consequence
for oboe and piano

federico garcia
(2000)

In this piece the performers play their corresponding parts without rhythmic coordination, almost as though playing solo. Only in two places the expressions '*with* **pno**' and '*with* **ob**' indicate that the attack should be coordinated. At other times the piano is instructed to wait for a particular material in the oboe's part.

In the first movement, signals from one to the other, as indicated in the score, mark the start of a new section. The second movement is in one section, and the parts are independent. Page 5 is that of the oboe, pages 6-7 that of the piano.

Consequence has been played with instrumnents other than oboe—to date, clarinet in b♭ and alto saxophone in e♭—without transposing the soloist part. While the piece is and remains a piece for oboe, the composer encourages experimentation in this direction, as long as the parts are not modified. Any interesting difference should emerge from the mechanical (rather than timbrical or otherwise 'musical') differences of the instruments.

accellerando on the same note. Either the rhythmic duration of the gesture or the starting and ending *tempi* are indicated.

pizz. play inside the piano.

tasto play on the keyboard.

Harmonic: play the note on the keyboard while stopping the string with the hand. The main effect sought is the noise of the attack and the resonance in the rest of the instrument, rather than any particular partial of the note played.

glissando inside the piano. The duration is indicated by the rhythmic figure.

Ped. *sost.* *Sostenuto* pedal (to be used in **II** in connection with the *gliss. pizz*): the pedal sustains only those notes that are present in the chord, so that only they ring after the *glissando* inside the piano.

