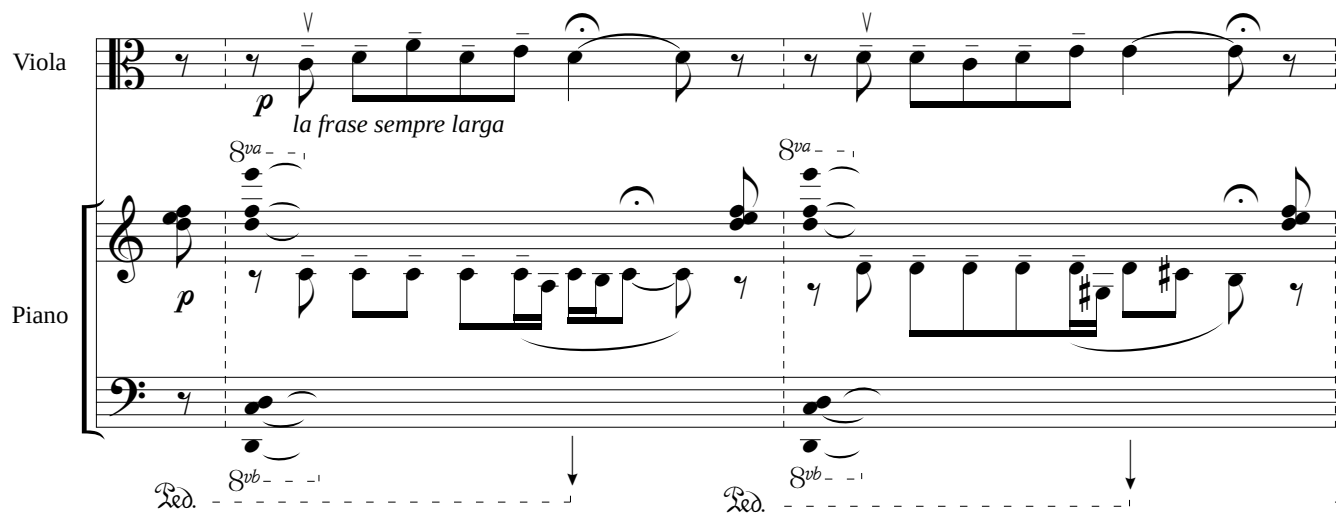
To David Sills

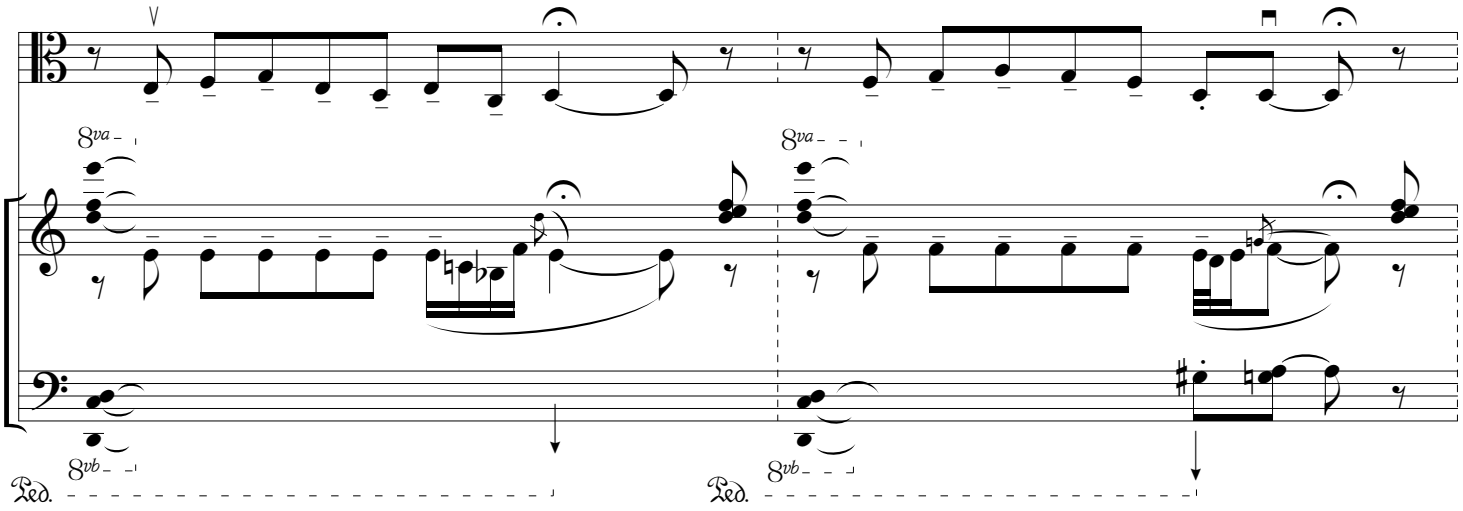
Movement VI

(Variazioni)
for viola and piano

Ernesto Pellegrini (1993)

Tempo di moderato e ritenuto (♪ = ca. 84)





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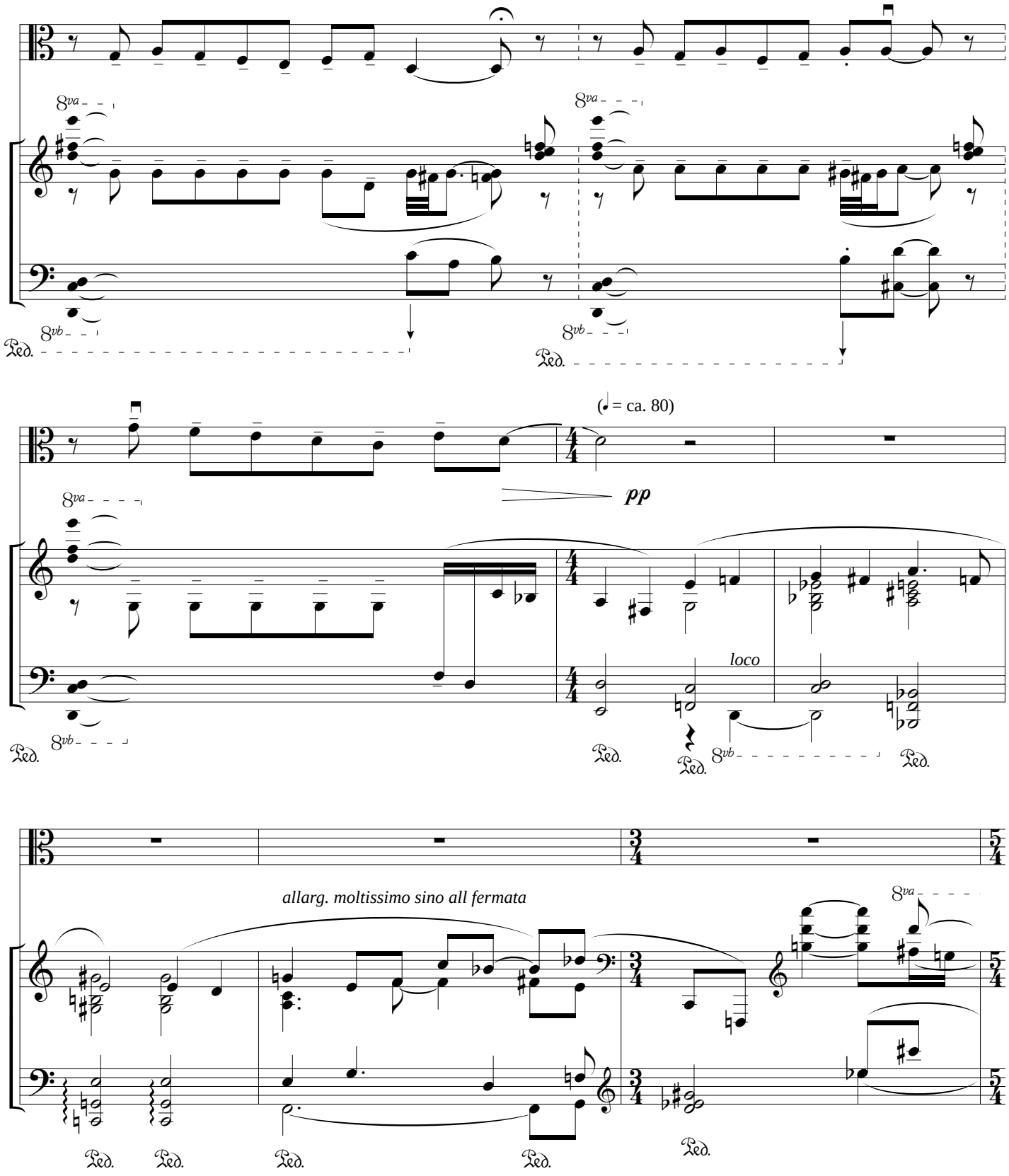
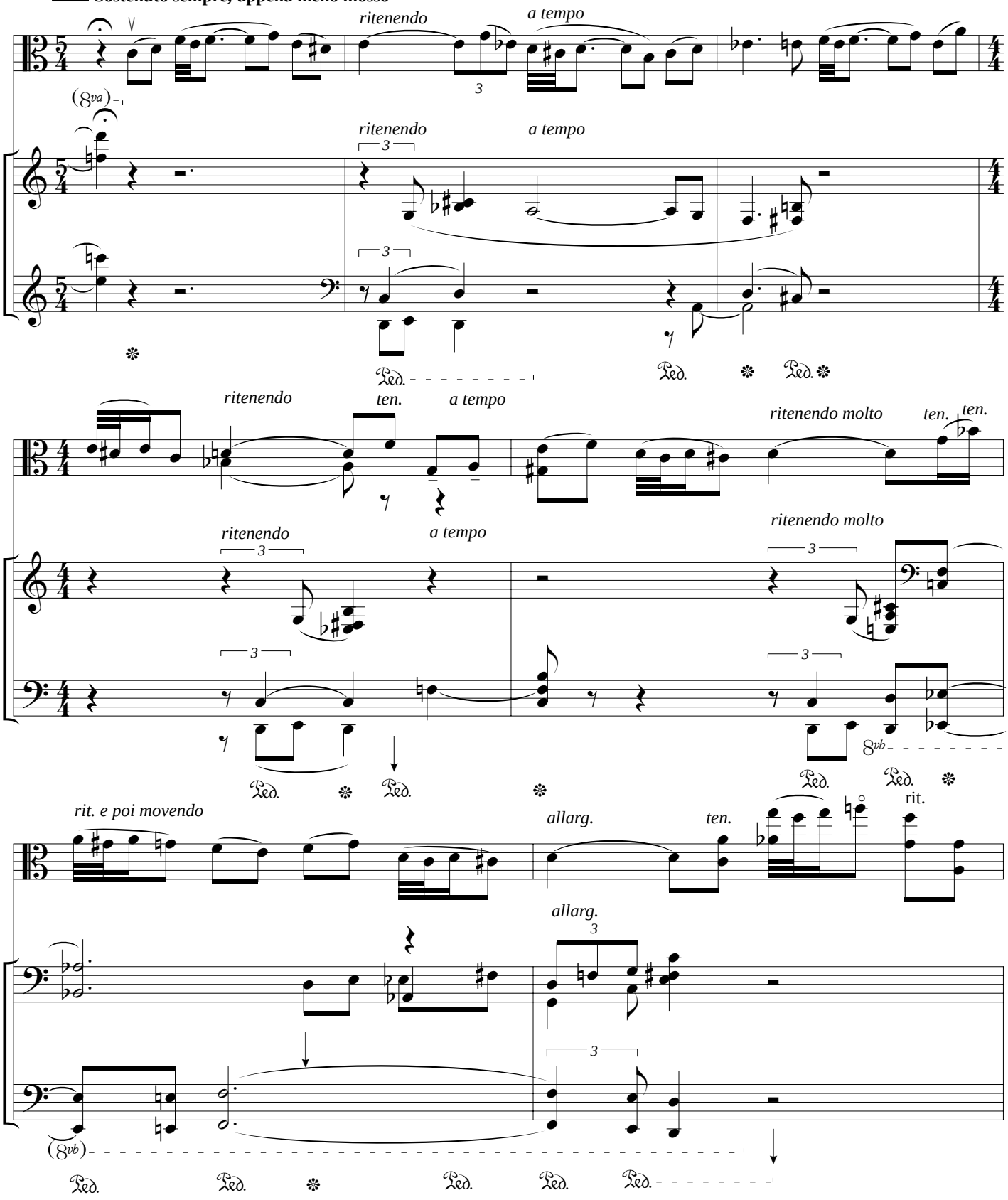

8va
8vb
Ped.
(♩ = ca. 80)
pp
loco
allarg. moltissimo sino all fermata

A Var. 1 (♩= ca. 72)

Sostenuto sempre, appena meno mosso



a tempo

ten.

Var. II

B **Più mosso** (♩. = ca. 92)

ritenendo

3

3

8va *(sempre)*

colla parte
(sempre)

8vb *(sempre)*

Ped.

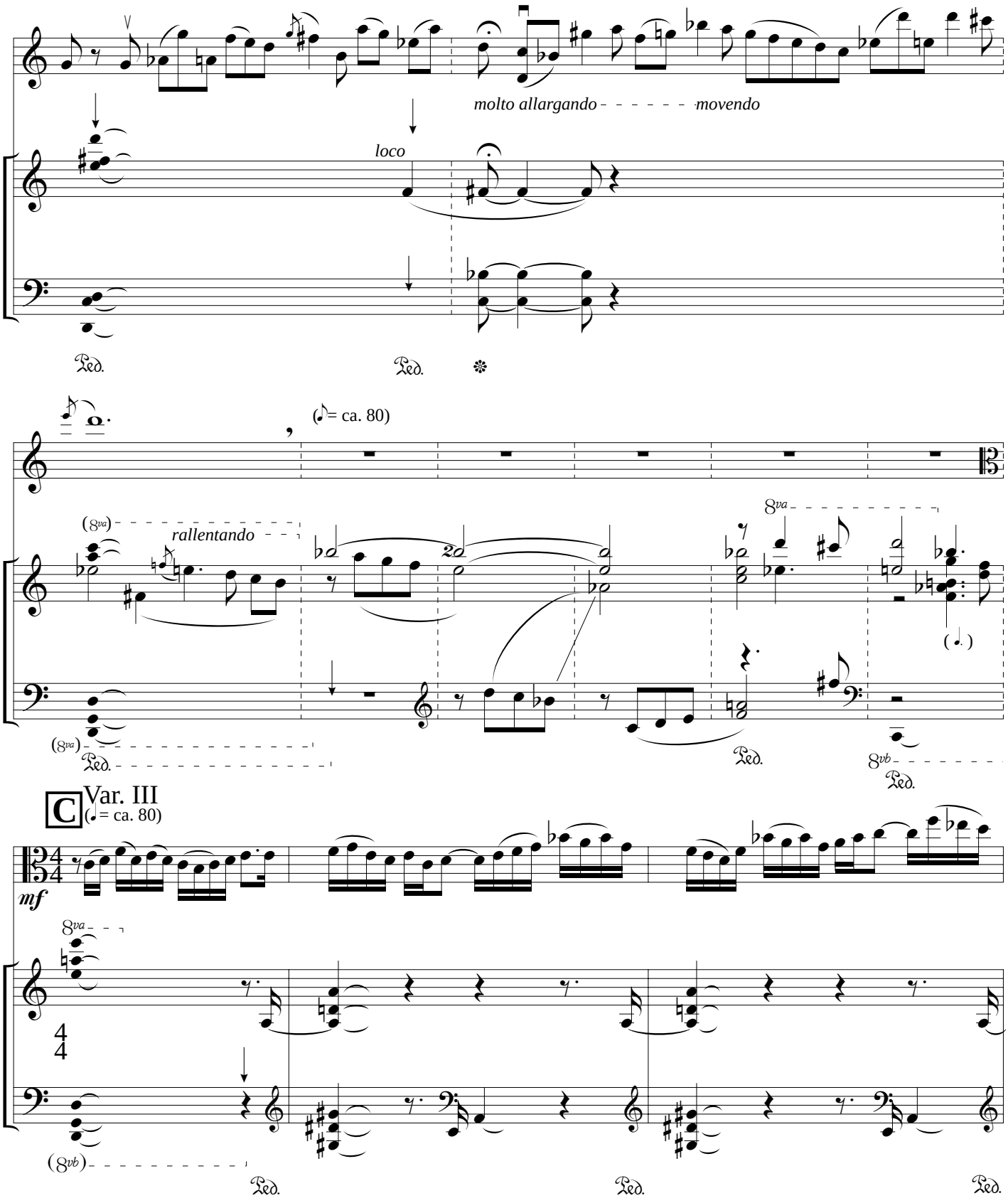
(♪=♪)

