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Commentary On The Pieces 100

1. Marisa's March

2

Alla Marcia
♩ = 96

Composed for Marisa Biss

Grade 2 Piano

mp

cresc.

mf

cresc.

p

ff

p

mf

mp

f

sfffz

fffff

ff

2. Key Changin'

Composed for Jamie Doran
Grade 2 Piano

$\text{♩} = 120$

10 $\text{♩} = 120$

13

16

19

4

22

A musical score for piano, page 4, featuring two staves. The top staff begins with a dynamic *f*. Measure 22 ends with a trill. Measure 23 starts with a dynamic *ff*. The bottom staff begins with a dynamic *tr* over three measures. Measure 27 ends with a dynamic *tr*.

27

3. Chips

Composed for Niall Gurhey

Moderato $\text{J}=119$

Grade 3 Piano

Moderato $\text{J}=119$

Grade 3 Piano

5

10

14

rit.

2nd time only

ff

a tempo

Coda

4. Little Boy in the Big Ten

Grade 7 Glockenspiel

$\text{♩} = 96$

f *sparkly*

8va

8vb

15mb

15ma

3

5. Demi-Semi-Snail Races

7

Composed for Eamonn Billeter

Grade 2 Piano

Snail Race $\text{♩} = 60$

Musical score for piano, page 7, measures 1-5. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef, both in 2/4 time with a key signature of one sharp. Measure 1 starts with a dynamic *mf*. Measures 2 and 3 show eighth-note patterns with a crescendo. Measure 4 has a dynamic *f*. Measure 5 ends with a fermata over the bass note.

Musical score for piano, page 7, measures 6-10. The top staff continues with eighth-note patterns. Measure 6 includes a dynamic *cresc.* Measure 7 shows a descending eighth-note line. Measure 8 features sixteenth-note patterns. Measure 9 begins with a dynamic *ff*.

Musical score for piano, page 7, measures 9-12. The top staff continues with eighth-note patterns. Measure 9 ends with a dynamic *ff*. Measure 10 shows sixteenth-note patterns. Measure 11 begins with a dynamic *ff* and includes a measure repeat sign. Measure 12 ends with a dynamic *mf*.

Musical score for piano, page 7, measures 12-15. The top staff continues with eighth-note patterns. Measure 12 ends with a dynamic *mf*. Measure 13 shows sixteenth-note patterns. Measure 14 begins with a dynamic *mp*. Measure 15 ends with a dynamic *mf*.

Musical score for piano, page 7, measures 16-19. The top staff continues with eighth-note patterns. Measure 16 ends with a dynamic *f*. Measure 17 begins with a dynamic *ff*. Measure 18 ends with a dynamic *ff*. Measure 19 ends with a dynamic *ff*.

Musical score for piano, page 7, measures 21-24. The top staff continues with eighth-note patterns. Measure 21 ends with a dynamic *fff*. Measure 22 ends with a dynamic *ff*. Measure 23 ends with a dynamic *ff*. Measure 24 ends with a dynamic *ff*.

6. Piccolo Prelude

8

Swiftly $\text{♩} = 64$

Grade 5 Piccolo

Musical score for piccolo, page 1. The score consists of six staves of music. Staff 1 (top) starts with a dynamic *f*. Staff 2 follows, then a short休止符 (rest). Staff 3 starts with a dynamic *f*. Staff 4 starts with a dynamic *f*. Staff 5 starts with a dynamic *f*. Staff 6 ends with a double bar line.

11

Continuation of the musical score from page 1, starting at measure 11. It features a treble clef, a key signature of one sharp, and a tempo of $\text{♩} = 64$.

20

Continuation of the musical score from page 1, starting at measure 20. It features a bass clef, a key signature of one sharp, and a tempo of $\text{♩} = 64$.

30

Continuation of the musical score from page 1, starting at measure 30. It features a treble clef, a key signature of one sharp, and a tempo of $\text{♩} = 64$.

41

Continuation of the musical score from page 1, starting at measure 41. It features a treble clef, a key signature of one sharp, and a tempo of $\text{♩} = 64$.

52

Continuation of the musical score from page 1, starting at measure 52. It features a bass clef, a key signature of one sharp, and a tempo of $\text{♩} = 64$.

59

Continuation of the musical score from page 1, starting at measure 59. It features a bass clef, a key signature of one sharp, and a tempo of $\text{♩} = 64$.

7. Fat Kangaroos

Composed for Lewis Brown

9

Grade 2 Tuba

$\text{♩} = 96$

Musical score for Grade 2 Tuba, page 9. The score consists of five staves of music. Staff 1 (measures 1-4) starts with dynamic ***ff***. Staff 2 (measures 5-8) begins with a bass clef and a common time signature. Staff 3 (measures 9-12) includes dynamics ***pp*** and ***p***. Staff 4 (measures 13-16) features a treble clef and a key signature of one sharp. Staff 5 (measures 17-20) ends with dynamic ***ff***.

8. Chip the Chimp

10

Quite Angrily $\text{♩} = 120$

Grade 1 Guitar

The musical score consists of four staves of music for guitar. Staff 1 (measures 10-11) starts with a dynamic of *mf*. Staff 2 (measure 12) begins with a dynamic of *f*. Staff 3 (measures 13-14) ends with a dynamic of *mf*. Staff 4 (measure 19) ends with a dynamic of *mf*.

Measure 10: Treble clef, 2/2 time. Notes: quarter note, eighth note, quarter note, eighth note, eighth note, eighth note.

Measure 11: Treble clef, 2/2 time. Notes: eighth note, eighth note.

Measure 12: Treble clef, 2/2 time. Notes: quarter note, eighth note.

Measure 13: Treble clef, 2/2 time. Notes: eighth note, eighth note.

Measure 14: Treble clef, 2/2 time. Notes: eighth note, eighth note.

Measure 15: Treble clef, 2/2 time. Notes: eighth note, eighth note.

Measure 16: Treble clef, 2/2 time. Notes: eighth note, eighth note.

Measure 17: Treble clef, 2/2 time. Notes: eighth note, eighth note.

Measure 18: Treble clef, 2/2 time. Notes: eighth note, eighth note.

Measure 19: Treble clef, 2/2 time. Notes: eighth note, eighth note.

9. Coercer

Composed for Paolo Graceffa
Grade 7 Piano

Moderato $\text{♩} = 152$

9

12

(8)

10. Niall Gets It Wrong

Composed for Alicia Vieyra

Grade 2 Piano

$\text{♩} = 192$

Musical score for piano, page 12, measures 1-8. The score consists of two staves. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef and a key signature of one sharp (F#). Measure 1 starts with a dynamic **f**. Measures 2-4 show eighth-note patterns. Measure 5 has a dynamic **ff**. Measures 6-8 end with a dynamic **v**.

Musical score for piano, page 12, measures 9-16. The top staff starts with a dynamic **fff**. Measures 10-12 show eighth-note patterns. Measure 13 has a dynamic **pp**. Measures 14-16 end with a dynamic **v**.

Musical score for piano, page 12, measures 17-24. The top staff starts with eighth-note patterns. Measures 18-20 show eighth-note patterns. Measure 21 has a dynamic **ff**. Measures 22-24 end with a dynamic **v**.

Musical score for piano, page 12, measures 25-32. The top staff starts with eighth-note patterns. Measure 26 has a dynamic **fff**. Measures 27-29 show eighth-note patterns. Measure 30 ends with a dynamic **v**.

Musical score for piano, page 12, measures 33-40. The top staff starts with eighth-note patterns. Measure 34 has a dynamic **ffff**. Measures 35-37 show eighth-note patterns. Measure 38 ends with a dynamic **v**.

11. Laci

Composed for Laci Soriano

Lento ♩ = 75

Grade 6 Piano

Sheet music for piano, featuring five staves of musical notation:

- Staff 1:** Treble clef, 12/8 time. Dynamics: *mf*, *p*. Measure numbers: 1, 2.
- Staff 2:** Bass clef, 12/8 time. Measure number: 3. Performance instruction: *v*.
- Staff 3:** Treble clef, 12/8 time. Measure number: 3. Dynamics: *f*. Time signature: $\frac{2+2}{4}$. Measure number: 4.
- Staff 4:** Bass clef, 12/8 time. Measure number: 6. Time signature: $\frac{2+2}{4}$. Measure number: 7.
- Staff 5:** Treble clef, 8/8 time. Measure number: 9. Measure number: 10.
- Staff 6:** Treble clef, 8/8 time. Measure number: 11. Dynamics: *ff*. Measure number: 12. Performance instruction: *Presto*, $\text{♩} = 172$. Measure number: 13.
- Staff 7:** Treble clef, 8/8 time. Measure number: 14. Measure number: 15.

14
 21 Prestoer $\text{♩}=176$

 fff

Prestissimo $\text{♩}=120$
 25 Lento $\text{♩}=76$

 12

Lento $\text{♩}=76$
 tr

Snail Speed $\text{♩}=10$
 29 Larghetto $\text{♩}=52$
 Largissimo $\text{♩}=30$

 ffff

15^{mb}

12. Add 'n' Odd

Grade 2 Trombone

Lento $\text{♩} = 104$

15

Musical score for Grade 2 Trombone, Lento, $\text{♩} = 104$, 4/4 time.

The score consists of four staves of music:

- Staff 1 (Measures 1-3):** Bass clef, 4/4 time, dynamic *mf*. The music features eighth-note patterns.
- Staff 2 (Measures 4-5):** Bass clef, 4/4 time, dynamic *f*. Includes a dynamic *8vb* and a "breathe!" instruction with a rest symbol.
- Staff 3 (Measures 6-7):** Bass clef, 4/4 time, dynamic *ff*. Includes a "breathe!" instruction with a rest symbol.
- Staff 4 (Measures 8-11):** Bass clef, 4/4 time, dynamic *fff*. Includes "breathe!" instructions with rests and a performance note "very happily, almost teasing".

