

Cubic Deviations

from Brahms' *Variations and Fugue on a Theme by Handel*

For Piano Quintet

Violin II

for Electronic Music Readers



Bill Robinson

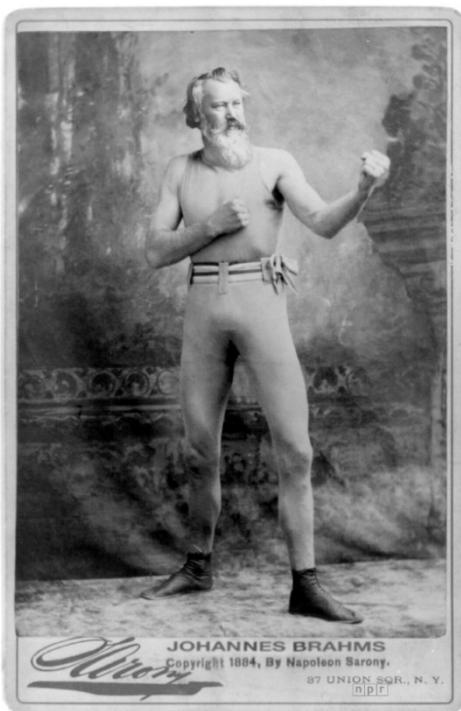
Cubic Deviations

from Brahms' *Variations and Fugue on a Theme by Handel* for Piano Quintet

Duration: about 25 minutes

October 24, 2022—April 1, 2023

for Eric Pritchard and the Ciompi Quartet



I finished *Violin Concerto No. 2* for Eric Pritchard in 2018, and then a little cello quartet. After that, I found myself mysteriously unable to compose anything for four years. My muse up and left me, and I assumed that I had retired for good. In spring 2022, I started several months of revising old scores, and had three performances of older chamber music. This got me back in the groove, and in October 2022 I started up again, choosing the ensemble that is easiest for me to write for, piano quintet, and the easiest format, a variation on an existing piece. I've done such a variation twice before, for Beethoven's *Grosse Fuge* and for Vivaldi/Bach *Concerto for Four Violins/Harpsichords* (first movement only). This time I picked Brahms' *Variations and Fugue on a Theme by Handel* for piano. That means that this work is *variations on variations on variations*, hence the title *Cubic Deviations*. The piano quintet is the basis of a version for full orchestra.

adding the quartet. There is a delicate balance in a process like this, where the composition can't be too close to the original, because then it's just a transcription and arrangement, but can't be too far away, because then what's the point?

Handel was in his twenties when he wrote his original theme for harpsichord, and Brahms was 28. I am 68, and find it handy to borrow the youthful energy in my dotage.

This piece follows the format of the Brahms original, although I have skipped three of the 25 variations. The initial statement of the theme is very close to Handel's original, with a few curve balls, and may deceive the audience into thinking this is a retrograde exercise in nostalgia. The first deviation should dispel that notion. This is a work of the 21st Century, written in my own style.

String parts are available in two versions; for printing on paper, or use with electronic music readers. Accidentals hold through the measure and not beyond, and do not apply to other octaves.

Bill Robinson

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Violin II Part for Electronic Music Readers

Cubic Deviations

[corrected to 7/21/23]

Bill Robinson

Violin I *mp*

Violin II *pizz.*

Viola *mp*

Cello *pizz.*

Piano *mp*

Aria ($\text{♩} = 74$)

6

6

6

mf

mf

mf

mf

12

12

12

mf

mf

mf

Cubic Deviations

2

16

16

arco

16

arco

arco

Deviation 1 (♩ = 84)

arco

f

f

arco

Deviation 1 (♩ = 84)

f

Musical score for piano, page 18, measures 18-20. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measure 18 starts with a forte dynamic. Measures 19 and 20 continue the rhythmic pattern established in measure 18. The score uses a variety of note heads (solid black, hollow white, and cross-hatched) and rests.

20

20

cresc. p. a p.

cresc. p. a p.

cresc. p. a p.

cresc. p. a p.

20

decresc. p. a p.

Cubic Deviations

3

22

22

22

22

22

24

ff

24

ff

ff

ff

(8^{va})

24

ff

26

f

26

f

f

dim.

f

26

dim.

f

8^{va}

Cubic Deviations

4

28

28

28

30

f cresc.

30

f cresc.

30

tenuto

cresc.

pianissimo

f

ff

p

p

p

Dev. 2 (♩ = 66)

ff

p

p

ff

ff

pianissimo

ff

ff

p

p

p

Dev. 2 (♩ = 66)

vibrato

Cubic Deviations

5

35

35

cresc.

p

cresc.

cresc.

