Variations on the Interval of a Fourth

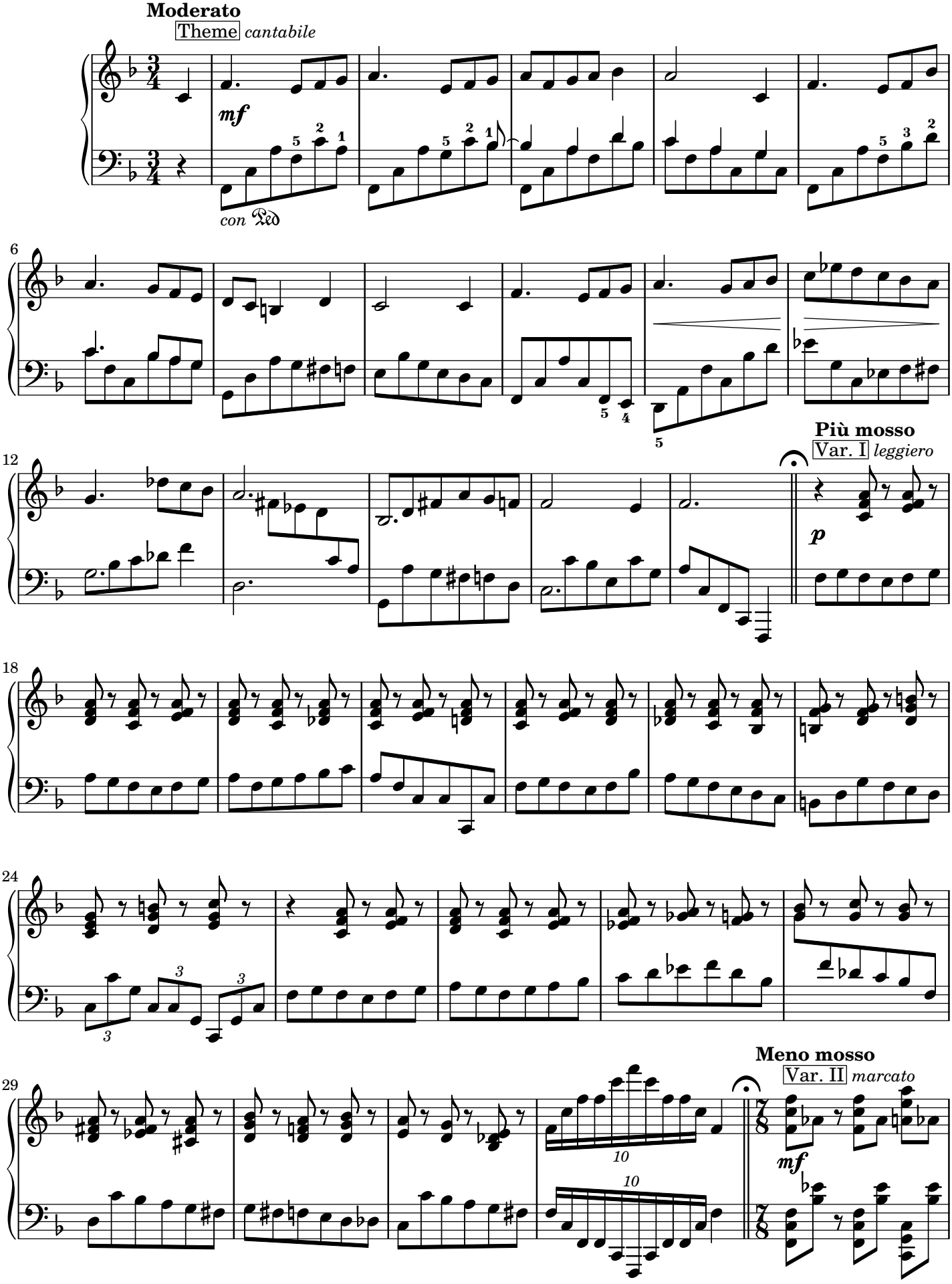
J. Monks - 7235 (centre 40109)

