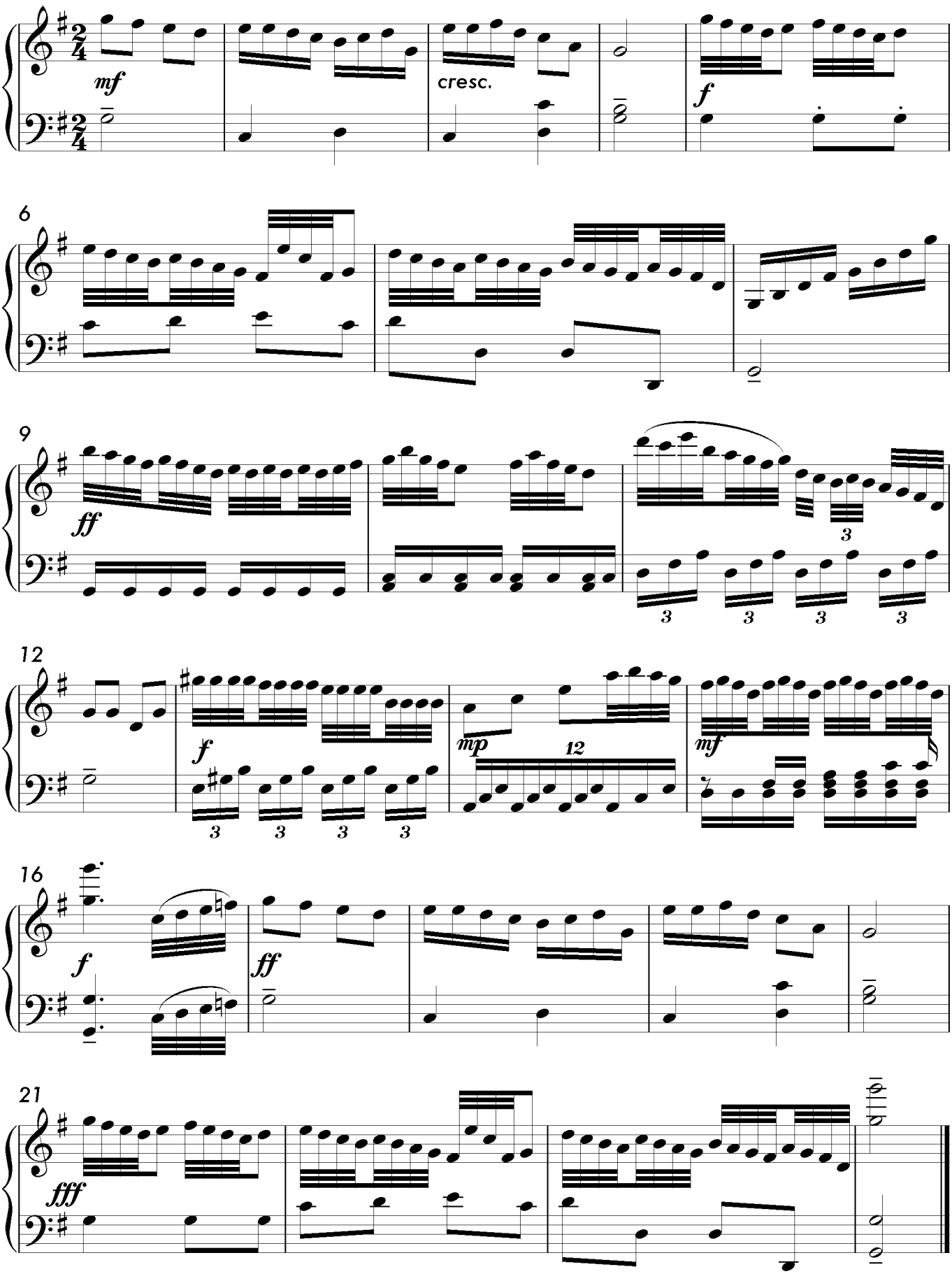


5. Demi-Semi-Snail Races

Composed for Eamonn Billeter

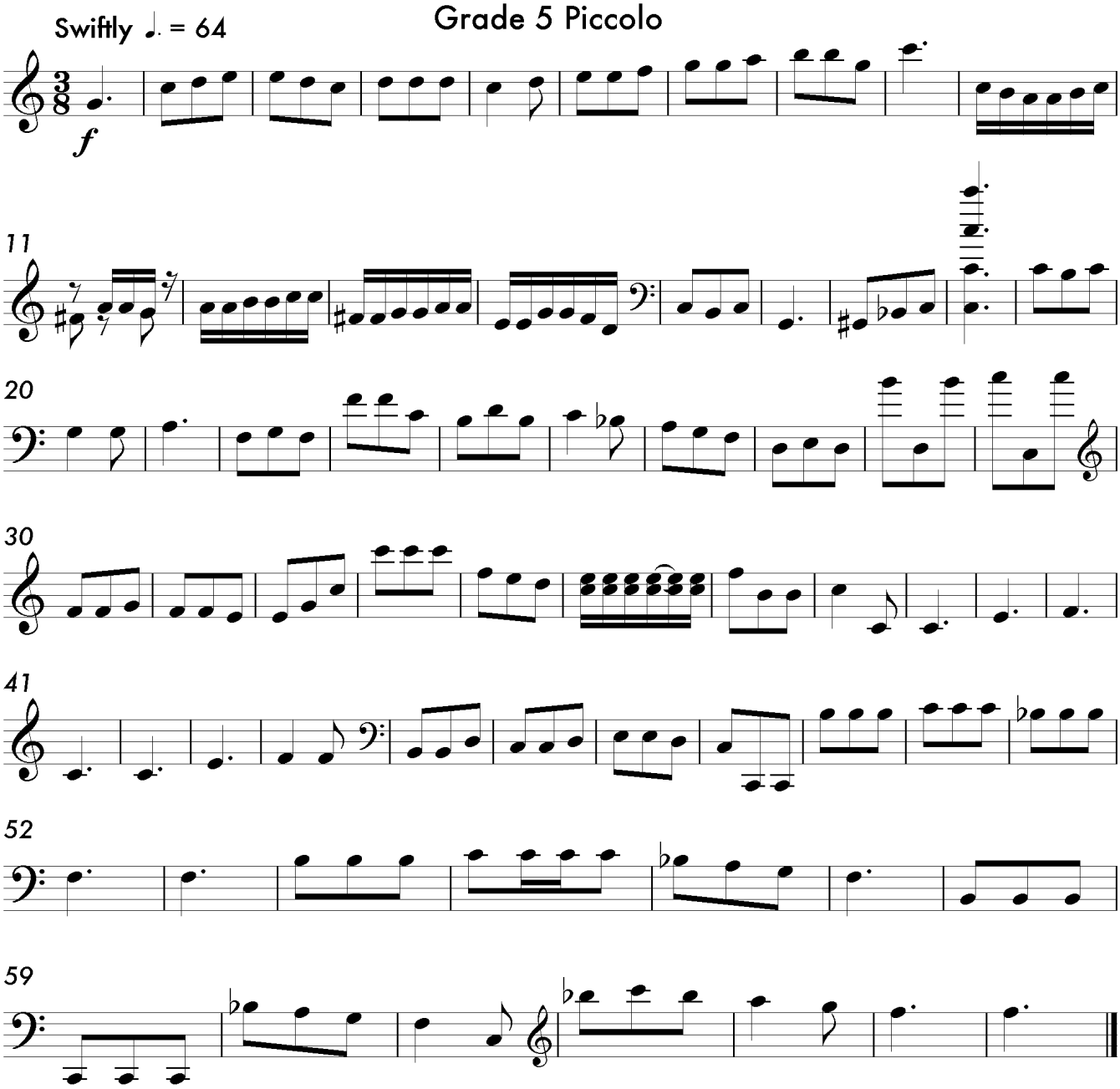
Grade 2 Piano

Snail Race ♩ = 60



6. Piccolo Prelude

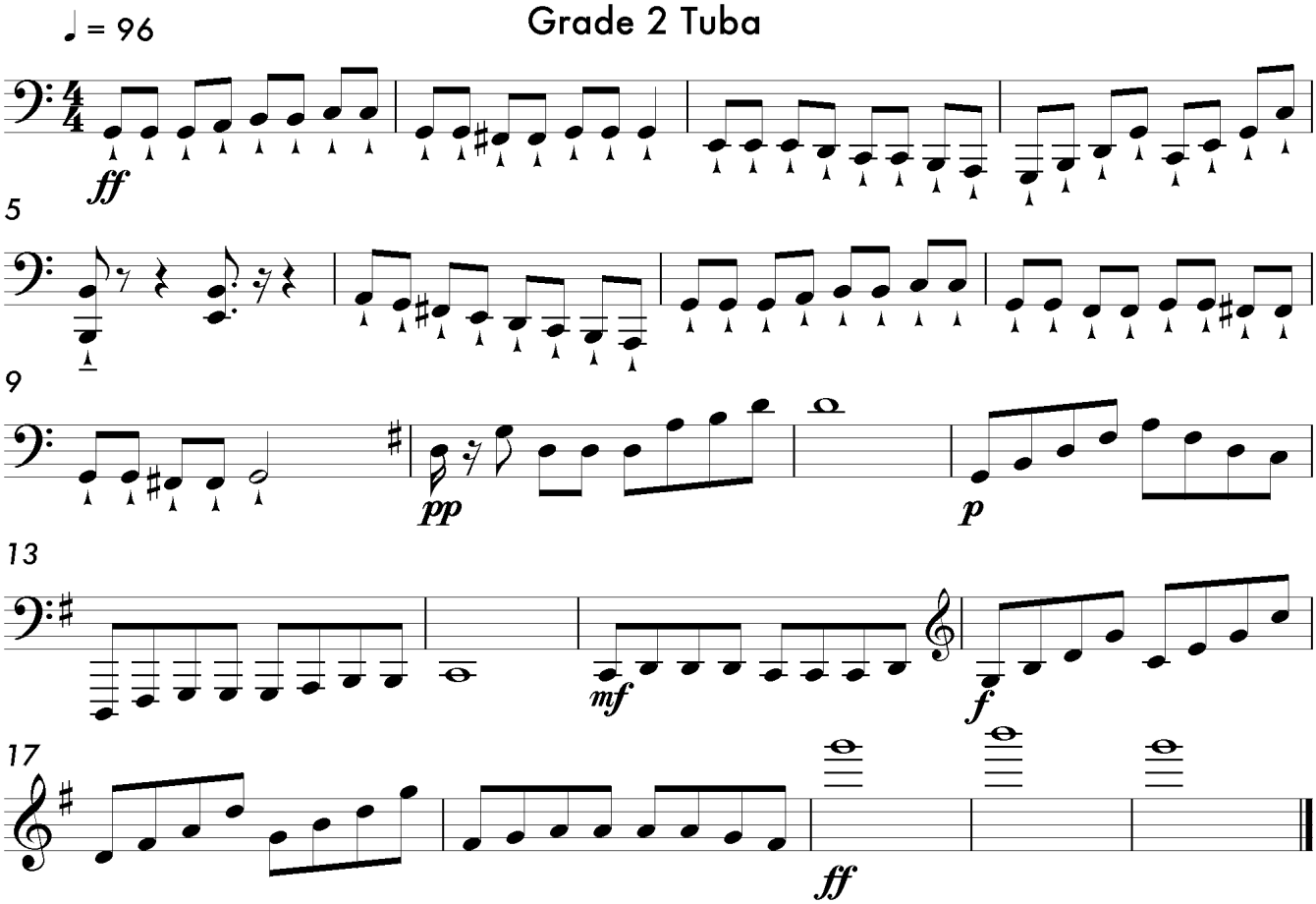
Grade 5 Piccolo



7. Fat Kangaroos

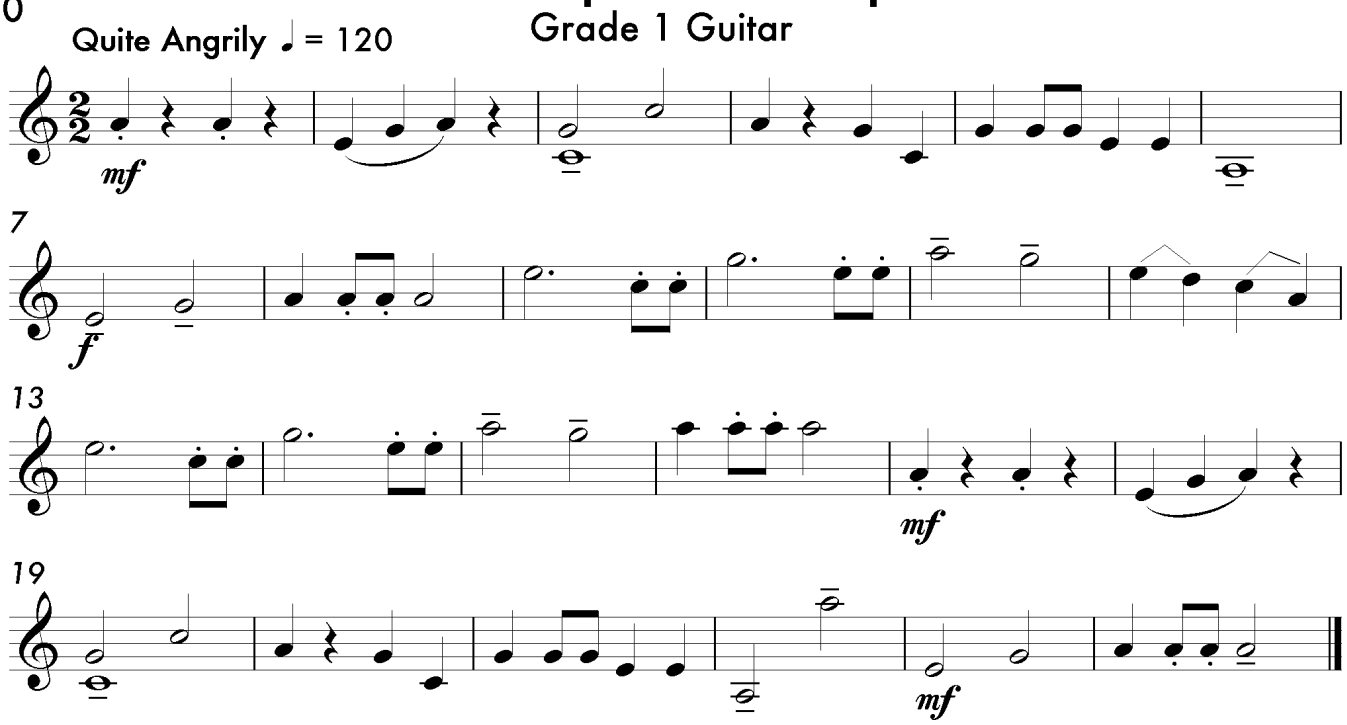
Composed for Lewis Brown

Grade 2 Tuba



8. Chip the Chimp

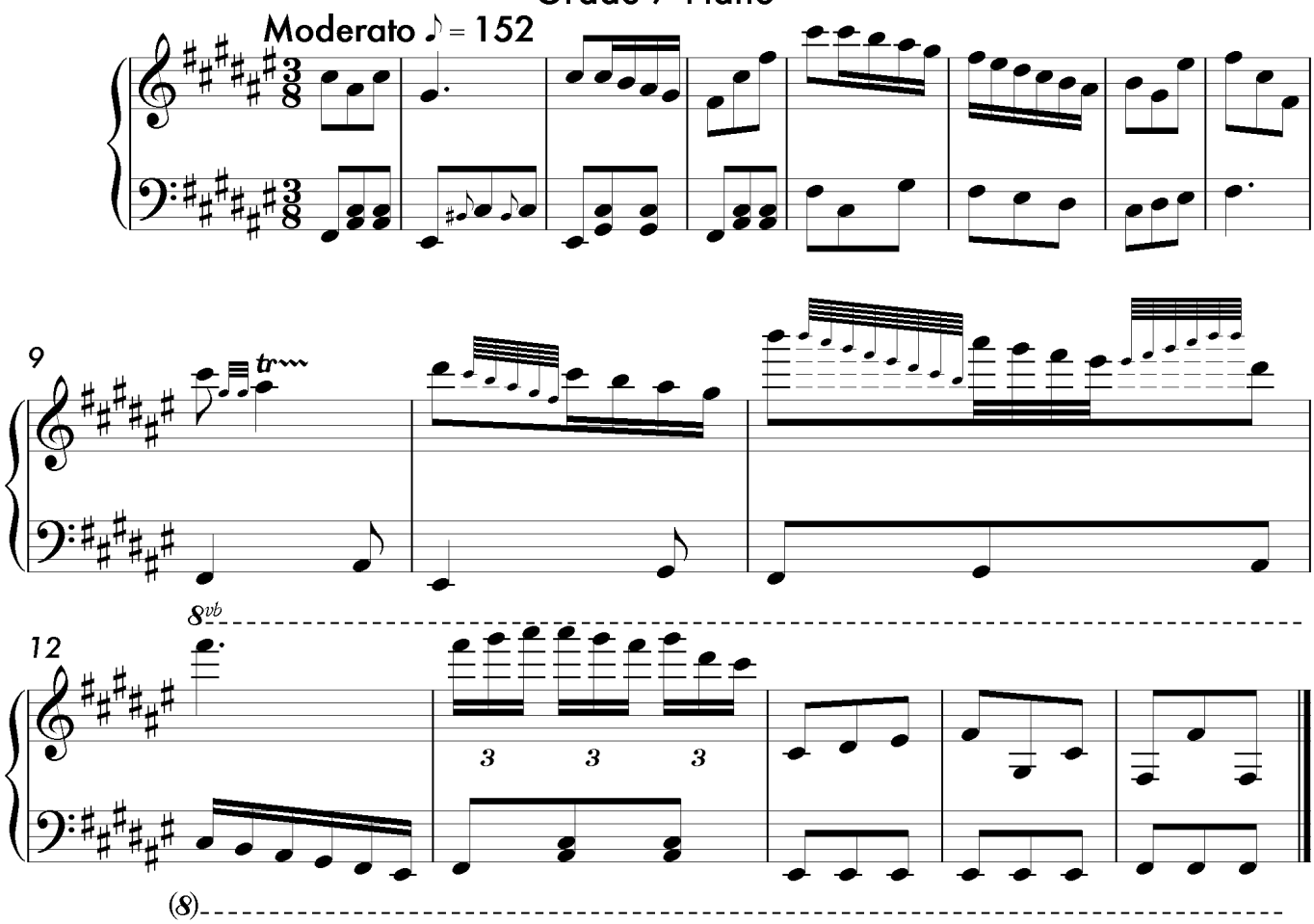
Grade 1 Guitar



9. Coercer

Composed for Paolo Graceffa

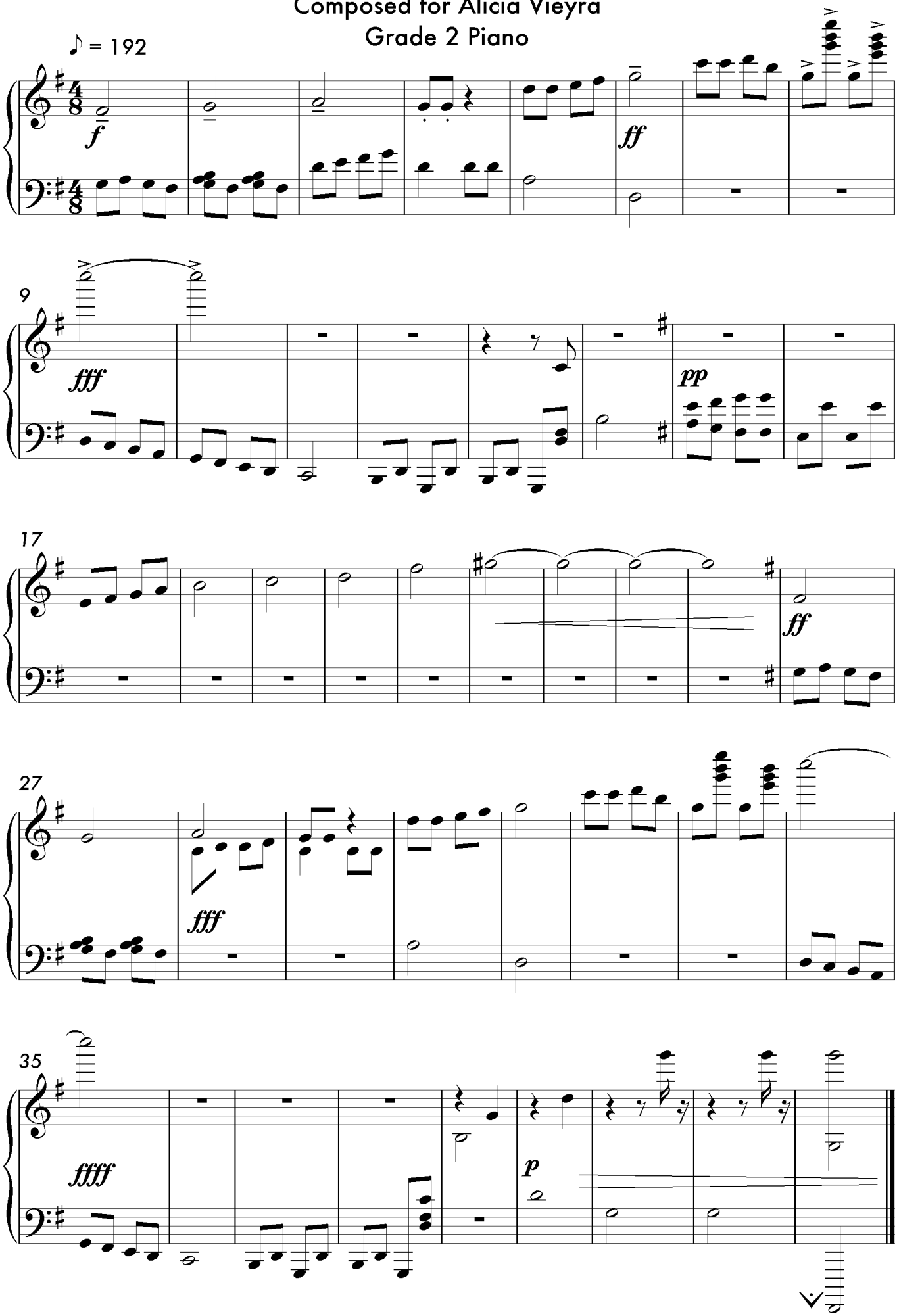
Grade 7 Piano



10. Niall Gets It Wrong

Composed for Alicia Vieyra

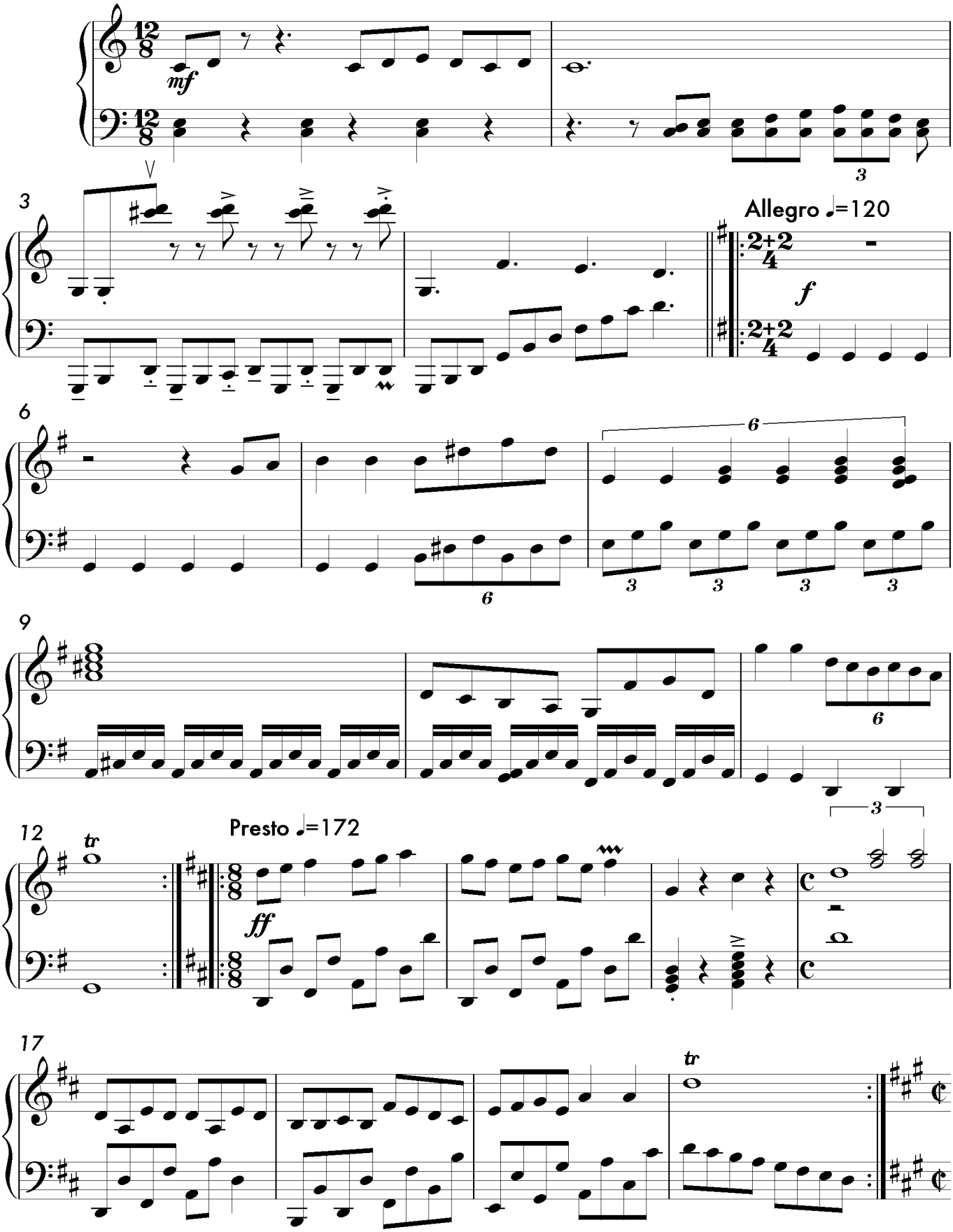
Grade 2 Piano

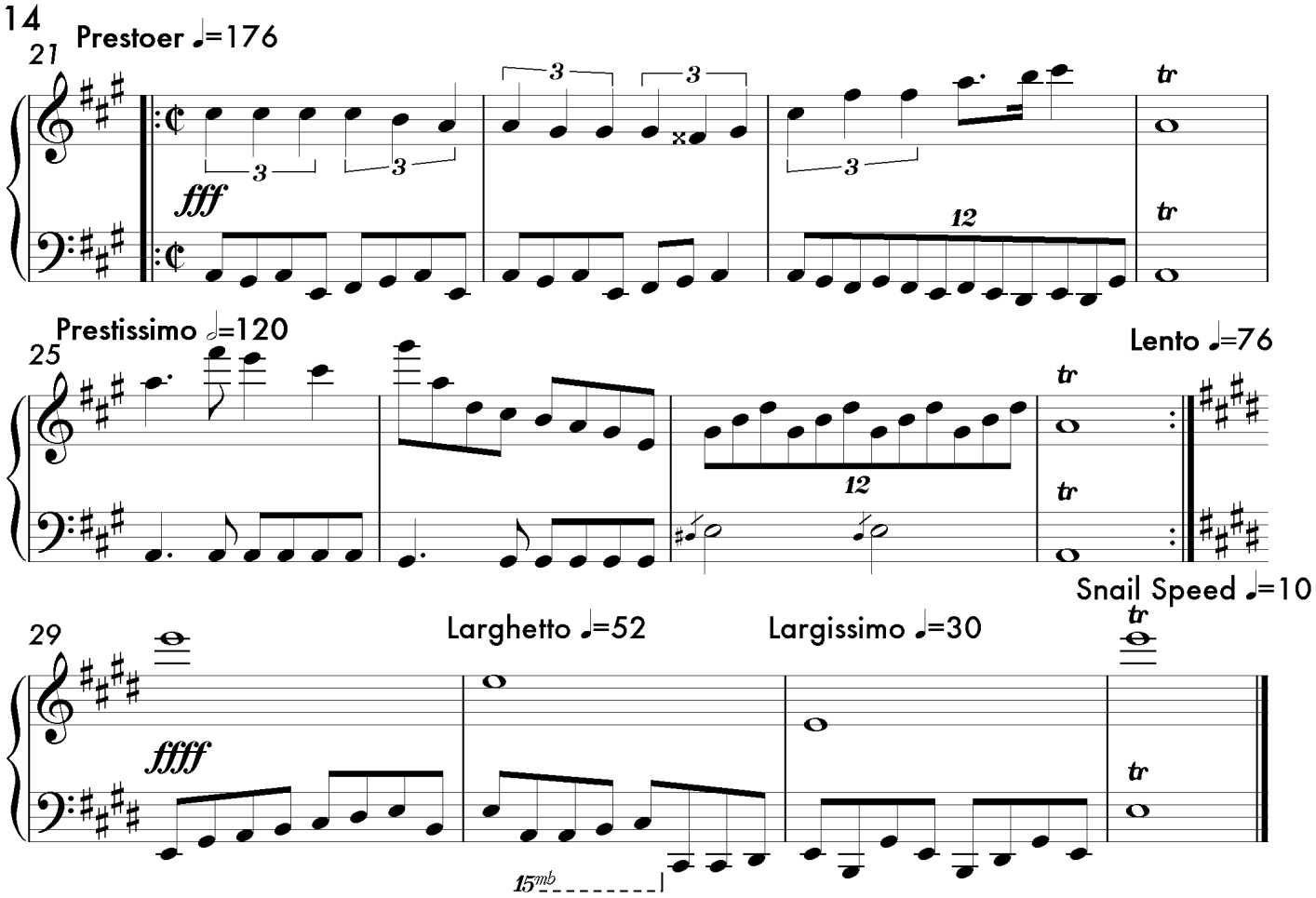


11. Laci

Composed for Laci Soriano

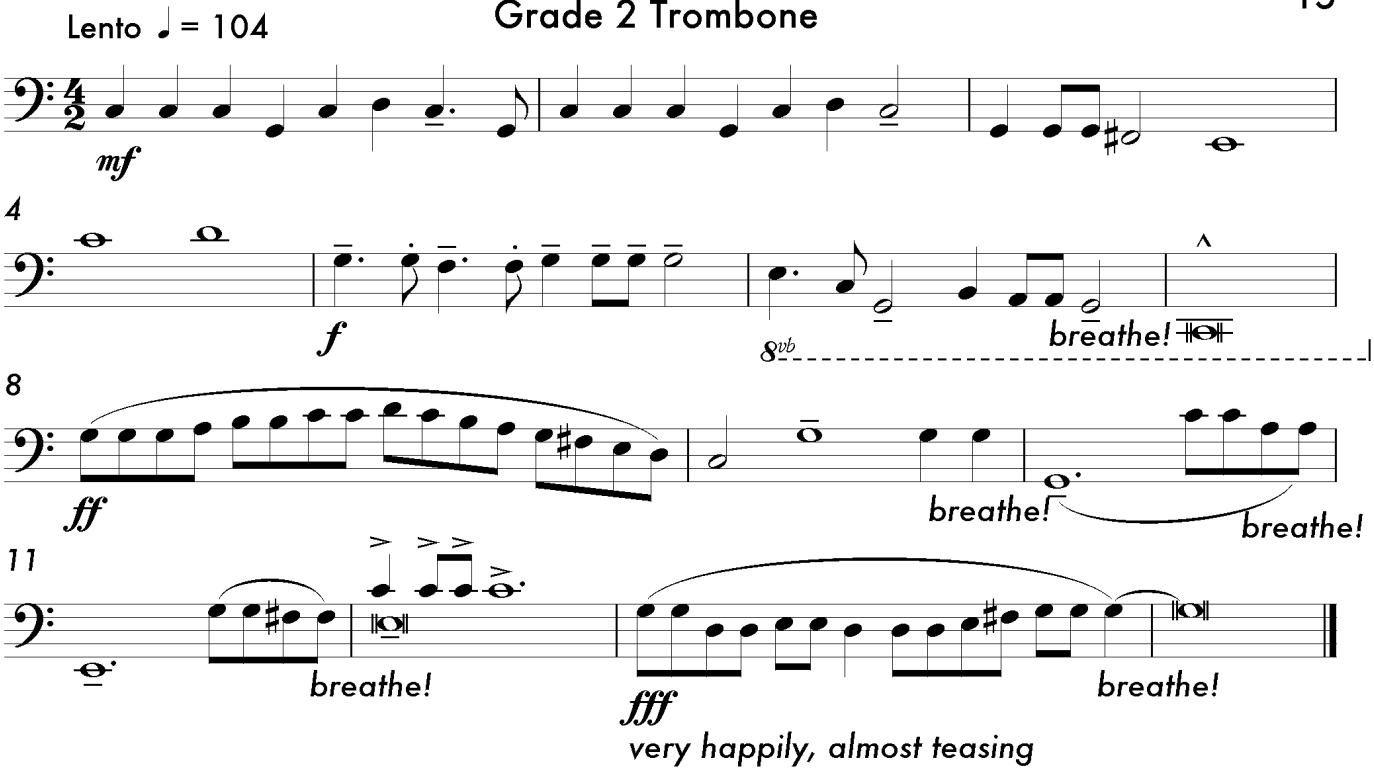
Grade 6 Piano




21
Prestoer ♩=176
fff
12
tr
25
Prestissimo 𝅗𝅥=120
Lento ♩=76
29
ffff
Larghetto ♩=52
Largissimo ♩=30
Snail Speed ♩=10
15mb

