Eric Galluzzo

Doxology Variations

for violin and piano

For perusal only

July 2025

Duration

ca. 4 minutes

Program Notes

This is a set of variations on the famous Doxology melody, also known as the Old 100th, by Louis Bourgeois. I wrote it (unusually) for myself and Julie Dima, a pianist at my church, to play at a service in August 2025. It is written in a much more traditional style than my typical music — with a key signature, no less! — since I figured the little old ladies in the front row didn't want to be blasted with Lutoslawski at 8:30 on Sunday morning. However, I did at least include some nice counterpoint and some slightly unexpected harmonies. The variations are reasonably strict, and at times (such as at m. 26) there are two Doxologies playing simultaneously at different speeds. Each variation flows into the next one, forming a sort of fantasia — think Rachmaninoff, not Paganini. The initial Doxology theme stated simply at the beginning comes back in a more elaborate form at the very end, with a little Amen coda, to cap off the piece in a satisfying way.

Performance Notes

There are ossia staves given for both violin and piano. Some of the piano runs (for example, in m. 53) are more idiomatic for violin than for piano, since I had originally intended to have the violin play a similar pattern near the end but eventually decided against it. So I have provided an ossia in a more pianistic style. Feel free to play whichever you like better. I found when I was rehearsing the long passage beginning at m. 9 that the harmonics, easy though they should be, were not reliably sounding on my violin. So I ended up performing them an octave down as "normal" notes, and I have provided those notes as an ossia as well.

The pianist should pedal harmonically. The tenuto markings, for example in m. 10 or m. 25, indicate notes that should be slightly stressed (though not as much as an accent), not that they should be held longer than the surrounding notes. The pianist will need a page turner, as there were often no suitable places for page breaks. All tempos are approximate and may be adjusted to suit the performers' tastes.

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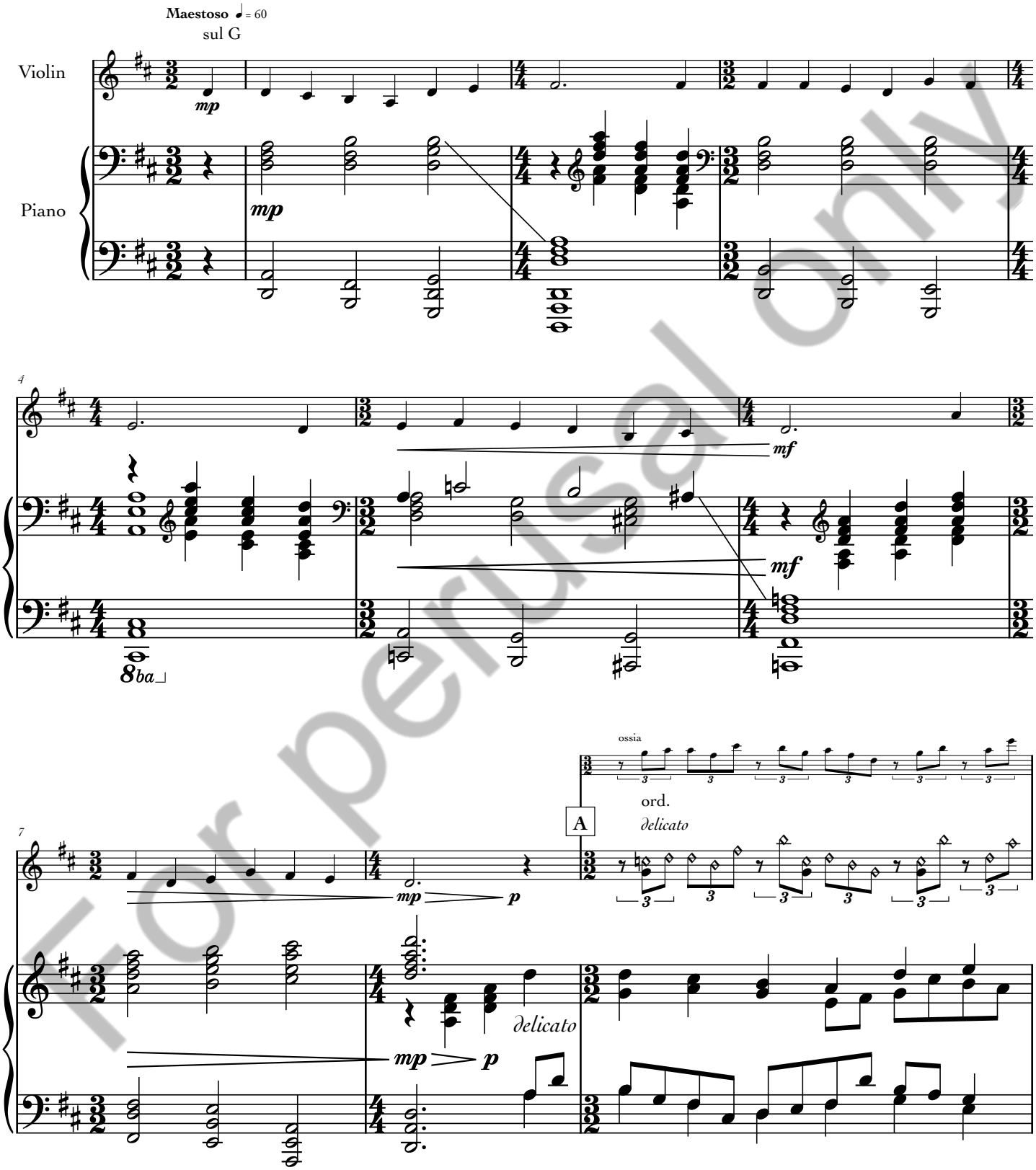