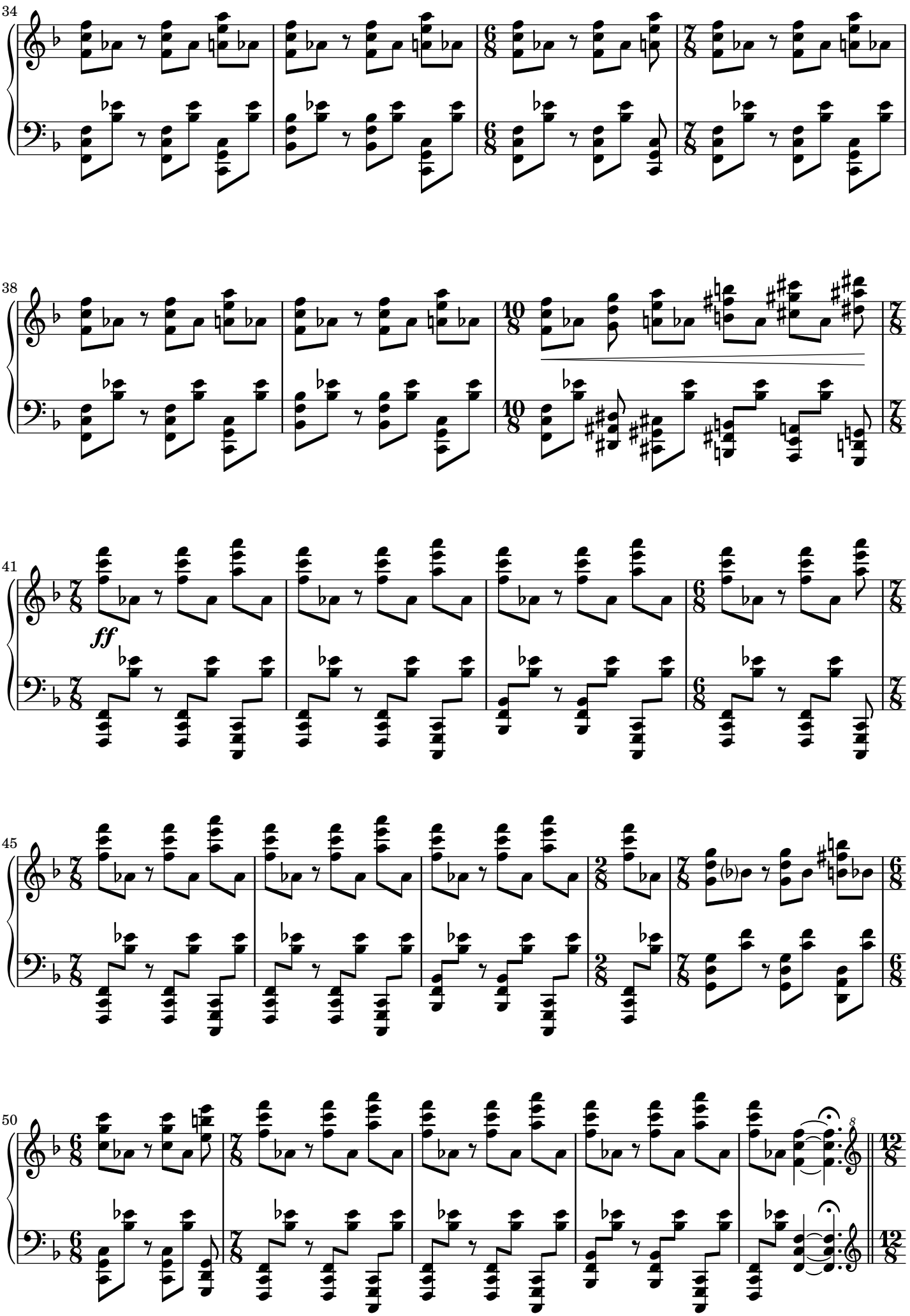
Notes

'Variations on the Interval of a Fourth' is, as the title suggests, strongly based on one interval. The theme begins with a fourth, from C to F, and contains other references to it in the subsequent bars. Variation I has the melody in the left hand, with sprightly quaver movement and occasional triplet figures accompanied by short chords highlighting the harmony in the right hand. The motif of a fourth is more clearly featured in Variation II, where every other chord is one consisting of a B♭, E♭, and A♭. Variation III is more relaxed, providing relief from the cacophony of the previous section. It realises the fourth by the movement of the bass between F and B♭, C and F, and D and G. The variation ends with a form of bridge passage which links to Variation IV. This variation is explicitly bitonal from the outset, which is shown by the differing key signatures. The upper staff is in B, and the lower in B♭. The fourth is shown firstly in the left hand with the repeated movement from B♭ to F to C, and in the third bar, E♭ to B♭ to F to C. The first six bars are then repeated with a bass of E♭, a fourth higher. The first twelve bars are then repeated, this time with the substitution of an arpeggioic pattern of fourths every third bar. This leads in to Variation V, in which there is a constant arpeggio of fourths underlining the melody, which is shared between the hands. Bar 103 sees a recapitulation of the melody from the theme, this time in B♭ and in a rather different harmonic and textural setting. This variation ends with extensive arpeggios of fourths up and down the keyboard, which lead in to the coda. The coda uses chromatic movement and a phrase with cross-rhythms to a bass of C to modulate back to F for the final few bars. The last reference to the interval of a fourth is in the upper part of the wide chords in the penultimate bar.

