

**MARK GODDARD**

**Partita Variations**

for Solo Organ

Duration: approx. 10 minutes

# PROGRAMME NOTES

To explain the title “Partita Variations”:

The first word ‘Partita’ alludes to the collection of dances prevalent in the Baroque era. Certain distinct sections of this piece identify with specific dance forms like ‘Allamande’ and ‘Gavotte’. These Dance sections are linked by short ‘Transitions’.

The second word ‘Variations’ refers to a thematic procedure provided by using a ‘set’ of 12 different notes, used as musical building blocks and heard in the opening bars. They appear through-out the work in various guises (or ‘Variations’), particularly in the “Transition” passages.

Prime note row



Inversion



Retrograde



Retrograde Inversion



Although clearly influenced by ‘serial techniques’ this piece is not a strict ‘12 note composition’ as defined by Arnold Schoenberg and the “Second Viennese School”.

Optional registration markings are supplied by the work’s dedicatee, the organist Richard Pilliner, in consultation with the composer. They are designed for performance on the organ of the Royal Festival Hall, London.

Metronome marks serve merely as suggestions of tempi and should not be taken as gospel. Likewise, dynamics are aimed at showing not only tone level, but also indicating colouristic effect and relative balance between the various manuals.

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Prelude . . . . . 1



Fugato . . . . . 3



Transition 1 . . . . . 6

Allemande . . . . . 8



Transition 2 . . . . . 12

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Double . . . . . 14



Gavotte . . . . . 17



Transition 3 . . . . . 12

Sarabande . . . . . 20



Transition 4 . . . . . 22

Gigue . . . . . 23



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