

GARY NOLAND

39 VARIATIONS

on an Original Theme in F Major

for solo piano

Op. 98

Duration: ca. 90 minutes—2 hours

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3106 SE Tindall Circle, Portland, OR 97202
(503) 235-3714 • noland4530@comcast.net

FP130

PREFACE

I began composing this piece in April 2009 and completed it on July 10th, 2011. During this period, I came up with many titles for it. My first idea, inspired by the worldwide “Great Recession,” was to call it *The Geltschmerz Variations*. Over time, however, such a title seemed frivolous in light of how important this work was to my oeuvre. Another brainstorm that hit me was to name it after my favorite hiking trail in the city where I reside (Portland, Oregon), to wit: *The Wildwood Variations*. Such a title, however, exudes an unpleasant odor of provincialism. At one point, when I considered the travails suffered in the process of composing this piece (having lived on borrowed time while doing so), I decided to call it *Forty Minus One Variations*. This title, however, conjures up images of torturers wielding whips and whatnot. Other titles I considered were: *Misanthropic Variations*, *Quixotic Variations*, *Ecstatic Variations*, *Suicidal Variations*, *The Diarrhea Variations*, *The People Defeated Will Never Be United*, and so on. Many of these titles seemed unjustifiably cynical and most of them either rang hollow or failed to resonate with the spirit of the piece.

I don’t know, ... I might eventually have to give in to my baser instincts and permit this opus to be taken for some unterm-species of parochial *Genericana* and, come hell or high water, gnash my teeth on my way to the bank. All seriousness aside, perhaps I’ll just go ahead and name it after my favorite stomping ground in Portland—a café on NW Thurman Street—and dutifully christen it *The Saint Honoré Variations* ... (Fat chance!)

After mulling over my various options, I decided in the end to stick to the time-honored practice of conferring upon this opus a bland and neutral title, which lends to it, I suppose, a certain gravitas and/or *je ne sais quoi*. Even so, I may assent to future musicologists devising a nickname for it, should they plot to do so. As far as I can determine, at the time of this writing, this is the *biggest*, if not the *baddest*, set of solo piano variations in the history of the genre, far surpassing in scope Bach’s Goldberg Variations, Beethoven’s Diabelli Variations, and Frederic Rzewski’s variations on Sergio Ortega’s anthem *¡El pueblo unido, jamás será vencido!*. An informant tipped me off that Kaikhosru Shapurgi Sorabji (aka Leon Dudley) may have written some larger sets (possibly based on passacaglia ostinati), but I have yet to stumble upon them. Suffice to say, it is my fervent hope that I will be able to hang on long enough to hear my own set performed by a well-qualified super-virtuoso.

Gary Noland
Portland Oregon
July 11th, 2011

NOTES

Unless otherwise indicated, all trills, long and short, are to begin on the upper auxiliary. The small squiggles (~~) seen throughout this score should not be interpreted as inverted mordants but rather as short trills (generally two or three shakes starting on the upper note) as described in Bach's Table of Ornaments.

* * *

Please note that a wide range of interpretations of this piece is possible. My indications of dynamics, tempos, articulations, and phrasings may be viewed as general guidelines and should not, therefore, be construed as being "carved in stone." Pianists are encouraged to be flexible in their interpretations of this score and are hence advised not to take its performance markings too literally. It is imperative, notwithstanding, that those who make bold to perform this piece should do so with unrelenting focus, unflinching determination, and unwavering faith in their musical convictions.

Gary Noland
Portland Oregon
July 11th, 2011

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39 Variations

on an Original Theme in F Major

for solo piano

Thema

Andante con moto

($\text{♩} = \text{ca. } 118-126$)

by Gary Noland, Op. 98

The sheet music consists of five systems of two-stave piano notation. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is F major (one sharp). The time signature is 2/4 throughout. Measure numbers 1, 10, 17, 24, and 31 are indicated at the beginning of each system. Various dynamics and performance instructions are included, such as *mp*, *mf*, *f*, *p*, and *L'istesso tempo*. Measure 31 begins the first variation, labeled "Var. 1".

37

6

mf mp p mp

43

mf f 3 p

49

p mp mf mf

55

mp p mp mf

61

f 3 p

This musical score consists of five staves of piano music. The top staff uses treble clef, and the bottom staff uses bass clef. Measure 37 starts with eighth-note pairs in the treble clef staff, followed by sixteenth-note patterns with dynamics *mf*, *mp*, *p*, and *mp*. Measure 6 is at the top of the page, featuring eighth-note pairs and sixteenth-note patterns with dynamics *mf*, *f*, and *p*. Measure 43 follows, with similar patterns and dynamics. Measure 49 starts with a dynamic *p*, followed by *mp*, *mf*, and *mf*. Measure 55 continues with *mp*, *p*, *mp*, and *mf*. Measure 61 concludes the page with *f*, a three-measure bracket under the bass staff, and *p*.

Var.2

L'istesso tempo

7

Musical score for Var.2, L'istesso tempo, featuring five staves of music. The score consists of two treble clef staves and three bass clef staves. Measure 66 starts with a dynamic *p*, followed by *mf* and *decresc.* Measure 73 begins with *p*, followed by *mp*, *mf*, and *f*. Measure 80 starts with *p*, followed by *mf*. Measure 86 starts with *decresc.*, followed by *p* and *mp*. Measure 92 starts with *mf*, followed by *f*, and ends with a dynamic *p*.

Var.3

Meno mosso

 $\text{♩} = \text{ca. } 102\text{--}108$

98

104

109

113

117

*All trills begin on the upper auxiliary.

121

125

128

Var.4

Andantino

131

139

a tempo

poco

p

mp

mf

f

poco

(poco rit.) *pochiss.* *a tempo*

146

poco rit. *pochiss. adagio* *a tempo*

153

(poco string.)

