Compositional Experiment Number 1

Robert John Magnuson 2022

Approximate duration: 1:06

I wish attribution to include my name, date, and title of composition, as are listed in each score. I request that any public performance of any work I have released be recorded to video with sound, and that recording be forwarded to me (as video file or website URL of video). Please use the 'Contact' form on my website listed below if you have a video of a performance, to arrange how I might receive such.

MuseScore member Dave Moorman and I have been chatting about our own compositions, their creation, and associated topics. I proposed a **challenge** of creating a piece, within certain restrictive parameters. He was kindly brave enough to go forward.

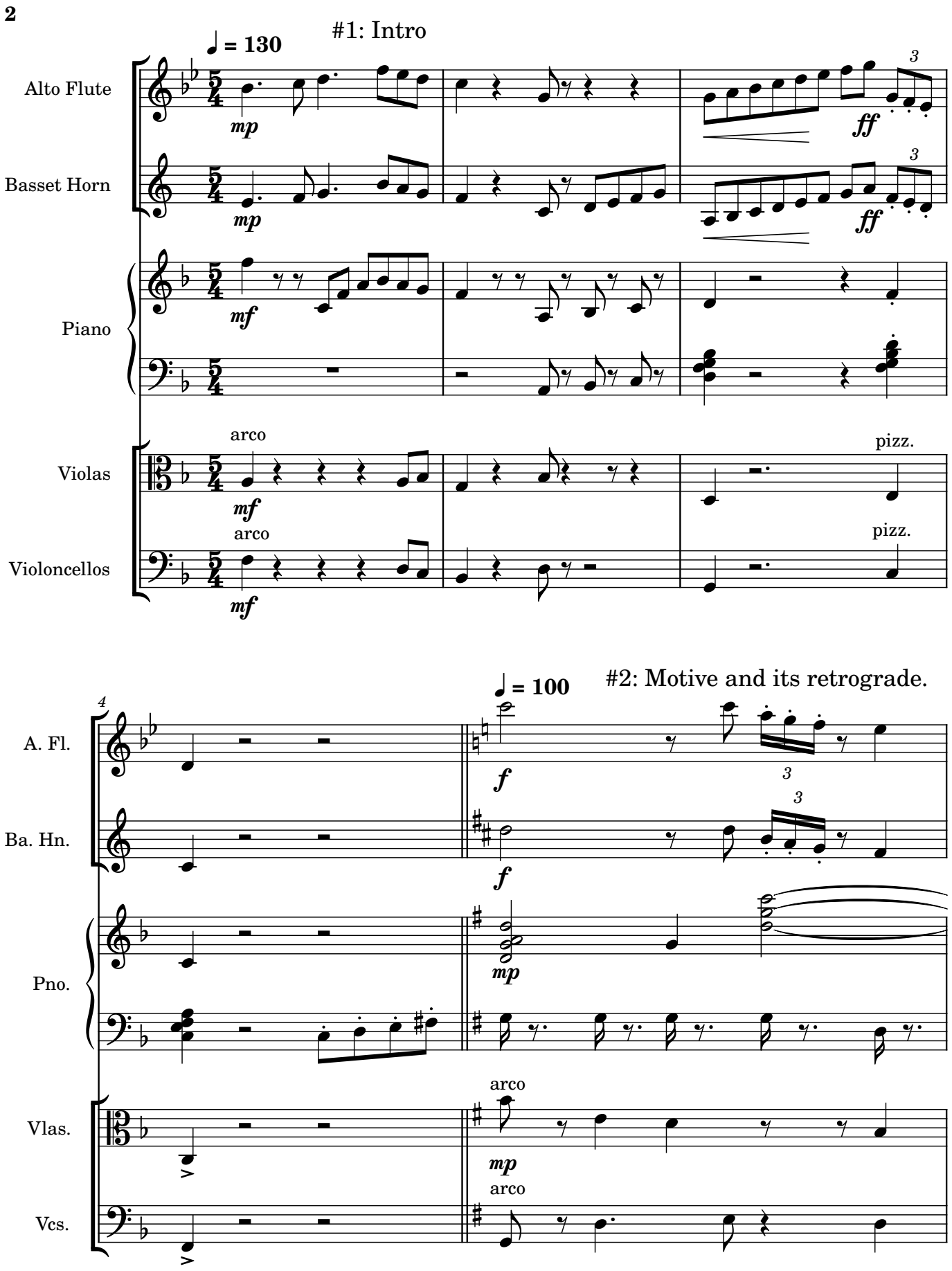
I've included thoughts (indexed in the score, with summary at the end) that I had during the composing process.