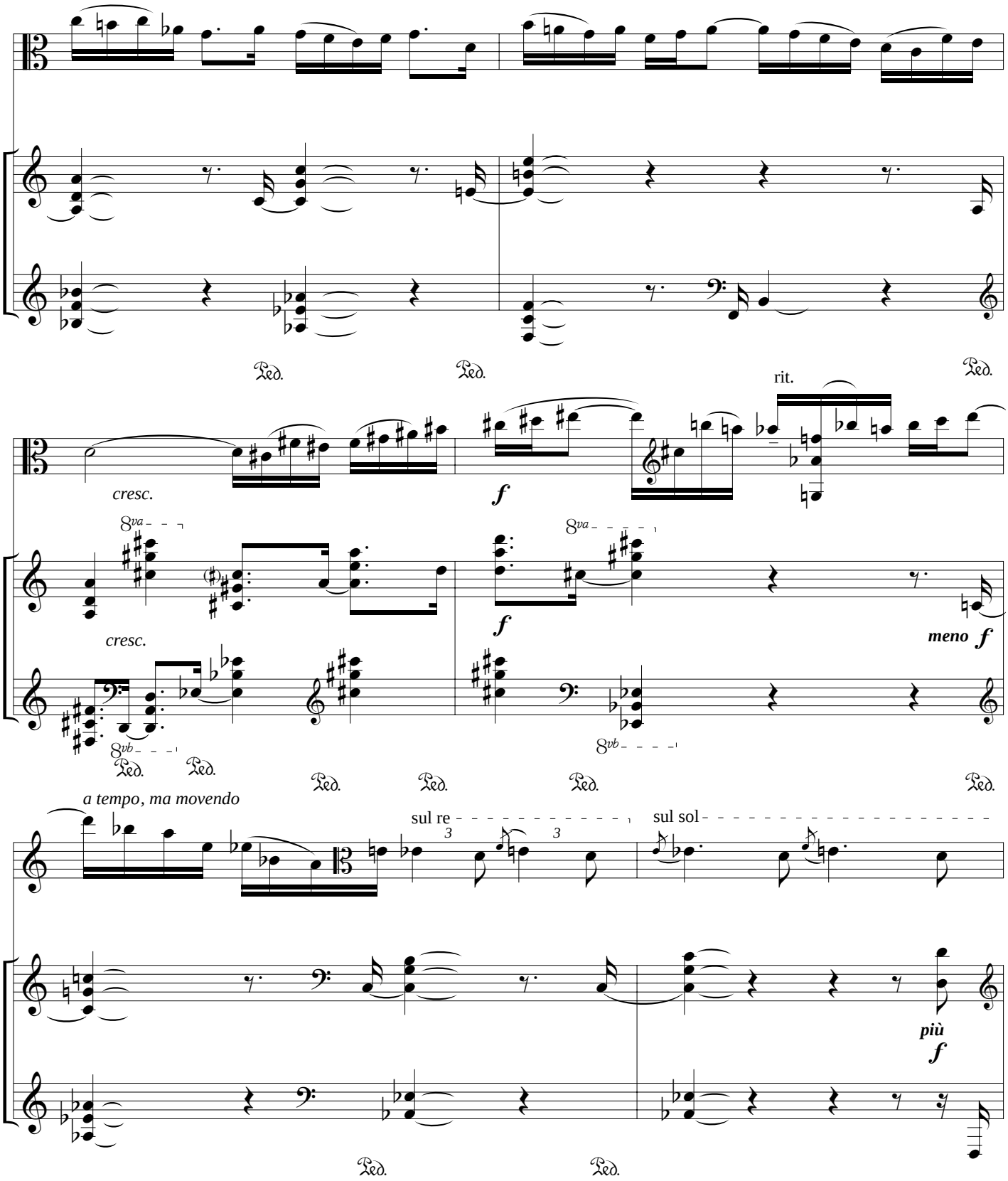
Ped.

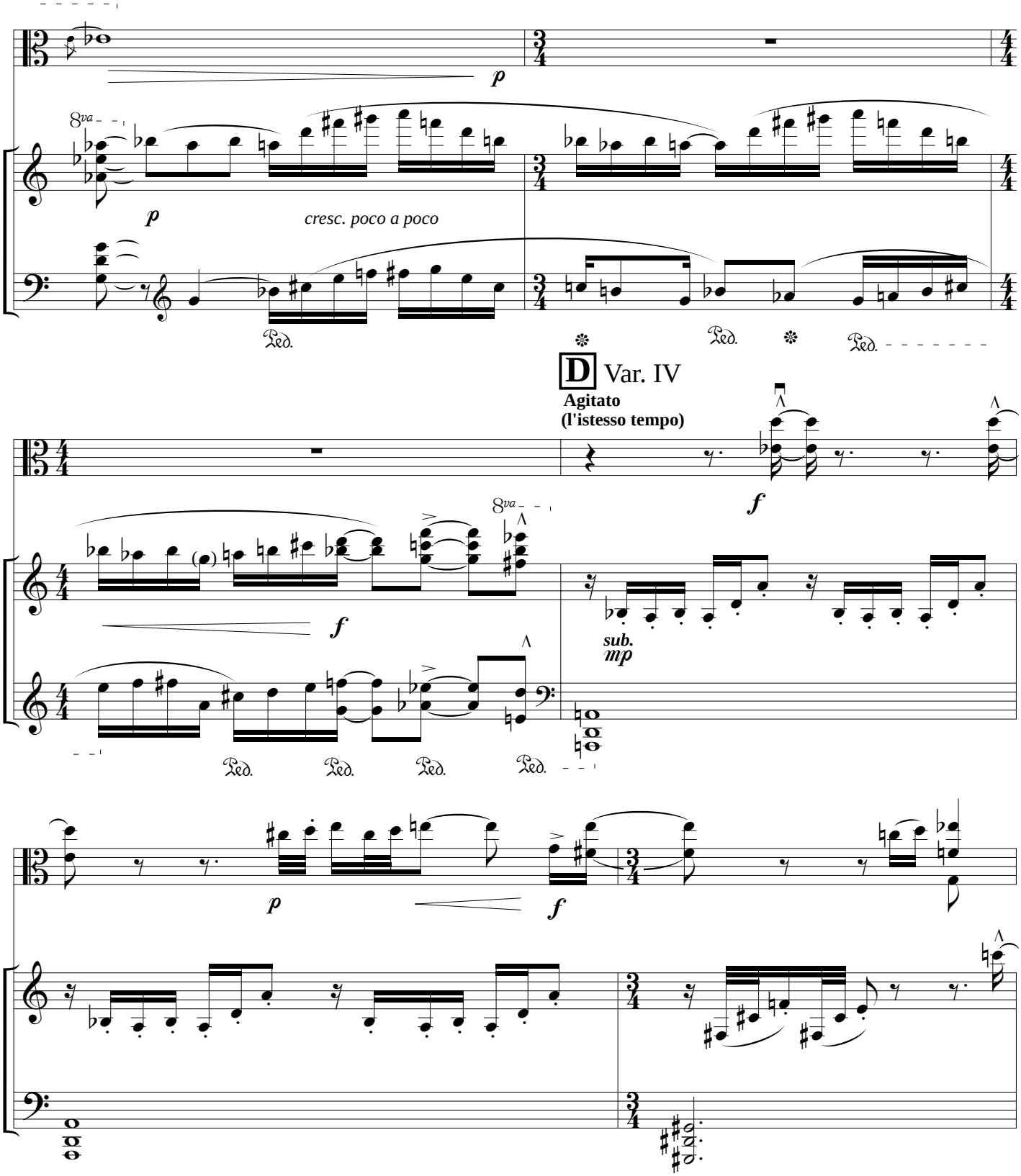
Ped.

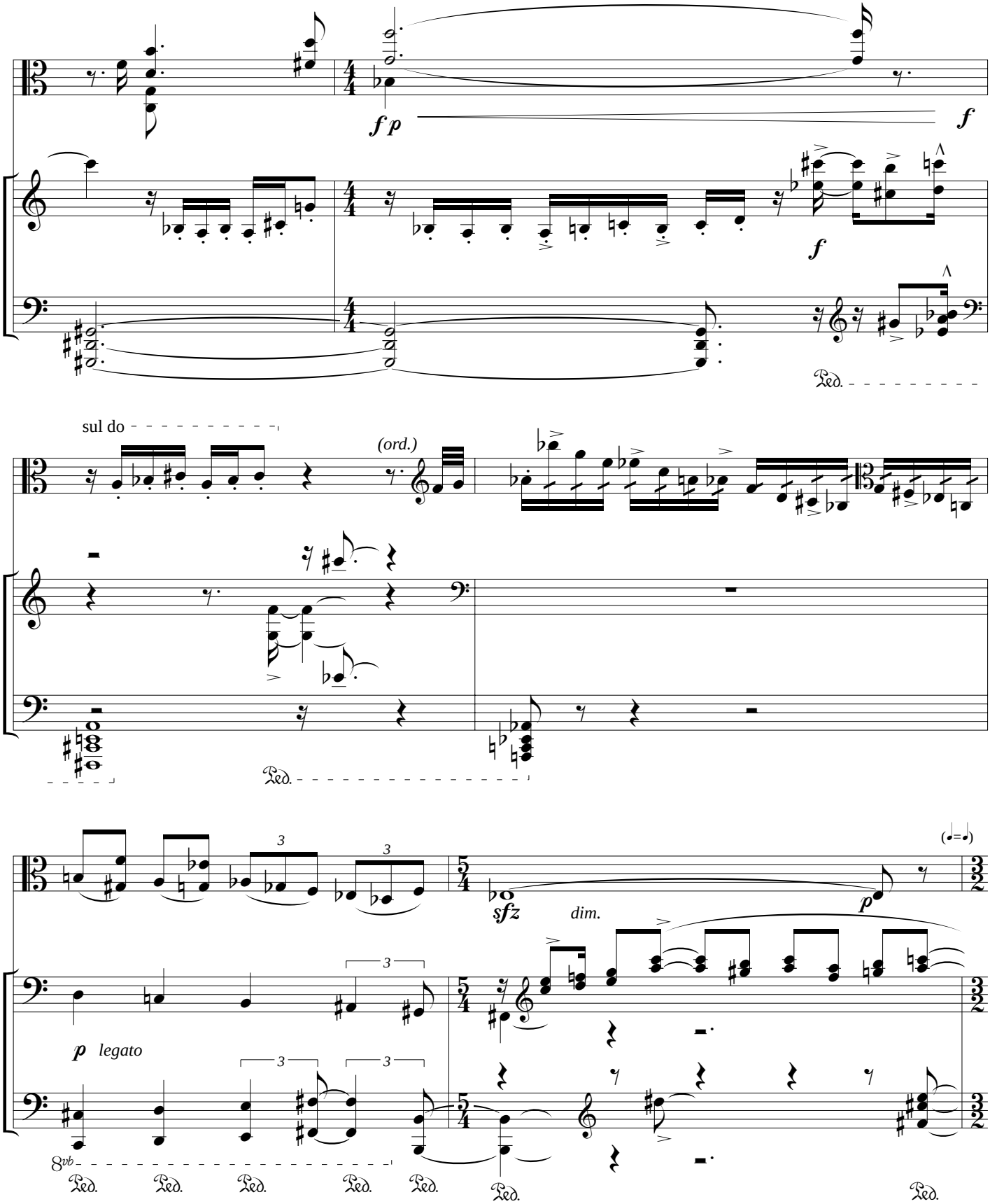
Ped.

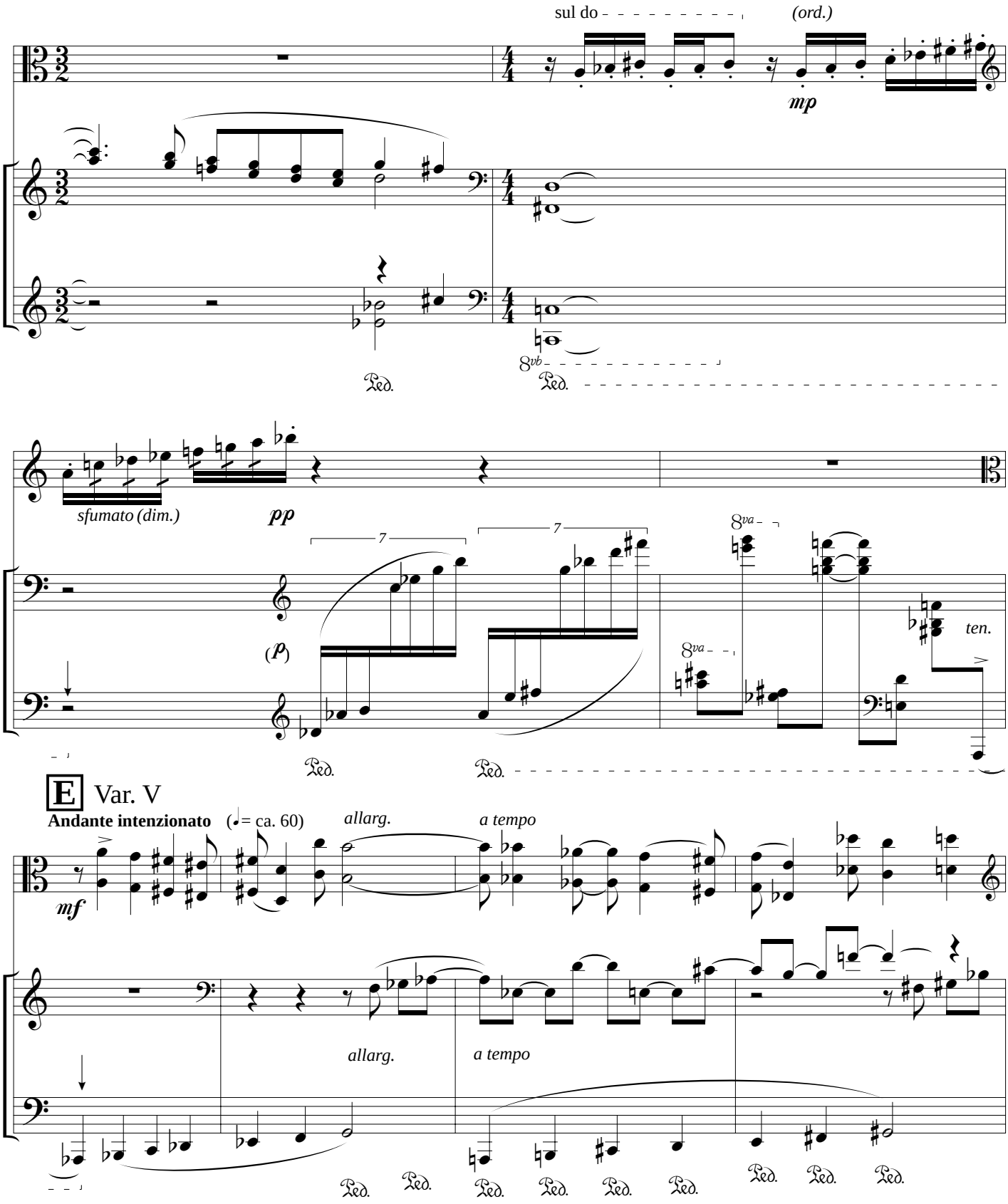
Ped.

