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THEME AND VARIATION IN TWENTIETH-CENTURY ORGAN LITERATURE: ANALYSES OF VARIATIONS BY ALAIN, BARBER, DISTLER, DUPRÉ, DURUFLE, AND SOWERBY.

DISSERTATION

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Philosophy in the Graduate School of The Ohio State University

By

Larry Lynn Rhoades, B.M., M.M.

* * * * *

The Ohio State University
1973

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Approved by

William Poland
Adviser
School of Music
ACKNOWLEDGEMENTS

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Finally, the patience and encouragement of my wife, Carol, and the "dad-is-working -- don't-bother-him" cooperation of Lisa and Jonathan have all contributed to making this project possible.
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Studies in Theory. Professor Norman Phelps
Studies in Counterpoint. Professor Gertrude Kuehefuhs
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This dissertation is directed toward a discussion of the form, theme and variations, as it is applied in selected organ compositions by representative twentieth-century composers. It is the intent, by this means, to provide additional data contributing to a more comprehensive understanding of the history and development of the form. To date there have been few extended discussions of variation technique. Nelson\(^1\) has provided the only recent thorough historical study of variation usage through the nineteenth century. Two unpublished Ph.D. dissertations provide most of the information about the variation form as found in the twentieth century. Each dissertation is concerned with a particular grouping of compositions written in this century. One of these dissertations, written in 1950 by Howden,\(^2\) presents general analyses of twenty


\(^2\)Bruce H. Howden, "The Instrumental Theme and Variations: Its Treatment and Use by Twentieth-Century Composers" (unpublished Ph.D. dissertation, Northwestern University, 1950).
compositions. Howden based his selection on as broad a cross-section of composers and instrumentation as possible, limited by the availability of scores. The only organ composition included in this list, the Variations sur un Noël by Dupré, is briefly analyzed. The other dissertation concerned with variation technique in the twentieth century was written in 1964 by Odegard. Odegard undertook an extensive discussion of Schoenberg's compositions in variation form. Schoenberg's Variations on a Recitative for Organ, Op. 40, is the one work written for the organ among the eight compositions which are analyzed.

An article by Walker is concerned with an analysis of the same Schoenberg composition, Variations on a Recitative. Both Nelson and Odegard, who have

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provided analytical discussion of Schoenberg's compositions in variation form, included the Op. 40 for organ. Elsie Payne wrote an article in 1958 titled, "The Theme and Variations in modern Music," but her main concerns in the article were with the variation form as applied to compositions based on a "tone row." None of the compositions to be considered in this paper are based on a tone row in the mid-twentieth-century limited sense of the term.

SURVEYS OF RECITAL PROGRAMS

Although the variation technique has been extensively used in organ compositions written during this century, a large number of these works are not in the mainstream of representative organ literature. My particular objective then was to determine by some reliable means which compositions, based on the variation principle, were widely accepted and performed today. As a result, I undertook a survey of current organ recital programs. Relatively frequent public performance of a twentieth-century composition implies a substantial acceptance -- certainly by the performer who must prepare and present the composition, and by those who

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attend concerts and recitals, frequently with pre-
knowledge of the particular works performed.

As a background to compiling a current survey I
studied the contents of two similar surveys. These
surveys included performances of organ compositions
during particular years. One of these surveys conducted
by The Diapason, at that time the official publication
representing the American Guild of Organists, reflects
the total number of performances for each organ compo-
sition, as reported in the recital programs printed
monthly in The Diapason. The years covered included
1942 through 1951. This ten-year survey later became
the basis for a dissertation by Ramona Beard, in which
she discussed and categorized the textures in twentieth-
century organ compositions.

A more recent survey conducted in 1965 by The
American Organist (T.A.O.) followed a similar princi-
ple in determining its final tabulations. All of the
recital programs printed in T.A.O. for 1965 were listed
in the February 1966 issue. The compositions were
then scaled according to their frequency of performance.

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8Ramona C. Beard, "Textures in Twentieth Century
Organ Compositions" (unpublished Ph.D. dissertation,
Columbia University, 1957).

9George L. Hamrick, "Organ Music in 1965," The
A minimum listing in ten recitals was necessary for any composition to appear in the final tabulation. The study of composition performances in *The American Organist*, as well as the previously mentioned one in *The Diapason*, included organ compositions in all periods of music composition, not just the twentieth century. Each survey set the minimum number of appearances per composition at ten. The survey in *T.A.O.* included 1,161 recital programs, 2,741 selections, and performances of all selections totaling 7,921. The survey conducted for *The Diapason* included some 79,000 listings.

No similar surveys that reflect performance patterns during more recent years have been found. Therefore, an effort was made to obtain more recent data regarding the performance of twentieth-century organ music. The necessary data were acquired through collation of the printed recitals which appeared in the twelve monthly issues of *The Diapason* for the year 1970. *The Diapason* is widely regarded as an excellent source for quality recital listings.

Of the approximately 1400 recitals surveyed, the following Table 1 contains a list of all of the compositions written in the twentieth century which appeared on a minimum of ten recitals. These sixty-five compositions, arranged according to descending frequency of performance, were drawn from a total number of compositions approximated at 8,000 to 10,000. The
Table 1 - Introduction - Twentieth-Century Compositions from Survey.

<table>
<thead>
<tr>
<th>Standing</th>
<th>Composer</th>
<th>Title</th>
<th>Performances</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Jehan Alain</td>
<td>Litanies</td>
<td>71</td>
</tr>
<tr>
<td>2</td>
<td>Jean Langlais</td>
<td>Chant de paix</td>
<td>47</td>
</tr>
<tr>
<td>3</td>
<td>Marcel Dupre</td>
<td>Prélude et fugue en G mineur</td>
<td>46</td>
</tr>
<tr>
<td>4</td>
<td>Olivier Messiaen</td>
<td>Dieu parmi nous</td>
<td>42</td>
</tr>
<tr>
<td>5</td>
<td>Paul Hindemith</td>
<td>Sonate I</td>
<td>41</td>
</tr>
<tr>
<td>6</td>
<td>Olivier Messiaen</td>
<td>Transports de joie</td>
<td>39</td>
</tr>
<tr>
<td>7</td>
<td>Jean Langlais</td>
<td>Te Deum (Hymne d'Actions de graces)</td>
<td>37</td>
</tr>
<tr>
<td>8</td>
<td>Paul Hindemith</td>
<td>Sonate II</td>
<td>29</td>
</tr>
<tr>
<td>9</td>
<td>Jehan Alain</td>
<td>Le Jardin suspendu</td>
<td>28</td>
</tr>
<tr>
<td>10</td>
<td>Simon Preston</td>
<td>Alleluyas</td>
<td>26</td>
</tr>
<tr>
<td>11</td>
<td>Maurice Duruflé</td>
<td>Suite, op. 5</td>
<td>25</td>
</tr>
<tr>
<td>12</td>
<td>Paul Hindemith</td>
<td>Sonate III</td>
<td>25</td>
</tr>
<tr>
<td></td>
<td>Marcel Dupre</td>
<td>Prélude et fugue en B majeur</td>
<td>23</td>
</tr>
<tr>
<td>13</td>
<td>Marcel Dupre</td>
<td>Variations sur un Noël</td>
<td>22</td>
</tr>
<tr>
<td>14</td>
<td>Olivier Messiaen</td>
<td>Alleluia sereins</td>
<td>21</td>
</tr>
<tr>
<td>15</td>
<td>Olivier Messiaen</td>
<td>Le Banquet celeste</td>
<td>21</td>
</tr>
<tr>
<td>16</td>
<td>Olivier Messiaen</td>
<td>Tu es petra</td>
<td>21</td>
</tr>
<tr>
<td>17</td>
<td>Jehan Alain</td>
<td>Postlude pour l'Office de Complies</td>
<td>21</td>
</tr>
<tr>
<td>18</td>
<td>Jean Langlais</td>
<td>Deuxième Fantaisie</td>
<td>19</td>
</tr>
<tr>
<td>19</td>
<td>John Cook</td>
<td>Fanfare</td>
<td>19</td>
</tr>
<tr>
<td>20</td>
<td>Olivier Messiaen</td>
<td>Joie et Clarté des Corps glorieux</td>
<td>19</td>
</tr>
<tr>
<td>21</td>
<td>Jean Langlais</td>
<td>Épilogue (Hommage à Frescobaldi)</td>
<td>18</td>
</tr>
<tr>
<td>22</td>
<td>Olivier Messiaen</td>
<td>Les Bergers</td>
<td>18</td>
</tr>
<tr>
<td>23</td>
<td>Marcel Dupre</td>
<td>Cortège et Litanie</td>
<td>17</td>
</tr>
<tr>
<td>24</td>
<td>Marcel Dupre</td>
<td>I Am Black But Comely</td>
<td>16</td>
</tr>
<tr>
<td>25</td>
<td>Hermann Schroeder</td>
<td>Schonster Herr Jesu</td>
<td>16</td>
</tr>
<tr>
<td>26</td>
<td>Ralph Vaughan Williams</td>
<td>Rhosynadre</td>
<td>16</td>
</tr>
<tr>
<td>27</td>
<td>Searle Wright</td>
<td>Brother James's Air</td>
<td>16</td>
</tr>
<tr>
<td>28</td>
<td>Maurice Duruflé</td>
<td>Prélude (Suite op. 5)</td>
<td>15</td>
</tr>
<tr>
<td>29</td>
<td>Jean Langlais</td>
<td>La Nativité (Suite)</td>
<td>15</td>
</tr>
<tr>
<td>30</td>
<td>Olivier Messiaen</td>
<td>Prière du Christ</td>
<td>15</td>
</tr>
<tr>
<td>31</td>
<td>Myron Roberts</td>
<td>Pastorale and Aviary</td>
<td>15</td>
</tr>
<tr>
<td>32</td>
<td>Seth Bingham</td>
<td>Roulade</td>
<td>14</td>
</tr>
<tr>
<td>33</td>
<td>Jean Langlais</td>
<td>Dialogue sur les mixtures (Suite brève)</td>
<td>14</td>
</tr>
<tr>
<td>34</td>
<td>Olivier Messiaen</td>
<td>Communion (Messe de la Pentecôte)</td>
<td>14</td>
</tr>
<tr>
<td>35</td>
<td>Richard Purvis</td>
<td>Greensleeves</td>
<td>14</td>
</tr>
<tr>
<td>36</td>
<td>Leo Sowerby</td>
<td>Fast and Sinister (Symphony)</td>
<td>14</td>
</tr>
</tbody>
</table>
Table 1 (cont.)

<table>
<thead>
<tr>
<th>Standing</th>
<th>Composer</th>
<th>Title</th>
<th>Performances</th>
</tr>
</thead>
<tbody>
<tr>
<td>21</td>
<td>Jehan Alain</td>
<td>Trois Danses</td>
<td>13</td>
</tr>
<tr>
<td></td>
<td>Samuel Barber</td>
<td>Wondrous Love - Variations on a Shape-note Hymn</td>
<td>13</td>
</tr>
<tr>
<td></td>
<td>Maurice Durufle</td>
<td>Toccata (Suite, op. 5)</td>
<td>13</td>
</tr>
<tr>
<td></td>
<td>Maurice Durufle</td>
<td>Choral varié sur le thème du &quot;Veni Creator&quot; (Prélude, Adagio et Choral varié)</td>
<td>13</td>
</tr>
<tr>
<td></td>
<td>Jean Langlais</td>
<td>Incantation pour un jour Saint</td>
<td>13</td>
</tr>
<tr>
<td></td>
<td>Olivier Messiaen</td>
<td>Apparition de l'Eglise Éternelle</td>
<td>13</td>
</tr>
<tr>
<td></td>
<td>Gerald Near</td>
<td>A Triptych of Fugues</td>
<td>13</td>
</tr>
<tr>
<td></td>
<td>Benjamin Britten</td>
<td>Prelude and Fugue on a Theme of Vittoria</td>
<td>12</td>
</tr>
<tr>
<td></td>
<td>Jean Langlais</td>
<td>Suite Médiévale</td>
<td>12</td>
</tr>
<tr>
<td></td>
<td>Myron Roberts</td>
<td>Prelude and Trumpetings</td>
<td>12</td>
</tr>
<tr>
<td></td>
<td>Hermann Schroeder</td>
<td>Klein Praeludien und Intermezzi</td>
<td>12</td>
</tr>
<tr>
<td>22</td>
<td>Samuel Barber</td>
<td>Adagio for Strings</td>
<td>11</td>
</tr>
<tr>
<td></td>
<td>Seth Bingham</td>
<td>Rhythmic Trumpet</td>
<td>11</td>
</tr>
<tr>
<td></td>
<td>Kenneth Leighton</td>
<td>Prélude, Scherzo, and Passacaglia</td>
<td>11</td>
</tr>
<tr>
<td></td>
<td>Olivier Messiaen</td>
<td>Desseins éternals</td>
<td>11</td>
</tr>
<tr>
<td></td>
<td>Leo Sowerby</td>
<td>Toccata in C Major</td>
<td>11</td>
</tr>
<tr>
<td></td>
<td>Helmut Walcha</td>
<td>Zu Bethlehem geboren</td>
<td>11</td>
</tr>
<tr>
<td>24</td>
<td>Jehan Alain</td>
<td>Variations sur un Thème de Clément Jannequin</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>Herman Berlinski</td>
<td>The Burning Bush</td>
<td>10</td>
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<tr>
<td></td>
<td>Hugo Distler</td>
<td>Orgelpartiten: Nun komm, der Heiden Heiland</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>Alberto Ginastera</td>
<td>Toccata, Villancico, y Puga</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>Jean Langlais</td>
<td>Arabesque sur les flûtes (Suite Francaise)</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>Olivier Messiaen</td>
<td>L'Ascension</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>Olivier Messiaen</td>
<td>La Nativité du Seigneur</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>Roger Nyquist</td>
<td>Adagio</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>Leo Sowerby</td>
<td>Pageant</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>Searle Wright</td>
<td>Greensleeves</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>Heinz Zimmermann</td>
<td>Four Organ Psalms</td>
<td>10</td>
</tr>
</tbody>
</table>
original list of twentieth-century works, regardless of the number of performances, included about 1,200 compositions.

In the Table 1 listing there are six compositions or parts of compositions based on the theme and variation principle of compositional structure. In the order of their appearance in this listing these compositions, given from now on with their English titles, occur as shown in Table 2.

**Table 2 - Introduction - Compositions in Theme and Variation Form from Listing in Table 1.**

<table>
<thead>
<tr>
<th>Standing</th>
<th>Composer</th>
<th>Composition</th>
<th>Performances</th>
</tr>
</thead>
<tbody>
<tr>
<td>13</td>
<td>Dupré</td>
<td>Variations on a Noel</td>
<td>22</td>
</tr>
<tr>
<td>21</td>
<td>Barber</td>
<td>Wondrous Love - Variations on a Shape-note Hymn</td>
<td>13</td>
</tr>
<tr>
<td></td>
<td>Duruflé</td>
<td>Chorale Variations on &quot;Veni Creator&quot;</td>
<td>13</td>
</tr>
<tr>
<td>24</td>
<td>Alain</td>
<td>Variations on a Theme of Clement Jannequin</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>Distler</td>
<td>Chorale with Variations on &quot;Nun komm, der Heiden Heiland&quot;</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>Sowerby</td>
<td>Pageant</td>
<td>10</td>
</tr>
</tbody>
</table>

These six compositions are the basis for this analytical discussion of twentieth-century organ literature in the form, theme and variations. The analyses of the six compositions in the body of this thesis are presented
in the order of their performance frequency within the survey, as shown in Table 1. The variations by Alain, Barber, Dupré, and Sowerby are complete compositions.

In the Duruflé composition only the "Chorale Variations on 'Veni Creator'" is analyzed from the larger opus titled: Prelude, Adagio, and Chorale Variations on "Veni Creator." Distler's Partita on "Nun komm, der Heiden Heiland" is a four-sectioned work, the second section of which is titled "Chorale with Variations" and is discussed herein.

No effort is made to include any composition which may be based in part or total on a variation principle other than theme and variations. This excludes such forms as chaconne, passacaglia, and ground bass. Except for Sowerby's Pageant the variation construction in each of the compositions is indicated by the title of the composition or the subtitle of the particular movement.

OUTLINE OF THE INVESTIGATION

Chapter I contains a short historical background on variation types according to the categorization outlined by Nelson in his history of variation form.

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This discussion focuses on the three types of character variation and the free variation. The three types of character variation, namely, cantus firmus, melodico-harmonic, and harmonic, are labelled according to the element or elements which remain(s) generally constant throughout any series.

Chapter II contains a discussion of the particular analytical approach used in the analysis of each composition. The system which is used is an adaptation of LaRue's Guidelines for Style Analysis.\(^1\)

Each of Chapters III through VIII contains an analytical discussion of one of the six compositions in variation form. The order of the analytical presentations is the same as shown in Table 2.

Chapter IX is a synopsis of the preceding six analyses. Within this final chapter the salient features of all six compositions are placed in perspective and related to the writings of Nelson, Howden, and Odegaard.

EXPLANATION OF TERMS AND GENERAL GUIDELINES

In these analyses the term "theme" applies to the multi-voice musical idea which is the basis for each

composition. To maintain clarity in identification the melody alone is referred to as "theme melody" or just "melody". Small intervals refer to any interval smaller than a fifth and large intervals to any interval of a fifth or larger. Pedal point is a long-held note or notes, regardless of the location in the structure, sounding against changing harmonies in the other voices. The word pedal refers to the part or parts played on the pedalboard.

The term "section" is used in reference to a complete portion of a composition, as theme or chorale, variation, or coda. Components within each section are identified as "subsection".

The following guidelines are given as an aid in reading each of these analyses. Each analysis should be read with the score in hand and with measures numbered consecutively beginning with the first full measure. Except when greater detail is necessary phrases are identified by the full measure. When phrases overlap the same measure number is used for both phrases.

Page citations within the analyses are of two types. Pages without any other identification, as (p.), are pages in the edition specified in the analysis. A citation, as (infra p.), indicates a page within the dissertation.

In the Melodico-Harmonic section of each analysis
there are representative excerpts from the beginning measure or measures of each variation. Each excerpt is included immediately prior to the discussion of the respective variation. These excerpts are included primarily to supply the reader with an example of the texture. Within each variation in the compositions by Alain, Barber, Distler, Dupré, and Duruflé there are no significant changes of texture. Therefore, one excerpt per variation is representative. In Sowerby's *Pageant*, however, there are substantial changes in the texture at the subsection level in each variation. As a result, in the Sowerby analysis the first measure of each subsection is included in the diagram of the form.

The examples in each chapter are identified by the number indicating the specific example and the name of the composer for the particular composition being analyzed.

A particular problem in the formulation of this paper was the amount of detail necessary to communicate adequately with both organists and non-organists. Some points of discussion, relative to the physical properties of the organ, might be superfluous to the trained organist. But when such matters are imperative to understanding the discussion, they are then included to insure that an adequate level of communication exists for all readers.
CHAPTER I

HISTORICAL BACKGROUND OF THE VARIATION

Any discussion of twentieth-century theme and variation applications to instrumental music presupposes a substantial background of the precepts and terminology which are a part of the history and development of the form prior to this century. No effort is here made to discuss extensively the extended and considerable history of the variation form prior to the twentieth century, except as it directly relates to the emergence of the free variation, or the appearance of the age-old structural type. The historical background for study which is recommended is found in Nelson's book, *The Technique of Variation*.¹ The following discussion, based on this book, gives particular emphasis to the application of variation technique to the keyboard.

Nelson's book takes a comprehensive and systematic approach to the long history of the variation form from early Renaissance usage to the appearance of the free

variation. In addition to the extended discussion, numerous examples are cited as being representative of the stages in the development of the form. Nelson categorized the several variation techniques according to the changes in type, style, and technical treatment. The result is seven distinct variation types which are taken to be the basis for the continuous four-hundred-year-plus history in the development of variation technique. These seven types are discussed in outline form on pages 3-6 in Nelson's book. They are the following:

1. Renaissance and Baroque variations on secular songs, dances, and arias.
2. Renaissance and Baroque variations on songs and chorales.
3. The Baroque basso ostinato variation.
4. The ornamental variation of the eighteenth and nineteenth centuries.
5. The nineteenth-century character variation.
6. The nineteenth-century basso ostinato variation.
7. The free variation of the late nineteenth and early twentieth centuries.

The treatment given to the various themes provides the basis for the distinction among the seven types. Additional categorization occurs through the differences in general style, as indicated by the seven types noted above.

Throughout the history of variation form, until
the end of the nineteenth century, all variations followed a plan which kept as a constant the structural outlines of the theme. With as many variables as there were in the theme from the time of Cabezón until the appearance of the free variation, the structure remained as the one element which was dependably the same for each variation.

Then toward the close of the nineteenth century...a radically new conception was introduced, wherein the separate variations, instead of following the structural pattern of the theme, customarily broke away from it altogether, establishing their connection with the theme mainly through the use of theme motives or transformations of the melodic subject; this is the plan which was followed in such works as Franck's Variations symphoniques. By the beginning of the contemporary period, therefore, in the early twentieth century, there were in existence two diametrically opposed ways of constructing variations: the age-old structural plan, wherein the basic relationships of parts, sections, and phrases present in the theme were preserved in the variations, and the comparatively recent free plan, in which these theme relationships were generally disregarded.²

writing is considered basically conservative. In each reference as to general type, the distinction is essentially based on the application of the form as a whole, not necessarily to each individual variation. When the structural properties of the theme are not present, the resulting series maintains such minimal correspondence with traditional variations as to become virtually a new form.

Subclassifications of the structural variation exist in three contrasting types. The names used for these subclassifications indicate the element or elements which remain generally constant throughout any set. In the writings of Nelson and Howden these three kinds of structural variation are referred to as: cantus firmus, melodico-harmonic, and harmonic. These names will be used throughout this dissertation.

**Cantus Firmus Variation**

The cantus firmus variation is organized on the principle of a literal presentation of the melodic subject. Occasionally there may be incidental changes in the melodic pattern. But whether the cantus firmus appears in the lowest voice, or in one of the other voices, it is in every instance easily recognized. These changes are relatively inconsequential in comparison to the important changes in harmony and
The alterations of harmony and/or figuration are the two elements essential to this particular type of structural variation. It is this type of variation, derived from an earlier vocal tradition, which became characteristically a part of the variation principle as applied to organ music in the fifteenth and sixteenth centuries. During the middle of the sixteenth century Cabezon used it as the basis for writing variations, choosing as his canti fermi the melodies of contemporary songs and dances. The cantus firmus variation occurred as a part of the contrapuntal tradition of the Renaissance and Baroque periods. Around the middle of the eighteenth century, as the Baroque era began to wane, the cantus firmus variation began to pass out of existence.

**Melodico-Harmonic Variation**

The melodico-harmonic variation has the particular quality, as its label implies, of retaining the melody and the harmony of the theme as the constant elements. At various times in the history of this structural type, the theme melody has undergone incidental changes, usually in figuration, but always the melodic subject retains most of its original properties, including its regular appearance in the soprano. Likewise, the basic harmonic outline of the theme remains unaltered even
though harmonic changes frequently occur. The main source of change in this kind of variation results through elaborations of the theme melody and harmony. The melodico-harmonic structural variation, as applied to the keyboard, appeared first in some of the organ works of the mid-fifteenth century. This type of variation writing drew much of its ultimate success from the virtuoso keyboard variations of the English virginalists. In Germany during the Baroque period it was the basis for variations on secular themes and chorale variations. Later the form appeared prominently in the works of Mozart, Haydn, Beethoven, and Chopin.

Harmonic Variation

The third kind of structural variation is based on retaining the theme harmony as the constant element. This type, labelled as harmonic, abandons entirely the melodic aspect which was a prominent feature in both the cantus firmus and melodico-harmonic types. A succession of chords becomes, in the harmonic variation, the basis for the series of variations. The result is that the thematic structure and the basic harmonic outline of the theme are retained throughout. In the older, more restrictive sense, this is the definition given to the chaconne as a particular variation
construction. Within this discussion any reference to harmonic type also includes all basso ostinato types, not just the chaconne. No distinction is to be made between a variation plan which retains the chordal harmony as the constant element and a variation plan which retains only the bass line. In most instances the bass line is a constant factor, remaining reasonably intact even with extensive variation of the harmony. The harmony and bass line tend to enhance or complement each other and it is only when very fine distinctions are sought that additional stratification may be necessary. This type of application does not require that the bass line be repeated literally throughout a series of variations.

Extensive applications of the harmonic plan to organ variations can be found since the period of the Baroque. During the seventeenth and eighteenth centuries it was very popular as a form type, providing the basis for many chaconnes and passacaglias. In the nineteenth century the harmonic plan was prominently in use as a basis for many of the character and ostinato variations.

Free Variation

The variation technique as a recognizable form has been based on the repetitive use of one or more
constants, while various other elements are freely altered. With the appearance around 1875 of the free variation most of the previous principles of variation structure were abandoned by those who used this new technique. No longer were the harmony and basic structure of the theme recognizable or discernible entities. In fact, the element of form came to be so altered and reshaped as to create a structure which had no apparent relationship to the form of the theme.

In the character variation of the nineteenth century wide departures from the structure of the theme became increasingly numerous, a fact which makes it plain that the character variation is the true forerunner of the free treatment; the "Adagio" from Beethoven's Quartet in E Flat, Op. 127; Schumann's Abegg Variations, Op. 1, and Symphonic Etudes, Op. 13; Brahms's Schumann Variations, Op. 9; and Grieg's Ballade, Op. 24 -- all bona fide character variations -- contain incidental use of the free technique. During the closing years of the nineteenth century and the opening decade of the twentieth the free treatment attained a preponderant position in the hands of composers such as Dvorak, Franck, d'Indy, Elgar, Strauss, and Reger, and while not superseding completely the structural plans it did temporarily eclipse them.³

Many different approaches by various composers have been used in the adaptation of the free variation

principle to variation technique. The result often is that in each application of the free technique a unique form occurs. Therefore, any attempt to delimit the form as a single type is impossible and undesirable. A more meaningful discussion will include description of the procedures and devices most frequently employed.

One of the most frequently applied procedures for working out a theme derives from the extraction and development of motives taken from the theme. Although the development of motives is similar to the procedure used in sonata form, the motives in free variation are frequently derived and applied with much greater freedom. In free variation technique the freely modified figures drawn from the theme include extensive alterations of rhythm, tempo, and dynamics. These modified figures are then part of the basis for the term "variation".

A second procedure applied to developing themes is theme transformation. This principle retains the main contour of the theme melody while such elements as rhythm, dynamics, and tempo are altered significantly. Theme transformation and motivic development are often difficult to distinguish, because each maintains its principal connection to the theme through the element of melody.
The principal difference between the two is that whereas motival development utilizes only short fragments of the melodic subject, theme transformation applies itself to larger excerpts.... In both methods the melodic material of the theme is drastically modified.... It is obvious that theme transformation, because of its more extensive contact with the melodic subject, is somewhat less flexible as a compositional device than motival development.\(^4\)

Historically the character variation preceded the appearance of the free variation. This gradual transition in variation technique occurred prior to 1875. The free variation which evolved evidenced no structural bounds or relationship to the original theme, as had been found in the character variation. Some early examples, as Dvorak's Pianoforte Variations, Op. 36 (1876) and Symphonic Variations, Op. 78 (1877), Tchaikovsky's Variations on a Rococo Theme for 'cello and orchestra, Op. 33 (1878), contain a considerable application of the free technique, but still show the influence of the earlier character variation in the retention of definite cadences separating each variation and the maintenance of structural patterns from the theme.

With the appearance of Franck's Symphonic Variations for piano and orchestra (1885) even these vestiges

of the character variation began to disappear. The continuous free variation arrived with its abandonment of interruptions between variations, frequently undiscernible connection points between the end of one variation and the beginning of another, and a general disregard for the plan of sections and phrases as presented in the theme.

Through the balance of the nineteenth century this continuous free variation, seemingly unrestricted in its development, became more and more the pattern in variation composition. This loosely knit organization took on the appearance and style of rhapsodic writing, similar in many ways to a fantasia or symphonic poem. Composers in the late nineteenth century continued to show greater inclination to writing variation types for the orchestra and with the increasing interest in programmatic compositions it became more and more difficult to distinguish between the continuous free variations with a program and the symphonic poem.

A rather conservative reaction in free variation construction occurred near the beginning of the twentieth century. Composers began in many instances to abandon the idea of programmatic variations and return to more absolute music. Elgar in his Variations on an Original Theme (1899) incorporates a return to the use of caesurae found in earlier variations. Around 1900 two contrasting procedures were in use. One was
the continuous, programmatic variation and the other was the discontinuous, usually nondescriptive variation.

The discontinuous free variation is more closely allied to earlier variation types, especially its immediate predecessor the character variation of the nineteenth century. In addition to its more sectioned structure, the discontinuous variation often treats the range of thematic moods in a manner similar to the character variation. The discontinuous type is also much more conservative or restrained in the number of keys explored in a composition. An element of the character variation is retained in the discontinuous free variation with the frequent appearance of a coda-like finale, patterned in many ways after the codas of nineteenth-century sonatas and symphonies.

By contrast to the discontinuous type, the continuous free variation exhibits little correspondence to earlier types. Even the composition titles, reflecting the programmatic content of the music, are represented by such titles as Delius' Appalachia (1902) or d'Indy's Istar (1896). Strauss' Don Quixote, Op. 35 (1898) carries the composer's subtitle of "variations on a theme," although the composition is included among his symphonic poems. Don Quixote is a good example of the expanded treatment which the variation came to enjoy. The limitations in previous variation applications, due to the length of the theme and of neighboring movements, were
no longer a dominant factor. Around 1900 compositions in variation form, especially those for orchestra, often were complete works within themselves, rather than individual movements of larger works. As formal restraints were relaxed the very expansive possibilities of free variation technique became apparent. *Don Quixote*, for example, contains only ten variations, yet the length of the work is comparable to many nineteenth-century symphonies. The general trend seems to be toward independent compositions, a greater expansion of each variation within a set, and fewer variations per composition. When the composition is programmatically conceived the structure is controlled to a great extent by the program. When, however, the music is of a more absolute type the apparent controls are only those which the composer wishes to bring to the composition.

In compositions using the free variation technique the two- or three-part themes seem to be most prevalent. Their formal structure and general brevity resemble the themes employed in earlier variation types. Occasional dual themes are found in free variation forms around the beginning of the twentieth century. The character of the various subjects alternates between the traditional lyricism of earlier themes and a fragmentary, motivic construction which here appears prominently for the first time.

The free variation was the vehicle which made
possible the loosening and eventual abandonment of the thematic structural patterns which had been implicit in variation technique since its inception. Herein lies the particular individuality of the free variation -- the much greater potential for expansion, expression, and total freedom. Motivic development and theme transformation are well suited to a technique which attempts to express and exhibit this freedom.

In a sense, the free variation was a historical postulate. For over three hundred years the variation form had been structurally conceived, and it was inevitable that sooner or later variations should be written in a nonstructural manner. The free variation, the first to consolidate the new technique, has for this reason an assured historical position.

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5 Robert Nelson, *The Technique of Variation*, p. 120.
CHAPTER II

ANALYTICAL PROCEDURE

The design of the analytical method applied to each composition was drawn from LaRue's Guidelines for Style Analysis. Although LaRue's approach is designed with an emphasis on style analysis, the comprehensive nature of the method produces excellent results even when style is not the particular concern. The checklists contained in LaRue's text provide helpful guidelines in the pursuance of a comprehensive analysis.

The analytical approach which LaRue proposed is divided into the following five major areas: Sound, Harmony, Melody, Rhythm, and Growth. These same headings, with modifications, have been applied to each analysis in this thesis. The area of Sound is designated in these analyses as: Registration -- Performance Requirements. The section titled Harmony by LaRue is herein titled: Melodico-Harmonic Texture. The discussion titled Melody remains as in LaRue's presentation.

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The dynamic aspects of each composition are discussed together with the rhythm in a section titled: Dynamics - Rhythm. The area titled Growth by LaRue is in this presentation labelled: Summary and Diagram of Structural Organization. The purpose of this final section is to draw together the salient features in the preceding discussion and to present an overview of the complete composition.

