

# 30 Fingers

Robert John Magnuson 2023

Approximate duration: 2:08



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 Me' form on my website listed below if you have a video of a performance, to arrange how I might receive such.

A few of my compositions include synthesized sounds, instruments... This is in contrast to the bulk of my output that uses only 'real' instruments. For a long time, I've been curious about the companionship of real and synthetic timbres. Since I build nearly every piece with the notion that some day it will be performed, I take care to notate things that can be played, that do not serve only for listening. If ever there was a time where legitimacy of expression can be anything "under the sun", our present era is just that. So, I forge ahead with whatever I care to combine. That, I think, explains the 3 instruments chosen here.

**Note regarding synthesizers:** owing to the huge variety of timbres / patches available on modern synths, for this piece, the two synth players are welcome to approximate what is heard in the provided audio MP3 rendering. Or... see what you like within your patch library. I approve both players to consider patch changes at some particular point(s) in the score. It may be helpful if the volume can be controlled by a foot- or expression-pedal. Appropriate amplification systems (for EACH synth) are advised, to provide a full sound, and spacial differentiation.

All my free compositions (and further info) are found at:  
<https://www.gandsnut.net>

$\text{♩} = 135$

1.

Piano

Brass Synthesizer

New Age Synthesizer

3

2.

Pno.

Synth.

Synth.

7

Pno. *mf* *mp*

Synth.

Synth. *p* *mf*

11

Pno. *mf*

Synth. *mf*

Synth.

14

Pno.

Synth.

Synth.

17

Pno.

Synth.

Synth.

*mp*

21

Pno.

Synth.

Synth.

24

rit.

$\text{♩} = 55$

Pno.

Synth.

Synth.

28  $\text{♩} = 135$

Pno.

Synth.

Synth.

*mp*

*p*

31

Pno.

Synth.

Synth.

*mf*

34

Pno. *mf*

Synth.

Synth.

8<sup>1</sup> 8<sup>1</sup> 8<sup>1</sup>

37

Pno.

Synth.

Synth.

41

Pno.

Synth.

Synth.

45

Pno.

Synth.

Synth.

$\text{♩} = 100$

*mp*

*p*



49 8 -----

Pno.

The piano part consists of a single melodic line in the right hand. It begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. A slur covers the next two notes, D5 and E5, which are quarter notes. This is followed by a quarter rest, then quarter notes F4 and G4. The piece concludes with a quarter note A4 and a dotted half note Bb4.

Synth.

*pp*

The synthesizer part features a melodic line in the right hand that mirrors the piano part. It starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. A slur covers the next two notes, D5 and E5, which are quarter notes. This is followed by a quarter rest, then quarter notes F4 and G4. The piece concludes with a quarter note A4 and a dotted half note Bb4.

Synth.

The synthesizer part features a bass line in the left hand. It begins with a quarter note G3, followed by quarter notes A3, Bb3, and C4. A slur covers the next two notes, D4 and E4, which are quarter notes. This is followed by a quarter rest, then quarter notes F3 and G3. The piece concludes with a quarter note A3 and a dotted half note Bb3.