12. Add 'n' Odd

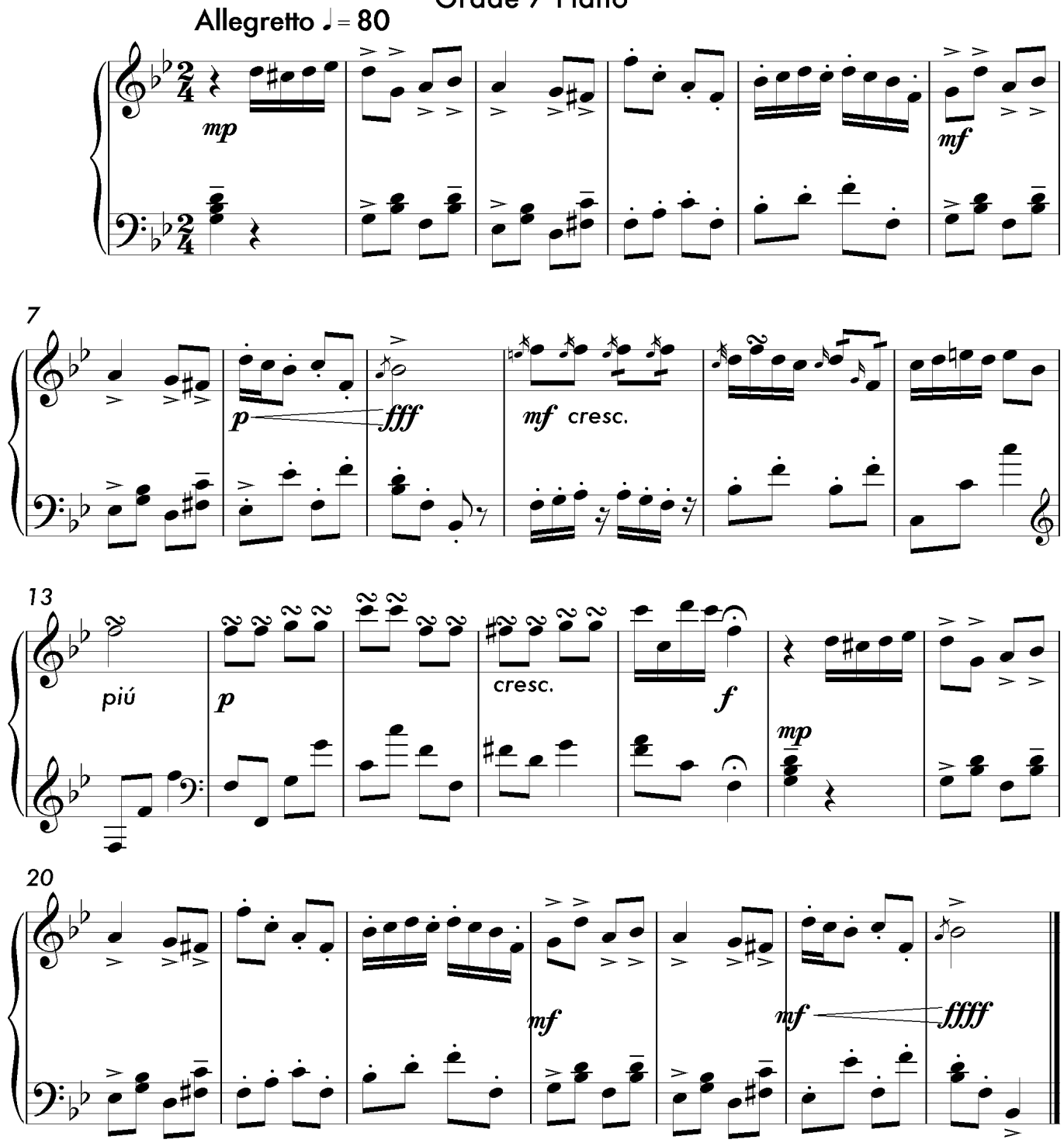
Grade 2 Trombone



13. Crazy Cat & Mad Mouse

Composed for Ezinne Chukwujindu

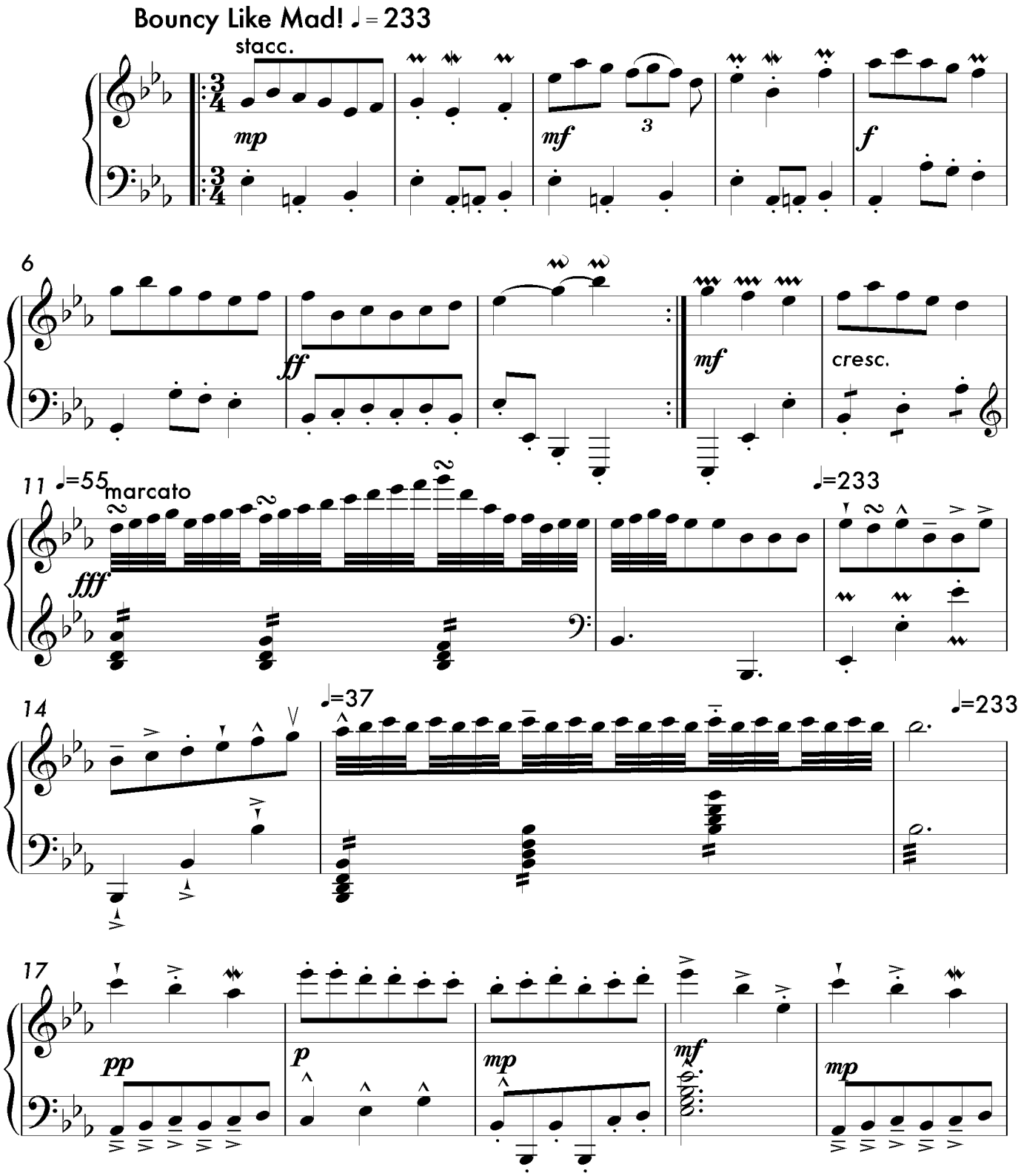
Grade 7 Piano

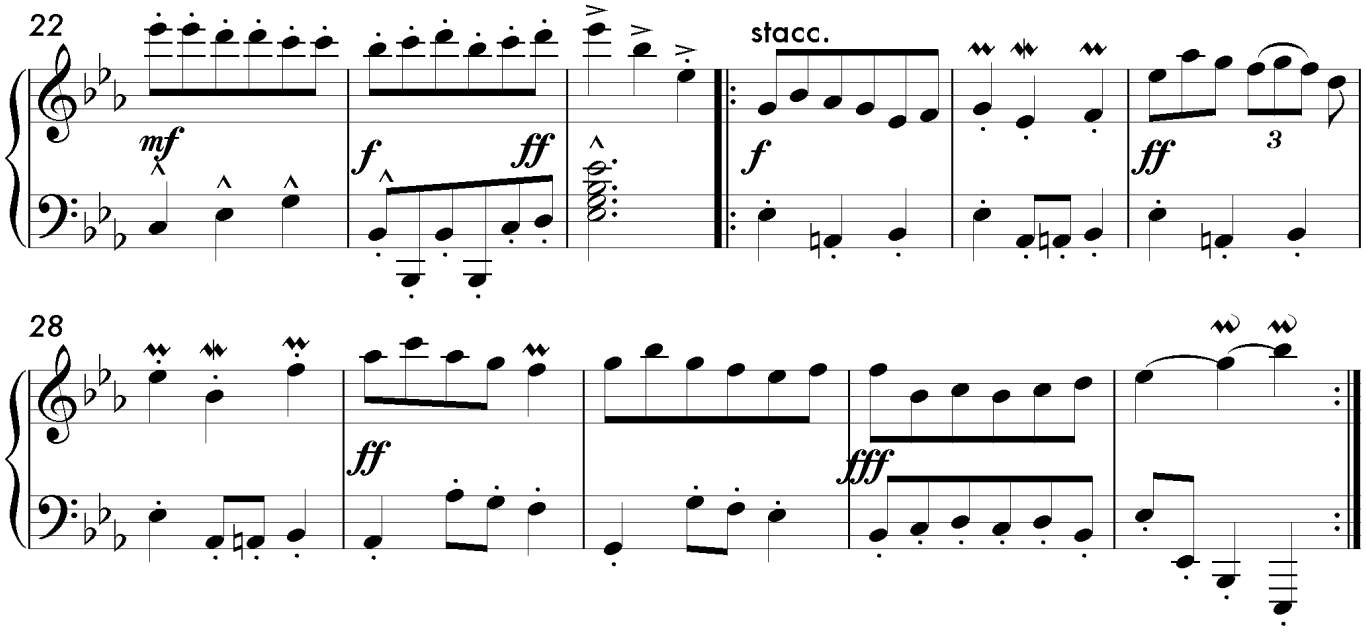


14. Bouncy Frogs

Composed for Jordan Morgan

Grade 5 Piano

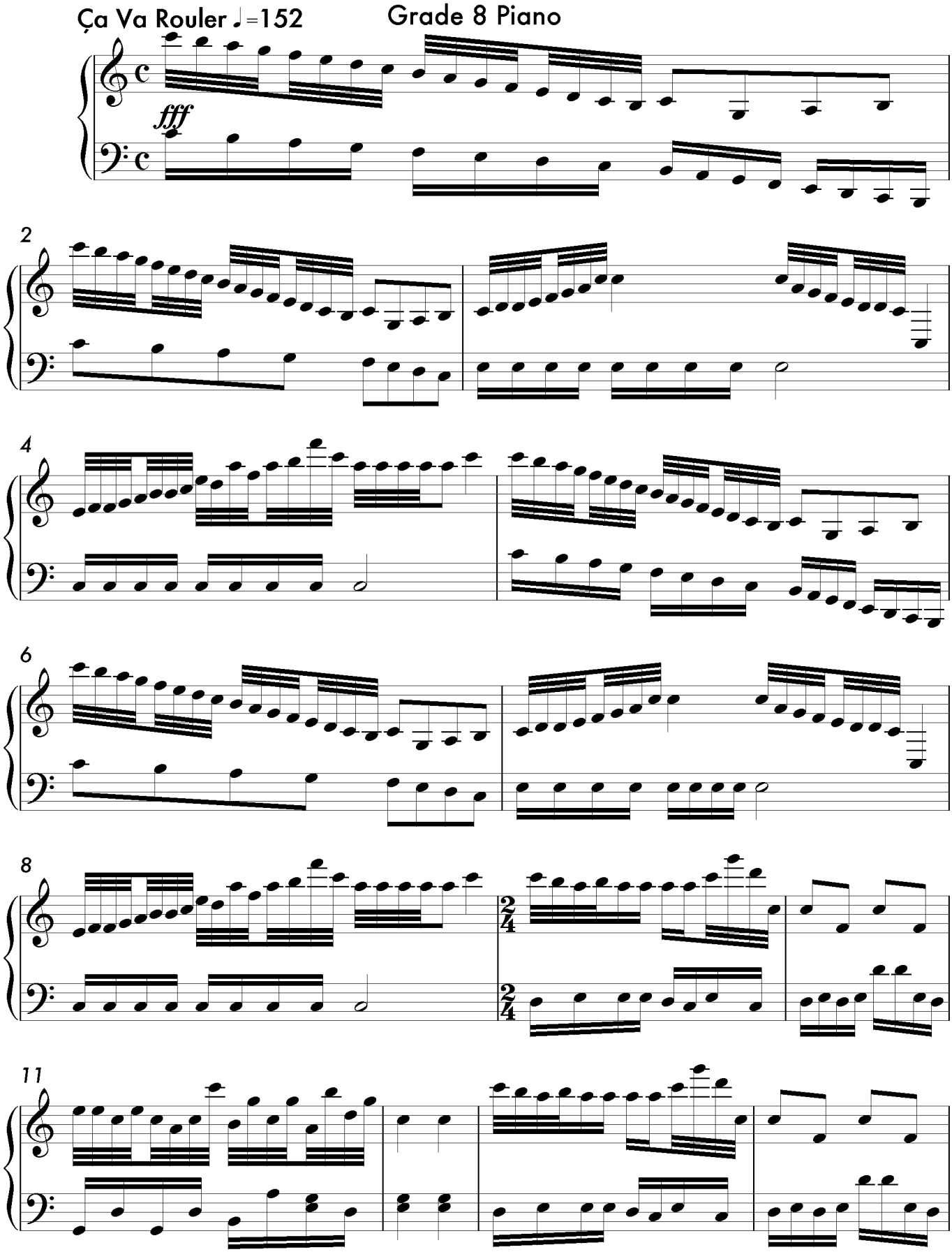


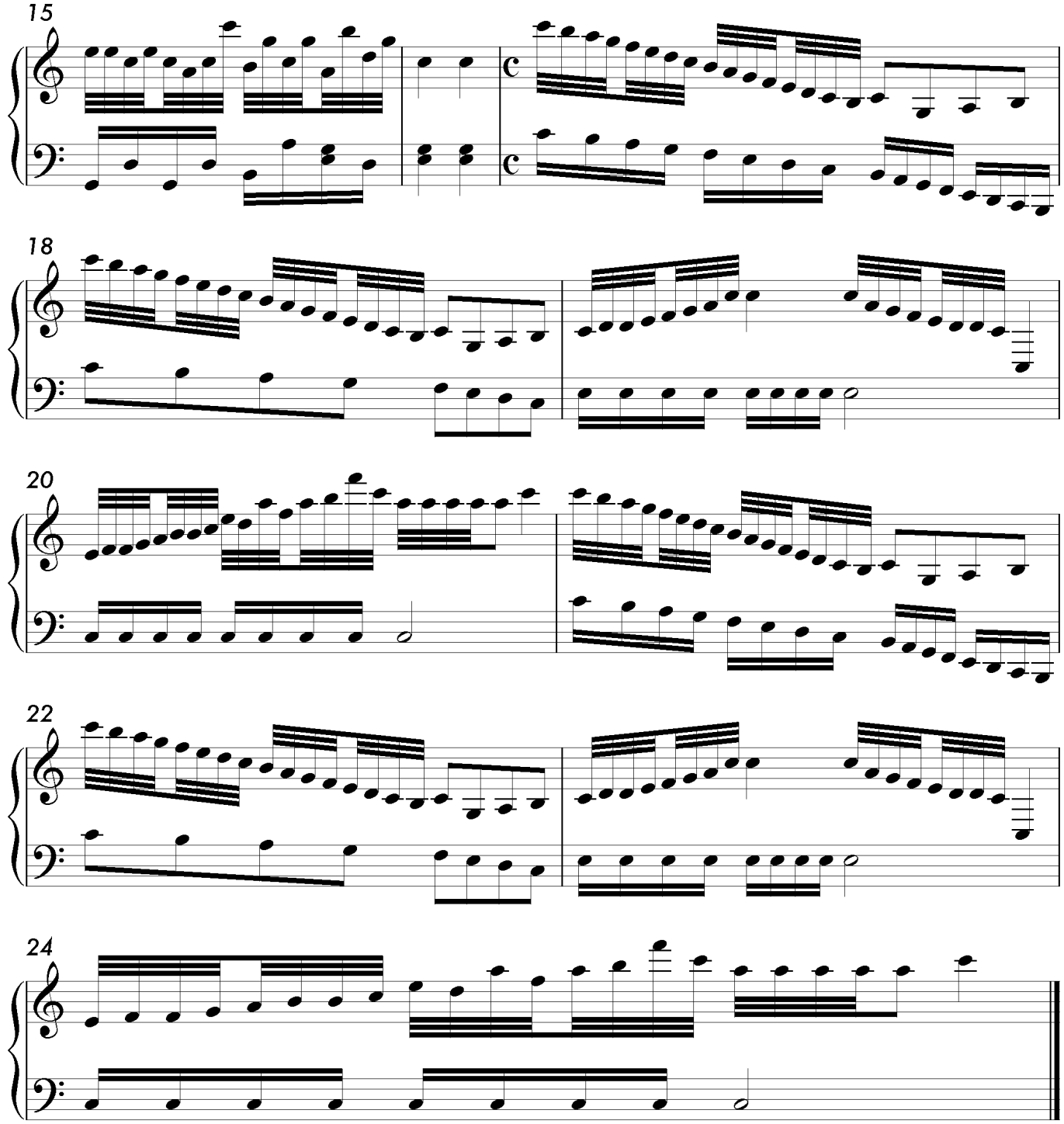

22
mf
f
ff
stacc.
f
ff
3
28
ff
fff

15. Jazzy and the Pussycatz

Composed for Marco Capaldo

Grade 8 Piano

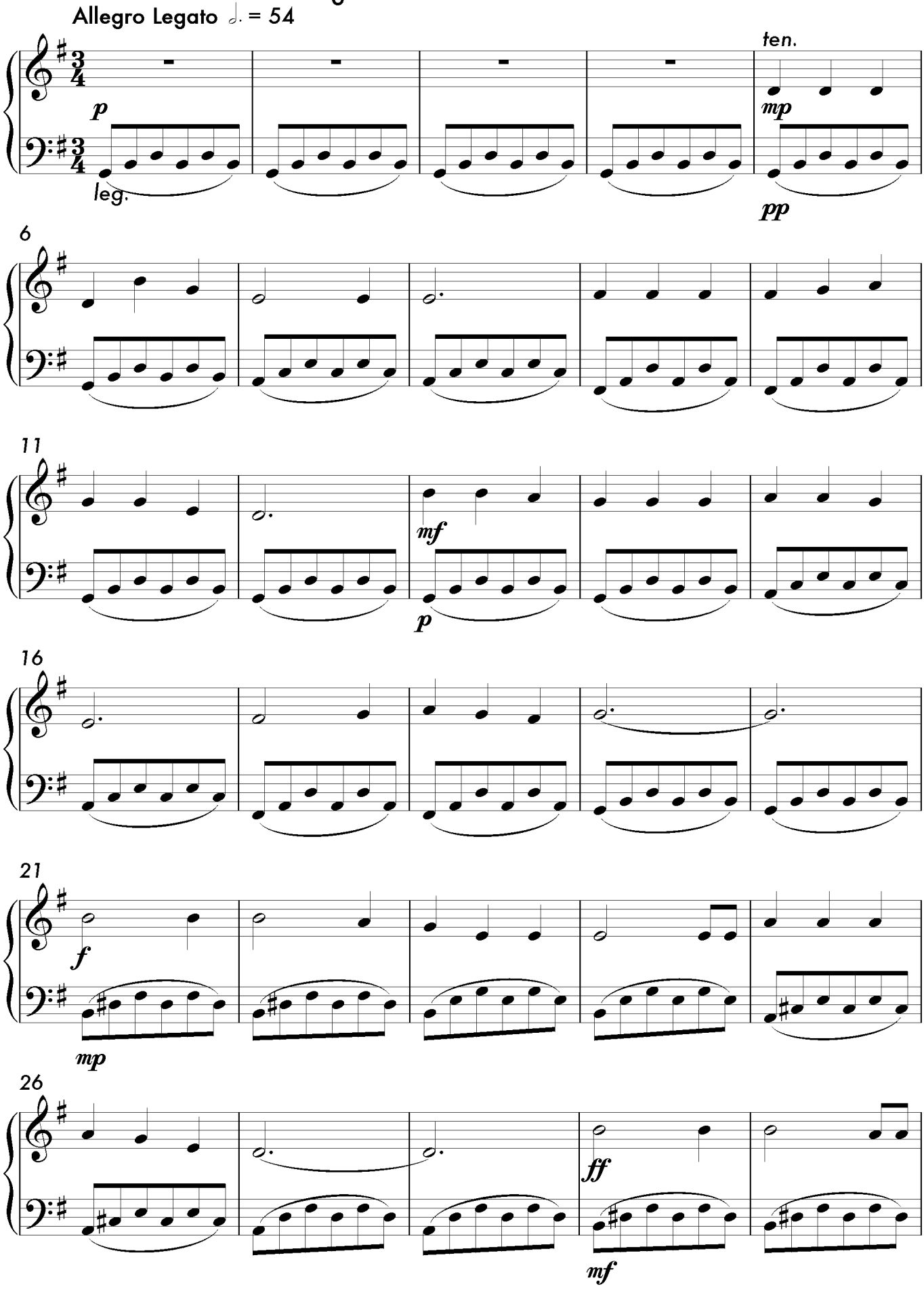


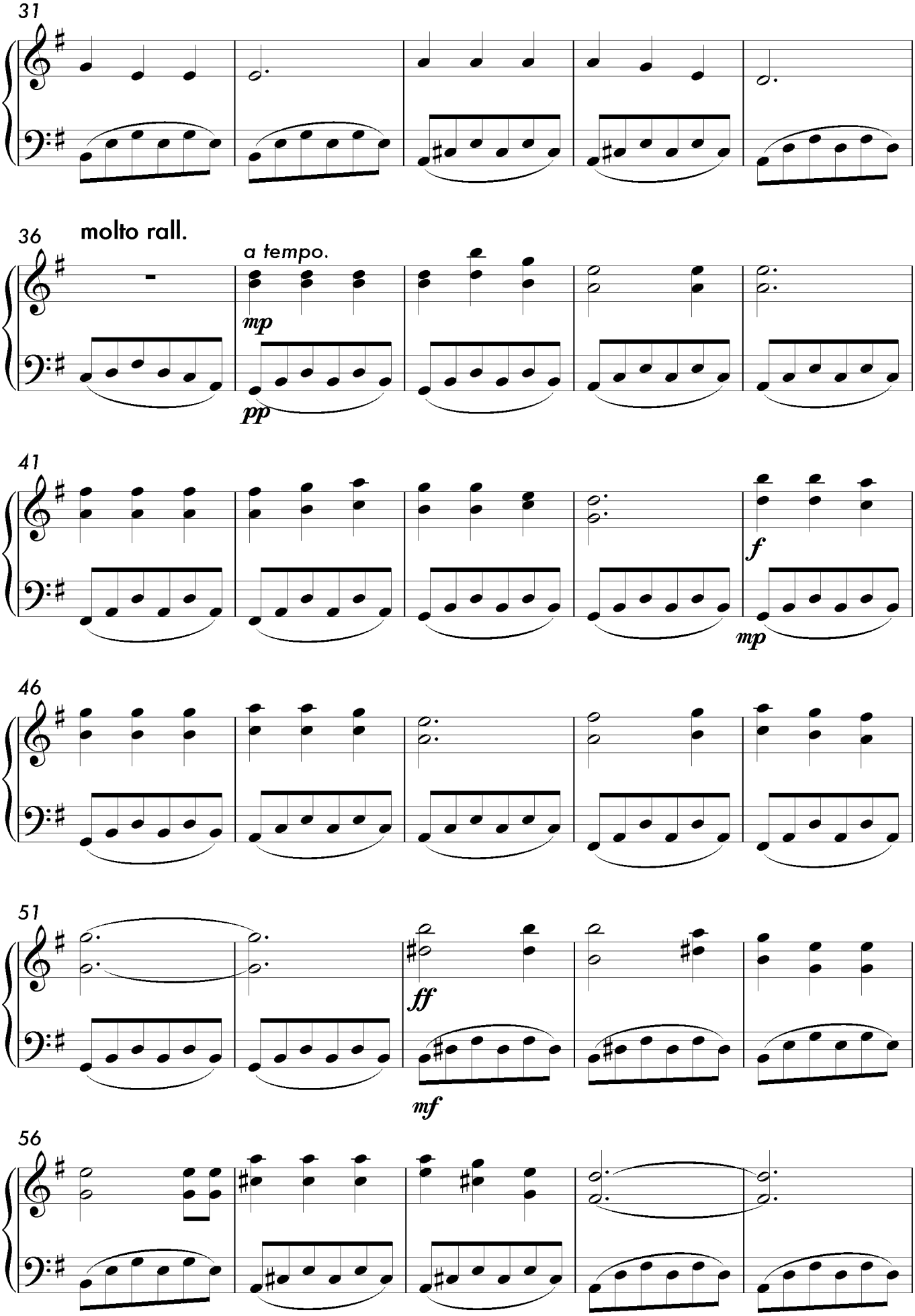

15
18
20
22
24

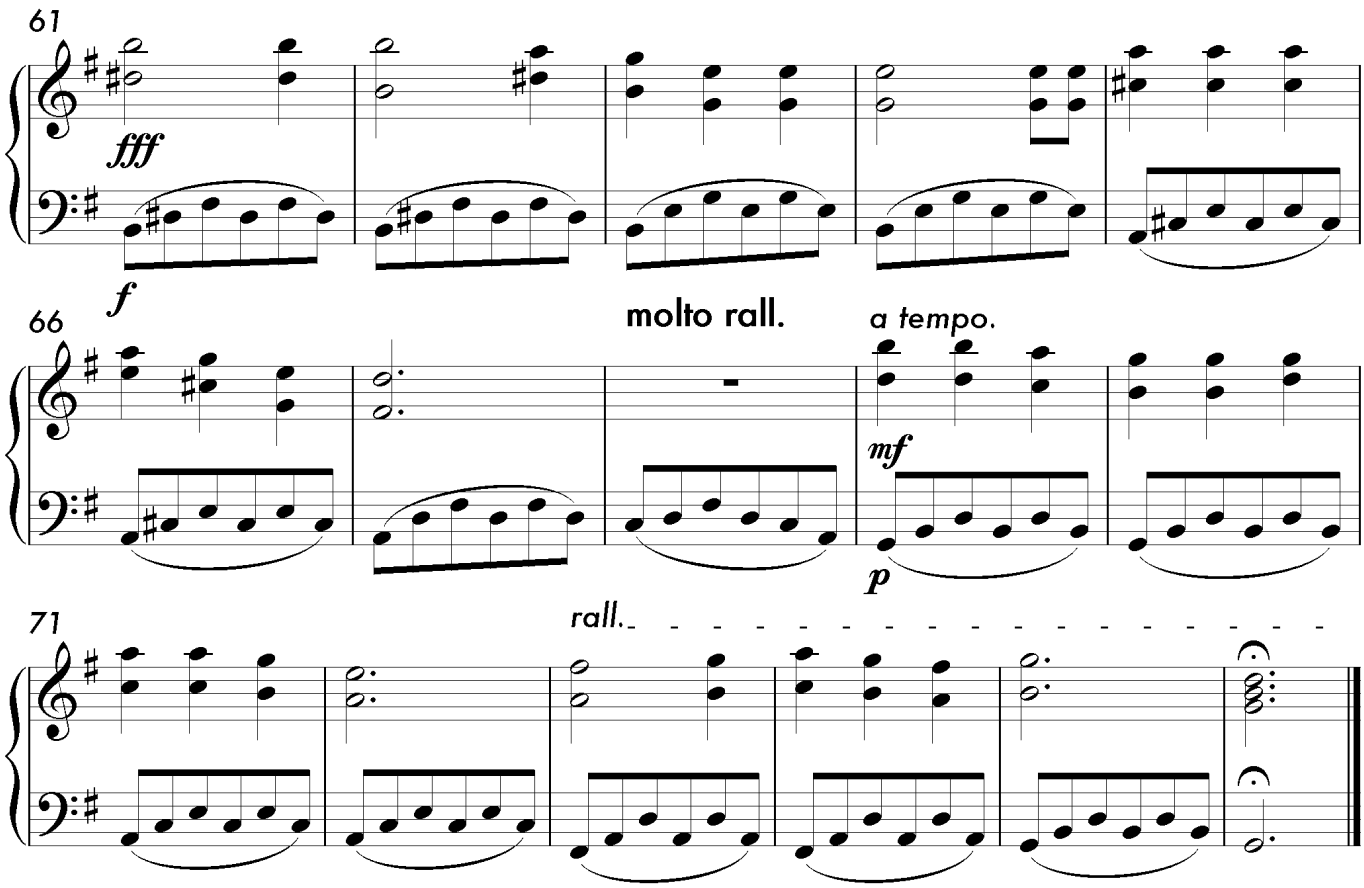
16. Peace on Earth

Grade 3 Piano

Arrangement from "It's Christmas!"



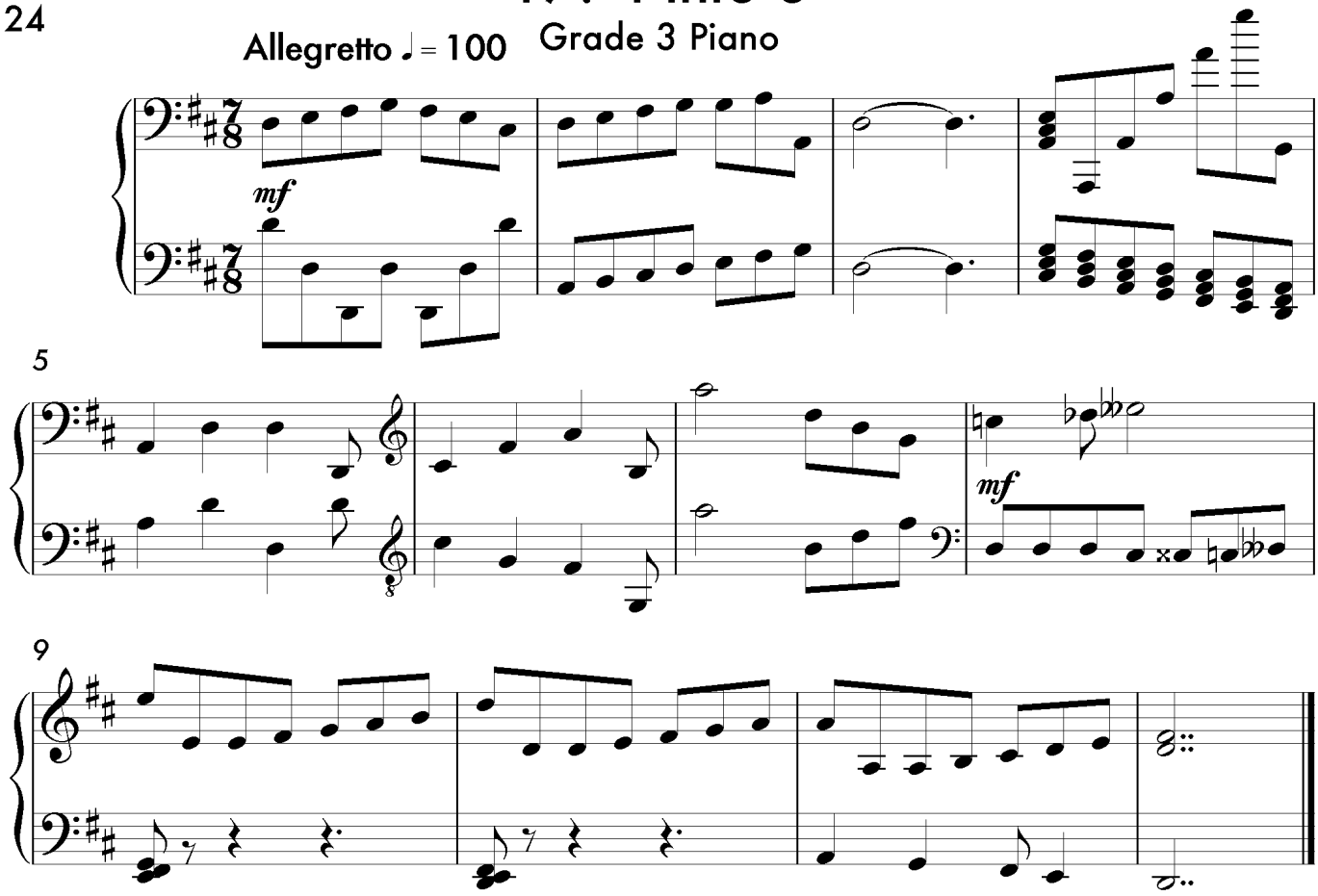

31
36
molto rall.
a tempo.
mp
pp
41
f
mp
46
51
ff
mf
56


61
fff
f
66
molto rall.
a tempo.
mf
p
71
rall.