Each analysis begins with general observations about the composition as a whole. These opening comments provide basic information about the composition, including a copy of the theme or theme melody of that composition. The theme or theme melody in all instances, except Sowerby's Pageant, is derived from a pre-existing source. Additionally, the initial observations include a general structure identification of each variation by measure number, an identification of the particular edition used in the analysis, and a listing of the printing errors, as noted.

Due to the particular nature of the six variation sets it became advisable to revise the order of the areas of analysis as they were proposed by LaRue. The six compositions analyzed are primarily melodic variations. Therefore, the first major area of discussion is concerned with the melody which forms the basis for each composition. The complete melody is presented in its initial form and then the manner of its use in
each variation is described. Particularly noted is the degree of correspondence between the theme and its source, when appropriate.

The second area of discussion, following the presentation of the melodic aspects, is concerned with the texture of each composition. The term "melodico-harmonic" describes the particular emphasis applied to this portion of each analysis. As is shown in the final chapter, this is also the term used by Nelson. This term best identifies the organizational procedure used in each of these six variation sets. The harmonic correspondence between each set of variations and the theme is not as dominant as that between the melody and the theme. However, it is the combination of melody and harmony which provide the major link between a theme and its set of variations.

The melodico-harmonic discussion does not include a detailed chordal analysis. Any chord and harmony identifications which are included are based on the method used by Piston in his *Harmony*. The chord and harmony identifications are important only to the extent that they provide the basis for an understanding of the underlying harmonic sense. In this way each of the analyses is involved in the chordal-harmonic

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aspect in a Schenkerian sense.

The emphasis in each analysis is on patterns and changes of patterns that must be noted and studied in order to present a coherent performance. Thereby, each analysis is intended to be a significant aid in preparing performance.

The identification of patterns and changes of patterns is as inclusive as possible. In the melodico-harmonic texture discussions particular emphasis is given to such matters as the identification of the components in the multi-voice fabric, the structural relationship between the theme and each variation, and the identification of the tonal or modal basis for each section.

In each analysis a careful study is made of the theme organization, melody organization, and the motivic patterns in the theme. This is done to provide a thorough background for the analytical discussion of the variation set that follows.

The examples are provided to show particular textures or techniques. In a number of instances additional references are made to specific places in a composition. As a result, it is imperative that anyone studying these analyses in detail use a complete score in the edition specified and have the measures of the score numbered according to the instructions at the beginning of the analysis.
Those portions of any composition which are based on the seven notes considered to be the Aeolian mode or the natural form of the minor are referred to as Aeolian mode. This has been done for two reasons. The most important reason may be that these compositions otherwise make extensive use of modal materials throughout their construction. Secondly, compositions which are referred to as being in a minor key frequently are based on the harmonic form of the minor and thereby include the leading tone.

The discussion titled Registration -- Performance Requirements is the third analytical section. The registration is discussed in relation to its general or specific nature, as indicated in the score. Also important in the consideration of registration is the degree to which the changes of registration assist in defining the formal organization. The area of Performance Requirements is intended to supply the performer with observations concerning the approximate level of difficulty. Specific references within these discussions are directed toward particularly challenging technical passages.

The fourth area of discussion is titled: Dynamics -- Rhythm. The discussion of dynamics focuses on the degree to which the indicated dynamics support the structure of the composition. Patterns in these dynamics, whether terraced or graduated, are specifically noted.
The discussion of rhythm also is mainly concerned with the recognition and identification of patterns, particularly the patterns in interpretative indications, such as metronome markings, meter signatures, and interpretative words or phrases. These are then presented in a diagram or chart form to more precisely pinpoint the discussion. In all instances both the dynamic and rhythmic indications are analyzed and discussed as one means of identifying all aspects of a composition.

The final analytical area of discussion in each chapter is titled: Summary and Diagram of Structural Organization. The summary is intended as a drawing-together of all of the preceding discussion in that particular chapter. General observations are made relative to the many elements which contribute to its definition. The degree of correspondence among these elements is emphasized. The intent is to show that music is a truly multi-dimensional art to which all the components of a composition contribute. The chart of the structural organization is included to reflect these elements and to show the proportionate relationships among the sections and subsections of each composition.
CHAPTER III

VARIATIONS SUR UN NOEL, OPUS 20,

by

MARCEL DUPRÉ

BACKGROUND -- GENERAL STRUCTURE -- PRINTING ERRORS

This theme and variations is comprised of twelve sections: (1) theme, (2) ten variations, and (3) coda. As a means of verifying the source for the composition, and hopefully the date of origin for the source, I wrote to Mme. Dupré. Attached in the Appendix is a copy of that letter, verifying that Dupré used the noel as his source and indicating his uncertainty as to the exact period of its origin. The noel is given in many collections, but in no instances is it dated. The best evidence is that the theme melody is derived from a French noel which originated within the fifteenth to eighteenth centuries.

Each section within the variation set is based on the Dorian melody as harmonized in the theme. The theme section which contains twenty-four measures appears in Ex. 1.
Identifications in the ensuing text are based on the number given by the composer to each variation and a consecutive numbering of the measures throughout the composition. In Ex. 2 the inclusive measure numbers by section and the number of measures in each section are given.
Ex. 2 - Dupré - Inclusive Measure Numbers for Each Section and Measures per Section.

<table>
<thead>
<tr>
<th>Section</th>
<th>Inclusive Measure Numbers</th>
<th>Measures per Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theme</td>
<td>mm. 1 - 24</td>
<td></td>
</tr>
<tr>
<td>Variation I</td>
<td>mm. 25 - 45</td>
<td>21</td>
</tr>
<tr>
<td>Variation II</td>
<td>mm. 46 - 69</td>
<td>24</td>
</tr>
<tr>
<td>Variation III</td>
<td>mm. 70 - 93</td>
<td>24</td>
</tr>
<tr>
<td>Variation IV</td>
<td>mm. 94 - 117</td>
<td>24</td>
</tr>
<tr>
<td>Variation V</td>
<td>mm. 118 - 140</td>
<td>23</td>
</tr>
<tr>
<td>Variation VI</td>
<td>mm. 141 - 166</td>
<td>26</td>
</tr>
<tr>
<td>Variation VII</td>
<td>mm. 167 - 207</td>
<td>41</td>
</tr>
<tr>
<td>Variation VIII</td>
<td>mm. 208 - 233</td>
<td>26</td>
</tr>
<tr>
<td>Variation IX</td>
<td>mm. 234 - 276</td>
<td>43</td>
</tr>
<tr>
<td>Variation X</td>
<td>mm. 277 - 349</td>
<td>73</td>
</tr>
<tr>
<td>Coda</td>
<td>mm. 350 - 415</td>
<td>66</td>
</tr>
</tbody>
</table>

The edition used in this analysis was published by Alphonse Leduc in Paris. In this edition the first variation contains both an error and an omission. The first measure of the variation (m. 25) should have "P", not "F", below the right hand manual to indicate the Positif (choir) manual. The omission occurs in the left hand of measure 33. The hands are again to exchange manuals, thereby returning to the same relationship that existed initially for this variation. The left hand voice in measure 33 should include the marking "R", indicating a return to the Recit (swell) manual.

In the third variation there is seemingly an error in measure 78. In this measure the left hand on the second half of beat one contains the note "b-flat" in the upper voice. There is reason to believe that this "b-flat" should be the note "a", inasmuch as the manuals in this second phrase (mm. 75-78) are otherwise identical.
to the preceding phrase (mm. 71-74).

MELODY

The Dorian melody on "d" which is the basis for the variation set is similar to the melody of the traditional French carol, Noël nouveaulet. This noel and Dupré's theme appear in Ex. 3.

Ex. 3 - Dupré - Theme Melody by Dupré and Noël nouveaulet Melody.

Ex. 3 - Melody of Variations on a Noël

Melody of Noël nouveaulet\(^1\) (transposed from a final on "g")

The theme melody by Dupré divides into three eight-measure subsections. The initial eight-measure subsection is identical to the final eight measures. Each eight measures is divided into two four-measure phrases. The second phrase in each subsection is a melodic variation of the preceding phrase in the same subsection. The contrasting middle eight measures of the melody also contains two phrases of similar origin. A diagram of the melodic structure for the twenty-four-measure theme is as follows.

Ex. 4 - Dupré - Diagram of Theme Melodic Organization.

\[ \begin{array}{cccccc}
  a & a' & b & b' & a & a' \\
  \text{mm. 1-4} & \text{mm. 5-8} & \text{mm. 9-12} & \text{mm. 13-16} & \text{mm. 17-20} & \text{mm. 21-24} \\
\end{array} \]

Within this analytical discussion all references to formal designations will be in relation to the melodic organization, unless otherwise indicated.

In this discussion the tripartite theme is referred to as subsections: A B A'. Subsections A and A' conclude on the mode final and subsection B on the mode dominant. Each of the six phrases in the melody begins on the final of the mode. Each phrase contains one half-note, which is the final note in the phrase.

The melodic note-value pattern is identical for each four-measure phrase in the theme. This pattern is shown in Ex. 5.
Ex. 5 - Dupré - Note-Value Pattern for Each of Six Phrases in the Theme Melody.

\[ \begin{array}{c}
\text{\Large \textbf{Ex. 5 - Dupré - Note-Value Pattern for Each of Six Phrases in the Theme Melody.}} \\
\text{\Large \textbf{Six Phrases in the Theme Melody.}} \\
\end{array} \]

The range of the melody is a major ninth. The most frequently used range of an octave lies between "one-line d" and "two-line d." The melodic peak occurs in measure 13, the mid-point of the theme.

The six melodic phrases in the theme are adapted in varying ways throughout the variation set. The fourth and sixth are the only variations to use the theme melody intact. No two of the remaining eight variations employ exactly the same pattern in the application of the theme melodic phrases.

In the second, seventh, and ninth variations the melody either does not appear or is only alluded to. The melodic contour in the second variation approximates that of the six phrases in the theme melody. The seventh variation maintains a very tenuous melodic relationship to the theme. It is the harmony which provides the common element between the seventh variation and the theme. Likewise, the harmonic aspect links the ninth variation to the theme. The theme melody is non-existent in the ninth variation.

All other variations (to exclude the second, seventh, and ninth) contain the melody in the pedals or on a manual separate from the supporting voices. The exchange of
melodic phrases between the two hands in subsections A and A' is a construction unique to the first variation. This alternation of material between the two hands includes changes of manual and results in changes of register. The first variation employs only the second melodic phrase from each subsection of the theme. The theme note values are augmented in the melody in this variation.

The third variation is a canon at the octave between the right hand and the pedal. This variation includes the entire eight-measure melody from subsection B of the theme. The balance of the third variation makes use of only the second phrase from the theme A subsection. The end of each melodic phrase in the right hand and pedal is identifiable by the appearance of either a rest or a half-note.

The melody in the fifth variation appears in octaves in the pedal. This melody, appearing in an outlined form, is derived from the second phrase of each subsection in the theme.

The eighth variation, as well, contains a melodic line derived from the second phrase of each theme subsection. The melody appears as a canon at the second between the pedal and right hand. In all three subsections of the eighth variation each melodic phrase is treated literally twice. Augmentation is applied to the theme melody throughout the variation.

The tenth variation (a fugato) is based on a four-
measure subject. The initial six notes of the subject are the opening notes of the theme melody. Within measures 302-317 the second melodic phrase (a') of theme subsection A appears twice in augmentation against the fugato subject. The first is in F major and the second, in C major, is a real answer to the F major presentation. These are the first appearances of the theme melody with a pitch center other than the note "d".

In the coda the theme melody returns to the pitch center "d". The entire A subsection melody from the theme, as well as fragments derived from the second phrase (a') of subsection A, comprise the melodic basis for the coda.

**MELODICO-HARMONIC TEXTURE**

The theme and all ten variations appear with the signature of one flat. The melody which forms the basis for each of these sections is in the Dorian mode on "d". The first half of the final section (the coda) also contains a one-flat signature. The final half of the coda contains the signature of two sharps and is in D major.

**Theme** (2/4 meter, Moderato)

The melody and supporting harmonization are structured in three main divisions. The first eight-measure theme subsection, containing two four-measure phrases,
is labelled: A. The second eight-measure theme subsection follows the same structure and is labelled: B. The concluding eight measures is also in four-measure phrases and is melodically identical to the original A, but varied in the harmonization. This final theme subsection is labelled: A'. The subsection and phrase structure of the theme is diagrammed in Ex. 6.

Ex. 6 - Dupré - Subsection and Phrase Structure of the Theme.

<table>
<thead>
<tr>
<th>Subsection A</th>
<th>Subsection B</th>
<th>Subsection A'</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1-8</td>
<td>mm. 9-16</td>
<td>mm. 17-24</td>
</tr>
<tr>
<td>Phrase</td>
<td>Phrase</td>
<td>Phrase</td>
</tr>
<tr>
<td>mm. 1-4</td>
<td>mm. 5-8</td>
<td>mm. 9-12</td>
</tr>
<tr>
<td>Phrase</td>
<td>Phrase</td>
<td>Phrase</td>
</tr>
<tr>
<td>mm. 13-16</td>
<td>mm. 17-20</td>
<td>mm. 21-24</td>
</tr>
</tbody>
</table>

The fabric of the theme is comprised of four voices for the manuals only. The three voices which harmonize the theme melody in a chordal style are constructed almost entirely of quarter- and half-notes. These three voices maintain the Dorian quality in subsections A and B by employing "b-naturals" in the harmonization. In subsection A', however, both "b-naturals" and "b-flats" are used. The combination of the "b-flats" and "c-sharps" in the final cadence of the theme section implies a change from the Dorian on "d" to D minor. In subsections A and B the "c-sharps" are used only for the two cadences on the fifth degree of the mode. These chords, thus altered, become major dominant triads.

All six phrases in the theme conclude on triads which are either tonic or dominant. These phrase-concluding
chords contain the only half-notes in the melody and are the only times when all four voices contain the same note-value pattern for a period of two beats. The sustaining effect of the half-note chords and the prominence of these chords within the harmonic structure identify these harmonies as focal points, thereby contributing substantially to the definition of the form.

Ex. 7 shows by measure number these structural chords. This is the basic harmonic framework for the entire theme section.

Ex. 7 - Dupré - Harmonic Framework of the Theme.

Even more condensed, these three subsections comprise a very basic progression, as shown in Ex. 7. The harmonic outline shown in Ex. 7 becomes the sole basis for two of the variations within this set.

Variation I (4/4 meter, Larghetto)
The four-voice texture of the first variation is comprised of the theme melody on the swell manual and an accompaniment in the two voices on the positive manual and a single voice in the pedals. Throughout the variation a trompette stop is reserved for the theme melody and foundation stops for the accompanying voices.

The particular construction within the variation includes changes of manual. These changes of manual result in changes of octave for the melody and the accompanying voices. Changes of manual occur between each of the four-measure phrases in the A and A' subsections and between the end of subsection A and the beginning of the four-measure phrase which is based on "b". The manual changes by phrase outline the structure of the variation. The first and the tenth variations are the only sections which include any intravariation changes of manual.

In the first variation the right hand and left hand voices from the first phrase are interchanged in the formation of the second phrase. This exchange of voices can be seen by comparing the two measures (mm. 25 and 29) in Ex. 9. These measures are, respectively, the first measure in the initial phrase and the first measure
in the second phrase.

Ex. 9 - Dupré - The First Measure in Each of the First Two Phrases of Variation I (mm. 25 and 29).

This inverted construction involves the relationship of the voices between the two manuals, not the relationship between the two accompanying voices. The theme melody in the left hand voice of the first phrase appears two octaves higher in the right hand in the second phrase. The two accompanying voices in the right hand of the initial phrase occur an octave lower in the left hand in the second phrase.

Following a four-measure phrase based on "b'", the opening eight-measure subsection is repeated literally to form the close to the variation. Thus, the initial four-measure phrase, its inversion, and a repeat of both phrases form the complete first variation, except for the middle phrase diversion based on "b'". The pedal voice in the initial phrase is repeated literally, as an
Ostinato, in the second phrase and in the two final phrases of the variation. The only interruption of the pedal ostinato occurs in the phrase based on "b'" (mm. 33-36). The ostinato pedal line begins and concludes on the note "d" and contains all the notes of the Dorian mode on "d", except "b-natural". The pedal voice in the phrase based on "b'" includes the "b-natural", thereby defining the sixth modal degree. This pedal phrase (mm. 33-36) contains two two-measure units which are nearly identical.

The upper voice of the two accompanying manual voices provides constant eighth-note motion throughout the variation. Both accompanying manual voices provide an ornamental coloration of the basic Dorian mode present in the melody and pedal voices.

**Variation II** (6/8 meter, Poco animato)

![Ex. 10 - Dupré - Diagram of the Form for Variation II.](image)

\[
\begin{align*}
A & \quad B & \quad A \\
mm. 46-53 & \quad mm. 54-61 & \quad mm. 62-69
\end{align*}
\]
The harmonic aspect of the second variation is characterized by the bass motion in fifths (usually perfect fifths). The two four-measure phrases in the A subsection contain only motion by fifth. The first five pedal notes of the B subsection (mm. 54-56) are also in fifths. The balance of this same pedal phrase includes a succession of three ascending chromatic notes. These four measures (mm. 54-57) are repeated with rhythmic variation and extension to form pedal measures 58-61, thereby preparing the literal return of the original A subsection.

The Aeolian mode pedal line in the A subsections is altered by the appearance of the "b-naturals" on the first pedal note in each phrase of subsection B. These "b-naturals" imply a return to the Dorian mode present in the theme melody.

The manual voices, in addition to a very decorated presentation of the theme melody, contain a considerable amount of chromaticism. Stability is provided to the chromaticism by the diatonic pedal line previously discussed, and by the notable reduction in the number of chromatic alterations in measures which are modally and structurally important. These measures are essentially those which begin each four-measure phrase, together with the final measure in each of the A subsections. In most instances the harmony which is involved in these particular measures is a D-minor triad.
Variation III (2/4 meter, Cantabile, Canon at the Octave)

Ex. 11 - Dupré - Diagram of the Form for Variation III.

Intro. A B A'
im. 70 mm. 71-78 mm. 79-86 mm. 87-93

The third variation contains an accompanied canon at the octave between the right hand voice and the pedal. In the subsections based on "a'" the time interval between the canonic voices is three beats. In subsection B the time interval is four beats. The canon is literal except at the points where the subsections are joined, namely in the pedal in measures 79-80 and 87-88. "B-flat" is used exclusively for the sixth degree of the melody and accompaniment in the subsections based on "a'", and "b-natural" exclusively, except pedal measure 87, in subsection B. This alternation of the sixth degree results in an Aeolian -- Dorian -- Aeolian modal construction.

The harmony in the third variation is determined by the two canonic voices and is supported by the three-
to four-voice accompanying left hand. Following a measure of introduction, the A subsection contains two identical phrases. The left hand in each of these phrases contains three descending tetrachords in the uppermost voice and a one-beat ostinato in the sixteenth-note bottom voice. The three tetrachords occur between notes "c"-"g", "f"-"c", and "d"-"a", and each is harmonized with triadic structures.

The left hand voices in measures 79-86 (the measures which contain the dux in subsection B) contain more variety in the construction of the accompanying fabric than in the preceding and following subsections of the variation. The left hand includes the addition of several chromatic alterations, the discontinuance of the sixteenth-note ostinato pattern, and the addition of rests and tied notes. In measure 79 the uppermost left hand voice presents a motif resembling a tonal answer to the canonic voices. See Ex. 12b.

Ex. 12 - Dupré - Comparison of the Initial Measure of the Canon and the Tonal Answer Motif Which Occurs in the Accompanying Fabric in Measure 79.

m. 71

12a

1st Measure of Canon

m. 79

12b

Tonal Answer Motif
Following subsection B the more staid quality of the accompanying fabric from the A subsection returns with its patterned tetrachords above a sixteenth-note pedal point "d".

**Variation IV (2/4 meter, Vif)**

Ex. 13 - Dupré - Diagram of the Form for Variation IV.

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 94-101</td>
<td>mm. 102-109</td>
<td>mm. 110-117</td>
</tr>
</tbody>
</table>

The fabric of the fourth variation is comprised of three accompanying manual voices and the theme melody in the pedal. All four voices are staccato with one notable exception. The pedal half-note which concludes each phrase is connected in a legato manner to the initial note of the succeeding phrase. The end of each of the six phrases in the variation is defined by this contrast of staccato vs. legato and the inclusion of a half-note in the pedal voice.

The same four-measure structure which is outlined by
the pedal is also evident in the particular construction applied to the manual voices. Each phrase in the A subsection is primarily constructed of descending chromatic voices. Two of the differences between the first phrase and second phrase are illustrated in Ex. 14.

Ex. 14 - Dupré - Measures 94 and 98, Variation IV.

In the initial phrase the interval between the top and middle voices is a perfect fourth and between the middle and bottom voices a major sixth. In the second phrase these intervals become an augmented fourth and a minor sixth, respectively. The other variant evident in Ex. 14 is the rhythmic displacement of an eighth-note which occurs from the first to the second phrase.

In each phrase of subsection A the concluding two measures are different. This dissimilarity in the construction occurs primarily in the top voice. The top voice of the initial phrase contains chromatically-derived, ascending intervals in pairs. In the second phrase the top voice continues the descending chromatic contour of the previous two measures.
The manual voices in subsection B (mm. 102-109) are based on a one-measure sequential pattern of chromatic derivation. Ex. 15 contains the manual voices from the first phrase of subsection B.

Ex. 15 - Dupré - First Phrase of Subsection B (mm. 102-105), Variation IV.

In each measure in Ex. 15 the top voice appears a minor second below the previous measure and spans the interval of a minor third. The lower voices are similarly chromatic in their construction. These two voices do not maintain the exacting sequential construction present in the top voice. The final measure of the phrase is a sequential retrograde motion of the previous measure. The contour of the phrase is a descending one of a minor third. The second phrase of B is a repetition with variation of the previous phrase. Subsection A which concludes the variation is a literal repetition of the initial eight measures.

The descending contour for each phrase in the accompanying voices defines a structure which corresponds to that of the theme melody. The manual voices define the subsections within the variation by the contrast between the extended melodic contour of the A subsections and
the compact melodic contour of the B subsection.

Variation V (6/8 meter, Vivace)

![Diagram of Variation V](image)

Ex. 16 - Dupré - Diagram of the Form for Variation V.

A

B

A'

mm. 118-123

mm. 124-131

mm. 132-140

The fifth variation is comprised generally of four voices. A sixteenth-note voice in triplets appears above a chordal-melodic combination in the left hand and pedal. The pedal voice contains the melody in a paraphrased version in octaves. The left hand voices supply two, or occasionally three, notes as harmonic filler between the pedal melody and the sixteenth-note right hand. In contrast to the legato right hand, the left hand and pedal are staccato and both are sounded simultaneously in all instances.

The pedal and left hand voices provide the basic harmonic outline for the variation. In the left hand the top note in the initial interval in each pair of
intervals frequently becomes the lower note in the second interval of the pair. As a result, the harmony remains unchanged above each pedal octave.

The first two measures of the variation are included as an illustration of the way in which the right hand voice reinforces the harmonic structure.

Ex. 17 - Dupré - Measures 118-119, Variation V.

The right hand voice in triplets incorporates two elements. The combined first and last notes in each successive triplet constructs a chromatic line which is continued throughout the variation. The remaining notes in each measure (the middle note in all triplets, as circled in Ex. 17) frequently outline a triadic structure. Occasionally the remaining notes outline only a single interval. The one exception is the initial measure in each phrase of subsection B. The middle note in all the triplets in measures 124 and 128 includes only the single pitch "a".

The cadence points in each of the three subsections of the fifth variation correspond to the harmonic outline
of the theme. The six-measure A subsection cadences on a D-minor triad in measure 123. Each phrase of the B subsection cadences on a dominant chord. These include a minor dominant in measure 127 and a major dominant-seventh in measure 131. The final nine-measure A subsection concludes on a D-minor triad.

**Variation VI** (2/4 meter, Plus modéré, Canon at the Fourth and Fifth)

![Diagram of the Form for Variation VI](image)

Ex. 18 - Dupré - Diagram of the Form for Variation VI.

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>A'</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm.</td>
<td>141-148</td>
<td>149-156</td>
<td>157-166</td>
</tr>
</tbody>
</table>

The harmonic content of the sixth variation results from the coincidence of the three contrapuntal voices. The particular construction of these three voices is a canon at the fifth below in the *comes I* and at the fourth below (an octave and a fourth) in the *comes II*. Each canonic entry occurs at the time interval of one beat.

The imitation between the *dux* in the right hand and the *comes I* in the left hand occurs at the interval of a
perfect fifth, except when an "f-natural" in the dux is imitated by a "b-natural" in the comes I. This one adjustment permits the maintenance of the Dorian mode.

The canonic imitation between the dux and comes II is more loosely constructed. Each phrase in the comes II begins the imitation at the interval of a perfect fourth. In none of the phrases is the interval of a fourth retained throughout the complete phrase. Although there are occasional adjustments within each phrase, the more substantial deviations from the perfect fourth relationship occur at the end of subsections A and B (mm. 147-149 and 156-157, respectively). As in the two upper voices, the Dorian mode is maintained throughout the lowest voice. "B-naturals" in the dux are answered by "f-naturals" in the comes II, and conversely.

Variation VII (2/4 meter, Vivace)

Ex. 19 - Dupré - Diagram of the Form for Variation VII.

A
B
A'
Codetta (based on A)

mm. 167-182
mm. 183-190
mm. 191-198
mm. 199-207
The seventh variation is composed of a continuous semi-chromatic line in staccato eighth-notes in the right hand and staccato triadic structures on the beat in the left hand and pedal. The chromatic eighth-note line in the right hand, which touches on notes from the theme melody, is decorated with grace notes on each beat of the measure.

Although the melody is alluded to in the right hand, it is the harmonic organization which ties this variation most closely to the theme. It is difficult to precisely determine the harmonies intended in each measure of the variation. However, the following Ex. 20 is presented as evidence of a close relationship between the harmonic structures of the seventh variation and of the theme.

Ex. 20 - Dupré - Comparison of the Root Progressions in Variation VII and the Theme.
Ex. 20 - Dupré - cont.

Variation VII, Subsection B
mm. 183-190

\[ \text{Theme, 2nd Phrase of Subsection B, mm. 13-16} \]

Variation VII, Subsection A'
mm. 191-207

\[ \text{Theme, Subsection A', mm. 17-24} \]

\[ \text{Theme, 1st Phrase of Subsection A, mm. 1-4} \]

Ex. 20 contains the root progression, as it is here analyzed, for the seventh variation and for the theme. The appropriate measures from these sections are aligned so that comparison is possible. Eight measures in the seventh variation are equivalent to four measures in the theme. The rate of the harmonic change is nearly the same for the two sections, since the indicated tempo of \( \text{\textit{J}} = 126 \) in the seventh variation is approximately twice the rate of the \( \text{\textit{J}} = 69 \) tempo of the theme. The opening and closing subsections contain sixteen and seventeen
measures, respectively. The B subsection contains only eight measures or the equivalent of one four-measure phrase from the theme.

The first eight measures (mm. 191-198) of the final A subsection contain a root progression which is identical to the initial eight measures of the variation. For this reason the root progression for the initial phrase of the theme is also included below measures 191-198 in Ex. 20.

In his analysis of the seventh variation Howden\(^2\) indicates that the final nine-measure segment is B, and thereby implies a connection to the previous B subsection. The constant eighth-note motion of the pedal voice in the final nine measures of the variation is similar to the type of motion otherwise exclusive to the eight measures in B. This may have been the basis for Howden's label of B for the final nine measures.

However, the essence of the relationship between this variation and the theme is chordal. Based on the content of Ex. 20 it is my contention that the final nine measures of the seventh variation are derived from a chordal pattern found in the A subsection of the theme.

Although these nine measures are based on A material, they tend to be set apart from the preceding portion of

the variation and thereby function as a codetta for the following reasons: (1) discontinued use of grace notes, (2) initial appearance of a constant four-voice texture, and (3) continuous eighth-note pedal line.

**Variation VIII** (4/4 meter, Cantabile, Canon at the Second)

![Diagram of the Form for Variation VIII](image)

Ex. 21 - Dupré - Diagram of the Form for Variation VIII.

A  
mm. 208-215

B  
mm. 216-223

A'  
mm. 224-233

The three-voice fabric of the eighth variation contains the pedal and right hand voices in a canon at the second. The time interval between the pedal dux and the right hand comes is two beats. The left hand voice, which lies between the canonic voices, contains a continuous succession of quintuplets. Throughout the variation the contour of each of these quintuplets is similar to those shown in Ex. 22. This left hand voice provides motion and some chromatic interest, thereby complementing the more staid canonic voices.
Patterns in the construction of the left hand accompanying voice reflect the eight-measure and four-measure structure of the pedal theme melody. The range of the left hand voice lies approximately a fourth higher in the B subsection (mm. 216-233) than in the preceding and following subsections. In the left hand of subsections A and A' each phrase contains an ascending succession of quintuplets which rise a fifth during the course of the four measures. The peak in each of these phrases, thus, is the final quintuplet pattern. The rate at which the quintuplet patterns change accelerates as the phrase progresses. In the left hand of subsection B each phrase contains a rising and falling contour which peaks at the end of the third measure (m. 218 in the first phrase and m. 222 in the second phrase).

In the A subsection the canonic voices, which contain an augmentation of the note values in the theme, imply the Aeolian mode through the use of "b-flats". These two voices in the B subsection employ "b-naturals", resulting in a shift to the Dorian mode.
The ninth variation, as the seventh, is related to the theme primarily through the harmony. The pedal voice, which provides the foundation for the chordal succession, exhibits a similar contour in both variations. Comparison of these is shown in Ex. 24. Additionally, in both variations the pedal serves the same rhythmic function with its appearance on the initial beat of each measure. The first eight measures from A and B are used as a basis for the comparison.

In addition to the pedal voice, each hand contains a separate element in the composite texture of the variation. The right hand is characterized by parallel chromatic thirds. These thirds occur in the first six measures of each eight-measure phrase in the A subsections. The final two measures of these phrases contain alternating large and small intervals which descend chromatically.
Ex. 24 - Dupré - Comparison of the Pedal Contours in the First and Second Phrases of Variations VII and IX.

Variation VII, Pedal Voice of Phrase "a" (mm. 167-174)

Variation IX, Pedal Voice of Phrase "a" (mm. 234-241)

Variation VII, Pedal Voice of Phrase "b" (mm. 183-190)

Variation IX, Pedal Voice of Phrase "b" (mm. 250-257)

The right hand in the first four measures in the eight-measure B phrase alternates between a measure containing parallel thirds and a measure containing alternating large and small intervals. The final four measures of the B phrase contain parallel thirds. Throughout the variation the changes in patterns in the right hand contribute phrase-level definition to the form.

The left hand, which comprises three- or four-note tertian structures, combines with the pedal to provide
rhythmic interest and harmonic stability. Measures 234-235 in Ex. 25 demonstrate the type of pattern used in the pedal and left hand.

Ex. 25 - Dupré - Measures 234-235 and 240-241, Variation IX.

The rhythmic-chordal relationship shown in measures 234-235 is maintained throughout the variation, except in the final measure of each phrase in the A subsections. At these points the pedal is not sounded and the manual pattern appears on the first beat of the measure. Note this shift from measure 240 to measure 241 in Ex. 25. The shift in rhythmic emphasis occurs in both eight-measure phrases in the A subsections and thereby contributes definition to the formal structure.

The essential chord in each measure of subsections A and B of the ninth variation is indicated in Ex. 26. The first sixteen measures are labelled A and the following eight measures B. The concluding nineteen measures of the variation consist of a literal repetition of the sixteen-measure A subsection, plus a three-measure extension of the final D-minor triad. Measure numbers
from the variation are indicated in the example. Several measure numbers above a single chord in the example indicate a repetition of harmony.

Ex. 26 - Dupré - Left Hand and Pedal Chordal Outline for Subsections A and B of Variation IX. mm. 234-249

Ex. 27

In Ex. 27 the left hand material of subsection A has been reduced to the essential chords for study. As is evident in this example, the left hand contains a succession of full-diminished seventh-chords which are bounded in measures 234 and 245 by the same full-diminished seventh-chord on "c-sharp". The initial seventh-chord on "c-sharp" reappears in measures 240-245 and resolves in measures 246-247 to a seventh-chord (IV?) on the note "g". The final cadence contains the
progression: \( IV_7 - I \).

