

Variants

for Flute & Guitar, String Quartet, Piano

by
Karen Amrhein

PERUSAL SCORE

Variants Septet

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.

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.

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

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 ♩ = 80

Flute *espress.* *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* *A*

Gtr. *f* *mf* *mp*

Vn. 1 *mute*

Vn. 2 *mute*

Vla. *mute*

Vc. *mute*

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13 **B** *espress.* **C**

Fl. *mp* *mf*

Gtr.

Vn. 1 *mp* *mf* arco con sord. unmute pizz. senza sord.

Vn. 2 *mp* *mf* arco con sord. unmute pizz. senza sord.

Vla. *mp* *mf* arco con sord. unmute pizz. senza sord.

Vc. *mp* *mf* arco con sord. unmute pizz. senza sord.

Piano *mp* *mf*

18

Fl.

Gtr.

Vn. 1 *mp* *mf* arco

Vn. 2 *mp* *mf* arco

Vla.

Vc.

Piano *mp* *mf*

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23 **D**

Fl. *mp* *f*

Gtr. *mp* *mf* *mp* *f*

Vn. 1 *mp* *p* *mp* *p*

Vn. 2 *mp* *p* *mp* *p*

Vla. *mp* *p* *mp* *p*

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

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

28 **E**

Fl. *mf* *mp*

Gtr. *mf* *mp*

Vn. 1 *p* pizz.

Vn. 2 *p* pizz.

Vla. *p* pizz.

Vc. *p* pizz.

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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*

(H)

53

Fl.

Gtr.

Vn. 1

Vn. 2

Vla.

Vc.

60

(I) ♩ = 60

Fl.

Gtr.

Vn. 1

Vn. 2

Vla.

Vc.

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68

Fl.

Gtr.

Vn. 1

Vn. 2

Vla.

Vc.



76

J 3 ♩ = 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

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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 *accel.* **L** $\text{♩} = 132$

Fl. Fluttertongue *mp*

Gtr. *mf*

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

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

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

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

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99

Fl. *mf* *sf mf* **M**

Gtr.

Vn. 1 *espress.* *mp*

Vn. 2 *pizz.* *arco* *mf* *mp*

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

Vc. *pizz.* *arco* *mp* *mp*



107

Fl. *mp* **N**

Gtr. *mf*

Vn. 1 *f* *mf* *mp*

Vn. 2 *f* *mf* *mp*

Vla. *f* *mf* *mp*

Vc. *f* *mf* *mp*

114 *rit.* (O) ♩ = 126

Fl.

Gtr. *mf* *f* *mp < mf*

Vn. 1 *mf* *mp*

Vn. 2 *mf* *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

122 (P) ♩ = 132

Fl. *mp*

Gtr. *p* *f* *f*

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

Vn. 2 *pp* *mf* *p* *mp* *p*

Vla. *pp* *mf* *p* *p* *mp* *p*

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

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131 **Q** 4 $\text{♩} = 76$

Fl. *espress.*
p

Gtr. *espress.*
p

Vn. 1 *pp*

Vn. 2 *pp*

Vla. *pizz.*

Vc. *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*

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141 S $\text{♩} = 126$

Fl. mp mf

Gtr. 5

Vn. 1 p mp

Vn. 2 mp mf

Vla. p mp

Vc. mp

Piano mp p



146

Fl. mp p

Gtr.

Vn. 1 mp p

Vn. 2 mp p

Vla. p

Vc. p

Piano mp p

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♩ = 80

accel.----- *rall.*-----

152

Fl.

Gtr.

Vn. 1

Vn. 2

Vla.

Vc.

p 5
pizz.
arco
mp
p
mf 3



157 ♩ = 76

Fl.

Gtr.

Vn. 1

Vn. 2

Vla.

Vc.

p
pp
p
pp
mf
p
pp
p

U

161

Fl.

Gtr.

Vn. 1

Vn. 2

Vla.

Vc.

mp

sub. mp

p

165

Fl.

Gtr.

Vn. 1

Vn. 2

Vla.

Vc.

mp

p

pizz.