13. Crazy Cat & Mad Mouse

Composed for Ezinne Chukwujindu

Grade 7 Piano

Allegretto $\text{J} = 80$

Musical score for measures 1-6. The score consists of two staves. The top staff is in treble clef, 2/4 time, and has a key signature of one flat. The bottom staff is in bass clef, 2/4 time, and also has a key signature of one flat. Measure 1 starts with a dynamic *mp*. Measures 2-5 show eighth-note patterns with various slurs and grace notes. Measure 6 ends with a dynamic *mf*.

Musical score for measures 7-12. The top staff starts with a dynamic *p*, followed by *fff*. The bottom staff starts with a dynamic *p*, followed by *mf cresc.*. Measures 8-11 show eighth-note patterns with grace notes. Measure 12 ends with a dynamic *f*.

Musical score for measures 13-18. The top staff starts with *piú*, followed by *p*. The bottom staff starts with a dynamic *p*, followed by *cresc.*. Measures 14-17 show eighth-note patterns with grace notes. Measure 18 ends with a dynamic *mp*.

Musical score for measures 19-24. The top staff starts with a dynamic *mf*. The bottom staff starts with a dynamic *mf*, followed by *ffff*. Measures 20-23 show eighth-note patterns with grace notes. Measure 24 ends with a dynamic *v*.

14. Bouncy Frogs

Composed for Jordan Morgan
Grade 5 Piano

Bouncy Like Mad! $\text{J} = 233$

stacc.

$\text{J} = 233$

$\text{J} = 55$ marcato

$\text{J} = 37$

$\text{J} = 233$

$\text{J} = 233$

Musical score for piano, page 18, featuring two staves in 2/4 time and A-flat major.

Measure 22: The treble staff begins with a sixteenth-note pattern marked *mf*. The bass staff has eighth-note pairs. The dynamic *f* appears in the treble staff, followed by *ff* and a fermata over a sustained bass note. The treble staff then has eighth-note pairs with a fermata. The bass staff has eighth-note pairs. The dynamic *f* appears again in the treble staff, followed by *ff* and a three-measure repeat sign.

Measure 28: The treble staff starts with eighth-note pairs marked *ff*. The bass staff has eighth-note pairs. The treble staff continues with eighth-note pairs. The bass staff has eighth-note pairs. The treble staff ends with eighth-note pairs and a fermata. The bass staff ends with eighth-note pairs.

15. Jazzy and the Pussycatz

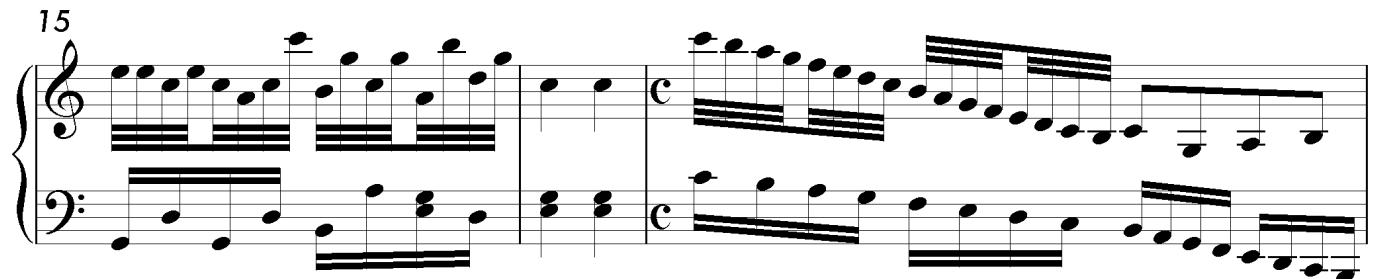
Composed for Marco Capaldo

Ça Va Rouler $\text{J}=152$

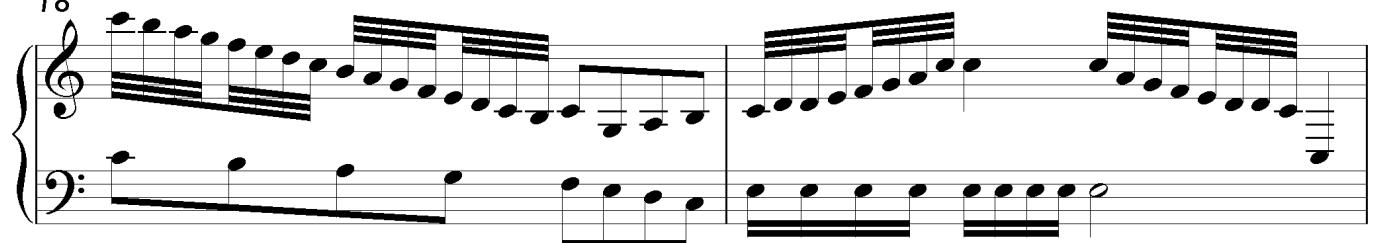
Grade 8 Piano

The sheet music for "Ça Va Rouler" is composed of six staves of piano notation. The first staff begins with a dynamic marking of ***fff***. The second staff starts with a repeat sign. The fourth staff begins with a key change and a repeat sign. The eighth staff begins with a key change and a time signature change to $\frac{2}{4}$. The eleventh staff concludes the piece.

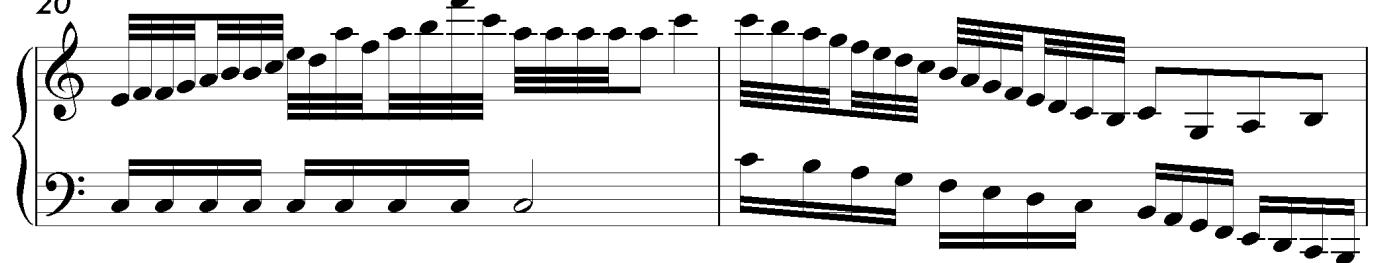
20



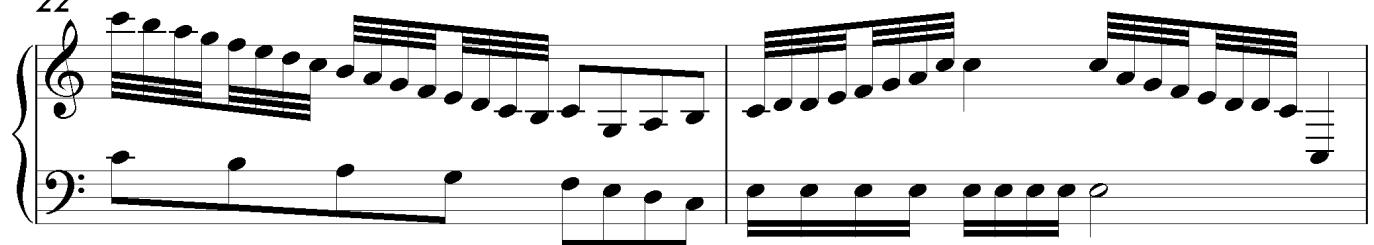
18



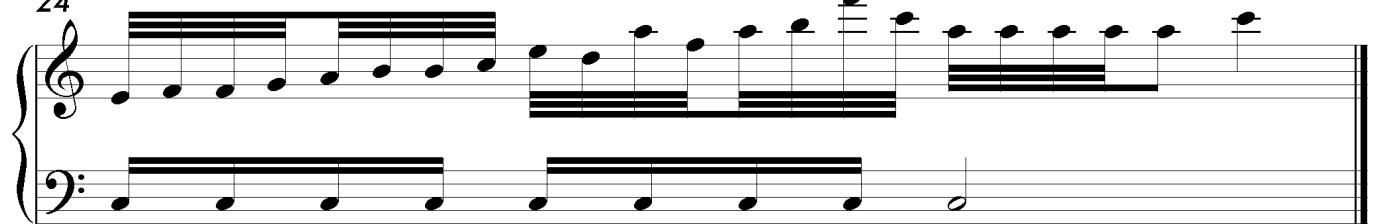
20



22



24



16. Peace on Earth

21

Grade 3 Piano

Arrangement from "It's Christmas!"

Allegro Legato $\text{d} = 54$

The sheet music consists of six staves of piano music. The first staff starts with a dynamic *p*. The second staff begins with *leg.* The third staff starts with *ten.* The fourth staff starts with *pp*. The fifth staff starts with *f*. The sixth staff starts with *ff*.

Staff 1: Treble clef, $\frac{3}{4}$ time, key signature of one sharp. Dynamics: *p*, *leg.*, *ten.*, *mp*, *pp*.

Staff 2: Bass clef, $\frac{3}{4}$ time, key signature of one sharp. Measures 6-10.

Staff 3: Treble clef, $\frac{3}{4}$ time, key signature of one sharp. Measure 11.

Staff 4: Bass clef, $\frac{3}{4}$ time, key signature of one sharp. Dynamics: *mf*, *p*.

Staff 5: Treble clef, $\frac{3}{4}$ time, key signature of one sharp. Measures 16-20.

Staff 6: Bass clef, $\frac{3}{4}$ time, key signature of one sharp. Dynamics: *mp*, *ff*, *mf*.

22

31

36 *molto rall.*

a tempo.

36

41

46

51

56

61 *fff*

66 *f* *molto rall.* *a tempo.*

71 *rall..*

This block contains three staves of piano sheet music. Staff 1 (measures 61-65) starts with a forte dynamic (*fff*) and consists of eighth-note chords. Staff 2 (measures 66-70) starts with a dynamic *f*, followed by *molto rall.* (molto ritardando) and *a tempo.* dynamics. Staff 3 (measures 71-75) starts with *rall..* (ritardando) dynamics.