159

Var.5
Poco più allegro;
con severità

165

172

178

184

189

195

Red.

*

Red.

*

200

f

rit.

mp *molto legato*

(rit.) **Adagietto**

a tempo

pp

f

sf

sf

mf

mp

sf

sf

f

sf

sf

p

s.p.

stringendo -

220

mp

mf cresc.

S.P.

S.P.

pochiss. rit.

(string.) *8va*

a tempo

224

ff

3:2

3:2

3:2

3:2

S.P.

Brisk; sharp; angular; severe

pochiss. adagio

accel.

più animato

229

mp

fff

f

3:2

3:2

mf

sf

8va

235

sf

mp

sf

mf

ff

mf

f

sf

8va

8va

3:2

3:2

(8va)

240

(8va)

245

poco rit. - - - poco più lento

8va

249

molto rall. - - - largo non troppo

accelerando poco a poco - - -

8va

254

(accelerando poco a poco) - - -

8va -----

259

mf

f

260. *

261. *

262. *

263.

(accelerando poco a poco) - - -

tempo primo

8va -----

264

f

mp

f

260. *

261. *

262. *

263.

rit. - - - a tempo

269

p

mf

mp

f

poco dim.

270.

271.

272.

273.

mp < = p

276

mp < = *p*

mp

f

277.

278.

279.

280.

282

8va ----- 9:8

mf

mp

p

mf

8va -----

288

f

mp

de -----

293

cre ----- scen ----- do poco

p

pp

300

Var.6
Adagietto

$\text{♩} = \text{ca. } 96-100$

lunga

p

p espressivo

Le - be wohl

mp

8va -----

(8va)

312

(8va)

320

(8va)

327

(8va)

335

(8va)

341

(8va)

345

R.H.

sffz

8va

ff

3:2

7:4

5:4

3:2

p

S.P.

Var.7

L'istesso tempo

350

p

mp

mf

decresc.

356

p

mp

(8va)

360

mf

f

(8va)

365

p

mp

mf

decresc.

370

p

375

mp

mf

f

rall. ----- **Adagio**

381

p

p espressivo

Le - be wohl

mp

p

**Var.8
Adagietto**

$\text{♩} = \text{ca. } 96\text{--}100$

390

p

mp

crescendo poco a poco

mp

397

p

mp

f

mp

403

410

416

421

S.P.

Brisk; sharp;
angular; severe
più animato
♩ = ca. 118-126

(S.P.)

tr

sf *mf* *sffz*

mp *mf* *tr*

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

ff *mf* *mp* *f* *mf* *mp* *f* *mf* *mp*

cresc. *f*

molto rit.

(molto rit.) - - - Adagio

446

(accelerando poco a poco) - - -

450

(accelerando poco a poco) - - - Allegro

454

accelerando poco a poco - - -

458

accelerando poco a poco - - -

(accelerando poco a poco) - - - Allegro assai

rit. - - - - - Allegro non troppo

462

Var. 9

467

poco rit. -----

tr ~~~~~~

a tempo

473

f

mf

poco dim.

>

poco rit. -----

478

poco

a tempo

pp

mp

poco stringendo - - -

483

(poco stringendo) - - -

488

*a tempo**poco rit.* - - -*poco*

493

*mf**pp**f*

498

poco rit. ----- *a tempo*

502

506

510

514

(poco stringendo) - - -

518

(poco stringendo) - - -

522

*a tempo**poco rit.* - - -*poco*

525

Var.10
Andante spiritoso

529

533

538

544

poco rit. - - - - *a tempo*

549

554

poco rit. - - -

mf

f

poco string. - - -

559 (poco rit.) - - a tempo

mp

mf

cresc.

(poco string.) - - - a tempo

poco più lento

564

f

mf

poco rit. - - -

570

mp

f > *mp*

poco

poco

Var.11

Larghetto mit Ernst, Strenge und Feierlichkeit

J = ca. 62-72

574 *p* *molto espressivo*

582 *3:2* *3:2*

589 *3:2* *p* *mf*

594 *f* *3:2*

600

mp

f

mf

3:2

3:2

604

609

615

p

mf

mp

621

626

632

ritardando poco a poco - Largo

637

Var.12

Allegretto luminoso; con estasi

 $\text{♩} = \text{ca. } 100-106$

644

650

655

poco rit.

a tempo

(poco rit.) - - - Adagietto

660

666 *tr*

mp f

dim.

671 *p* *mf*

a tempo *tr*

poco rit. - - - - - **Adagietto** *tr*

676 *p*

f

682 *tr*

687

poco rit.

691

(poco rit.) - - - - Adagietto a tempo

696

701

706

poco rit.

710

Var.13
Allegretto elegantemente;
avec noblesse

 $\text{♩} = \text{ca. } 96\text{--}108$

715

721

726

729

733

738

743

748

più forte

753

mp

cresc.

molto espressivo

poco rit. - - - - *a tempo*

757

f

ff

760

761

762

763

764

765

766

767

768

769

770

771

772

773

40

777

p

mf

p

3

781

mp

cresc.

molto espressivo

784

f

ff

787

8va

mf

ff

3/8

2/8

3/8

790

mp

f

mp

mf

mp

L.H.