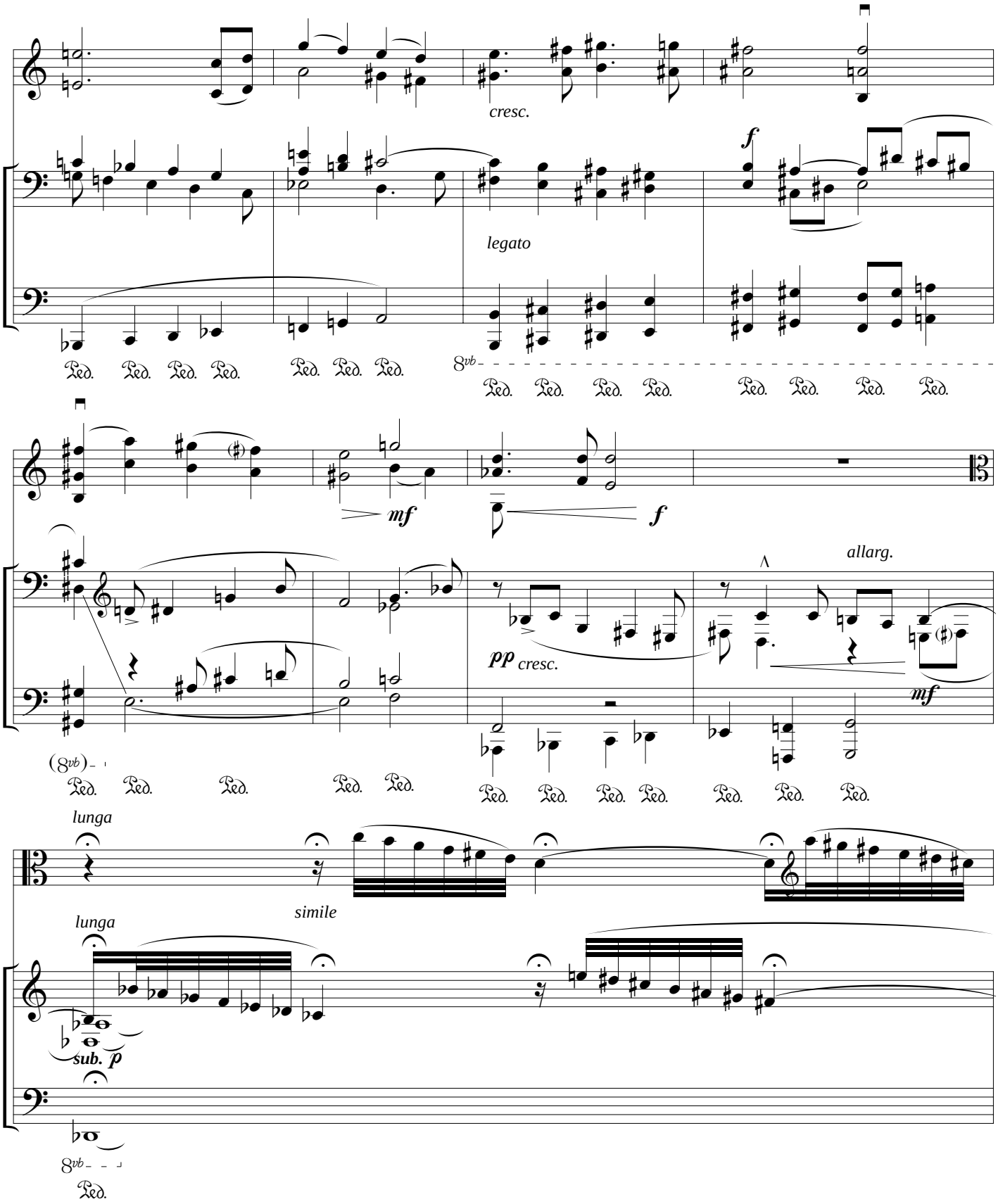

molto allargando
movendo
loco
Ped.
(♪= ca. 80)
rallentando
8va
8vb
C
Var. III
(♩= ca. 80)
mf
4
4

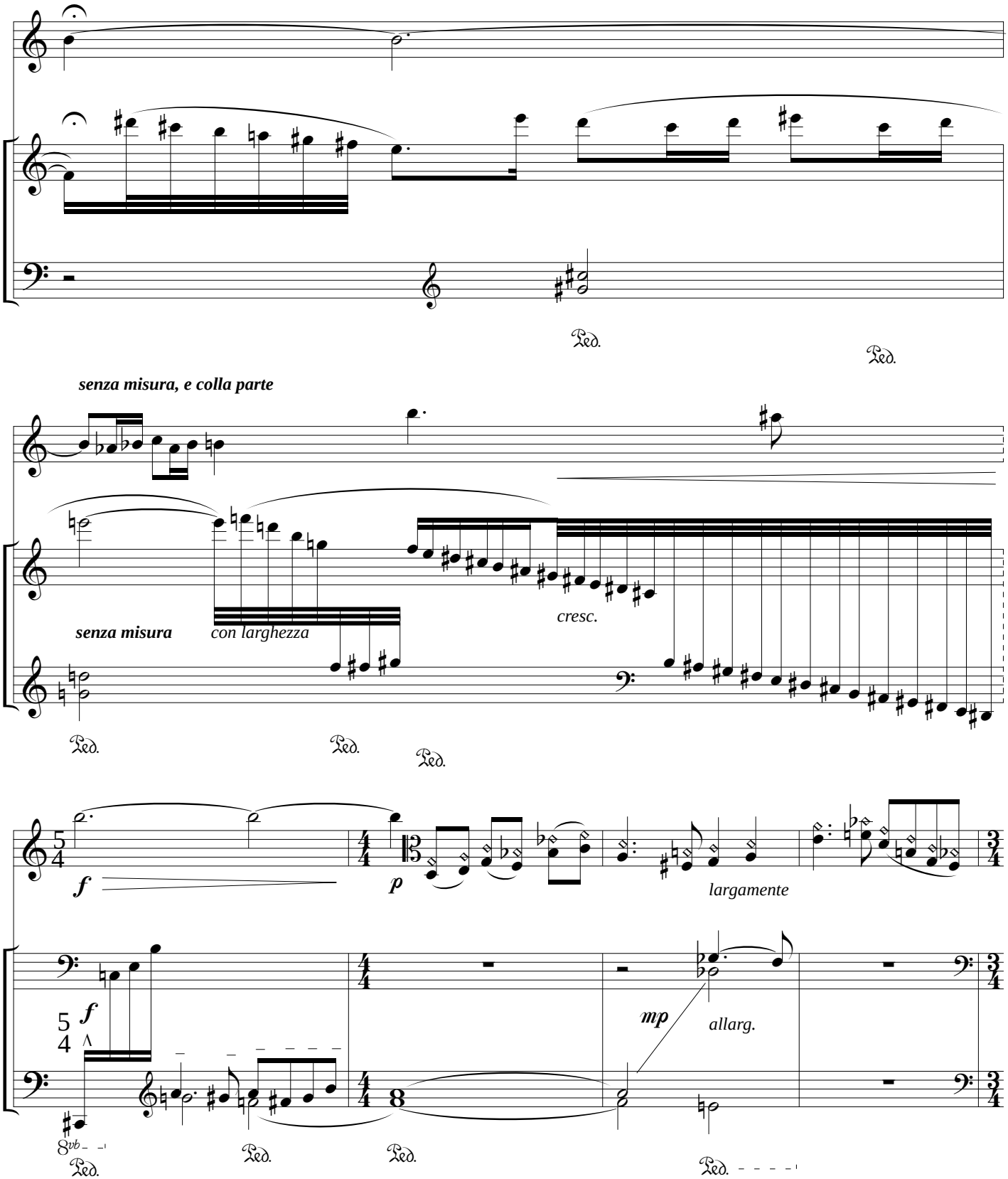

Ped.
Ped.
Ped.
rit.
cresc.
f
8va
cresc.
f
8va
meno f
8vb
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
a tempo, ma movendo
sul re
sul sol
più
f
Ped.
Ped.


8va
p
cresc. poco a poco
Ped.
D Var. IV
Agitato
(l'istesso tempo)
f
sub.
mp


f p
f
f
Ped.
sul do
(ord.)
Ped.
3
3
sfz
dim.
p
(𝅗𝅥=𝅗𝅥)
p legato
3
3
3
8vb
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

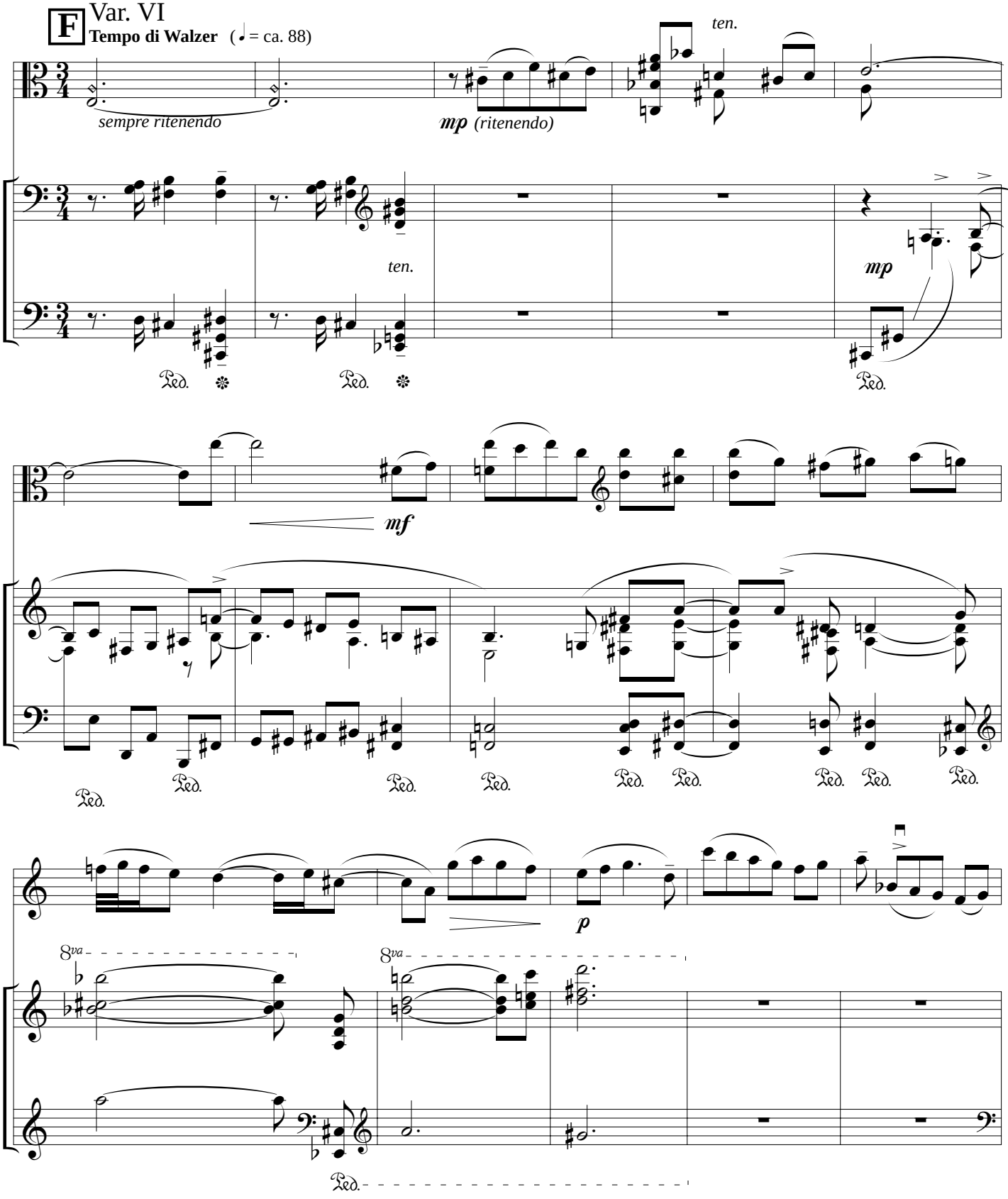

sul do
(ord.)
mp
8vb
Ped.
sfumato (dim.)
pp
7
7
8va
8va
(p)
ten.
E Var. V
Andante intenzionato
(= ca. 60)
allarg.
a tempo
mf
allarg.
a tempo

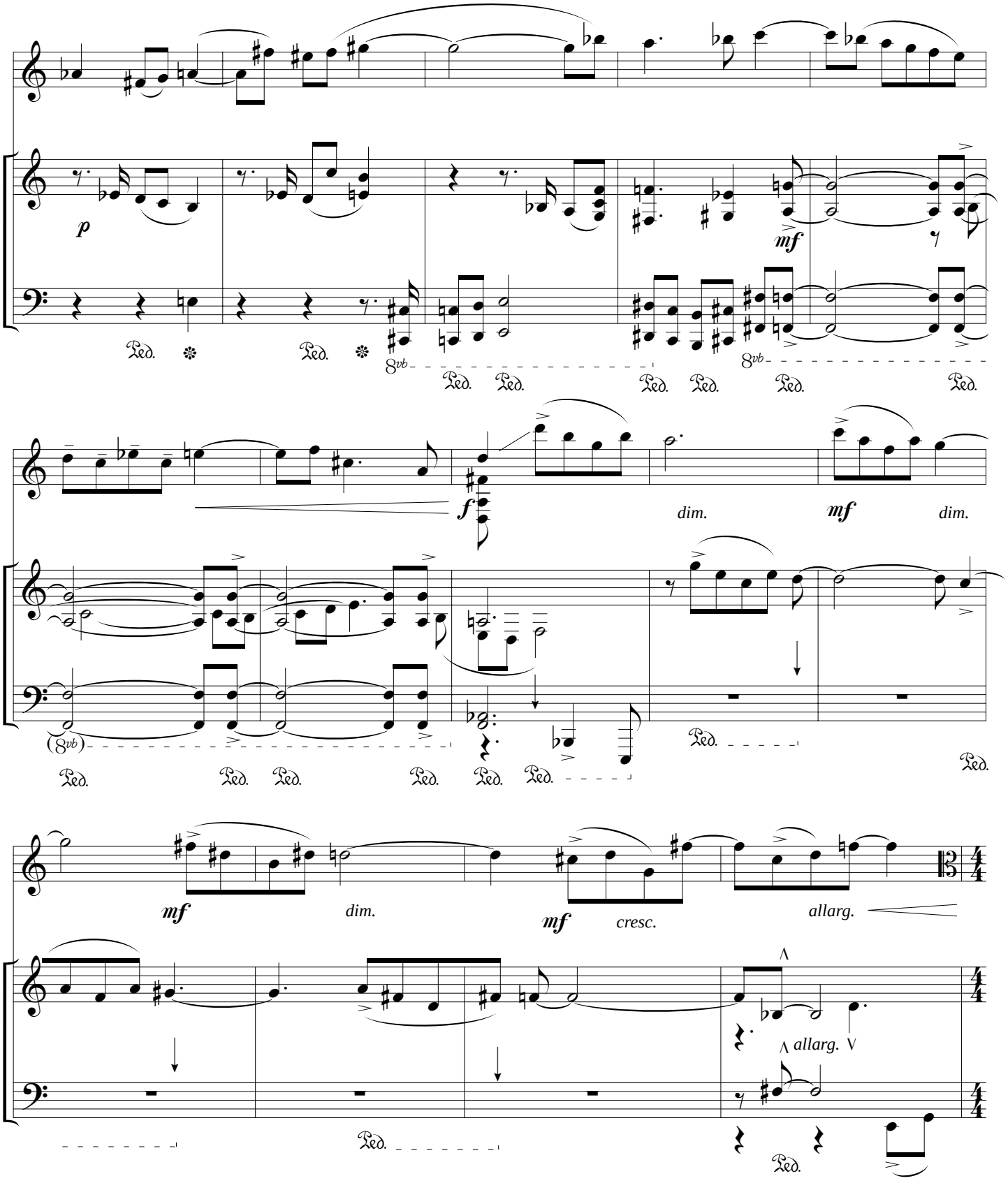

cresc.
f
legato
8vb
Ped.
mf
f
allarg.
pp cresc.
mf
(8vb)
lunga
simile
lunga
sub. p
8vb
Ped.

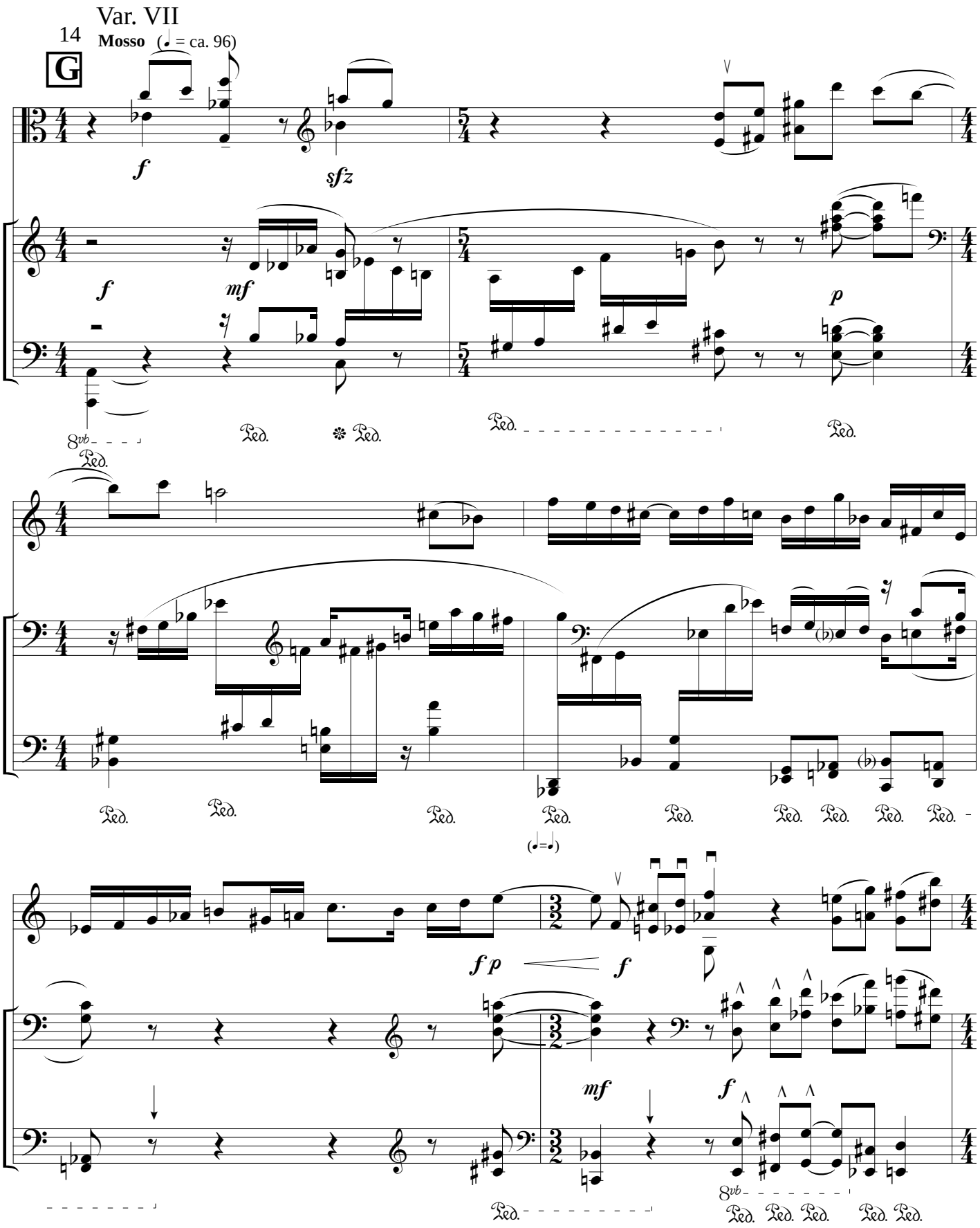

Ped.
Ped.
senza misura, e colla parte
senza misura
con larghezza
cresc.
Ped.
Ped.
Ped.
f
p
largamente
5
4
f
mp
allarg.
8vb
Ped.
Ped.
Ped.
Ped.