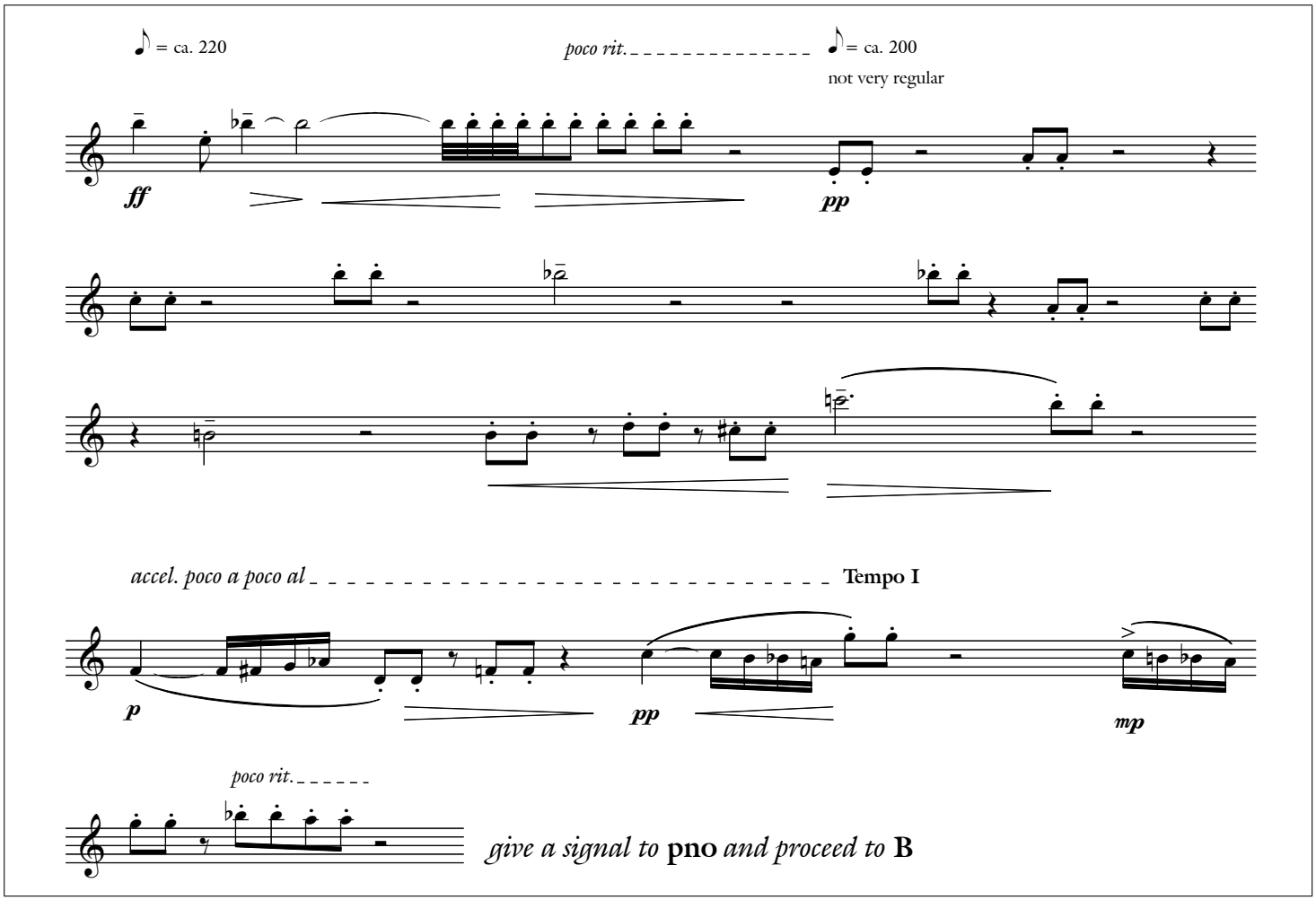
consequence *for oboe and piano*

federico garcia (2000)

