

VARIATIONS

ON A MOTIVE OF BEETHOVEN

Gordon Ring

GORDON RING MUSIC

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The motive on which this work is based is found as the opening four melodic notes of sixth movement (of seven) in Beethoven's *String Quartet No. 14 in C-Sharp Minor, op. 131*:

No. 6 - Adagio quasi un poco andante, m. 2-4, viola



This sixth movement, as numbered by Beethoven in the score, serves as a slow introduction to, and moves without pause, directly into the seventh movement Allegro which concludes the work.

Beethoven first discussed the composition of this work in December 1825, and the work was completed by July 1826. However, it did not appear in a published version until June 1827, three months after the composer's death. The score is dedicated to the Baron Joseph von Stutterheim.

Unlike a typical theme and variations, Beethoven's motive serves as a musical generating device in the composition of this work. Following a rescoring of Beethoven's original sixth movement with metric alteration the motive becomes a generator of four variations, actually four short pieces, unified by statements of the motive. These statements are inverted, elaborated, and used in several modes.

36 44

Picc. *mp* *a2*

Fls. *mp* *a2*

Obs. *mp* *a2*

B♭ Cl. 1 *mp*

B♭ Cls. 2, 3

B./Cb. Cls. *mp* *a2* B. Cl. *mp*

Bsns. *mp* *a2*

A. Saxes.

T. Sx.

B. Sax.

B♭ Trpt. 1 *mp*

B♭ Trpts. 2, 3 *mp* *a2*

Hrn. 1, 3

Hrn. 2, 4

Tbn. *mp*

Trb. 2, 3 *mp*

Euph.

Tuba

Bs. *mp*

Timp. 44

Perc. 1 36

Perc. 2

63

59

Picc.

Fls.

Obs.

B♭ Cl. 1

B♭ Cls. 2, 3

B./Cb. Cls.

Bsns.

A. Saxes.

T. Sax.

B. Sax.

63

B♭ Trpt. 1

B♭ Trpts. 2, 3

Hrn. 1, 3

Hrn. 2, 4

Tbn.

Trb. 2, 3

Euph.

Tuba

59

Bs.

63

59

Timp.