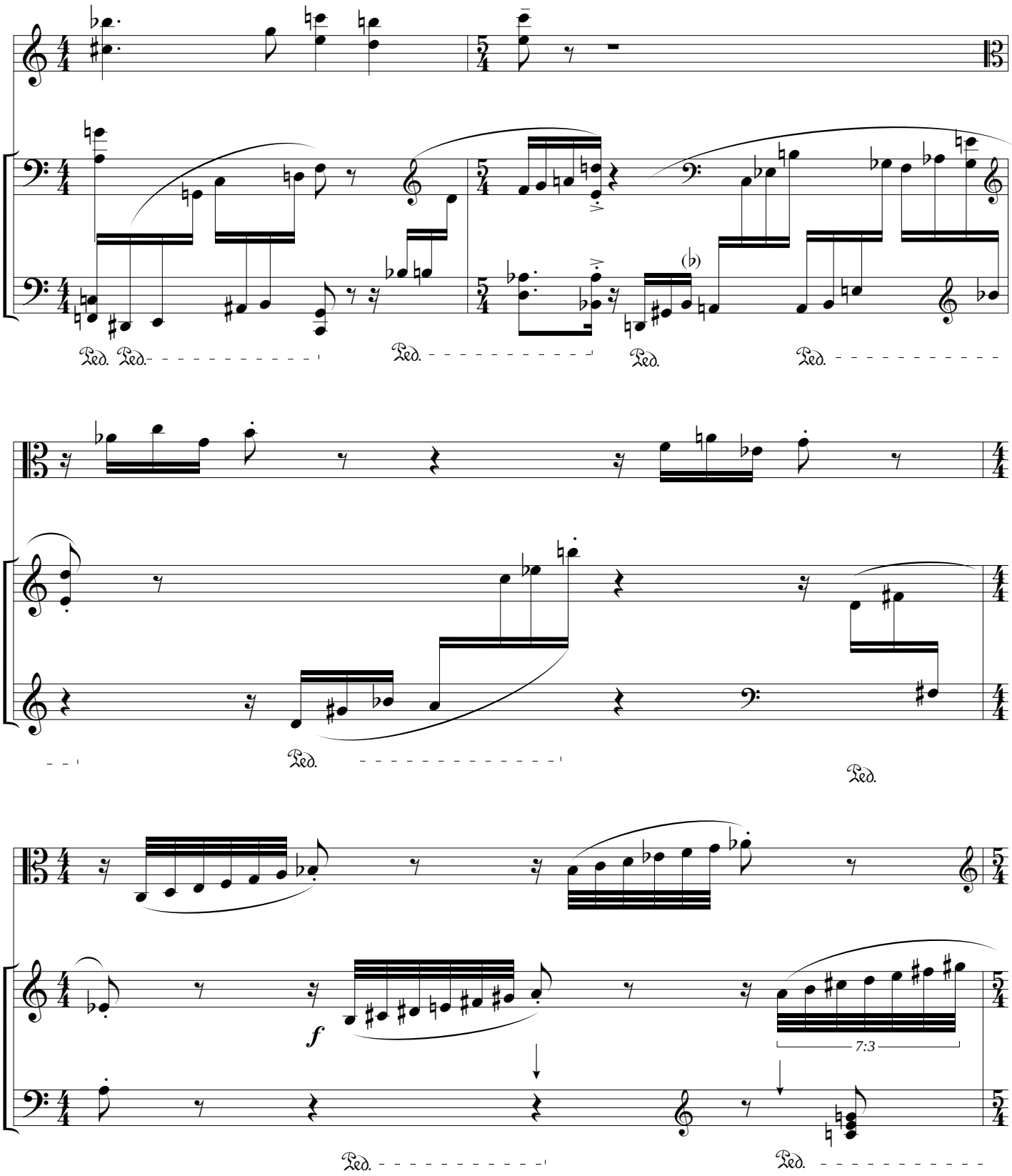
F Var. VI

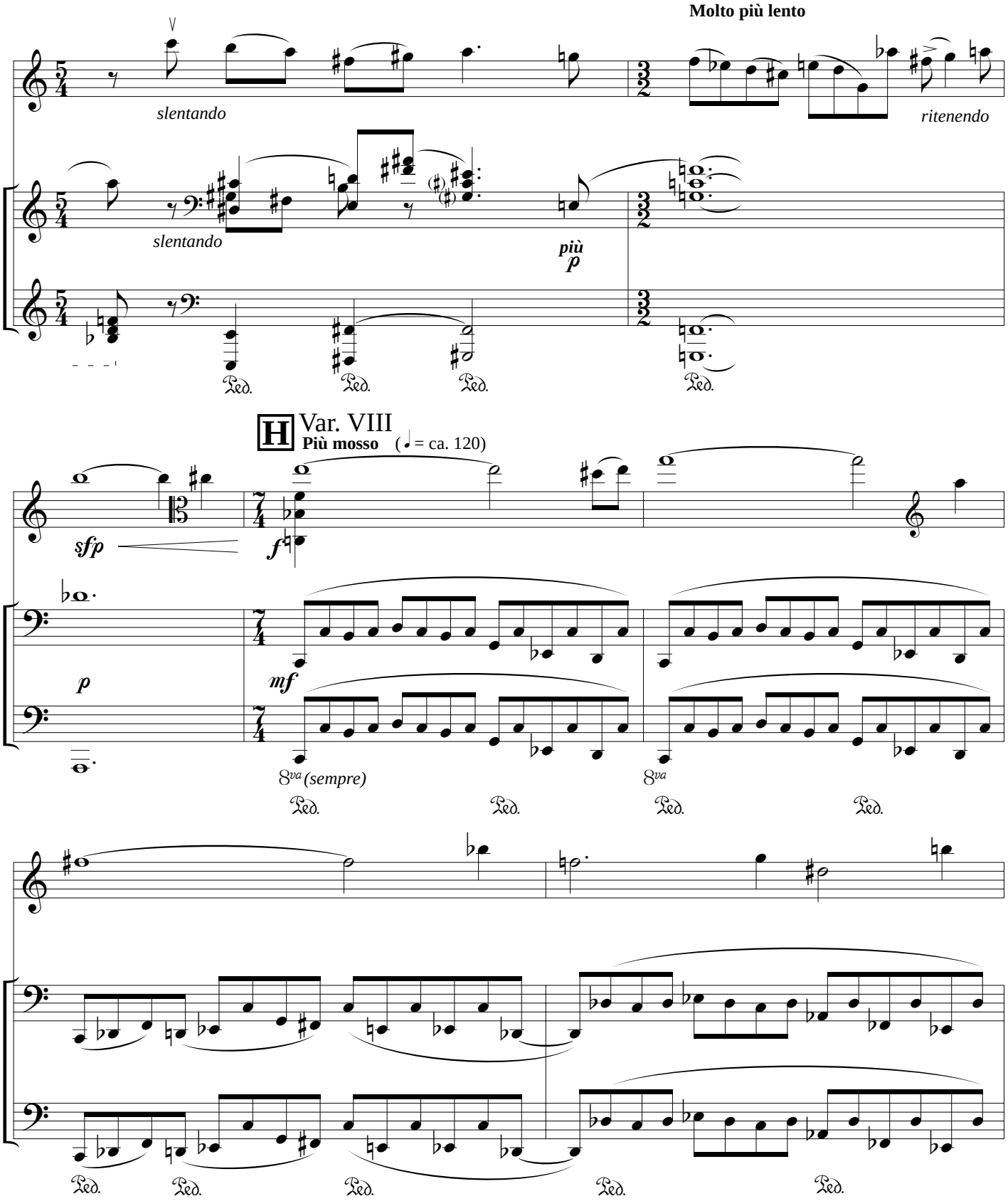
Tempo di Walzer (= ca. 88)

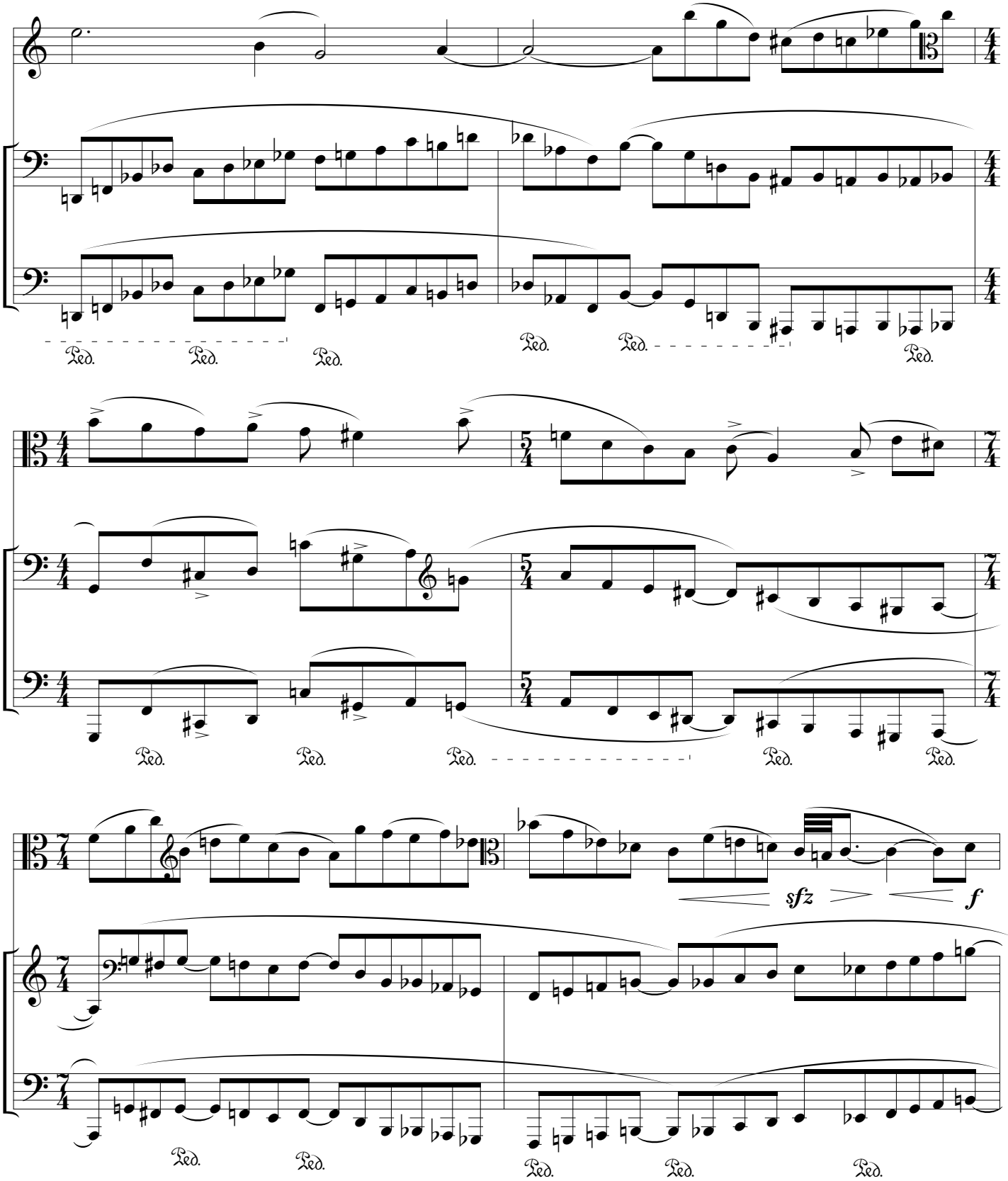


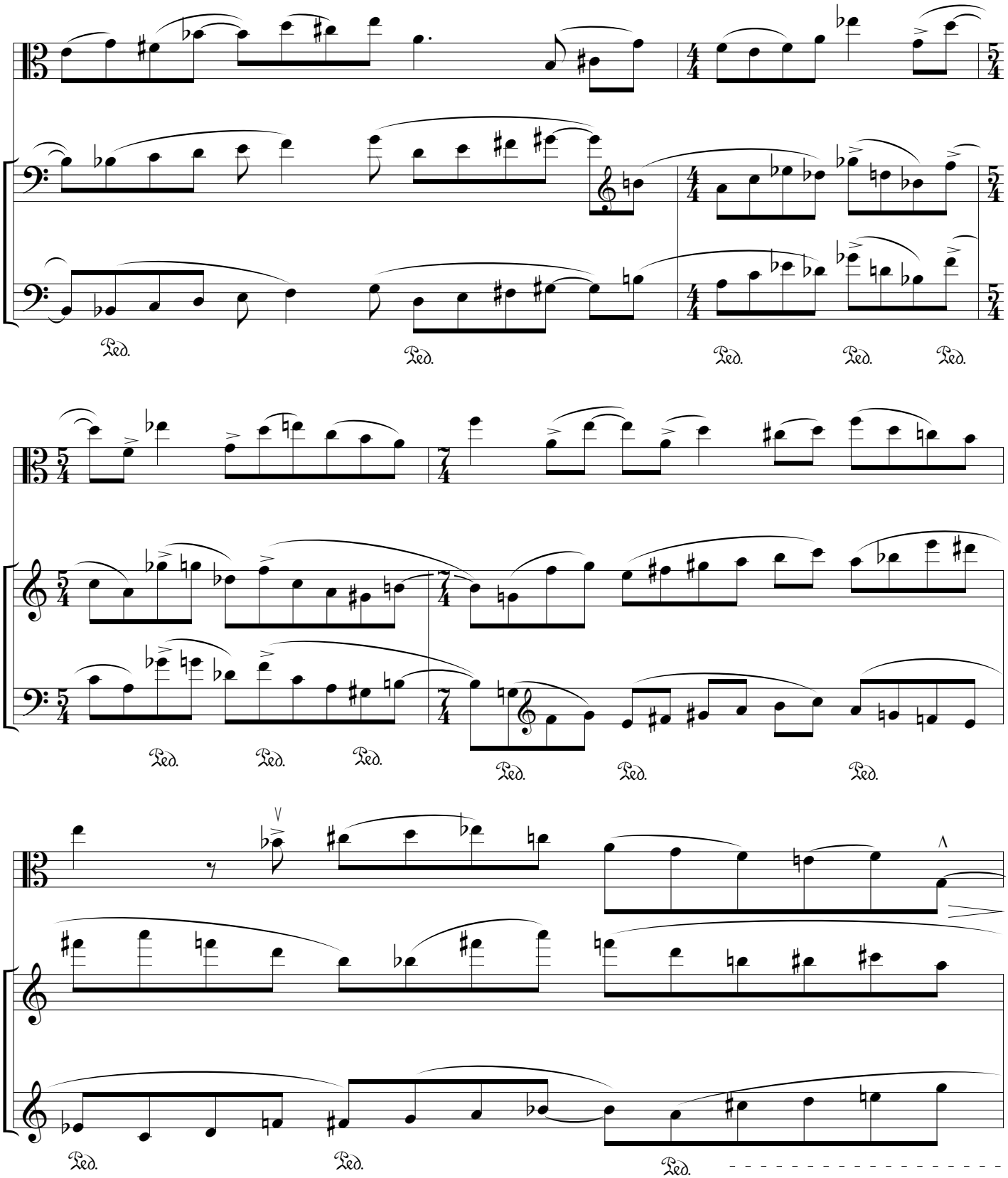

p
mf
8vb
Ped.
f
dim.
mf
dim.
(8vb)
mf
dim.
mf
cresc.
allarg.
allarg.