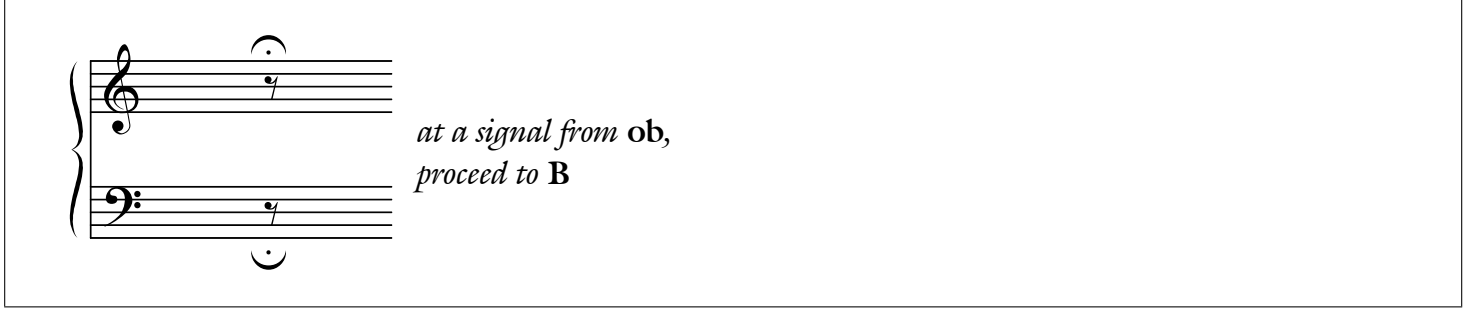
I

A

ob

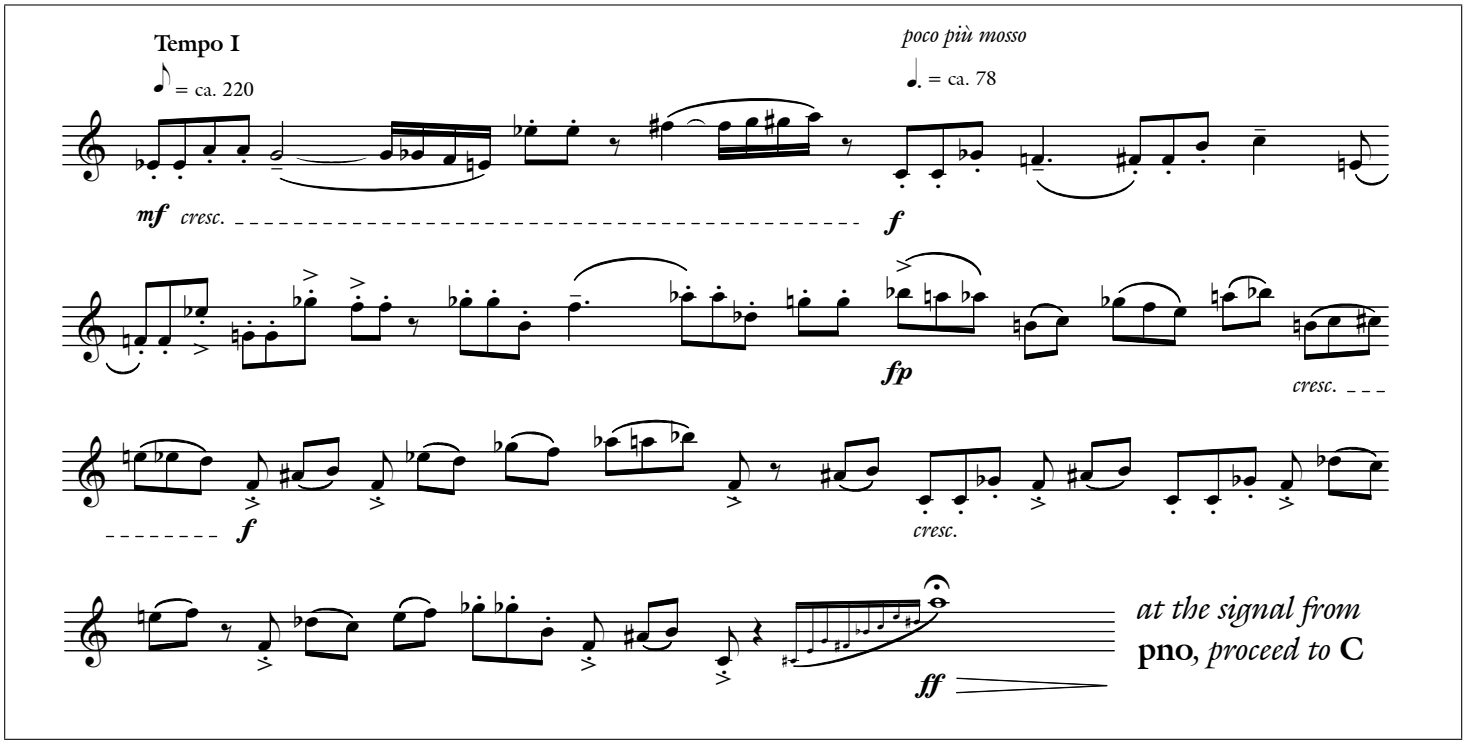


pno

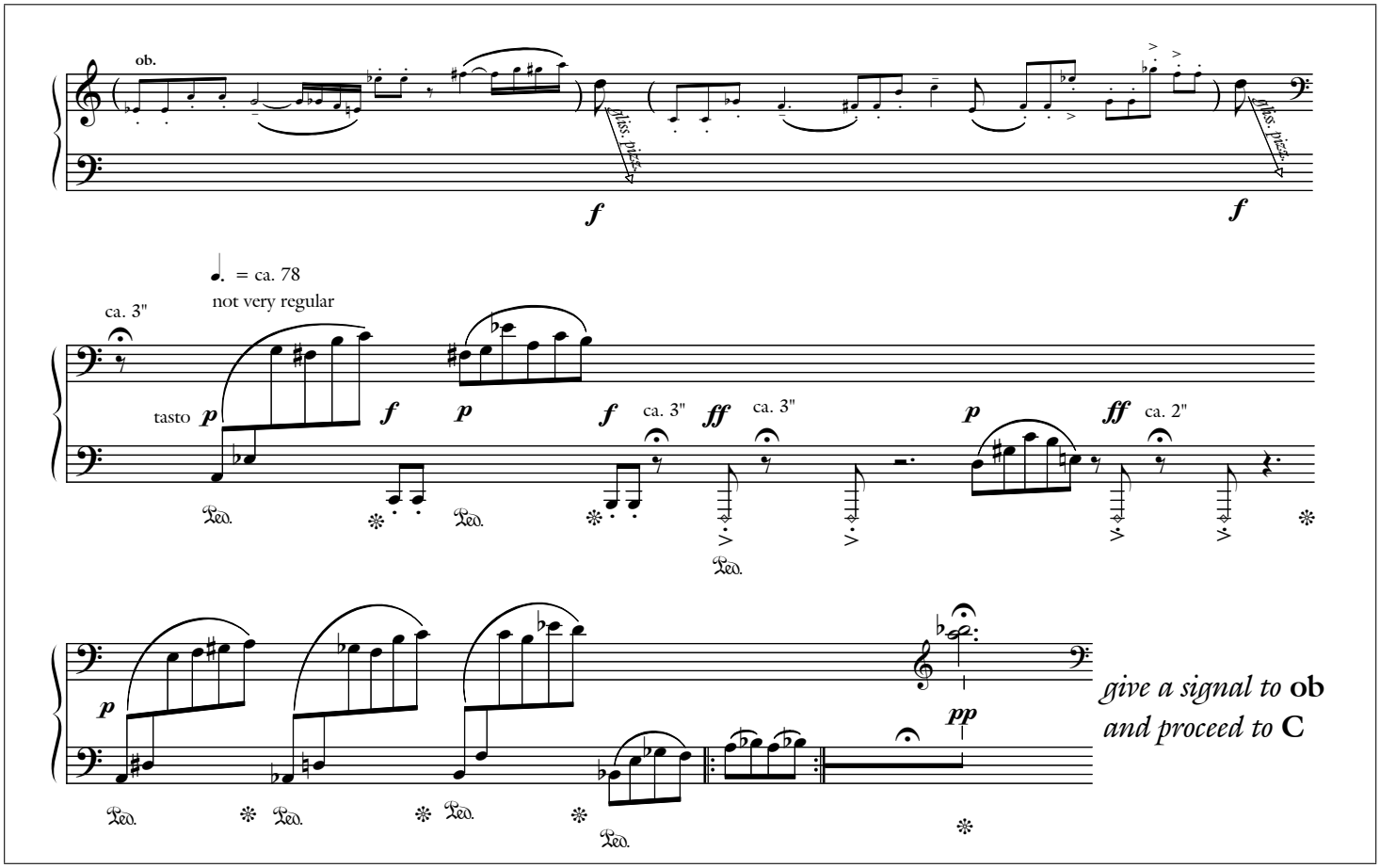


B

ob

