

Full Score

Gilad Cohen

Ten Variations  
For Oboe, Piano and String Quartet

(2011)

# Gilad Cohen

# Ten Variations

## **Program notes**

*Ten Variations* confronts enigmatic and abstract sections with moments of clarity and directionality. It is based on a short, simple melodic theme that is travelling through a musical journey and gradually revealed throughout the piece. Mysterious, rocky, festive, cool or glum - a different mood and character are used in each variation in order to expose a new facet of the theme. While some of the variations live comfortably in the world of 20th century's concert music (Ravel and Shostakovich being highly influential), others use rhythms and sounds derived from popular and world music (here bands like Alice in Chains, Pink Floyd and the Israeli Arabic-Jewish ensemble Bustan Abraham come to mind). Likewise, different moments in the piece may be soothing, captivating or startling for the listener. *Ten Variations* ends with a celebration of folk tunes, classical music polyphony, rock harmonies, and funk-dance grooves, while the theme is presented for the first time in its complete, triumphant form, thus offering a sense of catharsis.

"Ten Variations" is the winner of the  
2012 Franz Josef Reinl International Composition Contest in Vienna (Austria)

## **Online recording**

A demo recording of the piece is available at <https://vimeo.com/32605396>

## Performance notes:

### GENERAL:

1. All the variations should be played in a row (*attacca*), with no longer breaks than indicated.
2. Boxed passages should be played in regardless of tempo and barlines, with no attempt to match the rest of the instruments.

### STRINGS PIZZ.:



- Pluck first note, gliss to the following note and pluck again.



- Pluck first note, then gliss until reaching the second (without plucking again).

### VIOLINS:

In the boxed passages in Variation no. 1, for diamond noteheads apply "harmonic pressure" on strings, while sound is alternating between actual harmonics and nearly white noise.

### VIOLA:

1. A standard guitar pick is needed in Variation no. 10.  
The violist might find that strumming chords with a pick is easier when holding the viola on his/her lap, like a guitar.

[www.giladcohen.com](http://www.giladcohen.com)

email: [gilad@giladcohen.com](mailto:gilad@giladcohen.com)

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# Ten Variations

## For Oboe, Piano and String Quartet

Gilad Cohen 2011

***Variation no. 1*****Andante, Dark and Mysterious ( $\text{♩} = 44$ )**

Oboe

Violin I

Violin II

Viola

Violoncello

Piano

pizz.

simile

*mp\**

*p let vibrate*

*simile*

*like echo\**

*pp*

IV

arco

*p soli, dark, mysterious*

pizz.

vib.

*mf soli, dark, mysterious*

*15<sup>ma</sup> gliss.*

L.V.

*p pluck strings inside the piano with nail*

*ped.*

\* - Violin II's part should sound like an echo of violin I with two repetitions; thus, among the two violins, each note is softer than the previous one.

7

Ob.

Vn. I

Vn. II

Vla. (less than half step)

Vc.

Pno. 15<sup>ma</sup> gliss. L.V. simile **p**

A

II

Ob.

Vn. I

Vn. II

Vla.

Vc.

Pno.

arco  
**p dark**

*pizz.*

**f soli**

(*pizz.*) **p**

**f soli**

*poco*

*poco*

*ord. mp*

*mf dark*

*8vb*

*2ed.*

rubato, ruminating

14

Ob.

Vn. I      sul pont.  
              mysterioso

Vn. II     arco  
              sul pont.  
              mysterioso

Vla.

Vc.

Pno.

(8).....

*pp*

rhythm ad lib., echo 2nd violin

For diamond noteheads, apply harmonic pressure on strings,  
while sound is alternating between actual harmonics and nearly white noise.  
rhythm ad lib. (ignore other instruments)

For diamond noteheads, apply harmonic pressure on strings,  
while sound is alternating between actual harmonics and nearly white noise.

*pp like echo\**

*simile*

*subf*

*p like echo\**

*subf*

*submf*

*rubato, ruminating*

*pp*

*p*

trill half step all through gliss.

(sul pont.)

trill half step all through gliss.

*tr*

*pp*

*(sul pont.)*

*tr*

*pp*

*f*

*(p)*

*f*

*(p)*

*f*

*mf soli; dark*

*8vb*

\* - The combination of the viola and cello's parts should sound like an echo with two repetitions; thus, each fifth is softer than the previous one.

*Freely, but together with piano*

19

Ob. (tr) *gliss.* *mf*

Vn. I *p* (sudden stop) *p dark* *fp* simile, sul pont. *pp*

Vn. II *p* (sudden stop)

Vla. *pp* *simile* *3* *3* *3* *f soli* *poco* *pp* *subf* *mp*

Vc. *ff* *p* *p* *f soli* *poco* *p* *subf*

Pno. *f* *f* *15ma* *mf*

(8) 20

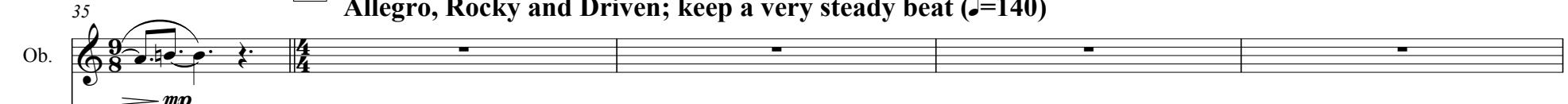
*Freely,  
but together with oboe*

Musical score for orchestra and piano, page 25, section B. The score includes parts for Oboe (Ob.), Violin I (Vn. I), Violin II (Vn. II), Cello (Vcl.), Double Bass (Vla.), and Piano (Pno.). The section begins with a dynamic of *mf*. The Oboe has a sustained note with a grace note. The Violins play a sixteenth-note pattern with dynamics *pp* and *p*. The Double Bass and Cello provide harmonic support with sustained notes. The Piano part features eighth-note chords. The section concludes with a dynamic of *ff*.



