

# Five Preludes for Solo Guitar

**Michael Lukaszuk**

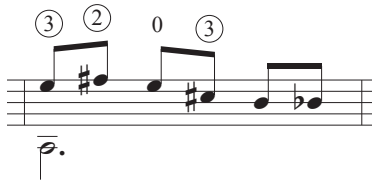
# Five Preludes for Solo Guitar (2018) by Michael Lukaszuk (b. 1989)

1. Bayview
2. Simcoe Park
3. Yonge St. Waltz
4. Stouffville Road, 9pm
5. Covington

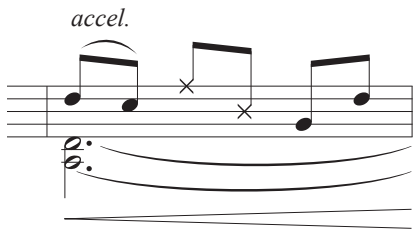
I wrote these preludes as an attempt to contribute to the repertoire for intermediate level guitarists. There are many fantastic contemporary pieces for advanced players (e.g. Britten's *Nocturnal*, Brouwer's *El Decameron Negro*), but I feel there's a need for more quality pieces for those guitarists who aren't quite ready to tackle a big 15 minute virtuosic piece.

Stylistically these preludes aren't in an especially avant-garde or experimental vein, they're meant to be fairly accessible. They are also good short pieces for tackling technical things like slurs and finger independence. There are also some aspects of jazz and fingerstyle guitar playing thrown in the mix. These preludes work well as a set or individually.

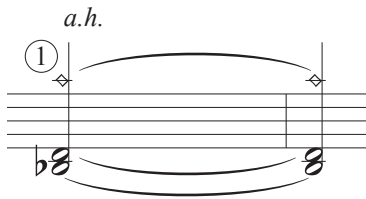
## Performance Notes



circle with number indicates string number. 0 is open.



x is for lightly muting the string with your r.h. palm. The pitch should still be fairly audible – this is more about a change in timbre.



a.h. indicates an artificial harmonic in which a the right hand index finger touches the string 12 frets above where the left hand is placed and plucks the string using the middle finger. NB With this particular chord there'd have to be a slight roll or delay between the harmonic and the lower notes.



I'm not too picky about the use of natural harmonics vs. artificial harmonics. This image on the left shows a natural harmonic. Diamond note heads falling on the 7<sup>th</sup> or 12<sup>th</sup> fret of a string, like this E, should be played as natural harmonics.

# Bayview

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$\text{♩} = 112$

*mf*

5

*f* *mp*

9

*rit.* *p* *mf* *a tempo*

13

17

*mp*

21

*p*

25

*pp*

29

$\text{♩} = 80$   
*sul tasto*

*mp* *mf*

33

37

*rit. sul pont.*

*p*

*ord.* ♩ = 112

41

*mf*

45

49

*mp*

# Simcoe Park

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$\text{♩} = 80$

*p* *mp* *p* *sul tasto*

5 *ord.* *mp*

10 ③ ② 0 ③ *p*

14 *rit.* ② *a tempo* *mf*

18

22 *sul tasto* *ord.* *rit.* *a tempo* *mp*

26 \*

30 *rit.* *let F# ring over E* ② *p*

\* beats 2 and 3 of bars 26 and 27 can optionally be played as artificial harmonics

# Yonge St. Waltz

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$\text{♩} = 80$   
*p*

$\text{♩} = 92$   
*mf*

*mp*

*poco piu mosso*  
*p*  
*mf*

*accel.*  
*mf*

*sul tasto*  
 $\text{♩} = 72$   
*con rubato*  
*p*

28 *ord.* ⑤

32 *non rubato* *mf* ♩ = 92

36

40 *allargando* *p* *roll from G down to A string*

# Stouffville Road

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♩ = 76

*sul tasto*  
*p* *mp*

*accel. poco a poco*

5

*a tempo*  
*poco piu mosso*  
*marcato*  
*ord. (non-sul tasto)*

9

*a tempo* *sul tasto*

13

*f* *p*

*poco piu mosso*  
*ord. (non-sul tasto)*

17

*rit.*

21

*mf* *p*

*a tempo* *a.h.*

25



29

Musical notation for measures 29-32. Measure 29: Treble clef, quarter notes G4, A4, B4, C5, quarter note B4, quarter note A4, quarter note G4. Measure 30: Treble clef, whole note chord G4-B4, whole note chord G4-B4. Measure 31: Treble clef, whole rest, quarter rest, quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 32: Treble clef, quarter notes C4, B3, A3, G3, quarter note F3, quarter note E3, quarter note D3.

33

Musical notation for measures 33-36. Measure 33: Treble clef, quarter notes G4, F4, E4, D4, C4, B3, A3, G3. Measure 34: Treble clef, whole note chord G4-B4, whole note chord G4-B4. Measure 35: Treble clef, whole rest, whole rest, whole rest, whole rest. Measure 36: Treble clef, whole note chord G4-B4, whole note chord G4-B4. Dynamics: *pp*. Performance markings: *a.h.* (1) above measure 34, *n.h.* above measure 35, *a.h.* (1) above measure 36.

- ① = D #
- ③ = G #

# Covington

Michael Lukaszuk

① = D #  
③ = G #

*a.h.*  
♩ = 76  
*mp*

5  
*pp*

9  
*mf*

12  
*p*

15  
*mf*

18  
*p*

21  
*mf*

24  
*rit.*  
*mp*

27

Musical staff 27: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a melodic line starting with a quarter rest, followed by eighth and sixteenth notes. A slur covers a sequence of notes from measure 28 to 29. A fermata is placed over the final note of the slur in measure 29.

30

*a tempo*

*mf*

Musical staff 30: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a melodic line with eighth and sixteenth notes. A slur covers a sequence of notes from measure 30 to 32. A fermata is placed over the final note of the slur in measure 32. The dynamic marking *mf* is at the beginning of the staff.

33

*rit.*

*a tempo*

*mp*

Musical staff 33: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a melodic line with eighth and sixteenth notes. A slur covers a sequence of notes from measure 33 to 35. A fermata is placed over the final note of the slur in measure 35. The dynamic marking *mp* is at the end of the staff.

36

*sul tasto*

Musical staff 36: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a melodic line with eighth and sixteenth notes. A slur covers a sequence of notes from measure 36 to 38. A fermata is placed over the final note of the slur in measure 38. The dynamic marking *sul tasto* is above the staff.

40

Musical staff 40: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a melodic line with a quarter rest, followed by a half note, and then a long slur covering a sequence of notes from measure 40 to 42. A fermata is placed over the final note of the slur in measure 42.