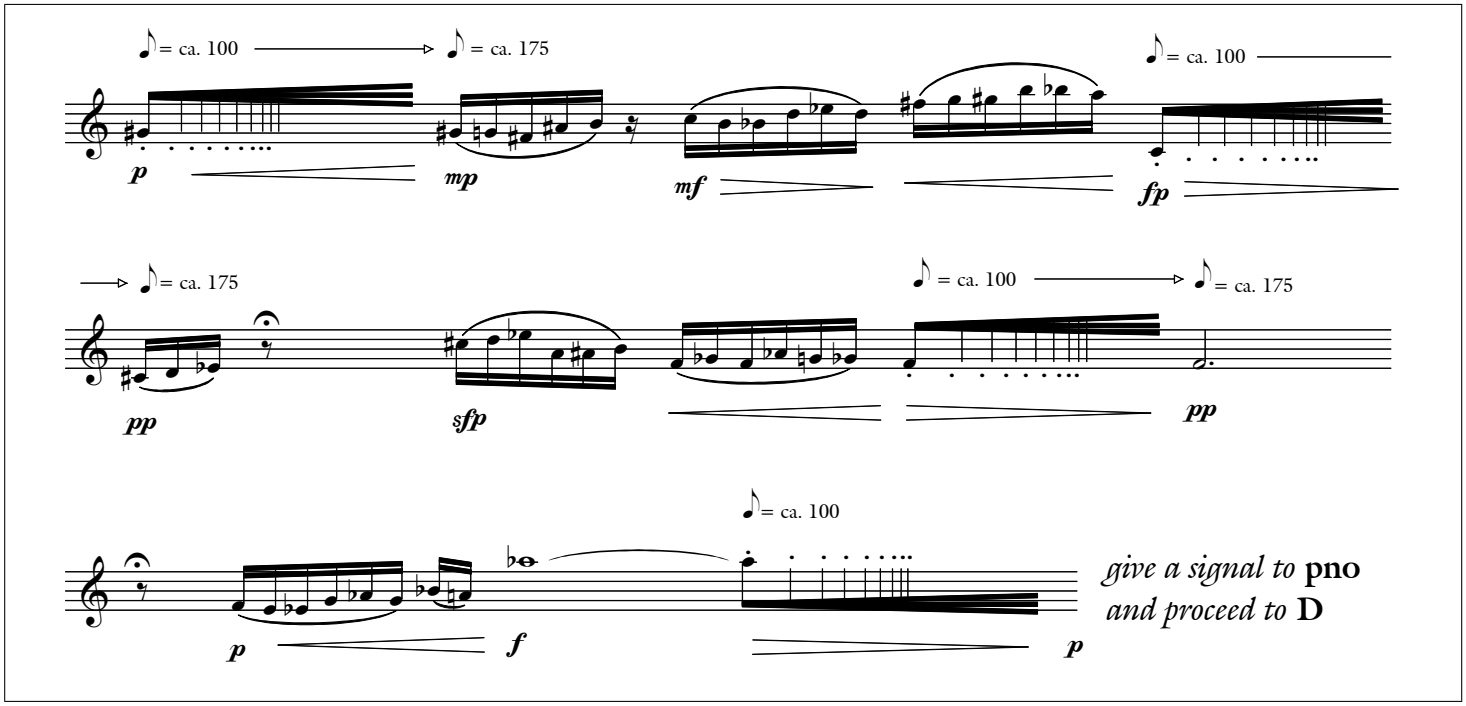

Tempo I
= ca. 220
poco più mosso
. = ca. 78
mf cresc.
f
fp
cresc.
f
cresc.
ff
at the signal from pno, proceed to C

pno