Ex. 27 - Dupré - Additional Reduction of the Left Hand Chordal Outline in Subsection A of Variation IX.

\[
\begin{align*}
&\text{mm. 234-} \\
&237 & 238 & 240 & 242 & 246 & 248 \\
&239 & 241 & 245 & 247 & 249 \\
\end{align*}
\]

The B phrase of eight measures, as outlined in Ex. 26, can be shown to be a succession of seventh-chords related by root motion in fifths. The cadence of the phrase is a II - V progression in D minor.

The two phrases in each A subsection cadence in a pattern of II - V in the first phrase and IV - I in the second phrase. The B phrase broadens the harmonic functions within the variation through the root progression in fifths. The frequent inclusion of "c-sharps" suggests a D minor tonality throughout the variation. The very chromatic nature of the variation is characterized by the two-octave chromatic scale on "d" which concludes the variation.

**Variation X** (4/4 meter, Non troppo vivace, Fugato)

Attached as Ex. 28 is a diagram of measures 277-331 of the tenth variation. This variation (mm. 277-348) is the most extended section of the composition. The
Ex. 28 - Dupré - Diagram of Measures 277-332 from Variation X.

Subject - r.h.
(mm. 277-280)

Answer - r.h.
(mm. 285-288)

Sequential
Transition
(mm. 293-301)

Subject - l.h.
(mm. 281-284)

Sequential
Transition
(mm. 281-284)

Answer - pedal
(mm. 289-292)

Pitch Center on d:

Subject - r.h.
(mm. 302-305)

Theme Phrase "a" - r.h.
(mm. 310-317)

Sequential Transition
to Toccata Texture in
m. 332

(cont.)

Theme Phrase "a" - pedal
(mm. 303-309)

Augmentation of Subject
(mm. 310-313) - pedal
(mm. 318-331)

F major:
variation is titled Fugato and is based primarily on a four-measure, unaccompanied subject which occurs in total or in part throughout the variation. Apel in the Harvard Dictionary of Music defines fugato as "a passage in fugal style which forms part of a primarily non-fugal composition."

The fugato subject appears in Ex. 29.

Ex. 29 - Dupré - Fugato Subject, Measures 277-280, Variation X.

The first six notes of the fugato subject use the opening pitches of the theme melody. One chromatic alteration occurs in the six pitches with a "b-flat" replacing a "b-natural" in the theme. The "b-flats" again indicate the Aeolian mode on "d". The final measure of the subject contains "b-naturals" and a transposition of the Aeolian mode to the dominant pitch "a".

The fugato subject receives a tonal answer at the fifth in measures 281-284. The second entrance of the subject in measure 285 is prepared by the re-introduction of "b-flats" in both voices in measure 284. The accompaniment to the answer is a line of staccato quarter-notes. This four-measure accompaniment is constructed

---

with a descending contour in each two-measure segment.

In measure 285 the third voice enters with the subject an octave above the initial entrance. During this subject presentation the left hand contains two voices in a staccato quarter-note accompaniment, similar to the previous four-measure accompaniment.

The fourth voice (the pedal) enters with an answer at the fifth in measure 289. This answer in measures 289-292 includes a change from the previous answer. The alteration in the contour of the answer involves the final measure (m. 292) and the note which precedes this measure. The accompaniment in measures 290-292 includes a pattern which is derived closely from the accompaniment voice in measures 281-284.

Measures 293-301 function as a transition passage prior to the appearance of the subject in F major. The eighth-note line in this transition is constructed of patterns which are drawn from the subject and are treated in a sequential manner. Note Ex. 30. The left hand in measures 293-294 contains chromatically-related quarter-notes derived from previous accompaniment patterns (as mm. 285-288). These two measures receive a varied repetition in the formation of measures 295-296. The right hand in measures 298-301 contains a series of dominant and subdominant harmonies in F major.
Ex. 30 - Dupré - Eighth-Note Line, Measures 293-301, Variation X.

Sequence from Subject  Repetition with variation

Right Hand

m. 293 294 295 296

cont.

Right Hand

297

Sequence

Left Hand

298 299 300

Literal

Repetition

Left Hand

301

The first tonal center in a major key in the variation set occurs with the F major entrance of the *fugato* subject in the right hand in measure 302. Appearing simultaneously with the subject is an augmentation (x 4) of the second phrase from subsection A in the theme melody. This augmentation results in the original four-measure theme phrase becoming eight measures (mm. 302-309) in this pedal presentation. See Ex. 28.

The right hand in measure 306 contains the first measure of the subject beginning on the note "g". Measures 307-309 in the right hand contain sequenced fragments derived from the subject. The left hand quarter-
note voices in measures 302-309 support the F major harmonic structure outlined by the right hand and pedal voices. The pedal theme melody is played in a legato manner, in contrast to the staccato manual voices. Prior to measure 302 all voices in this variation are marked "staccato".

Measures 310-313 contain a dominant response to both the preceding fugato subject and the theme melodic phrase in F major. The subject which appeared in the right hand in measure 302 occurs in an augmented version in the pedal voice beginning in measure 310. The first four measures of the pedal subject in measure 310 are a literal response to the previous subject. The following four measures of the pedal (mm. 314-317) are a sequential variation of the last two measures of the subject.

The right hand in measures 310-317 contains a real answer in C major to the theme melodic phrase in measures 302-309. The left hand provides harmonic support for the right hand and pedal, and non-harmonic motion in staccato eighth-notes. The patterns used in measures 310-311, 314, and 316-317 are derived from the last two measures of the subject. The eighth-note ascending line in measure 312 is a retrograde diminution form of the first four descending notes in the left hand in measures 281-282. The left hand in measures 314-315 is closely patterned after measures 311-312.

Measures 318-349 constitute an extended transition
passage to the coda beginning in measure 350. This passage is further divided by a change of texture which occurs in measure 332. The fabric in the transition from measures 318 to 331 is comprised of a single voice in eighth-notes and supporting voices in quarter-notes.

Measures 318-331 function as a series of sequential patterns divided into two-measure units. The sequential pattern which is the basis for all but two of these fourteen measures is derived from the final two measures of the *fugato* subject. This two-measure sequential unit appears first in the right hand in measures 319-319.

Measures 322-323 contain the same pattern a perfect fourth lower. In measures 324-325 the pedal continues the eighth-note sequential pattern, and repeats it literally to form measures 326-327. The left hand in measures 328-329 picks up the two-measure pattern and repeats it a major second higher to form measures 330-331.

The eighth-note line in measures 320-321 contains the initial two measures of the subject on the note "g". Within measures 318-331 these two measures (mm. 320-321) are the only ones not based on the sequential pattern described in the preceding paragraph.

The final measure (m. 331) in the transition prior to the change of texture contains a first-inversion dominant seventh chord in F major. F major was first introduced in measure 302 with the simultaneous appearance of the *fugato* subject in the right hand and the second
phrase of the theme melody in the pedal.

The balance of the transition includes measures 332-349. These measures serve the function of preparing the dominant triad on "a" for the coda which begins in measure 350.

The manuals in measure 332 use a toccata-style construction familiar in organ literature. The manuals in eighth-notes alternate on each beat or half-beat through measure 347. This textural change in measure 332 becomes the style for the manuals and pedal throughout the final eighty-four measures of the composition.

During this eighth-note motion in the manuals the pedal in quarter-notes presents a motif derived from the *fugato* subject. This motif, containing six notes, occurs in octaves in measures 334-336. The pedal motif is repeated with rhythmic and melodic variation in measures 338-339 and again in the following two measures.

The manuals in measures 332-335 and 338-341 alternate by measure between a pattern built around the notes "g" and "a" in the first measure and the notes "c" and "b-natural" in the second measure. Measures 336-337 contain a descending and ascending series of diminished fifths or augmented fourths which alternate between the two hands.

Measures 342-345 contain a descending, semi-chromatic scale which concludes on the note "d". The manuals in these four measures are related sequentially by half-
measures 346-348 each contain a IV-V progression in the tonality of D minor. Measure 349 is a tacet between the tenth variation and the coda which follows immediately.

Coda (2/4 meter, Presto)

The concluding section of the variation set (mm. 350-415) is divided into two nearly equal-length subsections by a double bar and a new signature. The first thirty-two measures appear with the signature of one flat. The final thirty-four measures contain the signature of two sharps. The basic relationship of these two subsections in the coda is, respectively, the Dorian on "d" and D major.

The texture of the coda is comprised of a pedal melodic line and manual sixteenth-note chords. The hands, which alternate on each half-beat, supply a chordal accompaniment to the pedal voice. This texture is maintained throughout the coda section until the concluding six measures. Beginning in measure 398 the
hands alternate chords on each sixteenth-note, as opposed to the previous alternation in paired sixteenth-notes.

The pedal voice in measures 350-365 contains the melodic line from subsection A of the theme. The theme note values are doubled in the coda. Thus, each phrase in the coda is eight measures in length. The Dorian melody is harmonized on the manuals with chords which are drawn from the theme harmonization. In addition to providing chordal support for the pedal melody, the manuals contain a semi-chromatic line of sixteenth-notes of the type found in several previous variations. The upper note in each left hand chord combines with the bottom note in each right hand chord to form this semi-chromatic line, as shown in Ex. 31.

Ex. 31 - Dupré - Semi-Chromatic Sixteenth-Note Line Formed by the Left and Right Hands in the Coda (mm. 350-353).

The intervals in the left hand accompaniment generally span a fifth, sixth, or seventh. The three notes in each right hand vertical structure normally span an octave.

Measures 366-381 function as a transitional passage between the preceding Dorian on "d" to D major. These
measures continue the preceding texture, although the melodic references are differently derived. The semi-melodic pedal voice in measures 366-367 contains a two-measure pattern which is sequenced a major second lower in measures 368-369 and 370-371. This pedal pattern, through its similarity of contour, implies a derivation as a retrograde form of the combined first measures from "b" and "b'" of the theme. Additionally, this pattern is explicitly outlined in the B subsection pedal line of the second variation (mm. 54-56) and in the B phrase pedal line of the ninth variation (mm. 250-254).

The balance of the transition (mm. 372-381) involves a progression in seventh chords to the D major tonic in measure 382. The harmonic analysis for this ten-measure segment is shown in Ex. 32.

Ex. 32 - Dupré - Harmonic Analysis of Measures 372-381 in the Coda.

mm. 372-373 mm. 374-375 mm. 376-377 mm. 378-381
D: VII\(^7\) - N\(^7\) IV\(^7\) II\(^7\) V\(^7\)

These chords, each of which contributes to a strong progression to the dominant, are used prior to the appearance of the dominant seventh in measure 378.

The final thirty-four measures in the coda are based on two melodic fragments from the second phrase in subsection A of the theme. The initial fragment is drawn from the first two measures of the "a'" phrase and is
used as a basis for measures 382-389. The second fragment, specifically the third measure from the same theme melodic phrase, forms the basis for measures 390-393. The second fragment appears in a diminution form in measures 394-397.

Three harmonies dominate the chromatic chordal accompaniment in the manuals in measures 382-397. The tonic triad in D major prevails through the first eight measures. The major mediant seventh-chord in measures 390-391 is enlarged in measures 392-395 by the addition of the minor second ("g-natural") and the minor third ("a-natural"). A dominant ninth chord with an added minor third forms measures 396-397.

The final measures after measure 397 are an extension of the tonic triad. Thematically, the opening three measures of the melody appear twice in the pedal. The manual accompaniment is built of three-note structures which contain an octave and perfect fifth. These vertical sonorities, which emphasize the tonic harmony, are alternately played by each hand.

Following a half-note tonic chord in measure 410 the variation set concludes with one final four-chord progression. This progression in D major (mm. 411-415) is as follows in Ex. 33.
The notes "c-natural" in I₆ and "c-sharp" in IV function as passing tones between the notes "b-flat" in the German augmented 6th and the notes "d" in the tonic triad on "d". The "b-flat" dominant seventh is resolved as an augmented sixth with the appropriate "g-sharp" enharmonically notated here as "a-flat". Based on the resolution, the analysis should indicate a German augmented sixth chord in the key of D minor. The IV - I final cadence retains the cadential pattern which concludes the theme.

Reflecting on the short length of the segment in D major, in relation to the extended length of the entire composition, it becomes realistic to view the D major segment with its tonic triad dominance as an application of the Picardy third principle. Viewed in this manner, the entire composition is a combination of Dorian on "d" and D minor.
The composition is registered for an organ with three manuals and pedals. Specific registration indications occur prior to the beginning of each section. Each section, including the coda, calls for a different registration than the preceding section. There are no intravariational registration changes. The coda is the only section which lacks a specific registration indication. The dynamic marking of "fff" indicates that full, or nearly full, organ is to be used. Based on the indicated registration for the tenth variation, this implies a substantial addition to the registration prior to the coda. Thus, the manner in which the registration is designed throughout the variation set contributes to an overall sectional structure.

Technically the composition is quite demanding. The length of the composition, occasionally fast tempos, chromatic nature of many of the variations, and passages in rapid eighth-note or sixteenth-note writing are challenging aspects from a performance standpoint.

Due to the very few dynamic markings throughout the entire variation, a considerable responsibility is placed on the performer in the selection and balance of stops. The indicated registration must be used as a guide, but the ultimate test is the balance among the several voices. This is especially true when the
individuality of a particular voice is to be maintained.

DYNAMICS — RHYTHM

Dynamic markings are nearly non-existent throughout the entire composition. There are a total of five dynamic indications and only three of these specify a definite volume level. These three occur in the initial measure of each of the following: (1) theme — "p", (2) fifth variation — "pp", and (3) coda — "fff". The remaining two dynamic indications are a (decrease) in the final measure of the third variation and a "cresc." in measure 318 in the tenth variation.

Each section within the variation set, except the sixth variation, includes an initial tempo indication and a metronome marking. The sixth variation lacks a metronome marking for the basic rhythmic unit. The tempo indications and metronome markings for the entire variation set are contained in Ex. 34.

In all instances each succeeding section appears at a different rate of speed. Frequently the change is a substantial one. The change in the rate of speed for each section produces a sectional design, thereby contributing to the overall formal definition.
Ex. 34 - Dupré - Initial Tempo Indication and Metronome Marking for each Section within the Variation Set.

<table>
<thead>
<tr>
<th>Section</th>
<th>Tempo Indication</th>
<th>Metronome Marking</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theme</td>
<td>Moderato</td>
<td>(69=J)</td>
</tr>
<tr>
<td>Var. I</td>
<td>Larghetto</td>
<td>(96=J)</td>
</tr>
<tr>
<td>Var. II</td>
<td>Poco animato</td>
<td>(84=J)</td>
</tr>
<tr>
<td>Var. III</td>
<td>Cantabile</td>
<td>(76=J)</td>
</tr>
<tr>
<td>Var. IV</td>
<td>Viv</td>
<td>(92=J)</td>
</tr>
<tr>
<td>Var. V</td>
<td>Vivace</td>
<td>(63=J)</td>
</tr>
<tr>
<td>Var. VI</td>
<td>Plus modere</td>
<td></td>
</tr>
<tr>
<td>Var. VII</td>
<td>Vivace</td>
<td>(126=J)</td>
</tr>
<tr>
<td>Var. VIII</td>
<td>Cantabile</td>
<td>(72=J)</td>
</tr>
<tr>
<td>Var. IX</td>
<td>Anime</td>
<td>(76=J)</td>
</tr>
<tr>
<td>Var. X</td>
<td>Non troppo vivace</td>
<td>(92=J)</td>
</tr>
<tr>
<td>Coda</td>
<td>Presto</td>
<td>(138=J)</td>
</tr>
</tbody>
</table>

The only intravariational tempo-interpretative indications for the entire composition appear as a rallentando in the final measure of the second variation and a ritardando in measure 89 of the third variation. Each interpretative indication occurs at the conclusion of a variation.

Only twice during the variation set do successive variations contain the same meter signature. These involve the third and fourth variations and the sixth and seventh variations. In each instance the second variation in each pair occurs at a considerably faster rate.

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4In the score the metronome marking for the second variation indicates that the 84 is to equal a quarter-note. Based on the rhythmic organization within each measure, the basic unit is an eighth-note or a dotted quarter-note. The metronome marking should indicate such a unit, not the quarter-note unit. The 84 is seemingly meant to equal a dotted quarter-note.
The four-voice theme establishes a very clear four-measure phrase structure. Two such phrases are combined to form each of three subsections, previously indicated as: A B A'. Each phrase in the theme concludes with half-notes in all voices. The conclusion of subsections A and B is additionally indicated by phrasing or breath marks in the score.

A four-measure phrase structure is maintained throughout the first variation. Subsection B from the theme is reduced in this variation to only four measures. The final subsection of the variation is extended one final measure through the prolongation of the final melodic note. Except for this extension, the two A subsections are identical. Phrase endings are identified by rests in the melodic voice in the A subsections and by the appearance of a whole-note in the phrase based on "b" (m. 36).

The phrase and subsection structure of the theme is retained intact through the second variation. Both A subsections in the variation are identical.

The third variation is the only one to contain an introduction. In this instance the introduction is one measure. The canonic construction results in the overlap of subsections between the imitating voices. However, after the introductory measure each canonic voice
maintains the phrase and subsection structure of the theme in the A subsection and the B subsection. The final A of seven measures contains only one melodic phrase from the theme, plus a melodic extension of the dux to allow completion of the pedal canon. Phrase endings in both canonic voices are marked by rests or half-notes.

The phrase and subsection structure of the theme is retained intact through the fourth variation. Both A subsections in the variation are identical.

The initial A of the fifth variation contains six measures, as a result of a two-measure extension of the theme phrase. The B subsection contains two four-measure phrases. The final A is expanded to nine measures through an extension of the initial six-measure A.

The phrase and subsection structure of the theme is retained through the sixth variation, except for a two-measure extension of the final A. The two A subsections are otherwise identical.

In the seventh variation each phrase is eight measures in length. Only the first subsection contains two such phrases. The B and A' subsections, which follow, each contain only one eight-measure phrase. The variation concludes with a codetta of nine measures.

The eighth variation, like the sixth, retains the structure of the theme except for a two-measure extension of the final A. The two A subsections are otherwise
identical.

The phrase structure returns to eight measures in the ninth variation. Each A subsection contains two such phrases and both subsections are identical except for a three-measure extension of the final chord in the variation. Between the A subsections there is one eight-measure phrase based on "b".

The tenth variation, like the theme, is also based on a four-measure unit, namely, a four-measure fugato subject. The second melodic phrase of theme subsection A appears twice as an eight-measure phrase. These F major and C major presentations originate respectively in measures 302 and 310.

The coda is in an eight-measure phrase structure and is based on subsection A from the theme.

Ex. 35 shows the overall comparative lengths of the twelve sections (theme, ten variations, and coda) from the standpoint of the number of measures in each section. Based on the number of measures per section, the theme, each of the first through sixth variations, and the eighth variation are very similar in length. The four longest sections in the variation set are the seventh, ninth, and tenth variations and the coda. After the fifth variation there is a general pattern of increasing length in each successive section.

Also included in Ex. 35 is the basic formal design for each section. The formal diagram indicates the
manner in which Dupré applied the three subsections of the theme in the construction of each of the variations.
Ex. 35 - Dupré - Diagram Showing Comparative Lengths of All Sections, Based on the Number of Measures, and the Basic Formal Organization of Each Section.

<table>
<thead>
<tr>
<th>Theme</th>
<th>Form mm.</th>
<th>A</th>
<th>A'</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>Variation I</td>
<td>Form mm.</td>
<td>23</td>
<td>A'</td>
<td>B</td>
</tr>
<tr>
<td>Variation II</td>
<td>Form mm.</td>
<td>46</td>
<td>A'</td>
<td>B</td>
</tr>
<tr>
<td>Variation III</td>
<td>Form mm.</td>
<td>70</td>
<td>A'</td>
<td>B</td>
</tr>
<tr>
<td>Variation IV</td>
<td>Form mm.</td>
<td>60</td>
<td>A'</td>
<td>B</td>
</tr>
<tr>
<td>Variation V</td>
<td>Form mm.</td>
<td>518</td>
<td>A'</td>
<td>B</td>
</tr>
<tr>
<td>Variation VI</td>
<td>Form mm.</td>
<td>642</td>
<td>A'</td>
<td>B</td>
</tr>
<tr>
<td>Variation VII</td>
<td>Form mm.</td>
<td>672</td>
<td>A</td>
<td>B</td>
</tr>
<tr>
<td>Variation VIII</td>
<td>Form mm.</td>
<td>608</td>
<td>A</td>
<td>B</td>
</tr>
<tr>
<td>Variation IX</td>
<td>Form mm.</td>
<td>534</td>
<td>A</td>
<td>B</td>
</tr>
</tbody>
</table>

- Phrase "a" - Transition to "b".

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Code</td>
<td>Form mm.</td>
<td>550</td>
<td>A</td>
<td>A</td>
<td>variant of phrase &quot;a&quot;</td>
<td>extended final in major triad</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
CHAPTER IV

WONDROUS LOVE: VARIATIONS ON A SHAPE-NOTE HYMN,

OP. 34

by

SAMUEL BARBER

BACKGROUND -- GENERAL STRUCTURE -- PRINTING ERRORS

This organ composition, published in 1959, is a theme and four variations on a hymn in a shape-note setting. "The authorship of the words and music of this tune are unknown."¹ The text is based on the Biblical reference found in "John 3:16." "This tune is one of the stirring melodies of the old sacred songs and is yet loved and highly appreciated by church people in many sections of the country. [The] tune was printed in the 'Southern Harmony,' 1835, page 282. [The shape-note hymn was] published in the 'Original Sacred Harp,' Atlanta, Georgia, 1869."²

¹Samuel Barber, Wondrous Love: Variations on a Shape-note Hymn, G. Schirmer, New York, 1959, quoted from an editorial footnote to the shape-note hymn.

²Ibid., pp. 2-3.
The G. Schirmer edition of Barber’s composition includes as preface material the original hymn in an S.A.T.B., open-score harmonization. This hymn is shown in Ex. 1.

Ex. 1 - Barber - Wondrous Love, as a Shape-Note Hymn.

WONDROUS LOVE. 12, 9, 6, 6, 12, 9.

In this setting the melody is presented in the tenor line. The pitches are all indicated by note heads in the shapes of squares, triangles, diamonds, and circles.

Barber’s composition begins with a nearly literal four-voice reproduction of the shape-note hymn harmonization. Barber interchanges the tenor and soprano parts so that the theme melody in his setting appears in the
uppermost voice and the original soprano part appears as the tenor line. The shape-note hymn, containing twenty measures, is reduced to ten measures through the use of halved note values. These ten measures become the theme for the beginning of Barber's *Wondrous Love Variations*.

The analysis and discussion is based on identification of the theme and four variations by section and/or by measure number. These identifications correspond to the following sections and measure numbers.

**Ex. 2 - Barber - Sections Identified by Measure Numbers.**

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theme</td>
<td>anacrusis to m. 1 through m. 10</td>
</tr>
<tr>
<td>Variation I</td>
<td>anacrusis to m. 11 through m. 36</td>
</tr>
<tr>
<td>Variation II</td>
<td>anacrusis to m. 36 through m. 58</td>
</tr>
<tr>
<td>Variation III</td>
<td>anacrusis to m. 59 through m. 79</td>
</tr>
<tr>
<td>Variation IV</td>
<td>anacrusis to m. 80 through m. 98</td>
</tr>
</tbody>
</table>

The edition used in this analysis was published by G. Schirmer. No printing errors were noted.

**MELODY**

The Dorian melody on "f" which is the basis for the variation set is shown in Ex. 3. This melody is tripartite in construction. In the ten-measure melody the first four measures and the last four measures are identical. The two measures (mm. 5-6) which occur
between these four-measure units contain contrasting material. The melody alone is labelled: a -- b -- a.

Ex. 3 - Barber - Theme Melody.

The complete theme melody appears in each of the first three variations. In these variations each of the phrases of the melody is treated successively. In the fourth variation the melody is presented in an ornamental setting. The first variation contains the theme melody based on the note "f", the second variation on the note "c", the third variation on the note "b-flat", and the fourth variation on the note "f". These four thematic presentations are in the basic relationship of: I -- V -- IV -- I.

The particular octaves in which the melody occurs contribute to the sectional design of the variation set. In each successive variation the theme melody appears in a different octave than in the preceding variation. The particular octave for the melodic presentation in each
The original range of a major ninth in the theme melody corresponds exactly to the major ninth range in the third variation only. The range in all other variations is extended to a major tenth. This additional major second occurs as a result of the theme melody being raised a whole step in the "b" subsection in the first, second, and fourth variations.

With the "b" subsection of the theme melody raised a major second, the return from subsection "b" to subsection "a" results in a melodic descent of a whole-step. Initially these subsections begin and end on the same pitch. This melodic unison in the theme occurs on the third and fourth beats of measure 6. See Ex. 3. The individuality of the "b" subsection in the first, second, and fourth variations is reinforced by this melodic extension and the resulting melodic descent between subsections "b" and "a". These melodic adjustments occur in the three variations as follows: (1) the first
variation in measures 23 to 26, (2) the second variation in measures 45 to 48, and (3) the fourth variation in measures 86 to 89.

In each variation the theme melody is positioned or registered in a manner that insures its dominant position. The theme melody in the first variation appears in the uppermost voice. The spacing of the melody from adjacent voices is sufficient for the melody to retain its identity. In the second variation the addition of a solo stop to the pedal voice enables the melody to be heard apart from the manual voices. The application of a reed stop to the middle voice of the third variation insures the dominance of the theme melody. In the final variation, as in the first variation, the theme melody appears in the uppermost voice, but in an ornamented form.

The extensively ornamented theme melody in this final variation is quite in contrast to the preceding variations. Each of the preceding variations presents the theme melody in a straightforward manner. In the fourth variation some melodic pitches are decorated extensively and other pitches receive no ornamentation. Ex. 5 contains the ornamented melody from the fourth variation. On the staff immediately below the ornamented melody is the theme melody taken from the first ten measures of the composition. The freedom demonstrated in the ornamentation is patterned after a style of organ
prelude found in the Baroque era. In a Baroque era application, as well as this variation by Barber, the original theme melody provided only a framework on which was hung the ornamentation.

Ex. 5 - Barber - Ornamented Melody from Variation IV on the Upper Staff and the Theme Melody on the Lower Staff.
Ex. 5 - Barber - cont.

86

88

89

90

91

92

93

94

Ch. (as at first)

Strings

2 Sw.

Ch. Eng. Hn.

Ch. Eng. Hn.
The melody in subsection "b" (mm. 86-89) of the fourth variation is shifted a major second above the corresponding subsection in the theme. As is shown in Ex. 5, there is an omission at measure 89 of five consecutive notes from the theme melody. These notes which are omitted from the fourth variation appeared in measures 6 and 7 in the theme. In the course of the melodic ornamentation an occasional note is substituted for or bypassed, but the above five notes are the only extended omission of a series of consecutive theme melodic notes. In the previous three variations there are no omissions or substitutions of notes from the theme melody.

The elimination of these five notes prevents a sudden drop in the melodic contour from the climax in measure 87. By beginning the final subsection on the soprano note "c", rather than the lower note "f", the return from the melodic peak in measure 87 is extended and therefore more gradual. Measure 90, which is based on motives from theme subsection "a", functions as a
rounding-off of the "b" subsection. The registration addition in measure 89 and the ritardando in measure 90 support this analysis. A good performance should reflect the close relationship of measure 90 to the previous two measures.

MELODICO-HARMONIC TEXTURE

The modal scheme for each section of the composition is as follows.

Ex. 6 - Barber - Mode Centers.

Theme - Dorian on "f"
Variation I - Dorian on "f"
Variation II - Dorian on "c"
Variation III - Dorian harmonization on "f" -- Dorian melody on "b-flat"
Variation IV - Dorian on "f"

The pattern of these five modal centers corresponds to the signatures for the five sections, even though "minor" rather than the "modal" signatures are used. A reduction of the above to a more modern pattern shows a I -- V -- I succession of pitch centers.

Theme (4/4 meter, In moderate tempo)

The theme in Barber's composition is a four-voice harmonization of the theme melody. The harmonization is a nearly literal reproduction of the shape-note hymn setting.
The signature for the theme contains four flats, but all "d's" are naturalled. The altered "d" occurs twice and is in both instances a descending passing tone appearing on the second half of a primary beat. No "d's" appear in the supporting harmonic voices.

The formal organization of the theme follows a basic three-part pattern, wherein the first four measures form the initial "a" subsection. The contrasting "b" subsection is two measures in length. The final subsection is a return of the initial "a" material, but is harmonized in a slightly different manner. Thus, in this analysis this final subsection of the theme is referred to as "a'". The lettered brackets in Ex. 7 indicate the three basic divisions. The diagram of the form of the theme, based on the measure numbers, is contained in Ex. 8.
The Dorian melody which is the basis for the variation set is centered on the note "f" in the theme. The three voices which harmonize the melody confirm the modal nature of the melody, since together with the melody they define the Dorian mode.

The harmonic aspect of the theme is characterized particularly by the perfect fifth. Each two-measure segment in the theme begins and ends with an open vertical fifth, except in measure 2, beat three, and the return in measure 8.

Many vertical structures within the phrase contain open fifths. These vertical structures are frequently used consecutively, resulting in parallel open fifths and octaves. Note measure 1, beats 2, 3, and 4. The parallel fifths and octaves suggest the absence of individual voice motion within the supporting voices.

The parallelism of fifths and octaves results in a bass which moves primarily by seconds. Ex. 9 contains the bass for subsection "a" of the theme. A bass by fourth or its inversion appears only at the beginning or endings of phrases, or as a bridge between two adjacent phrases. Ex. 9 is representative of the bass motion throughout the entire theme.
Variation I (4/4 meter, Slightly faster)

Melody

Ex. 10 - Barber - Diagram of the Form for Variation I.

Intro. a b a'

mm. 11-14 mm. 15-22 mm. 23-26 mm. 27-36

After a short rest, change in registration, and a new tempo, a four-measure introduction to the first variation prepares the appearance of the theme melody in the first variation. These four measures (mm. 11-14) are based on a two-measure unit which is imitated in strettoed pairs. The brackets in Ex. 11 identify each of the two-measure units.
The voices of imitation are at the intervals of a perfect fifth below, a perfect fourth above, and the unison pitch. The unison imitation, which begins with the last eighth-note in measure 12, leads to the entrance of the theme melody on beat 4 in measure 14. The material contained in the four-measure introduction continues throughout the first variation as the inner voice fabric. No more than one inner voice at a time contains the two-measure imitative material. Throughout the variation there is a continuous succession of these two-measure units. Each appearance of the unit begins on the notes "f", "c", or "g" and is complete. In the variation the pattern of these entrances is built around the imitative entrance on the note "c", which is the dominant of the mode. Of the eight imitative entrances contained in the variation, all of the even numbered ones begin on the note "c". The pattern of entrances is outlined in Ex. 12. A bracket of the literal return in the pattern of imitated entrances indicates the organization in the structure of the variation. This corresponds, as well,
to the structure of the melodic application.

Ex. 12 - Barber - Outline of the Imitative Entrances in Variation I.

The Dorian melody with a final on "f" is supported by a three- to five-voice setting which includes both "a-natural" and "a-flat". This vacillating third degree alters the Dorian mode to include, as well, the major third degree.

Variation II (4/4 meter, Same tempo)

Ex. 13 - Barber - Diagram of the Form for Variation II.

<table>
<thead>
<tr>
<th>a</th>
<th>b</th>
<th>a'</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 37-44</td>
<td>mm. 45-48</td>
<td>mm. 49-58</td>
</tr>
</tbody>
</table>
The note-value pattern for the pedal voice in the first variation is very deliberate, due to the extensive use of whole notes. At the beginning of the second variation the speed in the note-value pattern for the pedals is altered. This change from whole-notes to quarter- and half-notes in the pedal voice of these two adjacent variations creates a sectional effect and thus contributes to the definition of the larger form.

In the manuals the basic note-value patterns of eighth-notes in the first variation are replaced by patterns of sixteenth-notes in the second variation. The accompanying voices in the manuals of the second variation have several properties similar to those employed in the first variation. They include the imitative construction, the relationship by fourth or fifth among the imitative entrances, and a continuous use of the same accompanying texture within each variation.