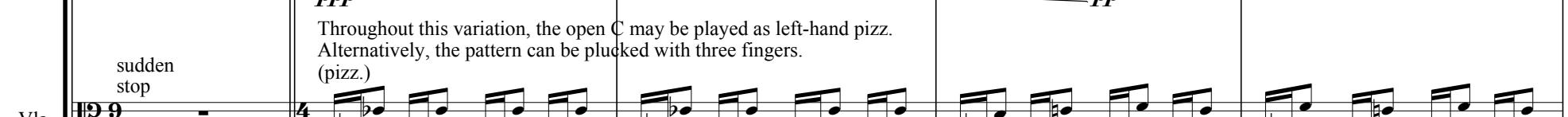
## C

*Variation no. 2**Allegro, Rocky and Driven; keep a very steady beat ( $\text{♩}=140$ )*

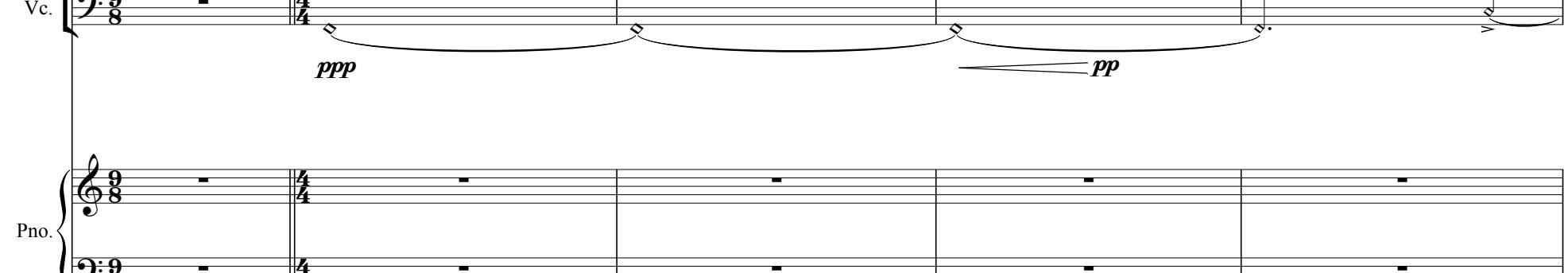
Ob. 35      

Vn. I sudden stop      

Vn. II arco ord.      

Vla. sudden stop      

Vc. sudden stop      

Pno. sudden stop      

*Throughout this variation, the open C may be played as left-hand pizz. Alternatively, the pattern can be plucked with three fingers. (pizz.)*

*pizz.*      *mf giusto*      *simile*      *pp*

*arco*      *(—)*      *simile*      *sul G*      *(—)*

*arco*      *(—)*      *pp*

*pp*

40

A musical score for orchestra and piano. The score consists of six staves. From top to bottom: Oboe (Ob.), Violin I (Vn. I), Violin II (Vn. II), Cello (Vcl.), Double Bass (Vc.), and Piano (Pno.). The Oboe staff has a treble clef and four measures of rests. The Violin I staff has a treble clef and shows rhythmic patterns with grace notes and dynamic markings *f*, *mf*, and *f*. The Violin II staff has a treble clef and sustained notes with dynamic markings *p* and *f*. The Cello and Double Bass staves have bass clefs and show eighth-note patterns. The Piano staff at the bottom has a treble clef and rests throughout the measure, ending with a dynamic *f* and a 8<sup>th</sup> note.

**D**

45

Ob. **D**

45

Ob. **D**

Vn. I *subp* *f* *p* *arco*

Vn. II *pizz.* *mf* *f* *mf* *f* *pp* *molto* *f*  
Stop bow on string,  
producing scratchy sound

Vla. *subp* *pizz.*

Vc. *mf* *f* *mf* *f* *pp* *molto* *f*  
Stop bow on string,  
producing scratchy sound

Pno. *pp* *p* *f* *pp* *p* *p* (not too short)

(8)

50

Ob.      *pp* *f* *pp* *simile*

Vn. I      *f*

Vn. II      *f* *pp* *simile*

I

Vn. I      *p* *poco a poco cresc.*

Vn. II      *f*

Vla.      *poco a poco cresc.*

Vc.      *pp* *pp* *pp* *f*

Pno.      *pp* *pp* *pp* *f*

54

Ob. *f pp f* *pp poco a poco cresc.*

Vn. I

Vn. II *f pp f* *pizz. 3 3 3 f* *f*

Vla.

Vc. *f pp f* *f* *pizz. 3 3 3 arco IV* *p poco a poco cresc.*

Pno. *f mf* *8va 3 3 3* *8vb*

58

Ob. (match dynamics to cello) **p** **mf**

Vn. I

Vn. II

Vla.

Vc. gradually to IV IV sul pont. **mf** **f**

Pno.

This musical score page contains five staves of music. The top staff is for the Oboe (Ob.), followed by the Violin I (Vn. I), Violin II (Vn. II), Cello (Vc.), and Bassoon (Vla.). The bottom staff is a piano-vocal staff for the Piano (Pno.) and Cello/Bassoon. Measure 58 starts with the Oboe playing eighth notes, followed by the Violins, Cello, and Bassoon. The Oboe has dynamic instructions to match its dynamics to the Cello. Measures 59 through 64 show the Violins playing eighth-note patterns. Measures 65 through 70 show the Cello and Bassoon playing eighth-note patterns. Measures 71 through 76 show the Bassoon playing eighth notes, with dynamics 'mf' and 'f'. The Piano staff is silent throughout. Measure 77 begins with a repeat sign, indicating a return to a previous section.

## E Variation no. 3

Same tempo, festive, driven

Ob. *ff shrilling*

Vn. I *ff shrilling*

Vn. II *f*

Vla. *driven*

Vc. *driven*

Pno. *p*

The musical score consists of six staves. The top staff is for the Oboe (Ob.), followed by Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Cello (Vc.), and Piano (Pno.). The score is in 4/4 time. Measure 62 begins with the Oboe playing a shrill note (ff shrilling). The Violin I follows with a sustained note (arco). The Violin II and Viola provide harmonic support with sustained notes and rhythmic patterns. The Cello and Piano provide bassline support. The piano part includes dynamic markings such as *p*, *ff*, and *flz.*. The score concludes with a forte dynamic (ff) followed by a piano dynamic (p).

