MUSINGS

This piece was originally composed for piano, euphonium, flute, clarinet and alto saxophone, although variations in the ensemble are permitted.

The first basic row (Row 1) for this piece is chromatically based; A A# B D# E F C C# D F# G G#. This was obtained by taking the chromatic series, A A# B C C# D D# E F F# G G#, and picking three and then missing three, then returning to the beginning of the series until all pitches were accounted for. In the same way, Row 2 was formed through the taking of every second pitch in Row 1 to give A B E C D G A# D# F C# F# G#.

Instead of keeping a bar by bar 'log' in explanation of pre-compositional techniques, it was decided that it would be easier to follow the analysis on the score itself (see Appendix One).

As "Musings" was composed, the need arose for a third basic row, Row 3, C F# D# A G F G# B E A# D C#. This was attained by taking every third note (and returning to the start of the row) from 03 of Row 1 (C C# D F# G G# D# E F A A# B). Also used in this piece is Cell 1, A C D# F#, which takes one pitch and then skips two from the basic chromatic series (beginning on A). It does not return to the start of the row when the end is reached. Since the perfect original (O0) of row 1 is used and developed frequently throughout the piece, making it an important compositional factor, it is labelled Cell 2. The time signature (1/2) was chosen because the digits involved add up to 3 (which is a recurring number throughout), and the speed was originally set at minim equals 42 also because of its relation to 3 (being the average of the two digits). After the piece's completion, however, the speed seemed too slow, and was changed to minim equals 63 (3, of course, is a factor of 63).

The composer's aim in this piece was to achieve a varied texture, as well as incorporating small amounts of silence. The pre-composition was limited to pitch material, because the piece contained no predetermined form or rhythm, but rather was gesturally developed and timbrally varied.

Example 1: Pitch matrix resulting from pitch row I.

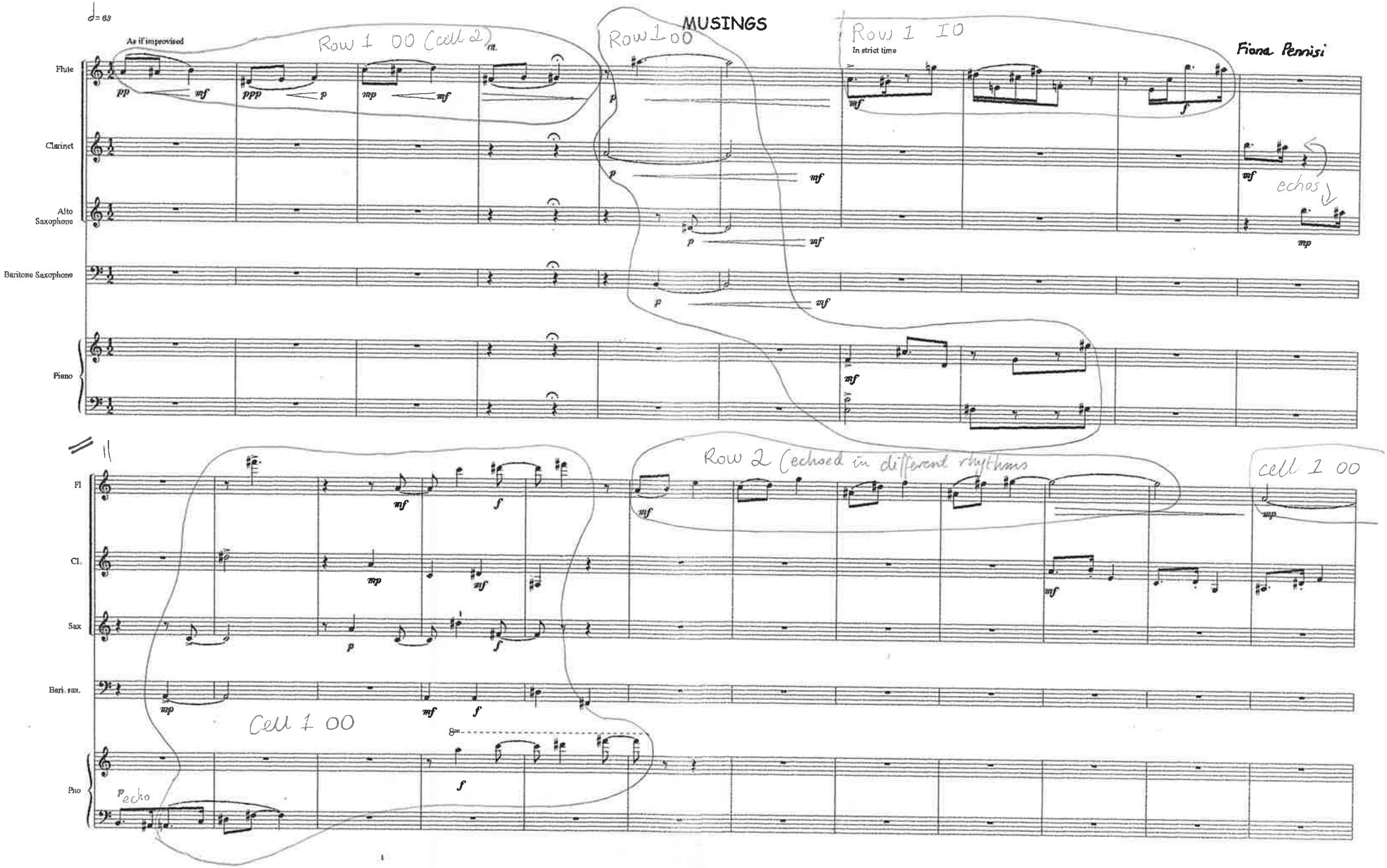
	I0	I1	I2	I3	I4	I5	I6	I7	I8	I9	I10	I11
O0	A	A#	B	D#	E	F	C	C#	D	F#	G	G#
O11	G#	A	A#	D	D#	E	B	C	C#	F	F#	G
O10	G	G#	A	C#	D	D#	A#	B	C	E	F	F#
O6	D#	E	F	A	A#	B	F#	G	G#	C	C#	D
O5	D	D#	E	G#	A	A#	F	F#	G	B	C	C#
O4	C#	D	D#	G	G#	A	E	F	F#	A#	B	C
O9	F#	G	G#	C	C#	D	A	A#	B	D#	E	F
O8	F	F#	G	B	C	C#	G#	A	A#	D	D#	E
O7	E	F	F#	A#	B	C	G	G#	A	C#	D	D#
O3	C	C#	D	F#	G	G#	D#	E	F	A	A#	B
O2	B	C	C#	F	F#	G	D	D#	E	G#	A	A#
O1	A#	B	C	E	F	F#	C#	D	D#	G	G#	A