Theme and Variations on the Interval of a Fourth

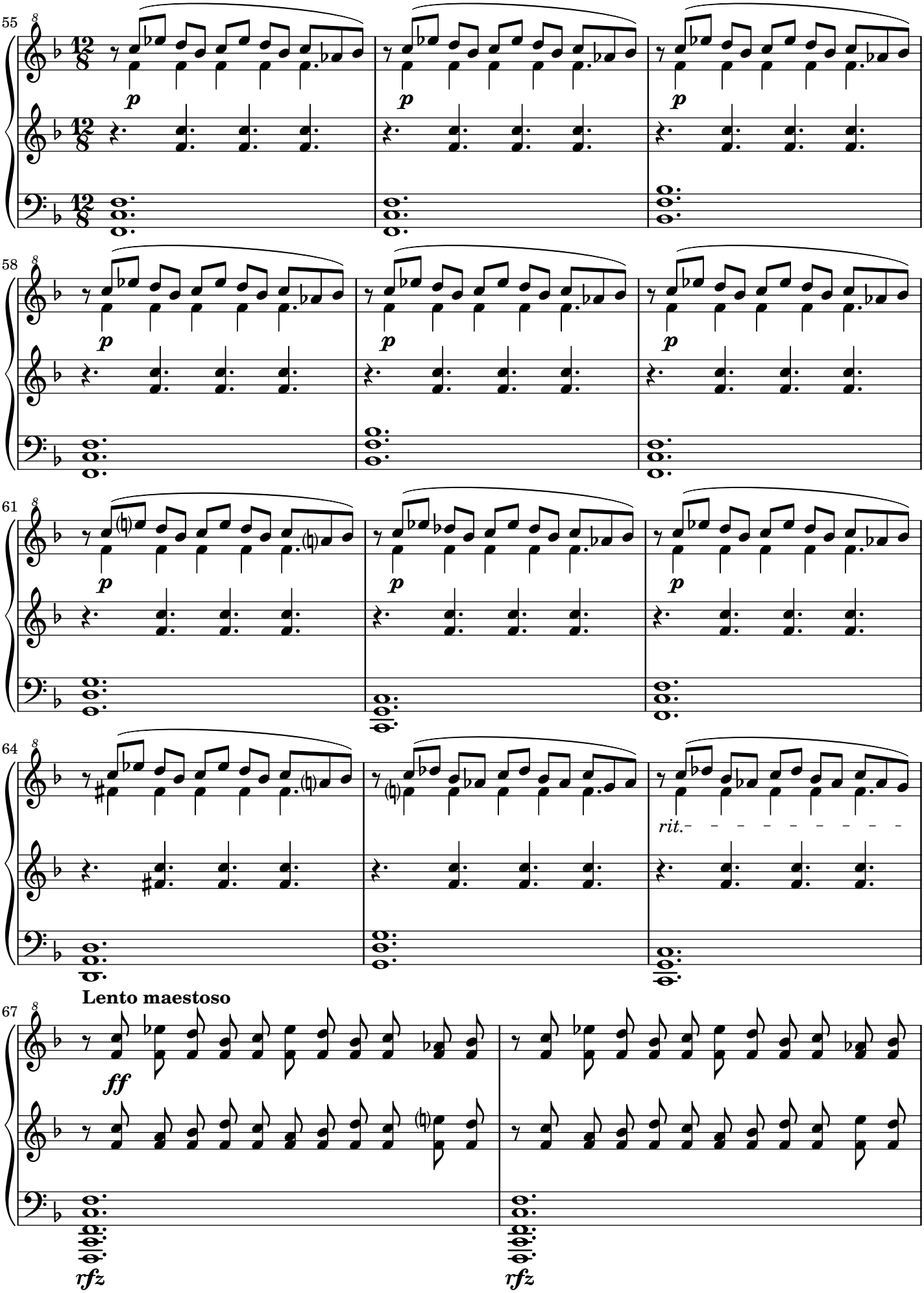
J. Monks

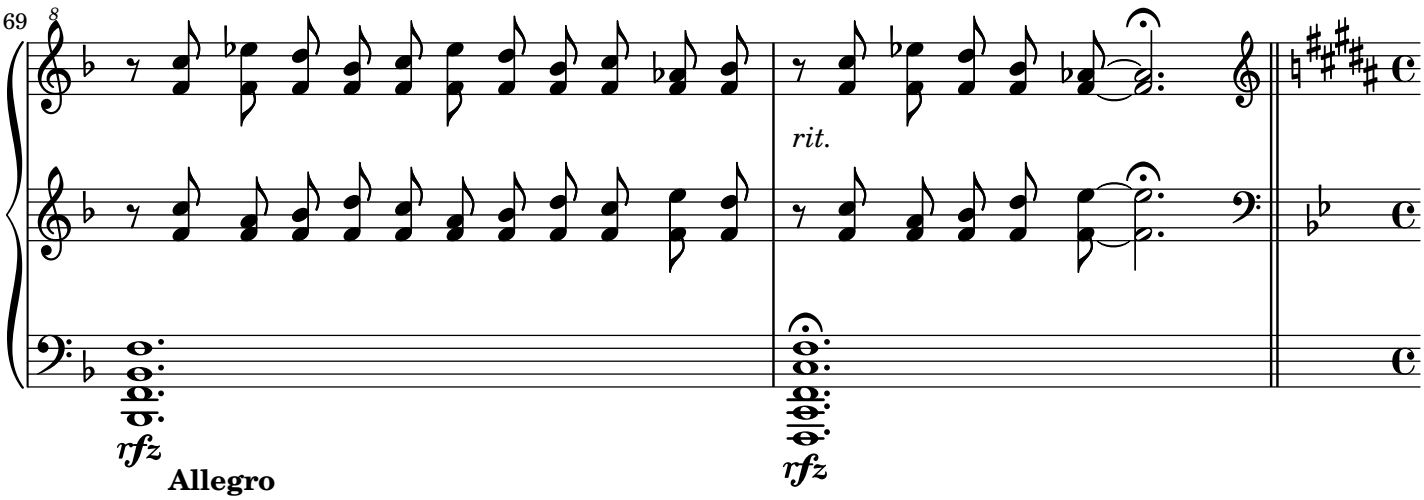


