

3rd Movement

Theme and Nine Variations

David Pitman

$\text{♩} = 60$ Theme - Comodo con grazia

Cello

Piano

mf

p

mf

5

9

13

Musical score for measures 13-16. The system consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. It contains a melodic line with eighth and sixteenth notes, including slurs and accidentals. The bass staff has a key signature of one sharp (F#) and a common time signature. It contains a bass line with whole and half notes, including slurs and accidentals.

17 *Variation I*

Musical score for measures 17-20. The system consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. It contains a melodic line with eighth and sixteenth notes, including slurs and accidentals. The bass staff has a key signature of one sharp (F#) and a common time signature. It contains a bass line with whole and half notes, including slurs and accidentals. The dynamic marking *mf* is present below the bass staff, and *p* is present above the bass staff.

21

Musical score for measures 21-24. The system consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. It contains a melodic line with eighth and sixteenth notes, including slurs and accidentals. The bass staff has a key signature of one sharp (F#) and a common time signature. It contains a bass line with whole and half notes, including slurs and accidentals.

25

f

f

28

mf

31

f

33 *Variation II - legato espressivo*

mf
semi-stacc et legg.

p
detache

mp

36

38

41

Key signature: one sharp (F#). The score consists of three staves. The top staff is a single melodic line in bass clef. The bottom two staves are a grand staff (treble and bass clefs). The music features several triplet markings over the treble staff and a few notes in the bass staff.

42

(diabolic!)

3 3 3 3

(b)

44

Measures 44-45 of a musical score. Measure 44: Bass clef, key of D major (F#). Treble clef: four groups of eighth-note triplets (F#, G, A, B, C, D, E, F#). Bass clef: four eighth notes (F#, G, A, B). Measure 45: Bass clef: eighth-note triplet (F#, G, A), eighth note (B), eighth-note triplet (C, D, E), eighth note (F#). Treble clef: eighth-note triplet (F#, G, A), eighth note (B), eighth-note triplet (C, D, E), eighth note (F#). Bass clef: eighth-note triplet (F#, G, A), eighth note (B), eighth-note triplet (C, D, E), eighth note (F#).

45

Measures 45-46 of a musical score. Measure 45: Bass clef: eighth-note triplet (F#, G, A), eighth note (B), eighth-note triplet (C, D, E), eighth note (F#). Treble clef: eighth-note triplet (F#, G, A), eighth note (B), eighth-note triplet (C, D, E), eighth note (F#). Bass clef: eighth-note triplet (F#, G, A), eighth note (B), eighth-note triplet (C, D, E), eighth note (F#). Measure 46: Bass clef: eighth-note triplet (F#, G, A), eighth note (B), eighth-note triplet (C, D, E), eighth note (F#). Treble clef: eighth-note triplet (F#, G, A), eighth note (B), eighth-note triplet (C, D, E), eighth note (F#). Bass clef: eighth-note triplet (F#, G, A), eighth note (B), eighth-note triplet (C, D, E), eighth note (F#).

46

Measures 46-47 of a musical score. Measure 46: Bass clef: eighth-note triplet (F#, G, A), eighth note (B), eighth-note triplet (C, D, E), eighth note (F#). Treble clef: eighth-note triplet (F#, G, A), eighth note (B), eighth-note triplet (C, D, E), eighth note (F#). Bass clef: eighth-note triplet (F#, G, A), eighth note (B), eighth-note triplet (C, D, E), eighth note (F#). Measure 47: Bass clef: eighth-note triplet (F#, G, A), eighth note (B), eighth-note triplet (C, D, E), eighth note (F#). Treble clef: eighth-note triplet (F#, G, A), eighth note (B), eighth-note triplet (C, D, E), eighth note (F#). Bass clef: eighth-note triplet (F#, G, A), eighth note (B), eighth-note triplet (C, D, E), eighth note (F#).

47

3 3 3 3

48

3 3 3 3

Variation III - leggiero poco detache

49

mf 3 3 3 3 3 3 3 3 *pp* 3 3 3 3 *f*

50

52

54

p

(c) 1996

56

57

(diabolic!)

58

59

59

60

60

Measures 60-63 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is one sharp (F#). Measures 60-61 feature a continuous eighth-note triplet in the treble staff. Measures 62-63 feature a continuous eighth-note triplet in the bass staff. The grand staff contains a series of chords, with some notes marked with accents (>).

61

Measures 61-64 of a musical score. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature is one sharp (F#). Measures 61-62 feature a continuous eighth-note triplet in the bass staff. Measures 63-64 feature a continuous eighth-note triplet in the treble staff. The grand staff contains a series of chords, with some notes marked with accents (>).