17. 4 into 3

Allegretto $\text{J} = 100$ Grade 3 Piano

Musical score for piano, page 24, measures 1-4. The score consists of two staves. The top staff uses a bass clef and a key signature of one sharp (F#). The bottom staff also uses a bass clef and a key signature of one sharp (F#). Measure 1 starts with eighth-note pairs in 7/8 time. Measure 2 continues with eighth-note pairs. Measure 3 begins with a single eighth note followed by a sixteenth-note pair. Measure 4 features a series of eighth-note chords.

5

Musical score for piano, page 24, measures 5-8. The top staff changes to a treble clef and common time. The bottom staff remains in bass clef. Measure 5 shows eighth-note pairs. Measure 6 continues with eighth-note pairs. Measure 7 has a melodic line with eighth and sixteenth notes. Measure 8 concludes with eighth-note pairs.

9

Musical score for piano, page 24, measures 9-12. The top staff is in treble clef and common time. The bottom staff is in bass clef. Measures 9 and 10 show eighth-note pairs. Measures 11 and 12 continue with eighth-note pairs. Measure 12 ends with a repeat sign and a double bar line.

18. Tutti Frutti
Composed for Harriette McCarthy
Grade 4 Guitar

25

The sheet music consists of four staves of musical notation for guitar. The tempo is indicated as $\text{♩} = 121$. The key signature is one flat. The time signature is 2/2 throughout. The first staff begins with a dotted half note followed by eighth-note pairs. The second staff starts with a dotted half note, followed by a pair of eighth notes, a pair of sixteenth notes, and a pair of eighth notes. The third staff begins with a dotted half note, followed by a pair of eighth notes, a pair of sixteenth notes, and a pair of eighth notes. The fourth staff begins with a dotted half note, followed by a pair of eighth notes, a pair of sixteenth notes, and a pair of eighth notes.

121

6

12

16

19. Allegretto in A

Composed for Caterina La Ragione

Allegretto $\text{J} = 88$ Grade 3 Piano

1

7

13

17

22

27

rit.

a tempo

$\text{J} = 88$

20. He Fell Over and Cried

27

Composed for Jack Lawrence-Jones

Lent $\text{J} = 80$

Grade 4 Piano

Musical score for piano, page 27, measures 1-6. The score consists of two staves. The top staff is in treble clef, 2/4 time, and the bottom staff is in bass clef, 2/4 time. The key signature changes from G major (no sharps or flats) to A major (one sharp) at measure 4. Measure 1: Treble staff has a eighth note rest followed by an eighth note and a sixteenth-note pair. Bass staff has a quarter note and a sixteenth-note pair. Measure 2: Treble staff has a half note and a sixteenth-note pair. Bass staff has a quarter note and a sixteenth-note pair. Measure 3: Treble staff has a half note and a sixteenth-note pair. Bass staff has a quarter note and a sixteenth-note pair. Measure 4: Treble staff has a half note and a sixteenth-note pair. Bass staff has a quarter note and a sixteenth-note pair. Measure 5: Treble staff has a half note and a sixteenth-note pair. Bass staff has a quarter note and a sixteenth-note pair. Measure 6: Treble staff has a half note and a sixteenth-note pair. Bass staff has a quarter note and a sixteenth-note pair.

Musical score for piano, page 27, measures 7-12. The score consists of two staves. The top staff is in treble clef, 3/4 time, and the bottom staff is in bass clef, 3/4 time. Measure 7: Treble staff has a eighth note rest followed by a sixteenth-note pair and a eighth note. Bass staff has a eighth note and a sixteenth-note pair. Measure 8: Treble staff has a half note and a sixteenth-note pair. Bass staff has a eighth note and a sixteenth-note pair. Measure 9: Treble staff has a eighth note and a sixteenth-note pair. Bass staff has a eighth note and a sixteenth-note pair. Measure 10: Treble staff has a eighth note and a sixteenth-note pair. Bass staff has a eighth note and a sixteenth-note pair. Measure 11: Treble staff has a eighth note and a sixteenth-note pair. Bass staff has a eighth note and a sixteenth-note pair. Measure 12: Treble staff has a eighth note and a sixteenth-note pair. Bass staff has a eighth note and a sixteenth-note pair.

21. Dance in 5-8
Composed for Gabrielle Tanner
Grade 4 Piano

Nice and Quick $\text{♩} = 128$

Musical score for piano, page 28, measures 1-5. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 5-8 time with a key signature of four flats. Measure 1 starts with a dynamic *p*. Measures 2 and 3 show eighth-note patterns with grace notes. Measure 4 has a sixteenth-note pattern. Measure 5 ends with a crescendo. Measure numbers 1 through 5 are written above the staves.

Musical score for piano, page 28, measures 6-10. The staves continue in 5-8 time with a key signature of four flats. Measure 6 shows eighth-note patterns. Measure 7 has a sixteenth-note pattern. Measure 8 starts with a dynamic *mp*. Measure 9 begins with a dynamic *cresc.*. Measure 10 ends with a crescendo. Measure numbers 6 through 10 are written above the staves.

Musical score for piano, page 28, measures 11-15. The staves continue in 5-8 time with a key signature of four flats. Measures 11-14 show eighth-note patterns. Measure 15 ends with a dynamic *mf*. Measure numbers 11 through 15 are written above the staves.

Musical score for piano, page 28, measures 16-20. The staves continue in 5-8 time with a key signature of four flats. Measures 16-19 show eighth-note patterns. Measure 20 ends with a crescendo. Measure numbers 16 through 20 are written above the staves.

Musical score for piano, page 28, measures 21-25. The staves continue in 5-8 time with a key signature of four flats. Measures 21-24 show eighth-note patterns. Measure 25 ends with a dynamic *f*. Measure numbers 21 through 25 are written above the staves.

31

ff

cresc.

36

3 3

fff

22. Bassoon Concerto

Composed for Kristina Frost

Grade 4

Andante $\text{J}=97$

Bassoon: Treble clef, key signature one flat, dynamic ff, Andante $\text{J}=97$. Bass Trombone: Treble clef, key signature one flat. Electric Bass: Treble clef, key signature one flat, Andante $\text{J}=97$.

Bsn.: Treble clef, key signature one flat, measure 3. B. Tbn.: Treble clef, key signature one flat. E. Bass: Treble clef, key signature one flat.

Bsn.: Bass clef, key signature one flat, measure 6. B. Tbn.: Bass clef, key signature one flat. E. Bass: Bass clef, key signature one flat, dynamic fff, measure 7. The score then changes to common time (indicated by a 'C') and dynamic mf.

Bsn.: Common time, bass clef, key signature one flat, measure 9. B. Tbn.: Common time, bass clef, key signature one flat. E. Bass: Treble clef, key signature one flat.

11

Bsn. | Bsn. | Bsn.

B. Tbn. | B. Tbn. | B. Tbn.

E. Bass | E. Bass | E. Bass

14

Bsn. | Bsn. | Bsn.

B. Tbn. | B. Tbn. | B. Tbn.

E. Bass | E. Bass | E. Bass

16

Bsn. | Bsn. | Bsn.

B. Tbn. | B. Tbn. | B. Tbn.

E. Bass | E. Bass | E. Bass

This musical score page contains four staves, each representing a different brass instrument: Bassoon (Bsn.), Trombone (B. Tbn.), and Double Bass (E. Bass). The score is divided into three measures (11, 14, and 16) by vertical bar lines. Measure 11 starts with a bassoon part consisting of eighth-note pairs, followed by a single note from the trombone, and then eighth-note pairs from the double bass. Measures 14 and 16 follow a similar pattern, with the bassoon providing eighth-note pairs, the trombone a single note, and the double bass eighth-note pairs. The score also includes changes in time signature: common time at the beginning of measure 11, followed by 2/4 time, then 3/4 time, and finally common time again at the end of measure 16. The bassoon and double bass parts include various dynamic markings such as crescendos and decrescendos.

32 Bassoon

22. Bassoon Concerto

Composed for Kristina Frost

Andante ♩=97

Andante ♩ ♩

ff

p

5

9

13

15

Bass Trombone

22. Bassoon Concerto

Composed for Kristina Frost

33

Andante $\text{♩} = 97$

Musical score for Bass Trombone, page 33, measures 9-10. The score consists of two staves. The top staff starts with a treble clef, a key signature of one flat, and common time. It contains measures 9 through 10, ending with a repeat sign and a double bar line. Measure 9 begins with a half note, followed by a quarter note, another quarter note, and a half note. Measure 10 begins with a half note, followed by a quarter note, a half note, and a half note. The dynamic *fff* is indicated above the first half note of measure 10. The bottom staff starts with a bass clef, a key signature of one flat, and common time. It contains measures 9 through 10, ending with a repeat sign and a double bar line. Measure 9 begins with a half note, followed by a quarter note, another quarter note, and a half note. Measure 10 begins with a half note, followed by a quarter note, a half note, and a half note. The dynamic *ffff* is indicated below the first half note of measure 10.

34
Electric Bass

22. Bassoon Concerto

Composed for Kristina Frost

Andante $\text{♩} = 97$

The musical score consists of four staves of music for electric bass. Staff 1 starts with a treble clef, a key signature of one flat, and common time. It features eighth-note patterns. Staff 2 starts with a bass clef, a key signature of one flat, and common time, transitioning to 3/4 time. Staff 3 starts with a treble clef, a key signature of one flat, and common time. Staff 4 starts with a bass clef, a key signature of one flat, and common time. Measure numbers 6, 10, and 13 are visible on the left side of the staves.

23. Uncle Albert's Attic

Grade 1 Piano

Arrangement from "It's Christmas!"

35

Plodding $\text{♩} = 104$

Musical score for piano, first system. Treble and bass staves. Key signature: B-flat major (two flats). Time signature: 2/4. Dynamics: *mp* (measures 1-4), *f* (measures 5-8). Measure 1: Rest. Measure 2: Bass note with a dot, treble note with a dot. Measure 3: Bass note with a dot, treble note with a dot. Measure 4: Bass note with a dot, treble note with a dot. Measures 5-8: Treble notes with stems up, bass notes with stems down.