17. 4 into 3

Grade 3 Piano

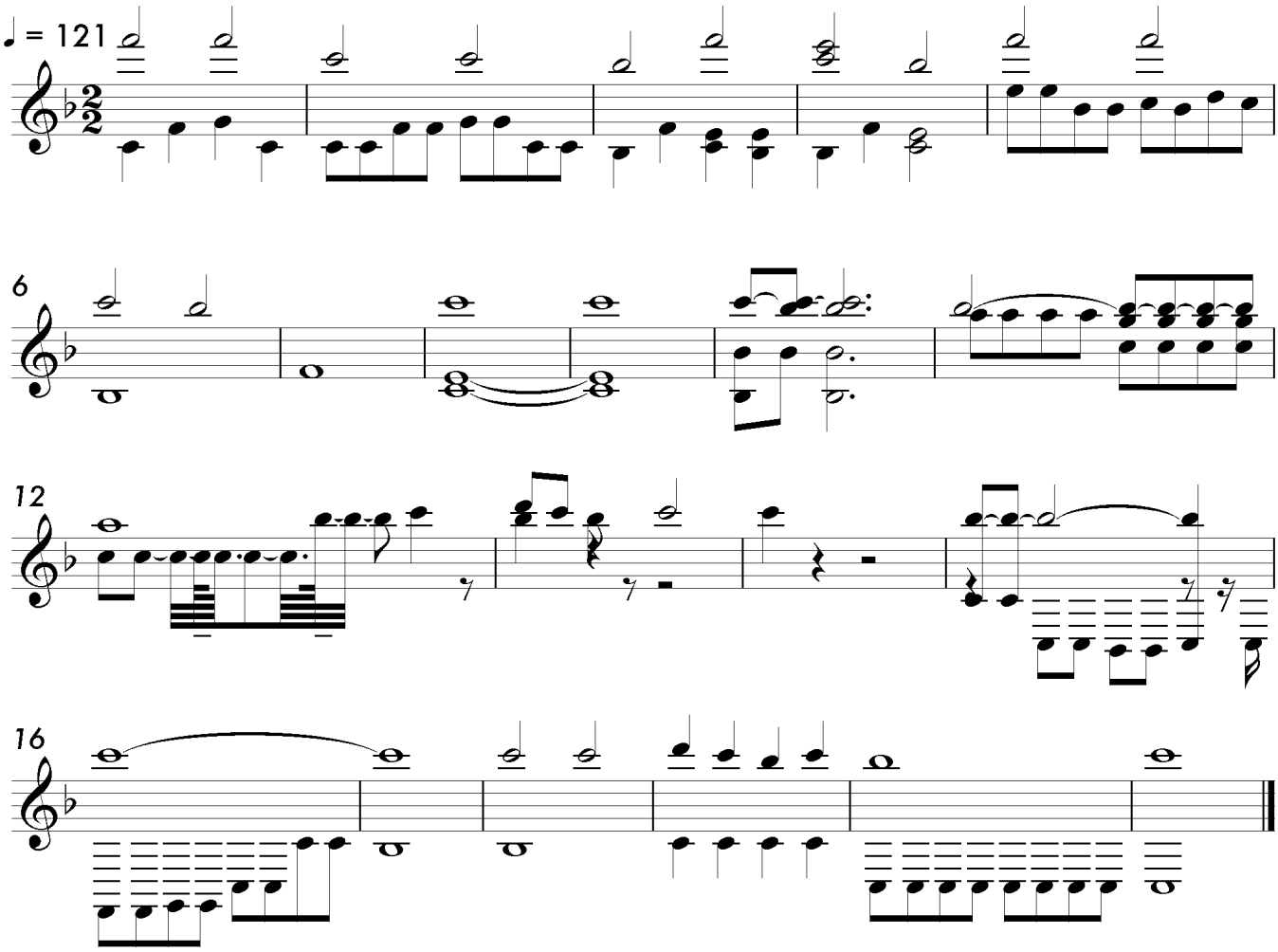
Allegretto ♩ = 100



18. Tutti Frutti

Composed for Harriette McCarthy

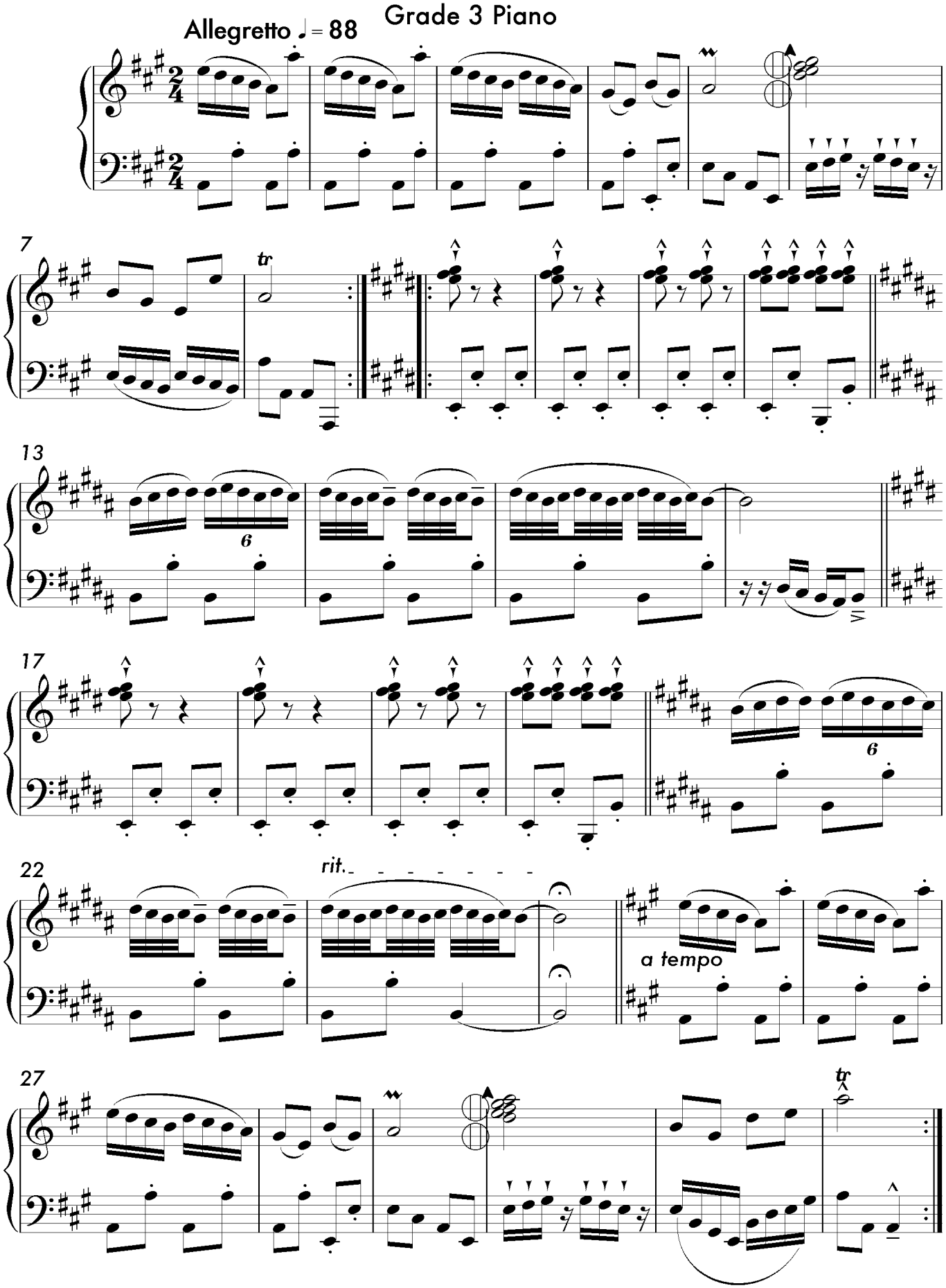
Grade 4 Guitar



19. Allegretto in A

Composed for Caterina La Ragione

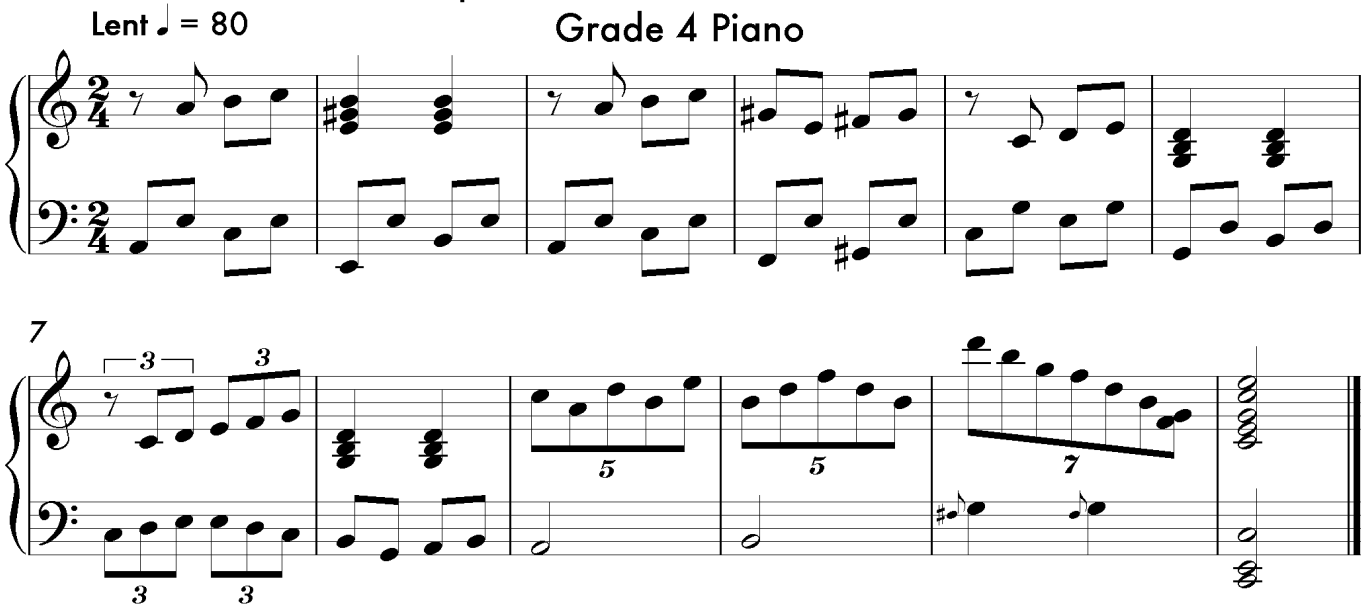
Grade 3 Piano



20. He Fell Over and Cried

Composed for Jack Lawrence-Jones

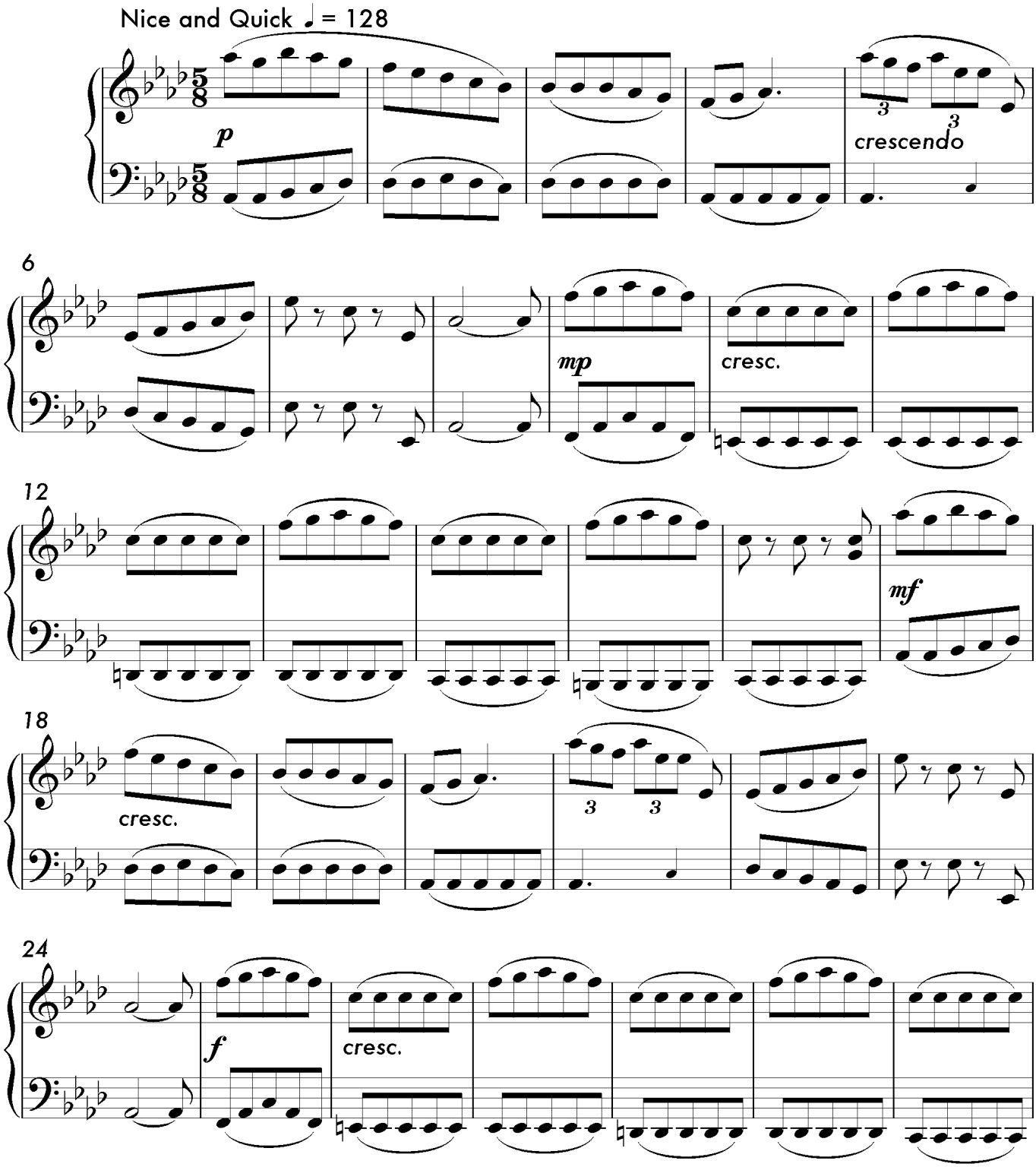
Grade 4 Piano

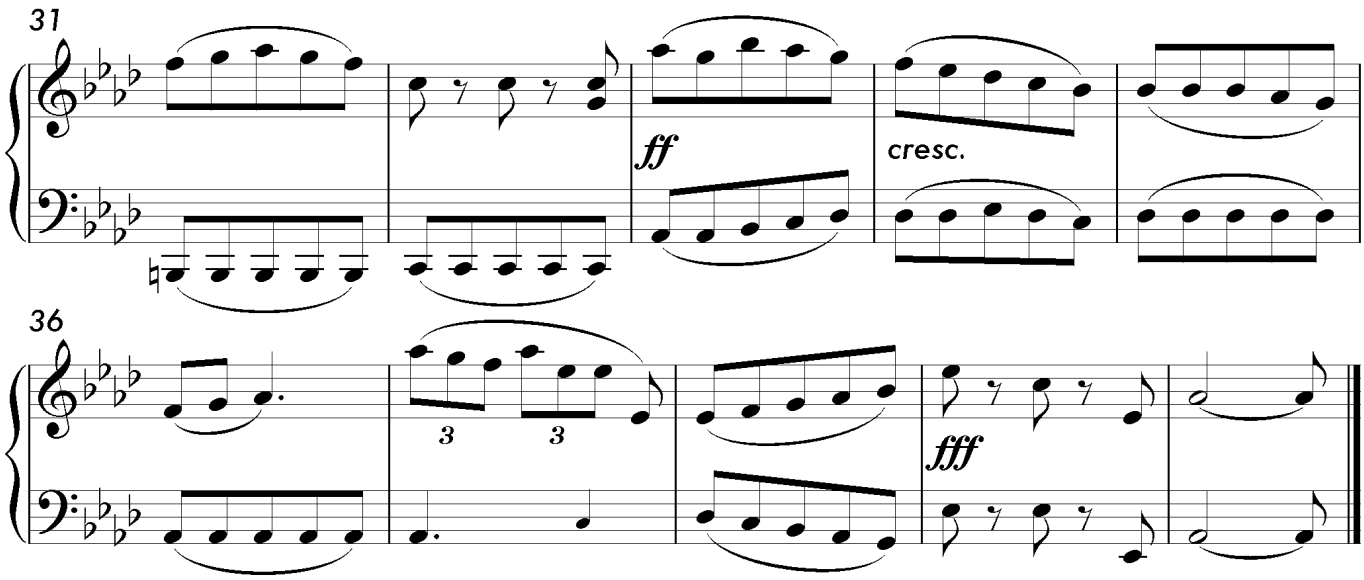


21. Dance in 5-8

Composed for Gabrielle Tanner

Grade 4 Piano

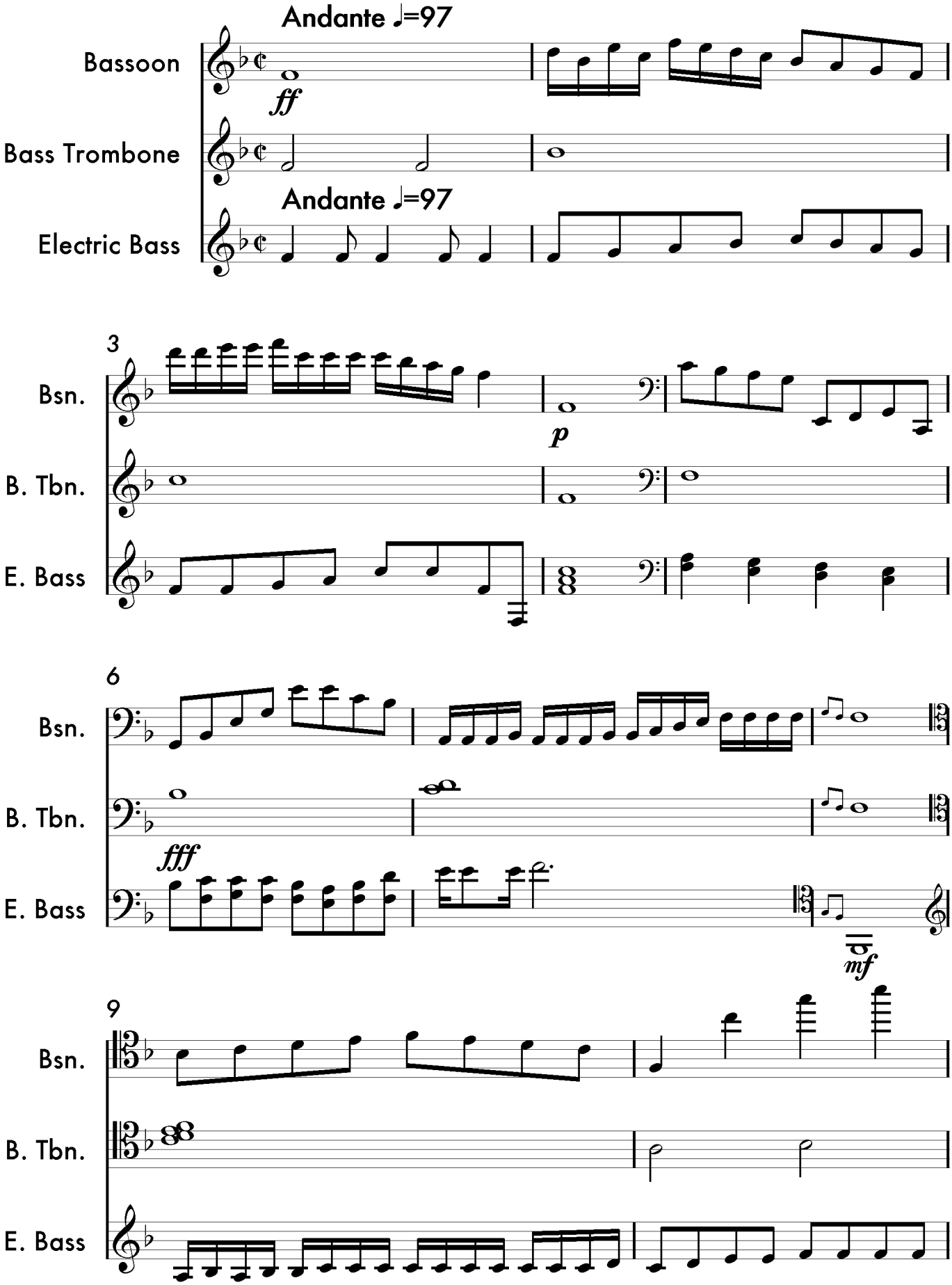


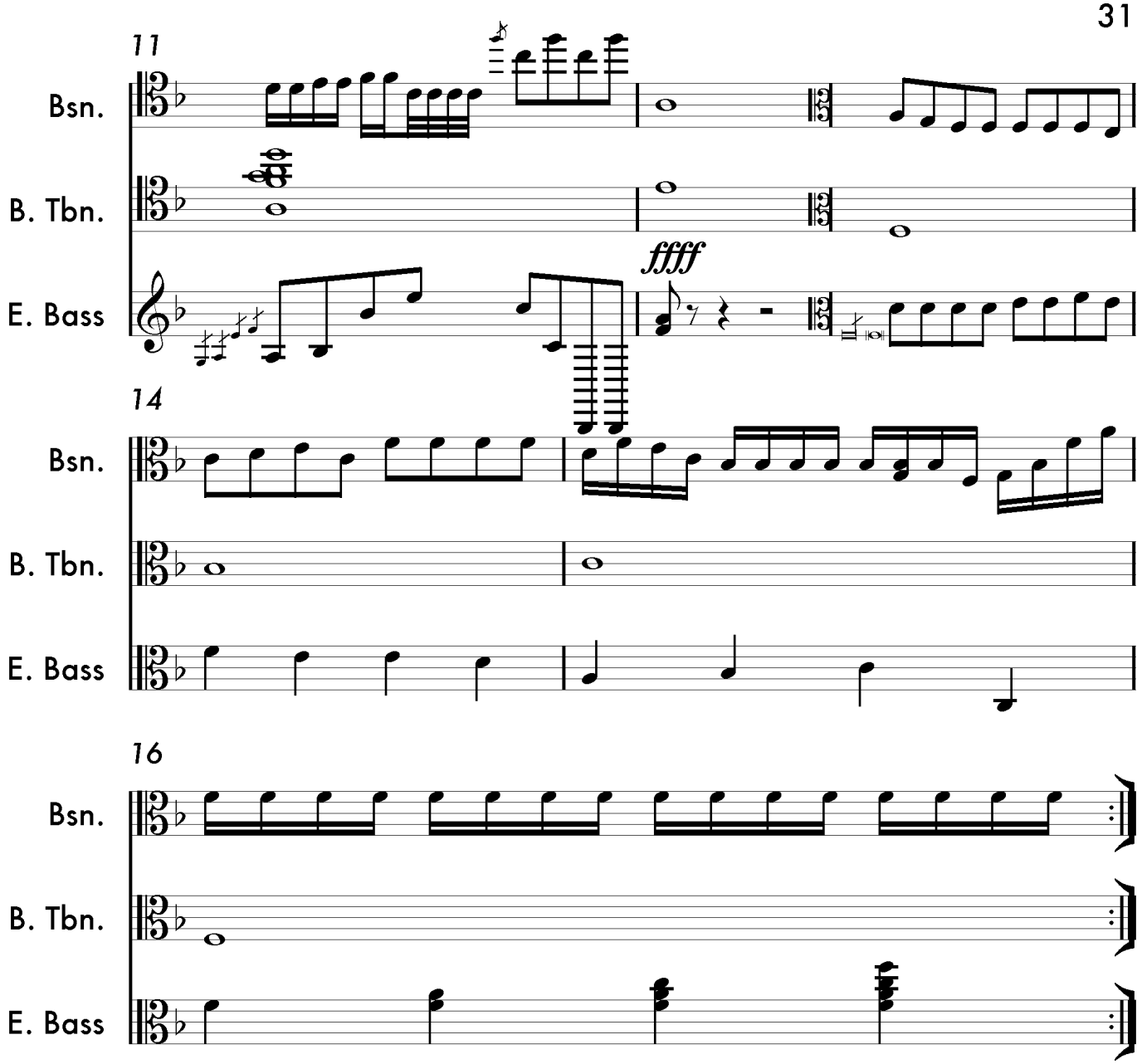

31
ff
cresc.
36
3
3
fff

22. Bassoon Concerto

Composed for Kristina Frost

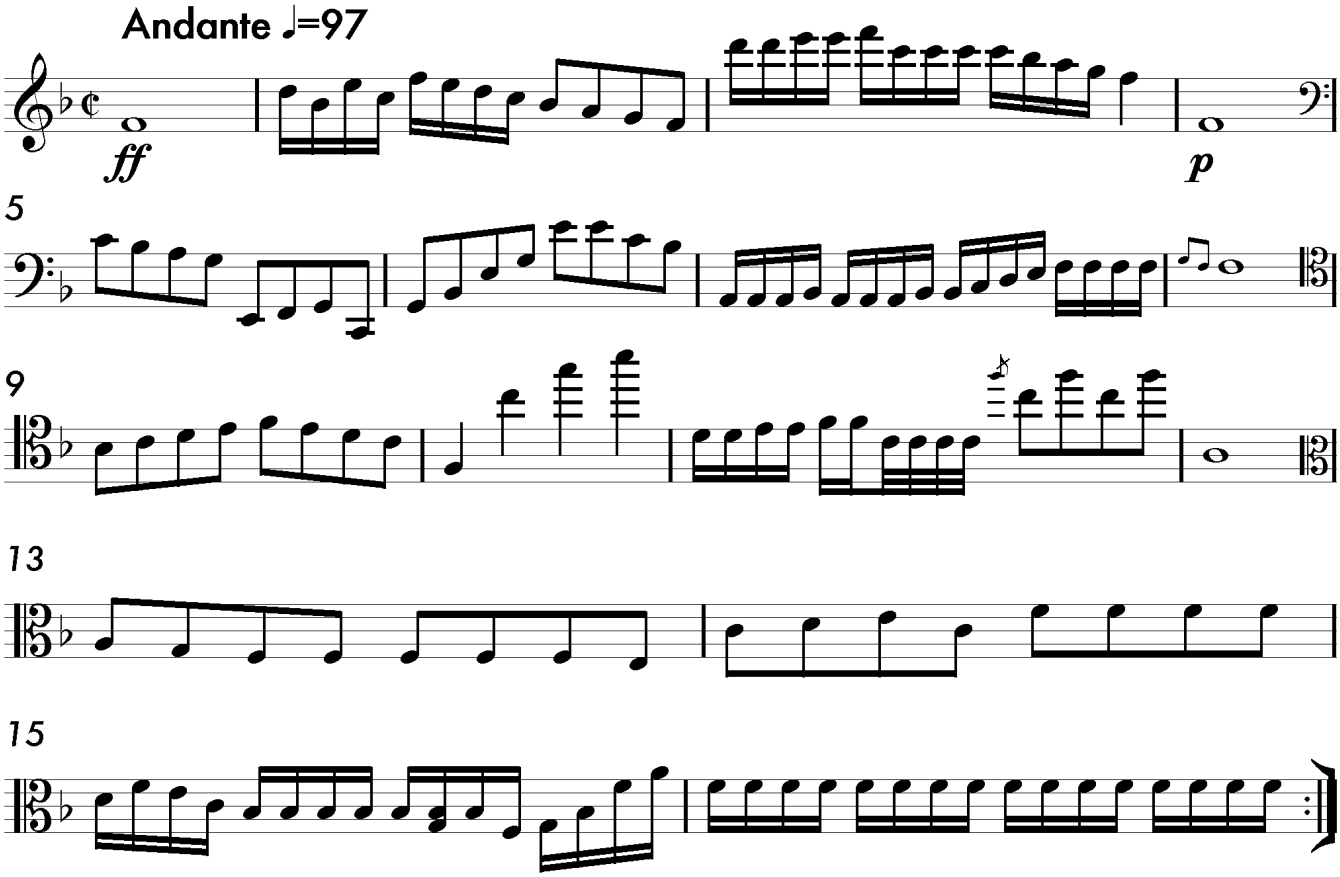
Grade 4




11
Bsn.
B. Tbn.
E. Bass
ffff
14
Bsn.
B. Tbn.
E. Bass
16
Bsn.
B. Tbn.
E. Bass

22. Bassoon Concerto

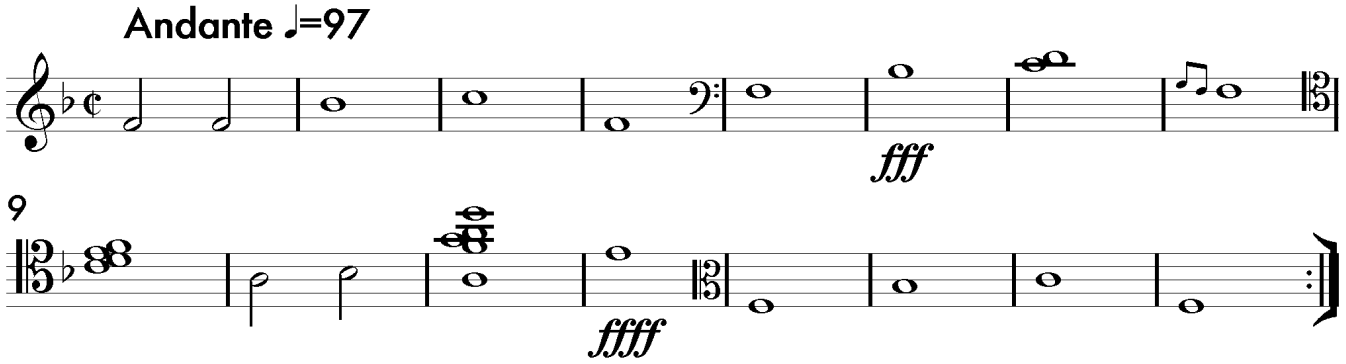
Composed for Kristina Frost



Bass Trombone

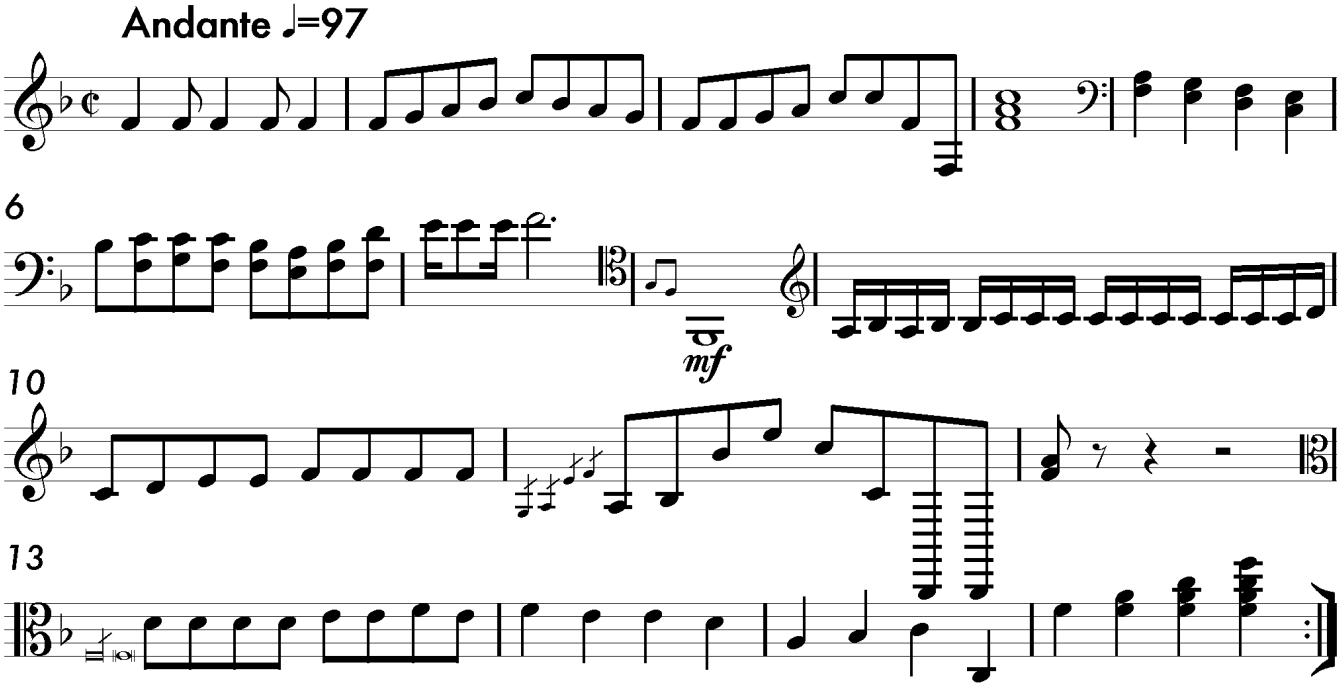
22. Bassoon Concerto

Composed for Kristina Frost



22. Bassoon Concerto

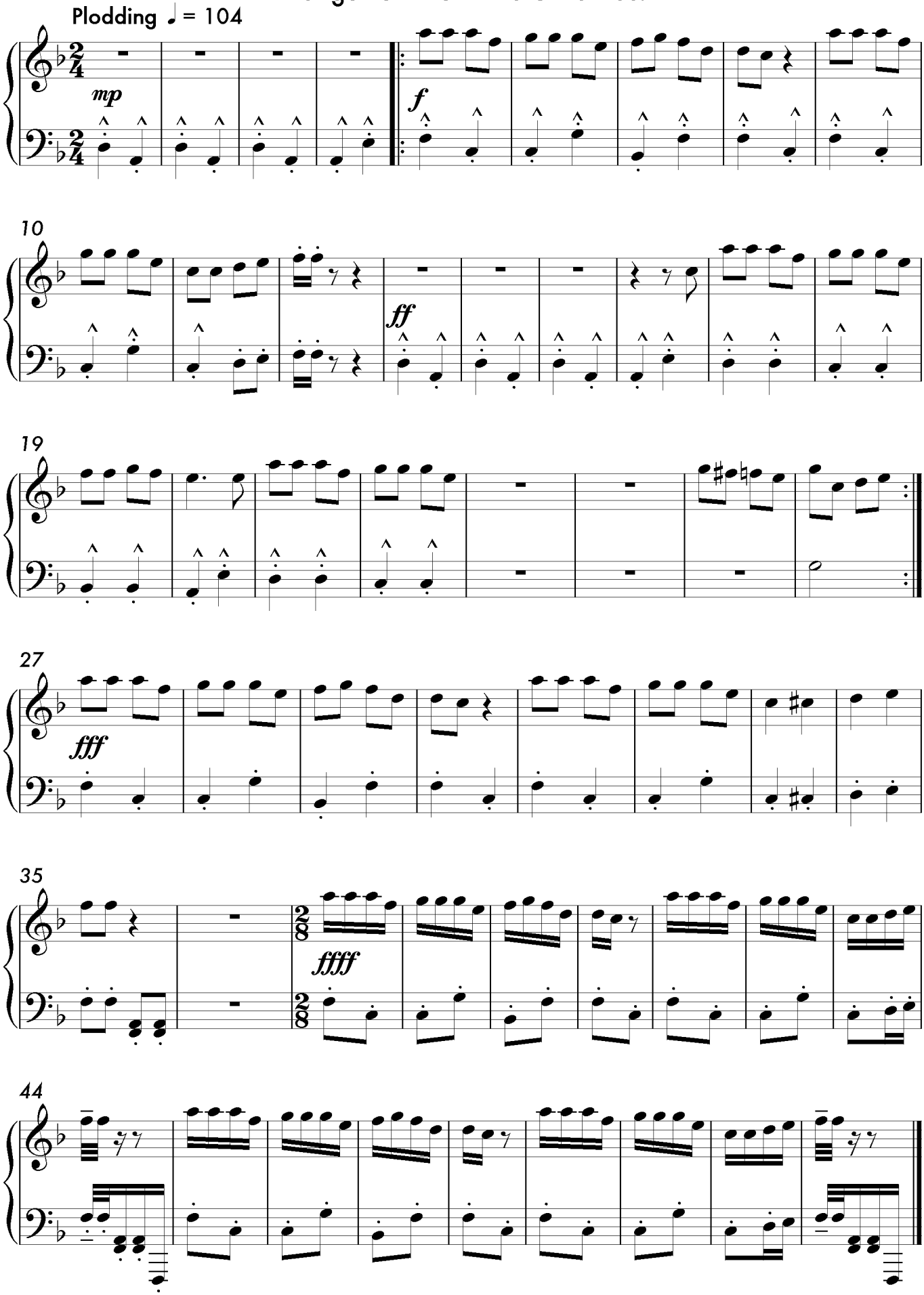
Composed for Kristina Frost



23. Uncle Albert's Attic

Grade 1 Piano

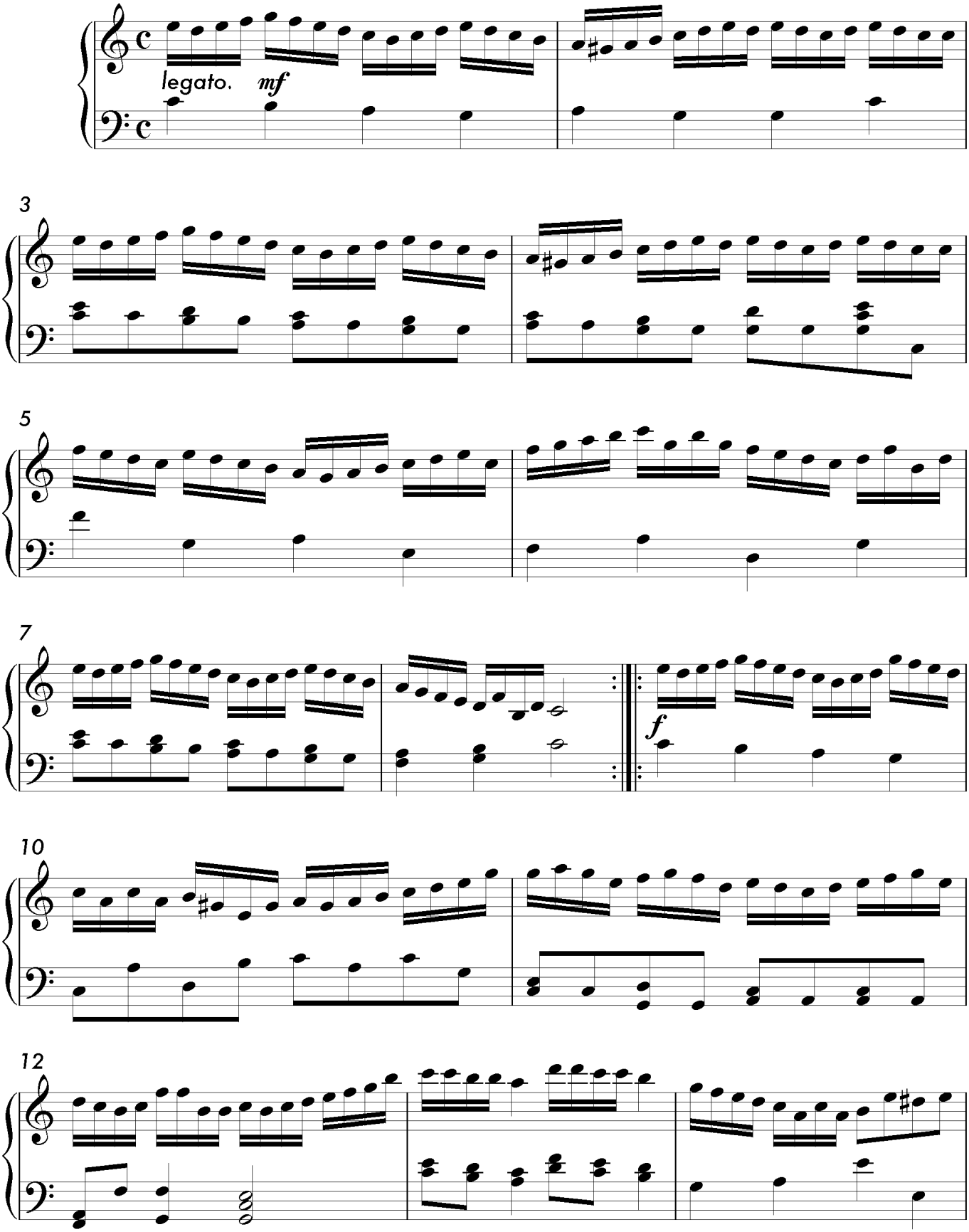
Arrangement from "It's Christmas!"

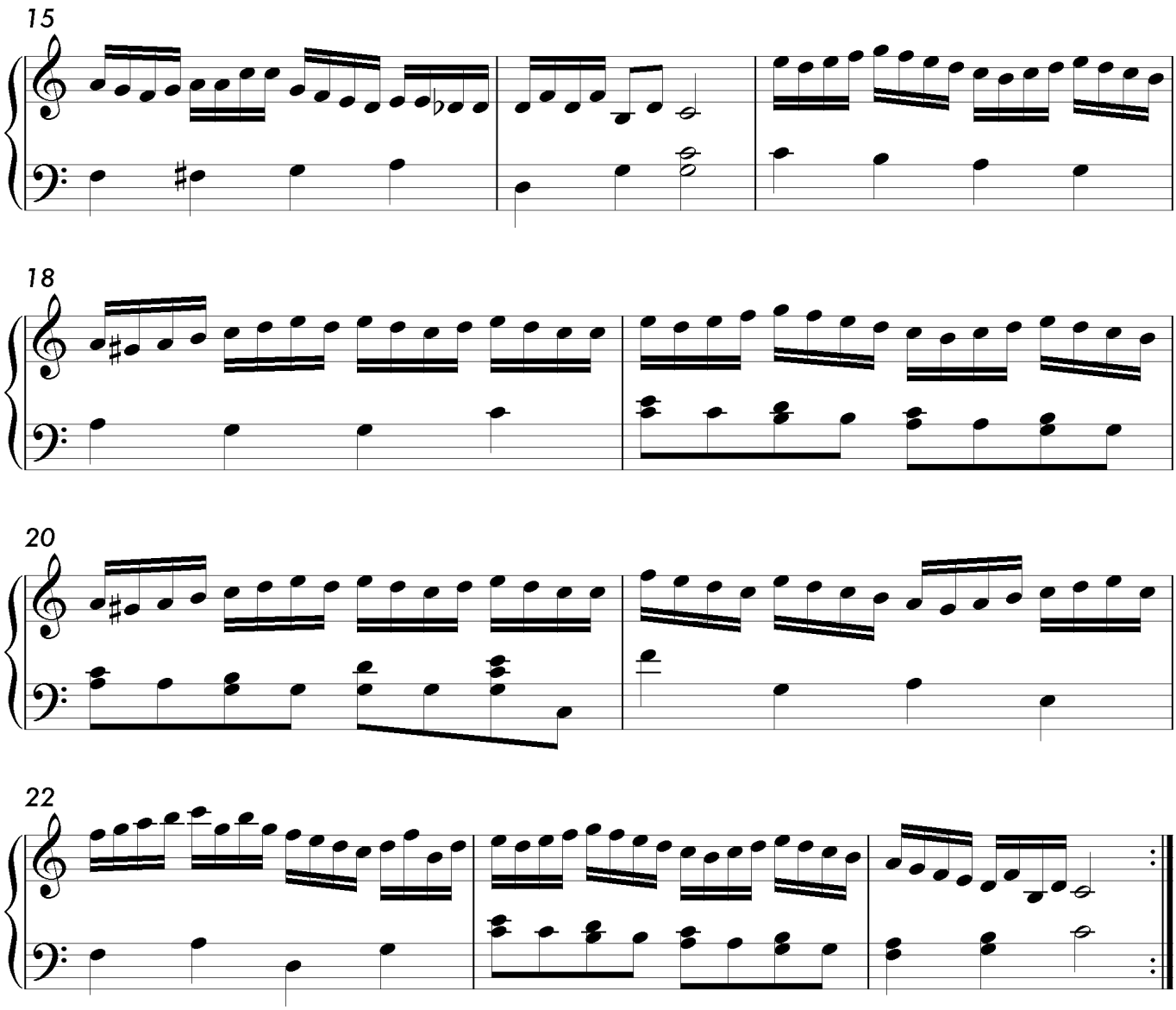


24. Etude in C

Grade 3 Piano

Allegretto ♩ = 92

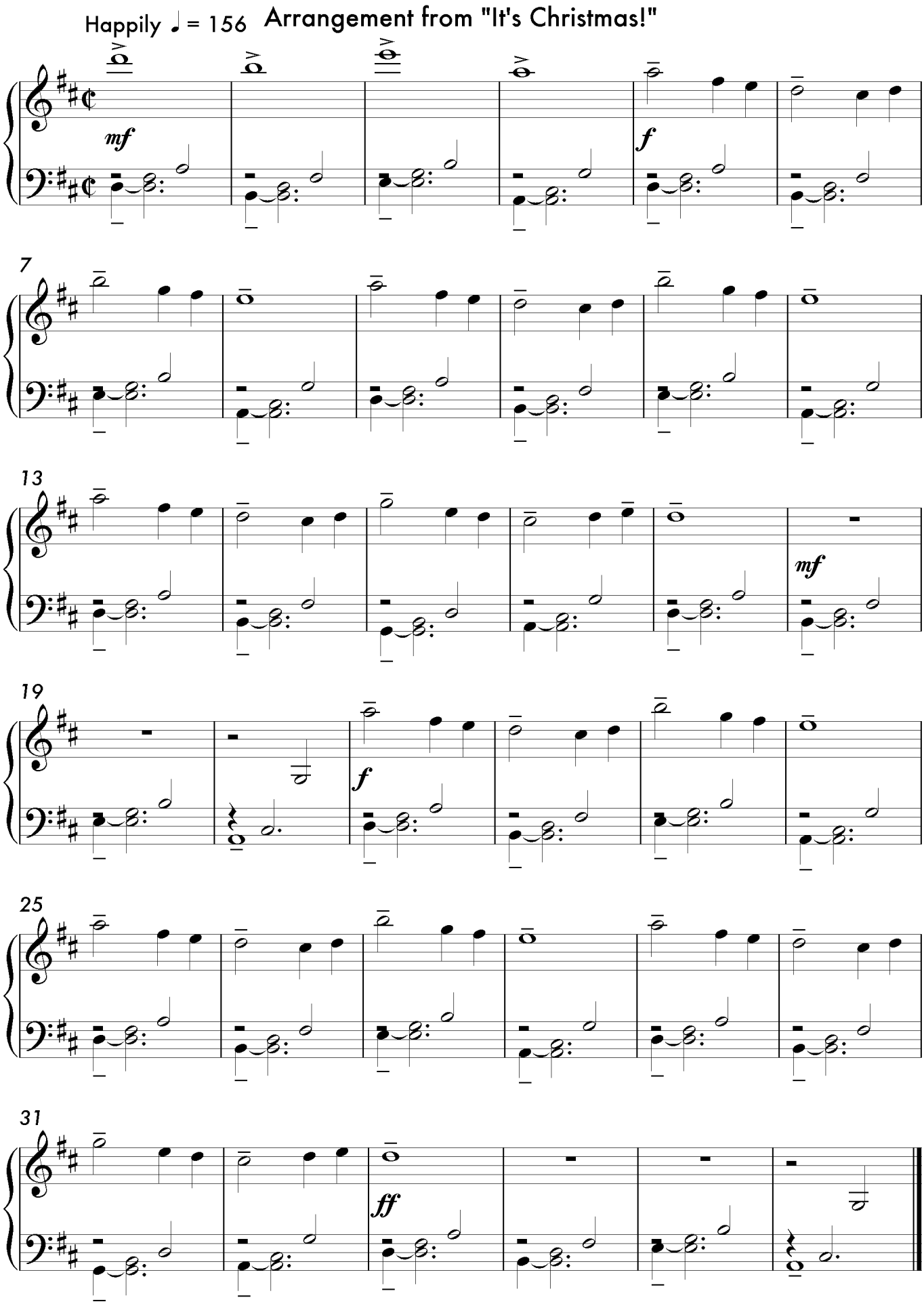



15
18
20
22

25. A Child is Born

Grade 3 Piano

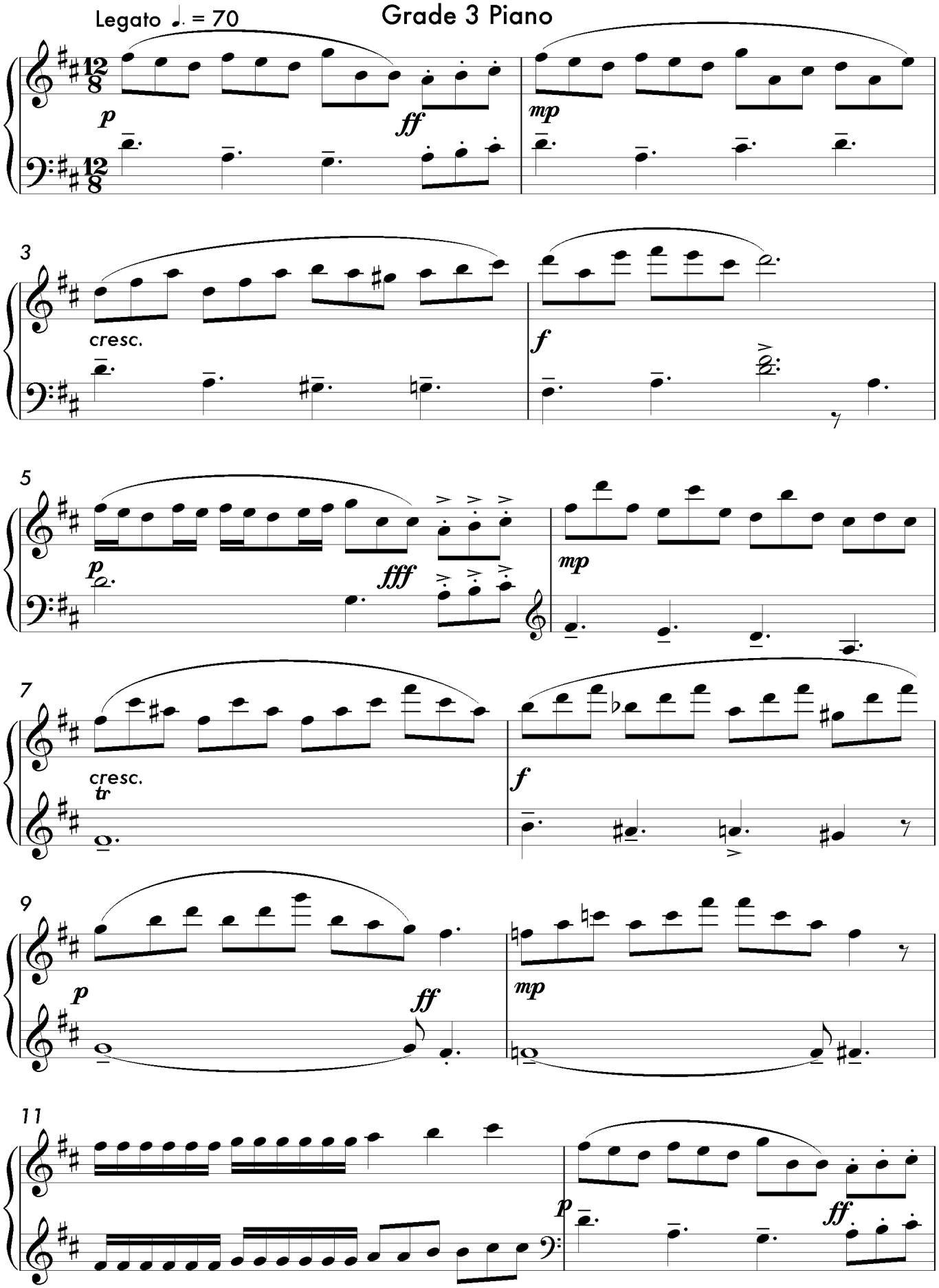
Arrangement from "It's Christmas!"