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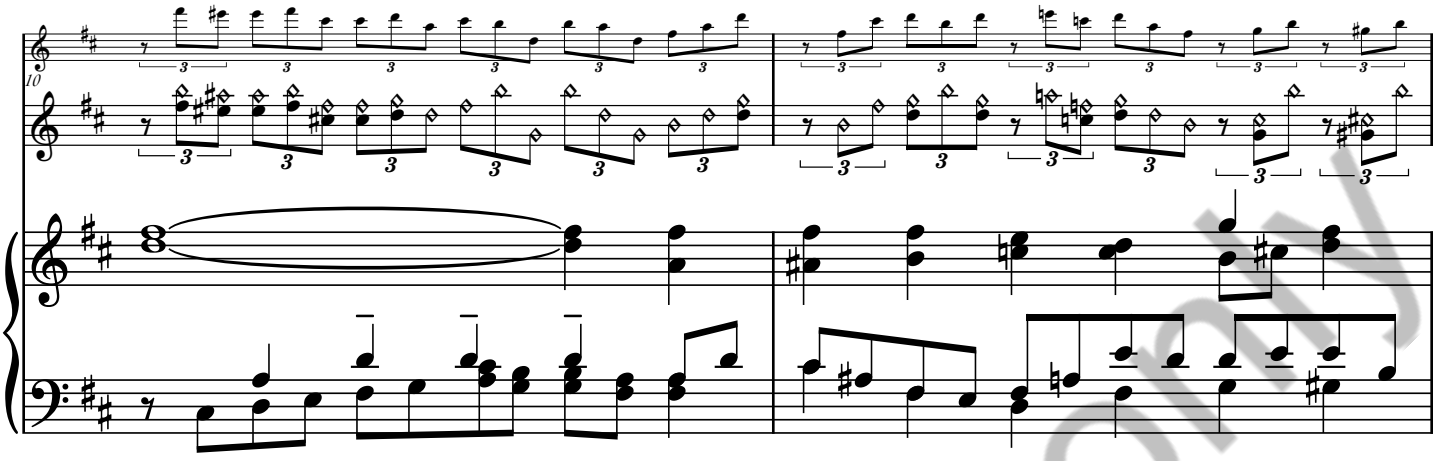