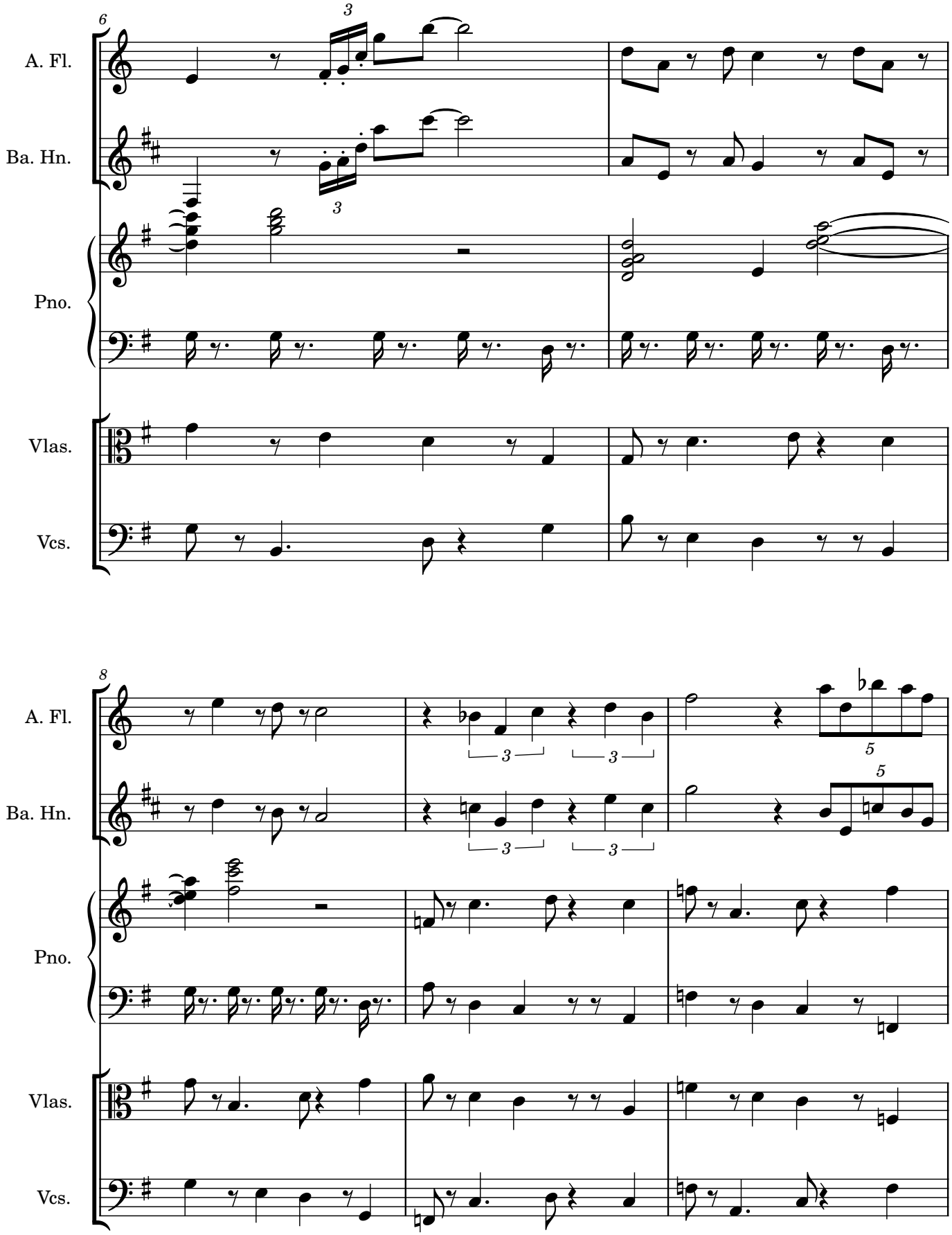
Guidelines:

