

Elder Conservatorium of Music

Faculty of Arts

University of Adelaide

**A Creative Exploration of the Compositional Concept
of Developing Variation:
Portfolio of Compositions and Exegesis**

submitted in fulfilment of the requirements

for the degree of

Doctor of Philosophy

by

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Abstract

This submission for the degree of Doctor of Philosophy at the Elder Conservatorium of Music, University of Adelaide, is a personal exploration of Arnold Schoenberg's concept of 'developing variation'. It consists of a portfolio of original compositions which have a combined duration of approximately 85 minutes, accompanied by an exegesis. The exegesis gives an overview of the technique in question, and explains how it has been used as the basis for each of the pieces in the portfolio.

Part A of the submission contains the portfolio of compositions, consisting of: *Soliloquy* (for solo flute); *Maternal Musings* (for female voice and chamber ensemble); *String Quartet No. 2 'Transfigured Notes'*, *Sonata for Violin and Piano*, and *Concerto for Trumpet and Orchestra*. Part B contains live sound recordings of three of the works and one computer-generated sound file. Part C contains the exegesis, including detailed commentaries on each of the compositions.

Whilst some research has been conducted into the historical aspects of developing variation as it applies to past composers, this project aims to provide a fresh look at the technique from a compositional perspective. Each of the original pieces demonstrate a unique, personal approach to the technique, building on the ideas put forth by Schoenberg to create works that are highly economical in their treatment of motivic and thematic material.

Declaration

I certify that this work contains no material which has been accepted for the award of any other degree or diploma in my name, in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text. In addition, I certify that no part of this work will, in the future, be used in a submission in my name, for any other degree or diploma in any university or other tertiary institution without the prior approval of the University of Adelaide and where applicable, any partner institution responsible for the joint-award of this degree. I give permission for the digital version of my thesis to be made available on the web, via the University's digital research repository, the Library Search and also through web search engines, unless permission has been granted by the University to restrict access for a period of time. I do not give permission for the recordings to be made available for public access. I acknowledge the support I have received for my research through the provision of an Australian Government Research Training Program Scholarship.

Daniel Schricker

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Introduction

As a composer living in Australia in the twenty-first century, resurrecting the concept of developing variation as a viable compositional framework may seem like an odd choice given the fact that it was conceptualised almost a hundred years ago by Arnold Schoenberg. Perhaps due to my German cultural heritage,¹ a certain affinity has been felt with aspects of that musical tradition while my musical education (including my undergraduate studies) in Australia exerted an even greater philosophical and aesthetic influence on my music. This has resulted in a musical language that at a theoretical level has always gravitated strongly towards developmental structural processes, combined with a desire to compose music that values communicativeness, directness, and some sense of connection with the people who hear it. In the process of formulating a doctoral thesis, I became aware of the lack of existing studies which focused on developing variation from a compositional perspective. Much research has been conducted into the concept from a historical and theoretical perspective, but I was unable to find a similar body of scholarship relating to its use in the creation of new works. Consequently I reached the decision to make this the subject of my doctorate.

The aims of the project are as follows:

1. To create a portfolio of original compositions which makes a substantial contribution to the repertoire, with each piece taking developing variation as its conceptual and structural starting point
2. To research writings by theorists and music historians (with a particular emphasis on those of Arnold Schoenberg) that define the concept of developing variation and outline its main characteristics
3. To examine pieces from the Western classical canon that exemplify the concept, including those analysed by others in relation to developing variation
4. To apply and synthesise aspects of developing variation encountered in the writings and music of others while finding unique, creative approaches within each new work

Once the overarching aims for the project had been outlined, a set of research questions was formulated to provide more specificity and direction in the pursuit of achieving the aforementioned aims. These questions were derived from a preliminary investigation into

¹ I was born in Germany and spent the first part of my life there.

written and musical sources, both primary and secondary. These sources were useful in clarifying specific theoretical aspects of developing variation and, perhaps more importantly, how an investigation into developing variation in the twenty-first century relates to the body of scholarship from the past. The research questions address both of these aspects of the investigation:

1. How can one apply and explore Schoenberg's concept of developing variation in ways that both exemplify its main characteristics whilst building upon them to emphasise its use as a creative framework in the compositional process?
2. How can criticisms of the concept of developing variation found in the writings of others be addressed in the creation of new works?
3. What differences define the contrasting approaches of linear and non-linear treatment of developing variation in the compositional process?
4. How can developing variation be applied in various musical contexts encompassing different instrumental combinations (solo, chamber, and orchestral music), single and multi-movement works of differing durations, and differing stylistic contexts?

The methodology underpinning the process of investigating the above aims and research questions was as follows:

- Stage 1: Investigation into the writings of Arnold Schoenberg that address developing variation to gain an understanding of its essential characteristics.
- Stage 2: Investigation into the writings of others, specifically key theorists and historians who have examined developing variation at a theoretical and historical level (including Walter Frisch, Ethan Haimo, Severine Neff, Michael Musgrave, and Jack Boss).
- Stage 3: Investigation into the criticisms and analytical problems associated with developing variation with a view towards responding to these in the process of creating new works.
- Stage 4: Defining the characteristics of developing variation found in the writings and music of others which are of use in my own compositional investigation, and adding approaches that are unique and hitherto unexplored.
- Stage 5: Composition of five new works.
- Stage 6: Exegetical analysis of the portfolio of compositions, detailing the creative treatment of developing variation in each work

The structure of the submission consists of three main parts: the folio of compositions, the recordings (consisting of live recordings and one computer-generated sound file), and the exegesis. After a written introduction to outline the structure and give a broad overview of the topic, the folio of compositions is given precedence as Part A of the submission. This placement was intentional to emphasise the fact that this thesis concerns itself primarily with investigating developing variation from a creative, compositional perspective. This is part of the uniqueness of this project and is consequently given precedence. Accompanying the scores of the new works are recordings which form Part B of the submission. For the electronic submission, these take the form of digital sound files. However, a hard copy of the thesis accompanied by two CDs of the recordings and a computer-generated sound file, are accessible in the library at the University of Adelaide. Part C contains the written exegesis, giving a detailed analysis of developing variation from historical, theoretical, and compositional perspectives. An overview of each of these three parts is given below.

Overview of Part A: Portfolio of Composition

Among the first decisions to be made in relation to the new works related to the choice of instrumental combinations. It was based upon two factors: first, to ensure that a range of solo, chamber, and orchestral music was represented; second, the specific instrumental choices in the solo and chamber works were influenced by availability of performers, or direct requests for a new piece by a particular ensemble as was the case with *String Quartet No. 2 'Transfigured Notes'*.

The starting point of each piece was a decision about whether the piece would have extra-musical aspects (text, programmatic narrative, or influence from another art form) or whether it would function as 'pure' concert music. The *Soliloquy*, *Maternal Musings*, and *String Quartet No. 2 'Transfigured Notes'* fall into the former category while the *Sonata for Violin and Piano*, and the *Concerto for Trumpet and Orchestra* fall into the latter.

At this point it is worth mentioning that some aspects of the characteristics mentioned above were influenced by my immersion in the music, writings, and non-musical life of Arnold Schoenberg. The song cycle *Maternal Musings*, for example, mirrors Schoenberg's *Pierrot Lunaire* in multiple ways. They are both scored for female voice and chamber ensemble consisting of the same instrumental line up, they are both approximately thirty-five minutes in duration, and they both explore a relationship between spoken and sung text, albeit in quite

different ways. Schoenberg's influence is more obviously seen in the programmatic *String Quartet No. 2 'Transfigured Notes'*. The work was inspired by aspects of Schoenberg's life, and numerous references are made to his music throughout the work. The opening of the first movement ('Triskaidekaphobia') makes reference to the opening of Schoenberg's *Gurre-Lieder*, while the beginning of the second movement is a nod to the start of *Verklärte Nacht*. The title of the string quartet- *Transfigured Notes*- is a play on words of the English translation of *Verklärte Nacht* (Transfigured Night). One final aspect of Schoenberg's writings that influenced parts of the composition folio were the sections which were composed using his twelve-tone system. One song in *Maternal Musings* is constructed through the dodecaphonic system in addition to sections of the string quartet.

Once the instrumental combination and non-musical influences (where relevant) were decided in each piece, the treatment of developing variation was defined along with aspects of the form and structure. Typically the starting point was deciding whether the process of developing variation would take a linear or non-linear form. With works that utilised developing variation as a linear process, a conscious attempt was made to compose the piece in the order that it sounds. With non-linear works, the sketching process was less rigid.

Overview of Part B: Recordings

Whilst ideally this submission would include live recordings of each of the five works, two of the works were unable to be recorded live, in part due to the social restrictions imposed during the Covid-19 pandemic. Organising a recording session of the *Concerto for Trumpet and Orchestra* with live musicians, for example, was not a viable option given the unprecedented social conditions that pervaded 2020. In lieu of this, a sound file using computer-generated sounds has been included of this piece. It was, however, possible to record the solo and chamber works which included fewer musicians, and some were recorded prior to 2020. *Soliloquy* and *Sonata for Violin and Piano* were recorded in studio conditions while the recording of *String Quartet No. 2 'Transfigured Notes'* is the recording of the world premiere of the work given in a traditional concert setting.

Overview of Part C: Exegesis

The overall structure of the exegesis is primarily defined by a shift from a historical perspective of developing variation to a creative one. Consequently, the starting point in the first part is a detailed discussion to provide definitional clarity to the concept and its individual components. Beginning with the writings of Arnold Schoenberg, it is expanded to encompass a variety of primary and secondary written sources by numerous theorists and historians to formulate a comprehensive overview of the technique. Some key primary and secondary sources are consulted frequently (particularly those of Arnold Schoenberg and Walter Frisch). With a definitional framework in place, the second part of the exegesis concerns itself with analysis. This analysis consists of a detailed investigation into the use of developing variation by other composers, aided by scores and recordings of relevant works. Additionally, further written sources are consulted with a view towards identifying the main criticisms and problems associated with the technique. A personal response is provided to the criticisms which outlines the ways in which a creative project of this kind enabled me to address some of these problems directly. Part 3 of the exegesis makes reference primarily to my own music, and includes detailed analyses of each of the five works. These sections examine the treatment of developing variation in each piece as the primary focus, in addition to creative challenges, aspects of form and structure, instrumentation, and non-musical influences.

PART A
PORTFOLIO OF COMPOSITIONS

for Melanie Walters

Soliloquy

for solo flute

Daniel Schricker

‘Soliloquy’ for solo flute

‘Soliloquy’ is defined as the act of talking to oneself, often in the context of a play where the audience is allowed to listen in on a character’s thoughts and feelings. In this short piece the flautist assumes the role of the speaking character, presenting an unaccompanied progression of musical ideas in the same way that a character in a play might present a monologue in which one feeling or idea leads directly to another in an uninterrupted train of thought.

I have used the compositional device labelled by Arnold Schoenberg as ‘developing variation’ to treat an unaccompanied, melodic line as a type of musical soliloquy. In his book ‘Brahms and the Principle of Developing Variation’, Walter Frisch defines it in the following way:

‘That the music is in a state of perpetual evolution, that nothing returns the same way twice, accounts for the ‘developing’ in developing variation. That the themes are nevertheless always related to one another constitutes the ‘variation’.

In the piece, a short musical idea is presented (the initial thought, if you will). Over the course of the piece, this idea is subjected to numerous types of variation. Each variation becomes the basis for the next variation, thus allowing the musical material to develop in a way in which there is a logical progression as the music unfolds. By the end of the piece, the material has undergone so many transformations that it is no longer recognisably related to the initial idea. However, for the attentive listener, it will be possible to detect the musical thread that connects each of the variations as they cumulatively build on one another.

Performance Notes:

As this is an unaccompanied piece, the flautist should feel free to allow themselves a certain degree of rhythmic freedom when appropriate. Due to the constant metric shifts throughout the piece, no time signatures are given. Consequently, bar lines are used primarily to indicate where phrases end and occasionally to break up a longer phrase for ease of reading.

Accidentals do not carry through the bar and are restated on each note when necessary (with the exception of tied notes which remain at the same pitch throughout the tie). In some cases, cautionary accidentals have been added as reminders to facilitate learning the piece.

The piece includes percussive attacks using the tongue, and is primarily a rhythmic device. Flutter tonguing and glissandi are also used to bring variation to the sound.

for Melanie Walters

Soliloquy

for solo flute

Daniel Schricker

Energetically (♩ = 104)

Flute

The score is written for a solo flute in treble clef. It consists of two main sections: 'Energetically' and 'Playfully'.
 The 'Energetically' section (♩ = 104) begins with a *ff* dynamic and features a series of eighth-note patterns with accents. It includes glissandos, slurs, and various dynamics such as *sub. p*, *f*, *p*, *mf*, and *fff*. Fingerings 5, 6, and 7 are indicated. The section concludes with a *flz.* (flautissimo) marking.
 The 'Playfully' section (♩ = 92) starts with a *mp* dynamic and features a more melodic and rhythmic character. It includes triplets, slurs, and dynamics ranging from *mp* to *mf*. A trill is marked with a wavy line and a 'tr' above it. Fingerings 3 and 7 are indicated.

Musical staff with notes, slurs, and dynamics: *mf*, 3, 6, *f*, 6, 6, 6

Musical staff with notes, slurs, and dynamics: 3, 6, 6, *mf*, 3, *fff*

Slower, with a sense of uncertainty (♩ = 72)

Musical staff with notes, slurs, and dynamics: *mp*, *p*

Musical staff with notes, slurs, and dynamics: *mp*, *p*

building in intensity

Musical staff with notes, slurs, and dynamics: *mp*, 6, *f*

accel.

Musical staff with notes, slurs, and dynamics: 10, *ff*

A tempo, with more resolve

Musical staff with notes, slurs, and dynamics: *p*, *mf*, 6

flz.

Musical staff with notes, slurs, and dynamics: *f*, *mp*

accel.

mf *ff*

6 7

A tempo, more uncertain again

p *pp*

ppp

Contemplative (♩ = 52)

mp *mf*

7

mp

7

f

3

pp

3 3

p *mf* *p* *mf*

13 13

Musical staff with notes and dynamics *p*, *mp*, *p*

becoming gradually more agitated

Musical staff with notes, dynamics *p*, and trills

Musical staff with notes, dynamics *mf*, and trills

Musical staff with notes, dynamics *f*, and trills

Fast, animated ♩ = 300
(♩ = 100, ♩ = 150)

Musical staff with notes, dynamics *ff*, *mf*, and trills

Musical staff with notes and dynamics *ff*, *mf*

Musical staff with notes and dynamics *f*

Musical staff with notes and dynamics *mp*, *p*, *pp*, *p*

Musical staff 1: Treble clef, first system. Dynamics: *mf*, *f*, *ff*. Includes a double bar line with a repeat sign.

Musical staff 2: Treble clef, second system. Dynamics: *f*, *mp*.

Musical staff 3: Treble clef, third system. Dynamics: *f*, *mp*, *f*, *mf*.

Musical staff 4: Treble clef, fourth system. Includes annotation: "percussive attack (not much pitch)". Dynamics: *f*, *flz.*, *ff*, *p*. Includes a triplet of eighth notes.

Musical staff 5: Treble clef, fifth system. Dynamics: *ff*, *mf*, *ff*. Includes a triplet of eighth notes and a *flz.* marking.

Musical staff 6: Treble clef, sixth system. Dynamics: *pp*, *mp*.

Musical staff 7: Treble clef, seventh system. Dynamics: *f*.

Musical staff 8: Treble clef, eighth system. Includes annotation: "accel.". Dynamics: *ff*, *ffff*.

Maternal Musings

*A dramatic song cycle for
female voice, flute, clarinet, violin, cello and piano*

Daniel Schricker

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Order of Songs and Instrumental Requirements

Prologue (full ensemble)

1. March (full ensemble)

Interlude I (voice, flute)

2. #Avantgardebaby (voice, piano)

Interlude II (voice, piano)

3. Confessional Hymn (full ensemble)

Interlude III (voice, clarinet)

4. Carpet Calamity (full ensemble)

Interlude IV (voice, violin)

5. Fates Worse Than Death (voice, violin, cello, piano)

Interlude V (voice, cello)

6. Lament (full ensemble)

Interlude VI (full ensemble)

7. Chase (full ensemble)

Introduction:

I was initially prompted to write this song cycle by encountering a humorous quotation which in a tongue-in-cheek fashion outlined the expectations placed upon mothers these days. It emphasised the necessity of meeting their children's physical, emotional, spiritual, and psychological needs while keeping up to date with every latest health and parenting trend.

The lofty standard held forth in sarcastic fashion made me reflect on the reality of parenting as I saw it expressed by friends and family in conversation and on social media. On some days, it seems, a successful day of parenting can mean getting more than three hours of sleep the previous night and only having one new food stain added to the carpet.

Although anecdotes were collected from numerous sources, I took some artistic license by unifying the lyrics through the use of a central protagonist ('Timmy') and his mother (represented by the female singer). In some cases, the anecdotes were set exactly as I received them. In other cases, I have placed the words into a more poetic framework before setting them to music.

The song cycle alternates between spoken text and songs which are sung in a conventional fashion. The prologue and interludes serve as an introduction to each song.

As well as the obvious thematic unity in the texts, the entire cycle is musically unified through the technique of developing variation. The opening four notes of the prologue (heard in the piano) become the basis of each of the songs and interludes. Each of the fourteen parts of the cycle can be thought of as a different variation of this motif. Despite the thematic unity, a wide variety of musical styles are referenced to represent the lyrical content and to inject humour into the setting of the texts. This includes references to mid-20th century serialism, church hymns, and popular music sources like cabaret, musical theatre, and horror movie soundtracks.

Mothers are without a doubt among the unsung heroes in the world. In this work they can temporarily become the sung heroes.

Maternal Musings

Libretto: Text compiled from various anonymous sources. Additional text by the composer

A dramatic song cycle for female voice, flute, clarinet, violin, cello and piano

Daniel Schricker

Moderato (♩ = 84)

Prologue

The first system of the score includes staves for Flute, Clarinet in B♭, Violin, Violoncello, Voice (Narration), and Piano. The Flute, Clarinet, Violin, and Violoncello staves are currently empty. The Voice (Narration) staff contains a single whole rest. The Piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand, both starting with a piano (*p*) dynamic and moving to mezzo-forte (*mf*) by the end of the system.

The second system begins with a double bar line and a rehearsal mark '5'. It includes staves for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Violoncello (Vc.), and Piano (Pno.). The Flute and Clarinet staves are empty. The Violin and Violoncello parts enter with a piano (*p*) dynamic. The Piano part continues with its accompaniment. The system concludes with a double bar line.

8

Fl. *p*

Cl. *p*

Vln. *mf*

Vc. *mf*

Pno. *mf*



11

Fl. *mf*

Cl. *mf*

Vln. *mf*

Vc. *mf*

Pno. *mf*

14 rit.

Fl. *f*

Cl. *f*

Vln. *f*

Vc. *f* *mp*

Pno.



20 **A tempo**

Fl. *pp* *p* *mp*

Cl. *pp* *p* *mp*

Vln. *pp* *p* *mp*

Vc. *p* *mp*

Voice

Pno.

Spoken: As a mother, I have come to learn that there are many aspects to raising children which parenting books failed to mention.

25

Fl.

Cl.

Vln.

Vc.

mf

p

mf

p

Whether it's running an hour late for an appointment due to a misplaced shoe, or your child insisting they can't sleep unless you find their favourite stuffed toy, parenting has put me in situations and made me say things

Voice

Pno.



rit. A tempo

30

Fl.

Cl.

Vln.

Vc.

mf

mf

mp

p

I could never have imagined. I'd like to share some of the more memorable moments with you today.

Voice

Pno.

Musical score for measures 36-38. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Voice. The key signature has two flats (B-flat and E-flat). Measure 36 starts with a treble clef and a key signature of two flats. Dynamics include *p* (piano) and *mf* (mezzo-forte). The piano part features a sequence of chords in the right hand and a bass line in the left hand.



Musical score for measures 39-41. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Voice, and Piano (Pno.). Measure 39 starts with a treble clef and a key signature of two flats. Dynamics include *f* (forte) and *mp* (mezzo-piano). The piano part features a sequence of chords in the right hand and a bass line in the left hand. The voice part has a double bar line. The piano part has a double bar line. The score ends with a double bar line and the word *attacca* above the staff.

We begin with one of the times my
3 year old son, Timmy, threw a tantrum...

1. March

Tempo di marcia (♩. = 108)

This system of the musical score includes parts for Flute, Clarinet in Bb, Violin, Violoncello, Voice, and Piano. The Flute and Clarinet parts feature a melodic line with a dynamic marking of *mf*. The Violin and Violoncello parts play a rhythmic accompaniment of eighth notes, starting with a dynamic of *f* and transitioning to *mp* after a *simile* section. The Piano part provides harmonic support with chords and a steady eighth-note accompaniment, also moving from *f* to *mp*. The Voice part is currently silent.

This system continues the musical score with parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Violoncello (Vc.), and Piano (Pno.). The Flute and Clarinet parts have a melodic line with a dynamic of *f*. The Violin and Violoncello parts continue their rhythmic accompaniment, with a dynamic of *f*. The Piano part provides harmonic support with chords and a steady eighth-note accompaniment, with a dynamic of *f*. The system includes a double bar line and a repeat sign.

8

Fl.

Cl.

Vln.

Vc.

Pno.

mf

mf

mf

mp

mf

mp



12

Fl.

Cl.

Vln.

Vc.

Pno.

15

Fl.
Cl.
Vln.
Vc.
Pno.



19

Fl.
Cl.
Vln.
Vc.
Pno.

p
p
mp
mf

22

Fl.

Cl.

Vln.

Vc.

Pno.

mf



25

Fl.

Cl.

Vln.

Vc.

Pno.

sub. p

sub. p

p

28

Fl. *mf* *f*

Cl. *f*

Vln. *mf* *f*

Vc. *mf* *f*

Pno. *mf* *f*



31

Fl. *mp* *f*

Cl. *mp* *f*

Vln. *mp* *f*

Vc. *mp* *f*

Pno. *mp* *f*

34

Fl.
Cl.
Vln.
Vc.
Pno.

Detailed description: This system contains measures 34, 35, and 36. The Flute and Clarinet parts feature melodic lines with slurs and accents. The Violin and Viola parts play a rhythmic accompaniment of eighth notes. The Piano part consists of a steady eighth-note accompaniment in both hands. The key signature has one flat (B-flat).



37

Fl.
Cl.
Vln.
Vc.
Pno.

mf *mp*
mf *mp* *mp*
mf *p*
mf *p*

Detailed description: This system contains measures 37, 38, and 39. The Flute and Clarinet parts continue their melodic lines, with dynamic markings of *mf* and *mp*. The Violin and Viola parts play eighth notes, with dynamic markings of *mf* and *p*. The Piano part continues with eighth-note accompaniment, marked *mf* and *p*. The key signature remains one flat.

40 *rit.*

Fl.
Cl.
Vln.
Vc.
Pno.



43 **A tempo**

Fl. *p*
Cl. *p*
Vln.
Vc.
Voice
Pno. *pp* *mf*

Tim-my just got marched to his

48

Fl.

Cl.

Vln.

Vc.

Voice

Pno.

mf

p

mp

room for yell- ing

52

Fl.

Cl.

Vln.

Vc.

Pno.

55

Fl.

Cl.

Vln.

Vc.

Voice

Pno.

f

He was

59

Fl.

Cl.

Vln.

Vc.

Voice

Pno.

mf

mp

ve - ry up - set ve - ry up - set ve - ry up - set

62

Fl.
Cl.
Vln.
Vc.
Pno.

This system contains measures 62, 63, and 64. The Flute and Clarinet parts feature melodic lines with slurs and accents. The Violin and Viola parts play a rhythmic accompaniment of eighth notes. The Piano part provides a harmonic accompaniment with chords and eighth notes.



65

Fl.
Cl.
Vln.
Vc.
Pno.

This system contains measures 65, 66, 67, and 68. Measures 65 and 66 show the Flute and Clarinet playing a melodic phrase with a long slur. Measures 67 and 68 show the Flute and Clarinet parts ending with a whole note, while the Violin, Viola, and Piano parts continue with their accompaniment.

69

Fl.

Cl.

Vln.

Vc.

Voice

Pno.

p

mp

What was the cause of his

72

Fl.

Cl.

Vln.

Vc.

Voice

Pno.

p

mf

p

out - rage to- day?

75

Fl.

Cl.

Vln.

Vc.

Voice

mf

What was the cause of his

Pno.

mp

mf

78

Fl.

Cl.

Vln.

Vc.

Voice

f

out - rage to - day?

Pno.

81

Fl. *mp* *ff*

Cl. *mp* *ff*

Vln. *mp* *ff*

Vc. *mp* *ff*

Voice *ff* *tempo rubato*

Pno. *mp* *ff*

85

Fl.

Cl.

Vln.

Vc.

Voice *mf*

Pno.

rit.

woul-dn't let him mi-cro-wave Ha - rold Ha - rold the he - li - cop-ter

89 **Meno mosso** (♩ = 68)

Fl.
Cl.
Vln. *pp*
Vc. *pp*
Voice *p*
Pno. *pp*

Af - ter some time to think_ Tim - my de-

94

Fl.
Cl.
Vln.
Vc.
Voice
Pno.

ci-ded that Ha-rolld was best left un - cooked

98 **Tempo I** (♩ = 108)

Fl. Cl. Vln. Vc.

Voice *mf*
And Ha - rold lives to fly a -

Pno. *mp* *mf*

101

Fl. Cl. Vln. Vc.

Voice *f*
no - ther day

Pno.

104

Fl. *mf* *f*

Cl. *f*

Vln. *f*

Vc. *mf* *f*

Pno. *f*

Detailed description: This system contains measures 104, 105, and 106. The Flute part starts with a rest in measure 104, then plays a melodic line in 105 and 106. The Clarinet part plays a similar melodic line. The Violin and Violoncello parts play a rhythmic accompaniment of eighth notes. The Piano part features a steady eighth-note accompaniment. Dynamics range from mezzo-forte (mf) to forte (f).



107

Fl. *mp* *f*

Cl. *mp* *f*

Vln. *mp* *f*

Vc. *mp* *f*

Pno. *mp* *f*

Detailed description: This system contains measures 107, 108, and 109. The Flute and Clarinet parts play melodic lines with accents and slurs. The Violin and Violoncello parts continue with their rhythmic accompaniment. The Piano part maintains the eighth-note accompaniment. Dynamics range from mezzo-piano (mp) to forte (f). Measure 109 includes a key signature change to B-flat major.

110

Fl.

Cl.

Vln.

Vc.

Pno.



113

Fl.

Cl.

Vln.

Vc.

Pno.

mf

mp

mf

mp

mp

mf

p

mf

p

116

Fl.

Cl.

Vln.

Vc.

Pno.

rit.



119

A tempo

Fl.

Cl.

Vln.

Vc.

Pno.

p

Interlude I

Andante (♩ = 80)

Spoken: One activity Timmy enjoyed, even at 6 months of age, was playing the piano. Much like his recent finger

Voice (narration) 4/4 3/4

Flute

mp



5 paintings, in which Jackson Pollock seems to be the main source of inspiration, his piano playing always yielded interesting

Voice 3/4

Fl.

p *mp*



10 results. My mother claimed his playing reminded her a lot of a recital she once attended featuring 20th century piano music...

Voice rit.

Fl.

p

2. #avantgardebaby

With the utmost seriousness (♩ = 76)

Piano

accel.

8va

use both forearms to produce a big chromatic cluster

Ped.

A tempo

21 *mp*

Voice

Spe-cial mo - ments at the pia - no

Pno.

p

27

Pno.

f cresc.

30

Pno.

ff

p

35 *mp*

Voice

Spe-cial mo - ments at the pia - no

Pno.

mp

mf

41 *mf* *mp*

Voice

with my ba - by boy on my lap ex - plor - ing sounds

Pno.

f *mp*

46

Pno.

p cresc. *f*

51

Pno.

p *pp* *rit.*

58 **A tempo** *mp*

Voice

He's cre - a - ting a rath - er Bou - lez - i - an sound - world

Pno.

mp

63

Voice

Pno.

mf *f* *p*

Ped.

67

Voice

Pno.

rit. *mp* *A tempo*

Hash-tag A-vant-garde ba - by

mp

72

Pno.

f cresc. *ff*

(chromatic cluster)

Ped.

76

Pno.

rit. *pp*

Interlude II

Andante (♩ =72)

Spoken: Prior to having children, church was the place I went to enjoy some quiet reflection and spiritual renewal. Timmy has other ideas of what church is about.

Voice
(narration)



7 Although the pastor has always been very understanding of any disruptions, in light of recent events I felt obligated to issue an apology...