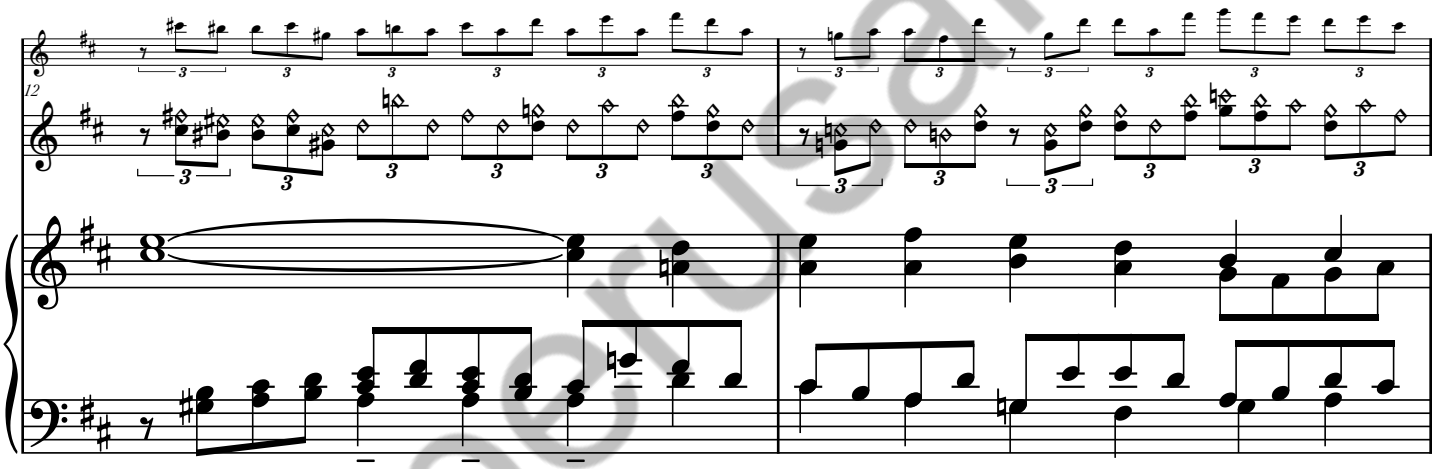

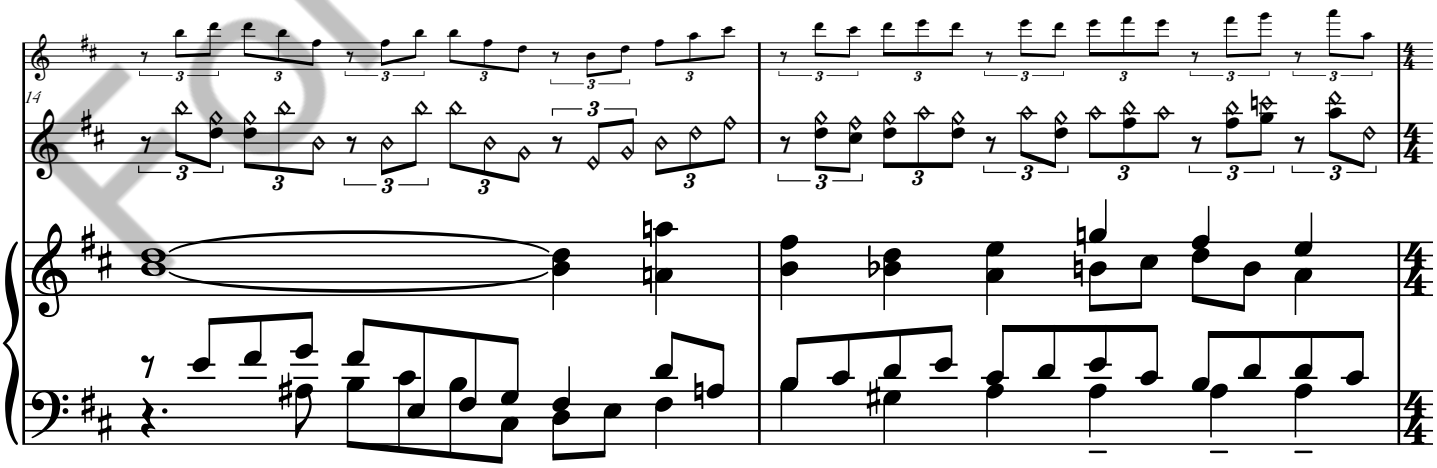

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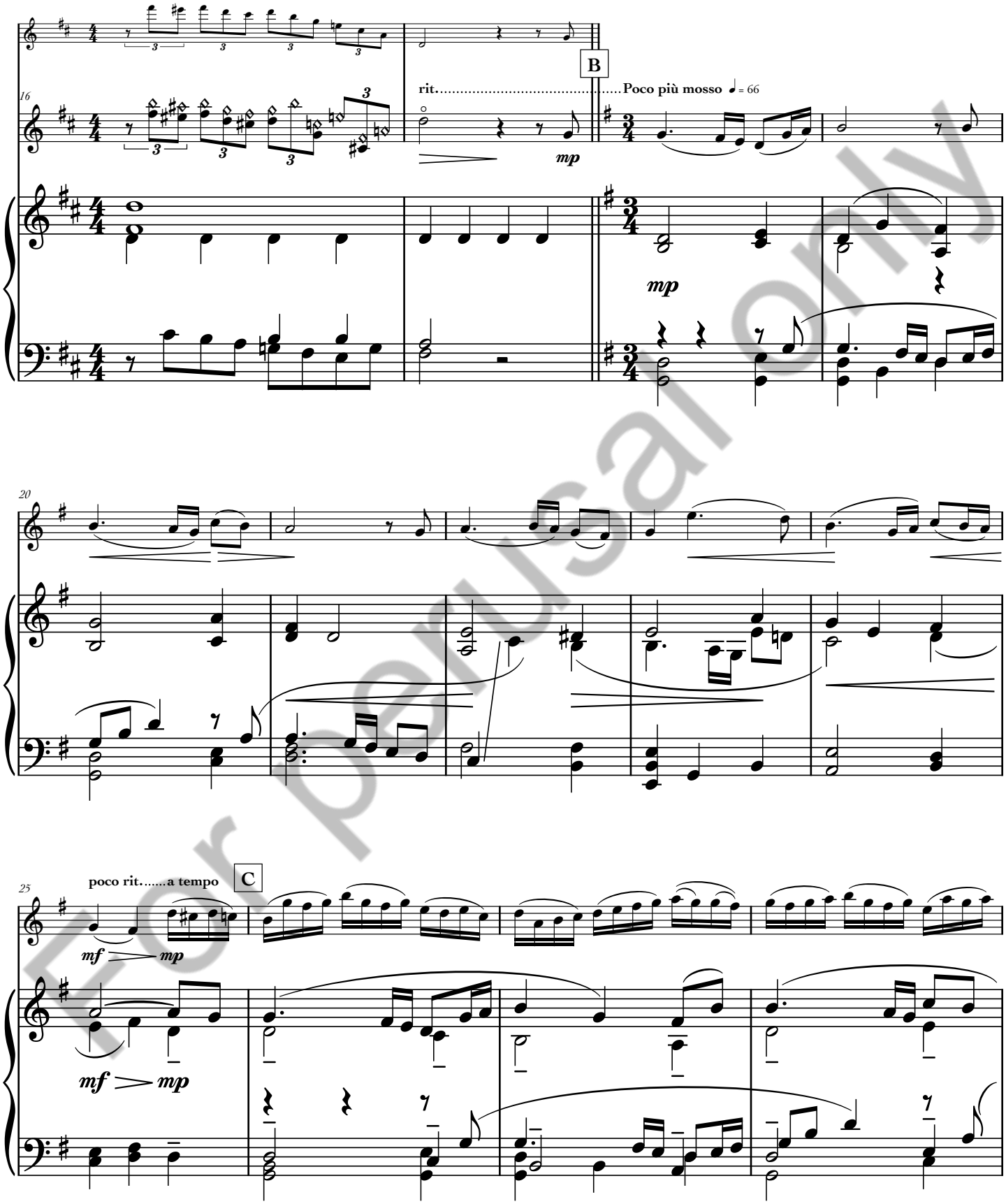

