

Variations
on a theme by Webern
for guitar

Scott Lakin Jones

Seattle, March 1987

B&C Music
Seattle, Washington

Variations on a theme by Webern

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guitar

♩ = 60

pp *mp* *pp* *mp*

5

p *pp* *p*

rubato

3

10

♩ = 60

p

15

p

mp

J = ♩

f *p* *pp* *p* *f* *pp*

20

rit. molto poco a poco

f *mf* *p* *mf*

25

J = 72

pp *p*

30

mp *f*

mp
p 3

35 rit..... dolce molto rubato
p $J = 60$

40 $\frac{2}{4}$

pp

Seattle March 15, 1987

mm 39 - 42

row rotations

r0

Scott Lakin Jones
March 16, 1987

Notes on Variations on a theme by Webern

Row: 0 3 4 1 2 5 6 9 10 7 8 11

Order numbers 1 and 3 in Webern's row (the row used in his Variations for Orchestra, op. 30) are rotated to create the row used in this composition. This preserves hexachordal pc content and symmetry, but alters the musical character of the row.

Guitar music sounds an octave lower than written except harmonics (°) which sound as written.

Theme (m.0-9): Tetrachords presented linearly, moving through T_0 , RT_0 , $T_0|$, $RT_0|$.

Var. I (m.10-17): Harmonic structure of second T_0 tetrachord (m.6) is used as the basis for unfolding the tetrachords of the following sequence:

T_0	T_8	T_4	T_0
RT_0	RT_8	RT_4	RT_0

Var. II (m.18-27): Tetrachords subdivided into dyads. Tetrachords I and III emphasize intervals 1 and 2 (and inversion), tetrachord II emphasizes interval 3. Alternation of these differing harmonic areas creates tension and release.

Sequence: $T_0|$ $T_5|$ $T_{10}|$ $T_3|$ $T_8|$
 $RT_0|$ $RT_7|$ $RT_2|$ $RT_9|$ $RT_4|$

Var. III (m.28-35): Row forms melodically in free counterpoint. Common tones are frequent and are usually repeated in close temporal proximity and

in the same register. Centers of symmetry (A and E^b) are distinguished by repetitions an octave apart, but are otherwise not exploited.

Sequence: T₁₀! T₂! T₆!
RT₁₀! RT₂! RT₆!

Var IV (m.36-43): Retrograde of theme. Harmonic aspects of tetrachords is emphasized.

All row sequences used in this composition are modifications of sequences found in Webern's Variations for Orchestra op. 30.

This piece was written in a day. Creating a masterpiece requires much more time than that.