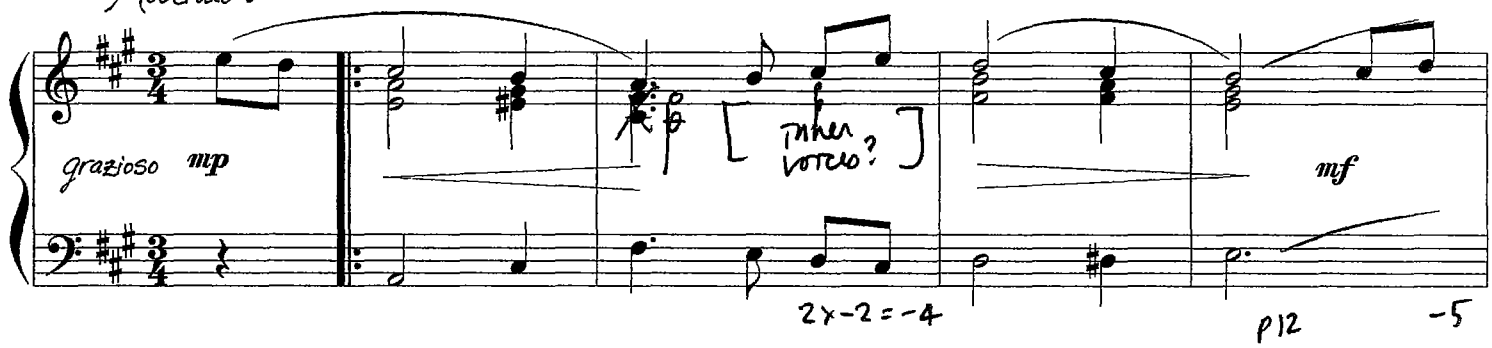
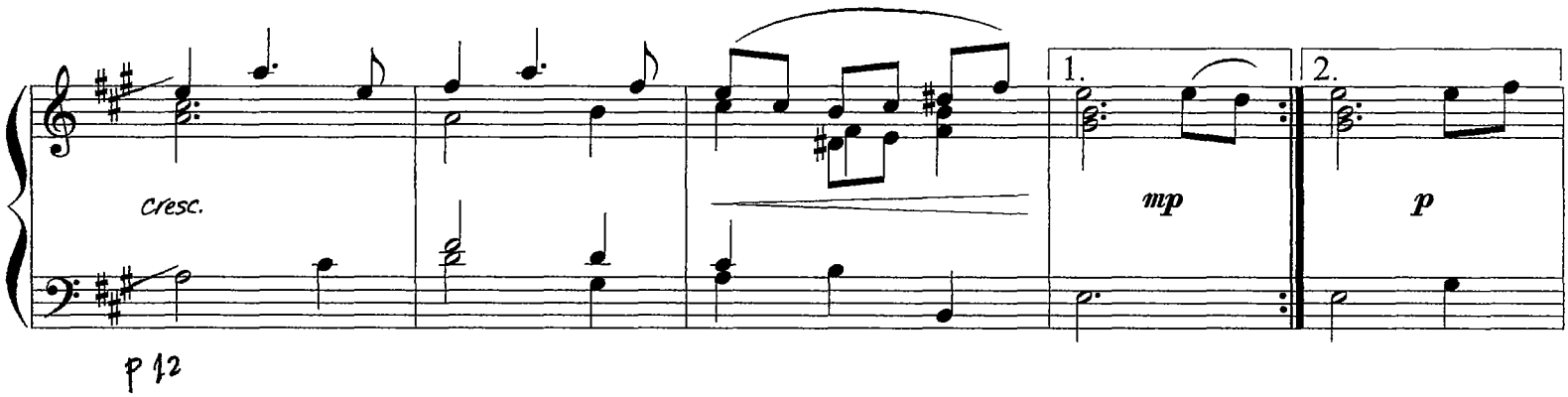
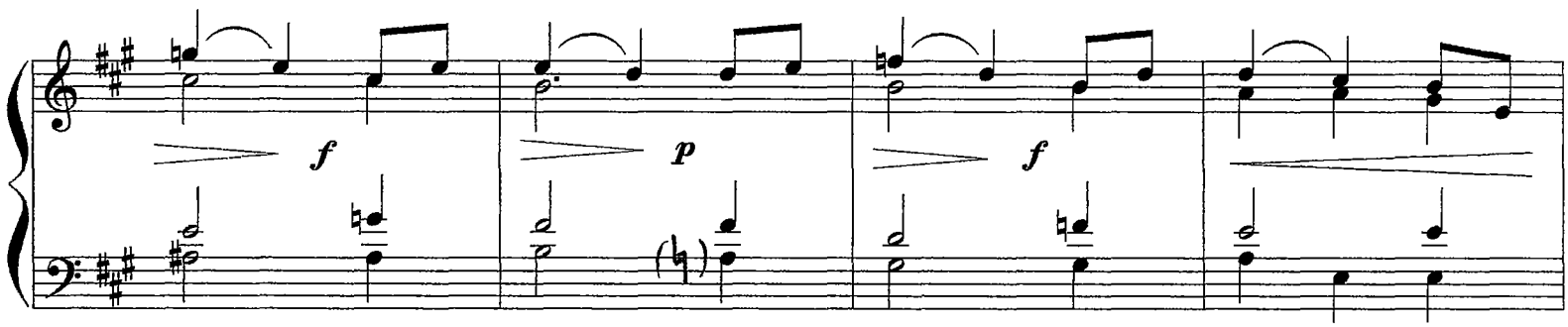
Theme and Variations in A Major

