

DAVID MATTHEWS

Variations for Piano

Op 72

(1997)

Preview File Only

FABER *ff* MUSIC

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Variations for Piano was commissioned by Mrs Ursula King,
with additional funding from the Arts Council of England.

The first performance was given by Ian Fountain
at the Astor Theatre, Deal on July 12 1997,
as part of the 1997 Deal Summer Music Festival.

Duration: c. 15 minutes

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PROGRAMME NOTE

I wrote this work during the early months of 1997. It seemed right to respect the basic premise of Classical sets of variations that the theme should be simple and the variations clearly related to it. My theme, while short, has three elements: an unaccompanied melody, somewhat folk-like; three chords; and a descending phrase followed by a rising one. Most of the variations contain all three elements, though a few are only concerned with the first of them.

The theme is followed by twenty-four variations in two groups. The first group of fifteen variations is mostly fast and ends with three linked variations which form the main climax of the piece. The second group of nine is mostly slow and includes two blues. The final variation is a straightforward harmonization of the theme. The *Variations* are dedicated to Ian Fountain, whose brilliant performance of Beethoven's *Diabelli Variations* was an inspiration while I was writing my own set and suggested the tribute to Beethoven's Variation 13 in my own Variation 11.

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for Ian Fountain

Variations for Piano

DAVID MATTHEWS, op. 72

Theme: Allegretto (♩ = c. 132)

p semplice

poco rit. *a tempo*
(slow arpegg.)
pp *mf*

espress. *p* *sempre p poco espress.*

mf *dim.* *p* *f sub.*

27

trill
p
dim.
trill
p

Var. II: Poco più sostenuto

33

p
espress.
cresc.
mf

37

cresc.
f

41

mf cresc.
ff
dim.

Var. III: Vivace e leggero (♩ = c.144)

47

pp
3
3
3

51

51

cresc.

51-53: Musical score for measures 51-53. The piece is in 5/4 time with a key signature of two sharps (F# and C#). The right hand features a series of chords and triplets, while the left hand plays a steady triplet eighth-note pattern. A *cresc.* (crescendo) marking is present in the second measure. A dynamic marking of *ppv* (pianissimo vivace) is shown in the third measure.

54

54

mf

pp

54-56: Musical score for measures 54-56. The right hand continues with chords and triplets. The left hand maintains the triplet eighth-note pattern. A *mf* (mezzo-forte) marking is in the first measure, and a *pp* (pianissimo) marking is in the second measure. A dynamic marking of *ppv* is also present.

57

57

cresc.

f

57-59: Musical score for measures 57-59. The right hand features a triplet eighth-note pattern. The left hand continues with triplets. A *cresc.* marking is in the first measure, and a *f* (forte) marking is in the second measure. A dynamic marking of *ppv* is also present.

60

60

pp

60-61: Musical score for measures 60-61. The right hand has a triplet eighth-note pattern. The left hand features a triplet eighth-note pattern with a trill in the first measure. A *pp* (pianissimo) marking is in the second measure.

62

62

f

62-64: Musical score for measures 62-64. The right hand has a triplet eighth-note pattern. The left hand continues with triplets. A *f* (forte) marking is in the second measure.

64 **Var. IV: Un poco solenne** (♩ = c.104)

p sost. 3 *cresc.*

f appassion.

pp *rit.*
(3rd Ped.)

79 **Var. V: Presto leggiero** (♩ = c.132)

pp (but all accents very marked)