Voice

3. Confessional Hymn

Reverently (♩ = 84)

Musical score for the first system of '3. Confessional Hymn'. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Reverently' with a quarter note equal to 84 beats per minute. The instruments are Flute, Clarinet in B-flat, Violin, Violoncello, and Piano. The Flute, Clarinet, Violin, and Violoncello parts are mostly rests, with a few notes in the final measure. The Piano part features a dynamic of *ff* (fortissimo) and includes a section of sixteenth-note chords with a 'Ped.' (pedal) marking. A dashed line above the piano part indicates an *8va* (octave) shift for the upper register. The dynamic *p* (piano) is marked in the final measure of the system.

Musical score for the second system of '3. Confessional Hymn'. The system begins at measure 7. The instruments are Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Violoncello (Vc.), and Piano (Pno.). The Flute, Clarinet, Violin, and Violoncello parts play a melodic line with a dynamic of *pp* (pianissimo) in the first measure, which then changes to *mf* (mezzo-forte) in the second measure. The Piano part features a dynamic of *ff* (fortissimo) and includes a section of sixteenth-note chords with a 'Ped.' (pedal) marking. A dashed line above the piano part indicates an *8va* (octave) shift for the upper register. The system concludes with a double bar line.

13

Fl.

Cl.

Vln.

Vc.

Pno.

pp



20

Fl.

Cl.

Vln.

Vc.

Voice

Pno.

mp *mf*

Dear pas-tor, We owe you an a - po - lo - gy of heart - felt sin - cer - i - ty

27

Fl.

Cl.

Vln.

Vc.

Voice

Pno.

our son's be - ha - viour was to - day dis - rup - tive and quite

32

Fl.

Cl.

Vln.

Vc.

Voice

Pno.

p *mp*

p *mp*

mp

mp

un - re - strained

36

Fl. *p* *pp*

Cl. *p* *pp*

Vln. *p* *pp*

Vc. *p* *pp*

Pno. *pp*



44

Fl. *mp*

Cl. *mp*

Vln. *mp*

Vc. *mp*

Voice *mf*

Stay-ing put in church is still _____ a bat - tle of two stub - born wills. _____ for

Pno.

50

Fl. *f*

Cl. *f*

Vln. *f*

Vc. *f*

Voice *f*

he and I do not agree on whether he should stay in his seat

Pno. *mf* *f*



55

Fl. *f*

Cl. *f*

Vln. *f*

Vc. *f*

Pno.

59

Fl. Cl. Vln. Vc. Pno.

trmm

Detailed description: This block contains the musical notation for measures 59 through 62. It features five staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measures 59-61 show active melodic lines in all instruments. Measure 62 is a full rest for all instruments, with a 'trmm' (trumpet mutes) marking above the staff. A double bar line is present at the end of measure 62.



63

Fl. Cl. Vln. Vc. Voice Pno.

ff *p* *mp* *ff* *p* *mp* *ff* *p* *mp* *mf* *ff* *mp*

One

ma

Red.

Detailed description: This block contains the musical notation for measures 63 through 66. It features six staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Voice, and Piano (Pno.). The key signature has two flats. Measures 63-65 are full rests for all instruments, with dynamic markings *ff*, *p*, and *mp* indicated. Measure 66 features a vocal entry with the word 'One' and a piano accompaniment. The piano part includes a 'ma' marking above the staff and 'Red.' below. The piano accompaniment consists of dense chordal textures in both hands. A double bar line is present at the end of measure 66.

70

Fl.

Cl.

Vln.

Vc.

Voice

fin - al thing that I should add _____ for which I do feel ra - ther bad _____ one

Pno.

76

Fl.

Cl.

Vln.

Vc.

Voice

hymn book may ap - pear quite chewed _____ He grabbed it _____ while _____ out of my view _____

Pno.

rit.

f

f

f

f

Interlude III

Playfully (♩ = 80)

Spoken: Any parent will tell you that potty training is among the most

Voice (narration) **3/4**

Clarinet in B \flat

p



5 challenging and rewarding of parental endeavours.

Voice

Cl.



9 I also discovered that having the carpet dry cleaned while potty training my son was, in hindsight,

Voice

Cl.



14 not the best money I ever spent...

rit.

Voice

Cl.

4. Carpet Calamity

Energetically (♩ = 128)

Flute

Clarinet in B♭

Violin

Violoncello

Piano

5

Fl.

Cl.

Vln.

Vc.

Voice

Pno.

mp

mp

pizz

arco

mp

pizz

arco

mf notes should be sung quite detached

Lend me your ear for I'd like you to hear the sto-ry of a car-pet's de-mise

9

Fl.

Cl.

Vln.

Vc.

Voice

Pno.

f *mp*

mf *f* *mp*

mf *f* *mp*

mf *f* *mp*

The

13

Fl.

Cl.

Vln.

Vc.

Voice

Pno.

mp

mp

pizz *mp* arco

pizz *mp* arco

pur- est of white dry-cleaned on- ly last night this morn- ing we got quite the sur- prise

mp

16 3+2+2

Fl. *f* *mp* *mp*

Cl. *f* *mp* *mp*

Vln. *mf* *mp* *f* *gliss.* *mp*

Vc. *mf* *mp* *f* *gliss.* *mp*

Voice *mp*
Tim-my came run-ning

Pno. *mf* *mp*

20 3+2+3

Fl. *mf*

Cl. *mf*

Vln. *mf*

Vc. *mf*

Voice *mf*
hold-ing his pot-ty cheek-i - ly smil-ing 'cause he'd been naugh-ty the

Pno. *mf*

3+3+2

23

Fl.

Cl.

Vln.

Vc.

Voice

Pno.

f

ff

pot - ty's con-tents on the floor and Tim - my look - ing ra-ther self as - sured

27

Fl.

Cl.

Vln.

Vc.

Voice

Pno.

fff

fff

fff

mp

mp

fff

And we have

Ped.

30

Fl. *p*

Cl. *p*

Vln. *p*

Vc. *p*

Voice *p*
pee And we have pee on our

Pno. *p*

34

Fl. *mp* *mf* *p*

Cl. *mp* *mf* *p*

Vln. *mf* *p*

Vc. *mf* *p*

Voice *mf* *p*
fresh - ly dry - cleaned car-pet And we have pee and we have

Pno. *mf* *p*

Meno mosso

(♩ = 88)

38

Fl. *p* *mp* *f* *p*

Cl. *p* *mp* *mf* *f* *p*

Vln. *f* *p*

Vc. *f* *p*

Voice
pee on our fresh - ly dry - cleaned car-pet And we have

Pno. *p* *f* *p*

43

Fl. *mf*

Cl. *mf*

Vln. *mf*

Vc. *mf*

Voice
pee on our fresh-ly dry cleaned car - pet

Pno. *mf* *p* *pp*

Tempo I

49

Fl. *mf*

Cl. *mf*

Vln. *mf*

Vc. *mf*

Pno. *mp* *mf*



54

Fl. *mp*

Cl. *mp*

Vln. *mp* pizz *arco* *mf*

Vc. *mp* pizz *arco* *mf*

Voice *mf*

Pno. *mp* *mf*

It has been shown u-ni-ver-sa-lly known that mo-thers of a boy un-der three

58

Fl. *f* *mp* *mp*

Cl. *f* *mp* *mp*

Vln. *f* *mp* *mp* pizz

Vc. *f* *mp* *mp* pizz

Voice

will soon - er or lat - er have that

Pno. *mf* *mp* *mp*

62

Fl. *f* *mp*

Cl. *f* *mp*

Vln. arco *mf* *mp* *f* *mp* gliss.

Vc. arco *mf* *mp* *f* *mp* gliss.

Voice

young u-rin-a - tor leave their car-pet smell-ing of pee

Pno. *mf* *mp* *mf*

66 3+2+2

Fl. *mp* mf

Cl. *mp* mf

Vln. *mp* mf

Vc. *mp* mf

Voice *mp* mf

Pno. *mp* mf

I nev-er i-ma-gined that I'd be heard say-ing the fol-low-ing

70 3+2+3 3+3+2

Fl. *f*

Cl. *f*

Vln. *f*

Vc. *f*

Voice *f*

Pno. *f*

se-quence of words "My son don't tip your pot-ty out on the

4+4

73

Fl.

Cl.

Vln.

Vc.

Voice

Pno.

ff

ff

ff

ff

ff

fresh - ly dry - cleaned car - pet in the lounge"

76

Fl.

Cl.

Vln.

Vc.

Voice

Pno.

fff

mp

fff

mp

fff

mp

fff

mp

And we have pee

79

Fl. *mp*

Cl. *mp* *mf*

Vln.

Vc.

Voice

And we have pee on our fresh - ly dry - cleaned

Pno.

83

Fl. *mf* *p*

Cl. *p*

Vln. *mf* *p*

Vc. *mf* *p*

Voice

car-pet And we have pee and we have pee

Pno. *mf* *p*

Meno mosso (♩ = 88)

87

Fl. *mp* *f* *p*

Cl. *mp* *f* *p*

Vln. *f* *p*

Vc. *f* *p*

Voice

on our fresh - ly dry - cleaned car-pet Well played, Tim- my,-

Pno. *f* *p*

92

Tempo I

Fl. *mp* *mf* *p*

Cl. *mp* *mf*

Vln. *mp* *mf* *p*

Vc. *mp* *mf*

Voice

well played

Pno. *mp* *mf* *p*

Interlude IV

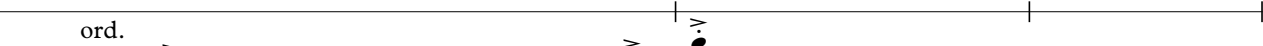
Misterioso (♩ = 92)


Spoken: When asked to do something he doesn't want to do, Timmy's protests are

Voice (narration) 

Violin 

7 often very loud and dramatic. At times our

Voice 

Vln. 

10 **rit.**
home sounds like a scene from a horror movie, and I am concerned what the neighbours must think...

Voice 

Vln. 

5. Fates Worse Than Death

Ominously, with a sense of impending doom (♩ = 40)

Violin

Violoncello

Piano

pp *mf* *mf*

Vln.

Vc.

Pno.

5 (sul pont.) *mf* *f*

(sul pont.) *pp* *mf* *f*

mf *p* *f* l.v.

Recitative, tempo rubato (circa ♩ = 60)

9 *pp* (whispered, but sung) *mf* (sung normally)

Voice

If you are near my home and hear a child scream-ing "help! help! please help!_

10 *mp*

Voice

There is no need to be a-larmed It's pro-bab-ly just me at-tempt-ing to comb my son's hair



12 **Tempo I**

Vln. *pp* *mf* *sul pont.*

Vc. *pp* *mf* *sul pont.*

Voice

Pno. *pp*



16

Vln. *ff*

Vc. *ff*

Pno. *f* *ff* *l.v.*

Recitative, tempo rubato (circa ♩ = 60) (sung normally)
(whispered, but sung)

18
Voice

And if you are near my home and hear shrieks that re - sem - ble a child be - ing mur - dered

19
Voice

There is no need to be a-larmed It's pro-bab-ly just me try-ing to wipe my son's nose

Tempo I

21
Vln. *ff*
ord.

Vc. *ff*
ord.

Pno. *ff*

23
Vln. *fff*
Vc. *fff*
Pno. *fff*
pp

Interlude V

Mournful (♩ = 60)

Voice (narration) **Spoken:** In addition to the more dramatic outbursts used to signal his displeasure at the unfairness of life,

Violoncello *mf*

rit.

5 Voice Timmy's protests sometimes also take a more melancholy tone. One particularly tragic day comes to mind...

Vc. *p*

6. Lament

With a profound sense of tragedy (♩ = 48)

Flute

Clarinet in Bb

Violin

Violoncello

Piano

pp

pp

pp

pp

p

pp

The first system of the score is for measures 1-5. It features five staves: Flute, Clarinet in Bb, Violin, Violoncello, and Piano. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The tempo is marked as 'With a profound sense of tragedy' with a quarter note equal to 48 beats. Dynamics include *pp* for the woodwinds and strings, and *p* for the piano.



6

Fl.

Cl.

Vln.

Vc.

Pno.

mf

mf

mf

mf

mf

pp

pp

pp

pp

pp

rit.

A tempo

The second system of the score is for measures 6-9. It features five staves: Flute, Clarinet, Violin, Violoncello, and Piano. The key signature remains three flats and the time signature is 4/4. Dynamics include *mf* for the woodwinds and strings, and *pp* for the piano. The tempo changes from *rit.* (ritardando) to *A tempo* (allegretto) between measures 8 and 9.

Recitative: freely, but at the same tempo

10

Fl.

Cl.

Vln.

Vc.

Voice

Pno.

mp

Tim - my__ was dealt__ a de-va-sta-ting

14

Fl.

Cl.

Vln.

Vc.

Voice

Pno.

blow this mor-ning_ A blow so crush-ing_ that he lay dis-traught_

Flowing more freely

19

Fl. *p* *mp* *p*

Cl. *p* *mp* *p*

Vln. *p* *mp*

Vc. *p* *mp*

Voice *f* *mp*
he lay dis-traught on the kit-chen floor

Pno. *f* *mf*

23

Fl. *mf* *rit.*

Cl. *mp* *mf*

Vln. *p* *mf*

Vc. *mp* *mf*

Pno. *mp* *mf*

27 **A tempo** **Recitativo**

Fl. *pp*

Cl. *pp*

Vln. *pp*

Vc. *pp*

Voice *mp*
He need-ed a lot of

Pno. *pp*

8^{vb}

31

Fl.

Cl.

Vln.

Vc. *molto espressivo*
mp

Voice
cud-dles_ to help him cope with life a- gain_ What would cause such a

Pno. *p*

35

Fl.

Cl.

Vln.

Vc.

Voice

Pno.

mf

mf

mf

mf

f

f

f

f

f

blow, such woe such ca - la - mi - ty you ask? — I put a

39

Fl.

Cl.

Vln.

Vc.

Voice

Pno.

mp

ff

f

mp

mp

ff

f

mp

mp

ff

f

mp

jum - per on him

44

Fl. *pp*

Cl. *pp*

Vln. *pp*

Vc. *pp*

Pno. *pp*

Red.



48 **rit.**

Fl. *ppp*

Cl. *ppp*

Vln. *ppp*

Vc. *pp* *ppp*

Pno. *ppp*

8^{vb}

Interlude VI

Playfully (♩ = 92)

Musical score for measures 1-4 of Interlude VI. The score is in 3/4 time and includes parts for Flute, Clarinet in B♭, Violin, Violoncello, Voice (narration), and Piano. The Flute part begins in measure 4 with a *p* dynamic. The Clarinet in B♭ part starts in measure 1 with a *p* dynamic and a *pizz* marking. The Violin part starts in measure 1 with a *p* dynamic and a *pizz* marking. The Violoncello part starts in measure 1 with a *p* dynamic. The Voice (narration) part has the text: "Spoken: Allow me to share one more piece of parenting wisdom with you today: As rewarding as it is seeing". The Piano part is silent throughout these measures.

Musical score for measures 5-8 of Interlude VI. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Violoncello (Vc.), Voice, and Piano (Pno.). Measure 5 is marked with a double bar line and the number 5. The Flute part begins in measure 5 with a *p* dynamic. The Clarinet part begins in measure 5 with a *p* dynamic. The Violin part begins in measure 5 with a *mf* dynamic. The Violoncello part begins in measure 5 with a *mf* dynamic. The Voice part has the text: "your child take their first steps, they also become much harder to keep an eye on once they have acquired this form of mobility." The Piano part begins in measure 5 with a *pp* dynamic, which changes to *p* in measure 6.

9

Fl. *mf*

Cl. *mf*

Vln. arco *mp*

Vc. arco *mp*

Voice

Pno. *mf*

They can disappear in an instant and can reach things they previously couldn't even see. And by the time they can run, a

13

Fl. *p* *pp*

Cl. *p* *pp*

Vln. pizz *p* *pp*

Vc. pizz *p* *pp*

Voice

Pno. *p* *pp*

whole new range of exhausting games open up to them. Exhausting for the parents, that is...

7. Chase

Energetically (♩ = 128)

Musical score for the first system of '7. Chase'. The score is in 2/4 time and consists of five staves: Flute, Clarinet in Bb, Violin, Violoncello, and Piano. The tempo is marked 'Energetically' with a quarter note equal to 128 beats per minute. The dynamics are marked 'f' (forte) for all instruments. The Flute part features a complex melodic line with many slurs and accents. The Clarinet in Bb part has a similar melodic line, also with slurs and accents. The Violin and Violoncello parts play a rhythmic accompaniment of eighth notes. The Piano part provides a harmonic accompaniment with chords and moving lines in both hands.



Musical score for the second system of '7. Chase'. The score is in 2/4 time and consists of five staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Violoncello (Vc.), and Piano (Pno.). The Flute part begins with a fingering instruction '5 (3+2+2)'. The dynamics are marked 'mf' (mezzo-forte) for the Flute, Clarinet, and Violin, and 'mp' (mezzo-piano) for the Piano. The Flute part has a melodic line with slurs and accents. The Clarinet part has a similar melodic line. The Violin part has a rhythmic accompaniment of eighth notes. The Violoncello part has a rhythmic accompaniment of eighth notes. The Piano part provides a harmonic accompaniment with chords and moving lines in both hands.

Musical score for measures 10-14. The score is for a woodwind quintet and piano. The instruments are Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The key signature has one sharp (F#) and the time signature is 7/8. Measure 10 starts with a *mf* dynamic for the Flute and *f* for the Clarinet. The Flute and Clarinet play a melodic line with slurs and accents. The Violin and Viola play a rhythmic accompaniment. The Piano plays a complex accompaniment with chords and moving lines. The score ends with a double bar line and repeat dots.



Musical score for measures 15-18. The score is for a woodwind quintet and piano. The instruments are Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The key signature has one sharp (F#) and the time signature is 7/8. Measure 15 starts with a *ff* dynamic for the Clarinet and *ff* for the Viola. The Flute has a *(3+2+2)* marking above it. The Flute and Clarinet play a melodic line with slurs and accents. The Violin and Viola play a rhythmic accompaniment. The Piano plays a complex accompaniment with chords and moving lines. The score ends with a double bar line and repeat dots.

19

Fl.

Cl.

Vln.

Vc.

Voice

Pno.

mf

Tim-my's new fav'-rite game is hav-ing me chase him down the cor-ri-dor.

23

Fl.

Cl.

Vln.

Vc.

Voice

Pno.

f

sub. mp

mp

mp

(3+2+2)

27

Fl.

Cl.

Vln.

Vc.

mf

Voice

He nev - er tires of hav - ing some - bo - dy race him

Pno.

30

Fl.

Cl.

Vln.

Vc.

Voice

al - ways want - ing more

Pno.

f

mf

34

Fl.

Cl.

Vln.

Vc.

Voice

Pno.

mf

mf

mp

f

Where does he get the en - er - gy

40

Fl.

Cl.

Vln.

Vc.

Voice

Pno.

Where does he get the

46

Fl.
Cl.
Vln.
Vc.
Voice
Pno.

en - er - gy

51

(3+2+2)

Fl.
Cl.
Vln.
Vc.
Pno.

p *mp*
p *mp*
p *mp*
p *mp*

56

Fl.

Cl.

Vln.

Vc.

Voice

mf

Who would have thought that ma - ny ev'-nings and mor - nings would be spent this

Pno.

59

Fl.

Cl.

Vln.

Vc.

Voice

way

Pno.

f

mf

(3+2+2)

63

Fl. *sub. mp*

Cl. *sub. mp*

Vln. *mp*

Vc. *mp*

Voice *mf*
One of the ma - ny cru - cial

Pno. *mp*

66

Fl. *f*

Cl. *f*

Vln. *f*

Vc.

Voice
pa - ren - tal war - nings no one thought to say

Pno. *mf*

Musical score for measures 70-75. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Voice, and Piano (Pno.).

- Fl.:** Melodic line with slurs and accents, dynamic *mf*.
- Cl.:** Melodic line with slurs and accents, dynamic *mf*.
- Vln.:** Sustained notes, dynamic *mp*.
- Vc.:** Sustained notes, dynamic *mp*.
- Voice:** Lyrics: "There goes all my en - er -". Dynamics *f* and *mp*.
- Pno.:** Accompanying chords and bass line.

Musical score for measures 76-81. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Voice, and Piano (Pno.).

- Fl.:** Melodic line with slurs and accents.
- Cl.:** Melodic line with slurs and accents.
- Vln.:** Sustained notes.
- Vc.:** Sustained notes.
- Voice:** Lyrics: "gy" and "There".
- Pno.:** Accompanying chords and bass line.

81

Fl.

Cl.

Vln.

Vc.

Voice

Pno.

goes all my en - er - gy

rit. A tempo (3+2+2)

86

Fl.

Cl.

Vln.

Vc.

Pno.

f sub. p

f sub. p

f p

p

90

Fl. *mp* *mf*

Cl. *mp* *mf*

Vln. *mp* *mf*

Vc. *mp* *mf*

Voice *mf*

Some-times his dash a - long the cor - ri - dor ends with a so - mer -

Pno. *mp* *mf*

93

Fl. *f* *molto rit.*

Cl. *f*

Vln. *f*

Vc. *f*

Voice *f*

sault while my fad-ing en - er - gy has me grind-ing to a

Pno. *f*

A tempo

99

Fl.

Cl.

Vln.

Vc.

Voice

Pno.

halt

p

f

p

f

p

f

104

Fl.

Cl.

Vln.

Vc.

Pno.

ff

ff

ff

ff

for the Australian String Quartet

String Quartet No. 2
Transfigured Notes

Daniel Schricker

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String Quartet No. 2 'Transfigured Notes'

- I- *Triskaidekaphobia*
- II- *Beautiful Mountain*
- III- *You Cannot Be Serious*

My second string quartet was written towards the end of my PhD and is consequently an exploration of 'developing variation' which is the central topic of my doctoral research. Due to his numerous discussions of the technique, Arnold Schoenberg has been the composer most closely related to my area of interest.

The piece is programmatic, with each movement accompanied by a quote focussing on an aspect of Schoenberg's life. The title has a dual meaning: firstly, it is a reference to Schoenberg's string sextet 'Transfigured Night'. Secondly, it references the developmental nature of the music. Although often given religious connotations in our culture, one of the ideas behind transfiguration is simply that of a transformative process. Thus the musical material can be thought of as undergoing a process of transfiguration through the technique of developing variation.

'Triskaidekaphobia': *Arnold Schoenberg suffered from triskaidekaphobia (a fear of the number 13). He died on Friday July 13th, 1951 at 13 minutes to midnight.*

Considering the importance that the number 12 played in Schoenberg's life and music, one of his more amusing quirks was the superstitious fear of the number 13. This programmatic idea is represented musically in two ways: firstly, the movement is pervaded by a sense of anxiety with restless semiquaver figures forming the accompaniment to the main theme. Secondly, the musical subject introduced by the first violin in the opening bars consists of a thirteen-note theme which is transformed throughout the movement.

'Beautiful Mountain': *'Somebody had to be Schoenberg, and the lot fell to me' - Arnold Schoenberg*

The literal English translation of Schoenberg's name is 'beautiful mountain' (Schoen=beautiful, Berg=mountain). This movement is based on a cryptogram of Schoenberg's name. Initially this takes the form of a four note motif: A, E flat, C, B. (In the German spellings of these notes, the motif is A, S, C, H, forming 'A. Sch.' as a reference to the first and last names of Schoenberg.) Eventually, this set of notes is extended to form a cryptogram which Schoenberg himself used, adding the notes B flat, E, and G to the original four. These notes form the basis of a 12 tone row which is used at climactic moments in the movement.

This movement has a secondary narrative in that it is intended as a microcosm of Schoenberg's musical journey from tonality to atonality and the inevitability he felt as the chosen vessel in bringing this pivotal point of music history to pass. This transition from tonality to atonality occurs in each of the three main sections that make up this movement.

'You Cannot Be Serious': George Gershwin and Arnold Schoenberg played tennis once a week. According to an observer who saw them play, 'Gershwin was nonchalant and chivalrous, always playing to an audience. Schoenberg, on the other hand, was overly eager, choppy, and had learned to shut his mind against public opinion'.

Upon reading this quote, it struck me how much these descriptions of the composers' respective tennis styles also related to their music. The idea of musically depicting a tennis match between Gershwin and Schoenberg became the narrative of the third movement. The opening section assigns leitmotifs to each composer. Gershwin is represented by a carefree, blues-influenced theme while Schoenberg is represented by a more serious theme based on a 12 tone row. Throughout the movement these respective styles are contrasted, depicting the back and forth duelling that takes place in a tennis match, until one idea finally triumphs. The title of the movement relates to the quote above as well as being a playful reference to John McEnroe's famous outburst at the umpire after a line call went against him while competing at Wimbledon in 1981.

While Schoenberg's music is never explicitly quoted, the piece pays homage to two of his works. The opening chord of the first movement references the opening of 'Gurrelieder', while the opening of the second movement makes reference to 'Verklärte Nacht'.

String Quartet No. 2

Transfigured Notes

1. Triskaidekaphobia

Arnold Schoenberg suffered from triskaidekaphobia (a fear of the number 13). He died on Friday July 13th, 1951 at 13 minutes to midnight.

Daniel Schricker

espressivo

Restlessly, with an underlying sense of anxiety (♩ = 44)

pp

pp

pp

pp

p

p

p

p

poco rall. .

Violin I

Violin II

Viola

Violoncello

Vln. I

Vln. II

Vla.

Vc.

A tempo

10

Vln. I

Vln. II

Vla.

Vc.

pp

pp

pp

pp

Detailed description: This system covers measures 10, 11, and 12. Measure 10 is mostly rests for all instruments. In measure 11, the strings enter with a *pp* dynamic. Vln. I has a melodic line with a flat. Vln. II, Vla., and Vc. play a rhythmic accompaniment of eighth notes. In measure 12, Vln. I has a melodic phrase with a flat, while the other instruments continue their accompaniment.

13

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mp

mp

Detailed description: This system covers measures 13, 14, and 15. In measure 13, Vln. I has a melodic line with a flat, while the other instruments continue their accompaniment. In measure 14, Vln. I has a melodic phrase with a flat, while the other instruments continue their accompaniment. In measure 15, Vln. I has a melodic phrase with a flat, while the other instruments continue their accompaniment.

16

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mf

f

f

f

f

Detailed description: This system covers measures 16, 17, and 18. In measure 16, Vln. I has a melodic line with a sharp, while the other instruments continue their accompaniment. In measure 17, Vln. I has a melodic phrase with a sharp, while the other instruments continue their accompaniment. In measure 18, Vln. I has a melodic phrase with a sharp, while the other instruments continue their accompaniment.

19

Vln. I *mp*

Vln. II *mf* — *mp* *p*

Vla. *mf* — *mp* *p*

Vc. *mf* — *mp* *p*

22 **poco rall.**

Vln. I *mf* *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

25 **A tempo**

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

31

Vln. I

Vln. II

Vla.

Vc.

pp *p*

pp *p*

pp *p*

pp *p*

38 *growing more intense*

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mp

mp

41

Vln. I

Vln. II

Vla.

Vc.

f *ff*

f *ff*

f *ff*

f *ff*

44 rall.

Musical score for measures 44-46. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has two flats (B-flat and E-flat). Measure 44 is in 12/8 time, measure 45 is in 3/8 time, and measure 46 is in 7/8 time. Dynamics include *mf*, *mp*, and *p*. Performance markings include *pizz* (pizzicato) for Vln. II and Vla. in measure 46.

47 A tempo

Musical score for measures 47-49. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has two flats. Measure 47 is in 12/8 time, measure 48 is in 6/8 time, and measure 49 is in 6/8 time. Dynamics include *p*. Performance markings include *arco* (arco) for Vln. II and Vla. in measure 48, and *pizz* (pizzicato) for Vc. in measure 47.

50

Musical score for measures 50-52. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has two flats. Measure 50 is in 12/8 time, measure 51 is in 6/8 time, and measure 52 is in 6/8 time. Dynamics include *mp*. Performance marking includes *arco* (arco) for Vc. in measure 52.

53

Vln. I

Vln. II

Vla.

Vc.

56

Vln. I

Vln. II

Vla.

Vc.

mf

cresc.

mf

cresc.

mf

cresc.

f

cresc.

59

Vln. I

Vln. II

Vla.

Vc.