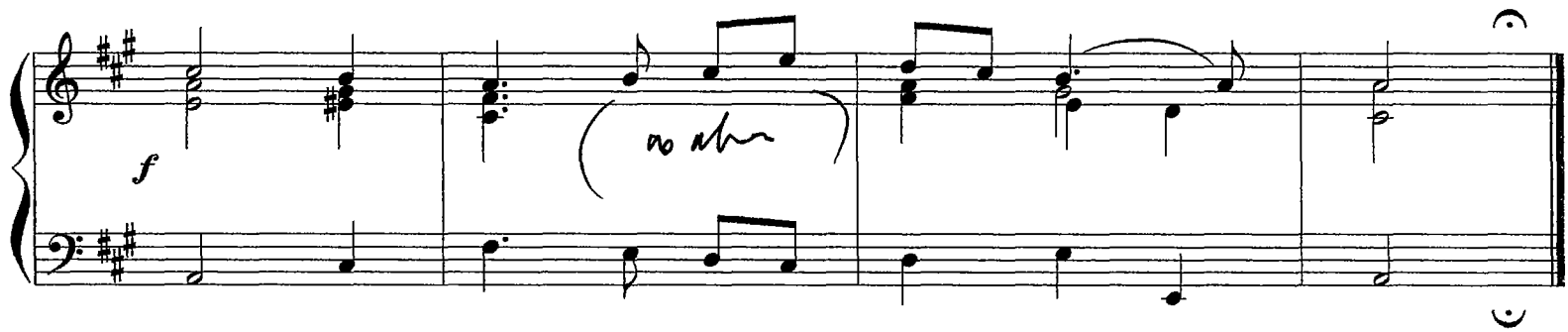
Justin Lo

Theme. Moderato ♩= 100-110



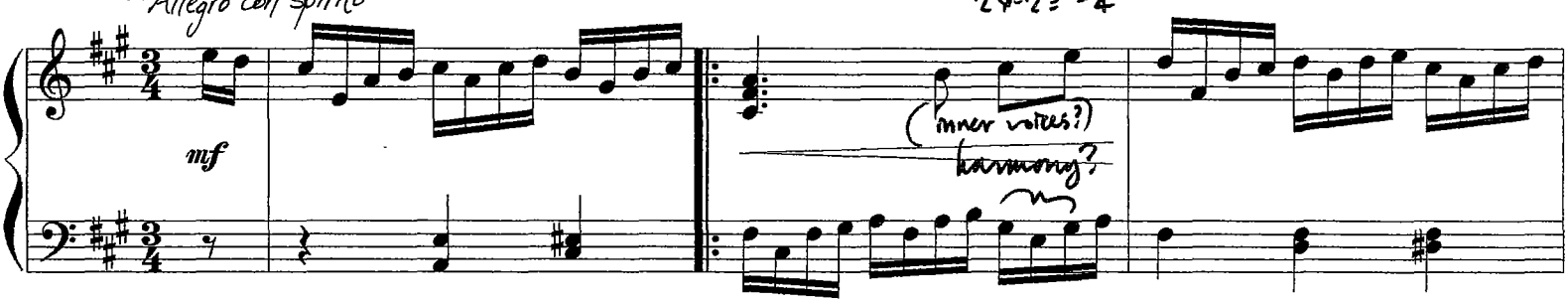


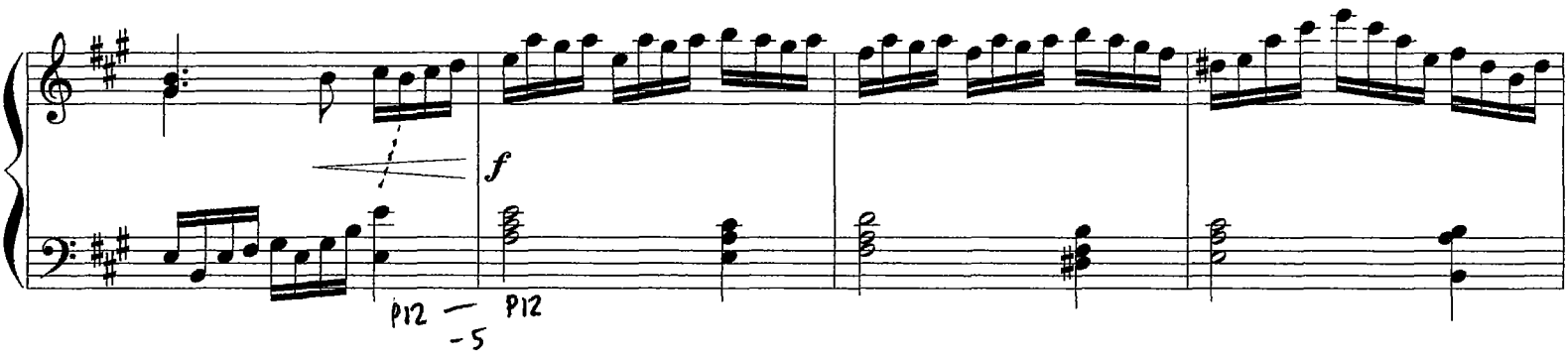


