



John Oliver

Minimusica
15 Concert Studies
for Classical Guitar

johnolivermusic.com

John Oliver

Minimistica
15 Concert Studies
for Classical Guitar
(2005)

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First performed on 3/26/1987
by Michael Strutt,
Community Arts Council Gallery, Vancouver,
Canada

Continuum 1

Chord Study

♩ = 100
or slower

John Oliver

Before embarking on the arpeggio study, learn the left-hand chord changes.

The musical score consists of ten staves of music, each starting with a measure number. The notation is in treble clef with a bass line. The time signature is 4/4. The music features various chords and arpeggios, with some measures containing multiple chords. The chords are primarily triads and dyads, with some more complex structures. The key signature is one sharp (F#). The score ends with a double bar line and a fermata over the final chord.

$\text{♩} = 100$
or slower

Continuum 1

John Oliver

i i i i
m
p i m a c a m i

1

f Bass note is melody throughout.

3

5

3 2 4 0

7

9

11

13

15

17

37

8

39

8

41

8

43

8

45

8

47

8

49

8

51

8

52

8

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Continuum 2

John Oliver

♩. = 80
p i m a m i

8 *p* ④ ③

3 ⑤

5 *f*

7 *p*

9 ④

11 *mf* ④ ⑥

13 *f*

15 *p* ④

17 *f* *mp* ④

19 *mf* ④ ③ ⑤

21 *2 4 0* *4 1 0*
8 *p*

23 *mf*

25 *mp* VII VII

27 *rit.* *A Tempo* ♩ = 80 *pp p*

29

31

33 *f p*

35

37 *mf*

39 *p*

40

Continuum 3

8 *f*

5

9 *mf*

13

17

21 *mp*

25 *mf*

29 *f*

32 *ff*

36 *p*

76

mf

79

f

82

Do not repeat this bar.

ff *f*

85

mp

88

p

90

92

95

pp

Harmonium 1

John Oliver

♩ = 92

♩ = 116

rit. ♩ = 92

accel.

♩ = 116

2:00

Harmonium 2

John Oliver

$\text{♩} = 100$ *let vibrate always*

1 *p* *f*

4 *p* *f*

7 ② ②

10 VII 1 1 4 3 ⑤

13 4 3 **To Coda** ⑤ 0 4

16 *ff* *p* *mf*

19 *p* *mf* CIII 3 4

22 CVI 1 3 1 CIV

25 *rit.* **Slower**

28 *rit.* **D.C. al Coda**

31 **CODA**

34

Harmonium 3

John Oliver

♩ = 120 ② ③ CVII

8 0 1 2

mp

3

f *mp*

6 CVII

8 0 2 0

9

f

12

mp *f*

15

mp

18

f

21

mp *mf*

24 8 *f* *ff*

27 8 *f*

30

33 8 *f* *ff*

36 8 *f* *ff*

39 8 *ff* *mp*

41 8 *f* *mp* *mf*

43 8 *f* *mp*

46

f *mp* *p*

49

rall. $\text{♩} = 120$

f *mp*

52

CVII

0 2 0

55

f

58

④
2 1

f

61

p

63

p

64

rall.

f

Aequum 1

John Oliver (1959)

$\text{♩} = 196$

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

5

8 *pp*

11 *f* *ff*

15 *mf*

20 *rit.* $\text{♩} = 148$

23 *rit.* $\text{♩} = 112$ **To Coda**

A Tempo ♩ = 196

25 *f*

29 *pp*

32 *f* ...disappearing suddenly...

34 *p*

36

39 *cresc. poco a poco* *mp* *cresc. poco a poco*

42 *mf*

44 *cresc. poco a poco*

46 *f* *cresc. poco a poco*

49

52

54

56

59

63

67

71

75

Meno Mosso

CODA

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Musical score for guitar, measures 44-70. The score is written in treble clef with a key signature of one sharp (F#). The piece features complex rhythmic patterns and various time signatures.

Measures 44-48: 5/4, 12/16, 2/4. Includes a circled '2' above a measure.

Measures 49-52: 5/4, 4/4. Includes a circled '3' above a measure.

Measures 53-55: 4/4, 3/4, 4/4. Includes circled '2' and '3' above measures.

Measures 56-58: 3/4, 4/4, 3/4. Includes a circled '4' above a measure.

Measures 59-61: 3/4, 4/4, 3/4. Includes circled '1' and '2' above measures.

Measures 62-64: 4/4, 2/4, 5/4, 4/4. Includes circled '3' above a measure.

Measures 65-66: 4/4. Includes circled '3' above a measure.

Measures 67-70: 4/4. Includes a circled '3' above a measure.

