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Variants

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VARIANTS

for Oboe, Clarinet, Violin,
Violoncello, and Piano

Prefatory Note

Cadenzas

The performer should interpret the cadenzas with the utmost freedom in regard to tempo. The tempo markings within the cadenzas — especially the cello and piano cadenzas — are only approximations and should not be applied rigidly.

The short violin cadenza beginning at measure 276 is an accompanied cadenza. However, the violinist should attempt to perform this section in a rubato, cadenza-like style.

The ⊗ in the meter signatures of the piano and violin cadenzas indicates the beginning of an un-measured section of the cadenza.

W.W.

Variants

Risoluto, (♩=96) *Rit.*

Oboe

Clarinet (B♭)

Violin

Violoncello

Piano

Risoluto, (♩=96) *Rit.*

Ob.

Cl.

Vi.

Vcl.

Pf.

(♩=60) *[5]*

(cello cad.)

(cello cad.)

(cello cad.)

(♩=60) *[5]*

(cello cad.)

espr. molto

poco accel.

Rit.

molto

10 (♩=54) (♩=72)

ob.

cl.

vl.

vc.

pf.

♩=54 accel.

♩=72

Rit. poco a poco

f^s dim.

mf cresc.

Adagio non lento (♩=60)

mf espr.

p

sempre stacc.

mf dim.

pizz.

Adagio non lento (♩=60)

mf

mp

ped.

ob. 20 poco accel.

cl. poco accel. ...

Vi. poco accel. ...

Vcl. *arco (va...)*

Pf. 20 poco accel.

mf *mp* *mf* *mf* *mf*

ped.

a Tempo (♩=60)

a Tempo (♩=60)

mf espr. *con Sord.* *mp espr.*

a Tempo (♩=60)

legato *P (accomp.)* *mp*

← ♩ = ♩ → (♩ = 90)

Ob. *p* *sim.* *f* *Ab*

Cl. *p* *sim.* *f*

VI. *mf* *stacc.* *mp* *mf* *f*

Vcl. *pizz.* *mp* *3* *mp* *3* *(pizz.)* *mp* *3* *molto*

← ♩ = ♩ → (♩ = 90)

Pf. *f* *f* *f* *f*

[40]

mf *mf* *mf* *mp* *mp* *mp* *mp*

arco *f* *mf* *f* *mp* *mp*

f - mf *f - mf* *mp*

[40]

f *sf*

ob. *dim.* *pp* *mp*

cl. *dim.* *pp* *mp*

vl. *dim.* *pp*

vcl. *dim.* *pp* *pizz.* *mp* *arco* *mp*

ps. *mf* *p sempre* *mf*

50

mf *mf* *pizz* *mf* *arco* *f*

50

8va *mf* *cresc.* *cresc.* *mf*

ob.

cl.

vi.

vcl.

mf cresc.

pizz.

arco

pf.

cresc.

ped.

poco rit.

un poco meno mosso (♩ = 84)

60

dim.

mp

pizz.

p

poco rit.

un poco meno mosso (♩ = 84)

60

mf

ped.

(mf)

ob. *p dolce*

cl. *p*

vl. *mp p pizz.*

vc. *pizz. 3 p*

pf. *3*

3

p

pizz. p

arco mp

(pizz.) mp mf

Ob. *mp* *p* *mp* *f*

Cl. *mp* *f* *cresc.*

Vi. *mf* *arco* *(sua)* *mp* *f* *pizz.*

Vcl. *mp* *mf* *mf* *f*

pf. *ped.*

poco rit. *Allegro agitato*
 $\leftarrow d = d. \rightarrow (d = 116)$ **80**

mf *f* *arco* *sf marc.* *poco rit.* $\leftarrow d = d. \rightarrow (d = 116)$ *dim.* *mf*

poco rit. *Allegro agitato*
 $\leftarrow d = d. \rightarrow (d = 116)$ **80**

sf *ped.*

ob.
cl.
vl.
vcl.
pf.

sf marc.
dim.
f
(f) marc.
(f)

mf
cresc.
pizz.
arco
p
mp
dim.
ped.

90

Ob.

Cl.

Vi.

Vcl.

90

f marc.

f marc.

poco rit.

a Tempo (♩=116)

poco rit.

a Tempo (♩=116)

100

poco rit. a Tempo (♩=116)

ob.

c.

vl.

vcl.

mf

mp

pizz.

arco

100

mf

mp

mf #

110

110

110

mf

mp

mp

mp

ob.

cl.

vl.

vcl.

pf.

pizz.

mp

f marc.

(pizz.)

f marc.

p

mf

mp

p

120

120

arco

pizz.

f marc.

f marc.

arco.

mp

mf

ob. *pp* *mf*

cl. *pp*

vl. *pizz.*

vc. *f*

pf. *f marc.* *ped.*

Subito meno mosso (♩=54)

(piano cad.)

(piano cad.)

(piano cad.)

arco *f* (piano cad.)

Subito meno mosso (♩=54)

* piano string *pizz.*

(cadenza)

sssf *ss* *mp* *mf* *p*

ped.