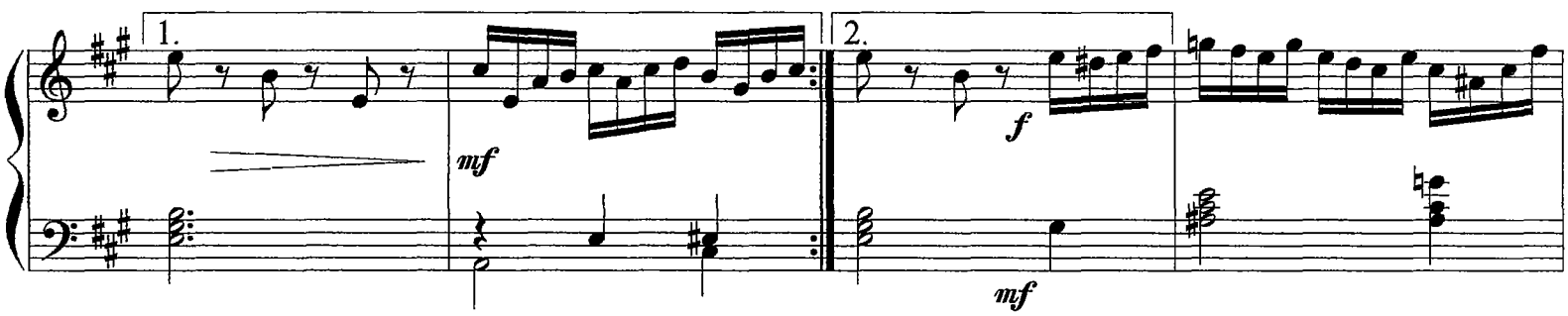


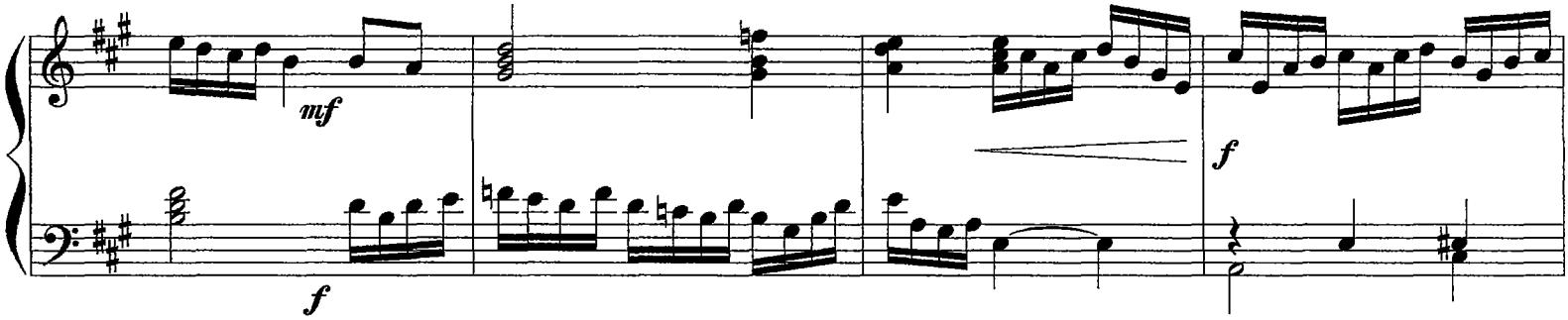
Variation I. Allegro con spirito