(8va)-----

795

dim. poco a poco

800

p *crescendo poco a poco*

poco stringendo -----*a tempo*

8va

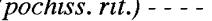
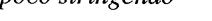
ff

f

8va

tr ~~~

8va

(8va) *tr* 
42
 808 *pochiss. rit.* *tr* 
 (8va)  *mf* 
 8va  *7:4* 
 3
 (pochiss. rit.) 
 814 *3:2* *5:4* *tr* 
mp  *a tempo* 
f  *dim.* 
 2
 2
 2
 poco stringendo  *a tempo*
 818 *mp* 
p 
f  *mp* 
 poco stringendo  *a tempo* 
 8va 
 ff 
mf 

Var.14
Larghetto grottesco

$\text{♩} = \text{ca. } 58-64$

(*gliss.* -----)

827 10:8 8va. (gliss. -----)

pp *f* *p* *f*

5:8 2:8

3:2 *mp* *mf* *mp*

2:8 3:16 2:4 5:8 2:4 5:8 2:4

839 *secco* L.H. *mf* *f* *secco* *mp*

secco *mf* *f* *secco* *mp*

(*S.P.*) *s.f.* *sff* *f* *sff*

44

pochiss. rit. - - - a-tempo

855

ff *mf* *f*

secco

mp *(ped. sim.)*

rit. - - - *poco* *poco più mosso*

Tempo primo

864

mp *f* *p* *mf*

poco

Tempo primo

869

pp *mf*

poco rit. - - - Lento

Tempo primo

poco più vivace

Red. *

873

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

*poco accel.***Tempo primo***più vivace**poco accel.*

879

(8va)

Agitato

885

Tempo primo

889

*accelerando poco a poco**più vivace*

895

stringendo

899

8va

8va

(gliss. - - - -)

904

*rit.***Largo**

17:46

(8va) - - - -

ff poco dim.

3:2 3:2 3:2 3:2

2:4 2:4

mf

mf

v - v - v - v - v - v -

(8va) - - - -

Red.

Var.15
Allegro

908

p

p

p

mf

913

918

922

926

930

mp

p

mf

933

mp

p

936

f

poco dim.

mp

939

ff

p

942

943

mp

f

944

f

945

mp

f

946

947

mf

p

948

949

mp

950

958

pp *mp* *p* *cresc.*

962

mf *mp* *cresc.*

966

f *poco dim.*

970

ff *p*

molto rit. - - -

973

cresc.

mf

decresc.

Var.16
Andantino con giubilo

 $\text{♩} = \text{ca. } 96\text{--}102$ *(molto rit.)* - - - **Adagio**

976

pp

p

tr

mf p

982

mf p

f mp

tr

987

f mp

992

992

f

mp

f

997

mp *p*

tr

mf p

tr

>

>

1002

f *mp* *poco cresc.*

>

3:2

f

p *cresc.*

tr

>

ff

f

1012

sff

p

tr

1017

mf p

mf p

f mp

tr

1023

f mp

1028

f

mp

f

mp

This image shows a page from a musical score for piano, page 53. It consists of five staves of music. The first three staves are treble clef, and the last two are bass clef. Measure 1012 starts with a dynamic *sff*. Measures 1013 and 1014 begin with a *p* dynamic and a trill instruction (*tr* followed by two trill symbols). Measure 1017 starts with *mf p*, followed by another *mf p*, then *f mp*, and ends with a trill instruction. Measure 1023 starts with *f mp*. Measure 1028 starts with *f*, followed by *mp*, then *f*, and ends with *mp*. Articulation marks like dots and dashes are placed under various notes. Performance instructions include "Ped." and asterisks (*). Measure 1013 contains a 3:2 time signature change bracket.

1033

54

f *mp*

tr >

> >

1038

> f > *mp* cresc. *tr* >

8va.

1043

rit. Adagietto

ff

f

8va.

Var.17

**Andante con venerazione;
himmlish, sublime**

$\text{♩} = \text{ca. } 76-82$

1047

sff 3:2 3:2 ff >

p molto espressivo

rit.

rit.

1055

> ***pp*** ***mp***

decresc.

pp < ***mp***

1061

<

> ***mf***

f

1065

mp

f

p *poco cresc.*

1069

>

> ***mf***

> ***mp***

decresc.

1074

pp *mp*

mf

ff

1079

f

mp

f

ff

Var.18
tempo come sopra

1083

p

mp

mf

1087

mp

decresc.

ff

1091

1095

1098

1101

1104

58

f

mf

mp

decresc.

1107

pp

mp

d.

1110

mf

f

1113

mp

ff

f

mp

$\frac{3}{2}$

$\frac{3}{2}$

This musical score page contains four staves of piano music. The top staff begins at measure 1104 with a forte dynamic (f). It then transitions through mezzo-forte (mf) and mezzo-piano (mp), with a decrescendo instruction (decresc.) written above the staff. The second staff begins at measure 1107 with pianississimo (pp). It then transitions through mezzo-piano (mp) and dynamic (d.). The third staff begins at measure 1110 with mezzo-forte (mf). It then transitions through forte (f). The bottom staff begins at measure 1113 with mezzo-piano (mp). It then transitions through fortississimo (ff), forte (f), and mezzo-piano (mp), ending with a 3/2 time signature. The music features various note heads, stems, and bar lines, with slurs and dynamics indicating performance style.

rit. ----- *a tempo*
Var.19
Andante con moto

1116

1120

1125

1130

1134

p

mp *poco cresc.*

1138

mf

p

mf

mp

1143

p

mp

mf

1147

f

p

1151

p

mf

3:2 *3:2*

poco rit. ----- *meno mosso*

f

decresc.

mp

a tempo

poco rit. ----- *Spiky, acerbic* *più animato*

pochiss.

f *mf*

pochiss.

sf

tr ~~~~~

sf

mp

f

mf *mp*

3:2 *3:2*

3 *4*

3 *4*

1169

f *mp* *mf*

ff *mf*

3:2 *3:2*

8va

1174

ff *mf*

cresc.

rit.