* Meters allowed are 5/4 or 5/8
* Limited to the instruments as seen
* Violas & Cellos are limited to quarter, eighth or sixteenth notes, or dotted versions of those notes
* Any key signatures, tempo, dynamics or articulations can be used

All my free compositions (and further info) are found at:

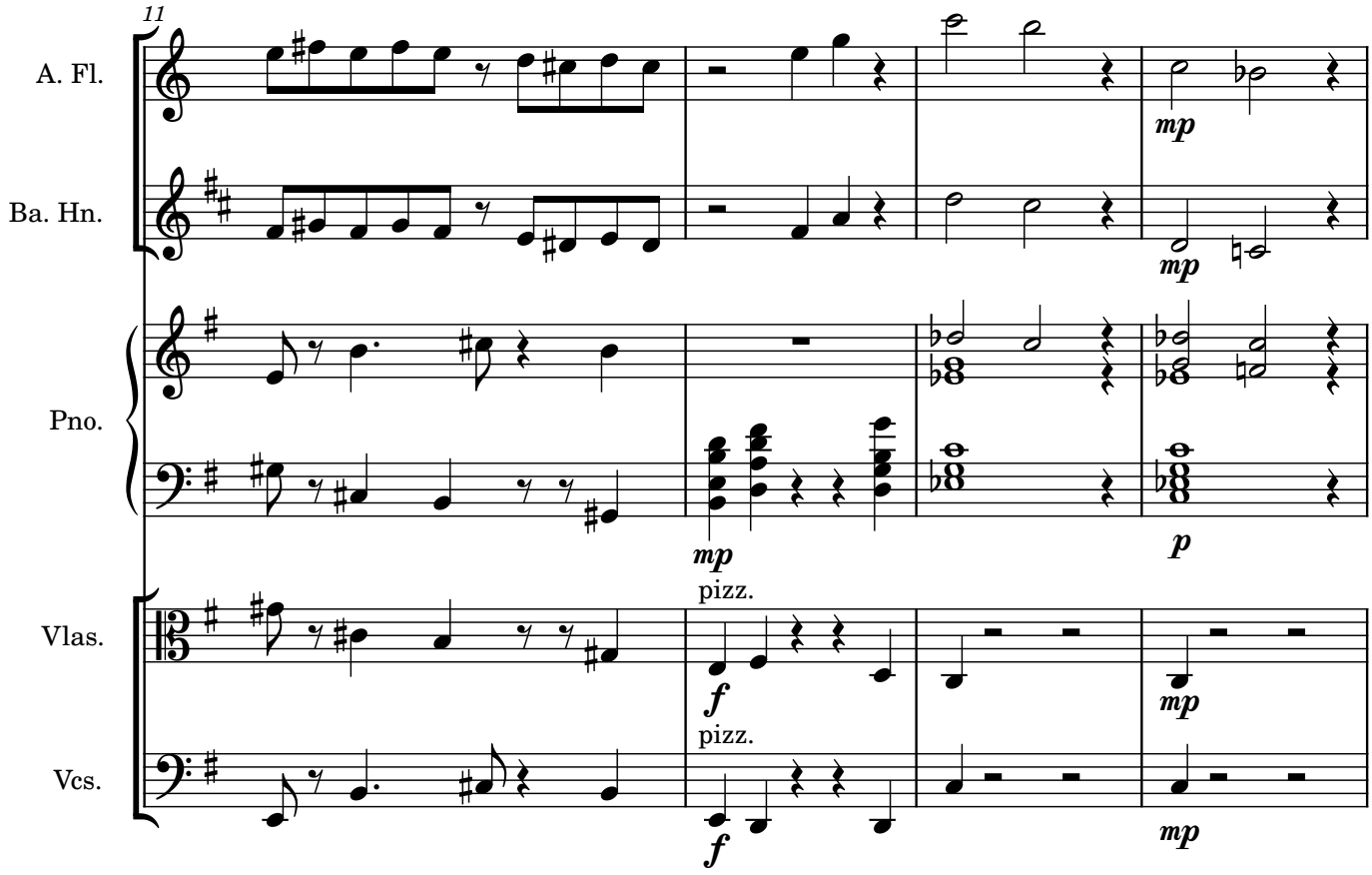
https://www.gandsnut.net


#1: Intro
♩ = 130
Alto Flute
Basset Horn
Piano
Violas
Violoncellos
mp
mf
ff
arco
pizz.
#2: Motive and its retrograde.
♩ = 100
A. Fl.
Ba. Hn.
Pno.
Vlas.
Vcs.
f

