

VARIATIONS ON A THEME BY CRÜGER

for String Orchestra

Arranged by Joseph I. Corporon (ASCAP)

Instrumentation

Solo Violin 1
Solo Violin 2
Solo Viola
Solo Violoncello
Violin 1
Violin 2
Viola
Violoncello
Contrabass
Harpsichord

Cantilena



MUSIC FOR STRINGS AND VOICES
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Notes

Variations on a Theme by Crüger for String Orchestra has been arranged by Joseph I. Corporon. This seven movement arrangement is based on the Lutheran chorale tune, SCHMÜCKE DICH, composed by Johann Crüger in 1653, for a text written by Johann Franck, *Schmücke dich, o liebe Seele*. The tune name is the incipit of the original German text. SCHMÜCKE DICH is in bar form (AABC) with lively syncopation in the third phrase. The text and the lively music of the hymn encourage the worshipper to prepare to receive Holy Communion, not solely as a memorial, but also as a celebration of God's grace.

The uplifting, energetic nature of SCHMÜCKE DICH make it an excellent chorale to explore musically. The seven movements are written in the style of a concerto grosso, with a String Quartet serving as the concertino, and the rest of the instruments as the ripieno.

The opening CHORALE movement is a simple statement of the chorale tune in four part harmony played by all the strings. The second movement, ALLEGRETTO, expands on that idea, with the concertino playing the four part harmony transformed with new rhythms and flourishes, and the ripieno providing simple pizzicato accompaniment throughout most of the movement. The third movement, ALLEGRO, is scored only for the two Violins and Viola of the concertino. All other instruments are tacet. The Viola is featured as the primary melodic instrument, and the Violins take turns playing quick 16th note accompaniments.

The remaining movements are more expansive and explore the rhythms, harmonies, and tonal centers in different ways.

The fourth movement, LARGO, features the 1st Violin and Violoncello of the concertino as the primary melodic instruments, however, neither one plays a full phrase until the middle passage (mm. 73-78). They share the melody, trading off every beat or two, much like runners in a relay race. The challenge is to make the melody seamless, as if one person were playing it. The Harpsichord is the primary accompaniment instrument with running 16th notes and frequent mordents. The rest of the strings have a simple pizzicato accompaniment.

Movements I-IV are in D major. The final three movements feature a tonal change to F major/D minor.

The fifth movement, ARIOSO, is taken from the Arioso movement of J. S. Bach's church cantata, *Schmücke dich o liebe Seele*, BWV 180. It is the only other larger scale work that is based on this same chorale tune. Like the original, the tonal center is in F major. There are some interesting ideas to highlight:

- The soprano solo is shared between the two Violins of the concertino
- The Violoncello piccolo part from BWV 180 is shared between the Viola and Violoncello of the concertino
- An octave accompaniment pattern is added in the Violins of the concertino, and is also used in the next two movements
- The Violoncello and Harpsichord of the ripieno play in this movement while the Violins, Viola, and Contrabass of the ripieno are tacet

The sixth movement, LARGHETTO, is the only movement in a minor key, D minor. The Violins of the concertino play the melody, echoed by the Viola and Violoncello an octave lower. The ripieno provide the accompaniment. The central passage (mm. 159-177) reverts to F major and presents a sweeping, noble variation of the chorale melody that also appears in the final movement.

The seventh and last movement, RONDO ALLEGRO provides an exciting, whimsical tour de force ending to the Variations. The time signature is 6/8, but changes to 9/8 to accommodate the original syncopation in the third phrase of the chorale tune. The rondo begins in F major (mm. 178-232). A fragment of the rondo theme in C major leads back to D major.

The octave accompaniment introduced in the ARIOSO is used throughout this movement. The noble variation of the chorale melody from the LARGHETTO appears again (mm. 293-312), this time with an arpeggiated accompaniment played by Violin II. First and second endings refer back to the ALLEGRETTO and ALLEGRO movements. A statement of the rondo theme in D minor (mm. 345-358) is followed by the final Coda section. It begins with quadruple stops echoed between the concertino and ripieno. As the quadruple stops are then played unison by the whole group, Violin I brings the movement to a conclusion with a dramatic ascending triplet passage.

