

A.I. RECOMPOSES J.S.

(Variations on bc3/3)

Source music by Johann Sebastian Bach

Prompted by Richard Meyer

INSTRUMENTATION

Full Score.....	1
Violin I	8
Violin II.....	8
Violin III (Viola tr).....	5
Viola	5
Cello	5
String Bass.....	5

PROGRAM NOTES

A.I. Recomposes J.S. is a fascinating exploration of what happens when artificial intelligence writes a set of variations on a piece by Johann Sebastian Bach. The source material is the third movement of Bach's *Brandenburg Concerto No. 3*, and the outcome, divided into five variations, is an unusual, unpredictable, and refreshing challenge for the advanced string orchestra.

Note from the Editor

In orchestral music, editorial markings are often open to interpretation. We make every effort to provide consistent bowings, fingerings, and other markings that are specifically tailored to the grade level of the music. In general, these technical markings are provided only at their initial appearance. This pedagogical approach is designed to encourage students to recognize recurring patterns and foster musical independence, rather than relying on redundant markings throughout the music.



NOTES TO THE CONDUCTOR

The Source is an abbreviated version of the third movement of J.S. Bach's *Brandenburg Concerto No. 3 (bc3/3)*. It provides the material used in the five variations.

Variation 1 depicts A.I. "learning" the source material and ingesting it to create what follows.

Variation 2 takes the first six notes of the source, "layers" them, and then uses a series of "parallel chords" to explore the source's melodies.

Variation 3 presents the source's first violin part in "Hocket," a medieval polyphonic device in which a melody is divided between two or more voices, creating a fragmented rhythmic effect (from the French word "hocquet," meaning "hiccup").

Variation 4 begins with a slow, "bitonal" treatment of the source's opening phrase, played by the violins in the keys of B minor and G minor simultaneously, accompanied by parallel "open fifths" in the lower strings. A brief chorale follows, based on the four notes "B flat-A-C-B natural," which, in German musical notation, spells out "B-A-C-H" (B=B flat and H=B natural). This is known as the "BACH motif" and was used by J. S. Bach in his own music on several occasions (most notably in "The Art of the Fugue").

Variation 5 uses "tone clusters" to accompany the source's melodies, which have been changed from 12/8 to 4/4. A majestic statement of the "BACH motif" ends the piece.

A.I. Recomposes J.S.

(Variations on bc3/3)

FULL SCORE
Duration - 5:40

Source music by Johann Sebastian Bach
Prompted by Richard Meyer (ASCAP)

The Source
Allegro ♩ = 64

Violins I

Violins II

Viola (Violin III)

Cello

String Bass

1

2 *f*

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

3

4

I
Vlns.
II
Vla.
(Vln. III)
Cello
Str. Bass

5 6

I
Vlns.
II
Vla.
(Vln. III)
Cello
Str. Bass

7 8

Variation 1
10 Moderato ♩ = 132

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

mf

div.

mf

mf

mf

9 10 11 12

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

v

div.

13 14 15 16

I
Vlns.
II
Vla.
(Vln. III)
Cello
Str. Bass

17 18 19 20 21

22
I
Vlns.
II
Vla.
(Vln. III)
Cello
Str. Bass

22 23 24 25 26

30

I
Vlns. *cresc.* *ff* *mf*

II *ff* *mf*

Vla. (Vln. III) *ff* *mf*

Cello *ff* *mf*

Str. Bass *ff* *mf*

27 28 29 30 31

I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

32 33 34 35 36

I
Vlns. I

II
Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Bartók pizz. *ff*

f arco

37 38 39 40 41

42

I
Vlns. I

II
Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

mp

pizz. *mp*

42 43 44 45 46

51

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

mp

pizz.

p

arco

47 48 49 50 51

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

cresc.

f

52 53 54 55 56

59

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

57 58 59 60 61 62

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

63 64 65 66 67

Variation 2
Allegretto ♩ = 60

68

Vlns. I *mf*

Vlns. II *mf*

Vla. (Vln. III) *mf*

Cello *mf*

Str. Bass *mf*

68 69 70

72

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

71 72 73 74

I
Vlns.
II
Vla. (Vln. III)
Cello
Str. Bass

75 76 77 78 79

I
Vlns.
II
Vla. (Vln. III)
Cello
Str. Bass

80 81 82

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

f

div.