1178

ff

mf

Adagio*accelerando poco a poco*

1182

f *mp*

crescendo poco a poco

(accel. poco a poco) -

Moderato

1186

ritardando poco a poco -

(8va)

1190

(rit. poco a poco) -

1194

Andante

1198

poco rit. - - - Adagietto*accelerando poco a poco* - - -

1203

pp *mp* *p* *cresc.* *poco a poco*

1208

(accel.) poco a poco - - -

pp *mp* *p* *cresc.* *poco a poco*

rit. - - -

Andante

Moderato

1212

ff

fff

8va - - -

(8va) - - -

1216

f

ff

mf

8va - - -

rit. - - -

8va

1220

p

mf

decrescendo

poco a poco

decrescendo

decrescendo

decrescendo

1224

decrescendo

decrescendo

decrescendo

decrescendo

*

1228

poco rit. - - - - *a tempo*

pp

mp

p

crescendo poco a poco

poco rit. - - - - *a tempo*

1231

ff

$\frac{4}{4}$ $\frac{15}{16}$ 45 $\frac{6}{8}$

$\frac{4}{4}$ $\frac{15}{16}$ 45 $\frac{6}{8}$

8va -

1233

6 8
4 3
2 4
7 16
5 16
3 8
3 4

(8va)

1238

3 4
ff
mf

3 4

1241

mp
p
mf decrescendo poco a poco

1245

5:3
pp
3:2
p
3:2

9 8
9 8

1250

Var.20

Andante con moto; streng

1256

1264

1269

1273

mf

f

mp *f*

poco dim.

3:2 *3:2* *3:2* *3:2* *3:2* *3:2*

1278

p

mp

poco rit. - - -

1283

mf

f

3:2 *3:2*

(*poco rit.* - - -)

pochiss.

Var.21

l'istesso tempo

mf *mp* *p* *p*

pochiss.

3:2 *3:2*

1292

1297

1300

1303

tr ~~~~~*tr* ~~~~~

1306

mp

5:4 5:4 5:4

mf

5:4 5:4

1312

f

5:4

mp *mf*

3:2 5:4

p

3:2 5:4

1317

mf

5:4

mp

f

3:2 5:4

1322

dim.

p

mf

3:2 5:4

3:2

1326

dim.

f

1330

pp

p

2
4

1333

mf

2
4

3:2

5:4

f

3:2

5:4

3:2

5:4

ff

f tr

3:2

3:2

5:8

ff

5:8

1342

Var.22
Andante con brio

1347

$\text{♩} = \text{ca. } 77-82$

1353

1358

73

1363 *f* *dim.*

1367 *mf*

1371 *f*

1376 *mf*

Var.23
Andante; un poco rubato

$\text{♩} = \text{ca. } 64\text{--}76$

1380

dim.

$3:2$

1385

1390

8va

1394

f

mf

mp

p

mf

p

mp

$3:2$

$2:4$

$3:2$

$7:8$

$5:8$

$3:2$

$7:8$

$3:2$

$2:4$

$3:2$

$7:8$

$3:2$

$2:4$

$3:2$

$7:8$

$3:2$

$2:4$

$3:2$

$7:8$

A musical score for piano, featuring four staves of music. The score includes dynamic markings such as *f*, *mf*, *p*, *pp*, and *dim.*. Time signatures change frequently, including $3:2$, $4:3$, $2:4$, $3:8$, and 2 . Performance markings like *v*, *8va*, and *dim.* are also present. The music consists of two systems of measures, starting at measure 1396 and ending at measure 1405.

Measure 1396: Measures 1-4. Dynamics: *f*, *mf*. Time signatures: $3:2$, $3:2$, $3:2$, $3:2$, $4:3$, $3:2$, $2:4$, $3:2$. Measure 5: *8va*.

Measure 1399: Measures 1-4. Dynamics: *3:2*, *3:2*, *3:2*, *3:2*, *3:2*, *f*, *3:2*, *3:2*, *3:2*, *3:2*. Measure 5: *3:2*.

Measure 1402: Measures 1-4. Dynamics: *p*, *mf*, *f*, *mp*, *dim.*. Time signature: $3:2$, $3:2$, $3:2$, $3:2$, $3:2$, $3:2$, $3:2$. Measure 5: *3:2*.

Measure 1405: Measures 1-4. Dynamics: *pp*, *p*, *mf*. Time signatures: $3:2$, $3:2$, $3:2$, $3:2$, $3:2$, $3:2$, $4:3$.

1408

1411

1414

1417

1421

3:2 3:2

3:2

3:2

p

1426

cresc.

6:4

3:2

mf

3:2

3:2

1430

dim.

p

cresc.

3:2

1433

mf

f

mp

f

mp

3:2

1436

 78

 1439

 1442

 1444

79

1446 > *mf*

1449

Var. 24
Adagietto con gravità

1453 *p*

1459 *mp* *mf*

1464

pp *mp* *f* *dim.*

1469

p *mf*

1474

p *mp*

1479

pp *mp* *mf* *p* *cresc.*

1482

f

decrescendo poco a poco

1484

1487

p

3:2

3:2

3:2

3:2

1491

3:2

3:2

mp

mf

3:2

3:2

1495

V

pp *mp* *f*

3:2 *3:2* *3:2*

1499

p *mf* *p* *mf* *poco dim.*

3:2 *3:2* *3:2* *3:2* *3:2*

1503

tr *~~~~~*

pp cresc.

1507

mf *tr* *~~~~~*

ff

1510

1512

ritardando poco a poco -

1514

(rit. poco a poco) -

Andante con moto

1517

accelerando poco a poco -----

1520

crescendo poco a poco

pochiss. rit. poco accel.

Var.25

Allegro; in modo di tango

1523

6:4 7:4 6:4

ff *f*

1526

mf

1530

tr *p* < *mf* > < *f* >

1535

dim.

1540

ff

dim.

p

1544

mf

ff

dim.

1548

p

mp

1552

mf

dim.

1555

pp mp

1559

1564

pp

cresc.

pp

pp

7:4

7:4

$\frac{3}{4}$

$\frac{3}{4}$

8va

1567

7:4 7:4

ff dim.