35

39

39

rit.

mf

p

a tempo

mf

p

p

39

rit.

a tempo

p

43

43

cresc.

f

rit.

f

cresc.

f

cresc.

f

43

mp

cresc.

rit.

f

46

46 *a tempo*

p *cresc. p. a.p.* *(mf)*

cresc. p. a.p. *(mf)* *legato*

50

f *rit.* *ff* *p* *pp* ($\text{♩} = 82$) *f*
Dev. 3 risoluto

f *ff* *p* *pp* *f*

f *ff* *p* *pp* *f*

rit. *ff* *p* *pp* *f* **Dev. 3 risoluto** ($\text{♩} = 82$)

54

cresc.

cresc.

cresc.

cresc.

56

56

56

59

59

59

61

61

61

Musical score for orchestra and piano, page 16, measures 64-67. The score consists of five staves. The top staff is for the piano, showing eighth-note patterns with dynamic markings *f*, *cresc.*, and *cresc.*. The subsequent four staves are for the orchestra, featuring woodwind instruments (oboe, bassoon, and strings) playing eighth and sixteenth-note patterns. The dynamics *f*, *cresc.*, and *cresc.* are repeated across these staves. Measure 67 concludes with a final *cresc.* dynamic.

66

non stacc.

ff

66

non stacc.

ff

non stacc.

ff

non stacc.

ff

66

non stacc.

ff

non stacc.

ff

66

non stacc.

69

69

cresc.

f

cresc.

cresc.

f

cresc.

cresc.

69

cresc.

f

Musical score for orchestra and piano, page 10, measures 74-76. The score consists of five staves. The top three staves are for the orchestra (two violins, viola, cello/bass) and the bottom two staves are for the piano. Measure 74 starts with a forte dynamic. Measure 75 begins with a piano dynamic. Measure 76 concludes with a forte dynamic.

Musical score for orchestra and piano, page 10, measures 77-80. The score consists of five staves. The top staff is soprano voice (mezzo-soprano part), the second is alto voice, the third is tenor voice, the fourth is bass voice, and the bottom staff is piano. Measure 77 starts with a piano dynamic (mp) for all parts. Measures 78-79 show vocal entries with dynamics *mf*. Measure 80 concludes the section.

80

80

pp *p* *cresc. p. a. p.* *(mp)* *mf* *rit.*

pp *p* *cresc. p. a. p.* *(mp)* *mf*

pp *p* *cresc. p. a. p.* *(mp)* *mf*

pp *p* *cresc. p. a. p.* *(mp)* *mf*

80

pp *p* *cresc. p. a. p.* *(mp)* *mf* *rit.*

pp *p* *cresc. p. a. p.* *(mp)* *mf*

85

85

pp *(♩ = 80) p* *Dev. 5 legato* *pp* *pp*

pp *p* *Dev. 5 legato* *pp* *pp*

pp *p* *Dev. 5 legato* *pp* *pp*

pp *p* *Dev. 5 legato* *pp* *pp*

85

pp *(♩ = 80) p* *Dev. 5 legato* *pp* *pp*

90

90

mp *f*

mp *f*

mp *f*

mp *f*

90

legato *mp* *f*

93

93

94

93

93

97

(♩ = 92)

rit.

Dev. 6
con vivacita

97

mp

pp

97

pp

pp

pp

pp

pp

rit.

Dev. 6
con vivacita

103

ben marcato

f

cresc.

103

ben marcato

f

cresc.

ben marcato

f

cresc.

103

ben marcato

ff

p

f

sim.

cresc.

107

107

ben marcato

ff

III

111

ff

ff

III

ff

114

cresc.

114

cresc.

cresc.

ff

ff

ff

114

cresc.

ff

117

117

117

120

mf cresc.

Dev. 7

ff

mf cresc.

ff

ff

mf cresc.

ff

mf cresc.

Dev. 7

ff

mf cresc.

ff

mf cresc.

123

f

123

f

f

f

123

f

f

f

f

200

125

125

dim.

p

dim.

p *legato*

*

127

127

cresc.

(*mf*)

cresc.

(*mf*)

129

129

non stacc.

ff

f

non stacc.

ff

f

non stacc.

ff

3

3

3

3

129

ff

3

3

3

3

3

Musical score for orchestra and piano, pages 131-136. The score consists of six systems of music, each with multiple staves for different instruments. The instrumentation includes strings (Violin I, Violin II, Viola, Cello), woodwinds (Oboe, Clarinet, Bassoon), brass (Trumpet, Trombone, Tuba), and a piano part.