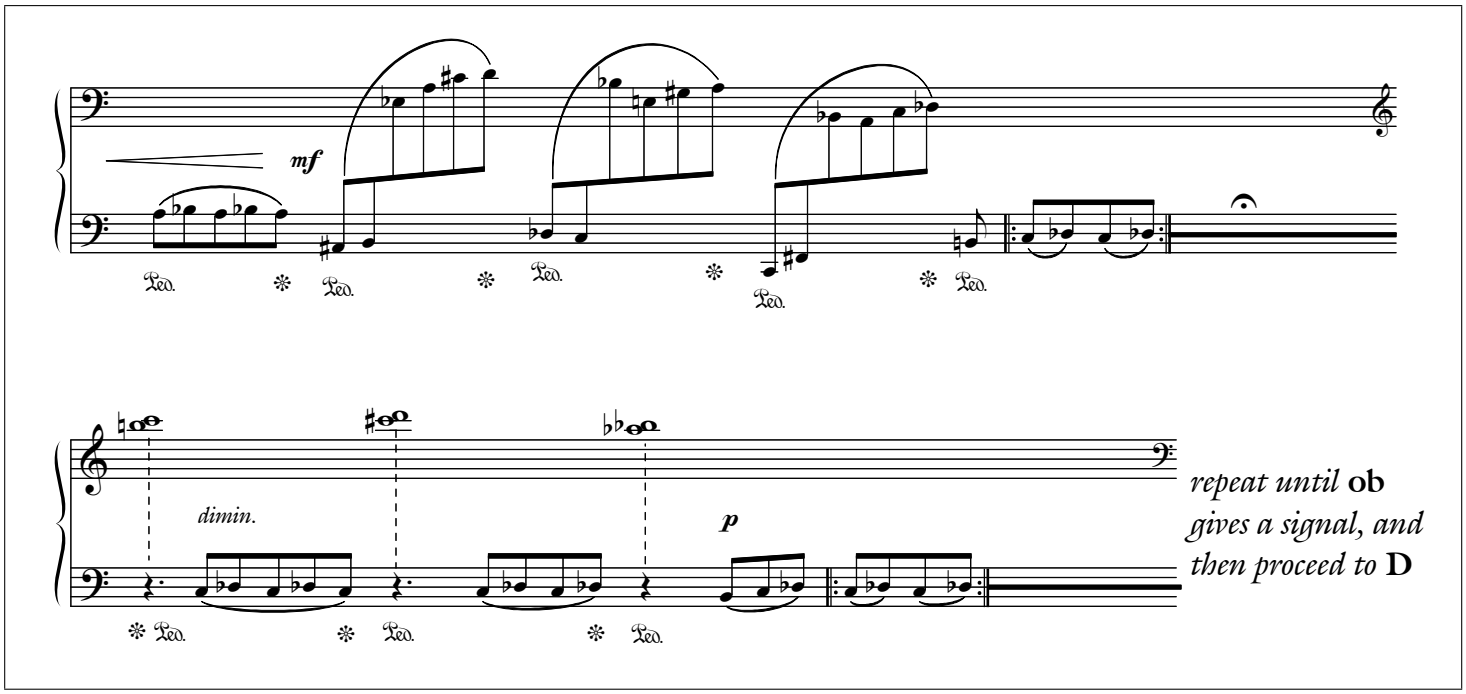

ob.
f
f
. = ca. 78
not very regular
ca. 3"
tasto
p
f
p
f
ca. 3"
ff
ca. 3"
p
ff
ca. 2"
Ped.
p
pp
give a signal to ob and proceed to C