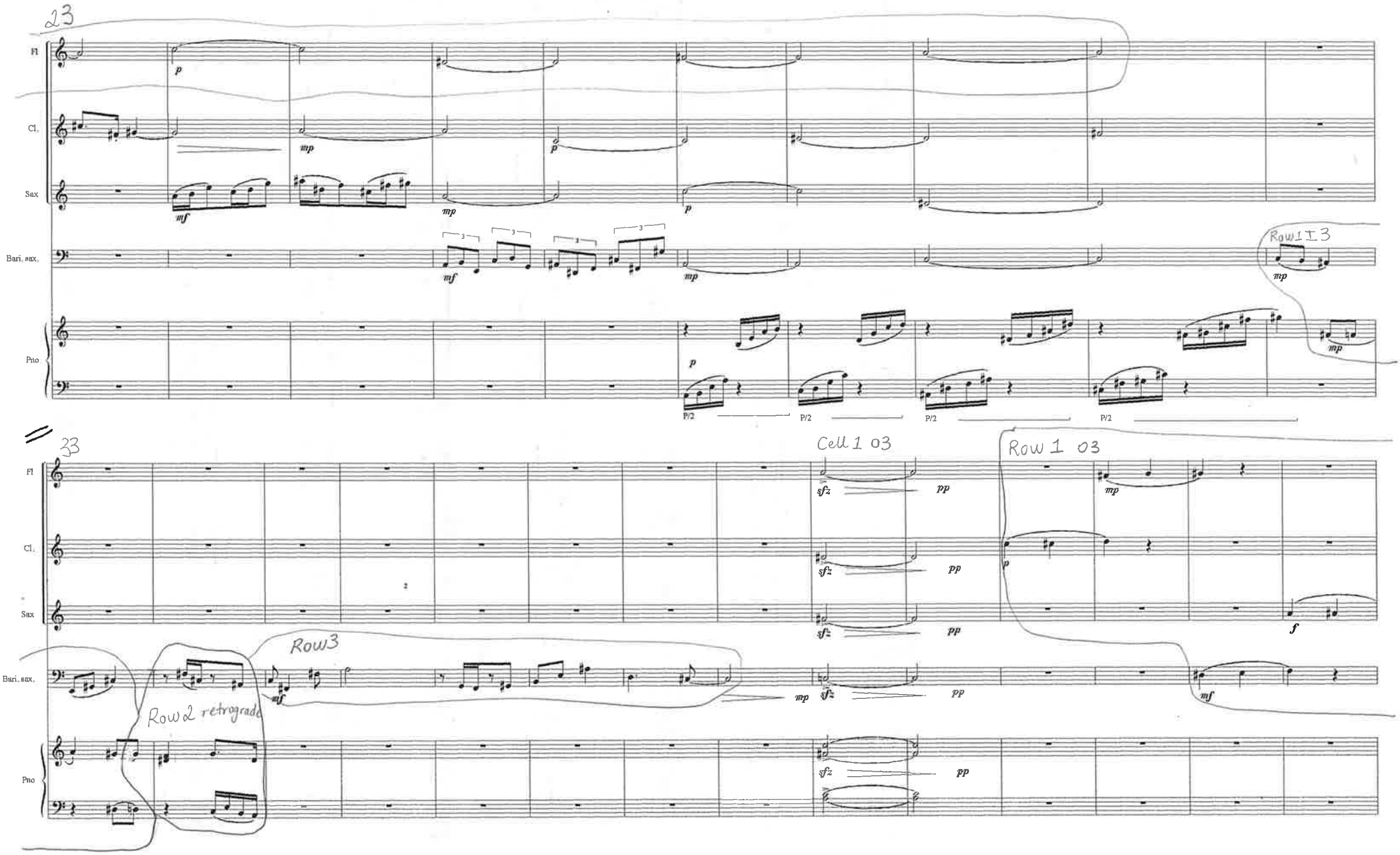
Example 2: Pitch matrixes resulting from cell I.