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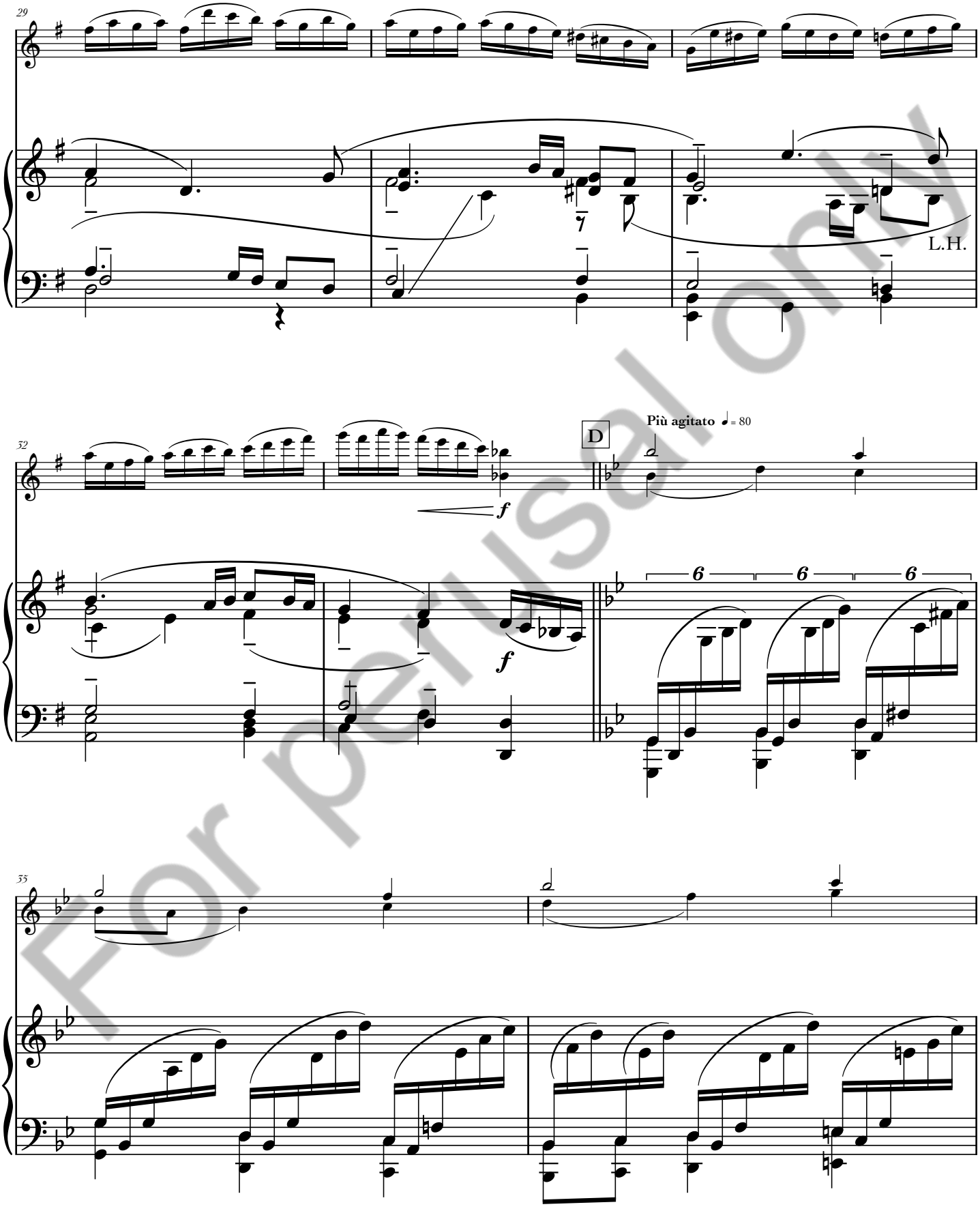

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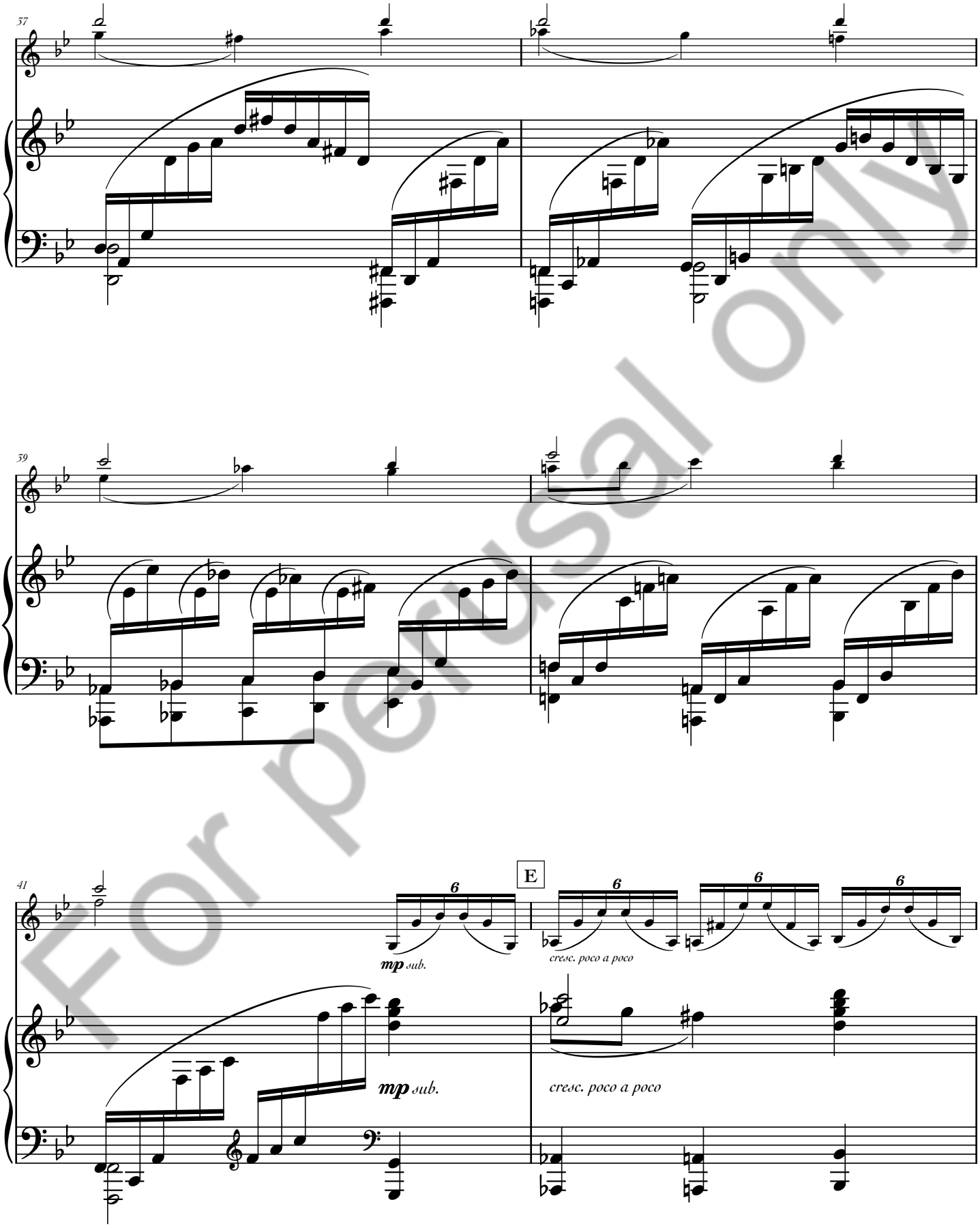