3:2 3:2 3:2 3:2 3:2 3:2 3:2

2:4 2:4

1570

p

5:4

1574

mf

3:2 3:2

3:2

3:2

2:4

1578

6:4 5:4

f

V.V.

1581

1585

1588

1591

1594

1598

poco rit. ----- a tempo

1602

1606

1610 *mf*

1614 *mf* *mp*

1619 *f* *mp*

1622 *f* *mf* *ff*

1625

1630

1634

1638

1642

pochiss. rit.

----- *poco accel.* -----

1647

f

ff

Var.26 *a tempo*

1649

mf

1654

tr ~~~~~

p

1658

mf

f

dim.

1663

p

ff

dim.

1667

p

mf

1671

ff

dim.

1674

p

mp

1677

mf

dim.

1680

pp *mf*

1684

1688

cresc.

7:4

1691

7:4

3
4

3
4

7:4

2
4

2
4

8va

1693

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

ff

dim.

1697

p

5:4

mf

3
8

1701 3:2 3:2 5:4 5:4 *f*

1705 3:2 3:2 3:8 3:8

1708 *p* *mp* *f* 2:4

1711 *mf* *p* 5:4 *mf*

97

1714

1718

1721

1725

poco rit.

f

mf

f

mp

mp

poco rit. -----

f

a tempo

8va-----

1729

1733

1736

1739

1742

mp

f

mp

1746

f

mf

5:4

1749

ff

3:2

3:2

mf

1752

f

mf

mp

1756 3

8va.
 1759 2

8va.
 1763 2

1767

8va

1771

mp *mf* *f* *ff* *p*

5:4 6:4 7:4 6:4

3/4 2/4

Var.27

Furioso; mit Zorn

1774

mp

2/4 3/4

1780

ff

3/4 2/4

3/4 2/4

1785

ff

2/4 11/16

2/4 11/16

1789

$\frac{11}{16}$

$\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$

$\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$

poco accel.

1793

$\frac{11}{16}$

$\frac{7}{16}$ $\frac{6}{16}$

cresc.

$\frac{16}{16}$ $\frac{6}{16}$

a tempo

(*poco accel.*)

1798

$\frac{9}{16}$

$\frac{3}{4}$ $\frac{2}{4}$

fffff

pp *cresc.*

$\frac{2}{4}$

pochiss.

$\frac{3:2}{\text{---}}$

1802

$\frac{3:2}{\text{---}}$

$\frac{3:2}{\text{---}}$

$\frac{3:2}{\text{---}}$

ff

$\frac{3:2}{\text{---}}$

1806 *sffz* *sffz*

1810 *ff* *dim. poco a poco*

1814 *mp*

molto espressivo

1819 *pp* *f* *ff*

(8va)

1824

2 7 16 2 7 16

2 7 16 2 7 16

(8va)

1829

7 2 4

7 16 2 4

8va

1834

2 7 16 2 7 16

2 7 16 2 7 16

(8va)

1839

7 16 9 16 7 16 5 8

7 16 9 16 7 16 5 8

cresc.

(accel.)

1843

5 9 16 2 4 ffff

5 9 16 2 4

Var.28

Slow and ponderous

1850 *lunga*

*Intermission
(optional)*

1855

pp mp

p

5:4

1859

mp pp mp

p

poco più veloce

1862

mf p mf

mp

accel. - - -**Andantino***accelerando poco a poco* - - -

1865

(accel. poco a poco) - - -

1868

(accel. poco a poco) - - -**Allegretto***accelerando poco a poco* - - -

1871

(accel. poco a poco) - - -**Presto** *accel.* - - -**Prestissimo frettoloso***accel.* - - -

1874

1877 *poco* *a tempo* *accel.* - - - - - *a tempo* *poco più lento* *poco*

1881 *a tempo* *accel.* - - - - - *a tempo* *poco più lento* *poco* *a tempo* *accel.* - - - - -

(accel.) - - - - - *Tardo*

1885 *6:4* *6:4* *pp* *mp*

1889 *mf* *p* *mf*

1892

mp *mf*

p

1895

poco accel. -----

p

cresc. poco a poco

(*poco accel.*) ----- **Andante**

1898

mf

poco rit. ----- **Moderato**

1902

sf

p

f

109
poco rit. - - - a tempo

1905

accelerando poco a poco

1909

(accel. poco a poco)

Allegro

(8va)

Andante

accel.

Moderato

accel.

(8va)

1917

* Sustain chords in upper register with sostenuto pedal.

1920 (8va) **Allegretto**
 110 **Allegro** **Vivace**

1924 Adagio

1927 Moderato

Moderato risoluto
1931

111

1934

mf

f

mp

**11
16**

1937

**11
16**

f

mf

ff

f

fff

1940

mf

crescendo

8va

(8va)

1943

fff

decrescendo poco a poco

1946

cresc.

8va

1949

ff

poco dim.

1952

Calmo

poco più lento

1955

mf

p

1963

mf

p

pp

mp

3:2

5/8

9/16

1969

mf

p

3:2

3/4

2/4

3:2

1976

pochiss.

Var.29

Andante con moto

pochiss.

8va

mp

mf

3/4

1986

p

mf

pp

8va

114
8va-----

1993

mf

mp

S.P.

8va-----

2001

mf

dim.

3:2

p

>

3:8

2:4

8va-----

2006

mf

p

5:8

2:4

mf

p

>

5:8

2:4

7:8

2:4

8va-----

2010

mf

mp

3:2

3:2

f

mp

>

3:8

2:4

3:4

2:4

2014

2020

8va

2025

2029

8va-----

2035

8va----->

2041

8va----->

2047

2052

2058

(8va)

2063

poco rit.

S.P.

(S.P.)