VARIATIONS ON A THEME BY CRÜGER

for String Orchestra

Arranged by Joseph I. Corporon (ASCAP)

Music by Johann Crüger and Johann Sebastian Bach

I. CHORALE

$\text{♩} = 60$

Solo Violin 1

Solo Violin 2

Solo Viola

Solo Violoncello

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Harpsichord

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7

10

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Ed

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13

S. Vln. 1

p

f

S. Vln. 2

p

f

S. Vla.

p

f

S. Vc.

p

f

Vln. 1

f

Vln. 2

f

Vla.

f

Vc.

f

Cb.

f

f

f

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19

20

poco rit. (2x only)

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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II. ALLEGRETTO

25 $\text{♩} = 120$

Solo Violin 1

Solo Violin 2

Solo Viola

Solo Violoncello

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Harp

Chord



31

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

f

f

f

f

34

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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38

40

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Ed

41

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Ed

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III. ALLEGRO

43 $\text{♩} = 140$

Solo Violin 1 *f*

Solo Violin 2

Solo Viola *f*

46

S. Vln. 1 *p*

S. Vln. 2

S. Vla. *p*

49

S. Vln. 1

S. Vln. 2 *f*

S. Vla. *f*

50

52

S. Vln. 1

S. Vln. 2 *p*

S. Vla. *p*

53

S. Vln. *mp*

S. Vla. *mp*

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58

60

S. Vln. 1

mf

S. Vln. 2

mf

S. Vla.

mf

61

S. Vln. 1

f

S. Vln. 2

f

S. Vla.

f

63

S. Vln. 1

S. Vln. 2

S. Vla.

65

S. Vln. 1

S. Vln. 2

S. Vla.

IV. LARGO

67 $\text{♩} = 84$

Solo Violin 1 *mf*

Solo Violin 2 *sempre pizz.* *mp*

Solo Viola *sempre pizz.* *mp*

Solo Violoncello *mf*

Violin 1 *sempre pizz.* *mp*

Violin 2 *sempre pizz.* *mp*

Viola *sempre pizz.* *mp*

Violoncello *sempre pizz.* *mp*

Contrabass *sempre pizz.* *mp*

Harpsichord *mp*

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69 70

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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The musical score is for Variation 15, measures 69 and 70. The key signature is one sharp (F#). The score is for a string orchestra and includes a piano introduction. The instruments are: S. Vln. 1, S. Vln. 2, S. Vla., S. Vc., Vln. 1, Vln. 2, Vla., Vc., and Cb. The score is divided into two systems. The first system contains measures 69 and 70. The second system contains measures 71 and 72. A large diagonal watermark reads 'For Preview Only - Performance or Distribution Prohibited by Law'.

71

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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73

S. Vc.

mf

Hpsd

mf

75

S. Vln. 1

f

S. Vc.

f

Hpsd

f

77

S. Vln. 1

S. Vc.

Hpsd

79 80

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Kbd

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81

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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83

poco rit.

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Ed

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V. ARIOSO

♩ = 70

85

Solo Violin 1

Solo Violin 2

Solo Viola

Solo Violoncello

Violoncello

Harpsichord

arco

mf

mp

p

mf

tr

mf

mp

p

87

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vc.

Harpsichord

mf

mp

mf

mp

mf

mp

mf

89

90

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vc.

Hpsd

mf
mp
mf
tr

91

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vc.

Hpsd

mp
mf
mp
mf
mp
mf

93

S. Vla. *mf*

S. Vc. *mp* *mf*

Vc.

Hpsd

95

S. Vln. 1 *mf*

S. Vln. 2 *mf* *tr*

S. Vla. *mf*

S. Vc. *mp*

Vc.

Hpsd

97

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vc.

Hpsd

mf

99

100

S. Vln. 2

S. Vla.

S. Vc.

Vc.

Hpsd

mf *mp* *mf* *mp* *mf*

101

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vc.

Hpsd

tr

mp

mf

103

S. Vla.

S. Vc.

Vc.

Hp

mf

mp

mf

mp

mf

105

S. Vln. 1

S. Vla.

S. Vc.

Vc.

Hpsd

mf

mf

107

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vc.

Hpsd

mf

mp

109 110

S. Vla.

S. Vc.

Vc.

Hpsd

mp *mf* *mf*

111

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vc.

Hpsd

f *tr* *f* *mp*

113

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vc.

Hpsd

mf

mf

115

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vc.

Hpsd

mf

mp

mf

117

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vc.

Hpsd

mp

mf

119

120

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vc.

Hpsd

mf

mf

121

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vc.

Hpsd

mp

mf

mp

124

S. Vla.

S. Vc.

Vc.

Hpsd

mf

mp

mf

poco rit.

VI. LARGHETTO

Solo Violin 1
 Solo Violin 2
 Solo Viola
 Violoncello
 Violin 1
 Violin 2
 Viola
 Violoncello
 Contrabass
 Harp

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130

S. Vln. 1
 S. Vln. 2
 S. Vla.
 S. Vc.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

134

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Ed

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139

140

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Ed

143

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

f

f

Vln. 1

Vln. 2

f

f

147

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

150

Vln. 1

Vln. 2

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151

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vla.