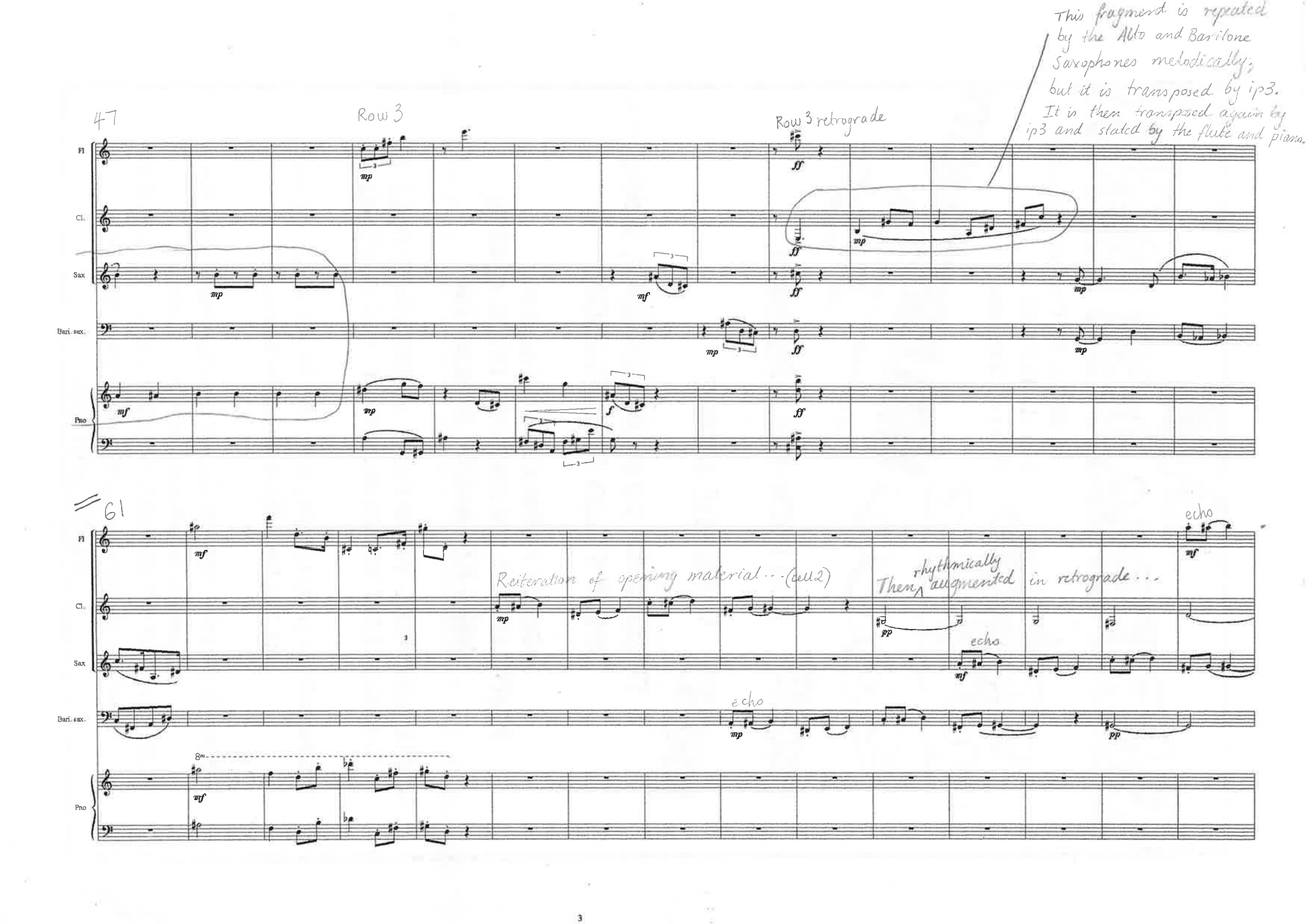
O0	A	C	D#	F#
O1	A#	C#	E	G
O2	B	D	F	G#
O3	C	D#	F#	A
O4	C#	E	G	A#
O5	D	F	G#	B
O6	D#	F#	A	C
O7	E	G	A#	C#
O8	F	G#	B	D
O9	F#	A	C	D#
O10	G	A#	C#	E
O11	G#	B	D	F

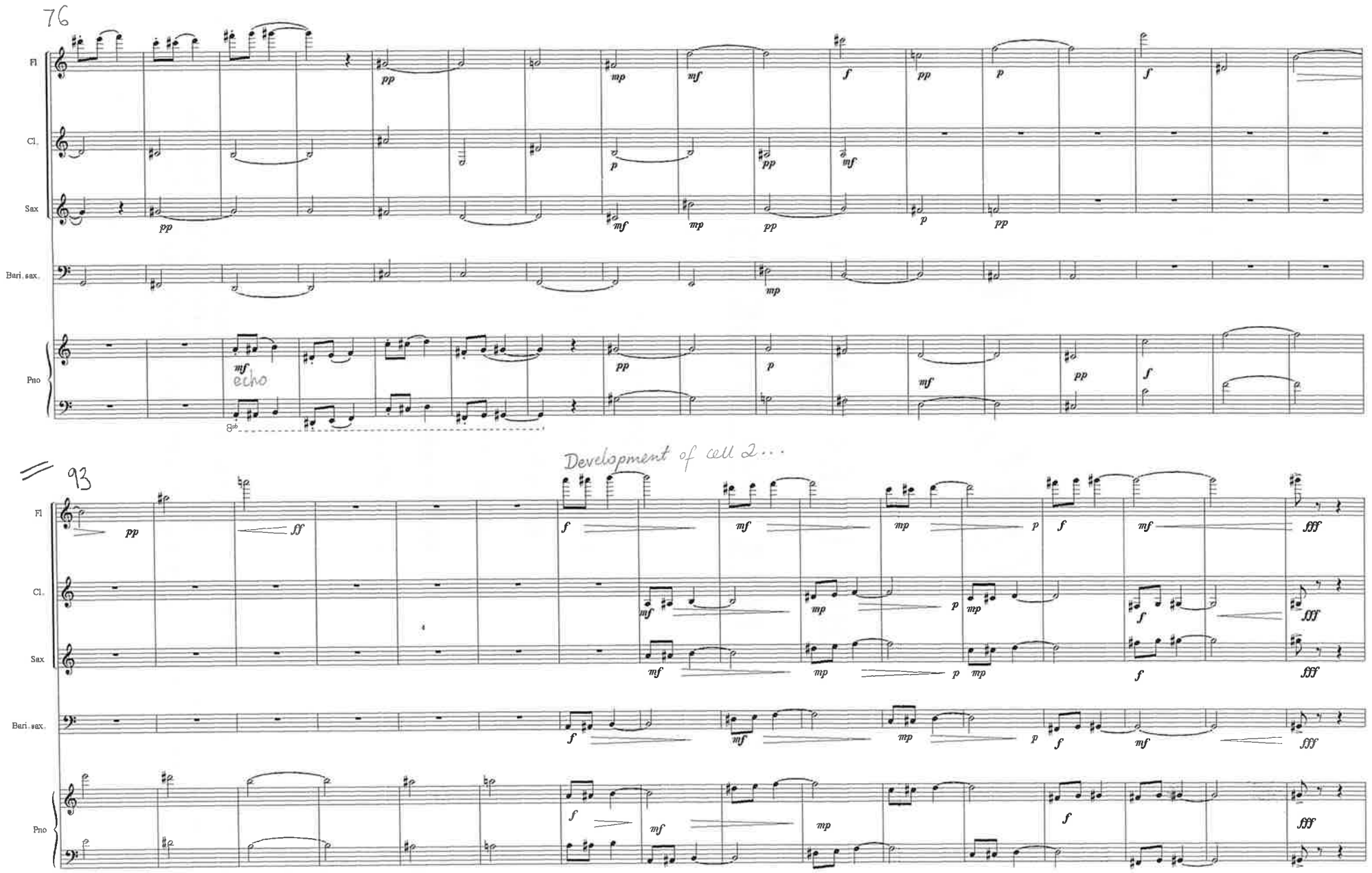
I0	A	F#	D#	C
I1	A#	G	E	C#
I2	B	G#	F	D
I3	C	A	F#	D#
I4	C#	A#	G	E
I5	D	B	G#	F
I6	D#	C	A	F#
I7	E	C#	A#	G
I8	F	D	B	G#
I9	F#	D#	C	A
I10	G	E	C#	A#
I11	G#	F	D	B