Var.30

Poco più allegro

2068

pp

p

mf

p

f

2074

3:2

poco dim.

p

mp

2079

2084

mf

like a rude interruption ...

ff

with dignity

f

boorish

ff

2088

2092

2096

2096

mf

3 *8* *mp* *cresc.*

2 *4* *mp*

8va

f *mf* *3:2* *3:2* *3:2* *3:2* *f* *mf*

cresc. *f* *mf*

8va

ff

poco rit.

poco *Calmo* *poco più lento*

p

pp

poco

2099

2103

2107

2112

2119

2126

2133

Var.31
L'istesso tempo

L 3:2

2139

2143

2147

2151

2155

f *mf*

mp

f

mp < *mf*

3:2

2159

p

mp

mf

p *cresc.*

8va

2163

mf

mp

p

2168

mf

p

mf

2172

mp *p*

mf

2177

mp *p*

mf

mp

2182

f

mp

v

2186

mf

p

3/8

3/8

2189

mf

v

ff

f

2

2193

mf

p

mf

>*p*

2

2198

cresc.

mf

p

cresc.

2203

f

>*p*

cresc.

2207

mf

mp

f

2208

f

2210

mf

poco cresc.

f

2211

2214

mp

mf

f

2215

2217

mf

ff *mp*

f *p*

mf

2218

2221

pp

R.H.

cresc.

2226

f

decresc. poco a poco

2231

mp

ff

pp

cresc.

2235

pochiss. rit.

tr

(pochiss. rit.)

2241

a tempo

2244

(poco stringendo) (8va)

2248

a tempo

2251

Var.32
Adagietto

2255

c. *mf* *p*

2259 *mf* *mp* *f*

2263 *mp* *f* *mp*

2267

129

8va

p

mf

p

mf

p

mf

R.H.

L.H.

2271

rit.

mp

L.H.

mf

mf

R.H.

poco dim.

3/4

3/4

2/4

a tempo

Adagio

8va

Sentimentale

molto rit. - - - - *a tempo*

2274

p

mf

mf

p

mf

mf

2278

p *mf* *pp* *mp* *p*

2282

mf *mp* *f* *decresc.*

2285

v *p* *f* *secco* *p* *dolce*

2288

Voluttuoso

mf *p* *f* *secco* *mp*

2291

cresc. poco a poco

(8va)

2295

f

mf

cresc.

2298

ff

decresc.

(8va)

2301

p

2305

2309

mp

f

mp

Red.

8va

8va

p

mf

p

L.H. R.H.

<mf>

133

2317 8va -----

mf

R.H.

L.H. *mp*

poco dim.

a tempo

rit. -----

This page contains two staves for the piano. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one flat. Measure 2317 starts with a dynamic of *mf*. The right hand (R.H.) plays eighth-note chords, while the left hand (L.H.) provides harmonic support with sustained notes. A performance instruction "poco dim." follows. The tempo changes to "a tempo" in the next measure. The dynamic shifts to *rit.* (ritardando) at the end of the page.

Adagio 8va -----

2320

p

mf

L.H. 6:4

R.H.

p

mf

p

mf

6:4

This page shows a continuation of the piano piece. The tempo is marked "Adagio". The dynamics include *p* (pianissimo), *mf* (mezzo-forte), and *p* again. The time signature changes between common time (2/4) and a sixteenth-note equivalent (6:4). The left hand (L.H.) features a prominent sixteenth-note pattern in the first measure. The right hand (R.H.) provides harmonic support with eighth-note chords. The bass line is active throughout, with sustained notes and rhythmic patterns.

2323 8va -----

6:4

p

mf

p

mf

6:4

This page continues the musical structure. The dynamics *p* and *mf* are used. The time signature alternates between 6:4 and common time (2/4). The bass line remains a significant part of the texture, with sustained notes and rhythmic patterns. The overall mood is contemplative and slow.

(8va)

2326

mp

p

6:4

mf

mp

6:4

2329

p

mp

6:4

6:4

pp cresc.

3:2

3:2

3:2

3:2

2332

ff

3:2

6:4

6:4

3:2

5:8

2:4

2335

f

mf

3:2

3:2

3:2

3:2

2338

2342

mf

mp

p

mf *secco*

2346

poco dim.

dolce

mf

p

2350

mf *secco*

poco dim.

dolce

p

mf

p cresc.

This page contains four staves of musical notation. The top two staves are for the upper voices, and the bottom two are for the lower voices. The music is divided into measures by vertical bar lines. Various dynamics such as *p*, *mp*, *f*, *mf*, *dolce*, and *secco* are indicated throughout. Time signatures change frequently, often within a single measure. Measure 2338 shows a 5:4 time signature bracket. Measures 2339 and 2340 show a 6:4 time signature bracket. Measures 2341 and 2342 show a 3:2 time signature bracket. Measures 2346 and 2350 show a 3:2 time signature bracket. Measures 2346 and 2350 also feature a key signature change from four flats to two sharps.

2354

ff

mf

mp

f

mp

mf

mp

f

p

crescendo poco

a poco

8va

2358

2362

2365

8va

2369

8va

3:2

3:2

3:2

3:2

ff

f

Like marzipan

2372

decresc.

p cresc.

3:4

3:8

2375

5:4

3:2

3:2

3:2

f

2:4

2379

decresc.

3:8

3:2

3:2

3:2

2383

pp *cresc.*

5:4

3:2 3:2 3:2

2387

f *decresc.*

2392

p *cresc.*

8va

f

(8va)

2396

mf

2400

2403

rit. *a tempo*

2406

p *cresc.*

2410

decresc. *poco* *a poco*

140

2413

5:4

p cresc.

3:8

2:4

3:8

(8va)

2416

f

poco decresc.

(8va)

3:2 3:2 3:2

4:3 4:3 4:3

3:8

3:8

2419

p

cresc.

