

To Major and Back

Violin Solo

Composer: William D. Gunn

$\text{♩} = 120$
Amin
mf

11 Cmaj
ff *mf*

21 Amin

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G as a hint, or
A to keep minor feel

Note: Bar 24 has two "voices" - play the E and keep fingered to keep it ringing, then play A, then C

This is a little melody I composed, intended to exercise my musical understanding, rather than a piece specifically written for violin. I believe the piece to be original, but I have so much music running around in my head it is always difficult to know where such things come from.

What I've tried to do is to write a piece which modulates from Amin to Cmaj at the end of the A part (bar 12), and modulate back to resolve to Amin at the end of the B part (bar 24, and the lead-up to it)

I'm not overly sure about the 3/4 time - but that doesn't matter much, it hangs together well enough as two linked 12-bar sections.

I question the G in bar 9 - it gives a "bit of an early hint" that we may be modulating to a C major - I like it equally left as A (keeping the minor-feel until we FINALLY get the sustained C in bar 12)

Interested in your feedback.... Thanks folks...