62

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

65

Vln. I *fff* *becoming more frenetic* *rit.*

Vln. II *fff* *becoming more frenetic*

Vla. *fff* *becoming more frenetic*

Vc. *fff* *becoming more frenetic*

5 5 5

3 3 3 3 3 3

68

A tempo: Calmly, with tranquillity

Vln. I *ffff* *mp* *p*

Vln. II *ffff* *mp* *p*

Vla. *ffff* *mp* *p*

Vc. *ffff* *mp* *p*

76 *poco sul pont.*

Vln. I *sfz* *p* *ppp*

Vln. II *sfz* *p* *ppp*

Vla. *sfz* *p* *ppp*

Vc. *sfz* *p* *ppp*

82 *ord.* *rit.* *A tempo* *molto rall.*

Vln. I *ord.* *rit.* *p*

Vln. II *ord.* *poco sul pont.* *ord.* *p*

Vla. *poco sul pont.* *ord.* *ppp* *p*

Vc. *ord.* *poco sul pont.* *ord.*

Tempo I: With a sense of resignation *espressivo*

Vln. I *pp* *p*

Vln. II *pp*

Vla. *pp*

Vc. *p*

92

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mp

mp

rall.

95

Vln. I

Vln. II

Vla.

Vc.

p

p

p

p

morendo

morendo

morendo

morendo

98

Vln. I

Vln. II

Vla.

Vc.

gliss.

ppp

ppp

ppp

ppp

2. Beautiful Mountain

'Somebody had to be Schoenberg, and the lot fell to me'- Arnold Schoenberg

Adagio (♩ = 44)

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 1-8. The score is in 4/4 time and Adagio tempo. The key signature has one flat (B-flat). The Violoncello part starts with a *pp* dynamic. The Viola part starts with a *pp* dynamic. The Violin II part starts with a *pp* dynamic. The Violin I part starts with a *pp* dynamic.

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 9-13. The score is in 4/4 time and Adagio tempo. The key signature has one flat (B-flat). The Violoncello part starts with a *mp* dynamic. The Viola part starts with a *mp* dynamic. The Violin II part starts with a *mp* dynamic. The Violin I part starts with a *mp* dynamic.

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 14-17. The score is in 4/4 time and Adagio tempo. The key signature has one flat (B-flat). The Violoncello part starts with a *mf* dynamic. The Viola part starts with a *mf* dynamic. The Violin II part starts with a *mf* dynamic. The Violin I part starts with a *mf* dynamic.

Allegro frenetico (♩ = 108)

18

Vln. I *fff* *gliss. b.*

Vln. II *fff* *gliss.*

Vla. *fff* *pizz* 3 3 3 3 3

Vc. *fff* *pizz* *arco* *pizz* *arco* *gliss. b.*

molto rall.

20

Vln. I *mf* *sul pont.* *ord.* *p*

Vln. II *mf* *sul pont.* *ord.* *p*

Vla. *mf* *sul pont.* *arco* 3 3 3 *ord.* *p*

Vc. *mf* *sul pont.* 3 3 3 *ord.* *p*

Adagio (♩ = 44)

poco rit.

25

Vln. I *pp* *pp* *mp*

Vln. II *pp* *pp* *mp*

Vla. *pp* *pp* *mp*

Vc. *pp* *pp* *mp*

A tempo

31

Vln. I *pp* *mp*

Vln. II *pp* *mp*

Vla. *pp* *mp*

Vc. *pp* *mp*

34

Vln. I *pp* *mf*

Vln. II *pp sub.p* *mf*

Vla. *pp* *p* *mf*

Vc. *p* *mf*

37

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

40

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Allegro frenetico (♩ = 108)

42

Vln. I *fff*

Vln. II *fff*

Vla. *fff* pizz 3

Vc. *fff* pizz 3 arco

45

Vln. I *mf*

Vln. II *mf*

Vla. *mf* arco 3

Vc. *mf* arco 3

48 **molto rall.**

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

55 **Adagio** (♩ = 44)

Vln. I *pp* *p*

Vln. II *pp* *pp* *p*

Vla. *pp* *pp* *p*

Vc. *pp* *p*

63 **Allegro frenetico** (♩ = 108) **molto rall.**

Vln. I *mp* *p* *pp* *ppp*

Vln. II *mp* *p* *pp* *ppp*

Vla. *mp* *p* *pp* *ppp*

Vc. *mp* *p* *pp* *ppp*

3. You Cannot Be Serious

George Gershwin and Arnold Schoenberg played tennis once a week. According to an observer who saw them play, 'Gershwin was nonchalant and chivalrous, always playing to an audience. Schoenberg, on the other hand, was overly eager, choppy, and had learned to shut his mind against public opinion'.

Playfully and energetically (♩ = 108)

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 1-4. The score is in 2/4 time with a key signature of one sharp (F#). All parts begin with a forte (*f*) dynamic. The Violin I part features a rhythmic pattern of eighth notes with accents. The Violin II part has a similar pattern but with a different melodic line. The Viola and Violoncello parts provide harmonic support with eighth-note patterns.

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 5-8. Measure 5 is marked with a *ff* dynamic. The Violin I part has a melodic line with dynamics *mf* and *p*. The Violin II part has a sustained note with dynamics *ff* and *pp*. The Viola part has a melodic line with dynamics *ff* and *mf*. The Violoncello part has a melodic line with dynamics *ff*, *mf*, *f*, and *p*.

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 13-16. Measure 13 is marked with a *mf* dynamic. The Violin I part has a melodic line with dynamics *mf*, *f*, and *p*. The Violin II part has a melodic line with dynamics *mf*. The Viola part has a melodic line with dynamics *p*. The Violoncello part has a melodic line with dynamics *mf*, *f*, *p*, and *pp*.

21 **rit.**

Vln. I *mf* *f* *p* *pp*

Vln. II *f* *p* *pp*

Vla. *pp*

Vc. *mf* *pp*

30 **Lightheartedly, with a bluesy feel (Tempo I)**

Vln. I *p* *pp* *ppp*

Vln. II *p* *pp* *ppp*

Vla. *p* *pp* *ppp* *mp*

Vc. *p* *pp* *ppp* *mp*

38

Vln. I *p*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

43

Vln. I

Vln. II

Vla.

Vc.

gliss.

mf

3

48

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mp

mp

gliss.

3

53

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mf

3

58

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

ff *mf*

ff *mf*

ff *mf*

Detailed description: This system contains measures 58 through 62. All instruments (Vln. I, Vln. II, Vla., and Vc.) play a rhythmic pattern of eighth notes with accents. The key signature has one sharp (F#). Measure 62 features a dynamic shift to *ff* and *mf* for the strings.

63

Vln. I *mf* *f*

Vln. II

Vla.

Vc. *f*

f

f

Detailed description: This system contains measures 63 through 66. Vln. I has a long melodic line with a *mf* dynamic in measure 63, followed by a *f* dynamic in measure 64, and a 7-measure slur in measure 65. Vln. II and Vc. play eighth-note accompaniment. Vla. plays a similar eighth-note pattern. Measure 66 shows a 3-measure slur in Vln. I and *f* dynamics in Vln. II and Vc.

67

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *f* *f* *f* *ff*

Detailed description: This system contains measures 67 through 70. Vln. I and Vln. II play a 3-measure slur in measure 67. Vln. I has a *ff* dynamic in measure 69. Vln. II and Vla. also have *ff* dynamics in measure 69. Vc. has *f* dynamics in measures 67, 68, and 69, and *ff* in measure 70.

71

Vln. I

Vln. II

Vla.

Vc.

78

Vln. I

Vln. II

Vla.

Vc.

p

p

p

p

p

mp

86

Vln. I

Vln. II

Vla.

Vc.

p

pp

mp

pp

mp

pp

mp

p

pp

mp

mp

**With a sense of seriousness
(at the same tempo)**

93

Vln. I

Vln. II

Vla.

Vc.

100

Vln. I

Vln. II

Vla.

Vc.

mp

mf

mp

mf

mp

mf

106

Vln. I

Vln. II

Vla.

Vc.

mp

sub. f

mp

sub. f

mp

sub. f

mp

sub. f

112

Vln. I

Vln. II

Vla.

Vc.

ff

117

Vln. I

Vln. II

Vla.

Vc.

fff

122

Playfully: Meno mosso (♩ = 80)

Vln. I

Vln. II

Vla.

Vc.

pp

mp

pp

129 **molto rall.**

Vln. I *p* *mp* *p*

Vln. II *p* *mp* *p*

Vla. *mf*

Vc. *p* *mp* *p*

136 **With a sense of seriousness: Tempo I (♩ = 108)**

Vln. I *pp* *p*

Vln. II *pp* *p* *mp*

Vla. *pp* *p* *mp*

Vc. *pp* *mp* *p*

142

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *p*

Vc. *p*

148

Vln. I *mp*

Vln. II *p*

Vla.

Vc.

155

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

161

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

molto rit.

Vln. I

Vln. II

Vla.

Vc.

fff *pp* *p*

fff *pp* *p*

fff *pp* *p*

fff *pp* *p*

This section begins at ♩=52 and should reach ♩=108 at Tempo I with a gradual accelerando throughout

Playfully (♩=52) accel.

Vln. I

Vln. II

Vla.

Vc.

pp *ppp*

pp *ppp*

pp *ppp* *mp*

pp *ppp* *mp*

181

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mp

185

Vln. I

Vln. II

Vla.

Vc.

p *mp*

189

Vln. I

Vln. II

Vla.

Vc.

3

193

Vln. I

Vln. II

Vla.

Vc.

p *mp* *mf*

6 5

Tempo I (♩ = 108)

197

Vln. I

Vln. II

Vla.

Vc.

f

201

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

ff

205

Vln. I

Vln. II

Vla.

Vc.

209

Vln. I

Vln. II

Vla.

Vc.

mf

p

gliss.

mf

213

Vln. I

Vln. II

Vla.

Vc.

fp

mf

mf

fp

217

Vln. I

Vln. II

Vla.

Vc.

mf

fp

fp

mf

3

3

221

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

rit.

226

Suddenly serious

Vln. I *ff* *mp* *pp*

Vln. II *ff* *mp* *pp*

Vla. *ff* *mp* *pp*

Vc. *ff* *mp* *pp*

A tempo: Exuberantly

233

Vln. I *f* *ff* *fff*

Vln. II *f* *ff* *fff*

Vla. *f* *ff* *fff*

Vc. *f* *ff* *fff*

for Elizabeth Layton and Konstantin Shamray

Sonata for Violin and Piano

Daniel Schricker

Introduction

This violin sonata was the first work I wrote as part of my PhD, which explored the compositional concept of ‘developing variation’. In many ways, this piece was consequently an experiment in approaching structure in a particular way. The structure of both movements follows a rigid process, which is defined by the treatment of one musical motif.

The first movement opens with the main motif: a series of rising 5ths. This idea is presented in numerous guises in the introductory section before a longer section of organic development transforms the motif in various ways. The opening idea returns, this time presented in fourths. Another developmental section follows on from this idea, now exploring various ideas derived from the quartal version of the main motif. To close the first movement, the opening idea returns once more, this time diminished to thirds.

The second movement follows a similar process to form its structure, except that in this movement the musical ideas are reversed. The piece begins with the violin playing fast repeated notes, interrupted by ascending thirds. A developmental section follows in which the rising thirds motif is varied and explored. A return to the opening idea forms the central section of the work, the main motif being expanded to rising fourths. The violin develops this idea on its own in the form of a cadenza, before the movement closes with a brief return to the opening idea, this time expanded to fifths.

The entire work pays homage to one of my favourite violin concertos- the concerto of Alban Berg. The open strings motif to begin the work is an obvious reference to the opening of Berg’s concerto. In addition to the rising fifths found throughout the work, the sections featuring ascending and descending thirds are also a nod to Berg’s concerto.

for Elizabeth Layton and Konstantin Shamray
Sonata for Violin and Piano

- I -

Daniel Schricker

Andante (♩ = 72)

Violin

Piano

5

Vln.

Pno.

8

Vln.

Pno.

11

Poco più mosso (♩ = 80)

Vln.

Pno.

14

Vln. *p* *mf*

Pno. *cresc.*

18

Vln. *mp* *mf*

Pno. *mf* *p* *mp* *mf*

22

Vln. *f* *mp*

Pno. *f* *p*

26

Vln. *f* *sub. p*

Pno. *f* *p*

30

Vln.

Pno.

pp

p

34

Vln.

Pno.

mp

38

Vln.

Pno.

p

mp

42

Vln.

Pno.

pp

mf

p

46

Vln.

Pno.

p *mf* *mp*

49

Vln.

Pno.

f

51

Vln.

Pno.

ff *ff*

53

Vln.

Pno.

mf *mf*

55

Vln. *mp*

Pno. *mp*

58

Vln. *pizz* *p* *arco* *p*

Pno. *p* *p*

62

Vln. *f* *mf*

Pno. *f* *mf*

66

Vln. *p* *molto rit.*

Pno. *p* *molto rit.*

70 **Tempo I** (♩ = 72)

Vln. *p* *mp*

Pno. *pp*

74

Vln. *p* *mp* *p* *mp*

Pno. *p*

78

Vln. *f* *mf*

Pno. *mp* *f* *mf*

81 **rit.**

Vln. *mp* *p* *pp*

Pno. *mp* *p* *pp*

85 **Poco più mosso** (♩ = 80)

Vln. *mp*

Pno. *p*

88

Vln.

Pno.

91

Vln. *mf*

Pno. *mf*

93

Vln. *poco rit.*

Pno. *poco rit.*

96 **A tempo**

Vln. *mp*

Pno. *p*

99

Vln. *p* *mp*

Pno. *mp*

102

Vln.

Pno. *p*

106

Vln. *pp*

Pno. *pp*

110

Vln. *p*

Pno. *mp* *p*

114

Vln. *pp* *p*

Pno. *pp* *p* *pp*

118

Vln. *f*

Pno. *f*

120

Vln.

Pno.

122

Vln.

Pno.

mf

126

Vln.

Pno.

p

mp

130

Vln.

Pno.

mf

mf

9

133

Vln.

Pno.

ff

f

3

6

6

6

3

6

136

Vln.

Pno.

139

Vln.

Pno.

mf

mp

142

Vln.

Pno.

p

145

Vln.

Pno.

mp

p

149

Vln. *mf*

Pno. *mf*

3 3 3 3 3 6 3 3

152

Vln. *f*

Pno. *f*

6 6 6 6 6 6 6 6

155

Vln.

Pno.

6 6 6 6 6 6

158

Vln. *ff*

Pno. *ff*

6 6 6 6 6 6 6 6

161 **Tempo I** (♩ = 72)

Vln. *fff*

Pno. *fff*

166

Vln. *pp* *p*

Pno. *pp* *p*

170 *poco rit.*

Vln. *mp* *p*

Pno. *mp* *p*

174 **A tempo** *poco rit.*

Vln. *pp* *ppp*

Pno. **A tempo** *poco rit.* *ppp*

- II -

Allegro (♩ = 100)

Vln. *f* Allegro (♩ = 100)

Pno. *mf*

Measures 178-181. Violin part: continuous eighth-note pattern. Piano part: accompaniment with chords and eighth notes.

182

Vln.

Pno. *mp* *mf*

Measures 182-185. Violin part: eighth-note pattern. Piano part: accompaniment with chords and eighth notes.

186

Vln.

Pno. *f*

Measures 186-189. Violin part: eighth-note pattern. Piano part: accompaniment with chords and eighth notes.

190

Vln. *p*

Pno. *mf*

Measures 190-193. Violin part: eighth-note pattern. Piano part: accompaniment with chords and eighth notes.

194

Vln.

Pno.

198

Vln.

Pno.

mp *mf* *pizz*

202

Vln.

Pno.

p *arco*

206

Vln.

Pno.

mf *mp* *mf*

210

Vln. *f*

Pno.

214

Vln. *p*

Pno. *mp*

218

Vln. *p*

Pno.

222

Vln. *f*

Pno. *f*

226

Vln.

Pno.

230

Vln.

Pno.

mp

234

Vln.

Pno.

f

f sub. p

238

Vln.

Pno.

mf

242

Vln. *molto rit.*
f

Pno. *molto rit.*
f

247

Vln. *mp*
p *cresc.*

Pno. *mp*
p

Slightly slower (♩ = 96)

252

Vln. *mf*

Pno. *mf*

256

Vln. *f*
mp

Pno. *f*

260

Vln.

Pno.

264

Vln.

Pno.

268

Vln.

Pno.

272

Vln.

Pno.

276

Vln.

Pno.

p

280

Vln.

Pno.

pp

p

286

Vln.

Pno.

291

Vln.

Pno.

mf

mf

296

Vln. *pp* *mp* *pizz*

Pno. *pp*

303

Vln. *mf* *f* *arco*

Pno. *f*

308

Vln.

Pno.

313

Vln. *mf* *p*

Pno. *mf* *p*

317

Vln.

Pno.

322

Vln.

Pno.

327

Vln.

Pno.

332

Vln.

Pno.

336 **poco accel.** **Tempo I** (♩ = 100)

Vln. *f*

Pno. *f* *mf*

340

Vln.

Pno. *mp* *mf*

344

Vln.

Pno. *f*

348

Vln.

Pno.

352

Vln.

Pno.

356

Vln.

Pno.

p

mf

362

Vln.

Pno.

f

p

f

mp

366

Vln.

Pno.

mf

f

370

Vln.

Pno.

Cadenza (tempo rubato)

374

Vln.

Pno.

ff *p* *pp*

ff *l.v.*

381

Vln.

mf *mp* *mf*

388

Vln.

395

Vln.

pizz *p* *mp* *mf* *arco* *pp*

405

Vln.

p

413 *poco rit.* **Tempo I** (♩ = 100)

Vln. *f*

Pno. *mf*

417

Vln.

Pno. *mp* *f*

421

Vln. *ff*

Pno. *ff*

425

Vln. *fff*

Pno. *fff*

Concerto for Trumpet and Orchestra

Daniel Schricker

Instrument List:

Piccolo

2 Flutes

2 Oboes

2 Clarinets in B flat

2 Bassoons

4 Horns in F

2 Trumpets in C

2 Tenor Trombones

Bass Trombone

Tuba

Timpani

Percussion I (Bass Drum, Glockenspiel,
Tambourine, Triangle, Clash Cymbals*)

Percussion II (Snare Drum, Vibraphone,
Clash Cymbals*, Suspended Cymbal)

Harp

Solo Trumpet in C

Strings

*clash cymbals are shared by both percussionists

Introduction

Having grown up playing the trumpet myself, I was delighted to discover and play the trumpet concertos of composers like Torelli, Haydn, and Hummel along with 20th century works by Arutunian and Tomasi. However, compared to the vast number of concertos in the violin and piano repertoire, the trumpet has been somewhat overlooked. In particular, the small number of significant works for solo trumpet from the Romantic period is lamentable, particularly considering some of the towering concertos that were penned for other instruments during this period.

As a trumpeter and composer, it was my intention to add an accessible, virtuosic work to the trumpet repertoire. The soloist is given a chance to shine in passages that place significant technical demands on him/her. However, the lesser known lyrical qualities of the trumpet are also highlighted, particularly in the slow middle section of the work.

Despite dramatic contrasts in tempo and mood, the work is unified through the technique of developing variation. The entire concerto is an exploration of the opening two notes of the work (heard in the doubles basses). This motif is expanded into various themes which are then subjected to a process of development. The penultimate section of the work combines most of these themes contrapuntally to bring the concerto to an unashamedly majestic and lyrical conclusion.

Concerto for Trumpet and Orchestra

Daniel Schricker

Adagio (♩ = 44) **Freely (double tempo)** (♩ = 88)

Piccolo

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet in B♭ 1

Clarinet in B♭ 2

Bassoon 1

Bassoon 2

Horns in F 1, 2

Horns in F 3, 4

Trumpets in C 1, 2

Tenor Trombones 1, 2

Bass Trombone + Tuba

Timpani

Bass Drum

Percussion 1

Percussion 2

Harp

ppp *p* *mf* *cresc.* *mf*

Adagio (♩ = 44) **Freely (double tempo)** (♩ = 88)

Solo Trumpet in C

p *mp* *mf* *p* *mf* *5*

Adagio (♩ = 44) **Freely (double tempo)** (♩ = 88)

Violin 1

Violin 2

Viola

Violoncello

Double Bass

pp *p* *mp* *mf* *p* *mf* *div.* *un.s.* *div.*

12

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Cl. 1 Cl. 2 Bsn. 1 Bsn. 2 Hn. 1, 2 Hn. 3, 4 C Tpt. 1, 2 Tbn. 1, 2 B. Tbn. + Tba. Timp. Perc. 1 Perc. 2 Hp. Solo Tpt. Vln. 1 Vln. 2 Vla. Vc. Db.

tr *pp* *mf* *f* *pp* *mf* Tune E to F

fiz. *f* *cadenza (tempo rubato)* *p*

18

Solo Tpt. Vc. Db.

mf *p* *pp* *mf* *pp* *p* *molto rall.* *pp* *pp*

24 **Tempo I** (♩ = 44) **Double tempo** (♩ = 88)

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Cl. 1 Cl. 2 Bsn. 1 Bsn. 2

Hn. 1, 2 Hn. 3, 4 C Tpt. 1, 2 Tbn. 1, 2 B. Tbn. + Tba. Timp.

Perc. 1 (Bass Drum) *ppp* *mp*

Perc. 2

Hp. *pp* *p* *G♯ F♯* *mp* *mf* *mf*

Tempo I (♩ = 44) **Double tempo** (♩ = 88)

Solo Tpt. *pp* *p* *mp* *mf*

Tempo I (♩ = 44) **Double tempo** (♩ = 88)

Vln. 1 *unis.* *p* *mp* *mf*

Vln. 2 *unis.* *p* *mp* *mf*

Vla. *unis.* *div.* *p* *mp* *mf*

Vc. *unis.* *div.* *p* *mp* *mf*

Db. *mp* *mf*

31

Picc. *f* 3 6

Fl. 1 *f* 3 6

Fl. 2 *f* 3 6

Ob. 1 *f* 3 6

Ob. 2 *f* 3 6

Cl. 1 *f* 3 6

Cl. 2 *f* 3 6

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1, 2 *f* a2

Hn. 3, 4 *f* a2

C Tpt. 1, 2 *f*

Tbn. 1, 2 *f*

B. Tbn. + Tba. *f*

Timp. *pp* *mf* *f* *mp*

Perc. 1 (Bass Drum) *mf*

Perc. 2 Snare Drum *mp*

Hp. *f* *cresc.* *gliss.*

Solo Tpt. *mf* 5 3 3 *f* *flz.*

Vln. 1 *p* *mf* *f* unis. 5

Vln. 2 *p* *mf* *f* unis. 5

Vla. *p* *mf* *f* unis.

Vc. *p* *mf* *f* unis.

Db. *f*

This page of a musical score, numbered 174, covers measures 37 through 40. The score is arranged in a standard orchestral format with multiple staves for woodwinds, brass, percussion, and strings, plus a solo trumpet part. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score begins at measure 37, marked with a rehearsal sign. The dynamics range from fortissimo (ff) to piano (p). The woodwind section (Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2) has a melodic line that starts with a fortissimo (ff) dynamic, moves to mezzo-piano (mp) or mezzo-forte (mf) in measure 38, and returns to fortissimo (f) in measure 39. The strings (Violins 1 and 2, Viola, Violoncello, Double Bass) play a rhythmic accompaniment, starting with fortissimo (ff) and moving to mezzo-piano (mp) in measure 38. The Solo Trumpet part enters in measure 37 with a mezzo-piano (mp) dynamic and features a melodic line with trills and slurs. The percussion section (Timpani, Percussion 1 and 2) provides rhythmic support, with the timpani playing a melodic line that moves from mezzo-forte (mf) to fortissimo (f). The brass section (Horns 1, 2, 3, 4, Trumpets 1, 2, Trombones 1, 2, Bass Trombone/Tuba) is mostly silent, with some activity in the Trombone 1, 2, and Bass Trombone/Tuba parts in measure 40. The score includes various musical notations such as slurs, trills, and dynamic markings.

Allegro vivace (♩ = 124)

42

Picc. *f* *mp* *pp*

Fl. 1 *f* *mp* *pp*

Fl. 2 *f* *mp* *pp*

Ob. 1 *f* *mp* *pp*

Ob. 2 *f* *mp* *pp*

Cl. 1 *f* *mp* *pp*

Cl. 2 *f* *mp* *pp*

Bsn. 1 *f* *p*

Bsn. 2 *f* *p*

Hn. 1, 2 *f* *mp*

Hn. 3, 4 *f* *mp*

C Tpt. 1, 2 *f* *mp*

Tbn. 1, 2 *f* *mp*

B. Tbn. + Tba. *f* *mp*

Timp. *p* *mf*

Perc. 1

Perc. 2

Hp. *ff*

Solo Tpt. *ff*

Vln. 1 *f* *p* *Allegro vivace (♩ = 124)*

Vln. 2 *f* *p* *Allegro vivace (♩ = 124)*

Vla. *f* *p* *unis. mp*

Vc. *f* *p* *mp*

Db. *f* *p* *mp*

tr

mp Tune D# to D

mp Tune F# to E

div.

unis.

48

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *mp* *mf*

Bsn. 2 *mp* *mf*

Hn. 1, 2 *mf*

Hn. 3, 4 *mf*

C Tpt. 1, 2

Tbn. 1, 2

B. Tbn. + Tba.

Timp. *p*

Perc. 1 Glockenspiel *mf*

Perc. 2 Vibraphone *mp* Snare Drum

Hp. *mf* *cresc.* *gliss.*

Solo Tpt.

Vln. 1 *mp* *mf* *unis*

Vln. 2 *mp* *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

53

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

Tbn. 1, 2

B. Tbn. + Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Solo Tpt.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f

mf

Tune G to Ab

57

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

Tbn. 1, 2

B. Tbn. + Tba.

Timp. *mf*

Perc. 1 *mf* *f* *mf*

(Snare Drum) *mf* *f* *mf* *f*

Hp. *ff* *gliss.*

Solo Tpt. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*

61

Picc. *ff* *mf* 5

Fl. 1 *ff* *mf* 5

Fl. 2 *ff* *mf* 5

Ob. 1 *ff* *mf*

Ob. 2 *ff* *mf*

Cl. 1 *ff* *mf*

Cl. 2 *ff* *mf*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1, 2 *ff* *mp* *mf*

Hn. 3, 4 *ff* *mp* *mf*

C Tpt. 1, 2 *ff* *mf* *p* con sord. 1. only 3

Tbn. 1, 2 *ff* *mp* *mf*

B. Tbn. + Tba. *ff* *mp* *mf*

Timp. *f*

Perc. 1 *f*

Perc. 2

Hp.

Solo Tpt. *mf* *f* *mp*

Vln. 1 *ff* *mp* *mf* *f*

Vln. 2 *ff* *mp* *mf* *f*

Vla. *ff* *mp* *mf* *f*

Vc. *ff* *mp* *mf* *sub. mp*

Db. *ff* *mp* *mf* *sub. mp*

65

Picc. *f* *mf* *f* *mf* *f*

Fl. 1 *f* *mf* *f* *mf* *f*

Fl. 2 *f* *mf* *f* *mf* *f*

Ob. 1 *f* *mf* *f* *mf* *f*

Ob. 2 *f* *mf* *f* *mf* *f*

Cl. 1 *f* *mf* *f* *mf* *f*

Cl. 2 *f* *mf* *f* *mf* *f*

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2 *mf* *f*

Tbn. 1, 2

B. Tbn. + Tba.

Timp.

Perc. 1 Glockenspiel *mf* *f*

Perc. 2 Vibraphone *mf* *f*

Hp.

Solo Tpt. *mf* *f*

Vln. 1 *mf* *cresc.* *f* *div. b.*

Vln. 2 *mf* *cresc.* *f*

Vla. *mp* *mf* *cresc.* *f*

Vc. *mf* *cresc.* *f*

Db. *mf* *cresc.* *f*

69

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2
senza sord.

Tbn. 1, 2
a2

B. Tbn. +
Tba.

Timp.
tr
mp

Perc. 1

Perc. 2

Hp.
ff
A: D#

Solo Tpt.
ff

Vln. 1

Vln. 2

Vla.
non div.

Vc.
ff

Db.
ff

72

Picc. *f* *ff*

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

Cl. 1 *f* *ff*

Cl. 2 *f* *ff*

Bsn. 1

Bsn. 2

Hn. 1, 2 *f* *ff* *f*

Hn. 3, 4 *f* *ff* *f*

C Tpt. 1, 2

Tbn. 1, 2

B. Tbn. + Tba.

Timp. *tr* *mp* *f* *tr* *mp*
Tune A♭ to G

Perc. 1 *f*

Perc. 2

Hp. *ff*

Solo Tpt. *f* *ff*

Vln. 1

Vln. 2 *ff*

Vla.

Vc.

Db.