8va

(8va)

2423

f

mp

cresc.

(8va)

2426 *ff* decresc.

2429 *tr.*

2433 *mf*

2438 *espr.* *poco dim.*

2442

crescendo poco a poco

poco stringendo

2445

a tempo

2448

ff

p

cresc.

ff

p

a tempo

(8va)

2451

mf

mp

poco decresc.

ff

2455 *poco accel.* ----- *a tempo*

p *pp* *mp* *p* *cresc.*

2458 *poco accel.* ----- *a tempo* *poco accel.* ----- *8va*

f *mp cresc.* *a tempo* *(8va)*

2461 *ff* *mf* *p*

Var.33
Andante moderato; mit Weltschmerz

2467 *espr.*

mp *p*

2472 *mp* *mf* *p*

2477 *mf* *p* *mp* *p* *f*

2482 *decresc.* *tr ~~~* *pp* *mf*

8va
delicatamente

2487 *mp* > *p* *mf* *tr ~~~* *5:4* *decresc.* *p*

2492

mf

p

mp

pp

mf [5:4]

2497

f

mp

mf

p

mf [5:4]

f

8va

2502

mp

f *molto espressivo*

f

f

(8va)

2506

tr *fff*

mp

f

2

red.

(8va)

2510

Var.34

Like a monster in an
amusement park ...

2514

(8va)

2518

8va

2521

(8va)

2523

mp

mf

(8va)

2525

mp

f

(8va)

2528

p

mf

2531

mp

p

mf

2534

poco dim.

2537

p

mf

3:2

p

mf

f

poco rit.

p

Var.35
Allegretto

2546

mp

f

3:2

3:2

2551

decresc.

p

2555

mf

f

2559

ff

decresc.

2562 *p* *mf* *f*

2566 *3:2* *3:2*
decresc.

2570 *pp* *mp* *3:2* *3:2* *3:2* *3:2* *mf*

2574 *3:2* *3:2* *3:2* *f* *ff*

8va-----

rit. - Adagietto

2577

pp

p

tr ~~~~~

p

tr ~~~~~

p

tr ~~~~~

2583

mp

p

tr ~~~~~

p

tr ~~~~~

2588

mf

poco dim.

tr ~~~~~

tr ~~~~~

2593

p

tr ~~~~~

tr ~~~~~

tr ~~~~~

2597

2597

2602

2606

2609

mp

ped.

cresc.

f

secco

poco dim.

mp cresc.

f

secco

Adagio

2613

mf

cresc. poco a poco

ff

*accelerando poco a poco**Adagio*

2616

pp

ff

accelerando poco a poco

2620

crescendo poco a poco

*(accelerando poco a poco)**Allegro assai**rit.*

2624

f

ff

(rit.) ----- Allegro non troppo

2628

poco rit. ----- a tempo

2634

poco rit. ----- poco a tempo

2639

2644

2647

2651

2655

poco rit. - - - a tempo

2658

accel.

2665

*a tempo**rit.* *Adagio*

Var.37

Fuga
Allegro

2669

2677

2683

2690

2696

2702

crescendo

2707

f

2712

p

mf

2717

2722

f
v
v
v

2727

mp
p
tr

2731

mf
f

2736

p crescendo
mf

2741

2745

2749

2753

A musical score for piano, page 159, featuring four staves of music. The score is divided into four systems by brace lines. The top system (measures 2741-2744) starts with a dynamic of *p*, followed by a crescendo marking (*cresc.*). The middle system (measures 2745-2748) begins with a dynamic of *f*. The third system (measures 2749-2752) includes a dynamic of *mp* and a dynamic of *ff*. Measure 2753 concludes the page. The music consists of two staves per system, with the bass staff often providing harmonic support or counterpoint to the upper staff's melodic line. Various slurs, grace notes, and dynamic markings are used throughout the score.

8va

2757

2757

mf *ff*

tr

2760

mp *f* *p* *mf*

tr

2764

p *ff*

2767

mf *poco dim.*

2771

2771

p

mf

poco rit. *meno vivace*

a tempo

f

p

mf

dim.

2790

p

mp

tr

2794

mf

f

tr

2798

decrescendo

mp

2802

f

p

tr

mf

2808

p < poco cresc. mf >

2813

< tr p < mf < p > mf v

2818

> p poco cresc. v

2822

mf > v

2826

f > *mp* *poco dim.*

2831

tr ~~~~~

2835

p > *mf* *p* > *f*

2839

mp > *mf* *dim.*

This musical score page contains four staves of piano music. The top staff begins with a forte dynamic (f), followed by a dynamic marking (mp) and a performance instruction (poco dim.). The second staff begins with a dynamic marking (tr ~~~~~). The third staff begins with a dynamic marking (p), followed by (mf) and (p), then (f). The bottom staff begins with a dynamic marking (mp), followed by (mf) and (dim.). Measure numbers 2826, 2831, 2835, and 2839 are indicated at the start of each staff respectively. The music consists of various note heads, stems, and beams, with some notes having vertical dashes below them. Measure 2826 spans from measure 2826 to 2830. Measure 2831 spans from measure 2831 to 2835. Measure 2835 spans from measure 2835 to 2839. Measure 2839 spans from measure 2839 to 2843.

2842

2845

2848

2853

2858

ff *mf*

2862

p *mp* *f* *tr* *mf*

2867

p *mf* *tr*

2871

f *decrescendo* *mf*

2875

p
mp
f
ff

2879

mf
f
ff

2883

mp cresc.
f
ff

2888

p cresc.
ff
ff
ff

2892

f decresc.

mp

2896

> *p* cresc.

8va.

2900

5:4 7:4

ff

decresc.

