(Section II)

XVIII. Quietly, peacefully

♩ = 100-120

p—mp

4

8

12

(RH arpeggiate when necessary)

16

19

22

rit.

8va loc.

(pause)

p

XIX. Cengkok and Coda

♩ = 80-84 (or a little slower)

Ped. ad lib., but quite a bit

This tied rhythm is simply a regular quarter note pattern displaced to the last 16th of each beat.
Alt. notation:

3

5

7

9

Getting a little bit faster

11

(faster)

(faster)

13

faster

(♩ = 106)

rit.

16

(>)

slowing

(♩ = 80)

Coda

A bit slower ♩ = 66-72

18

All even, soft, ringing. All legato.

20

22

24

26

28

7:4

3

29

3

30

3

31

3

Slowing down

Slowing

32

XX. Song

♩ ≈ 72-84 **Slowly. Very rubato**

(RH melody articulated at player's discretion)

(*) All left hand chords may be rolled slightly ad lib., in any direction, order or speed, to performer's taste.

freely, quietly

a bit slower

19 **lightly**

20 rit. ad lib. 8va loc. (rit. to the end of variation)

XXI.

Fast (both hands equal dynamics)

22 *mp* *mf* *ff*

staccato throughout

4 (*ff*)

8va Shout! loc.

7

11

15

(ff)

19

opt. 8va

23

8va

(ff)

26

(8)

loco

29

(cresc. to fermata)

(cresc.)

(fff)

sub. quiet

33

Slowing a little...

Slower and quieter

pp

quieter

tr *no trill*

slowing...

37

slowing still

8^{va}

(quieter)

legato

loc.

slowing...

pp (quiet)

slowing...

Freely, fading out

slowing →

4:3

4:3

pppp

XXII. Phantasy

as fast as possible

8^{va}

legato

ppp

(not in meter)

(this measure opt.)

loc.

pppp

ff

(play D's pianissimo)

pppp

pp

ff

(always roll)

(all unevenly rolled)

A tempo ♩ ≈ 80-84 or faster

f

2

4

6

8

Slower

(♩ ≈ 84)

slowing

sub. ***pp***

10

(♩ ≈ 60)

legato

(***pp***)

legato

speeding up

cresc.

(***mf***) *cresc.*

13

A tempo

(***f***) *cresc.*

ff

15

17

sub. pp

(ff)

19

sub. p

sub. mp

20

22

Rubato

fff

sub. mp

lightly

Still
Rubato

very lightly

24

in time!

(mp)

mf

f

26

(,)

ff

29

(f)

7:4

5:4

31

5:3

3:2

Slowing, getting calmer and quieter

33

rit.

(relaxing)