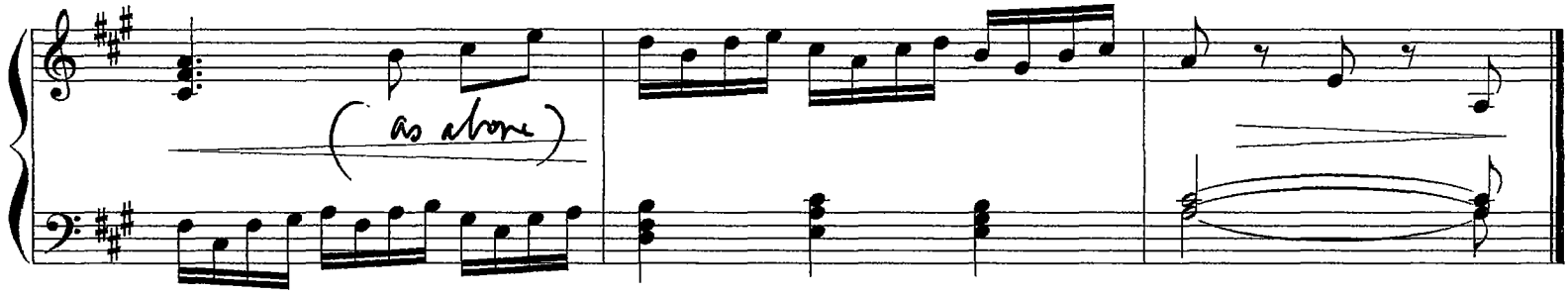
2+2 = 4





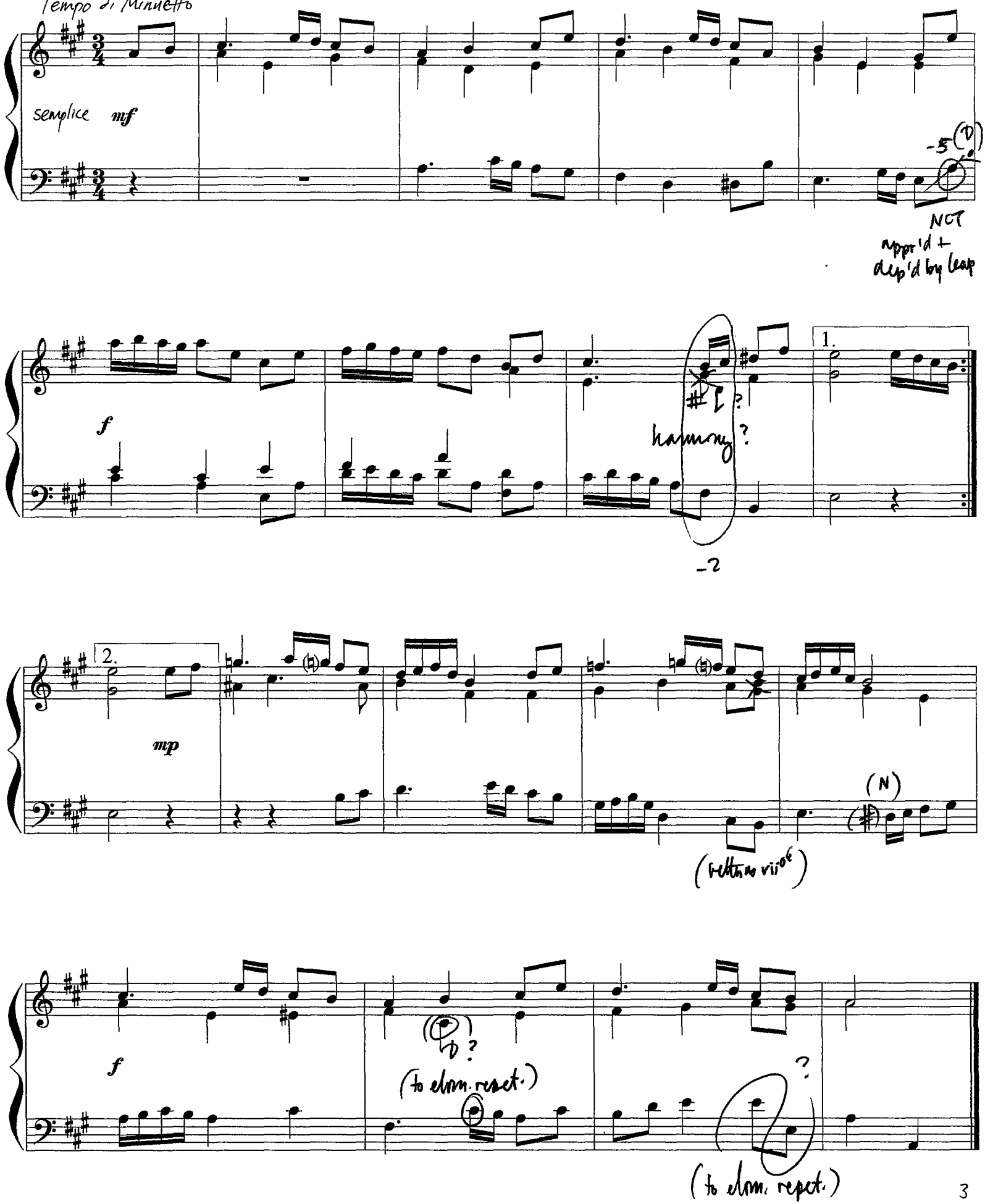


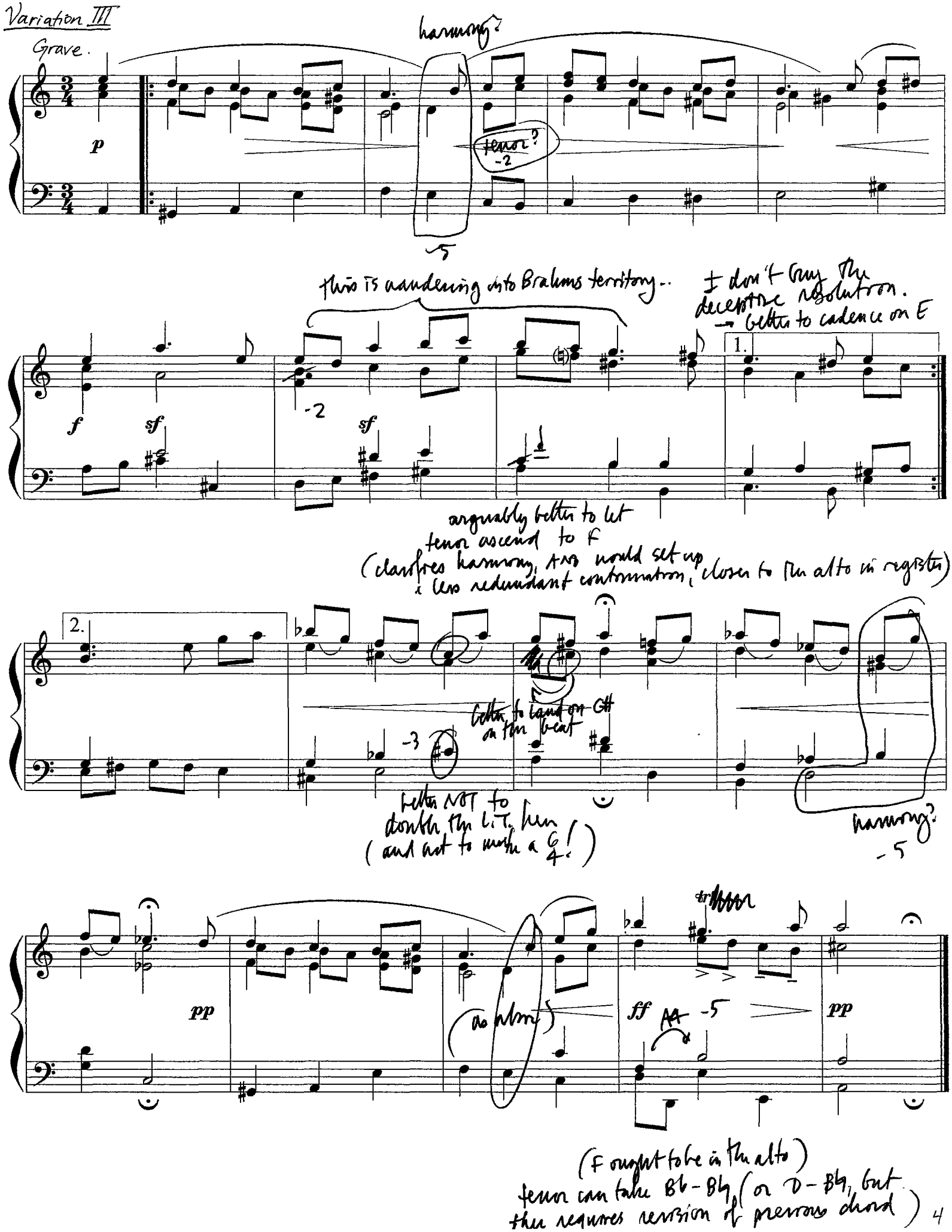




Variation II.