2905

mf <

ff *decresc.*

2909

mf < *ff* *poco dim.*

2913

mf *f* *poco dim.*

2916

mp *p* *ff* *decresc.*

2920

mf < *ff* *poco dim.*

170

2924

mf

f

ff

2928

mp

f

ff

decresc.

2932

mf

ff

decresc.

2936

mf

ff

poco dim.

mf

2940

ff *mp* *f*

2944

p *mf* *f* *sf* *ff* *mf*

(8va)

2948

ff *decrescendo*

2952

p *mf*

5:4 5:4 6:4 5:8 6:8 3:4

5:4 5:4 6:4 6:4 5:8 6:8 3:4

2956

cresc.

(8va)

rit.

2959

f dim.

p

mf

V

S.P.

(rit.) Adagietto

2967

pp

espr.

p

(S.P.)

2976

mp

Var.38
Speak softly and carry a big stick ...
a tempo

2985

2993

2999

3005

3010

p cres.

mf

f

p

poco cresc.

mf

3015 >

mp cresc.

8va

3018 > v

f

mp

3 4 2 4

3021 2 4 > mf

v v v v

3026 > v v v v 8va

cresc. ff

v v v v

(8va)

3030

(8va)

Drammatico*tr* ~~~~~

3034

(8va)

decrescendo

3038

(8va)

3041

(8va)

3044

(8va)

3047

(8va)

3050

(8va)

3054

(8va)

3058

p *mp*

3064

pp *cresc.*

tr ~

8va

3068

f

mp

(8va)

3071

3074

3078

8va.

f

(8va)

3081

mf

3084

p

mp

ff

p

ff

(8va)

3087

mp

f

mp

8va-

3091

ff

dim.

ff

dim.

8va-

3094

mp

ff

dim.

(8va)

3097

f

8va

6:4 6:4 6:4 6:4 6:4 6:4

(8va)

3101

p

8va

6:4 6:4 6:4 6:4 6:4 6:4

mf

(8va)

3104

p

mp

3 4 6:4 6:4 6:4 2 4

3107

cresc.

molto espressivo

2 4 6:4 6:4 6:4 2 4

3110

181

f

ff

3/8

3113

8va

mf ff

mp

f

mf

2

3/8

2

3/8

2

3/8

2

3/8

3117

f

6:4

6:4

6:4

6:4

dim.

mp

f

2

2

2

2

2

2

2

2

(8va)

3121

6:4

6:4

6:4

6:4

6:4

6:4

3124

cresc. poco a poco

9 16
4:3
4:3
4:3
4:3
5 8

3127

5 8
6 8

6 8
6 8

poco allargando

Moderato

3129

6 8
3 4
2 4

ff

(8va)

3132

pochiss. rit.

mf

(pochiss. rit.)

- a tempo

(8va)

3138

poco stringendo

- a tempo

3143

Var.39
Andante pesante

3147

2d.

3151

R.H.

L.H.

mf

ff

f

mp

v

8va

R.H.

f

mp

v

8va

* *Reed.*

* *Reed.*

(8va)

3154

ff

L.H.

f

ff

L.H.

R.H.

mf

mp

v

8va

v

8va

R.H.

v

8va

* *Reed.*

*

3158

8va -----

ff
L.H. *mf*

mp *v* *mp* *mf*

p *mp*

(8va)

3163

f *mf* *p* *mf*

f *mf* *p* *mf*

f *mf*

3168

f *p* *mf*

mp *f* *p* *mf*

3172

3173

3174

3175

3176

3177

3178

3179

3180

3181

3185

8va

3189

mf

f

mp

f

R.H.

3194

mf

L.H.

mf

p

2nd

3200

f

mf

p

mf

Ped.

Ped.

3205

f

p

mf

mf

Ped.

Ped.

poco rit. ----- *a tempo*

(8va)

3210

mf *f*

p *3:2*

mf

8va

Red.

9/8

8va

9/8

9/8

3215

mp

f

p

4:3

mf

p

Red.

3218

f

p

3:2

mf

pp

mp

pp

4:3

3223

Reed.

Reed.

2

3226

8va

2

*

Biography

Gary Noland grew up on a plot of land three blocks south of UC Berkeley known as *People's Park*, which has distinguished itself as a site of civic unrest since the 1960s. As an adolescent, Gary lived for a time in Salzburg and Garmisch-Partenkirchen, where he absorbed many musical influences. He earned a BA in music from UC Berkeley in 1979, continued studies at the Boston Conservatory, and transferred to Harvard where he added to his credits an MA and PhD in 1989. Primarily self-taught, his teachers in composition and theory have included John C. Adams, Alan Curtis, Sir Peter Maxwell Davies, William Denny, Robert Dickow, Janice Giteck, Andrew Imbrie, Earl Kim, Leon Kirchner, David Lewin, Donald Martino, Hugo Norden, Marta Ptaszynska, Chris Rozé, Goodwin Sammel, John Swackhamer, Ivan Tcherepnin, and Walter Winslow. He has attended seminars by composers David Del Tredici, Beverly Grigsby, Michael Finnissy and Bernard Rands, and has had private consultations with George Rochberg and Joaquin Nin-Culmell.

Gary's catalogue consists of over 400 works, which include piano, vocal, chamber, experimental and electronic pieces, full-length plays in verse, fiction, and graphically notated scores. His compositions have been performed and broadcast in many locations throughout the United States, as well as in Europe, Asia, and Australia. He founded the *Seventh Species* concert series in San Francisco in 1990 and has, since, produced over 50 concerts of contemporary concert hall music on the West Coast. Gary is also a founding member, and currently sits on the board, of Cascadia Composers. Gary has taught music at Harvard and the University of Oregon and currently teaches piano, theory, and composition as an independent instructor in Portland, Oregon. Six CDs of his compositions are available on *North Pacific Music* at: www.northpacificmusic.com.