

Augmented Suite **in E Minor**

Michael Bemmels
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Notes from the Composer

Thank you for taking a look at my composition!

The Augmented Suite in E Minor, as the title suggests, features the prominent use of augmented triads. This chord can be thought of as a major triad with the 5th raised a semitone (eg. C - E - G#) and I often use it as a dominant function harmony (i.e. it is unstable and has to resolve to another chord). It is created through the interval cycle of major thirds, resulting in a symmetrical triad in which any of the three pitches can serve as the “root.” The first movement, Prelude, explores the three different ways in which an E-augmented triad can be resolved. The main tonalities of the fourth movement, Rondo, outline an augmented triad: E minor, C major, and G# minor. There is certainly no shortage of augmented triads throughout the other movements as well!

The suite is written with the measure numbers continuing on from one movement into the next, suggesting that the movements are all connected and part of the same piece music. For instance, you will hear the main motive of the second movement, Canon, emerging already at the end of the Prelude (B-C#-D#-E). As another example, the short transitional gesture in the Rondo, (measure 203), serves as the opening bass-line for the third movement, Chorale. The figure in artificial harmonics at the end of the Canon reappears in the Chorale (C-B-A-B), can you find out where? The piece culminates with the B-theme of the Rondo (initially measure 153) in the melody, over-top of the Canon theme in the bass, within a chorale style texture, ending with a resolute alternation between the E-minor and E-augmented triad that was so pivotal to the opening Prelude.

Enough technical talk! I hope this piece is inspiring and moving for any listener. The Prelude has a feel of mystery and wonder. The Canon drives forward with perpetual machine-like momentum. The Chorale may open a soft-spot in your heart. The Rondo reminisces of the ups and downs of past adventures.

Performers of the work ought to pay special attention to the campanelas fingerings in the Rondo, this is very important. Most importantly, be yourself, be creative, and have fun!

Peace and Love,

Michael Bemmels

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Augmented Suite in E Minor

Michael Bemmels
(2015)

I - Prelude

Misterioso

Guitar

pp *sim.*

mp *rit.*

a tempo

mp

mf

19 I piv.

22

25 I

sub. p

28

31

34 a tempo

rit. p

37

① 4 ⑥ 2 -4 3

40

rall. pp

II - Canon

Allegro

44

f ②

47

mp

51

f

55

VII ⑤ 3 0 1 4 2

59

63

67

71

75

79

84

III - Chorale

Larghetto

90 *p*

I

94

III

98 *mp*

102

IV II IV

106 *p*

IV I

110 *mp*

114 *mp* II II I

118 *mf* II

122 *f*

126

130 *mf* 1 0 2 4 4 3 0 3 4 2 *mp*

134 *rall.* *pp* II

IV - Rondo

Allegro
mf ③ ④ ④ ⑤

VII XII 1 2 0 ② 4 0 1 4 0 -1 4 0 3

141 0 2 XII XII VII VII

145 4 3 0 2 1 *mp* ② 4 0 1 3 0 1

148 *dolce* IV ⑥ *mp* *rit.*

152 *Meno mosso* *p*

156 *mf* ③ 2 IV ③ 2 3 0 2

160 IV ③ 6 6 6 6 *p*

163 *pp*

167 *Tempo 1*
mf

171

175

178 *dolce*
rall.

Piu mosso IV III
182 *mp*

IV
186

190 *cresc.* VI

Musical staff 190-193. Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of chords and triplets. Fingerings are indicated by numbers 0, 1, 2, 3, 4. A *cresc.* (crescendo) marking is present. Roman numeral VI is placed above the staff.

194 VII II

Musical staff 194-197. Treble clef, key signature of three sharps. The staff contains a sequence of chords and triplets. Fingerings are indicated by numbers 0, 1, 2, 3, 4. Roman numerals VII and II are placed above the staff.

198 *f*

Musical staff 198-201. Treble clef, key signature of three sharps. The staff contains a sequence of chords and triplets. Fingerings are indicated by numbers 0, 1, 2, 3, 4. A *f* (forte) marking is present. A hairpin crescendo is shown.

202 *mf*

Musical staff 202-205. Treble clef, key signature of three sharps. The staff contains a sequence of chords and sextuplets (marked with '6'). Fingerings are indicated by numbers 0, 1, 2, 3, 4, 6. A *mf* (mezzo-forte) marking is present.

206 *Tempo 1* *rall.* *f*

Musical staff 206-209. Treble clef, key signature of three sharps. The staff contains a sequence of chords and sextuplets. Fingerings are indicated by numbers 0, 1, 2, 3, 4, 6. A *Tempo 1* marking is present, followed by a hairpin decrescendo and a *rall.* (ritardando) marking, and finally a *f* marking.

210

Musical staff 210-213. Treble clef, key signature of three sharps. The staff contains a sequence of chords and eighth notes. Roman numeral I is placed above the staff.

214 VII 3

Musical staff 214-217. Treble clef, key signature of three sharps. The staff contains a sequence of chords and eighth notes. Fingerings are indicated by circled numbers 3 and 4. Roman numeral VII and the number 3 are placed above the staff.

Meno mosso
218 *f* *senza rit.*

Musical staff 218-221. Treble clef, key signature of three sharps. The staff contains a sequence of chords and eighth notes. Fingerings are indicated by numbers 0, 1, 2, 3, 4. A *Meno mosso* marking is present above the staff, and a *f* marking is at the beginning. A *senza rit.* (senza ritardando) marking is at the end.