



Cuong Do

Viêt Nam

LY NGUA O VARIATIONS (Opus 4)

A propos de l'artiste

Nome complet: Do Kien Cuong

Je travaille a Ha Noi et Ho Chi Minh ville en tant que professeur de musique, comme chef d'orchestre et directeur

de mes projets tels que Beethoven Symphony Project, Duong Dai Festival (international et local Festival de musique contemporaine), Hanoi orchestre des jeunes, et Saigon de musique de chambre ...

Cependant, j'ai encore besoin de votre aide pour moi:

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A propos de la pièce



Titre : LY NGUA O VARIATIONS
[Opus 4]

Compositeur : Do, Cuong

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Editeur : Do, Cuong

Instrumentation : 2-2-2-2 4-2-3-1 timp arp perc: 3 str

Style : Orientale

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Do Kien Cuong

Ly Ngua O variations

Symphony Orchestra

Flute 1 Flute 2
Oboe 1 Oboe 2
Clarinet in Bb 1 Clarinet in Bb 2
Bassoon 1 Bassoon 2
Horn in F_1 Horn in F_2 Horn in F_3 Horn in F_4
Trumpet in Bb 1 Trumpet in Bb 2
Trombone 1 Trombone 2 Bass Trombone Tuba
Timpani Cymbals Tam-tam
Snare Drum Tom-toms
Bass Drum Triangle Wood Blocks
Glockenspiel Xylophone Vibraphone
Violin 1.1 Violin 1.2
Violin 2.1 Violin 2.2
Viola 1 Viola 2
Violoncello 1 Violoncello 2
Contrabass 1 Contrabass 2

Ly Ngua O variations

Symphony Orchestra

Do Kien Cuong

Allegretto ♩ = 112

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute 1 & 2, Oboe 1 & 2, Clarinet in Bb 1 & 2, Bassoon 1 & 2, Horn in F 1-4, Trumpet in Bb 1 & 2, Trombone 1 & 2, Bass Trombone, and Tuba. The percussion section includes Tam-tam, Triangle, Cymbals, Snare Drum, Bass Drum, Tom-toms, Wood Blocks, Glockenspiel, Xylophone, and Vibraphone. The string section includes Violin 1.1 & 1.2, Violin 2.1 & 2.2, Viola 1 & 2, Violoncello 1 & 2, and Contrabass 1 & 2. The score features various performance instructions such as 'call', 'sempre', 'leggiero', 'arco', and 'pizz.'. The woodwinds and strings have significant parts starting in the second system, while the brass and percussion have more active parts in the third system.

22

Tpt.1

T.-t.

Tri.

B. D.

Glock.

Xyl.

Vln. 1.1

Vln. 1.2

Vln. 2.1

Vln. 2.2

Vla.1

Vla.2

Vc.1

Vc.2

Cb.1

Cb.2

sempre

pizz.

arco

44

F1.1

Cl.1

Timp.

T.-t.

Cym.

S. D.

B. D.

Xyl.

Vib.

Vln. 1.1

Vln. 1.2

Vln. 2.1

Vln. 2.2

Vla.1

Vla.2

Vc.1

Vc.2

Cb.1

Cb.2

A

f

p

mf

f

arco

pizz.

65

Fl.1 *p*

Fl.2 *f*

Ob.1 *f*

Ob.2 *p*

Cl.1

Cl.2 *p*

Bsn.1 *p*

Bsn.2 *mp*

Hn.1

Tbn.1

Tbn.2

Timp. *(p)*

T.-t. *p*

Tri. *p*

Cym. *p*

S. D. *p*

B. D. *p*

Tom-t. *p*

Glock.

Xyl. *mp*

Vib.

Vln. 1.1 *V*

Vln. 1.2 *arco p* *f* *pizz.* *arco*

Vln. 2.1 *p* *arco* *pizz.* *arco* *3* *p*

Vln. 2.2 *arco p* *3* *p* *f* *pizz.* *arco*

Vla.1 *arco* *p* *3* *p* *f* *pizz.* *arco* *3* *p*

Vla.2 *arco p* *3* *p* *f* *pizz.* *arco*

Vc.1

Vc.2

Cb.1

Cb.2

85

1. 2.

Rubato

Allegretto

$\text{♩} = 118$

B

Cl.1

Cl.2

Bsn.1

Hn.1

Hn.2

Hn.3

Hn.4

Timp.

T.-t.

Tri.

Cym.

S. D.

Tom-t.