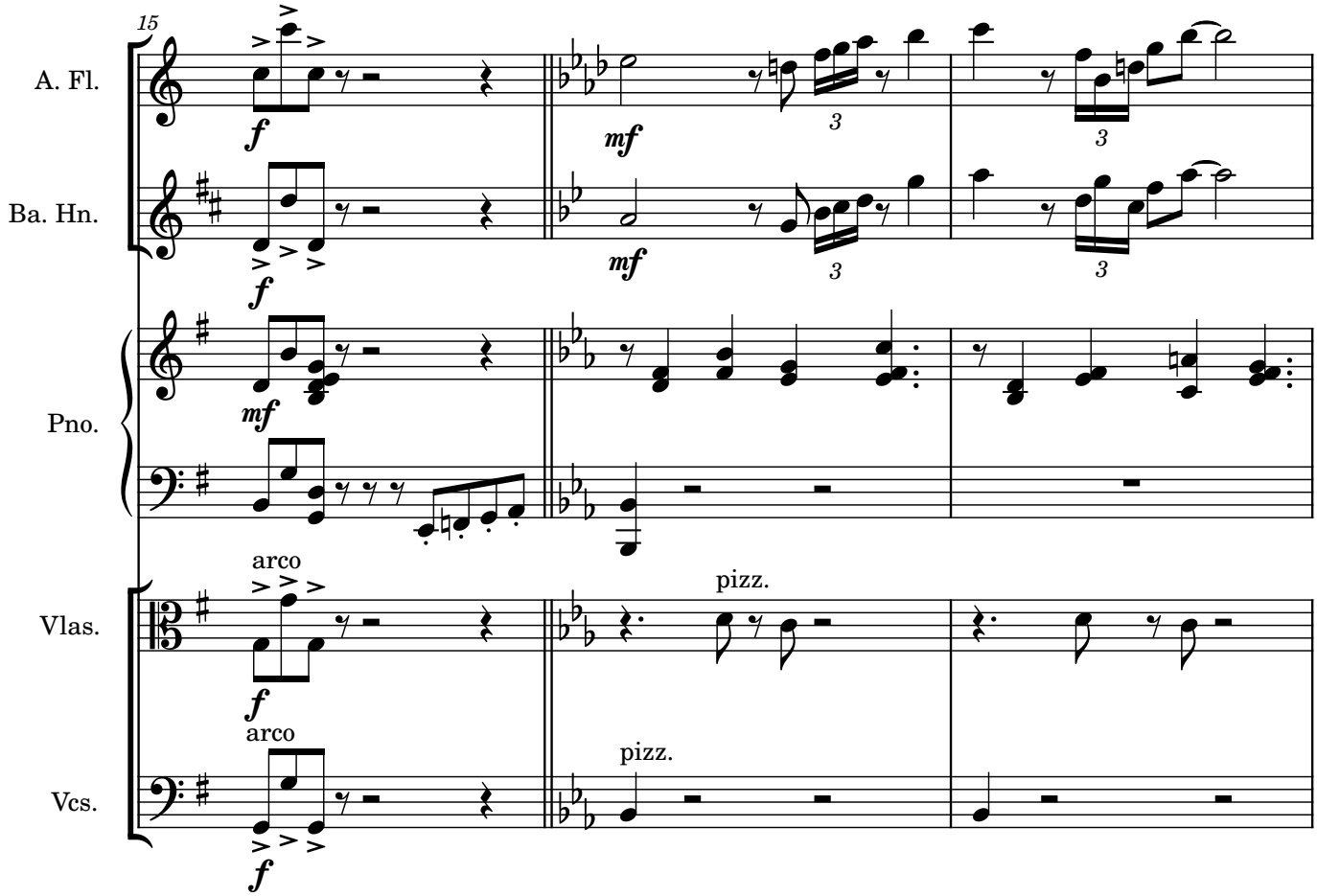


#3: VC doubled into piano RH,
VLA doubled into piano LH,
octaves adjusted.

