

Variations on a theme of George Harrison

VARIATION 5

164

Tbn. *mf fmp mf fmp fmp f ff mp f*

accel. — — — $\frac{3}{4}$ — —

Kbd. *ff* *harp stop off*

(169)

Tbn. *pp mp pp mp pp mp p f*

(169)

Tbn. *mp f pp p mf p mp*

C.B. *pizz. in own time p mp p*

Perc. I *pp mp*

in own time

VARIATION 6

(170)

Tbn. *p mf f ff*

staccatiss. (spit)

*♩ = 240 (♩ = 120) *)*

$\frac{2}{4}$ poco rall. a tempo *)

Kbd. CLAVINET *f*

♩ = 240 (♩ = 120)

$\frac{2}{4}$ poco rall. a tempo

Perc. I *pp*

♩ = 240 (♩ = 120)

$\frac{2}{4}$ poco rall. a tempo

*) or as fast as is practicable for the harp in Var.7 and the percussion in Var.8: there should be no change of tempo through Vars.6-8

175

Kbd.

ff *mf*

VARIATION 7

Hp.

8/8 2+3 4/4

p *p.d.l.t.* *loco*

C# C# C# C# F# C# C#

181

Kbd.

Hp.

(8va) *p.d.l.t.* *loco*

C# C# F# C# C# C# F# C#

Kbd.

Hp.

C# C# F# C# C# C# F# C#

Kbd.

VARIATION 8

194

Hp.

Kbd.

Perc. 1

Perc. 2

Xylo

f

mp

f

p

f

mp

(2 in one hand)

f p

200

Perc. 1

Perc. 2

mf > p

mf > p

mf

p

mf > p

205

Perc. 1

Perc. 2

f

p sub.

pp

ff

mp

f

p

> pp

ff

mp

CELESTA $\sharp E$
Kbd. *f*

210

Perc. 1

Perc. 2

f *mp* *ff*

215

Kbd.

CLAVINET

f *mf*

ζ *rall.* $\frac{4}{4}$ $\text{♩} = 80$
(CELESTA)

Perc. 1

Perc. 2

p

220

Kbd.

Perc. 1

Perc. 2

p *mf* *p* *mf* *p* *mf*

$\frac{5}{4}$ $\frac{9}{8}$ ζ 3:2:2 $\frac{3}{4}$

224

Kbd.

Perc. 1

Perc. 2

p *mf* *p* *mf* *p*

p sub. *mf* *p*

mf *mf mp p* *mf*

mf *mf*

$\frac{3}{4}$ $\frac{4}{4}$ $\frac{9}{8}$ *poco rall.* — $\frac{4}{4}$

229

Kbd.

Perc. 1

Perc. 2

f *p* *mp* *f*

f *p* *mp* *f*

mp *p* *mp*

mp *p*

mp *p*

a tempo $\frac{4}{4}$ $\frac{7}{8}$ $\frac{4+8}{8}$ $\frac{9}{8}$ $\frac{4}{4}$ *poco rall.* — $\frac{4}{4}$

VARIATION 10

($\overset{3}{\curvearrowright}$) = (. . .)

B.C.I.

Tbn.

C.B.

Kbd.

p *etc.* *poco rall.* — *freer*

p *poco rall.* — *freer*

pizz. in own time (II III) *pp* *p* *f*

mp *p*

mp *p*

234

Perc. 1 should move the $\text{3} \equiv$ on their stand as far as possible to the right, to be as close as possible to the left of the ^ .

(236) $\frac{2}{4}$ $\text{♩} = 100$

B.CI. *mp* *p* *mf* *ff mp ff mp ff mp ff mp >*

Tbn. *mp* *p* *mf* *ff mp ff mp ff mp ff mp >*

C.B. *pp* *p* *f* *ff mp ff mp ff mp ff mp >*

in own time

arco

IV *>* IV *>* III *>*

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VARIATION 11

240 $\frac{3}{4}$ $\frac{5}{4}$ $\text{♩} = 60$ (free) $\frac{7}{8}$ $\frac{3}{4}$ $\frac{3}{4}$

B.CI. *pp mp ff mp ff mp ff pp* breathe with tongued attack (*mf*)

Tbn. *pp mp ff mp ff mp ff pp* breathe with tongued attack (*mf*) cup mute, closed (*pp*) (*mf*)

C.B. II III IV *pp mp ff mp ff mp ff pp* slap and hold dead (*pp*) (*mf*) III IV dead strings, tasto (*mp*) (bow v. close to lh.)

Perc. 1 *Vib* motor on (*p*) (*mp*) (*p < p*) (*mp*) (B to follow as fast as possible)

Perc. 2 *Vib* (*p*)

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249 $\frac{1}{8}$ ($\text{♩} = 200$) $\frac{2}{4}$ $\text{♩} = 100$ $\frac{3}{8}$ $\frac{2}{4}$

Tbn. *ppp < p* *f* flutter (*mf*) *f*

C.B. *ppp < p* *f* arco, sul pont. (*mf*) *f*

Perc. 1 *p* *f* *pp* *mf* *mf* *f*

Perc. 2 *p* *f* motor off (*ff*)

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poco rall. — ♩ = 60 (free) 7/4 8/4 5/4

258

Tbn. *open* *f* *arco* *pp*

C.B. *pizz.* *mf* *f* *pp*

Perc. I *mf* *mp* *p* *mf* *ff* *in own time*

Perc. 2 *mp* *p* *mf* *ff* *in own time*

VARIATION 12

265

Tbn. *f* *pp* *mp* *ff* *p sub.* *long (ad lib.)*

C.B. *f* *pp* *pp* *mf* *p* *f* *fff* *pizz. II* *p*

Perc. I *pp* *f* *p* *motor on* *present notes in given order first time, then ad lib.* *motor off* *motor on* *finger-damp other bars*

Perc. 2 *pp* *f* *p* *present notes in given order first time, then ad lib.* *damp all 'black notes' with forearms*

(271)

C.B. *mp* *mf* *p* *mf*

(271) (press on, oblivious of other players)

C.B. *mp* *p* *p* *mp* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf*

B.C.I. *pp* *mp* *pp* *mf* *p* *not too long*

Kbd. CELESTA *p*