Vln. 1.1

Vln. 1.2

Vln. 2.1

Vln. 2.2

Vla.1

Vla.2

Vc.1

Vc.2

Cb.1

Cb.2

solo

f

mf

p

arco

pizz.

104

Cl.1

Cl.2

Bsn.1

Tbn.1

Tbn.2

B. Tbn.

Tba.

Tri.

S. D.

B. D.

Tom-t.

W.B.

Vln. 1.1

Vln. 1.2

Vln. 2.1

Vln. 2.2

Vla.1

Vla.2

Vc.1

Vc.2

Cb.1

Cb.2

mf

mf

mf

mf

pizz.

pizz.

pizz.

pizz.

Rubato

C Allegretto ♩ = 116

119

F1.1

F1.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Tba.

Timp.

T.-t.

Tri.

Cym.

S. D.

B. D.

Tom-t.

Glock.

Xyl.

Vib.

Vln. 1.1

Vln. 1.2

Vln. 2.1

Vln. 2.2

Vla.1

Vla.2

Vc.1

Vc.2

Cb.1

Cb.2

f

p

fp

ppp

arco

pizz.

Musical score for Symphony Orchestra, page 7, measures 137-146. The score includes parts for Flutes (Fl.1, Fl.2), Oboes (Ob.1, Ob.2), Clarinets (Cl.1, Cl.2), Bassoons (Bsn.1, Bsn.2), Timpani (Timp.), Percussion (T-t, Tri, Cym, S. D., B. D., Tom-t), Vibraphone (Vib.), Violins (Vln. 1.1, Vln. 1.2, Vln. 2.1, Vln. 2.2), Violas (Vla.1, Vla.2), Cellos (Vc.1, Vc.2), and Contrabasses (Cb.1, Cb.2). The score features various dynamics such as *p*, *pp*, *fp*, and *f*, and includes articulation marks like accents and slurs.

152

Fl.1
Fl.2
Ob.1
Ob.2
Cl.1
Cl.2
Bsn.1
Bsn.2
Hn.1
Hn.2
Hn.3
Hn.4
Tbn.1
Tbn.2
B. Tbn.
Tba.
Timp.
W.B.
Vib.
Vln. 1.1
Vln. 1.2
Vln. 2.1
Vln. 2.2
Vla.1
Vla.2
Vc.1
Vc.2
Cb.1
Cb.2

pp
p
pp
pp
p
p
p
pp
mp
pp
mp
pp
mp
pp
mp
pp
mp
pizz.
spiccato
spiccato
pizz.
pizz.
pizz.
pizz.

167 **D**

Fl.1 *f* *p* *f* *p*

Fl.2 *p*

Ob.1 *p* *f* *p*

Ob.2 *p*

Cl.1 *p* *f* *p*

Cl.2 *p*

Bsn.1 *p*

Bsn.2 *p*

Hn.1 *pp* *f*

Hn.2 *pp* *f*

Hn.3 *pp*

Hn.4 *pp*

Tpt.1 *pp*

Tpt.2 *pp*

Tbn.1 *f* *f*

Tbn.2 *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

Vln. 1.1 *f*

Vln. 1.2 *f*

Vln. 2.1 *f*

Vln. 2.2 *f*

Vla.1 *spiccato* *f*

Vla.2 *f*

Vc.1 *arco*

Vc.2 *arco*

Cb.1 *pizz.* *f*

Cb.2 *pizz.* *f*

180

The musical score consists of 22 staves, each representing a different instrument or section of the orchestra. The notation includes notes, rests, and dynamic markings. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Lento' with a metronome marking of ♩ = 56. The score is divided into two systems of measures, with the first system covering measures 175-180 and the second system covering measures 181-184. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). Performance instructions such as 'arco' are present for the double basses.