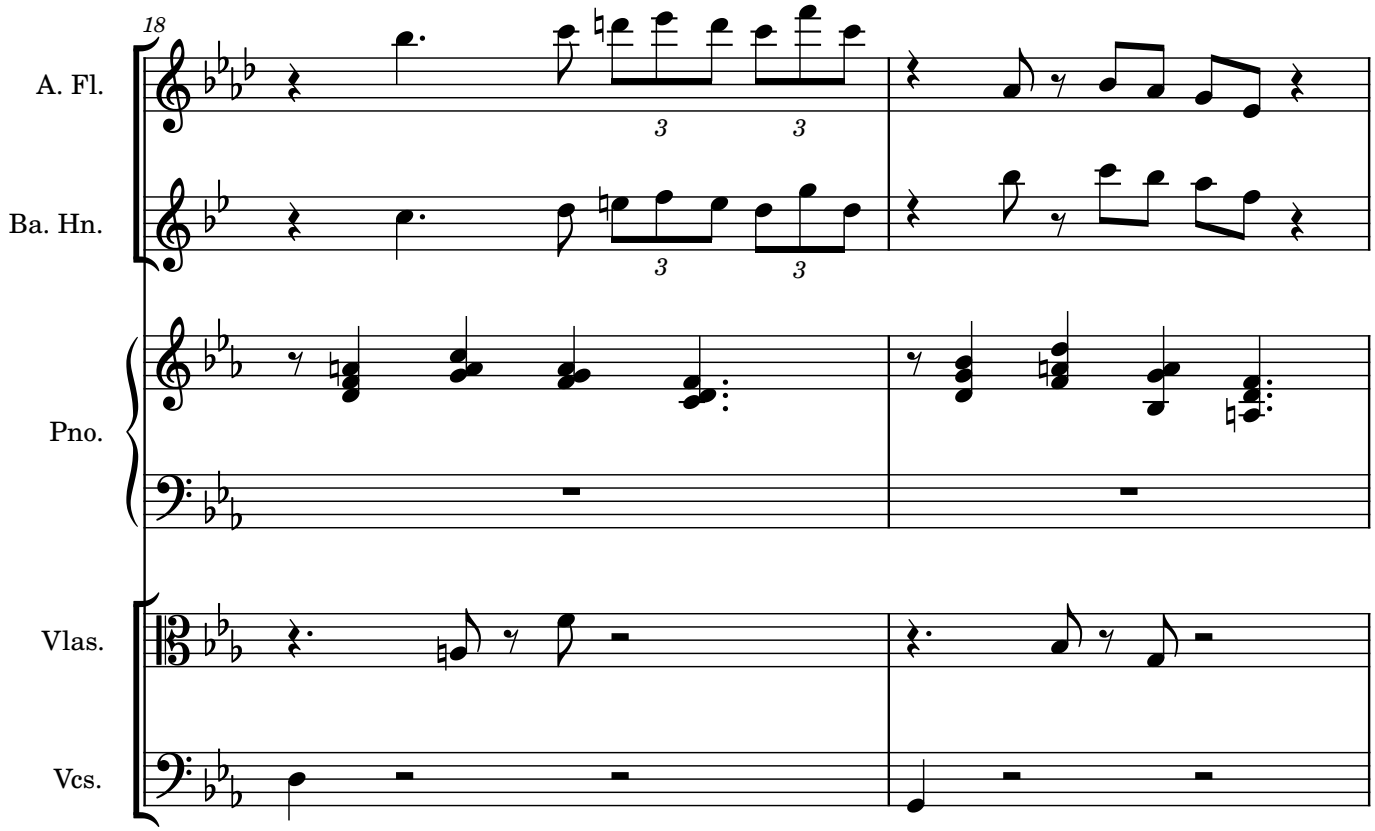
#4 Bridge to repeat of first section.