Slower and softer

mp

p

freely, not fast

mp

XXIII. Slow

♩ ≈ 78-84, steady, with slight cadences and rubati

mp-mf

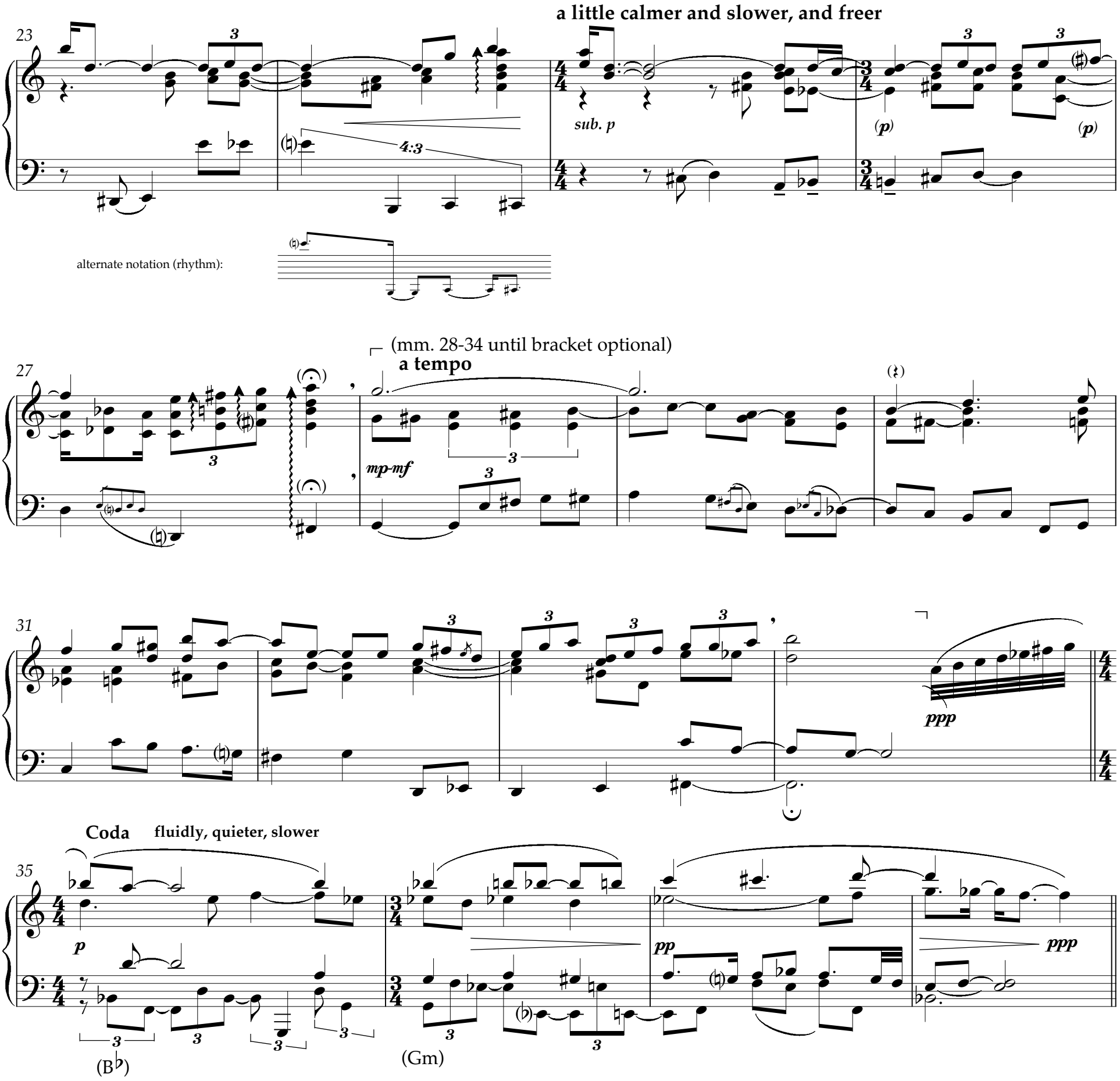
LH *legato*, organ-like, throughout
(a page turner or 2nd might
play the bottom line here)