62

Measures 62-65 of a musical score. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature is one sharp (F#). Measures 62-63 feature a continuous eighth-note triplet in the bass staff. Measures 64-65 feature a continuous eighth-note triplet in the treble staff. The grand staff contains a series of chords, with some notes marked with accents (>).

63

Musical score for measures 63-64. Measure 63 features a treble staff with four groups of eighth-note triplets and a bass staff with a single eighth note. Measure 64 features a treble staff with eighth notes and a bass staff with a half note and a quarter note.

64

Musical score for measures 64-65. Measure 64 features a bass staff with four groups of eighth-note triplets and a treble staff with eighth notes. Measure 65 features a bass staff with a half note and a treble staff with eighth notes.

Variation IV

65

Musical score for Variation IV, measures 65-68. Measure 65 features a bass staff with four measures of whole notes marked "tr" and a treble staff with eighth-note triplets. Measures 66-68 feature a treble staff with eighth notes and a bass staff with half notes.

p

mf

mf

69 *tr* *tr* *tr* *tr* *tr* *tr* *tr*

73 *tr* *tr* *tr* *tr* *tr* *tr* *tr*

mp

quasi improvviso

mp

76 *tr* *tr*

78

tr

p

80

p

mf

81 Variation V

mf
dolce

p

mezzo voce

mf

84

84

87

87

90

90

p p *mf* *p p*

93

93

mf

piu piano

94

95

96

This system contains measures 93 through 96. Measure 93 is a whole rest in the bass clef. Measures 94-96 feature a melodic line in the bass clef and a piano accompaniment in the treble and bass clefs. The piano part in measure 94 has a *mf* dynamic. A *piu piano* instruction is written above the treble staff, spanning measures 94 and 95. The system concludes with a double bar line.

97 Variation VI

97

mf

molto energico

f

98

This system contains measures 97 and 98, labeled as Variation VI. Measure 97 has a *mf* dynamic. Measure 98 has a *f* dynamic and is marked *molto energico*. The piano part in measure 98 features a series of accented eighth notes. The system concludes with a double bar line.

99

99

100

This system contains measures 99 and 100. Both measures feature a melodic line in the bass clef and a piano accompaniment in the treble and bass clefs. The piano part in measure 99 has a *f* dynamic. The system concludes with a double bar line.

101

101

103

105

105

107

Measures 107-108. The bass line features a descending eighth-note scale in G major, with a key signature change to F# minor in measure 108. The piano accompaniment consists of a continuous eighth-note figure in the right hand, with accents on measures 107 and 108. The left hand is silent.

109

Measures 109-110. The bass line continues the descending eighth-note scale. The piano accompaniment features a complex eighth-note figure in the right hand, with accents on measures 109 and 110. The left hand is silent.

111

Measures 111-112. The bass line continues the descending eighth-note scale. The piano accompaniment features a complex eighth-note figure in the right hand, with accents on measures 111 and 112. The left hand is silent. Dynamics include *p* (piano) and *pp* (pianissimo).

113 *Variation VII*

113 *Variation VII*

113

piano molto

pp

p

Measures 113-116. The score is in G major (one sharp) and 4/4 time. The right hand has whole rests in measures 113-115, followed by a half note G5 in measure 116. The left hand has a half note G2 in measure 113, a half note G2 in measure 114, and a half note G2 in measure 115. In measure 116, the left hand has a half note G2 and a half note G3. Dynamics include *piano molto* in measure 113, *pp* in measure 114, and *p* in measure 116.

117

117

Measures 117-120. The right hand has whole rests in measures 117-119, followed by a half note G5 in measure 120. The left hand has a half note G2 in measure 117, a half note G2 in measure 118, and a half note G2 in measure 119. In measure 120, the left hand has a half note G2 and a half note G3. Dynamics include *piano molto* in measure 117, *pp* in measure 118, and *p* in measure 120.

121

121

pp

Measures 121-124. The right hand has whole rests in measures 121-123, followed by a half note G5 in measure 124. The left hand has a half note G2 in measure 121, a half note G2 in measure 122, and a half note G2 in measure 123. In measure 124, the left hand has a half note G2 and a half note G3. Dynamics include *piano molto* in measure 121, *pp* in measure 122, and *p* in measure 124.

125

125

Variation VIII

quasi-soliliquoy et passione piu a piu sempre

129

ppp

sempre molto piano

ppp

ppp

133

133

137

Measures 137-140. The bass line features a melodic phrase starting in measure 138 with a half note G4, a quarter note A4, a half note B4, and a half note A4, all beamed together. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a series of chords in the right hand.