171 (V) 5 ♩ = 132

Fl.

Gtr. *mp*

Vn. 1

Vn. 2 *mf*

Vla.

Vc. *mf* arco

177 (W)

Fl.

Gtr.

Vn. 1 *mf*

Vn. 2

Vla.

Vc.

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182

Fl.

Gtr.

Vn. 1

Vn. 2

Vla.

Vc.

arco

mf

mf

v



187 X

Fl.

Gtr.

Vn. 1

Vn. 2

Vla.

Vc.

mf

mf

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193 (Y)

Fl. *mp*

Gtr. *mp*

Vn. 1

Vn. 2

Vla. *p*

Vc. *p*



199 *rit.* (Z) ♩ = 120

Fl. *mf*

Gtr. *mf*

Vn. 1 *mf*

Vn. 2 *mf*

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

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

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218 **BB** ♩ = 132

Fl.

Gtr.

Vn. 1

Vn. 2

Vla.

Vc.

unmute

unmute

senza sord.

ff

senza sord.

ff

f



224

Fl.

Gtr.

Vn. 1

Vn. 2

Vla.

Vc.

senza sord.

f

pizz.



230

Fl.

Gtr.

Vn. 1

Vn. 2

Vla.

Vc.



235

Fl.

Gtr.

Vn. 1

Vn. 2

Vla.

Vc.

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

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250

Fl. *mf* *mp*

Gtr.

Vn. 1 *nat.* *mp*

Vn. 2 *nat. v* *mp*

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

Vc. *p*

255

EE

rit. ♩ = 132

Fl.

Gtr.

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

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

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

Vc. *f* *p*

mf

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261 *espress.* *mp* *tr* **FF** *sul ponticello* *f*

Fl.

Gtr.

Vn. 1

Vn. 2

Vla.

Vc.

266 *mp* *mp* *mp* *mp* *mf* *mp*

Fl.

Gtr.

Vn. 1

Vn. 2

Vla.

Vc.

271 **GG**

Fl.

Gtr.

Vn. 1

Vn. 2

Vla.

Vc.

f

f

mf

f

mf

276 **HH**

Fl.

Gtr.

Vn. 1

Vn. 2

Vla.

Vc.

mp

f

f

f

f

mp

pizz.

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282

Fl.

Gtr.

Vn. 1

Vn. 2

Vla.

Vc.

p *mp*



288

Fl.

Gtr.

Vn. 1

Vn. 2

Vla.

Vc.

espress. *p* *pp*

espress. *p* *pp*

arco *p* *pp*

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293 *tr* **JJ**

Fl. *tr*

Gtr. *f*

Vn. 1 *f*

Vn. 2 *col legno* *nat.* *f*

Vla. *f*

Vc. *f*

mf

298 **KK**

Fl. *mp*

Gtr. *mp* *p*

Vn. 1 *mp*

Vn. 2 *col legno* *nat.* *mp*

Vla. *mp*

Vc. *mp*

mp

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303

Fl. Gtr. Vn. 1 Vn. 2 Vla. Vc. Piano

nat.

Detailed description: This system contains measures 303 through 308. The flute part begins with a melodic line in 3/4 time, marked with a hairpin crescendo. The guitar part is mostly silent, with some chords in measures 305 and 306. The string quartet (Violin 1, Violin 2, Viola, and Cello) provides harmonic support with various rhythmic patterns. The piano accompaniment features a steady eighth-note bass line and a more active treble line. A natural sign is placed above the first note of the viola part in measure 305.

309

LL

Fl. Gtr. Vn. 1 Vn. 2 Vla. Vc. Piano

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

Detailed description: This system contains measures 309 through 314. A double bar line is present at the beginning of the system. A circled 'LL' marking is located above the guitar staff in measure 310. The flute part has a melodic line starting in measure 310, with dynamics *mp* and *p*. The guitar part has a complex rhythmic pattern in measure 310, with dynamics *mp* and *p*. The string quartet parts show dynamic markings of *ff*, *p*, and *pp* across the measures. The piano accompaniment has dynamics of *f* and *mp*.