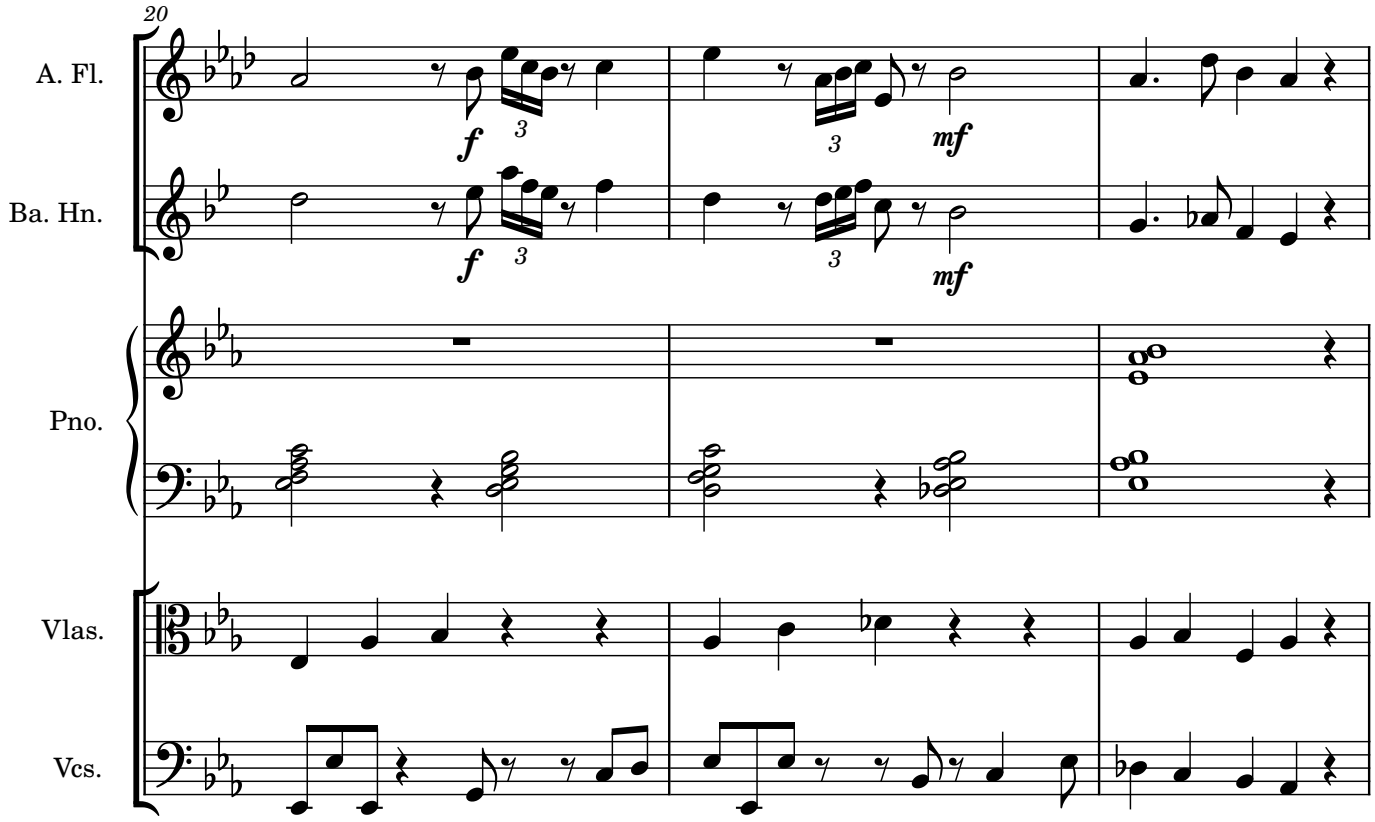
#5 Initial motive repeated, rhythm only.