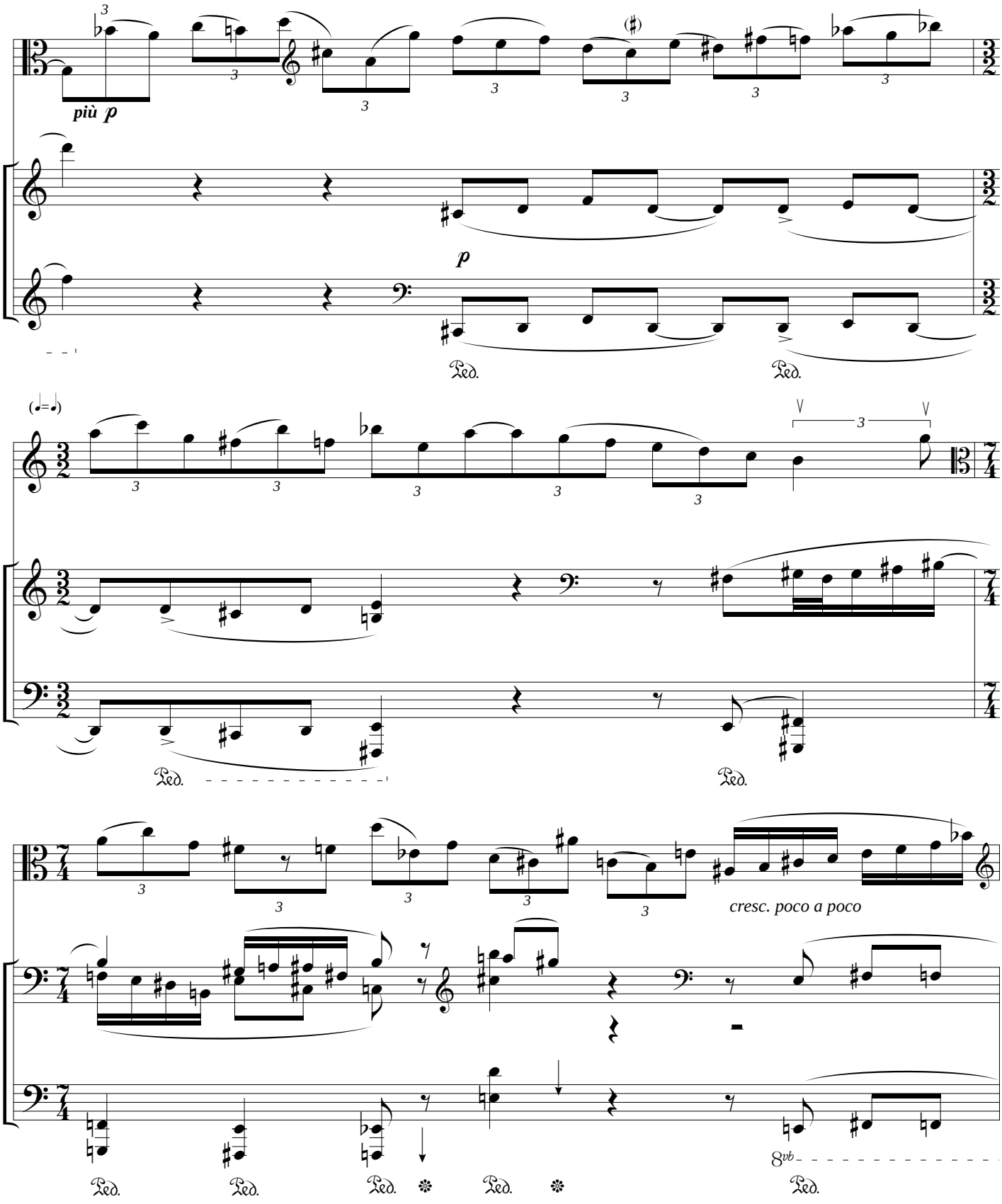

Var. VII
Mosso (♩ = ca. 96)
G
f
sfz
f
mf
p
8vb
Ped.
(♩=♩)
fp
f
mf
f
8vb

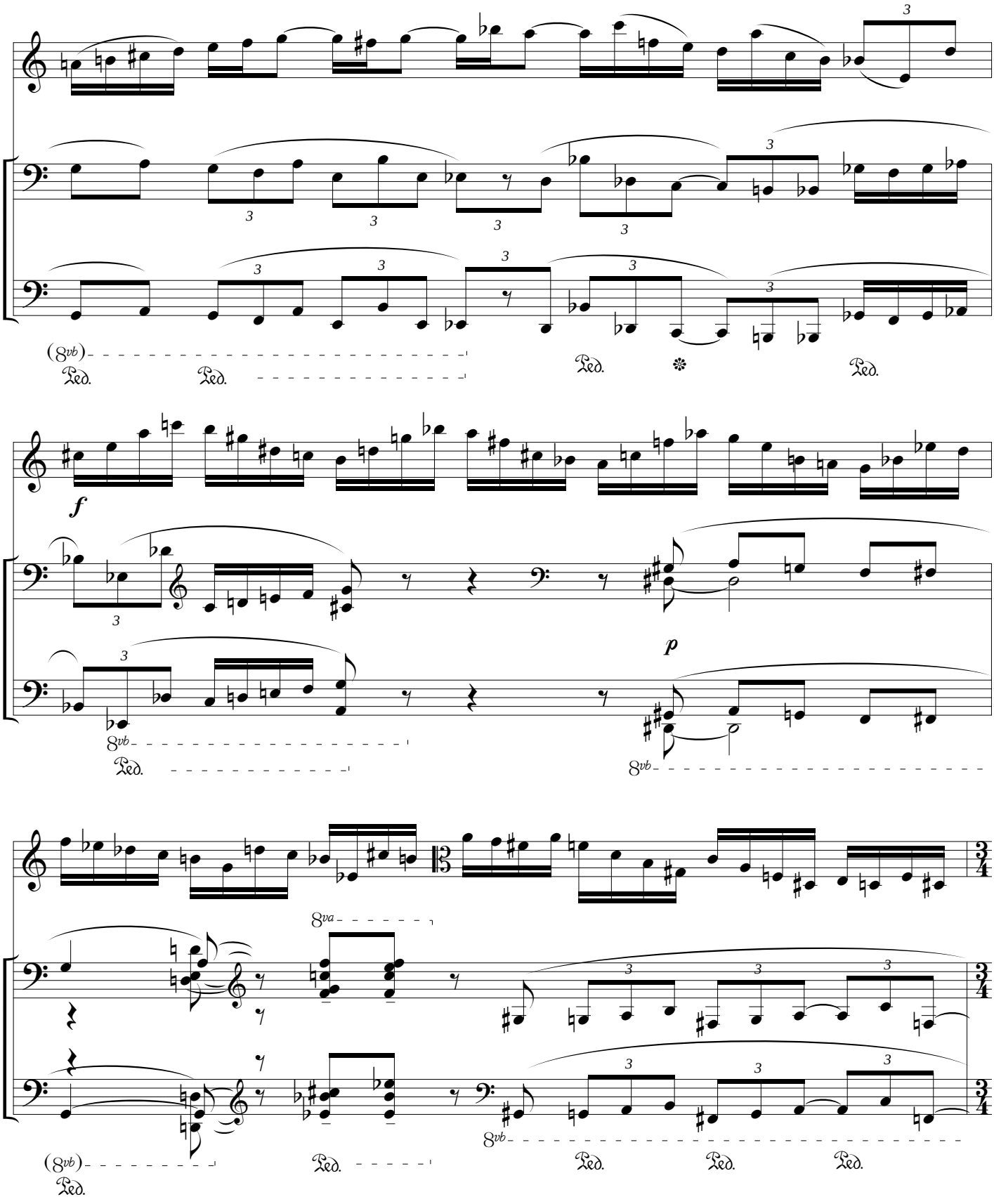

Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
f
7:3

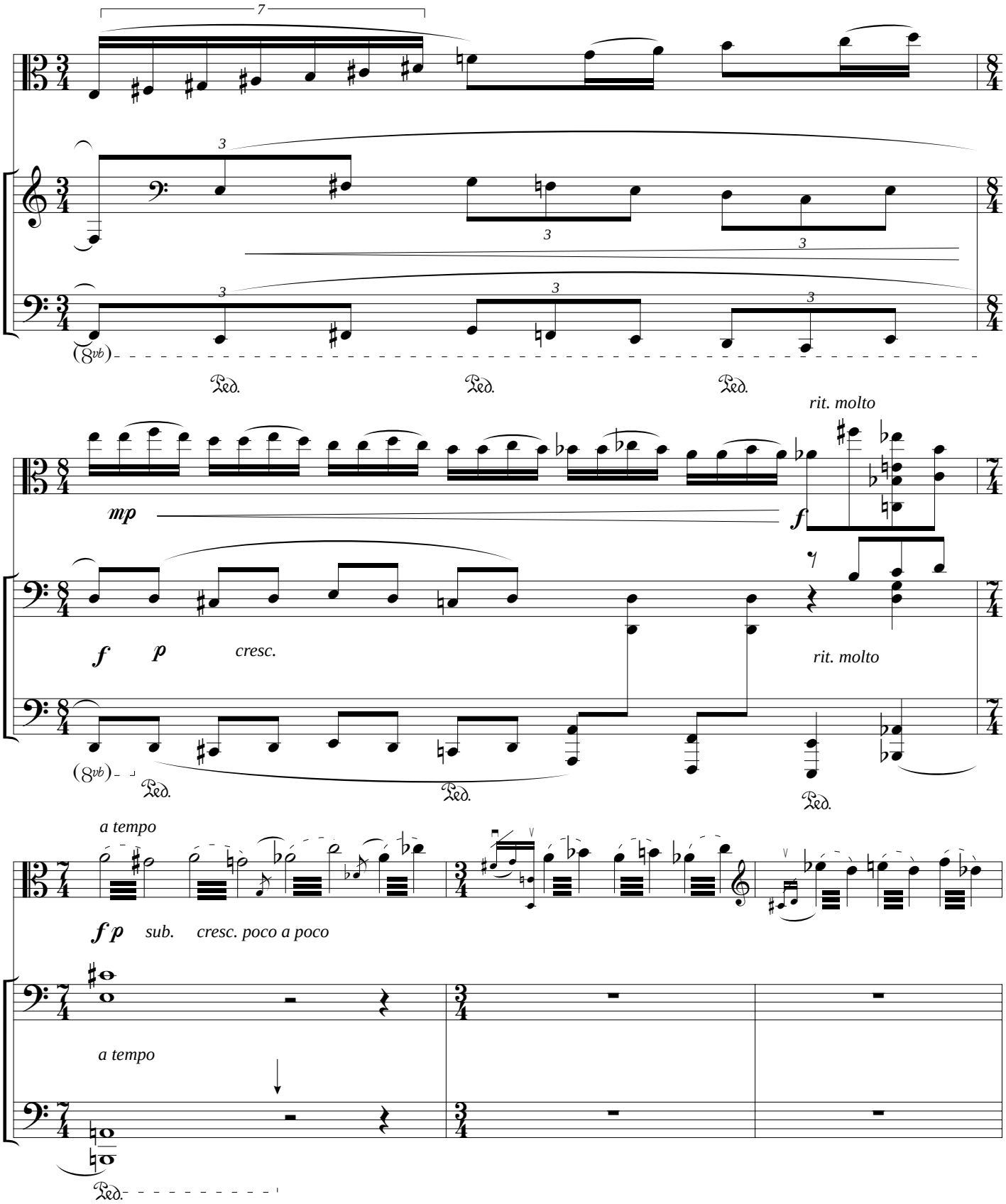

Molto più lento
slentando
ritenendo
slentando
più
p
Ped.
H Var. VIII
Più mosso (♩. = ca. 120)
sfp
f
p
mf
8va (sempre)
8va
Ped.