194 **E**

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp* *leggiere*

Cl. 1 *pp*

Cl. 2 *pp* *leggiere*

Bsn. 1 *pp*

Bsn. 2 *pp* *leggiere*

Hn. 1 *pp*

Hn. 2 *pp*

Hn. 3 *pp*

Hn. 4 *pp*

Tpt. 1 *pp*

Tpt. 2 *pp*

Tbn. 1 *pp*

Tbn. 2 *pp*

B. Tbn. *pp*

Tba. *pp*

Timp. *pp*

T.-t. *mf*

Tri. *mf*

Cym. *pp* *niente* *p*

S. D. *mp*

B. D. *pp*

Tom-t. *pp*

W. B. *pp*

Glock. *pp*

Xyl. *pp*

Vib. *pp*

Vln. 1.1 *pp* *tutti*

Vln. 1.2 *pp* *tutti*

Vln. 2.1 *pp* *tutti*

Vln. 2.2 *pp* *tutti*

Vla. 1 *pp* *tutti* *arco (solo)*

Vla. 2 *pp* *tutti* *pizz.* *f* *arco (solo)*

Vc. 1 *pp* *tutti* *arco (solo)*

Vc. 2 *pp* *tutti* *pizz.* *f*

Cb. 1 *pp* *f*

Cb. 2 *pp*

F

218 *poco accel.* **G** Allegretto $\text{♩} = 100$

Fl.1 *p espress.*

Ob.1 *p espress.*

Cl.1 *p espress.*

Bsn.1 *p espress.*

Vln. 1.1 *tutti pizz.*

Vln. 1.2 *tutti pizz.*

Vln. 2.1 *tutti pizz.*

Vln. 2.2 *tutti pizz.*

Vla.1 *tutti pizz.*

Vla.2 *tutti pizz.*

Vc.1

Vc.2

Cb.1 *pizz. b*

Cb.2 *pizz. b*

223

229

235 **H** Grave ♩ = 80

Fl.1 *mp*

Fl.2 *mp*

Ob.1 *mp*

Ob.2 *mp*

Cl.1 *p*

Cl.2 *p*

Bsn.1 *p*

Bsn.2 *p*

Hn.1 *pp* mute

Hn.2 *pp* mute

Hn.3 *pp* mute

Hn.4 *pp* mute

Tpt.1 *pp* mute

Tpt.2 *pp* mute

Tbn.1 *pp* mute

Tbn.2 *pp* mute

B. Tbn. *pp* mute

Tba. *pp* mute

Timp. *pp*

B. D. *pp*

Vln. 1.1

Vln. 1.2

Vln. 2.1

Vln. 2.2

Vla.1

Vla.2

Vc.1

Vc.2

Cb.1

Cb.2

248

Fl.1, Fl.2, Ob.1, Ob.2, Cl.1, Cl.2, Bsn.1, Bsn.2, Hn.1-4, Tpt.1-2, Tbn.1-2, B. Tbn., Tba., Timp., T-t., Cym., S. D., B. D., Tom-t., Vln. 1.1, Vln. 1.2, Vln. 2.1, Vln. 2.2, Vla.1, Vla.2, Vc.1, Vc.2, Cb.1, Cb.2

Dynamic markings: *mp*, *pp*, *p*, *ppp*

Performance instructions: *legato*, open, con sord., arco

258

Fl.1 *legato*

Fl.2

Ob.1

Ob.2

Cl.1 *legato (chromatic)*

Cl.2 *legato (chromatic)*

Bsn.1

Bsn.2

Hn.1

Hn.2

Hn.3

Hn.4

Tpt.1

Tpt.2

Tbn.1 *p* *pp*

Tbn.2 *p* *pp*

B. Tbn. *p* *pp*

Tba. *p* *pp*

Timp.

T.-t. *p*

Cym. *niente*

S. D.

B. D.

W. B. *p*

Xyl. *p*

Vib. *p*

Vln. 1.1

Vln. 1.2

Vln. 2.1

Vln. 2.2

Vla.1

Vla.2

Vc.1

Vc.2

Cb.1

Cb.2 *niente*

265

Fl.1
Fl.2
Ob.1
Ob.2
Cl.1
Cl.2
Bsn.1
Bsn.2
Hn.1
Hn.2
Hn.3
Hn.4
Tpt.1
Tpt.2
Tbn.1
Tbn.2
B. Tbn.
Tba.
Timp.
T.-t.
Cym.
S. D.
B. D.
Tom-t.
W.B.
Xyl.
Vib.
Vln. 1.1
Vln. 1.2
Vln. 2.1
Vln. 2.2
Vla.1
Vla.2
Vc.1
Vc.2
Cb.1
Cb.2

legato (chromatic)
legato (chromatic)
mp
mf
p
p subito
niente

poco rall.