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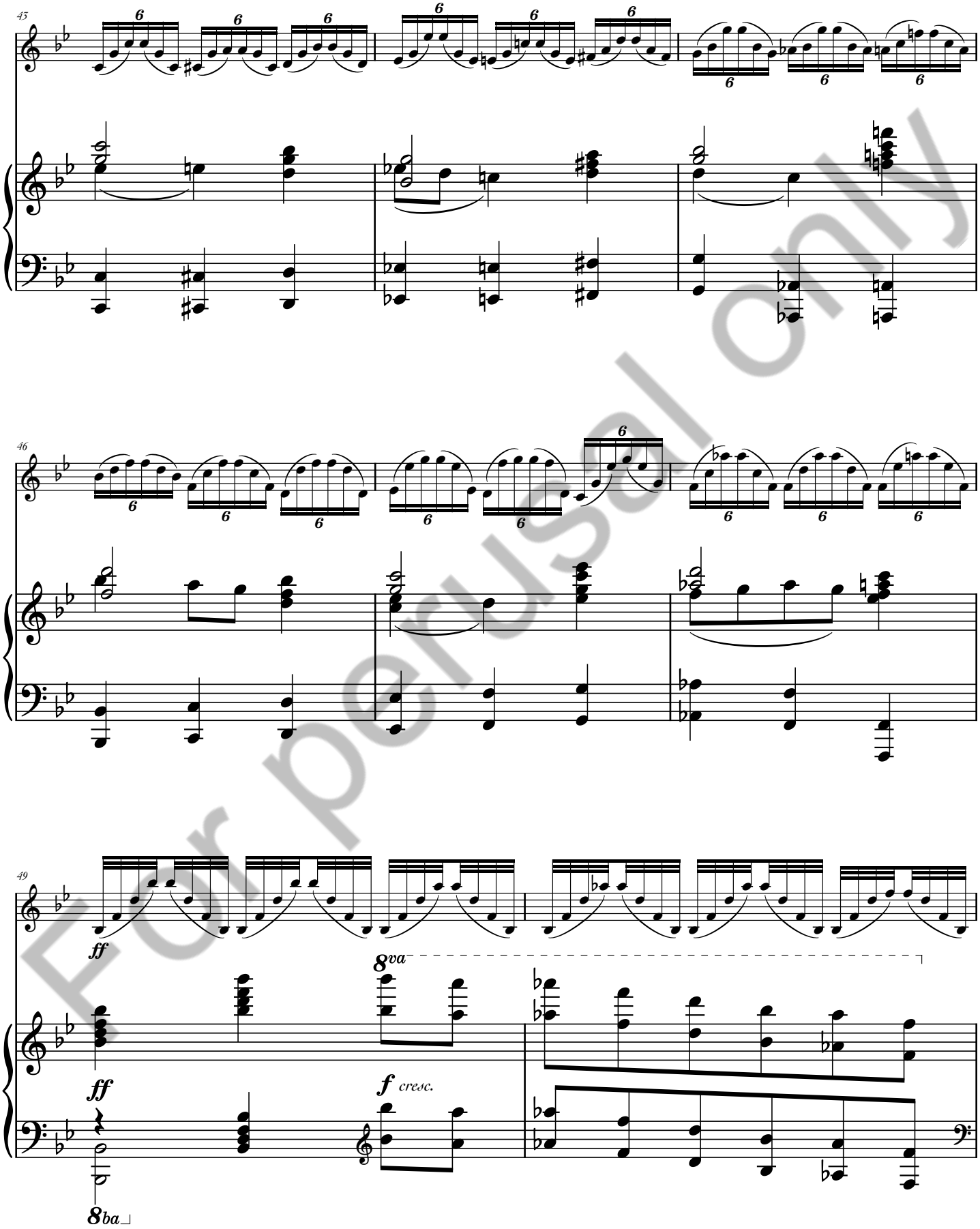