66

Ob. *f* *sffz mean* *ff express.*

Vn. I *ord.* *ff express.*

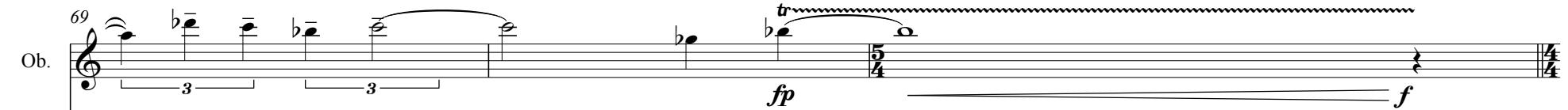
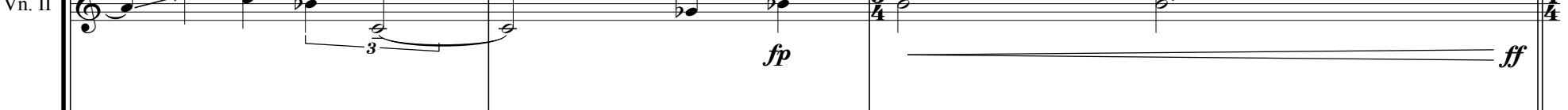
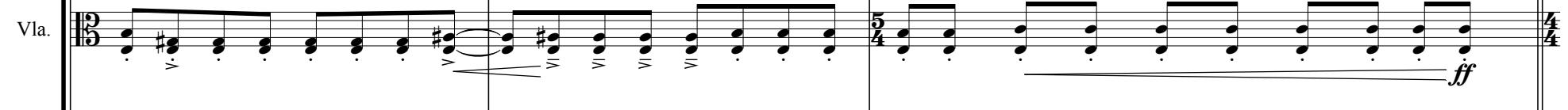
Vn. II *pizz.* *sffz* *arco sul G*  
*ff express.*

Vla. *sffz mean* *sffz f*

Vc. *sffz mean* *sffz f*

Pno. *p* *ff* *p*

69

Ob.   
Vn. I   
Vn. II   
Vla.   
Vc.   
Pno.   
  


## 72 F Variation no. 4

Ob. *fpp*

Vn. I *sffz*  
con sord.

Vn. II *mf* sounding as if from far away  
slow glisses  
*pizz.* *f*  
*pizz.* *f*

Vla. *con sord.*  
*arco*  
*mf* sounding as if from far away

Vc. *tenuto*  
*subp*  
*ff*

Pno. *8vb*  
*pp*

79

**G**

Ob. -  $\frac{2}{4}$  -  $\frac{4}{4}$  *fpp* *pp (blend within piano and pizzicato)*

Vn. I pizz. *sffz* arco *port.* *port.* *gliss.* (1/4 tone sharp)

Vn. II pizz. *sffz* *mp*

Vla. pizz. III IV *arco sul C* *port.* *port.* *gliss.* (1/4 tone sharp)

Vc. *p* *f* I II *mf*

Pno. *p* *still tenuto*  $\frac{8}{8}^{vb}$

85

Ob.

Vn. I

Vn. II

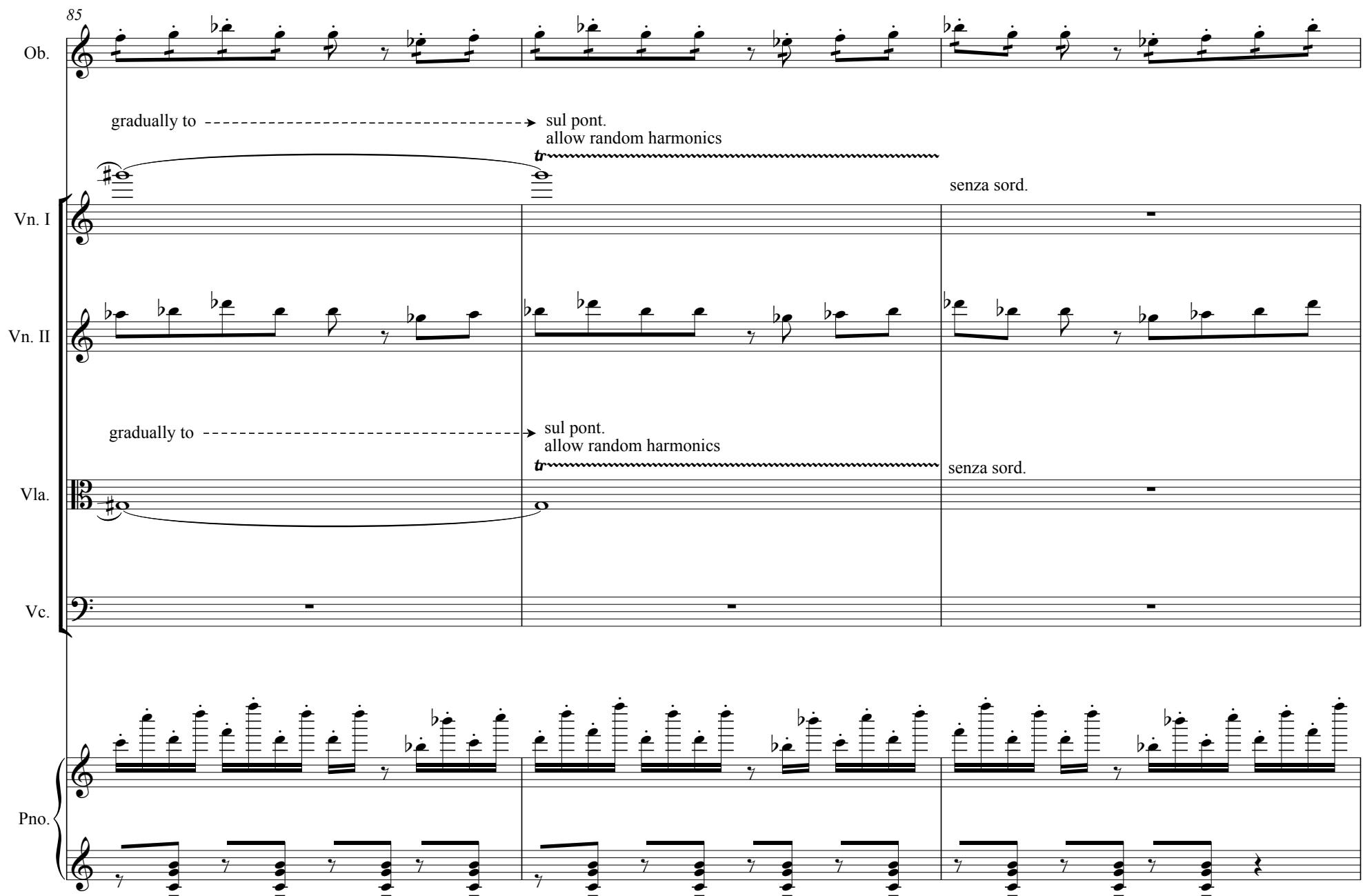
Vla.