Musical score for piano, second system. Treble and bass staves. Key signature: B-flat major (two flats). Time signature: 2/4. Dynamics: *ff* (measures 10-12). Measure 10: Treble notes with stems up, bass notes with stems down. Measure 11: Treble notes with stems up, bass notes with stems down. Measure 12: Bass note with a dot, treble note with a dot. Measures 13-16: Treble notes with stems up, bass notes with stems down.

Musical score for piano, third system. Treble and bass staves. Key signature: B-flat major (two flats). Time signature: 2/4. Measures 17-20: Treble notes with stems up, bass notes with stems down. Measures 21-24: Treble notes with stems up, bass notes with stems down. Measures 25-28: Treble notes with stems up, bass notes with stems down. Measure 29: Treble note with a dot, bass note with a dot. Measures 30-33: Treble notes with stems up, bass notes with stems down.

Musical score for piano, fourth system. Treble and bass staves. Key signature: B-flat major (two flats). Time signature: 2/4. Dynamics: *fff* (measures 27-29). Measures 27-29: Treble notes with stems up, bass notes with stems down. Measures 30-32: Treble notes with stems up, bass notes with stems down. Measures 33-35: Treble notes with stems up, bass notes with stems down.

Musical score for piano, fifth system. Treble and bass staves. Key signature: B-flat major (two flats). Time signature: 2/4. Measures 36-38: Treble notes with stems up, bass notes with stems down. Measures 39-41: Treble notes with stems up, bass notes with stems down. Measures 42-44: Treble notes with stems up, bass notes with stems down.

Musical score for piano, sixth system. Treble and bass staves. Key signature: B-flat major (two flats). Time signature: 2/4. Measures 45-47: Treble notes with stems up, bass notes with stems down. Measures 48-50: Treble notes with stems up, bass notes with stems down. Measures 51-53: Treble notes with stems up, bass notes with stems down. Measures 54-56: Treble notes with stems up, bass notes with stems down.

24. Etude in C

Allegretto $\text{J} = 92$

Grade 3 Piano

Musical score for piano, page 36, measures 1-2. The score consists of two staves. The top staff is in treble clef and common time (c). It features sixteenth-note patterns with slurs and dynamic markings "legato." and "mf". The bottom staff is in bass clef and common time (c). It contains quarter notes and eighth notes.

Musical score for piano, page 36, measures 3-4. The top staff continues the sixteenth-note patterns from the previous measures. The bottom staff shows a bass line with chords and single notes.

Musical score for piano, page 36, measures 5-6. The top staff shows a continuation of the sixteenth-note patterns. The bottom staff provides harmonic support with bass notes and chords.

Musical score for piano, page 36, measures 7-8. The top staff maintains the sixteenth-note patterns. The bottom staff shows a bass line with chords and single notes, including a forte dynamic "f" in measure 8.

Musical score for piano, page 36, measures 10-11. The top staff shows a continuation of the sixteenth-note patterns. The bottom staff shows a bass line with chords and single notes.

Musical score for piano, page 36, measures 12-13. The top staff shows a continuation of the sixteenth-note patterns. The bottom staff shows a bass line with chords and single notes.

15

Musical score for piano, page 37, measures 15-17. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 15 starts with eighth-note pairs in the treble staff followed by sixteenth-note pairs in the bass staff. Measures 16 and 17 continue this pattern with variations in note heads and rests.

18

Musical score for piano, page 37, measures 18-20. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 18 features eighth-note pairs in the treble staff and quarter notes in the bass staff. Measures 19 and 20 show more complex patterns with sixteenth-note pairs in the treble staff and various bass notes.

20

Musical score for piano, page 37, measures 20-22. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 20 shows eighth-note pairs in the treble staff and quarter notes in the bass staff. Measures 21 and 22 feature sixteenth-note pairs in the treble staff with bass notes supporting the rhythm.

22

Musical score for piano, page 37, measures 22-24. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 22 and 23 show sixteenth-note pairs in the treble staff with bass notes. Measure 24 concludes with a final cadence.

25. A Child is Born

Grade 3 Piano

Happily ♩ = 156 Arrangement from "It's Christmas!"

Piano sheet music for 'A Child is Born' (Grade 3 Piano). The music is arranged for two hands (right and left) on a single staff. The key signature is one sharp (F#), and the tempo is Happily ♩ = 156. The arrangement is from 'It's Christmas!'. The music consists of six staves of music, numbered 1 through 31. Staff 1 starts with a dynamic of *mf*. Staff 2 begins at measure 7. Staff 3 begins at measure 13. Staff 4 begins at measure 19. Staff 5 begins at measure 25. Staff 6 begins at measure 31. The music features various note values including eighth and sixteenth notes, rests, and grace notes. Dynamics include *f*, *mf*, and *ff*.

26. Tortoise Twirl in D

39

Composed for Georgia Solly

Grade 3 Piano

Legato $\text{J.} = 70$

Musical score for piano, page 39, measures 1-2. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 12/8 time with a key signature of one sharp. Measure 1 starts with a dynamic *p*, followed by a forte dynamic *ff*. Measure 2 starts with a dynamic *mp*. The music features eighth-note patterns.

Musical score for piano, page 39, measures 3-4. The score continues with two staves. Measure 3 begins with a crescendo dynamic. Measure 4 begins with a dynamic *f*. The music includes eighth-note patterns and a fermata over the bass note in measure 4.

Musical score for piano, page 39, measures 5-6. The score continues with two staves. Measure 5 begins with a dynamic *p*, followed by a forte dynamic *fff*. Measure 6 begins with a dynamic *mp*. The music includes eighth-note patterns and dynamic markings like *>*.

Musical score for piano, page 39, measures 7-8. The score continues with two staves. Measure 7 begins with a dynamic *cresc.* and *tr*. Measure 8 begins with a dynamic *f*. The music includes eighth-note patterns and dynamic markings like *>*.

Musical score for piano, page 39, measures 9-10. The score continues with two staves. Measure 9 begins with a dynamic *p*, followed by a forte dynamic *ff*. Measure 10 begins with a dynamic *mp*. The music includes eighth-note patterns and dynamic markings like *>*.

Musical score for piano, page 39, measures 11-12. The score continues with two staves. Measure 11 begins with a dynamic *p*, followed by a forte dynamic *ff*. Measure 12 concludes the piece. The music includes eighth-note patterns and dynamic markings like *>*.

40

13

mp

cresc.

f

16

p

fff

mp

18

cresc.

f

27. Marisa's Waltz

41

Composed for Marisa Biss

Grade 1 Piano

Smoothly ♩ = 196

10

15

28. Tortoise on a Carousel

Composed for George Keogh

Grade 3 Piano

$\text{J} = 211$

3

f

p

7

3

13

3

19

3

25

3

29

3

29. Andante in C

Composed for Gemma Wright

43

Andante $\text{J}=82$

Grade 3 Piano

Musical score for piano, page 1. The music is in 2/4 time, key of C. Dynamics: *mp*, *p*, *mf*. Fingerings: ^ above notes. Measure 1 starts with a dotted half note followed by eighth-note pairs.

Musical score for piano, page 1. The music continues with eighth-note pairs. Measure 8 starts with a dynamic *p*.

Musical score for piano, page 1. The music continues with eighth-note pairs. Measure 16 starts with a dynamic *f*.

Musical score for piano, page 1. The music continues with eighth-note pairs. Measure 24 starts with a dynamic *ff*.

Musical score for piano, page 1. The music continues with eighth-note pairs.

Musical score for piano, page 1. The music ends with a dynamic *fff*.

30. Andante in D

Composed for Alan Black
Grade 3 Piano

Andante $\text{♪} = 176$

The sheet music contains six staves of piano music:

- Staff 1 (Top):** Treble clef, key signature of two sharps. Dynamics: *m*, *mf*. Performance instruction: *v*.
- Staff 2 (Second from top):** Bass clef, key signature of two sharps. Dynamics: *mp*, *ff*, *pp*. Performance instruction: *v*.
- Staff 3 (Third from top):** Treble clef, key signature of two sharps. Dynamics: *mp*, *r fz*, *s fz f*, *mf*. Performance instruction: *v*.
- Staff 4 (Fourth from top):** Bass clef, key signature of two sharps. Dynamics: *p*, *f*. Performance instruction: *v*.
- Staff 5 (Fifth from top):** Treble clef, key signature of two sharps. Dynamics: *ff*. Performance instruction: *v*.
- Staff 6 (Bottom):** Bass clef, key signature of two sharps. Dynamics: *cresc*, *fff*. Performance instruction: *v*.

31. A Piece By Maman - 1

Vivace $\text{J} = 120$

Grade 8 Guitar

1

7

14

21

25

30

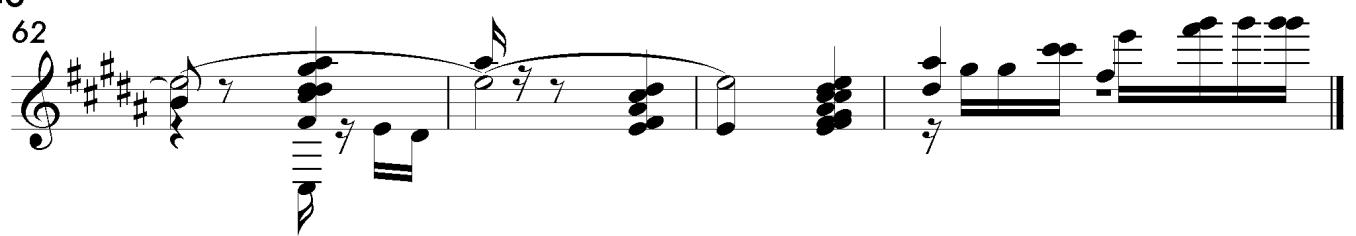
38

46

50

56

46



32. Une Souris Verte

Grade 3 Piano

Andante $\text{J} = 88$

4

8

11

33. Lemons
 Composed for Carla Fusco
 Grade 6 Piano

Moderato $\text{J}=102$

1

6

12

16

20

22

34. Oranges and Lemons

Pre-Grade Piano

Moderato $\text{♩} = 120$

Musical score for 'Oranges and Lemons' in 3/4 time. The treble clef is on the top line, and the bass clef is on the bottom line. Measure 1: Treble: eighth note, eighth note, eighth note. Bass: quarter note, eighth note, eighth note. Measure 2: Treble: eighth note, eighth note, eighth note. Bass: quarter note, eighth note, eighth note. Measure 3: Treble: eighth note, eighth note, eighth note. Bass: quarter note, eighth note, eighth note. Measure 4: Treble: eighth note, eighth note, eighth note. Bass: quarter note, eighth note, eighth note. Measure 5: Treble: eighth note, eighth note, eighth note. Bass: quarter note, eighth note, eighth note. Measure 6: Treble: eighth note, eighth note, eighth note. Bass: quarter note, eighth note, eighth note. Measure 7: Treble: eighth note, eighth note, eighth note. Bass: quarter note, eighth note, eighth note.

