

Variants

for Flute & Guitar and Strings

by
Karen Amrhein

Variants

The *Finegold 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.

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 Rêve* 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
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Instrumentation

Flute solo
Guitar solo
Violins 1 (9 or 6)
Violins 2 (9 or 6)
Violas (6 or 4)
Cellos (6 or 4)
Double Basses (2)

All instruments are written at pitch, except guitar and double basses sound down one octave.

String chords are non divisi, unless otherwise indicated.

$\text{♪}=\text{♪}$ throughout each tempo region.

Variants

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Karen Amrhein (ASCAP)

I $\text{♩} = 80$

Flute: *espress.* mp mf mp f

Guitar: mp

Violins 1: *pizz.* mf *pizz.* mp mf

Violins 2: mf *pizz.* *div. unis.* mp mf

Violas: mf *pizz.* mp mf

Cellos: mf *pizz.* mp mf

Double Basses: mf mp mf

II

Fl. 5: mf mp

Gtr. 5: f mf mp

Vn. 1: A mute

Vn. 2: mute

Vla.: mute

Vc.: mute

D.B.: mute

13

Fl. *B* *espress.*

Gtr.

Vn. 1 *B* *espress.*
arco con sord.

Vn. 2 arco con sord.

Vla. arco con sord.

Vc. arco con sord.

D.B. arco con sord.

C

mp

mf

unmute

pizz. senza sord.

18

Fl.

Gtr.

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

arco

arco

arco

arco

D

Fl. 23 | - | - | 5 | *mp* | 3 | *f* | - | *△* | # | *#* | # |

Gtr. | - | - | 5 | *mp* | *mf* | *mp* | - | *△* | - | *div. arco* | *f* | *△* |

Vn. 1 23 | - | - | 5 | *mp* | *p* | - | *△* | - | *mp* | *mf* | *pizz.* | *div. arco/pizz.* |

Vn. 2 | - | - | 5 | *mp* | *p* | *△* | - | *mp* | *mf* | *div. arco/pizz.* | *p* | *unis. arco* |

Vla. | *arco* | - | 5 | *p* | - | *△* | - | *mp* | *mf* | *p* | *unis. arco* |

Vc. | *arco* | - | 5 | *p* | *div. arco* | *△* | - | *mp* | *mf* | *p* | *unis. arco* |

D.B. | *pizz.* | *div. arco* | 5 | *p* | *△* | - | *div. a/p* | *mp* | *mf* | *p* | *unis. arco* |

Fl. Gtr. Vn. 1 Vn. 2 Vla. Vc. D.B.

28 E

mf *mp*

mf *mp*

28 E

div. arco pp unis. pizz.

pizz. *p* pizz.

div. arco p unis. pizz.

pizz. *p* pizz.

p *div. arco* unis. pizz.

p pizz.

F 2

Fl. 37 *mp express.*

Gtr. 8 *mp express.*

Vn. 1 37 unis. arco *pp*

Vn. 2 *pp* unis. arco

Vla. *pp* arco

Vc. *pp* unis. arco

D.B. *pp*

G ♩ = 138

Fl. 45

Gtr. 45

Vn. 1 45 *sff*

Vn. 2 *sff*

Vla. *sf mf*

Vc. *sf mf*

D.B. *sf ff*

Musical score for orchestra and piano, page 10, measures 53-54. The score includes parts for Flute (Fl.), Guitar (Gtr.), Violin 1 (Vn. 1), Violin 2 (Vn. 2), Cello (Cello), Double Bass (D.B.), and Piano (Pno). The key signature changes between B major (F#) and A major (E). Measure 53 starts with a rest for the Flute and Guitar. Measure 54 begins with a dynamic *p* for the Piano. The Violins play eighth-note patterns, the Cello plays eighth notes, and the Double Bass plays eighth-note pairs. Measure 55 continues with similar patterns, with a dynamic *mp* for the Piano. Measure 56 concludes with a dynamic *p* for the Piano.

(I) ♩ = 60

Fl. 60

Gtr.

Vn. 1 60

Vn. 2 unis.

Vla. △

Vc.

D.B.

p *espress.*

(I) ♩ = 60

pizz.

pizz.

pizz. div.

pizz.

div. solo *mp* *espress.*

arco tutti

arco

arco

arco unis.

arco

Musical score for orchestra and guitar, page 10, measures 68-70. The score includes parts for Flute (Fl.), Guitar (Gtr.), Violin 1 (Vn. 1), Violin 2 (Vn. 2), Cello (Vcl.), Double Bass (D.B.), and Bassoon (Bsn.). The key signature is B-flat major (two flats). Measure 68 starts with a flute solo. Measures 69 and 70 feature a rhythmic pattern of eighth and sixteenth notes across all parts, with dynamic markings like \times , \wedge , and \nearrow . Measure 70 concludes with a forte dynamic.

J 3. = 80 *poco accel.* ----- *rall.* ----- *a tempo*

Fl. 76 *mp* *espress.* <*mf*>

Gtr.

Vn. 1 76 *unis. arco espress.* *p* *sub. mp* > *p* *espress.* *mp* *mf* *mp*

Vn. 2 *arco* *pp* *sub. p* > *p* *mf* *mp*

Vla. *arco* *pp* *sub. p* > *mf* *mp*

Vc. *arco* *pp* *sub. p* > *mf* *mp*

D.B. *pizz.* *mp*