Vc.

Pno.

gradually to ----- → sul pont.  
allow random harmonics  
*tr* senza sord.

gradually to ----- → sul pont.  
allow random harmonics  
*tr* senza sord.



88

This musical score page contains five staves of music. The top staff is for the Oboe (Ob.), followed by three staves for the strings (Vn. I, Vn. II, and Vla.), and a bottom staff for the Cello (Vc.). A brace groups the two pianos (Pno.) on the right. The music consists of three measures. Measures 88 and 89 feature rhythmic patterns of eighth and sixteenth notes with various dynamics (eighth-note heads with stems up or down, sixteenth-note heads with stems up or down). Measure 90 begins with a measure rest, followed by a dynamic instruction '3' over the strings and a bass clef over the piano staves, indicating a change in instrumentation.

Ob.

Vn. I

Vn. II

Vla.

Vc.

Pno.

**H** *Variation no. 5*  
Moderato ( $\text{♩}=100$ ), tense and dramatic

\* Regardless of notes' length, each chord begins with *PP* and ends in *F*; The result is a fast *crescendo* for short chords and a slow *crescendo* for long chords.

Strings: At the end of each crescendo stop bow on the string, producing scratchy sound.



## I Variation no. 6

Andante, groovy, laid-back ( $\text{♩}=88$ )

107

Ob.

Vn. I      quasi col legno battuto  
 $p < f$

Vn. II      quasi col legno battuto  
 $p < f$

Vla.      pizz.  
 $p$  round, warm, full sound

Vc.      all pizz.  
 let vibrate as possible (pluck both chords)  
 vib.  
 $mf$  round, warm, full sound

Pno.      knocking on the wood while pedal is depressed, causing as much resonance as possible  
 $p < f$   
 $mf$  8va

Reo.

113

Ob.

Vn. I

Vn. II

Vla.

Vc.

Pno.

simile  
*p* < *f*

simile  
*p* < *f*

quasi col legno battuto  
richochet  
3 5  
*pp*

ord.

*p*

*mp*

II III  
*sfz*

II III  
*sfz*

simile  
*p*

*p* < *f*

*p*

*8vb*  
Ped. pedal ad lib.

119 **J** SOLO

Ob. *f cantabile*

Vn. I *con sord.*  
*f espress., intense (blend with oboe in an equal dynamic)*

Vn. II *ric.* *3* *5* *3* *5* *3* *5* *3* *5*

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

Vc. *II, III* *sfz*

Pno. *8va* *mp* *(8)*

(1/4 tone sharp)  
gliss.  
(1/4 tone flat)  
gliss.  
gliss.

Ob. 124 *f*

Vn. I *gliss.* *mf* *f* *mf* *gliss.* *mf*

Vn. II *ric.* *5* *ric.* *5* *ric.* *5* *ric.* *5* *ric.* *5*

Vla. *p* *f* *p*

Vc. *sffz*

Pno. (8) 1

131

Ob.

Vn. I pizz. **f** round, warm

Vn. II + **f** quasi col legno  
quasi col legno (change bows as needed) (no dim.) **p** pp

Vla. sub**f** **p** **p**

Vc. **f** **mf** **o** **o**

Pno.

**Lunga**

139

Ob. *f intense*, vibrato, espress.

Vn. I arco, *f intense*, vibrato, espress.

Vn. II ric. 3 5, 3 5, 3 5, 3 5, 3 5, 3 5, 3 5, 5, stop, 13 8

Vla. p, mp, stop, 13 8

Vc. sforz., 13 8

Pno. 13 8

**K** Variation no. 7  
Andante rubato ( $\text{♩} = 45$ ), ruminating

145

Ob. (TACET var. 7)

Vn. I (con sord.)

Vn. II ord.  
con sord.

Vla. arco  
con sord.

Vc. arco  
con sord.

(3+3+3+2+2)

Pno. *p ruminating, rubato*  
R.H.

*mp dolce*

*8va*

*(p)*

Ob.

**VIOLINS:** Gliss as slow as possible, ignoring the beat and the other instruments, from the indicated harmonic to the highest one on the E string, switching seamlessly between strings, and fade out when approaching the end of the fingerboard.  
 Change bow when necessary, seamlessly as possible. Repeat as many times as needed until cue.  
 The overall result of the strings should sound like constant ascending glissandos with no beginning or end.

Vn. I

sul pont.

gliss.

Vn. II

sul pont.

gliss.

**VIOLA & CELLO:** Gliss as slow as possible, ignoring the beat and the other instruments, and fade out when approaching the end of the fingerboard.  
 Change bow when necessary, seamlessly as possible. Repeat as many times as needed until cue.  
 The overall result of the strings should sound like constant ascending glissandos with no beginning or end.

Vla.

sul pont.

sul A, D

gliss.

gliss.

Vc.

sul pont.

sul A

gliss.

Pno.

mp

(Pno.)

152

Ob.

Vn. I

Vn. II

Vla.

Vc.

Pno.