The length of the literal repetition (four beats) tends to group together the three entrances in measures 36, 37, and 38. The following two entrances in measures 38 and 39 continue the literal repetition through seven beats and six beats, respectively. Note Ex. 14. The material in all of these entrances is derived in a different manner than in the first variation, but the constructional procedure of grouping the imitative entrances is the same as in the introduction to the first variation.
The first three entrances in measures 36, 37, and 38 are a literal diminution of the theme melody for four complete beats. The two following voice entrances in measures 38 and 39 continue the literal form of the theme melody beyond the length of the initial two entrances. The entrance in the uppermost voice in measure 38 is literal for seven complete beats, the equivalent of phrase "a". The voice which enters in the left hand on the last eighth-note of measure 38 is literal
only through the complete first beat of measure 40.
The remaining one and one-half beats of the theme melodic pattern lie a major second higher than the corresponding segment from the melody.

The manual voices in the second variation begin simultaneously with the pedal theme melody, not as introductory material as in the first variation. The manual parts for the entire second variation are derived from the material in measures 37-39, as shown in Ex. 14. Throughout the balance of the second variation after measure 39 the manuals are based on complete, half, or fragmentary applications of phrase "a" in diminution. Measures 40-43, shown in Ex. 15, are representative of the fragmentary manner in which portions of the theme are used. Various repetition devices, such as sequence and imitation, are employed throughout the variation. Strettoed imitations occur with frequency.

Except for measures 38-39 and a literal return of these two measures as measures 50-51, the manual parts are primarily a two-voice fabric. The two brief exceptions occur in measure 48 and in the extension of the final chord in measures 57-58.
The manual voices throughout the third variation are based on a diminution of phrase "a". The first note in each imitative manual entrance is reduced by half the value of the corresponding pedal note. Following this initial note, each of the notes contained in the manual imitation is reduced to one-fourth the value of the corresponding pedal note. Thus, a pedal quarter-note becomes a sixteenth-note in the manuals. Refer to Ex. 16 for a comparison of the melodic pattern and the note-value patterns. The pedal theme, as shown in Ex. 16, takes on the following diminution form in the manuals.
Ex. 16 - Barber - Comparison of the Manual and Pedal Melodic and Note-Value Patterns in the Initial Measures of Variation II.

The result of the above described double-diminution is that four measures in the pedal occupy one measure in the manual. The manual entrance in the upper voice in measure 38 is a literal diminution of the pedal melody of the second variation through beat three of measure 44. This corresponds to the complete subsection "a" of the theme.

As in the first variation, both forms of the third degree of the modal scale are used ("e-natural" and "e-flat"). In many instances the "e-naturals" are used to avoid a tritone with the "a-natural" sixth degree. Other accidentals occur as a result of the retention of melodically imitative patterns.
The three-voice third variation includes a separate registration, a different note-value pattern, and a different rate of motion in each voice. The variation contains the theme melody in the middle voice. This use of the Dorian melody on "b-flat" is a literal transposition of the theme melody. Since the theme melody does not use the third degree of the mode, the "d-flat" which would normally appear in the Dorian mode on "b-flat" is never defined by the melody. When the third step does appear, as in the descending perfect fourths below the melody in measures 63 and 75, the Dorian quality of the melody appears to be weakened by the "d-naturals". These "d-naturals" occur as a result of the pattern of parallel fourths, rather than as an intended alteration of the mode. The countermelodic right hand voice includes both
"d-natural" and "d-flat". The use of both the major and minor third step of the mode has occurred in both preceding variations.

The right hand voice in measures 59 and 60 is a diminution of the first four measures of the left hand melody. After measure 60 the right hand voice contains varying adaptations of these two measures.

The "b-flat" centered melody and the countermelody in the right hand are set above a bass line which is temporarily centered on the note "f". The simultaneous pedal tones of "f" and "c" in measures 58-60 are primary in defining this center. The succession of pedal notes on "f", "g-flat", "a-flat", "b-flat", and "c" provide the fundamental line.

The temporary nature of the "f" pitch center becomes apparent in measure 77 when the pedal becomes tacet and the theme melodic note on "b-flat" is harmonized by a "d-natural" (a minor sixth below). The final melodic note ("b-flat") is extended to eleven beats and rendered final by the other voices which emphasize the notes of the "b-flat" major triad. This emphasis in the manual and pedal voices in measures 77 and 78 is achieved by placing notes of the "b-flat" major triad at the beginning of each triplet pattern. Note in Ex. 18 the "b-flat" triad notes which are struck on the beat in measures 77 and 78.
The modal melodic final on "b-flat" is reinforced by the progression which cadences the third variation. The chord content of measure 76 is a major triad based on "a-flat". This chord progresses to a "b-flat" major triad in measures 77-79. Thus, the cadence occurs by means of two major chords which lie a major second apart -- the seventh degree on "a-flat" is a whole-step below the final on "b-flat".

The "d-natural" in the final chord occurs as a Picardy third application. The same procedure is also used in the final chord of the fourth variation. The final chords in the theme, first variation, and second variation contain no thirds in the vertical structures.

Variation IV. (4/4 meter, Very much slower)
The fourth variation has a pitch center on the note "f". The fabric of the variation is comprised basically of two elements -- an ornamented theme melody and a descending chromatic line. The chromatic line is extended by a series of intervals. Frequently these intervals are fourths. Ex. 20 contains the ornamented melody and the chromatic line as contained in the first measure of the fourth variation (m. 80).

The very chromatic nature of the variation suggests at times a serialistic approach. Many of the measures contain ten or more tones of the chromatic scale. Note measure 80 in Ex. 20. The measure which follows Ex. 20 in the score contains all twelve tones of the scale.

Although the final variation contains a much more
chromatic setting of the melody than any of the previous variations, the distinctive modal quality which prevades the preceding variations is apparent also in the final variation. A major contributant to the modality present in the final variation is the ornamented melody. Even though the melody is considerably decorated, the ornamentation at no time includes an "e-natural". The whole-step up to the final remains throughout the variation. Also excluded in the decorated melody is the note "d-flat". Thus, in the melodic line the raised sixth degree ("d-natural") and the lowered seventh degree ("e-flat") tend to stabilize the modal setting regardless of the chromaticism in the accompanying voices.

Included in the fabric of the fourth variation are numerous examples of various contrapuntal procedures, namely, sequence, stretto, imitation, and retrograde motion. The element of sequence is applied throughout the variation. Both the ornamented melody in the right hand and the accompanying material in the left hand include sequential writing. Measures 80-83 include examples of the sequential writing which occurs in the manual parts. These four measures reappear later in the variation as measures 90-93.

The ornamented melody in measure 80 is used in sequence a perfect fourth higher in measure 81. The final note of measure 81 begins a second sequence a major second above the sequential repetition contained
in measure 81. On the final note of measure 82 the sequential pattern returns to the original level on the note "f". The four entrances are successively at I - IV - V - I levels.

Ex. 21 - Barber - Sequential Writing in Measures 80-83.

The chromatic line in the left hand in measure 80 is also sequenced a perfect fourth above in measure 81. This pattern is repeated in measure 82 and enlarged to include fifths as well as fourths in the paired groupings. The additional voice in the left hand in measure 82 is an elaboration of the ascending pedal voice. In measure 83 the left hand sequential pattern returns to the original level, but in an abbreviated form.

Measure 84 includes a stretto imitation between
the pedal and left hand. The imitation is based on the descending chromatic line of paired perfect fourths.

Ex. 22 - Barber - Strettoed Left Hand and Pedal in Measures 84-85.

The soprano voice "f" which appears in measure 85 is the final note in subsection "a". The material in the lower manual of measure 85 is derived from two sources. The upper voice of the lower manual is an imitation of the ornamental melodic line in measure 80 (Ex. 20). The lower voice in the left hand of measure 85 is a condensed form of the ornamented melody in the previous measure (m. 84).

Subsection "b" of the fourth variation begins with the anacrusis to measure 86 and concludes with beat three in measure 89. The ornamented melody in these four measures is supported by a chromatic line of descending fourths. In measure 87 the descending fourths appear above a voice containing an imitation of the melodic line from measure 86.
Measures 88 and 89 are based on note-value patterns containing either triplet sixteenths and an eighth-note or an eighth-note with triplet sixteenths. In measure 88 these patterns occur in the melodically ornamented voice. In measure 89 the triplets assist in the motion of the inner voices below a sustained upper voice "g". In general, the triplets in measures 88-89 are an elaboration of the interval of a descending fourth. Thus, the basic figural outline is derived initially from the left hand in the first measure of the fourth variation.

The use of the triplet is reserved for subsection "b" of the variation (mm. 86-89). The "a" and "a'" subsections employ only duple division of the basic eighth-note unit. The appearance of the triplet pattern thereby contributes definition to the form of the final variation.

The "a'" subsection of the final variation begins on the final eighth-note in measure 89. Measures 90-93 contain the same material as measures 80-82. Measures 80-82 are the first three measures of the fourth variation. However, the order of the measures is reversed in the "a'" subsection. The following is a comparison by measure number for the two passages.

Ex. 23 - Barber - Measure Comparison of Measures 80-82 and their Reversed Application in Measures 90-93.

Measure 80 = Measure 93
Measure 81 = Measures 92 and 91
Measure 82 = Measure 90
Measure 81 in 3/2 meter is the equivalent in length to measures 91 and 92 in 3/4 meter. Adjustments are made in the reversed order of the measures to facilitate the bindings between the measures.

Measures 94-95, which bring to a close the melodic contour of the fourth variation, are the same as measures 84-85, the final measures in subsection "a". The reuse of measures 84-85 in the formation of measures 94-95 is facilitated through the similarity of material in measures 83 and 93.

Measure 95 contains the final melodic note. The three measures which extend measure 95 and conclude the variation contain repetitions based on material found in a middle voice in measure 95.

Ex. 24 - Barber - Measures 95-98.

The two voices which comprise the lowest manual voices in measure 95 are derived from previous material. The lowest manual voice in measure 95 is a condensed form of the ornamented melody in the previous measure (m. 94). The upper voice written on the lower staff is an imitation
of the ornamented melodic line in measure 94.

In measure 95 the voice which enters after a rest on beat four is an imitation of the upper voice of the lower manual staff in the same measure. This imitative entry, labelled as Entrance #1 in Ex. 24, appears in stretto at the fifth in the lowest manual voice in measure 96. The entry in the lowest manual voice in measure 96 is labelled as Entrance #2 in Ex. 24. In measure 97 the concluding notes of this last entry occur as an augmentation of the alto voice in measure 96. The composition concludes with a Picard third in the final triad on "f".

REGISTRATION -- PERFORMANCE REQUIREMENTS

The composition includes generally conservative demands for the organ and performer. A medium-sized, three-manual instrument of twenty-five to thirty ranks should permit a reasonable adherence to the suggested registration.

The registration indications given at the beginning of the composition show the following:

Ex. 25 - Barber - Initial Registration Indications.

Swell: 8 ft. Diapason
Great: Flutes 8 ft. and 4 ft.
Choir: with light mixtures
Pedal: 16 ft. and 8 ft., plus Sw. to Ped.

This pre-performance registration permits the execution
of the theme and first variation before any changes in registration. The second variation necessitates the addition of a solo stop to the pedal voice. The third variation involves changes in the two manuals and pedal parts. The fourth variation requires substantial changes in the registration for all three manuals and pedal.

The general trend in the suggested registrational indications is from the simple to the complex. The theme registration calls for a single swell diapason 8 ft. The first, second, and third variations each include a progressively more complex initial registration. The most elaborate pre-variational registration occurs prior to the fourth variation. In addition, during this final variation there are eight registrational adjustments and eight changes of manual. The previous theme and three variations include no manual changes within each variation.

Each succeeding section in the variation set involves definite changes in tone color. These contrasts in color thus reinforce the definition of the formal design. The first variation calls for a general flute combination of 8 ft. and 4 ft. for the manuals and 16 ft. and 8 ft. for the pedal. The second variation includes a choir manual registration characterized by light mixtures, plus a pedal registration which includes a solo stop. The three voices in the third variation are individualized by a separate registration for each voice. The fourth variation is the only section to include manual
change and registration indications for all three manuals.

Technically the composition places no great demands on the performer. The tempos are moderate, the rhythmic patterns are not intricate, and the composition is of moderate length. Probably the most challenging technical aspects of the variation set are the sixteenth-note manual voices in the second variation and the registral changes within the fourth variation.

**DYNAMICS -- RHYTHM**

The dynamics are controlled, in general, by the registration in the first, second, and third variations. Subtleties of balance among the several voices are to be adjusted through the use of the choir and swell expression pedals. The fourth variation is the only section which contains non-graduated (p, ff, f) dynamic markings within the variation. Ex. 26 contains these non-graduated dynamic markings for the entire variation set.

In general, the graduated dynamic markings (crescendo) and decrescendo) in the fourth variation conform correspondingly to the rising and falling melodic contour. This variation demands a special consideration by the performer, due to the necessary use of the available expression pedal(s). An additional significance of the dynamic scheme, in relation to the melodic contour, was
discussed previously in the section titled, "Melody".

Ex. 26 - Barber - Non-Graduated Dynamic Markings for the Complete Composition.

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure Number</th>
<th>Dynamic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theme</td>
<td>0-1</td>
<td>p</td>
</tr>
<tr>
<td>Variation I</td>
<td>10</td>
<td>mf</td>
</tr>
<tr>
<td>Variation II</td>
<td>36</td>
<td>(no marking)</td>
</tr>
<tr>
<td>Variation III</td>
<td>58</td>
<td>p</td>
</tr>
<tr>
<td>Variation IV</td>
<td>79</td>
<td>mf</td>
</tr>
<tr>
<td></td>
<td>81</td>
<td>p - mf</td>
</tr>
<tr>
<td></td>
<td>82</td>
<td>p</td>
</tr>
<tr>
<td></td>
<td>85</td>
<td>p iu f</td>
</tr>
<tr>
<td></td>
<td>89</td>
<td>p poco f</td>
</tr>
<tr>
<td></td>
<td>91</td>
<td>p</td>
</tr>
<tr>
<td></td>
<td>92</td>
<td>mf pp</td>
</tr>
<tr>
<td></td>
<td>98</td>
<td>pp</td>
</tr>
</tbody>
</table>

Throughout the fourth variation implied dynamic contrasts occur as a result of the registrational indications and the changes of manual. The registration in the fourth variation includes a softer selection of stops for the swell and choir manuals than for the great manual: flutes and strings vs. principals. In addition, the swell and choir are coupled at the unison pitch to the great manual. The composer makes use of the swell and choir manuals at the beginning and conclusion of the variation. The louder middle-portion of the fourth variation (mm. 84-91) is to be played on the great manual, supported by the pedal voice coupled from the great manual.

A chart of the indicated tempos and basic beat subdivisions follows.
Ex. 27 - Barber - Tempos and Beat Subdivisions.

<table>
<thead>
<tr>
<th>Section</th>
<th>Basic Beat Subdivisions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theme</td>
<td>( J = 60 ) - essentially ( \frac{2}{4} ) increasing</td>
</tr>
<tr>
<td>Variation I</td>
<td>( J = 72 ) - ( \frac{2}{4} ) peak</td>
</tr>
<tr>
<td>Variation II</td>
<td>( J = 72 ) - ( \frac{2}{4} )</td>
</tr>
<tr>
<td>Variation III</td>
<td>( J = 72 ) - ( \frac{2}{4} ) decreasing (equated on the scale of the previous sections these ( \frac{2}{4} = \frac{2}{4} ) at ( J = 33 ))</td>
</tr>
<tr>
<td>Variation IV</td>
<td>( J = 66 ) - essentially ( \frac{2}{4} ) decreasing</td>
</tr>
</tbody>
</table>

An overview of the basic note-value activity of the composition indicates the pattern: slow -- faster -- slow.

The speed of the basic rhythmic unit and the subdivisions of this unit show a pattern of increase from the theme through the second variation. After the second variation there is a decline in the basic beat subdivisions. The sixteenth-note activity of the final variation is not an increase in the basic beat subdivision, because the rate of speed for an eighth-note in the fourth variation is slower than that of a dotted quarter-note in the third variation (\( J = 66 \) vs. \( J = 72 \)).

The final melodic note in each variation is noticeably extended. This procedure is used as a means of identifying the end of each variation. The same procedure is used to emphasize the final melodic note in subsection "a" in the second and the third variations (mm. 43-44 and mm. 65-66).

In the fourth variation the extension of a melodic note, as well as the absence of ornamentation, are employed as a means of identifying the end of each of the
three subsections. The "a" subsection concludes on the note "f" in measure 85, the "b" subsection on the note "g" in measure 89, and the "a'" subsection on the note "f" in measure 95. An additional prolonged and unornamented note occurs in measure 87. This note "g" is the melodic climax for the final variation. These four notes are the only melodic notes in the entire variation extended beyond one and one-half beats and each note appears at a point of structural emphasis.

Each variation has a rhythmic-melodic module which is the basis for the accompanying fabric. In the first and fourth variations these modules are based on the interval of a perfect fourth.

Ex. 28 - Barber - Rhythmic-Melodic Modules for Variations I and IV.

In the first variation the perfect fourth interval appears twice in the introductory two-measure unit. The interval of a perfect fourth also represents the range for the entire subject.
In the second and third variations the rhythmic-melodic module is derived from the diminution form of the theme melody.

SUMMARY AND CHART OF STRUCTURAL ORGANIZATION

As indicated in the preceding discussion, the elements of melody, registration, dynamics, and tempo indications combine to provide a sectional set of variations. Within the theme and each of the first three variations there are no additional dynamics, registration changes, or new tempo indications after the initial indications for each section. In the first three variations the only indication of a reduction in the tempo occurs near the close of each variation.

In the fourth variation the elements of melody, registration, dynamics, and tempo indications contribute to the subsectional organization. A registration change and a substantial dynamic adjustment accompany the appearance of subsections "b" and "a'".
Ex. 30 contains a diagram showing the comparative length of the five sections, based on the number of measures in each. Included, as well, are the basic indications as to the formal organization in each section. The diagram shows the careful balance which Barber has maintained among the subsections in each variation, when compared to the subsection structure of the theme. The basic proportions of the theme have been maintained even though each of the variations contains approximately twice as many measures as the theme. The diagram indicates the degree of similarity in length among the four variations.
Ex. 30 - Barber - Diagram Showing Comparative Lengths of All Sections, Based on the Number of Measures, and the Basic Formal Organization of Each Section.

<table>
<thead>
<tr>
<th>Measure</th>
<th>Theme</th>
<th>Form</th>
<th>Variation I</th>
<th>Form</th>
<th>Variation II</th>
<th>Form</th>
<th>Variation III</th>
<th>Form</th>
<th>Variation IV</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intro.</td>
<td>a</td>
<td>b</td>
<td>a'</td>
<td>b</td>
<td>a'</td>
<td>a</td>
<td>b</td>
<td>a</td>
<td>a'</td>
</tr>
<tr>
<td>b</td>
<td>a</td>
<td>a'</td>
<td></td>
<td>a'</td>
<td></td>
<td>a</td>
<td></td>
<td>a</td>
<td></td>
</tr>
<tr>
<td>a</td>
<td>a'</td>
<td></td>
<td></td>
<td>b</td>
<td></td>
<td>b</td>
<td></td>
<td>b</td>
<td></td>
</tr>
</tbody>
</table>

Note: Each measure is 1 unit in length.
CHAPTER V

CHORAL VARIATIONS ON "VENI CREATOR"

by

MAURICE DURUFLÉ

BACKGROUND -- GENERAL STRUCTURE -- PRINTING ERRORS

This set of variations is from a larger composition titled Prélude, Adagio, et Choral varié (sur le theme du "Veni creator"), Op. 4. M. Duruflé composed this work in 1930 (published in 1931) and dedicated it to the homage of Louis Vierne. The entire composition comprises three main sections: (1) Prelude, (2) Adagio, and (3) Chorale Variations. "Prélude" contains one hundred and sixty-one measures. A lento quasi-recitative section of seven measures bridges the "Prélude" and the "Adagio". The "Adagio", containing one hundred and six measures, is built around the first five notes of the Latin hymn Veni Creator. The final section, the "Chorale Variations" comprising one hundred and nineteen measures, contains the chorale and four variations.

The basis for the variation set is the Latin hymn Veni Creator. This hymn, as shown in Ex. 1, appears in the Liber Usualis as a Whitsunday hymn. Duruflé employs the equivalent of a complete stanza of the hymn as the
basis for his chorale and variations.

Ex. 1 - Duruflé - Veni Creator Hymn.

Veni Cre-a-tor Spi-ri-tus, Mentes tu-orum vi-si-ta:

Implo su-perna gra-ti-a Quae tu cre-asti pecto-ra.

The hymn, as contained in the Liber Usualis, includes seven stanzas. Stanzas 1, 2, 5, 6, and 7 each contain identical melodic lines. Stanzas 3 and 4 are each altered by the addition of one note, as a means of accommodating an extra syllable in the text. The melodic line used by Duruflé is identical to one stanza from the first group above, not to stanza 3 or 4. The title for the composition is derived from the text for the first stanza, as shown in Ex. 1.

The chorale and variations is the particular part of Duruflé's composition which is to be discussed in detail. Each section of the chorale variations is indicated with the inclusive measure numbers in Ex. 2. The fourth variation is additionally labelled in the score as "Final". In the score the end of each section is marked by a double bar, thus indicating a sectional structure in the set of variations.
Ex. 2 - Duruflé - Chorale and Variations by Measure Numbers.

<table>
<thead>
<tr>
<th>Section</th>
<th>Inclusive Measure Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chorale</td>
<td>mm. 1-14</td>
</tr>
<tr>
<td>Variation I</td>
<td>mm. 15-27</td>
</tr>
<tr>
<td>Variation II</td>
<td>mm. 28-38</td>
</tr>
<tr>
<td>Variation III</td>
<td>mm. 39-48</td>
</tr>
<tr>
<td>Variation IV</td>
<td>mm. 49-119</td>
</tr>
</tbody>
</table>

The edition used in this analysis was published by Durand and Co. No printing errors were noted.

MELODY:

The hymn *Veni Creator* is in the Mixolydian mode on "g". In his "Chorale Variations" Duruflé retained the Mixolydian quality of the original melody but transposed the mode to "e" and therefore used the three-sharp signature. Each of the four variations contains all four phrases of the chorale melody on "e".

The fourteen-measure chorale is divided into four phrases. These phrases follow the pattern shown in Ex. 3.

Ex. 3 - Duruflé - Diagram of the Chorale Phrase Structure.

<table>
<thead>
<tr>
<th>a</th>
<th>b</th>
<th>c</th>
<th>d</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1-3</td>
<td>mm. 4-6</td>
<td>mm. 7-10</td>
<td>mm. 11-14</td>
</tr>
</tbody>
</table>

The melodic pattern of the notes, as contained in the chorale, is retained intact in the first and second
variations. The chorale melody in the soprano voice of the third variation contains two adjustments. In measure 42 the first note, a "g-sharp", is an addition. This note addition avoids parallel octaves between the outer voices. In measure 47, the penultimate measure of the third variation, a "g-natural" appears as the first note in the measure. This chromatic alteration avoids an augmented octave with the canonic pedal voice. The particular registration for this variation would produce a sounding augmented prime.

In the fourth variation the presentation of the chorale melody occurs in measures 55 through 77. The soprano voice melody, beginning on the note "b" in measure 55, is imitated by the pedal voice in measure 57. The pedal voice presentation is the original chorale melody with a final on the note "e". Within this subsection of the fourth variation the chorale melody appears complete, except for the omission of the seventh and eighth notes within the "c" phrase (m. 69). The remainder of the fourth variation contains only individual phrases or motives from the chorale melody.

Ex. 4 shows the individual octaves in which the chorale melody sounds in each section of the variation set.
Ex. 4 - Duruflé - The Individual Octave of the Final for each Section in the Variation Set.

The chorale melody is placed in a different octave in each succeeding section. This aspect of the melodic treatment contributes definition to each section and contributes to the structure of the entire composition.

MELODICO-HARMONIC TEXTURE

Except for a nine-measure diversion in the fourth variation, the chorale and four variations all appear with the signature of three sharps. The chorale melody, which is Mixolydian in quality and based on a final of "e", appears in each of the five sections of the variation set.

Chorale (4/4 meter, Andante religioso)

Ex. 5 - Duruflé - Diagram of the Form for the Chorale.

a b c d
mm. 1-3 mm. 4-6 mm. 7-10 mm. 11-14

These phrase identifications for the four phrases of
the chorale are shown with the chorale in Ex. 6.

Ex. 6 - Duruflé - Chorale with Phrase Identifications.

The four voices which harmonize the melody maintain the Mixolydian quality present in the melody. The five-voice harmonization contains no accidentals outside of the signature of three sharps. The harmonization
also employs all seven notes of the modal scale and supports the melodic final on "e".

The structure of the ancient hymn is followed explicitly in the chorale harmonization by Duruflé. Each phrase in the chorale is set apart from the following phrase by the appearance of an eighth-rest in the melody and pedal voices. The phrase markings in the Durand edition correspond exactly to each of the four phrases of the chorale.

The intermediary phrase endings in the melody are on the fourth and fifth degrees of the mode. Phrase "a" concludes with an A major triad, phrase "b" with an E major triad, phrase "c" with an F-sharp minor triad, and phrase "d" with a major triad on the note "e". Tertian harmony is used throughout the chorale harmonization.

Variation I (4/4 meter, Poco meno lento)

Ex. 7 - Duruflé - Diagram of the Form for Variation I.

Intro.  a   b   c   d
m. 15  mm. 16-18  mm. 19-20  mm. 21-23  mm. 24-27
The first variation harmonization employs primarily the seven tones of the Mixolydian mode on "e". The deviation from the strict Mixolydian is only in the use of "g-natural" in measures 18-20. Each "g-natural" is used to avoid the major seventh with the pedal voice.

The fabric of the first variation is comprised of several separate elements. The chorale melody appears in the pedal with the colour of an 8 ft. oboe. This distinct colour sets the melody apart from the flute registration in the manuals. Each melodic phrase is separated from the succeeding phrase by an eighth-rest. These are the only rests which occur in the pedal voice. The two voices appearing in the left hand are contrapuntal filler parts based on triplet patterns. One or the other of these two voices maintains the triplet motion throughout the entire variation.

The right hand voice in the first variation contains fragments of phrases taken from the chorale melody. Most of the material used in this upper voice is derived from phrase "c" of the chorale melody. The note values of the original phrase "c" are freely altered in this countermelodic application. The upper voice in measure 21 and the first three beats of measure 22 contains material not derived from phrase "c". These two measures contain a fragment, in diminution, of phrase "a". Ex. 8 shows the particular sources of the material used in the upper voice of the first
variation.

Ex. 8 - Duruflé - Sources for the Right Hand Voice in Variation I.

petition repetition with variation of "c"

diminution of "c"

rhythmic variant of mm. 15-16 fragment of "c"
In the second variation the chorale melody appears in the score as the uppermost voice. The melody is accompanied throughout the variation by simultaneous duplets and triplets. Both the melody and the accompaniment in triplets are played by the right hand. The accompanying right hand voice in triplets doubles the melody notes of the upper voice. Between melodic doublings the accompanying right hand voice, together with the left hand voice, provide harmonic filler. The peculiarity of the indicated registration -- the upper and middle voices on an 8 ft. stop and the lowest voice on 8 ft. and 2 ft. stops -- places the actual sound of the lowest notated voice both below and above the pitch of the upper and middle voices. As a result, the right hand which contains the chorale melody is heard between these resulting two lines. Note Ex. 10.
As in the first variation the fabric is comprised almost totally of the seven notes of the Mixolydian mode on "e". Two "g-naturals" in the countermelodic left hand voice in measures 36 and 37 are the exception. The chorale melody is clearly marked by phrasings and the melodic phrases are separated by quarter-rests.

**Variation III** (4/4 meter, Andante expressivo)
Ex. 11 - Duruflé - Diagram of the Form for Variation III.

\[
\begin{array}{cccc}
\text{a} & \text{b} & \text{c} & \text{d} \\
\text{mm. 39-40} & \text{mm. 41-42} & \text{mm. 43-45} & \text{mm. 46-48}
\end{array}
\]

The essence of the third variation is a canon between the top voice of the manual parts and the pedal. The top voice, containing the chorale melody on "e", is imitated a fifth below in the pedal voice. Because the pedal is registered for a 4 ft. flute and the manuals an 8 ft. celeste, the canonic imitation in the pedal voice is actually heard at the fourth above the written soprano voice or dux.

The two-voice canon is literal except for one chromatic adjustment and occasional alterations of the note values. The pedal voice on beat three of measure 46 contains a "c-natural". This chromatic alteration avoids a sounding major seventh dissonance between the canonic voices. The other accidentals which appear in the pedal voice in the first and penultimate measures occur as a result of the perfect fifth interval of imitation.

Both lines of the canon continue intact through the final notes of the variation. As a result, the canon in the pedal, written a fifth below the dux, produces at the cadence an A major final triad. Each of the other four sections of the variation set concludes on a chord that has the note "e" as the root.

Each line of the canon is individually marked with
phrasings. In each canonic line the phrases are separated by eighth-rests. The note values of the chorale melody are freely altered in the dux and the comes. The comes also includes changes from the note-value patterns contained in the dux.

The two canonic lines are supported by a chorale-style, three- to four-voice accompaniment which appears in the manuals. The dux and comes occur generally at a two-beat interval. The nearly literal treatment of the canon necessitates one more chromatic adjustment than was present in the previous variations. This chromatic alteration on "c-natural", and the alteration on "g-natural", occur with greater frequency than in the previous variations.

**Variation IV** (2/2 meter, Allegro, FINAL)

The initial measures in this variation are contained in Ex. 12. Diagrams of subsections of the fourth variation are contained in the ensuing discussion. A diagram of the complete variation is shown in Ex. 21.

The fourth variation begins with a six-measure introduction prior to the appearance of the chorale melody in measure 55. In the introductory six measures the initial note in each of the first nine sets of triplets outlines the notes of the chorale melody on "e". Note Ex. 12.
The balance of the introduction to the fourth variation (mm. 52-54) is derived from the material found in measures 49-51.

Following the introduction, the canonic treatment appears with the soprano voice in measure 55 as the dux and the pedal voice in measure 57 as the comes. The soprano voice entrance on the note "b" is answered with the pedal voice on the note "e". It is the pedal, however, which presents the chorale melody in a more literal form. The note-value patterns of the chorale melody are retained intact in the pedal. The soprano voice melodic line, by contrast, contains numerous variations in the note-value patterns of the chorale melody. The adjusted note values in the soprano voice facilitate a literal presentation of the melody in the pedal.

The canon between soprano and pedal voices occupies measures 55-77. Each of the four phrases of the chorale melody is presented successively in this subsection of the fourth variation. As in the earlier variations, each of the four phrases is indicated by phrase markings. In
both melodic lines the successive phrases are separated by rests.

The pattern of the canonic treatment is diagrammed according to measure numbers in Ex. 13. The soprano voice melody begins each phrase approximately two measures in advance of the pedal imitation.

The supporting or inner voice fabric for the two canonic voices in the fourth variation is derived from the six-measure introduction to the variation. The triplet patterns from the introduction and the quickened tempo provide the toccata-like rhythmic activity, as well as harmonic filler.

In measure 72 an additional voice is added to the texture. This addition occurs simultaneously with the final note of the chorale melody in the soprano voice. The added voice appears immediately below the soprano voice and is an imitation of the soprano in the previous measure (m. 71). The soprano voice in measure 73 is a sequence of the soprano voice in measure 71. The pattern of repetitions, based on imitation and sequence, provides the basis for the manual parts in the three following measures (mm. 74-76).

The pedal voice in measure 77 contains the final note of the chorale melody. Also in measure 77 the right hand initiates a two-measure pattern derived from the first eight notes of the chorale melody. These eight notes, which are supported by perfect fourths, together
Ex. 13 - Duruflé - Canon between Soprano and Pedal Voices, Var. IV, mm. 55-77.

Measure Numbers: 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77

Voices: Soprano - "a" → "b" → "c" → "d"

Pedal - "a" → "b" → "c" → "d"
with a variation of the same in measures 79 and 80, provide a bridge between the end of the complete chorale melody in the pedal voice in measure 77 and the appearance in measure 81 of a new subsection within the fourth variation.