Vc.

Cb.

Hpsd

The musical score for measures 151-154 is written for a string orchestra. The key signature has one flat (B-flat). The score is divided into two systems. The first system contains S. Vln. 1, S. Vln. 2, S. Vla., and S. Vc. The second system contains Vla., Vc., Cb., and Hpsd. A large diagonal watermark across the page reads "FOR PREVIEW ONLY - PERFORMANCE OR DISTRIBUTION PROHIBITED BY LAW".

Measures 151-154:

- S. Vln. 1:** Measures 151-154. Notes: G4 (half), A4 (quarter), B4 (quarter), A4 (half). Slurs over measures 151-152 and 153-154.
- S. Vln. 2:** Measures 151-154. Notes: G4 (half), A4 (quarter), B4 (quarter), A4 (half). Slurs over measures 151-152 and 153-154.
- S. Vla.:** Measures 151-154. Notes: G4 (half), A4 (quarter), B4 (quarter), A4 (half). Slurs over measures 151-152 and 153-154.
- S. Vc.:** Measures 151-154. Notes: G4 (half), A4 (quarter), B4 (quarter), A4 (half). Slurs over measures 151-152 and 153-154.
- Vla.:** Measures 151-154. Notes: G4 (half), A4 (quarter), B4 (quarter), A4 (half). Slurs over measures 151-152 and 153-154.
- Vc.:** Measures 151-154. Notes: G4 (half), A4 (quarter), B4 (quarter), A4 (half). Slurs over measures 151-152 and 153-154.
- Cb.:** Measures 151-154. Notes: G4 (half), A4 (quarter), B4 (quarter), A4 (half). Slurs over measures 151-152 and 153-154.
- Hpsd:** Measures 151-154. Notes: G4 (half), A4 (quarter), B4 (quarter), A4 (half). Slurs over measures 151-152 and 153-154.

155

poco rit. Fine

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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159 a tempo 160

S. Vln. 1 *p-f*

S. Vln. 2 *p-f*

S. Vla. *p-f*

S. Vc. *p-f*

Vln. 1 *p-f*

Vln. 2 *p-f*

Vla. *p-f*

Vc. *p-f*

Cb. *p-f*

Ed *p-f*

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165

170

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Ed

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171

1. 2.

D.C. al Fine

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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VII. RONDO ALLEGRO

178

$\text{♩} = 140$

180

Solo Violin 1

f

Solo Violin 2

pizz.

mf

Solo Viola

pizz.

mf

Solo Violoncello

pizz.

mf

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Harmonium

184

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Ed

f

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

mf

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190

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1st Ed

195

200

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Ed

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[illegible]

[illegible]

211

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Ed

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216

220

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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The musical score is for a string orchestra, spanning measures 216 to 220. The instrumentation includes Solo Violins 1 and 2, Solo Viola, Solo Violoncello, Violins 1 and 2, Viola, Violoncello, and Contrabass. A grand staff at the bottom represents the lower strings. The key signature is one flat (B-flat). Measure 216 begins with a treble clef. Measure 220 is indicated by a box with the number 220. The score features various musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *mf* and *arco*. A large, diagonal watermark across the page reads "For Preview Only - Performance or Distribution Prohibited by Law".

221

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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226

230

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Ed

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231

S. Vln. 2

S. Vla.

S. Vc.

Vln. 2

Vla.

Vc.

Cb.

Hpsd

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238240

S. Vln. 2

S. Vla.

S. Vc.

Vln. 2

Vla.

Vc.

Cb.

Hpsd

243

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

mp
mp
mp
mp

248250

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

253

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

*mf**mf**mf*

258260

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

263

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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266

270

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Ed

(Musical score snippet showing staves for S. Vln. 1, S. Vln. 2, S. Vla., S. Vc., Vln. 1, Vln. 2, Vla., Vc., Cb., and Piano.)

276 280

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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281

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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288

290

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pizz.

mf

arco

f

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293

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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297

300

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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301

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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305

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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309 310

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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313

1.

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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317

320

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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321

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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325 2.

S. Vln. 1 *mf*

S. Vln. 2 *mf*

S. Vla. *f*

329 330

S. Vln. 1

S. Vln. 2

S. Vla.

333

S. Vln. 1

S. Vln. 2

S. Vla.

337 340

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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342

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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348

350

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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355

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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359 360

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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363

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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368

370

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Ed

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373

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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377 380

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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381

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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385

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Ed

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