59

Perc. 1

Perc. 2

69 72

Picc. *ff* *rit.*

Fls. *ff*

Obs. *ff*

B♭ Cl. 1 *ff*

B♭ Cls. 2, 3 *ff* ^{a2}

B./Cb. Cls. *ff*

Bsns. *ff* ^{a2}

A. Saxes.

T. Sax. *ff*

B. Sax. *ff*

69 72

B♭ Trpt. 1 *ff* *Open* *rit.*

B♭ Trpts. 2, 3 *ff* *Open*

Hrn. 1, 3 *ff*

Hrn. 2, 4 *ff*

Tbn. *ff*

Trb. 2, 3 *ff*

Euph. *ff*

Tuba *ff*

69 72

Bs. *ff*

69 72

Timp. *ff*

Perc. 1 *ff* *rit.* Chimes

Perc. 2 *ff* *Crash cymbals*

80 Spirited $\text{♩} = 120$

Picc. $\text{♩} = 120$

Fls. $\text{♩} = 120$

Obs. $\text{♩} = 120$

B \flat Cl. 1 $\text{♩} = 120$

B \flat Cls. 2, 3 $\text{♩} = 120$

B./Cb. Cls. $\text{♩} = 120$

Bsns. $\text{♩} = 120$

A. Saxes. $\text{♩} = 120$

T. Sax. $\text{♩} = 120$

B. Sax. $\text{♩} = 120$

80 Spirited $\text{♩} = 120$

B \flat Trpt. 1 $\text{♩} = 120$

B \flat Trpts. 2, 3 $\text{♩} = 120$

Hrn. 1, 3 $\text{♩} = 120$

Hrn. 2, 4 $\text{♩} = 120$

Tbn. $\text{♩} = 120$

Trb. 2, 3 $\text{♩} = 120$

Euph. $\text{♩} = 120$

Tuba $\text{♩} = 120$

Bs. $\text{♩} = 120$

80 Spirited $\text{♩} = 120$

Timp. $\text{♩} = 120$

Perc. 1 $\text{♩} = 120$

Perc. 2 $\text{♩} = 120$

Xylophone

Suspended cymbal
With brushes

This page of a musical score, numbered 13, covers measures 99 to 105. The score is for a full orchestra and includes parts for Piccolo (Picc.), Flute (Fls.), Oboe (Obs.), Clarinet in B-flat (B♭ Cl. 1), Clarinets in B-flat (B♭ Cls. 2, 3), Bassoon/Clarinet in C (B./Cb. Cls.), Bassoon (Bsns.), Alto Saxophone (A. Saxes.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpet in B-flat (B♭ Trpt. 1), Trumpets in B-flat (B♭ Trpts. 2, 3), Horns in F (Hrn. 1, 3), Horns in E-flat (Hrn. 2, 4), Trombone (Tbn.), Trombones in B-flat (Trb. 2, 3), Euphonium (Euph.), Tuba, Bass (Bs.), Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The music is in 3/4 time and features dynamic markings such as *fp*, *f*, *mf*, and *mp*. A rehearsal mark '105' is present in the Piccolo part at measure 105. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

126

Picc.

Fls.

Obs.

B> Cl. 1

B> Cls. 2, 3

B./Cb. Cls.

Bsns.

A. Saxes.

T. Sx.

B. Sax.

126

B> Trpt. 1

B> Trpts. 2, 3

Hrn. 1, 3

Hrn. 2, 4

Tbn.

Trb. 2, 3

Euph.

Tuba

Bs.

126

Timp.

Perc. 1

Perc. 2

This page of a musical score, numbered 17, covers measures 137 to 143. The score is for a large symphony orchestra and is written in a key signature of one sharp (F#) and a 3/4 time signature. The instruments and their parts are as follows:

- Picc.** (Piccolo): Rests in measures 137-142, then plays a rhythmic pattern in measure 143.
- Fls.** (Flutes): Play a rhythmic pattern starting in measure 137, with a dynamic marking of *f* (forte) in measure 143.
- Obs.** (Oboes): Play a rhythmic pattern starting in measure 137, with a dynamic marking of *f* in measure 143.
- B♭ Cl. 1** (B-flat Clarinet 1): Play a rhythmic pattern starting in measure 137, with a dynamic marking of *f* in measure 143.
- B♭ Cls. 2, 3** (B-flat Clarinets 2 and 3): Play a rhythmic pattern starting in measure 137, with a dynamic marking of *f* in measure 143.
- B./Cb. Cls.** (Bassoon/Contrabassoon): Play a rhythmic pattern starting in measure 137, with a dynamic marking of *f* in measure 143.
- Bsns.** (Bassoons): Play a rhythmic pattern starting in measure 137, with a dynamic marking of *f* in measure 143.
- A. Saxes.** (Alto Saxophones): Play a rhythmic pattern starting in measure 137, with a dynamic marking of *f* in measure 143.
- T. Sx.** (Tenor Saxophones): Play a rhythmic pattern starting in measure 137, with a dynamic marking of *f* in measure 143.
- B. Sax.** (Baritone Saxophones): Play a rhythmic pattern starting in measure 137, with a dynamic marking of *f* in measure 143.
- B♭ Trpt. 1** (B-flat Trumpet 1): Play a melodic line starting in measure 137, with a dynamic marking of *f* in measure 143.
- B♭ Trpts. 2, 3** (B-flat Trumpets 2 and 3): Play a rhythmic pattern starting in measure 137, with a dynamic marking of *f* in measure 143.
- Hrn. 1, 3** (Horn 1 and 3): Play a melodic line starting in measure 137, with a dynamic marking of *f* in measure 143.
- Hrn. 2, 4** (Horn 2 and 4): Play a melodic line starting in measure 137, with a dynamic marking of *f* in measure 143.
- Tbn.** (Trombones): Play a rhythmic pattern starting in measure 137, with a dynamic marking of *f* in measure 143.
- Trb. 2, 3** (Trombones 2 and 3): Play a rhythmic pattern starting in measure 137, with a dynamic marking of *f* in measure 143.
- Euph.** (Euphonium): Play a rhythmic pattern starting in measure 137, with a dynamic marking of *f* in measure 143.
- Tuba**: Play a rhythmic pattern starting in measure 137, with a dynamic marking of *f* in measure 143.
- Bs.** (Bass): Play a rhythmic pattern starting in measure 137, with a dynamic marking of *f* in measure 143.
- Timp.** (Timpani): Play a rhythmic pattern starting in measure 137, with a dynamic marking of *f* in measure 143.
- Perc. 1** (Percussion 1): Rests throughout the measures.
- Perc. 2** (Percussion 2): Rests throughout the measures.

