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.

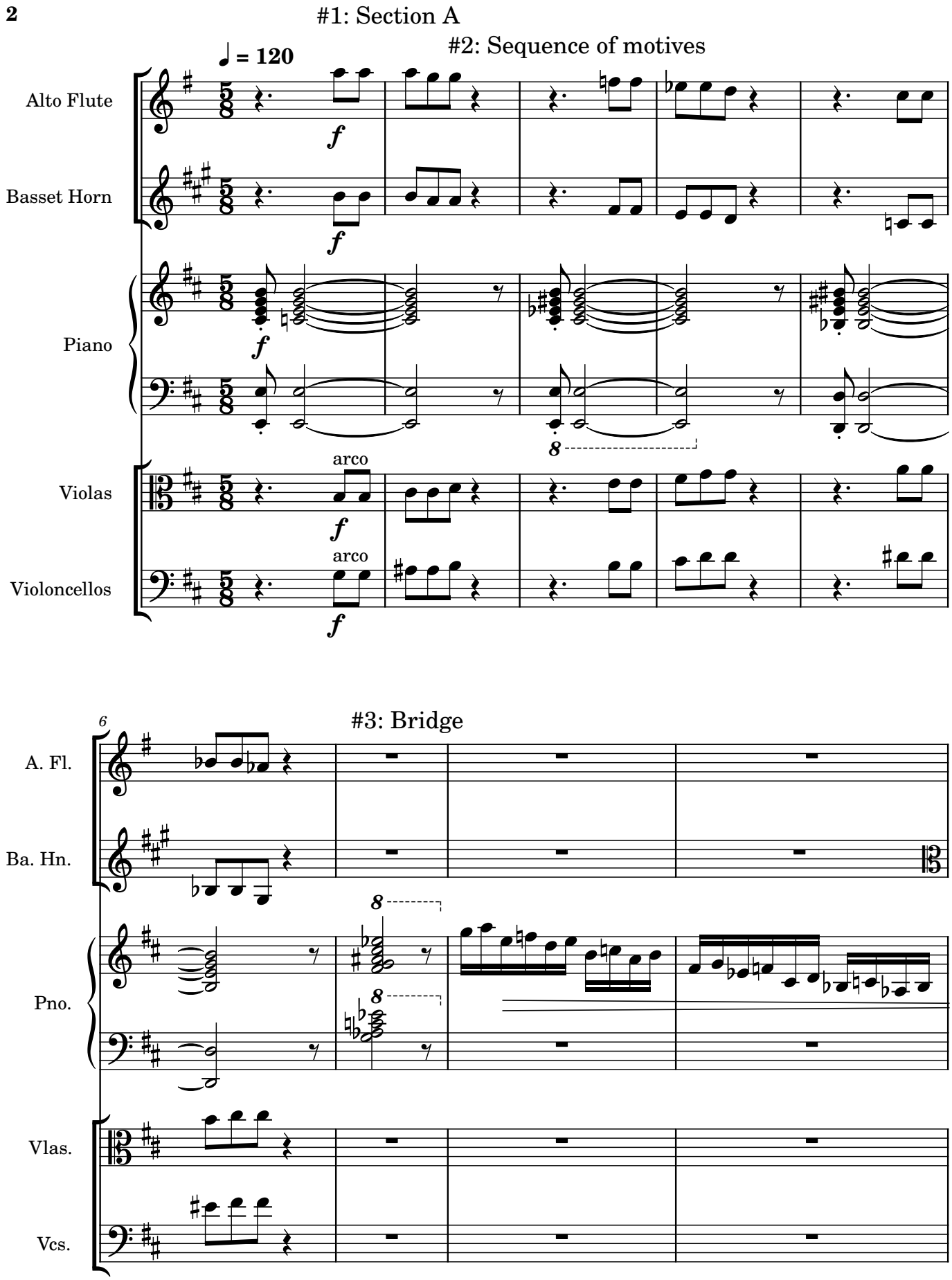
I've included thoughts (indexed in the score, with summary at the end) that I had during the composing process.