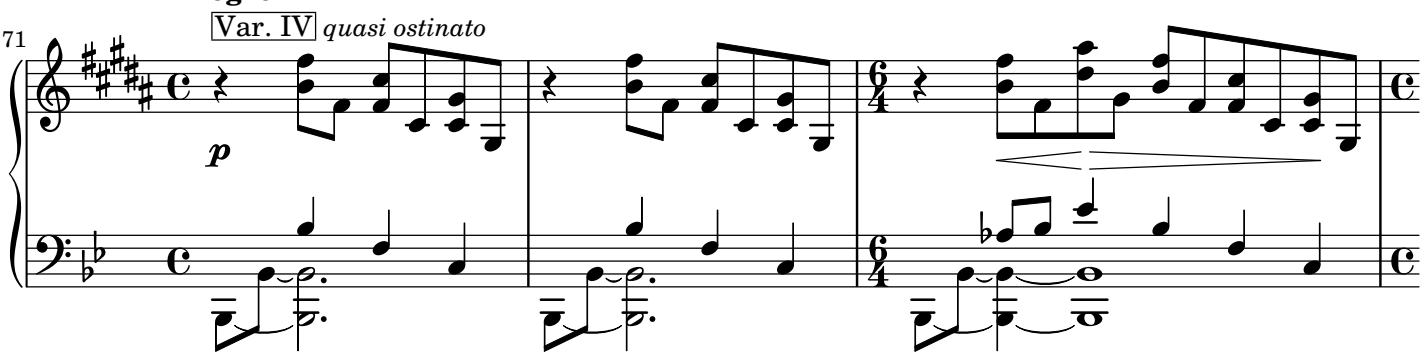

34
38
41
ff
45
50

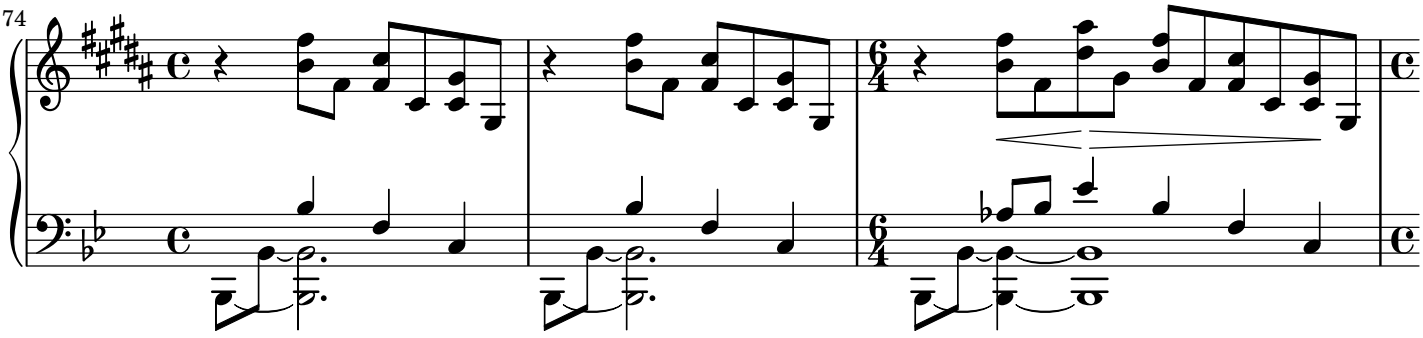
Allegretto

