

HIGHLAND VARIATIONS

By Richard Meyer

INSTRUMENTATION

Conductor Score	1
Violin I	8
Violin II	8
Violin III (Viola )	3
Viola	5
Cello	5
String Bass	5

HIGHLAND VARIATIONS

Richard Meyer has created a charming work that blends rhythmic ($\frac{6}{8}$, $\frac{4}{4}$) and stylistic (grazioso, leggiero) contrast into a Scottish-flavored treat. Colorful modulation keys of G, C, A and D and limited position work (for violin I) make this a rewarding musical hit with your students.

From the String Editor...

This arrangement/composition is designed to give a variety of performance and teaching options to groups of widely differing ability levels and instrumentation. Toward that end, alternate fingerings, bowings and/or parts have been provided where appropriate.

- All bowings and fingerings are in the score and parts.
- Each measure is numbered in the score and parts for easy reference in rehearsal.
- Standard fingerings are above the staff and alternate fingerings are below in parentheses. Alternate fingerings are usually for more advanced players.
- KEYS TO SYMBOLS: (Depending on the composition, some symbols may not be applicable)

x	= go into extended hand position
-	= shift
1-4	= standard fingerings (used as reminders or position indicators)
(1-4)	= alternate fingerings (usually more advanced)
•••/•••	= sometimes used instead of dots under the slur
(•••)/(•••)	= alternate bowings, staggered bow changes or retake
,	= lift/retake
↑/↓	= high/low finger placement
WB	= use a whole bow
LH	= play in the lower half of the bow
M	= play in the middle of the bow
UH	= play in the upper half of the bow
Fr	= start at the frog
Tip	= start at the tip

I hope these features will simplify and clarify the teaching/rehearsal process. Your suggestions are welcomed.

3

Duration - 3:00

Richard Meyer

[illegible]

6 7 8 9 10 4

Vln. I

Vln. II

Vla.

Cello

Str. Bass

11 12 13 14 15

Vln. I

Vln. II

Vla.

Cello

Str. Bass

16 17 A Tempo 18 19 20

Vln. I

Vln. II

Vla.

Cello

Str. Bass

rit. *f* *mf*

rit. *f* *mf*

rit. *f* *mf*

rit. *f* *mf*

rit. *f* *mf*

21 22 23 24 25

Vln. I *mf* *f* *mf*

Vln. II *mf* *f* *mf*

Vla. 4

Cello 2 (-4) (-4)

Str. Bass *arco* *f* 2

26 27 28 29 30

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. 4

Cello (-4) (x1)

Str. Bass *pizz.*

31 32 33 **A Tempo** 34 35

Vln. I *rit.* *mf*

Vln. II *rit.*

Vla. *rit.* 4

Cello *rit.*

Str. Bass *arco* *rit.* -1

36 37 38 39 40 41

Vln. I *pizz.* *mp* *leggero* 4

Vln. II *pizz.* *mp* *leggero* 4

Vla. *pizz.* *mp* *leggero* 4

Cello *pizz.* *f* (-4) (3) (1) (-1) *mp* *leggero* -4

Str. Bass *pizz.* -1 *mp* *leggero*

42 43 44 45 46

Vln. I

Vln. II

Vla.

Cello

Str. Bass

47 48 49 50 51

Vln. I

Vln. II

Vla.

Cello

Str. Bass

52 53 54 55 56 arco *v*

Vln. I

Vln. II

Vla.

Cello

Str. Bass

57 58 59 60 61 62 4

Vln. I

Vln. II

Vla.

Cello

Str. Bass

4328

1st stand 78 *div.*

75 76 77 4 79 -1

Vln. I *f* *p* *f* *mp*

Vln. II *f* *p* *f* *mp*

Vla. *f* *p* *f* *mp*

Cello *f* *p* *f* *mp* *mf*

Str. Bass *f* *p* *f* *mp*

Tutti 82

80 81 82 83 84 85(V)

Vln. I *p* *f* *p* *f*

Vln. II *p* *f* *p*

Vla. *p* *f* *p*

Cello *p* *f* *p*

Str. Bass *p* *f* *p*

86 Vivace

Vln. I 87 88 89 90

Vln. II 4

Vla. *f*

Cello *f* (-4)

Str. Bass *f* (-2)

Vln. I 91 92 93 94 95

Vln. II 4

Vla.

Cello x2 3 (-1) (3)

Str. Bass (-1)

96 97 98 99 100 -1

Vln. I

Vln. II

Vla.

Cello

Str. Bass

pizz.

(-1) (-3) (-4) (-1)

101 102 103 -2 104 105 V 106

Vln. I

Vln. II

Vla.

Cello

Str. Bass

ff *p sub.* *cresc.* *f*

ff *p sub.* *cresc.* *f*

ff *p sub.* *cresc.* *f*

ff *p sub.* *cresc.* *f*

arco *ff* *p cresc.* *f*

x2

107 108 109 110 111

Vln. I

Vln. II

Vla.

Cello

Str. Bass

ff

ff

ff

ff

ff

112 113 114 115 116

Vln. I

Vln. II

Vla.

Cello

Str. Bass

fff

fff

fff

fff

fff

(-2)

(-1)

(-0)

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