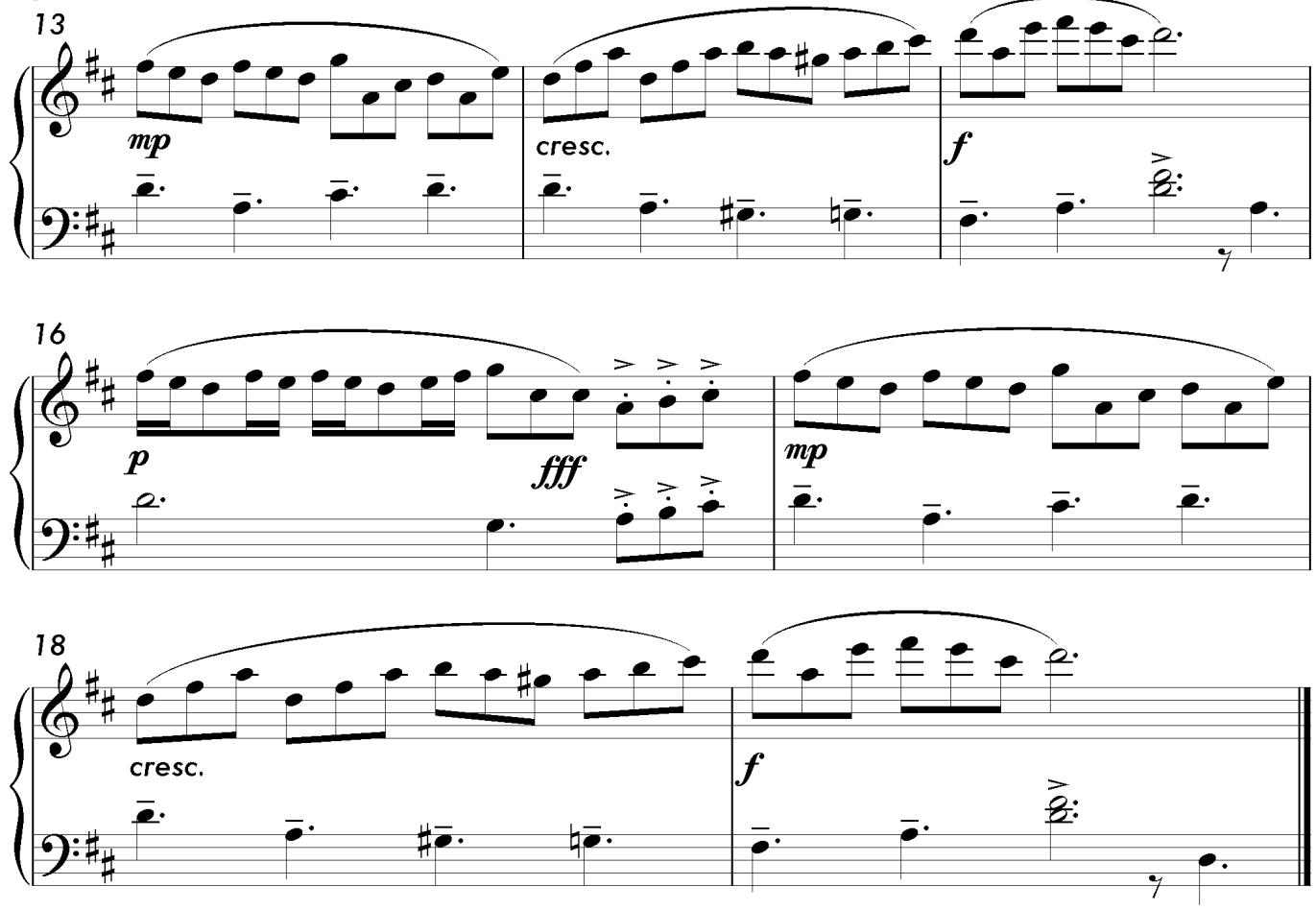


26. Tortoise Twirl in D

Composed for Georgia Solly

Grade 3 Piano

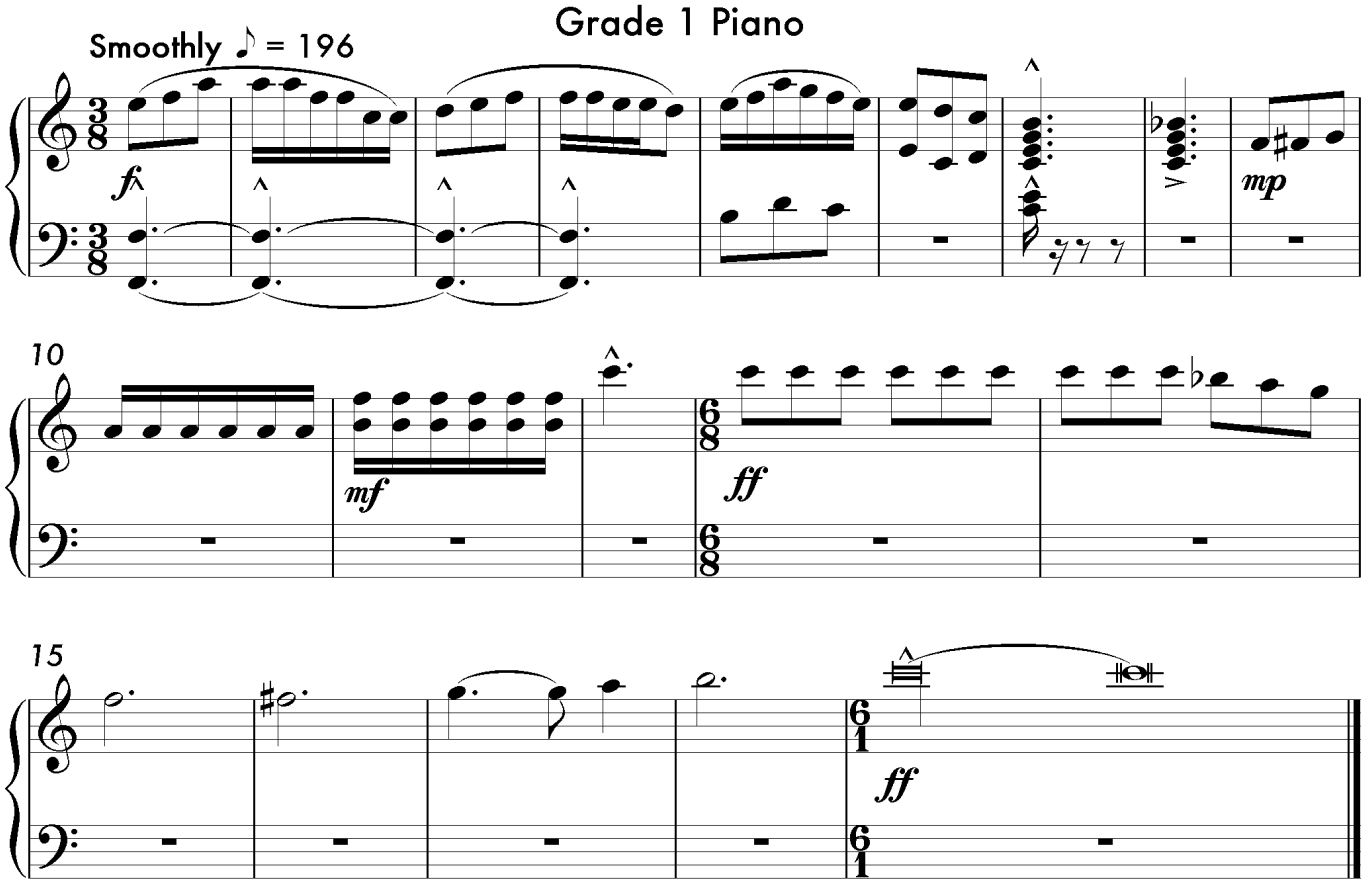



13
mp
cresc.
f
16
p
fff
mp
18
cresc.
f

27. Marisa's Waltz

Composed for Marisa Biss

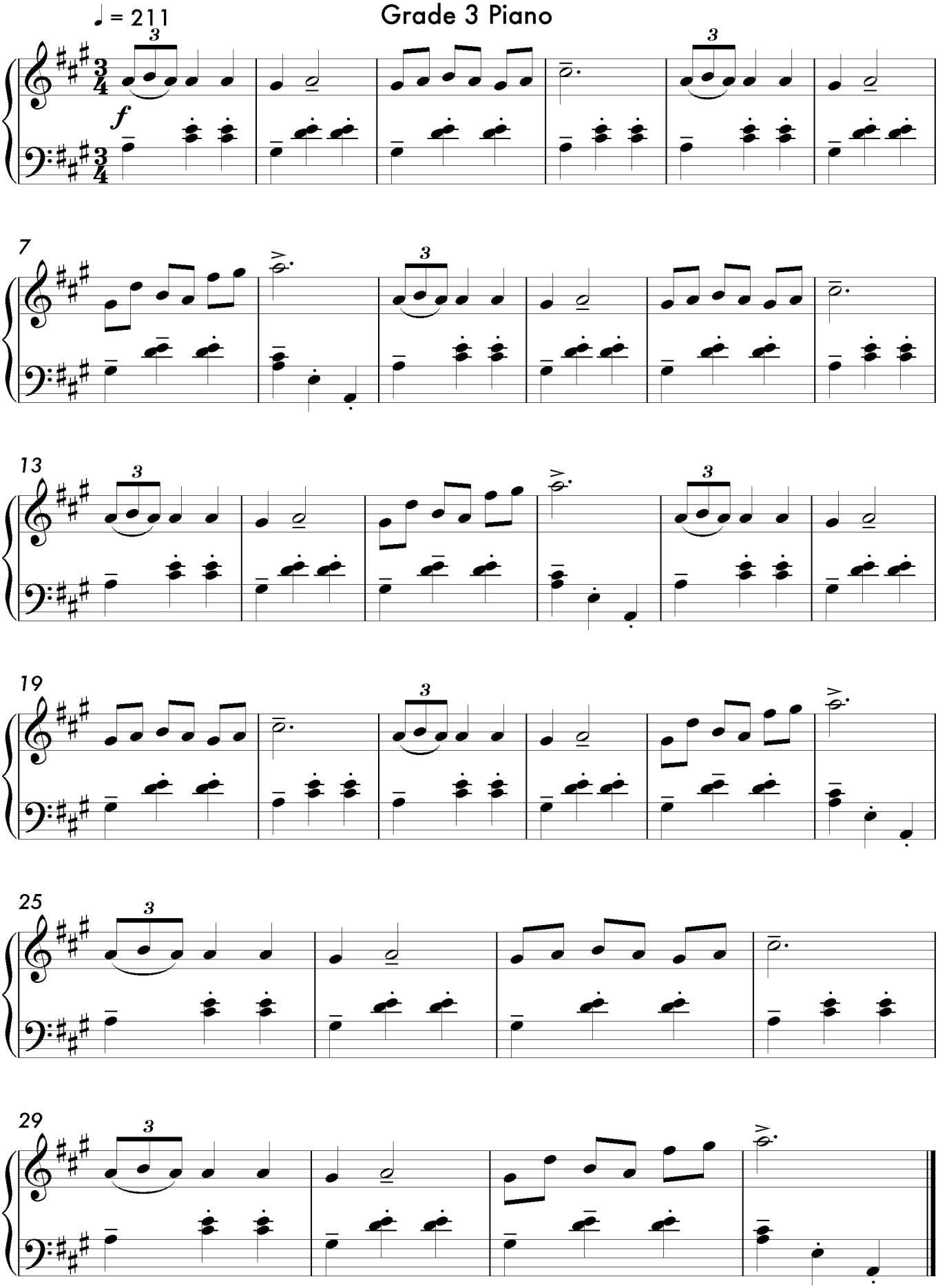
Grade 1 Piano



28. Tortoise on a Carousel

Composed for George Keogh

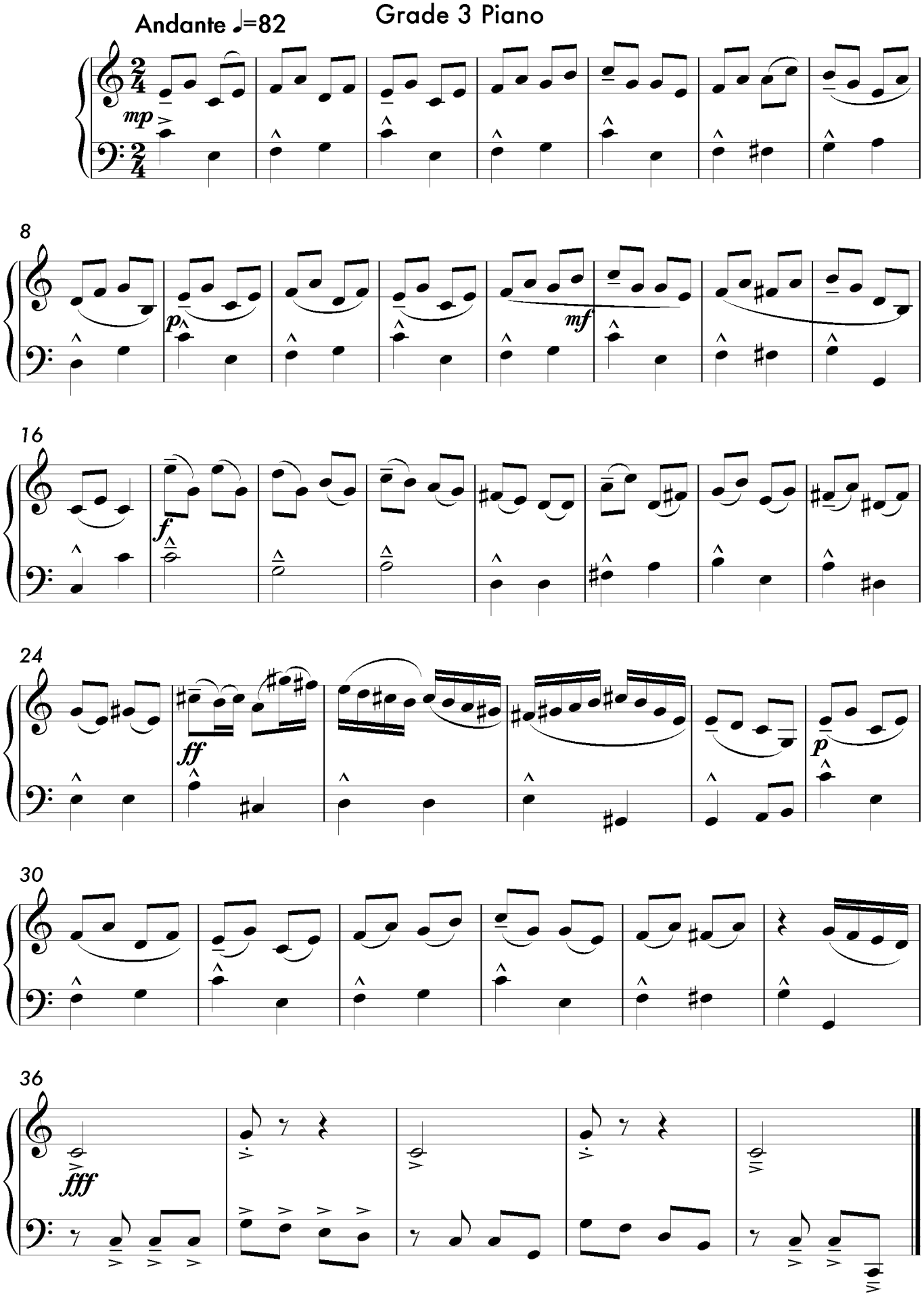
Grade 3 Piano



29. Andante in C

Composed for Gemma Wright

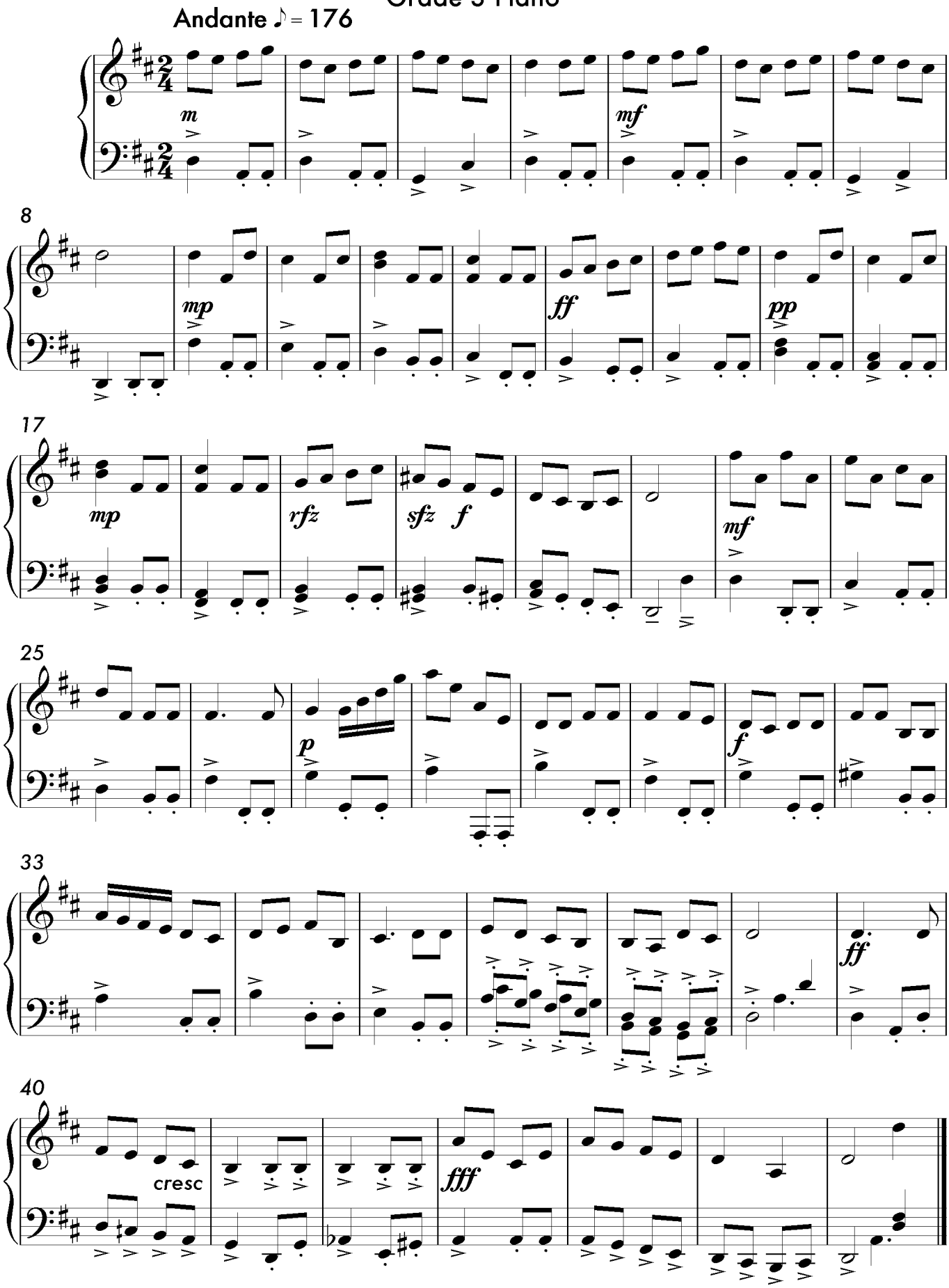
Grade 3 Piano



30. Andante in D

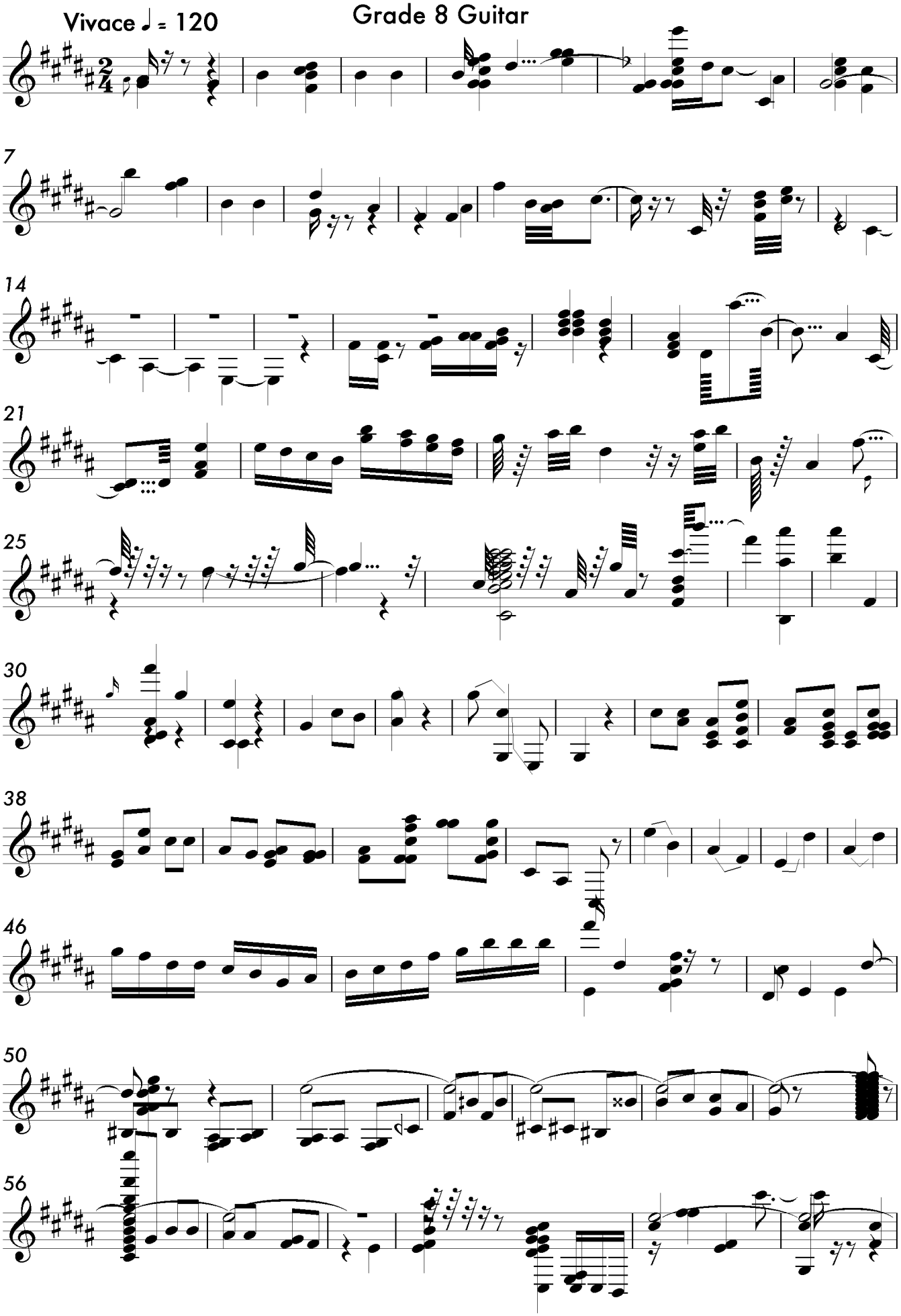
Composed for Alan Black

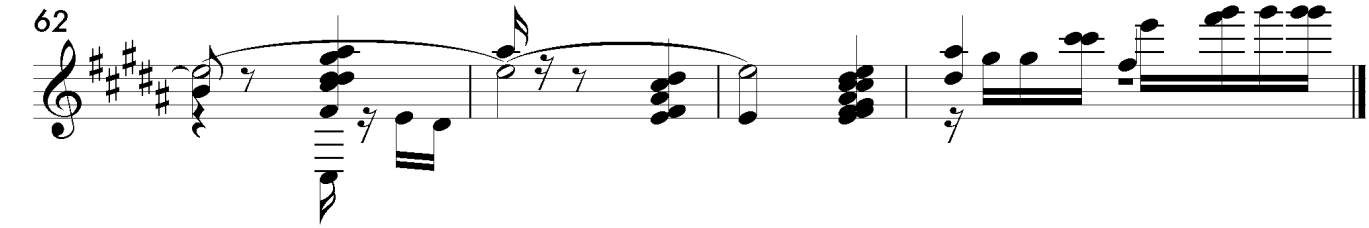
Grade 3 Piano



31. A Piece By Maman - 1

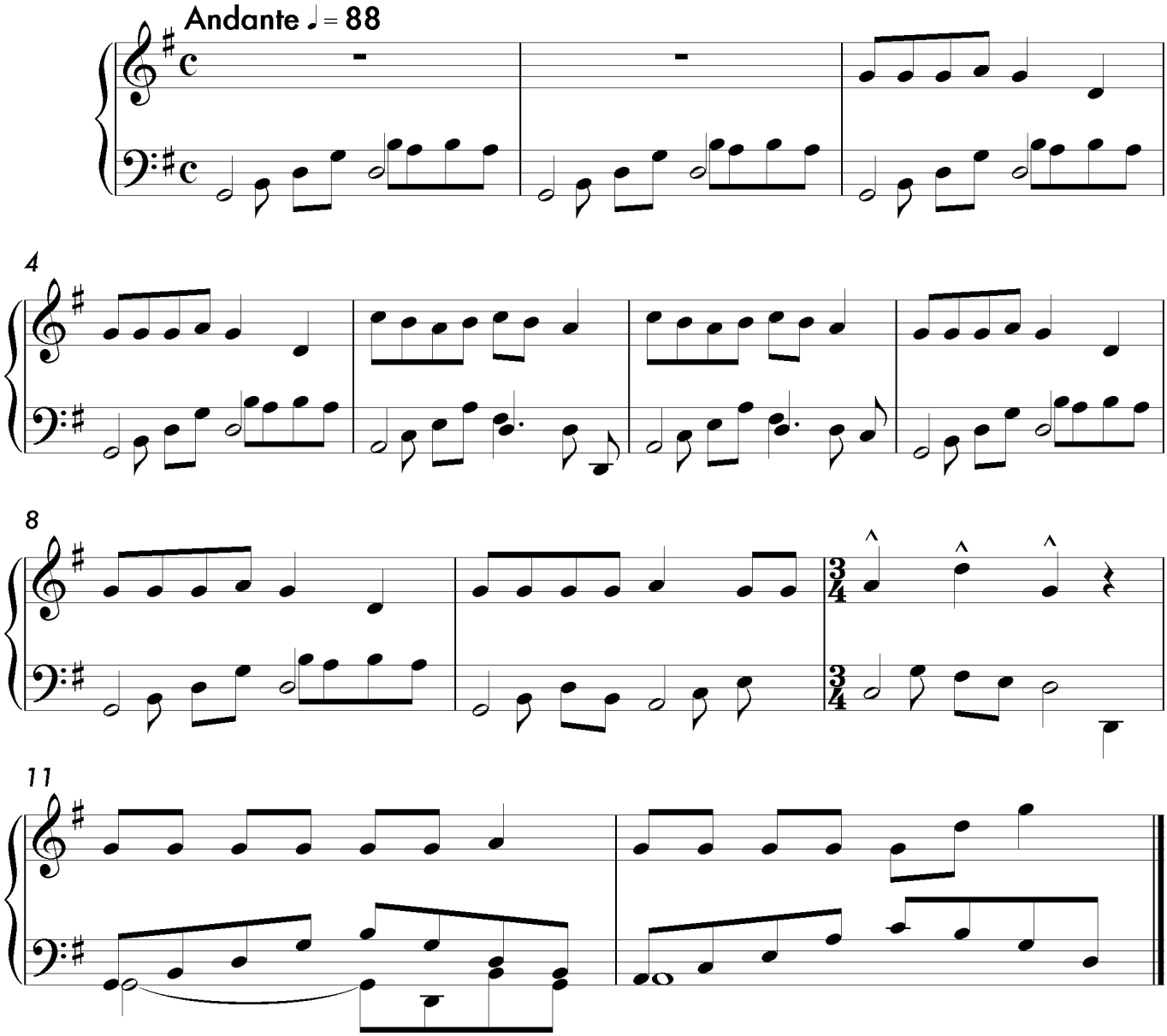
Grade 8 Guitar




62

32. Une Souris Verte

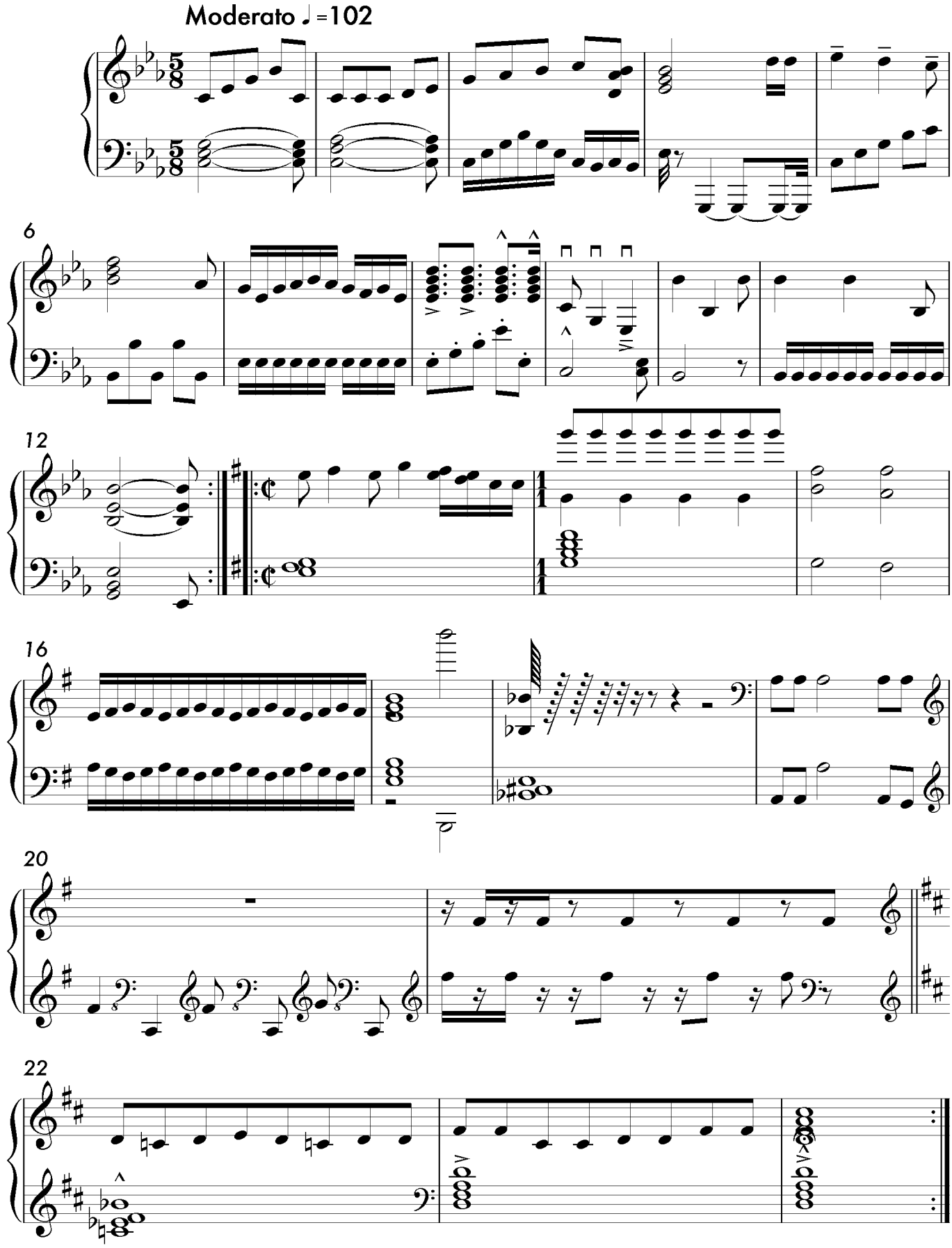
Grade 3 Piano



33. Lemons

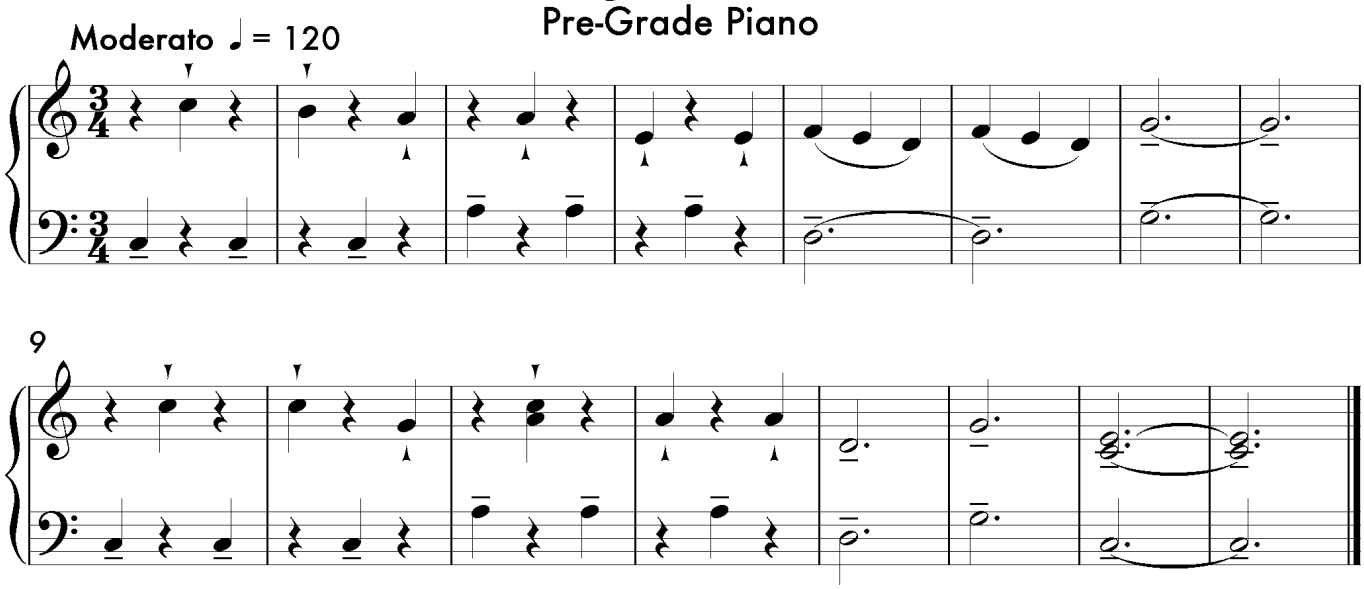
Composed for Carla Fusco

Grade 6 Piano



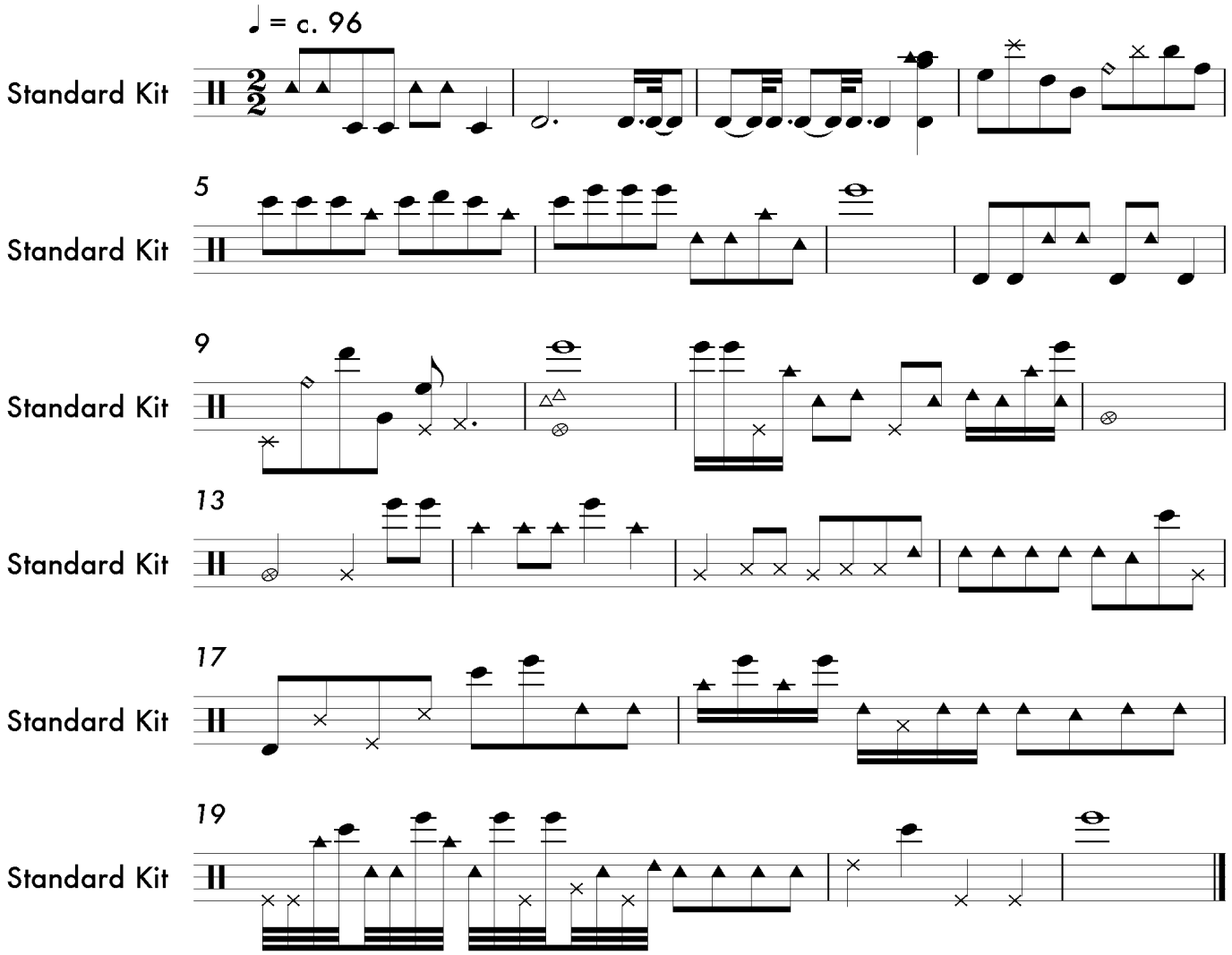
34. Oranges and Lemons

Pre-Grade Piano



35. Drum Exercise

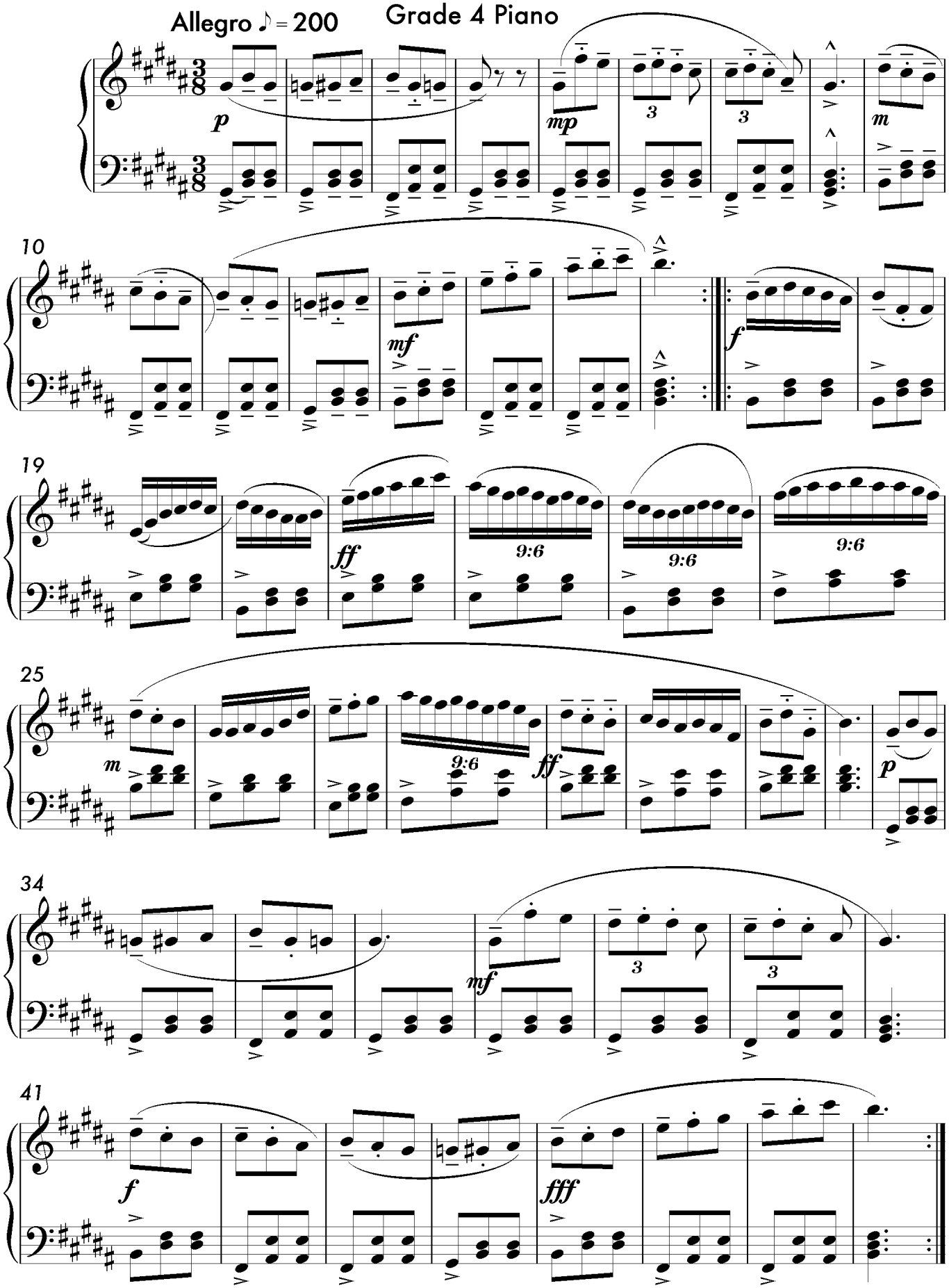
Grade 4 Drums



36. Bee Reef

Grade 4 Piano

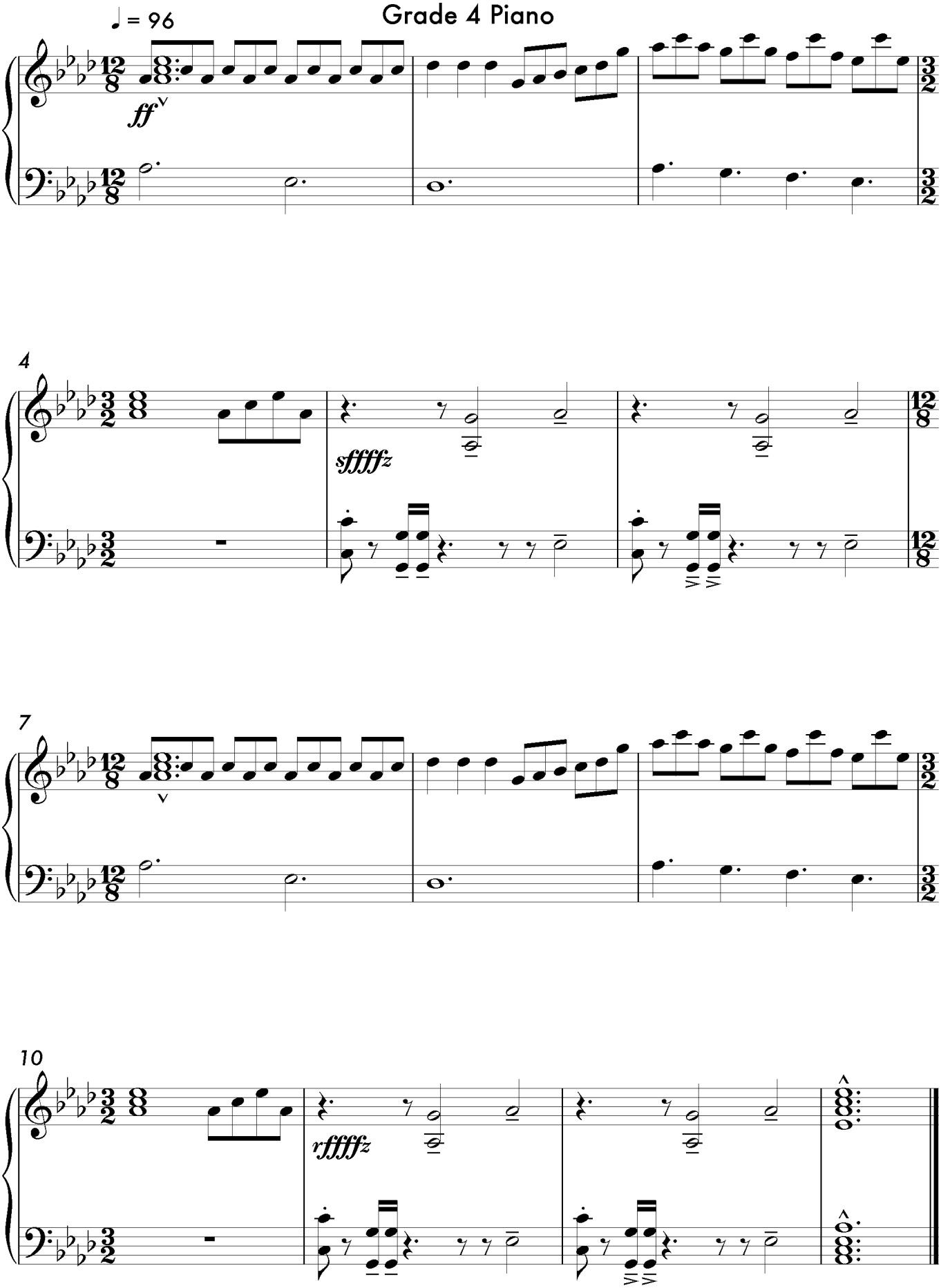
Allegro ♪ = 200



37. Niall the Crispy Worm

Composed for Georgina Donatantonio

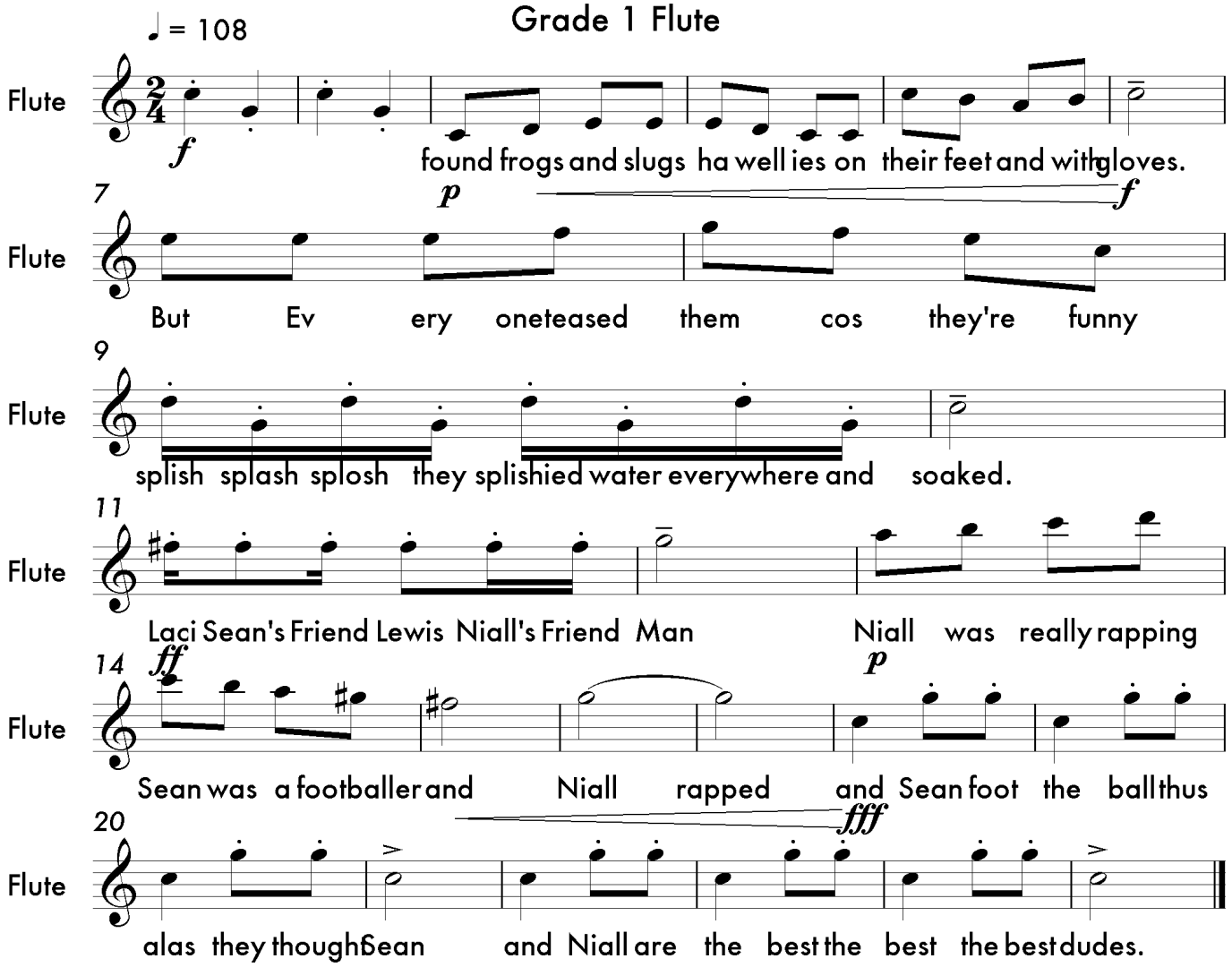
Grade 4 Piano



Stompin' In My Supras

38. Sean and Niall Wear Wellies

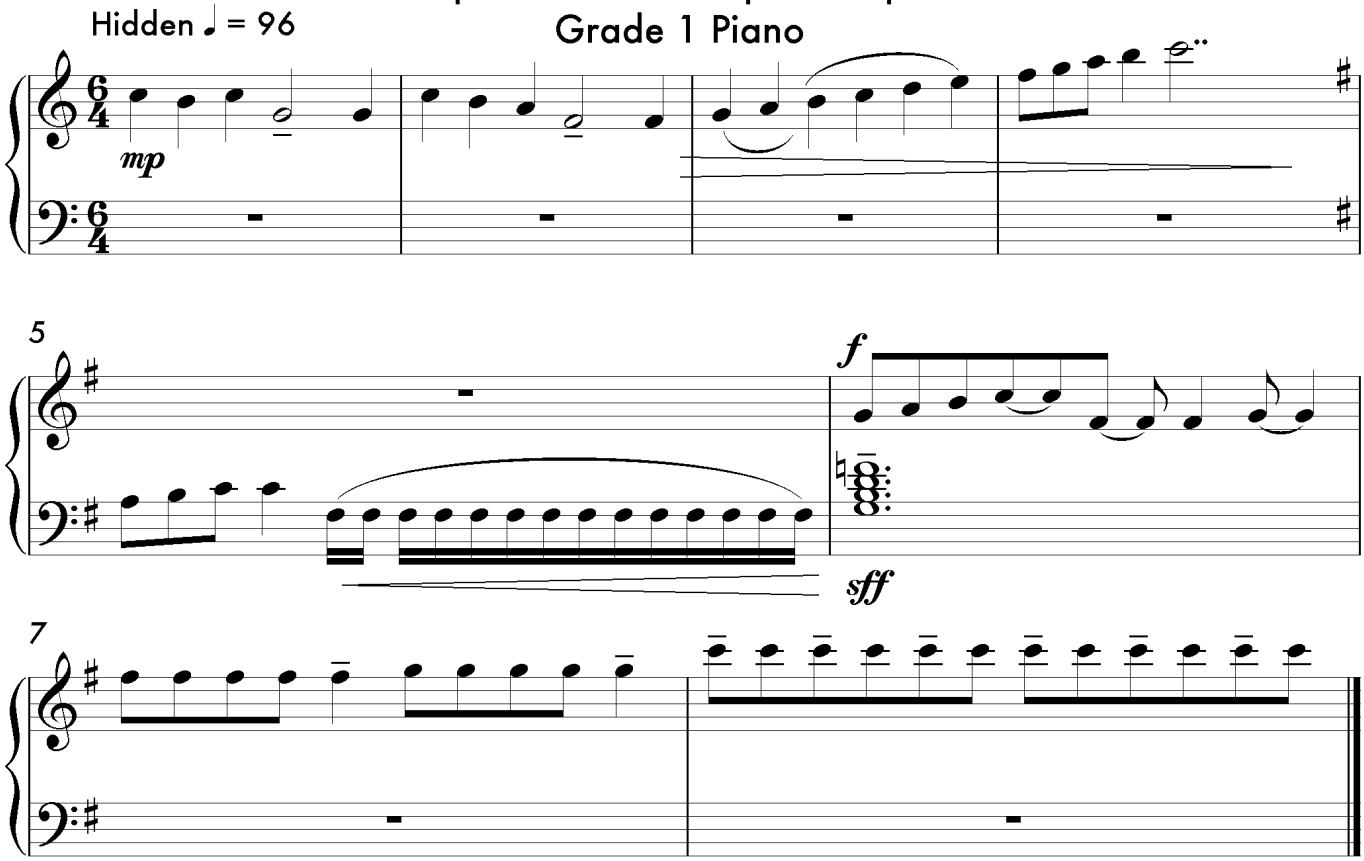
Grade 1 Flute



39. Ka-Meleon