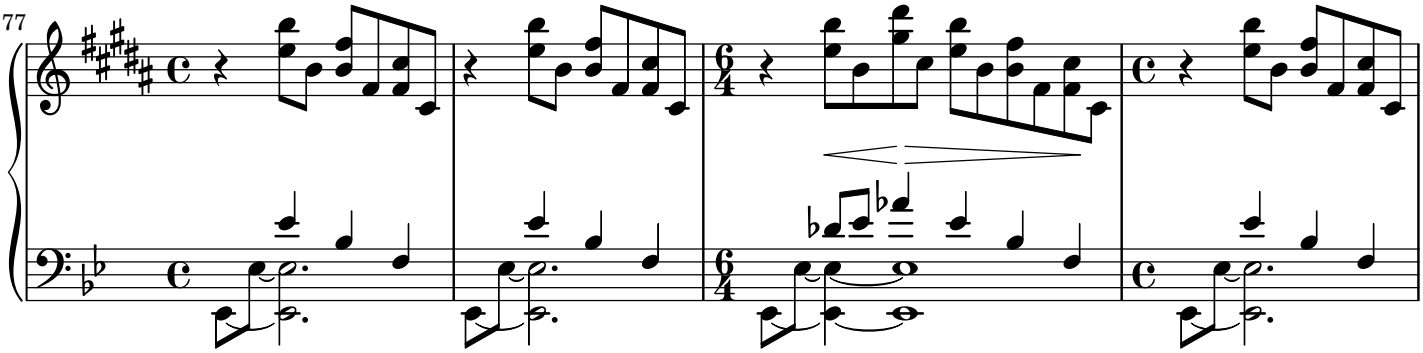
Var. III *scherzando*




69
rit.
rfz
rfz


Allegro
Var. IV
quasi ostinato
71
p


74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