*8va*

*5:3*

*mf*

*subp*

*mp*

(*Réol.* \_\_\_\_\_)

This musical score page contains five staves for woodwind and string instruments, plus a piano part. The instrumentation listed from top to bottom is Oboe (Ob.), Violin I (Vn. I), Violin II (Vn. II), Cello (Vla.), and Double Bass (Vc.). The piano part (Pno.) is shown with two staves, one for the treble clef (G-clef) and one for the bass clef (F-clef). Measure 152 begins with the piano playing eighth-note chords in the treble staff, while the strings play sustained notes. The piano part continues with eighth-note figures, including a section where it plays sixteenth-note patterns in eighth-note groups. Dynamic markings include *mf* (mezzo-forte) and *subp* (sub-piano). A dynamic *mp* (mezzo-piano) is indicated at the end of the measure. Performance instructions include *8va* (octave up) and a 5:3 time signature. The score concludes with a dynamic instruction (*Réol.*) followed by a blank measure.

After piano stops:

10 seconds

3 seconds

156

Ob.

Vn. I

Vn. II

Vla.

Vc.

Pno.

fade out in the last 5 seconds senza sord.

fade out in the last 5 seconds senza sord.

fade out in the last 5 seconds senza sord.

fade out in the last 5 seconds senza sord.

poco a poco dim.

*pp*

*8va*

*4:3*

*almost nothing*

(R.H.)

*Variation no. 8*Moderato rubato, sad ( $\text{♩}=100$ )

161

Ob.  $\text{p solo, espress., sadly}$

Vn. I ord. (—)  $p$

Vn. II pizz.  $f$  (match to cello)

Vla. ord.  $p$

Vc. pizz.  $p$

Pno.

165

Ob.  $\begin{array}{c} \text{G} \\ \text{F} \end{array}$   $\begin{array}{c} \text{A} \\ \text{G} \end{array}$   $\begin{array}{c} \text{B} \\ \text{A} \end{array}$   $\begin{array}{c} \text{C} \\ \text{B} \end{array}$   $\begin{array}{c} \text{D} \\ \text{C} \end{array}$   $\begin{array}{c} \text{E} \\ \text{D} \end{array}$   $\begin{array}{c} \text{F} \\ \text{E} \end{array}$   $\begin{array}{c} \text{G} \\ \text{F} \end{array}$   $\begin{array}{c} \text{A} \\ \text{G} \end{array}$   $\begin{array}{c} \text{B} \\ \text{A} \end{math>$

Vn. I  $\begin{array}{c} \text{G} \\ \text{F} \end{array}$   $\begin{array}{c} \text{A} \\ \text{G} \end{array}$   $\begin{array}{c} \text{B} \\ \text{A} \end{math>$

Vn. II  $\begin{array}{c} \text{G} \\ \text{F} \end{array}$   $\begin{array}{c} \text{A} \\ \text{G} \end{array}$   $\begin{array}{c} \text{B} \\ \text{A} \end{math>$

Vla.  $\begin{array}{c} \text{G} \\ \text{F} \end{array}$   $\begin{array}{c} \text{A} \\ \text{G} \end{array}$   $\begin{array}{c} \text{B} \\ \text{A} \end{math>$

Vc.  $\begin{array}{c} \text{G} \\ \text{F} \end{array}$   $\begin{array}{c} \text{A} \\ \text{G} \end{array}$   $\begin{array}{c} \text{B} \\ \text{A} \end{math>$

Pno.  $\begin{array}{c} \text{G} \\ \text{F} \end{array}$   $\begin{array}{c} \text{A} \\ \text{G} \end{array}$   $\begin{array}{c} \text{B} \\ \text{A} \end{math>$

## **M** Variation no. 9

**169 Allegro, Energetic (♩.=60)**

Musical score for orchestra and piano, page 5. The score includes parts for Oboe (Ob.), Violin I (Vn. I), Violin II (Vn. II), Cello (Vcl.), and Piano (Pno.). The key signature is B-flat major (two flats). The time signature changes to 5/4 at the end of the page. The strings play eighth-note patterns, while the piano part is mostly blank. The cello has dynamic markings **f** solo, energetic, playful, quasi minuet, arco, pizz., and **f**.

Ob.

Vn. I

Vn. II

Vla.

Vcl. arco  
**f** solo, energetic, playful, quasi minuet

pizz.  
**f**

Pno.

**N Quasi "Waltz"**

178

Ob.

Vn. I

Vn. II

Vla.

Vc.

Pno.

Technical markings and dynamics:

- Ob.: None
- Vn. I: sul D, sul pont. harm. gliss.,  $p \xrightarrow{6} f$ ,  $p \xrightarrow{6} f$ ,  $p \xrightarrow{6}$
- Vn. II: (as wide vibrato),  $mp$ , ric. ....,  $sfz$  violently,  $mp$ , simile,  $f$ , arco,  $mp$ , ric. ....,  $sfz$  violently
- Vla.: arco, sul G, sul pont. harm. gliss.,  $p \xrightarrow{6} f$ ,  $sfz$  violently, sul pont. simile,  $p \xrightarrow{6} f$ ,  $f$ , arco, simile,  $p \xrightarrow{6} f$ ,  $sfz$  violently
- Vc.: (pizz.), III,  $\overline{\text{F}}$ ,  $\overline{\text{F}}$ , III,  $\overline{\text{F}}$ , III,  $\overline{\text{F}}$
- Pno.: None

Performance instructions:

- Ob.: None
- Vn. I: sul D, sul pont. harm. gliss.,  $p \xrightarrow{6} f$ ,  $p \xrightarrow{6} f$ ,  $p \xrightarrow{6}$
- Vn. II: (as wide vibrato),  $mp$ , ric. ....,  $sfz$  violently,  $mp$ , simile,  $f$ , arco,  $mp$ , ric. ....,  $sfz$  violently
- Vla.: arco, sul G, sul pont. harm. gliss.,  $p \xrightarrow{6} f$ ,  $sfz$  violently, sul pont. simile,  $p \xrightarrow{6} f$ ,  $f$ , arco, simile,  $p \xrightarrow{6} f$ ,  $sfz$  violently
- Vc.: (pizz.), III,  $\overline{\text{F}}$ ,  $\overline{\text{F}}$ , III,  $\overline{\text{F}}$ , III,  $\overline{\text{F}}$
- Pno.: None

181

Ob. flz. ord.