75

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1, 2 *ff*

Hn. 3, 4 *ff*

C Tpt. 1, 2 *f*

Tbn. 1, 2 *ff*

B. Tbn. + Tba. *ff*

Timp. *f*

Perc. 1 *f*

Perc. 2 Clash Cymbals *ff*

Hp.

Solo Tpt. *fff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

78

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

Tbn. 1, 2

B. Tbn. + Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Solo Tpt.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

con sord.

mf

mp

82

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

Tbn. 1, 2

B. Tbn. + Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Solo Tpt.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp

mf

p

86

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1

Ob. 2

Cl. 1

Cl. 2 *mp* *pp*

Bsn. 1 *mp* *pp*

Bsn. 2 *mp* *p*

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

Tbn. 1, 2

B. Tbn. + Tba.

Timp.

Perc. 1

Perc. 2 **Snare Drum** *mp*

Hp.

Solo Tpt. *senza sord.* *mf*

Vln. 1 *p* *pp* *mp*

Vln. 2 *p* *pp* *mp*

Vla. *mp* *p* *mp*

Vc. *mp* *p* *mp*

Db. *mp* *p* *mp*

Cadenza (circa ♩ = 88)

90

Picc. *mp* *f*

Fl. 1 *mp*³ *f*

Fl. 2 *mp*³ *f*

Ob. 1 *mp*³ *f*

Ob. 2 *mp* *f*

Cl. 1 *mp*³ *f*

Cl. 2 *mp*³ *f*

Bsn. 1 *mf* *f*

Bsn. 2 *mf* *f*

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

Tbn. 1, 2

B. Tbn. + Tba.

Timp. *mf* *f* Tune G to A^b

Perc. 1 Bass Drum

Perc. 2 *mf* *f*

Hp. *mf* *f*

Solo Tpt. *f* *ff* Cadenza (circa ♩ = 88) (tempo rubato) *mf*

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Db. *mf* *f*

94 Solo Tpt. *mp* *mf* *mp* *mf*

101 Solo Tpt. *f* *p* *mp* *p* *mp*

109 Solo Tpt. *p* *mp* *mf* *mp* *p*

rall. Tempo I (♩ = 44)

118 Fl. 1 *pp* *mp*

Fl. 2 *pp* *mp*

Ob. 1 *pp* *mp*

Ob. 2 *pp* *mp*

Cl. 1 *pp* *mp*

Cl. 2 *pp* *mp*

Bsn. 1 *pp* *mp*

Bsn. 2 *pp* *mp*

Timp.

Perc. 1 (Bass Drum) *tr*

Perc. 2 *ppp* *mp*

Vibraphone *mp*

Hp. *mp*

rall. Tempo I (♩ = 44)

rall. Tempo I (♩ = 44)

Solo Tpt. *pp*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *ppp* *pp* *unis* *mp*

Db. *ppp* *pp* *mp*

127 rit. Andante semplice (♩ = 60)

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

Tbn. 1, 2

B. Tbn. + Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Solo Tpt.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

rit. Andante semplice (♩ = 60)

rit. Andante semplice (♩ = 60)

140

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

Tbn. 1, 2

B. Tbn. + Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Solo Tpt.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

++++ *p*

espressivo *mp* *mf*

C: *mf*

p *mf* *p* *mf* *p* *mf* *p* *mf*

149

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

Tbn. 1, 2

B. Tbn. + Tba.

Timp.

Perc. 1

Perc. 2

Harp

Solo Tpt.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp

mf

1. only

p

mf

f

arco

156

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp* *mp*

Ob. 2 *mp*

Cl. 1 *mp* *mp*

Cl. 2 *mp*

Bsn. 1 *p* *mp*

Bsn. 2 *p* *mp*

Hn. 1, 2 *mp* *mp*

Hn. 3, 4 *mp*

C Tpt. 1, 2

Tbn. 1, 2

B. Tbn. + Tba.

Timp.

Perc. 1 **Glockenspiel**

Perc. 2 **(Vibraphone)** *mp* *mp*

Hp. *p* *mf* *gliss.*

Solo Tpt. *mp*

Vln. 1 *p* *mp*

Vln. 2 *p* *mp*

Vla. *p* *mp*

Vc. *mp* *mp*

Db. *p*

162 *rall.* *A tempo*

Instrumentation and Dynamics:

- Picc.**: *mf* to *p*
- Fl. 1, 2**: *mf* to *p*, then *mp*, *mf*, *f*
- Ob. 1, 2**: *mf* to *p*, then *mp*, *mf*, *f*
- Cl. 1, 2**: *mf* to *p*, then *pp*, *mp*, *mf*
- Bsn. 1, 2**: *mf* to *p*, then *pp*, *mp*, *mf*
- Hn. 1, 2**: *mf* to *p*
- Hn. 3, 4**: *mf* to *p*
- C Tpt. 1, 2**: *mf* to *p*
- Tbn. 1, 2**: *mf* to *p*
- B. Tbn. + Tba.**: *mf* to *p*
- Perc. 1, 2**: *mf* to *p*
- Hp.**: *f*
- Solo Tpt.**: *p* to *mf* to *f*
- Vln. 1, 2**: *mf* to *p*, then *pp*, *mp*, *mf*
- Vla.**: *mf* to *p*, then *pp*, *mp*, *mf*
- Vc.**: *mf* to *p*, then *pp*, *mp*, *mf*
- Db.**: *mf* to *p*, then *pp*

168

Picc. *mf* 5 *f* 7 10 *ff*

Fl. 1 *p* *mf* 5 *f* 7 10 *ff*

Fl. 2 *p* *mf* 5 *f* 7 10 *ff*

Ob. 1 *p* *mf* 5 *f* 7 10 *ff*

Ob. 2 *p* *mf* 5 *f* 7 10 *ff*

Cl. 1 *sub. p* *cresc.* 10 *ff*

Cl. 2 *sub. p* *cresc.* 10 *ff*

Bsn. 1 *sub. p* *cresc.* *ff*

Bsn. 2 *sub. p* *cresc.* *ff*

Hn. 1, 2 *ff*

Hn. 3, 4 *ff*

C Tpt. 1, 2 *ff* 5

Tbn. 1, 2 *ff*

B. Tbn. + Tba. *ff*

Timp. *ff*

Perc. 1 Triangle *ff*

Perc. 2 *ff*

Hp. *mf* *f*

Solo Tpt. *sub. mp* 5 *f* 5 *ff* 5

Vln. 1 *sub. p* *cresc.* 10 *ff* div.

Vln. 2 *sub. p* *cresc.* 10 *ff* div.

Vla. *sub. p* *cresc.* *ff*

Vc. *sub. p* *cresc.* *ff*

Db. *p* *cresc.* *ff*

172

The score features the following instruments and parts:

- Picc.**: Piccolo flute with trills and slurs.
- Fl. 1, 2**: Flute parts with trills and slurs.
- Ob. 1, 2**: Oboe parts with trills and slurs.
- Cl. 1, 2**: Clarinet parts with trills and slurs.
- Bsn. 1, 2**: Bassoon parts with trills and slurs.
- Hn. 1, 2**: Horns 1 and 2.
- Hn. 3, 4**: Horns 3 and 4.
- C Tpt. 1, 2**: Trumpets in C.
- Tbn. 1, 2**: Trombones 1 and 2.
- B. Tbn. + Tba.**: Baritone Trombone and Tuba.
- Timp.**: Tympani with trills.
- Perc. 1, 2**: Percussion with Snare Drum.
- Harp**: Harp with glissandos.
- Solo Tpt.**: Solo Trumpet.
- Vln. 1, 2**: Violins 1 and 2 with unison and divisi markings.
- Vla.**: Viola.
- Vc.**: Violoncello.
- Db.**: Double Bass.

The score includes dynamic markings such as *ff* and *f*, and articulation marks like *tr* (trill), *acc* (accent), and *gliss.* (glissando). Rhythmic values of 10, 6, and 12 are indicated for various parts.

175

Picc. *fff* *ff*⁵ *cresc.*

Fl. 1 *fff* *ff*⁵ *cresc.*

Fl. 2 *fff* *ff*⁵ *cresc.*

Ob. 1 *fff* *ff*⁵ *cresc.*

Ob. 2 *fff* *ff*⁵ *cresc.*

Cl. 1 *fff* *ff*⁵ *cresc.*

Cl. 2 *fff* *ff*⁵ *cresc.*

Bsn. 1 *fff* *ff* *ff*⁵ *cresc.*

Bsn. 2 *fff* *ff* *ff*⁵ *cresc.*

Hn. 1, 2 *fff* *f* *ff*⁵ *cresc.*

Hn. 3, 4 *fff* *f* *ff*⁵ *cresc.*

C Tpt. 1, 2 *fff*

Tbn. 1, 2 *fff* *mf*

B. Tbn. + Tba. *fff* *mf* Tune A \flat to G

Timp. *fff*

Perc. 1

Perc. 2 *fff*

Harp. *fff* *ff*

Solo Tpt. *fff*

Vln. 1 *fff* *ff* *cresc.* *molto espressivo*

Vln. 2 *fff* *ff* *cresc.* *molto espressivo*

Vla. *fff* *ff* *cresc.* *molto espressivo*

Vc. *fff* *ff* *cresc.* *molto espressivo*

Db. *fff* *ff*

molto accel. *A tempo*

180

Picc. *fff*

Fl. 1 *sub. p*

Fl. 2 *sub. p*

Ob. 1 *fff*

Ob. 2 *fff*

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1 *fff*

Bsn. 2 *fff*

Hn. 1, 2 *ff*

Hn. 3, 4 *ff*

C Tpt. 1, 2 *fz.*

Tbn. 1, 2 *ff*

B. Tbn. + Tba. *ff*

Timp. *ff*

Perc. 1 *Bass Drum*

Perc. 2 *(Snare Drum)*

Hp. *ff* *gliss.*

molto accel. *A tempo*

Solo Tpt. *A tempo*

Vln. 1 *fff*

Vln. 2 *fff*

Vla. *fff*

Vc. *fff* *pizz*

Db. *fff* *p pizz*

p

185

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

Tbn. 1, 2

B. Tbn. + Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Solo Tpt.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

molto rall. . . . A tempo

194

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

Tbn. 1, 2

B. Tbn. + Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Solo Tpt.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

202

Allegro vivace (♩ = 124)

The score is divided into two systems. The first system includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1, 2, 3, and 4, Trumpets 1 and 2, Trombones 1 and 2, Bass Trombone and Tuba, and Timpani. The second system includes Percussion 1 and 2, Harp, Solo Trumpet, Violins 1 and 2, Viola, Violoncello, and Double Bass. The Solo Trumpet part features a melodic line starting at measure 202 with dynamics *mf*, *p*, and *pp*. The woodwinds and strings provide accompaniment, with woodwinds playing a rhythmic pattern of eighth notes and strings playing a steady accompaniment. The tempo is marked *Allegro vivace* with a quarter note equal to 124 beats per minute. The Solo Trumpet part includes the instruction *senza sord.* (without mutes).

209

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

Cl. 1 *pp*

Cl. 2 *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1, 2

Hn. 3, 4 *mp*

C Tpt. 1, 2 *mp*

Tbn. 1, 2 *mp*

B. Tbn. + Tba. *mp*

Timp.

Perc. 1

Perc. 2

Hp.

Solo Tpt.

Vln. 1

Vln. 2

Vla. *mp*

Vc. *mp*

Db. *mp*

217

Picc. *mf* *f*

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

Bsn. 1 *f* *sub. mp* *f*

Bsn. 2 *f* *sub. mp* *f*

Hn. 1, 2 *mf* *f*

Hn. 3, 4 *mf* *f*

C Tpt. 1, 2 *f*

Tbn. 1, 2 *f*

B. Tbn. + Tba. *f*

Timp. *p* *f* Tune G to Ab

Perc. 1 *mf* Glockenspiel

Perc. 2 *mp* *f* Vibraphone Snare Drum

Hp. *mf cresc.* *f* *gliss.*

Solo Tpt. *mf*

Vln. 1 *mp* *f* *mp*

Vln. 2 *mp* *f* *mp*

Vla. *sub. mp* *f* *mp*

Vc. *sub. mp* *f* *mp*

Db. *sub. mp* *f* *mp*

222

Musical score for page 204, measures 222-224. The score includes parts for Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, 2, Hn. 3, 4, C Tpt. 1, 2, Tbn. 1, 2, B. Tbn. + Tba., Timp., Perc. 1 (Tambourine), Perc. 2 ((Snare Drum)), Solo Tpt., Vln. 1, Vln. 2, Vla., Vc., and Db. Dynamics include *f*, *mf*, and *tr*.

226

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

Tbn. 1, 2

B. Tbn. + Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Solo Tpt.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ff

mp

mf

f

gliss.

230

Picc. *mf* *f* *mf* *f*

Fl. 1 *mf* *f* *mf* *f*

Fl. 2 *mf* *f* *mf* *f*

Ob. 1 *mf* *f* *mf* *f*

Ob. 2 *mf* *f* *mf* *f*

Cl. 1 *mf* *f* *mf* *f*

Cl. 2 *mf* *f* *mf* *f*

Bsn. 1

Bsn. 2

Hn. 1, 2 *mf*

Hn. 3, 4 *mf*

C Tpt. 1, 2 *mf* *p* *mf*

Tbn. 1, 2 *mf*

B. Tbn. + Tba. *mf*

Timp.

Perc. 1 **Glockenspiel** *mf*

Perc. 2 **Vibraphone** *mf*

Hp.

Solo Tpt. *f* *mp* *mf*

Vln. 1 *mf* *f* *mf* *cresc.*

Vln. 2 *mf* *f* *mf* *cresc.*

Vla. *mf* *f* *mp* *mf* *cresc.*

Vc. *mf* *sub. mp* *mf* *cresc.*

Db. *mf* *sub. mp* *mf* *cresc.*

234

Picc. *mf* *f*
 Fl. 1 *mf* *f*
 Fl. 2 *mf* *f*
 Ob. 1 *mf* *f*
 Ob. 2 *mf* *f*
 Cl. 1 *mf* *f*
 Cl. 2 *mf* *f*
 Bsn. 1 *ff*
 Bsn. 2 *ff*
 Hn. 1, 2
 Hn. 3, 4
 C Tpt. 1, 2 *f*
 Tbn. 1, 2 *f*
 B. Tbn. + Tba. *f*
 Timp.
 Perc. 1 *f*
 Perc. 2 *f*
 Hp.
 Solo Tpt. *f*
 Vln. 1 *mf* *f* div.
 Vln. 2 *f*
 Vla. *f*
 Vc. *f* non div.
 Db. *f* *ff*

237

Picc. *f* *ff*

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

Cl. 1 *f* *ff*

Cl. 2 *f* *ff*

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4 *ff*

C Tpt. 1, 2

Tbn. 1, 2

B. Tbn. + Tba.

Timp. *tr* *mp* *f*

Perc. 1 *f* *ff*

Perc. 2

Hp. *ff* *Alz. D#*

Solo Tpt. *f* *ff*

Vln. 1

Vln. 2

Vla. *ff*

Vc.

Db.

239

Picc. *f* *ff*

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

Cl. 1 *f* *ff*

Cl. 2 *f* *ff*

Bsn. 1

Bsn. 2

Hn. 1, 2 *f* *ff*

Hn. 3, 4 *f* *ff*

C Tpt. 1, 2

Tbn. 1, 2

B. Tbn. + Tba.

Timp. *tr* *mp* *f*

Perc. 1 *f* *ff*

Perc. 2

Hp. *ff* *pliss*

Solo Tpt. *ff* *f*

Vln. 1

Vln. 2 *ff*

Vla. *f*

Vc.

Db.

241

Picc. *f* *ff*

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

Cl. 1 *f* *ff*

Cl. 2 *f* *ff*

Bsn. 1

Bsn. 2

Hn. 1, 2 *f*

Hn. 3, 4 *f*

C Tpt. 1, 2 *f*

Tbn. 1, 2

B. Tbn. + Tba.

Timp. *mp* *f*

Perc. 1 *f* *ff*

Perc. 2

Hp. ++++

Solo Tpt. *ff* *fff*

Vln. 1 *ff*

Vln. 2

Vla.

Vc.

Db.

molto rall. **Maestoso** (♩ = 108)

243

Picc. *sub. mp* *ff* *f*

Fl. 1 *sub. mp* *ff* *f*

Fl. 2 *sub. mp* *ff* *f*

Ob. 1 *sub. mp* *ff* *f*

Ob. 2 *sub. mp* *ff* *f*

Cl. 1 *sub. mp* *ff* *f*

Cl. 2 *sub. mp* *ff* *f*

Bsn. 1 *sub. mp* *ff* *f*

Bsn. 2 *sub. mp* *ff* *f*

Hn. 1, 2 *mp* *mf*

Hn. 3, 4 *mp* *mf*

C Tpt. 1, 2 *mp* *mf*

Tbn. 1, 2 *sub. mp* *mf*

B. Tbn. + Tba. *sub. mp* *mf*

Timp. *p* *mf* *f*

Perc. 1 **Bass Drum**

Perc. 2 **Suspended Cymbal (soft mallets)** *p* *f* *f l.v.*

Hp. *ff* *gliss.* *gliss.*

molto rall. **Maestoso** (♩ = 108)

Solo Tpt. *sub. mf* *fff* *f*

Vln. 1 *sub. mp* *ff*

Vln. 2 *sub. mp* *ff*

Vla. *sub. mp* *ff*

Vc. *sub. mp* *ff*

Db. *sub. mp* *f*

Maestoso (♩ = 108) *unis.*

246

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

Tbn. 1, 2

B. Tbn. + Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Solo Tpt.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ff

mf

ff

250

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

Tbn. 1, 2

B. Tbn. + Tba.

Timp. Tune A \flat to G

Perc. 1 (Bass Drum) *mf* *f*

Perc. 2 Clash Cymbals *f*

Hp. *ff* *gliss.* *gliss.*

Solo Tpt. *ff*

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ff

254

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

Tbn. 1, 2

B. Tbn. + Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Solo Tpt.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

tr

f

ff

gliss.

5

3

3

molto rall.

G. P.

258

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

Tbn. 1, 2

B. Tbn. + Tba.

Timp.

Perc. 1

Perc. 2

Hp.

ff

ff Suspended Cymbal (soft mallets)

mf *ff* (*choke sound)

gliss.

gliss.

G. P.

molto rall.

G. P.

Solo Tpt.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

mf

mf

mf

mf

mf

G. P.

263 **Presto** (♩ = 136)

Instrumentation: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, 2, Hn. 3, 4, C Tpt. 1, 2, Tbn. 1, 2, B. Tbn. + Tba., Timp., Perc. 1, Perc. 2, Hp., Solo Tpt., Vln. 1, Vln. 2, Vla., Vc., Db.

Tempo: **Presto** (♩ = 136)

Dynamics: *f*, *ff*, *mf*

Measures: 263, 264, 265

266

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

Tbn. 1, 2

B. Tbn. + Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Solo Tpt.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

f

ff

6

5

269

Picc. *ff* *ffff*

Fl. 1 *ff* *ffff*

Fl. 2 *ff* *ffff*

Ob. 1 *ff* *ffff*

Ob. 2 *ff* *ffff*

Cl. 1 *ff* *ffff*

Cl. 2 *ff* *ffff*

Bsn. 1 *ff* *ffff*

Bsn. 2 *ff* *ffff*

Hn. 1, 2 *ff* *ffff*

Hn. 3, 4 *ff* *ffff*

C Tpt. 1, 2 *ff* *ffff*

Tbn. 1, 2 *ff* *ffff*

B. Tbn. + Tba. *ff* *ffff*

Timp. *f* *ffff*

Perc. 1 Clash Cymbals *ff* Snare Drum *ffff* Bass Drum *ffff*

Perc. 2 *ffff*

Harp *ff*

Solo Tpt. *f* *ffff*

Vln. 1 *ff* *ffff*

Vln. 2 *ff* *ffff*

Vla. *ff* *ffff*

Vc. *ff* *ffff*

Db. *ff* *ffff*

PART B

RECORDINGS

Track List of Live Recordings with Details

Note: the two CDs can be found attached to the inside cover of this book.

CD 1:

Sonata for Violin and Piano

Track 1	<i>1. Andante</i>	9:30
Track 2	<i>2. Allegro</i>	6:15

Elizabeth Layton (violin), Konstantin Shamray (piano)

23 November, 2018, Hartley Concert Room,

University of Adelaide, SA

Recording: Jean-Christophe Xerri

String Quartet No. 2 'Transfigured Notes'

Track 3	<i>1. Triskaidekaphobia</i>	5:01
Track 4	<i>2. Beautiful Mountain</i>	5:04
Track 5	<i>3. You Cannot Be Serious</i>	5:52

Australian String Quartet

14 September, 2018. Elder Hall,

University of Adelaide, SA

Recording: Jean-Christophe Xerri

Track 6	<i>Soliloquy</i>	5:34
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Melanie Walters (flute),

2 May, 2020, Recording studio 5.06, Schulz Building,

University of Adelaide, SA

Recording: Jean-Christophe Xerri

Details of Computer-Generated Sound File¹

CD 2:

Track 1 *Concerto for Trumpet and Orchestra* 14:36

Sound file created using Sibelius 7 + Sibelius 7 sound samples

¹ Due to Covid-19 social restrictions, live recordings of the concerto and the song cycle were not possible. As I did for the concerto, I considered creating a computer generated sound file for the song cycle *Maternal Musings*, but due to the inclusion of text in the work ultimately decided against it. The song cycle has a total duration of approximately 35 minutes.

PART C

EXEGESIS

1. Defining Developing Variation

1.1. The concept according to Schoenberg

In defining developing variation, the obvious starting point is composer, theorist, and writer Arnold Schoenberg.¹ He was responsible for coining the term,² and was the first to dedicate attention to its importance in Western music, particularly the Austro-German tradition. He discussed the concept in numerous essays and it had a significant impact on his own music, and consequently on Western music throughout the twentieth century. Of particular interest to him were composers who had approached composition from a developmental perspective, including Bach, Beethoven and, most of all, Brahms.³ Schoenberg conducted analyses of some of their works to show that one of the key unifying elements of this tradition throughout much of its history was the idea of taking a small musical idea and developing it through variation to form a composition. Schoenberg addressed the concept directly in his essay on Bach in ‘Style and Idea’, stating that:

music of the homophonic-melodic style of composition, that is, music with a main theme, accompanied by and based on harmony, produces its material by, as I call it, developing variation. This means that variation of the features of a basic unit produces all the thematic formulations which provide for fluency, contrasts, variety, logic and unity, on the one hand, and character, mood, expression, and every needed differentiation, on the other hand—thus elaborating the idea of the piece.⁴

Schoenberg defined the concept in more detail, outlining the main characteristics of developing variation by focusing on specific aspects of its usefulness in the compositional process. Among the main features he highlighted are the following three:

1. It is a highly economical system of composition in which a basic musical idea is used to form a theme, section, or piece.

¹ Walter Frisch, *Brahms and the Principle of Developing Variation* (Berkeley: University of California Press, 1984), 1.

² Berk Sirman, “Developing Variations- an Analytical and Historical Perspective” (Uppsala Universitet, Institutionen för Musikvetenskap, 2006). 2, accessed May 22, <https://www.diva-portal.org/smash/get/diva2:310395/FULLTEXT01.pdf>

³ Frisch, 3

⁴ Arnold Schoenberg, “Bach” in *Style and Idea: Selected Writings of Arnold Schoenberg*, ed. Leonard Stein (London: Faber and Faber, 1975), 397.

*‘Whatever happens in a piece of music is nothing but the endless reshaping of a basic shape...or in other words, there is nothing in a piece of music but what comes from the theme, springs from it and can be traced back to it; to put it more severely, nothing but the theme itself’.*⁵

This compositional economy generated by the composer restricting himself to elaborating on one musical idea (or motive) is the essence of developing variation. Severine Neff elaborates on this view, arguing that the motive serves the dual purpose of generating structural unity whilst containing the potential for new variants. She writes:

*For Schoenberg the presentation of the organic form is always based on his twofold notion of motive. On the one hand, a motive is the ultimate source of formal unity...On the other hand, a motive can also be ‘something that gives rise to motion’ and can ‘allow new ideas to arise’.*⁶

Schoenberg believed this economical approach to motivic development produced ‘artistically superior compositions’⁷ in contrast to pieces in which musical ideas have no clear relationship to each other or literal repetition is employed in place of development.

Although the basic concept is easily understood through Schoenberg’s explanation, a problem of definitional clarity immediately presents itself due to his ambiguity in how he uses certain terms. Berk Sirman has pointed out in his analytical and historical analysis of developing variation⁸ that the distinctions Schoenberg seems to draw between what he labels basic shapes, themes, units, and ideas are not readily apparent to the reader. It is possible that they are all used somewhat interchangeably and simply describe what Neff labels as a motive. Regardless of terminological ambiguity it seems obvious that at its essence Schoenberg is describing a compositional process that derives its sense of unity within each piece from the elaboration of one musical idea.⁹

⁵ Arnold Schoenberg, “Linear Counterpoint” in *Style and Idea: Selected Writings of Arnold Schoenberg*, ed. Leonard Stein (London: Faber and Faber, 1975), 290.

⁶ Severine Neff, “Schoenberg as Theorist: Three Forms of Presentation” in *Schoenberg and His World*, (Princeton, Princeton University Press, 1999), 56.

⁷ Walter Frisch, “Brahms, Developing Variation, and the Schoenberg Critical Tradition,” *19th Century Music*. v. 5, n. 3 (1982), 216.

⁸ Sirman, 10.

⁹ To avoid this problem of definitional ambiguity in my own writings, I will primarily use the terms *motive* and *theme*. A motive is used to describe a short musical idea, usually consisting of only a few notes, whereas a theme is used when describing a longer musical idea, usually consisting of at least an entire phrase. The word *idea* is used as a generic descriptive term.

2. It allows music to be constructed without relying on literal repetition because the music constantly develops through variation of an idea. Schoenberg wrote:

*Repetition is the initial stage in music's formal technique, and variation and development its higher developmental stages.*¹⁰

In Schoenberg's mind, this distinction between non-developmental repetition and what he considered to be a higher, more sophisticated technique of variation and development, was embodied to some extent by Wagner and Brahms respectively. Walter Frisch, author of 'Brahms and the Principle of Developing Variation' (perhaps the definitive book on the subject) provides clarification on this point, stating that Schoenberg 'values developing variation as a compositional principle because it can prevent obvious, hence monotonous, repetition- the kind of repetition found in Johann Strauss and Wagner'.¹¹ Using Wagner's 'Tristan und Isolde' as an example, Schoenberg concluded that 'in order to make his themes suitable for memorability, [Wagner] had to use sequences and semi-sequences, unvaried, or only slightly varied, repetitions differing in nothing essential from the first appearances, except that they are transposed to other degrees'.¹² By contrast, Schoenberg expresses admiration for Brahms's ingenuity in writing music that relies primarily on motivic development in place of literal repetition.^{13 14}

3. It is different from conventional motivic and thematic development in that it serves to give rise to new musical ideas that are nevertheless still related to the original one. Schoenberg stated:

With the first [type of development], usually the changes seem to have nothing more than an ornamental purpose; they appear in order to create variety and often disappear without a trace (seldom without the second method!!) The second can be

¹⁰ Arnold Schoenberg, "For a Treatise on Composition" in *Style and idea: Selected Writings of Arnold Schoenberg*, (Berkeley: University of California Press, 1984), 265.

¹¹ Frisch, *Brahms and the Principle of Developing Variation*, 9.

¹² Arnold Schoenberg, "Criteria of Evaluation of Music" in *Style and idea: Selected Writings of Arnold Schoenberg*, (New York: St. Martins Press, 1975), 129.

¹³ Sirman, 11.

¹⁴ For a detailed discussion on 'Presentation in Popular Forms' in relation to Schoenberg, see: Severine Neff, "Schoenberg as Theorist: Three Forms of Presentation" in *Schoenberg and His World*, (Princeton, Princeton University Press, 1999), 55-84.

*termed developing variation. The changes proceed more or less directly toward the goal of allowing new ideas to arise.*¹⁵

Ethan Haimo offers further clarification which is useful in distilling what Schoenberg meant by this characteristic:

*True developing variation can be distinguished from purely local varied repetitions that have no developmental consequences. Developing variation offers the possibility of forward motion, permitting the creation of new or contrasting (but still related) ideas, while local variation affects only the passage in question.*¹⁶

This is an important point in distinguishing developing variation from motivic and thematic development and variation that takes place in most Western music from the common practice period. The idea of varying motives and themes is well understood within this tradition. The crucial distinction between ordinary motivic and thematic development and developing variation is that the latter concerns itself with variation for the sake of musical development rather than variation for its own sake or purely ornamental purposes.