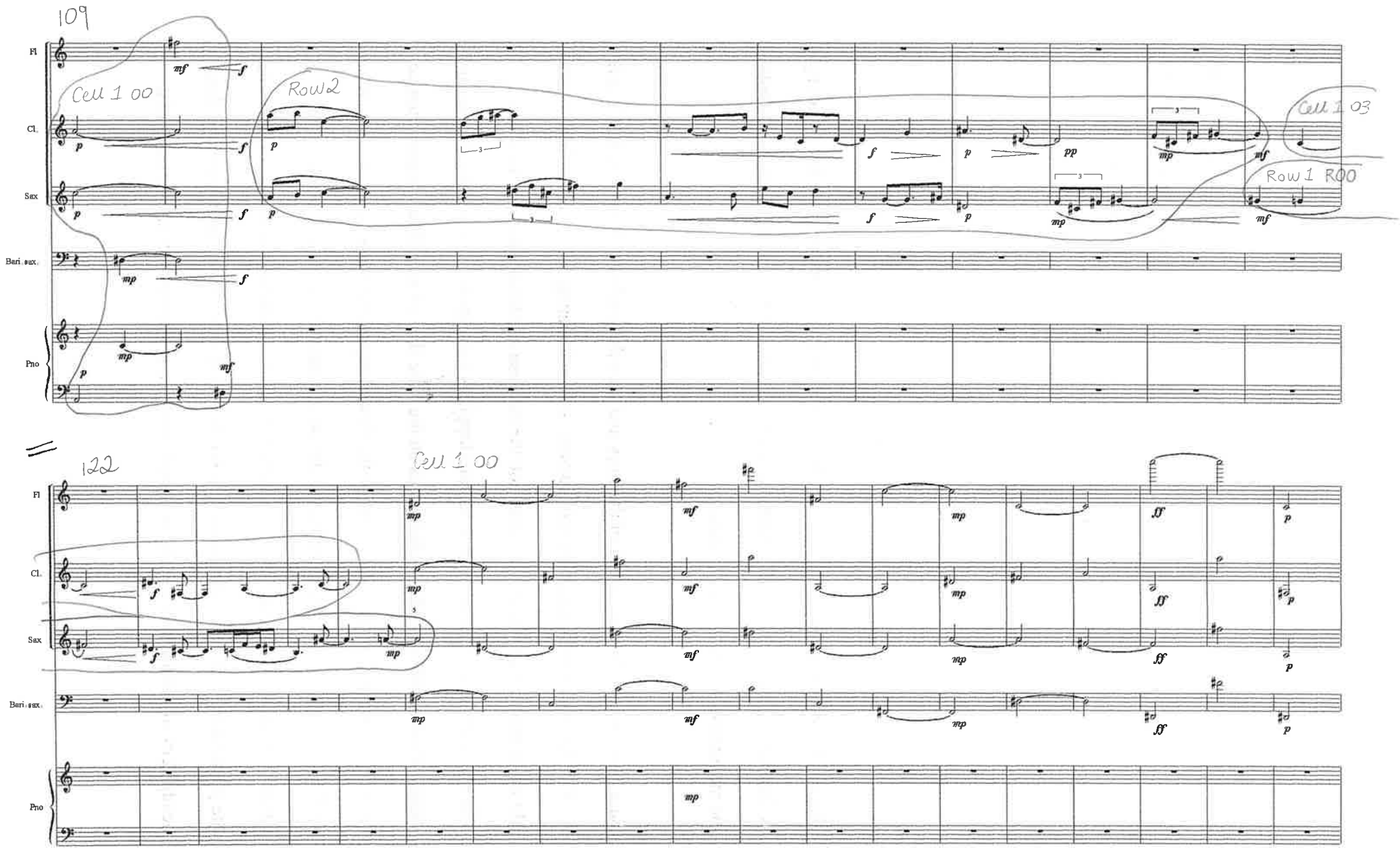
Appendix 1: Annotated Score

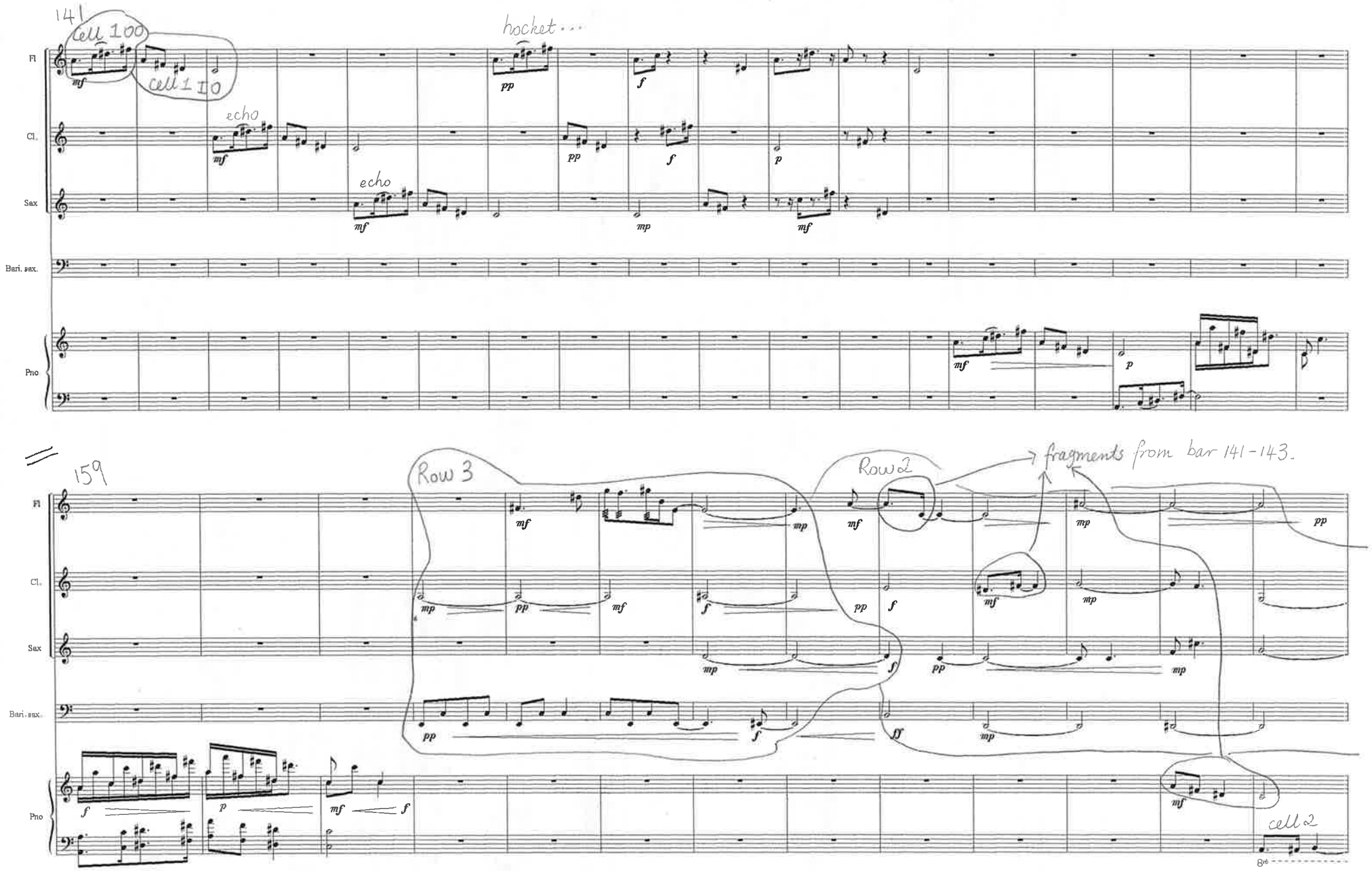


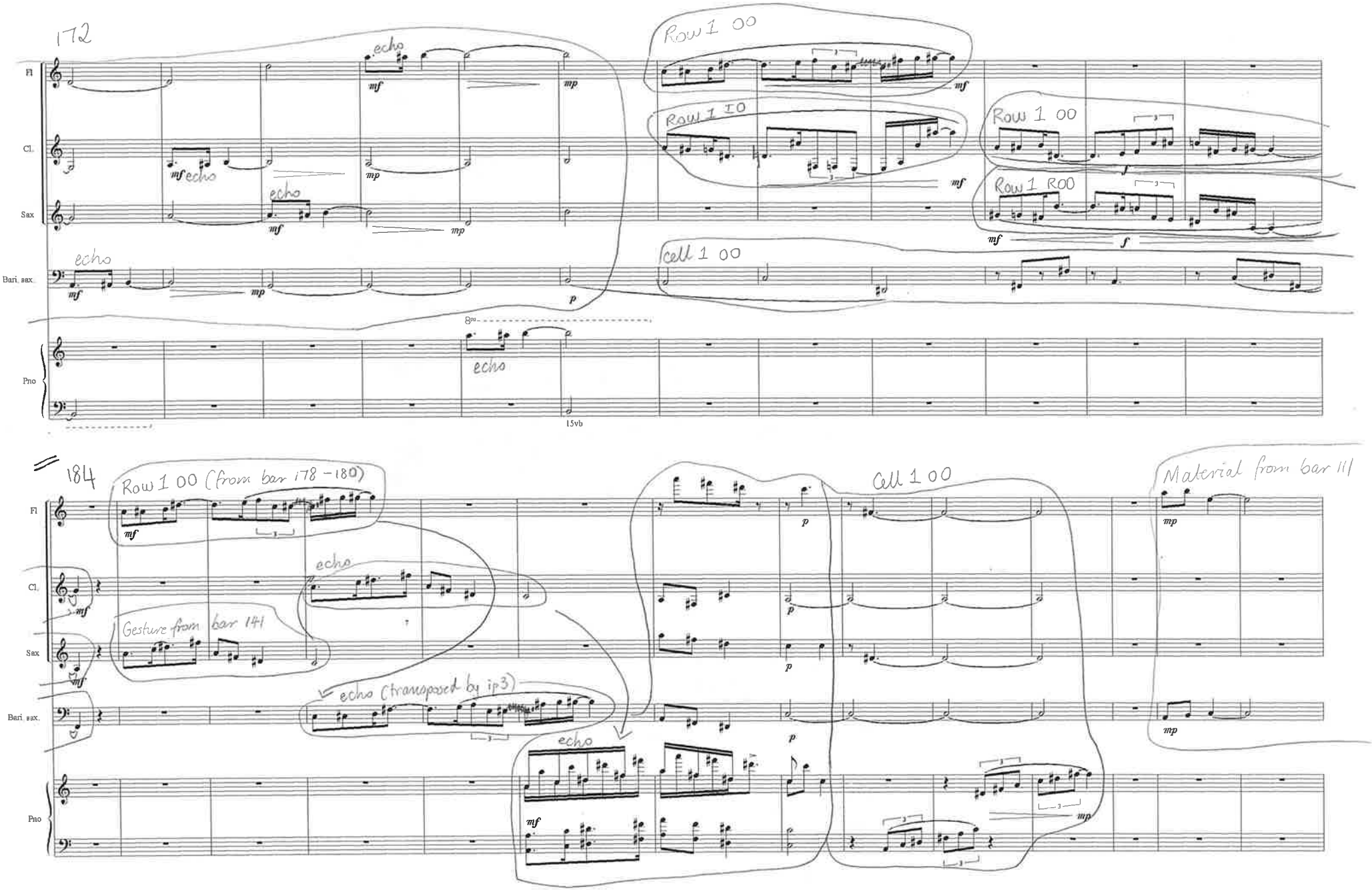

23
Fl
Cl.
Sax
Bari. sax.
Pno
Row1 I 3
33
Cell 1 03