Composed for Christopher Stephens

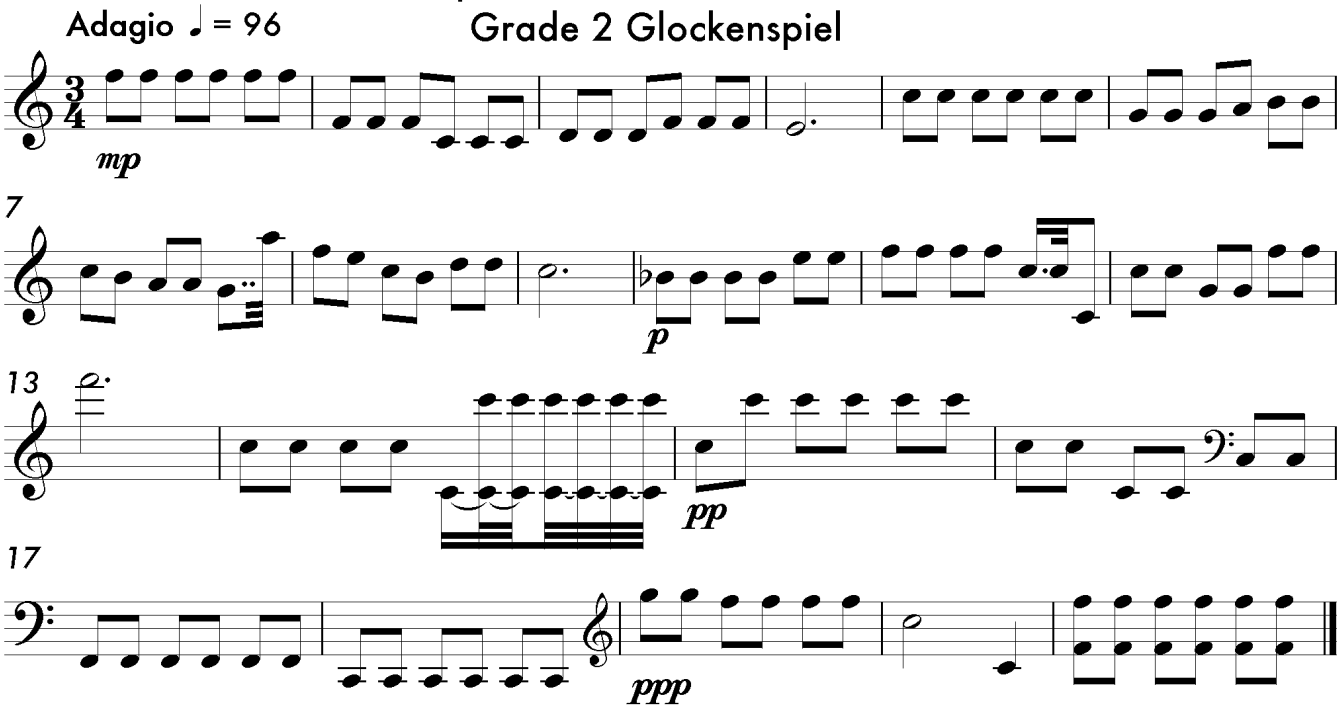
Grade 1 Piano



40. Glockenspiel Lullaby

Composed for Gabriella Fenwick

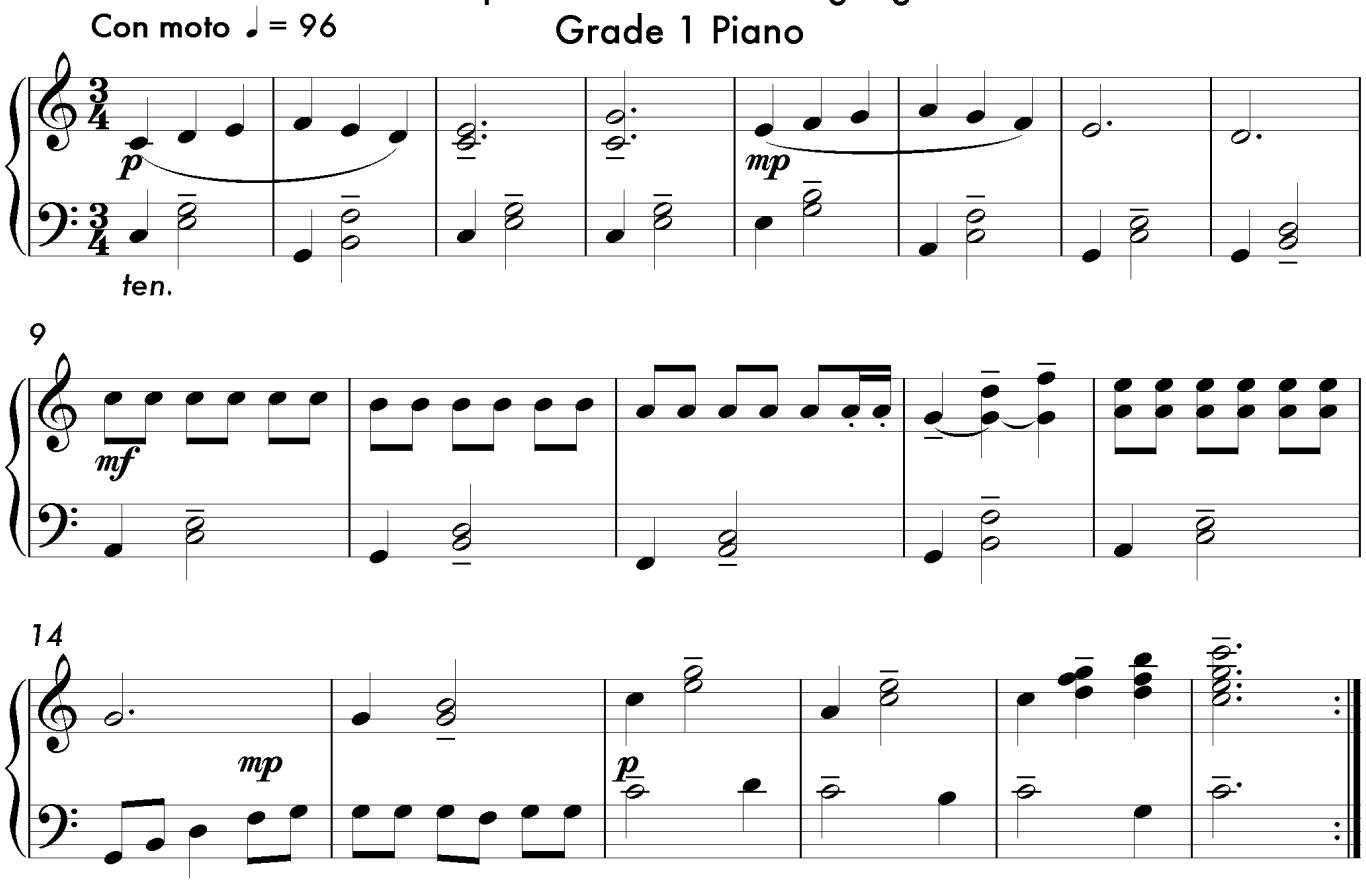
Grade 2 Glockenspiel



41. Sean's Balloon

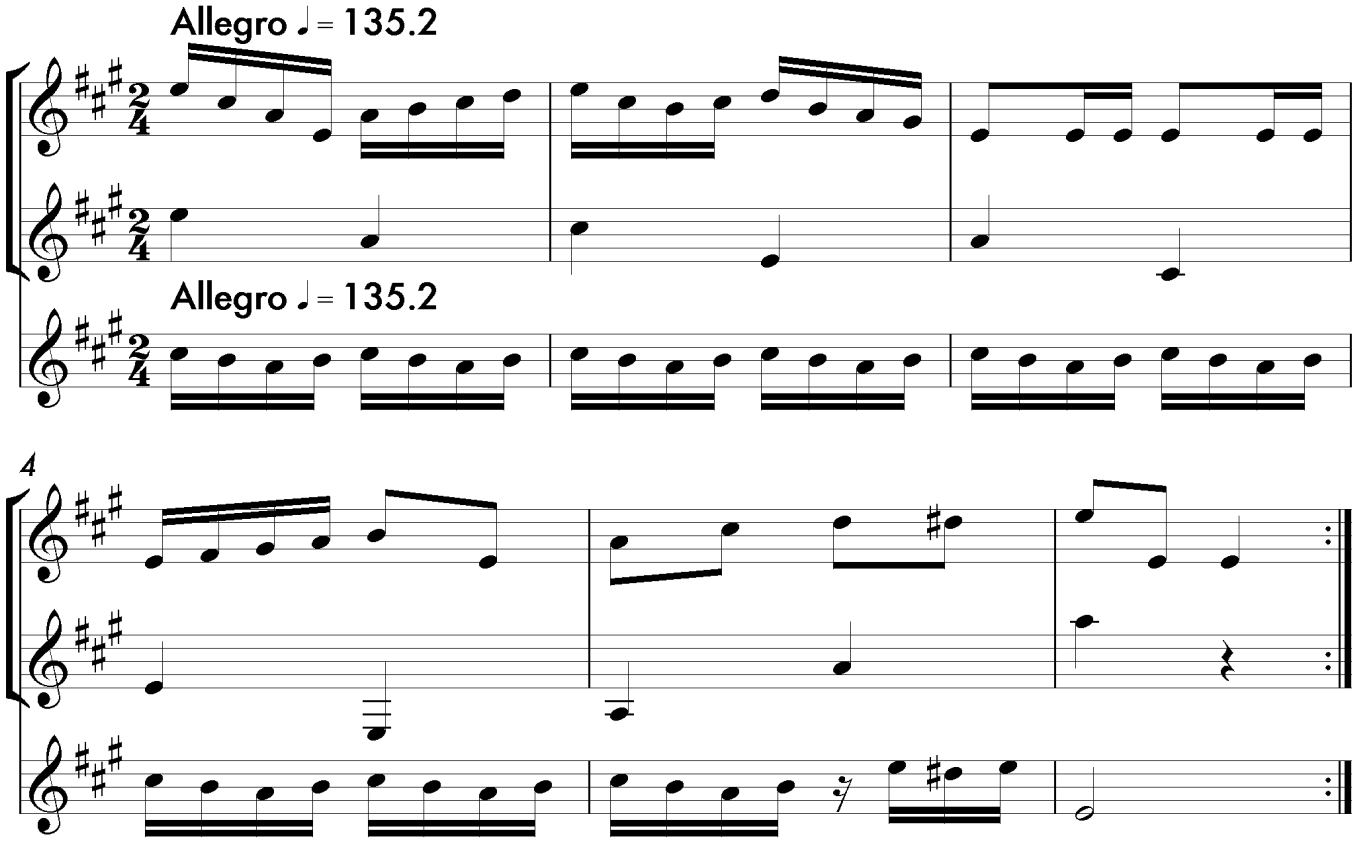
Composed for Sean Geoghegan

Grade 1 Piano



42. Running Man

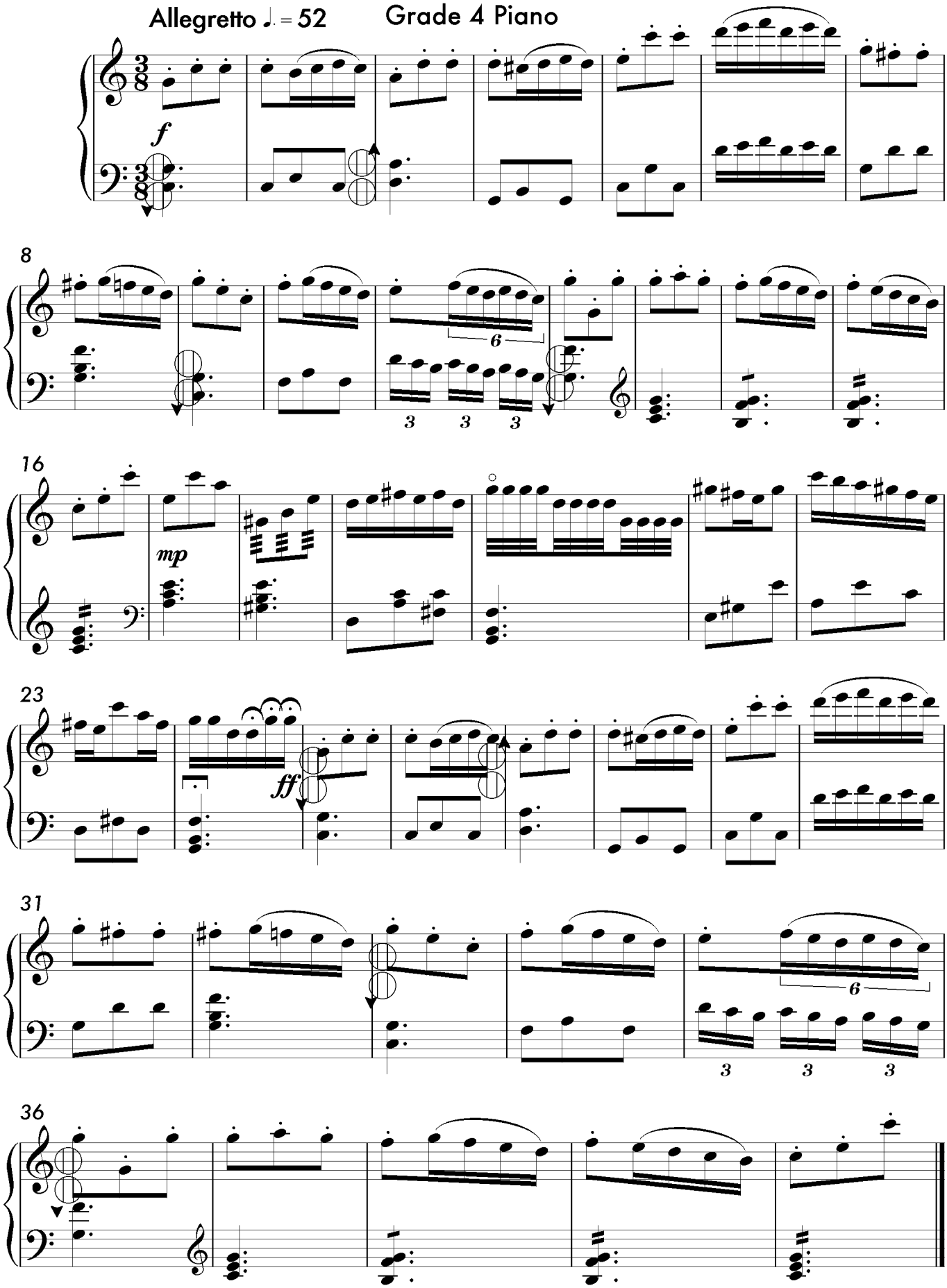
Grade 2 Clarinet x 2 and Guitar



43. Sophia's Minuet

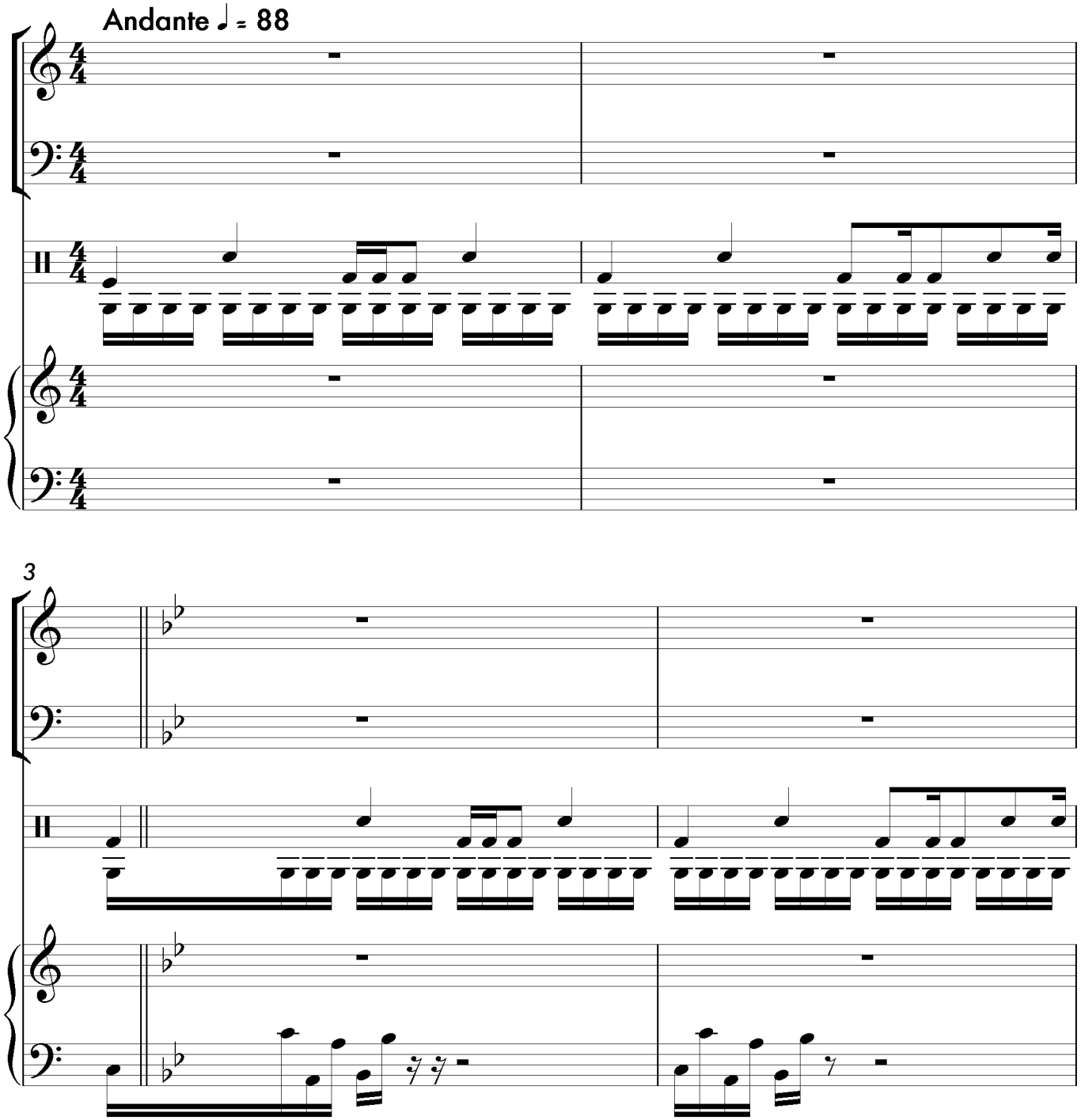
Composed for Sophia Manco-Cox

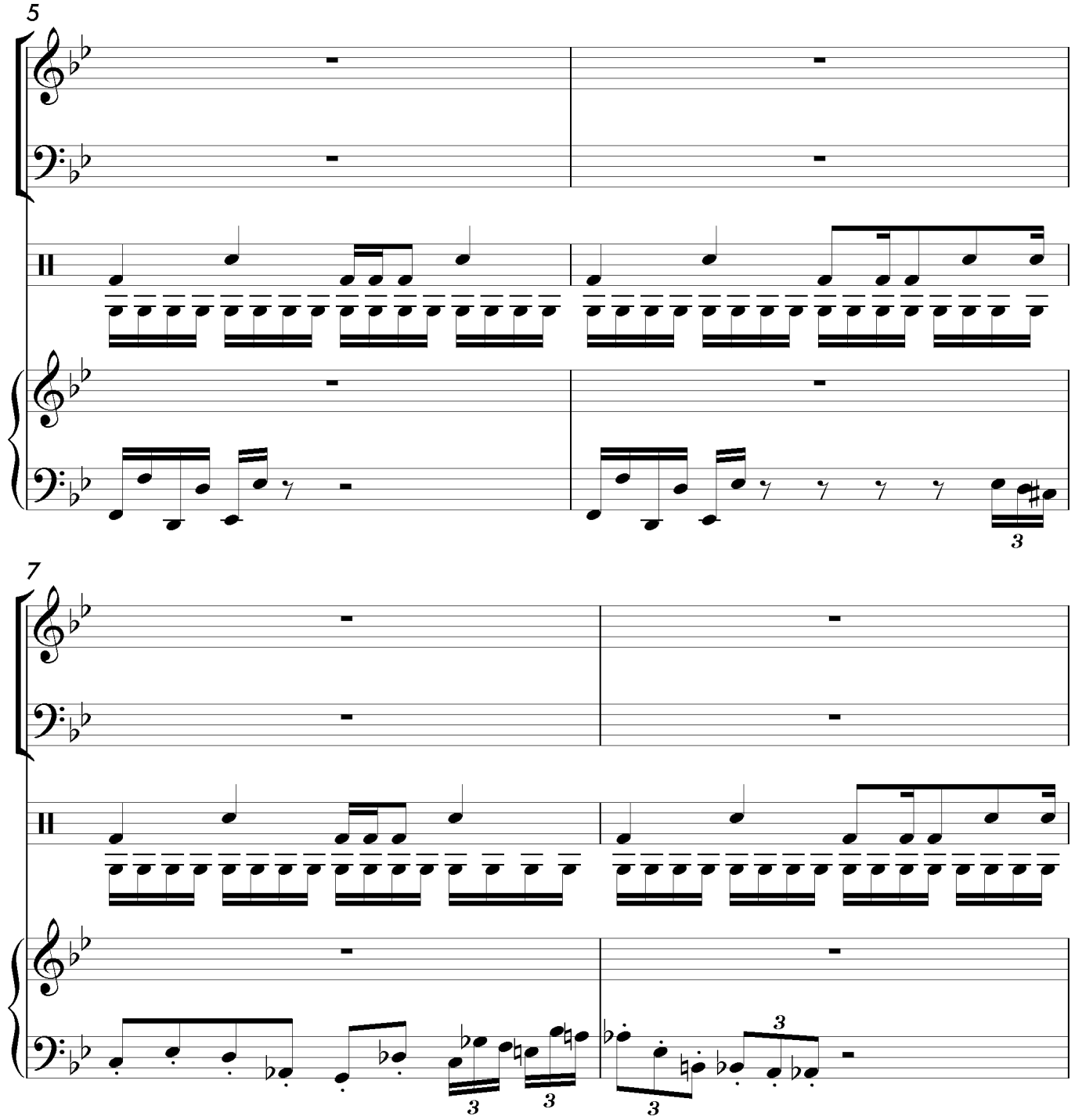
Allegretto ♩. = 52 Grade 4 Piano

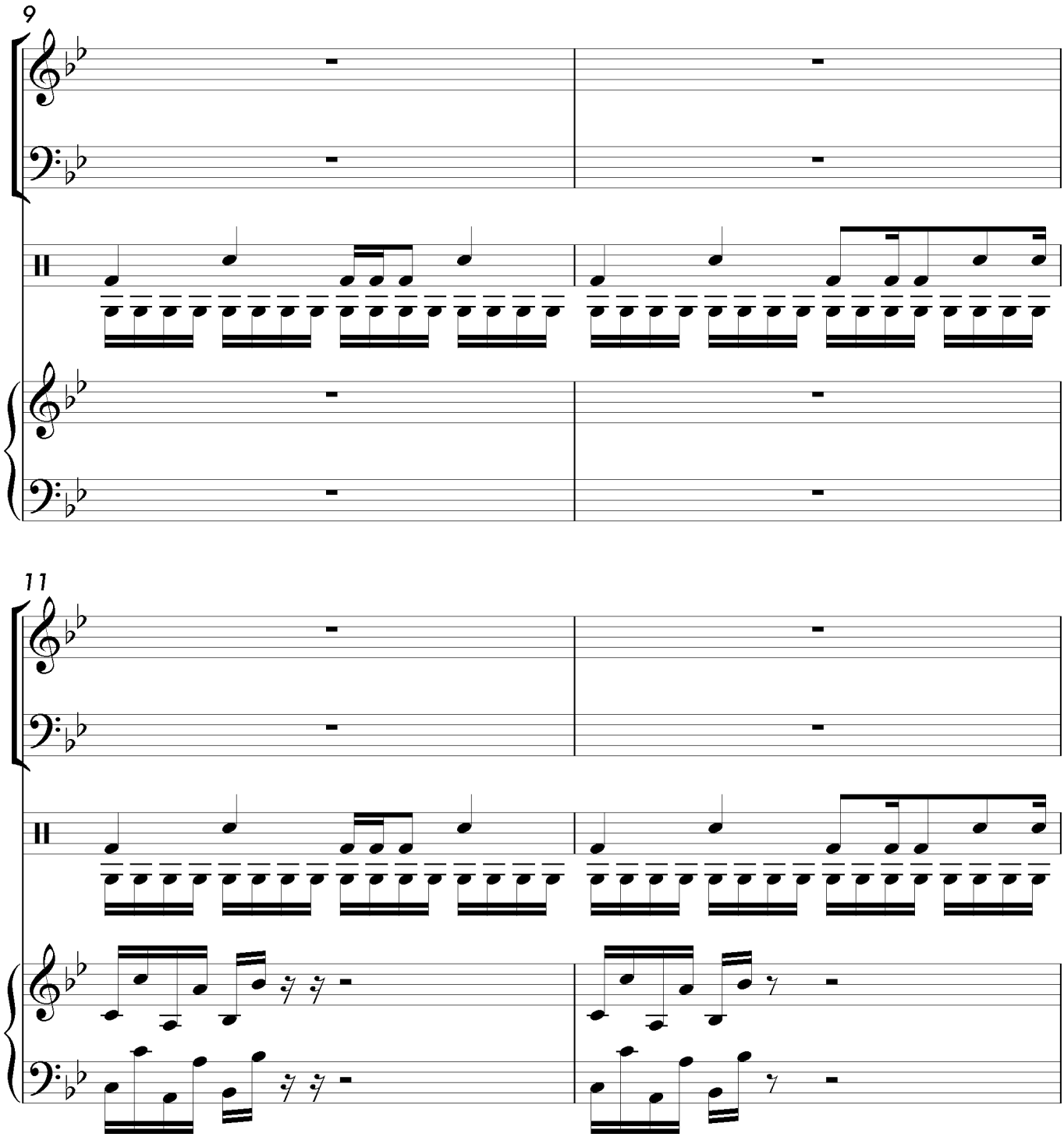


44. Mario's Back!

Piccolo, Bassoon, Drumkit and Piano




5
7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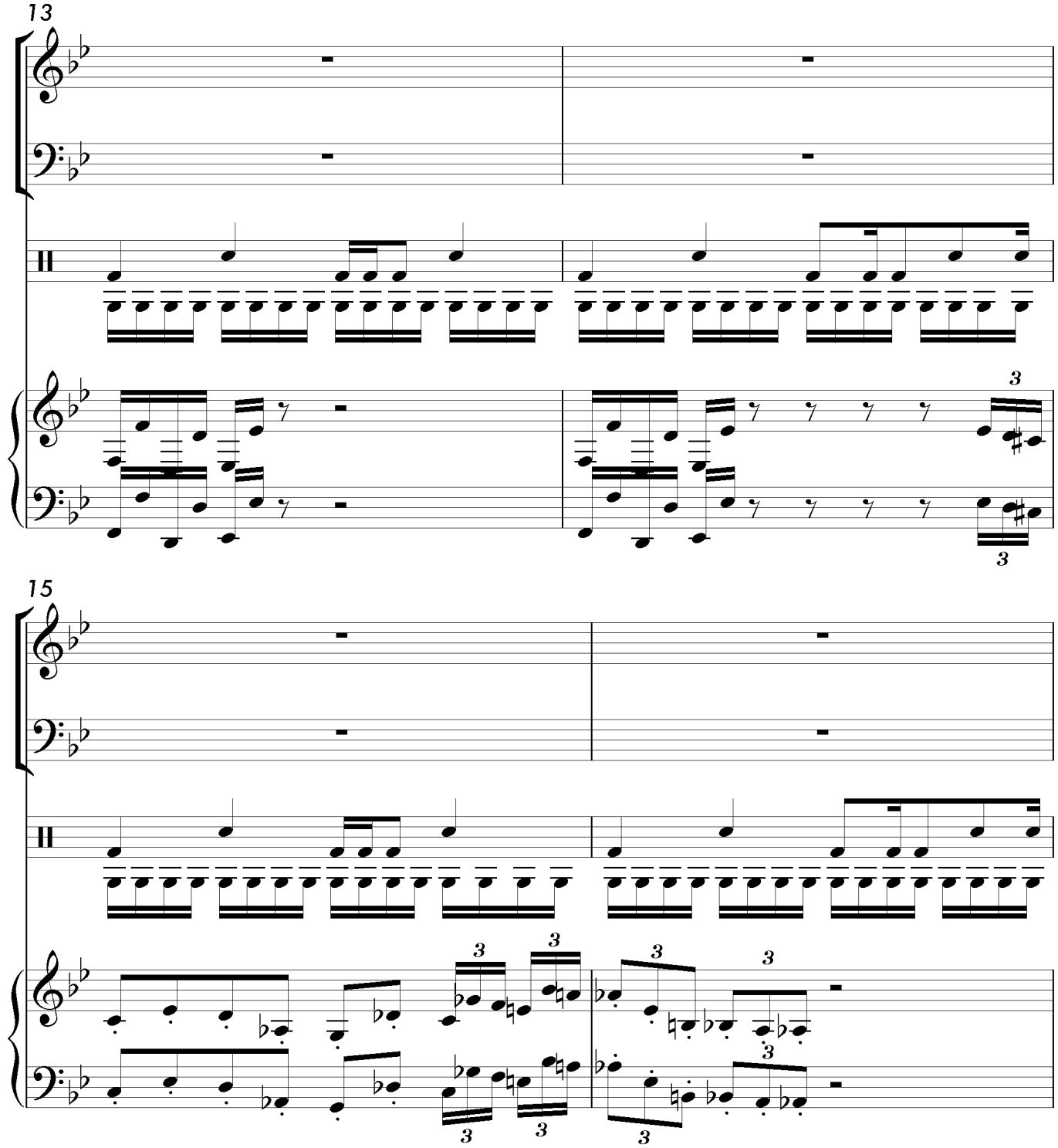
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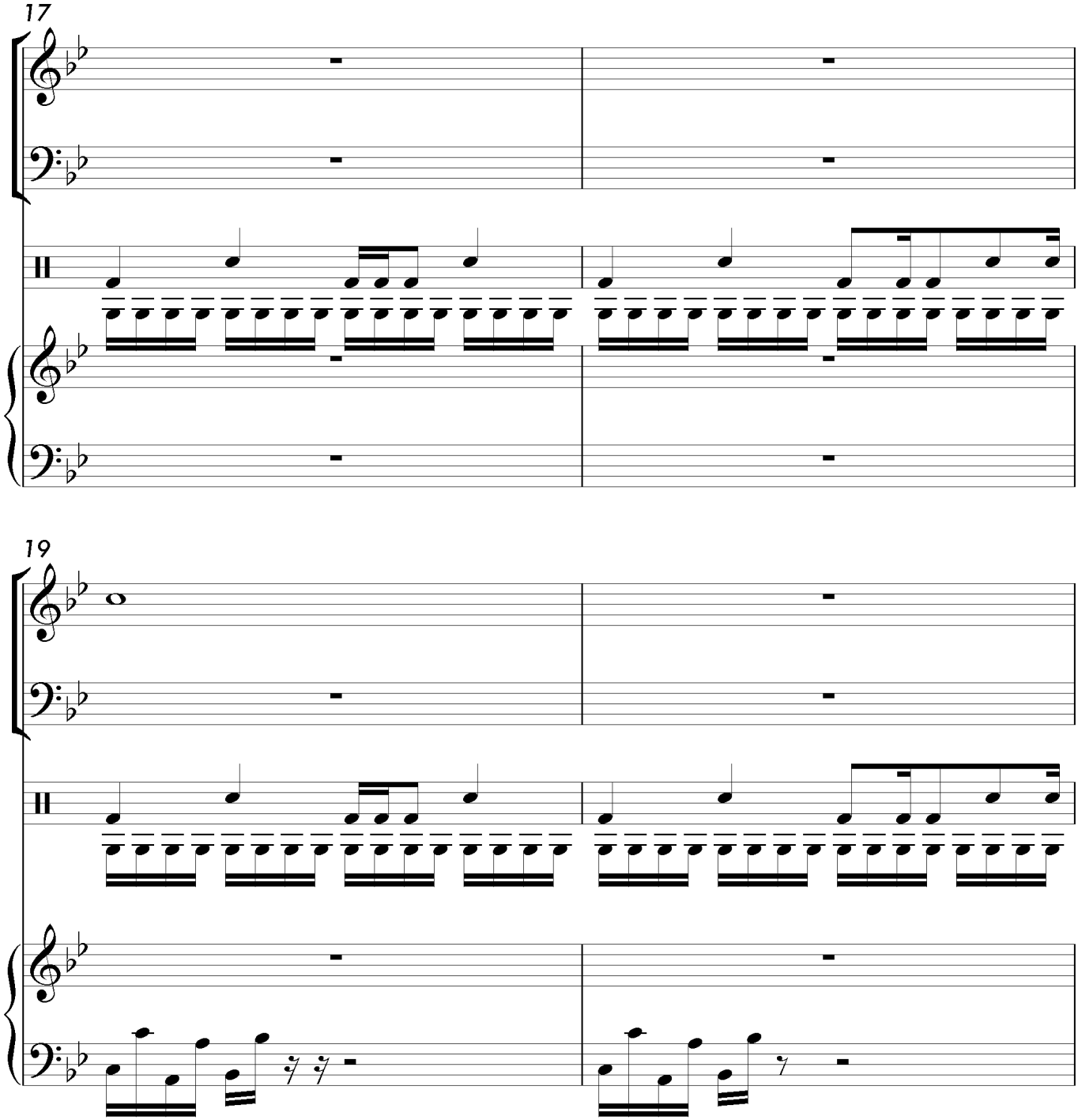
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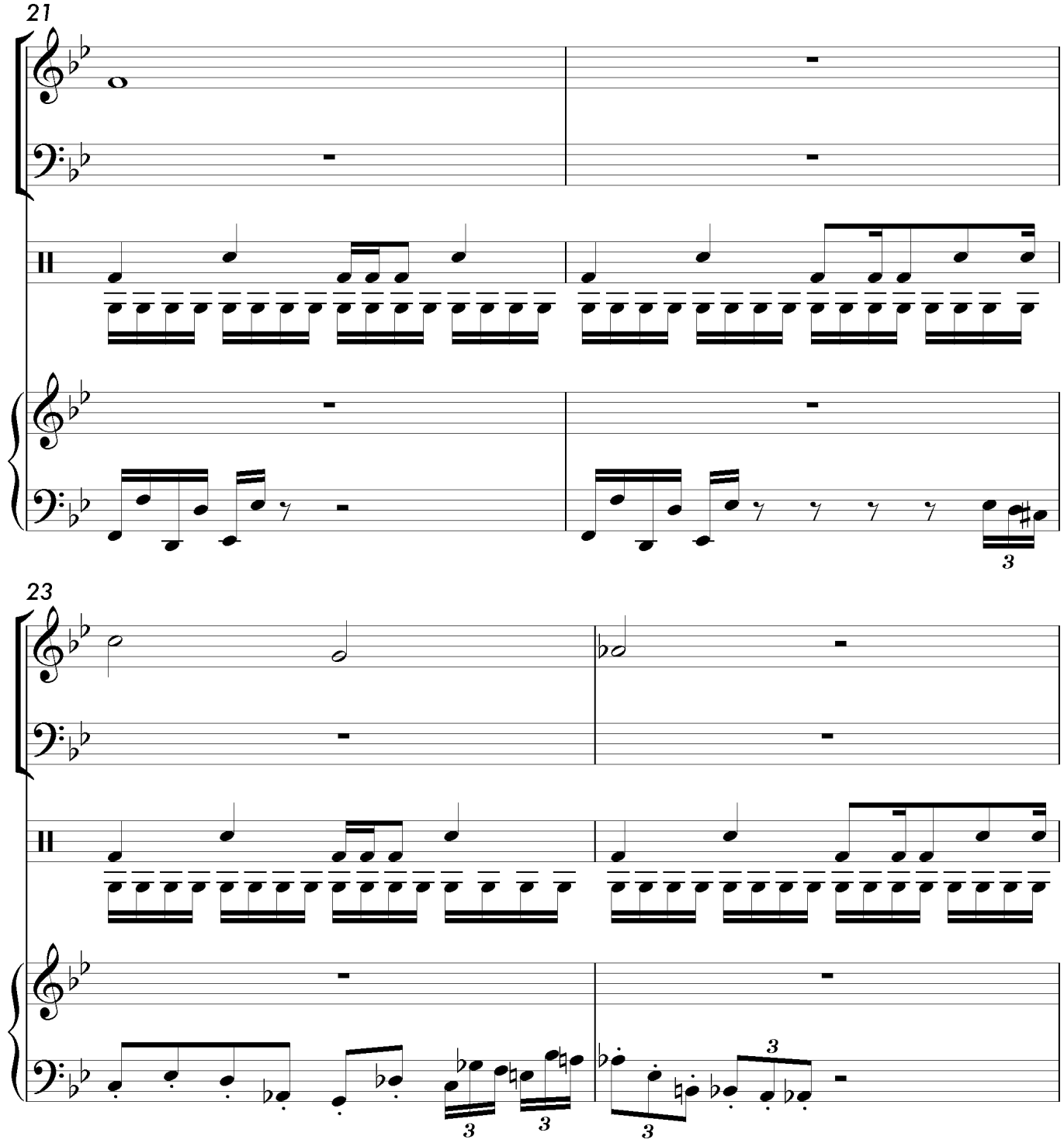
19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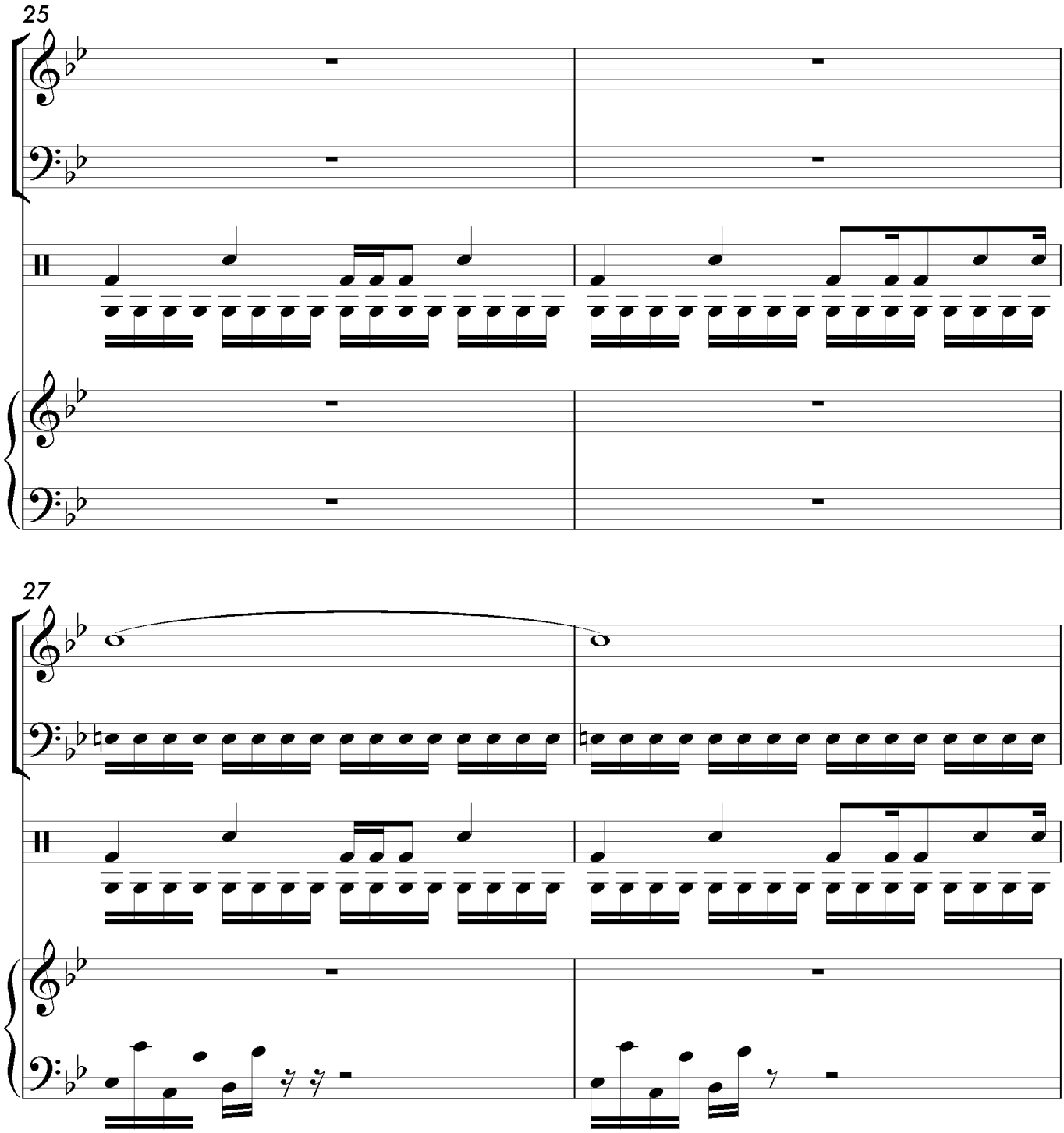
23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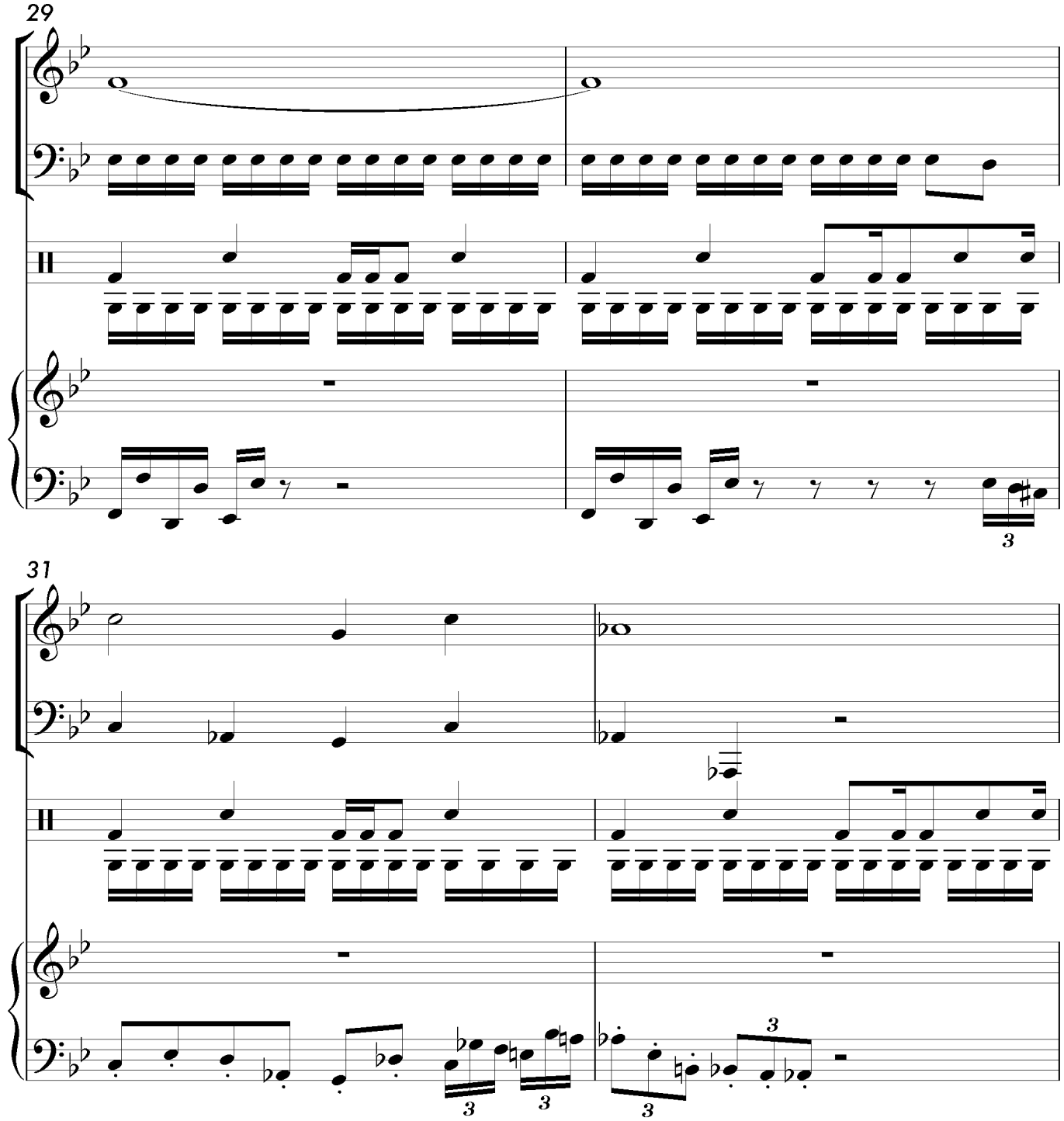
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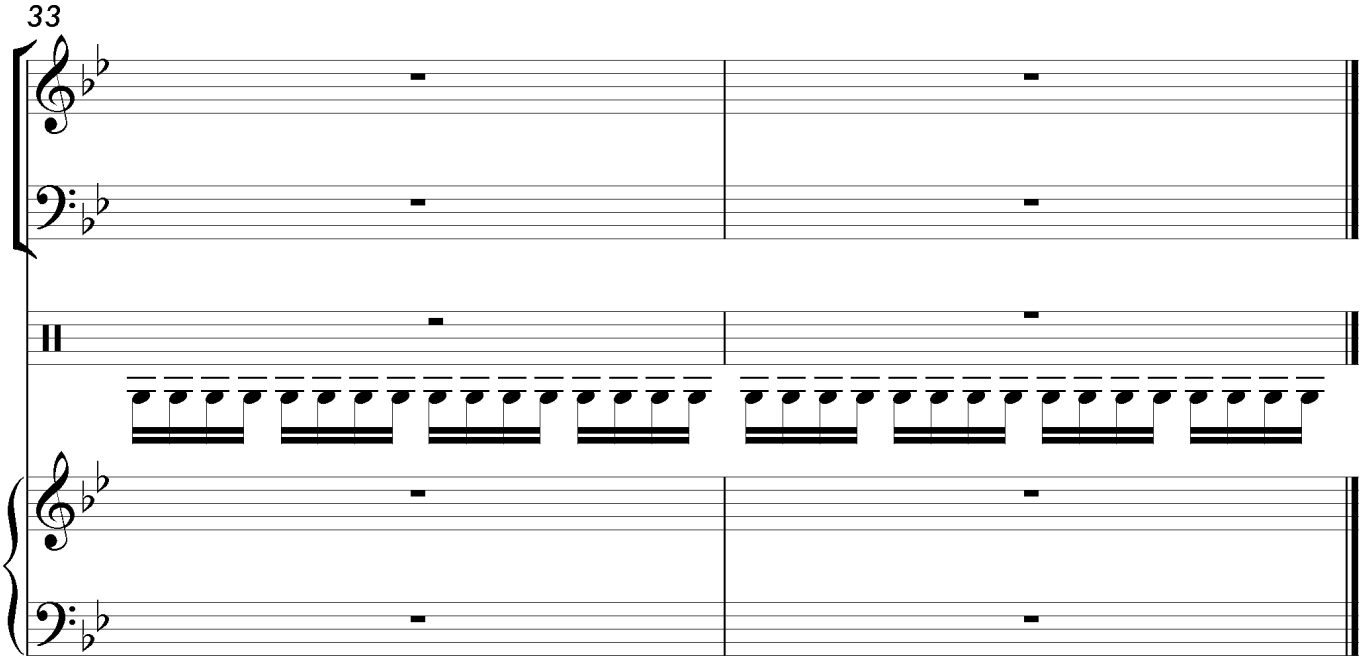
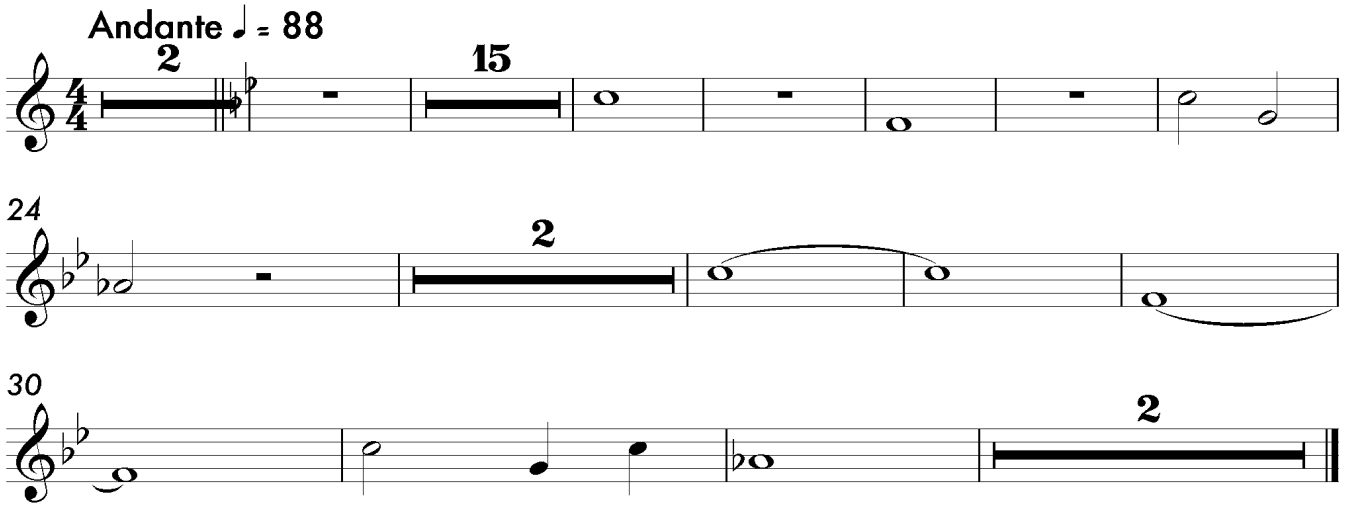
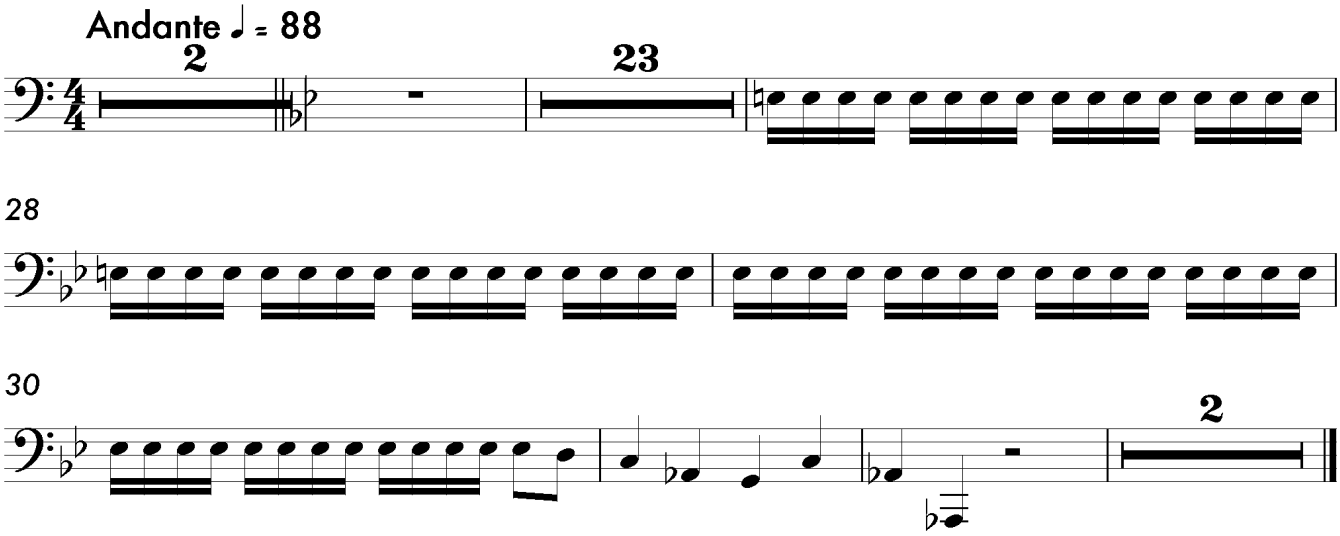
31


33

44. Mario's Back!



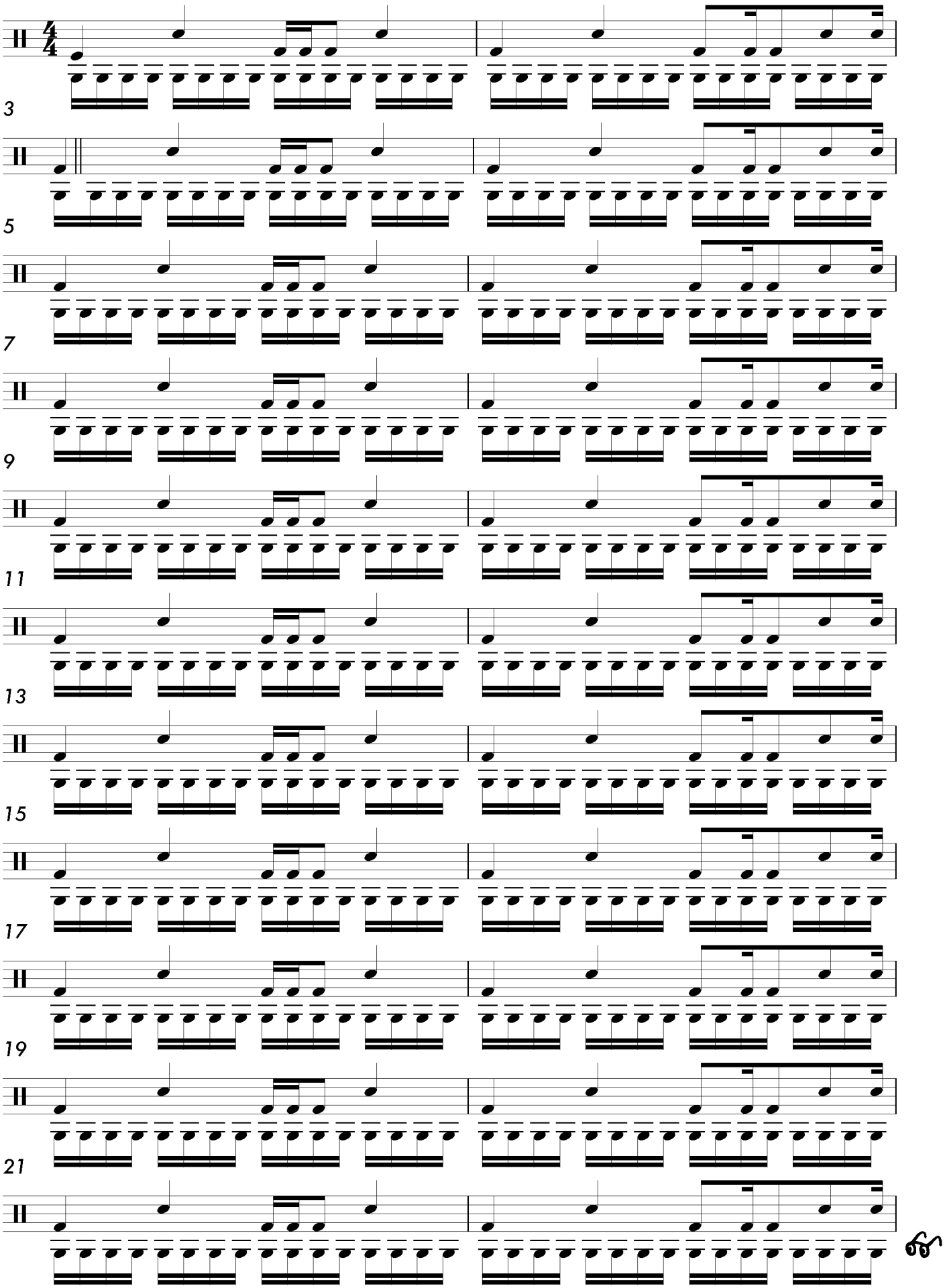
44. Mario's Back!