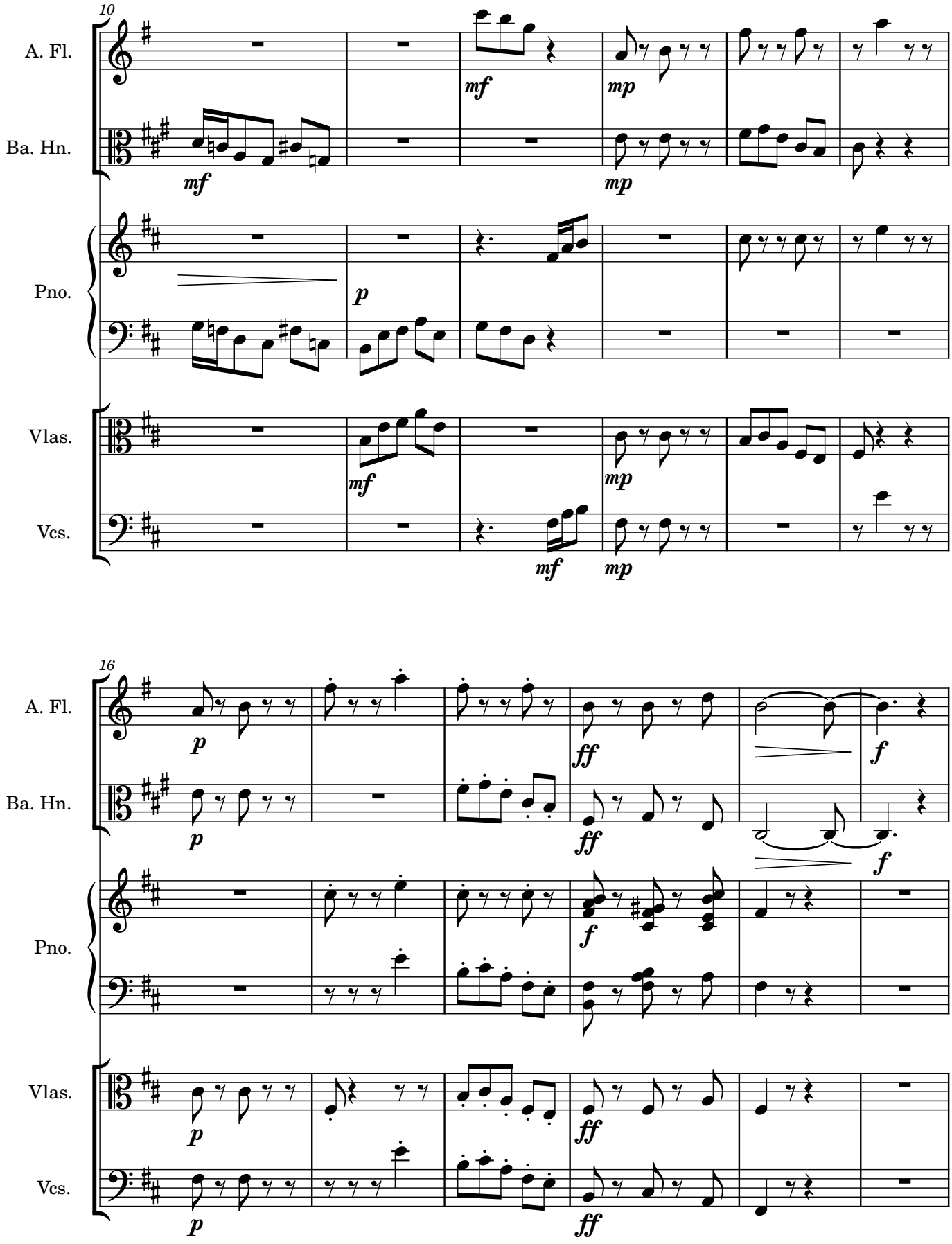
Guidelines:

