

Magne Hegdal:

Dobbeltpar

for gitar

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1. Aleafoni (a)	s. 3
2. Fantasi 6
3. Impromptu 8
4. Nocturne (konstruksjon) 10

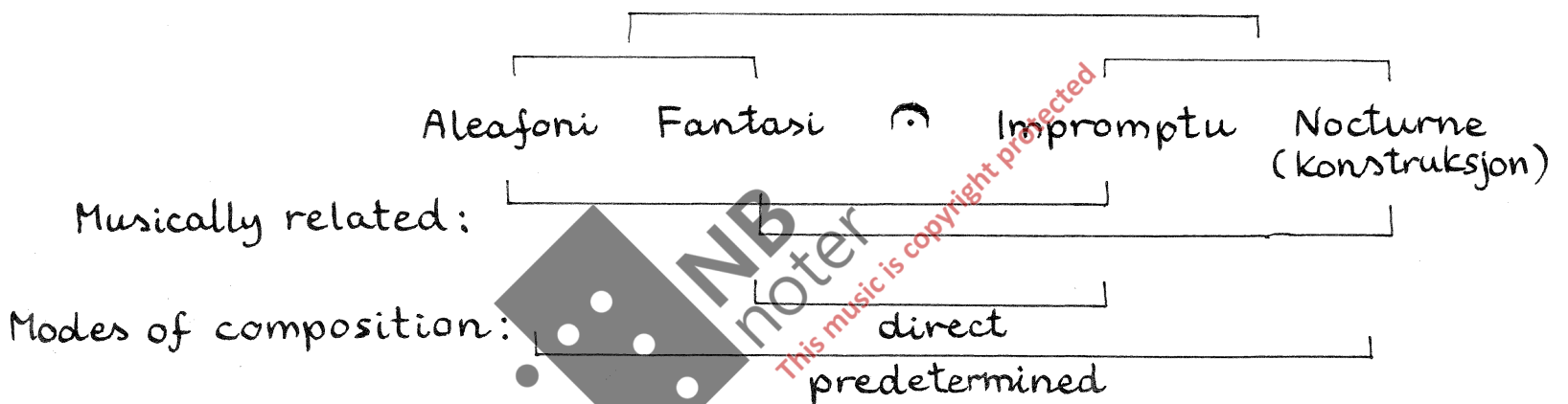
	Tillegg (appendix):	
Aleafoni (b)	s. 12

Durata ca. 12 min.

Composition

This "Double Pair" (guitar solo) consists of four movements grouped in two pairs. These paired pieces (no. 1-2, and 3-4) are very different in character and expression, but most of all in the way they are composed: One is directly composed in a rather intuitive way, while the other is made in the form of a thoroughly worked out predetermined structure. In this "indirect" mode of composition the actual music is the result of chance operations (or mechanical consequences) within the framework of the basic structure.

There may be little reason for connecting these pieces, apart from the idea of "opposites belonging together". Viewed as a whole, however, the work becomes much more consistent. The two pairs are related in a way that constitutes one pair on a higher level. Musically the first and third pieces are closely related, as are number 2 and 4. The result is two parallel groups, which could be regarded as more or less independent compositions. But as the musically related pieces are the result of opposite modes of composition, these two composite pairs become structurally dependent of each other.



Interpretation

Within the character prescribed for each movement, the guitarist is free to choose what solutions he may prefer, technically and regarding sound. In "Aleafoni" even the dynamics may be changed; they are merely the composer's suggestions, indicating one possible interpretation. What really matters in this movement is the actual notation, the written notes, which should always be strictly observed.

Appendix

This piece (p. 12) could replace the first movement, as they are in fact two versions of the same "composition" (which is the basic structure, worked out as a predetermined procedure for chance operations). In principle the different sections of these pieces may be played in any order, provided that the last one (score: no. 6, appendix: no. 7) is always played at the end. As the reason for these possibilities is structural more than musical, they may be of limited interest for the performer (and audience alike).

Aleafoni

Moderato espressivo

Magne Hegdal - 10

Legato (più o meno) e calmo (per lo più)

1.

un poco agitato

2.

