

HUNGARIAN VARIATIONS

For String Orchestra and Solo Violin

By Susan H. Day (ASCAP)

INSTRUMENTATION

Conductor Score	1
Solo Violin	1
Violin I	8
Violin II	8
Viola	5
Cello	5
String Bass	5

Inspired by the composer's Hungarian ancestry, and reminiscent of Brahms' *Hungarian Dances*, this major work is very attainable for advanced middle school or high school string orchestra. The violin solo is harder than the orchestral parts and offers an opportunity for your most outstanding violinist to show his/her skill and flair in an exciting solo work, featuring many techniques which are the soul of the violin—expressive melodic passages with lots of vibrato, chromatic and minor scales, arpeggios, slurred and unslurred triplets, trills, grace notes, double stops, and various articulations of the bow. The rest of the orchestra has lovely countermelodies and interesting accompanying parts. Written in D minor in 4/4 time, it is quite straightforward, but the element of expressive playing is more vital to creating the dramatic effects than trying to execute at breakneck speed.

NOTES TO THE CONDUCTOR

Start this piece a bit under tempo to enable and feature expressive playing of the opening main theme. Everyone should use lots of vibrato here. Make a clear tempo contrast at M. 21 and keep this tempo throughout. The conductor is at liberty to go comfortably fast so the soloist can play cleanly, get all the notes in, and still be fast enough to generate the excitement so characteristic of Hungarian music. Remember to keep the orchestra playing at a dynamic level that allows the soloist to be heard. The soloist should use more bow on the double stops at m. 89 and less bow on the doubled notes at m. 160. Feel free to accelerate at the end to create an exciting conclusion. Make sure to choose the soloist with the gypsy heart to perform this one!



Hungarian Variations

For String Orchestra and Solo Violin

CONDUCTOR SCORE

Duration - 5:30

Susan H. Day (ASCAP)

Solo Violin

Violins

Viola

Cello

String Bass

Expressivo (♩ = 112)

opt. 8va

mf

mp

1 2 3

Solo Vln.

Vlns.

Vla.

Cello

Str. Bass

4 5 6 7

Solo Vln.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

8 9 10 11

Solo Vln.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

13

mp

mf

loco

12 13 14

Solo Vln.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

15 16 17

This block contains the musical score for measures 15, 16, and 17. It features six staves: Solo Violin, Violins I and II, Viola, Cello, and String Bass. The Solo Violin part has a melodic line with slurs and accents. The Violins I and II parts have similar melodic lines. The Viola, Cello, and String Bass parts provide harmonic support with various rhythmic patterns and slurs. A large red watermark is overlaid on the score.

Solo Vln.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

18 19 20

This block contains the musical score for measures 18, 19, and 20. It features six staves: Solo Violin, Violins I and II, Viola, Cello, and String Bass. The Solo Violin part continues with a melodic line. The Violins I and II parts have similar melodic lines. The Viola, Cello, and String Bass parts provide harmonic support. A large red watermark is overlaid on the score.

21 Variation 1
A little faster (♩ = 120)

Solo Vln.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mf *f* *mf* *f* *mf* *mf*

div.

21 22 23

Solo Vln.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mf *f* *mf* *f* *mf* *mf*

div.

24 25 26

Solo Vln.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

27 28 29 30

mf *f*

31 Variation 2

Solo Vln.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

31 32 33

mf *div.*

Solo Vln.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

34 35 36

Solo Vln.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

37 38 39

Solo Vln.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

40 41 42

This block contains the musical score for measures 40, 41, and 42. It features six staves: Solo Violin, Violins I and II, Viola, Cello, and String Bass. The Solo Violin part has a melodic line with some accidentals. The Violins and Viola parts play a rhythmic accompaniment of eighth notes. The Cello and String Bass parts play a steady eighth-note bass line. A large red watermark is overlaid on the score.

Solo Vln.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

43 44 45

This block contains the musical score for measures 43, 44, and 45. It features the same six staves as the previous block. The Solo Violin part continues its melodic line. The Violins and Viola parts continue their rhythmic accompaniment. The Cello and String Bass parts continue their steady eighth-note bass line. A large red watermark is overlaid on the score.