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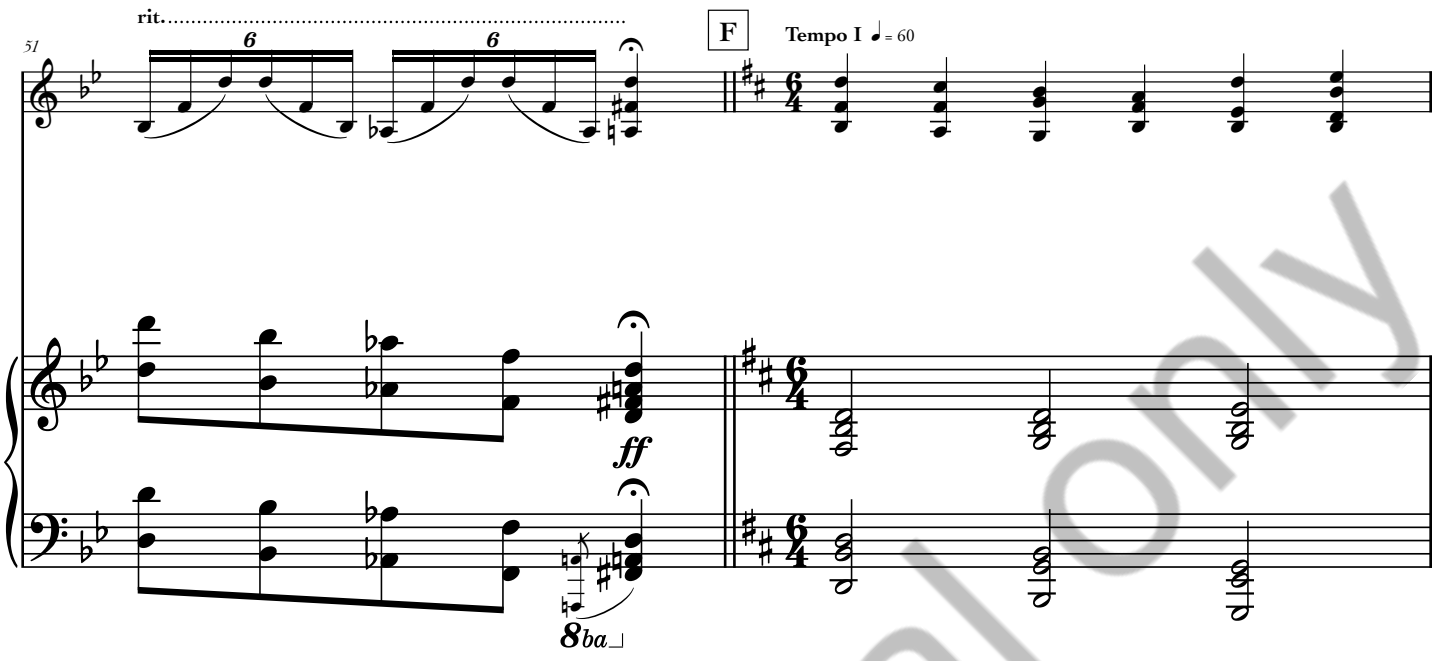