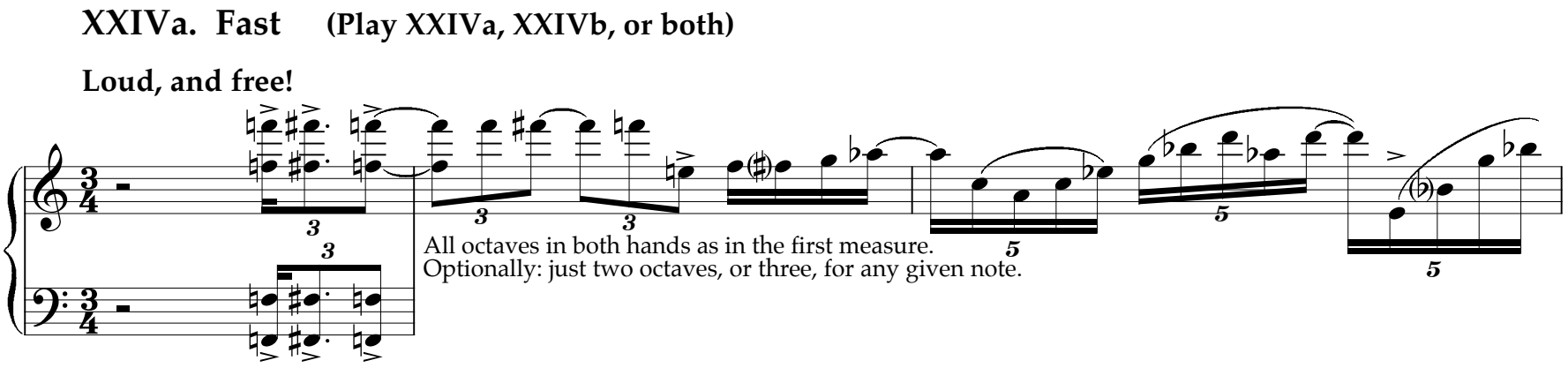
7

13

18

slowing





In this variation, rapid passages may be played as single notes if too difficult as octaves.
Most grace notes are to be played as one note, as designated.

4

(opt. one octave)

7

(not octaves, RH only)

(not octaves)

(opt: one note either hand)

10

(opt: one note either hand)

12

(f)

(not octaves)

15

(no octave)

(LH only, no octave)

(no octave)

(no octave)

19

(opt. one note)

23

(a little softer)

very loud again

very loud!

27

(both hands in octaves)

f

30

(no octave, RH only)

34

slowing (slower)

38

mp ff

XXIVb.

all octaves doubled below

ff

ff all octaves doubled below

4

(no octave)

(no octave optional)

7

(no oct.)

(oct.)

(no oct.)

sub. p

9

(optional one note, high octave)

f

12

(still octaves, both hands)

15

19

(no oct.)

(no oct.)

23

(ff)

26

28

(still in octaves, both hands)

31

34

37

(no oct.)

Slowing

(slower and slower)

mp

pp

XXVa. Slowly

♩ ≈ 66-72

pp-p

11

* (The high G on this LH chord may be either sharp or natural. Thanks to Amy Beal for suggesting this).

16

gently, freely

Ped.

gently

Ped.

19

a bit slower, softer, freer

Very rubato

Ped.

Ped.

Interlude

Fast

22

Rit.

pp

Very rubato, with an improvisatory feel (Pedal ad lib)

25

XXVb. Very Legato

(as (a)) ♩ ≈ 66-72

28

(Lightly)

p-mp

ppp

LH *legato,*
pedal *ad lib.*

2

6

9

13

16

(do not restrike grace notes)

quieter

quiet

19

slight ritard.

rit.

pp

22 rit. and getting quieter

slowing to a halt

(between parentheses optional)

XXVI. Middle

Medium tempo (♩ ≈ 84-96)

(with great liberty)