Hold until all notes fade.

pf. *silently depress* *hold through next measure* *ped.* *gliss on strings with R.H. fingernails* *strongly finger* *possible string* *to highest possible string* *approx.* *mp* *poco più mosso e deciso* *(♩=92)* *marc.*

Tranquillo *pp* *mf*

Tranquillo e poco rubato *(♩=60)* *subito deciso* *(pizz.)* *8va* *1b* *mp* *ff* *p* *ped.*

sempre animando poco a poco *pp* *f subito* *cresc. e accel. poco a poco* *f subito*

(♩=120) *f subito* *(f)* *f subito* *(♩=160)*

pizz. ($\text{♩} = 132$)
secco
mf
accel. e cresc. molto

← $\text{♩} = \text{P}$ → ($\text{P} = 160$)

pf. ff ped. ped. let sound continue after cello finishes its passage

Adagio non Tanto ($\text{♩} = 54$)

Cl. enter any time after cello begins pp

Vcl. ($\text{♩} = 92$) secco mf accel. e cresc. molto

Adagio non Tanto ($\text{♩} = 54$)

ps. (presto) (fff) (let sound continue...) p ped. ped.

Ob. 1150

Cl. p ppp fff $\text{fff} \rightarrow \text{pp}$ ppp

Ob. *p* *mf* *p* *ppp* *mp*

Cl. *mp* *f* *ppp* *mp*

160

Ob. *mp* *mp* *mf* *mp* *mp* *mp*

Cl. *p* *mf* *p* *mf* *pp* *pp*

VI. *ppp* *senza vib.*

Ob. *mp* *f* *mp* *f*

Cl. *mf* *f* *p* *p*

VI. *cresc. e piu vib. poco a poco*

Vcl. *arco* *senza vib. ppp* *cresc. e piu vib. poco a poco*

Lento e freddamente (♩=50)

Ob.

Cl.

Vi.

Vcl.

Pf.

190

190

Lento e freddamente (♩=50)

Allegro (♩=84)

200

Allegro (♩=84)

200

Ob. *p* (accomp.)

Cl. *p* (accomp.)

Vi. *pizz.* *p* (accomp.)

Vcl. *mf* *dim.* *mp*

210

Vcl. *arco* *Sul Tasto* *p* (accomp.)

cresc. *mf*

Handwritten musical score for a symphony orchestra, featuring staves for Violin I (Vcl.), Piano (pf.), Violoncello (Vcl.), and Piano (pf.). The score includes various musical notations such as notes, rests, and dynamic markings.

Violin I (Vcl.): The staff begins with a treble clef and a key signature of one sharp (F#). It includes a first ending bracket labeled "220" and a dynamic marking of *mf*. The notation includes a "ord." (ordine) marking and a "b" (basso) marking.

Piano (pf.): The piano part is written for both hands, featuring complex chordal textures and melodic lines. It includes a first ending bracket labeled "220".

Violoncello (Vcl.): The cello part is written in the bass clef. It includes a dynamic marking of *mp* and an "arco" (arco) marking.

Piano (pf.): The piano part continues with complex textures, including a "sub. *mf*" (subito mezzo-forte) marking.

Ob.

Cl.

Vi.

Vcl.

240

arco

f

mf

ped.

240

f (poco)

← P = P → (♩. = 63)

mf

pp sul pont.

pizz.

f

arco

pp sul pont.

← P = P → (♩. = 63)

Handwritten musical score for a woodwind and string ensemble. The score includes staves for Oboe (Ob.), Clarinet (Cl.), Violin (Vl.), Viola (Vcl.), and Piano/Strings (pf.). The music is in 2/4 time and features various dynamics (mf, mp, pp, p sub.) and articulations (accents, slurs). A rehearsal mark '250' is present in the woodwind section.

[illegible]

260

ob.

cl.

vi.

vcl.

mp

Sul pont.

mp

mp

260

pf.

270

← $\text{♩} = \text{♩} \rightarrow (\text{♩} = 126)$

mf

mp

← $\text{♩} = \text{♩} \rightarrow (\text{♩} = 126)$

mf

mp

arco

mp

ord.

mp

mf

mf

mp

mp

270

(♩ = 63)

f

Ob. *mf* *cresc.*

Cl. *mf* *cresc.*

VI.

Vcl. *mf* *cresc.*

pf.

280

Tempo Rubato ($\text{♩} = c.63$)
(cadenza)

pizz. *mf* *pp*

280

mf *pp*

ped.

Ob. $\leftarrow P=P \rightarrow (\text{♩} = 63)$ $\leftarrow P=P \rightarrow (\text{♩} = 126)$

Cl.

Vi.

Vcl. $\leftarrow P=P \rightarrow$ arco $(\text{♩} = 126)$ pizz.

Pf.

290

mf cresc. ff

mf cresc. ff

mf cresc. ff

(pizz.) mp f mf ff

290

Ob. $\leftarrow \text{♩} = \text{♩} \rightarrow (\text{♩} = 63)$ Rit. $(\text{♩} = 54)$ 300

Cl.

VI. $\leftarrow \text{♩} = \text{♩} \rightarrow (\text{♩} = 63)$ *decrease speed of trill gradually* *espr.* *arco* *mf* *f* *mp* *p*

Vcl. *mf* *f* *mp* *p*

ps. $\leftarrow \text{♩} = \text{♩} \rightarrow (\text{♩} = 63)$ Rit. $(\text{♩} = 54)$ 300

mf *ped.*

Con Sord. *pp* *p* *ppp*

mp *(mp)* *pp* *ppp*

ped.