C

ob

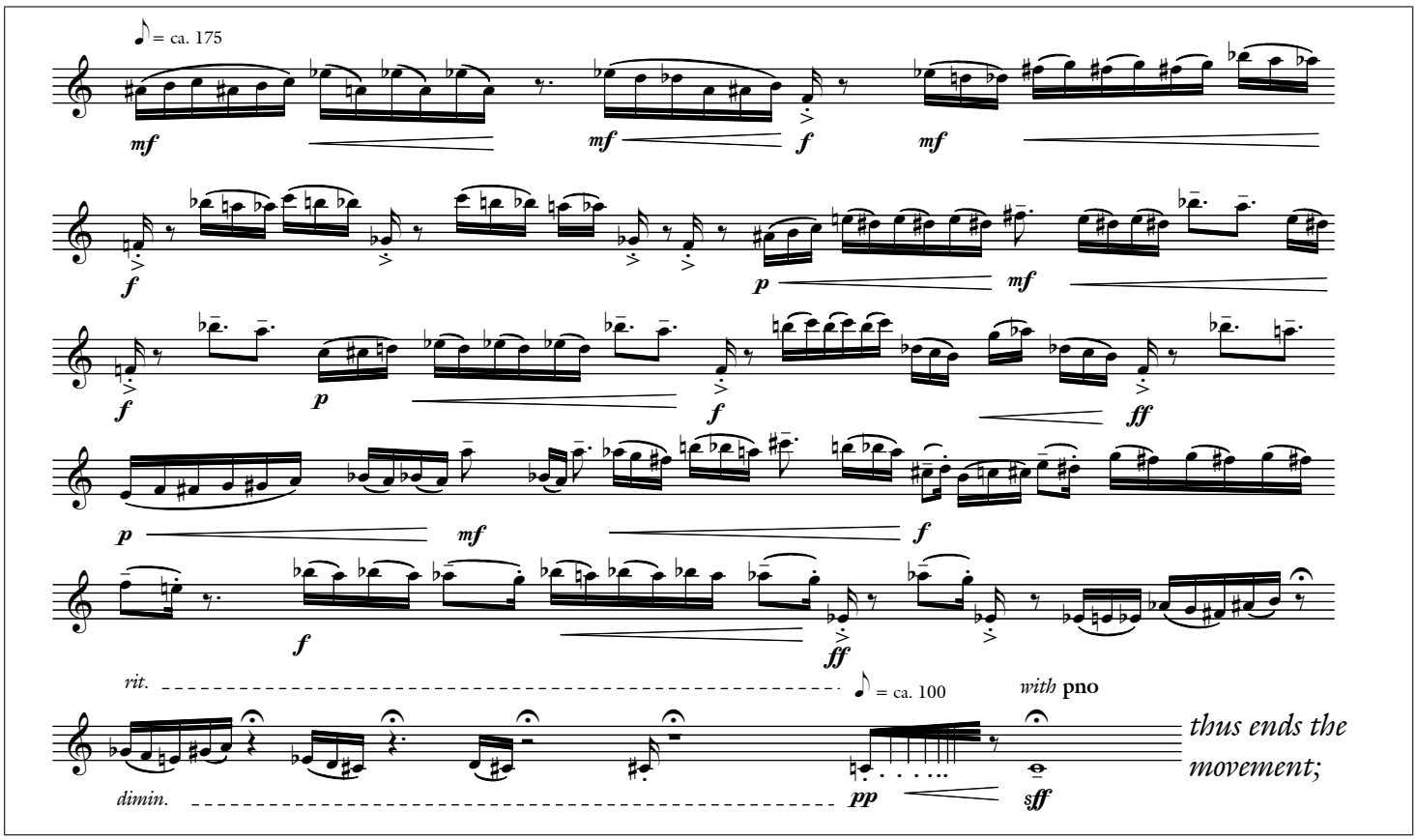

♪ = ca. 100
♪ = ca. 175
p
mp
mf
♪ = ca. 100
fp
♪ = ca. 175
pp
sfp
♪ = ca. 100
♪ = ca. 175
pp
♪ = ca. 100
p
f
p
give a signal to pno
and proceed to D