270

Tri. *mf*

Glock. *mp*

Vln. 1.1 *mp* *senza sord.*

Vln. 1.2 *mp* *senza sord.*

Vln. 2.1 *mp* *senza sord.*

Vln. 2.2 *mp* *senza sord.*

Vla. 1 *mp* *senza sord.*

Vla. 2 *mp* *senza sord.*

Vc. 1 *mp* *senza sord.*

Vc. 2 *mp* *senza sord.*

Cb. 1 *senza sord.*

Cb. 2 *senza sord.*

279 **K** Allegro ♩ = 120

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Tpt. 1 *p*

Tpt. 2 *p*

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *p*

Tba. *p*

Timp. *p*

T.-t. *p*

Tri. *f* *(open, let it ring)*

Cym. *p*

B. D. *p*

Glock. *mp*

Xyl. *mp*

Vib. *mp*

288

Musical score for measures 288-293. The score includes parts for Timp., T.-t., Tri., Cym., S. D., B. D., Tom-t., W.B., Vln. 1.1, Vln. 1.2, Vln. 2.1, Vln. 2.2, Vla.1, Vla.2, Vc.1, Vc.2, Cb.1, and Cb.2. The woodwinds (S. D., B. D., Tom-t., W.B.) play a rhythmic pattern of eighth notes. The strings (Vln. 1.1, Vln. 1.2, Vln. 2.1, Vln. 2.2, Vla.1, Vla.2, Vc.1, Vc.2, Cb.1, Cb.2) play a melodic line with a dynamic marking of *f* and *tutti arco*.



294

Musical score for measures 294-299. The score includes parts for S. D., Tom-t., W.B., Glock., Xyl., Vib., Vln. 1.1, Vln. 1.2, Vln. 2.1, Vln. 2.2, Vla.1, Vla.2, Vc.1, Vc.2, Cb.1, and Cb.2. The woodwinds (S. D., Tom-t., W.B.) continue their rhythmic pattern. The strings (Vln. 1.1, Vln. 1.2, Vln. 2.1, Vln. 2.2, Vla.1, Vla.2, Vc.1, Vc.2, Cb.1, Cb.2) play a melodic line with a dynamic marking of *ff* and *pizz.* (pizzicato).

L

300

Fl.1, Fl.2, Ob.1, Ob.2, Cl.1, Cl.2, Bsn.1, Bsn.2, Hn.1, Hn.2, Hn.3, Hn.4, Tpt.1, Tpt.2, Tbn.1, Tbn.2, B. Tbn., Tba., Timp., T.-t., Tri., Cym., S. D., B. D., Tom-t., W.B., Glock., Xyl., Vib., Vln. 1.1, Vln. 1.2, Vln. 2.1, Vln. 2.2, Vla.1, Vla.2, Vc.1, Vc.2, Cb.1, Cb.2

The score is written for a full symphony orchestra. It begins at measure 300, marked with a tempo of *L* (Lento). The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2) enters with a melodic line. The brass section (Horns 1-4, Trumpets 1 & 2, Trombones 1 & 2, Tuba) provides harmonic support. The percussion section (Timpani, Snare, Bass Drum, Tom-toms, Wood Blocks, Glockenspiel, Xylophone, Vibraphone) has a rhythmic pattern. The string section (Violins 1 & 2, Violas 1 & 2, Cellos, Double Basses) plays a complex rhythmic and melodic accompaniment with various articulations like pizzicato and arco.

308

Fl.1
Fl.2
Ob.1
Ob.2
Cl.1
Cl.2
Bsn.1
Bsn.2
Hn.1
Hn.2
Hn.3
Hn.4
Tpt.1
Tpt.2
Tbn.1
Tbn.2
B. Tbn.
Tba.
Vln. 1.1
Vln. 1.2
Vln. 2.1
Vln. 2.2
Vla.1
Vla.2
Vc.1
Vc.2
Cb.1
Cb.2

non divisi
gliss.
arco
pizz.

324 **M**

Musical score for measures 324-328. The score includes parts for S.D., Tom-t., W.B., Vln. 1.1, Vln. 1.2, Vln. 2.1, Vln. 2.2, Vla. 1, Vla. 2, Vc. 1, Vc. 2, Cb. 1, and Cb. 2. The key signature is one sharp (F#) and the time signature is 3/4. Performance markings include *gliss.*, *espress.*, and triplets.

329

Musical score for measures 329-333. The score includes parts for Vln. 1.1, Vln. 1.2, Vln. 2.1, Vln. 2.2, Vla. 1, Vla. 2, Vc. 1, Vc. 2, Cb. 1, and Cb. 2. The key signature changes to two sharps (F# and C#) and the time signature changes to 2/4. Performance markings include *horse whiny*, *pizz.*, *arco*, and *gliss.*.

