

Compositional Experiment Number 2

Robert John Magnuson 2022

Approximate duration: 1:35



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: Section A

#2: Sequence of motives

$\text{♩} = 120$

Musical score for Section A, Sequence of motives, measures 1-5. The score is for Alto Flute, Bassett Horn, Piano, Violas, and Violoncellos. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked $\text{♩} = 120$. The dynamics are marked *f* (forte). The Alto Flute and Bassett Horn parts feature rhythmic patterns of eighth and sixteenth notes. The Piano part consists of chords and sustained notes. The Violas and Violoncellos play a rhythmic accompaniment. The word "arco" is written above the Viola and Cello staves. A first ending bracket with the number "8" is shown below the Piano staff.

#3: Bridge

Musical score for Section A, Bridge, measures 6-9. The score is for Alto Flute (A. Fl.), Bassett Horn (Ba. Hn.), Piano (Pno.), Violas (Vlas.), and Violoncellos (Vcs.). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked $\text{♩} = 120$. The dynamics are marked *f* (forte). The Alto Flute and Bassett Horn parts feature rhythmic patterns of eighth and sixteenth notes. The Piano part consists of chords and sustained notes. The Violas and Violoncellos play a rhythmic accompaniment. The word "arco" is written above the Viola and Cello staves. A first ending bracket with the number "8" is shown below the Piano staff.

4: Section B

10

A. Fl.

Ba. Hn.

Pno.

Vlas.

Vcs.

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

Detailed description: This system of musical notation covers measures 10 through 15. It features five staves: A. Fl. (Alto Flute), Ba. Hn. (Baritone Horn), Pno. (Piano), Vlas. (Violoncello), and Vcs. (Violoncello). The key signature is one sharp (F#) and the time signature is 3/4. The A. Fl. part begins in measure 10 with a rest, then enters in measure 11 with a melodic line. The Ba. Hn. part starts in measure 10 with a rhythmic pattern. The Pno. part has a dynamic marking of *p* in measure 11. The Vlas. part enters in measure 11 with a melodic line. The Vcs. part enters in measure 11 with a rhythmic pattern. Dynamic markings include *mf* and *mp* for the woodwinds and *p* for the piano.

16

A. Fl.

Ba. Hn.

Pno.

Vlas.

Vcs.

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

Detailed description: This system of musical notation covers measures 16 through 21. It features the same five staves as the previous system. The A. Fl. part has a dynamic marking of *p* in measure 16 and *ff* in measure 18. The Ba. Hn. part has a dynamic marking of *p* in measure 16 and *ff* in measure 18. The Pno. part has a dynamic marking of *f* in measure 18. The Vlas. part has a dynamic marking of *p* in measure 16 and *ff* in measure 18. The Vcs. part has a dynamic marking of *p* in measure 16 and *ff* in measure 18. Dynamic markings include *p*, *ff*, and *f* for all instruments.

#5: Section C

♩ = 80

22

A. Fl.

Ba. Hn.

Pno.

Vlas.

Vcs.

mf

mp

mf

pizz.

f

pizz.

f

25

A. Fl.

Ba. Hn.

Pno.

Vlas.

Vcs.

p

p

8

8

#6: Section D

28

A. Fl. *mp*

Ba. Hn. *mp*

Pno.

Vlas. *p* *arco* 3 *mf* *arco*

Vcs. *mf*

#7: Section E

31

A. Fl.

Ba. Hn.

Pno.

Vlas. *p*

Vcs.

♩ = 70 #8: Coda

34

A. Fl.

Ba. Hn.

Pno.

Vlas.

Vcs.

mp

mf

mp

37

A. Fl.

Ba. Hn.

Pno.

Vlas.

Vcs.

p

Thoughts that occurred during creating this piece.

#1: Section A

This is a rambling piece, where the sections are more differentiated from each other.

#2: Sequence of motives

The woodwinds & strings match rhythms, yet the notes are almost purely arbitrary - as long as they take contrasting ascending (Str) versus descending (WW) lines. I wanted this unfocused tonality, in contrast to the piano, suggesting (ambiguously) E-minor. Which didn't turn out that way. The D / B-minor key signature could just as well have been G / E-minor.

#3: Bridge

This nothing more than a flurry of piano sixteenths, descending into the next section. Notes selected here were also somewhat random, as long as they produced the downward line.

#4: Section B

This serves as a transition to what comes next, the 5-note motive being used frequently. The 'FF' 3-note punctuation somewhat mimics the 'F' piano chords at the start of the piece.

#5: Section C

Here we have a calm respite from what has come before. And diatonically tonal, around E-flat major.

#6: Section D

After a key change to G-major, the calm continues, but uses a substantially different 'feel'. Leading to...

#7: Section E

I'm not sure where this section's ascending harmonies in motive form came from. But it remains, because I like how strikingly different it is. It could be distantly connected to the ascending sequence of motives from Section A's strings.

#8: Coda

Section A returns, but quite modified: there is little dissonance, the tonal centers are obvious and simple. It winds-down to a peaceful few measures of closure.