pno

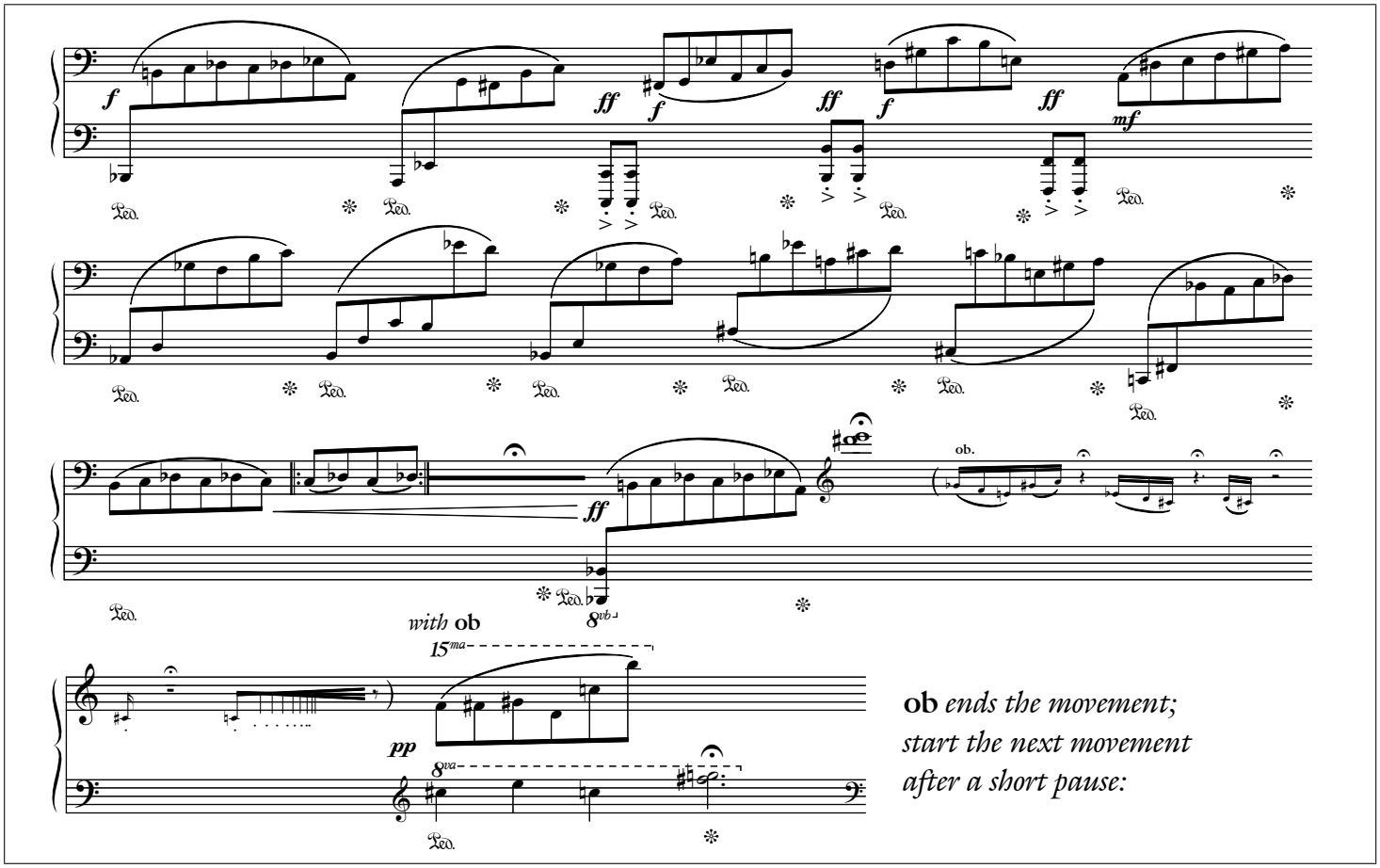

mf
Ped.
dimin.
p
repeat until ob
gives a signal, and
then proceed to D

ob