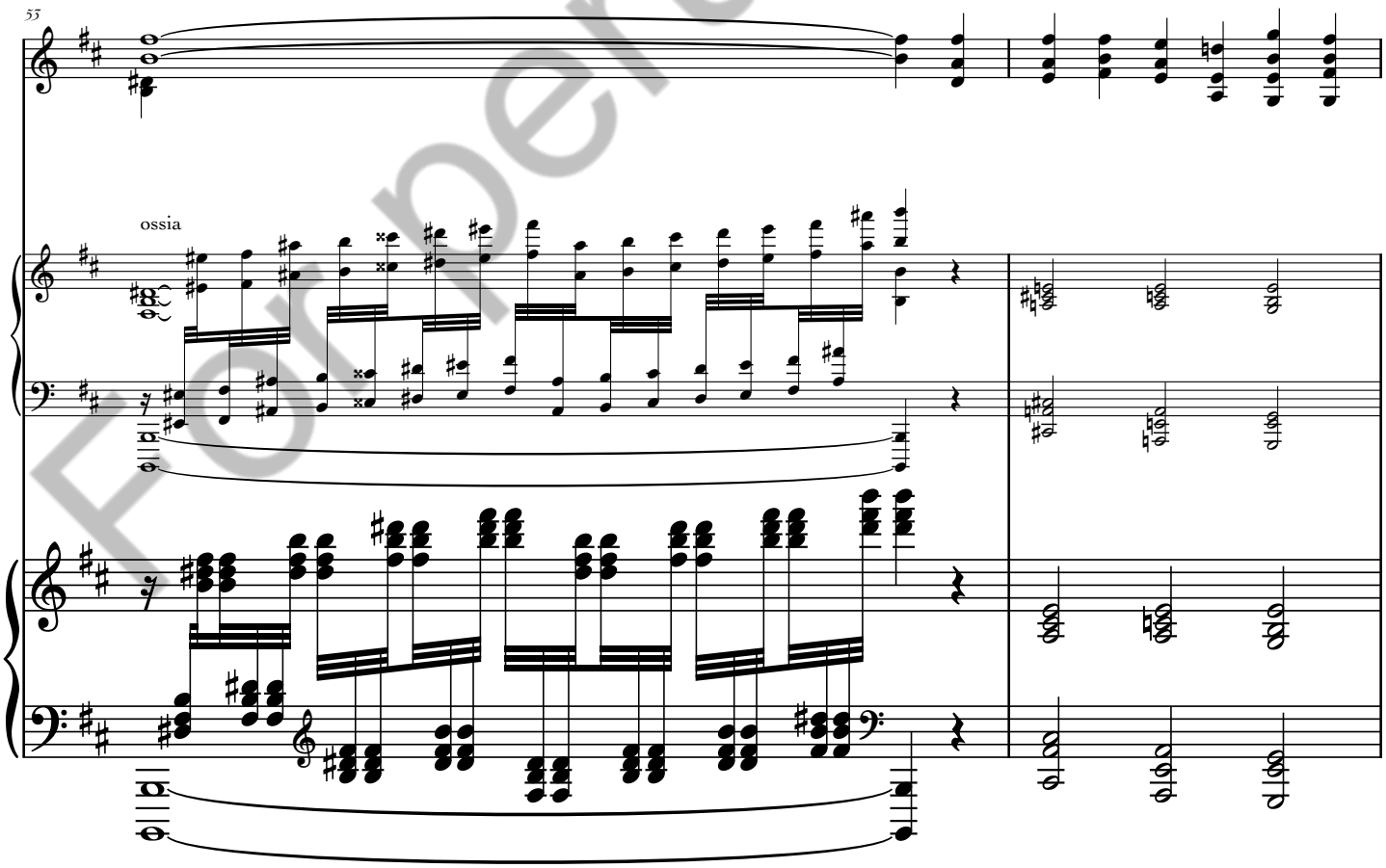

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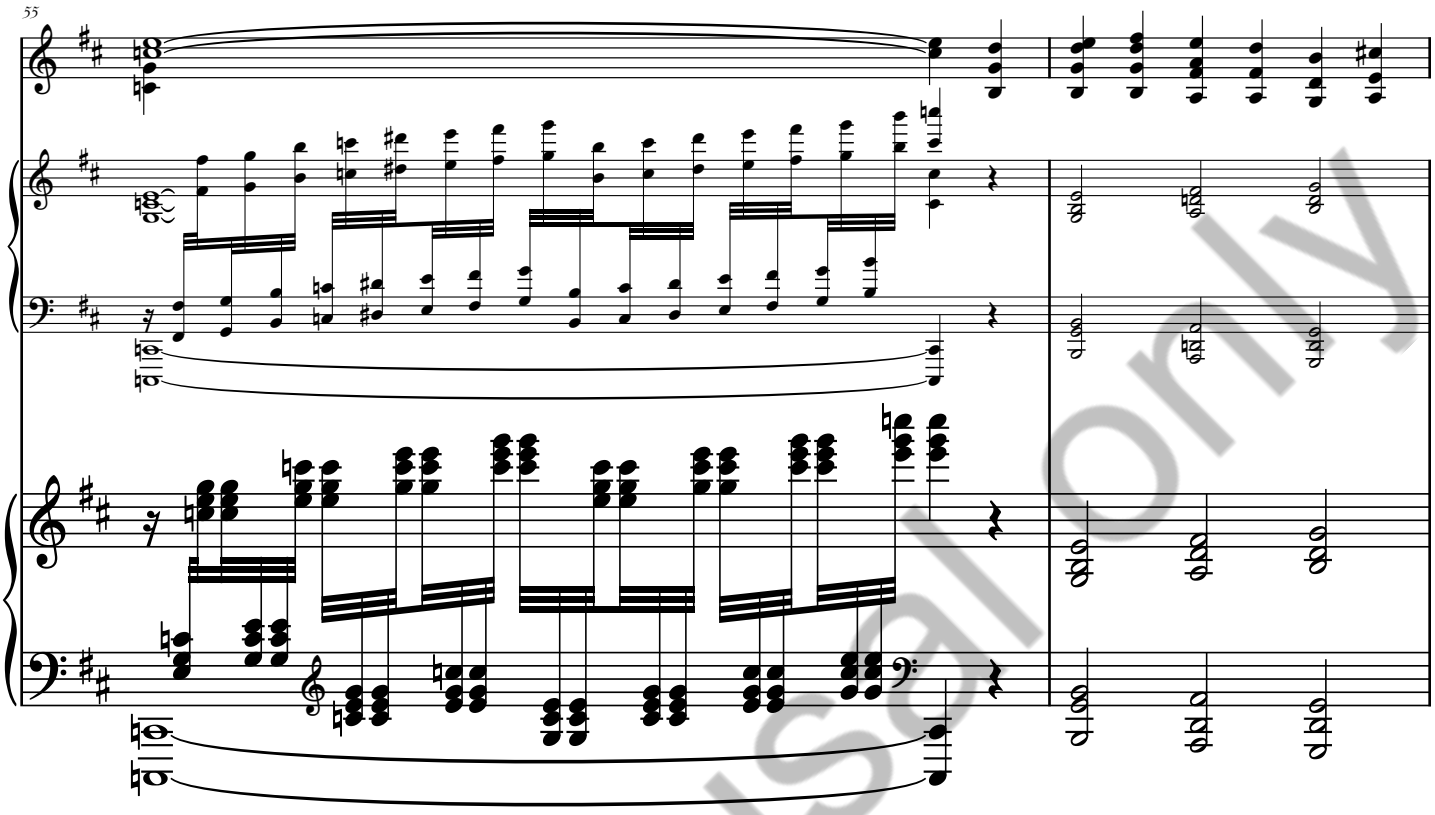