At the risk of stating the obvious, it is also worth noting that developing variation does not refer to theme and variation form. Although there are some superficial similarities, theme and variation form is generally a clearly defined form in which each variation is aurally and structurally distinct from the previous one. In contrast, developing variation is much more organic, often creating a complex web of motivic and thematic development to drive the music towards new, but related, ideas. Another important distinction is that theme and variation form typically focuses on variation of an extended theme, whereas developing variation primarily concerns itself with the transformation of motives and small musical ideas.

In summary, it could be said that by developing variation Schoenberg meant a highly economical system of composition where a musical motive is used as the basis for a section or piece of music, and is continuously varied to keep the music in a constant state of development, thus avoiding unnecessary literal repetition.

¹⁵ Arnold Schoenberg. *Coherence, Counterpoint, Instrumentation, Instruction in Form*. (Lincoln: University of Nebraska Press, 1994), 39.

¹⁶ Ethan Haimo. "Developing Variation and Schoenberg's Serial Music," *Musical Analysis*. v. 16, n.3 (1998), 349-365.

1.2. Variation in music

At this point it is worthwhile examining what constitutes variation and development in music as individual concepts. This involves identifying the basic elements of music and exploring how they can be manipulated by the composer. Schoenberg himself dedicated some time to discussing variation, specifically focusing on the transformations that can be applied to the four main musical elements: rhythm, intervals, harmony, and melody.¹⁷ When analysing the works of other composers in reference to developing variation, Schoenberg focused primarily on these four musical elements as they relate most closely to motivic development. Severine Neff, in discussing the role of motivic variation in development, reduces these four components to two main elements which are subject to variation: pitch and rhythm. She also draws a direct link between this type of variation as a means of musical development, writing that ‘the variation of motive by either pitch or rhythm accounts for its development or developing variation’.¹⁸

It became apparent through my own compositional exploration of the technique that the four aforementioned elements had the clearest direct relationship to developing variation and is something I will discuss in more detail in the commentaries on my compositions.

Two interesting questions arise at this point: first, to what extent can a composer vary a musical idea before the connection to the original idea becomes so tenuous that it is no longer aurally (or even visually) perceptible. One criticism of Schoenberg (which will also be explored later in more detail) was an approach to musical analysis in which he draws- at best- tenuous connections between two ideas, claiming them to be related to each other. This leads to the second question: is it important whether variations of a musical idea are consciously worked out and connected in the mind of the composer? Writing pieces using developing variation as a starting point, I was very intentional about how the musical ideas in each piece

¹⁷ Arnold Schoenberg, *Fundamentals of Music Composition*. (London: Faber and Faber, 1967), 10. Schoenberg elaborates on each of these, providing different types of variation available to the composer- **Rhythm:** modification of length of notes, note and rhythm repetitions, shifts to other beats, addition of upbeats, and metre changes. **Intervals:** modifying order or directions of notes, addition/omission of intervals, filling up intervals with ancillary notes, reductions through omission or condensation, repetition of features, and shifting features to other beats. **Harmony:** use of inversions, additions at the end, insertions in the middle, and substituting a different chord or succession. **Melody:** transposition, addition of passing harmonies, and semi-contrapuntal treatment of the accompaniment.

¹⁸ Neff, “Schoenberg as Theorist: Three Forms of Presentation” in *Schoenberg and His World*, 59.

were related and how they unfolded so as to avoid questionable, tenuous links between them. However, even with this conscious intent, I was surprised to find upon completion of each piece that there were almost always motivic connections between ideas that I had not been aware of during the compositional process. It is not hard to see from a cognitive stand point why these kinds of subconscious connections would occur during the compositional process. It was something Schoenberg addressed directly in his essay ‘Brahms the Progressive’:

The most important capacity of a composer is to cast a glance into the most remote future of his themes or motives. He has to be able to know beforehand the consequences which derive from the problems existing in his material, and to organise everything accordingly. Whether he does this consciously or subconsciously is a subordinate matter. It suffices if the result proves it.¹⁹

1.3. Development in music

Although Schoenberg did not provide the same level of detail in defining development in this context, it seems clear that he is using the term as it is generally understood even outside of a musical context: ‘the gradual growth or formation of something’.²⁰

In this case it obviously refers to musical growth, and the process of unfolding of ideas that takes place across a section or piece of music. Schoenberg wrote:

Homophonic music can be called the style of ‘developing variation’. This means that in the succession of motive-forms produced through variation of the basic motive, there is something which can be compared to development, to growth.²¹

This process of musical growth can happen in one of two ways, or a combination of both: a **linear** treatment of motivic development, in which each variant becomes the basis for the next and variation of motivic material takes place in a sequential fashion; or a **non-linear** approach in which a motive or idea is used to generate all of the thematic content in a piece, but not ordered sequentially. With the first approach, there are some superficial similarities with theme and variation form in the sense that there is a linear process of variation that takes

¹⁹ Arnold Schoenberg, “Brahms the Progressive” in *Style and Idea: Selected Writings of Arnold Schoenberg*, ed. Leonard Stein (London: Faber and Faber, 1975), 422.

²⁰ “Development.” Collinsdictionary.com, accessed May 23, 2020, <https://www.collinsdictionary.com/dictionary/english/development>

²¹ Schoenberg, *Fundamentals of Music Composition*, 8.

place throughout a section or piece. However, as stated earlier, developing variation does not define the variations as clearly distinct sections. Instead, this type of developing variation is a process in which the variations of the original motive- or *grundgestalt* as Schoenberg labelled it- flow on from one another in an organic, albeit sequential, manner. This process allows new ideas to arise, while still making reference to the original idea through the motivic links that have occurred throughout the process of variation. In contrast to this, the variants of the original idea in the non-linear approach function more as a type of musical mosaic, with all of thematic content emanating from a single source. It could be argued that this second approach is more representative of what Schoenberg was attempting to communicate when formulating the concept of developing variation. This is a case made by Hyekung Park in a paper entitled ‘Repetition and Developing Variation in Terms of Derrida’s Concept of the Trace’:

Due to the word “developing,” it is easy to misunderstand the concept of “developing variation” in time order. It is not analogous to the several stages that transform a caterpillar into a butterfly...The motivic remnants, which are the remaining original features of the motive in varied repetition, leave the trace of the motive, and this trace leads to an initial motive. Therefore, in the concept of variation, the time order matters less as long as the trace leads to a fundamental motive.’²²

These two approaches- linear and non-linear- became crucial to informing my creative approach to developing variation in my own music.

1.4. Summary and further reading

Despite some of the vague language used by Schoenberg in describing developing variation, it has been possible to gain a thorough understanding of the concept from an historical perspective by consulting Schoenberg’s own writings as well as those of others. Having examined the essential elements of developing variation, I will give Walter Frisch the final word:

To summarize: by developing variation Schoenberg means the construction of a theme (usually of eight bars) by the continuous modification of the intervallic and/or

²² Hyekung Park. “Repetition and Developing Variation in Terms of Derrida’s Concept of the Trace”. (State University of New York, 2012), accessed 23 May, 2020. www.sysmus12.oicrm.org/wp-content/uploads/2012/02/proceeding_Hykyung.pdf

*rhythmic components of an initial idea. The intervals are developed by such recognized procedures as inversion and combination, ... (and) the rhythms by such devices as augmentation and displacement. Schoenberg values developing variation as a compositional principle because it can prevent obvious, hence monotonous repetition. And Brahms stands as the most advanced manifestation of this principle in the common-practice era, for Brahms develops or varies his motives almost at once, dispensing with small-scale rhythmic or metrical symmetry and thereby creating genuine musical prose.*²³

Should one desire to gain a more comprehensive understanding of the concept, Schoenberg's writings are invaluable, and the obvious starting point. Specifically, 'Style and Idea: Selected Writings of Arnold Schoenberg', with the most relevant article being 'Brahms the Progressive' which is a summary of radio lectures Schoenberg gave in 1931 and 1933.²⁴ Schoenberg's book 'Fundamentals of Music Composition' is also useful in gaining an understanding of the concept. As already mentioned, Walter Frisch's book 'Brahms and the Principle of Developing Variation' is the most comprehensive treatment of the subject. In addition to Frisch, the writings of Severine Neff and Ethan Haimo are also useful sources to consult.

²³ Frisch, *Brahms and the Principle of Developing Variation*, 9.

²⁴ Sirman, 8.

2. Analysis: Existing Repertoire and Analytical Problems

2.1. Examples of developing variation from the repertoire

Developing variation is most effectively explained through the use of musical examples. For the sake of brevity I will focus on only four examples covering the Classical and Romantic periods, before finishing with an example from the twentieth century. It should be stated at the outset that it is not my intention to analyse the following pieces in their entirety and the analysis is limited to the features that relate directly to developing variation. I have not attempted to add to the exhaustive and thorough analyses of these works done by others, but rather to highlight specific approaches to the technique of developing variation as exemplified by the respective composers. I have reserved the more detailed analyses in this project for the commentaries on my own works. This is to ensure that the focus remains firmly on the compositional and creative nature of my project as opposed to an analytical investigation. Thus, the following examples are part of a repertoire review I conducted when seeking to gain an understanding of developing variation in its practical expression. They were chosen specifically because I believe the type of developmental processes used in each piece transcend ordinary common practice variation technique. One specific aspect of this is the fact that each of these pieces features development of small motives which are varied across entire movements or the totality of multi-movement works.

Beethoven's Symphony No. 5, movement 1

The first example is one of the most well known in all of Classical music: the first movement of Beethoven's fifth symphony. This analysis will focus on how the movement is constructed through the development of the famous four note motive (sometimes described as 'fate knocking on the door').¹ This motive is discussed by Schoenberg in 'Style and Idea' to demonstrate how music can be developed through the variation of one small musical idea. He writes that 'the ultimate formulation of the melodies, themes, [and] rhythms... subsequently

¹ Dianna Wray. "Beethoven's Fifth: Is that fate knocking at the door?". *Victoria Advocate*, 2012, accessed 26 May, 2020, https://www.victoriaadvocate.com/361mag/entertainment/beethovens-fifth-is-that-fate-knocking-at-the-door/article_5ad9efd6-a7ac-58e4-91b7-0a44b8fb1f71.html

develop through the generating power of the germs'.² Beethoven begins by presenting the 'germ' emphatically:



Figure 1: bb. 1-4 of first movement of Beethoven's *Symphony No. 5* (reduction)

The first developmental treatment of the initial motive is found in Beethoven's use of variation to construct the main theme. Appearing in numerous guises and treated sequentially, the motive is subjected to a process of variation to build the first subject of the exposition (see next page):

This musical score covers measures 6 through 21 of the first movement of Beethoven's Symphony No. 5. It is written in a grand staff with two staves. The key signature is two flats, and the time signature is 2/4. The music starts with a piano (p) dynamic. Brackets are used throughout the score to indicate the presence of the main motive in various guises. The first measure has a quarter note G3 in the treble and a half rest in the bass. The second measure has a quarter note G3 in the treble and a quarter note G2 in the bass. The third measure has a quarter note G3 in the treble and a quarter note G2 in the bass. The fourth measure has a quarter note G3 in the treble and a quarter note G2 in the bass. The fifth measure has a quarter note G3 in the treble and a quarter note G2 in the bass. The sixth measure has a quarter note G3 in the treble and a quarter note G2 in the bass. The seventh measure has a quarter note G3 in the treble and a quarter note G2 in the bass. The eighth measure has a quarter note G3 in the treble and a quarter note G2 in the bass. The ninth measure has a quarter note G3 in the treble and a quarter note G2 in the bass. The tenth measure has a quarter note G3 in the treble and a quarter note G2 in the bass. The eleventh measure has a quarter note G3 in the treble and a quarter note G2 in the bass. The twelfth measure has a quarter note G3 in the treble and a quarter note G2 in the bass. The thirteenth measure has a quarter note G3 in the treble and a quarter note G2 in the bass. The fourteenth measure has a quarter note G3 in the treble and a quarter note G2 in the bass. The fifteenth measure has a quarter note G3 in the treble and a quarter note G2 in the bass. The sixteenth measure has a quarter note G3 in the treble and a quarter note G2 in the bass. The seventeenth measure has a quarter note G3 in the treble and a quarter note G2 in the bass. The eighteenth measure has a quarter note G3 in the treble and a quarter note G2 in the bass. The nineteenth measure has a quarter note G3 in the treble and a quarter note G2 in the bass. The twentieth measure has a quarter note G3 in the treble and a quarter note G2 in the bass. The twenty-first measure has a quarter note G3 in the treble and a quarter note G2 in the bass. The dynamic changes to crescendo (cresc.) and then forte (f) in the later measures.

Figure 2: bb. 6-21 of first movement of Beethoven's *Symphony No. 5* (reduction) with brackets indicating main motive³

Throughout the first subject, this motive is constantly varied, but always immediately identifiable due to the distinct nature of its rhythmic properties. Beethoven uses common variation techniques including transposition, altering of the pitches, ascending and descending sequences, and modification of the harmony underpinning the motive.

² Arnold Schoenberg, "Folkloristic Symphonies" in *Style and Idea: Selected Writings of Arnold Schoenberg*, ed. Leonard Stein (London: Faber and Faber, 1975), 165.

³ Throughout this exegesis, brackets in musical examples are used to indicate the motive being discussed.

Figure 3: bb. 22-29 of first movement of Beethoven's *Symphony No. 5* (reduction) showing main motive used sequentially to outline diminished and dominant 7th chords

Figure 4: bb. 38-44 of first movement of Beethoven's *Symphony No. 5* (reduction) showing alteration to pitch structure of motive, ascending sequentially

Figure 5: bb. 44-56 of first movement of Beethoven's *Symphony No. 5* (reduction) showing descending variation of motive, outlining tonic, dominant 7th, and diminished 7th chords

The entire first subject of the exposition is a continual reworking of the initial motive. Although the pitch structure is modified frequently, the rhythmic identity of the motive

(specifically the first three quavers) remain unchanged. The music is given a sense of coherence through the manipulation of this one idea and aptly demonstrates Schoenberg's definition of developing variation as 'the endless reshaping of a basic shape'.⁴

Due to the relentless repetition of the initial motive in its various guises throughout the first subject, the unfamiliar listener could be forgiven for assuming a contrasting second subject will appear without any reference to the opening idea. However, while Beethoven introduces a much more lyrical melody, he uses the main motive as an accompanying figure in the bass line to retain a link with the first subject:



Figure 6: bb. 63-70 of first movement of Beethoven's *Symphony No. 5* (reduction) showing variation of main motive as accompaniment figure to emphasise the relative major key



Figure 7: bb. 84-93 of first movement of Beethoven's *Symphony No. 5* (reduction) showing sequential treatment of main motive in the bass

The use of the main motive to link the second subject to the first is somewhat unusual for Classical sonata form. But it demonstrates Beethoven's conscious attempt to bring a further sense of unity and cohesiveness to the work by finding ways of linking the subjects. In 'Style and Idea', Schoenberg also attempts to demonstrate a link between the motivic material of the opening four notes and the lyrical melody that is presented in the second subject, although this seems more speculative than the other connections between the first and second subjects. This musical economy serves as an example of using 'nothing but the theme itself'⁵ to

⁴ Arnold Schoenberg, "Linear Counterpoint" in *Style and Idea: Selected Writings of Arnold Schoenberg*, ed. Leonard Stein (London: Faber and Faber, 1975), 290.

⁵ Schoenberg "Linear Counterpoint" in *Style and Idea: Selected Writings of Arnold Schoenberg*, 290.

generate an extended section. Schoenberg states of this movement that the ‘motive is incomplete and depends on continuations: explanations, clarifications, conclusions, [and] consequences’ and ‘this is what I call the method of developing variation’.⁶

As is traditional in the development section of Classical sonata form, Beethoven subjects the main musical material to further variation (see next page):

Figure 8: bb. 125-133 (beginning of development) of first movement of Beethoven’s *Symphony No. 5* (reduction) showing transposition of main theme after a statement of the main motive to establish a new key

As in the exposition, Beethoven favours sequential treatment of the motive to establish new ideas:

Figure 9: bb. 141-145 of first movement of Beethoven’s *Symphony No. 5* (reduction) showing extension of theme through descending variants of main motive

⁶ Arnold Schoenberg, “Folkloristic Symphonies” in *Style and Idea: Selected Writings of Arnold Schoenberg*, ed. Leonard Stein (London: Faber and Faber, 1975), 200-201.



Figure 10: bb. 158-163 of first movement of Beethoven's *Symphony No. 5* (reduction) showing rhythmically condensed, melodically altered sequences built from the main motive

There is one further example from the development section that demonstrates the principle of developing variation. As stated earlier, this compositional approach is distinct from other types of musical development in that it is a compositional device that has a focus on allowing new ideas to arise through motivic variation of an idea. One of the few instances in which the repeated quaver rhythm (usually three) is not present occurs at bar 196 when a new idea is introduced featuring repeated minims (see next page):

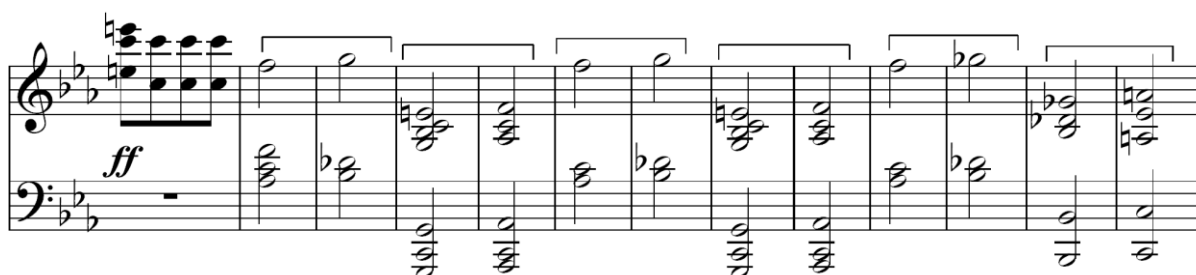


Figure 11: bb. 195-207 of first movement of Beethoven's *Symphony No. 5* (reduction) showing introduction of new idea

Despite the stark rhythmic contrast to most of the rest of the movement, this new section is clearly derived through development of the variant found at the beginning of the second subject in the exposition:



Figure 12: bb. 59-62 of first movement of Beethoven's *Symphony No. 5* showing initial motive from which the material in Figure 11 is derived

I do not believe it is an exaggeration to state that the entire movement is an elaboration of the opening four notes. The motivic links that Beethoven draws between each section of the piece, the construction of themes from a single musical source, and the development of new-

but related- musical ideas through variation exemplify the process of developing variation throughout the entire movement. In his summary of Beethoven's fifth symphony for *The Guardian*, Tom Service writes:

*The power, concentration and white-hot compression of Beethoven's music is staggering. The first movement creates its tumultuous organic chemistry of interrelationships from the atomic particles of the notes it started with; in different guises, the four-note rhythmic idea permeates the rest of the symphony as well.*⁷

Brahms's Symphony No. 2, movement 3

When discussing Brahms's second symphony in relation to developing variation, Walter Frisch focuses primarily on analysing the second movement (Adagio non troppo).⁸ I will be focusing on the third movement. Although the movement features starkly contrasting sections in terms of tempo and mood- *Allegretto grazioso quasi andantino* and *Presto ma non assai*- Brahms creates obvious motivic and thematic links between them. He opens the movement with a lilting tune in simple triple time (see next page):

⁷ Tom Service. "Symphony Guide: Beethoven's Fifth," *The Guardian*, 2013, accessed 27 May, 2020, <https://www.theguardian.com/music/tomserviceblog/2013/sep/16/symphony-guide-beethoven-fifth-tom-service>

⁸ For a detailed discussion of developing variation in this movement see: Frisch, *Brahms and the Principle of Developing Variation*, 124-129.

Allegretto grazioso quasi Andantino.

Figure 13: bb. 1-24 of third movement of Brahms's *Symphony No. 2* (reduction)⁹

When discussing this opening theme of this movement, Frisch argues in ‘Brahms, Developing Variation, and the Schoenberg Critical Tradition’ that it serves as an example of a developmental technique Heinrich Schenker labelled as ‘*Knüpftechnik*’ (linking technique).¹⁰ Frisch states that ‘this technique, by which a “new” idea evolves spontaneously from a preceding one, is a distinctly Brahmsian fingerprint’.¹¹ Due to the fact that this technique is a way in which a subsequent musical idea is derived from the material immediately preceding it, it serves as an example of linear developing variation. Below is the example given by Frisch with brackets showing the motivic link between phrases:¹²

⁹ Johannes Brahms, *Symphony No. 2 in D Major, Op. 73*. Piano Reduction by Robert Keller. (Berlin: N. Simrock, 1880), accessed 27 May, 2020, <https://imslp.simssa.ca/files/imglnks/usimg/4/45/IMSLP216669-SIBLEY1802.20173.313c-39087012844108score.pdf>

¹⁰ Frisch, “Brahms, Developing Variation, and the Schoenberg Critical Tradition,” 224.

¹¹ *Ibid*

¹² *Ibid*



Figure 14: bb. 1-14 of third movement of Brahms's *Symphony No. 2*, melody line

In his comments on this excerpt, Frisch elaborates on Brahms's use of 'Knüpftechnik', writing that 'the two-note cadential figure, E-D, of mm. 8-10, is taken over to initiate the next phrase in m. 11. The pitches remain the same, but the harmonic support is altered'.¹³ This alteration of the harmony becomes the means by which Brahms changes the figure in bar 10 from being a closing cadence to a variant that leads forward into an extension of the theme.

Figure 15: bb. 7-18 of third movement of Brahms's *Symphony No. 2* (reduction)¹⁴

The two note cadential motive at bar 10 is harmonised using the dominant seventh (D7) of G major, while the restatement of this figure in bar 11 is reharmonised using a G7 chord, suggesting the music is about to develop and move in a new direction. Brahms then makes this figure the basis of the next section as seen by the varied reoccurrences every second bar. This idea of varying a motivic fragment of a theme and developing it as an entirely new theme epitomises developing variation in that it demonstrates variation that serves a purpose greater than simple ornamentation.

Another way in which Brahms links passages in the movement together can be seen through comparison of the opening theme and the first *Presto ma non assai* section. To create the

¹³ *ibid*

¹⁴ Johannes Brahms, *Symphony No. 2 in D Major*, Op. 73. Piano Reduction by Robert Keller.

thematic material for this contrasting faster section, Brahms presents the sequence of pitches from the opening theme, almost unchanged, but varies the rhythm to a continuous quaver pattern. Below is the opening of the first faster section:

Figure 16: bb. 31-43 of third movement of Brahms's *Symphony No. 2* (reduction)¹⁵

By placing the main melodic lines of the two contrasting sections together, it is apparent- even upon a superficial reading- that they are melodically almost identical:

Figure 17: Comparison of melody lines in opening theme and Presto ma non assai theme of third movement of Brahms's *Symphony No. 2*

Likewise, the tutti climax at bar 49 is a variation of the opening section in bars 8-12 discussed above:

Figure 18: Comparison of main melody lines from theme at bar 8 and bar 49 of Brahms's *Symphony No. 2*

¹⁵ Johannes Brahms, *Symphony No. 2 in D Major, Op. 73*. Piano Reduction by Robert Keller.

Although the rhythm is varied to create a more triumphant mood, the essential characteristics of the melodic line from the opening section of the movement are retained.

After reprising the opening *Allegretto* section, Brahms subsequently presents yet another variation of this same idea, thus building a series of sections which are developed through the variation of the two-note cadential figure from bar 10:



Figure 19: bb. 132- 139 of third movement of Brahms's *Symphony No. 2*, melody line

Once again, even a superficial comparison with the climax at bar 49 reveals a strong melodic link between the two. Due to these similarities, there seems to be no doubt that the development of the two-note cadential figure into two new themes (both in different metres from the original) is an intentional way of bringing unity to the movement as a whole. Although separated by repetitions of the *Allegretto* theme, it can be argued that the way in which these variations build upon one another serves as an example of linear developing variation.

There are many examples that could be given from the music of Brahms to illustrate this concept, however detailed analysis of further works is beyond the scope of this project. However, as he is the most discussed composer in relation to this technique, the sources already cited are invaluable starting points for further reading and analysis of his music.¹⁶

Schoenberg's 'Verklärte Nacht'

Given the fact that Schoenberg coined the term developing variation and discussed it in numerous sources, it is interesting to examine how the concept shaped his own music. In his early music, the link with Romanticism was evident, particularly in the way in which he saw himself as the successor to Brahms and Wagner. He acknowledged the influence of both, and the links between their music and his is readily apparent. Speaking of his teacher Zemlinsky, he stated that 'his love embraced Brahms and Wagner and soon thereafter I became an equally confirmed addict. No wonder the music I composed at that time mirrored the

¹⁶ Specifically, Schoenberg's writings about Brahms, and Frisch's book 'Brahms and the Principle of Developing Variation' in which he gives numerous detailed analyses of his music.

influence of both these masters'.¹⁷ Perhaps nowhere is the influence of both composers as evident as in the marriage of highly chromatic harmony and the rigorous process of developing variation that takes place in 'Verklärte Nacht'. Carl Schorske summarised the harmonic language of 'Verklärte Nacht', stating that Schoenberg 'used Wagnerian harmonic devices to weaken the sense of tonal center'.¹⁸ More pertinent to this project, however, was the influence of Brahms's developmental technique on Schoenberg's construction of the piece. In his discussion of the work, conductor Kenneth Woods highlights the influence of Brahms:

*From Brahms, Schönberg learned the creative possibilities of the perpetual manipulation and development of tiny motivic cells, an approach that would eventually form the underpinning of the 12-tone technique. This kind of rigorously detailed approach to composition is already fully developed in Verklärte Nacht.*¹⁹

Through comparison of the main thematic material in 'Verklärte Nacht', it is possible to see the way in which Schoenberg develops the music through variation of the initial musical idea. In his book 'The Early Works of Arnold Schoenberg, 1893-1908', Walter Frisch gives a helpful overview of the main thematic material (see next page):

¹⁷ Jonathan Geisman. "A Marriage of Brahms and Wagner," *Standpoint*, 2020, accessed 28 May, 2020. <https://standpointmag.co.uk/issues/february-2020/a-marriage-of-brahms-and-wagner/>

¹⁸ Carl E. Schorske, *Fin-de-siecle Vienna: Politics and Culture* (Cambridge: Cambridge University Press, 1981), 348.

¹⁹ Kenneth Woods, "Explore the Score- Arnold Schoenberg, Verklärte Nacht," *Kennethwoods.net*, 2014, accessed May 28, 2020. <https://kennethwoods.net/blog1/2014/07/09/explore-the-score-arnold-schonberg-verklarte-nacht/>

Part I

1a $\overset{\hat{6}}{\underset{4}{\text{}}}$

1b $\overset{\hat{1}}{\text{tr}} \text{~~~~}$

1c cf. 1a $\overset{22}{\text{}} \text{~~~~}$

2a $\overset{29}{\text{}} \text{~~~~} \overset{\hat{6}}{\underset{\hat{1}}{\text{}}}$

2b $\overset{34}{\text{}} \text{~~~~} \text{cf. 4a, 5a}$

3a $\overset{50}{\text{}} \text{~~~~}$

3b $\overset{63}{\text{}} \text{~~~~} \text{cf. 1c}$

4a $\overset{75}{\text{}} \text{~~~~} \text{cf. 2b, 5a}$

4b $\overset{79}{\text{}} \text{~~~~} \overset{80}{\text{}} \text{~~~~} \text{cf. 3b}$

5a $\overset{105}{\text{}} \text{~~~~} \text{cf. 2b, 4a}$

5b $\overset{111}{\text{}} \text{~~~~} \text{cf. 4b, 3b}$

Part II

6 $\overset{231}{\text{}} \text{~~~~}$

7a $\overset{255}{\text{}} \text{~~~~} \text{cf. 6}$

7b $\overset{259}{\text{}} \text{~~~~}$

8 $\overset{266}{\text{}} \text{~~~~} \text{cf. 3a}$

9a $\overset{279}{\text{}} \text{~~~~}$

9b $\overset{281}{\text{}} \text{~~~~} \text{cf. 1a}$

10 $\overset{294}{\text{}} \text{~~~~} \text{cf. 2b}$

11 $\overset{320}{\text{}} \text{~~~~}$

Figure 20: Openings of principal themes in Arnold Schoenberg's *Verklärte Nacht*, as summarised by Frisch²⁰

²⁰ Walter Frisch. *The Early Works of Arnold Schoenberg, 1893-1908*, (Berkeley: University of California Press, 1997), 117.