Musical score for 'Oranges and Lemons' in 3/4 time. The treble clef is on the top line, and the bass clef is on the bottom line. Measure 8: Treble: eighth note, eighth note, eighth note. Bass: quarter note, eighth note, eighth note. Measure 9: Treble: eighth note, eighth note, eighth note. Bass: quarter note, eighth note, eighth note. Measure 10: Treble: eighth note, eighth note, eighth note. Bass: quarter note, eighth note, eighth note. Measure 11: Treble: eighth note, eighth note, eighth note. Bass: quarter note, eighth note, eighth note. Measure 12: Treble: eighth note, eighth note, eighth note. Bass: quarter note, eighth note, eighth note. Measure 13: Treble: eighth note, eighth note, eighth note. Bass: quarter note, eighth note, eighth note. Measure 14: Treble: eighth note, eighth note, eighth note. Bass: quarter note, eighth note, eighth note.

35. Drum Exercise

Grade 4 Drums

$\text{♩} = \text{c. } 96$

Standard Kit

5

9

13

17

19

36. Bee Reef

51

Allegro $\text{♪} = 200$

Grade 4 Piano

The sheet music for "Bee Reef" is composed of six staves of musical notation for piano. The key signature is major (two sharps). The time signature is 3/8 throughout. The tempo is Allegro, indicated by $\text{♪} = 200$. The piece is labeled "Grade 4 Piano".

- Staff 1:** Dynamics include *p*, *mp*, *3*, *3*, *m*, and *v*. Measure numbers 1 through 9 are present.
- Staff 2:** Dynamics include *mf* and *f*. Measure number 10 is present.
- Staff 3:** Dynamics include *ff*, *9:6*, *9:6*, and *9:6*. Measure number 19 is present.
- Staff 4:** Dynamics include *m*, *ff*, *9:6*, *ff*, *p*, and *v*. Measure number 25 is present.
- Staff 5:** Dynamics include *mf*, *3*, *3*, and *v*. Measure number 34 is present.
- Staff 6:** Dynamics include *f*, *fff*, and *v*. Measure number 41 is present.

37. Niall the Crispy Worm

Composed for Georgina Donatantonio

Grade 4 Piano

$\text{♩} = 96$

ff^v

4

sffffz

7

ff

10

rffffz

Stompin' In My Supras

38. Sean and Niall Wear Wellies

Grade 1 Flute

 $\text{J} = 108$

Flute

found frogs and slugs ha wellies on their feet and with gloves.
But Ev ery one teased them cos they're funny
splish splash splash they splashed 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 Sean and Niall are the best the best the best dudes.

39. Ka-Meleon

Composed for Christopher Stephens
Grade 1 Piano

Hidden ♩ = 96

Musical score for piano, page 54, measures 1-4. The score consists of two staves. The top staff is in treble clef, 6/4 time, dynamic *mp*, and key signature of one sharp. The bottom staff is in bass clef, 6/4 time, and key signature of one sharp. Measure 1: Treble staff has eighth-note pairs (♩♩), bass staff is silent. Measure 2: Treble staff has eighth-note pairs, bass staff is silent. Measure 3: Treble staff has eighth-note pairs, bass staff is silent. Measure 4: Treble staff has eighth-note pairs, bass staff is silent.

Musical score for piano, page 54, measures 5-7. The score consists of two staves. The top staff is in treble clef, 8/8 time, dynamic *f*, and key signature of one sharp. The bottom staff is in bass clef, 8/8 time, and key signature of one sharp. Measure 5: Treble staff is silent, bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs, bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs, bass staff is silent.

40. Glockenspiel Lullaby

Composed for Gabriella Fenwick

Grade 2 Glockenspiel

Adagio $J = 96$

The musical score consists of four staves of music for glockenspiel. Staff 1 (top) starts with a dynamic of *mp*. Staff 2 (second from top) begins at measure 7 with a dynamic of *p*. Staff 3 (third from top) begins at measure 13 with a dynamic of *pp*. Staff 4 (bottom) begins at measure 17 with a dynamic of *ppp*. The music features various rhythmic patterns and dynamics throughout the four measures shown.

41. Sean's Balloon

Composed for Sean Geoghegan
Grade 1 Piano

Con moto $\downarrow = 96$

Grade 1 Piano

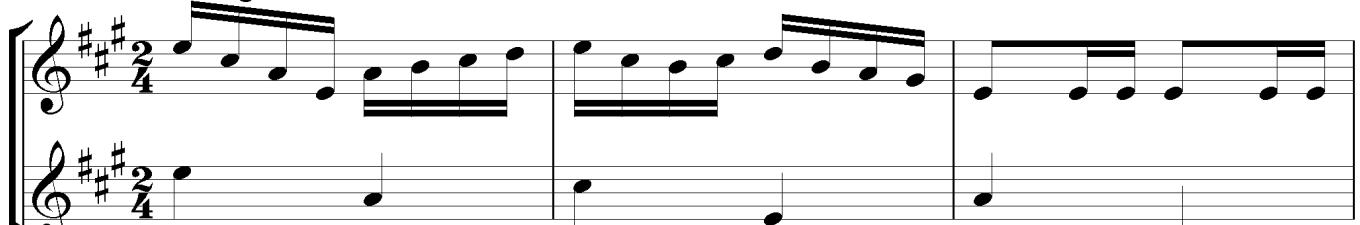
Musical score for piano, Treble and Bass staves. Measure 1: Treble staff, 3/4 time, dynamic *p*, bass note $\bar{8}$. Measure 2: Treble staff, bass note \bar{o} . Measure 3: Treble staff, bass note $\bar{8}$; dynamic *g:*. Measure 4: Treble staff, bass note $\bar{8}$; dynamic *o:*. Measure 5: Treble staff, bass note $\bar{8}$; dynamic *mp*. Measure 6: Treble staff, bass note \bar{o} . Measure 7: Treble staff, bass note $\bar{8}$. Measure 8: Treble staff, bass note $\bar{8}$.

Musical score for piano, page 9, measures 1-8. The score consists of two staves. The top staff is in treble clef and has a dynamic marking of *mf*. It features a continuous eighth-note pattern. The bottom staff is in bass clef and contains sustained notes: a half note on the first beat, a quarter note on the second beat, a half note on the third beat, and a quarter note on the fourth beat. Measures 1 through 4 are identical. Measures 5 through 8 show a transition, starting with a half note followed by a quarter note on the first beat, and then a series of eighth-note chords on the second, third, and fourth beats.

42. Running Man

Grade 2 Clarinet x 2 and Guitar

Allegro $\text{J} = 135.2$



Allegro $\text{J} = 135.2$



43. Sophia's Minuet

Composed for Sophia Manco-Cox

Allegretto $\text{J} = 52$

Grade 4 Piano

The sheet music for "43. Sophia's Minuet" is composed of six staves of musical notation for piano. The key signature changes throughout the piece, indicated by various sharps and flats. Measure numbers are placed above each staff. The first staff begins with a dynamic *f*. Measures 8 and 16 show dynamic markings *mp* and *ff* respectively. Measure 31 includes a sixteenth-note figure with a bracket labeled "6". Measure 36 concludes the piece.

44. Mario's Back!

Piccolo, Bassoon, Drumkit and Piano

Andante $\text{♩} = 88$

3

60

5

Musical score page 5, measures 60-7.

The score consists of three staves:

- Top Staff:** Treble clef, key signature of one flat (B-flat). Measures 60 and 7 show rests.
- Middle Staff:** Bass clef, key signature of one flat (B-flat). Measures 60 and 7 show eighth-note patterns: measure 60 has eighth-note pairs, and measure 7 has eighth-note pairs followed by eighth-note triplets.
- Bottom Staff:** Treble clef, key signature of one flat (B-flat). Measures 60 and 7 show eighth-note patterns: measure 60 has eighth-note pairs, and measure 7 has eighth-note pairs followed by eighth-note triplets.

Measure 7 includes a measure repeat sign and a bass drum symbol (a double vertical line) under the first note of the middle staff.

9



Musical score for measure 9. The score consists of two systems of four staves each. The top system has treble clef and a key signature of one flat. The bottom system has bass clef and a key signature of one flat. The first two measures of both systems are silent. The third measure begins with eighth-note patterns: the top system has a single eighth note followed by a sixteenth-note group, while the bottom system has a sixteenth note followed by a eighth-note group. The fourth measure continues these patterns.

11



Musical score for measure 11. The score consists of two systems of four staves each. The top system has treble clef and a key signature of one flat. The bottom system has bass clef and a key signature of one flat. The first two measures are silent. The third measure begins with eighth-note patterns: the top system has a single eighth note followed by a sixteenth-note group, while the bottom system has a sixteenth note followed by a eighth-note group. The fourth measure continues these patterns. The fifth measure introduces sixteenth-note patterns: the top system has a sixteenth note followed by a eighth-note group, while the bottom system has a eighth note followed by a sixteenth-note group. The sixth measure concludes with sixteenth-note patterns: the top system has a eighth note followed by a sixteenth-note group, while the bottom system has a sixteenth note followed by a eighth-note group.