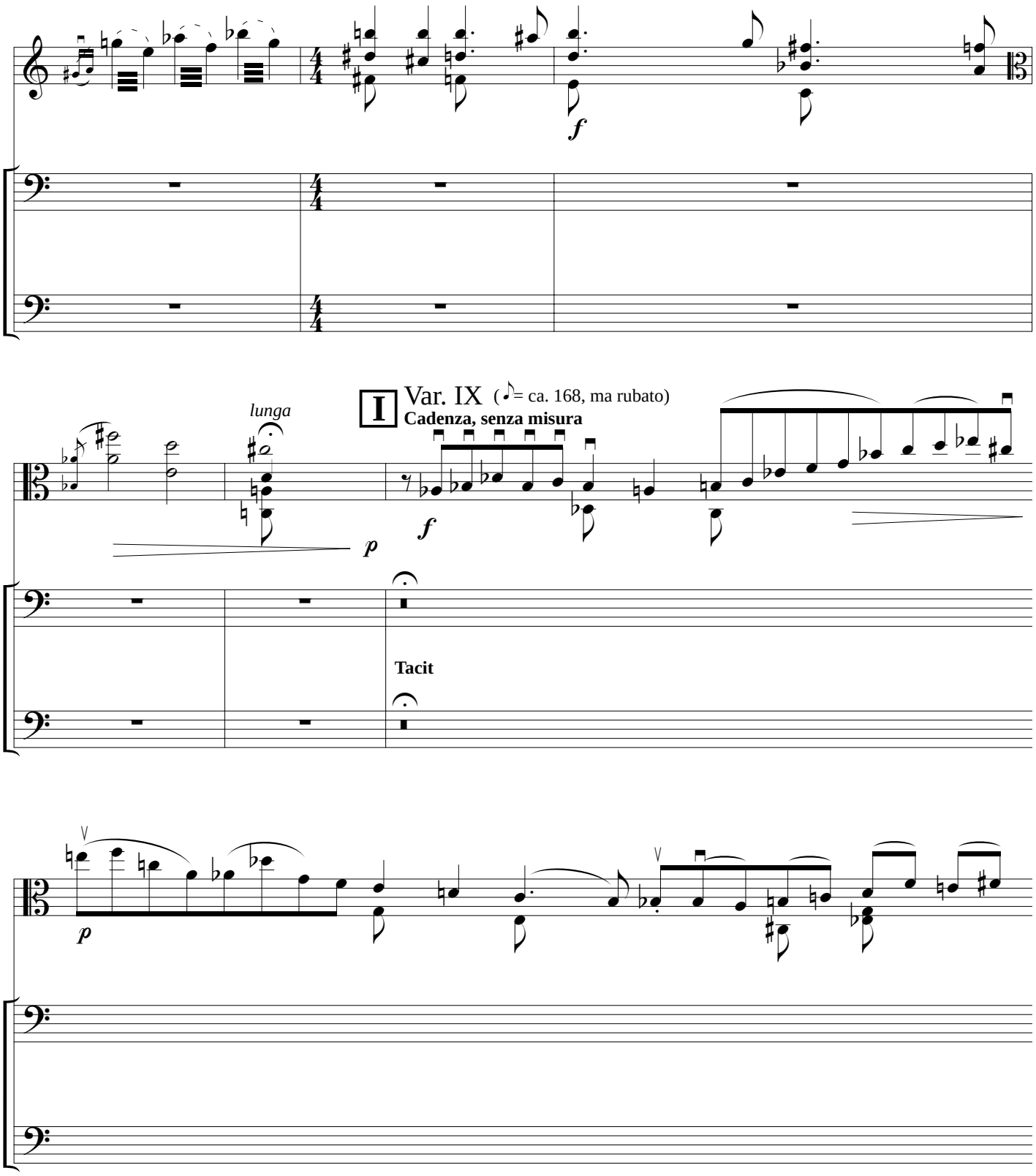

Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
sfz
f

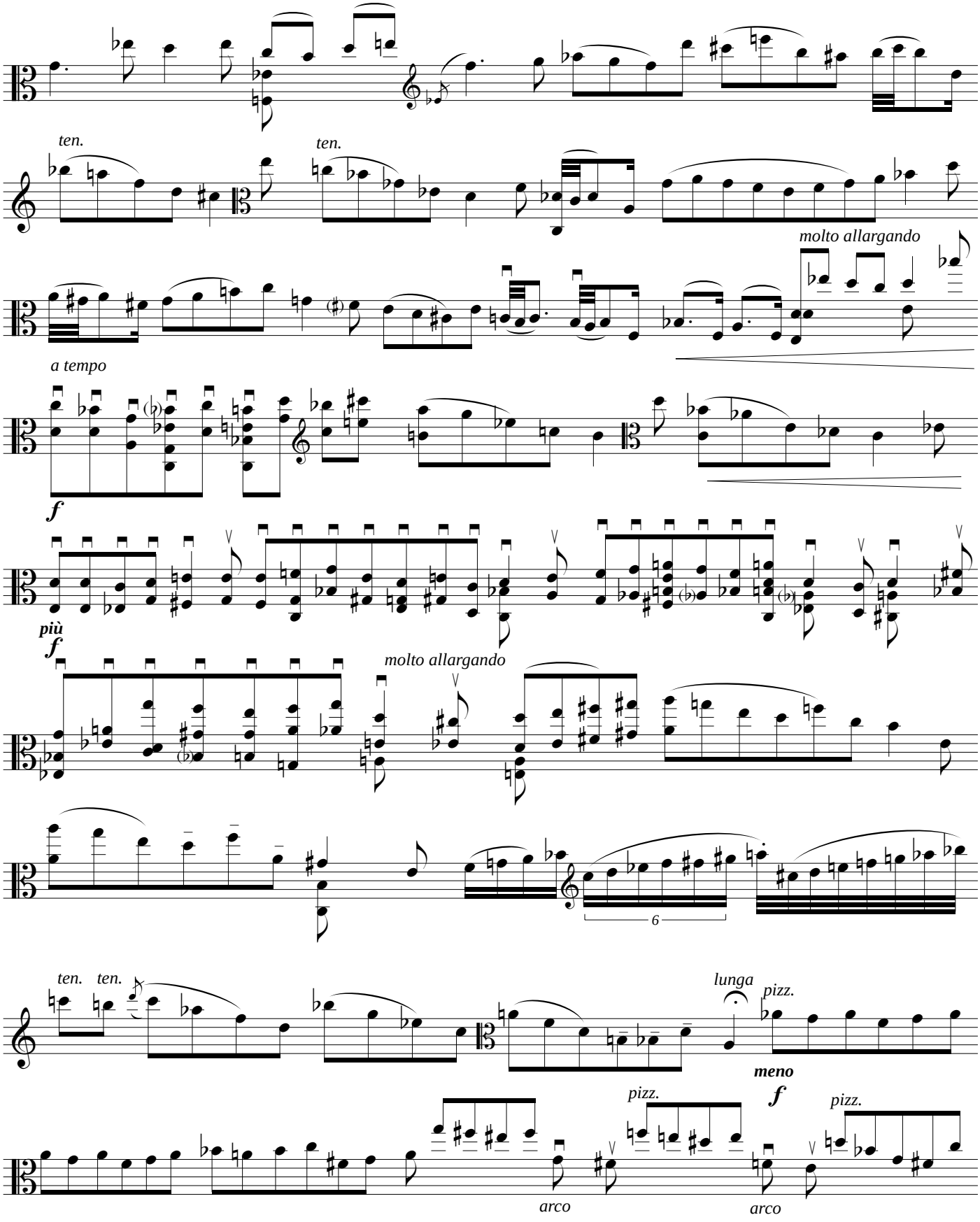

Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

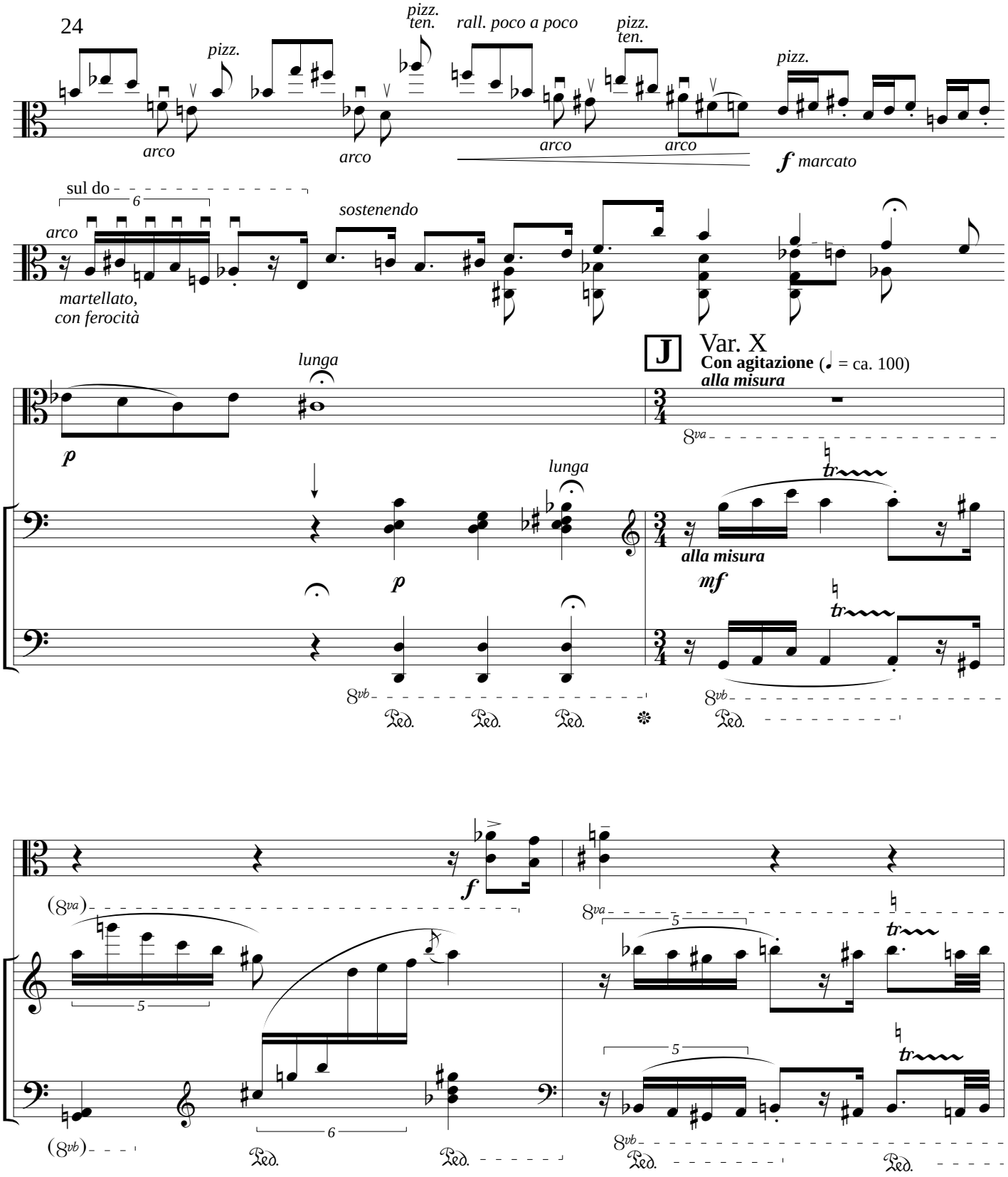

più p
p
Ped.
Ped.
(♩=♩)
3
cresc. poco a poco
8vb
Ped.
Ped.
Ped.
Ped.
Ped.

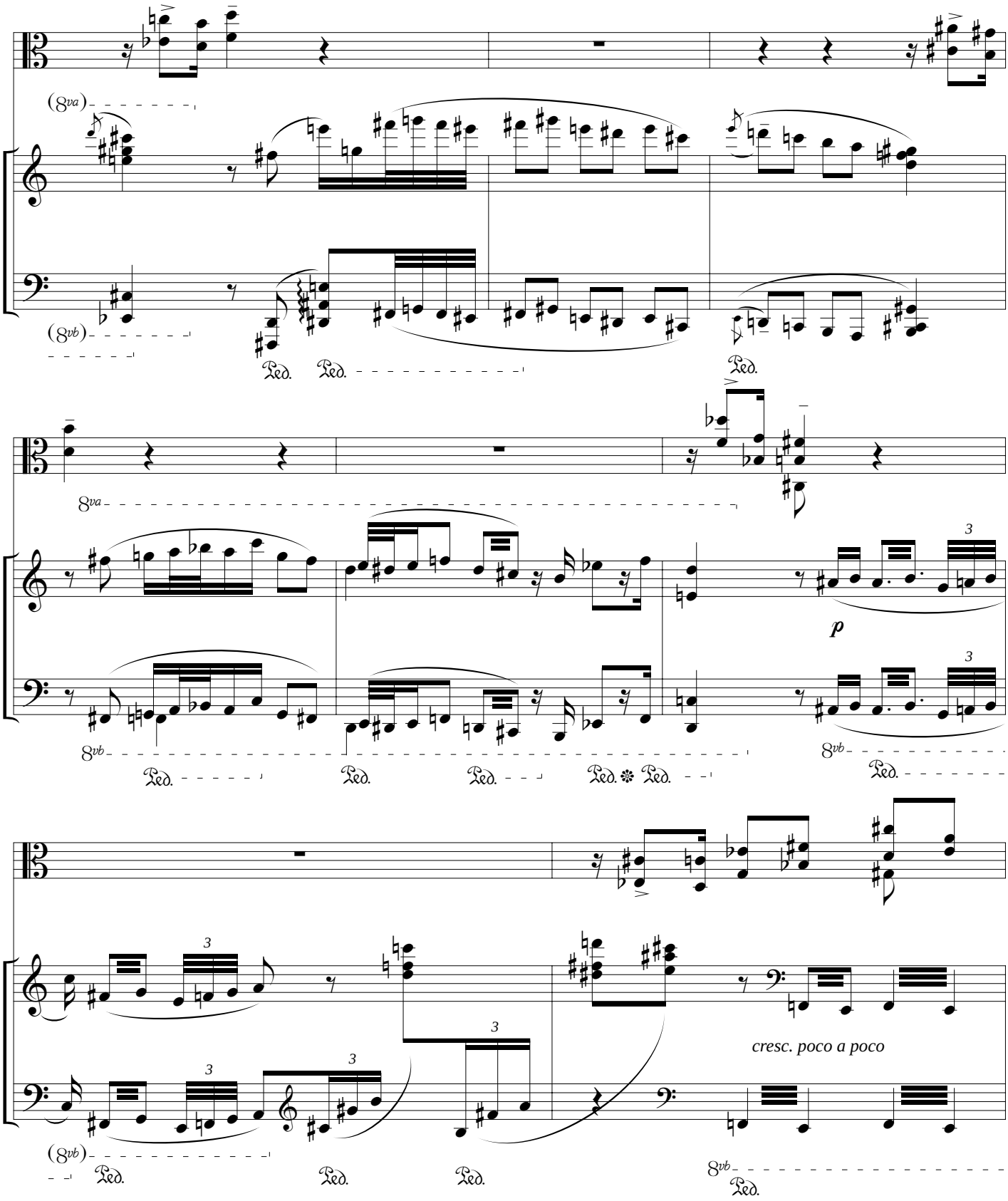

3
(8vb)
Ped.
Ped.
Ped.
Ped.
f
p
8vb
8va
3/4

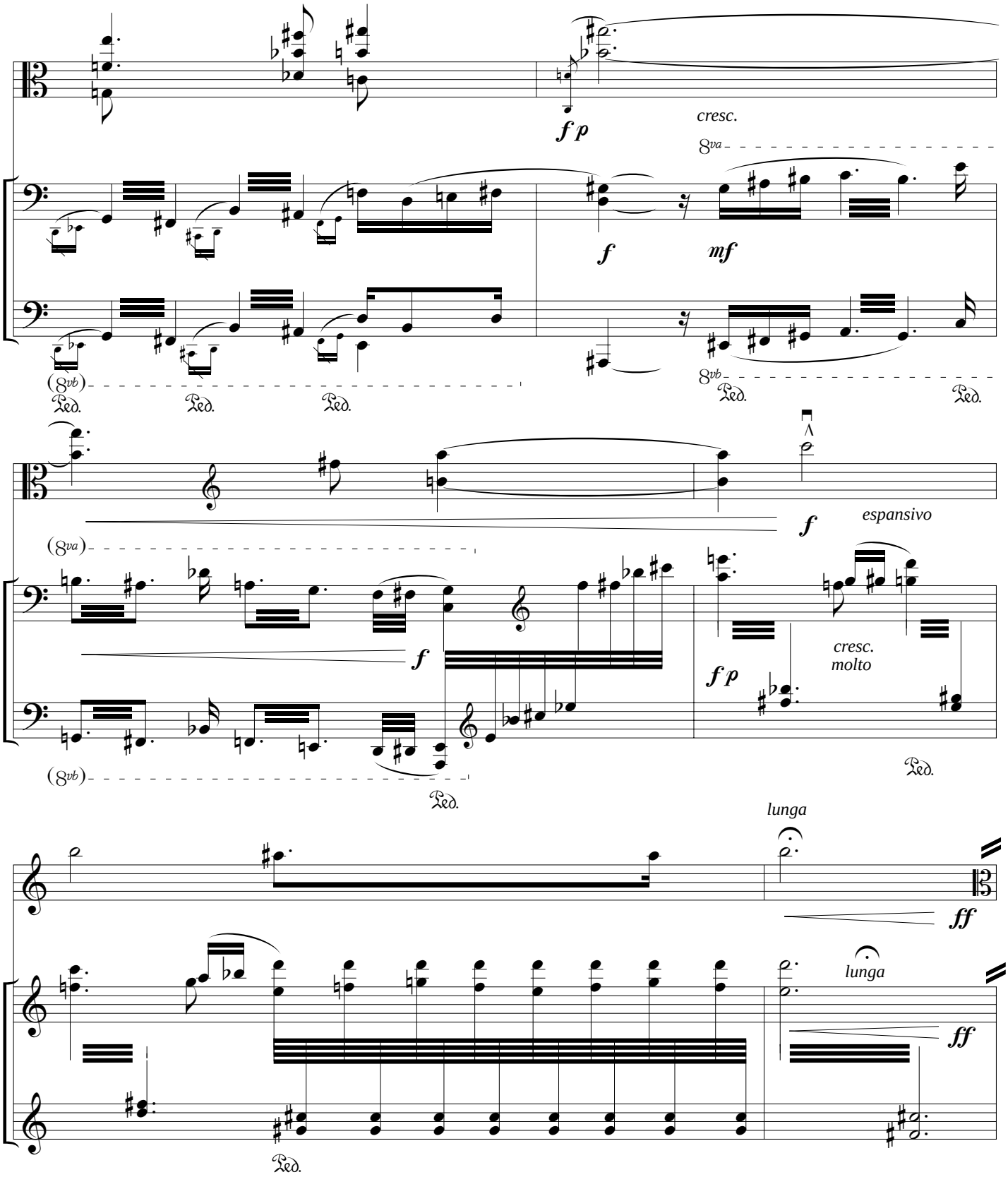

7
3
3
3
3
3
3
(8vb)
Ped.
Ped.
Ped.
rit. molto
mp
f
f
p
cresc.
rit. molto
(8vb)
Ped.
Ped.
Ped.
a tempo
f p
sub.
cresc. poco a poco
a tempo
Ped.