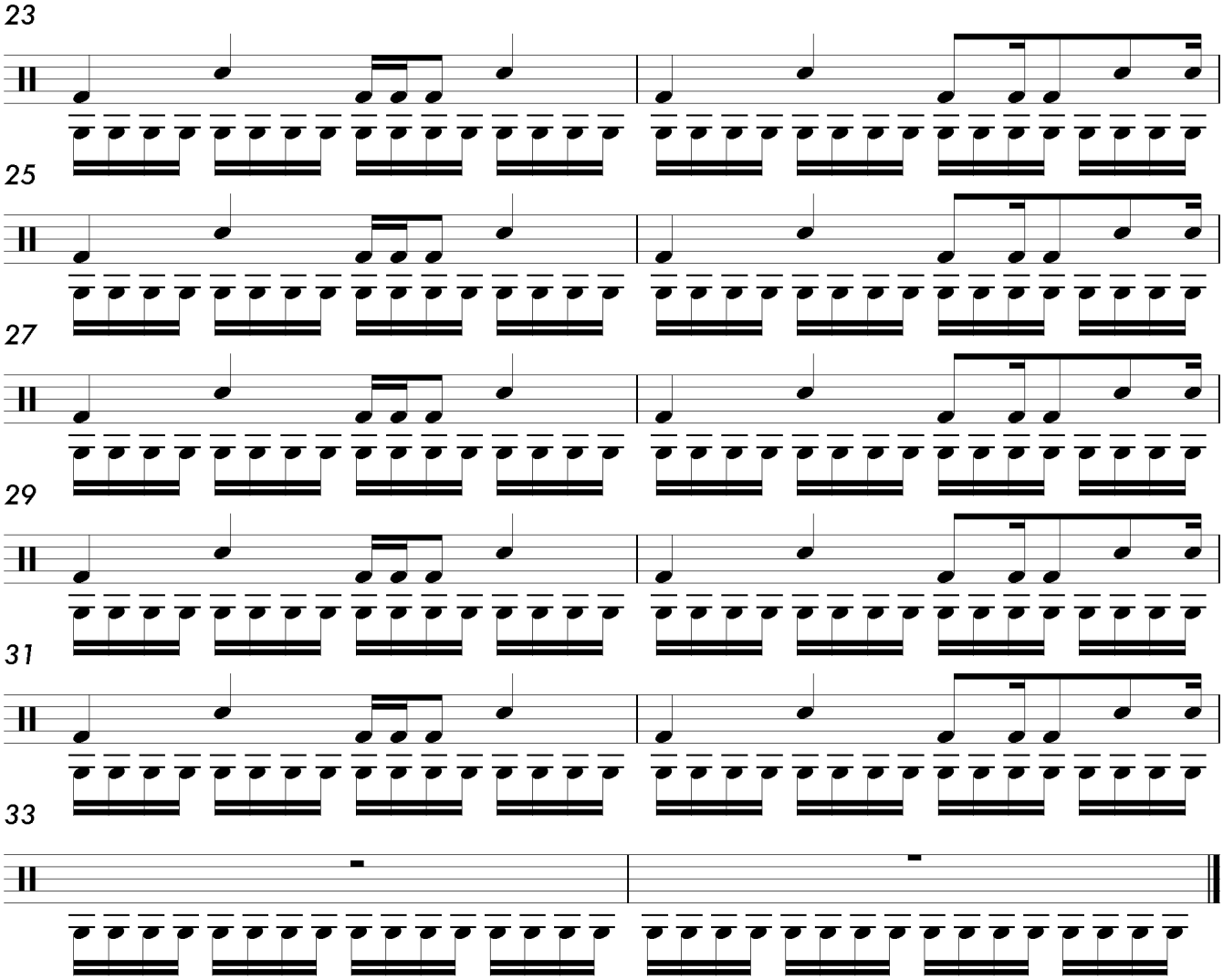


44. Mario's Back!

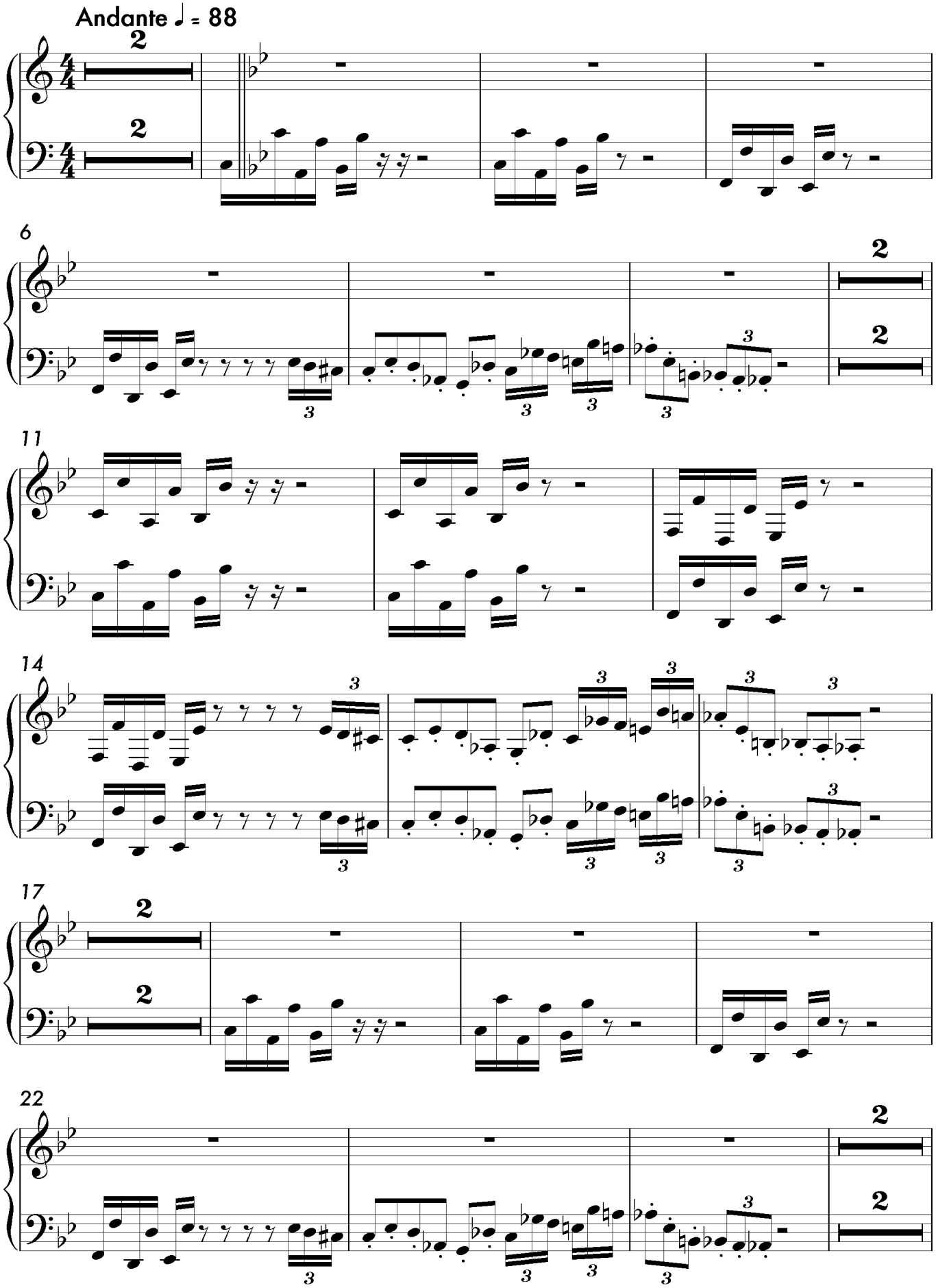
Drum Kit

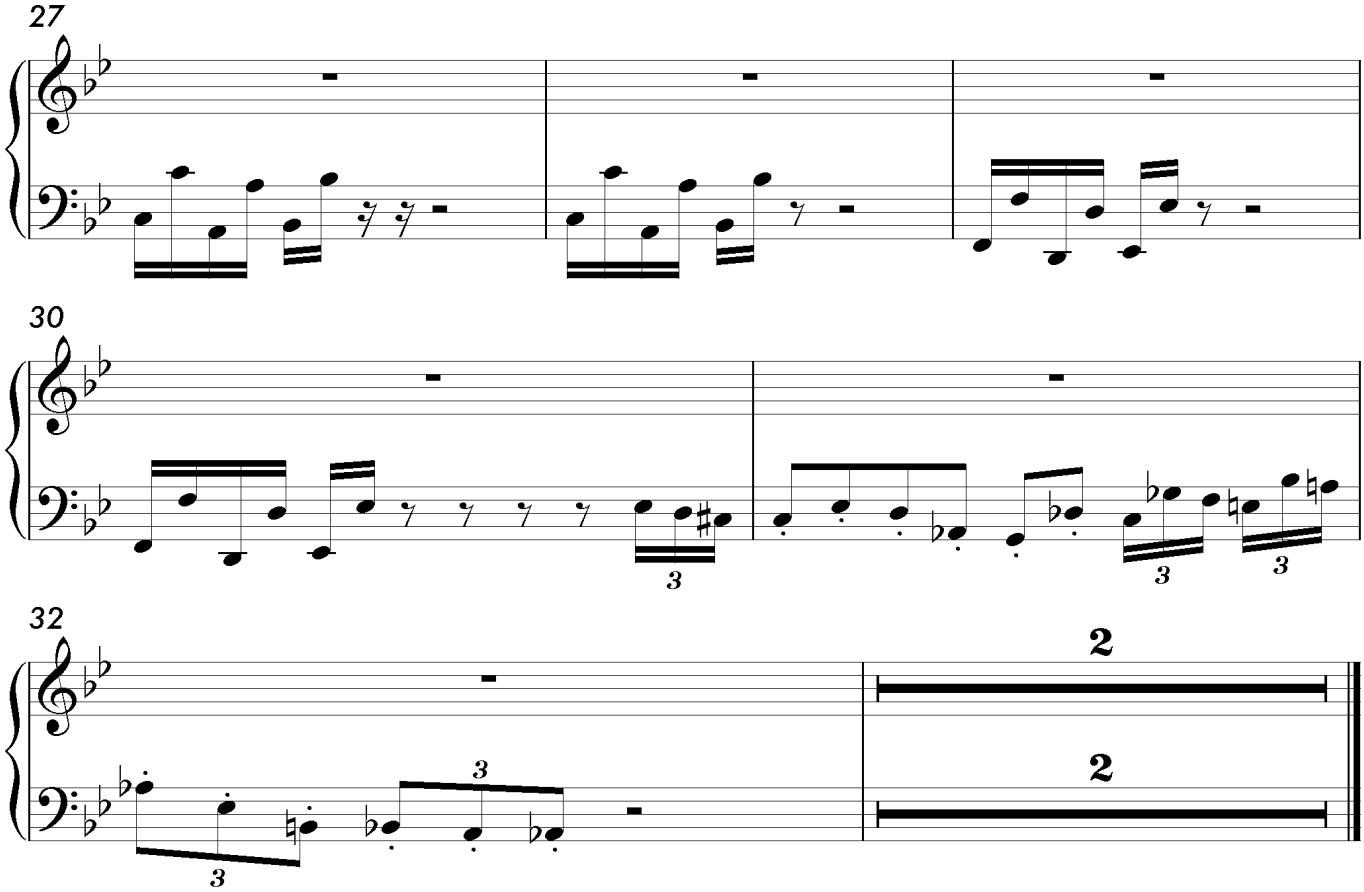
Andante ♩ = 88




23
25
27
29
31
33

44. Mario's Back!

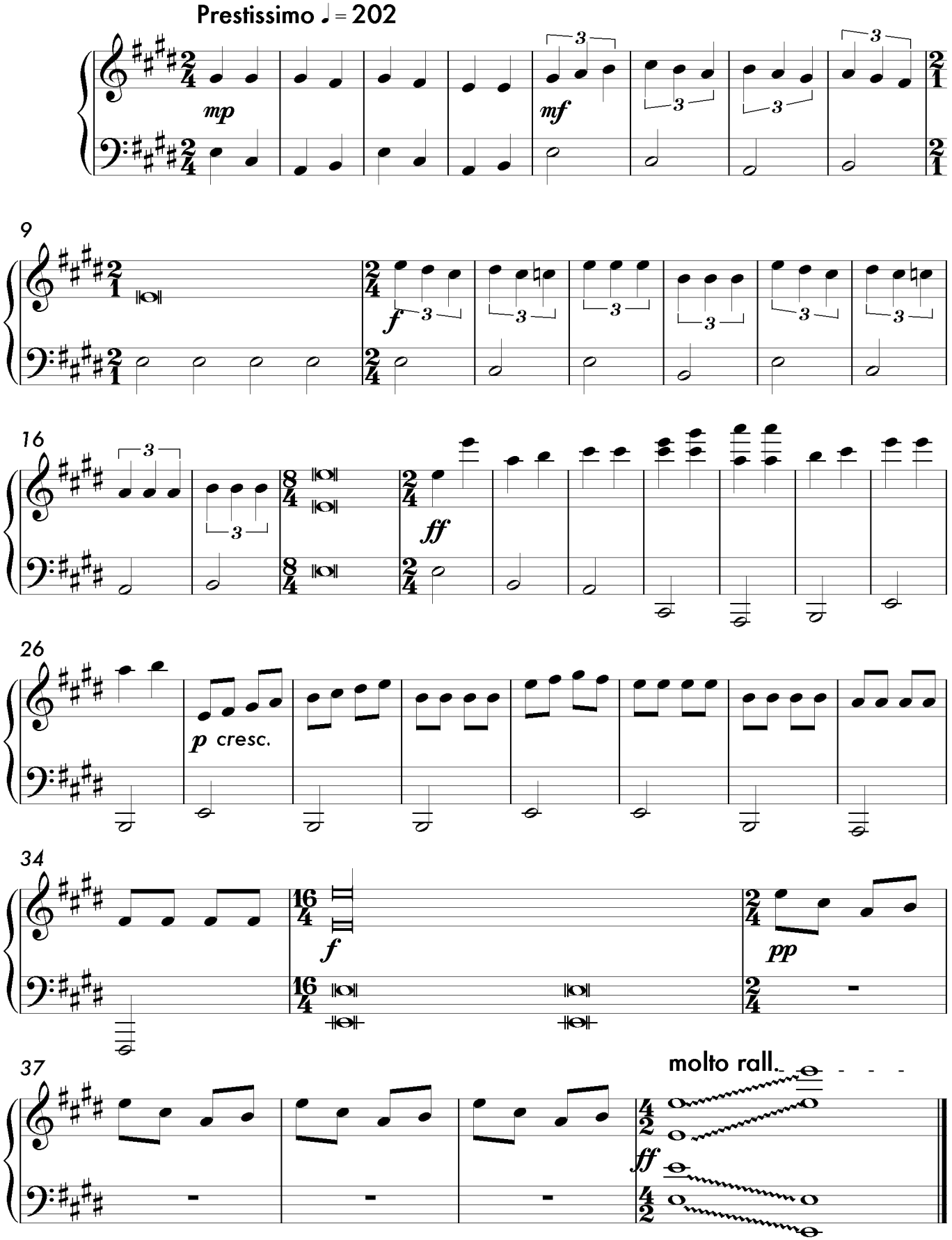



27
30
32
2
2

45. Snug As A Bug In A Rug

Composed for Hemali Patel

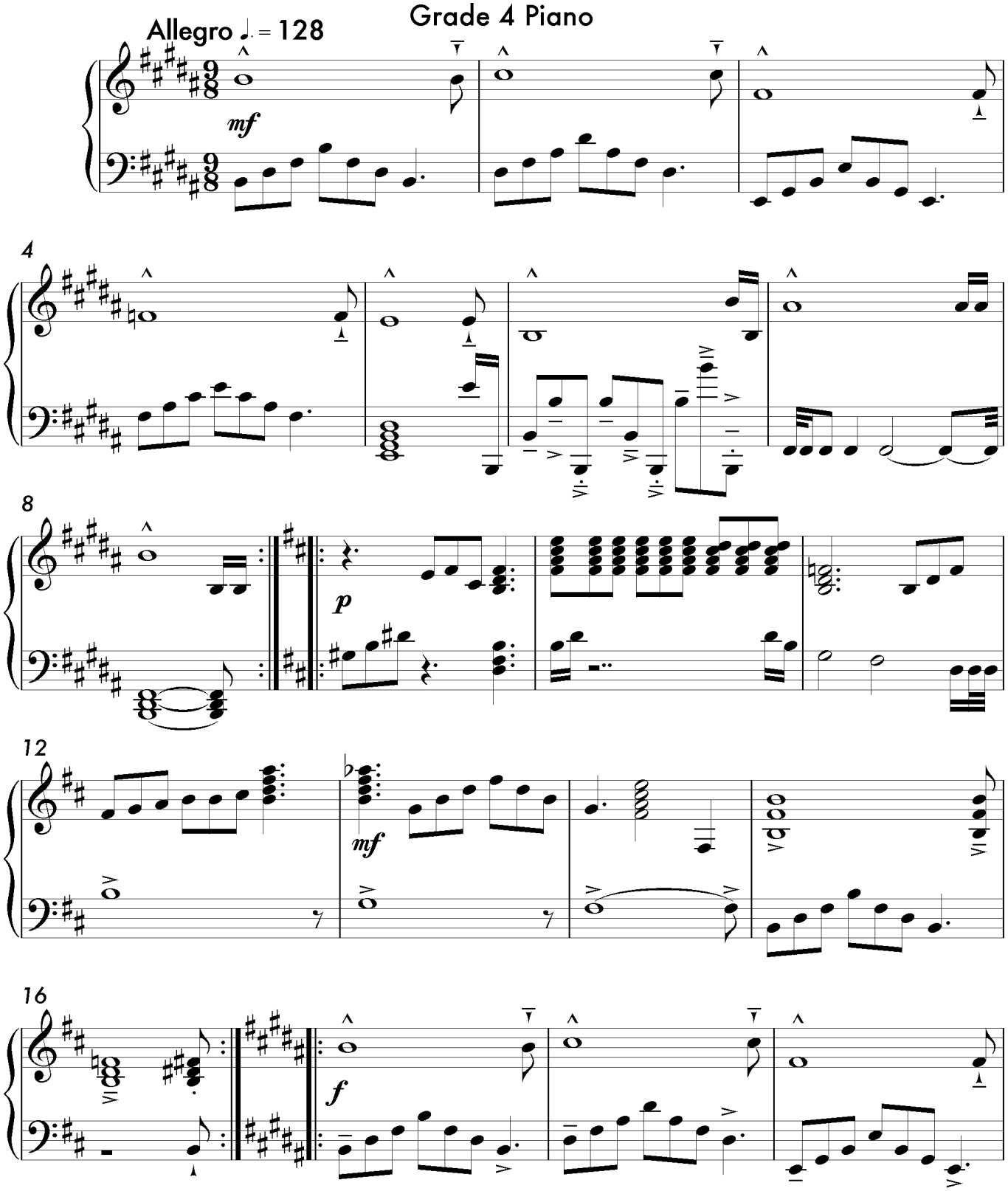
Grade 2 Piano

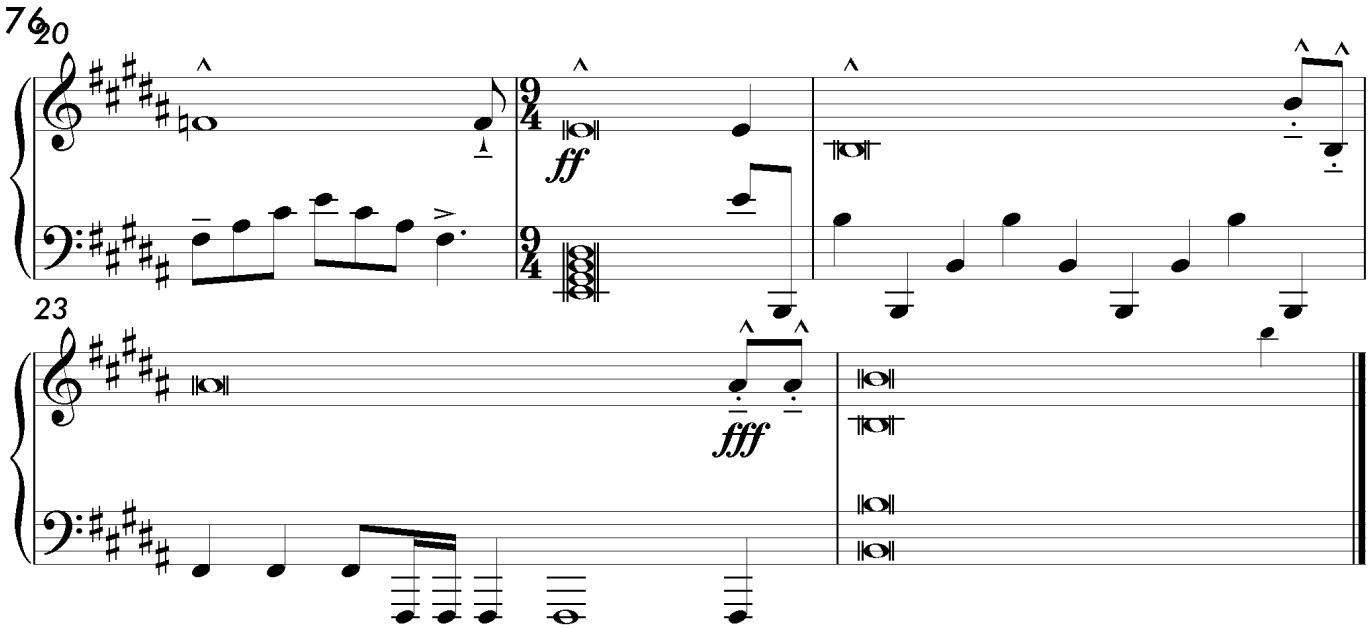


46. Bee Major Key

Composed for Oladayo Olusoga

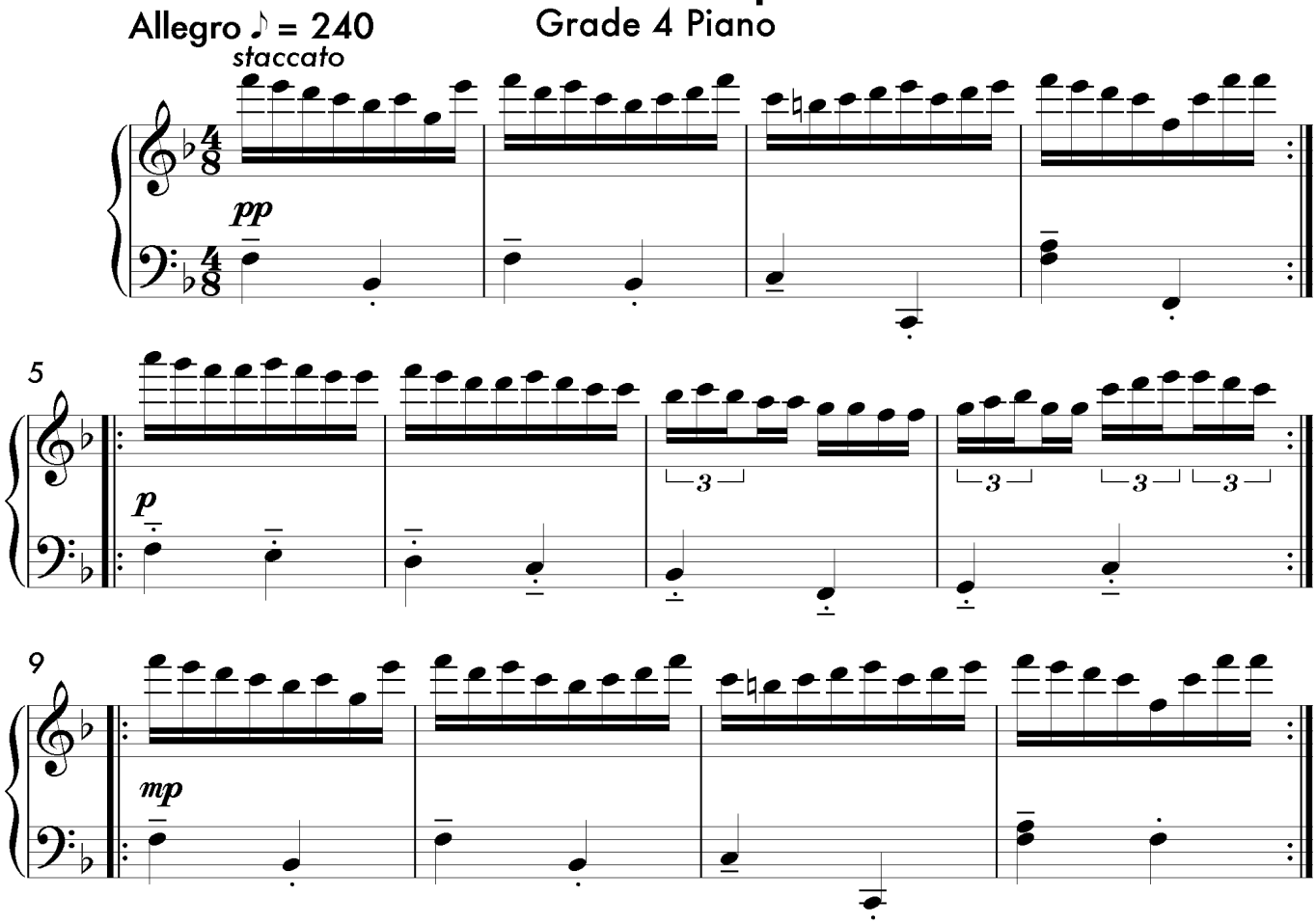
Grade 4 Piano




20
ff
23
fff

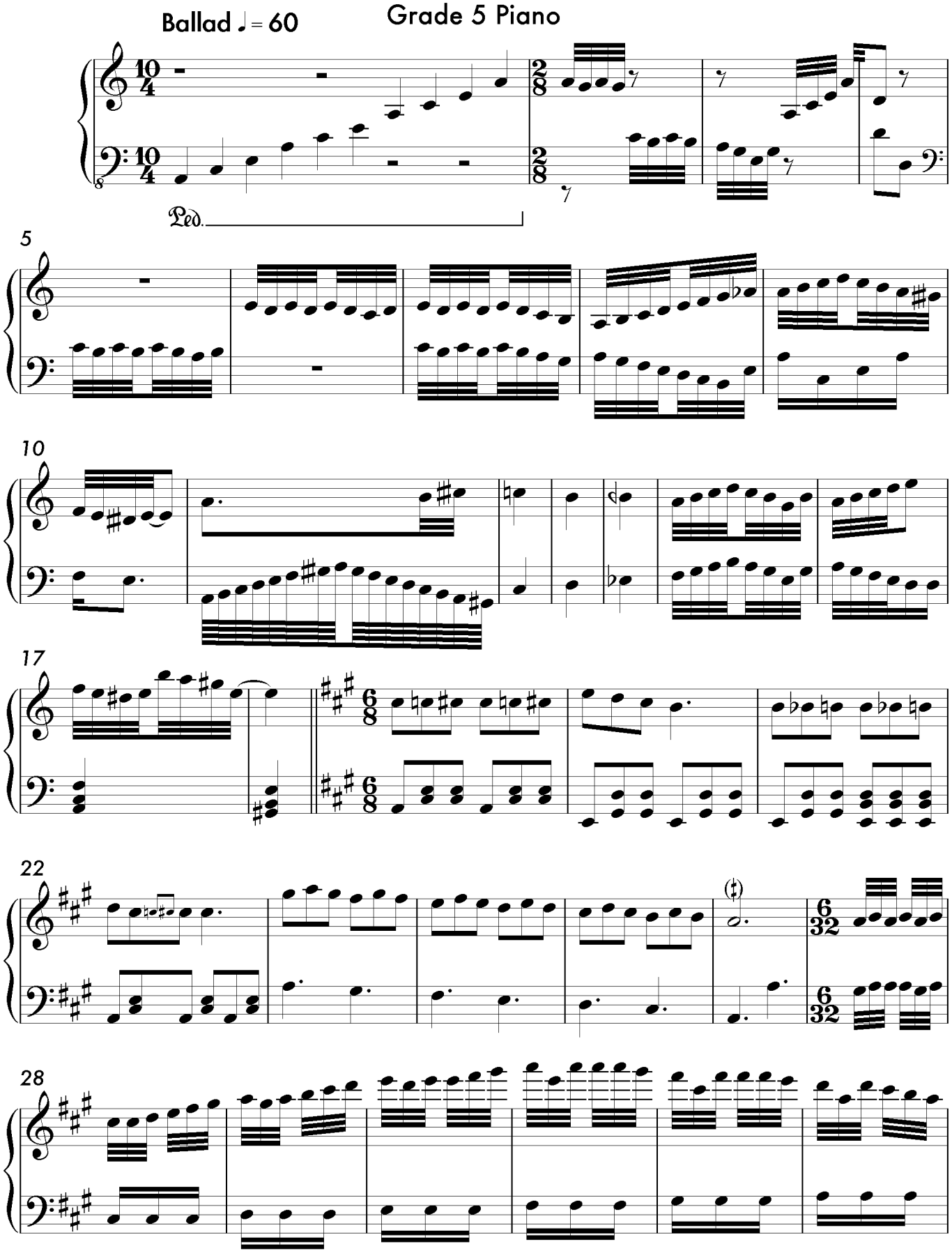
47. The Millipede

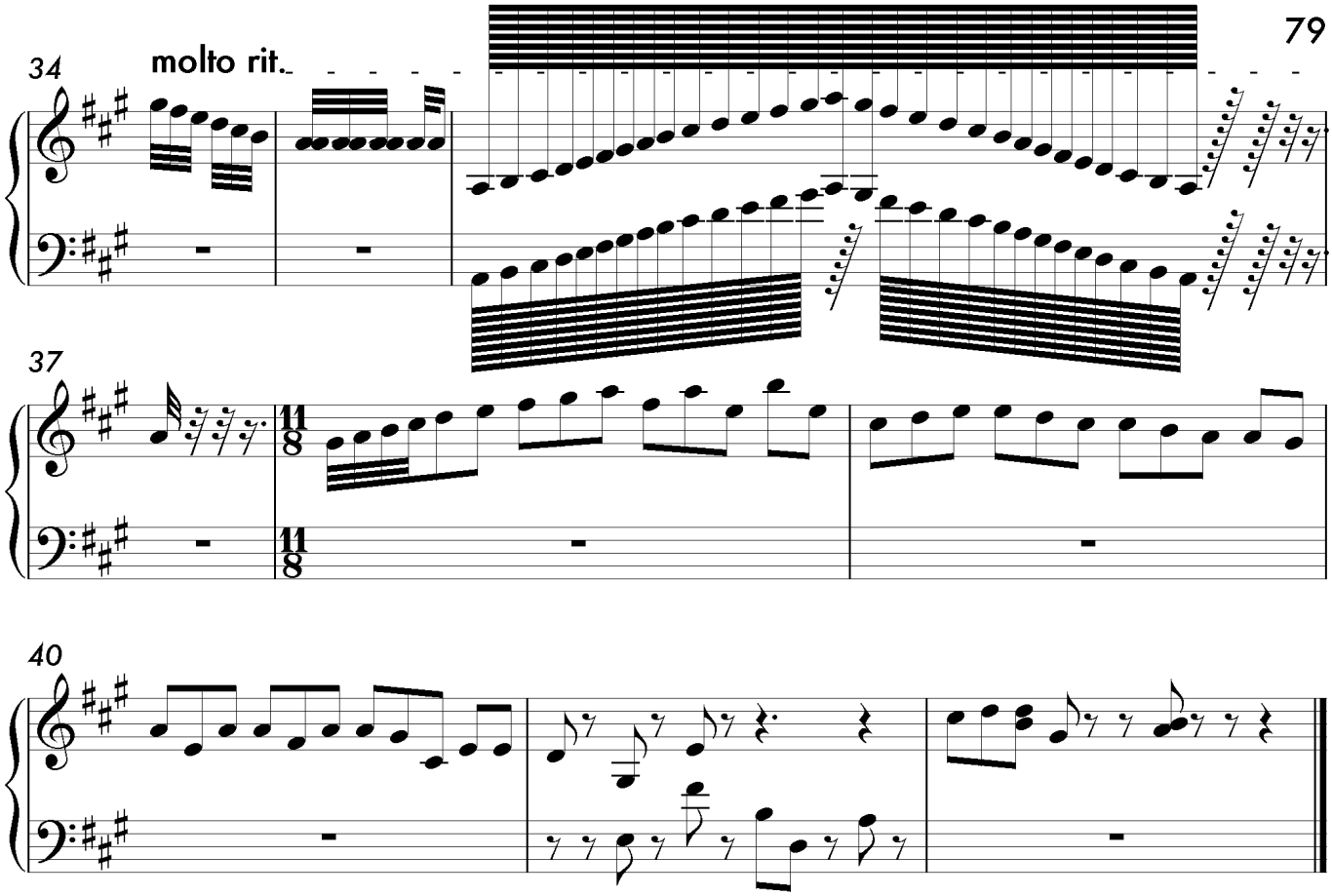
Grade 4 Piano



48. Souris

Grade 5 Piano



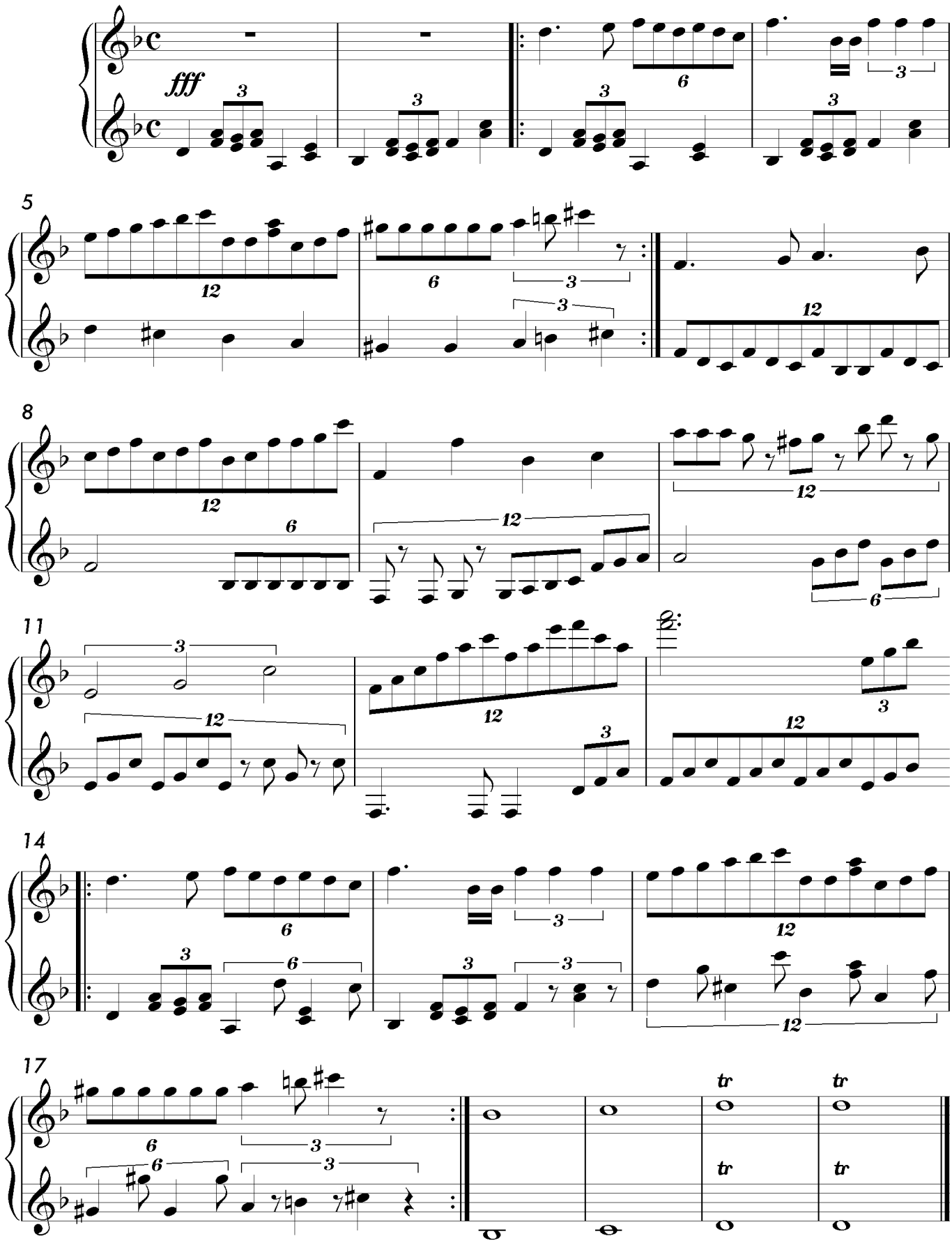

34
molto rit.
37
11
8
40

49. The Tortoise

Composed for Connor Creeley

Slow 𝅗𝅥 = 20

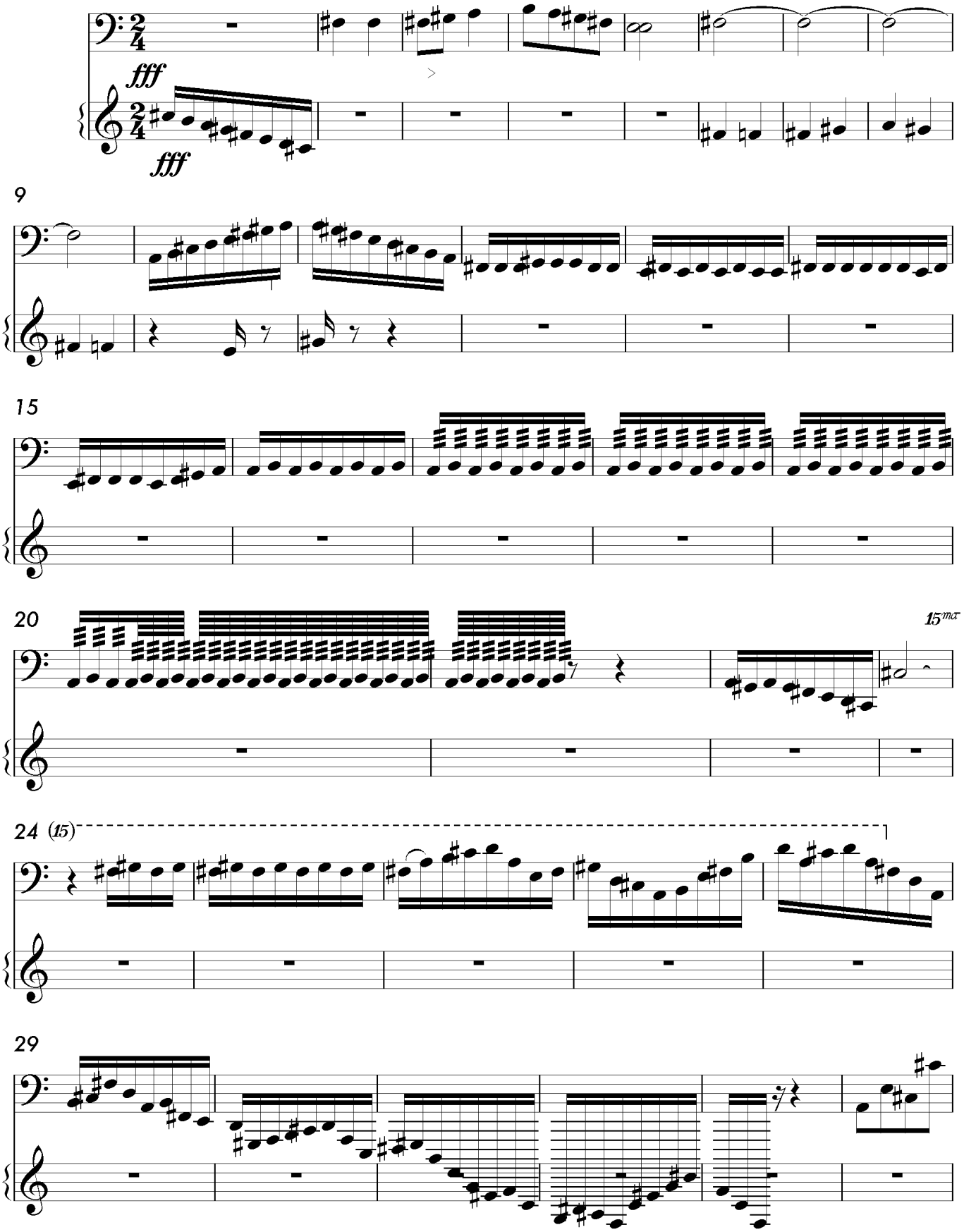