Tempo di Minuetto

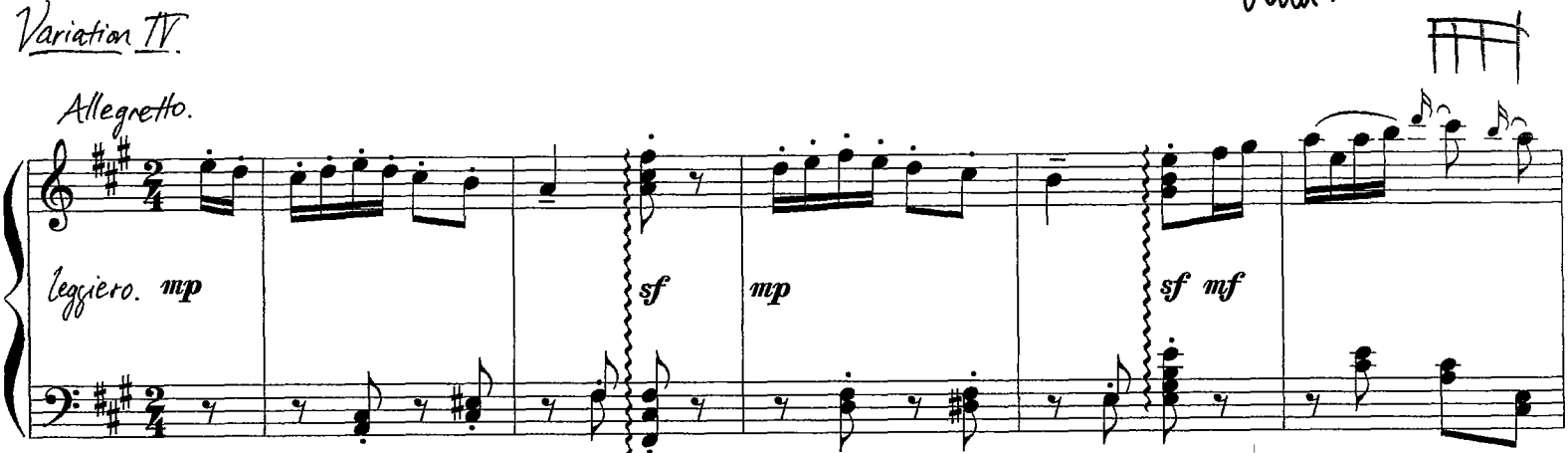



Variation III
Grave.
harmony?
tenor?
-2
-5
this is wandering into Brahms territory..
I don't buy the deceptive resolution.
→ better to cadence on E
-2
1.
arguably better to let tenor ascend to F
(clarifies harmony, AND would set up a less redundant continuation, closer to the alto in register)
2.
better to land on C# on the beat
-3
better NOT to double the L.T. here
(and not to make a 6/4!)
harmony?
-5
(as above)
-5
(F ought to be in the alto)
tenor can take B♭-B♮ (or D-B♮, but then requires revision of previous chord)

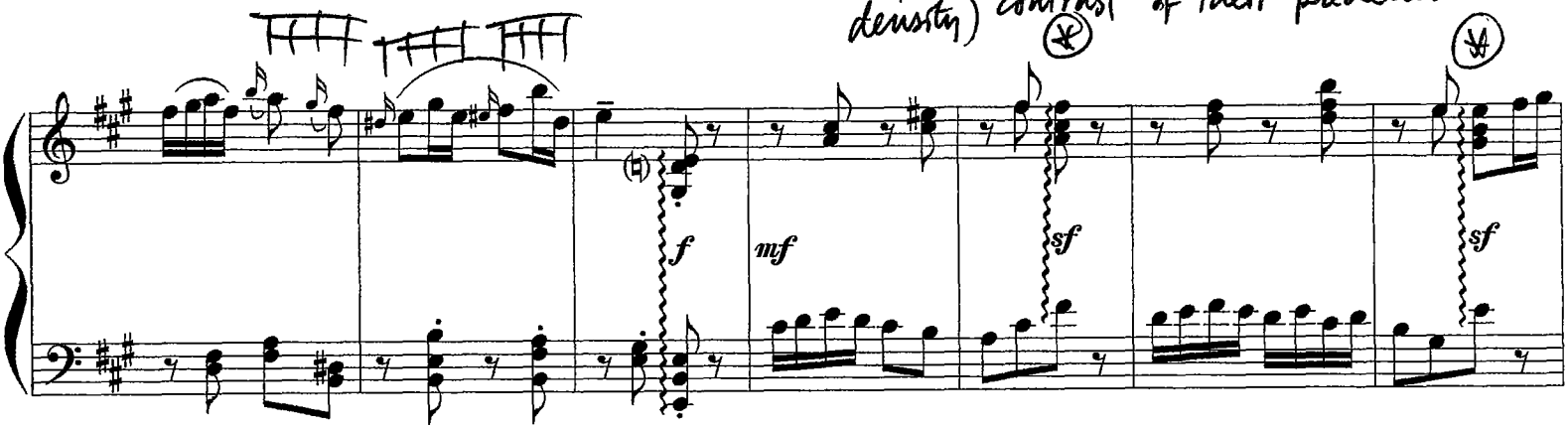
Variation IV.