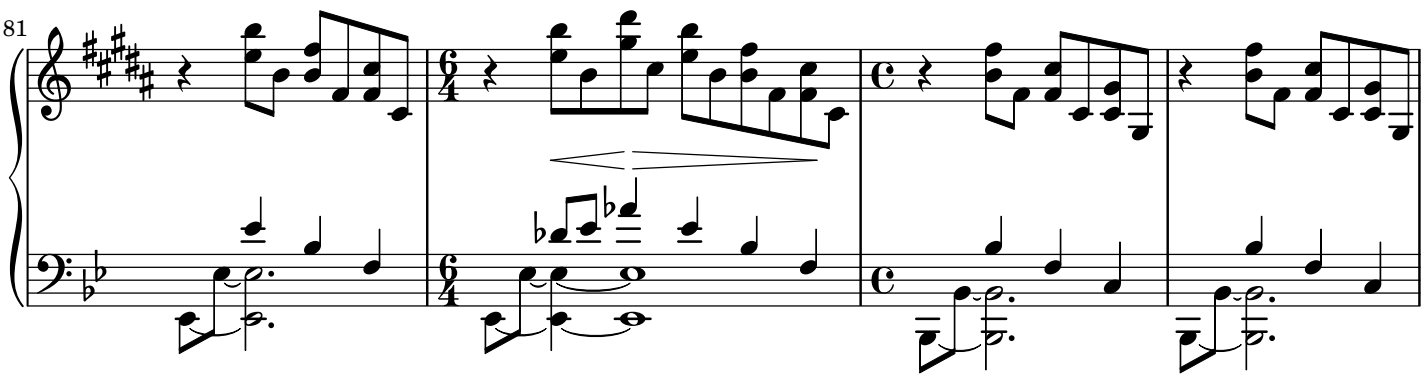
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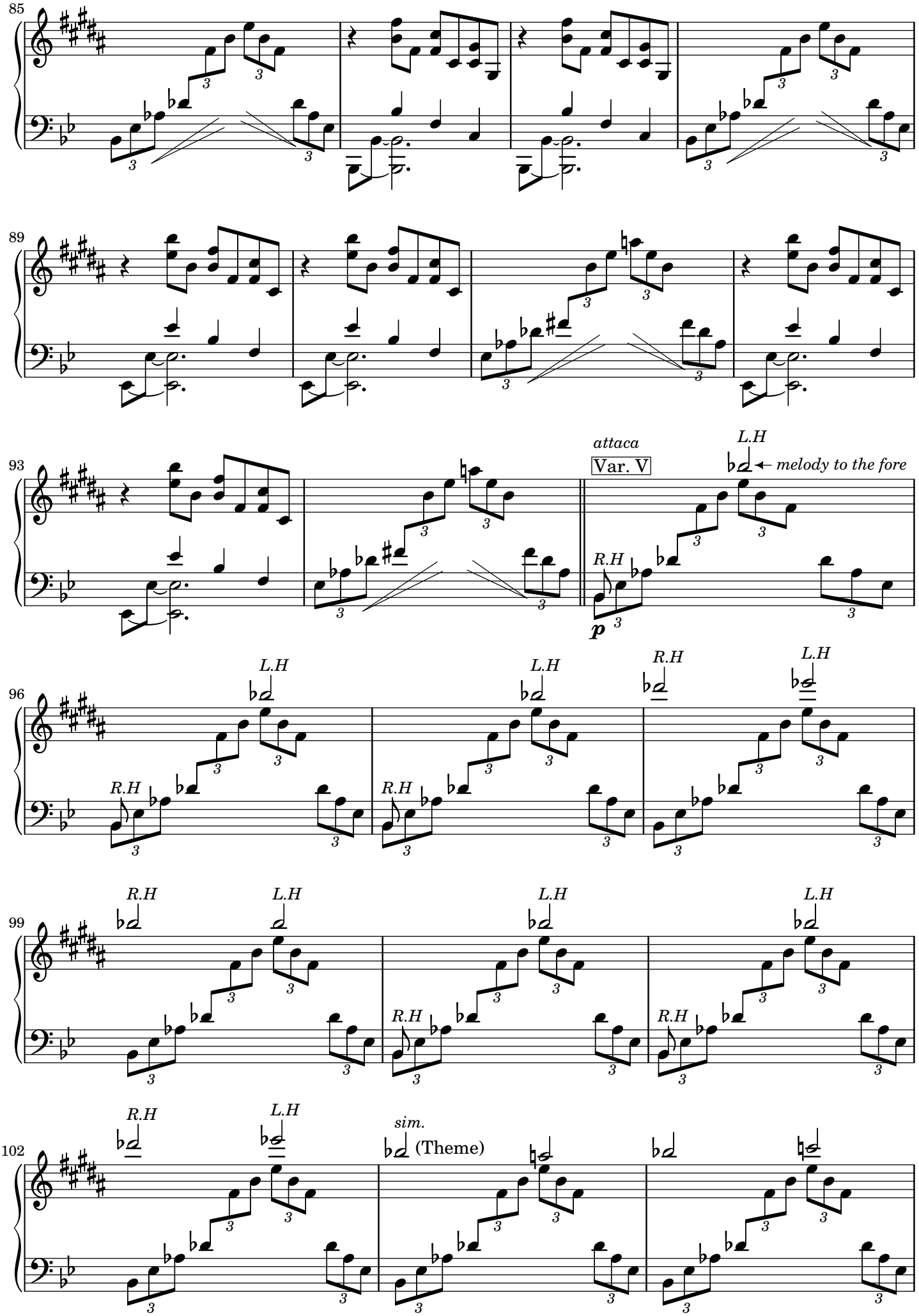
