

Excerpts from:

# The Raymond Variations For Piano (Set: 1)



By: Stephen. G. Potts

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Excerpts from: Variations for Piano (Set: 1) Based on the Andantino Theme  
from the Raymond Overture by Ambroise Thomas: 1811 - 1896

'The Raymond Variations' by: S. G. Potts (2015)

Andante ♩ = c. 74

*mp affettuoso con espressione* *poco rall.*

con pedale

Andantino ♩ = c. 84

*mp dolce*

con pedale

*mf dolente*

15

*mp* *m.d.* *mf*

18

*mp* *mf* *ff poco animato*

*m.d.*

$\text{♩} = \text{c. } 90$

21

*mf* *rall.* *mp*

*seconda volta piu rall.  
ed ( ) seconda*

24

*mf a tempo* *f*

Detailed description: This is a page of a piano score, page 2, containing measures 15 through 24. The music is written in a 3/4 time signature with a key signature of one sharp (F#). The score is divided into four systems, each with a treble and bass clef staff. Measure 15 starts with a piano (*mp*) dynamic and features a triplet in the bass line. Measure 18 includes a tempo marking of  $\text{♩} = \text{c. } 90$  and a dynamic change to *ff poco animato*. Measure 21 shows a *rall.* (rallentando) instruction and a dynamic of *mf*. Measure 24 begins with *mf a tempo* and ends with a *f* (forte) dynamic. The score includes various musical notations such as slurs, accents, and dynamic hairpins. A large blue watermark 'PENSALSO.COM' is overlaid diagonally across the page.

27

*ff* *mf* *m.d.* *f* *ff*

30

*f* *m.d.* *mf*

33

1. 2.

*m.d.* *f* *rall.*

Andante ♩ = c. 72

36

*mp* *mf* *rall.*

Andante ♩ = c. 72

39

*mp*  
*meno moto*  
*ed poco a poco rall.*

*p*

*mp affettuoso con espressione*

42

*poco rall.*

*p*

Perusal Score Only

**The Raymond Variations** for Piano (Set 1), received its world premiere on 2nd December 2015 at the 1901 Arts Club London, performed by Lorraine Womack-Banning as part of a memorial tribute concert to her late husband Raymond Banning (former professor of pianoforte at Trinity College London).

The excerpts presented here: Variations 2, 3, and 4, (from the Set of 9) are all based on the main Andantino theme which forms a central part of the 'Raymond Overture' written in 1851 by French composer Ambroise Thomas: 1811-1896. The variations are not numbered or set-apart in a conventional manner, rather they form part of a continuous whole, and are separated only by bridge passages and/or cadence points. They strongly exploit the passionate elements of Thomas's theme and have been written in an easily accessible tonal style (with a contemporary passing nod to Messrs. Beethoven and J.S. Bach).

The actual andantino theme from the overture in its original form is not heard directly in these excerpts, although the short eight bar 2nd variation heard immediately after the introduction is the most similar to the main andantino theme (and inspired by piano tutor William Artus). As such, these are very much 'Variations' and not 'Theme and Variations'.

**Performance Notes**, the tempo markings in this score are intended as indicative only, variance may be deemed necessary during performance depending upon performance space, acoustics and instrument etc. The Tenuto — markings in the context of the score, are an indication of a slight lengthening of duration of the affected note(s), and not necessarily an indication of emphasis on sound; where emphasis of sound (dynamic) is required, then an Accent > or Marcato marking ^ has been used. The notes marked with square brackets [ (bars 29 and 30, left hand and right hand respectively) are an indication to perform the two bracketed notes simultaneously with the thumb. Pedaling should be used freely and generously throughout the piece; m.d. markings (to be played by the right hand) are suggestions only.

**S. G. Potts** lives in the North East of England, he holds a Master's degree in Music and has studied: Traditional and 20th Century Harmony, Orchestration, and Advanced Composition.

Thank you for your interest in this music.