



Alain
Reiher

20 Miniatures

guitare seule / solo guitar

CD inclus / included



DZ 792



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Alain Reiher est né le 19 mai 1955 à Port-au-Prince (Haïti) et il a immigré avec sa famille à Montréal en 1965. En 1976, il débute à l'âge de 21 ans ses études musicales au Conservatoire de musique du Québec à Montréal. Il étudie auprès de Stephen Fentok et obtient un Diplôme de premier prix en interprétation de la guitare classique en 1981.

Au nombre de ses compositions figurent des interludes musicaux destinés à deux documentaires de l'Office Nationale du Film du Canada réalisés par le cinéaste Jacques Godbout. On note également la composition de trames sonores de transition pour le disque *Mon pays que voici*, du poète et écrivain haïtien Anthony Phelps.

En 1994, sa composition *Préambule et Rhapsodie* est publiée dans l'anthologie des *Winner's Circle 1994 : The GFA Set Piece Competition*, par les éditions Mel Bay.

En Janvier 2001, Alain Reiher est invité en Haïti et partage la scène avec trois autres guitaristes d'origine haïtienne au cours d'une soirée s'inscrivant dans le cadre de la Semaine de la Diaspora. À son retour au Canada, il réalise l'enregistrement de son premier disque compact *20 Miniatures* grâce à une bourse du Conseil des arts du Canada.

Depuis 1996, il enseigne la guitare classique aux enfants et aux adultes au *Shadbolt Centre for the Arts*, à Burnaby.

Alain Reiher was born May 19, 1955 in Port-au-Prince Haiti, immigrating to Montreal, Canada with his family in 1965. At age 21 he began his musical studies with Stephen Fentok at the "Conservatoire du Québec à Montréal" from 1976 to 1981 and obtained a First prize diploma in classical guitar interpretation.

He subsequently created the guitar accompaniment for two documentaries by Jacques Godbout of the National Film Board of Canada. He also worked with the Haitian poet Anthony Phelps creating the segue music for his album of poems "Mon pays que voici".

Alain's first composition *Préambule et Rhapsodie* was chosen among the ten top compositions to be published by Mel Bay in its *Winner's Circle 1994: The GFA Set Piece Competition*.

In January 2001, Alain was invited to Haiti as a guest artist to share a solo concert with 3 fellow Haitian guitarists for an evening of classical music as part of the festivities during the week of Diaspora. Upon his return, Alain recorded his first CD entitled "20 miniatures" with the help of a grant from the Canada Council for the Arts.

Alain has taught both children and adults privately and in group settings and continues to teach classical guitar at the Shadbolt Centre for the Arts in Burnaby where he has been employed since 1996.

20 Miniatures

Alain Reiher

I

$\text{♩} = 60$

Musical staff 1-4: Treble clef, key signature of one sharp (F#), 3/4 time signature. Measures 1-4. Measure 1: Bass clef accompaniment with a 3/4 time signature. Fingerings: 2, 4, 0, 1, 2, 4, 3. Measure 2: Fingerings: 0, 2, 4. Measure 3: Fingerings: 3. Measure 4: No fingerings.

Musical staff 5-8: Treble clef, key signature of one sharp (F#), 3/4 time signature. Measures 5-8. Measure 5: Fingerings: 2, 4. Measure 6: Fingerings: 4, -4. Measure 7: Fingerings: 2. Measure 8: Fingerings: 2.

Musical staff 9-14: Treble clef, key signature of one sharp (F#), 3/4 time signature. Measures 9-14. Measure 9: Fingerings: 1, 4. Measure 10: Bass clef accompaniment with a 3/4 time signature. Fingerings: 2, 3, 4. Measure 11: Bass clef accompaniment with a 3/4 time signature. Fingerings: 0, 3, 4. Measure 12: Bass clef accompaniment with a 3/4 time signature. Fingerings: 0. Measure 13: Bass clef accompaniment with a 3/4 time signature. Fingerings: 1, 2. Measure 14: Bass clef accompaniment with a 3/4 time signature. Fingerings: 1, 2.

Musical staff 15-18: Treble clef, key signature of one sharp (F#), 3/4 time signature. Measures 15-18. Measure 15: Bass clef accompaniment with a 3/4 time signature. Fingerings: 2, 3. Measure 16: Bass clef accompaniment with a 3/4 time signature. Measure 17: Bass clef accompaniment with a 3/4 time signature. Measure 18: Bass clef accompaniment with a 3/4 time signature.