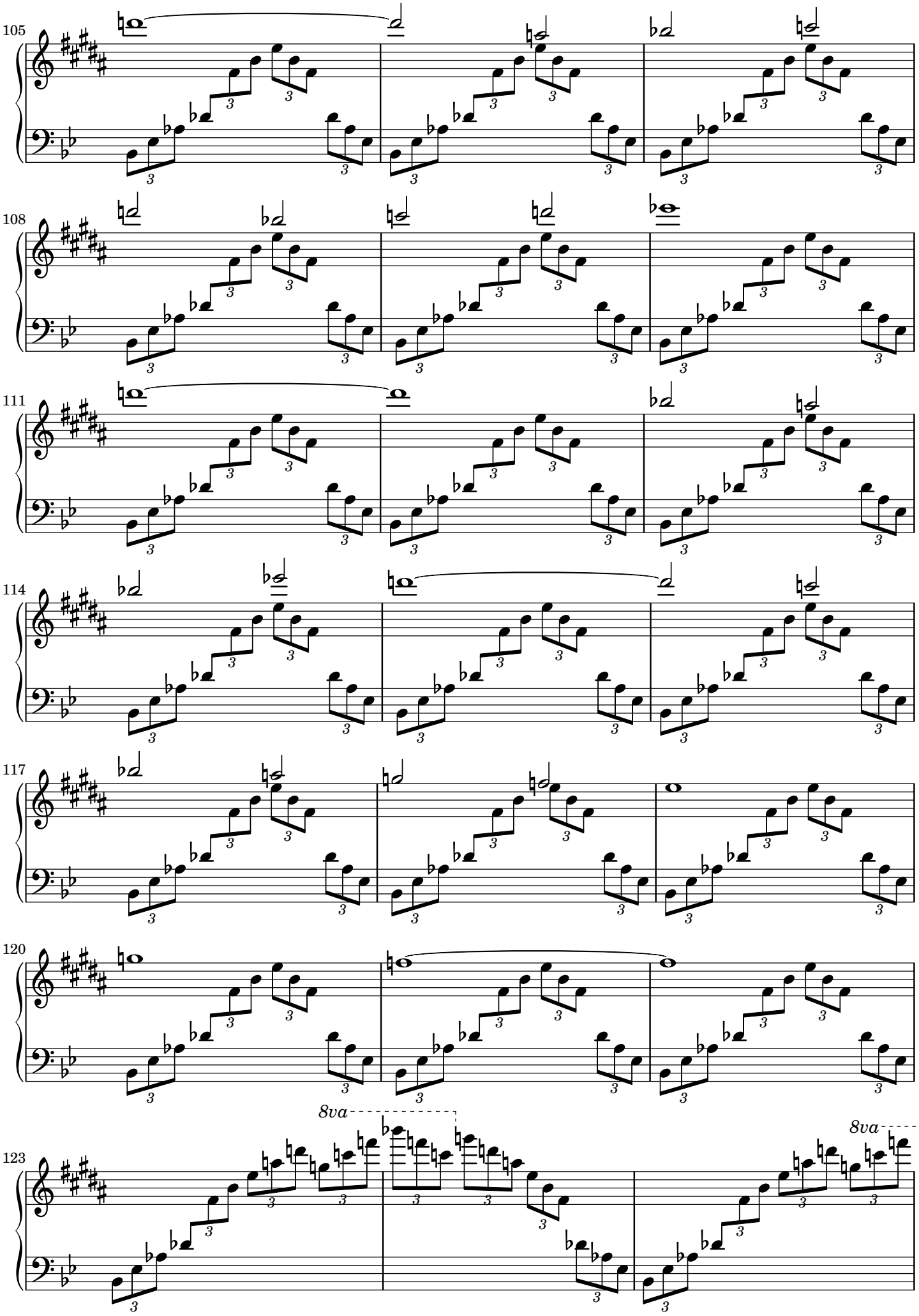
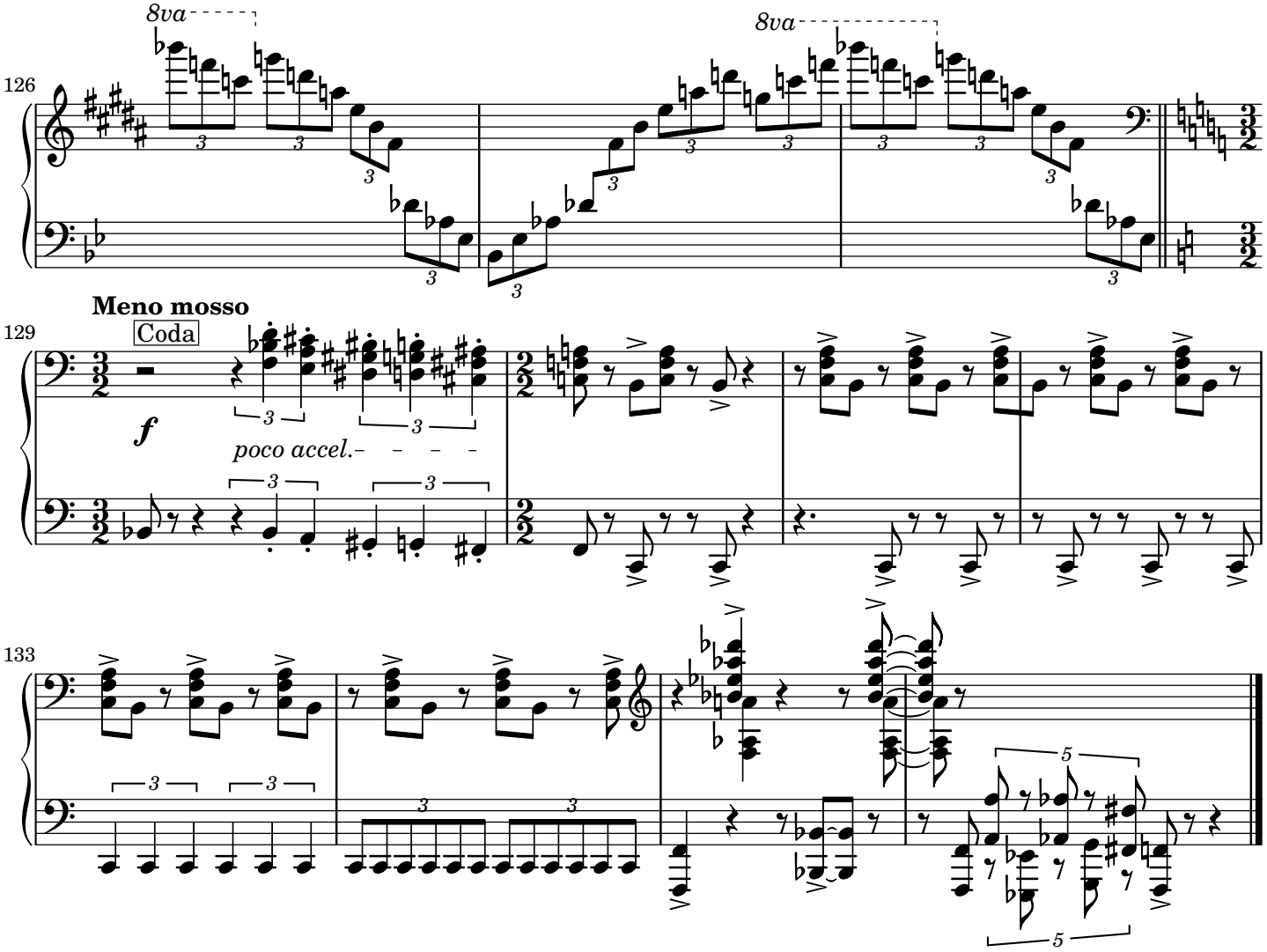

85
89
93
attaca
Var. V
L.H
melody to the fore
R.H
p
96
L.H
R.H
99
L.H
R.H
102
sim.
(Theme)


105
108
111
114
117
120
123
8va
8va


126
8va
8va
Meno mosso
129
Coda
f
poco accel.
133