147

Picc. *f*

Fls. *ff* *mf* *f*

Obs. *ff* *mf* *f*

B^b Cl. 1 *ff* *mf* *f*

B^b Cls. 2, 3 *ff* *mf* *f*

B./Cb. Cls. *ff* *mf* *f* *mf*

Bsns. *ff* *mf* *f* *mf*

A. Saxes. *ff* *mp* *f* *mp*

T. Sx. *ff* *mf* *f* *mf*

B. Sax. *ff* *mf* *f* *mf*

151

B^b Trpt. 1 *ff* *f*

B^b Trpts. 2, 3 *ff* *f*

Hrn. 1, 3 *ff* *mp* *f* *mp*

Hrn. 2, 4 *ff* *mp* *f* *mp*

Tbn. *ff* *mf* *f* *mf*

Trb. 2, 3 *ff* *mf* *f* *mf*

Euph. *ff* *mf* *f* *mf*

Tuba *ff* *mf* *f* *mf*

147

Bs. *ff* *mf* *f* *mf*

151

147

Timp. *ff*

147

Perc. 1 *f* *ff* *f*

Perc. 2 *mp* *mp*

Tambourine

165

This page of a musical score, numbered 20, contains measures 165 through 174. The score is for a symphony orchestra and is written in 3/4 time. The key signature is one sharp (F#). The dynamics range from *f* (forte) to *ff* (fortissimo). The score is divided into two systems. The first system includes Piccolo, Flute, Oboe, Clarinets (B♭, C, B♭), Bassoon, Saxophones (Alto, Tenor, Baritone), Trumpets (B♭), Horns (F, E♭), Trombones (B♭), Euphonium, Tuba, Bass, Timpani, and Percussion 1 and 2. The second system includes B♭ Trumpet 1, B♭ Trumpets 2 and 3, Horns 1 and 3, Horns 2 and 4, Trombone, Trumpets 2 and 3, Euphonium, Tuba, Bass, Timpani, Percussion 1, and Percussion 2. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamics are marked as *f* and *ff* throughout the piece.

Gently singing ♩ = 76

174 177

Picc. Fls. Obs. B♭ Cl. 1 B♭ Cls. 2, 3 B./Cb. Cls. Bsns. A. Saxes. T. Sax. B. Sax.

Gently singing ♩ = 76

174 177

B♭ Trpt. 1 B♭ Trpts. 2, 3 Hrn. 1, 3 Hrn. 2, 4 Tbn. Trb. 2, 3 Euph. Tuba Bs.

Gently singing ♩ = 76^p

174 177

Timp. Perc. 1 Perc. 2

187 189

Picc.

Fls.

Obs.

B> Cl. 1

B> Cls. 2, 3

B./Cb. Cls.

Bsns.

A. Saxes.

T. Sx.

B. Sax.

p

1.

p

p

p

p

187 189

B> Trpt. 1

B> Trpts. 2, 3

Hrn. 1, 3

Hrn. 2, 4

Tbn.

Trb. 2, 3

p

p

p

Euph.

Tuba

Bs.

187 189

Timp.

Perc. 1

Perc. 2

Triangle

Suspended cymbal
With snare stick

mp

mp

mp

mp

mp

mp

201 205

Picc.

Fls.

Obs.

B> Cl. 1

B> Cls. 2, 3

B./Cb. Cls.

Bsns.

A. Saxes.

T. Sx.

B. Sax.

B> Trpt. 1

B> Trpts. 2, 3

Hrn. 1, 3

Hrn. 2, 4

Tbn.

Trb. 2, 3

Euph.

Tuba

Bs.

Timp.

Perc. 1

Perc. 2

213

Picc.

Fls. *cantabile*
mp

Obs. *mp*

B> Cl. 1

B> Cls. 2, 3

B./Cb. Cls.

Bsns.