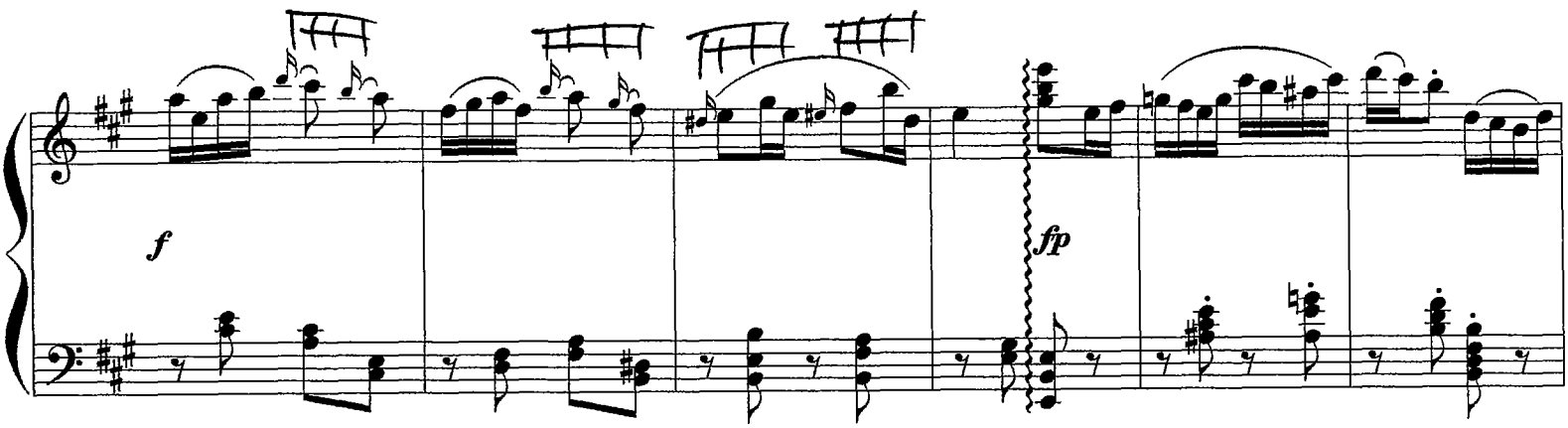
Allegretto.