*mf solo, spicy, like a weird dance*

Vn. I 8va sul E f p 6 f

Vn. II simile pizz. f spicy subp f

Vla. simile pizz. p 6 f f

Vc. III mf steady

Pno.

187

Ob. *p cantabile* *tr*

Vn. I *sul pont.* *pp* *p*

Vn. II *subp* *arco sul pont.* *pp* *p*

Vla. *pizz.* *p* *mf* *f*

Vc. *p* *f*

Pno.

poco rit. **O Spirited**

II III I

196

Ob. *p elegant* *poco a poco cresc.* *f energetic*

Vn. I pizz. *f* *p* *f energetic* *f*

Vn. II *p* arco *p* *f energetic* *f*

Vla. *p* *f energetic* *f*

Vc. *p* *f*

Pno. *p elegant* *poco a poco cresc.* *f energetic* *p* *pp*

208 **P**

Ob.

Vn. I

Vn. II

Vla.

Vc.

Pno.

arco      sul G  
sul pont.  
harm. gliss.

sul D      simile

sul G      sul A

sul G      sul D

arco (as wide vibrato)      ric.

simile

pizz.

arco (as wide vibrato)      ric.

arco      sul G  
sul pont.  
harm. gliss.

ric.

sfz  
violently

sul pont.  
simile

pizz.

arco      sul pont.

ric.

sfz  
violently

arco      III  
(let strings  
vibrate)

fheavy

III

pp

211

poco rall.

**Q** Poco Sostenuto, Giusto, Spirited

Ob.

Vn. I

Vn. II

Vla.

Vc.

Pno.

*f solo*

*sul G*    *sul E*

*8va*

*pizz.*

*simile*

*pizz.*

*sul pont.*

*III*

*L.H.*

*mf*

*arco*

*f espress.*

*ff spirited*

*ff spirited*

*ff spirited*

*ff spirited*

*ff*

*fmp*

*ff*

*ff spirited*

*gliss.*

*(p)*

*f spirited*

*6*

*6*

215

Ob. *p dolce* — *mf*

Vn. I *sul G* *sffz*

Vn. II *sul G* *sffz*

Vla. *sffz*

Vc. *sffz*

Pno. *6* *3* *mf* *f* *ff* *p*

219

Ob.

Vn. I

Vn. II

Vla.

Vc.

Pno.

*sub p giusto, rhythmic*

*f*

*ff*

*mf espress.*

*ff*

*mf espress.*

*f*

*8va*

This musical score page contains five staves of music for orchestra and piano. The top four staves represent the orchestra: Oboe (Ob.), Violin I (Vn. I), Violin II (Vn. II), and Cello (Vla.). The bottom staff represents the piano (Pno.). Measure 219 begins with the oboe playing a sustained note with a dynamic of  $\text{f}(\text{fortissimo})$ . The violin parts follow with eighth-note patterns. The cello and double bass enter with sustained notes. The piano part is prominent, featuring a rhythmic pattern with eighth notes and sixteenth notes, marked with 'sub p giusto, rhythmic'. The dynamic for the piano is  $\text{f}$ . The strings then play eighth-note patterns with dynamics of  $\text{ff}$  (fortississimo) and  $\text{mf}$  (mezzo-forte) followed by 'espress.' (expressive). The bassoon part has a sustained note with a dynamic of  $\text{f}$ . The score concludes with a dynamic of  $\text{f}$  and a piano dynamic of  $\text{ff}$ , followed by a dynamic marking of  $8^{\text{va}}$  (octave up).

223 **R**

Ob. *ff solo*      *subp* ————— *f*      *f*

Vn. I *ffp intensivo*      *f*      *soli*

Vn. II *ffp intensivo*      *gliss.*      *f*

Vla. *ffp intensivo*      *f express.*

Vc. *ffp intensivo*      *f*

Pno. *sffz submf brilliant, a la Mozart*  
*8vb*

226

Ob. *ff espress.*  
*soli*

Vn. I *ff espress.*  
*soli*

Vn. II *f energetic*

Vla. *f energetic*

Vc. *f energetic*

Pno. *f giusto*

This musical score page contains five staves of music. The top staff is for the Oboe (Ob.), followed by the Violin I (Vn. I), Violin II (Vn. II), Cello (Vc.), and Bassoon (Pno.). Measure 226 begins with the Oboe and Violin I playing a dynamic 'ff espress.' solo. The Violin II, Cello, and Bassoon provide harmonic support with sustained notes and rhythmic patterns. The piano part is prominent, playing a steady eighth-note pattern labeled 'f giusto'. The music concludes with a dynamic change and a final cadence.

230

Ob. (counterpoint) *ff*

Vn. I *ff molto express., soli*

Vn. II *ff molto express., soli*

Vla. *ff* *ff molto express., soli*

Vc. *ff molto express., soli* *espress.* pizz. *ff* *p*

Pno. (counterpoint) *ff* *p* *f* *sffz*

236

Ob.

Vn. I      pizz. *mp rhythmic*

Vn. II      pizz. *mp rhythmic*

Vla.      pizz. *p rhythmic*  
(match dynamics to violins)

Vc.      (4)      (8)

Pno.

Ob. 246 *rall.* flz. *f*

Vn. I *poco a poco cresc.* *ff*

Vn. II *poco a poco cresc.* *ff*

Vla. *poco a poco cresc.* *ff*

Vc. (12) (16) (20) *poco a poco cresc.* *ff*

Pno.

**T** A tempo, poco sostenuto

256 ord.

Ob. *ff joyful, festive*

Vn. I arco *ff joyful, festive*

Vn. II arco *ff joyful, festive*

Vla. arco *ff joyful, festive*

Vc. arco *ff joyful, festive*

Pno. *f joyful, festive*

260

Ob. *ff* flz. (funny sound) *f comic*

Vn. I *ff* sul G

Vn. II *ff* sul G III

Vla. *ff*

Vc. *ff* energetic *sffz comic*

Pno. *f* 6 *ff* *p comic*

265 **U**

Ob. *ff*

Vn. I *ff*

Vn. II *ff*

Vla. *ff*

Vc. *ff*

Pno. *ff*

This musical score page shows a multi-instrument ensemble performing a piece in 5/4 time. The instrumentation includes Oboe, Violin I, Violin II, Cello, Double Bass, and Piano. The piano part is prominent, featuring complex chords and sixteenth-note patterns. The other instruments provide harmonic support with sustained notes and eighth-note patterns. The dynamics are marked as 'ff' throughout the section. Measure 265 begins with a forte dynamic from the Oboe and Violin I, followed by sustained notes from the Violin II and Cello. The Double Bass provides a steady bass line. The piano part features complex chords and sixteenth-note patterns. The overall style is energetic and rhythmic.