This new subsection which begins in measure 81 and continues through measure 105 includes an extended crescendo. Registration additions appear in measures 81, 89, 93, and 102. The material used in this subsection is built on fragments from chorale phrases "a" and "c". The climax to the crescendo in measures 81-105 occurs in measure 106 with the arrival at full organ and the entrance of chorale phrase "d". Ex. 14 contains a diagram of measures 81-105, showing the derivations of the material used.

Beginning in measure 81 the left hand contains the first eight notes of the melody from phrase "c" of the chorale. This four-measure segment in the left hand (mm. 81-84) is repeated with modifications to form measures 85-88. The latter measures retain the melody and alter slightly the harmony. The melody in the second phrase is emphasized by an octave doubling in the right hand. These two four-measure segments (mm. 81-84 and mm. 85-88) are joined by a pedal motif derived initially from the first seven notes of the chorale melody. This motif appeared previously in the bridge passage in measures 77-80. It is also these seven notes which are
Ex. 14 - Duruflé - Diagram of the Musical Substance in Measures 81-105.

**Measures:** 81 82 83 84 85 86 87 88

- **Right Hand:** Harmonic filler → Melodic doubling of left hand & filler
- **Left Hand:** 1st nine notes of phrase "a" → Sequence of mm. 81-84
- **Pedal:** "Veni creator" motif → "Veni creator" motif

**Measures:** 89 90 91 92 93 94 95

- **Right Hand:** Harmonic filler → Dim. of 1st 9 notes of phrase "a" → "Veni creator" motif (variant of m. 93)
- **Left Hand:** Fragment imitation of m. 81-84 → Harmonic filler
- **Pedal:** Mid-segment of phrase "d" → Final 3 notes of phrase "a" in augmentation (variant of m. 93)

**Measures:** 96 97 98 99 100 101

- **Right Hand:** "Veni creator" motif (variant of m. 91) → "Veni creator" motif (variant of m. 93) → Sequence of m. 99 → (same as m. 100)
- **Left Hand:** Harmonic filler
- **Pedal:** (variant of m. 94) → Sequence and Extension of mm. 93-94 → Repetition of mm. 99 & 100

**Measures:** 102 103 104 105 106

- **Right Hand:** Sequence of m. 101 (variant of m. 102) → Extension → bridge → phrase "d"
- **Left Hand:** (add pedal point on "a")
- **Pedal:** Sequence and Extension of mm. 100-101 → pedal point "e" → fragment of phrase "a"
the melody for the text, "Veni Creator." In measure 88 the seven-note pattern found in measure 84 returns. Measure 89 begins a sequence of the melodic material found in measure 85. The sequence is broken at the end of measure 90 to facilitate the transition to a temporary pitch center on the note "b-flat".

Measures 93-101 include the only passage in the entire composition with a signature other than three sharps. These measures contain primarily three fragmentary melodic ideas taken from the chorale. Measures 93 and 94 in Ex. 15 contain examples of these melodic fragments.

Ex. 15 - Duruflé - Melodic Fragments in Measures 93-94.

diminution of "Veni Creator" phrase "c" motif

The right hand in measure 93 is a diminution of the first nine notes of chorale phrase "c". These nine notes also appeared in this subsection of the variation as the basis for measures 81-84. These two identical melodic patterns based on phrase "c" do not include the final three notes of the "c" phrase.

The three remaining notes of the "c" phrase appear
Pedal reeds are added immediately prior to the entrance of these three notes from phrase "c". The "Veni Creator" motif -- the first six notes of chorale phrase "a" -- returns in measure 94. The diminution segment from phrase "c" and the "Veni Creator" motif provide an antiphonal effect between the two right hand voices in measures 93-98. These three segments -- the right hand voice in measure 93, the right hand alto voice in measure 94, and the right foot pedal voice in measures 93 and 94 -- provide the basis for the balance of the transition to measure 106.

Measures 95 and 96 are a sequential variation of measures 93 and 94. The two-measure pattern derived through sequential variation continues in measures 97 and 98. After measure 98 the phrase "a" fragment is temporarily dropped and the diminution "c" phrase segment provides the basis for the continuing sequential writing. This fragment from the "c" phrase is sequenced from measure 99 through measure 105. Each new repetition of the pattern is less like the original pattern found in measure 93.

Ex. 16 is a diagram of the final subsection (mm. 106-119) of the fourth variation. The diagram indicates the specific materials used in the conclusion of the composition.

Measures 106-111 contain chorale phrase "d" in the
Ex. 16 - Duruflé - Diagram of the Musical Substance in Measures 106-119.

Measures: 106 107 108 109 110 111
Right Hand: Phrase "d" (complete) - Harmonized
Left Hand: Harmonic Filler and Doubling of Pedal Voice
Pedal: Phrase "c" fragment

Measures: 112 113 114 115
Right Hand: Phrase "a" fragment in diminution
Left Hand: (variant of m. 111) (variant of m. 112 & filler) (variant of m. 111 & triplet filler)
Pedal: (same as m. 112) (same as m. 111) (variant of m. 111)

Measures: 116 117 118 119
Right Hand: (variant of m. 112) final on the note "e" in E-major
Left Hand: (variant of mm. 115-116) (variant of m. 111) (variant of m. 111)
Pedal: (variant of m. 111) (variant of m. 111) (variant of m. 111)
soprano voice. The other manual voices provide a chorale-style harmonization for the soprano melody. The lowest manual voice in measures 107-110 doubles the pedal voice. The pedal voice in measures 107-109 contains the first seven notes of chorale phrase "c".

The final measures, beginning with measure 111, function as a codetta to the final variation. Three different chorale phrase fragments are used in these concluding nine measures. The soprano voice in measures 111 and 112 contains a fragment in diminution of phrase "c". During the sustaining of the final note of this fragment in measure 112 the alto voice presents a fragment in diminution derived from phrase "a". These two voices in measures 111 and 112 are repeated with variation to form the soprano and alto voices in measures 113 and 114. Each of these two fragments is reduced in length by approximately half to form the soprano and alto voices in measure 115. The soprano and alto voices in measure 116 are a variation of the same voices in measure 115.

The successive four entrances of the "c" phrase fragment in measures 111, 113, 115, and 116 are contained in Ex. 17. The third note in each of these entrances in the soprano voice produces a melodic curve which concludes on a final of "e".
The left hand in measures 111-119 contains several pedal points. Measures 111-114 include a double pedal point on the notes "a" and "b". The final three and one-half measures of the composition (mm. 116-119) include a pedal point on the final of "e". This "e" doubles the extended soprano voice "e".

In the left hand in measures 111 and 112 the upper voice in half-notes contains four notes which could have been derived from either of two sources. This half-note melodic pattern is an augmentation of the first four notes of chorale phrase "a". The four-note melodic pattern can also be derived from the closing "Amen" from the original hymn. That "Amen" is shown in Ex. 18.

Ex. 18 - Duruflé - "Amen" from Hymn Veni Creator.

This two-measure idea in half-notes, which is based
on the pattern in Ex. 18, is sequenced a major second higher in measures 113-114. The pattern of half-notes continues in measures 115-116. In these two measures, however, the repetition is in the upper voice of the left hand. The remaining voices of the left hand in measures 115-116 combine with the voice in half-notes to construct seventh-chord structures. This pattern of seventh-chord structures is repeated in a sequential manner to form measures 117-118.

The pedal voice from measure 111 to the conclusion of the composition is composed of quarter-notes grouped in units of four. Each four-note grouping corresponds in length to the individual measure. The first pattern in measure 111 is derived from either the first four notes of chorale phrase "a" or the "Amen" of the original hymn. Note discussion relative to Ex. 18. The pedal voice is repeated literally in measures 112-113. The remaining five measures of the pedal are variations of the pattern contained in measure 111.

REGISTRATION -- PERFORMANCE REQUIREMENTS

The composition is registered for an organ with three manuals and a thirty-two-note pedalboard. The Durand edition indicates alternatives for a two-manual instrument and a thirty-note pedalboard. These adjustments pertain to the manuals in the first variation
and the pedal in the third variation. If the registration is followed explicitly, the final variation would demand a very large instrument. For example, the registration indications specify a full chorus of pedal reeds, including a 32 ft., and an open diapason 16 ft. on the great manual. The potential exists in the final variation to use the full resources of a large instrument.

There are no registration changes within the chorale or within each of the first three variations. The indicated registration requires changes prior to the beginning of each new section. Thus, the changes in registration assist in the definition of form by contributing to the sectional design of the variation set.

The registrations for the chorale and final variation are similar. These sections call for a general organ registration of foundations and mixtures with all three manuals coupled together. The final variation, in contrast to the chorale, is registered louder by the inclusion of swell manual reeds.

The intervening variations (variations I, II, and III) have separate registrations for each of the manuals and the pedal. No coupling of manual parts occurs in these three variations. The first variation has a separate registration for each manual and the pedal. In the first variation the distinctive tone colour of the 8 ft. oboe is reserved for the pedal chorale melody. The second variation also includes separate registrations
for each manual. The second variation is the only section which includes no use of pedal. The third variation calls for a string celeste for the manuals and a 4 ft. pedal flute for the chorale melody.

The technical demands of the composition require an excellent facility of the performer. The tempo for the final variation is fast at $J=80$. Numerous examples of simultaneous duple and triple patterns are contained in three of the variations. Most of the interval spans for each hand are reasonable, providing both hands are used equally in the execution of manual parts. The third variation is a case in point. The spread of the five manual voices requires that the performance of the middle voices be shared by both hands. Within the final variation the execution of the registration changes presents a challenge for the performer.

DYNAMICS -- RHYTHM

Dynamic markings occur at the beginning of each variation, as indicated in Ex. 19. The chorale and first three variations contain few or no additional dynamic markings following the initial dynamic indication. The dynamic markings which do occur within any of these four sections are gradations of the initial indication for that particular section. The initial dynamic level for each of the five sections will
produce a terraced decrescendo through the second variation and a crescendo thereafter. The "piano" dynamic marking for the fourth variation is in reality more nearly a "mezzo forte," when compared to the "piano" indication in the third variation. The "piano" dynamic for the final variation indicates that the swell box shutters are to be closed.

Ex. 19 - Duruflé - Initial Dynamic Marking for each Section and All Dynamic Level Indicators for the Final Variation.

<table>
<thead>
<tr>
<th>Section</th>
<th>Dynamic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chorale</td>
<td>f</td>
</tr>
<tr>
<td>Variation I</td>
<td>p</td>
</tr>
<tr>
<td>Variation II</td>
<td>pp</td>
</tr>
<tr>
<td>Variation III</td>
<td>p</td>
</tr>
<tr>
<td>Variation IV</td>
<td>p - mf - f - ff - fff</td>
</tr>
</tbody>
</table>

The only variation with any extensive range of dynamic contrast is the final variation. This range, as indicated in Ex. 19, is one of extensive crescendo throughout the entire seventy-one measures of the variation. The dynamic indications within the fourth variation also define the subsection structure.

Each succeeding section of the chorale and variations brings a change of tempo. These tempo changes which occur with the appearance of each new variation add to the sectional definition of the variation set.
Ex. 20 - Duruflé - Metronomic and Interpretative Word Indications for the Entire Variation Set.

Section

Chorale - \( J = 66 \) - Andante religioso
Variation I - \( J = 80 \) - Poco meno lento
Variation II - \( J = 108 \) - Allegretto
Variation III - \( J = 66 \) - Andante expressivo
Variation IV - \( J = 80 \) - Allegro
(m. 106) - \( d = 63 \) - Largamente
(m. 111) - \( d = 72 \) - Tempo poco piu vivo

The chorale and first three variations each contain the interpretative indication ritardando at the cadence of each respective section. This is the only tempo marking which appears within these sections. These interpretative indications assist in reinforcing the structure of the composition.

SUMMARY AND CHART OF STRUCTURAL ORGANIZATION

The sectional nature of this variation set is evident in all aspects of the composition, as evidenced in the preceding discussion. Melodic applications, tempo markings, registration indications, and dynamics are combined to produce a variation set in which the various sections are distinctly separate. The same procedure is used to define the subsection structure, particularly in the final variation. In this variation new tempo indications occur exclusively at points of structural importance. The dynamic patterns show a similar application. The registration additions occur at structural points or
as a means of achieving a crescendo in advance of a point of structural significance.

The diagram of the chorale and four variations in Ex. 21 shows the basic proportions among these five sections, based on the number of measures in each. From the chorale through the third variation there is a pattern of decrease in the number of measures in each section. The fourth variation, by contrast, contains more measures than all four previous sections combined.

The application of the four melodic phrases in each section of the variation set is also diagrammed in Ex. 21. Each of the first four sections of the variation set (chorale through third variation) contains a single, complete presentation of the chorale melody. The canon-ic treatment of the chorale melody in the third and fourth variations is also shown in Ex. 21. The fourth variation, in addition to this canonc application of the complete chorale melody, contains an introduction, fragments of chorale phrases, modulation, and development.
Ex. 21 - Durufle - Diagram Showing Comparative Lengths of All Sections, Based on the Number of Measures, and the Basic Formal Organization of Each Section.
CHAPTER VI

VARIATIONS ON A THEME OF CLEMENT JANNEQUIN

by

JEHAN ALAIN

BACKGROUND -- GENERAL STRUCTURE -- PRINTING ERRORS

Late in 1937 Alain wrote variations on a Renaissance chanson which he titled Variations sur un theme de Clement Jannequin. This is probably a misnomer, for the melody, according to Expert, is not by Jannequin (c. 1485-1564) but an anonymous chanson, L'espoir que i'ay d'acquerir vostre grace, contained in the collection published by Attaingnant in 1529.

Alain's composition contains 130 measures. The length of each section of the composition is indicated in Ex. 1 with the inclusive measure numbers.

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Ex. 1 - Alain - Section and Measure Identification for the Three Sections of the Composition.

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theme</td>
<td>mm. 1-31</td>
</tr>
<tr>
<td>Variation I</td>
<td>mm. 32-63</td>
</tr>
<tr>
<td>Variation II</td>
<td>mm. 64-130</td>
</tr>
</tbody>
</table>

The end of each section is marked by a double bar.

Measures 1-31 contain the chanson melody, supported by a two- or three-voice harmonization in the left hand and pedal. This thirty-one-measure section is referred to in this analysis as the theme. The second section (mm. 32-63) is referred to as the first variation. The first measure of this section contains the marking maggiore. The final section (mm. 64-130) is labelled fugato and is in this analysis called the second variation.

The edition used for this analysis was published by Alphonse Leduc in Paris. This edition includes very specific registral indications in both French and English. No printing errors were noted.

MELODY

The "g" Dorian melody, L'espoir que i'ay d'acquerir vostre grace, is the melodic basis for the variation set. This chanson melody appears in Ex. 2a and Alain's theme melody in Ex. 2b.
Ex. 2 - Alain - Chanson Melody (Anonymous) and Theme Melody by Alain.

2a - Anonymous Chanson Melody

2b - Theme Melody by Alain (mm. 1-31)
The theme melody divides into five phrases. The pitch patterns in the first, second, and fifth phrases of this melody are identical. In Alain's presentation the rests which appear in the chanson melody have been eliminated. The original note values at the points where the phrases join and in the final measure of the theme have been changed. The final phrase in the theme includes a false reprise which extends the phrase for two measures (mm. 24-25). Ex. 3 contains a diagram of the melodic structure for the thirty-one-measure theme.

Ex. 3 - Alain - Diagram of the Theme Melodic Organization.

a a b c a'
m. 1-6 mm. 7-11 mm. 12-18 mm. 19-23 mm. 24-31

The total range of the theme melody is a minor sixth. The most frequently used range is a perfect fourth. The melodic motion in the theme is frequently by the interval of a second. The only exceptions are the eight skips of a third.

The melodic line of the anonymous chanson is adapted in a nearly literal manner by Alain. The pitches are retained intact except for the addition of four "f-sharps", all of which occur at phrase endings. These "f-sharps" appear as a musica-ficta addition to a melodic line that is otherwise Dorian in quality.
The melody in the first variation more literally follows the original chanson melody than does the melody in the theme. The "b-flat" in measure 44 is the only change from the pitch pattern in the chanson melody. This one alteration, however, results in an Aeolian mode quality in the first variation melody. The theme and first variation each make use of the complete chanson melody.

In the second variation Alain used only the first phrase from the theme melody. This phrase is modified to form the six-measure fugato subject.

MELODICO-HARMONIC TEXTURE

The entire composition appears with the signature of two flats. The theme and second variation are built around a pitch center on "g". The first variation has a pitch center on "d". The overall relationship of the three sections is: tonic -- dominant -- tonic.

Theme (4/4 meter, Affettuoso)

The theme of the Variations on a Theme of Clement Jannequin makes use of the melody and many of the chords from the original chanson. Ex. 4 is a copy of that anonymous chanson. The roots of all the chords in Alain's harmonization are the notes of the Aeolian mode on "g". In the variations Alain departs freely from the original
Ex. 4 - Alain - Anonymous Chanson Attributed by Alain to Jannequin.
Ex. 4 - Alain - cont.
Ex. 4 - Alain - cont.
The complete theme melody appears in Ex. 2b. In the score each phrase of the theme is indicated by a phrase marking. The material contained in the first, second, and last phrases is similar in all three voices. Measures 24 and 25 are here considered a false reprise to the final phrase of the theme. This judgment is based on an examination of the original chanson, as shown in Ex. 4. The text for the chanson indicates that these four melodic notes were conceived as a part of the final phrase.

The two, or occasionally three, voices which harmonize the theme melody reflect the same modal quality as the melody. The left hand and pedal voices employ both "e-natural" and "e-flat" as the sixth degree of the mode. Except for this fluctuating sixth degree, the notes used in the accompanying voices are all derived from the Aeolian mode on "g".

The sixth degree of the Aeolian mode is not used in the theme melody. The melody employs both "f-natural" and "f-sharp" as the seventh degree of the mode.

**Variation I (Maggiore)**
The initial chord of the first variation is in third relation to the final chord of the theme section. The Aeolian mode quality of the theme setting becomes at the outset of the first variation a major quality with its origination on a "b-flat" major triad. This initial major chord, together with a major chord which occurs at the end of each of the five phrases, is undoubtedly the basis for the indication "maggiore".

The first variation contains the theme melody transposed to a final on the note "d". The signature does not change, however, and as a result, the second degree of the Aeolian melody is indicated in each instance as "e-natural".

As in the theme harmonization, the chordal structures are composed primarily of thirds, fifths, sixths, and octaves. The chords in the theme harmonization are limited to simple triads, frequently in root position. The harmonization in the first variation, in addition to simple triads, includes seventh chords, more triads in first inversion than in the theme, and occasional triads in second inversion. The seventh chords in the first variation are of three types: minor, diminished, and major-minor. The augmented triad, unused as a triadic structure
in the theme, is added to the harmonization in the first variation.

The roots of the chords in both the opening and closing phrases of the first variation are diatonic. The three intervening phrases contain chords based on chromatic roots.

Phrase "a" (mm. 32-37) and phrase "a'" (mm. 56-63) contain only two accompanying voices. The intervening three phrases (mm. 38-55) contain generally three voices in the supporting left hand and pedal. Besides the additional voice, measures 38-55 include a more chromatic setting of the theme melody than do the opening and closing phrases of the variation.

The additional voice, chromatic root relationships, and chromaticism of non-chord tones, each significantly a part of the second, third, and fourth phrases, contribute density and an extension of the modal quality present in the opening and closing phrases.

In the first variation, as in the theme section, the range peak appears at mid-point. Thus, the rising contour of the melody in the first variation is accompanied by an increase in density and chromaticism, both chordal and ornamental, and the falling melodic contour includes a reduction in these two elements. The greatest number of chromatic alterations per measure in the first variation occur in measure 51, simultaneous with the highest note, "g", in the melodic contour. The melodic
contour of the three accompanying voices also peaks in measure 51. The range climax for the top voice in the left hand is the "e-natural" in measure 51. The lowest voice in the accompanying three-voice fabric also peaks on exactly the same beat in measure 51. The phrase which includes the above items is one measure longer than the corresponding phrase in the theme. This is the only phrase of the first variation to be altered in length. The additional measure extension of the melodic note in measures 54-55 results in the first variation being one measure longer than the theme.

The lowest voice in measures 51-55 doubles the melody an octave below and embellishes it with stepwise motion. This is the only phrase in the first variation which includes a melodic doubling.

**Variation II (Fugato, Piu vivo)**

"Alain's organ works without question were conceived contrapuntally, with great freedom as to the movement of
voices and the resultant harmony.  

The second variation is labelled a *fugato* and contains approximately the same number of measures as the theme and first variation combined -- 67 measures in the second variation, as compared to 63 measures in the theme and first variation. The term *fugato* has been defined as "a passage in fugal style which forms part of a primarily non-fugal composition."  

A complete diagram of the second variation appears in Ex. 9.

Alain wrote only a few passages in fugal style. These are contained in *Variations sur Lucis Creator, Prelude et Fugue*, and *Variations sur un theme de Clement Jannequin*. Apparently the confines of fugal writing were not compatible with the normal free flight of the composer's imagination, although it must be admitted that his fugal writing in the Jannequin *Variations* is a model of free treatment.  

The harmony in the second variation is a result of the coincidence of the contrapuntal line(s) and the accompanying voices.

The subject for the *fugato* is derived from the first phrase of the theme melody. A comparison of the

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fugato subject and phrase "a" of the theme melody can be made in Ex. 6. The upper staff contains phrase "a" from the theme and the lower staff the five-measure fugal subject which is the basis for the second variation.

Ex. 6 - Alain - Phrase "a" of the Theme Melody and the Fugato Subject of Variation II.

The subject is answered at the fifth in measure 68. With the appearance of the answer the subject voice becomes tacet. Absent within the answer are the first two beats of the subject that appear in measure 66. The subject and answer are accompanied by two voices which move at a consistently slower rate than the subject. The contrast in the rate of motion between the subject and the accompanying voices implies a melody and accompaniment construction, rather than a fugal one.

The change of manual for the right hand in measure 72 and the uniform rate of motion for both voices identify the beginning of the episode passage which continues through measure 77. The episode is based on the application of sequence to material which is derived
from the second measure of the subject.

The *fugato* subject returns in measure 78. With the return of the subject the right hand effects a change of manual and the accompanying voices resume a slower rate of motion. The subject on "e-flat" is answered at the fifth in measure 82. Both the subject and answer occur on the manual registered with a *cornet*. In this way the subject and answer are registrationally set apart from the accompanying voices.

In measure 86 a second episode passage appears. The initial four notes in each voice are based on the opening notes of the first episode. The first six beats of the second episode are repeated to form measures 88-89. In the second episode the upper voice is built on a basic pattern of alternating whole-steps and half-steps. The upper voice in measures 86-87 is repeated literally to form measures 88-89. The lower voice repetition is literal only on the first note of each beat. Each beat within this episodic pattern is constructed of alternating small and large intervals.

Measure 90 includes a brief return of the final notes of the subject. The appearance of these four notes is identified by a change to the great manual *bourdon* and the slower rate of motion in the accompanying voices. Immediately following in measures 90-93 there occurs another episodic passage which is an exact inversion of measures 86-89, except for the final chord.
The motif which was presented in measure 90 on the great manual returns in measure 94, again as a musical punctuation. The latter part of measure 94 begins an episode passage based on two ideas derived from the subject and developed through sequential writing. The sextuplet pattern present in measures 94-95 is joined with a motif taken from beats nine, ten, and eleven of the subject to form the basis for measures 96-97.

The interval and melodic construction of measures 98-105 is closely patterned after measures 86-93. The material in measures 98-100 appears in an inverted form a minor second lower in measures 101-104. The melodic motif, patterned after the last measure of the subject, appears in measure 101, again as punctuation between the two similarly constructed passages of inverted counterpoint. The same motif is modified to form measure 105, which is a retransition to the appearance of the subject on the note "g" in measure 106.

The final subsection of the second variation begins in measure 106 with the appearance of the subject on the note "g" and concurrent with the changes in tempo and registration. These final twenty-five measures are a condensation of the material contained in the previous forty-two measures, plus the addition of a codetta. An abbreviated version of the original subject appears at three different levels. The first statement is on "g" in measure 106, the second an octave above in measure
109, and the answer at the fifth in measure 110. The subject in measures 106-108 is supported by the same type of two-voice accompaniment present at the beginning of the second variation.

In measures 109-113 the subject appears in stretto with the answer. This is the only instance wherein more than one voice at a time contains the subject. The deliberate pattern of quarter- and half-notes which has accompanied each appearance of the subject is discontinued in measure 110. The stretto which began in measure 110 comes to a climax in measure 113 with all three voices involved in a stretto of the final measure of the subject. This three-voice stretto which occurs at intervals of one beat is extended into measure 114 by the appearance of the same motif on the great manual. As in previous applications the insertion in measure 114 occurs as punctuation between two subsections.

From the latter half of measure 114 through measure 116 there occurs an abbreviated form of the earlier episode material. The upper voice is based on alternating whole- and half-steps and each beat contains alternating small and large intervals. The pattern is not repeated, however, as is the case in the earlier episodes. The motif based on the final measure of the subject appears in measure 116 and separates the previous episode material from its inverted form in measures 117-119. The same motif is extended to form measures 119-120.
The melodic material in the codetta subsection, beginning with measure 121, is derived through diminution from the first phrase of the theme melody. The left hand voice is also derived from the accompaniment in the initial phrase of the composition. The pedal voice is based on a quasi-ostinato three-note pattern. The variation concludes with a Picardy third in the final triad.

REGISTRATION -- PERFORMANCE REQUIREMENTS

The composition is registered for a three-manual organ with a thirty-two note pedalboard. The registrational indications for each of the three sections are contained in Ex. 7. Registrational changes are required prior to the beginning of each new section.

Ex. 7 - Alain - Registrational Indications for the Complete Composition.

Theme - Hautbois (Oboe) - right hand.
Cor de Nuit - left hand and pedal.

Var. I - Cromorne (Clarinet) - right hand.
Flute 8 douce (Flauto dolce) - left hand and pedal.

Var. II - Cornet sans 4 pieds (Cornet without 4 ft.) - right hand.
8 et 4 doux (Soft 8 & 4 ft. stops) - left hand and pedal.

Bourdon 8 du G.O. (Great: Stopped Diapason 8 ft.) - right hand in measure 90 and following.
Cornet et Larigot - right hand in measure 106.
Cornet sans 4 ft. (Cornet without 4 ft.) - right hand in measure 119.
Retirer le 2 pieds (2 ft. off) - right hand in measure 121.
No registrational adjustments are required within either the theme or first variation. The only changes within the second variation are the addition of a 4 ft. and larigot prior to measure 105, the retiring of the 4 ft. from the cornet in measure 119, and the retiring of the 2 ft. from the cornet in measure 121. The registrational adjustment prior to measure 106 coincides with the appearance of a new tempo and the return of the fugato subject to the original level on the note "g". This registrational adjustment, as well as those changes which occur prior to the beginning of the first variation and the second variation, are each form defining.

The registration indicated in the composition was designed especially for the organ which existed in the Alain home. Due to the particular construction of that instrument, the registrational instructions for the composition are rather unique, especially for a small three-manual organ.

Thirteen different stops will satisfy the specific registrational requests for all three sections. However, this does not imply that a small three-manual organ would suffice. The indicated registration includes a hautbois, cromorne, cor de nuit, and a complete cornet, plus larigot, on a positive division. In most instances these particular registration instructions necessitate an instrument which is at least moderately large in size.
Technically the composition places no great demands on the performer. The tempos are moderate, registrational changes occur at points of easy execution, the rhythmic patterns are not intricate, and the composition is of moderate length. The eighteen changes-of-manual in the second variation may be the most challenging aspect for the performer.

DYNAMICS -- RHYTHM

The theme and first variation each employ a pattern of graduated dynamics which coincides with the rising and falling melodic contour. The theme is marked at the dynamic level of "piano". The crescendo markings occur in conjunction with the rising melodic line to the melodic peak in measures 16-17. This melodic peak is also the mid-point of the theme. The first variation follows the same pattern with the melodic peak in measures 47-48 occurring as the climax to the indicated crescendo. This melodic peak also divides the variation exactly in half. The general dynamic level of the first variation is implied by the registration at the beginning of the variation. After the crescendo, noted just above, the only dynamic indication is a "piano" marking in measure 50.

The dynamic scheme of the second variation shows a general pattern of decrescendo from the opening measure marking of "mezzo-forte". All of the dynamic indications
within the second variation are indicated in Ex. 8.

Ex. 8 - Alain - Dynamic Markings by Measure within the Second Variation.

\[
\begin{array}{cccccccc}
m. 64 & mf & m. 78 & mf & m. 98 & mp & m. 101 & p & pp & m. 105 & p & m. 106 & p & m. 114 & (\text{Grave}) \\
\end{array}
\]

(cont.) m. 117 m. 119 m. 121

The interpretative indication *ritenuto* appears three times in the entire variation set. The first occurs as an interpretative guide at the close of the theme section. The second appears in a similar application at the end of the first variation. The final *ritenuto* occurs at the end of the *Più vivo* subsection in the second variation, prior to the concluding *Grave* subsection. The only other similar interpretative marking appears as a *ritardando* at the conclusion of the final variation. In each instance these interpretative indications assist in defining the large sections and subsections in the overall structure of the composition.

SUMMARY AND CHART OF STRUCTURAL ORGANIZATION

Beginning in 1935, complete freedom of form characterized most of the music [of Alain] and larger scale outer designs gave way to inner manipulations of ideas. Two basic principles -- repetition and variation -- became the composer's characteristic technique.
A typical mature work by Alain contained from two to half-a-dozen or so basic musical ideas or themes -- melodic, harmonic, rhythmic, or more often a combination of these. The composer's usual method was to treat these ideas successively, with previous ideas recurring frequently, often in varied form. The composer thus achieved unity through reference to previous ideas and diversity through the introduction of new themes or the variation of old ones. Such a method produces music that is sectional, and such indeed is a characteristic of Alain's music.

The attached diagram of the second variation indicates the proportions among the subsections which contain the subject and those which are episodic. See Ex. 9. The episodic passages which are directly related through inversion are indicated by a connecting dotted line. The brief insertions of a motif on the great manual are labelled "Gt. motif." All measures from the last half of measure 94 through the first beat of measure 98 are episodic, but the material used in this development is taken directly from portions of the subject. These measures are labelled "Episode - based on subject."

Ex. 9 graphically demonstrates the careful balance among subsections which Alain maintains throughout the second variation. Also to be noted in the example is the frequency with which the changes of manual assist in defining the structure at the subsection level.

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Measure numbers are included at the beginning of structural subsections throughout Ex. 9.
Ex. 9 - Alain - Diagram of the Second Variation

<table>
<thead>
<tr>
<th>Measures:</th>
<th></th>
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<tbody>
<tr>
<td>Manual Changes:</td>
<td></td>
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Subject, Answer, or Episode: Subject on "g" - Answer - Episode - Subject on "e-flat" - Answer - Episode

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Subject, Answer, or Episode: Answer - Ut - Episode - Ut - Episode - Motif from (cont.) motif - motif - Phrase "a" based on theme phrase "a" -

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CHAPTER VII

CHORAL MIT VARIATIONS FROM PARTITA
"NUN KOMM, DER HEIDEN HEILAND," OPUS 8,
by
HUGO DISTLER

BACKGROUND -- GENERAL STRUCTURE -- PRINTING ERRORS

This chorale with variations is from a larger composition titled, Orgelpartita: Nun komm, der Heiden Heiland. The Latin title for the same tune is "Veni, Redemptor Genitum." A setting by Martin Luther of this Ambrosian hymn appeared in Evn Enchiridion, published at Erfurt in 1524. The entire composition by Distler is composed of four main sections: (1) Toccata, (2) Chorale with Variations, (3) Chaconne, and (4) Toccata. Each of the four sections is derived from the chorale melody, "Nun komm, der Heiden Heiland." The toccatas (sections I and IV) are identical and are based on the opening four notes from the first phrase of the chorale melody. The chaconne is based on the complete initial phrase of the chorale.

