

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 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
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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.

 throughout each tempo region.

Variants

Karen Amrhein (ASCAP)

for Flute & Guitar and Strings

1 ♩ = 80

Flute *espress.*
mp *mf* *mp* *f*

Guitar *mp*

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

Violins 2 *mf* *mp* *mf*

Violas *pizz. div. unis.* *mf* *mp* *mf*

Cellos *mf* *mp* *mf*

Double Basses *pizz.* *mf* *mp* *mf*

5

Fl. *mf* *mp* *A*

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

Vn. 1 *mute*

Vn. 2 *mute*

Vla. *mute*

Vc. *mute*

D.B. *mute*

13 **B** *espress.*

Fl. *mp* *mf*

Gtr.

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

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

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

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

D.B. arco con sord. *mp* unmute *mf* pizz. senza sord.

18

Fl.

Gtr.

Vn. 1 arco

Vn. 2 arco

Vla.

Vc.

D.B. arco

23 **D**

Fl. *mp* *f*

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

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

Vn. 2 *mp* *p* *mp mf* div. arco/pizz. *p*

Vla. *mp* *p* *mp mf* div. arco/pizz. *p*

Vc. *mp* pizz. *p* *mp mf* div. arco/pizz. *p*

D.B. *mp* pizz. *p* *mp mf* *p*

div. arco
unis. arco
div. arco/pizz.
div. a/p
div. arco/pizz.
div. arco
div. a/p
div. arco

28 **E**

Fl. *mf* *mp*

Gtr. *mf* *mp*

Vn. 1 *pizz. p* *div. arco pp* *unis. pizz.,*

Vn. 2 *pizz. p* *div. arco pp* *pizz.*

Vla. *pizz. p* *div. arco pp* *unis. pizz.*

Vc. *p* *div. arco* *pizz.*

D.B. *p* *div. arco* *unis. pizz.*

p *pizz.*

37 **F** 2

Fl. *mp espress.*

Gtr. *mp espress.*

Vn. 1 *pp* unis. arco

Vn. 2 *pp* unis. arco

Vla. *pp* arco

Vc. *pp* unis. arco

D.B. *pp*

45 **G** ♩ = 138

Fl.

Gtr.

Vn. 1 *sf mf* *ff*

Vn. 2 *sf mf* *ff*

Vla. *sf mf* *ff*

Vc. *ff*

D.B. *ff*

(H)

53

Fl.

Gtr.

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

p *div.* *p* *mp*



(I) $\text{♩} = 60$

60

Fl.

Gtr.

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

p *espress.* *div. solo mp espress.* *arco* *pizz.* *arco tutti* *arco* *arco unis.* *arco*

p *unis.* *pizz.* *pizz.* *pizz. div.* *pizz.*

68

Fl.

Gtr.

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

76

Fl.

Gtr.

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

\textcircled{J} $3 \downarrow = 80$ poco accel. ----- rall. ----- a tempo

mp espress. $\langle mf \rangle$

\textcircled{J} $3 \downarrow = 80$ unis. arco *espress.* rall. ----- a tempo

p sub. *mp* *p* *mp* *mf* *mp*

arco *pp* sub. *p* *espress.* *p* *mf* *mp*

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

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

pizz. *mp*