

VARIEGATIONS

I Prélude

PHYLLIS TATE

Viola

Fluente e ritmico ♩ = 96

sempre con sord e pp

sul pont.

naturale

sul pont.

Poco rall. *Poco meno mosso e fermo*

naturale-spiccato

più espr.

Poco rall. *con rubato e spiccato*

L.H. pizz.

COMPOSER'S NOTE

Variegations for Viola (Variegate = *diversify in colour*)

I PRÉAMBULE

An essay in pianissimo. An introduction of a few bars leads to subject I, a rather sequential tune with offshoots. This eventually gives way to subject II, a vaguely serial idea during which a left hand pizzicato combines. Then follows an expansion of the introduction and subject I, and an abbreviated version of subject II. The movement winds up with a recapitulation and coda, recalling the various motifs.

II CANZONA

This consists of two themes. I, a sarabande type of tune, and II, a more romantic effusion. Both unwind simply and ultimately work up to a climax of the sarabande. This is followed by a coda joining both subjects.

III ENTR'ACTE

A slight piece of effervescence based on repetition and filling in of intervals.

IV HUMORESQUE

Much of this is built on shifting tones and semitones, above and below a major scale, but interrupted by a figure featuring major 3rds which extends and condenses. An excessively tonal chant then emerges (F major relieved only by a C sharp) which alternates with the major 3rds figure in contrary motion with itself. A gradual compression of these returns to the chant, this time with vague hints of a march and waltz, then back to the opening statement but minus the interruptions (these having been exhausted in the compression process). The work ends with a return to the first subject of the first movement, but now expressed, to begin with, in a maestoso fortissimo section followed by an allegro pianissimo and finally settling for an unequivocal chord of C major.

P.T.