Better to notate as

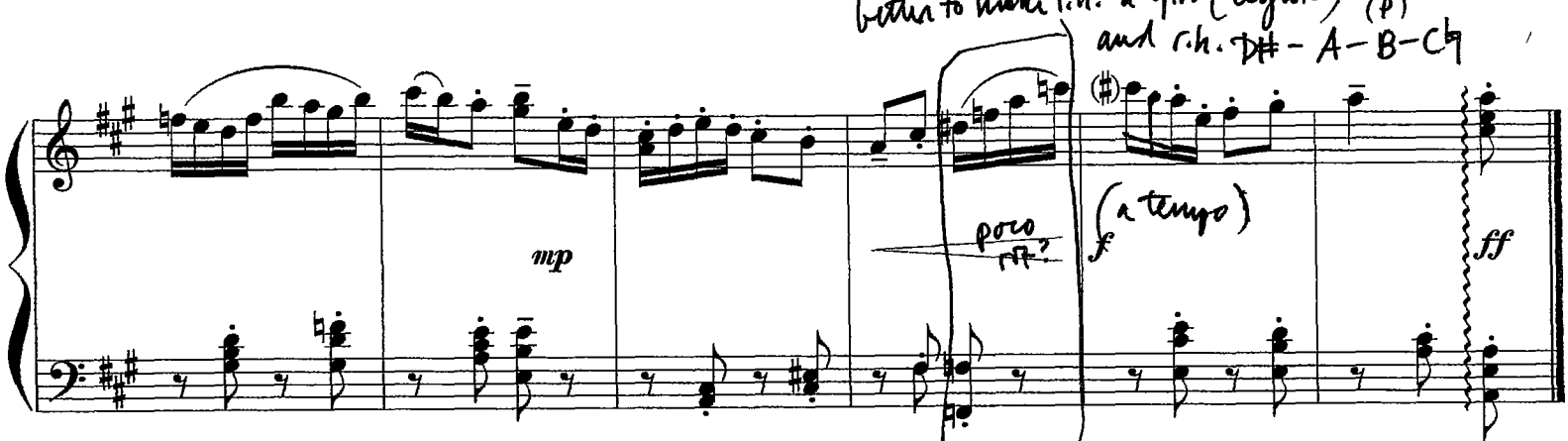


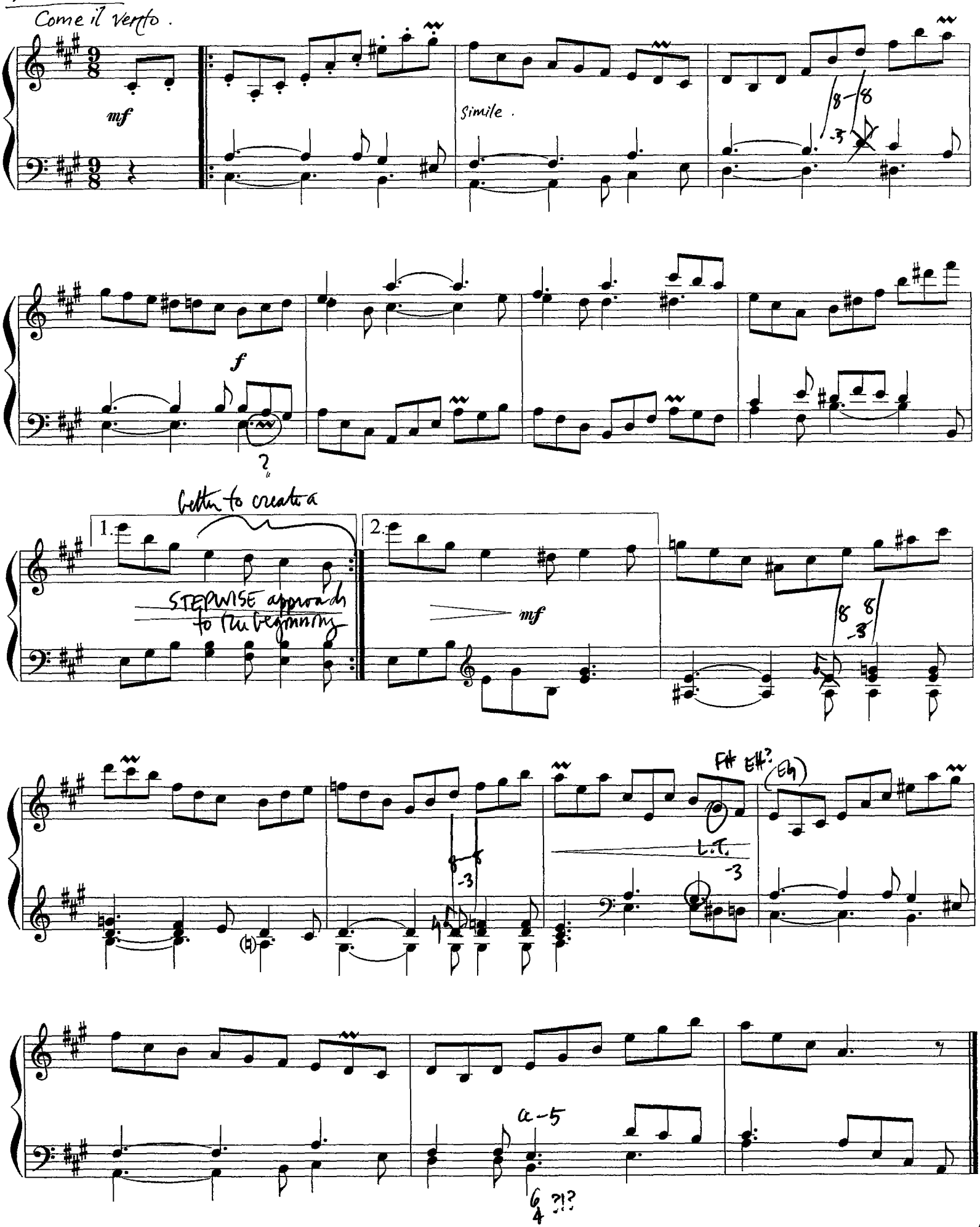
these chords lack the registral (and density) contrast of their predecessors