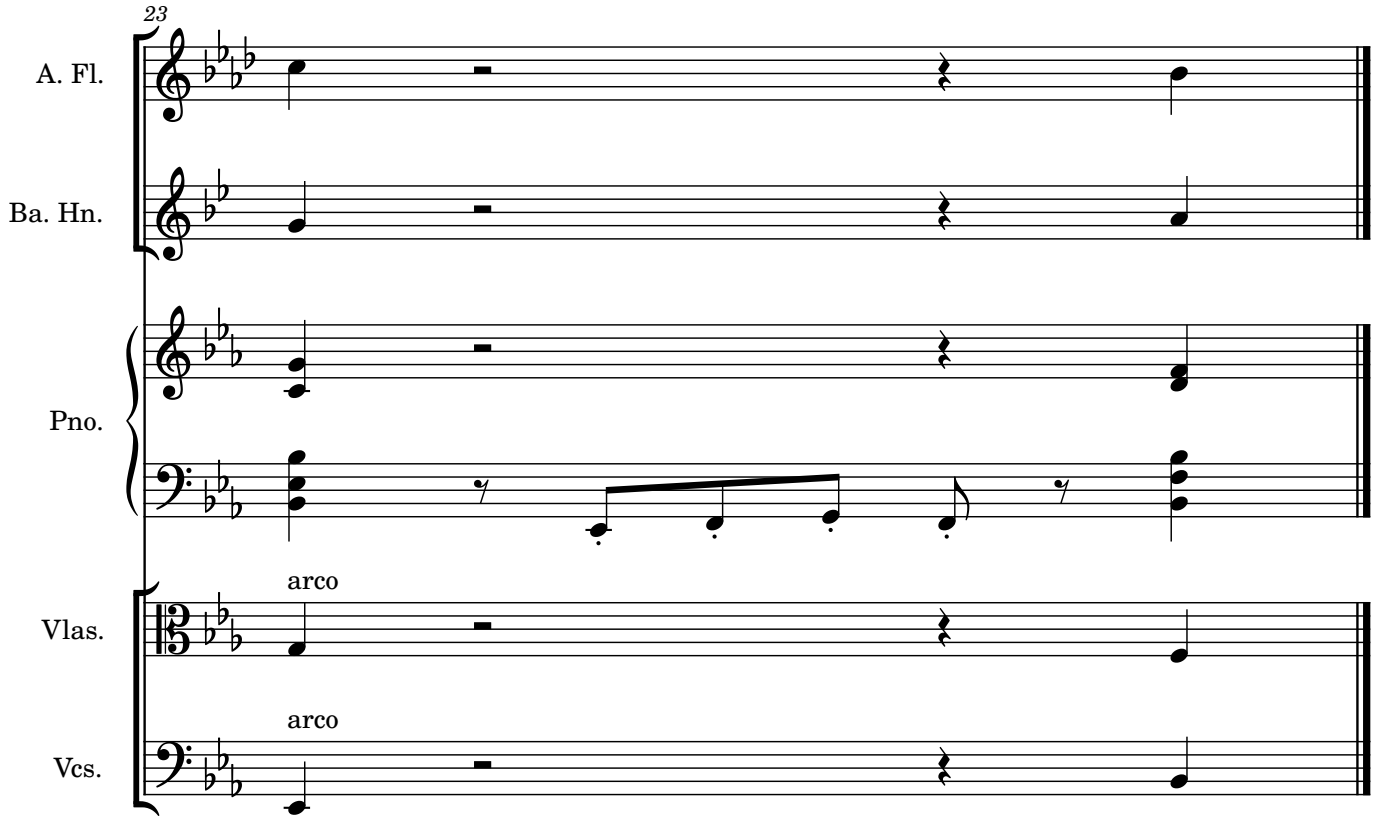


#6 Contrasting strings & piano accompaniment, key change.



#7 Initial motive & its retrograde, modified.




23
A. Fl.
Ba. Hn.
Pno.
Vlas.
arco
Vcs.
arco

Thoughts that occurred during creating this piece.

#1: Intro.
Not knowing where this composition would go, I began with these few measures, which became an introduction, to the rest of the piece.

#2: Motive and its retrograde.
This statement by the woodwinds is used a number of times, both as a two-measure pair, or single-measure. Pitches are never mirrored exactly. I liked the combination of long note / much shorter notes.

#3: VC doubled into piano RH, VLA doubled into piano LH, octaves adjusted.
Prior to this point, the piano LH asked the pianist to be plodding away with eigth-notes. Starting at this point, it proved easy, and satisfactory, to copy what the strings were doing, into the piano.

#4 Bridge to repeat of first section.
Just a short section that forms the 'B', of an "A-B-A" form.

#5 Initial motive repeated, rhythm only.
As long as the long note / much shorter note motive is kept, it's very flexibile. And I hope subtle, but unifying.

#6 Contrasting strings & piano accompaniment, key change.
Given the "A-B-A" form, it would be more specific to call this an "Intro - A1 - B - A2 - coda". 'A2' because of the change in accompaniment.

#7 Initial motive & its retrograde, modified.
I've used this approach in many of my compositions. Some motive, or phrase, theme (typically from earlier in the work) is repeatedly used . Almost always changed in some manner; pitches, rhythms / durations, which instrument is used.