141

Measures 141-144. The bass line continues the melodic phrase from measure 138, ending with a quarter rest in measure 144. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

145

Measures 145-148. The bass line features a melodic phrase starting in measure 146 with a half note G4, a quarter note A4, a half note B4, and a half note A4, all beamed together. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

149

149

153

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161 *Variation IX*

piano col passione quasi soliliquoy

The image shows a musical score for the song "The Rose Tree". It consists of two systems of staves. The first system has a single treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody begins with a whole rest, followed by a half note G4, a quarter note A4, and a dotted half note B4. A dynamic marking of *p* (piano) is placed below the staff. The second system features a grand staff with a treble and bass clef. The treble staff continues with whole rests. The bass staff begins with a whole rest, followed by a half note G3, a quarter note F#3, and a dotted half note E3. A dynamic marking of *ppp* (pianissimo) is placed below the staff. The score concludes with a double bar line.

165

A musical score for the song "The Rose Tree". It consists of three staves. The top staff is a single treble clef with a key signature of one sharp (F#). The middle staff is a grand staff (treble and bass clefs) with a key signature of one sharp. The bottom staff is a single bass clef with a key signature of one sharp. The music is in 4/4 time. The melody is in the top staff, starting with a whole rest, followed by a half note G4, a half note A4, and a half note B4. The accompaniment is in the bottom staff, starting with a whole rest, followed by a half note G3, a half note A3, and a half note B3. The middle staff has a grand staff with a key signature of one sharp, but it contains no notes, only rests.

169

A musical score for the song 'The Rose Tree'. It consists of two systems. The first system has a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note A4, and a quarter note G4. The second system has a grand staff (treble and bass clefs) with the same key signature. The treble staff has whole rests in all four measures. The bass staff has a whole note G3 in the first measure, a half note F#3 in the second measure, a half note E3 in the third measure, and a whole note D3 in the fourth measure. There are vertical lines between the systems, indicating a break in the music.

173

sonore piu forza

177

f

181

piu piano et piacevole

mf

185

185

189

189

193 *Coda molto legato ma distinct*

pp *ma distinct* *pp* *ma distinct* *pp*

197

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201

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205

205

This musical score block contains measures 205 through 208. It features three staves: a bass staff at the top, a treble staff in the middle, and a grand staff (treble and bass) at the bottom. The key signature is one sharp (F#). Measure 205 shows a bass line with eighth and sixteenth notes, a treble line with a half note and a quarter rest, and a grand staff with a bass line of eighth notes and a treble line with a half note. Measure 206 continues the bass line, with the treble line having a half note and a quarter rest, and the grand staff having a bass line of eighth notes and a treble line with a half note. Measure 207 shows the bass line with a half note and a quarter rest, the treble line with a half note and a quarter rest, and the grand staff with a bass line of eighth notes and a treble line with a half note. Measure 208 shows the bass line with a half note and a quarter rest, the treble line with a half note and a quarter rest, and the grand staff with a bass line of eighth notes and a treble line with a half note.

209 *piu feroce con forza molto* *piu...*

f

mf

212

mf

f

216

mf

f

220

Measures 220-223 of a musical score. The score is written for piano (p) and features a complex texture with multiple staves. The key signature is one sharp (F#). The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A forte (ff) dynamic marking is present in measure 223. A crescendo hairpin is visible below the piano part.

224

Measures 224-227 of a musical score. The score is written for piano (p) and features a complex texture with multiple staves. The key signature is one sharp (F#). The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A forte (ff) dynamic marking is present in measure 224. A crescendo hairpin is visible below the piano part.

228

Measures 228-231 of a musical score. The score is written for piano (p) and features a complex texture with multiple staves. The key signature is one sharp (F#). The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A forte (ff) dynamic marking is present in measure 228. A crescendo hairpin is visible below the piano part.

232 *molto sonore*

ff

236 *fff*

fff

fff
Ped. _____

The musical score is written for a piano and a single melodic line. The piano part is in the right hand of a grand staff, with the left hand providing a steady eighth-note accompaniment. The melodic line is written in a single staff, starting in measure 232 with a single note, then moving to the piano staff in measure 233. It continues with a series of notes, some with slurs and accents, and a crescendo leading to a fortissimo (fff) section in measure 236. The piano part also has a crescendo leading to a fortissimo (fff) section in measure 236. The score ends with a forte (ff) section and a pedal point (Ped.) in measure 236.

240

Measures 240-243. The score is in G major (one sharp). The right hand has a whole rest. The left hand features a descending eighth-note scale starting on G4, marked *gva* (glissando) with a dashed line. The bass line consists of a series of eighth notes: G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, 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251

p

p *pp*

255

meno

ppp

259

dolce

pp

ppp

263 *quasi simile da capo non troppo piano*

Measures 263-266. The bass staff begins with a melodic line in G major, marked *mp*. The treble and grand staves contain whole rests in all parts.

Measures 267-268. Measure 267 continues the bass line. Measure 268 features a piano (*p*) pizzicato (*pizz.*) in the bass and piano (*p*) chords in the treble and grand staves.