(Section II)

XVIII. Quietly, peacefully
\[ \text{\textbullet{} 100-120} \]

\( p-wp \)

\( \text{(RH arpeggiate when necessary)} \)
XIX. Cengkok and Coda

\[ \text{\textit{rit.}} \quad \text{\textit{\( \text{\textit{80-84}} \) (or a little slower)\)}} \]

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

\[ \text{\textit{ad lib., but quite a bit}} \]

(\( \text{\textit{\textbb{p}}} \))

\[ \text{\textit{(pause)}} \]

or 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:
Getting a little bit faster

(faster)

(faster)
faster →

\( \ell = 106 \)

rit. ......

\( \ell = 80 \)

slowing

\( \ell = 66-72 \)

Coda

A bit slower

All even, soft, ringing. All legato

\( \ell = 66-72 \)

\( \ell = 66-72 \)
XX. Song

\( \frac{\text{\textbf{j = 72-84 Slowly. Very rubato}}}{6} \)

(*) 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
Slower
($\lambda = 84$)

slowing...

speeding up,

($\lambda = 60$)

A tempo

($f \text{ cresc.}$)

$ff\text{ cresc.}$
Slowing, getting calmer and quieter

XXIII. Slow

\( \text{\( \approx \)} = 78-84, \text{steady, with slight cadences and rubati} \)

LH legato, organ-like, throughout

(a page turner or 2nd might play the bottom line here)
a little calmer and slower, and freer

alternate notation (rhythm).

(mm. 28-34 until bracket optional)

a tempo

Coda fluidly, quieter, slower

XXIVa. Fast  (Play XXIVa, XXIVb, or both)

Loud, and free!

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.
(still in octaves, both hands)

XXVa. Slowly

\( j \approx 66-72 \)
22 rit. and getting quieter

slowing to a halt

(between parentheses optional)

XXVI. Middle
Medium tempo ($\downarrow \approx 84-96$)
(with great liberty)
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 arpeggiated or rolled slightly ad lib.
XXVIII. Rather fast

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

bring out melody!
XXIX. Soft, not too slow, very rubato
XXX. Fast, swing

all LH staccato, very rhythmic and swinging throughout variation XXX.
XXXI. Still fast, swing
LH a little more legato

a bit slower

faster

accel. little by little

ad lib. phrasing

(slower)
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.
Softer, slowing down, . . . . . . . slowing, . . . . . . much slower than beginning
of variation, calming down

Gentle (soft)
XXXIV. Very lyrical. Soft, rubato, expressive

XXXIVa. $j = 50$ (the RH may also be played all, or in part, an octave down)

XXXIVb. as tempo
(Slowing a bit)

slightly

a bit softer

a bit softer

rit.