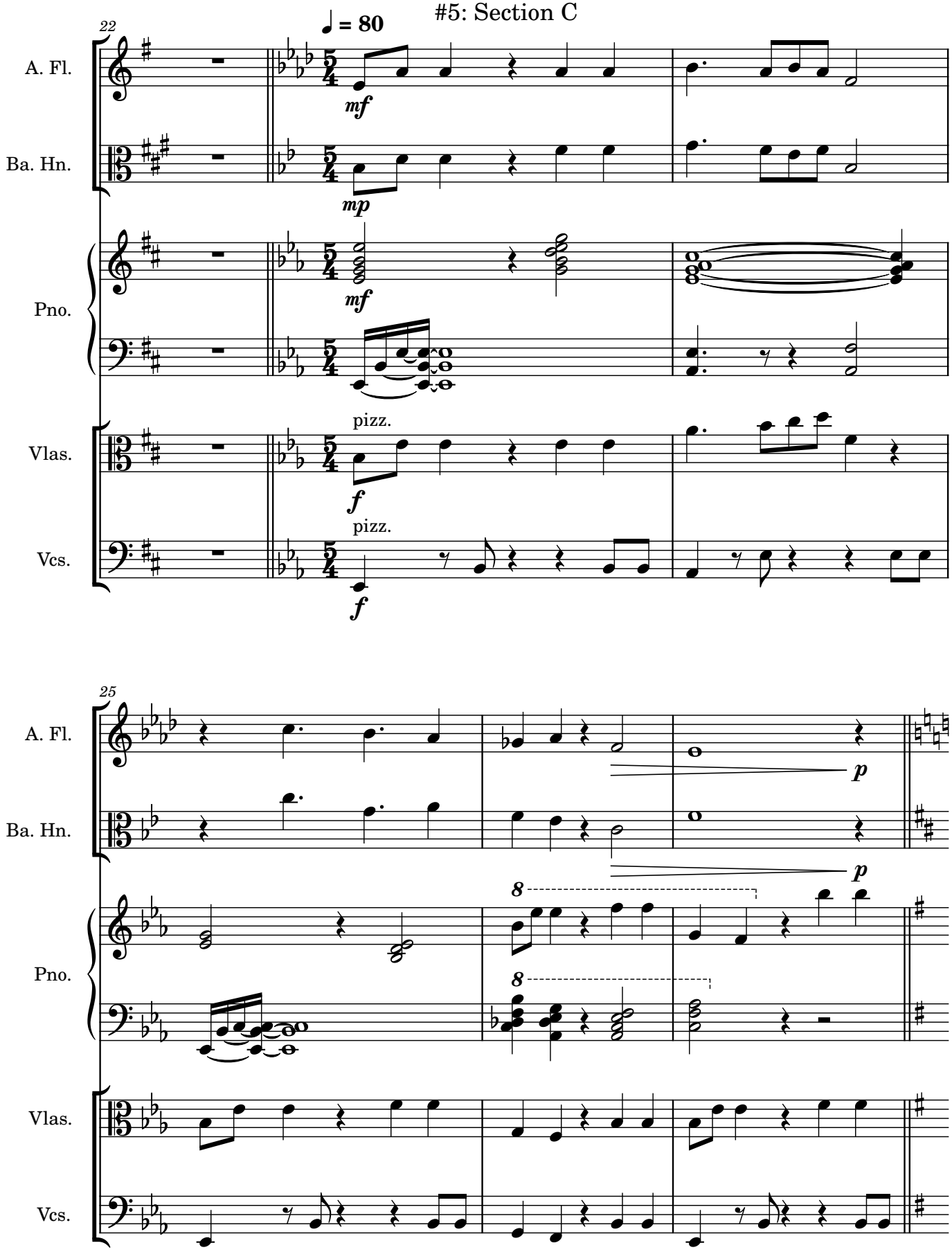
* Meters allowed are 5/4 or 5/8
* Limited to the instruments as seen
* Violas & Cellos are limited to quarter, eighth or sixteenth notes, or dotted versions of those notes
* Any key signatures, tempo, dynamics or articulations can be used