Musical staff 19-20: Treble clef, key signature of one sharp (F#), 3/4 time signature. Measures 19-20. Measure 19: Bass clef accompaniment with a 3/4 time signature. Fingerings: 0, 3, 4. Measure 20: Bass clef accompaniment with a 3/4 time signature. Fingerings: #, #, 1, 2, 1, 2, 3.

II

Allegretto $\text{♩} = 72$

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The staff contains a sequence of notes with fingerings: 4, 3, 1, 3, 2, 1. A circled '3' is below the second measure. A '0' is above the first measure. A '1' is below the final measure.

Musical staff 2: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The staff contains a sequence of notes with fingerings: 0, 0, 3, 1, 2, 0, 3, 0, 3. A 'II' is above the eighth measure. A '0' is above the final measure.

Musical staff 3: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The staff contains a sequence of notes with fingerings: 2, 4, 4, 3, 0, 4. A circled '3' is below the fourth measure. A 'II' is above the sixth measure. The word "Fine" is written at the end of the staff. A '1' is below the first measure.

Musical staff 4: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The staff contains a sequence of notes with fingerings: 0, 1, 0, 4, 3, 4. A "pp dolce" is written below the first measure. A '1' is below the final measure.

Musical staff 5: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The staff contains a sequence of notes with fingerings: 0, 4, 0, 3, 2, 3, 2. A circled '3' is below the third measure. A "D.C. al Fine" is written above the final measure. A '1' is below the first measure.

III

$\text{♩} = 58$

IV

Moderato

⑥ = Ré

②

⑤

12

IX VII V III

④

⑥

12

pp

VII

12

16 *v* 7 12 4 3 2 1 3 4

pp *cresc.*

20 IV 2 4 4 3 1 2 4 3 1 2 4

p *cresc.*

24 *rit.* 3 4 2 2 4 3 4 3 4

mp *mf*

27 V 3 4 2 4 3 4 1 0 1 2 0

V

30 *rall.* IX VII V III *rit.*

rall. *rit.*

V

Lento

m.d. 12

m.d. 19

VI

Moderato

The musical score is written for guitar in treble clef with a key signature of two sharps (F# and C#) and a common time signature. It consists of 20 measures. The notation includes various guitar-specific techniques such as natural harmonics (indicated by '0' on the strings), fretted notes (indicated by numbers 1-4), and slurs. The piece is marked 'Moderato' and features several dynamic markings: 'pp' (pianissimo) at measure 16, 'f' (forte) at measure 17, and 'rit.' (ritardando) at measure 18. The tempo changes to 'allarg.' (allargando) at measure 20. The score is divided into systems of four measures each, with measure numbers 4, 7, 10, 13, 16, and 20 clearly marked at the beginning of their respective lines.

à Florence
VII

♩ = 52

1 4 7 10 13 16 19 22

25

28

31

34

37

40

43

46

strum

Detailed description: This is a musical score for guitar, consisting of eight staves of music. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures, with measure numbers 25, 28, 31, 34, 37, 40, 43, and 46 indicated at the start of their respective staves. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, and rests. There are several instances of fingerings indicated by numbers 1, 2, 3, and 4 above the notes. Some measures contain chords with fingerings like 3 4, 3 4, 0 4, and 0 4. A 'strum' instruction is located below the first staff. The piece concludes with a final chord and a fermata over the last note.

VIII

Musical score for guitar, VIII, measures 1-16. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a mix of eighth and sixteenth notes, often beamed together, and includes various guitar-specific techniques such as triplets, slurs, and fingerings. Measure numbers 3, 5, 7, 9, 11, 14, and 16 are indicated at the start of their respective lines. Chord symbols VII, V, and II are placed above the staff in measures 7, 8, and 14 respectively. Dynamic markings include *p* (piano) and *pp* (pianissimo). The score concludes with a double bar line at the end of measure 16.

IX

Grave

The musical score is written for guitar in 4/4 time, marked 'Grave'. It consists of five staves of music, each with a treble clef and a key signature of one sharp (F#). The score includes various musical notations such as chords, single notes, and slurs. Fingerings are indicated by numbers 1-4 in circles or above notes. Bar numbers 4, 7, 10, and 13 are clearly marked at the beginning of their respective staves. Roman numerals V, VI, I, and III are placed above the staves to indicate chord positions. The piece concludes with a final chord in measure 13.

Musical notation for measures 15-17. Includes guitar chord diagrams for VIII, VII, V, and III. Measure numbers 15, 16, and 17 are indicated. Fingerings and fret numbers are shown throughout.