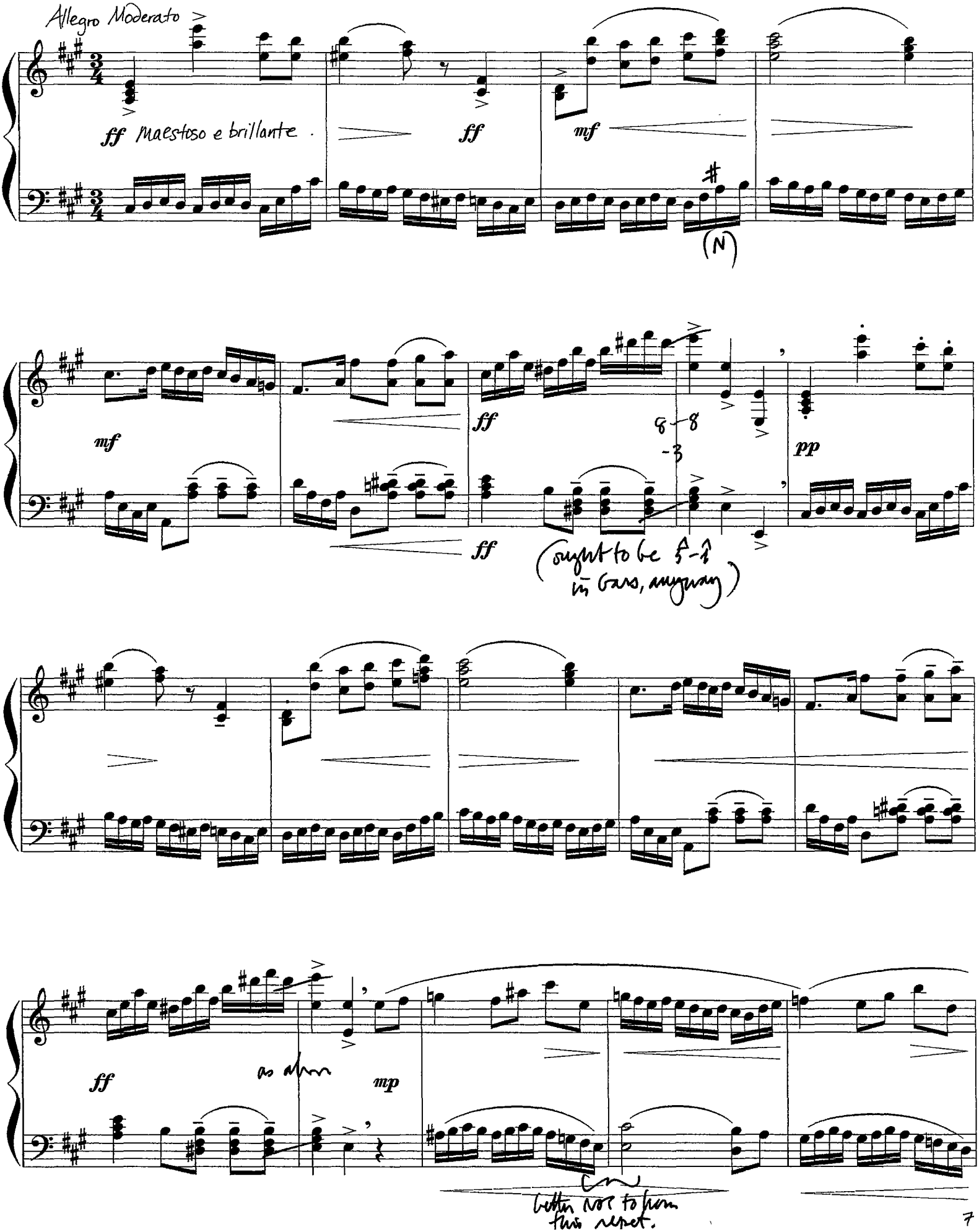


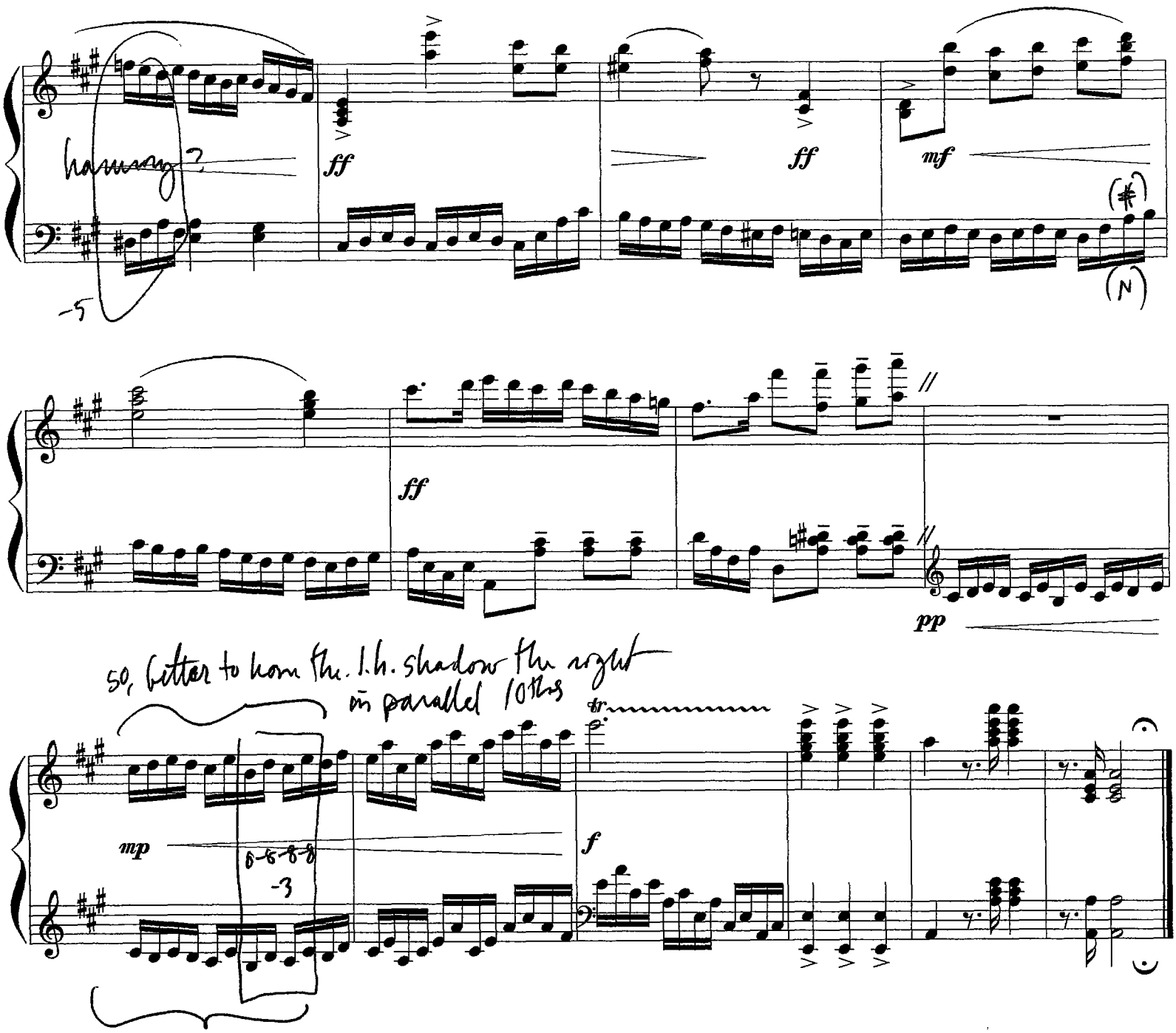


better to make l.h. a qtr. (legato) (p) and r.h. D♯ - A - B - C♮




Variation V.
Come il vento.
mf
Simile.
f
better to create a
1.
2.
STEPWISE approach to the beginning
mf
F# E#? (E♮)
L.T.
a-5
6 4 ?!?


Finale.
Allegro Moderato
ff Maestoso e brillante.
ff
mf
(N)
mf
ff
ff
8-8
-3
pp
(ought to be 5-1 in bars, anyway)
ff
as above
mp
better not to form this reset.



(but, please: even highly ornate, expressive, complex textures of the great masters still have a firm basis in normative contrapuntal and harmonic structures)