A. Saxes.

T. Sax.

B. Sax.

213

B> Trpt. 1

B> Trpts. 2, 3

Hrn. 1, 3

Hrn. 2, 4

Tbn.

Trb. 2, 3

Euph. *mp*

Tuba

213

Bs.

213

Timp.

213

Perc. 1

Perc. 2

Steady, with energy $\text{♩} = 72$

225

233

Picc.

Fls.

Obs.

B♭ Cl. 1

B♭ Cls. 2, 3

B./Cb. Cls.

Bsns.

A. Saxes.

T. Sax.

B. Sax.

mp

mp

mp

a2

mp

a2

mp

a2

mp

225

233

Steady, with energy $\text{♩} = 72$

B♭ Trpt. 1

B♭ Trpts. 2, 3

Hrn. 1, 3

Hrn. 2, 4

Tbn.

Trb. 2, 3

Euph.

Tuba

Bs.

p

mp

225

233

Steady, with energy $\text{♩} = 72$

Timp.

Perc. 1

Perc. 2

237 244

Picc.

Fls.

Obs.

B> Cl. 1

B> Cls. 2, 3

B./Cb. Cls.

Bsns.

A. Saxes.

T. Sax.

B. Sax.

B> Trpt. 1

B> Trpts. 2, 3

Hrn. 1, 3

Hrn. 2, 4

Tbn.

Trb. 2, 3

Euph.

Tuba

Bs.

Timp.

Perc. 1

Perc. 2

248

Picc.

Fls.

Obs. ^{1.}

B♭ Cl. 1

B♭ Cls. 2, 3 ^{2.}

B./Cb. Cls.

Bsns.

A. Saxes.

T. Sax.

B. Sax.

f

f

f

f

f

248

B♭ Trpt. 1

B♭ Trpts. 2, 3

Hrn. 1, 3

Hrn. 2, 4

Tbn.

Trb. 2, 3

Euph.

Tuba

Bs.

f

f

f

f

f

f

f

248

Timp.

Perc. 1

Perc. 2

f

256 **260 Boldly J= 60**

Picc. *f* *molto rit.* *ff* *f*

Fls. *f* *ff* *f*

Obs. *f* *ff* *f*

B♭ Cl. 1 *f* *ff* *f*

B♭ Cls. 2, 3 *f* *ff* *f*

B./Cb. Cls. *f* *ff* *f*

Bsns. *f* *ff* *f*

A. Saxes. *f* *ff* *f*

T. Sax. *f* *ff* *f*

B. Sax. *f* *ff* *f*

B♭ Trpt. 1 *fp* *f* *fp* *f* *molto rit.* *ff* *f*

B♭ Trpts. 2, 3 *fp* *f* *fp* *f* *ff* *f*

Hrn. 1, 3 *f* *ff* *f*

Hrn. 2, 4 *f* *ff* *f*

Tbn. *fp* *f* *fp* *f* *ff* *f*

Trb. 2, 3 *fp* *f* *fp* *f* *ff* *f*

Euph. *f* *ff* *f*

Tuba *f* *ff* *f*

Bs. *f* *ff* *f*

Timp. *molto rit.* *ff*

Perc. 1 *ff* Chimes *ff*

Perc. 2 *mp* *ff*

With mallets

265 269

Picc. *mf*

Fls. *mf*

Obs.

B♭ Cl. 1 *mf* *mp*

B♭ Cls. 2, 3 *mf* *mp*

B./Cb. Cls. *mf* *mp* *p* *mp* *p* *mp* *pp* *mf* *pp*

Bsns. *mf*

A. Saxes.

T. Sax. *mf* *mp*

B. Sax. *mf* *mp*

B♭ Trpt. 1 269

B♭ Trpts. 2, 3

Hrn. 1, 3

Hrn. 2, 4

Tbn.

Trb. 2, 3

Euph. *mf* *mp* *p* *mp* *p* *mp* *pp* *mf* *pp*

Tuba *mf* *mp* *p* *mp* *p* *mp* *pp* *mf* *pp*

Bs. *mf* *mp* *p* *mp* *p* *mp* *pp* *mf* *pp*

Timp. 269 *p* *mp* *p* *mp* *pp* *mf* *pp*

Perc. 1 269

Perc. 2