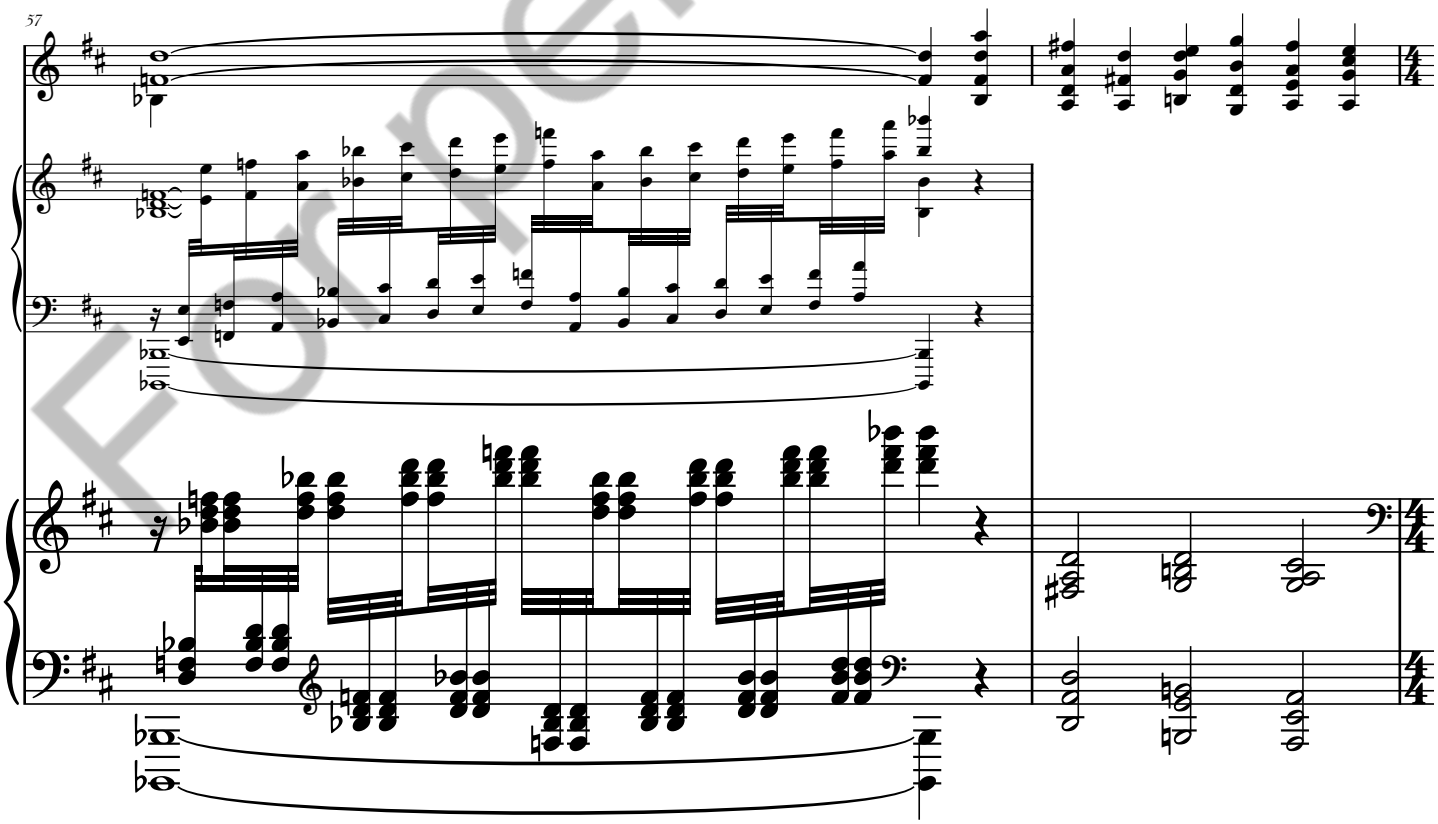

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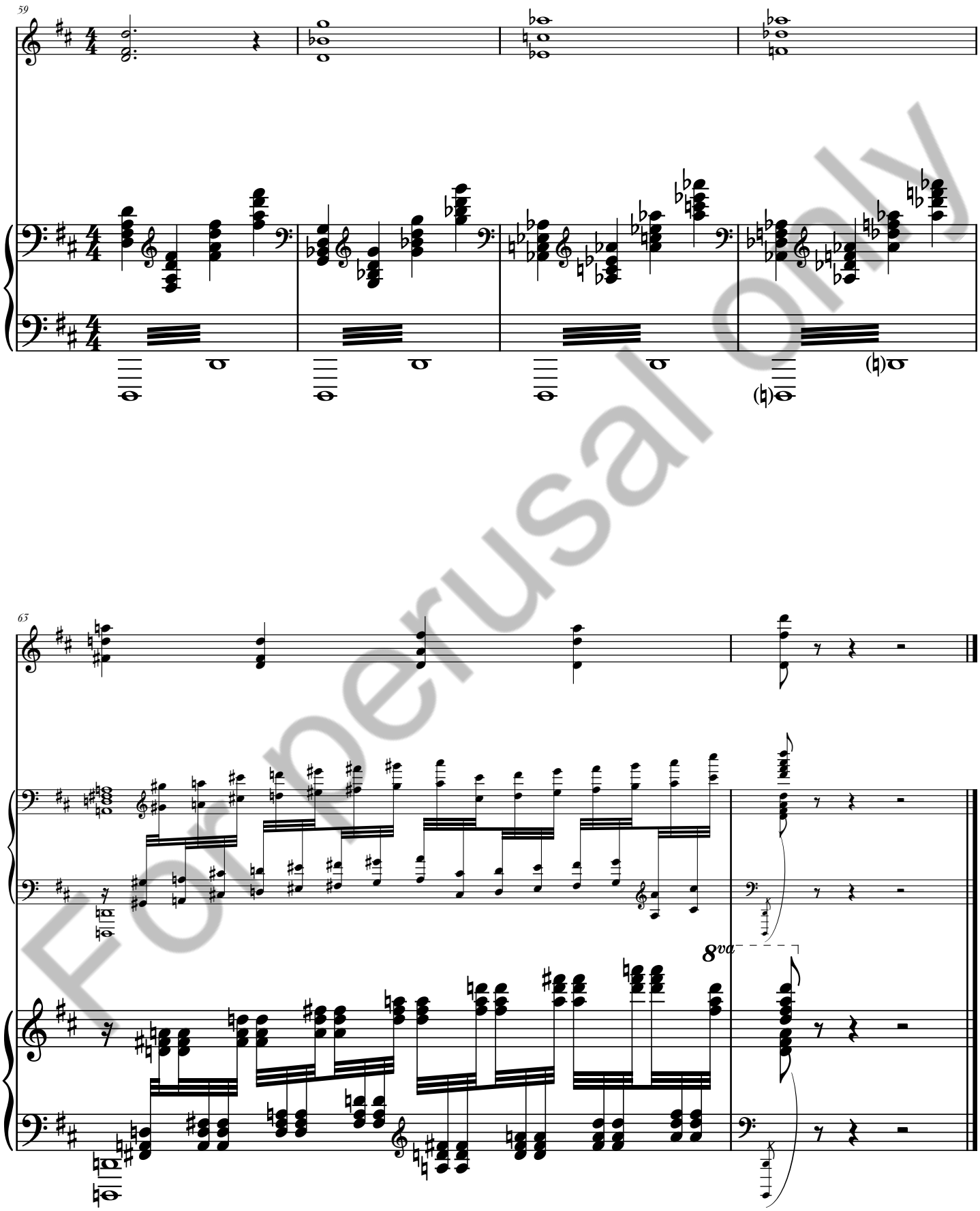

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