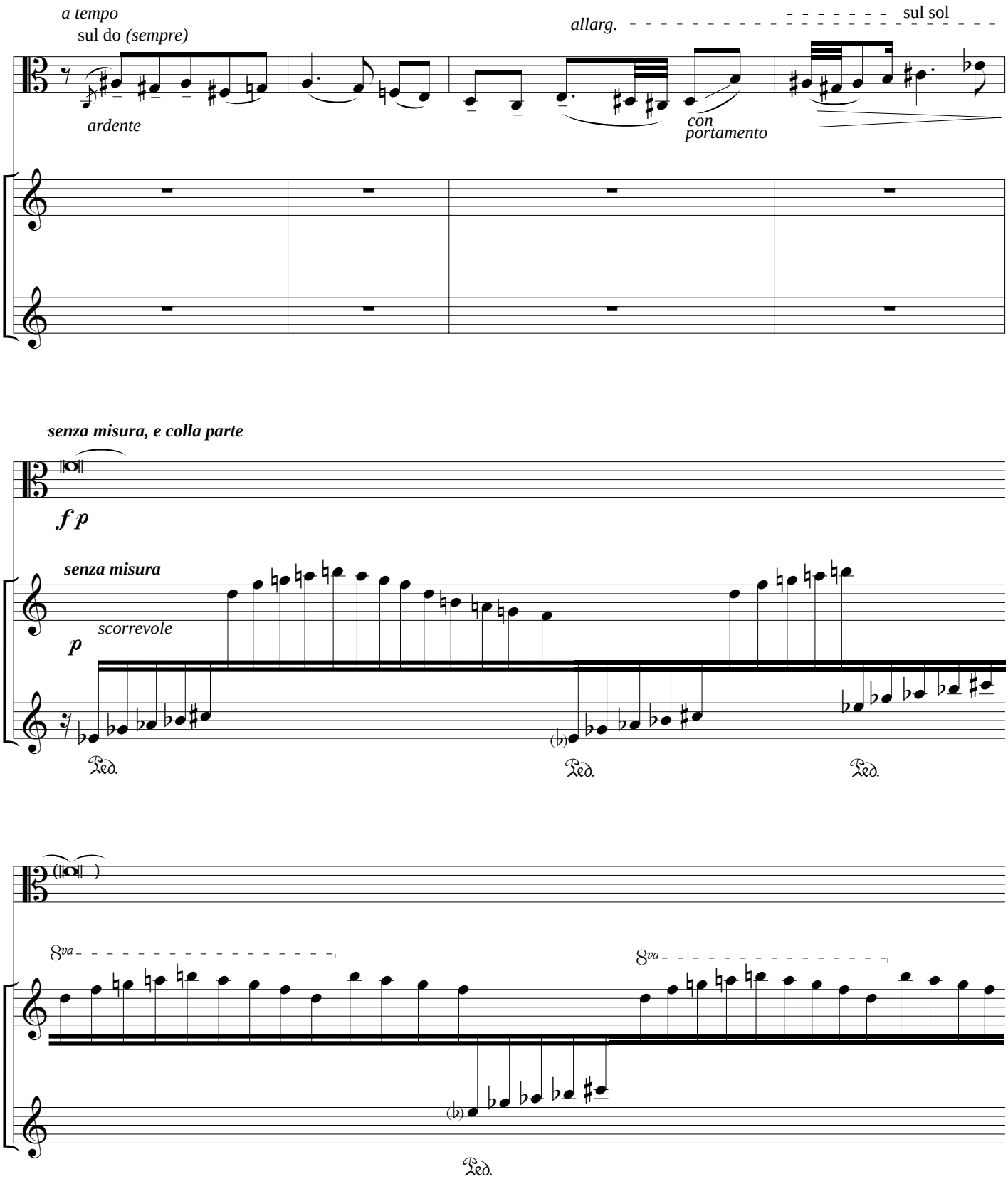

I Var. IX (♪= ca. 168, ma rubato)
Cadenza, senza misura
lunga
Tacit

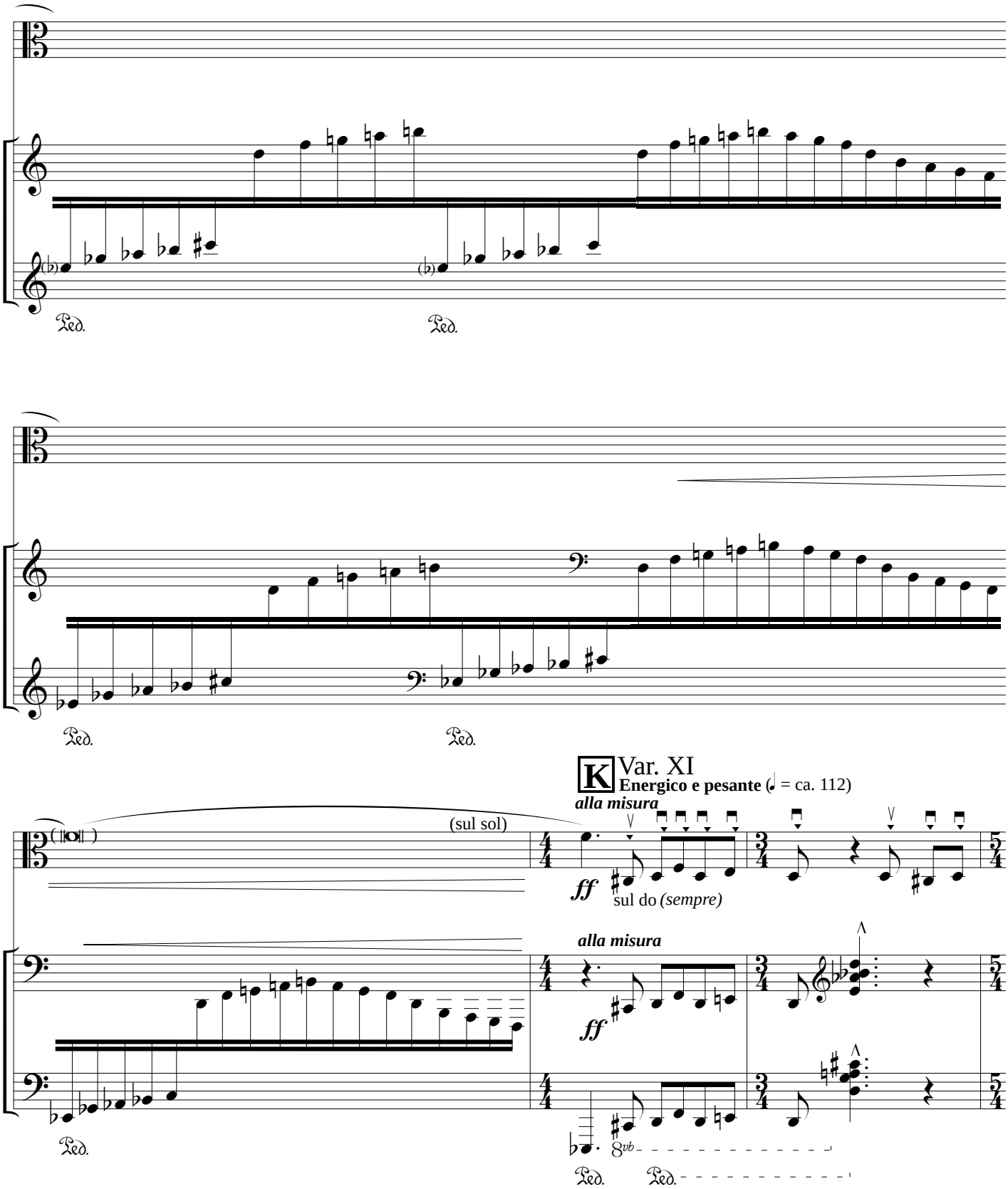

ten.
ten.
molto allargando
a tempo
f
più
f
molto allargando
6
ten.
ten.
lunga
pizz.
meno
f
pizz.
pizz.
arco
arco

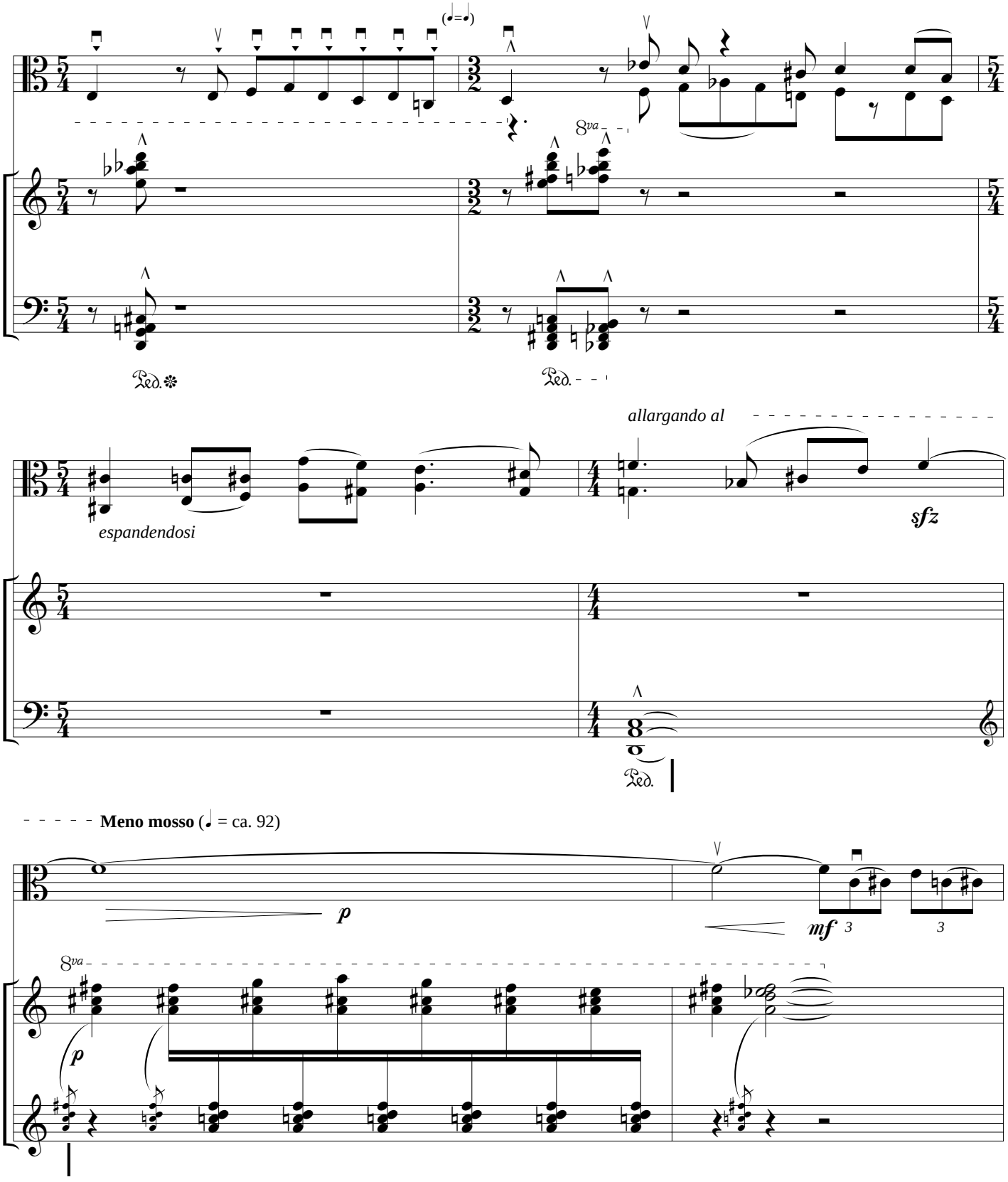

pizz.
ten.
rall. poco a poco
pizz.
ten.
pizz.
arco
pizz.
arco
arco
arco
f marcato
sul do
6
arco
sostenendo
martellato,
con ferocità
J
Var. X
Con agitazione (♩ = ca. 100)
alla misura
lunga
lunga
p
p
8va
alla misura
mf
8vb
8vb
Ped.
Ped.
Ped.
Ped.
f
(8va)
8va
5
5
5
6
(8vb)
8vb
Ped.
Ped.
Ped.
Ped.

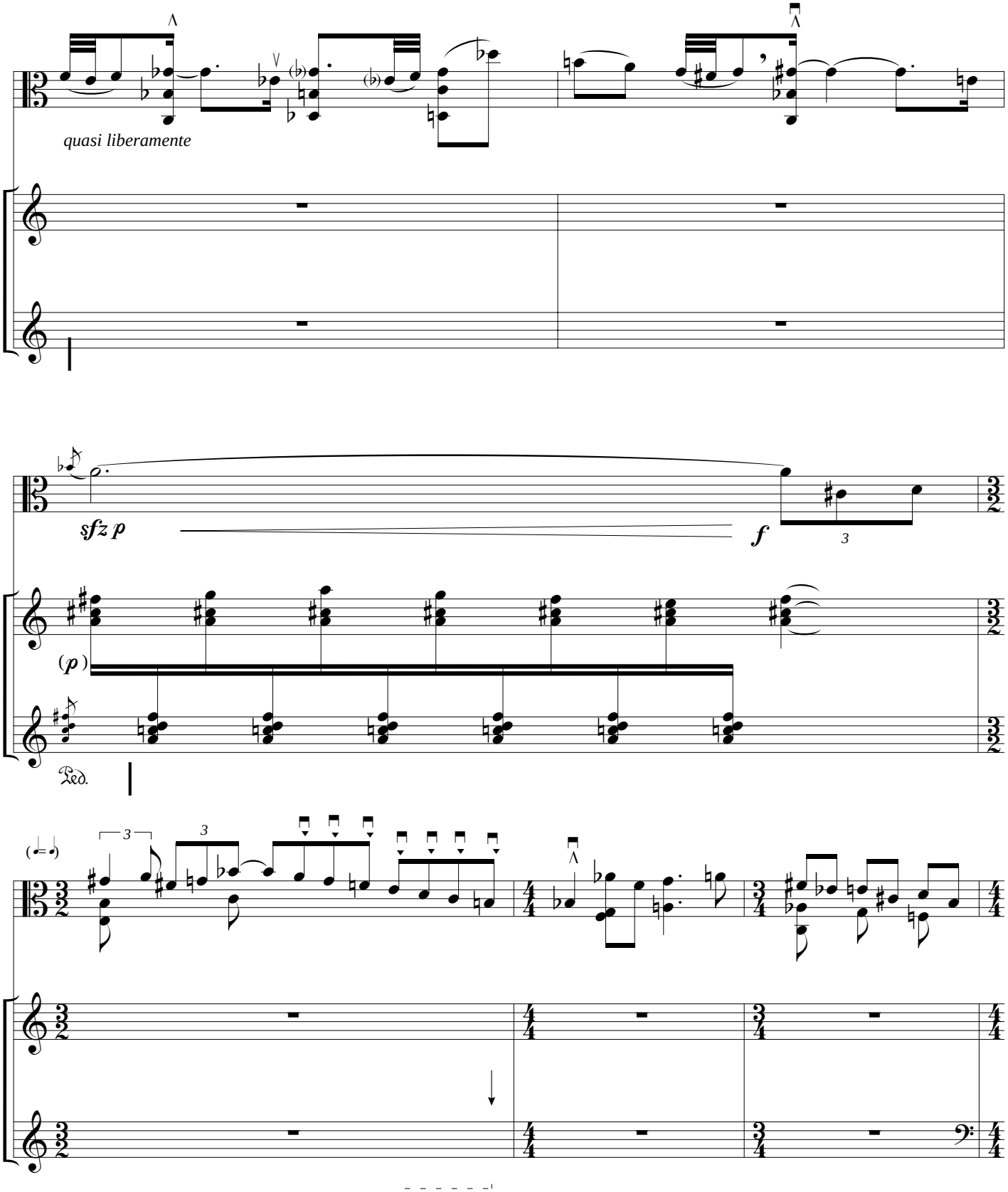

(8va)
(8vb)
Ped.
8va
8vb
p
3
cresc. poco a poco

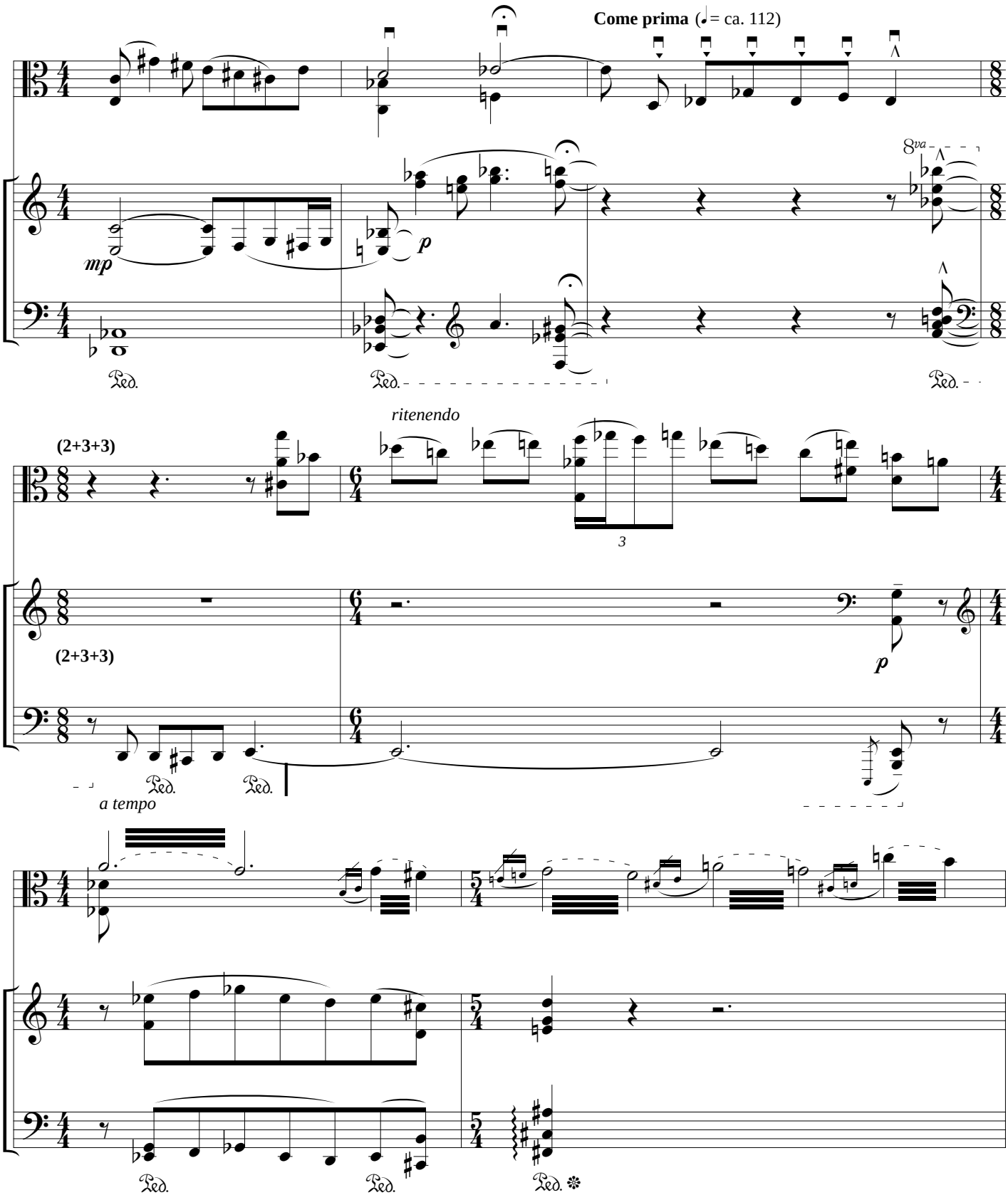

f p
cresc.
8va
f
mf
(8vb)
Ped.
Ped.
Ped.
8vb
Ped.
Ped.
f
espansivo
(8va)
f
f p
cresc.
molto
(8vb)
Ped.
Ped.
lunga
ff
lunga
ff
Ped.