For the sake of brevity, only the opening sections of ‘Verklärte Nacht’ will be examined in more detail. After establishing the tonal centre in the bass line, Schoenberg introduces the main motivic material (or the ‘germ’):



Figure 21: bb. 3-4 of Schoenberg’s *Verklärte Nacht*, first viola part

This idea is initially varied through the addition of harmony:



Figure 22: bb. 5-6 of Schoenberg’s *Verklärte Nacht*, first viola and first cello

After a brief ornamental elaboration, Schoenberg extends the idea and introduces a variant that begins to move the piece into more chromatic territory:



Figure 23: b. 11 and bb. 17-18 of Schoenberg’s *Verklärte Nacht*, first violin part

At the first new tempo (*Etwas Bewegter*), Schoenberg introduces a new variant that becomes the basis for the next section:



Figure 24: bb. 29-32 of Schoenberg’s *Verklärte Nacht*, first viola part

The previous idea is extended to form the next link in the developmental chain:



Figure 25: bb. 34-35 of Schoenberg’s *Verklärte Nacht*, first violin part

When the next clearly demarcated section begins at bar 69 (*Lebhafter*), the melodic material presented is already substantially different to the idea that opened the piece due to the process of variation taking place as the music unfolds:



Figure 26: bb. 69-70 of Schoenberg's *Verklärte Nacht*, first cello part

Given the limitations of the scope of this project, it is not possible to examine the piece in its entirety. However even through analysis of the opening sections it is possible to identify the essential characteristics of Schoenberg's compositional procedures. In her comments on developing variation, Sharon Levy defines it as 'a technique by which a unit, whether motive, melody, or larger segment, undergoes a multistage process of change, in which each stage generates the next instance of change'.²¹ This definition encapsulates Schoenberg's compositional approach in 'Verklärte Nacht'.

As alluded to earlier when quoting Kenneth Woods, it is worth mentioning that Schoenberg's most influential composition innovation- the 12 tone system- is an extension of his thinking about developing variation. The concept of using a distinct set of pitches (the tone row) from which all of the motivic material for a piece is derived, is remarkably similar to the organic approach Schoenberg had already established in his earlier, tonal music. The idea of 48 permutations of the initial row (the matrix) using established variation techniques of inversion, retrograde, and retrograde inversion, and generating the musical material in a piece from these variants, is not altogether different from the process of developing variation Schoenberg discussed in relation to tonal music.²²

Ellen Zwilich's 'Symphony No. 1'

Thus far the pieces examined have either been cast in one movement or have been a single movement from a larger work. A particularly interesting post-Schoenberg example in which developing variation is used throughout a multi-movement work is the first symphony of Ellen Taaffe Zwilich (b. 1939). Written in 1982, the symphony has cultural significance in

²¹ Sharon G. Levy, "Developing Variation, Mozart, and the Classical Style" (PhD thesis, University of Chicago, 1991).

²² For further reading, see Ethan Haimo's 'Developing Variation and Schoenberg's Serial Music'.

that it was the first work by a female composer to be awarded the Pulitzer Prize for Music.²³ In the preface to the score, Zwilich writes:

Symphony No. 1 grew out of several of my most central music concerns. First, I have long been interested in the elaboration of large-scale works from the initial material. This organic approach to musical form fascinates me both in the development of the material and in the fashioning of a musical idea that contains the 'seeds of the work to follow' ... Throughout the entire symphony, the melodic and harmonic implications of the first fifteen bars of the first movement are explored. My aim was to create a rich palette and a wide variety of the melodic gestures, all emanating from a simple source.²⁴

It is apparent that the compositional process she describes is essentially Schoenberg's concept of developing variation. The piece is particularly remarkable in its musical economy.

Although there are numerous secondary motives derived from the opening fifteen bars of the symphony, the main motive- consisting of two notes outlining a rising minor third- is the focus and is elaborated throughout the entirety of the work. The following section will once again avoid a detailed analysis of the symphony as a whole, and focus instead on how this one musical idea is used as the basis for each of the three movements.

The first movement immediately presents the main motive, heard first in the violas and harp:



Figure 27: bb. 1-3 of first movement of Zwilich's *Symphony No. 1*, main motive

Zwilich bases the entire movement around ideas extracted from variation of this rising minor third. As the movement develops, different moods are created, whilst never straying far from the original idea. The intervallic structure of the two notes is only modified on a few occasions. The musical interest is rather created through extension (see examples 2, 4, 6), variation of the rhythmic properties of the motive (see examples 5, 8, 9, 10, 11), layering of

²³ Ellen Taaffe Zwilich, *Symphony No. 1 (Three Movements for Orchestra)*, (Newton Centre: Margun Music, 1983).

²⁴ *ibid*

added harmonies (see examples 6 and 7), and altering of articulation and range/instrumentation.

The figure displays 11 numbered musical examples, each showing a variation of a main motive. The examples are arranged in four rows:

- Row 1: 1. bb. 3-5 and 2. bb. 10-11
- Row 2: 3. bb. 16-18 and 4. bb. 19-22
- Row 3: 5. bb. 23-25, 6. bb. 38-40, and 7. bb. 71-72
- Row 4: 8. b. 110, 9. bb. 122-123, and 10. bb. 163-164

Example 11 (bb. 204-206) is shown in a separate row at the bottom. The notation includes treble and bass clefs, various time signatures (3/4, 2/4, 4/4), and musical symbols such as accidentals, slurs, and articulation marks.

Figure 28: Summary of variation of main motive in first movement of Zwilich's *Symphony No. 1*

Despite the almost obsessive adherence to the opening idea, the dramatic contrasts in texture, mood, and orchestration aid in creating an engaging and accessible experience for the listener.

The second movement is much sparser. There is an immediate continuation of the minor third motive from the first movement, this time as a two note chord which opens the movement and underpins the melody which enters at bar 3:

The musical score for Figure 29 shows the first five bars of the second movement. The key signature has one flat (B-flat). The time signature is 5/4. The bass line consists of a series of two-note chords, with the notes G2 and B-flat2. The treble line is mostly silent, with a single note G4 appearing in the fifth bar.

Figure 29: bb. 1-5 of second movement of Zwilich's *Symphony No. 1* (reduction)

The musical score for Figure 30 shows five examples of the variation of the main motive. Each example is numbered and includes a measure number and a key signature. Example 1 (bb. 7-8) is in 4/4 time with a key signature of one sharp (F#). Example 2 (bb. 11-12) is in 4/4 time with a key signature of one sharp (F#). Example 3 (b. 16) is in 6/4 time with a key signature of two sharps (F# and C#). Example 4 (b. 21) is in 4/4 time with a key signature of one flat (B-flat). Example 5 (bb. 22-23) is in 4/4 time with a key signature of one flat (B-flat). The examples show various rhythmic patterns, including triplets and eighth notes, and melodic variations of the main motive.

Figure 30: Summary of variation of main motive in second movement of Zwilich's *Symphony No. 1*

Comparing the motivic material in the first and second movement, it is evident that Zwilich continues the developmental process begun in the first with an ongoing focus on exploring the harmonic and melodic possibilities derived from the minor third motive. At times this interval is obscured by an array of passing notes as at bar 12 (see example 2 in Figure 30). The slow tempo and the sparse texture allow the development to be easily discernible to the listener, and also allows various soloistic colours of the orchestra to be given prominence. Perhaps the most notable variant occurs at bar 21 (see example 4 in Figure 30), where the rising thirds pattern is extended across a span of almost two octaves while the tuba plays an inverted figure featuring descending thirds. It clearly mirrors the passage at bar 122 in the first movement, and this rising third figure will become a prominent variant in the third movement too. It serves as another example of Zwilich using variation to create motivic links between the movements, and demonstrates the ability to take the most miniscule of musical ideas and build a multi-movement, symphonic work from it.

The third movement stands in stark contrast with the first two in terms of tempo, played in a driving 6/8 metre. After a repeated quaver rhythm is established in the timpani, the variant discussed above is introduced: an ascending flourish of rising thirds that is closely linked with the rising figure at bar 21 in the second movement.

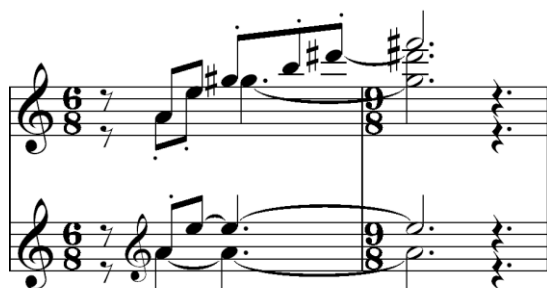


Figure 31: bb. 8-9 of third movement of Zwilich's *Symphony No. 1*, reduction of woodwind parts

By placing it directly alongside the similar gestural figures in the first two movements, the similarity becomes even more apparent:

First movement: bb. 122-123

Second movement: b. 21

Third movement: bb. 8-9

Figure 32: Comparison of ascending thirds motive in all three movements of Zwilich's *Symphony No. 1*

Like in the first two movements, the melodic and harmonic possibilities of the rising minor third continue to be explored in the third:

1. bb. 9-10

2. bb. 17-22

3. bb. 29-32

4. bb. 43-46

5. bb. 124-126

Figure 33: Summary of variation of main motive in third movement of Zwilich's *Symphony No. 1*

The fact that the constant reinterpretation of the opening motive of the symphony does not become monotonous is testament to Zwilich's ability to take the simplest of musical ideas and draw out a symphonic work that is as cohesive as it is dramatic. Her approach to developing variation is non-linear in that the variants continually refer back to the original idea, but in an organic- rather than sequential- fashion. The end product is a musical mosaic that emanates entirely from the opening 15 bars of the work.²⁵

Developing variation is a concept that underpins Zwilich's compositional approach as a whole, extending to her approach to structure in other works. Barbara Hanning briefly summarised the importance of the technique in Zwilich's overall aesthetic when discussing post-war Western music, stating:

*Ellen Taaffe Zwilich (b. 1939) joins continuous developing variation with older formal devices of reoccurrence and contrast.*²⁶

2.2. Summary of Examples

Examining the concept of developing variation through analysis of other composers' music proved to be a useful exercise in informing the approach in my own compositions. The pieces examined in this section are hardly obscure works within the classical canon. As stated earlier, the analyses above are obviously not exhaustive and are intended primarily to draw attention to aspects of the technique in question. In particular, the contrast between linear and non-linear developing variation became an important part of my compositional process, with the pieces in the folio demonstrating both approaches. Additionally, aspects of the technique such as theme construction through motivic development, Brahms's 'Knüpftechnik', and the linking of contrasting movements through variation of a motive all aided in providing a starting point in my own music. Ultimately, however, it was my intention to draw on the numerous different approaches to developing variation with a view towards synthesising them

²⁵ For a more detailed discussion of the technique in relation to Zwilich's first symphony, see: Julie Schnepel, "Ellen Taaffe Zwilich's Symphony No. 1: Developing Variation in the 1980s," *Indiana Theory Review* 10 (1989): 1-19.

²⁶ Barbara Russano Hanning, "The Changing World of Music Since 1945", *Concise History of Western Music*, accessed 30 May, 2020, <https://wwnorton.com/college/music/concise-history-western-music4/ch/25/outline.aspx>.

into a personal approach that built on past examples. Thus, a historical analysis of developing variation served as a platform that became the means to a personal exploration of the technique.

2. 3. Criticisms of Developing Variation as a Descriptive Principle

In the discussion of developing variation thus far, and the analyses of works that demonstrate the concept, it is evident that it can be applied both descriptively and prescriptively. Despite the fact that he was a composer himself, Schoenberg preferred for the most part to apply the principle of developing variation in a retrospective fashion to analyse music from the past. In his writings, much more emphasis is given to analysing works by other composers in reference to developing variation rather than writings which discuss his own pieces in light of the concept.

The descriptive approach of applying the concept to pre-existing music, whilst beneficial at a number of levels, is also problematic. This is perhaps nowhere better seen than in Schoenberg's analyses of the music of other composers. Although it seems obvious that the high level of motivic coherence and development is deliberate on the part of Brahms, for example, Schoenberg's attempts to apply the concept result in analysis that is, at times, suspect. Despite the fact that the concept of developing variation is a helpful starting point by which to examine motivic and thematic development in music of the Austro-German tradition, it cannot be regarded as some kind of musical 'theory of everything'. This is true of even the most rigorously economical composers who demonstrate a high level of development through variation of motivic material. Schoenberg's analytical deficiencies in applying the concept of developing variation to past composers has left it open to criticism. Walter Frisch encounters this difficulty when dealing with some of Schoenberg's analyses. When discussing Schoenberg's attempt to draw connections between the first and second subjects in the opening movement of Beethoven's fifth symphony, he is forced to acknowledge that 'this is, unfortunately, not one of Schoenberg's more persuasive analyses.'²⁷ He elaborates, writing that 'treating only a few measures of music, the analysis is too brief and too superficial to persuade us of the significance of developing variation in shaping Beethoven's movement as a whole. Furthermore, it misconstrues the first theme'.²⁸ In addition to Frisch, numerous theorists and historians have encountered and commented on this deficiency in Schoenberg's approach to analysis. Even in Schoenberg's analysis of the music of Brahms- which Frisch largely finds more useful and satisfactory- he expresses reservations regarding some of the connections Schoenberg draws. In critiquing Schoenberg's discussion of Brahms's Cello Sonata (Op. 99), he writes that 'Schoenberg's

²⁷ Frisch, "Brahms, Developing Variation, and the Schoenberg Critical Tradition," 216.

²⁸ Ibid.

analysis develops almost as elliptically as the theme itself. We do not learn precisely where or how the opening fourth is inverted to a fifth: the D-G figure never actually appears in the initial rhythm, as Schoenberg notates it; nor is it easy to discern among his parentheses and grace-notes'.²⁹

In addition to these analytical problems, there is a broader issue which is worth addressing: namely, the selective nature of Schoenberg's examples. Schoenberg characterises Brahms as the greatest practitioner of motivic coherence, using select examples to specifically highlight this as a superior model compared with the literal repetition of Johann Strauss or Wagner. The problem with this should be immediately apparent- Brahms does in fact make frequent use of thematic repetition when it is structurally justified. Perhaps more perplexing is Schoenberg's attempt to characterise this as being representative of Brahms's output as a whole. In commenting on Schoenberg's assessment of Brahms as a composer of motivically driven works, Michael Musgrave rhetorically asks: 'what resemblance does (Schoenberg's) Brahms bear to the Brahms we all know and love, the Brahms who fills concert halls, the great melodist, the lover of the dance, the irresistible waltzes, passionate gypsy songs, touching German folk-songs?'³⁰ This becomes even more problematic when it is apparent that Schoenberg is engaging in a type of musical cherry picking, plucking the examples that serve to prove his point, whilst ignoring the broader context of the composer's oeuvre. In his thesis on Brahms and Schoenberg, Musgrave summarises the problem:

*Schoenberg's original examples are by no means characteristic of Brahms's output as a whole. They represent selected models of a particularly advanced type from which he abstracted norms of complexity for Brahms's music which are misleading.*³¹

Examining Schoenberg's possible ideological and philosophical motivations in analysing the music in this way only serves to cast more doubt on the objectivity of his examples and analyses. It is noteworthy that Schoenberg's first discussion of developing variation comes from 1923,³² the same year he formulated his influential twelve tone system. In fact, it is in an article titled 'Twelve Tone Composition' that he first begins to describe the concept.³³

²⁹ Frisch, "Brahms, Developing Variation, and the Schoenberg Critical Tradition," 217.

³⁰ Michael Musgrave, "Schoenberg's Brahms" in *Brahms Studies: Analytical and historical perspectives* (New York: Oxford University Press, 1990).

³¹ Michael Musgrave, "Schoenberg and Brahms: a study of Schoenberg's response to Brahms's music as revealed in his didactic writings and selected early compositions" (PhD thesis, King's College, 1979), accessed 7 June, 2020, <https://kclpure.kcl.ac.uk/portal/files/2929467/466685.pdf>.

³² Sirman, p. 10.

³³ Ibid.

Bryan Simms argues that it is Schoenberg's attempt to historically justify his creation of the twelve tone system that leads him to the concept of developing variation as a means of linking his new approach with the lineage of German music from the past:

Somewhat later, as the twelve-note idea continued to mature in his thinking, he needed to identify a basic melodic unit that was longer and more concrete than a motif, one that could span as many as twelve notes. For this purpose he coined the idea of the 'basic shape' (Grundgestalt) and posited it as an instrument of unity in a composition that also contains freer motivic development. Wishing to fold his new twelve-note structures into traditional practices, Schoenberg declared that basic shapes were also fundamental to the organization of works in the tonal repertory.³⁴

Although this may seem speculative, the concurrence of Schoenberg formulating both a new method of composition and a new way of analysing works from the past, seems more than a mere coincidence. This is particularly likely given the fact that he considered himself the successor to the German composers he held in highest esteem. Along with his extremely narrow view of music history and belief that German music must be supreme,³⁵ Schoenberg seemed at pains to justify what most considered to be a radical new approach to music as merely a logical extension of the past. The fact that dodecaphony is essentially a systemised application of the principle of developing variation (with the tone row being the *grundgestalt*) lends some credence to the idea that Schoenberg's system was not entirely disconnected to German music of the past. It is also interesting to note that developing variation was one feature of Schoenberg's musical language that is shared by his tonal and atonal music. Jack Boss points out that 'a common process contributes to organizing the interval structures in both tonal music and the atonal music of Arnold Schoenberg- a process he calls developing

³⁴ Bryan Simms, Review of *Writings of Arnold Schoenberg (1874–1951)* by Norton Dudeque., *Music and Letters*, volume 88, issue 4, November 2007, 693, accessed 7 June, 2020, <https://academic.oup.com/ml/article/88/4/692/1089334>.

³⁵ In his book 'Schoenberg's Error' (University of Pennsylvania Press, 1991) theorist and composer William Thomson has been highly critical of Schoenberg, not only for what he believes was the error of serialism, but also Schoenberg's narrow view of music history and ignorance of musical styles that did not interest him. He criticises Schoenberg for his 'blinker view of music history' because of his disregard for early music and music outside the Austro-German tradition (p. 47). Thomson writes that 'Schoenberg's knowledge of the history of music, even of pre-eighteenth-century German music, was severely limited' and that 'his acquaintance did not extend much beyond what had been composed between 1700 and 1900' (p. 47). Thomson equally criticises Schoenberg for his belief in the supremacy of German music and the attempt to 'guarantee the supremacy of German music for the next hundred years' as, according to him, it had been for the past two hundred years (p. 17). This is not directly connected with developing variation, but forms a foundation of understanding with regards to some of the philosophical concepts that were present in Schoenberg's thinking at the time.

variation.³⁶ This is despite the fact that ‘the great majority of Schoenberg’s explicit references to developing variation are found in his writings on tonal music.’³⁷

2. 4. A Personal Response: Developing Variation as a Prescriptive Principle

I have shown that there are legitimate criticisms of Schoenberg’s approach to developing variation. When used as a descriptive analytical tool (particularly in the mind of a composer who was ‘convinced of the historical and musical importance of his own compositions’),³⁸ it is almost inevitable to ascribe a motivic and thematic complexity that either is not present, or is tenuous at best. Due to the fact that this submission concerns itself primarily with developing variation from a creative- rather than historical- perspective, many of the criticisms levelled at Schoenberg do not directly apply to my own approach. This is due to the fact that I am using developing variation as a prescriptive principle, rather than the descriptive approach as seen in the analytical writings of Schoenberg. The prescriptive approach has numerous advantages. Instead of attempting to make the music of other composers fit a specific compositional model, I was able to be specific and intentional about the use of the technique of developing variation in structuring and composing my own music. This allows for the motivic connections to be constructed in deliberate reference to one another, rather than seeking to manufacture connections that are vague or non-existent.

Rather than being forced to limit myself to a rigid set of compositional rules, I was able to approach developing variation in a way that allowed a certain amount of creative freedom in deciding which aspects of the technique to focus on. It was important to me to retain the essential characteristics of the technique, whilst also finding unique perspectives that served my creative voice and aesthetic goals. One example of this can be seen in how I treat one characteristic of developing variation highlighted by Schoenberg: the desire to build works through a constant process of variation that excludes literal repetition entirely. In my earliest engagements with the concept, I was much more rigid in my adherence to Schoenberg’s model; thus, the first works composed during my candidature- specifically the ‘Sonata for Violin and Piano’, and ‘String Quartet No. 2- Transfigured Notes’, feature almost no literal

³⁶ Jack Boss, “Schoenberg’s Op. 22 Radio Talk and Developing Variation in Atonal Music,” *Music Theory Spectrum*, Vol. 14, No. 2 (Autumn, 1992): 125.

³⁷ *Ibid.*

³⁸ Ethan Haimo, “Developing Variation and Schoenberg’s Serial Music,” *Music Analysis*, Vol. 16, No. 3 (Oct., 1997): 352.

repetition, only gestural repetition. As I immersed myself more deeply in a compositional approach driven by developing variation, I gradually allowed myself more creative freedom when I felt the music required it. This included allowing literal repetition at moments in which it felt necessary. Thus, the song cycle 'Maternal Musings' and the 'Concerto for Trumpet and Orchestra' both feature literal repetition but still utilise developing variation as the compositional starting point. This will be explored in more detail in the commentaries.

Finally, my philosophical and aesthetic reasons for focusing on developing variation in my music were motivated by very different ideals than those that motivated Schoenberg. Where he sees the technique as a means of justifying ideological and even nationalistic positions, my own exploration was devoid of these particular motivations. Instead, the concept was the means by which I found a unifying principle in the music composed during the candidature, and was an extension of my desire to write music that is logically cohesive and developmental in nature. Once liberated from Schoenberg's hubris and cultural bias, I believe the technique has application in the present day, and has served as a way to refine my own artistic endeavours.

3. Synthesis: Commentaries on Compositions

3.1. Introduction to Commentaries

The five works contained in the portfolio of compositions are all acoustic pieces intended for the concert hall,¹ and each of them demonstrates a unique approach to developing variation. The instrumentation encompasses solo, chamber, and orchestral music. My study of the concept from a historical perspective helped inform my approach, as did the study of other composers' music. Overall structural aspects such linear and non-linear approaches to developing variation, motivic coherence in multi-movement works, and developing variation in a programmatic context were informed by this study. Additionally, specific aspects like Brahms's '*Knüpftechnik*' and thematic construction through motivic variation were influenced by the ideas encountered in the music and writings of others. Ultimately, however, it was my goal to find unique approaches to the technique. This resulted in explorations that included unification of disparate musical styles through developing variation and developing variation in which the development aspects follow a predetermined compositional process. The exegesis focuses primarily on the process of developing variation in each piece, but also addresses important aspects of form, instrumentation, and other notable features.

¹ Although the song cycle 'Maternal Musings' could easily be performed in a traditional concert hall setting, I have stipulated in the written introduction to the score that it can also be performed in a more theatrical setting. It could function just as effectively-if not more so- as a musical theatre work.

3.2. Commentary on ‘Soliloquy’ for solo flute: Developing variation as linear growth

‘Soliloquy’ for solo flute was written in the latter stages of my candidature. It was my intention to write a piece which stripped away harmony, texture, and counterpoint and explored developing variation at a purely melodic level. For this reason the decision was made to write a virtuosic showpiece for solo flute. Developing variation is explored as a linear process within the limitations of a single melodic line, and is presented as a type of musical monologue² with almost no literal repetition.

The piece is structured in five distinct sections, marked by a tempo change at the beginning of each one. The musical material at the opening of each new section is always a variation of the previous section. Additionally, there is also at least one distinct musical feature in each new variant that clearly references the previous one, so as to create an audible link between sections. Within each of these sections, the new material is subjected to further variation. Thus there is a process of developing variation taking place at a macro and micro level throughout the piece, with the main variant introduced at the start of each new section considered the macro level of development and the variations within each of these sections operating at a micro level.

Developing Variation in ‘Soliloquy’

The main motive used as the basis for the piece consists of a small musical idea: a two note figure consisting of a descending minor second:



Figure 34: Opening motive in *Soliloquy*

² For a more detailed explanation of the relationship of the title to the technique of developing variation, please see the program note at the beginning of the score.

This motive is presented at the very start of the piece and is followed by a related secondary motive:

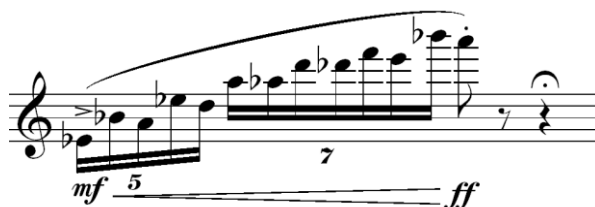


Figure 35: Secondary motive, section one of *Soliloquy*

This secondary motive is a derivation of the first, being built across a series of descending minor seconds that span the majority of the flute's range from low to high.

At the macro level, the variations all build on each other incrementally to formulate the main material for each new section. The second section, for example, combines the two motives from the opening section into a variant that retains the emphasis on the descending minor second, but extends it to three and four notes respectively. After the initial extension to three notes, the semiquaver triplets (derived from the secondary motive in the opening section) immediately follow to form the new material for this section:



Figure 36: Opening motive, section two of *Soliloquy*

For the subsequent section, the emphasis on the minor second is largely absent, and the motive is subjected to rhythmic variation, but the overall shape is distinctly similar to the motive in the previous section, featuring a sequence of descending notes to begin, and a rapid upwards flourish to end:

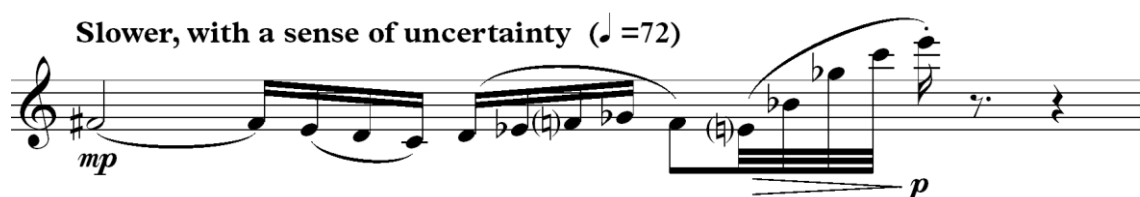


Figure 37: Opening motive, section three of *Soliloquy*

A variant is introduced later in this section that inverts the shape of the previous idea, while retaining the basic rhythmic characteristics:



Figure 38: Inversion of previous motive, middle of section three of *Soliloquy*

The middle section of the work then finds its main melodic material through a variation built on the previous idea. Although placed in a much more contemplative, slower tempo, the basic shape and rhythmic properties of the previous motive are again retained: a long note followed by a series of ascending and then descending notes that share the same rhythmic value. To further link the new idea to the previous one, the repeated note gesture found in the second half of the motive is restated, with only slight variation:



Figure 39: Opening motive, section four of *Soliloquy*

Another variant of this idea follows, mostly unaltered rhythmically, but with the intervallic properties modified to a series of ascending minor third starting on C, D, and E:



Figure 40: Variation of previous motive, middle of section four of *Soliloquy*

After the build up to the concluding fast section of the work, inversion is again employed to transform the previous motive into the variant that becomes the basis for this final section.

In this variant, descending minor thirds are featured. Additionally, there is still a clear relationship between the rhythmic properties of this new variant and the previous one:

Fast, animated ♩ = 300
 (♩ = 100, ♩ = 150)

ff *mf*

Figure 41: Opening motive, section five of *Soliloquy*

It is my hope that this progressive, linear variation across the main sections of the piece will be discernible (to a greater or lesser extent) to the average listener. I was intentional in writing this piece in the order that it sounds, so as develop the music through a series of variations that each serve to inform the next. Within each of the sections mentioned, each variant is subjected to further variation and constitutes the motivic transformation that takes place at a micro level throughout the piece (see next page):

Section 1: main motive

The figure displays a musical score for Section 1, starting with a main motive and followed by eight variations (Var. 1 to Var. 8). The main motive consists of a single staff with a treble clef, showing a sequence of notes: G4, A4, B4, C5, B4, A4, G4, with an accent (>) over the first note and a slur over the first three notes. An arrow points from this motive to the first variation.

Var. 1 expands on the main motive, repeating it three times with accents, followed by a descending line: G4, F4, E4, D4, C4, B3, A3, G3, with a slur and a fermata over the final note.

Var. 2 features a descending line with triplets and glissandos: G4, F4, E4, D4, C4, B3, A3, G3, with a slur and a fermata over the final note.

Var. 3 shows a descending line with a slur and a fermata over the final note, with a 5-fingered chord at the start and a 7-fingered chord in the middle.

Var. 4 consists of a descending line with a slur and a fermata over the final note, with a 5-fingered chord at the start and a 7-fingered chord in the middle.

Var. 5 repeats the main motive three times with accents.

Var. 6 features a descending line with a slur and a fermata over the final note, with a 5-fingered chord at the start and a 6-fingered chord in the middle.

