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Variations on a Theme by Webern : for Solo Guitar

Scott Lakin Jones

Anton Webern

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Jones, Scott Lakin and Anton Webern. "Variations on a Theme by Webern : for Solo Guitar." (1987).
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Row Rotations

mm 39-42

Musical notation for measures 39-42, T₁ row, T₀I.

Musical notation for measures 39-42, T₁ row, T₀I.

mm 42-46

Musical notation for measures 42-46, T₄ row, T₃I.

Musical notation for measures 42-46, T₄ row, T₃I.

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.

Measures are incorrectly labeled in the score. The first measure = m.0 (sixth measure = 5.)

Guitar music sounds an octave lower than written except harmonics ($\overset{\circ}{f}$) which sound as written.

Theme (m.0-9): Tetrachords presented linearly, moving through T_0 , RT_0 , T_0I , RT_0I .

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_3	T_4	T_0
RT_0	RT_3	RT_4	RT_0

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

Sequence: T_0I T_3I T_0I T_3I T_4I
 RT_0I RT_3I RT_2I RT_4I RT_4I

Var. III (m.28-35): Row forms used 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:

T_{1♭}I T₃I T₆I
RT_{1♭}I RT₃I RT₆I

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.

FAL
X
JONES, S.L.
BOX I
NO. 4

✓ VARIATIONS ON A
THEME BY WEBER

FOR SOLO GUITAR

SCOTT LANKIN JONES
SEATTLE
MARCH 1987

$\text{♩} = 60$

ff < mf > mf

5 *ZUBATO*

ff mf

10 $\text{♩} = 60$

ff mf

ff mf

15

ff mf

$\text{D}=\text{D}$

20

rit. MOLTO Poco a poco

21

$\text{♩} = 72$

30

Rit. 35 ♩ = 60 dolce MOLTO
RUBATO

40

Scott Salomon Jones
Sioux March 15 1887

RIT. MOLTO

Handwritten musical notation on a staff. It features a treble clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *f* and *mf*. Below the staff, there are several chord diagrams labeled with Roman numerals: TCII , TCIII , TCI , TCII , TCIII , TCI , TCII , and TCIII . Some of these are crossed out or have additional markings.

Handwritten musical notation on a staff. It includes a treble clef and a key signature of one sharp. The notation shows eighth and sixteenth notes. A section of the music is circled in black. Below the staff, there are chord diagrams labeled TCII and TCIII . There are also some scribbles and a circled area on the right side of the staff.

Handwritten musical notation on a staff. It features a treble clef and a key signature of one sharp. The tempo marking is $\text{♩} = 72$. The notation includes eighth and sixteenth notes. Below the staff, there are chord diagrams labeled TCI , TCII , TCIII , and TCI . There are also some scribbles and a circled area on the right side of the staff.

Handwritten musical notation on a staff. It features a treble clef and a key signature of one sharp. The time signature is $\frac{3}{4}$. The notation includes eighth and sixteenth notes. Below the staff, there are chord diagrams labeled TCI , TCII , and TCIII .

Handwritten musical notation on a staff. It features a treble clef and a key signature of one sharp. The tempo marking is $\text{♩} = 60$. The notation includes eighth and sixteenth notes. Below the staff, there are chord diagrams labeled TCI , TCII , and TCIII .

12 = m. 6
dolce
TRILL

SENTE

This block contains the first line of handwritten musical notation. It features a treble clef and a key signature of one sharp (F#). The notation includes several notes with accidentals (sharps and naturals) and stems. Above the staff, there are handwritten annotations: "12 = m. 6" with an arrow pointing to a specific measure, "dolce" indicating a performance instruction, and "TRILL" with a trill symbol. Below the staff, the word "SENTE" is written. The notation is somewhat scribbled and appears to be a working draft.

This block shows the second line of handwritten musical notation. It continues the piece with notes and accidentals. There is a significant area of heavy scribbling in the middle of the line, obscuring some of the original notation. The notation is written in black ink on a white staff.

This block shows the third line of handwritten musical notation. It features notes with accidentals and stems. There is a double bar line followed by a repeat sign. The notation is somewhat messy and appears to be a working draft.



Handwritten musical notation on a grand staff with a treble clef and a key signature of one sharp (F#). The notation consists of two staves with vertical stems and dots representing notes. Below the staves are handwritten Roman numerals: I, IV, V, vi6, IV, I6, IV, I, ii6, V7, I.

Handwritten musical notation on a grand staff with a treble clef and a key signature of one sharp (F#). The notation consists of two staves with vertical stems and dots representing notes. Below the staves are handwritten Roman numerals: I, V, VI, IV, ii6, I6, IV, ii6, V7, I.