Row 1 03
Row3
Row2 retrograde

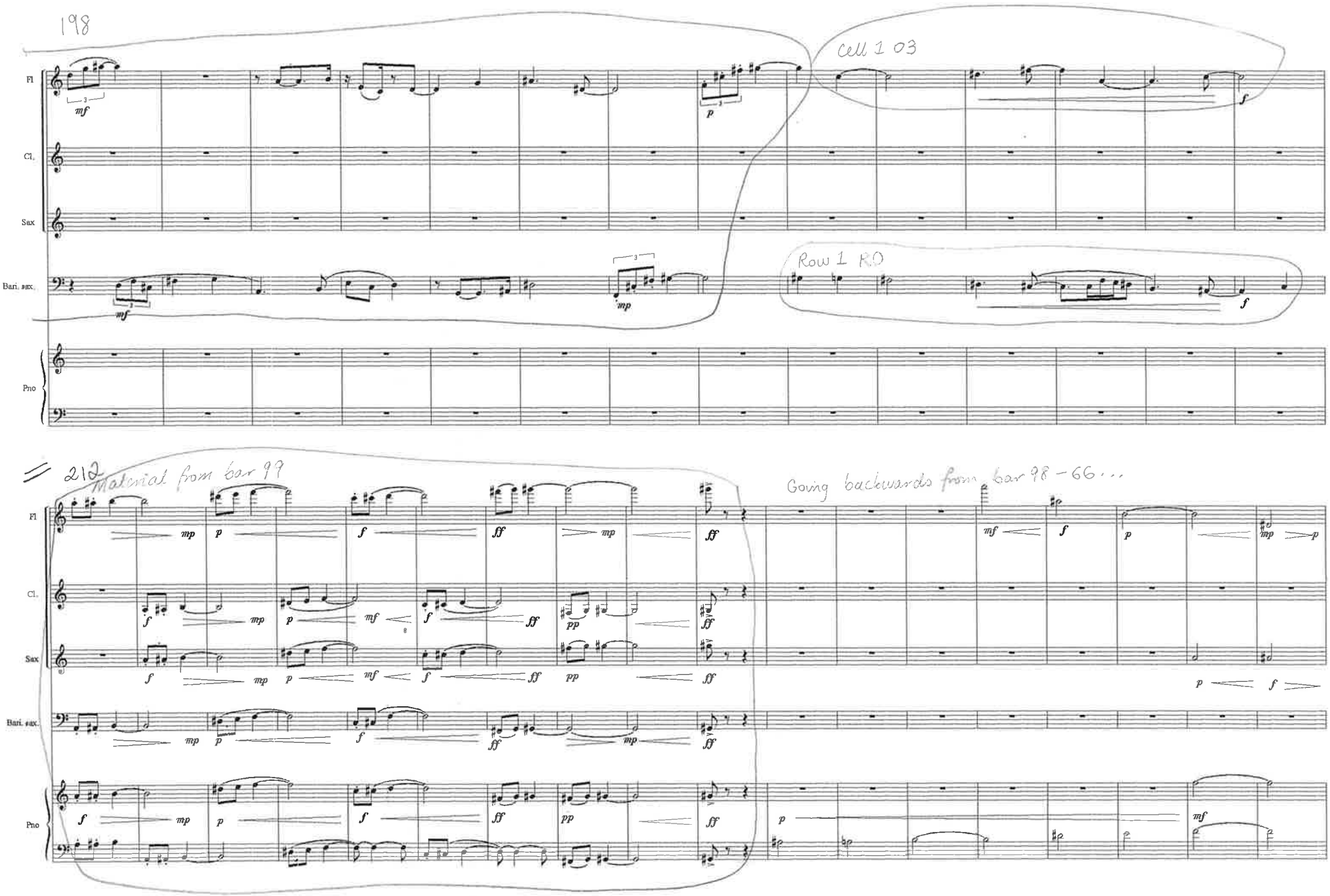

47
Row 3
Row 3 retrograde
This fragment is repeated by the Alto and Baritone Saxophones melodically; but it is transposed by ip3. It is then transposed again by ip3 and stated by the flute and piano.
Fl
Cl.
Sax
Bari. sax.
Pno
61
Reiteration of opening material...(cell 2)
Then rhythmically augmented in retrograde...
echo
8va