62

13

Musical score for piano, featuring two staves (treble and bass) across three systems (measures 13-15). The key signature is one flat (B-flat), and the time signature is common time (indicated by 'I'). Measure 13: Treble staff has a single note on the A-line. Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 17: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 18: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

17

II

19

II

64

21

Musical score for measures 21-22. The score consists of two staves. The top staff has a treble clef, a key signature of one flat, and a common time signature. The bottom staff has a bass clef, a key signature of one flat, and a common time signature. Measure 21 starts with a whole note on the G line of the treble staff, followed by a whole note rest on the bass staff. Measures 22 begin with eighth-note patterns: the treble staff has eighth notes on the A and C lines, and the bass staff has eighth notes on the D and G lines. Measures 23 begin with eighth-note patterns: the treble staff has eighth notes on the A and C lines, and the bass staff has eighth notes on the D and G lines. Measure 24 begins with eighth-note patterns: the treble staff has eighth notes on the A and C lines, and the bass staff has eighth notes on the D and G lines.

23

Musical score for measures 23-24. The score consists of two staves. The top staff has a treble clef, a key signature of one flat, and a common time signature. The bottom staff has a bass clef, a key signature of one flat, and a common time signature. Measures 23 begin with eighth-note patterns: the treble staff has eighth notes on the A and C lines, and the bass staff has eighth notes on the D and G lines. Measures 24 begin with eighth-note patterns: the treble staff has eighth notes on the A and C lines, and the bass staff has eighth notes on the D and G lines. Measure 25 begins with eighth-note patterns: the treble staff has eighth notes on the A and C lines, and the bass staff has eighth notes on the D and G lines.

25

Treble clef, one flat
Bass clef, one flat

Treble clef, one flat
Bass clef, one flat

27

Treble clef, one flat
Bass clef, one flat
Bass clef, one flat

66

29

Musical score for piano, page 66, measure 29. The score consists of four staves. The top staff (treble clef) has a single note followed by a long horizontal line. The second staff (bass clef) shows a continuous eighth-note pattern. The third staff (double bass clef) shows a continuous eighth-note pattern. The bottom staff (treble clef) shows a continuous eighth-note pattern. A vertical bar line separates the first half from the second half of the measure.

31

Musical score for piano, page 66, measure 31. The score consists of four staves. The top staff (treble clef) has a single note followed by a fermata. The second staff (bass clef) has a single note followed by a fermata. The third staff (double bass clef) shows a continuous eighth-note pattern. The bottom staff (treble clef) shows a continuous eighth-note pattern. A vertical bar line separates the first half from the second half of the measure. In the second half, the bass clef changes to a treble clef, and the double bass staff is replaced by a single bass staff. The bass staff shows a single note followed by a fermata. The bottom staff (treble clef) shows a continuous eighth-note pattern. Measure numbers 3 and 3 are written below the bass staff.

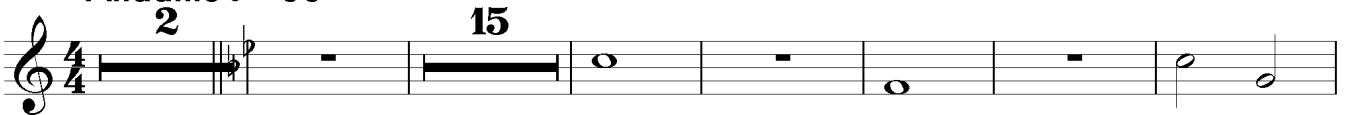
33

II

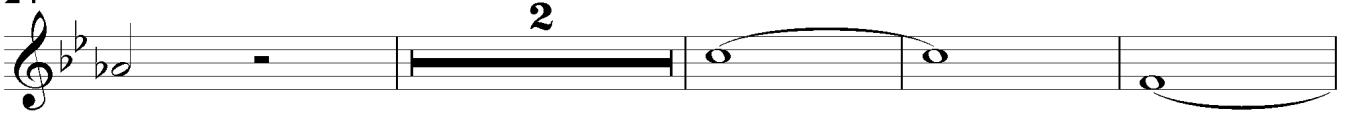
⁶⁸
Piccolo

44. Mario's Back!

Andante $\text{♩} = 88$



24



30



Bassoon

44. Mario's Back!

69

Andante $\text{J} = 88$

2



28



30



70
Drum Kit

44. Mario's Back!

Andante $\text{♩} = 88$

A musical score for a drum kit, consisting of ten staves of music. Each staff has a bass clef, a common time signature, and a key signature of one sharp. The staves are numbered 3, 5, 7, 9, 11, 13, 15, 17, 19, and 21 from top to bottom. The music is written in a style where each staff contains a different pattern of eighth and sixteenth notes, primarily on the bass drum and snare drum. The score concludes with a dynamic marking of $f\acute{}$.

Drum Kit

71

23

Drum Kit sheet music for measures 23 to 34. The score consists of two staves. The top staff uses a bass clef and the bottom staff uses a treble clef. Measures 23 through 33 show a repeating pattern of eighth-note patterns on the bass drum (B) and sixteenth-note patterns on the snare drum (S). Measure 34 begins with a single eighth note on the bass drum followed by a measure of rests.

72
Piano

44. Mario's Back!

Andante $\text{♩} = 88$

Piano sheet music for 'Mario's Back!' in Andante tempo (♩ = 88). The music is in common time (indicated by '4') and consists of six staves of music. The first staff uses treble clef (G-clef) and bass clef (F-clef), both in common time (indicated by '4'). The second staff uses treble clef and bass clef, both in common time (indicated by '4'). The third staff uses treble clef and bass clef, both in common time (indicated by '4'). The fourth staff uses treble clef and bass clef, both in common time (indicated by '4'). The fifth staff uses treble clef and bass clef, both in common time (indicated by '4'). The sixth staff uses treble clef and bass clef, both in common time (indicated by '4'). The music features various note heads, stems, and rests, with some notes having vertical dashes through them. Measure numbers 1, 6, 11, 14, 17, and 22 are indicated above the staves. Measure 1 starts with a single note on the top line of the treble clef staff. Measures 2-5 show a rhythmic pattern of eighth and sixteenth notes. Measures 6-10 show a more complex pattern with sixteenth-note groups and rests. Measures 11-15 show a steady eighth-note pattern. Measures 16-20 show a sixteenth-note pattern. Measures 21-25 show a eighth-note pattern. Measures 26-30 show a sixteenth-note pattern.

27

This image shows three staves of piano sheet music. The top staff (treble clef) has a single note at the beginning of measure 27, followed by three measures of rests. The middle staff (bass clef) has eighth-note patterns in measures 27-29, and a sixteenth-note pattern in measure 30. The bottom staff (bass clef) has eighth-note patterns in measures 27-29, and a sixteenth-note pattern in measure 30. Measure 31 begins with a bass note followed by a treble note, both sustained over the bar line. Measure 32 starts with a bass note followed by a treble note, both sustained over the bar line.

30

32

2

2

45. Snug As A Bug In A Rug

Composed for Hemali Patel

Grade 2 Piano

Prestissimo $\text{J} = 202$

Musical score for piano, page 74, measures 1-8. The score consists of two staves. The top staff uses a treble clef and a key signature of four sharps. The bottom staff uses a bass clef and a key signature of four sharps. Measure 1 starts with a dotted half note followed by eighth notes. Measure 2 has eighth notes. Measure 3 has eighth notes. Measure 4 has eighth notes. Measure 5 has eighth notes. Measure 6 has eighth notes. Measure 7 has eighth notes. Measure 8 has eighth notes. Measure 9 begins with a dotted half note followed by eighth notes.

Musical score for piano, page 74, measures 9-16. The score consists of two staves. The top staff uses a treble clef and a key signature of four sharps. The bottom staff uses a bass clef and a key signature of four sharps. Measure 9 starts with a dotted half note followed by eighth notes. Measure 10 has eighth notes. Measure 11 has eighth notes. Measure 12 has eighth notes. Measure 13 has eighth notes. Measure 14 has eighth notes. Measure 15 has eighth notes. Measure 16 has eighth notes.

Musical score for piano, page 74, measures 16-25. The score consists of two staves. The top staff uses a treble clef and a key signature of four sharps. The bottom staff uses a bass clef and a key signature of four sharps. Measure 16 starts with a dotted half note followed by eighth notes. Measure 17 has eighth notes. Measure 18 has eighth notes. Measure 19 has eighth notes. Measure 20 has eighth notes. Measure 21 has eighth notes. Measure 22 has eighth notes. Measure 23 has eighth notes. Measure 24 has eighth notes. Measure 25 has eighth notes.

Musical score for piano, page 74, measures 26-33. The score consists of two staves. The top staff uses a treble clef and a key signature of four sharps. The bottom staff uses a bass clef and a key signature of four sharps. Measure 26 starts with a dotted half note followed by eighth notes. Measure 27 has eighth notes. Measure 28 has eighth notes. Measure 29 has eighth notes. Measure 30 has eighth notes. Measure 31 has eighth notes. Measure 32 has eighth notes. Measure 33 has eighth notes.

Musical score for piano, page 74, measures 34-36. The score consists of two staves. The top staff uses a treble clef and a key signature of four sharps. The bottom staff uses a bass clef and a key signature of four sharps. Measure 34 starts with a dotted half note followed by eighth notes. Measure 35 has eighth notes. Measure 36 has eighth notes.

Musical score for piano, page 74, measures 37-40. The score consists of two staves. The top staff uses a treble clef and a key signature of four sharps. The bottom staff uses a bass clef and a key signature of four sharps. Measure 37 starts with a dotted half note followed by eighth notes. Measure 38 has eighth notes. Measure 39 has eighth notes. Measure 40 has eighth notes.

46. Bee Major Key

Composed for Oladayo Olusoga

Grade 4 Piano

Allegro $\text{♩} = 128$

The sheet music for 'Bee Major Key' is composed for Grade 4 Piano. It features five staves of musical notation. The key signature is major (indicated by a sharp sign), and the time signature is 9/8. The tempo is Allegro (♩ = 128). The music includes various dynamics (mf, p), articulations (trills, grace notes), and performance instructions (v., V.). Measure numbers 1 through 16 are marked above the staves.