Var. 7 shows a descending line with a slur and a fermata over the final note, with a 5-fingered chord at the start and a 7-fingered chord in the middle.

Var. 8 consists of a descending line with a slur and a fermata over the final note, with a 5-fingered chord at the start and a 7-fingered chord in the middle.

Figure 42: Variation in section one of *Soliloquy*

In section one, almost all of the variants are derived from the descending minor second and retain this specific interval. The rhythmic properties, however, are altered significantly.

Section 2: main motive

The figure displays the main motive and seven variations (Var. 1-7) of a musical phrase. The main motive is a descending minor second interval with a triplet of eighth notes. The variations are as follows:

- Var. 1:** Retains the descending minor second interval and the triplet of eighth notes, but adds a slur over the final two notes of the triplet.
- Var. 2:** Retains the descending minor second interval and the triplet of eighth notes, but changes the pitch of the final note to a sharp.
- Var. 3:** Retains the descending minor second interval and the triplet of eighth notes, but changes the pitch of the final note to a flat.
- Var. 4:** Retains the descending minor second interval and the triplet of eighth notes, but changes the rhythm to a triplet of sixteenth notes followed by a sixteenth note.
- Var. 5:** Retains the descending minor second interval and the triplet of eighth notes, but changes the rhythm to a triplet of sixteenth notes followed by a sixteenth note.
- Var. 6:** Retains the descending minor second interval and the triplet of eighth notes, but changes the rhythm to a triplet of sixteenth notes followed by a sixteenth note.
- Var. 7:** Retains the descending minor second interval and the triplet of eighth notes, but changes the rhythm to a triplet of sixteenth notes followed by a sixteenth note.

Figure 43: Variation in section two of *Soliloquy*

The first three variants of the main motive retain the essential rhythmic characteristics, whilst varying the pitches. From variant 4 onwards there is a sudden shift in the rhythmic intensity

which lasts until the end of the section. Despite the rhythmic variation, the four notes descending chromatically found in the opening idea of this section permeate the remaining variants in different ways.

Section 3, part 1 : main motive

Var. 1

Var. 2

Var. 3

6

accel.

Var. 4

10

Figure 44: Variation in section three, part one of *Soliloquy*

The process of variation in this section largely occurs through fragmentation of the initial motive. Although rhythmically restated in full in variant 1, the remaining variants fragment the idea, increasing the rhythmic complexity as the music builds to a climax at the end of this section.

Section 3 part 2: main motive

The image shows the main motive and three variations for Section 3 part 2. The main motive is a single staff of music with a treble clef, starting with a quarter note followed by eighth notes, then a series of sixteenth notes, and ending with a sixteenth-note triplet. An arrow points from the first bar of the main motive to the first bar of Variation 1. Variation 1 is a single staff of music with a treble clef, starting with a modified version of the main motive's first bar, followed by a series of repeated notes with various accidentals, and ending with a sixteenth-note triplet. Variation 2 is a single staff of music with a treble clef, starting with a modified version of the main motive's first bar, followed by a series of repeated notes with various accidentals, and ending with a sixteenth-note triplet. Variation 3 is a single staff of music with a treble clef, starting with a modified version of the main motive's first bar, followed by a series of repeated notes with various accidentals, and ending with a sixteenth-note triplet. The word "accel." is written above the second staff, and the number "6" is written below the first staff.

Figure 45: Variation in section three, part two of *Soliloquy*

The shape of the main motive becomes the emphasis throughout this section. Variant 1 features a modified version that outlines the shape in the first bar of the main motive, followed by the repeated note idea from bar 2, in an extended and altered form. The remaining two variants still retain the shape of the opening of the main motive, with rhythmic variation.

Section 4: main motive

The image shows the main motive and five variations for Section 4. The main motive is a single staff of music with a treble clef, starting with a quarter note followed by eighth notes, then a series of sixteenth notes, and ending with a quarter note. An arrow points from the first bar of the main motive to the first bar of Variation 1. Variation 1 is a single staff of music with a treble clef, starting with a modified version of the main motive's first bar, followed by a series of repeated notes with various accidentals, and ending with a quarter note. Variation 2 is a single staff of music with a treble clef, starting with a modified version of the main motive's first bar, followed by a series of repeated notes with various accidentals, and ending with a quarter note. Variation 3 is a single staff of music with a treble clef, starting with a modified version of the main motive's first bar, followed by a series of repeated notes with various accidentals, and ending with a quarter note. Variation 4 is a single staff of music with a treble clef, starting with a modified version of the main motive's first bar, followed by a series of repeated notes with various accidentals, and ending with a quarter note. Variation 5 is a single staff of music with a treble clef, starting with a modified version of the main motive's first bar, followed by a series of repeated notes with various accidentals, and ending with a quarter note. The number "7" is written below the first staff, and the number "3" is written below the third staff.

Figure 46: Variation in section four of *Soliloquy*

The slow middle section of the work is more lyrical. Once again, the opening motive of this section is fragmented throughout the section after a restatement in variant 1 that retains the

rhythm. The first part of the motive is then isolated and appears in numerous forms, with the pitch structure altered each time.

Section 5: main motive

Var. 1

Var. 2

Var. 3

Var. 4

Var. 5

Var. 6 accel.

Figure 47: Variation in section five of *Soliloquy*

The final section of the work takes the opening gestures, altering the rhythm and pitch structure significantly with every restatement of the idea, before a final flourish to end the piece.

Summary

The approach to developing variation in this piece was influenced by Schoenberg's treatment of the technique in 'Verklärte Nacht'. The linear variation of the main ideas which form the basis for further variation in each section, mirror Schoenberg's approach to an extent. With the exception of a brief reappearance of the opening motive in the final section of the piece, literal repetition that links different sections of the work is absent entirely. Due to the linear

treatment of developing variation, the material that ends the piece is significantly different from the opening. It is the process of developing variation at the macro and micro level that allows this transformation and growth to take place in a manner that is logical and sequential. The end result is hopefully an engaging musical journey that maintains coherence through the motivic links throughout the piece.

3.3. Commentary on ‘Maternal Musings’ for female voice and chamber ensemble: Developing variation as a means of unification

At thirty five minutes in duration, the song cycle ‘Maternal Musings’ is the longest work in the folio. Based around texts that focus on humorous aspects of motherhood, the song cycle functions as a dramatic work featuring spoken dialogue in the prologue and interludes, and sung text in the songs. Brahms’s ‘Die Schöne Magelone’ served as an example in this approach. It is a large cycle of songs that are interspersed with narration from Johann Ludwig Tieck’s book ‘Liebegeschichten der schönen Magelone und des Grafen Peter von Provence’ which Brahms used as the basis for the text. He alternates sung texts with spoken dialogue³ as I have in ‘Maternal Musings’. I have structured the cycle in fourteen parts: a prologue, seven songs, and six interludes with spoken dialogue which are placed between each of the songs. Due to its theatrical nature I initially had some hesitance with characterising the work as a song cycle, but its structure most closely resembles this form and the label therefore seems apt.

It was my intention to create a large work in which vastly differing musical styles were unified through a process of developing variation. The nature of the texts created a justification for the differing musical styles, often serving to accentuate the humour of the lyrics in each song. One work that served as an example of this polystylistic approach was William Bolcom’s epic setting of William Blake’s ‘Songs of Innocence and Experience’. Bolcom encompasses a wide array of musical styles in the work, including highbrow ones commonly found in mid-twentieth century art music, and popular ones more characteristic of the American musical vernacular. Jackie di Salvo summarises Bolcom’s approach, writing that he ‘explores the contrasts which result from letting rock and folk jostle alongside dissonant twelve-tone chorales’.⁴ In my approach to ‘Maternal Musings’ I employed a similarly wide variety of musical styles including references to church hymns, mid-20th century serialism, cabaret, musical theatre, and horror movie soundtracks.

The text came from a variety of sources, including social media and personal anecdotes given to me by others. Once the texts were compiled, I placed some into a more poetic framework

³ Joshua Kosman, “Two fairy tale lovers and two singers in a Brahmsian cycle,” *San Francisco Gate* (San Francisco, 2018), accessed 13 June, 2020, <https://www.sfgate.com/music/article/Two-fairy-tale-lovers-and-two-singers-in-a-12738912.php>.

⁴ Jackie di Salvo, ‘William Bolcom, Songs of Innocence and of Experience, A Musical Illumination of the Poems of William Blake,’ *Blake/An Illustrated Quarterly Volume 21, Issue 4 (1988): p. 155*, accessed 13 June, 2020, <http://bq.blakearchive.org/pdfs/21.4.disalvo.pdf>.

and unified them through the use of a central protagonist. Although the work does not tell a narrative per se, it relates each song as a snapshot from the life of a mother dealing with raising a young son. The lyrics serves as the main means of textual unification, while the musical aspects are unified through the process of developing variation featuring the elaboration of one main musical motive.

Developing Variation in 'Maternal Musings'

In contrast to the 'Soliloquy', the treatment of developing variation in 'Maternal Musings' is non-linear. 'Maternal Musings' takes a musical motive- the opening four notes of the work- and creates a number of different themes which are used primarily as the main melodic basis of each song and interlude. The contrast between these two approaches can be represented in the following way:

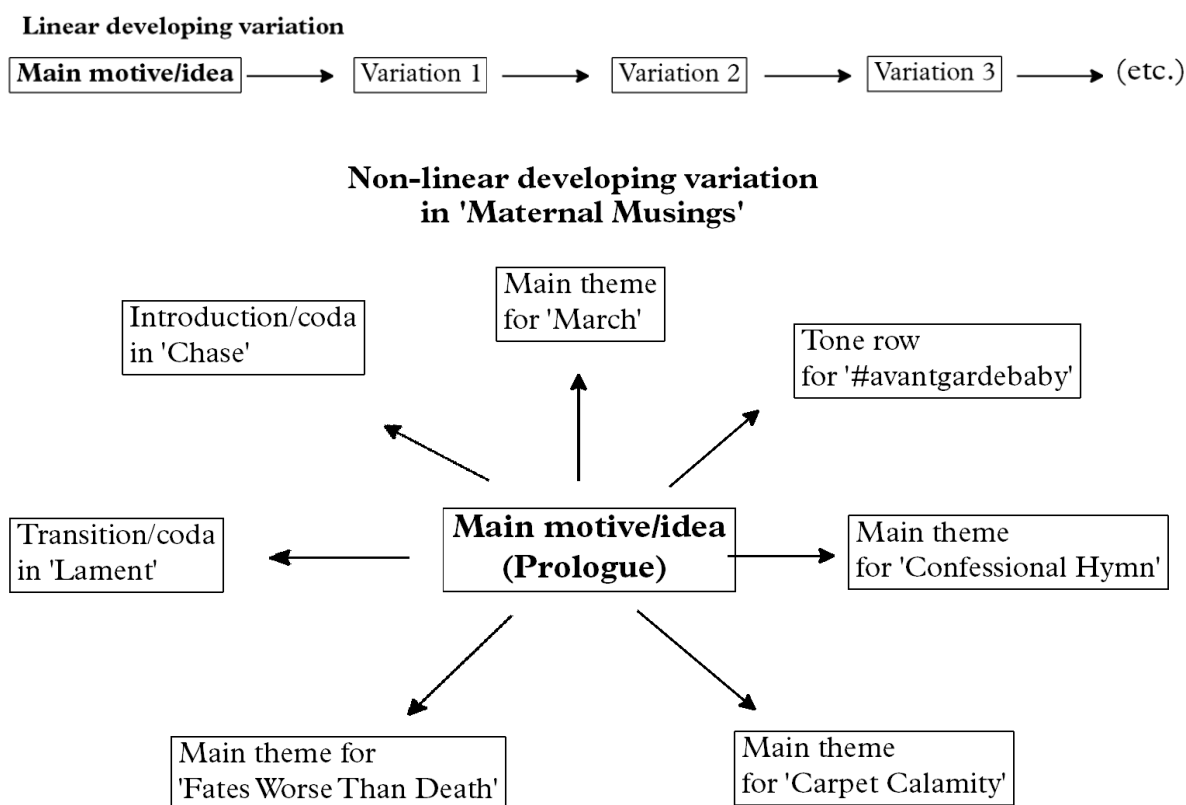


Figure 48: Visual representation comparing linear and non-linear developing variation. Each song can be thought of as a different variation of the main idea.

Whereas in linear developing variation the variations build on each other sequentially, in a non-linear approach, the original idea is simply the source from which each variation- often a complete theme in and of itself- is derived. In this case (as shown above), the initial motive

from the prologue serves as the thematic basis for some songs and as introductory and transitional material in other songs.

Throughout the work, literal repetition is employed with relative frequency, primarily to serve the structure of the text. For example, numerous songs are in a strophic form in which a verse repeats with the only significant change being the text and, occasionally, the instrumentation. It was not my goal to create a work that is in a constant state of development, but rather a kaleidoscope of stylistically distinct themes, which all have their origin in a single motivic cell. This approach exemplifies Schoenberg's description of being a process in which there is 'nothing in a piece of music but what comes from the theme, springs from it and can be traced back to it'.⁵ In some instances the motive features only in introductory or transitional passages within a song, but this is very much the exception rather than the rule. In its initial form, the main motive consists of three descending notes that move by step before ending with an ascending leap to the final note. This idea is also featured in an inverted form in the prologue, and this variant becomes the basis for each of the interludes:

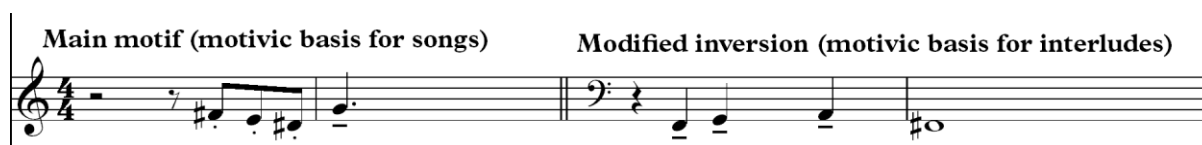


Figure 49: Main motive from *Maternal Musings* in its original and inverted forms

The motive in its original form is treated canonically to open the song cycle, building to a climax before a rhythmically augmented version is introduced leading into the first part of the narration. As the narration concludes, the inverted version of the motive is introduced before a reprisal of the canonic idea from the opening leads into the first song.

Stylistic references and text

The choice of stylistic influence within each song was determined entirely by the lyrics. All of the texts were chosen deliberately for their musical potential and often suggested a particular style immediately upon reading them. The choice to reference musical styles that are a part of the popular consciousness was also a way to inject further humour into the setting of the texts. By way of example: a story set in a church being written in the style of a church hymn; or a song titled '#avantgardebaby' being set using twelve tone procedures

⁵ Arnold Schoenberg, "Linear Counterpoint" in *Selected Writings of Arnold Schoenberg*, 290.

associated with the musical avant-garde of the mid-20th century. In a few instances, more specific musical references are included which conjure up not only a particular genre, but also a famous example within that genre. In 'Fates Worse than Death', for example, not only is the horror movie soundtrack genre used as an overall influence, but specific references to particular scenes are also included. Most notably, a reference to John William's two note motive from the main theme of 'Jaws', and another short section which parodies the dissonant, high strings used by Bernard Herrmann in the famous shower scene from 'Psycho'. One further instance of how the music was used to compliment the humour of the texts was the use of word painting. Sometimes it occurs as a way to emphasise certain words within the phrase (punctuated chords on the words 'blow', and 'woe', or a dissonant march rhythm underpinning a narrative of a child being 'marched to his room' for misbehaving) and other times they serve to reflect the sentiment of specific ideas. Below is a summary of some of the key compositional elements in each song (see next page):

Title of song	Developing variation: Use of main motive	Stylistic influence	Word painting
March	-main instrumental theme constructed through variation of motive -used as accompaniment figure -used in unaccompanied vocal line	marches (particularly rhythm)	-march rhythm to accompany phrase 'Timmy just got marched to his room for yelling'
#Avantgarde-baby	-entire song derived from a twelve tone row constructed through three tetrachords based on motive	mid-20 th century serialism	-atonal accompaniment to the phrase 'Boulezian sound-world'
Confessional Hymn	-harmonised variation of motive in piano to imitate church bells -three instrumental chorale variants based on motive -main melodic line constructed from motive	church hymns, Baroque music	-the phrase 'one hymn book may appear quite chewed' harmonised in the style of a church hymn
Carpet Calamity	-vocal line of verses and choruses constructed through variation of motive	musical theatre, cabaret	<i>-fortissimo</i> dynamic marking in vocal line on the word 'self-assured'
Fates Worse Than Death	-unaccompanied vocal lines constructed from motive -opening and closing instrumental theme a variation of motive	horror movie soundtracks	-vocal line goes from a whisper to loud singing during the phrase 'a child screaming for help'
Lament	- motive used only in instrumental sections: a transitional passage and the coda	funeral marches	-punctuating minor and diminished chords used for emphasis on the words 'blow' and woe'
Chase	-variation of motive used to construct instrumental introduction and coda	musical theatre	<i>-molto ritardando</i> until complete stop during the phrase 'grinding to a halt'

Figure 50: Summary of *Maternal Musings*, showing approach to developing technique, stylistic influences, and examples of word painting

The relationship between the themes and their connection to the original motive on which they are based is more readily apparent with musical examples (see next three pages):

Prologue Main motive (motivic basis for songs)



Variations of motive in 'March'

Ex. 1 Fl. + cl. main theme bb. 3-8



Main instrumental theme constructed from numerous variants of main motive.



Ex. 2 R.H. pno. bar 19.



*Accompaniment figure in piano.
Forms accompaniment to multiple sections*

Ex. 3 Voice bb. 84- 87



Unaccompanied vocal line, constructed from main motive.

Variations of motive in '#avantgardebaby'

Ex. 4 Tone row used as basis for song



Ex. 5 Pno. bb. 1-2



Tone row in original form (prime row)

Ex. 6 Pno. bb. 29-30



Inversion of tone row

Ex. 7 Pno. bb. 48-50



Retrograde variation of tone row

Figure 51: Summary of thematic material derived from main motive in 'March' and '#avantgardebaby'

Variations of motive in 'Confessional Hymn'

Ex. 8 Pno. fl. cl. vln.bb. 1-5

'Bell' theme outlining shape of main motive

Ex. 9 Voice bb. 22-34

Main theme constructed through variations of main motive

Ex. 10 Fl. bb. 7-9 Fl. bb. 14-16 Fl. bb. 33-35

Melody from chorale theme featuring three variations constructed from main motive

Variations of motive in 'Carpet Calamity'

Ex. 11 Voice bb. 6-8

Main motive used to construct main theme of verse

Ex. 12 Voice bb. 29-38

Main motive used to construct chorus

Ex. 13 Pno. (doubled by fl. cl. vcl.) bb. 30-33

Instrumental accompaniment in chorus, also featuring harmonised version of main motive

Figure 52: Summary of thematic material derived from main motive in 'Confessional Hymn' and 'Carpet Calamity'

Variations of motive in 'Fates Worse Than Death'

Ex. 14 Voice, bar 9

Main theme constructed through variations of main motive

Ex. 15 Piano (left hand), bb. 1-3

Opening instrumental theme, using motive in original and inverted forms

Variations of motive in 'Fates Worse Than Death'

All instruments, bb. 21-26 (Reduction)

Ex. 16

Contrapuntal treatment of main motive as transitional passage

Variations of motive in 'Chase'

Ex. 17 Bb. 1-4

Opening and closing theme constructed through semiquaver variation of main motive

Figure 53: Summary of thematic material derived from main motive in 'Fates Worse Than Death' and 'Chase'

Although the variation of the main motive from the prologue takes different forms, it is the thread running through all seven songs that connects them. While many of the more overt features (such as the stylistic references) will be apparent to a first time listener, the motivic links between each song may not be. In spite of this, it is my hope that the compositional economy and connections between the musical content of each song have served to bring a sense of cohesion to the work as a whole.

Interludes I-VI

Separating each of the songs is a short musical interlude in which the singer narrates an introduction to the next song in a spoken form. These were composed after the songs were completed, and serve a two-fold purpose. Firstly, due to the fact that the texts for the songs were collected from numerous different sources, it was beneficial having an explanatory preface to the song to establish the context of the lyrics. Secondly, the spoken text with a much simpler musical accompaniment provides some variation to the melodically driven songs. In some ways, the interludes can be viewed in relation to the songs in the same way that one might compare the recitatives to the arias within an oratorio or opera. In this case, the interludes are always very short, and seek to establish the mood of each respective song that is being prefaced. In the same way that each of the songs is derived in some way from the original motive, the interludes are all based on the inverted form of this motive. Each interlude features one short theme created through variation of this version of the motive. As it was of paramount importance that the words be as clearly audible as possible, the first five interludes feature only the spoken narration of the voice and one solo instrument. The sixth interlude is the only one to feature the full ensemble. Oftentimes the instrument chosen to accompany the narration in some way reflects the mood of the song being prefaced. For example, the mournful cello to introduce ‘Lament’ and the playful clarinet to introduce the quirky ‘Carpet Calamity’.

Interlude Number	Instrumentation	Song being prefaced
Interlude I	voice, flute	#avantgardebaby
Interlude II	voice, piano	Confessional Hymn
Interlude III	voice, clarinet	Carpet Calamity
Interlude IV	voice, violin	Fates Worse Than Death
Interlude V	voice, cello	Lament
Interlude VI	full ensemble	Chase

Figure 54: Summary of interludes in *Maternal Musings*

Below is a summary of the thematic content of each of the interludes in relation to the motive on which they are based:

**Motive used for interludes
(inversion of original motif)**



Ex. 1 Interlude I theme



Ex. 2 Interlude II theme



Ex. 3 Interlude III theme



Ex. 4 Interlude IV theme



Interlude V theme

Ex. 5



Ex. 6 Interlude VI theme



Figure 55: Summary of relationship between themes in interludes (derived from inversion of original motive) in *Maternal Musings*

Although there is significant rhythmic and melodic variation in how the motive is used in each theme, the overall shape is always retained. The series of rising notes and a falling note or notes at the end is always present in each theme in some form.

Summary

It may seem slightly odd to imbue a light-hearted, humorous work with such a rigorous process of motivic coherence, particularly when the more detailed aspects of variation may not be immediately apparent to the listener. However, in many ways the work encapsulates two aesthetic goals that are important to me as a composer: creating works that connect in some way with an audience; and applying compositional processes that still provide a satisfying sense of unity and structure. Particularly with such an array of stylistically distinct influences, a sense of unity through clear links between the musical content of each song and interlude provides a more cohesive structural framework.

3.4. Commentary on String Quartet No. 2 ‘Transfigured Notes’: Developing variation in a programmatic context

In the middle of 2018 I was afforded the opportunity to write a new work for the Australian String Quartet to be performed in September of the same year. Having immersed myself in the writings and music of Arnold Schoenberg as part of my study of developing variation, I became increasingly intrigued by his occasionally eccentric personality, and aspects of his non-musical life. A visit to the Arnold Schönberg Center in Vienna furthered this interest, and a desire to write a programmatic piece based on his life was formed. The final product was a three-movement work, with each movement focusing on an aspect of Schoenberg’s life: his triskaidekaphobia⁶, his name, and his habit of playing tennis with George Gershwin.⁷ Developing variation was used as the compositional framework in only the first two movements. Although there is some motivic development in the third, it features dramatic contrasts to represent Schoenberg and Gershwin musically and thus the music did not lend itself as readily to a process of continual development. For that reason, only the developmental processes in the first two movements will be discussed in this section.

Developing Variation in ‘Triskaidekaphobia’

The first movement of the work is based on two musical motives: a primary motive and a secondary one. The primary motive was the one I focused on most consciously when developing the music through variation. It consists of the following three notes:



Figure 56: Main motive in ‘Triskaidekaphobia’ from *String Quartet No. 2 ‘Transfigured Notes’*

Initially this three note motive is used in the construction of the main theme, heard in the first violin (see next page):

⁶ Triskaidekaphobia is a fear of the number 13.

⁷ For a more detailed explanation of the quotes prefacing each movement, please see the written introduction to the score of *String Quartet No. 2 ‘Transfigured Notes’*.



Figure 57: bb. 3-8 of ‘Triskaidekaphobia’ from *String Quartet No. 2 ‘Transfigured Notes’*, violin 1 part

Three transpositions of the main motive are used to construct the first part of the main theme, which consists of a thirteen note phrase. The use of a thirteen note theme was an intentional reference to the title of the movement. In the first section of the movement (bb. 1-25), this motive undergoes various rhythmic transformations, initially compressed with an added note to form the first climax and then augmented as the music recedes in intensity:



Figure 58: bb. 17-18 of ‘Triskaidekaphobia’ from *String Quartet No. 2 ‘Transfigured Notes’*, main motive used contrapuntally between violin 1 and 2 parts



Figure 59: bb. 21-25 of ‘Triskaidekaphobia’ from *String Quartet No. 2 ‘Transfigured Notes’*, main motive rhythmically augmented, violin 1 part

Although the process of variation has been non-linear up until this point, the second main section of the movement takes a linear approach. Initially the main motive is played in rhythmic unison by all four instruments, with the rhythms augmented and an additional note added to create a four note variant. Through a series of further variations, the intensity is gradually increased through rhythmic diminution as the texture becomes more contrapuntal, building to the second climax of the movement. Below is the relevant section, comparing each four bar phrase and showing the linear development through the section as the motive undergoes the aforementioned process of variation (see next page):

26 **A tempo** **Var. 1: rhythmic augmentation of original motive**

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

30 **Var. 2: expansion of var. 1 from four-note motive to 6 note motive** **Var. 3: rhythmic repetition of var. 1 with altered pitch structure, and contrapuntal imitation**

Vln. I

Vln. II

Vla.

Vc.

34 **Var. 4: rhythmically diminished version of four-note motive in var. 1. Contrapuntal imitation between all four parts**

Vln. I *pp* *p*

Vln. II *pp* *p*

Vla. *pp* *p*

Vc. *pp* *p*

38 **Var. 5: further rhythmic diminution to create a building sense of tension and intensity**
growing more intense

Vln. I *growing more intense* *mp*

Vln. II *growing more intense* *mp*

Vla. *growing more intense* *mp*

Vc. *growing more intense* *mp*

Figure 60: bb. 26-40 of 'Triskaidekaphobia' from *String Quartet No. 2 'Transfigured Notes'*, showing linear transformation of motive

To link the end of the second section to the theme in the third section, the Brahmsian idea of connecting the end of a section to the beginnings of a new section ('Knüpftechnik') is employed. The final variation of the main motive limits the pitches to two notes which is used as the germ for the melody line in the following section:



Figure 61: bar 46 + bb. 47-49 of 'Triskaidekaphobia' from *String Quartet No. 2 'Transfigured Notes'*, showing motivic link between end of section two and theme in the cello part of section three

The main climax is reached in section three through a series of variations of the main motive, becoming increasingly frenetic until it is presented as a sequence of dissonant chords:

Figure 62: bb. 57-64 of 'Triskaidekaphobia' from *String Quartet No. 2 'Transfigured Notes'*, showing variations of main motive to build to climax of movement. Motive is rhythmically expanded before rhythmic diminution occurs with alteration to pitch structure to create climax

The final two sections of the movement reprise the opening two sections in reverse order, creating an arch form to the overall structure. The repetition of these sections is not literal, however, featuring significant variation to the melodic content despite the gestural similarities. The main theme from the opening, for example, is anchored more firmly to a tonal centre in the reprise:

Theme from opening section
espressivo

Varied reprise of theme in the closing section
espressivo

Figure 63: Comparison of opening and closing themes in ‘Triskaidekaphobia’ from *String Quartet No. 2 ‘Transfigured Notes’*, violin 1 part.

Although the motive discussed thus far forms the primary melodic material throughout the movement, there is a secondary motive which is integral to the construction of the movement. This motive is primarily used as an accompaniment figure to the main melodic material and consists of two semiquaver patterns, each oscillating between two notes:

Figure 64: bb. 1-3 of ‘Triskaidekaphobia’ from *String Quartet No. 2 ‘Transfigured Notes’*, violin 2 and viola parts

Occasionally this motive competes with the main motive and is contrapuntally placed against it, as at bar 41 and bar 57 (see next page):

Figure 65 shows the musical score for measures 41-43 of 'Triskaidekaphobia' from String Quartet No. 2 'Transfigured Notes'. The score is for four strings: Violin I, Violin II, Viola, and Violoncello. The music is characterized by dense, overlapping melodic lines and complex rhythmic patterns. Dynamics range from forte (f) to fortissimo (ff). The key signature is one flat (B-flat major/D minor).