83 84 85 86

Variation 3

87 **Faster** ♩ = 104

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

mp

ff

mp

f

mp

ff

mp

f

mp

ff

mp

f

87 88 89 90 91 92

I
Vlns. *mp*

II
mp

Vla. (Vln. III)
mp

Cello
mp

Str. Bass
mp

93 94 95 96 97 98

99

I
Vlns. *p* *mp* *mf* *f*

II
p *mp* *mf* *f*

Vla. (Vln. III)
p *mp* *mf* *f*

Cello
p *mp* *mf* *f*

Str. Bass
p *mp* *mf* *f*

99 100 101 102 103 104

Vlns. I
ff

Vlns. II
ff

Vla. (Vln. III)
ff

Cello
ff

Str. Bass
ff

105 106 107 108

Vlns. I
mp

Vlns. II
mp

Vla. (Vln. III)
mp

Cello
mp

Str. Bass
mp

109 110 111 112 113

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

114 *f* 115 *f* 116 *mp* 117 *mp* 118 *mp*

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

119 *f* 120 *f* 121 *f* 122 *f* 123 *f*

Variation 4

125 Grave ♩ = 60

I
 Vlns.
 II
 Vla. (Vln. III)
 Cello
 Str. Bass

pizz. *arco* *p* *arco* *pizz.* *div.* *p* *arco* *pizz.* *arco*

124 125 126 127 128

I
 Vlns.
 II
 Vla. (Vln. III)
 Cello
 Str. Bass

1st stand
 Section
 132
f *pp* *ppp* *f* *pp* *f* *pp* *f* *pp*

B A B A C H *div.* B A C H

129 130 131 132 133 134

Proceed w/o cut-off

Musical score for measures 135-140. The score is for five parts: Vlns. I, Vlns. II, Vla. (Vln. III), Cello, and Str. Bass. The key signature is one sharp (F#). Above the staves, chord symbols B, A, C, and H are indicated. The dynamics are *p molto cresc.* and *ff*. A large red watermark 'Preview Only' is overlaid on the score.

Variation 5
Allegro ♩ = 120

Musical score for measures 141-144, labeled 'Variation 5 Allegro ♩ = 120'. The score is for five parts: Vlns. I, Vlns. II, Vla. (Vln. III), Cello, and Str. Bass. The key signature is three sharps (F#, C#, G#). The dynamics are *f* and *mp sim.*. A large red watermark 'Preview Only' is overlaid on the score.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

145 146 147 148

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

149 150 151

152

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

p sim.

p sim.

f div.

mp

mp

152 153 154

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

155 156 157

160

Vlns. I *f*

Vlns. II *f*

Vla. (Vln. III) *ff*

Cello *f*

Str. Bass *f*

158 159 160

Vlns. I

Vlns. II

Vla. (Vln. III) *div.*

Cello *div.*

Str. Bass

161 162 163

164

Vlns. I *mf* *div.*

Vlns. II *mf*

Vla. (Vln. III) *mf*

Cello *mf*

Str. Bass *mf*

164 165

Vlns. I

Vlns. II

Vla. (Vln. III) 0

Cello *pizz.*

Str. Bass *pizz.*

166 167

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

arco

div.

168 169 170

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

p

p

p

p

171 172

173 *div.*

Vlns. I *mf* *cresc.* *f*

Vlns. II *mf* *cresc.* *f*

Vla. (Vln. III) *mf* *cresc.* *f*

Cello *mf* *cresc.* *f*

Str. Bass *mf* *cresc.* *f*

173 174 175

Vlns. I *ff* *fff*

Vlns. II *ff* *fff*

Vla. (Vln. III) *ff* *fff*

Cello *ff* *fff*

Str. Bass *ff* *fff*

176 177 178 179 180