Page 131: Measures 131-132. Dynamics: *ff*, *p*. Measure 132 ends with a fermata over the piano part.

Page 132: Measures 132-133. Dynamics: *p*.

Page 133: Measures 133-134. Dynamics: *ff*, *p*. Measure 134 ends with a fermata over the piano part.

Page 134: Measures 134-135. Dynamics: *ff*. Measure 135 ends with a fermata over the piano part.

Page 135: Measures 135-136. Dynamics: *ff*. Measure 136 ends with a fermata over the piano part.

Page 136: Measures 136-137. Dynamics: *ff*, *poco sostenuto*. Measure 137 ends with a fermata over the piano part.

Page 137: Measures 137-138. Dynamics: *ff*, *poco sostenuto*. Measure 138 ends with a fermata over the piano part.

139

143

143

143

146

146

146

151

151

ff 8
ff 12
ff 8
ff 12

dim. p. a.p.

151

dim. p. a.p.

dim. p. a.p.

dim. p. a.p.

dim. p. a.p.

154

154

(mf) 8
(mp) 12
(mf) 8
(mp) 12

rit.

(mf) 8
(mp) 12
(mf) 8
(mp) 12

pp

pp

pp

pp

rit.

(mf) 8
(mp) 12
(mf) 8
(mp) 12

pp

pp

pp

159

159

ff 8
ff 12
ff 8
ff 12

f

Dev. 9 energetico

ff 8
ff 12
ff 8
ff 12

f

mp

p

f

p

ff 8
ff 12
ff 8
ff 12

f

p

ff 8
ff 12
ff 8
ff 12

f

p

ff 8
ff 12
ff 8
ff 12

f

p

ff 8
ff 12
ff 8
ff 12

f

p

172 Con sord.

172 *p*

172 *legato*

174 Con sord.

174 *p*

176 Con sord.

176 *cresc.*

The musical score consists of four systems of staves, each containing multiple staves for different instruments. The first system starts at measure 172 with a dynamic of 'Con sord.' and includes a dynamic instruction '*p*' in the middle staff. The second system begins at measure 172 with a dynamic '*legato*'. The third system starts at measure 174 with a dynamic 'Con sord.' and includes a dynamic instruction '*p*' in the middle staff. The fourth system begins at measure 176 with a dynamic 'Con sord.' and includes a dynamic instruction '*cresc.*' at the bottom staff. Various articulations such as dots and dashes are placed above and below the stems of notes. Measure numbers 172, 174, and 176 are printed above their respective systems. Measure 172 also features a dynamic '*p*' and a dynamic '*legato*'. Measure 174 features a dynamic 'Con sord.' and a dynamic '*p*'. Measure 176 features a dynamic 'Con sord.' and a dynamic '*cresc.*'.

178

178

mf

mp

mp

mp

mf

mp

mp

so p

181

181

p

Senza sord.

rit.

Senza sord.

p

p

rit.

184

a tempo

Senza sord.

so p

Senza sord.

p

a tempo

so

187

187

mp

Dev. 11 soave

mp

mp

mp

187

mp

Dev. 11 soave

190

190

mf dim.

mf dim.

mf

p

mf

p

*

193

193

p

mf

mf

mf

mf

193

Cubic Deviations

22

196

196

196

199

199

199

202

202

202

205 (♩ = 56)
pp f express.
Dev. 12 Largamente, ma non piu

205 (♩ = 56)
f express.
Dev. 12 Largamente, ma non piu

210

210

210
non arpeg.

213

213

The image shows a musical score for orchestra and piano, spanning pages 217 through 225. The score is written in a multi-page format with various staves for different instruments. The first section (217-219) includes staves for Violin 1, Violin 2, Viola, Cello, Double Bass, and Piano. The second section (220-222) includes staves for Violin 1, Violin 2, Viola, Cello, Double Bass, and Piano. The third section (223-224) includes staves for Violin 1, Violin 2, Viola, Cello, Double Bass, and Piano. The final section (225) includes staves for Violin 1, Violin 2, Viola, Cello, Double Bass, and Piano. Each page features detailed musical notation with various dynamics, including *f*, *dim.*, *mp*, *cresc.*, *ff*, and *rit.*. The score is set against a background of a classical building's facade.

Musical score for orchestra and piano, page 10, measures 230-235.