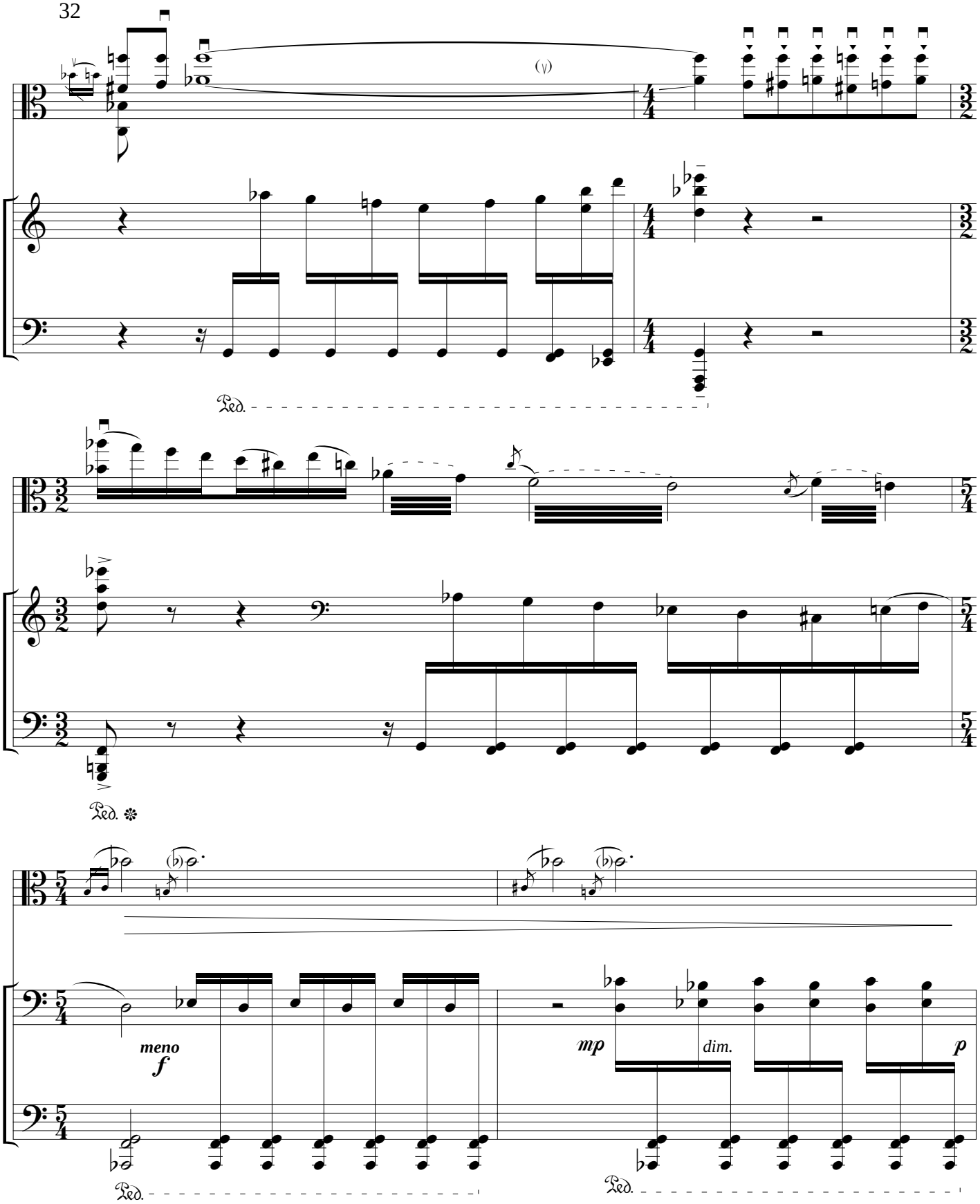

a tempo
sul do (sempre)
ardente
allarg.
sul sol
con portamento
senza misura, e colla parte
f p
senza misura
scorrevole
p
Ped.
Ped.
Ped.
8va
8va
Ped.

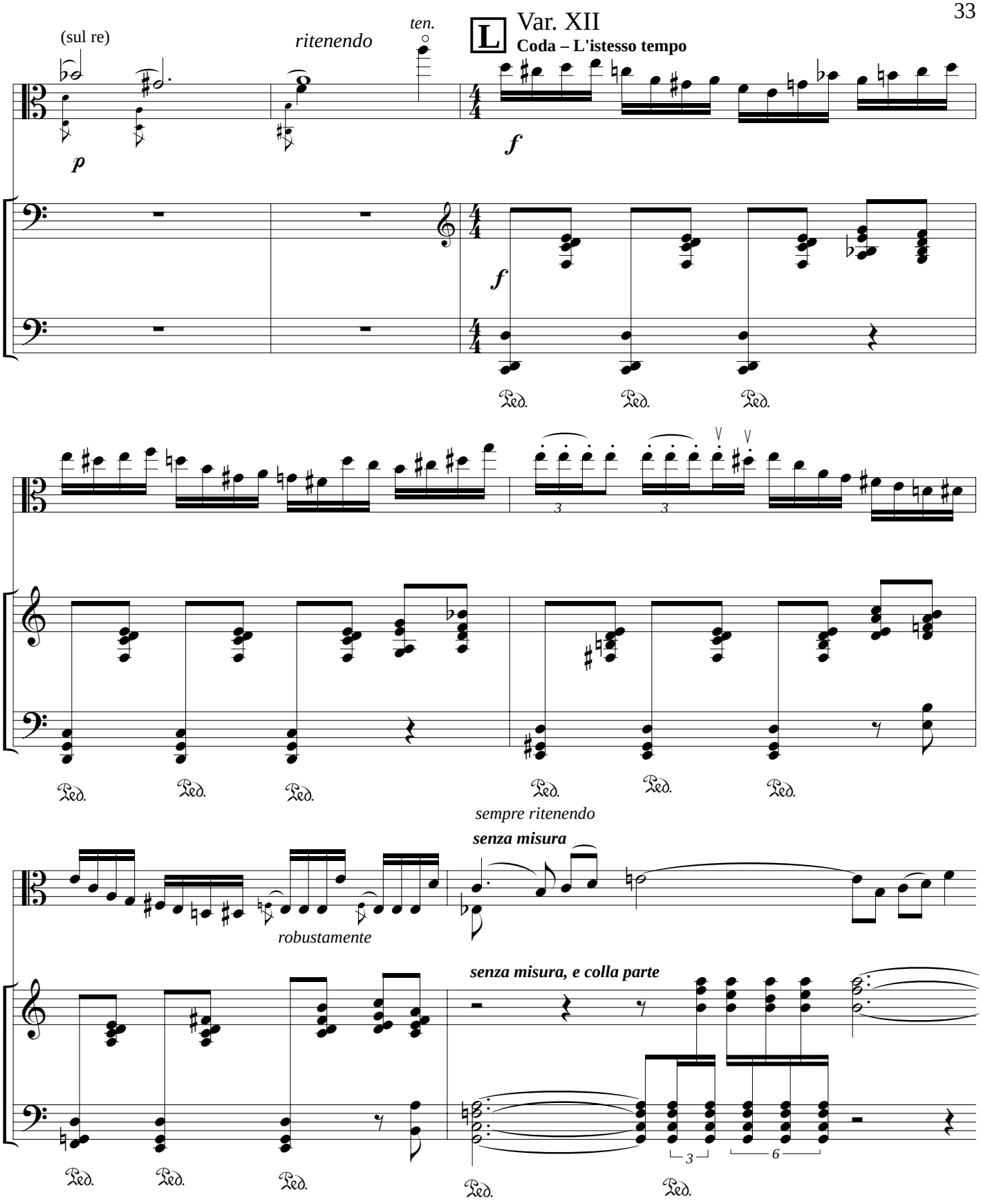

Ped.
Ped.
Ped.
Ped.
K
Var. XI
Energico e pesante (♩ = ca. 112)
alla misura
(sul sol)
ff
sul do (sempre)
alla misura
ff
8vb
Ped.
Ped.
Ped.

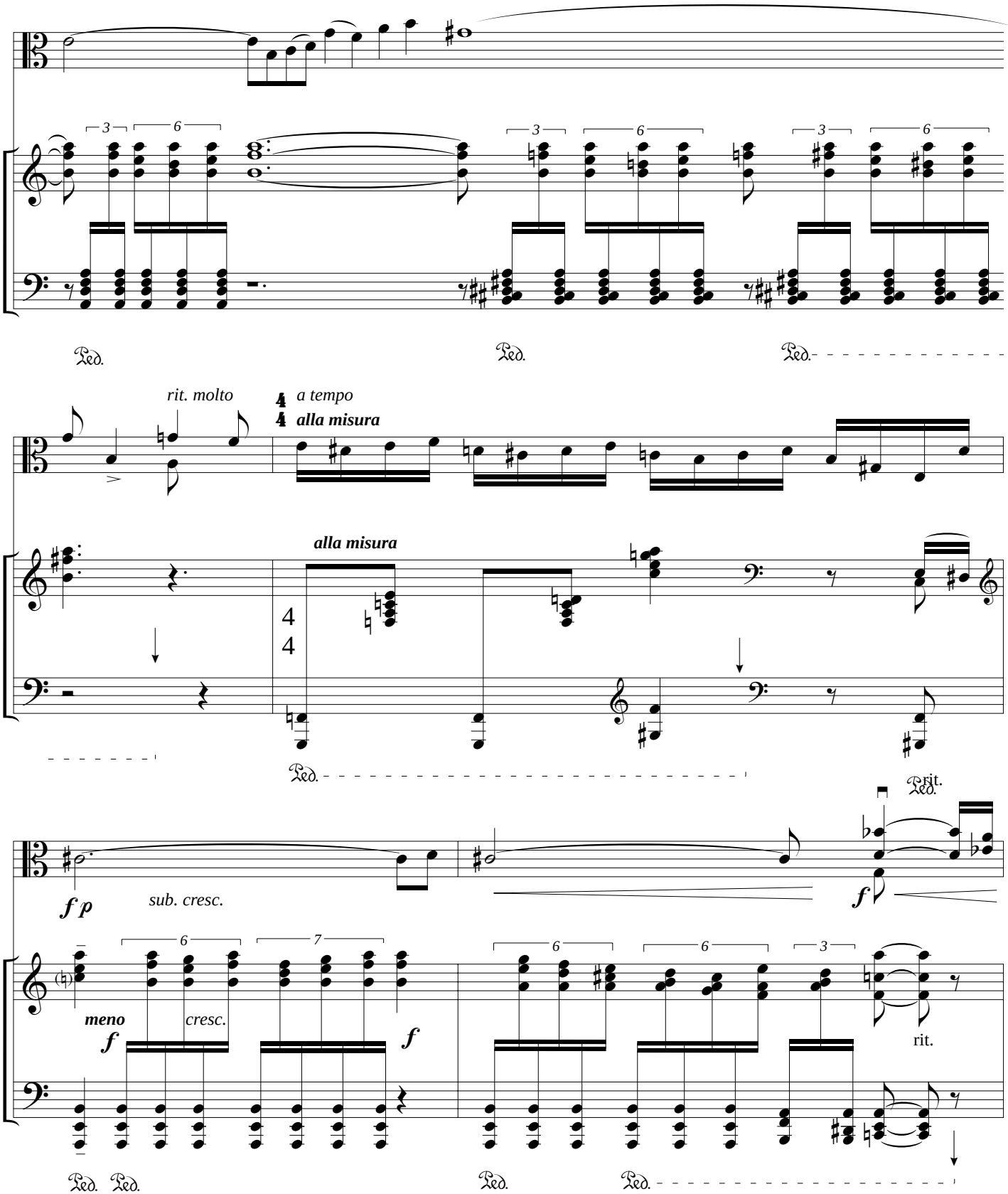

8va
Ped.
Ped.
allargando al
espandendosi
sfz
Ped.
Meno mosso (♩ = ca. 92)
p
mf
3
3
8va
p

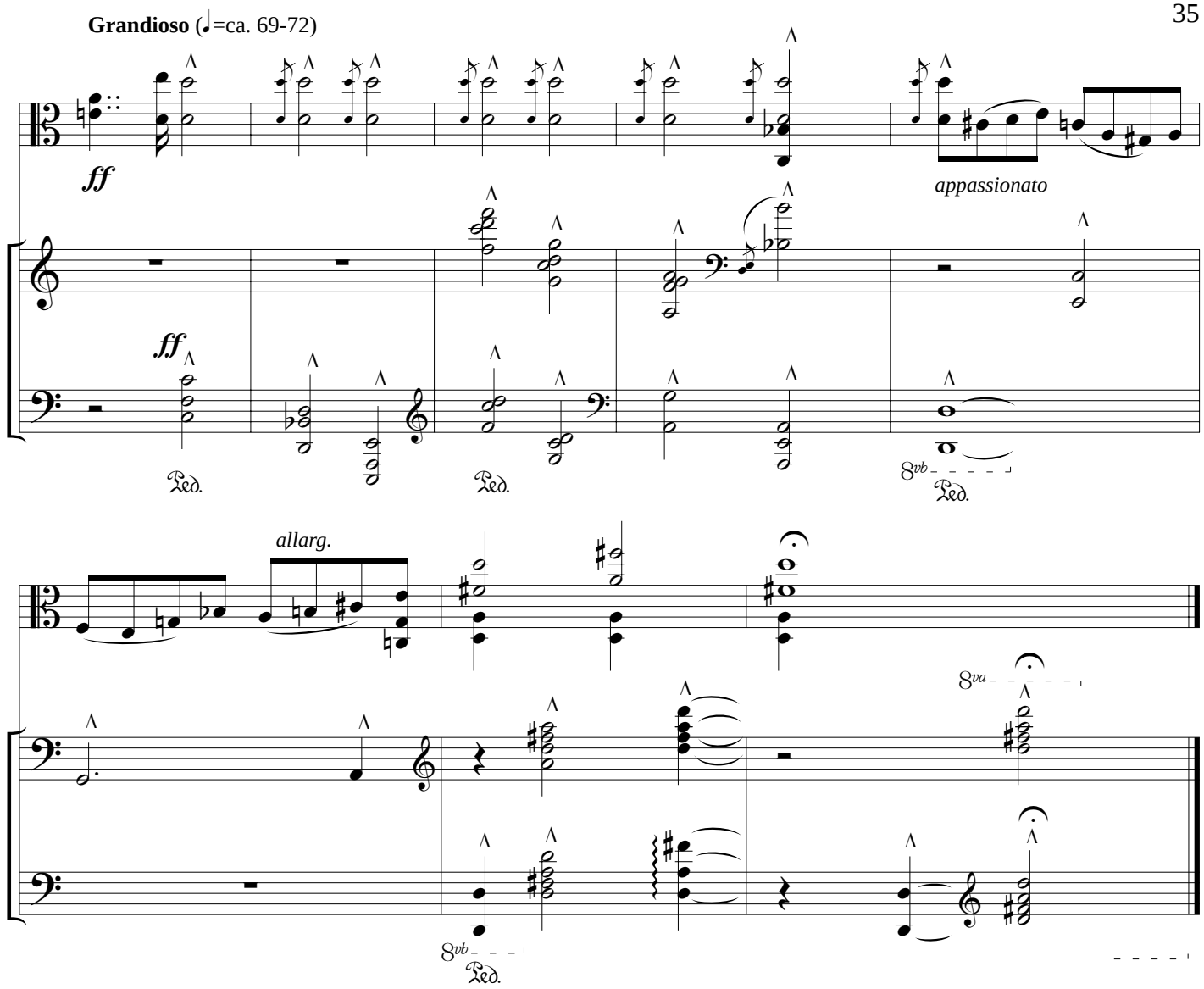

quasi liberamente
sfz p
f
(p)
Ped.


Come prima (♩= ca. 112)
8va
mp
p
Ped.
ritenendo
(2+3+3)
3
(2+3+3)
p
Ped.
Ped.
a tempo
Ped.
Ped.
Ped.


(γ)
Ped.
Ped.
meno
f
mp
dim.
p
Ped.
Ped.


(sul re)
ritenendo
ten.
L
Var. XII
Coda – L'istesso tempo
p
f
f
Ped.
sempre ritenendo
senza misura
robustamente
senza misura, e colla parte
3
6


Ped.
Ped.
Ped.
rit. molto
a tempo
alla misura
alla misura
Ped.
rit.
Ped.
f p
sub. cresc.
f
meno
f
cresc.
f
rit.
Ped.
Ped.
Ped.
Ped.



Program Notes

Guido of Arezzo, an eleventh-century monk, derived and perfected a method for the teaching of sight singing using a familiar hymn: Ut queant laxis. This hymn containes six phrases, and the initial syllable of each phrase begins with the next higher note: ut, re, mi, fa, sol, la. We still learn the notes today as Guido taught them, except that we say do for ut and add a ti (si) above la. The text of the familiar hymn is as follows:

Ut queant laxis
Resonare fibris
Mira Gestorum
famuli tuorum,
Solve polluti
Labii reatum,
Sancte Joannes.

That thy servants may freely sing forth the
wonders of thy deeds, remove all stain of
guilt from their unclean lips, O Saint John.

In Movement VI, for viola and piano, the familiar hymn is initially presented by the viola and the piano together, in a form very much like the original. All twelve variations have a certain amount of thematic association with the hymn, some in a more obvious manner, and others in a more distant manner. The variations, however, do not follow any of the traditional principles, since the length of each variation does not correspond with the length of the original hymn. Variaton IX, like a cadenza, exploits the soloistic nature of the viola, and sets up the last three variations which are faster in tempo. Much of the harmonic vocabulary of this piece stems from the telescoping effect of the melody tones which are rendered in a vertical manner.