76
20

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in a key signature of seven sharps. Measure 20 starts with a whole note followed by eighth-note pairs. Measure 21 begins with a dynamic of ff and a measure of 9/4 time. Measure 22 consists of eighth-note pairs. Measure 23 starts with a dynamic of fff. The score includes various performance markings such as fermatas, grace notes, and dynamic changes.

23

47. The Millipede

Grade 4 Piano

Allegro $\text{♪} = 240$

staccato

5

9

48. Souris

Ballad $\text{J} = 60$

Grade 5 Piano

1

5

10

17

22

28

79

34 *molto rit.*

This musical score page contains three staves of music. The top staff (treble clef) starts with a sixteenth-note pattern followed by a fermata over a series of eighth notes. The middle staff (bass clef) has a fermata over the first measure. The bottom staff (bass clef) has a fermata over the first measure. Measure 34 ends with a fermata over a series of eighth notes. Measure 37 begins with a sixteenth-note pattern in common time (indicated by '11/8'), followed by a change to a sixteenth-note pattern in 11/8 time. Measure 40 shows a sixteenth-note pattern followed by a measure with eighth-note patterns and rests.

49. The Tortoise

Composed for Connor Creeley

Slow $\text{♩} = 20$

Grade 2 Piano

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

50. I Had Hayfever One Day

Bassoon and Piano

Bass Guitar $\text{J} = 88$

9

15

20

15^{ma}

24 (15)

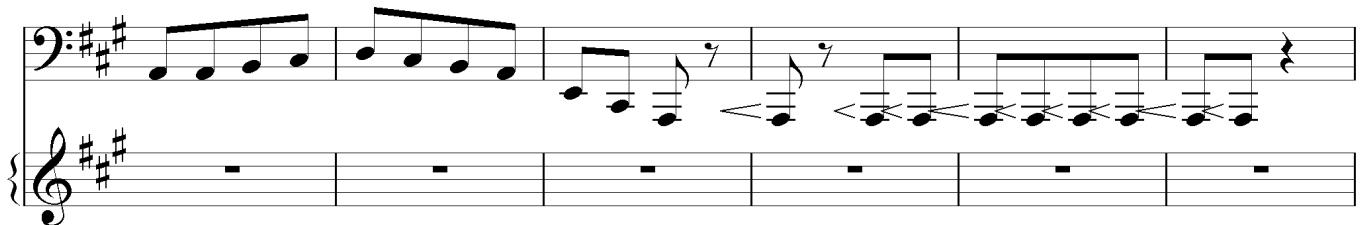
29

82

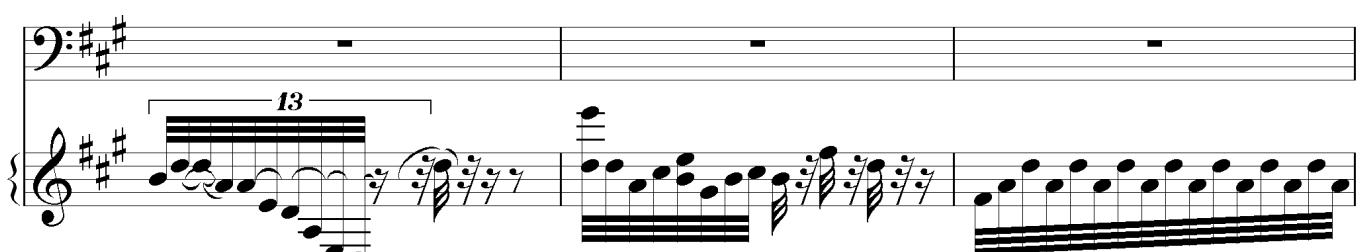
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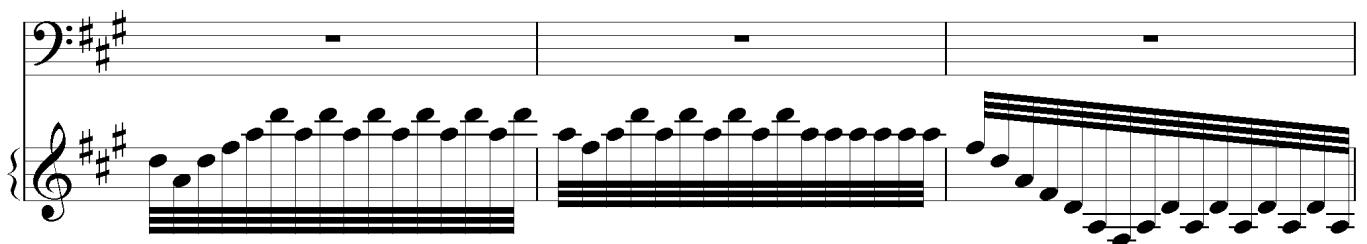
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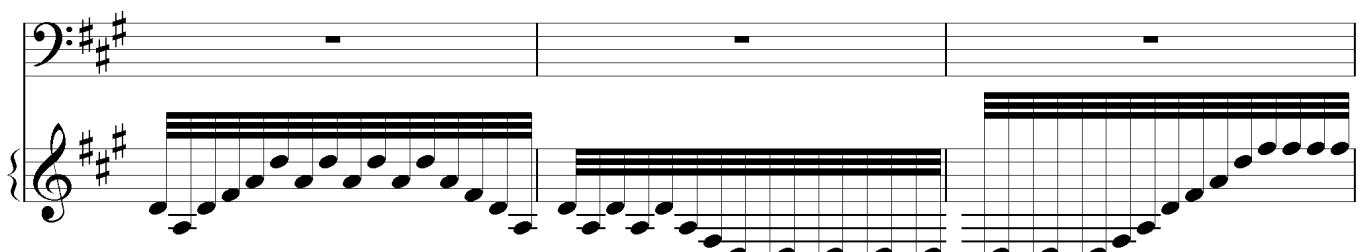
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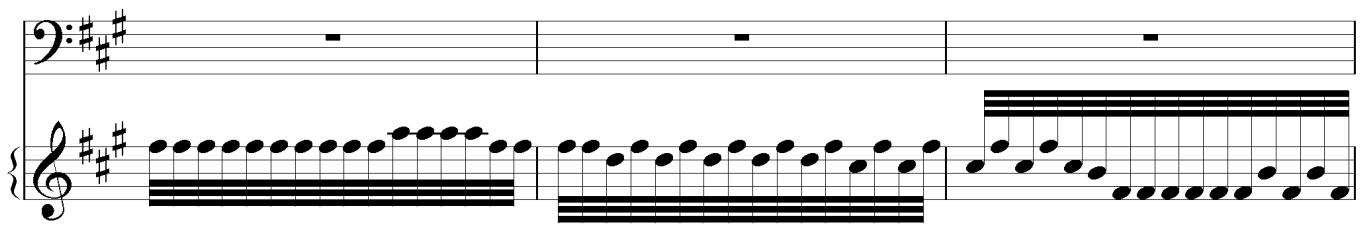
52



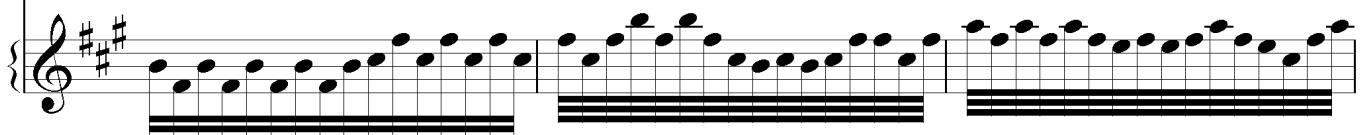
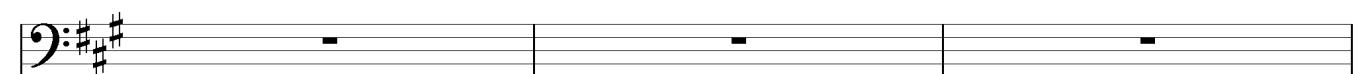
55