Measure 230: *ff sciolto* (d = 92). The piano part features eighth-note chords. The strings play eighth-note patterns. The bassoon has eighth-note patterns.

Measure 231: *ff*. The piano part has eighth-note chords. The strings play eighth-note patterns. The bassoon has eighth-note patterns.

Measure 232: *ff sciolto* (d = 92). The piano part has eighth-note chords. The strings play eighth-note patterns. The bassoon has eighth-note patterns.

Measure 233: The piano part has eighth-note chords. The strings play eighth-note patterns. The bassoon has eighth-note patterns.

Measure 234: The piano part has eighth-note chords. The strings play eighth-note patterns. The bassoon has eighth-note patterns.

Measure 235: The piano part has eighth-note chords. The strings play eighth-note patterns. The bassoon has eighth-note patterns.

Measure 236: The piano part has eighth-note chords. The strings play eighth-note patterns. The bassoon has eighth-note patterns.

237

237

ff
Dev. 14

ff
ff>
ff

237

ff
Dev. 14

240

240

240

243

243

243

246

246

247

249

249

250

249

252

253

252

252

253

255

255

p

Dev. 15

p

mp

p

255

Dev. 15

p

258

258

p

mf

mp

p

mf

mp

258

p

mf

p

p

261

261

f

p

mf

mp

p

mf

pizz.

mp

261

p

bass

mf

264

264

p

265

mf

266

mf

mf

mf

mf

mf

mf

mf

268

268

dim.

269

mf

dim.

legato

dim.

271

271

p

mf

272

p

mf

mf

mf

mf

mf

mf

mf

290

290

f dim. (mf) (mp) *p*

rit.

f dim. p. a.p. (mf) (mp) (p) (pp)

f dim. p. a.p. (mf) (mp) (p) (pp)

f dim. p. a.p. (mf) (mp) (p) (pp)

290

f dim. p. a.p. (mf) (mp) (p) (pp)

rit.

8va *8va* *8va* *8va* *8va* *8va*

296 (♩ = 80)

Dev. 17 grazioso

296

arco

mp

mp

mp

arco

mp

Dev. 17 grazioso (♩ = 80)

mp

mp

mp

299

299

f

f

f

f

8va

Cubic Deviations

32

301

301

301

301

304

304

304

306

306

306

306

308

308

308

p

rit.

310

310

p

rit.

310

p

rit.

314

pp

Dev. 18 ($\text{d} = 68$)

314

pp

p

314

pp

p

314

p

p

Cubic Deviations

34

318

318

318

321

321

321

323

323

323

325

325

325

327

327

327

329

ff — *mf*

329

ff — *mp*

ff — *mp*

ff — *mp dim.*

329

ff

ff — *mp dim.*

Cubic Deviations

36

332

<img alt="Musical score page 36, measures 332-339. The score consists of four staves (Violin, Viola, Cello, Double Bass) across three systems. Measure 332 starts with a rest, followed by eighth-note patterns with dynamics pp, rit., pp+, p, and pizz. Measure 333 begins with a ritardando (rit.) and continues with eighth-note patterns. Measure 334 features a section labeled 'Dev. 19' with a tempo of quarter note = 68, followed by crescendos and decrescendos. Measure 335 shows more eighth-note patterns with dynamics pp, cresc. p. a.p., pp, cresc. p. a.p., pp, cresc. p. a.p., and pp. Measure 336 starts with an arco dynamic, followed by eighth-note patterns with dynamics (mp), (mp), (mp), (mp), and (mp). Measure 337 continues with eighth-note patterns with dynamics (mp). Measure 338 starts with an arco dynamic, followed by eighth-note patterns with dynamics pizz., (mf), arco, (mf), (mf), and (mf). Measure 339 concludes with eighth-note patterns with dynamics (mf) and a final dynamic of x. Measures 340 and 341 are indicated by asterisks (*).</p>

332

rit.

pizz.

Dev. 19 ($\text{♩} = 68$)

cresc. p. a.p.

cresc. p. a.p.

pizz.

cresc. p. a.p.

cresc. p. a.p.

332

rit.

pizz.

Dev. 19 ($\text{♩} = 68$)

cresc. p. a.p.

336

arco

pizz.

(*mp*)

(*mp*)

(*mp*)

(*mp*)

336

arco

pizz.

(*mp*)

(*mp*)

339

arco

pizz.

(*mf*)

arco

(*mf*)

(*mf*)

(*mf*)

339

(*mf*)

x

*

342

f dim.

f dim.

f dim.

f dim.

mp cresc. p. a.p.

mp cresc. p. a.p.

mp cresc. p. a.p.

mp cresc. p. a.p.

