

Variants

for Flute & Guitar, String Quartet, Piano

by
Karen Amrhein

Variants

The *Variants* were composed at the request of flutist Michael Finegold and guitarist Oscar Lopez Plaza. The request was made during recording sessions in Bratislava, Slovakia for my *Hamilton Street Concerto*, and four other works, in the spring of 2003. This arrangement dates from October 2007.

The six *Variants* are intended to link almost seamlessly, though there is a short pause before and after *Variant 4* — a variation itself of the *Danse Rève* from my *String Quartet No. 2*. Each variant is, essentially, a theme and variations unto itself, however material from one variant may be developed further in another. The first three variants are generally bright and cheerful in character, the exceptions being the middle section (for strings alone) of *Variant 2*: an aggressive and dissonant episode, and the lyrical opening of *Variant 3*. *Variant 5* is a fugue in Dorian mode wherein the outer statements of the subject frame a songlike passacaglia. The fugue is immediately followed by the final variant — an unabashedly joyous romp. The piece is about eleven minutes in length.

Karen Amrhein
Baltimore, Maryland
Summer 2003


Instrumentation

Flute solo
Guitar solo

Violin 1
Violin 2
Viola
Cello

Piano

All instruments are written at pitch, except guitar sounds down one octave.

 throughout each tempo region.

Variants

for Flute & Guitar, String Quartet, and Piano

Karen Amrhein (ASCAP)

I $\text{♩} = 80$

espress.

Flute *mp* *mf* *mp* *f*

Guitar *mp*

Violin 1 *pizz.* *mf* *mp* *mf*

Violin 2 *pizz.* *mf* *mp* *mf*

Viola *pizz.* *mf* *mp* *mf*

Cello *pizz.* *mf* *mp* *mf*

Piano *mp* *p* *mp*



Fl. **5** *mf* *mp*

Gtr. *f* *mf* *mp*

Vn. 1 *mute*

Vn. 2 *mute*

Vla. *mute*

Vc. *mute*

A

F 2

37

Fl. *mp espress.*

Gtr. *mp espress.*

Vn. 1 *arco pp*

Vn. 2 *arco pp*

Vla. *arco pp*

Vc. *pp*

G ♩ = 138

45

Fl.

Gtr.

Vn. 1 *sf mf ff*

Vn. 2 *sf mf ff*

Vla. *tr sf mf ff*

Vc. *ff*

f

H

53

Fl.

Gtr.

Vn. 1

Vn. 2

Vla.

Vc.

p

mp

p

mp



I ♩ = 60

60

Fl.

Gtr.

Vn. 1

Vn. 2

Vla.

Vc.

p

p

p

p

p

p

p

p

pizz.

arco

mp espress.

arco

arco

pizz.

arco

68

Fl.

Gtr.

Vn. 1

Vn. 2

Vla.

Vc.



76

♩ = 80 poco accel. ----- rall. ----- a tempo

Fl.

Gtr.

Vn. 1

Vn. 2

Vla.

Vc.

espress.

p

sub. mp

p

espress.

mp

mf

mp

pp

sub. p

p

mf

mp

pp

sub. p

mf

mp

84 **K** $\text{♩} = 120$

Fl. *mp* *mf* Ft.

Gtr. *mf* *mp* *mf*

Vn. 1 *p* *mp* *mf* lightly *p*

Vn. 2 *p* *mf* pizz. Δ *p*

Vla. *p* *mf* pizz. Δ *p*

Vc. *mf* *mf* *mp* *p*

91 **L** $\text{♩} = 132$ *accel.*

Fl. Fluttertongue *mp*

Gtr. *mf*

Vn. 1 *p* *leg. but lightly arco*

Vn. 2 *leg. but lightly arco* *p*

Vla. *leg. but lightly arco* *p*

Vc. *leg. but lightly arco* *p*

131 **Q** 4 $\text{♩} = 76$

Fl. *espress.* *p*

Gtr. *espress.* *p*

Vn. 1 *pp*

Vn. 2 *pp*

Vla.

Vc. *pizz.* *pp*

Piano *pp* *espress.*



136 **R**

Fl. *mp* *mf* *p* *mp*

Gtr. *mp* *mf* *p* *mp*

Vn. 1

Vn. 2

Vla.

Vc. *p*

Piano *p* *mp* *p* *mp*

(S) $\text{♩} = 126$

141

Fl. *mp* *mf*

Gtr.

Vn. 1 *p* *mp*

Vn. 2 *mp* *mf*

Vla. *p* *mp*

Vc. *mp*



146

Fl. *mp* *p*

Gtr.

Vn. 1

Vn. 2 *mp*

Vla. *p*

Vc. *p*

171 (V) 5 ♩ = 126

Fl.

Gtr.

Vn. 1

Vn. 2

Vla.

Vc.

Piano



(W)

177

Fl.

Gtr.

Vn. 1

Vn. 2

Vla.

Vc.

Piano

182

Fl.

Gtr.

Vn. 1

Vn. 2

Vla.

Vc.



187

X

Fl.

Gtr.

Vn. 1

Vn. 2

Vla.

Vc.

193 (Y)

Fl. *mp*

Gtr. *mp*

Vn. 1

Vn. 2

Vla. *p*

Vc. *p*



199 *rit.* (Z) ♩ = 112

Fl. *mf*

Gtr. *mf*

Vn. 1 *mf*

Vn. 2 *mf*

Vla. *pizz.* *arco* *mp*

Vc. *pizz.* *arco* *mf*

240

Fl.

Gtr.

Vn. 1

Vn. 2

Vla.

Vc.

mp

mp

mp

mp

245 **DD** 6♩ = 138

Fl.

Gtr.

Vn. 1

Vn. 2

Vla.

Vc.

mf

f

col legno (battuto)

mf col legno (battuto)

mf col legno (battuto)

mf

pizz.

mp

mp

250

Fl. *mf* *mp*

Gtr.

Vn. 1 *nat.* *mp*

Vn. 2 *nat. v.* *mp*

Vla. *arco col legno* *nat.* *mp*

Vc.

p

255

Fl. *rit.* ♩ = 132

Gtr.

Vn. 1 *f* *espress.* *p*

Vn. 2 *f* *espress.* *p*

Vla. *f* *espress.* *p*

Vc. *f* *p*

mf