334

Fl.1
Fl.2
Ob.1
Ob.2
Cl.1
Cl.2
Bsn.1
Bsn.2
Hn.1
Hn.2
Hn.3
Hn.4
Tpt.1
Tpt.2
Tbn.1
Tbn.2
B. Tbn.
Tba.
Timp.
T.-t.
Tri.
Cym.
S. D.
B. D.
Tom-t.
W.B.
Glock.
Xyl.
Vib.
Vln. 1.1
Vln. 1.2
Vln. 2.1
Vln. 2.2
Vla.1
Vla.2
Vc.1
Vc.2
Cb.1
Cb.2

348 **O**

Fl. 1 *fp*

Fl. 2 *fp*

Ob. 1 *fp*

Ob. 2 *fp*

Cl. 1 *fp*

Cl. 2 *fp*

Bsn. 1 *fp*

Bsn. 2 *fp*

Hn. 1 *fp*

Hn. 2 *fp*

Hn. 3 *fp*

Hn. 4 *fp*

Tpt. 1 *fp*

Tpt. 2 *fp*

Tbn. 1 *fp*

Tbn. 2 *fp*

B. Tbn. *fp*

Tba. *fp*

Timp. *p*

T.-t. *p*

Tri. *p*

Cym. *p*

S. D. *p*

B. D. *p*

Tom-t. *p*

W. B. *p*

Glock. *f*

Xyl. *f*

Vib. *f*

Vln. 1.1 *fp* *cresc.*

Vln. 1.2 *fp* *p* *cresc.*

Vln. 2.1 *fp* *cresc.*

Vln. 2.2 *fp* *p* *cresc.*

Vla. 1 *fp* *cresc.*

Vla. 2 *fp* *p* *cresc.*

Vc. 1 *fp* *cresc.*

Vc. 2 *fp* *p* *cresc.*

Cb. 1 *fp*

Cb. 2 *fp*

horse whiny

359

Musical score for measures 359-370. The score includes parts for Ob.1, Ob.2, Cl.1, Cl.2, Bsn.1, Bsn.2, Xyl., Vib., Vln. 1.1, Vln. 1.2, Vln. 2.1, Vln. 2.2, Vla.1, Vla.2, Vc.1, Vc.2, Cb.1, and Cb.2. The key signature is one sharp (F#) and the time signature is 3/4. Dynamics include *mf*, *fp*, *cresc.*, *poco à poco*, and *p*.

371

Musical score for measures 371-382. The score includes parts for Ob.1, Ob.2, Cl.1, Cl.2, Bsn.1, Bsn.2, Hn.1, Hn.2, Hn.3, Hn.4, Tpt.1, Tpt.2, Tbn.1, Tbn.2, B. Tbn., and Tba. The key signature is one sharp (F#) and the time signature is 3/4. Dynamics include *fp*.

382

Fl.1
Fl.2
Ob.1
Ob.2
Cl.1
Cl.2
Bsn.1
Bsn.2
Hn.1
Hn.2
Hn.3
Hn.4
Tpt.1
Tpt.2
Tbn.1
Tbn.2
B. Tbn.
Tba.
Timp.
T-t.
Tri.
Cym.
S. D.
B. D.
Tom-t.
W.B.
Glock.
Xyl.
Vib.
Vln. 1.1
Vln. 1.2
Vln. 2.1
Vln. 2.2
Vla.1
Vla.2
Vc.1
Vc.2
Cb.1
Cb.2

horse whiny
horse whiny
horse whiny
horse whiny
horse whiny
horse whiny
horse whiny
horse whiny
horse whiny
horse whiny
horse whiny
horse whiny
horse whiny
horse whiny
horse whiny
horse whiny
horse whiny
horse whiny
highest
lowest
highest
lowest
highest
lowest
horse whiny
horse whiny
horse whiny
horse whiny
horse whiny
horse whiny
horse whiny
horse whiny

393

This page of a musical score contains 8 staves for woodwinds, 12 staves for brass, 10 staves for percussion, and 8 staves for strings. The woodwind section includes Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1-4, Trumpets 1 & 2, and Trombones 1 & 2. The brass section includes Baritone, Tuba, and Timpani. The percussion section includes Tom-toms, Wood Blocks, and Gong. The string section includes Violins 1 & 2, Violas 1 & 2, Violas, Cellos 1 & 2, and Double Basses. The score features a variety of rhythmic patterns, including sixteenth-note runs in the strings and woodwinds, and dynamic markings such as *fp* (fortissimo piano) and *f* (forte). The key signature is one sharp (F#) and the time signature is 2/4.