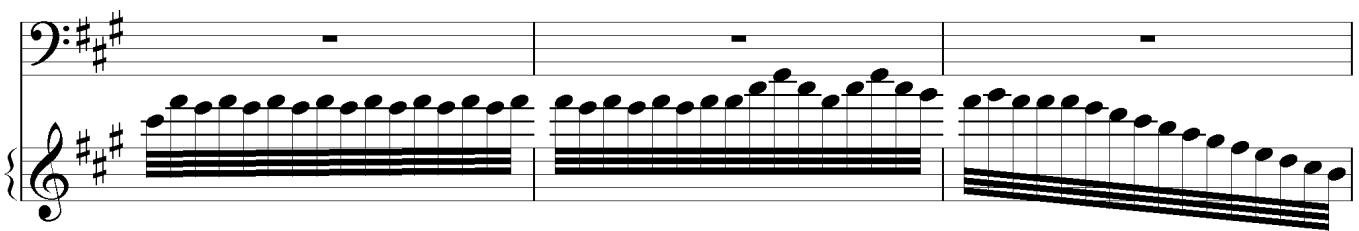
58



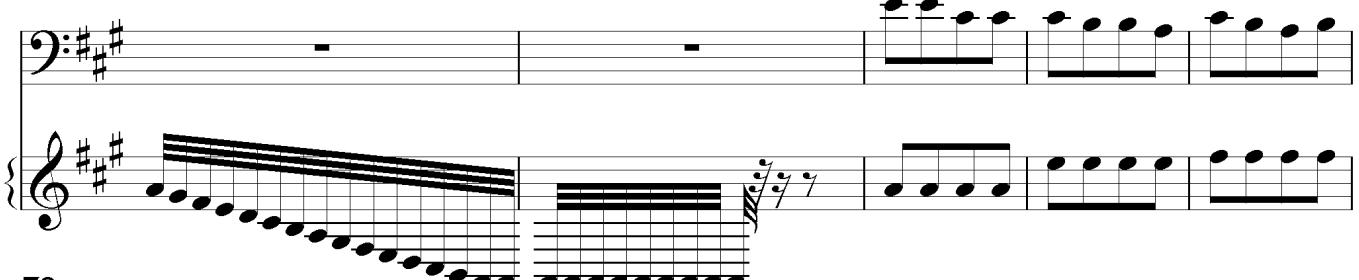
61



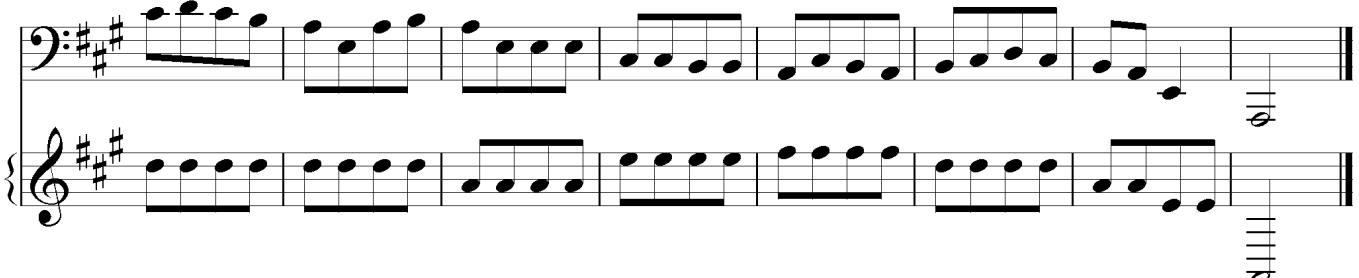
64



67



72



50. I Had Hayfever One Day

Bass Guitar $\text{d} = 88$

10

15

20

24 (15) 15^{ma}

29

33

40

47 20

73

Piano

50. I Had Hayfever One Day

85

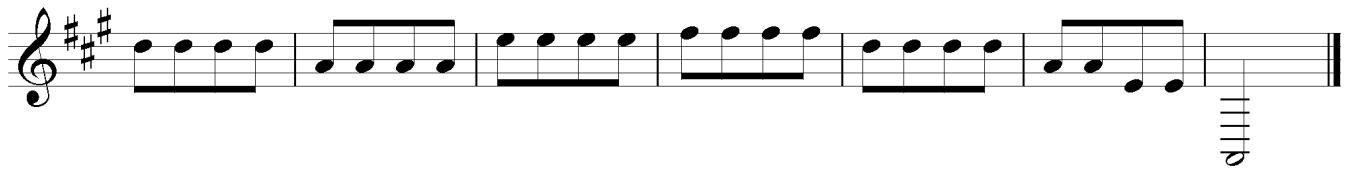
Bass Guitar $\text{d} = 88$

The sheet music consists of ten staves of bass guitar notation. The key signature is two sharps, and the time signature is common time (indicated by a '4'). The tempo is marked as $\text{d} = 88$. Measure 11 starts with a dynamic *fff*. Measure 13 contains a bracketed section from measure 37 to measure 40. Measures 51 through 68 show a continuous pattern of eighth-note chords and sixteenth-note fills. Measure 69 concludes with a bass clef and a bass staff.

86

Piano

73



51. Little Prelude in C

Grade 2 Piano

87

Moderato $\text{J} = 112$

The sheet music consists of four staves of piano music. The top staff is treble clef, common time, dynamic *f*. The second staff is bass clef, common time. The third staff is treble clef, common time, dynamic *mp*, with a crescendo marking. The fourth staff is bass clef, common time, dynamic *mf*. Measure 5 starts with a dynamic *mp* and a crescendo. Measure 10 starts with a dynamic *f*. Measure 15 starts with a dynamic *ff*.

5

10

15

52. The Frog

Grade 2 Glockenspiel

Glockenspiel Allegro $\text{♩} = 116$

Glock. *fff*

Glock.

Glock.

Glock.

Glock.

Glock.

Glock. *fff*

Glock.

Glock.

Glock.

A musical score for the instrument "Glock.". The score consists of four staves of music, each starting with a treble clef and a common time signature. Measure numbers 89, 106, 115, and 122 are indicated above the staves. The music features various rhythmic patterns, including eighth and sixteenth note groups, and rests. Measure 89 ends with a sixteenth-note cluster. Measure 106 includes a sixteenth-note grace note. Measure 115 has a sixteenth-note grace note and a sixteenth-note cluster. Measure 122 ends with a sixteenth-note cluster.

53. Crocodile

Grade 2 Piano

Allegro $\text{J} = 121$

Musical score for piano, page 90, measures 1-6. The music is in common time (C). The key signature changes from C major to F major at measure 6. Measure 1: Treble clef, dynamic *mf*, bass clef. Measure 2: Bass note, dynamic *p*. Measures 3-5: Bass notes. Measure 6: Bass note, dynamic *p*.

Musical score for piano, page 90, measures 7-12. The music is in common time (C). Measure 7: Bass note, dynamic *p*. Measure 8: Bass note, dynamic *f*. Measures 9-10: Bass notes. Measure 11: Bass note, dynamic *p*. Measure 12: Bass note, dynamic *p*.

Musical score for piano, page 90, measures 13-18. The music is in common time (C). Measure 13: Bass note, dynamic *p*. Measures 14-15: Bass notes. Measure 16: Bass note, dynamic *mp*. Measure 17: Bass note, dynamic *p*.

Musical score for piano, page 90, measures 18-23. The music is in common time (C). Measure 18: Bass note, dynamic *p*. Measures 19-20: Bass notes. Measure 21: Bass note, dynamic *mf*. Measure 22: Bass note, dynamic *p*.

Musical score for piano, page 90, measures 22-27. The music is in common time (C). Measures 22-25: Bass notes. Measure 26: Bass note, dynamic *poco cresc.* Measures 27-28: Bass notes.

Musical score for piano, page 90, measures 26-31. The music is in common time (C). Measures 26-29: Bass notes. Measure 30: Bass note, dynamic *f*. Measure 31: Bass note, dynamic *p*.

54. Sibelius Is Registered!

Grade 2 Piano

Happily $\text{J} = 88$

Musical score for piano, two staves. Key signature: F major (one sharp). Time signature: 2/4. Measure 1: Treble staff, eighth note; Bass staff, eighth note. Measure 2: Treble staff, eighth note followed by eighth note tied to sixteenth note; Bass staff, eighth note followed by eighth note tied to sixteenth note. Measures 3-6: Both staves show eighth-note patterns consisting of eighth note followed by eighth note tied to sixteenth note.

Musical score for piano, two staves. Key signature: F major (one sharp). Time signature: 2/4. Measure 7: Treble staff, eighth note followed by eighth note tied to sixteenth note; Bass staff, eighth note followed by eighth note tied to sixteenth note. Measures 8-11: Both staves show eighth-note patterns consisting of eighth note followed by eighth note tied to sixteenth note.

Musical score for piano, two staves. Key signature: F major (one sharp). Time signature: 2/4. Measures 12-15: Both staves show eighth-note patterns consisting of eighth note followed by eighth note tied to sixteenth note. Measure 16: Both staves end with a half note.

55. A Piece By Maman - 2

Grade 8 Clarinet in B flat

Jazzy! $\text{♩} = 120$

6

10

14

16

19

24

28

33

37

41

46

50

53

57

63

66

56. Mrs. Woodhouse

Soprano, Alto, Tenor and Bass

Allegro $\text{J} = 124$

Mrs wood house mr s wood house we will miss you a lot. Mr s wood house mr s

This section contains four staves of music. The top two staves are in common time (3/4) and the bottom two are in 3/4 time. The vocal parts consist of eighth and sixteenth note patterns. The lyrics are placed below the top staff.

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

This section contains four staves of music. The top two staves are in common time (3/4) and the bottom two are in 3/4 time. The vocal parts consist of eighth and sixteenth note patterns. The lyrics are placed below the top staff.

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

This section contains four staves of music. The top two staves are in common time (3/4) and the bottom two are in 3/4 time. The vocal parts consist of eighth and sixteenth note patterns. The lyrics are placed below the top staff. Measure 13 includes a dynamic marking '3' over the bass line.

18



wood house mr s woodhouse you are so super mega cool oh wood house!

96
Soprano

56. Mrs. Woodhouse

Allegro $\text{J} = 124$

The musical score consists of four staves of music for soprano voice. The key signature is common C, and the time signature is common time. The tempo is Allegro at $\text{J} = 124$. The lyrics are integrated into the musical lines, with some words like 'you are' and 'the best' appearing twice. Measure numbers 1 through 18 are indicated on the left side of the staves.

Mr s wood house mr s wood house we will miss you a lot. Mr s wood house mr s
7
wood house you are the best head teacher er er Mr s wood house mr s wood house we
12
love you so. mr s wood house no one can re 3 pla a a 3 a a a a ce you mr s
18
wood house mr s wood house you are so super mega cool oh wood house!

Alto

56. Mrs. Woodhouse

97

Allegro $\text{J} = 124$

Musical score for the Alto part of "Mrs. Woodhouse". The score consists of three staves of music.

- Staff 1:** Starts with a rest followed by a series of eighth notes. The key signature is A major (no sharps or flats).
- Staff 2 (Measure 8):** Starts with a half note followed by eighth-note pairs. The key signature changes to G major (one sharp).
- Staff 3 (Measure 15):** Starts with a half note followed by eighth-note pairs. The key signature changes to F major (one flat).

56. Mrs. Woodhouse

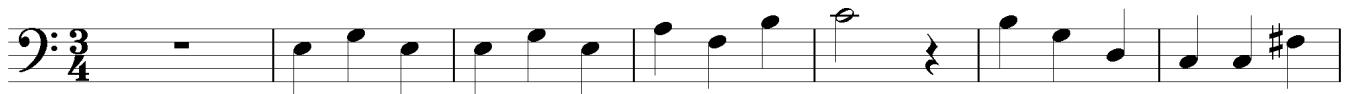
Allegro $\text{J} = 124$

Musical score for Tenor part, Allegro tempo, $\text{J} = 124$. The score consists of four staves of music.

- Staff 1: Starts with a rest followed by eighth-note pairs.
- Staff 2: Starts with eighth-note pairs.
- Staff 3: Starts with eighth-note pairs.
- Staff 4: Starts with eighth-note pairs.

56. Mrs. Woodhouse

Allegro $\text{J} = 124$



8



15



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 composed 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 ends 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 off 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