Figure 65: bb. 41-43 of 'Triskaidekaphobia' from *String Quartet No. 2 'Transfigured Notes'*

Figure 66 shows the musical score for measures 57-59 of 'Triskaidekaphobia' from String Quartet No. 2 'Transfigured Notes'. The score is for four strings: Violin I, Violin II, Viola, and Violoncello. The music is characterized by dense, overlapping melodic lines and complex rhythmic patterns. Dynamics are fortissimo (ff). The key signature is one flat (B-flat major/D minor).

Figure 66: bb. 57-59 of 'Triskaidekaphobia' from *String Quartet No. 2 'Transfigured Notes'*

In foreshadowing the reprise of the opening theme, it eclipses the main motive entirely and is heard as the primary melodic material:

Figure 67 shows the musical score for measures 76-79 of 'Triskaidekaphobia' from String Quartet No. 2 'Transfigured Notes'. The score is for four strings: Violin I, Violin II, Viola, and Violoncello. The music is characterized by dense, overlapping melodic lines and complex rhythmic patterns. Dynamics are pianissimo (ppp). The key signature is one flat (B-flat major/D minor). Performance markings include 'poco sul pont.' and 'ord.'.

Figure 67: bb. 76-79 of 'Triskaidekaphobia' from *String Quartet No. 2 'Transfigured Notes'*

The combination of linear and non-linear approaches to developing variation seemed particularly effective in producing a process of development that feels organic. It represents perhaps the most complex treatment of the technique in the folio.

Programmatic Aspects in ‘Triskaidekaphobia’

The programmatic nature of the movement as a musical representation of Schoenberg’s triskaidekaphobia had a direct bearing on the motivic material and its development. The oscillating secondary motive that opens the work is intended to conjure up a sense of restlessness and anxiety, in addition to referencing the opening of Schoenberg’s ‘Gurrelieder’. Additionally, some of the variations to the musical material were a direct result of the narrative upon which the movement is based. The climactic points, which become increasingly more overt, help convey a sense of building anxiety. The dissonant harmonisation and frenetic rhythmic treatment of both motives in the final climax of the movement were intended to reflect a moment of panic, before the more consonant resolution in the final section signals a sense of resignation. There are obviously limitations regarding the extent to which music can convey specific narrative ideas without the inclusion of text, but the non-musical elements did serve to inform the compositional process and the treatment of the main motivic material.

Developing Variation in ‘Beautiful Mountain’

The treatment of developing variation in the second movement of the work is primarily linear. The three main sections that make up the movement are each built on a structural premise that unfolds in a similar fashion: a musical idea is stated by one instrument and develops in a linear fashion through a series of progressive variations. Each variation is imitated contrapuntally by the other three instruments and retains at least one feature of the previous one, thus forming a chain of development. Throughout each section, the intensity is gradually built up through a process of increasing rhythmic complexity, until a dissonant and atonal interlude acts as a climax before the start of the next section.

The structure of each of the three main sections can be represented in the following way:

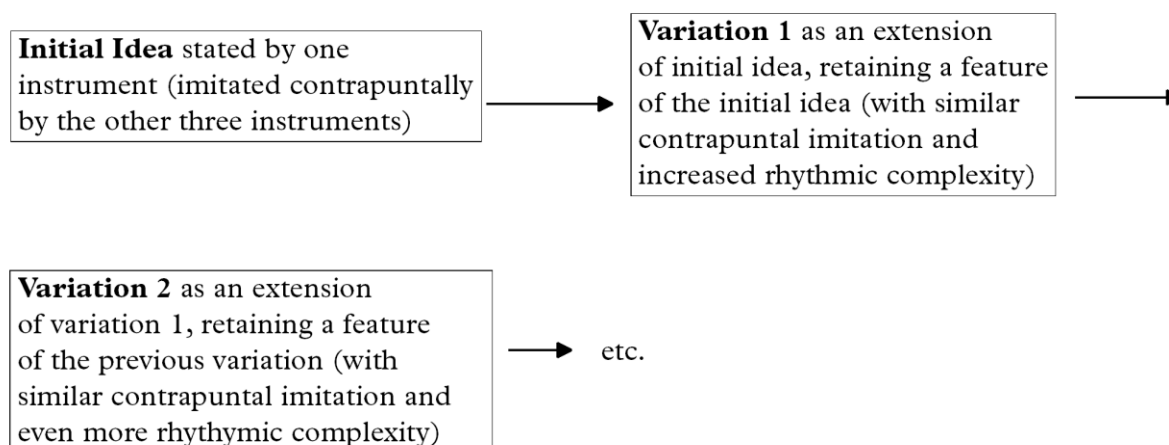


Figure 68: Summary of linear developing variation in main sections of ‘Beautiful Mountain’ from *String Quartet No. 2 ‘Transfigured Notes’*

In the opening section of the work, the process of motivic variation described above is apparent in the first violin part (and imitated in the other three instruments each time):

Initial Idea

Var. 1: shape of original idea retained but rhythmic values diminished

Var. 2: rhythm of var. 1 retained but pitch structure altered

Var. 3: rhythm of var. 2 retained but descending pattern changed to ascending

Var. 4: ascending pattern in var. 3 retained but filled in with passing notes to increase rhythmic intensity

Var. 5: basic rhythmic properties of var. 4 retained, but pitch structure altered

Figure 69: bb. 7-17 of ‘Beautiful Mountain’ from *String Quartet No. 2 ‘Transfigured Notes’*, violin 1 part

In addition to the increasing rhythmic complexity, the level of dissonance gradually increases as the music shifts from a more tonal approach towards harmonic complexity until the first atonal climax at bar 18.

Below is the passage showing the imitative counterpoint of each variation passed between the four instruments:

Adagio (♩ = 44)

The musical score is divided into three systems:

- System 1 (Measures 1-8):** The piece begins with a *pp* dynamic. The Violoncello plays a steady eighth-note accompaniment. The Violin II, Viola, and Violin I enter with melodic lines in a descending sequence.
- System 2 (Measures 9-13):** This system illustrates imitative counterpoint. Each instrument takes a turn with a melodic phrase, with dynamics ranging from *mp* to *p*. The phrases are passed between the instruments in a descending order.
- System 3 (Measures 14-17):** The music builds in intensity, with dynamics increasing from *mf* to *ff*. The Violin I and II parts feature triplets and slurs, while the Viola and Violoncello provide a rhythmic foundation.

Figure 70: bb. 1-17 of 'Beautiful Mountain' from *String Quartet No. 2 'Transfigured Notes'*

The climactic atonal sections of the movement (at bars 18 and 43) feature a twelve tone row⁸ which is an extension of the initial idea heard at the very start. After the first climactic section, the process is repeated two more times, each time building to an atonal passage that serves to diffuse the tension built up through the increasing rhythmic and harmonic complexity. In each of the two main sections that follow the first, the initial idea used in each one is still derived from the motive that opening the movement. Below is a comparison of each of the primary ideas used in the three main sections:

<p>Section 1: Main motive in its original form</p>	<p>Section 2: Main motive, retaining outline of shape from motif in section 1</p>	<p>Section 3: Main motive, using same notes as section 1, but in a different order</p>
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Figure 71: Comparison of main motive in each of the three main sections in ‘Beautiful Mountain’ from *String Quartet No. 2 ‘Transfigured Notes’*, viola part

Thus the process of linear development taking place across all three sections not only retains a sense of motivic coherence within each section, but also within the work as a whole through the connections created between the sections.

Programmatic Aspects in ‘Beautiful Mountain’

The gradual shift from simpler, tonal passages, to increased dissonance based on twelve tone procedures serves a programmatic purpose as well as a musical one. It is intended to mirror the journey that Schoenberg took from tonality to atonality, eventually expressed in his creation of the twelve tone system. The repeated low Ds (D2) in the cello part at the start of the movement reference the opening of ‘Verklärte Nacht’ while the initial motive that enters over the bass line spell out a musical cryptogram based on Schoenberg’s name (the notes A, E flat, C, and B natural).⁹ The overall structure and pattern taking place throughout the movement was intended to reflect Schoenberg’s lot as the bringer of atonality and a new musical language.

⁸ The primary row (A, E flat, C, B, B flat, E, G, A flat, G flat, F, D, D flat) used in these sections is an extension of the opening motive based on Schoenberg’s name.

⁹ In the German spelling of the notes, E flat is written as S (Es), and B natural is written as H, forming the cryptogram A. S.C.H.

Summary

In reflecting on the differing approaches to developing variation taken in each of the works in the folio, I feel the two movements of *String Quartet No. 2* discussed above were the most successful exploration of the technique. The predominantly contrapuntal treatment of motivic development functioned very idiomatically for the string quartet medium, and resulted in perhaps the most thorough engagement with the concept. Once again, it was my goal to create an immediately engaging work (aided by the programmatic narratives) and a work of motivic complexity through developmental processes that permeate the work as a whole. Despite the gestural similarities between different sections, literal repetition is avoided in the first two movements. To reiterate Ethan Haimo's description: 'developing variation offers the possibility of forward motion, permitting the creation of new or contrasting (but still related) ideas'.¹⁰ This piece is perhaps the most comprehensive demonstration of this in the folio.

¹⁰ Ethan Haimo. "Developing Variation and Schoenberg's Serial Music," *Musical Analysis*. v. 16, n.3 (1998), 349-365.

3.5. Commentary on ‘Sonata for Violin and Piano’: Developing variation as a systematic musical process

The ‘Sonata for Violin and Piano’ was my first creative exploration of developing variation. Starting the compositional process for this piece with the realisation that the entirety of my doctoral composition work lay ahead of me was initially a daunting prospect. Coupled with only a tenuous understanding of how developing variation might serve to refine my compositional endeavours at that time, the challenge initially produced one of the severest cases of writer’s block I had encountered as a creative artist. The words spoken by the character of George Seurat in Stephen Sondheim’s ‘Sunday in the Park with George’ in which he summarises the start of an artistic endeavour seemed apt:

White. A blank page or canvas. So many possibilities.¹⁰

Although intended to be inspirational in the context of the musical, to me the seemingly endless possibilities of a blank manuscript page were initially daunting rather than exhilarating. One piece of advice given to me on numerous occasions in reference to writer’s block was the idea of restricting the parameters of the task at hand, thus limiting the possibilities to a more manageable framework. This directly informed the approach to developing variation throughout the sonata. Consequently, the treatment of the technique lacks the same degree of organicism and complexity as the other works in the folio, but was a useful and necessary part of discovering how the technique could serve my creative goals.

Developing Variation in ‘Sonata for Violin and Piano’

The limitations I placed upon myself were primarily structural and related directly to the treatment of developing variation. Each movement is based around three variations of the same motive, with a process of intervallic diminution occurring in the first movement and intervallic expansion occurring in the second. Like many of my pieces, both movements are structured in arch form, consisting of five main sections. In the first movement, the opening section presents the main motive: a series of rising fifths, with the two subsequent variations of this section featuring rising fourths and rising thirds respectively. The second movement repeats this approach, but reverses the process of intervallic variation, beginning with a rising thirds motive, before expanding this idea to fourths and, finally, fifths. The second movement is thus a mirror image of the first, beginning where the first movement ended, and ending

¹⁰ Stephen Sondheim, *Sunday in the Park with George (Vocal Score)*, (New York: Rilting Music, Inc., 1987).

where the first movement began. The overall form in relationship to the motivic development can be shown as follows:

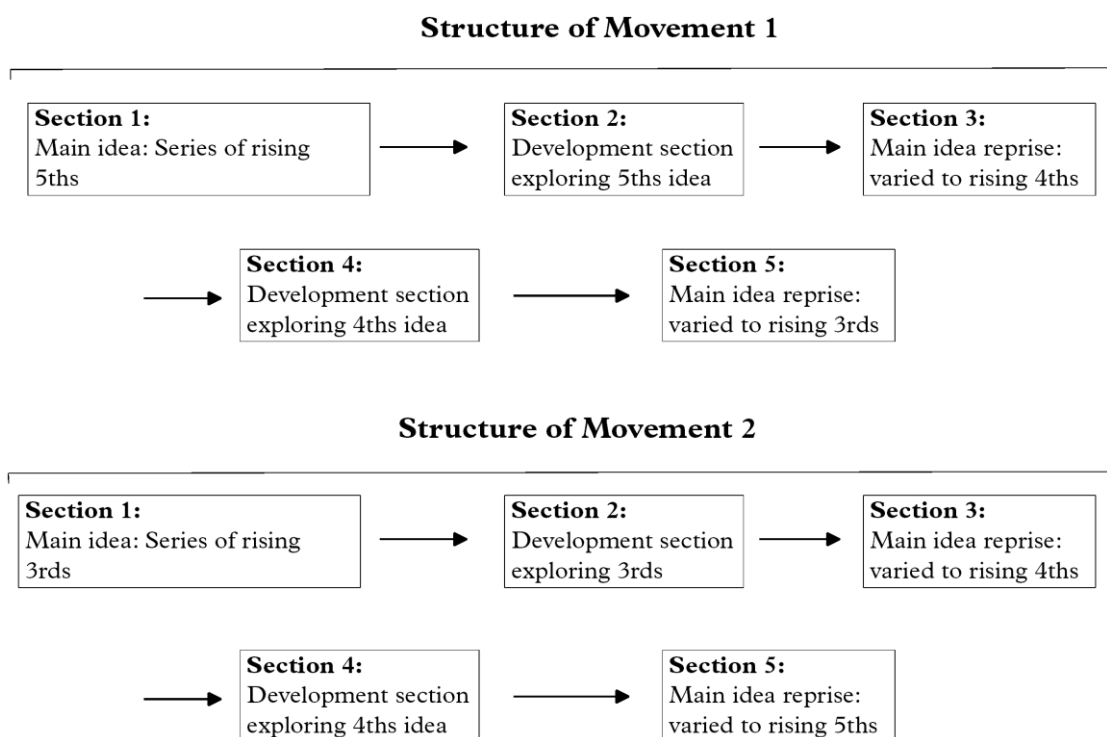


Figure 72: Summary of structure and developing variation in *Sonata for Violin and Piano*

The process of variation generating the overarching structure of the work is thus one in which a fixed developmental process is set in motion throughout the first movement, and then reversed in the second movement. A comparison of the main ideas used in the middle and outer sections of the first movement show the process of intervallic diminution taking place (see next page):

Section 1: bb. 2-5

Section 3: bb. 72-75

Section 3: bb. 166-169

Figure 73: Comparison of main ideas in first movement of *Sonata for Violin and Piano*, showing intervallic variation, violin part

When the process is reversed in the second movement, the motivic material is transformed into a more rhythmically driven idea, in keeping with the *Allegro* tempo. The rising intervals are also interspersed between repeated notes in each respective presentation of the idea:

Section 1: bb. 178-185

Section 2: bb. 337-345

Section 3: bb. 414-423

Figure 74: Comparison of main ideas in second movement of *Sonata for Violin and Piano*, showing intervallic variation, violin part

Within this rigid process to development and variation there are large sections in which the motivic transformation is treated much more organically. It felt necessary to have these

sections of freer development to avoid a purely mathematical approach to the treatment of material. Once the problem of a creative roadblock had been overcome through the very specifically defined parameters of the overarching structure, it was possible to develop the ideas in a much less inhibited way. For example, once the rising fifths idea has been introduced at the start of the first movement, a shift to a new tempo marks the beginning of the developmental section in which this idea is varied in numerous ways. Most variations retain the emphasis on fifths, with the occasional variant being derived only from the distinctive shape of the main motive (see next page):

Ex. 1 **Bb. 11-13**
Accompaniment constructed from ascending and descending 5ths



Ex. 2 **Bb. 23-27**
Rising 5ths idea with rhythmic variation, harmonised with accompaniment constructed from perfect 5ths



Ex. 3 **Bb. 31-34**
Shape of original motive retained, with intervallic variation



Ex. 4 **Bb. 49-50**
Original motive with rhythmic variation



Ex. 5 **Bb. 60-62**
Sequential pattern of rising 5ths based on original motive



Figure 75: Examples of variation of main motive from first developmental section in first movement of *Sonata for Violin and Piano*

Similar types of variation take place in each of the developmental sections after each statement of the original motive in each of its three permutations. Although the systematic variation to the main motive across the broader structure of the work could be thought of as a type of linear developing variation, the developmental processes in the intervening sections are primarily non-linear. Thus the work combines both approaches within the predetermined structural framework.

Summary

Although serving as a useful starting point in overcoming the aforementioned creative challenges, the systematic approach to developing variation has obvious limitations. A predetermined structure in the context of developing variation can prevent the music from developing to places it might otherwise go during the compositional process. Even with the sections utilising a freer approach to motivic variation, a systematic structural process runs the risk of becoming predictable for the listener and consequently less engaging. For this reason, I abandoned this approach in the subsequent works in the folio, opting for an approach to variation that was less rigid.

3.6. Commentary on ‘Concerto for Trumpet and Orchestra’: Developing variation as a means of generating large scale structures

Having completed the solo and chamber works for the folio, it felt necessary to include an orchestral work to round out the music for this submission. As a trumpet player myself, it had been a long term goal of mine to write a substantial work to contribute to the rather scant solo repertoire for trumpet. The decision was made to write a concerto for trumpet and orchestra, cast in one movement, which highlighted different aspects of the trumpet’s capabilities as a solo instrument. This addition is noteworthy not only as the only orchestral work, but also as the longest single-movement work in the folio. Due to the nature of the form, the approach to developing variation contains numerous unique aspects. Although the opening section of the work focuses on development through motivic variation, the remaining sections primarily feature thematic variation. A combination of linear and non-linear developmental processes are used to construct the thematic material, while the penultimate section of the work combines these ideas contrapuntally. The structure of the work can be summarised as follows (see next page):

Section (with bar numbers)	Description	Type of development	Relationship between soloist and orchestra
Section 1: bars 1-45	Introductory section (slow, mysterious)	Motivic development	Trumpet and orchestra alternate presenting main material. First cadenza in solo part.
Section 2: bars 46-91	Main Theme (fast, rhythmically driven)	Thematic development	Trumpet presents main theme, sometimes in dialogue with orchestra
Section 3: bars 92-133	Cadenza and transition based on section 1	Motivic development	Second cadenza in solo part. Orchestral transition to section 4.
Section 4: bars 135-205	Middle section (lyrical, building to main climax)	Thematic development	Trumpet and orchestra alternate presenting theme. Trumpet initiates main melody before supporting melody in the orchestra with countermelody
Section 5: bars 206-244	Reprise of main theme from section 2	Thematic development	Trumpet reprises main theme, sometimes in dialogue with orchestra
Section 6: bars 245-262	Contrapuntal combination of themes (majestic, lyrical)	Thematic development	Orchestra and trumpet combine to create polyphonic texture
Section 7: bars 263-273	Coda (very fast, virtuosic)	Thematic development	Dialogue between trumpet and orchestra in climactic ending to piece

Figure 76: Summary of each section in *Concerto for Trumpet and Orchestra*

Developing Variation in ‘Concerto for Trumpet and Orchestra’

The motive from which all of the main ideas in the concerto are derived is heard at the very opening of the work and consists of two notes ascending stepwise:



Figure 77: Main motive in *Concerto for Trumpet and Orchestra*, double bass part

This idea is immediately varied through expansion:



Figure 78: bb. 3-4 of *Concerto for Trumpet and Orchestra*, viola part

This four note variation becomes the basis for the material presented once the soloist enters. Initially this idea is varied through an extension in which the first note is played three times before the ascending minor second and minor third change the intervallic structure of the motive. In the second variation the minor second and minor third intervals are inverted, now descending instead of ascending. The rhythmic properties of this second variant become the basis of the third variant (at bar 16), but the intervals ascend once again as at bar 11.

Figure 79: Use of motive from figure 77 in construction of solo trumpet part, *Concerto for Trumpet and Orchestra*

The two orchestral interludes, dominated by contrapuntal string textures, serve as introductory passages to the soloist’s entries, and vary the motive from Figure 77 continually (see next page):

Tempo I (♩ = 44)

quavers added to begin a process of increased rhythmic interest

intervallic expansion of original motive

rhythmic movement primarily in quavers, introduction of larger intervallic leaps

intervallic structure compressed to movement by semitones

varied inversion imitating first violins

Figure 80: bb. 24-29 of *Concerto for Trumpet and Orchestra*, string parts

Following the first tutti climax, the solo trumpet line introduces a melodic line that features three statements of a new variant of the motive:

Original motive extended through use of passing note (B flat)

Previous variant with increased rhythmic interest through use of quavers

Further rhythmic interest through use of semiquavers in statement of main motive

Original motive extended through use of passing note (B flat)

Figure 81: bb. 37-44 of *Concerto for Trumpet and Orchestra*, showing motivic expansion, solo trumpet part

The above variation becomes integral to the musical material in section 2, as Brahms's 'Knüpftechnik' is employed to link the end of section 1 to the following section:

Allegro vivace (♩ = 124)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Figure 82: bb. 46-49 of *Concerto for Trumpet and Orchestra*, showing link between opening of section 2 (string parts) and motive at the end of section 1 (solo trumpet part)

As can be seen above, the first three notes (consisting of an ascending minor second followed by a major second) are retained in the motive introduced in the cellos and basses at the start of the *Allegro vivace* section. However, the rhythmic interest is increased through the use of semiquavers and quavers. The violins then introduce a modified inversion of this motive.

The above motive heard in the strings is then altered and grounded to a clearer tonal centre as the solo trumpet introduces the main theme in section 2:

53

First part of main theme a variant of string motive in fig. 82

First three notes transposed sequentially

Three note motive extended with passing notes

55

Pitch alteration to opening of theme

Extended variant with passing notes repeated in transposed form

Figure 83: bb. 53-57 of *Concerto for Trumpet and Orchestra*, main theme of solo trumpet part in second section constructed through numerous variants of motive seen in viola and cello parts in Figure 80

Throughout the rest of section 2 the theme shown above is subjected to numerous variations in the solo trumpet part:

Ex. 1 Bb. 61-63 Main theme transposed to D major before transition to new material

Ex. 2 Bb. 69-70 Opening semiquavers from main theme extended to four, before quavers rhythmically altered to triplets. Shape of quavers in main theme retained

Ex. 3 Bb. 81-83 Semiquavers motive transposed and extended before descending variant of second bar of main theme

Ex. 4 Bb. 85-87 Semiquavers motive inverted to begin this variant

Ex. 5 Bb. 89-91 Semiquavers retained to begin this variant. Rhythmic augmentation and variation of quaver idea from first bar of main theme

Figure 84: Variants of main theme in section two of *Concerto for Trumpet and Orchestra*, solo trumpet part

Following a cadenza in which the motivic material is subjected to further variation, a brief orchestral interlude provides a transitional passage featuring a variation of the motive heard at the start of the piece (see next page):

Tempo I (♩ = 44)

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

pp *mp* *mp* *mp* *mp* *mp* *mp* *mp*

3 6 3 6 3 6 3 6

Figure 85: bb. 122-126 of *Concerto for Trumpet and Orchestra*, woodwind parts showing a restatement of the motive from the opening of the piece. Motive descends sequentially.

After an orchestral introduction featuring the strings, the slower middle section of the work features an eight bar theme, initially introduced by the solo trumpet. The theme is repeated by the orchestra with the solo part playing a countermelody. Both the melody and countermelody, although self-contained themes, are constructed through numerous variants of the motivic material from the opening section of the work used to create the themes in section 2 (see next page):

Theme opens by retaining the contour of the above motive:
three ascending notes, a descending note, and a leap to a
longer, higher note. Rhythm is retained in second part of the phrase.

123
Main theme in *Andante semplice* section

Rhythmic aspects of first four bars of theme
mostly retained

Rising notes extended,
use of passing notes to vary
theme

Rising notes
retained

128
Countermelody to main theme

Variant based on inversion of
ascending notes from previous variants

134

A tempo

Ascending notes rhythmically
altered and extended to five notes.

Previous motive
with rhythmic augmentation

139
4 **rall.**

Shape of opening of main
theme retained

Varied inversion of
previous variant

Three variants of ascending note motive,
extended with passing notes and increased
rhythmic interest

147

Figure 86: bb. 142-170 of *Concerto for Trumpet and Orchestra*, showing thematic ideas in solo trumpet part of section 3 as derived from motive in opening section

Although subjected to significant variation, the shape of each theme closely resembles the shape of the musical idea from the opening. The build up to the climax at bar 181 features an extension of the same motive, played in unison by the violins, violas, and cellos:

156

rising three note motive
extended to four notes

major third leap from original motive
varied and altered, introducing wider leaps
emphasizing interval of major 7th

5

Figure 87: bb. 175-177 of *Concerto for Trumpet and Orchestra*, showing unison string line in violins, violas, and cellos featuring extension of original motive in section 1

The shape of the motive used from the opening thus becomes the common element between all of the thematic material in the middle section of the work. Following this section, it felt necessary structurally to reprise the main theme from section 2. Although alterations occur in the orchestral interlude to begin the section and in the transitional material leading to the next section, the main thematic material is largely unchanged. Literal repetition is thus allowed in this section. This leads directly into the penultimate section of the work, which introduces no entirely new material, but instead combines themes from previous sections contrapuntally:

245

Ww: Main theme from section 2 (varied)

f

Strings: Main theme from section 4

ff

249

tr

Figure 88: bb. 245-252 of *Concerto for Trumpet and Orchestra*, showing counterpoint of themes between woodwind and string parts

From bar 245, only two themes from previous sections are combined in counterpoint, with the main theme from section 2 altered in accordance with the harmony underpinning the melodic line from section 4. From bar 253 the theme from section 2 is reprised in its original form in the woodwinds, while the melodic line in the strings is varied from minor to major, with alterations to the pitch structure. The orchestral texture accompanies the solo part, which features a variation of the trumpet's opening theme in section 1 (see next page):

253 Ww: Main theme from section 2 (variation 2)
 ff

Solo tpt: Theme from section 1 (varied)
 ff

Strings: Main theme from section 4 (varied)

256

259

Figure 89: bb. 253-261 of *Concerto for Trumpet and Orchestra*, showing counterpoint of themes between woodwind, solo trumpet, and string parts

A short coda (marked *Presto*) brings the work to a virtuosic and frenetic close.

Summary

Although the emphasis is more on thematic development (as opposed to motivic development more commonly associated with developing variation), this piece exemplifies a compositional approach in which all of the thematic content is derived from a small musical cell. The themes presented in each respective section all have their origin in the opening motive of the work. Due to the single movement structure of the concerto, it felt necessary to feature some literal repetition of the main thematic material. The concerto is in many ways

the most accessible piece in the folio, emphasising clear melodic lines, triadic harmony, and a strong grounding in tonality for much of the work. Developing variation served as a means of generating the individual themes across structure of this large-scale, single movement work, providing an underlying sense of overarching unity.

Conclusion

The results of the detailed study of the concept of developing variation have been two-fold: firstly, it has imparted an even greater sense of awe at some of the great composers of the past; secondly, it has helped to refine my understanding of the compositional process in the creation of my own music. Specifically, the music of Brahms and Schoenberg have been exhilarating to reacquaint myself with, despite the fact that Schoenberg and I part ways on certain philosophical and aesthetic points. Being a German-born composer who has lived most of his life in Australia, the two fundamental goals mentioned earlier- to construct works of motivic coherence and sophistication through the technique of developing variation, and to create works that are engaging and communicative- are perhaps a reflection of these two heritages. The primarily Germanic concept of developing variation, combined with a melodic and harmonic musical language as far removed from the remaining vestiges of European Modernism as Australia is from Europe geographically, have undoubtedly played a role in influencing my philosophical and aesthetic goals.

There are numerous sources dealing with developing variation from a historical perspective, with detailed analyses of works from the past, as has been shown. This submission has attempted to shed light on developing variation as a creative concept, demonstrating ways in which it can be utilised in the compositional process. In many ways this personal, creative approach was a response to the merits and problems of the concept. I have drawn extensively on the examples provided in the writings and music of others, whilst attempting to find ways of synthesising the technique into a personal musical language that addressed some legitimate criticisms of the concept.

Ultimately, however, it is my hope that the works in this submission will be able to be understood and appreciated at a number of levels. At a more superficial level there is an immediacy and desire to communicate with the audience present in all of the works, while at a deeper level, the music is given a motivic coherence and level of sophistication through the developmental processes at work beneath the surface. With a concept thoroughly grounded in the technical and theoretical aspects of the compositional process, it is easy to become so immersed in this that one loses sight of the music as it will be experienced by the majority of listeners. A conscious attempt was made to avoid an engagement with the concept of developing variation that was so myopic as to preclude any engagement with the music that was not visual.

Schoenberg said of his music:

My work should be judged as it enters the ears and heads of listeners, not as it is described to the eyes of readers.¹

I concur.

¹ Merle Armitage, *Schoenberg*, (New York: Books for Libraries Press, 1937), 143.

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