270

Ob. *subp* flz. (9) simile V *f comic ff* *mp*

Vn. I non vib. ord. vib. *subp* *molto f* *ff* *ff* *f*

Vn. II non vib. ord. vib. *subp* *molto f* *ff* *ff* *f*

Vla. *p express.* *molto ff* *sffz comic ff* *ff* *f*

Vc. *p express.* *molto ff* *sffz comic ff* *ff* *f*

Pno. *subp* *ff* *p comic ff* *p* R.H. *ff*

276 (tr) tr ff f 7 ff

Ob.

(tr) tr (non legato) sul pont. ord.

Vn. I

(tr) tr # (tr) tr (non legato) sul pont. ord. sul G

Vn. II

(tr) tr ff f ff shrilling

Vla.

Vc.

Pno.

280

Ob.

Vn. I

Vn. II

Vla.

Vc.

Pno.

simile  
*f*<sup>#</sup><sub>v</sub> *comic*

*mf* 3 3 3 3 *ff* *p comic*

3 *mf* 3 3 3 *ff*

*ff*

*ff*

*ff* *p comic*

(8)

**Rubato**

283

Ob.

Vn. I      *ff*

Vn. II      *ff*

Vla.      *f*

Vc.      *ff*

Pno.      *ff*

**Rubato**

II      *intensivo*      *gliss.*

III      *intensivo*      *gliss.*

drop bow, take guitar pick

I      II      *gliss.*      *gliss.*

*intensivo*

*pp*      *f*

*pp*      *f*

*pp*      *f*

*pp*      *f*

W

*Variation no. 10**Allegro giusto, groovy and energetic, keep a very steady beat (♩=140)*

287

Ob.

Vn. I pizz.  
f<sub>giusto, soli</sub>

Vn. II

Vla. pizz. using a guitar pick  
f<sub>giusto</sub> mf

Vc.

Pno. f<sub>giusto, soli</sub>

The musical score consists of five staves. The top staff is for the Oboe (Ob.), followed by two staves for the Violins (Vn. I and Vn. II), then the Cello (Vla.), and finally the Piano (Pno.). The score is divided into measures numbered 287 through 293. In measure 287, the Oboe has a rest. In measure 288, the Violin I starts with a sustained note followed by eighth-note pairs. In measure 289, the Violin I continues with eighth-note pairs, and the Violin II joins with eighth-note pairs. In measure 290, the Violin I has a sustained note with a fermata, and the Violin II continues with eighth-note pairs. Measures 291-292 show the Violin I playing eighth-note pairs with grace notes, and the Violin II joining in. Measures 293 show the Violin I playing eighth-note pairs with grace notes, and the Violin II joining in. The piano part in measure 287 has a dynamic instruction 'pizz.' and 'f<sub>giusto, soli</sub>'. In measure 288, the piano part has a dynamic 'mf'. In measure 289, the piano part has a dynamic 'f<sub>giusto</sub>' and 'mf'. In measure 290, the piano part has a dynamic 'f<sub>giusto, soli</sub>'. The piano part also features a 'pizz. using a guitar pick' instruction in measure 291. Measure 292 shows the piano part continuing with eighth-note pairs. Measure 293 shows the piano part continuing with eighth-note pairs.

295

Ob. *p playful*

Vn. I *f*

Vn. II *f* *pizz.* *pp* *p*

Vla.

Vc. *pizz.* *p*

Pno. *f playful*

This musical score page contains five staves of music. The top staff is for the Oboe (Ob.), followed by two staves for the Violins (Vn. I and Vn. II), then the Double Bass (Vla.), and finally the Cello (Vc.). The bottom section contains two staves for the Piano (Pno.). Measure 295 begins with a rest for the Oboe, followed by a melodic line with grace notes and dynamic *p*. The text *playful* is written below the note heads. Measure 296 starts with a rest for the Oboe, followed by a melodic line with grace notes and dynamic *f playful*. Measures 297-298 show the Violins playing eighth-note patterns with dynamics *f* and *pp*, with *pizz.* indicated above the staff. Measures 299-300 show the Double Bass and Cello providing harmonic support with sustained notes and *pizz.*. The final measure, 300, shows the Piano playing eighth-note chords with dynamic *f playful*.

301

Ob.  $p$   $f$

Vn. I arco non vib. ord. vib.

Vn. II arco non vib. ord. vib.

Vla.  $ff$

Vc. III arco IV  $f$   $ff$

Pno.

X

307

Ob. *f giusto, ritmico*

Vn. I *f giusto, ritmico* sul G

Vn. II *f giusto, ritmico* ord. vib. sul G

Vla. *f giusto, ritmico* simile

Vc. *f giusto, ritmico*

Pno. *mf giusto, ritmico* 8<sup>vb</sup>

310

Ob.

Vn. I

Vn. II

Vla.

Vcl.

Pno.

(8)

IV III

f

sfz

sfz

simile

(IV III) simile

314

Ob.

Vn. I     III IV simile

Vn. II     IV III o o III IV simile     *f*

Vla.     (4)

Vc.

Pno.     *ff* loco     like bells     *8va*     *Ped.*     3     3

This musical score page contains six staves. The top staff is for the Oboe (Ob.), which has four measures of rests. Below it is the Violin I (Vn. I) staff, showing a continuous pattern of eighth-note pairs with slurs, labeled 'III IV simile'. The Violin II (Vn. II) staff follows, also with eighth-note pairs and slurs, labeled 'IV III o o III IV simile' and featuring a forte dynamic (*f*). The Cello (Vla.) staff consists of four measures of quarter-note chords. The Bassoon (Vc.) staff shows eighth-note pairs with slurs. The bottom staff is for the Piano (Pno.), which is mostly silent with rests. The piano part includes dynamic instructions: 'ff loco' followed by 'like bells', and a dynamic marking with '8va' (octave up). The bassoon part at the end of the system has a dynamic instruction 'Ped.' with a '3' underneath it, likely indicating a pedal point or sustained note.