pp

p-mp

5:6

7

14

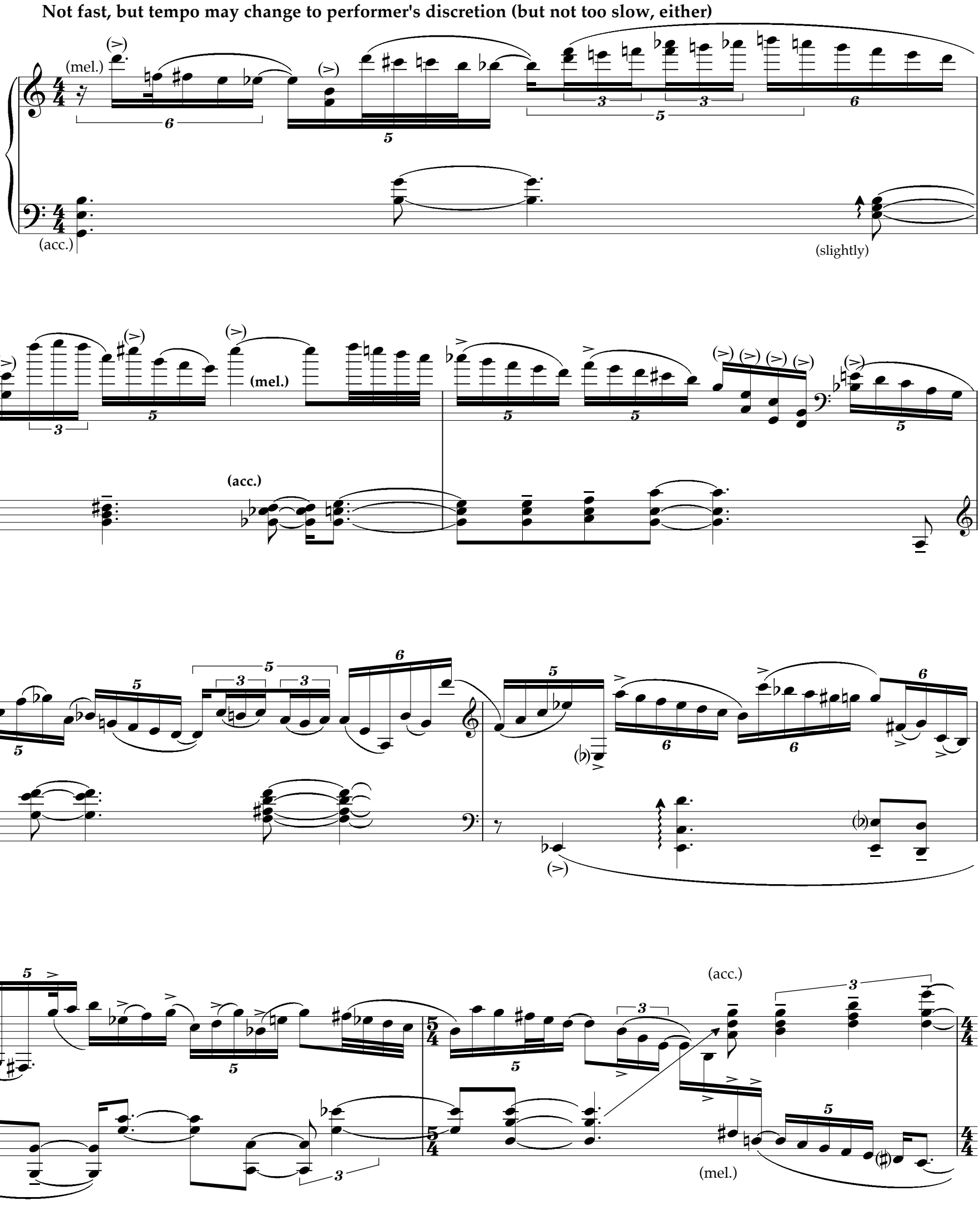
20

pp

ppp

XXVII. Melody and accompaniment

Not fast, but tempo may change to performer's discretion (but not too slow, either)



This variation is always homophonic, though the melody and accompaniment change hands and registers freely. The performer should be careful to observe and emphasize the distinction. The melody should be freely between ***mp-f***, the accompaniment adjusted accordingly. Chords in accompaniment may all be arpeggiate or rolled slightly ad lib.

8

(mel.)

8va

(acc.)

10

(8)

loc.

12

(acc.)

(mel.)

14

(acc.)

(mel.)

(mel.)

(mf-f)

(acc.)

16

slight rit.

sub. mp

A tempo

18

(mel.)

(softly)

(acc.)

21

(mel.)

(acc.)

23

25

(acc.)

(mel.)

(mel.)

27

29

(mel.)

(acc.)

30

(mel.)

(acc.)

(acc.)

(very soft)

(acc. only)

(mel. only)

(mel.)

(mel.)

(mel.)

(mel.)

(mel.) even softer

3:2

33

(slight)

(acc.)

(mel.)