342

f dim.

mp cresc. p. a.p.

mp cresc. p. a.p.

mp cresc. p. a.p.

344

(mf)

(mf)

(mf)

(mf)

346

f

f

f

f

mp cresc. p. a.p.

mp cresc. p. a.p.

mp cresc. p. a.p.

mp cresc. p. a.p.

346

f

f

f

f

mp cresc. p. a.p.

Musical score for orchestra and piano, page 10, measures 348-350.

Measure 348: The piano part consists of eighth-note patterns. The first two measures are dynamic *(mf)*, and the third measure is dynamic *f*. The strings play eighth-note chords.

Measure 349: The piano part consists of eighth-note patterns. The first two measures are dynamic *(mf)*, and the third measure is dynamic *f*. The strings play eighth-note chords.

Measure 350: The piano part consists of eighth-note patterns. The first two measures are dynamic *(mf)*, and the third measure is dynamic *f*. The strings play eighth-note chords.

353

356

356

356

359

359

359

362

362

362

365

365

Dev. 21 (as fast as possible)
(♩ = 85-100)

365

Dev. 21 (as fast as possible)
(♩ = 85-100)

368

368

368

370

370

370

372

372

ff

372

ff

ff

372

ff

mf f

mf f

mf f

374

ff

374

ff

ff

374

ff

mf f

mf f

mf f

376

ff

376

f ff

ff

376

ff

Cubic Deviations

42

377

377

377

377

377

378

378

378

380

380

380

382

382 Dev. 22 (♩ = 90)

382 Dev. 22 (♩ = 90)

384

384

384

386

386

386

Cubic Deviations

44

388

388

6

390

390

200 * *

392

392

8m-----

392

394

394

394

397

397

397

400

400 Fugue (♩ = 80)

400 Fugue (♩ = 80)

Cubic Deviations

46

403

403

mp

406

mf cresc.

406

mf cresc.

f

mf

f

mf cresc.

f

406

mf cresc.

f

408

cresc. -----

408

cresc. -----

cresc. -----

cresc. -----

408

cresc. -----

Cubic Deviations

47

410

410

412

415

p cresc. *p. a. p.*

415

legato

p cresc. *p. a. p.*

Cubic Deviations

48

417

418

419

419

cresc.

420

cresc.

421

421

ff

ff

ff

422

ff

Cubic Deviations

49

423

423

423

425

425

427

425

427

425

427

428

428

p

428

Cubic Deviations

50

Musical score for orchestra and piano, page 10, measures 431-433.

Measure 431: Bassoon and Double Bass play eighth-note patterns. Dynamics: *p*, *cresc.*, *mf*.

Measure 432: Bassoon and Double Bass play eighth-note patterns. Dynamics: *p*, *cresc.*, *mf*, *f*.

Measure 433: Bassoon and Double Bass play eighth-note patterns. Dynamics: *p*, *cresc.*, *mf*, *f*.

436

Musical score for orchestra and piano, page 10, measures 436-437.

Measure 436: The piano part consists of eighth-note chords in the right hand and sixteenth-note patterns in the left hand. The strings play eighth-note chords. The bassoon has a sustained note with a grace note. Dynamics: *ff*.

Measure 437: The piano part features eighth-note chords. The strings play eighth-note chords. The bassoon has eighth-note chords. Dynamics: *f*.

438

438

440

440

442

p leggiero

442

p leggiero

p leggiero

p leggiero

442

p leggiero

mp

444

p cresc. *f*

p cresc. *f*

p cresc. *f*

p cresc. *f*

444

p *f*

Cubic Deviations

52

446

446

ff

ff

ff

446

ff

ff

449

449

ff

452

p

ff

p

449

ff

452

ff

ff

455

455

ff

ff

ff

ff

455

ff

ff

ff

ff

455

Cubic Deviations

53

460

461

cresc. p. a.p. (mf)

cresc. p. a.p. (mf)

cresc. p. a.p. (mf)

460

461

mp *cresc. p. a.p.* (mf)

464

464

ff *ff sempre*

ff *ff sempre*

ff sempre

464

ff *ff sempre*

467

467

467

Cubic Deviations

54

470

470

470

472

472

472

474

472

474

475

475

475

Cubic Deviations

55

477

477

477

479

479

479

479

482

482

482

Cubic Deviations

56

487

487

490

490

cresc.

cresc.

cresc.

cresc.

492

492

ff

fff

ff

ff

ff

8va-----