Musical notation for measures 18-20. Includes guitar chord diagram for I. Measure numbers 18, 19, and 20 are indicated. Fingerings and fret numbers are shown throughout.

Musical notation for measures 21-23. Measure numbers 21, 22, and 23 are indicated. Includes slurs and accents.

Musical notation for measures 24-26. Includes guitar chord diagram for VI. Measure numbers 24, 25, and 26 are indicated. Includes slurs and accents.

Musical notation for measures 27-29. Measure numbers 27, 28, and 29 are indicated. Includes slurs and accents.

Musical notation for measures 30-32. Measure numbers 30, 31, and 32 are indicated. Includes slurs and accents.

X

Lento

sim. II

5

III m

Più mosso

9 a p i a m

l.v. sempre

12

l.v. sempre

15

f

18

f

21

24

a m p i

27

p i m p

a m i

p i a

30

m p i p

m

p i a

33

p

mp

36

mf

rall.

rit.

39

Più mosso

p i m p i m p

i m a

m

41 *a*
-4
cresc.

44 *f*
Calmo - più lento

50

54

57

60 *l.v. sempre*

65

XI

Maestoso

Measures 1-3 of the piece. The music is in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. Measure 1 contains a whole rest. Measure 2 begins with a repeat sign and contains a quarter note G4, a quarter note A4, and a quarter note B4. Measure 3 contains a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The bass line consists of a steady eighth-note accompaniment: G2, A2, B2, C3, D3, E3, F3, G3.

Measures 4-6. Measure 4: G4 (finger 2), A4 (finger 2), B4 (finger 2), C5 (finger 2), B4 (finger 2), A4 (finger 2), G4 (finger 2). Measure 5: G4 (finger 2), A4 (finger 2), B4 (finger 2), C5 (finger 2), B4 (finger 2), A4 (finger 2), G4 (finger 2). Measure 6: G4 (finger 2), A4 (finger 2), B4 (finger 2), C5 (finger 2), B4 (finger 2), A4 (finger 2), G4 (finger 2). The bass line continues with eighth notes: G2, A2, B2, C3, D3, E3, F3, G3.

Measures 7-9. Measure 7: G4 (finger 2), A4 (finger 2), B4 (finger 2), C5 (finger 2), B4 (finger 2), A4 (finger 2), G4 (finger 2). Measure 8: G4 (finger 2), A4 (finger 2), B4 (finger 2), C5 (finger 2), B4 (finger 2), A4 (finger 2), G4 (finger 2). Measure 9: G4 (finger 2), A4 (finger 2), B4 (finger 2), C5 (finger 2), B4 (finger 2), A4 (finger 2), G4 (finger 2). The bass line continues with eighth notes: G2, A2, B2, C3, D3, E3, F3, G3.

Measures 10-12. Measure 10: G4 (finger 1), A4 (finger 2), B4 (finger 2), C5 (finger 2), B4 (finger 2), A4 (finger 2), G4 (finger 2). Measure 11: G4 (finger 1), A4 (finger 2), B4 (finger 2), C5 (finger 2), B4 (finger 2), A4 (finger 2), G4 (finger 2). Measure 12: G4 (finger 1), A4 (finger 2), B4 (finger 2), C5 (finger 2), B4 (finger 2), A4 (finger 2), G4 (finger 2). The bass line continues with eighth notes: G2, A2, B2, C3, D3, E3, F3, G3.

Measures 13-15. Measure 13: G4 (finger 1), A4 (finger 2), B4 (finger 2), C5 (finger 2), B4 (finger 2), A4 (finger 2), G4 (finger 2). Measure 14: G4 (finger 1), A4 (finger 2), B4 (finger 2), C5 (finger 2), B4 (finger 2), A4 (finger 2), G4 (finger 2). Measure 15: G4 (finger 1), A4 (finger 2), B4 (finger 2), C5 (finger 2), B4 (finger 2), A4 (finger 2), G4 (finger 2). The bass line continues with eighth notes: G2, A2, B2, C3, D3, E3, F3, G3.

16

2.

I

19

22

25

28

32

XII

Moderato cantabile

i m i
p
pp

i a i
p

p *cresc.*

mf *cresc.*

3 5 7 9 11 13

15

III

17

III

19

III *espress.*
cresc.

21

1 2 3 4

23

25

1 2 4 3

27

II

29

4 1 2 0 4

31

33

35

ritard.