318

Ob.

Vn. I

Vn. II

Vla.

Vc.

(8) (omit if needed)

take bow

*sffz*

*ff*

Pno.

(8)

*Ped.*

**Y Poco Sostenuto**

321

Ob. *ff solo, espress.* *espress.*

Vn. I *f giusto (don't overpower oboe)*

Vn. II *f giusto (don't overpower oboe)*

Vla. *arco* *f giusto (don't overpower oboe)*

Vc. *f giusto (don't overpower oboe)*

Pno. *f giusto (don't overpower oboe)*

(8)---

326

Ob.

Vn. I

Vn. II

Vla.

Vc.

Pno.

**Z A tempo, driven**

*ff determined*

*ff determined*

*ff determined*

*ff determined*

*ff groovy*

331

Ob.

Vn. I

Vn. II

Vla.

Vc.

(don't slow down)

*f playful, espress.*

pizz.

*f*

pizz.

*f*

Pno.

This musical score page contains five staves of instrument parts and one staff for the piano. The instruments are: Oboe (Ob.), Violin I (Vn. I), Violin II (Vn. II), Cello (Vla.), Double Bass (Vc.), and Piano (Pno.). The score is numbered 331 at the top left. A large bracket groups the four string parts (Violin I, Violin II, Cello, Double Bass) together. The piano part is located at the bottom. Measure 331 begins with a rest for the strings and a sustained note for the piano. The strings then play eighth-note patterns with slurs and dynamic markings like 'f' and 'pizz.'. The piano part features sustained chords with grace notes. The score concludes with a dynamic marking '(don't slow down)' above the strings and a tempo marking '(f)' followed by 'playful, espress.' above the piano.

336

Ob. - - - 2 4 - 4 - - 2 4 - 5

Vn. I 3 4 - - - - - - - - - - - - - -

Vn. II 3 4 - - - - - - - - - - - - - -

Vla. 3 4 2 4 - - - - - - - - - - - - - -

Vc. 3 4 2 4 - - - - - - - - - - - - - -

Pno. 3 4 - - - - - - - - - - - - - -

Ob. - - - 2 4 - 4 - - - - - - - -

Vn. I 3 4 - - - - - - - - - - - - - -

Vn. II 3 4 arco *f playful* 2 4 - - - - - - - -

Vla. 3 4 2 4 - - - - - - - - - - - - - -

Vc. 3 4 2 4 - - - - - - - - - - - - - -

Pno. 3 4 - - - - - - - - - - - - - -

**AA (Theme)**

343

Ob. *mf < f joyful*

Vn. I

Vn. II *pizz.* *arco* *f ff*

Vla. *ff*

Vc. *f* *pizz.* *mf ff f*

Pno. *p* *groovy, guisto*

*mf (counterpoint)*

349

Ob. *f* (counterpoint)

Vn. I

Vn. II

Vla. *f soli, express.*

Vc. arco *f* *soli, express.*

Pno. *mp poco a poco cresc.*

This musical score page contains five staves of music. The top staff is for the Oboe (Ob.), followed by the Violin I (Vn. I), Violin II (Vn. II), Cello (Vla.), and Double Bass (Vc.). The bottom two staves are grouped together and labeled "Pno." (Piano). Measure 349 begins with a dynamic of ***f***. The Oboe and Double Bass play eighth-note patterns. Violin I and Cello play sixteenth-note patterns. The Piano part shows a continuous eighth-note bass line. The score includes various dynamics such as ***f***, ***f* (counterpoint)**, ***f soli, express.***, **arco**, ***f***, and ***mp poco a poco cresc.***.

355

A musical score for orchestra and piano. The score consists of six staves. From top to bottom: Oboe (Ob.), Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Cello (Vc.), and Piano (Pno.). The Oboe has a melodic line with grace notes and slurs. The Violins play sustained notes. The Violas and Cellos provide harmonic support with sustained notes and rhythmic patterns. The Piano staff shows a continuous eighth-note bass line. The score is in common time (indicated by '2/4'). Measure 355 begins with a forte dynamic and ends with a piano dynamic.

358 (poco rall.)

Ob.

Vn. I

Vn. II

Vla.

Vcl.

Pno.

**BB** (A tempo, driven)

361

Ob. *ff* *espress.*

Vn. I *molto vib., sul pont. ad lib., producing shrilling sound*  
*ff* *shrilling*  
*molto vib., sul pont. ad lib., producing shrilling sound*  
*slow glisses*

Vn. II *ff* *shrilling*

Vla. *ff* *giusto*

Vc. *ff* *giusto*

Pno. *ff* *giusto*

368

A musical score page featuring five staves of music. The top staff is for Oboe (Ob.), followed by two staves for Violin I (Vn. I) and Violin II (Vn. II), then a staff for Cello (Vcl.) and Bassoon (Bsn.). The bottom staff is for Piano (Pno.). The score is in common time, with a key signature of one sharp. Measure 368 begins with a dynamic of ***ff***. The Oboe has a sustained note with a grace note. The Violins play eighth-note patterns. The Cellos and Bassoon provide harmonic support with sustained notes and bass lines. The Piano part features eighth-note chords.

Ob.

Vn. I

Vn. II

Vla.

Vcl.

Pno.

373

Ob. Vn. I Vn. II Vla. Vc. Pno.

*p* *5* *5* *ff*

*p* *3* *3* *3* *3* *ff*

*p* *3* *3* *3* *3* *ff*

*p* *3* *3* *3* *3* *ff*

*fff* *fff*

*fff*

*3*

*3*

*3*

*3*

*III* *IV* *ffp*

*f* *ff*

*giss.*

*ff*

*3*

*3*

*ffp*

*p*

*giss.*

*ff*