96 $\text{♩} = 100$

98

accel. poco a poco

100

$\text{♩} = 126$
Tempo Primo

102

105

108

Meno Mosso rall. *rit.*

111

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Aequum 3

John Oliver

♩ = 120

8 *f*

3 0 2 0
③ ④ ⑤

5

7

9 0
⑨ *dimin.* *mp*

12 ⑫ *To Coda*
④ ② ④ ④ ③

15 *f* *vibrato*

17 *dimin.*

19 *mp*
② ④ ①

22

25

mf 4:3 4:3

28

4:3 4:3

30

4:3 *f* 3 3

33

3 3 3 3 3

35

p *sf* *rit.*

39

42 VII

46 *p*

48 *mp* *p*

51 *cresc.* ④

53

55 *ff*

57 D.C. al Coda CODA *f* *p*

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

64 ② ④ ⑥ ⑥ *mp* *f*

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Nocturnum 1

John Oliver

♩ = 63

8^{va}

V XII IV⁷ VII V

ff *p* *f* *p* *ff* *p*

(8)

6 VII

f

IX VII XII XII

(8)

11 V IV IV V

p *f*

♩ = 66 *accel.* ... ♩ = 100 *accel.*

XII IX

(8)

16 ♩ = 130 ♩ = 152 VII a IX a m i

ff *mf*

art. harm. V i/a XVI

(4) (6) (5)

22 art. harm. (normal)

Play quietly to achieve same volume as harmonics.

V *mp*

28 *mf* *accel.* (normal)

XII (5) (4)

35 ♩ = 138

(4) (3)

39 ♩ = 63

ff *f* *p* *f* *p*

43

XII

IV V

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

8^{va}

48

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

(8)

53

f *mf* *p* *mf*

Nocturnum 2

John Oliver

♩ = 76
XII
IX

8va

③

②

(8)

5

VII

① ②

V

8va

10

VII V IV

① ② ③ ② ① ②

② ③ ④ ③ ② ③

① ② ③ ② ① ②

(8)

16

V IV

8va

23

② ③ ④ ③

29

IX

③ ④ ⑤ ④

④ ⑤ ⑥ ⑤

36

④ ⑤ ⑥ ⑤

VII

8va

V IV

V VII V

(8)

43

③ ② ①

49

8va

① ② ③ ②

Nocturnum 3

John Oliver

♩ = 50 VII XII VII XII

④ ③ ⑤ ④

pp *mf*

3

6 3 ③

pp *mf*

V art. harm.

VII VII V ① ② ③ VII V

IV V ⑤ ④

mp

p a p a m i

mf 5 5 5 5 6 ② ③ ④ 6 6 6 6

11

IV V IV V IV V VII VII

f 6 6 *mp*

14

16

p

Reliquiarum 1 ("Certitude")

(Study in octaves and contrasts)

John Oliver

$\text{♩} = 100$

vibrato

f

4

3 3 \flat

5

vibrato

mf *f* *ff* *f*

9

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

12

XII \circ *f* *p* *mf* *mf* *mp* *f*

15

0 3 0 1 0 3 0 1 0 -1 *a m i*

3 1 *f* *mp*

19

mf *rit.* *A Tempo* *f*

22

XII \circ *f* *ff*

4 IV

25 **Retenu** **A Tempo** **Retenu** **A Tempo**

28 *rit.* **A Tempo**

31 *rall.*

34 *rit.* **A Tempo**

8 *p* *f* *mp* *f* *mp*

8 *f* *mp* *f* *mp* *f*

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

8 *pp* *p* *mf*

0 2 2 -2 VII

Reliquiarum 2 ("Meditation")

(Study in simultaneous open & stopped string)

John Oliver

$\text{♩} = 86$

mp

IXX

XII

5

8

8va

XX art. harm.

IXX

11

8va

14

17

f

22

26

32

36

40

Meno Mosso

45

IXX

48

51

53

Reliquiarum 3 ("Square Building Waltz")

(Study for stretching and voicing)

John Oliver

$\text{♩} = 72$ *accel.* - - - - -

f

7 - - - - - $\text{♩} = 100$ $\text{♩} = 76$ *canto*

ff *f*

13

19

24 *sul pont.*

p

28 *sul tasto* *normal*

pp *f*

33

mp

The musical score is written for a single melodic line on a grand staff. It begins with a tempo of quarter note = 72. The first system (measures 1-6) features a forte (*f*) dynamic and includes a 4-measure rest. The second system (measures 7-12) shows a tempo change to quarter note = 100, followed by a *ff* dynamic, and then a tempo change to quarter note = 76 marked *canto*. The third system (measures 13-18) continues with a *f* dynamic. The fourth system (measures 19-23) features a piano (*p*) dynamic and a *sul pont.* marking. The fifth system (measures 24-27) starts with a piano (*p*) dynamic and a *sul pont.* marking, then transitions to a forte (*f*) dynamic and a *normal* articulation. The sixth system (measures 28-32) features a piano (*p*) dynamic. The seventh system (measures 33-36) starts with a mezzo-piano (*mp*) dynamic and includes a circled 5 (5) marking. The score concludes with a final chord in the key signature of one flat.

37 $\text{♩} = 64$

f *pp* *ppp* *f*

45 *accel.* $\text{♩} = 76$

52

ff

56

f

61 *Slower* $\text{♩} = 92$
art. harm.

f

67 *humourous* *accel.* $\text{♩} = 120$

p *f*

73 *accel.* $\text{♩} = 150$ *rall.* *pizz.* *vib.*

p

80 $\text{♩} = 86$ $\text{♩} = 60$

f

88

95 *vib.*

101

108

114 *pp*

119

124 *mf* *f* XII *vib.*

131

137

143

148 *rit.* *A Tempo*

154

rall.

158