The basis for the entire composition by Distler is a four-voice chorale setting by Baltasar Resinarius in the sixteenth century. A copy of that four-voice
setting is shown in Ex. 1. The chorale setting was originally contained in Georg Rhaw's Newe deutsche geistliche Geseng, published at Wittenberg in 1544. This collection by Rhaw was reprinted by Johannes Wolf in the Denkmäler deutscher Tonkunst, published at Leipzig in 1908.

Ex. 1 - Distler - Resinarius' Chorale Setting.

Resinarius' setting contains the melody in the tenor.

voice. The setting of the chorale, as adapted by Distler, places the melody in the pedal voice, but still in the tenor range. The pedal receives a separate registration apart from the three accompanying manual voices. Distler removed the bar-lines and halved the note values of the chorale as contained in the *Denkmäler deutscher Tonkunst* (DdT). Distler's setting contains two accidentals which do not appear in the DdT example. The "e-natural" in the left hand midway through the chorale and the "b-natural" in the same voice at the end of the chorale are alterations not contained in the setting in the DdT. Each of these notes has been raised one-half step in Distler's adaptation. The ornamentation indications in the inner voices at the end of the chorale also do not appear in the DdT edition.

Distler's composition includes the chorale and seven variations. Each variation is appropriately labelled by number in the Bärenreiter edition. Bar-lines occur only at the conclusion of each of the variations.

The Bärenreiter edition was used for this analysis. The absence of bar-lines within each variation creates a degree of uncertainty about the length of time the accidental remains in force. In an attempt to ascertain whether notes are properly marked, the author concluded the system to be that accidentals are specific to a voice, specific to an octave, and specific to a system. Without these judgments there are potentially numerous
questions relative to the durational length of some accidentals.

Based on the above premises relative to voice, octave, and system, the following are the printing errors which were noted. The final sixteenth-note in the uppermost voice of the second variation (p. 9) is indicated as an "f-natural". An identical presentation of this cadential pattern on the previous page (p. 8, second score) contains an "f-sharp". The modal setting for the variation would justify the "f-natural". The repetition-of-pattern factor would suggest an "f-sharp".

Additional errors include the absence of an "a-natural" in the lower left hand voice of the third variation at the final entrance of the pedal voice. The "a-natural" is then to be retained to the conclusion of the variation. Also, the last note in the right hand voice on page 16 (Variation VII) should be marked as an "a-natural".

The one rhythmic notational error involves the first two notes in the left hand of the first variation. These two "g's" should be sixteenth-notes, not eighth-notes.

MELODY

The Dorian melody which is the foundation for the chorale by Resinarius contains four phrases, as shown in Ex. 2.
The first and last phrases of the melody contain identical pitch patterns. The final note of the last phrase is extended two beats more than the corresponding note in the first phrase. For this reason the final phrase is referred to in this analysis as "a". The first, second, and third phrases are referred to respectively as phrases "a", "b", and "c". Phrases "a" and "a" have a melodic range of a perfect fourth. Phrases "b" and "c" each have a range of a perfect fifth. The peak in the entire melodic range occurs both at the end of phrase "b" and the beginning of phrase "c". The range for the entire melody is a major sixth — a major second below the final to a perfect fifth above the final. The peak in the melodic contour is the dominant
of the Dorian melody. The melody is comprised primarily of stepwise motion. The only skips occur toward or away from the third degree of the mode.

The complete melody from the pedal voice of the chorale is presented in a modified form in a single voice throughout each of the first six variations. Melodic additions are usually in the form of passing notes or neighboring tones. The Dorian melody appears in each variation based on the note "g".

The first variation is the only one to include more than one presentation of each phrase of the chorale. Each phrase of the melody in the right hand is separated from the succeeding phrase by an inversion of the preceding phrase.

Each of the second through sixth variations includes a single presentation of each phrase of the chorale melody. In these variations each phrase is separated from the succeeding phrase by a tacet in the voice containing the melodic line. In each variation the extended final note of the melodic line identifies the conclusion to the variation.

In both the second and third variations the voice containing the melody appears on a separate manual or in the pedals. This procedure in registering assists in maintaining an individuality for the melodic line. In each of these two variations all four phrases are of uniform length.
In the fourth variation three quarter-notes are added as an anacrusis to the melodic line of phrase "c". This is the only instance in the variation set when the contour of any of the melodic phrases is altered in this manner.

The melody in the fifth variation is supported by a second voice of similar construction. Both voices occur in the left hand. Both voices are of identical length in each phrase. The narrow range of the melodic material serves as a model for the supporting voice.

The melodic construction of the sixth variation contains a canon at the fifth between the voices of the pedal and left hand. The perfect fifth interval relationship is maintained throughout the variation. Several rhythmic adjustments are made in the comes during phrases "b" and "c".

The final variation takes on a different construction melodically. In this variation the melody is not presented in a straightforward manner as it was in all previous variations. Instead, only an approximation of the original melodic line is suggested. In phrases "a" and "a'" the pedal voice contains the closest reference to the chorale melody. In inner phrases "b" and "c" the upper voice of the left hand most closely approximates the melody from the chorale. This is the only instance in the variation set when the line derived from the melody does not remain in the same voice.
throughout the entire variation.

MELODICO-HARMONIC TEXTURE

The signature of one flat is used throughout the composition. The chorale melody with a final on the note "g" is Dorian in quality. This "g" centered chorale melody occurs intact in each of the first six variations. The chorale melody is substantially altered in the seventh variation.

Chorale

The harmonic content of Resinarius' chorale setting is the result of the coincidence of contrapunctal voices. These voices are, in varying degrees, derived from the chorale melody itself. The initial entry of each of the four voices, concluding with the appearance of the complete chorale phrase "a" in the pedal, closely adheres to the contour of the chorale melody. The entries in this initial subsection occur on the final and dominant pitches of the mode. After phrase "a" it is only the soprano voice that corresponds in any great degree to the pedal melody. After phrase "a" the two lowest
manual voices continue to provide contrapuntal filler throughout the chorale.

The four phrases of the pedal chorale melody, as indicated in Ex. 2, are separated by half-rests. Thereby each phrase maintains a distinction apart from the other phrases. The prominence of the pedal melody, occurring as it does between the manual voices, is assured by the timbre of the trommet stop.

End-of-line markings have been placed in the soprano voice, in lieu of rests, to indicate the end of one phrase and the beginning of the next. The soprano voice initiates each succeeding phrase during the final melodic note of the preceding pedal phrase. Additionally, cesura markings or phrasings occur in all three manual voices.

The Dorian melody in the pedal voice does not include the "e-natural" sixth degree of the mode. The manual voices, which harmonize the melody, frequently define the sixth degree as "e-flat". Thus, the strictly Dorian melody is in fact in the Aeolian mode when considered within the context of the four-voice harmonization. The four "f-sharps" in the soprano voice occur as musica ficta additions in the cadence pattern.
Variation I

As in the chorale setting, the simultaneous appearance of horizontal lines produces the harmonic content in the first variation. Two contrasting voices constitute the fabric throughout the variation. One voice, comprised mostly of quarter- and half-notes, is based on the chorale melody. A second voice, comprised mostly of eighth- and sixteenth-notes, appears as counterpoint to the melodically derived voice. This supporting voice is based on the melodic contour and rhythm of the opening three-beat motif, as shown in Ex. 3. Ex. 3 is an amended version of the score. (See notational errors on p. 181.) Sequence and literal repetition are frequently applied in the development of this motif in the accompanying voice.

Ex. 3 - Distler - Accompanying Motif in Variation I.

The voice based on the chorale melody and initially written for the right hand is marked to be performed in
a legato manner. The left hand voice is performed in a non-legato manner on a separate manual. This arrangement for the two manuals continues until phrase "a" is completed, at which time the two voices -- not the manuals -- are interchanged and the phrase is repeated. Ex. 4 indicates in diagram form this invertible construction.

Ex. 4 - Distler - Diagram of Invertible Construction in Variation I.

(legato) (non-legato) (legato)
R.H. "a"---------- cpt.---------- "b"----------

(non-legato) (legato) (non-legato)
L.H. cpt.---------- "a"---------- cpt.----------

ETC.

The notes of each phrase are interchanged literally except for small adjustments at the points where the phrases are joined. The pattern of alternation continues throughout the entire variation. In the chorale melody phrases "a" and "a'" are identical except for the extension of the final note in phrase "a'". In the first variation the subsections built on these two phrases are likewise similar. The variation concludes following the appearance of chorale phrase "a'" in each voice.

In phrases "a", "b", and "a'" the interchange of voices, based on a repetition of the preceding phrase, results in each voice appearing in a different octave. The repetition and interchange in the "c" phrase
subsection does not effect any changes of octave for
the two voices. Such a construction is referred to as
stimmtausch.

The accompanying voice in the first variation is
constructed in a manner which almost totally excludes
the use of the sixth degree of the mode. The Dorian
quality, which includes "e-natural", is maintained in
the subsections built on phrases "a" and "a'". The
subsection built on phrase "c", however, uses "e-flats"
exclusively. The "e-flat" addition implies a shift to
the Aeolian mode in the middle portion of the variation.

Variation II

The three-voice texture of the second variation is
comprised of two manual voices in eighth- and sixteenth-
notes and the complete chorale melody in the pedals in
half- and quarter-notes. The manual voices are contra-
puntally constructed throughout the variation.

Prior to the entrance of phrase "a" in the pedal
voice the manual voices present a brief introduction.
The two voices in this introduction each begin with the
four-beat motif contained in Ex. 5. This motif is a
diminution form of phrase "a".

Ex. 5 - Distler - Manual Motif in Variation II.

The lowest manual voice begins on the mode final "g" and is answered by the second voice a perfect fifth above. Immediately prior to the pedal entrance the initial voice repeats the motif from Ex. 5 on the note "d", a fourth below the level of the original entrance.

With the entrance of the chorale melody in the pedal the two manual voices repeat the original imitative pattern in stretto. This strettoed construction, based on the motif from phrase "a" and occurring in a pattern of left hand followed by right hand, appears with the initial note of phrases "a", "b", and "a'". The same pattern also occurs with the second note of pedal phrase "c". With the conclusion of pedal phrase "c" the three voices repeat literally both the introduction and the subsection based on phrase "a". This literal return is interrupted in order to form a close to the variation. The final quarter-note chord includes the addition of a Picardy third. Immediately prior to the "g" major final triad an additional voice is added to the cadence pattern. As in the first variation and in all following variations, the addition
of a voice or voices identifies in all instances the end of a variation.

The diminution form of phrase "a" appears in the manuals on several occasions in addition to those previously discussed. Throughout the second variation the manuals contain examples of sequential writing. The patterns used in the sequencing are generally derived from the introduction.

The lower manual voice continues without rest throughout the variation. The upper voice is tacet on eighth occasions, and in all instances except one, the reappearing upper voice enters with the motif from phrase "a", as shown in Ex. 5.

The accidentals which occur in the manual voices are almost exclusively within the inner phrases of the variation. Frequently these accidentals occur as a result of the maintenance of sequential patterns. In the second variation, as in the previous one, the phrase "c" harmonization includes a greater percentage of "e-flats".

Variation III
The third variation is in four voices with the complete chorale melody in the right hand. The melodic voice is supported by three imitative voices derived from the melody. Prior to the appearance of each phrase of the melody, each of the three accompanying voices contains an imitative entry derived from the initial notes of that particular melodic phrase. The left hand and pedal voices which appear prior to phrase "a" are each closely derived from phrase "a". As in the chorale setting, these voices are in stretto. The motif based on "a" and the points of imitation are contained in Ex. 6.

Ex. 6 - Distler - Phrase "a" Motif and Points of Imitation in Variation III.

With the conclusion of melodic phrase "a" in the right hand, the lower three voices initiate a stretto imitation derived from chorale phrase "b". The following pattern becomes the basis for the sequenced imitation prior to phrase "b".
Prior to the appearance of phrase "c" in the right hand, the three accompanying voices present fragments derived from the phrase itself. These fragments from phrase "c", as opposed to those previously discussed in relation to phrases "a" and "b", are more loosely derived in contour, rhythm, and chromatic alteration. In Ex. 8 the fragments derived from phrase "c" are indicated by brackets.

The strettoed imitative entrances derived from phrase "a'" begin in the upper voice of the left hand midway through right hand phrase "c". The entrance of each of the accompanying voices occurs prior to the appearance of phrase "a'" in the right hand. Unlike
the previous two variations, the subsection based on phrase "a'" is a varied return of the opening subsection of the variation. The variation concludes on a "g" major triad, the result of a Picardy third addition.

The "e-flats" which have been a part of the accompanying fabric in the "c" phrase subsections of the previous variations are added to the supporting voices during the interlude prior to phrase "b". "E-flats" are retained throughout the appearance of phrase "b" and into phrase "c". The accompaniment to phrase "c" also includes the addition of "a-flats". The subsections of the third variation built on phrases "a" and "a'" retain closely the "g" Dorian quality in the harmonization. The intervening portion of the variation alters the Dorian quality by the regular addition of accidentals outside the mode.

**Variation IV**

The fourth variation, which is the middle variation in the set, is quite in contrast to the preceding variations which are both contrapuntal. The two elements present in this variation are a legato melodic line and a succession of non-legato, arpeggio-like patterns. The
melodic line, which is the lowest sounding voice, provides the basis on which the arpeggios are constructed. The arpeggiated patterns provide the harmonic content, rhythmic motion, and interphrase transitions.

The only interruption of the arpeggio construction occurs during the final note of phrase "c" and throughout the transition to phrase "a'". An example of the accompaniment writing from this segment of the variation is contained in Ex. 9.

Ex. 9 - Distler - Non-Arpeggio Construction in Variation IV.

The pattern in Ex. 9, or a variation thereof, is extended for seven beats. The left hand outlines a major triad on "b-flat" and the right hand constructs a pentatonic grouping on "g". This five-note pattern includes the notes "g", "a", "c", "d", and "f". With the appearance of phrase "a'" the previous arpeggio-like construction returns.

The addition of "e-flats" to the accompanying fabric occurs with the appearance of phrase "b" and continues into the initial notes of phrase "c". This shift to the
Aeolian mode occurs within a variation that otherwise employs only two chromatic notes ("b-natural" and "f-sharp") which are not a part of the pure Dorian mode on "g".

**Variation V**

The fabric of the fifth variation is comprised of four voices on three different strata. The right hand in eighth-notes appears as a superstructure to the left hand which includes the chorale melody on the top and a supporting voice in similar note values on the bottom. The pedal voice contains an ostinato pattern built on two perfect fourths. Four of the five appearances of the pedal ostinato occur concurrent with the phrase endings.

The left hand contains a two-voice, contrapuntal setting of the melody. In each phrase both voices are of the same length. Each voice complements the other by the interplay in the motion. The lower left hand voice in phrase "c" constructs a descending Mixolydian scale on "b-flat". Otherwise, the two left hand voices, except for an "e-flat" in phrase "a" and its repeat in
phrase "a'", employ exclusively the notes of the Dorian mode on "g".

The predominantly single line voice in the right hand occurs as a countermelody to the left hand chorale melody. The only instances when the upper voice contains more than one note occur at the end of each of the four phrases. This uppermost voice provides an additional linear element to the two-voice outline of the left hand, contributes a constant eighth-note motion throughout the entire variation, and includes ornamental elaboration through the addition of diatonic and chromatic notes. The chromatically-altered non-modal notes occur in the right hand voice above phrases "b" and "c".

The final chord of the variation again includes a Picardy third. The modal nature of the setting is characterized by the mordent which appears with the final note in the alto voice. The execution of the mordent results in the notes "g", "f", and "g", thereby emphasizing the whole step between the seventh degree and the final.

Variation VI
The four voices in the sixth variation appear in paired groupings. The two right hand voices in eighth- and quarter-notes appear as a superstructure to the half- and whole-notes in the left hand and pedal. In the right hand the abbreviated figures, which are imitated between voices and sequenced, are in contrast to the strict canonic construction in the left and pedal. Additionally, the \textit{molto marcato} marking sets apart the right hand voices from the lowest two voices which are marked \textit{ben legato}.

- The introduction which appears prior to the entrance of the chorale melody begins with imitative entrances at the fifth. Ex. 10 contains the initial entrance of these two voices.

Ex. 10 - Distler - Initial Imitative Entrances for the Accompanying Voices in Variation VI.

\begin{center}
\includegraphics[width=0.5\textwidth]{ex10.png}
\end{center}

This pattern, or a variation thereof, and an extended descending sequential pattern which leads to the pedal entrance, comprise the elements of the introduction. With the appearance of the chorale melody in the left hand voice the upper two voices repeat the opening imitation a major third higher. Unlike the initial
appearance, the upper right hand voice now leads in the imitation. The basis for the imitation is the pattern shown in Ex. 10.

The pedal and left hand voices contain a two-voice canon based on the complete chorale melody. The time interval between the entrances of the voices is four beats. The interval of imitation between the canonic voices is a perfect fifth. These basic relationships are maintained in all entrances of the chorale melodic phrases. The final note in the comes of phrase "b" is concurrent with the intial note of the dux in phrase "c". At all other times the comes completes the imitation prior to the appearance of the dux in the following phrase.

Throughout the variation the right hand voices supply eighth- and quarter-note motion above the slowly moving melodic voices. The patterns used in the accompanying voices are derived from motives contained in the introduction of the variation. Throughout the variation these patterns, occasionally modified, provide an accompaniment above the canonic voices. The upper voices make frequent use of sequence as a developmental technique.

The chromatic alterations contained in the sixth variation occur in the upper two voices exclusively. The initial right hand entrances are built around the note "e-flat" and include initially the first four
flats in the ensuing two-voice structure. The "d-flat" is removed midway through the introduction of the variation. The remaining three flats are then removed from the right hand voices during the appearance of phrase "a". The "b-flats" and "e-flats" reappear in the right hand voices near the end of phrase "b". The "e-flats" are retained until the conclusion of pedal phrase "c". The "b-flats" are maintained through the balance of the variation after phrase "b" and are altered only as the Picardy third in advance of and within the final chord.

**Variation VII**

The final variation is comprised of three voices in a chorale-style setting and a free-flowing fourth voice in sixteenth-notes. The right hand voice throughout the variation is frequently developed through the application of sequence. In all of the previous variations the theme melody phrases are clearly separated and the complete theme melody is presented with minor changes and always in a single voice. In this variation the phrases are not separated and the theme melody, with significant modifications, alternates between the
pedal voice and the top voice in the left hand. These changes, plus the addition of the sixteenth-note line, tend to set this variation apart from the previous variations. All variations, except the seventh, begin with a single pitch. In the seventh variation all four voices begin simultaneously and continue uninterrupted through the entire variation.

Throughout the final variation "e-flats" are a regular part of the harmonic fabric. Except for these "e-flats" and a Picardy third in the final chord, the only other alteration outside of the signature is an occasional "a-flat". Each phrase includes both "a-flats" and "a-naturals" within the four-voice harmonization.

The variation is based on the note "g" and with the addition of the "e-flats" suggests an Aeolian mode quality. The intermediary phrases of the variation are not limited to the Aeolian mode on "g". Phrase "b" concludes on a pitch center of B-flat and contains several dominant-seventh-to-tonic relationships near the conclusion of the phrase. The "a-flat" in the pedal voice immediately prior to the beginning of phrase "a'" temporarily implies a Phrygian mode quality in the harmonization. Phrase "a'" begins with a literal return of the material from phrase "a".
The registration suggestions for the composition are patterned after the pre-Baroque and Baroque ideals of tonal design. Specifically, Distler's registrational indications in his chorale partitas are based on his "long years of experience which the good fortune of being custodian to the old St. Jacobi organ in Lübeck allowed [him] to acquire."\(^2\)

The registrations which Distler indicates are intended as suggestions for tonal colour. These, according to Distler, are to be as closely approximated as possible with each adaptation to any instrument. The complete specifications for the St. Jacobi organ are contained on page 26 of the Bärenreiter edition. The following page gives the specific registrational indications, as drawn from that instrument, for each of the eight sections in the chorale and variations.

The St. Jacobi organ, as Distler wrote for it, contained twenty-eight stops on three manuals and pedals. The chorale and variations employ twenty-two stops from the total number available on that instrument.

Registrational change occurs prior to the start of each section in the chorale and seven variations. The

only intravariational change of registration is the retiring of the swell quintaton 4 ft. during the seventh variation. Thus, the registrational organization is form defining, reinforcing the sectional design of the variation set.

Technically the chorale and variations is at most only moderately difficult. The technical demands that do exist, as in the second and sixth variations, are only for the manual parts, not the pedal. Pedal virtuosity is displayed in other sections of the composition, particularly the toccatas. The absence of barlines could create a problem in the visual perspectives for the performer. The degree to which the manual eighth- and sixteenth-notes are detached, in observance of the indication "non-legato", poses perhaps the greatest executional challenge.

DYNAMICS -- RHYTHM

The composition is devoid of any dynamic markings beyond an initial indication that the swell box is to be half open. Dynamic levels are totally controlled by the colour, quality, and weight of the indicated stops. This of course makes the selection and combination of stops critical, because it determines the balance between the melody and accompanying voices.
Each variation, except the fifth, includes an exact tempo indication. The tempo indications for the chorale and variations are shown in Ex. II.

Ex. II - Distler - Tempo Indications for the Variation Set.

<table>
<thead>
<tr>
<th>Section</th>
<th>Tempo Indication</th>
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<tbody>
<tr>
<td>Chorale</td>
<td>J = 52</td>
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<tr>
<td>Variation I</td>
<td>J = 63</td>
</tr>
<tr>
<td>Variation II</td>
<td>J = 54</td>
</tr>
<tr>
<td>Variation III</td>
<td>J = 52</td>
</tr>
<tr>
<td>Variation IV</td>
<td>J = 66</td>
</tr>
<tr>
<td>Variation V</td>
<td>no indication</td>
</tr>
<tr>
<td>Variation VI</td>
<td>o = 48 (d = 96)</td>
</tr>
<tr>
<td>Variation VII</td>
<td>J = 46</td>
</tr>
</tbody>
</table>

In all instances where the tempos are indicated, each succeeding variation appears at a different rate. Thus, the changing rate of speed for each section aids in defining the form by contributing to the sectional design of the variation set.

The only other tempo-interpretative indication which occurs in the variation set is the term zögern. The term zögern translates as "hesitating" or "lingering", thereby indicating a decrease in the preceding tempo. This interpretative marking appears once per variation and always occurs a few beats prior to the conclusion of a variation. The resulting decrease in the tempo identifies the conclusion of each variation, thus adding to

---

the divisional structure.

The middle variation in the set (Variation IV) is the only one based on a triplet division of the basic rhythmic unit. All other variations are based on a duple division. Thus, from a rhythmic standpoint the fourth variation tends to function as a focal point between the three variations which precede and the three variations which follow.

The absence of an exact tempo indication for the fifth variation suggests that the rate of speed for the sextuplet grouping is the same, or nearly the same, as for the sextuplet grouping in the fourth variation. The change occurs as a result of the sextuplet grouping being divided into two units in the fourth variation and into three units in the fifth variation.

The seemingly accelerated tempo of the sixth variation, as indicated in Ex. 11, in reality reflects a tempo very similar to the final variation. The discrepancy in the rates of the half-note in these two variations is due to the change from a basic motion in eighth-notes in the sixth variation to a basic motion in sixteenth-notes in the seventh variation.

SUMMARY AND CHART OF STRUCTURAL ORGANIZATION

From the standpoint of the overall length per section, the chorale and seven variations are each very
similar. Note Ex. 12. Only the first and last variations do not contain introductory material prior to the entrance of the melody or transitional material between phrases of the melody. In the first variation the composer compensates for this absence of introductory or transitional material by a particular construction which includes an exact inversion of each phrase. Each phrase of the melody forms first the upper voice in the two-voice contrapuntal setting, followed immediately by the inversion of the previous phrase and the appearance of the melody in the lower voice. Thus, each phrase of the melody, as well as the counterpoint against the melody, occurs twice in the course of the variation. Each phrase from the melody occurs only once in each of the other variations.

The final variation also contains no introductory or transitional material. The resulting variation is the most abbreviated in the entire variation set. This variation is unique because it does not contain a literal presentation of the chorale, as do the other variations. These factors of brevity and individuality of melodic application tend to set this concluding variation apart from the other variations.

The interior variations (Variations II through VI) each contain introductory and/or transitional material. Each melodic phrase in these five variations is separated from the succeeding phrase by a brief tacet. The second and third variations and the fifth and sixth variations
each begin with an introductory section prior to the appearance of the melody. The first, fourth, and seventh variations begin initially with the melody. The accompanying fabric in the second and third variations is derived closely from the melody. The accompaniment in the fifth and sixth variations is more freely derived.

In the chorale melody the first and last phrases contain identical pitch patterns. Thus, the opening subsection of a variation, based on phrase "a", lends itself well to a literal or nearly literal repetition as the concluding subsection based on phrase "a'". This procedure of using a nearly literal repetition of the opening subsection in the formation of the concluding subsection is followed in all the variations except the third. Based on an organization derived from three different chorale melodic phrases, the formal design of these variations can be diagrammed as: "a", "b", "c", and "a'".

In the third variation the subsections based on "a" and "a'" are not treated in a similar manner. Instead, the "a'" subsection contains elements not present in the same form in the "a" subsection, particularly in the organization of the left hand and pedal voices. The basis for this distinction in this variation may derive from the substantial similarity of the third variation to the chorale itself. Based on note values, tempo, and organizational principles, the third variation corresponds
closely to the approach used in the chorale. The chorale itself does not repeat the subsection based on phrase "a" to form the final subsection of the chorale. Conceivably, the composer was influenced to construct the latter subsection of the third variation in a manner consistent with the approach used in the chorale.

As discussed in the section relating to each, the elements of registration, tempo, ritard, melodic application, change of texture, and rhythm combine in varying proportions to form a sectional set of variations. But throughout the set, the one stabilizing and unifying element which remains, regardless of the number of variants, is the Dorian melody on "g".

Ex. 12, which follows, contains an overview of the variation set, showing the comparative lengths of each section and each chorale melodic phrase, based on the note value indicated in the metronomic markings.
Ex. 12 - Distler - Diagram Showing Comparative Lengths of Each Section and Each Theme Melodic Phrase, Based on the Note Value Indicated in the Metronomic Marking.

<table>
<thead>
<tr>
<th>Melodic Phrases</th>
<th>Variation I</th>
<th>Variation II</th>
<th>Variation III</th>
<th>Variation IV</th>
<th>Variation V</th>
<th>Variation VI</th>
<th>Variation VII</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chorale</td>
<td>J=52</td>
<td>J=63</td>
<td>J=66</td>
<td>J=66</td>
<td>J=66</td>
<td>J=66</td>
<td>J=66</td>
</tr>
<tr>
<td></td>
<td>a</td>
<td>b</td>
<td>c</td>
<td>f</td>
<td>g</td>
<td>h</td>
<td>a'</td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
</tr>
</tbody>
</table>

- a, b, c, f, g, h, and a' are the metronomic units per section.

Note: The diagram indicates the lengths of each phrase and the metronOMIC markings for each variation.
Of the compositions under discussion in this analytical paper, Pageant is the only composition that does not contain a distinctive separation between each of the various sections within the variation set. This is also the only composition of the six which does not include the term "variation" in the title.

The term "pageant", variously defined as an exhibition, show, or ostentatious display, gives a clue to the technical writing which can be found throughout the composition. The title does not give any indication, however, of the particular organization within the composition.

The composition contains six major sections: (1) a fantasia-like initial section, (2) theme, and (3) four variations. In addition, the continuous construction includes transition passages between each of the major sections.

The theme section of the composition, as shown in
Ex. 1, occurs in measures 38-57. The theme melody in the pedal voice in these measures is the basis for the four variations.

Ex. 1 - Sowerby - Theme (mm. 38-57).
References within the variation set are based on identification by section and/or by measure number. Transition passages occur between the theme and first variation and between succeeding variations. Each of these transition passages is indicated in the following example. Inclusive measure numbers are given for each unit.

Ex. 2 - Sowerby - Inclusive Measure Numbers for each Unit and the Total Measures per Unit.

<table>
<thead>
<tr>
<th>Unit</th>
<th>Inclusive Measure Numbers</th>
<th>Total Measures per Unit</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre-Theme Fantasia</td>
<td>mm. 1-37</td>
<td>37</td>
</tr>
<tr>
<td>Theme</td>
<td>mm. 38-57</td>
<td>20</td>
</tr>
<tr>
<td>Transition</td>
<td>mm. 58-61</td>
<td>4</td>
</tr>
<tr>
<td>Variation I</td>
<td>mm. 62-80</td>
<td>19</td>
</tr>
<tr>
<td>Transition</td>
<td>mm. 81-85</td>
<td>5</td>
</tr>
<tr>
<td>Variation II</td>
<td>mm. 86-104</td>
<td>19</td>
</tr>
<tr>
<td>Transition</td>
<td>mm. 105-114</td>
<td>10</td>
</tr>
<tr>
<td>Variation III</td>
<td>mm. 115-132</td>
<td>18</td>
</tr>
<tr>
<td>Transition</td>
<td>mm. 133-157</td>
<td>25</td>
</tr>
<tr>
<td>Variation IV</td>
<td>mm. 158-178</td>
<td>21</td>
</tr>
<tr>
<td>Codetta</td>
<td>mm. 179-185</td>
<td>7</td>
</tr>
</tbody>
</table>

The edition used in this analysis was published by H. W. Gray. The printing errors noted are as follows:

(1) pedal voice, measure 23 (p. 2), the initial two notes should be a dotted sixteenth and thirty-second-note figure,
(2) pedal voice, measure 141 (p. 12), the final note in the measure should be an "a-natural",
(3) a quarter-rest has been omitted from the right hand accompaniment on the fourth beat of measure 159, and
(4) a quarter-rest has been omitted from the accompaniment in each manual on the third beat of measure 172.
The "b-flat" centered melody appears in the pedal voice between measures 38-57, inclusive. It divides in three main subsections: A B A' and has a two-measure extension of the final note of A'.

Ex. 3 - Sowerby - Theme Melody (mm. 38-57)

Subsections A and B are each divided into two phrases of equal length. Subsections A and A' are based on the same melodic material. The final melodic subsection of
of the theme is labelled as A' even though it is only
the "a" phrase of subsection A. In addition, phrase "a"
of A' contains a different harmonization than the initial
phrase "a" of the theme. A diagram of the theme melody
at the phrase structure level is shown in Ex. 4.

Ex. 4 - Sowerby - Diagram of the Phrase Structure
of the Theme Melody (mm. 38-55)

\[
\begin{array}{cccccc}
\text{a} & \text{a'} & \text{b} & \text{b'} & \text{a} \\
\text{mm. 38-41} & \text{mm. 42-45} & \text{mm. 46-48} & \text{mm. 49-51} & \text{mm. 52-55}
\end{array}
\]

In subsection A the theme melody is harmonized
within a B-flat major context. The opening phrase of
the melody begins on the dominant pitch "f" and concludes
on the tonic "b-flat". The melodic range of the phrase
is the major sixth between the tonic and submediant, but
these bounding notes are infrequently employed. The more
frequently used range lies between the mediant and domi-
nant pitches. The second phrase of A outlines a contour
which is similar to the first phrase. The significant
difference between the two phrases is the addition of
the second scale degree within the second phrase. Nei-
ther phrase in the A subsection contains the seventh
scale degree. The melodic line in subsection A stresses
the dominant note "f" by beginning each phrase on the
dominant and including this note in each of the first
three measures of both phrases in A.
The melodic line in subsection A is constructed predominantly of half-notes and notes of larger value. By contrast, the six-measure B subsection contains predominantly quarter-notes. Each B phrase contains only one note larger than a quarter-note and in each instance the note occurs at the phrase ending.

A second important change between subsections A and B involves the shift of mode. The melodic line in both subsections functions with the note "b-flat" as a pitch center. In B, however, the addition of "d-flat" and "a-flat" to the previously existing two-flat signature results in a Dorian mode (on b-flat) relationship among the notes of the melody. The identification of the sixth degree, "g-natural", and the seventh degree, "a-flat", occurs late in the subsection, notably the fifth measure. As a result, some doubt exists in the early portion of subsection B as to whether the melodic line is Dorian mode or Aeolian mode on "b-flat". The melody taken strictly by itself is here Dorian. The total context of the melody, together with the accompanying voices which frequently include "g-flats", indicates an Aeolian mode setting for subsection B.

