

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

Musical score for measures 1-3 of the first section. The score is in 5/4 time and B-flat major. It features five staves: Alto Flute, Bass Horn, Piano, Violas, and Violoncellos. The Alto Flute and Bass Horn parts start with a *mp* dynamic and transition to *ff* with a triplet of eighth notes in the third measure. The Piano part is marked *mf*. The Violas and Violoncellos parts are marked *mf* and include the instruction *arco* for the first two measures and *pizz.* for the third measure.

#2: Motive and its retrograde.

♩ = 100

Musical score for measures 4-5 of the second section. The score is in 5/4 time and B-flat major. It features five staves: A. Fl., Ba. Hn., Pno., Vlas., and Vcs. The A. Fl. and Ba. Hn. parts start with a *f* dynamic and feature a triplet of eighth notes in the fifth measure. The Pno. part is marked *mp*. The Vlas. and Vcs. parts are marked *mp* and include the instruction *arco* for the fifth measure.

Musical score for measures 6-7. The score includes staves for A. Fl., Ba. Hn., Pno. (Grand Staff), Vlas., and Vcs. Measure 6 features a triplet of eighth notes in the woodwinds and piano. Measure 7 continues the woodwind and piano parts with various rhythmic patterns.

Musical score for measures 8-10. The score includes staves for A. Fl., Ba. Hn., Pno. (Grand Staff), Vlas., and Vcs. Measure 8 features a triplet of eighth notes in the woodwinds and piano. Measure 9 features a triplet of eighth notes in the woodwinds and piano. Measure 10 features a quintuplet of eighth notes in the woodwinds and piano.

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

#4 Bridge to repeat of first section.

Musical score for measures 11-14. The score is for five instruments: A. Fl., Ba. Hn., Pno., Vlas., and Vcs. The key signature is one sharp (F#). Measure 11 starts with a dynamic of *mp*. The woodwinds and strings play a rhythmic pattern. The piano accompaniment features chords and a bass line. Measure 12 has a dynamic of *mp* for the woodwinds and *pizz.* for the strings. Measure 13 has a dynamic of *f* for the strings. Measure 14 has a dynamic of *mp* for the woodwinds and *mp* for the strings.

#5 Initial motive repeated, rhythm only.

Musical score for measures 15-17. The score is for five instruments: A. Fl., Ba. Hn., Pno., Vlas., and Vcs. The key signature changes to one flat (Bb). Measure 15 starts with a dynamic of *f* for the woodwinds and strings. The piano accompaniment has a dynamic of *mf*. Measure 16 has a dynamic of *mf* for the woodwinds and strings. The piano accompaniment has a dynamic of *mf*. Measure 17 has a dynamic of *mf* for the woodwinds and strings. The piano accompaniment has a dynamic of *mf*. The strings play *arco* in measure 15 and *pizz.* in measures 16 and 17.

#6 Contrasting strings & piano accompaniment, key change.

18

A. Fl.

Ba. Hn.

Pno.

Vlas.

Vcs.

#7 Initial motive & its retrograde, modified.

20

A. Fl.

Ba. Hn.

Pno.

Vlas.

Vcs.

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 eighth-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 flexible. 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.