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

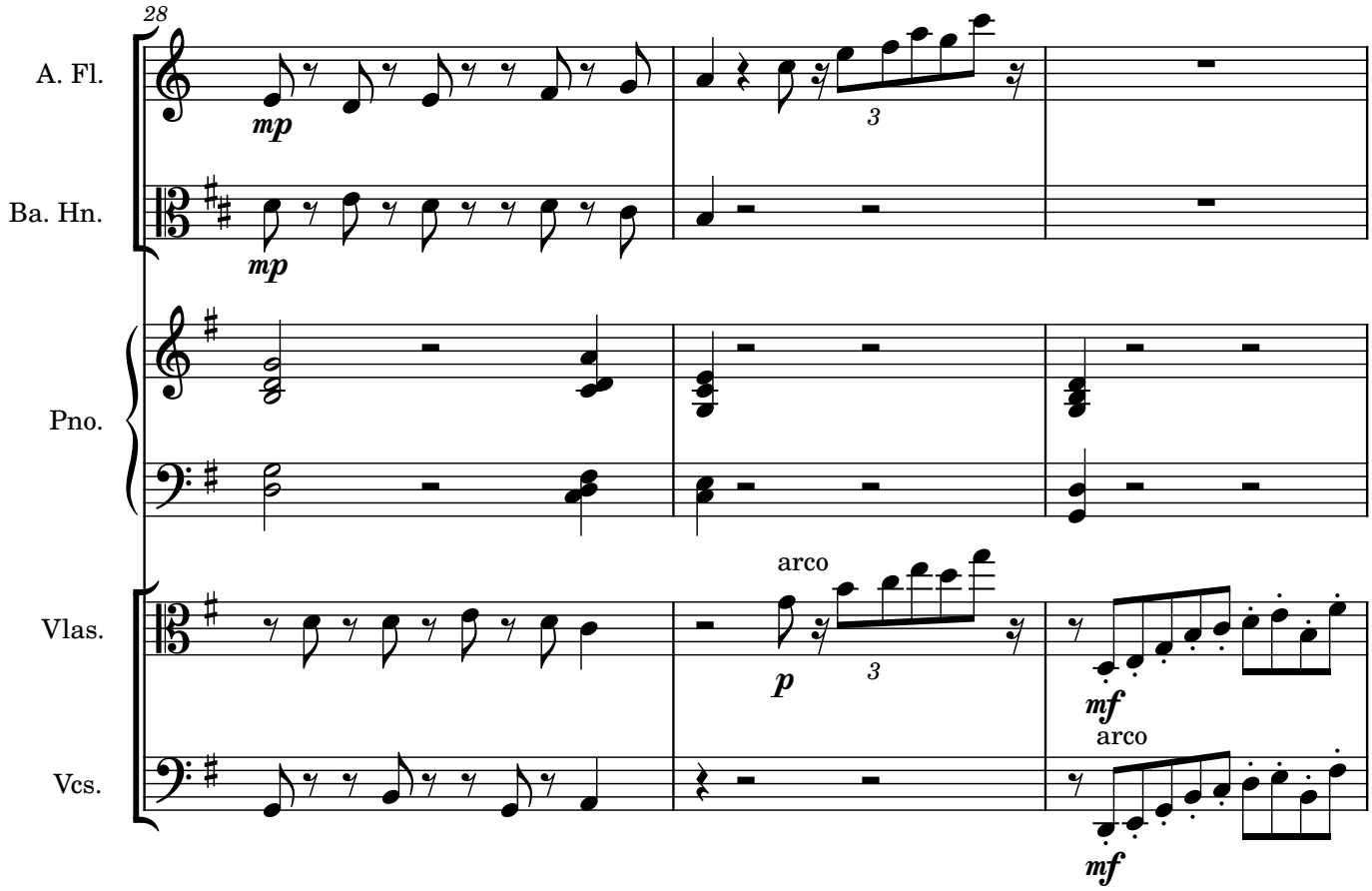
https://www.gandsnut.net


#1: Section A
#2: Sequence of motives
♩ = 120
Alto Flute
Basset Horn
Piano
Violas
Violoncellos
arco
arco
f
8
6
#3: Bridge
A. Fl.
Ba. Hn.
Pno.
Vlas.
Vcs.