*) The sections of this movement should be separated by short rests.

3. *(Piano)*

4. *mezzo*

(ten.)

(pp) *cresc.*

f

*) Two notes of triplet value ()

5. *dolce espressivo*

un poco inquieto

6. *mf dim.*

pp

(cresc.)

dim. (pp)

*) Four notes of triplet value 

attacca

Fantasi

Allegro marcato ed energico

The musical score consists of six staves of music in treble clef, 2/4 time signature. The key signature has one flat (B-flat). The score includes the following markings and features:

- Staff 1:** Starts with a circled '8' and the dynamic marking *forte*. The music is characterized by eighth-note patterns.
- Staff 2:** Continues the eighth-note patterns, ending with a *dim.* (diminuendo) marking.
- Staff 3:** Features a *cresc.* (crescendo) marking, followed by a bracketed section marked *forte* and *Presto (marcato)*. The tempo then returns to *Tempo*.
- Staff 4:** Begins with a *Simile* marking and a bracketed section marked *(Tempo)*. The dynamic is *mf* (mezzo-forte), followed by a *dim.* marking.
- Staff 5:** Starts with a *pp* (pianissimo) marking, followed by *mp* (mezzo-piano), and then *Sempre pianissimo* (always pianissimo).
- Staff 6:** Continues the *Sempre pianissimo* section with various rhythmic patterns.

*) [] = Group of notes interrupting the tempo. They should be played very fast (as fast as it is possible to play in the prescribed way). In the *marcato* groups each note should be clearly articulated. The result is a (much) slower tempo than in the *legato* groups — and perhaps also a certain rhythmic irregularity.

Impromptu

Alla sarabanda lenta

misurato, distante (measured and reserved)

mezzo

mf (sub.)

f (ten.) dim. mp dim.

pp mezzo

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f *mezzo* *dim.*

p *mf*

marcato

Coda

forte *ten.* *dim.*

(molto) *mp (sub.)* *(dolce)*

marcato *cresc.* *(f)* *mp* *più f*

marcato *(pesante)* *ff* *diminuendo*

mp (ten.) *p* *attacca*

Nocturne (konstruksjon)

(♩ = ca 80) Quasi senza espressione

(8) *pp* sempre pianissimo (p-ppp)

Ad lib.: Poco a poco più mosso (inquieta)

pp *Presto* *Tempo* *pp* *p* *simile* *pp* *f (subito)* *pp* *p* *pp* *f* *pp*

*) See page 6

marcato

marcato

agitato

(presto) (tempo) (simile)

dim. p

Coda (calando)

p pp

niente

PPP

FINE

Tillegg (appendix)

Aleafoni *)

Moderato espressivo. Legato (more or less) e calmo (most of the time)

1. $(8) f$ p pp f pp $(più p)$ $(cresc.)$ $(cresc.)$

*) This piece is an alternative version of the first movement, and a performance should follow the instructions on p. 3. In principle there is no difference between these pieces (in "quality" e.g.), as they are composed by using exactly the same (predetermined) procedure for chance operations. They are, however, showing different aspects of the basic structure. The length is determined by the occurrence of certain structural possibilities (possible combinations of chords being used up). This explains the difference in length, and it is also the reason why the last section should always be played at the end, even if the others are changing places (see p. 2).

2. *piano*

(p) *mezzo*

(senza rit.!)

3. *f* *dim.*

p

(poco cresc.)

sf

4. *dolce*

3/4 3 3 3 4 5 3/4 3

2/4 3 3 8 7 4/3 5 8 5

Più P

3/4 5 3 4 3 3

cresc.

1 4 3 3 3

dim.

5. *mp*

3/4 3 3 3 3 3 3 3 3 3 3

cresc. *f* *dim.*

2/4 3 2 3 2 3 3 2 3 2 3

(dim.) *p* *cresc.*

2 3 4 5 2 3 3 3 3

mf *dim.* *p* *pp*

* $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

= 2/6

6. *p*

7. *mp*

più p

dim.

*) BACH - by chance.

(attacca "Fantasi")