XIII

Animato

③ ② ② III

p

i p i m i m i

4

1.

7

2.

10

1 2 0 3 1 0 1 3 4

13

III

3 2 1 2 3

16

I

allarg.

4 0 1 2 0 3 4

20

a tempo

3

24

3

27

4 3 4

30

i p i m i p i

m i p

p

p

3 2 0 6

XIV

The musical score is written for guitar in 2/4 time, featuring a treble clef and a key signature of one sharp (F#). The piece is titled "XIV".

Measures 1-4: The first line contains the initial melodic phrase. The notes are G4 (fingering 2), A4 (fingering 4), B4 (fingering 0), and C5 (fingering 0). The lyrics "i m i" are written below the notes. The dynamic marking is *p p*.

Measures 5-8: The second line continues the melodic line. It includes the instruction "pont." above measure 5 and the dynamic marking *a* above measure 5. The notes are G4 (fingering 1), A4 (fingering 1), B4 (fingering 1), and C5 (fingering 0).

Measures 9-12: The third line continues the melodic line. The notes are G4 (fingering 1), A4 (fingering 1), B4 (fingering 1), and C5 (fingering 0).

Measures 13-16: The fourth line continues the melodic line. The notes are G4 (fingering 1), A4 (fingering 1), B4 (fingering 1), and C5 (fingering 0).

Measures 17-20: The fifth line continues the melodic line. It includes the instruction "II" above measure 17. The notes are G4 (fingering 1), A4 (fingering 2), B4 (fingering 3), and C5 (fingering 0).

Measures 21-24: The sixth line continues the melodic line. It includes the instruction "I" above measure 21. The notes are G4 (fingering 1), A4 (fingering 2), B4 (fingering 3), and C5 (fingering 0).

Measures 25-28: The seventh line continues the melodic line. The notes are G4 (fingering 1), A4 (fingering 3), B4 (fingering 4), and C5 (fingering 0).