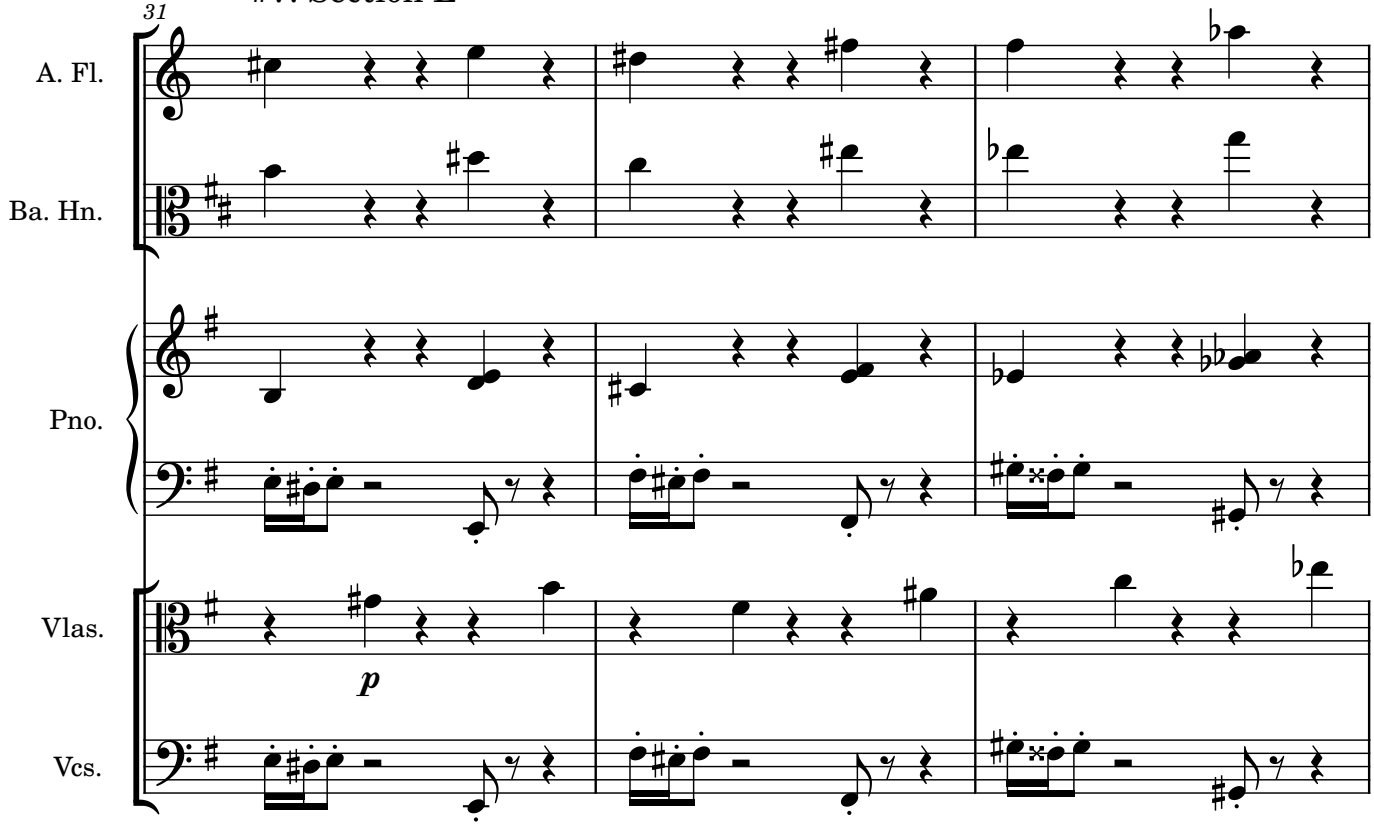

10
A. Fl.
Ba. Hn.
Pno.
Vlas.
Vcs.
mf
mp
p
16
ff
f

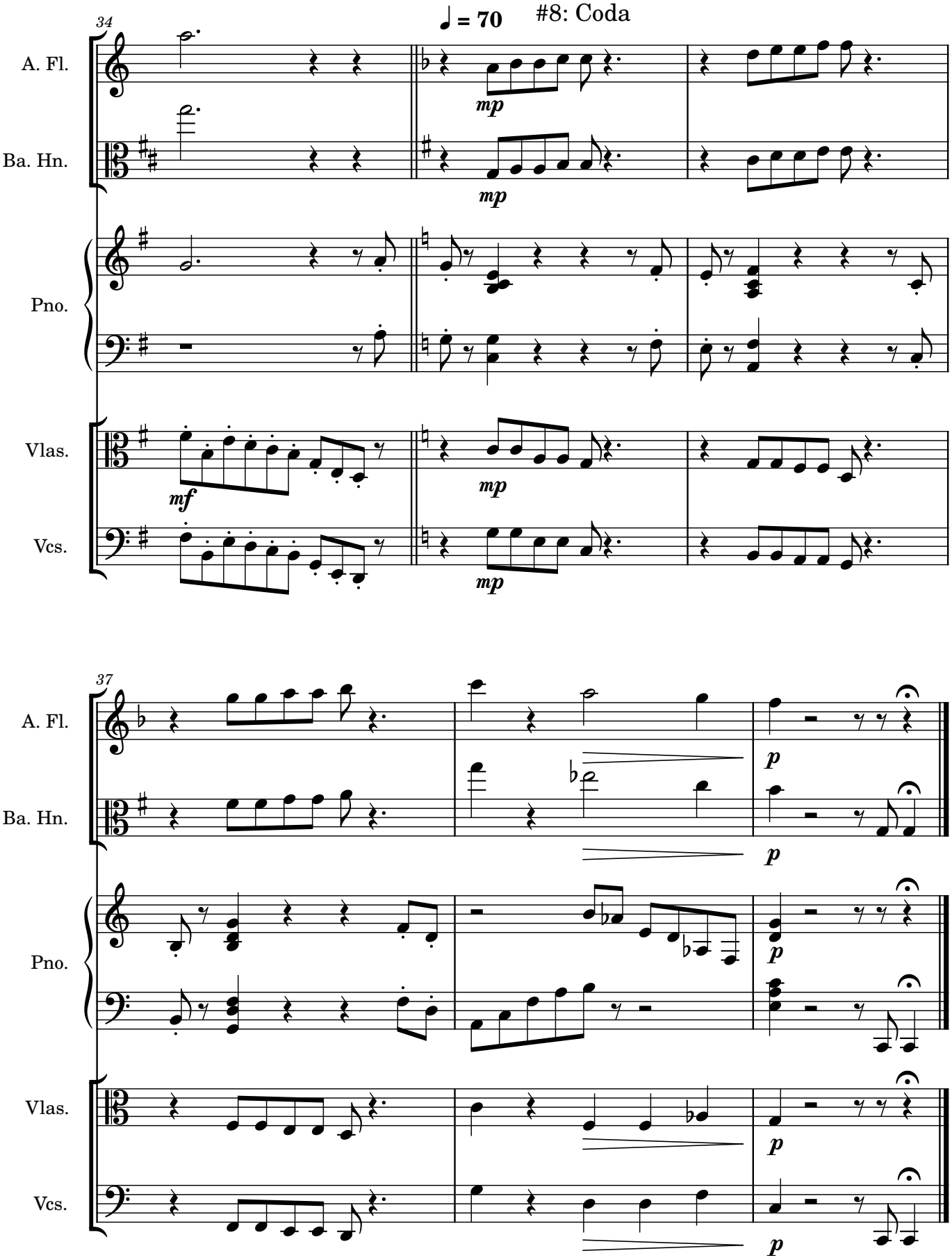

#5: Section C
♩ = 80
22
A. Fl.
Ba. Hn.
Pno.
Vlas.
Vcs.
mf
mp
mf
pizz.
f
pizz.
f
25
A. Fl.
Ba. Hn.
Pno.
Vlas.
Vcs.
p
p
8
8

#6: Section D



#7: Section E




34
♩ = 70
#8: Coda
A. Fl.
Ba. Hn.
Pno.
Vlas.
Vcs.
mp
mf
37
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 rythms, 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.