

Compositional Experiment Number 3

Robert John Magnuson 2022

Approximate duration: 0:58



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>

5

A. Fl.

Ba. Hn.

Pno.

Vlas.

Vcs.

ff

7

A. Fl.

Ba. Hn.

Pno.

Vlas.

Vcs.

$\text{♩} = 220$

#3: Bridge

#4: Section B

mp

10

A. Fl.

Ba. Hn.

Pno.

Vlas.

Vcs.

12

A. Fl.

Ba. Hn.

Pno.

Vlas.

Vcs.

15 $\text{♩} = 95$

A. Fl. *f*

Ba. Hn. *mp*

Pno. #5: Motive switches

Vlas.

Vcs.

18

A. Fl.

Ba. Hn.

Pno. *f*

Vlas.

Vcs.

21

A. Fl.

Ba. Hn.

#6: Coda

Pno.

Vlas.

Vcs.

mf

mf

f

The image shows a page of a musical score for measures 21, 22, and 23. The score is for five instruments: Alto Flute (A. Fl.), Baritone Horn (Ba. Hn.), Piano (Pno.), Violas (Vlas.), and Violas (Vcs.). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music is in a Coda section, labeled "#6: Coda". The dynamics are marked as *mf* (mezzo-forte) for the woodwinds and piano, and *f* (forte) for the strings. The woodwinds and strings play a rhythmic pattern of eighth notes, while the piano provides harmonic support with chords and single notes. The score ends with a double bar line and repeat dots.

Thoughts that occurred during creating this piece.

#1: Form

A1-bridge-B-A2-coda. This piece took a meandering path over its brief duration.

#2: Main motive

Recurring (typically) 4-note motive is first stated by the alto flute & piano LH. And in this first statement, retrograde is applied to reverse the notes. It worked out that when the motive repeats, it frequently crosses over bar lines, given the meter in '5'. I think this was an advantage, to add flow to the piece.

#3: Bridge

In a tiny 1-measure connection between A1 & B announces the arbitrary pitch choices to come.

#4: Section B

This evolved to be completely chaotic and as different as possible from what came before then after.

#5: Motive switches

To create an A2 section, I moved the pairing of melody to the basset horn & piano RH. The motive plays out for longer, but is still retrograded overall.

#6 Coda

Where the main motive from before takes either an ascending or descending path, the coda uses two ascending phrases, making a stronger, more affirmative feel for the end.