By contrast to the emphasis given the fourth and fifth scale degrees in A, the melodic line in subsection B stresses the notes of the final on "b-flat" and the second degree on "c". The emphasis on these notes is achieved through frequency of usage and position of
rhythmic stress and length.

The final phrase of the theme melody, after the anacrusis to measure 52, is identical to phrase "a" of subsection A. This is the basis for identifying both of these phrases of the melody as phrase "a". See Ex. 4.

The second variation is the only section in which the melodic contour of the theme is followed in a nearly literal manner. The melody in the fourth variation is patterned after the theme melody, except for the final two measures of the final phrase. In both of these variations the note-value patterns from the theme melody are closely maintained.

The first and third variations contain significant alterations of the basic melodic line from the theme. In the first variation subsection A contains the melody in the Aeolian mode. Also, the final melodic note in the same period is altered with the note "g" replacing "b-flat".

In the first variation the entire melody of subsection B appears in B-flat major, in contrast to the Dorian mode in the same subsection of the theme. Also, the melody in the second phrase of B (mm. 73-75) is a variant of the preceding phrase in the variation, rather than the corresponding phrase from the theme melody. The melody in the final phrase of the first variation appears in B-flat major, as does the final phrase of the theme. Throughout the first variation the melodic
note-value patterns follow the patterns present in the theme.

The third variation presents the theme melody with the greatest number of variants. For example, the pitch center for the melody occurs on the note "d". This is the only instance in the entire variation set when the complete melody occurs on any note other than "b-flat".

The note-value patterns of the theme melody are altered substantially in the formation of the third variation. In subsections A and A' the notes of the melody occur on the second and fourth beats of each measure. The alternate beats contain rests. The first note (a half- or whole-note) from each measure of the theme melody appears on the second beat of each measure in the third variation. The note or notes which appear(s) in the second half of each measure in the theme melody appear(s) on the fourth beat of each measure in the third variation. The only exception to this procedure occurs in measure 121 with the appearance of a note from the melody on the second half of the third beat.

By contrast, in subsection B the melodic notes appear in a more continuous succession, although the first and third measures in each phrase begin with a quarter-rest. Note-value patterns from the theme melody are more subtly altered in subsection B of the third variation. For example, the substitution of an eighth-note for a quarter-note.
The melody in the first phrase of the third variation appears in the Dorian mode. The second phrase contains the melody in the Aeolian mode. Additionally, the final melodic note in each of these phrases appears an octave above the anticipated pitch in the theme melodic contour.

In subsection B of the third variation the melodic contour of the first phrase closely parallels the corresponding phrase in the theme. In the second phrase, however, the melodic line, after the first two notes, follows a contour which is more a variation of the preceding phrase than a direct derivative from the theme. This phrase (mm. 126-128) seems awkward and non-melodic when compared with the graceful melodic writing generally present throughout the composition. The augmented second, "f" to "g-sharp", and the cross relation, "b-flat" to "b-natural" (mm. 126-128), are particularly abrupt in the melodic context of the composition.

Outside of the variations proper, the only application of a melodic phrase from the theme occurs in the transition passage between the third and fourth variations. In this the first phrase of the theme appears on the temporary pitch center of "f" in measures 134-137 and on "a-flat" in measures 138-141 and provides the material for the initial stages of the transition-development.
The entire composition appears with the signature of two flats and functions with "b-flat" as the principle pitch center.

The opening thirty-seven measures consist of a fantasia-like section featuring the pedals. During this thirty-seven-measure section there are alternations between the pedal alone and the pedal with manuals. These alternations have the following structure.

Ex. 5 - Sowerby - Alternating Passages in the Opening Fantasia, Based on Pedals-Alone and Pedals-with-Manuals.

<table>
<thead>
<tr>
<th>Measure Numbers</th>
<th>Passage</th>
<th>Measures per Unit</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1 -10</td>
<td>Pedals-Alone</td>
<td>10</td>
</tr>
<tr>
<td>mm. 11 -12½</td>
<td>Pedals-with-Manuals</td>
<td>2½</td>
</tr>
<tr>
<td>mm. 12½-26</td>
<td>Pedals-Alone</td>
<td>13½</td>
</tr>
<tr>
<td>mm. 27 -35½</td>
<td>Pedals-with-Manuals</td>
<td>9½</td>
</tr>
<tr>
<td>mm. 35½-37</td>
<td>Pedals-Alone (Bridge)</td>
<td>1½</td>
</tr>
</tbody>
</table>

The first ten measures of the composition are dominated by the pitch "f". Only two of the forty beats in this ten-measure passage do not contain the note "f". Additionally, most of the beats begin with the note "f".

The opening pedal interval of a perfect twelfth is immediately followed by a varied form of the same two notes. The repetition of this interval is decorated by the addition of a written-out mordent. Measure 1 of the composition is shown in Ex. 6.
It is this mordent figure which provides the nucleus for the entire opening thirty-seven measures. This figure appears in both the pedal-alone and pedal-with-manuals passages outlined in Ex. 5. Each of these alternations in texture contains new applications and variations of the figure shown in Ex. 6. The entrance of the manuals in measure 11 includes an antiphonal application of the figure between the soprano voice and the right foot pedal voice. Note Ex. 7c.

Ex. 7 - Sowerby - Fragments from the Pre-Theme Fantasia.

7a

m. 3
variation and extension of m. 3

7b

m. 6
m. 7

7c

m. 11
In addition to the note-value pattern shown in Ex. 6, the initial two notes of the figure are lengthened slightly to form a triplet pattern which occupies one-half of one beat, as in Ex. 7a (m. 3). This slightly varied form of the original figure receives considerable application in the pedal voices throughout the opening thirty-seven measures.

The emphasis given to the note "f" through the beginning solo pedal passage continues through the entrance of the manuals in measure 11. The prolonged pedal trills on "f" in measures 9 and 10 are resolved through chromatically-ascending octaves on the final beat in measure 10 to the pedal "b-flats" in measure 11. These pedal "b-flats" are the root of a quartal chord constructed with the notes "b-flat", "e-flat", and "a-flat". The mordent figure shown in Ex. 6 occurs above this quartal structure.

The signature of two flats, the initial two intervals of the composition from "b-flat" to "f", the nearly
total absence of accidentals in the first ten measures of the composition, and the emphasis on the note "f", together with the resolution of the note "f" from measures 10 to 11, are the elements which contribute to the identification of the tonic note and the key of B-flat major. In measures 11-13 the tonic note is reinforced by means of a pedal point "b-flat".

A shift of emphasis from the note "f" to the note "c" occurs in measure 19 -- the midpoint of the opening fantasia section. Through the ensuing measures of pedal solo and into measures 27-28, the measures containing the reappearance of the manuals, the pitch "c" is the root of a major triad. This sets up a dominant of dominant relationship between this passage on the note "c" and the previous passage on the note "f".

Measures 22-26 for pedal and measures 27-28 for manuals and pedal are closely patterned after measures 1-12. Both passages are developed primarily through the use of the mordent figure shown in Ex. 6. This figure is then developed through extension, variation, and sequence to form the rhapsodic writing found throughout the pedal voices. Note especially measures 22-26 and Ex. 7d. The close relationship in the construction of measures 1-12 and measures 22-28 reinforces the dominant of dominant relationship between the two passages.

After measure 28 the soprano voice is involved in a gradual ascent to a melodic peak on the note "f" in
measure 33. The sustained right hand octave on "f" in measures 33-36 and the addition of the pedal "f" in measure 35 signal the return to the dominant note. The dominant harmony triadic structure which appears with the "sffz" in measure 35 brings to a close the introductory fantasia section. The preceding measures of transition, following measure 28, also prepare a climax in texture with the appearance of the eight-voice chord in measure 35.

Theme (4/4 meter, Slightly faster)

Ex. 8 - Sowerby - Diagram of the Form for the Theme.

<table>
<thead>
<tr>
<th>Subsection A</th>
<th>Subsection B</th>
</tr>
</thead>
<tbody>
<tr>
<td>(mm. 38-45)</td>
<td>(mm. 46-51)</td>
</tr>
<tr>
<td>Phrase</td>
<td>Phrase</td>
</tr>
<tr>
<td>(mm. 38-41)</td>
<td>(mm. 42-45)</td>
</tr>
<tr>
<td>Phrase</td>
<td>Phrase</td>
</tr>
<tr>
<td>(mm. 42-45)</td>
<td>(mm. 46-48)</td>
</tr>
<tr>
<td>Phrase</td>
<td>Phrase</td>
</tr>
<tr>
<td>(mm. 46-48)</td>
<td>(mm. 49-51)</td>
</tr>
</tbody>
</table>

Subsection A'

<table>
<thead>
<tr>
<th>Phrase</th>
<th>Extension</th>
</tr>
</thead>
<tbody>
<tr>
<td>(mm. 52-55)</td>
<td>(mm. 56-57)</td>
</tr>
</tbody>
</table>

The theme section (mm. 38-57) continues the domination by the pedal from the preceding section with the presentation of the theme melody in the pedal voice. The manuals provide a chordal accompaniment which includes from four to six voices during the course of the theme section. In subsection A (mm. 38-45) the manuals contain chords primarily on the second and fourth beats of each measure. In subsection B (mm. 45-51) the four-voice
fabric in the manuals is based on two voices with doubling at the octave. The manual writing is in continuous quarter-notes in subsection B. The continuous writing for the manual voices in subsection B is in contrast to both subsections based on A. This change in the construction of the accompanying voices and the change of manual assist in defining the tripartite organization of the theme.

The final six measures of the theme section (mm. 52-57) are patterned after the initial A subsection of the theme. The manual accompaniment returns to vertical structures which occur primarily on the weak beats of the measure. The four-measure phrase which forms subsection A' is extended two additional measures through the sustaining of the final melodic note. The four measures (mm. 58-61) which follow subsection A' constitute a transition to the first variation.

The entire theme section functions with the note "b-flat" as the tonic or final. The first eight measures are harmonized in B-flat major. The manual voices in subsection B add the accidentals "a-flat", "g-flat", and "d-flat" to the existing two-flat signature. The addition of these three flats results in a shift from the previous B-flat major to the Aeolian mode on "b-flat". The melody during subsection B contains only "b-, e-, a-, and d-flats" but uses the sixth degree as "g-natural", not "g-flat". Thus, the Aeolian mode of the harmonization co-exists with a b-flat Dorian melodic line. The concluding phrase
of the theme (mm. 52-55) is loosely harmonized in B-flat major.

The basic harmonic framework, formed by the melody and accompaniment, is derived from tertian harmony. Seventh and ninth chords are a regular part of the harmonization. Additional harmonic variation and coloration are included, on occasion, in the form of triadic structures with added seconds or sixths and vertical structures which are derived from quintal harmony. The final chord in the transition between theme and first variation is an example of the type of quintal chord which occurs periodically throughout the harmonization.

Ex. 9 - Sowerby - Quintal Chord in Measure 60.

\[ \begin{array}{c}
\text{m. 60} \\
\text{\textbullet{b} e (x)} \\
\text{\textbullet{b} e (x)} \\
\end{array} \]

**Variation I** (4/4 meter, Quietly)

The first variation (mm. 62-80) maintains the same phrase structure as found in the theme. The transition which follows the variation includes measures 81-85.
The tonal-modal organization of the first variation is a modification of the theme's original B-flat major, Aeolian mode, major construction. Subsection A of the first variation is in the Aeolian mode on "b-flat". Subsection B is essentially in B-flat major, as is the remainder of the variation. Coloration of the B-flat major tonality is achieved by the occasional insertion of notes borrowed from B-flat minor.

The manual fabric in subsection A is basically five
voices in eighth-notes or larger. The pedal voice contains a continuous succession of staccato sixteenth-notes. The melody appears in the uppermost voice and is doubled an octave lower by the right hand or left hand. Additional melodic emphasis is provided by the pedal voice which contains the notes of the melody as the first note in each beat grouping of sixteenth-notes.

In subsection A the lowest manual voice contains a pedal point "f". Except for the final measure, this pedal point is maintained throughout the eight-measure subsection. The pedal voice, as well, has this pedal point "f" throughout the first three measures of both phrases in A. The final measure of each phrase in A is identified by a contrast in the pedal construction, namely, paired perfect fifths and the appearance of whole-notes in all manual voices.

In subsection B (mm. 70-75) the voices are organized in a different manner than in subsection A. The upper voice in the left hand contributes to the texture by doubling the melody which occurs in the right foot pedal voice. The fluctuating four- to five-voice fabric in the manuals of subsection B provides a chordal accompaniment for the pedal melody.

The pedal in subsection B includes two voices. The right foot voice contains the theme melody and the left foot provides additional accompaniment around a pedal point "f". In the final measure of each three-measure
phrase in B the pedal part is reduced to a single voice. The pedal in the final measure of the first phrase of B contains a descending succession of notes based on small intervals. The pedal in the final measure of the second phrase of B contains an ascending, scalar series of notes. The manual voices in these same two measures (mm. 72 and 75) comprise notes of larger values than in the preceding two measures of each phrase. Thus, all of the voices contribute to the structural definition at the phrase level either by a change of texture or a contrast in note values. The final five measures (mm. 76-80) return to the same organization present at the beginning of the variation.

The transition between the first and second variations (mm. 81-85) is dominated by a continuation of the final harmony in the first variation. This harmony occurs above a pedal voice "b-flat" in measure 81 through the first beat of measure 83. Following a ritardando in measure 82 and the "a tempo" in measure 83, the pedal voice proceeds to establish a pedal point on the note "g". Harmonic coloration during this brief transition is supplied by chords taken from the minor mode on "b-flat".

**Variation II** (4/4 meter, Slower)

The second variation (mm. 86-104) begins with the initial melodic note appearing two beats in advance of the accompaniment. Except for this anticipatory appearance
of the first note, the note-value patterns used in the melodic line are the same as those in the theme. The phrase structure of the variation is also patterned after the theme. The transition which follows the second variation occurs in measures 105-114.

Ex. 11 - Sowerby - Diagram of the Form for Variation II and the First Measure of each Subsection.

Subsection A
(mm. 86-94)

Subsection B
(mm. 95-100)

The fabric in subsection A of the second variation is comprised basically of three voices harmonized in B-flat major. The theme melody appears in the lowest manual voice. The manuals, otherwise, contain a continuous line
of sixteenth-notes in sextuplet groupings. The first note in each beat within this continuous succession of sixteenth-notes is supported alternately by one or two additional sixteenth-note quartal constructions. The third voice in A is supplied by the pedal which appears on the note "g" in advance of the second variation. The second phrase of A includes a pedal change from the note "g" to the note "b-flat" and a sustaining of the "b-flat" through the balance of the phrase.

Each beat in the sixteenth-note line of subsection A is constructed of two three-note groupings. The melodic design which is a basis for each of these three-note groups appeared initially in the first measure of the composition, as shown in Ex. 6 (supra p. 220). The rhythm of this mordent figure is then altered slightly to form the three-note figure (\(\text{\small \text{\textbackslash m. 38 f}}\)) which is used extensively throughout the opening fantasia section. It is this same three-note figure which provides the basis for the sixteenth-note accompaniment in subsection A of the second variation. Both figures are undoubtedly drawn from the first measure of the theme melody, as shown within the bracket in Ex. 12

Ex. 12 - Sowerby - Measure 38, First Measure of Theme Melody.
In addition to the perfect fourth relationship in the vertical sixteenth-note structures, the three-note figures in each half measure in the right hand are also related by perfect fourths. Note Ex. 13.

Ex. 13 - Sowerby - The Vertical and Horizontal Perfect Fourth Relationships in Measure 87.

The end of each four-measure phrase in subsection A is defined by the appearance of parallel sixteenths in the accompaniment. These passages in parallel sixths and fourths, respectively, occur briefly in measure 90 and in a more extended form in measure 94. Subsection B (mm. 95-100) comprises a fluctuating three- to four-voice fabric. The Dorian melody on "b-flat" from the theme appears in the uppermost voice. Counter to the melodic line is a left hand voice in quarter notes. The pedal is tacet during subsection B. A third voice in sixteenth-notes constructs a filigree between these two outer voices. At regular intervals throughout B an additional voice in sixteenth-notes appears: (1) as the
first three notes in beats two and four of the first two measures in each B phrase and (2) as a complete measure at the end of each phrase (mm. 97 and 100).

The three-note figure (see Ex. 12) which provides a basis for the accompanying sixteenth-note line in subsection A of this variation is also adapted in a varied form in subsection B. In B the three-note accompanimental figure from subsection A is inverted, as well as including a variation in the interval construction. Note Ex. 14.

Ex. 14 - Sowerby - Comparison of Accompanimental Three-Note Figures from Subsections A and B.

m. 87          m. 95

Subsection A   Subsection B

The B-flat Dorian melody in subsection B is harmonized in a B-flat Aeolian mode context, as was done in the theme section.

The final phrase of the theme melody appears in measures 101-104. This return of the initial melodic material includes also a return to B-flat major and to the fabric contained in the previous A. The melody returns to the lowest voice in the left hand, the
sixteenth-note accompaniment line again contains the three-note figure shown as the first half of Ex. 14, and the pedal reappears on a pedal point "b-flat".

As the theme melody comes to a conclusion in the second variation the accompaniment patterns in the manuals assume a condensed version of the preceding patterns.

Ex. 15 - Sowerby - Manual Measures 103-104.

![Diagram of Ex. 15]

This condensation of the two-beat accompaniment pattern, as shown in Ex. 15, begins with the final beat of measure 103 and continues in a sequential manner through measure 104.

The transition between the second and third variations begins in measure 105 as a sequential extension of measure 104, above an extended pedal "b-flat". Following this two-measure extension, the texture changes in measure 107 with the appearance of the "a tempo". Through the balance of the transition and into the third variation the texture is comprised of chords for the manuals and a florid pedal voice. This construction begins initially in measure 107.
The pedal voice on the first beat of measure 107 contains the motif which provides the basis, together with the chromatic scale, for the pedal line throughout this transition passage. The same three-note motif was described in relation to Examples 12 and 14. In this application in the pedal voice the three-note figure is extended and frequently sequenced, as in measures 107-110. This extension takes the form of notes added in advance of the three-note figure. In measure 110 the extended three-note pattern appears in a descending, sequential, whole-tone progression over a manual pedal point on the note "a" and in contrary motion to the four chromatically-ascending manual voices.

Measures 105-114 serve the function of providing a transition between the second variation which concludes on a pitch center of "b-flat" and the third variation which originates with a pitch center on "d". In this ten-measure transition the first five measures (mm. 105-109) continue the pedal point on "b-flat" present at the conclusion of the variation. This pedal point moves from the pedal voice in measure 106 to the lowest manual voice in measure 107. Following the manual change to the great manual in measure 109, a new pedal point on the note "a" appears in the left hand lowest voice (m. 110). The note "a" is the dominant pitch for the new tonal center in the third variation.

The pedal point on "a" in the manuals provides
the foundation for the same vertical structure in the manuals throughout measures 111-113. In these measures, as well as measure 114, the pedal voice contains primarily chromatically-related sixteenth-notes. Except for the final beat of measure 112, each beat in the pedal voice in measures 111-114 begins initially with the note "d". Thereby, the pedal is emphasizing the note "d" in preparation for a new pitch center in measure 115.

This transition passage acquires a certain urgency in the motion toward the upcoming variation through the substantial increase in the volume level and the acceleration in tempo.

**Variation III** (4/4 meter, Faster)

The third variation (mm. 115-132) is comprised of a fluctuating five- to six-voice fabric for the manuals and a single voice for the pedals. The phrase structure throughout the variation is patterned literally after the theme. The melody in the third variation occurs in the soprano voice with the note "d" as the final. This is the only occasion in the composition when the complete melody appears with a note other than "b-flat" as the pitch center. The transition which follows the third variation includes measures 133-157.
The harmonization in the third variation is comprised primarily of elements from the Dorian mode on "d" and the Aeolian mode on "d". In the first phrase of A (mm. 115-118) the melody with a final on "d" is derived from the Dorian mode. The addition of "b-flat" to the melodic line in the second phrase (mm. 119-122) results in a change to the Aeolian mode.
The pedal voice in phrase "a" maintains the Dorian mode through the use of "b-" and "e-naturals". The basic outline for the one-measure pedal pattern, namely the initial interval of a twelfth, is taken from the opening interval of the composition. The remainder of each pedal measure is scalar in origin. The pedal voice in the second phrase of A contains "b-flat" and "e-flat" with a pitch center still on "d". This combination can be considered to be the Phrygian mode on "d".

The accompanying manual voices throughout subsection A are constructed around a pedal point on the dominant pitch "a". These voices include two forms for each of the second, sixth, and seventh degrees. As a result, the manual and pedal voices together produce a setting or harmonization which is best described as modal-minor.

Subsection B (mm. 123-128) contains the same number of voices as subsection A, but the voices are structured to form a different fabric. The melodic line is doubled or tripled at the octave. The manuals from measure 123 through beat two of measure 127 also contain a pedal point on the note "d". Like the melodic line, this note is doubled or tripled at the octave. Thus, most of the notes in the manuals in subsection B are involved in doubling one of two basic lines.

Melodically, the second phrase of B (mm. 126-128) is significantly removed from the melodic contour of the corresponding three measures in the theme. The first
two melodic notes in measure 126 are the only notes which follow explicitly the contour outlined in the theme. The remaining notes in this melodic line lie a second to a fourth above a corresponding theme melodic line based on the note "d".

The focal point of the pedal voice is the note "d", thereby reinforcing the manual pedal point on "d". The pedal contour in each phrase in B ascends through the middle of the phrase and descends thereafter. The pedal and melodic voices thereby proceed along similar contours. The pedal voice is constructed of basic three-note figures of the type shown in Ex. 14 (supra p. 232) and previously noted as being an essential in the construction of the accompanying fabric.

Harmonically, subsection B is drawn primarily from the Dorian mode. The occasional addition of notes such as "b-flat" and "c-sharp" imply an extension of the Dorian quality to include elements also from D minor.

The final melodic phrase of the third variation (mm. 129-132) includes a return to the arrangement of voices present in the preceding A. This four-measure phrase is a nearly literal repeat of the first phrase of subsection A, except for the addition of "f-sharp" to the voices after measure 129. The "f-sharps" function as anticipatory of a Picardy third in the final chord.

Between the third and fourth variations there
occurs an extended transition passage which includes measures 133-157. This transition serves the function of returning the pitch center from the note "d" to the note "b-flat". Based on the length of the preceding transition passages, this transition containing twenty-five measures is two and one-half times as long as the next longest transition which contains ten measures. And except for the pre-theme fantasia this transition after the third variation is the longest one individual section, including variations, in the composition.

The transition begins with a cadenza-like measure (m. 133) of chromatic, parallel sixths for the pedals. There follows immediately thereafter the first phrase of the theme melody in octaves. The phrase is based on a pitch center of "f". This temporary pitch center on "f" is a minor third above the variation-concluding pitch center on "d" in measure 133. Measure 137 is a sequential repetition of the pedal in measure 133. The sequence is notated as a diminished fourth above the preceding pattern. The adjustments in the beginning of the pedal sequence in measure 137 are necessary due to the physical limitations of the pedalboard. The sequential pattern continues with a second appearance of the initial phrase from the theme melody in measures 138-141. This phrase of the melody appears with the note "a-flat" as the tonic. The "a-flat" pitch center also lies a minor third above the preceding temporary tonic
on "f". The phrase in measures 138-141 contains a fourth voice in parallel fifth motion to the three voices in octaves.

Beginning at measure 141 the pedal contains a solo passage which is both ostentatious and very chromatic. This passage serves the primary function of building the intensity to a dramatic, "full-organ" return of the manual voices in measure 150. The material in the pedal voices in measures 141-149 is drawn from two sources. The first, a motif shown in Ex. 17, provides both melodic and rhythmic material for the pedal voices.

Ex. 17 - Sowerby - Pedal Motif, Measure 141.

\[
\begin{align*}
&\text{Ex. 17} - \text{Sowerby - Pedal Motif, Measure 141.} \\
&m. 141
\end{align*}
\]

A previous statement of this motif occurred in the first measure of the transition (m. 133). The motif shown in Ex. 17 is the basis for the sequential repetitions in measures 141-142. Additional chromaticism appears in measure 143 prior to the temporary melodic peak in measure 144 and the appearance of a second pedal voice. The motif from Ex. 17 returns in measure 144 with the same rhythmic design, but varied in melodic contour. Coupled with this motif is the return of the three-note figure derived initially from the material shown in
Ex. 6 (supra p. 220). This three-note figure appears both in its original and inverted forms.

A focal point in this entire transition passage of twenty-five measures occurs on the downbeat in measure 145. The motion is temporarily halted on a "g" and "e-flat" vertical structure. It is with this same basic vertical combination that the manuals reappear in measure 150. And it is from this first inversion of the "e-flat" major triad in measure 150 that the composer prepares the eventual return to B-flat major. Following the first beat in measure 145, the right foot pedal line contains a very chromatic passage, frequently grouped in three-note figures.

As a means of achieving intensity toward the climactic manual re-entry, the composer systematically continues to add voices throughout the pedal solo passage, building from a single voice in measure 141 to the eventual addition of a fourth voice in measure 148. The feeling of climax is strengthened in measures 148 and 149 by the indications allargando and "full organ."

The appearance of the "e-flat" major triad in measure 150 is preceded by nearly two full measures of "b-flat" dominant seventh harmony. The "g-natural" in this "e-flat" triad becomes a "g-flat" in the middle of measure 151. The "g-flat" continues through measure 152 and is picked up by the pedal voice as the minor sixth scale degree. The "g-flat" is then resolved to the
dominant pedal note "f" in measure 154. See Ex. 18. Measures 154-157 are a prolongation of this dominant pedal point beneath sequentially-related, descending minor thirds in measures 154 and 155 and a basic ascending soprano line between the notes "e-flat" and "a" (leading tone) in measures 156-157.

Ex. 18 - Sowerby - Pedal and Left Hand in Measures 148-157.

As a result of the varying subject matter contained in this transition passage, as well as the length of the passage in comparison to the number of measures in the other transitions and variations, this transition between the third and fourth variations takes on the designs and dimensions of a development section, rather than just a transition.

Variation IV (4/4 meter, in time)

The fourth variation begins with measure 158 and continues through the downbeat of measure 178. Measure 178 contains the tonic "b-flat" at the conclusion of
subsection A'. The remaining measures from 179 to the end of the composition (m. 185) constitute a codetta-like extension of the tonic "b-flat".

Ex. 19 - Sowerby - Diagram of the Form for Variation IV and the First Measure of each Subsection.

Subsection A
(mm. 158-165)

Subsection A'
(mm. 172-178)

The fabric in subsection A of the fourth variation is comprised of chordal structures in six to seven voices in the manuals and a single voice in sixteenth-notes in the pedals. The melody appears in octaves, sounding as an inner voice between octave structures in the right hand and as the uppermost voice in the left hand. The
melody in this eight-measure subsection is taken literally from the theme.

Manual accompaniment to the doubled melodic line occurs as semi-staccato, quarter-note vertical structures. Throughout subsection A these accompanimental quarter-note structures frequently are followed by quarter-rests. This pattern of notes and rests is in contrast to the always-present melodic voices.

The pedal voice in the first three measures of each A phrase serves the rhythmic function of supplying sixteenth-note activity primarily on those beats when quarter-rests appear in the manuals. The final measure of each of these phrases contains a succession of semi-scalar sixteenth-notes derived essentially from B-flat major.

In these two phrases the pedal voice also serves the function of a pedal point on the note "b-flat". In the middle of the second phrase of A this pedal point yields to a chromatically-descending, sequential pattern which arrives on the dominant pitch "f" in measure 165.

The pedal voice patterns in sixteenth-notes found in the first three measures of each A phrase are derived from the same source as the accompaniment material found in each of the preceding variations. The three-note figure, discussed in relation to its derivation from the initial measure of the composition (supra p. 230), appears with the addition of an octave skip preceding the figure.

The harmonization in subsection A is drawn primarily
from B-flat major. Notes borrowed from B-flat minor are also applied throughout the harmonic fabric.

The appearance of subsection B includes a new tempo and a definite change of texture. The manuals become tacet in favor of a two-voice, six-measure subsection for the pedals. This pedal passage contains the melody in the right foot voice and a semi-chromatic sixteenth-note voice in the left foot. The melody retains the B-flat Dorian quality from the theme through the addition of "a-flat" and "d-flat" to the two-flat organization present in the signature.

The sixteenth-note pedal voice initially contains five-note patterns on each beat. These patterns are conceivably drawn from an extended and inverted from of the three-note figure previously discussed in relation to various accompanimental applications. On the second beat of measure 167 these five-note patterns are discontinued in favor of two three-note figures on each beat. The final measure of the first phrase in B (mm. 169-171) contains five-note patterns which are an inverted from of the same pattern in the previous phrase (mm. 166-168). In the final measure of subsection B the accompanying voice returns to the two three-note figures on each beat.

The final phrase of the fourth variation begins with a change of tempo and a return to the texture contained in subsection A of this variation. The melody
occurs in octaves, sounding as an inner voice between octave structures in the right hand and as the uppermost voice in the left hand. In addition to the two melodic voices, the manuals alternately contain quarter-note triadic structures and quarter-rests.

The lower pedal voice continues the descent present in the preceding pedal measure, finally arriving on the note "c" in measure 173. The note "c" is defined through the course of the measure as the root of a secondary dominant. The second pedal voice enters as a trill in measure 172 and in measure 173 adds the seventh to the major-minor triadic structure.

The measures from 174 through the downbeat in 178 contain a variation and extension of the corresponding final two measures of the theme melody. Concurrent with this extension of the melodic element there occurs also a broadening in the formation of the final cadential pattern. This stretching of the harmonic rhythm involves the $V_7/V$ in measure 173 and $V_9$ in measure 177. These two chords are the harmonic pillars in the motion to the tonic in measure 178. The element of broadening is reinforced from an interpretative standpoint by the slower tempo indication in measure 172 and an additional ritardando through measure 177. The aspect of finality and climax is reinforced by the addition of "full organ" in measure 176.

As he has done frequently throughout the composition,
the composer intertwines the elements of major and minor
by introducing notes borrowed from the parallel mode.
In measures 174 and 175 both the melody and supporting
harmony include notes borrowed from the minor mode, al-
though the basic harmonic context is B-flat major.

The prolonged and climactic build to the tonic "b-
flat" in measure 178 is immediately followed by a sub-
stantial increase in the tempo and the note-value pat-
terns. The "b-flat" octave, first sounded in the pedal,
is picked up by the right hand manual voices and main-
tained as a tonic pedal point through the concluding
measures of the composition.

The pedal begins in measure 178 with octaves drawn
from the three-note figure found initially in the opening
measure of the composition. The rhythmic activity pro-
vided by the pedals in measures 178-179 follows a decreas-
ing pattern through sextuples, quadruples, triples, and
duples. The pattern of decreasing note-values arrives
on a half-note triad in measure 180. This minor IV triad
becomes the point of origination for one final explora-
tion into the minor mode.

Beats three and four of measure 180 and beats one
and two of measure 181 contain a major-minor seventh
chord on the minor seventh scale degree. The manual
voices include the minor seventh degree and the pedal
voice includes the minor sixth and seventh degrees. The
pedal voice is derived from a pentatonic pattern which
includes the notes "b-flat", "c", "e-flat", "g-flat", and "a-flat". In the middle of measure 181 the "a-flats" are replaced by "a-naturals" in both manual and pedal voices. A corresponding substitution is made in the pentatonic organization in the pedal voice. This substitution ("a-naturals" for "a-flats") results in a diminished seventh chord on the leading-tone "a-natural". The leading-tone "a-naturals" are resolved to the tonic triad on "b-flat" in the middle of measure 182. The "g-flats" in the preceding descending pedal line are replaced by "g-naturals" during the formation of a sequential pattern a second higher (beats three and four of m. 182). In measure 182 and 183 the pedal voice, which lies beneath the tonic chord, is based on a five-note pattern containing the notes "b-flat", "c", "d", "f", and "g". The composition concludes on a tonic triad colored by the inclusion of an added sixth.