Grade 2 Piano

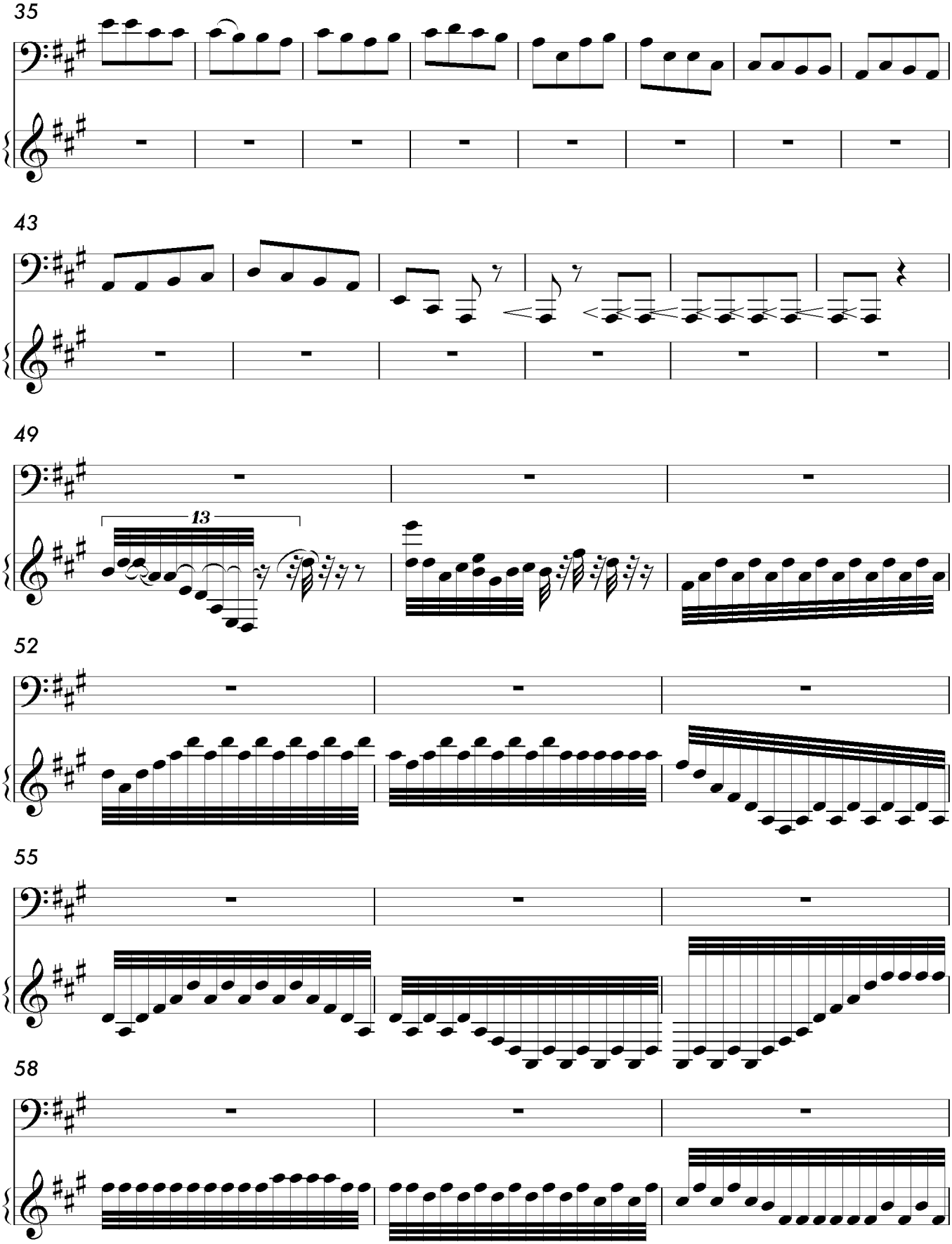


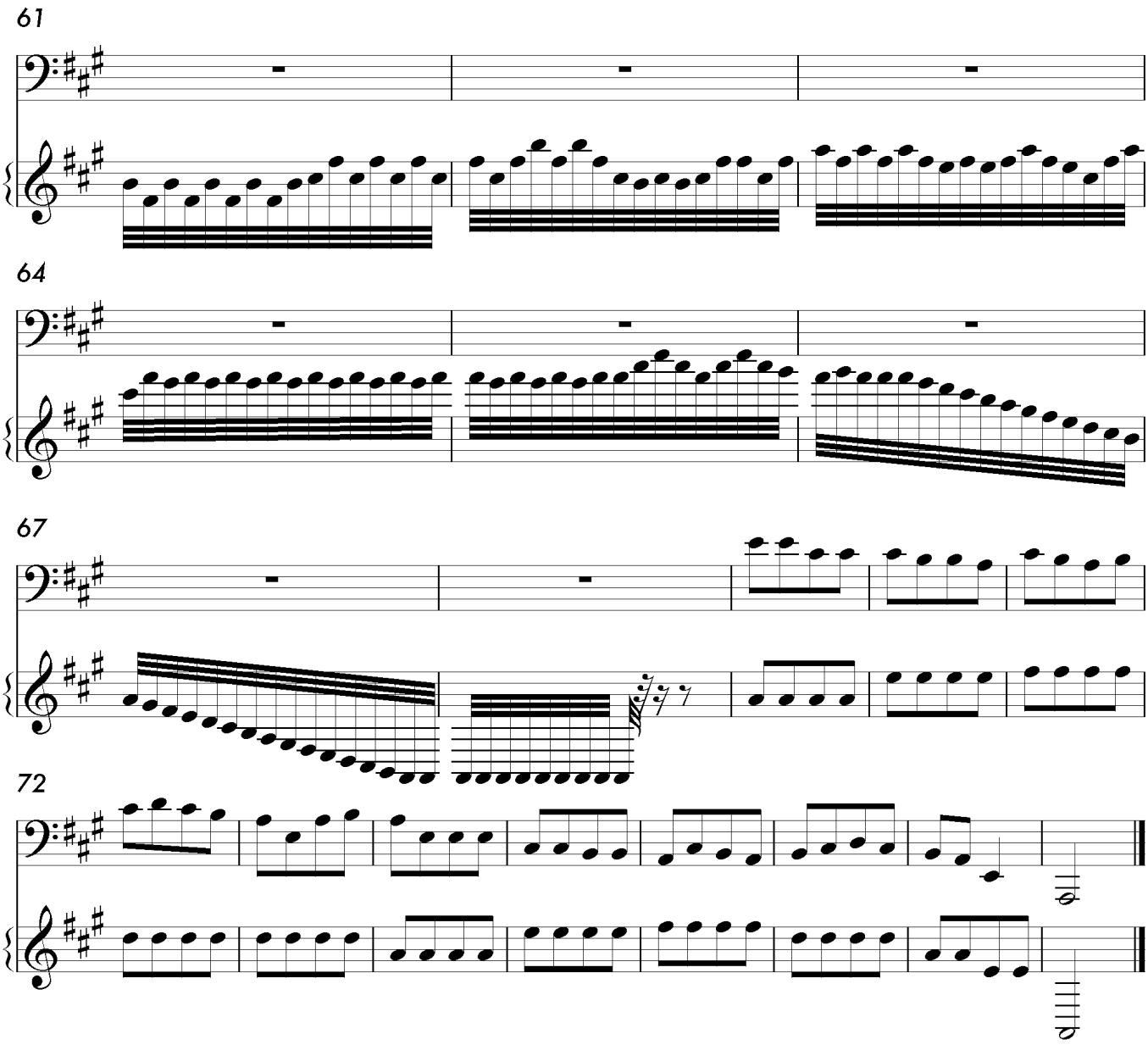
50. I Had Hayfever One Day

Bassoon and Piano

Bass Guitar ♩ = 88

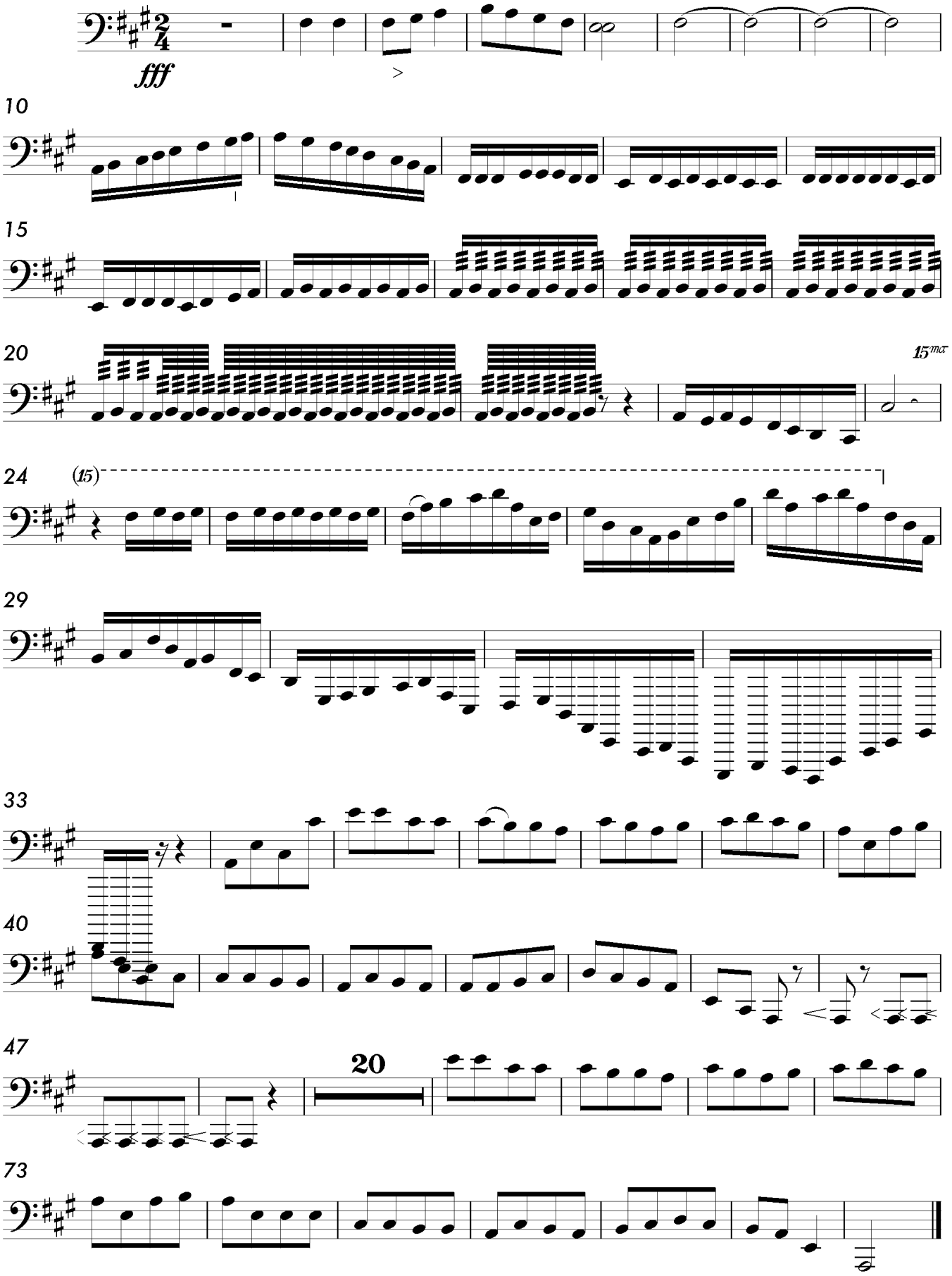



35
43
49
13
52
55
58


61
64
67
72

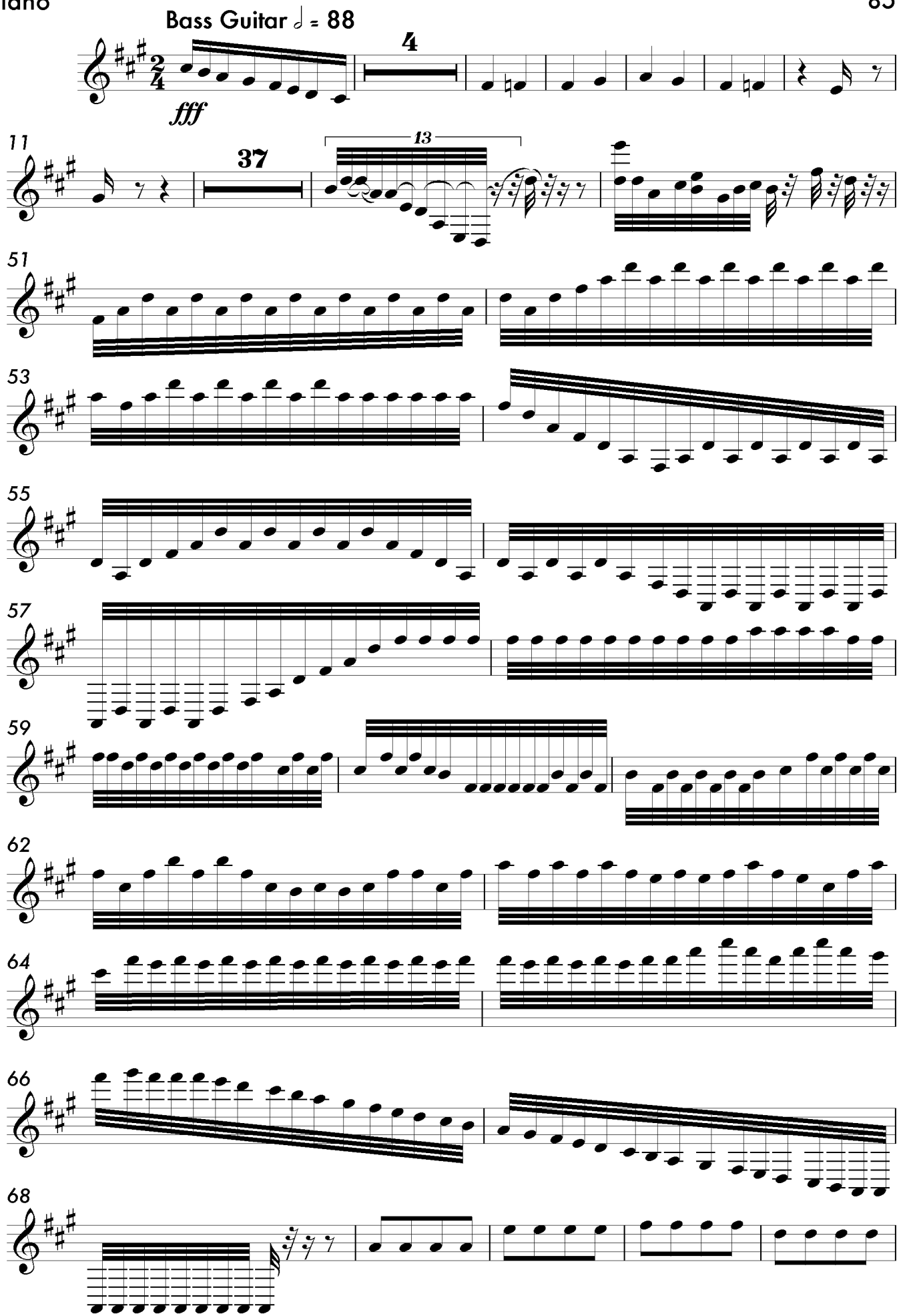
50. I Had Hayfever One Day

Bass Guitar 𝅗𝅥 = 88

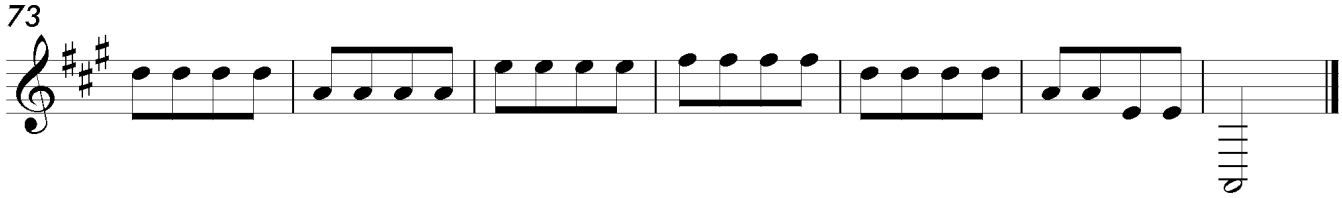


50. I Had Hayfever One Day

Piano

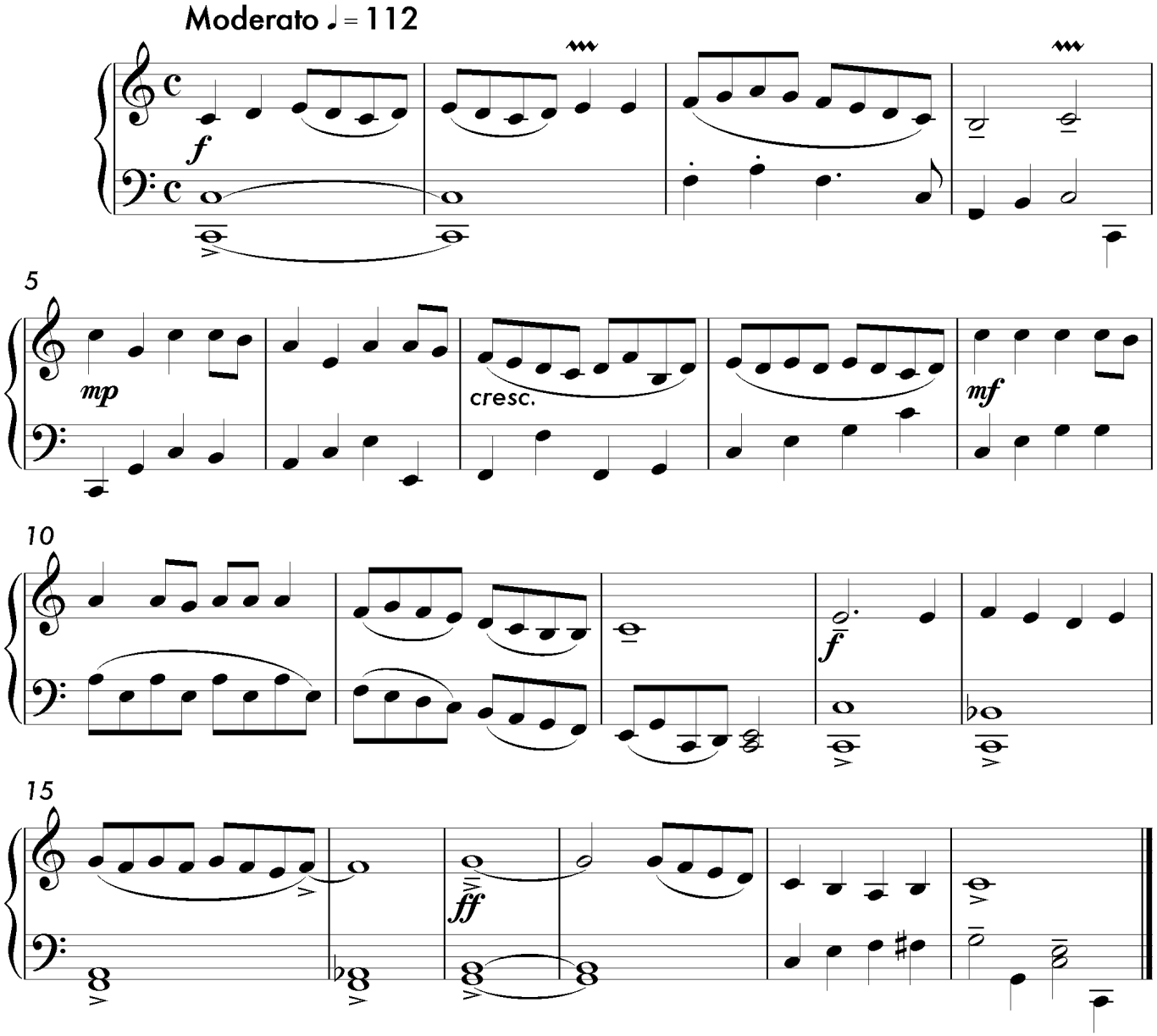


Piano



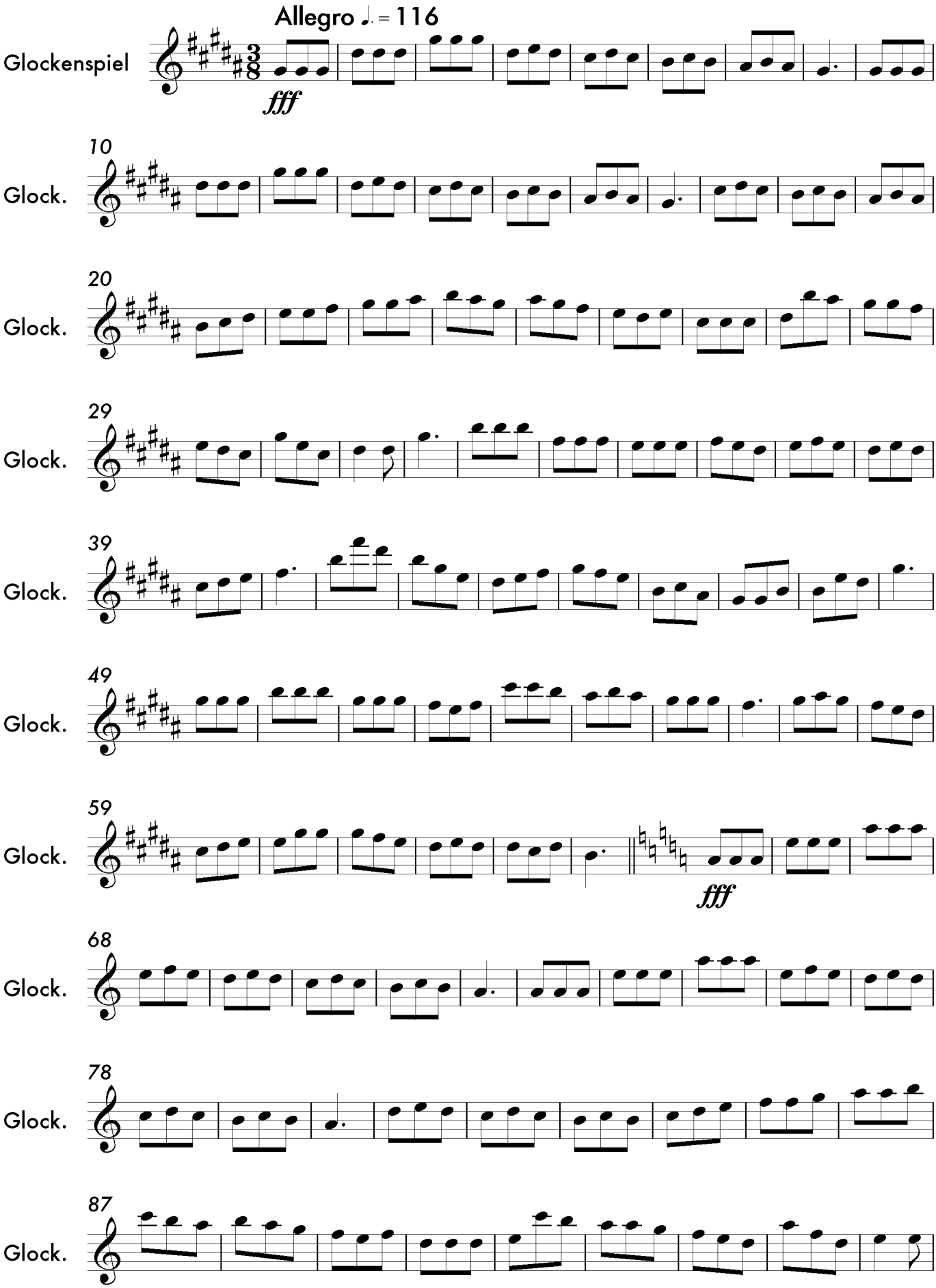
51. Little Prelude in C

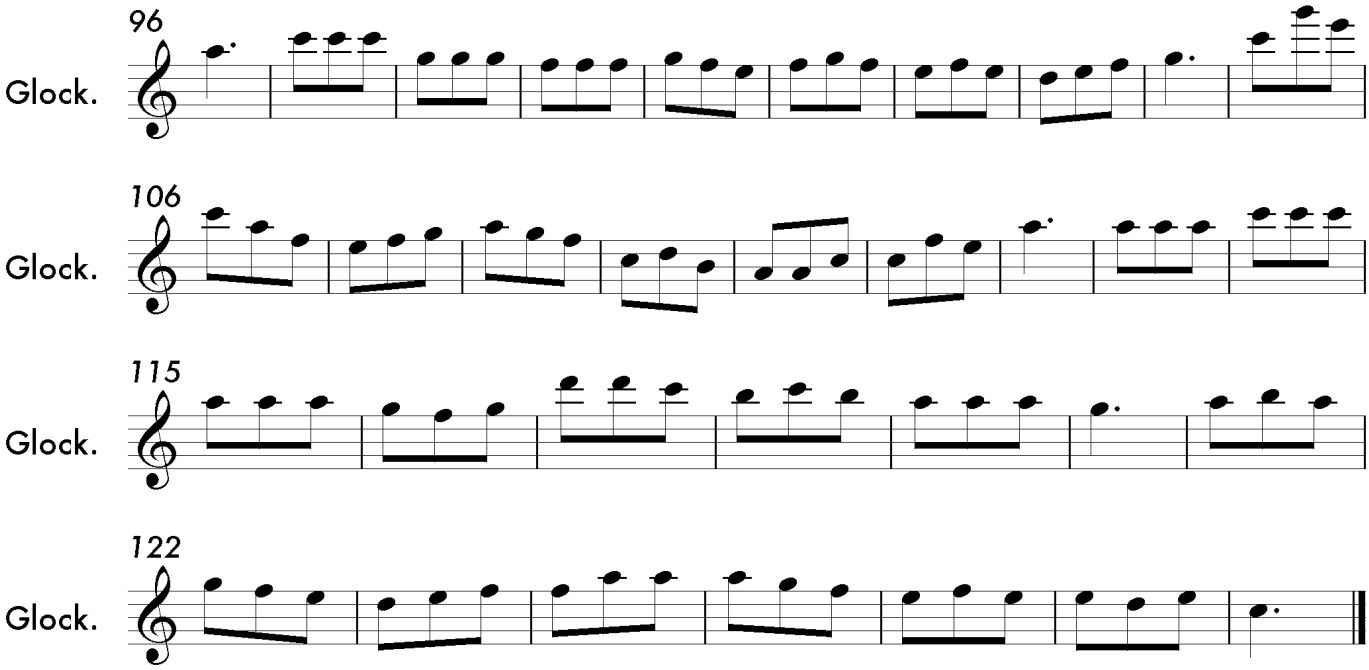
Grade 2 Piano



52. The Frog

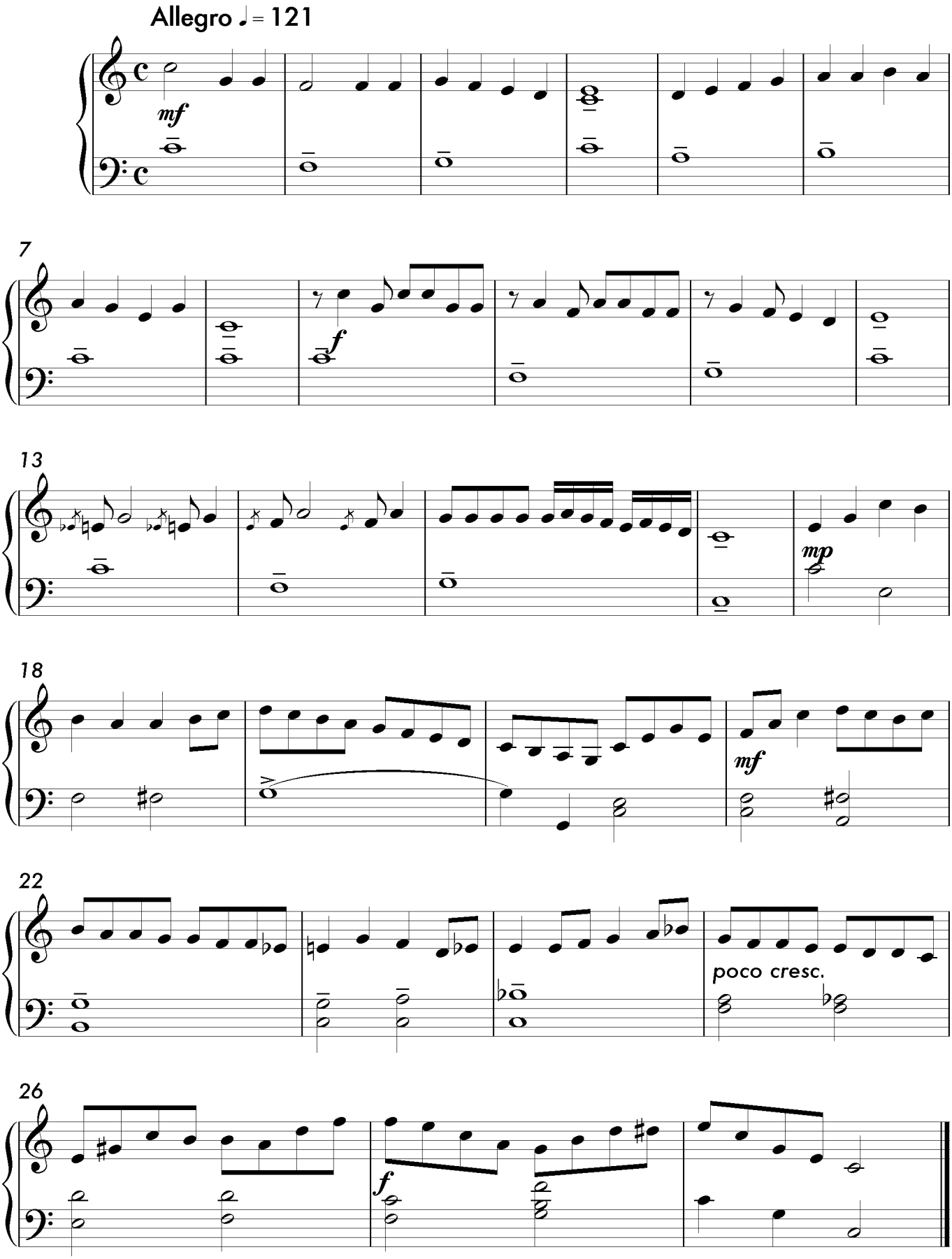
Grade 2 Glockenspiel




96
Glock.
106
Glock.
115
Glock.
122
Glock.

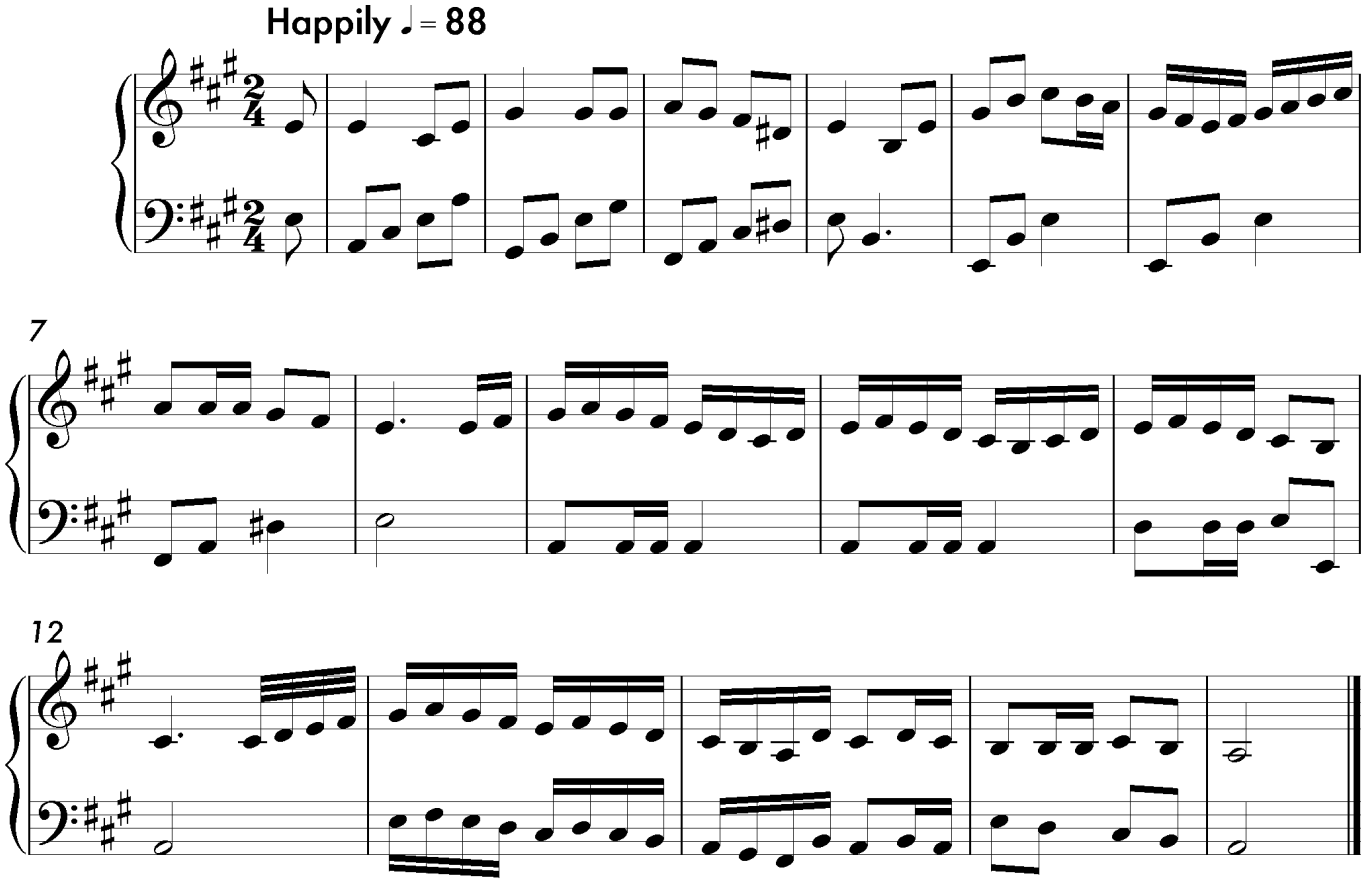
53. Crocodile

Grade 2 Piano



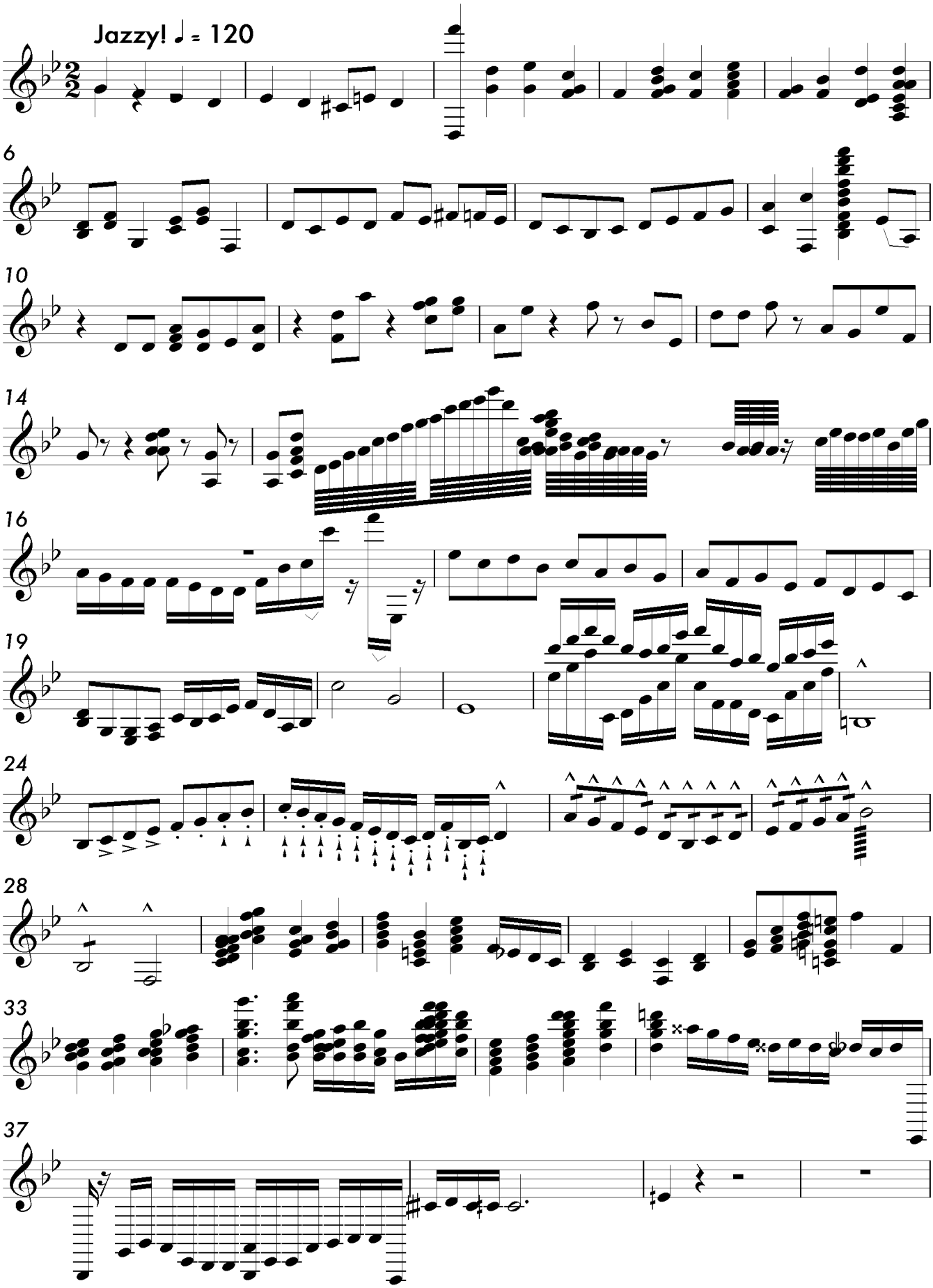
54. Sibelius Is Registred!