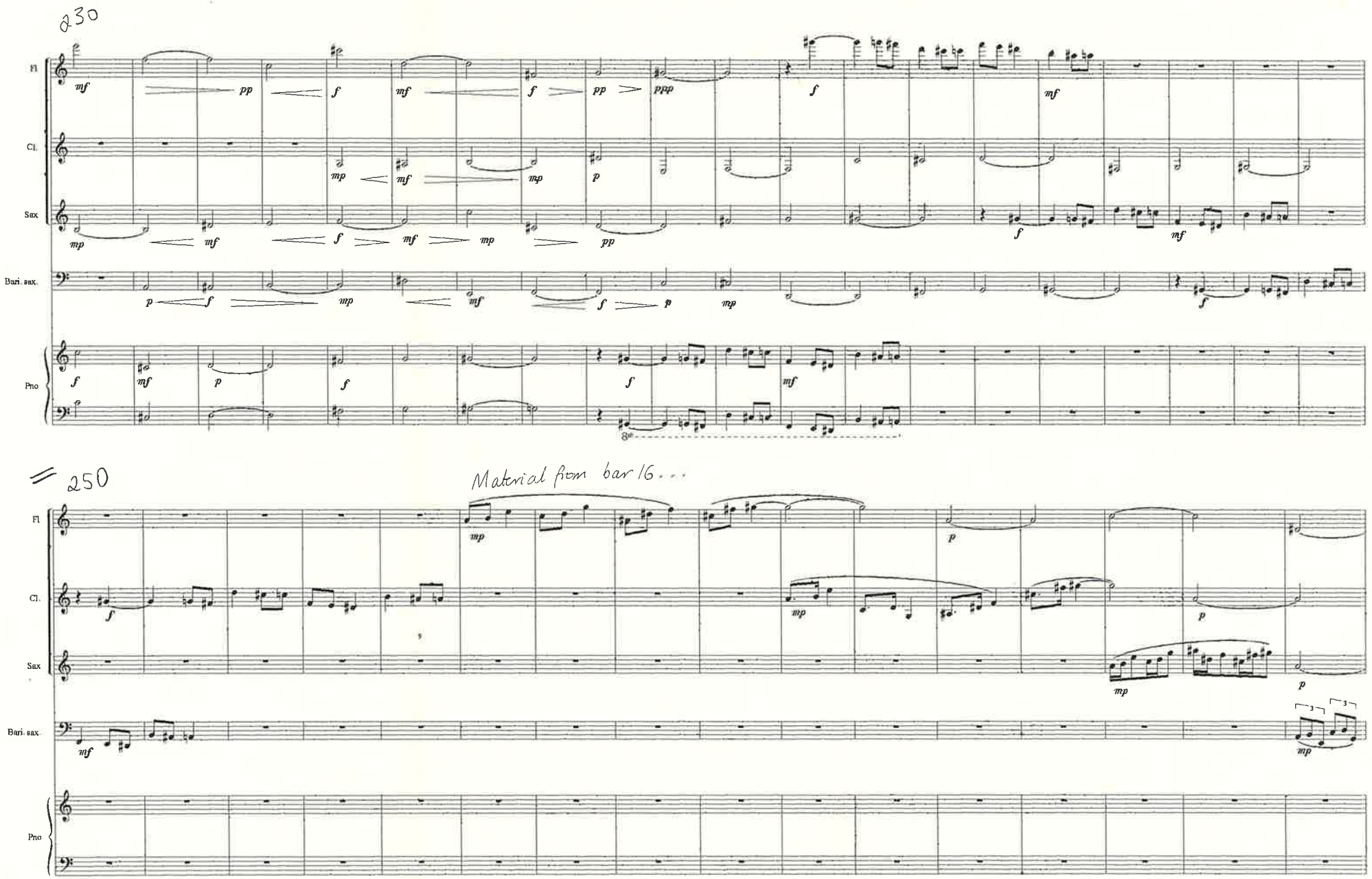

76
Fl
Cl.
Sax
Bari. sax.
Pno
mf
echo
8vb
93
Development of cell 2...

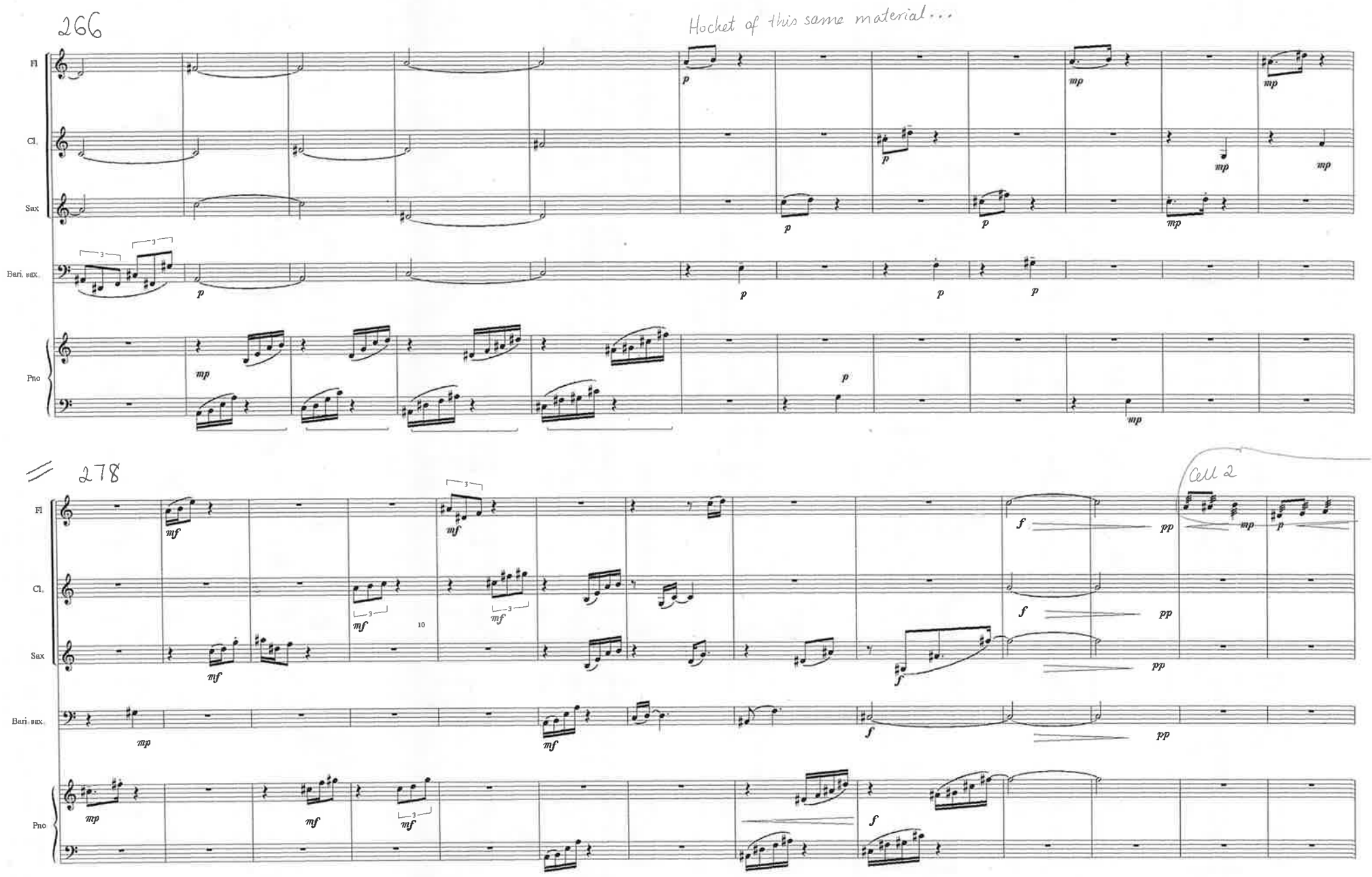

109
Fl.
Cl.
Sax.
Bari. sax.
Pno
Cell 1 00
Row2
Cell 1 03
Row 1 R00
122
Cell 1 00


141
cell 100
cell 110
hocket...
echo
echo
Fl
Cl.
Sax
Bari. sax.
Pno
159
Row 3
Row 2
fragments from bar 141-143.
cell 2

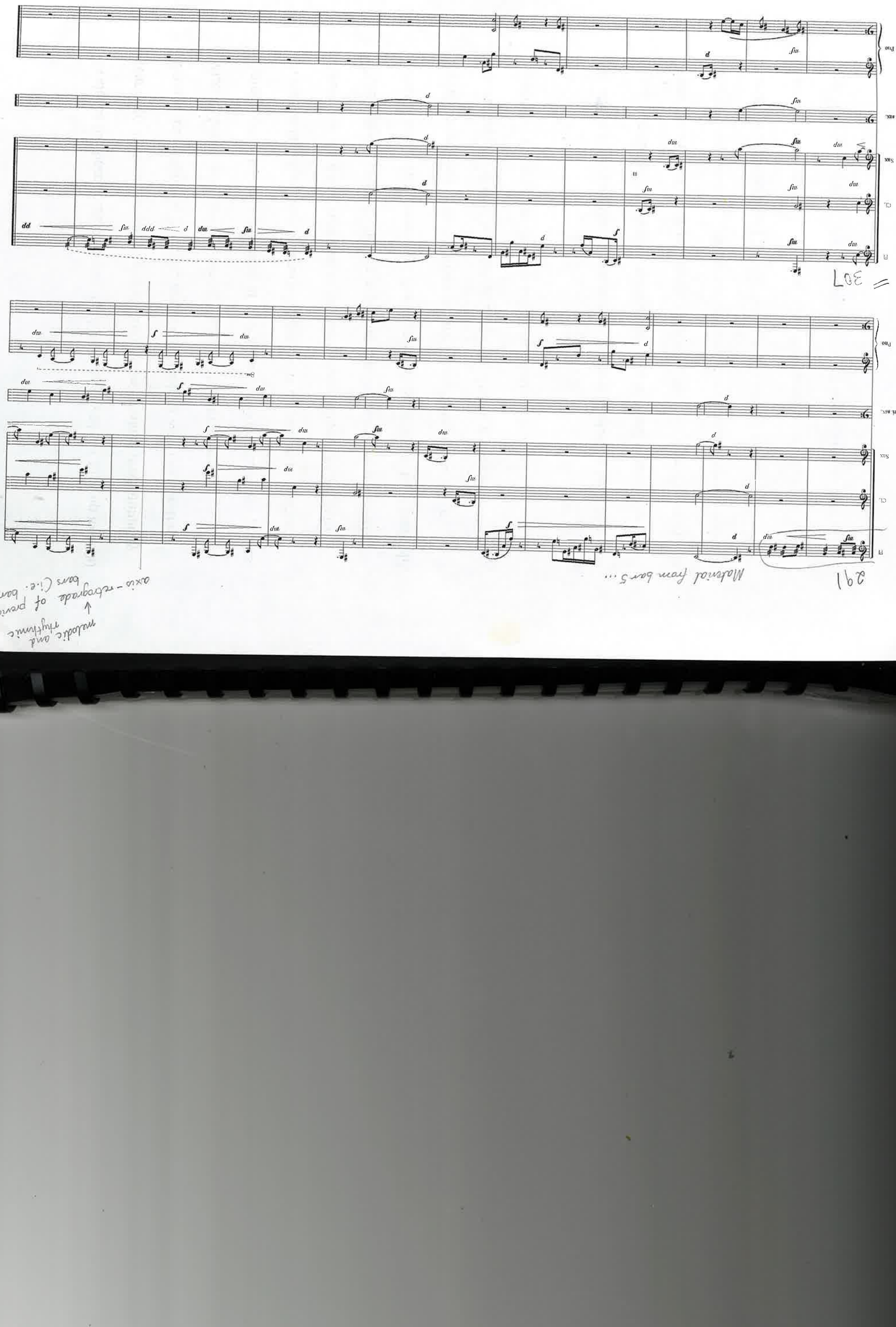

172
Fl
Cl.
Sax
Bari. sax.
Pno
echo
Row 1 00
Row 1 I0
Row 1 00
Row 1 R00
cell 1 00
15vb
184
Row 1 00 (from bar 178 – 180)
Gesture from bar 141
echo (transposed by ip3)
cell 1 00
Material from bar 111


198
Cell 1 03
Row 1 RO
212
Material from bar 99
Going backwards from bar 98 – 66...
Fl
Cl.
Sax
Bari. sax.
Pno


♩=130
Fl
Cl.
Sax
Bari. sax.
Pno
♩=250
Material from bar 16...


266
Hocket of this same material...
Fl
Cl.
Sax
Bari. sax.
Pno
278
cell 2
10

291



Material from bar 5...

melodic and rhythmic
↓
axis-retrograde of previous bars (i.e. bars 1-17)

Fl.
Cl.
Sax.
Bari. sax.
Pno.

307

Fl.
Cl.
Sax.
Bari. sax.
Pno.