Solo Vln.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

ff *f*

46 47 48

Solo Vln.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

div. *f* *mf*

49 50 51

53 Variation 3

Solo Vln.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mf

mp

mp

52 53 54

Solo Vln.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f

f

f

55 56 57

Solo Vln.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

58 59 60

Solo Vln.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

61 62 63

div.

mp

mp

mp

Solo Vln.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

64 65 66 *mf*

69 Variation 4

Solo Vln.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

67 68 69 *mf* *f*

Solo Vln.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

70 71 72

This section of the score covers measures 70, 71, and 72. The Solo Violin part features a continuous triplet eighth-note pattern. The Violin I and II parts play a melodic line with slurs and accents. The Viola, Cello, and String Bass parts provide a harmonic accompaniment with slurs and accents.

Solo Vln.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

73 74 75

This section of the score covers measures 73, 74, and 75. The Solo Violin part continues with the triplet eighth-note pattern. The Violin I part has a dynamic marking of *mf*. The Violin II, Viola, Cello, and String Bass parts continue their accompaniment with slurs and accents.

Solo Vln.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f

mf

mf

mf

76 77 78

Solo Vln.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

pizz.

mf

pizz.

mf

pizz.

mf

f

81

79 80 81

Solo Vln.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

div.

82 83 84

Solo Vln.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

85 86 87

89

Solo Vln.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

arco

f

mf

88 *f* 89 90

Solo Vln.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f

91 92 93

Solo Vln.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

94 95 96

97 Variation 5

Solo Vln.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mf *mf* *mf* *mf*

97 98 99 100

Solo Vln. *mf*

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

101 102 103 104

Solo Vln.

Vlns. I

Vlns. II

Vla. *div.*

Cello

Str. Bass

105 106 107

Solo Vln.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

108 109 110

Solo Vln.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

111 112 113

Solo Vln.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

114 115 116

119 Variation 6

Solo Vln.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mp *mf* *mp* *mf*

117 118 119

Solo Vln.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

126 127 128

Detailed description: This system of musical notation covers measures 126, 127, and 128. The Solo Violin part features a melodic line with frequent triplets and slurs. The Violin I and II parts provide harmonic support with sustained notes and rhythmic patterns. The Viola, Cello, and String Bass parts are primarily sustained, with the String Bass showing a specific bowing technique marked with a 'V' and a slur over measures 126 and 127.

Solo Vln.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

129 130 131

Detailed description: This system of musical notation covers measures 129, 130, and 131. The Solo Violin part continues with its melodic line, including a triplet in measure 131. The Violin I part has a measure rest in measure 130. The Viola, Cello, and String Bass parts continue with their respective parts, showing some rhythmic activity in measures 130 and 131.

Solo Vln.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

132 133 134

Solo Vln.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

135 136 137

Variation 7

Solo Vln.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f

mf

138 *mf* 139 140

Solo Vln.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

141 142 143

Solo Vln.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Musical score for measures 144-146. The score includes parts for Solo Violin, Violins I and II, Viola, Cello, and String Bass. Measure 144 features a Solo Violin part with a fermata and a Violin II part with a fermata. Measure 145 shows a dynamic change from *mf* to *f* in the Violin I part. Measure 146 includes a *div.* marking in the Violin I part. A large red watermark 'Preview Only' is overlaid on the score.

144

145

146

Solo Vln.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

147

Musical score for measures 147-149. The score includes parts for Solo Violin, Violins I and II, Viola, Cello, and String Bass. Measure 147 starts with a Solo Violin part marked *f*. Measure 148 features a Solo Violin part with a fermata. Measure 149 shows a Solo Violin part with a fermata. A large red watermark 'Preview Only' is overlaid on the score.

147

148

149

Solo Vln.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

150 151 152

Solo Vln.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mf *f* *div.* *f*

153 154 155

Solo Vln.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

div.

tr

156 157 158 159

Solo Vln.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mf

p

mp

p

mp

p

mp

160 161 162

Solo Vln.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

163 *f* 164 *mf* 165

This system of musical notation covers measures 163 to 165. The Solo Violin part features a melodic line with triplets and a dynamic marking of *f* starting at measure 164. The Violin I and II parts play a rhythmic accompaniment with a dynamic marking of *mf*. The Viola, Cello, and String Bass parts provide harmonic support, with the Cello and Bass also marked *mf*. A large red watermark is overlaid on the score.

Solo Vln.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

166 *f* 167 *f* 168 *ff*

This system of musical notation covers measures 166 to 168. The Solo Violin part continues with triplets and reaches a dynamic of *ff* by measure 168. The Violin I and II parts also reach *ff*. The Viola, Cello, and String Bass parts maintain a dynamic of *f* through measure 167, then increase to *ff* in measure 168. A large red watermark is overlaid on the score.