29

33

37

41

45

49

53

57

XV

12 ③

4 III

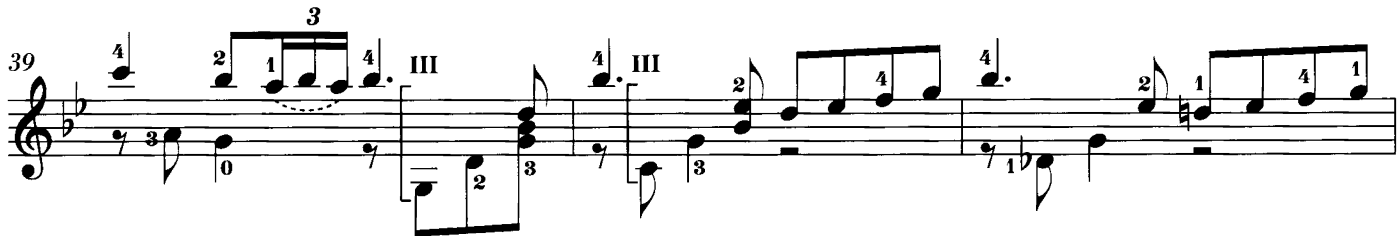
7 ④ ③

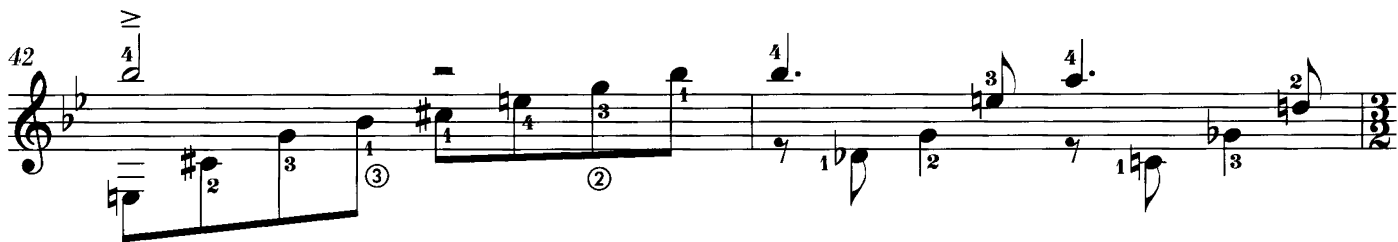
10 III

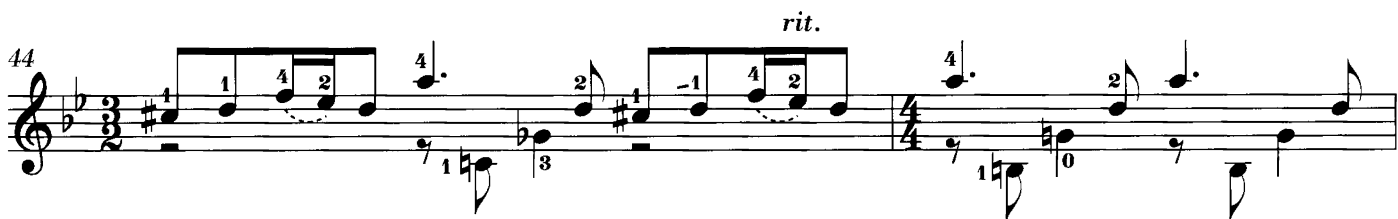
13 ④ ③ ②

16 *perdendosi*

19 a ③ ② ③

39 

42 

44 

46 

49 

Coda 



à Mamie Maude

XVI

Giocoso alla Caraibi

p i m *§ i m i*

3

5

7

9

11

f

13

Musical notation for measures 13 and 14. The key signature has two sharps (F# and C#). The melody consists of eighth and sixteenth notes. The bass line features a steady eighth-note accompaniment.

15

Musical notation for measures 15 and 16. Measure 15 continues the previous pattern. Measure 16 features a fermata over a chord, followed by a melodic phrase ending with a quarter note.

17

Musical notation for measures 17 and 18. Measure 17 includes fingerings (1, 2, 3, 0) and a triplet (3). Measure 18 includes fingerings (4, 2, 1, 0) and a triplet (3).

19

Musical notation for measures 19 and 20. Measure 19 includes fingerings (0, 2, 1, 0, 1, 0, 3). Measure 20 includes a circled 4 (④) and a circled 3 (③).

21

Musical notation for measures 21 and 22. Measure 21 includes fingerings (4, 3, -3, 0, 2) and circled numbers 2 (②) and 3 (③). Measure 22 includes fingerings (1, 4, 2, 0, 2, 3, 0) and a circled 1 (①).

23

Musical notation for measures 23 and 24. Measure 23 includes a circled 2 (②) and Roman numeral VII. Measure 24 includes Roman numeral II and a circled 2 (②). The piece concludes with a 4/4 time signature.

25

5 4 4 5 4 1 6

27

5 4 3 0 2 3 5

29

31

II

3 4 3 6

D.S. al $\text{\textcircled{+}}$ e Coda

33

Coda

4 2 2 0 3 4 0 3

à Nande

XVII

Moderato cantabile

25

29

allarg.



33

pp

comme un récitatif

pont.

37

p *mp* *mf*

sonoro

39

cresc.

l.v.

41

ppp

D.S. al Coda

Coda

ppp

XVIII

$\text{♩} = 96$

p p p i m a p m i sim.

l.v. sempre

3 *p m i p a m i p m i p a m i p p*

5 *p p p i m a m i p i m p p m i p*

7

9 *f*

11 *p*

13 *rall.* *p m i p a m i p m i p a m*

16

18

20

22

24

26

28

30

32 *p m i p a m i p m i p a m*

34

cresc. poco a poco

36

38

40

p m i p *rall.*

42

44

46

mf

XIX

♩ = 63-69

Musical score for guitar, XIX, measures 1-25. The score is in G major and 6/8 time. It features various techniques such as fingerings (i, m, a), dynamics (p, f, pp), and articulations (vib., rit., poco precipitando). Roman numerals III and VII are used to indicate barre positions.

Measure 1: *i* *m* *p*
 Measure 4: *p* *m* *i* *vib.* *a* *m*
 Measure 8: *i* *p* *rit.* *m* *a* *p*
 Measure 12: *m* *i* *m* *i* *m* *m* *i* *m* *m* *a* *vib.* *m*
 Measure 15: *a* *m* *a* *m* *a* *m* *i* *a* *m* *p*
 Measure 18: *rit.* *III* *p* *m* *i* *f* *p*
 Measure 22: *pp*
 Measure 25: *vib.* *poco precipitando* *a* *p* *VII* *m*

XX

8

15

23

rit.

31

dolce

38

44

50 *rall.*
mf *dim.*

58 *allarg.*
pp *p*

65 *dolce*

72 *bien appuyer* *rit.* *a tempo*
mf

78

86

92 *rit.* *a tempo*
f *mf* *mp*

100 *perdendosi*
dim. poco a poco