REGISTRATION — PERFORMANCE REQUIREMENTS

The composition is registered for an organ with three manuals and pedals. Registrational indications, frequently of a general nature, are included throughout the composition. Several extended portions of the composition are to be performed with the crescendo pedal open. Under these conditions the resulting sound is controlled by the manner in which the crescendo pedal has
been preset. The particular stops and couplers which are playable through the crescendo pedal determine then the volume level. The wide variation with which crescen-
do pedals are preset on various organs necessitates that a performer evaluate for each different organ the regis-
trational indication "crescendo pedal open."

Registration changes occur between the opening pedal fantasia and the theme and between each of the variations. The only change of registration during the presentation of the melody occurs in the final variation in measures 176-
177.

The registration indications printed in the H. W. Gray edition provide only basic guidelines to the regis-
trational procedures to be followed. The final deter-
mination of stop selections must be made by the performer.

The composition places considerable technical de-
mands on the performer's pedal technique. The passages in sixteenth-note writing in moderate to fast tempos, pedal trills, and multi-voice pedal writing are some of the particular challenges for the performer.

The manual parts throughout the variation set pre-
sent no great executional problems. Only the second variation (mm. 87-106) contains any writing in consecu-
tive sixteenth-notes. The manual parts in the balance of the composition are comprised almost exclusively of notes with eighth-note value or larger in moderate tempos. Thus, unquestionably, the flamboyant or ostentatious
quality suggested by the title best describes the pedal portion of the composition.

DYNAMICS -- RHYTHM

The graduated dynamic markings (cresc. and decresc.) receive a different application in this composition than do those dynamic markings which indicate terraced levels of intensity (pp, f, etc.). The graduated dynamic markings are grouped in the middle of the composition, measures 82-112. These measures include the second variation and the transitions which precede and follow the second variation. The reason for the limited application of graduated dynamics is undoubtedly a practical one. In measures 82-112, especially measures 86-106 which contain the theme melody, the pedal voice contains notes of long value or is tacet. Thus, either foot could be used to provide the dynamic nuances which are indicated.

By contrast, the terraced dynamic markings occur throughout the entire composition. The points at which the terraced dynamic markings appear coincide in most instances with the structurally significant sections and subsections within the composition. Much insight into the organization of the entire composition can be ascertained by surveying the patterns in the dynamic scheme. Ex. 20 contains all of the terraced (non-graduated) dynamics for the composition.
Ex. 20 - Sowerby - All Terraced (Non-Graduated) Dynamic Indications for the Composition.

<table>
<thead>
<tr>
<th>Section</th>
<th>Dynamic/Measure</th>
<th>Relationship of the Dynamic to the Structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fantasia</td>
<td>ff - m. 1</td>
<td>initial measure of composition.</td>
</tr>
<tr>
<td></td>
<td>ff - m. 11</td>
<td>manual entrance.</td>
</tr>
<tr>
<td></td>
<td>sffz - m. 35</td>
<td>final chord of fantasia.</td>
</tr>
<tr>
<td></td>
<td>ff - m. 36</td>
<td>pedal bridge to theme.</td>
</tr>
<tr>
<td>Theme</td>
<td>mf - m. 38</td>
<td>initial measure, phrase &quot;a&quot; of A.</td>
</tr>
<tr>
<td></td>
<td>p - m. 45</td>
<td>initial measure, phrase &quot;b&quot; of B.</td>
</tr>
<tr>
<td></td>
<td>mf - m. 52</td>
<td>initial measure, phrase &quot;a&quot; of A'.</td>
</tr>
<tr>
<td></td>
<td>sf&gt;p - m. 58</td>
<td>initial measure of transition to Variation I.</td>
</tr>
<tr>
<td>Variation I</td>
<td>pp - m. 62</td>
<td>manual and pedal markings for initial measure of Var. I.</td>
</tr>
<tr>
<td></td>
<td>f - m. 81</td>
<td>initial measure of transition to Variation II.</td>
</tr>
<tr>
<td></td>
<td>p - m. 83</td>
<td>a tempo.</td>
</tr>
<tr>
<td></td>
<td>pp - m. 84</td>
<td></td>
</tr>
<tr>
<td>Variation II</td>
<td>pp - m. 87</td>
<td>initial thematic note of A.</td>
</tr>
<tr>
<td></td>
<td>p - m. 95</td>
<td>initial measure, phrase &quot;b&quot; of B.</td>
</tr>
<tr>
<td></td>
<td>pp - m. 101</td>
<td>initial measure, phrase &quot;a&quot; of A'.</td>
</tr>
<tr>
<td></td>
<td>p - m. 107</td>
<td>a tempo.</td>
</tr>
<tr>
<td></td>
<td>mf - m. 107</td>
<td>a tempo.</td>
</tr>
<tr>
<td></td>
<td>mf - m. 109</td>
<td>change of manual.</td>
</tr>
<tr>
<td></td>
<td>f - m. 109</td>
<td>change of manual.</td>
</tr>
<tr>
<td></td>
<td>ff - m. 113</td>
<td>crescendo pedal opened.</td>
</tr>
<tr>
<td>Variation III</td>
<td>ff - m. 115</td>
<td>initial measure of Variation III.</td>
</tr>
<tr>
<td></td>
<td>ff - m. 134</td>
<td>initial manual measure of transition to Variation IV.</td>
</tr>
<tr>
<td></td>
<td>fff - m. 150</td>
<td>re-entry of manuals.</td>
</tr>
<tr>
<td>Variation IV</td>
<td>fff - m. 158</td>
<td>initial measure of Variation IV.</td>
</tr>
<tr>
<td></td>
<td>fff - m. 178</td>
<td>initial measure of codetta.</td>
</tr>
</tbody>
</table>
The initial measure in each of the six major sections contains a terraced dynamic marking. These sections are indicated in Ex. 20 with the identification for each particular section. The initial measure in each of three subsections within the theme contains a terraced dynamic marking, as does also each of three subsections within the second variation. These are no other terraced dynamic markings in the theme or any of the variations during the presentation of the melody from the theme. All other terraced dynamics after the beginning fantasia section appear with the first measure of transition and/or during the transition between variations.

Each major division within the variation set contains a metronome marking and an interpretative phrase or word. These major sections are indicated in the left hand column of Ex. 21. The subdivisions of B and A' within the final variation also include metronome and/or interpretative indications. The only other combination metronome-interpretative indication occurs in the first measure of the extended transition-development passage between the third and fourth variations. Thus, each of the metronome-interpretative indications contributes a level of definition to the major formal organization. Ex. 21 contains all markings from the composition relative to tempo indications.
Ex. 21 - Sowerby - All Markings Relative to Tempo Interpretation.

<table>
<thead>
<tr>
<th>Section</th>
<th>Tempo Indicators</th>
<th>Measures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre-Theme Fantasia - Moderately fast</td>
<td>((J = 80-88))</td>
<td>m. 0</td>
</tr>
<tr>
<td></td>
<td>- rit., a tempo</td>
<td>mm. 18-19</td>
</tr>
<tr>
<td></td>
<td>- rit., a tempo</td>
<td>mm. 21-22</td>
</tr>
<tr>
<td></td>
<td>- rit., a tempo</td>
<td>mm. 26-27</td>
</tr>
<tr>
<td></td>
<td>- rit., a tempo</td>
<td>mm. 34-36</td>
</tr>
<tr>
<td>Theme</td>
<td>- Slightly faster</td>
<td>m. 38</td>
</tr>
<tr>
<td></td>
<td>((J = 96-100))</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- rit., a tempo</td>
<td>mm. 56-58</td>
</tr>
<tr>
<td>Variation I</td>
<td>- Quietly</td>
<td>m. 62</td>
</tr>
<tr>
<td></td>
<td>((J = 84))</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- rit., a tempo</td>
<td>mm. 82-83</td>
</tr>
<tr>
<td>Variation II</td>
<td>- Slower</td>
<td>m. 86</td>
</tr>
<tr>
<td></td>
<td>((J = 84))</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- delaying slightly,</td>
<td>mm. 105-107</td>
</tr>
<tr>
<td></td>
<td>a tempo</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- hurrying</td>
<td>m. 114</td>
</tr>
<tr>
<td>Variation III</td>
<td>- Faster</td>
<td>m. 115</td>
</tr>
<tr>
<td></td>
<td>((J = 96))</td>
<td></td>
</tr>
<tr>
<td></td>
<td>((J = 84))</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Very slightly slower</td>
<td>m. 133</td>
</tr>
<tr>
<td></td>
<td>- hurrying at will</td>
<td>m. 141</td>
</tr>
<tr>
<td></td>
<td>- more broadly ((J = 84))</td>
<td>mm. 148-150</td>
</tr>
<tr>
<td></td>
<td>- rit.</td>
<td>mm. 155-157</td>
</tr>
<tr>
<td>Variation IV (A)</td>
<td>- in time</td>
<td>m. 158</td>
</tr>
<tr>
<td></td>
<td>((J = 96))</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(B) - Slightly slower</td>
<td>m. 166</td>
</tr>
<tr>
<td></td>
<td>(A') - More broadly ((J = 84))</td>
<td>m. 172</td>
</tr>
<tr>
<td></td>
<td>- rit.</td>
<td>mm. 174-177</td>
</tr>
<tr>
<td>Codetta</td>
<td>- Fast and brilliant</td>
<td>m. 178</td>
</tr>
<tr>
<td></td>
<td>- rit.</td>
<td>mm. 183-185</td>
</tr>
</tbody>
</table>

The remaining interpretative indications, often in a pattern of "ritard -- a tempo", occur in conjunction with the pre-theme fantasia or a transition passage between variations. Thus, nuances of tempo are frequently reserved for the passages wherein musical ideas,
registration, and fabric are also altered.

From a rhythmic standpoint the three-note, rhythmic-melodic figure (\(\frac{\text{7}}{\text{4}}\)) functions as a unifying element throughout the composition. The three-note figure appears in its initial form in the first measure of the composition. This mordent figure with a rhythm of two thirty-second-notes and a dotted eighth-note is modified rhythmically to form a triplet sixteenth-note figure in measure 3. Both rhythmic formulas are used frequently during the entire pre-theme fantasia. The probable source of the three-note figure is the first measure of the theme melody (m. 38). These three forms of the rhythmic-melodic figure are shown in Ex. 22.

Ex. 22 - Sowerby - Three-Note Figures.

\[
\begin{align*}
\text{m. 38} & \quad \text{m. 1} & \quad \text{m. 3} \\
\begin{align*}
\text{\(\frac{\text{7}}{\text{4}}\)} & \quad \text{\(\frac{\text{7}}{\text{4}}\)} & \quad \text{\(\frac{\text{7}}{\text{4}}\)} \\
\end{align*}
\end{align*}
\]

The three-note, rhythmic-melodic figure which occurs in measure 3 (Ex. 22) appears in some form in each transition and variation after the theme. In several instances, as transition measures 59-60 and measure 82, the figure appears in an augmented form.

All four variations contain the three-note figure in the pedal voice in subsection B. In subsection B of the first variation the left foot voice employs the figure
as the basis for a pedal point. Subsection B of the second variation contains the figure in an inverted form in the pedal. The pedal voice in the third variation employs three-note figures throughout subsection B. The accompanying pedal voice in subsection B of the fourth variation contains a five-note figure (\( \begin{array}{c} \text{\#} \\ \text{\#} \\ \text{\#} \\ \text{\#} \\ \text{\#} \end{array} \)), conceivably an enlarged form of the three-note figure.

Numerous other examples of the three-note figure can be found throughout the composition. In the second and fourth variations the figure appears in the accompanying fabric in the A subsections. There is no way of including all of the examples in the application of the three-note figure, short of supplying a complete marked score. As a result of the frequent application of this rhythmic-melodic figure, the various sections and subsections of the composition are bound closer together.

SUMMARY AND CHART OF STRUCTURAL ORGANIZATION

The formal designs of the theme are defined by several elements, all of which suggest the same structural outlines. The large subsections in each variation are defined primarily through the changes which occur from the A subsection to the B subsection. Several of the more frequently applied changes present in the B subsection are as follows:
1. consistently smaller note values in the melodic construction.
2. change of mode in the melody and supporting harmony.
3. change from a vertical accompaniment to a linear one.
4. change of manual.
5. change of dynamic.
6. change of phrase indications.
7. change of register.

The end of the theme is defined by the indications of decrescendo and ritardando (mm. 56-57).

The smaller dimensions within A and B are indicated primarily through repetition-with-variation within the melodic element. Each second phrase in A and B begins in a similar manner to the preceding phrase. Both phrases within each of these two subsections closely follow the same contours. The end of the first phrase in A and B is identifiable through a melodic note of longer duration than any preceding note in the same phrase.

The structure present in the theme is closely adhered to in each of the variations. The eight-measure A subsection in the theme remains exactly eight measures in each of the variations. Additionally, each presentation of A contains two four-measure phrases. The six-measure B subsection is always divided into two three-measure phrases in each variation.

The only flexibility in length of thematic sections occurs in A'. The A' subsection is basically four measures in length. But as in the theme itself, this four-measure unit is occasionally extended. The final melodic
note of the theme is extended two additional measures. In the first variation the final melodic note is extended two and one-half additional beats. The A' in the second and third variations is four measures long. In the fourth variation the A' is drawn out through a broadening of melodic and harmonic motion to form six-plus measures. This extension occurs in conjunction with the final cadence in the composition.

The dimensions of the transition passages, by contrast, are not so ordered or controlled. All four transitions are of differing lengths, varying from a minimum of four measures to a maximum of twenty-five measures. Significantly, a progressive growth pattern occurs among the transitions with each succeeding transition containing more measures than the preceding one. And except for the pre-theme fantasia, the longest passage or section in the composition is the twenty-five-measure transition between the third and fourth variations.

Ex. 23 is included to show the comparative lengths of the pre-theme fantasia, theme, variations, transitions, and codetta. The basis for the comparison is the number of measures in each variation. The diagram shows the theme and each of the variations to be quite similar in length. The only real differences in length occur in the transition passages which follow the variations.

The diagram in Ex. 23 also includes the basic formal
organization for each of the sections. The proportions among the subsections is outlined for each of the six sections in the composition.
Ex. 23 - Sowerby - Diagram Showing Comparative Lengths of All Sections, to Include Transitions and Codetta, Based on the Number of Measures, and the Basic Formal Organization of Each Section.

- 1 measure

Pre-Theme Fantasia
- Pedals only
- Manuals with

Theme
Form mm.
143

Variation I
Form mm.
67

Variation II
Form mm.
86

Variation III
Form mm.
115

Variation IV
Form mm.
148

Transitions between Variations and Codetta.
CHAPTER IX

SYNOPSIS OF THE ANALYSES

All of the compositions analyzed herein were composed since 1930. Although three different nationalities are represented in the compositions under discussion, the French composers (Alain, Dupré, and Duruflé) contributed three of the six compositions. This is similarly reflective of the list of sixty-five compositions shown in Table 1 of the Introduction. In that list French composers provided approximately fifty-seven percent of the compositions.

The compositions by Alain, Barber, Dupré, and Sowerby are complete works in themselves. The compositions by Distler and Duruflé are each a movement from a larger work. Each of the compositions, except Sowerby's Pageant, includes the term "variation" in the title. Thereby, these five compositions reflect a practice frequently present in variation form, namely, to indicate the variation construction in the title.

The compositions under discussion range from a minimum of two variations in the Variations on a Theme of Jannenquin to a maximum of ten variations, plus coda, in the Variations on a Noël. Length of composition
varies from ninety-eight measures in the *Wondrous Love Variations* to four hundred and fifteen measures in *Variations on a Noel*. Even though there are no intra-variational measure indicators, the "Variations on 'Nun komm, der Heiden Heiland'" by Distler fits into the range of performance length of the other five compositions.

**Historical Perspective in Relation to Dominant Features of Each Composition**

One of the dominant characteristics in all six compositions is the use of modality. The theme or theme melody in five of the compositions is based on a pre-existing modal melody. The dates of origin of these melodies span many centuries, from the *Veni Creator* hymn of the Middle Ages to Barber's shape-note hymn in the early nineteenth century. Both Alain's chanson source and Distler's chorale source were written in the early years of the sixteenth century. The French noël adapted by Dupré may have originated anytime from the fifteenth to eighteenth centuries.

Sowerby's theme, as well, includes a modal element. The "b" subsection (mm. 45-51) of the theme contains a Dorian melodic line and an Aeolian harmonization.

In "Variations on 'Nun komm, der Heiden Heiland'" and *Wondrous Love Variations* the themes used are respectively a chorale and a shape-note hymn. In "Variations
on 'Veni Creator,' "Variations on a Theme of Jannequin,"
and "Variations on a Noël" a borrowed melody is the basis
for each. Each melody is then harmonized in a modal
setting constructed by the composer.

Within these six compositions it is the Dorian
mode which receives the most frequent use. The Dorian
mode is applied in varying degrees in four of the com-
positions. The other modal applications include the
Aeolian mode in "Variations on a Theme of Jannequin" and
the Mixolydian mode in "Variations on 'Veni Creator.'"

The choice of modal sources and reliance on modal
methods may reflect a conservative nature among these
composers for the organ. My impression is, however,
that through such adaptations many composers for organ
indicate a considerable appreciation and knowledge of
the extensive history of the instrument and its litera-
ture. Perhaps the nature of the instrument, wherein
some organs which are centuries old are still operative,
encourages frequent retrospective searching for source
material. The strong attachment which has existed for
centuries between the organ and organized worship con-
tributes to a conservative and deliberate development
in the literature for the instrument.

The themes, whether derived or composed, are of
simple construction. The number of measures in a theme
varies from ten to thirty-one. Note the comparative
information for the six compositions, as shown in Table 3.
<table>
<thead>
<tr>
<th>Variations on a Noel by Dupré</th>
<th>10 +Coda</th>
<th>A B A a'b'b'a'</th>
<th>France 1886-1971</th>
<th>24</th>
<th>415</th>
<th>Complete</th>
<th>Definite Separation</th>
<th>Renaissance-Baroque era French Carol</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wondrous Love Variations by Barber</td>
<td>4</td>
<td>a b a</td>
<td>United States 1910-</td>
<td>10</td>
<td>98</td>
<td>Complete</td>
<td>Definite Separation</td>
<td>Early 19th-Century Folk Hymn</td>
</tr>
<tr>
<td>Variations on 'Veni Creator' by Durufle</td>
<td>4</td>
<td>a b c d</td>
<td>France 1902-</td>
<td>14</td>
<td>119</td>
<td>Last of Three Movements</td>
<td>Definite Separation</td>
<td>Latin Hymn</td>
</tr>
<tr>
<td>Variations on a Theme of Janneguin by Alain</td>
<td>2</td>
<td>a a b c a</td>
<td>France 1911-1940</td>
<td>31</td>
<td>130</td>
<td>Complete</td>
<td>Definite Separation</td>
<td>Anonymous Renaissance Chanson</td>
</tr>
<tr>
<td>Variations on 'Nun komm, der Heiden Heiland' by Distler</td>
<td>7</td>
<td>a b c a</td>
<td>Germany 1908-1942</td>
<td>unmeasured</td>
<td>unmeasured</td>
<td>Second of Four Movements</td>
<td>Definite Separation</td>
<td>Sixteenth Century Chorales by Resinarius</td>
</tr>
<tr>
<td>Pageant by Sowerby</td>
<td>4</td>
<td>A B A a'b'b'a'</td>
<td>United States 1895-1968</td>
<td>18</td>
<td>185</td>
<td>Complete with Pre-Theme Fantasia</td>
<td>Semi-Continuous Theme</td>
<td>Composed Theme</td>
</tr>
</tbody>
</table>
The themes by Barber, Dupré, and Sowerby are tripartite in construction. In each theme the first and last sections are of common derivation. A cyclical organization is also used in the themes by Alain and Distler. The two themes contain identical melodic material in the initial and concluding phrases. Alain's theme melody contains five phrases and Distler's melody contains four phrases. The first two phrases in the melody of Alain's theme are identical. As a result, the theme melodies by Alain and Distler contain just three contrasting phrases. The theme melody by Duruflé contains four phrases, all of which are different.

In each theme the melody remains in the same voice throughout the entire theme. The melodic line appears in the soprano voice in four works. In Distler's "Variations on 'Nun komm, der Heiden Heiland'" and Sowerby's Pageant the melody is sounded in the pedal voice. Pageant is the only work to include a change of texture within the theme section. This change, which occurs in the manual voices from the subsections based on A and A' to the B subsection, parallels the tripartite construction of the theme.

Although "Variations on 'Nun komm, der Heiden Heiland'" and "Variations on 'Veni Creator'" are movements from larger compositions, each has been performed as a separate selection. Pageant contains a pre-theme fantasia section which is an integral part of the composition.
Except for Pageant the theme in each composition or movement of a composition appears as the first section.

All six variation sets are sectional in construction. The elements of tempo, registration, texture, meter, and dynamics, as well as the treatment of the theme, reflect an organization wherein each section is readily discernible. The score indications, such as phrasings, meter markings, and interpretative indications, also outline a similar structure.

The procedure of retaining the structural outlines of the theme as a constant has been typical in variation form from the time of Cabezon until the appearance of the free variation in the late nineteenth century. Regardless of the number of variables in a structural set of variations, the structure of the theme remains dependably the same for each variation.

The Baroque practice of occasionally concluding a composition with a fugue or fugue-like variation was re instituted in the nineteenth-century character variation. The final variation in Variations on a Theme of Jannequin and the tenth variation in Variations on a Noël are examples of this re-instatement.

These two compositions, in addition to "Variations on 'Veni Creator,'" reflect another variational technique which originated with the nineteenth-century character variation. This procedure involves the development of motives derived from the theme. The motival development
present in the character variation was extended and considerably expanded when it was later applied to the development of free variation technique. Motival development is perhaps the one compositional procedure which is common to most free variations. The biggest difference between the character variation application of motival development and that found in the free variation involves the much freer treatment of motives in the free variation.

The expanded final variation or coda finale is a practice which grew out of the nineteenth-century development of variation technique. In varying degrees each of the compositions discussed herein contains elements based on one or both of these procedures.

The particular sectional construction applied in Pageant tends to set this composition apart from the others. This composition is the only one of the six which includes transition passages between sections of the composition. The resulting semi-continuous approach does not obscure the basic sectional organization, but it does create a different sectional construction than in the other five compositions.

Of the three types of structural variations discussed in Chapter I, namely, cantus firmus, melodico-harmonic, and harmonic, the first two types are used almost exclusively in the formation of these six variation sets. The cantus firmus plan is based on a
literal or nearly literal presentation of the melody and important changes in harmony and figuration from one variation to another. This is particularly the procedure used in Duruflé's "Variations on 'Veni Creator'" and Distler's "Variations on 'Nun komm, der Heiden Heiland.'" The melody appears in different voices in the course of the variation set, but always in an easily recognized form. Different figures, frequently derived from the melody itself, are used as the basis for the accompanying voices in successive variations. The contrapuntal elaboration of the accompanying voices contends with the melody for the attention of the listener. Changes of harmony frequently occur in successive variations.

The Wondrous Love Variations reflect many of the same cantus firmus principles, namely, a reliance upon the nearly literal melodic subject, the transfer of the melody to different voices in successive variations, the prevailing use of a contrapuntal style, and harmonic flexibility.

Variations on a Noël and Pageant most closely resemble the melodico-harmonic structural type. The basic melody and harmony are retained, although elaborations and extensions occur in both. In the melodico-harmonic structural plan the melody most often occurs in the soprano voice. This is the case in both of these compositions.
The "Variations on 'Veni Creator'" also appears to be primarily a melodico-harmonic type of variation set. The main reasons are: (1) the melody occurs in the soprano voice in the second and third variations, (2) the melody contour is carefully preserved, and (3) the basic harmonic outlines are maintained.

The ninth variation of Variations on a Noël is exemplary of the harmonic structural plan. Within this variation the general structural and harmonic outlines of the theme are preserved but the theme melody is abandoned entirely.

Within each of the variation sets there is significant use made of such compositional devices as double or triple canon, fugue or fugue-like constructions, imitation, diminution, augmentation, inversion, and sequence. Also present are isolated examples of stimmtausch, ostinato, and retrogression. The compositional procedures which are associated with contrapuntal compositions, and are often basic to a large portion of organ literature, appear frequently throughout these various sets of variations. For example, a canon, fugue, or fugato construction exists in five of the six compositions.

Several of the theme melodies originated many centuries earlier. In the Renaissance and Baroque one of the sources for variation themes was the secular song. In a similar fashion Alain adapted a secular Renaissance chanson for his Variations on a Theme of Jannequin.
In the theme and first variation Alain applied the melody through the adaptation of a variation plan which was prevalent from 1500-1750. Variations during those years customarily followed a fairly restrictive plan. The formal structures of parts and phrases existing in the theme are preserved and the expression is relatively unchanged.

Not until the late seventeenth and early eighteenth centuries did the ecclesiastical melody become popular as a variation source.

The variations on ecclesiastical melodies, based both upon plain-song hymns and Protestant chorales, are identified almost exclusively with the Protestant church musicians of central and north Germany. Schering ascribes the origin of the variation on ecclesiastical melodies to the early Lutheran practice of performing successive stanzas of a hymn or chorale in alternation, the organ answering the choir or congregation.¹

From these beginnings have evolved many of the methods which are adapted in the formation of "Variations on 'Veni Creator,'" "Variations on a Noel, Wondrous Love Variations," and "Variations on 'Nun komm, der Heiden Heiland.'" These melodies, respectively, a Latin hymn, a French noel, an American folk hymn, and a German chorale, provide evidence of the continuing impact of such

sources on twentieth-century theme and variation compositions.

Of the themes used in these six compositions only Sowerby's theme in *Pageant* is original. The other composers looked to the past as a source for their themes. This approach reflects a practice common in variation technique across its centuries of development.

The degree of similarity between many of the compositional techniques used in these variation sets and those procedures which have existed for perhaps four centuries implies a retrospective approach by these composers. Through the nature and period of their origins the theme melodies add a very conservative element to each composition. Also, the maintenance of the structural design of the theme produces a variation set which is essentially conservative. The absence of even one set of free variations and the conservative harmonic content in all of the variation sets suggest that these compositions are an extension of variational techniques, both formally and harmonically, which existed by the late nineteenth century.

A Comparison of the Observations Found in this Dissertation and Those Proposed by Howden and Odegard.

In his statements about twentieth-century theme
and variations Howden summarized that most of the compositions which he studied were fusions of previous types. He believed that the concept which had the greatest influence on theme and variations in the twentieth century was the free variation. The primary ingredient contributed by the free technique was "the concept of freedom in all phases of technique, within the limits imposed by the necessity of a constant...".

Howden stated that most twentieth-century composers, when searching for a new approach to variation construction, have combined the cantus firmus, melodico-harmonic, harmonic, and free techniques in various ways. He felt that there was yet no general classification into which all twentieth-century variations could be placed. He stated that each set examined in his study could be placed in some previously-established classification or could be "shown to have been basically the result of a combination of the techniques which characterize two or more of the former categories."

Only two of the twenty compositions in Howden's

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3 Ibid., p. 194

4 Ibid., p. 195.
study were based on borrowed themes. One of the two was Dupré's *Variations on a Noël*. He stated as a concluding observation that the nineteenth-century practice of using borrowed themes seems to have died out. This is of course contrary to the findings in this dissertation, wherein five of the six compositions are based on borrowed themes.

However, the following observations made by Howden are relevant to the six organ compositions analyzed here.

1. A noticeable variation exists in the length of the themes.
2. A considerable range in the number of variations exists among the compositions.
3. Discontinuous variations seem to be more frequent than continuous ones.
4. The use of an extended coda or finale is still apparent.
5. Variations appear both as independent compositions and as movements of larger works.
6. Meter changes occur both between and within variations.
7. Contrapuntal devices are frequently employed.

Odegard concluded his analytical dissertation with ten broad generalizations about Schoenberg's attitude toward the variation set. The nature of Schoenberg's variation sets does not provide extensive areas for

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comparison with the group of six organ compositions discussed in this dissertation. Odegard observed that Schoenberg's variation sets "carry over motivic materials from one variation to the next so that a progressively complex development is the result." The method of developing variation is not applied as a technique in the six organ compositions. So by the very nature of their construction the two groups of compositions were generated as different types.

Several generalizations which Odegard made about Schoenberg's variation sets apply to the six organ variation sets. These are as follows:

1. The theme provides the primary form-giving element to the phrase structure and sets the pattern for the variations.
2. The theme is present to some degree in all the variations of a particular work.
3. The use of a coda or finale is common practice.
4. A polyphonic texture is frequently applied.

Odegard's final general observation is that all of Schoenberg's variation sets, "regardless of category, are made up of character variations, in that the process of developing variation, as conceived by Schoenberg, leads to far-reaching modifications of the original theme through motivic transformations, textural

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changes, contrasts in tempo, and changes of formal character (fugue, waltz, canon, etc.).

Conclusion

The applications of variation technique which were observed by Howden and Odegard, as well as those discussed in this dissertation, suggest that an almost endless number of different approaches have been used in the twentieth century. The fact that no one approach is used to the exclusion of all others is quite evident.

Very often, as well, each variation set includes a wide range of techniques. Many compositions are comprised of variational procedures which developed in different centuries. In this way many twentieth-century theme and variations are a drawing-together of previous techniques.

Perhaps more important than the derivation of the techniques is the success with which a composer employs whatever techniques he chooses. The nature of the variation form results in continuous restatement of previous material. Digressions known to other musical forms do not exist. The success of a variation composition is undoubtedly based on how well diversity and unity are

7 Peter S. Odegard, "The Variation Sets of Arnold Schoenberg," p. 505.
combined. Thus, a balance between melodic changes and harmonic-structural changes must be achieved. "The concept of balance originating in the structural technique remains the unique contribution of the variation to the fundamental problem of tonal organization."\(^8\)

From an analytical standpoint the compositions are exemplary of divergent applications of variation technique in twentieth-century organ literature. Each work includes the diversity necessary for a set of variations, but within the confines of a desired homogeneity. The methods used in the selection and adaptation of the material suggest that the compositions are consistently well constructed. Based on twentieth-century standards of music composition these six compositions can be considered to be relatively conservative harmonically and structurally.

The size and nature of instruments for which these six works were written is quite divergent. In several instances, as "Variations on 'Nun komm, der Heiden Heiland,'" the registration indications reflect the specifications of a particular organ -- in this instance, the St. Jacobi organ in Lübeck. In a similar manner, Variations on a Theme of Jannecuin reflects the specifications of the instrument in the Alain home. Two of

\(^8\)Robert A. Nelson, *The Technique of Variation*, p. 127.
the remaining compositions vary from semi-specific registration indications in the *Wondrous Love Variations* to a very general approach in many of the registration instructions in *Pageant*. *Variations on a Noël* and " Variations on 'Veni Creator' " include a specific registration for each section, but not the specificity for a particular organ, as indicated above for the compositions by Distler and Alain.

So, as well, is there a wide variation in the relative difficulty of the compositions. Several of the compositions require only an elementary performance skill, while others exploit one or several advanced technical aspects, notably the pedal virtuosity necessary for Sowerby's *Pageant*. Considering such aspects as tempo, technical demands, length, and chromatic intricacies, the *Variations on a Noel* is unquestionably the most challenging of the group of six compositions.

Based on the wide performance exposure and the acceptance by the public, these six compositions are judged to be a success and representative of theme and variations in twentieth-century organ literature.
APPENDIX
Dear Mrs. Rhoades,

I have received your letter and wish I could reply to your question on the origin of the theme melody of the "Variations on an Old March with Preci- ence. My dear husband could never get the information. So, the only thing I can do is to copy the program notes he wrote when he played the work in the States.

"The work was written by Marcel Dupé while touring Western America last season. The theme is an ancient French Christmas Carol, probably 200 years old, in a mode similar to the "mode" of the Middle Ages. The main variations were inspired by various pipe organs upon which the same recital during his first transcontinental tour of 1925.

The following details may interest you:
The Variations were composed during the tour 1922-1923.
The first performance of the work took place in the Carnegie Hall, New York, on September 29th, 1923, at the beginning of the 2nd transcontinental tour of 1923.

Respecting, I cannot give you complete information, with sincere wishes for the success of your dissertation.

Sincerely,

Jeannine Marcel - Dupé


Tovey, Donald F. *The Forms of Music*. New York: Meridian Books, 1956.