(acc.)

(mel.)

(acc.)

(soft)

35

(mel.)

quieting and slowing to end...

Ped.

38

lightly, as an ornament

slowing and relaxing

optional

pppp, just brush keys

very freely

Ped.

XXVIII. Rather fast

(This variation should be steady, rather undramatic. Accented notes are melody; accents in parentheses are lesser accents.)

mp—mf

bring out melody!

14

16

18

20

22

24

26

28 (half-notes opt.)

sub. ***mp***

30

(mel.)

32

34

rit.

LH only

36

38

Slowing

softly, slowly

decresc.

XXIX. Soft, not too slow, very rubato

5

9

12

16

ppp

mp-mf

20

(Slowing...)

slight

25

still slowing, and quieting

increasingly freer

30

pp

pp

pp

(slight)

34

pppp

ppp

slowing

ppp

(slight pause)

XXX. Fast, swing

all LH staccato, very rhythmic and swinging throughout variation XXX.

4

7

9

11

sub *p*

f

14

17

soft

(roll octaves ad lib.)

22

26

(Bluesy)

5:3

30

33

36

(slowing down)

(still slowing)

(ppp)

sub mf

39

(not slowing too much; keep LH rhythmic)

(still fast as in XXX)

XXXI. Still fast, swing

4

8va

loc.

7

(E7 A7 D7 G7 A7 E7)

9

11

14

8va

ff

16

(8) loc.

19

22

25

28

8va loc.

31

(9:8)

34

36

speeding up

mf

f

mf

XXXII. Faster

ff

ff

8va loc.

Freely, slower

mp

slow

pp

8vb

pp

p

6

rit.

a tsempo

f

ff

8

5:4 5 5 5 5

sub *f* *ff*

5:4 5 5 5 5

Slow (a little ahead of the beat)

pp *ppp*

8vb

a tempo

11

7 7 7 7 7

mf *staccato* *sub* ***pp***

Slower

p

mf

7 7 7 3 3

15

p ***pp*** ***pp*** ***p*** ***mp***

simile (staccato)

8vb

19

3:2

mf ***f*** (*cresc.*)

(LH staccato)

21

6

(*cresc.*) (simile staccato) ***ff***

23

(ff)

pp

LH a little more legato

25

mf

mf

mf

(1st attack)

mp

a bit slower

mp

Ped.

8vb

Ped.

29

mf

loc.

f

faster

p

mp

accel. little by little

ad lib. phrasing

32

mf

f

mp

f

pp

ppp

(slower)

34

pp

mp

pp

p

mp

36

38

Slow to end

XXXIII. The Independence Movement (for David Rosenboom)

Fast!!! Loud.

In this variation, what is important is the "asynchrony" of the two hands, not the synchrony.

3

(C)

5

6

sub p

5:4

6:4

sub p

f

(RH only)

11:8

(still loud)

(still loud)

6

(f)

7:4

mf

8

sub mp

(mp)

mf

11

(f)

mf

9:8

* each crescendo should begin at f and crescendo slightly ad lib.

13

5

9:8

10

9

15

17

19

21

Furiously!

(Eb - F)

23

Slower

a tempo

Freely

25

(f) opt. opt. (ff)

27

f sub pp f mp mf

29

mf f loc. f ff mp

Softer, slowing down - - - - - - - slowing - - much slower than beginning of variation, calming down

31

slower, rubato mf p mp (p-mp) (p-mp) (soft) (p) gentle

34

(pp) p Left hand melody!

37

Even slower

Very slow→ Var. XXXIV.

XXXIV. Very lyrical. Soft, rubato, expressive

XXXIVa. ♩ ≈ 50 (the RH may also be played all, or in part, an octave down)

6

(quieter and slower)

(lyrically)

10

XXXIVb. as tempo

rit.

16

3

(Slowing a bit)

5:4

10

rit.

A tempo

slightly rit.

soft

14

a bit softer

a bit softer

18

rit.