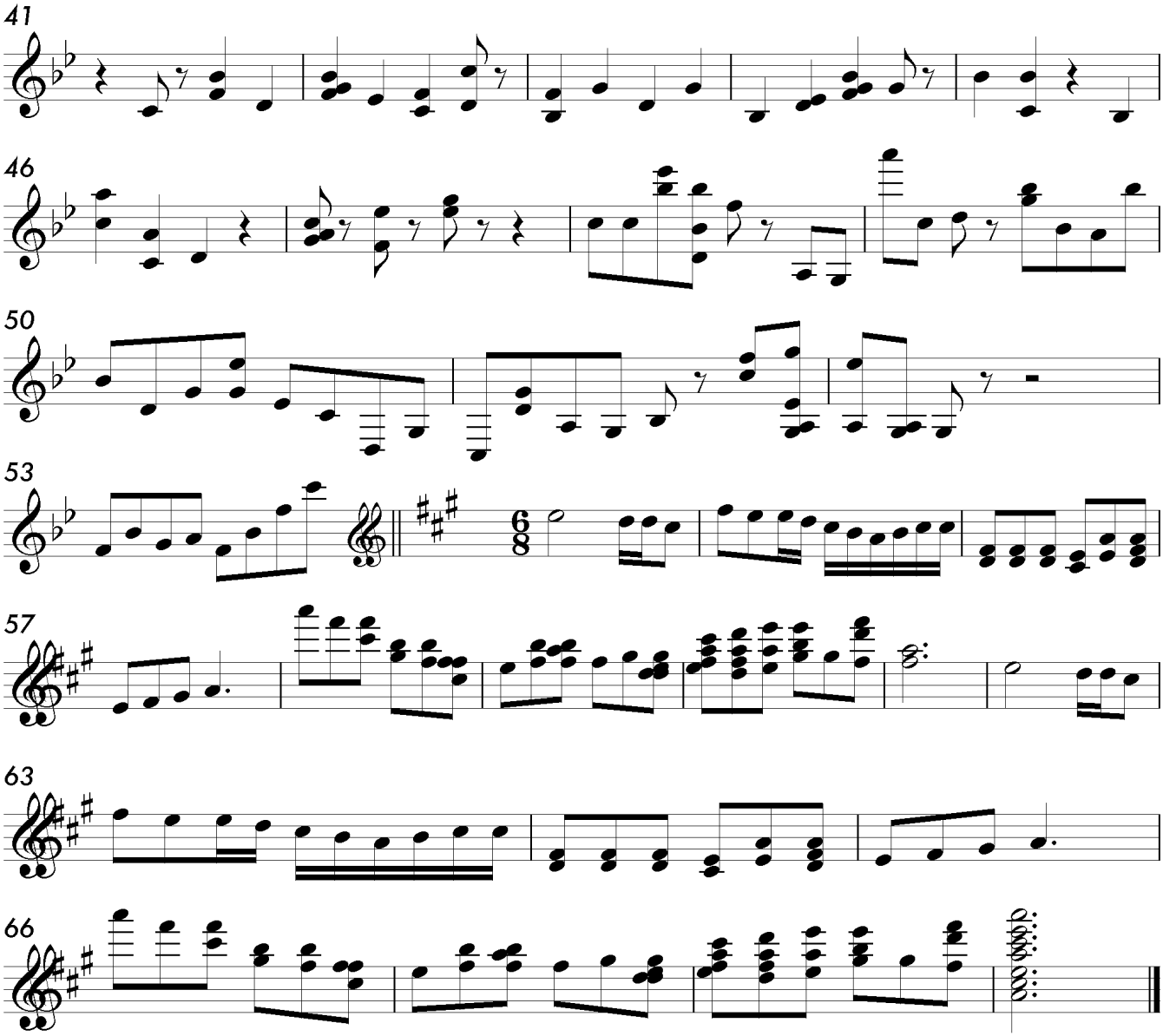
Grade 2 Piano



55. A Piece By Maman - 2

Grade 8 Clarinet in B flat




41
46
50
53
57
63
66

56. Mrs. Woodhouse

Soprano, Alto, Tenor and Bass

Allegro ♩ = 124

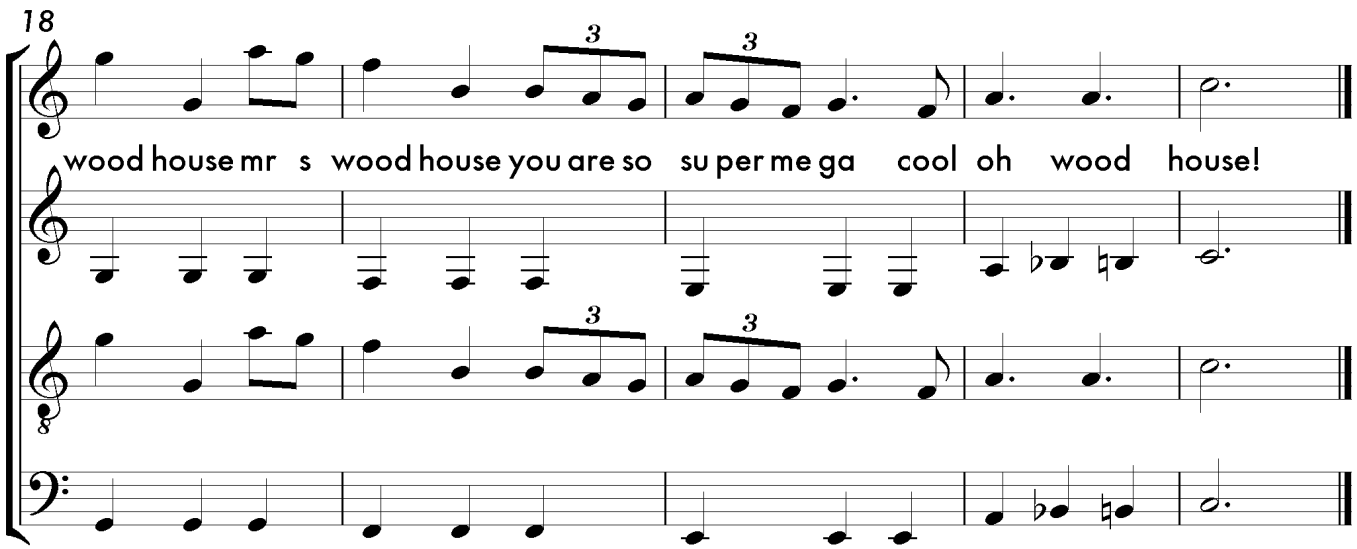
Mr s wood house mr s wood house we willmiss you a lot. Mr s wood house mr s

7

wood house you are the best headteach er er Mr s wood house mr s wood house we

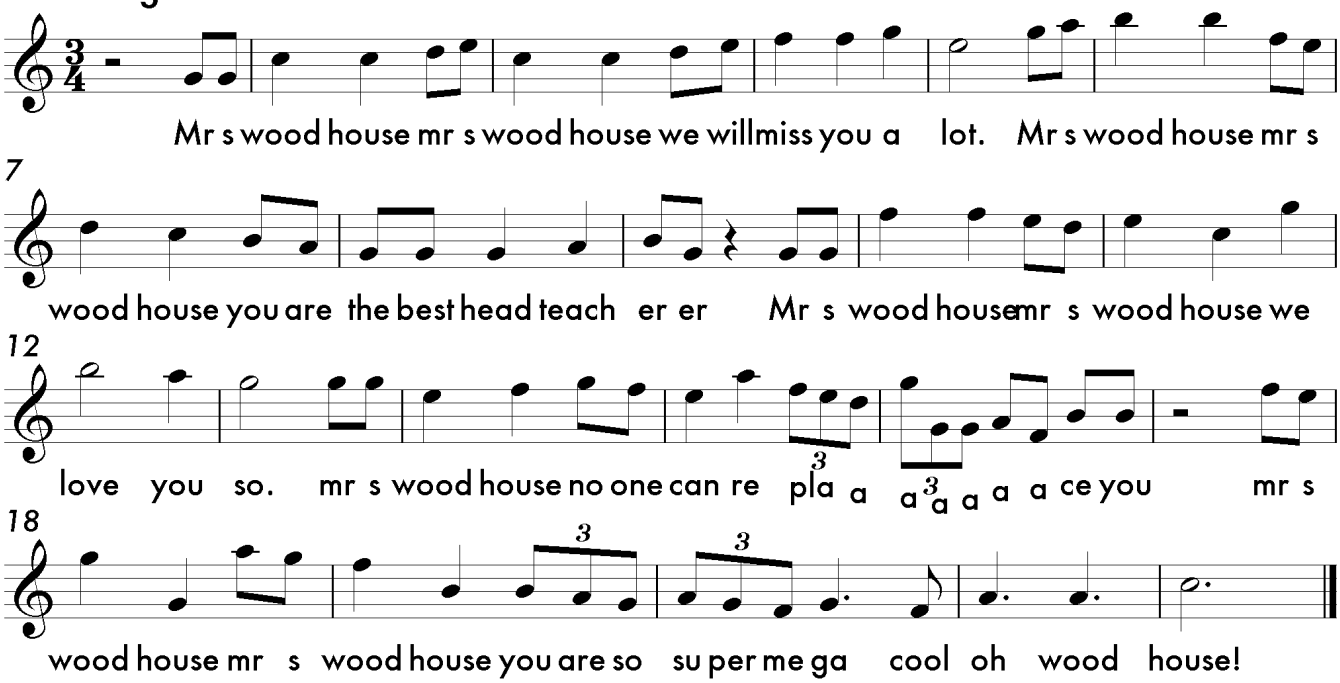
12

love you so. mr s wood house no one can re pla a a a a a a ce you mr s

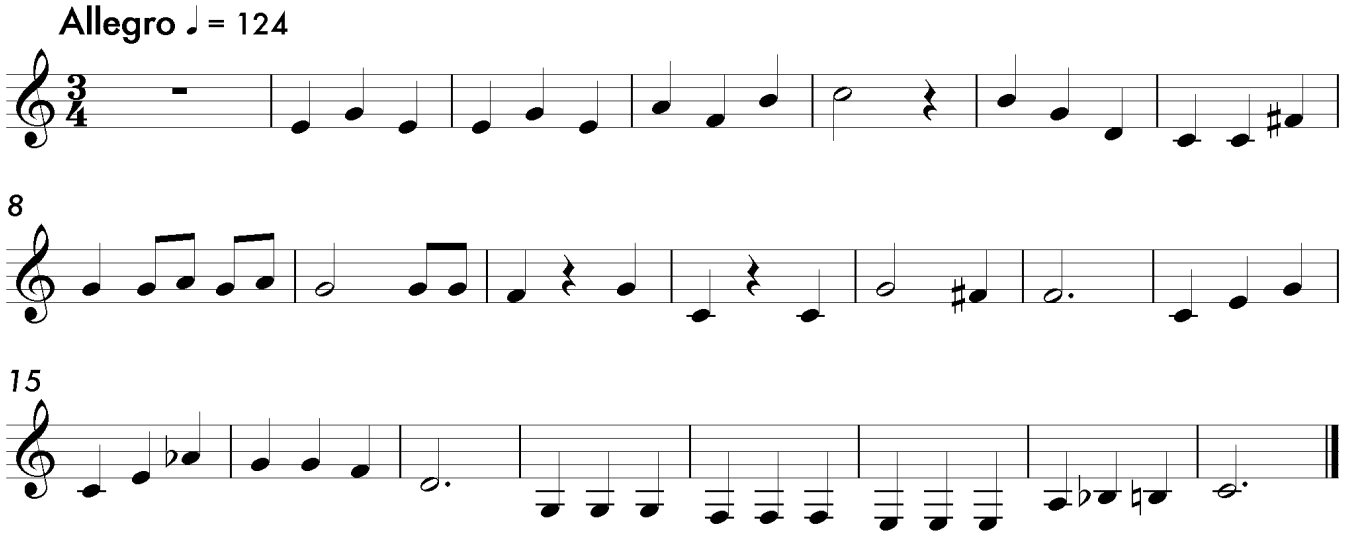

18
wood house mr s wood house you are so su per me ga cool oh wood house!

56. Mrs. Woodhouse

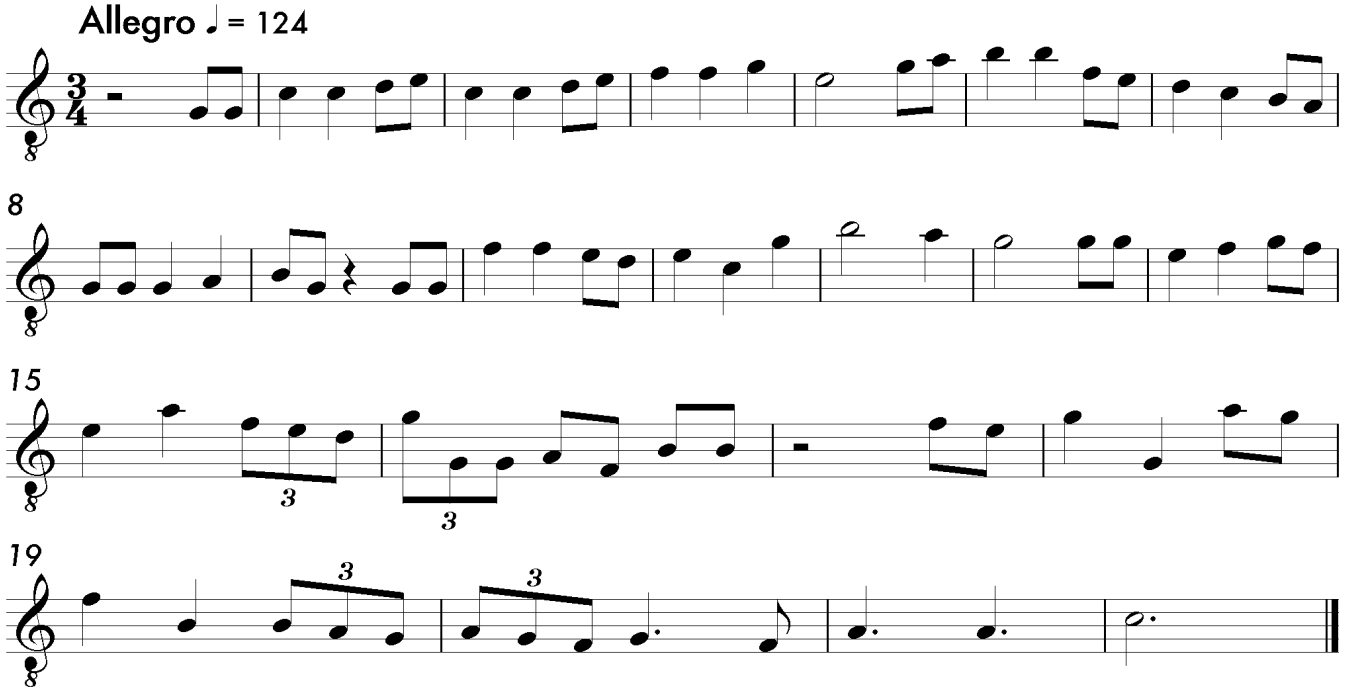
Allegro ♩ = 124



56. Mrs. Woodhouse

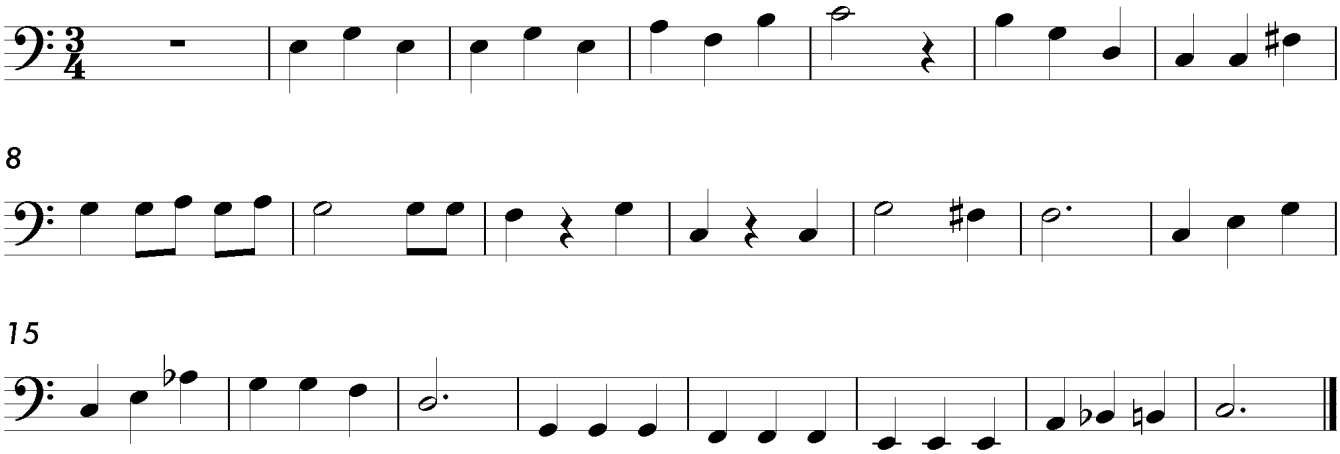


56. Mrs. Woodhouse



56. Mrs. Woodhouse

Allegro ♩ = 124



COMMENTARY ON THE PIECES

1 MARISA'S MARCH.
Composed for MARISA BISS

The Marisa sonata was the only sonata with two movements. Marisa Biss was definitely the person in my class that I saw the most; she was the daughter of my childminder. This piece was made later on in my first composing era. In previous copies, the musette-like bass was one octave lower, and I think transposing it up one octave was an improvement. I date this piece to around 2005.

2 KEY CHANGIN'.
Composed for JAMIE DORAN

The key changin' aspect of this piece can get quite annoying... but I think this is what makes the piece kinda fun to listen to. I guess it would be good practice to learn key signatures, by playing this piece. This piece was composed at around 2003. Jamie Doran was a friend from my class who I haven't seen for ages.

3 CHIPS.
Composed for NIALL GURHEY

Ah... the crispy worm. Hay fever boy, Mr. Allergy Man, walking dictionary... this guy was my archenemy, I guess. 'Chips' is a fine waltz in E flat with some very nasty octave jumps on the piano, which my piano teacher pointed out. This piece was composed quite early in the composition period, and a few copies of early manuscripts of this piece have the title "NIALL" in large capital levels. I'd date this piece to around 2003.

4 LITTLE BOY IN THE BIG TEN.

A glockenspiel experiment, which was a bit of a failure, as it was saved in the 'Bad Pieces' folder and was never touched again until I found it on an old computer. It's easy to see why it was placed in said folder, because it's a piece that never goes anywhere. This was obviously an experiment in getting to know "PrintMusic", so 2002 seems like a good estimate. Older manuscripts of this piece have the title "YAHOO!" Weird.

5 DEMI SEMI SNAIL RACES.

Composed for EAMONN BILLETER

Eamonn. What a legend. We all loved him in primary school. We also loved his laptop he would bring into school every day. I wonder how he is? Demi Semi Snail races, obviously involves a lot of demisemiquavers. During my entire length of piano lessons in primary school, I never saw a demisemiquaver. (Just a few semiquavers here and there in the last two years of primary school). So when I opened PrintMusic for the first time, I was shocked to see quavers, with three hooks instead of the one or two, and included in the program was the option to include these ridiculously fast notes with four and five hooks. These particular notes were pretty fast and pointless, and it was hard, even to place demisemiquavers to make a good piece. Therefore, the tempo of the piece is slow, to account for slower demisemiquavers. Thus, the title Demi Semi Snail Races was perfect for this piece. Incidentally, the next music editor I used, Sibelius, had quavers with six hooks and even seven! However, they're pretty much obsolete and I will never use them. This piece has this vibe that makes me date it to 2004.

6 PICCOLO PRELUDE.

Like "Little Boy in the Big Ten", this is not one of the better pieces from the Early Era. It's just a piccolo melody that is boring and doesn't really go anywhere interesting. I'd date this to around 2002, just like with "Little Boy in the Big Ten". An old manuscript of this piece has the title "Tomatoes Chilli" Hmm... very random...

7 FAT KANGAROOS.

Composed for LEWIS BROWN

This piece has a great first half, but I'm not sure I should have made a second half a few months later. I'm not really sure how one would play staccato notes on the tuba, but I had no idea at the time. Worth noting are treble clef notes on the tuba, which I think are too high for the tuba's range. Lewis liked animals, and supported Chelsea. Therefore, kangaroos? Animals? Lewis. The piece was composed in 2003.

8 CHIP THE CHIMP.

This was a guitar piece I wrote in 2006. I had started learning guitar in 2005, (incidentally, my partner was Sophia.) I didn't have a passion for guitar as I did piano at the time, however. When guitar continued through Year 7, with the guitar ensemble (featuring Oisin) and me passing my grade 1, I had to make a choice at the end of the year to continue guitar or piano. Since I was on grade 4 at the time in piano, and had a much better aptitude for the instrument, I stuck with piano. I had to make said choice because

things were getting too expensive (£168 each term, per instrument, with 3 terms a year adds up to £1,008, and prices have risen since then!) It was cheaper in primary school...

9 COERCER.

Composed for PAOLO GRACEFFA

Oh, Paolo. I will never forget the classic Pope Paul image of him looking serious and always crossing his arms the 'Paolo' way. I'm not really sure about where I got the name of this piece from (strange that a 9-10 year old kid would know such a word), but it must've been a word that the really scary teacher, Mrs. O'Connor would use. This piece has a lot of fast notes, and was in 3/8 time; a time signature I was obsessed with at the time. This piece was most likely confused in 2004.

10 NIALL GETS IT WRONG.

Composed for ALICIA VIEYRA

It wasn't originally for Alicia, or for anyone, for that matter. However in some manuscripts, the piece had the title Alicia. So, there's her sonata. Niall Gets It Wrong was definitely one of the first pieces I composed on PrintMusic, so I'd date it to 2002, or perhaps early 2003 at the latest. I must have at least 10 copies of the original manuscripts of this piece, all but one entitled 'Niall Gets it Wrong'. It's pretty easy to date it around this date since the notes on the original manuscript were too low and too high for the piano!

11 LACI.

Composed for LACI SORIANO

Laci, the tallest guy in our class. I wish I could spell the first word of your cool surname. This piece is composed of five main melodies, one in 12/8 time, and the rest in common time. The piece starts out slow, and becomes fast (the fourth section is at 240 crotchets per minute!), until the last section which gets slower with each bar. A trill at 10 crotchets per second? Oh dear god. This piece was always entitled Laci, so this sonata just had to be for him. This is definitely one of my favorite pieces in this era, and my dad's too. It's so fun that I've actually tried to learn playing it. This piece was probably composed in around 2004. Have fun with this piece!

12 ADD 'N' ODD.

A dull as dishwater piece that must've been composed at around 2002. There is literally nothing interesting about this terrible piece, except the unforgettable 'breathe' expression markings. I remember watching a play with these two characters; maybe that's where I got the title.

13 CRAZY CAT & MAD MOUSE.

Composed for EZINNE CHUKWUJINDU

Ezinne was the newest member in the year of nuts in Pope Paul, and one of the coolest. She joined in Year 5 (thus this piece cannot be dated earlier than 2004). Ezinne was also a semi-member of the Sophia Gang: obviously for the quote "Sophia, you're the leader!" This piece was written from inspiration from the piece "Cat and Mouse" on Jane Sebba's Piano Magic 2 book; the chords in the first section are similar (probably identical) to the chords in the book. This is a fun piece, which really got my inspiration when I found out what the turn sign was, so I could easily evoke a mouse running with the turns. This really crazy piece has its rhythm ruined, unfortunately, with the G-minor chord in the first bar (since I didn't know how to put an anacrusis in a piece at the time). This piece was probably written in late 2004, or early 2005.

14 BOUNCY FROGS.

Composed for JORDAN MORGAN

Jordan was my best friend in primary school. I remember going to his house a lot, going to Chessington, and a lot more memories. I've seen him many times around Potters Bar. Looks like I was saving one of the best for my best friend; I hate to be arrogant but this piece is so fun! It was composed in spring 2005. The piece was inspired by a piece my piano teacher played for my Grade 2 Aural mock for my piano exam. Of all the things to be inspired by! If I could hear that piece again, I would. There are a lot of erratic ornaments and crazy things in this piece, which is full of strange surprises.

15 JAZZY & THE PUSSYCATZ.

Composed for MARCO CAPALDO

Marco, you posh guy. I'll never forget watching your house on TV at school (how did it not win?) and how you cried because your hat for bad hair day went wrong... Originally titled Frog Dance, this piece is only just possible to play, but you've got to be skilled! It's very fun to listen to, however. This piece was probably composed in early 2004.

16 PEACE ON EARTH.

Arrangement from Christmas Play

Memories of Jack singing this song come back when listening to this piece. He sung this piece in front of a whole crowd in the Christmas Play, what a top lad; I wouldn't have the guts to do that. I had some technical music theory troubles during arrangements of this piece, the piece was much too

slow in my arrangement, and old manuscripts have the time signature of 6/8, which is just wrong.

17 4 into 3.

I have found a complete copy of this piece with the last few bars, so it doesn't end abruptly, like in the previous compilation. This is probably my first ever piece, or at least my first piece where I used a time signature. It's not very interesting, however.

18 TUTTI FRUTTI.

Composed for HARRIETTE MCCARTHY

Harriette was probably the first friend I met at Pope Paul when I joined in Year 2. Sadly, I don't remember much of her, except that she had a crazy laugh, but one of my funniest memories was when Mrs. Hodgetts, our teacher in Year 5, was playing "Imagine" by John Lennon, and she was in a particularly bad mood, so if anyone spoke they would be sent out. She made a terrible crack on John's surname: "John Lemon". She was swiftly sent out. I haven't much to say about this piece, though it's quite catchy. I had no idea that this piece existed, until I found this obscure bit of history in my "Unfinished PrintMusic" folder.

19 ALLEGRETTO IN A.

Composed for CATERINA LA RAGIONE

Ask a Cat. Caterina was part of the infamous Sophia Gang, and one of the original four, I presume. Caterina was famously skinny, and there was a period where she played only with me at lunchtimes. This piece was most likely inspired by the Musette in my grade 2 piano book, so this piece cannot be dated any earlier than late 2004. This piece has always been one of my favourites. Strangely, a very old manuscript is entitled "George the Worm". Why pick on George? I've already picked on Niall enough in this compilation! I guess I was jealous because he always got picked to help Mrs McAllister, our year 6 teacher, with the laptop and computer. I'd date this to early 2005.

20 HE FELL OVER AND CRIED.

Composed for JACK LAWRENCE-JONES

No, not referring to Jack himself. Jack was one of the friendliest people in the class, and probably the biggest geek. I remember his many discussions with Eamonn on about which super hero was better. He Fell Over and Cried was probably one of the earliest pieces I did, and it features some really strange tuplets. It also has a happy ending. This piece was probably composed in 2003.

21 DANCE IN 5-8.

Composed for GABRIELLE TANNER

Gabrielle was a friend from primary school. She came back and joined Dame Alice Owen's School in the end! This piece is quite fun, and after the failure of 7/8 time with 4 into 3, this is more of a success, with the more simple time signature of 5/8. (Another 5/8 piece, Lemons, is also pretty good). This piece was originally titled "Some Weird Times", but I've grown up and realised that 5/8 really isn't weird at all. 3/3, anyone? This piece was composed in 2004.

22 BASSOON CONCERTO.

Composed for KRISTINA FROST

Aah. Classic quote: "Jack put chocolate on Kristina's Box", and also, Kristina's fiddling, and how she didn't want to be the old Grandma in one of Sophia's weird lunchtime games. Kristina was always very friendly and nice to everyone. Her friendliest moment, when I refused to be the old Grandpa in Sophia's game, Sophia made an anti-Jacques club, (with Harriette as the song leader), however Kristina left and made me feel a bit better. Thankfully, the club disbanded and we were all friends again the next day. Good old Sophia gang. This is the first ever piece I did with more than one instrument, and it is quite an interesting piece, featuring bassoons playing very high notes, trombones playing chords of more than three notes, and tenor and alto clefs used for the hell of it. However, it sounds really nice when you listen to it using MIDIs. This piece was probably composed in late 2003. This piece was originally called 'Trio', a fitting name since there were only three instruments.

23 UNCLE ALBERT'S ATTIC.

Arrangement from Christmas Play

This was the first song in the Christmas Play we did in Christmas 2004. The second song was Peace on Earth, the third was A Child is Born, the fourth and fifth songs, I can't remember their names. If you're interested, in the play, I was Marco's son, a posh family in Victorian times (how fitting for Marco). When poor carollers knock at our door, Marco is about to tell them to go away, but I convince him to let them stay and we give them all parting gifts. How sweet. Also in the play, I featured as the piano player who provides the song for the Victorian girls, Sophia and Gabriella, who danced before I came in. The piece I played was Allegro, by D.G. Turk. Now, let's talk about this song. This song was mostly sung by the main cast: Laci, Niall, Carla and Gabrielle, who were the main characters in the play. One of the lines of the song I remember is Carla grimacing while exclaiming

"and Albert's stinky socks!" Also, I never knew the crispy worm could sing! Haha.

24 ETUDE IN C.

Composed for ANNA JAMES

This piece was not composed for anyone in primary school, since I composed it late 2007/early 2008. It was probably one of the best pieces I composed at the time, so I decided to dedicate this to Anna, who asked for a sonata in a French lesson. Also in Anna's sonata is 'The Millipede' (#47).

25 A CHILD IS BORN.

Arrangement from Christmas Play

Everyone sang this song, and I mean everyone from the choir. The song in the Christmas Play had an Italian feel to it, I must say. Our Christmas Play only had five songs in total, compared to the play the previous year that had SIXTEEN songs, which we all had to remember off by heart. That play did have the legendary "Bonjour, Allo! We're French, You Know!" No Christmas Play song could match that awesomeness.

26 TORTOISE TWIRL IN D.

Composed for GEORGIA SOLLY

Georgia was a very quiet girl in our class. She was very friendly, though! This piece, named Tortoise Twirl in D, has been completed: I have found the original, complete manuscript of the piece. The previous version just repeated the same bars four times. There is a Tortoise Twirl in F, but that piece is for Donald Hobbs. This piece is pretty good, and doesn't go crazy, like in most of my pieces. This piece was most likely composed in 2004.

27 MARISA'S WALTZ.

Composed for MARISA BISS

Marisa gets a second sonata! I should have done a spooky piece for her instead, because she was always interested in ghosts and the supernatural, even making up a spooky ghost story about ME, which I STILL remember. This piece, almost certainly composed in 2002, and originally entitled "Marisa's March", which can't be right at all, because the piece was in 3/8 time, isn't much of a piece at all! In fact, in one of the original manuscripts, there is a huge 'NO!' next to the title! The original title piece was recycled for the vastly superior piece that was composed later. (#1).

28 TORTOISE ON A CAROUSEL.
Composed for GEORGE KEOGH

George was a friend I don't really remember. I do remember he was quite interested in fishing. As mentioned in Caterina's Sonata, in Year 6, he was placed in what I call 'The Laptop Seat', where when Mrs. McAllister needed help on making some work on her laptop, George would be the one to call. This is such a fun piece to listen to, and I can't imagine it's hard to play at all; heck, I can play it. This piece was composed in 2004, and it's the best-named piece. I love the title of the piece.

29 ANDANTE IN C.
Composed for GEMMA WRIGHT

Gemma Wright. From what I remember she seemed to be the alpha female of our year. I think she was the oldest girl in our year too. Sean was definitely the 'leader' of the year, since he was the oldest, I guess. Andante in C was composed in early 2005, and was originally entitled Carnival. That's as unfitting as you can get, so I renamed it Andante in C for this compilation.

30 ANDANTE IN D.
Composed for ALAN BLACK

Alan Black was a Pope Paul guy, and an Owenian. The best memory of Alan was when his football somehow managed to get onto the roof of the school, and getting caught by Mrs. Philips and Mrs. O'Connor when he climbed out of the window to get it. Speaking of those two, those were the two teachers I got on least with. Mrs. Philips, the year 4 teacher, was always mean to me, and always made me rewrite my work, even if it was legible! Her dislike of me really got worse when I told her that her bunny rabbit game was stupid. Mrs. Philips wasn't too bad though! It was Mrs. O'Connor that I was scared of most, and that opinion was shared by pretty much the whole school. What a scary teacher! When Lewis told us that we would have her in Year 6, there was a deadly silence in the room for about five minutes. Thank God we ended up with Mrs. McAllister! My worst moment with Mrs. O'Connor was in Year 5, doing an art class with shading pencils. We each took a pick at pencils (I got a boring HB pencil), while Chris, who was sitting next to me, had a 6B pencil. When he went out of the classroom, I tried his pencil, but the pencil lead broke when I tried to use it. When Chris came back, he realised his pencil was unsharpened, he tried to sharpen it, but he was unable to, thus telling Mrs. Hodgetts, our year 5 teacher, that something was wrong. I admitted I tried using the pencil, but Mrs. Hodgetts warned me that Mrs O'Connor would come up to give me a right telling off. She did, and was face to face with her. She shouted in my

face, and obviously, made me cry. (Seriously, I bet she could make even Sean cry). I cried for ten minutes. I guess it was an aftershock. I had another blunder with Mrs O'Connor, involving a camera, and Jordan. I don't remember the details, though. This piece was originally titled 'Quickstep', which is unfitting, but not as unfitting as 'Carnival' with the previous piece! This piece was composed in early 2005. This and the previous are basically twins.

31 A PIECE BY MAMAN. 1

This piece was composed by Maman, when I showed her Sibelius. She wrote a guitar piece and a clarinet piece. Maman's piece is a bit everywhere until about bar 36, where she composes an amazing guitar riff, which really surprised me! She can't read music, but she's good at anything she tries. Well done, Maman! She composed this when she came back to England to see me (she lives in Corsica) in 2006.

32 UNE SOURIS VERTE.

This piece was my rendition of a popular French nursery rhyme, where a cat finds a green mouse and doesn't know what to do with it. It is mostly unfinished though, so it ends abruptly, sadly. This piece was arranged in 2007.

33 LEMONS.

Composed for CARLA FUSCO

Carla was one of the original four of the Sophia Gang. (I was member number 5) I always remember that she was the youngest in the year, and she wasn't happy about that! However, the best memory was the cleaning game, when her and I take turns to be master and servant. That was a hilarious game, full of laughs. 'Lemons' is a good, interesting piece. It's funny, too. This piece was composed around 2003 or 2004, and is made of two sections, a section in 5/8 time (just like in Gabrielle's Sonata) and a second section in common time (or 1/1 time...) The first section is pretty nice, but the second section is very interesting! There's a lot of jumping, randomness and strangeness in this piece. There was a section that was originally written in the tenor clef, so I wanted to change it, which was hard to do. I was always proud of this piece. This is definitely Carla's: There is a manuscript with Carla written over the original title. This is a fun piece.

34 ORANGES AND LEMONS.

A piece destined for a pre-grade piano book. Not a very interesting piece, but what pre-grade piano piece is? Well, there is one that I absolutely despise: "Rainy Windows" in Piano Magic 2. What an absolutely horrid

piece! It's not that it sounds horrible, it sounds pretty cool. But my piano teacher refused to let me continue through the book until I had played this piece perfectly. I was stuck on that damn piece for half a year. Not cool. This piece was composed in 2004, and there's no history for it since it's not for anyone, and it's dull as dishwater.

35 DRUM EXERCISE.

I don't remember much about this piece, but I do wonder what part of the drum makes that sound you will hear when you listen to the MIDI of this piece. This piece was originally called 'Brain Teaser'.

36 BEE REEF.

Composed for CHIARA BELLI

This piece was composed late in this era, maybe even when I started music GCSE! Chiara was my music buddy sometime, so I decide, this piece is for you. Her piece contains a lot of movements, including a sequel to Bouncy Frogs, Bee Major Key and Allegretto in A. This was definitely composed in 2008.

37 NIALL THE CRISPY WORM.

Composed for GEORGINA DONATANTONIO

Georgina Donatantonio had the coolest surname (along with Laci.) She was good friends with Marisa, and also seemed to be interested in ghosts. She helped Marisa come up with that spooky story (see #27.) Now, the crispy worm, Niall, was an insult deflected onto him by Sophia and I. Sophia used to call me the crispy worm as a joke (with a spooky racist undertone, I must jokingly add). She described me as being too burnt, so I had to be dunked in the water ten times to make me more... uh... white. It was a stupid insult anyway, so we decided to deflect it onto Niall, for some reason. Now, he's the crispy worm! This piece was originally called 'Niall the Crisp', but I would never say something like that. Bah. This piece was composed in 2003.

38 SEAN AND NIALL WEAR WELLIES.

This piece holds the award for the stupidest name (a very close second goes to #50, I Had Hayfever One Day. Seriously?) The reason it wins is because it has some extremely stupid lyrics. The lyrics were amended a bit to seem more logical, since the original manuscript has a single note where you are expected to sing
'Seanandniallarethebestthebestseanandniallarethebestthebest'. What on earth was I thinking?

Original Lyrics: Found frogs and slugs, had wellies on their feet and with gloves. But everyone teased them cos they're funny. Splish splash splosh they splished water everywhere and soaked. Laci, Sean's Friend, Lewis, Niall's Friend, Man, Niall was really rapping Sean was a footballer and Niall rapped, and Sean foot the ball thus alas they thought "Seanandniall..."
Amended Lyrics: Everything until 'foot the ball' is identical, the last line is: Alas they thought Sean and Niall are the best the best the best dudes.
This piece was composed in 2003. Don't ask.

39 KA-MELEON.

Composed for CHRISTOPHER STEPHENS

This piece was originally called 'Stephen the Chameleon'. It was composed in 2003. Chris was a guy who I remember really liked football. I remember that he didn't want a part in the Christmas Play, but ironically he got the most important part: reading the prologue of the story of the play at the beginning! Important role, no?

40 BELL LULLABY.

Composed for GABRIELLA FENWICK

Could this be the sequel to the awful 'Little Boy in the Big Ten'? (#4). It probably is, since both use glockenspiels. While the other piece is completely nuts, this is completely calm and nice. When I have a kid, I'll whip out my glockenspiel and play this. Speaking of music lessons, our average music lessons in primary school were assigning each player with a single note block. Not much you can musically do with that, I must say! This piece was composed in 2003. Gabriella was a girl in my class who had very long hair. Sadly, I don't remember much more about Gabriella.

41 SEAN'S BALLOON.

Composed for SEAN GEOGHEGAN

As mentioned in Gemma's sonata, Sean was the oldest in our year, and thus was the leader for all the people who played football (which didn't include me. I disliked football.) I also remember that he lived very close to Marisa, whose house I went to mostly every day after school, so I saw him a lot after school when he played outside. I don't know why this piece was called Sean's Balloon, but it's a very calming and easy piece. This piece was composed in 2003.

42 RUNNING MAN.

This piece was composed in 2007, and only lasts a few bars. It's so catchy, though, that it doesn't deserve to be in the lost pieces section. However, it wasn't big enough to warrant separate pages for each instrument.

43 SOPHIA'S MINUET.

Composed for SOPHIA MANCO-COX

Since this is Sophia's piece, this is the best opportunity to talk about the Sophia Gang. I'm not sure of the history of the gang before I came in January of Year 2. (I replaced a boy called Alex.) The four original members of the gang were Sophia, Kristina, Caterina and Carla. I joined in year 2 after making friends with them, making me member number 5. Oladayo joined in year 4 and became member number 6, and the last regular member of the Sophia Gang was Ezinne, member number 7. Jordan was a semi-member. Now, Ezinne put it bluntly: 'Sophia, you're the leader'. So we usually would play games, mostly involving horses, since horses were Sophia's favorite animal. Sophia was almost always friendly, but a bit bossy, and a bit bitter if you didn't want to play one of her roles she set you. It was sad to see the Sophia gang disband after primary school, and I haven't seen or spoken to her since (Caterina neither), while I've seen Kristina and Carla and stay in contact with them. It's obvious that I see Ezinne every day since we're both Owenians, and I keep in contact with Oladayo as well, who sometimes stays with me over half term. She was an Owenian as well, but she left Owen's in year 9. I had a compilation of Sophia Gang gags, which are now getting dusty in my loft, where the Sophia Gang featured in comics, usually with poor Niall getting the short end of the stick. Poor Niall. Anyway, let's get to the piece. This is a very interesting piece, with a lot of crazy ornaments. This was an experiment to see what the mysterious symbols did. The piece features glissandos, lots of tremolos, and mysterious slashes next to two of the notes. I have no idea what these slashes do... I'm sure it involves some mysterious instrument. This piece was almost certainly composed in 2005. I date it to 2005 since it was inspired by one of my Grade 2 Piano Pieces, a Minuetto by Telemann. One of the original manuscripts is entitled 'Sophia's Minuetto'. This is an elegant piece, even with the crazy symbols going on.

44 MARIO'S BACK!

There isn't much to say about this piece, which is an arrangement of the Super Mario Bros. (1985) underground theme tune, but I was planning to submit this piece to vgmusic.com, a site where renditions of video game pieces are arranged using MIDI. I deduced it would get rejected, because the cymbals are used in the wrong way. This piece was composed in 2007.

45 SNUG AS A BUG IN A RUG.

Composed for HEMALI PATEL

Hemali, please don't cringe when you read this! Hemali was someone who didn't really like me much until Year 4 (I only say this because you gave everyone in the class a Christmas card except for me!) But things changed in year 4, with the introduction of my 'fashion label', the froggies, little pictures of Nimmos, frog like creatures from Neopets.com, who came in different colours, from red, to green, to rainbow; even skunk frogs. Soon everyone in the class wanted these froggies, and everyone made collections of them! To join an exclusive club, you needed to have at least 10 froggies. Hemali particularly liked these froggies. This piece was composed in 2003, or 2004. I'm not sure when. This piece's claim to fame was when I showed them to my piano teacher, Mrs. Martin. She arranged all my pieces in order of preference, and this piece was the best of the bunch. She even helped me to learn this piece, and suggested I play this at the school concert. I should've listened to her.

46 BEE MAJOR KEY.

Composed for OLADAYO OLUSOGA

Oladayo was member 6 of the Sophia Gang, and I remember her getting to a rocky start with Sophia in the 'initiation'. She joined in Year 4, replacing James Gaskell, a kid in our class I never got to know. Ezinne's joining in Year 5 replaced Bradley, whose surname I've forgotten. It started with an M, though. He moved to Australia, or something. Oladayo came to Owens, but left in the middle of Year 9. Oladayo has many memories of the Sophia Gang, and when me, Oladayo and Ezinne meet up we always reminisce about primary school, and it always ends up being a discussion of the crazy lunchtime games we played in the Sophia Gang, including horsey, the old Grandpa, and chefs. This piece, Bee Major Key (£1,000,000 if you guess what key this piece is in) was composed in 2003, and it's pretty impressive, as during this era I was composing stuff like 'Add 'n' Odd' and 'Little Boy in the Big Ten'. This piece really sounds awesome. The original manuscript had bars 17-20 in 9/16 time, which sounded awful and too fast, so I rectified it for this compilation.

47 THE MILLIPEDE.

Composed for ANNA JAMES

Anna James gets another piece which was composed around 2007/2008! This is a fun piece, probably inspired by Marisa's pet millipede. Millipedes are quite nice insects, but I've always liked insects. It's a catchy and fun piece, but it's too dang fast for me to play!

48 SOURIS.

This is a prototype of Oisin's sonata in 'Tortoise on a Carousel', the latter years of my composing. This piece is all over the place, and the Oisin sonata drastically improves this. It starts with an A minor arpeggio (in 10/4 time), and reverts to the Oisin sonata we know so well. This piece reeks of unfinished and has some really slow parts to it, which make it boring to listen to. There is also a huge mess of hemidemisemihemidemisemiquavers in bar 36. Oh dear. This piece was composed in 2007.

49 THE TORTOISE.

Composed for CONNOR CREELEY

Connor Creeley is an Owenian, and a Pope Paul kid! I don't remember much of him during primary school, though. This is a prototype of the awesome Arthur Page sonata, and was composed in 2004, so it has this early era craziness to, by which I mean: lots of trills, wrong time signatures (it's in common time when it should be in 12/8 time). It is also one octave higher than in Arthur's sonata. This piece is a tad faster, and the melody is also a bit confusing in this version.

50 I HAD HAYFEVER ONE DAY.

Don't ask. Seriously. This piece is a waste of time, and it's awful. Composed in 2007 on Sibelius, this piece is an entire mess, and makes 'Little Boy in the Big Ten' sound good. The only good thing is the ripped off Akon melody in the chorus of the song, otherwise it delves almost into the level of 'Jive', an awful piece which rests in the trash.

51 LITTLE PRELUDE IN C

This was a short piece that I composed in Sibelius, around 2007. It is not excitingly interesting but it's decent enough. This is the first new piece in this compilation: the old compilation had 50 pieces only; 6 were lost. There was a hard copy of this piece in my compositions folder, so I transferred it to Sibelius rather quickly.

52 THE FROG.

This piece is 128 bars of glockenspiel madness in 3/8 time. It was composed in 2003, and was extremely easy to transfer to Sibelius, since certain sections were repeated many times. It could be the third of the glockenspiel trilogy. It's not as good as 'Bell Lullaby', but it's a lot better than 'Little Boy in the Big Ten'.

53 CROCODILE.

Crocodile was originally composed in 2003, and was a pre-grade piano piece. Crocodile, however, was edited in Sibelius later in 2007 where it

was made a lot more interesting. By lengthening the piece three-fold, and using more melodies, it made the piece more interesting. Some copies of the piece (without the amendments) title this piece as 'Prelude'.

54 SIBELIUS IS REGISTERED.

This jingle was composed in 2007 when I successively registered Sibelius 3 on my computer. It's also the first piece, which has a leading bar; I finally found out how to use one in my piece. 'Crazy Cat and Mad Mouse' could use a leading bar, to get rid of the awkward G minor chord in the beginning.

55 A PIECE BY MAMAN. 2

Maman's second piece is as crazy as her first, with a lot more super fast notes. She had no help in composing this; she composed it entirely by herself, in 2007. She used a clarinet instead of a guitar this time. Worth noting is the double treble clef. Why Sibelius made that an option as a clef, I have no idea. Sibelius is full of weird surprises, with treble clefs with '15' on top of it. It's quite strange to see crazy musical notations.

56 MRS. WOODHOUSE.

Mrs. Woodhouse was the headmistress of Pope Paul until the spring term of 2005, my final year in Pope Paul School, until Mrs. O'Connor took over. Everyone in the school made a surprise for her. I was in a group with Ezinne and Carla, and we decided to write a jingle for Mrs. Woodhouse's leaving video. Here are the lyrics:
Mrs. Woodhouse, Mrs. Woodhouse, we will miss you a lot. Mrs. Woodhouse, Mrs. Woodhouse, you are the best headteacher. Mrs. Woodhouse, Mrs. Woodhouse, we love you so (uh...?) Mrs. Woodhouse, no one can replace you. Mrs. Woodhouse, Mrs Woodhouse, you are so super mega cool, Mrs. Woodhouse.
Sadly, the song never made it into the video. It would have been embarrassing for all the children in the school to hear us singing anyway. All's well that ands well. Mrs. Woodhouse was a very friendly headmistress; she wasn't mean and scary, like Mrs. O'Connor was. Don't remind me of the pencil saga. This piece was composed in 2005, since that's when Mrs. Woodhouse left.

THE LOST PIECES

These pieces were files that had not been completed, noted here for some interesting titles and scraps of music featured in these lost pieces. They are arranged in alphabetical order.

CATERINA JAZZ DANCE
Four crotchets, and nothing particularly interesting.

DASHED
Blank.

FORTISSIMO
A small passage of two bars for the piano. Nothing truly exciting, unless you count demisemiquavers as being, uh, exciting.

FROG DANCE IN A
Blank. In common time.

FROG DANCE IN F-SHARP
A piece in 5/4 which has a sextuplet, and stops even before the first bar is done!

GERMAN DANCE
Blank.

IRENASALAIN
A piece in 13/8. As you can tell by the strange time signature, I got tired of this one fast.

JEMIHEMIDEMISEMIQUAVER TRIPLETS!
A bar, in 1/32 time, of semihemidemisemiquavers in triplets. Since the metronome mark is 88 crotchets per minute, why bother?

JIVE
I'm sure the best description of this piece is "waste of file space". This piece is a whole bunch of semi quavers, with a tune made by mashing the A, B, C, D, E, F and G buttons on the keyboard.

MONKEY MADNESS
A bar composed in 6/8 time which could have been finished, had I got some inspiration.

MY CRICKET
A rather atonal piece in 4/8 that I wish I had finished. I lost inspiration after the second bar, where it stops completely.

PIECE 4
Perhaps this is the fourth piece from the Christmas Play. It's pretty much empty; it's in 5/4 and there is only one note in the score.

PRELUDIO IN G
A piece experimenting with quintuplet quavers. Only two bars have been composed.

PRESTISSIMO
A very fast piece, with an endless passage of demisemiquavers at 188 crotchets per minute? Yeah, it is impossible to play.

SINGING
A mess of notes composed for a soprano singer. Impossible to sing, since two of the quavers are clusters of notes, and there are notes that are above even the range of the piano!

THE ECHO
Nothing more than a triplet. I believe this was supposed to be inspired by 'Das Echo', a piece Ezinne was doing for her grade 1 piano exam. Incidentally, the filename of the piece is called dasecho.mov.

THE GOLLARK FROM THE PLANET ZOG
Blank. Seriously?

THE SNAIL
A short piece (1/4 time, and 20 crotchets per second), of about three bars. I'm not really sure I would use demisemiquavers to describe a snail (then again, I wrote DemiSemi Snail Races). Perhaps this was the mess piece I used to inspire me for the DemiSemi Snail Races Piece?

TORTOISE IN TRAFFIC
A piece in 16/4 with a lot of longas. However the speed is 352 crotchets per minute, so it's not excruciatingly slow.

TRAPPED ANT
Blank.

TUPLET TEST

As you can guess by the title, this piece was made to test how tuplets would sound like, from triplet quavers to a group of 25 semiquavers (in the time of 16 regular semiquavers). The piece finishes of strangely with hemidemisemihemidemisemiquavers which each have tremolos with five lines. How's that for a fast note?

TWIRLING FROGS

Blank.

UNTITLED

Truly an odd piece, full of longas, quartertones, five line tremolos, and hemidemisemihemidemisemiquavers as well. One of the time signatures is 55/2.

VANSALL

Blank.

VOICE

This piece sounds like a ballad. I wish that I had finished it, since it sounds pretty good. It only lasts one bar.

The End