

# **Variations on a Theme      Opus 9**

This piece of work is basically in “Variation-Sonata” form, with the “Sonata” part of form introduced by a contrasting second theme.

## **1<sup>st</sup> Theme**

The first theme is what the variations are written upon; it is the “main” theme, in contrast to the second theme, which is simply a more distant variation of the first theme. It starts with a “moving” or “unpeaceful” accompaniment, with a rest on the downbeat, and a “easy” melody. The theme is in three-part form, and the placement of the rest changes starting at the middle part, indicating the rest as a source of development. At the end of this theme, there’s a sudden change of keys, which also happens throughout the piece.

## **1<sup>st</sup> Variation**

The first variation is a very simple variation of the first theme, and is also in three-part form. The first part “wonders off” from the theme to state another source of development, consecutive rising or falling of a musical sentence (it is already hinted in the middle part of the first theme). In the middle part, the rests are introduced in both the accompaniments, and the melody in between is exactly the melody of the middle part of the first theme, only moved ahead by a beat, which makes the melody start on the downbeat. There’s another change of keys at the end of this variation.

## **2<sup>nd</sup> Theme**

The second theme is really a variation, only a distant one (and has much contrast to the first theme). Like the first theme, it is in three-part form. At the beginning, the harmony is the same as the first theme, but starts to change when the melody comes in. This theme (or variation) introduces the multiple time signatures, which will be used in the buildup before the climax. One development technique links it to the first theme: the consecutive rising or falling of a musical sentence. This theme is almost based entirely on it. The other technique that is to be linked to main theme is

the offbeat development of a melody (as seen in the middle section). It ends with yet another change of keys.

## **Coda**

This coda ends the “Exposition” part, in which unlike classical sonata form, has already developed the main theme very thoroughly (that why I called it the “Variation-Sonata” form). Still another change of keys ends this coda.

## **2<sup>nd</sup> Variation**

This variation contains a variation, a build-up, and a climax. It starts with a real variation of the first theme, with a strong accompaniment built upon the accompaniment of the main theme (rests in downbeats, though with variation). It then wonders off to form the build-up to the climax. The multiple time signature reappears, forming the last build-up. The climax is a “point” and not a “plateau”.

## **3<sup>rd</sup> Variation**

This variation is really a short “Recapitulation” of the main theme. It is interrupted, and a sudden change of keys, with much contrast, ends this piece.