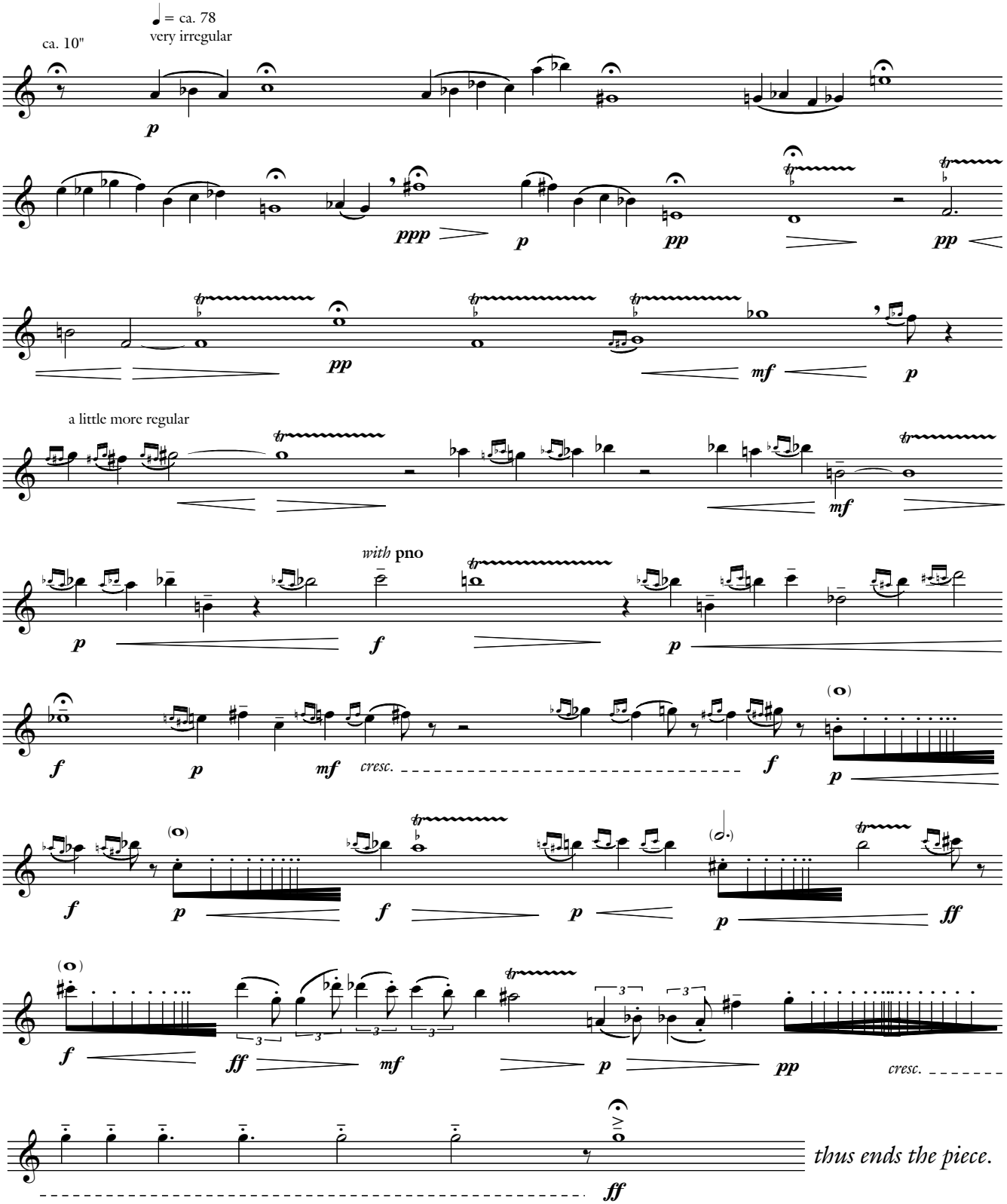
D


♪ = ca. 175
mf
mf
f
mf
f
p
mf
f
p
f
ff
p
mf
f
f
ff
rit.
♪ = ca. 100
with pno
dimin.
pp
ff
thus ends the movement;

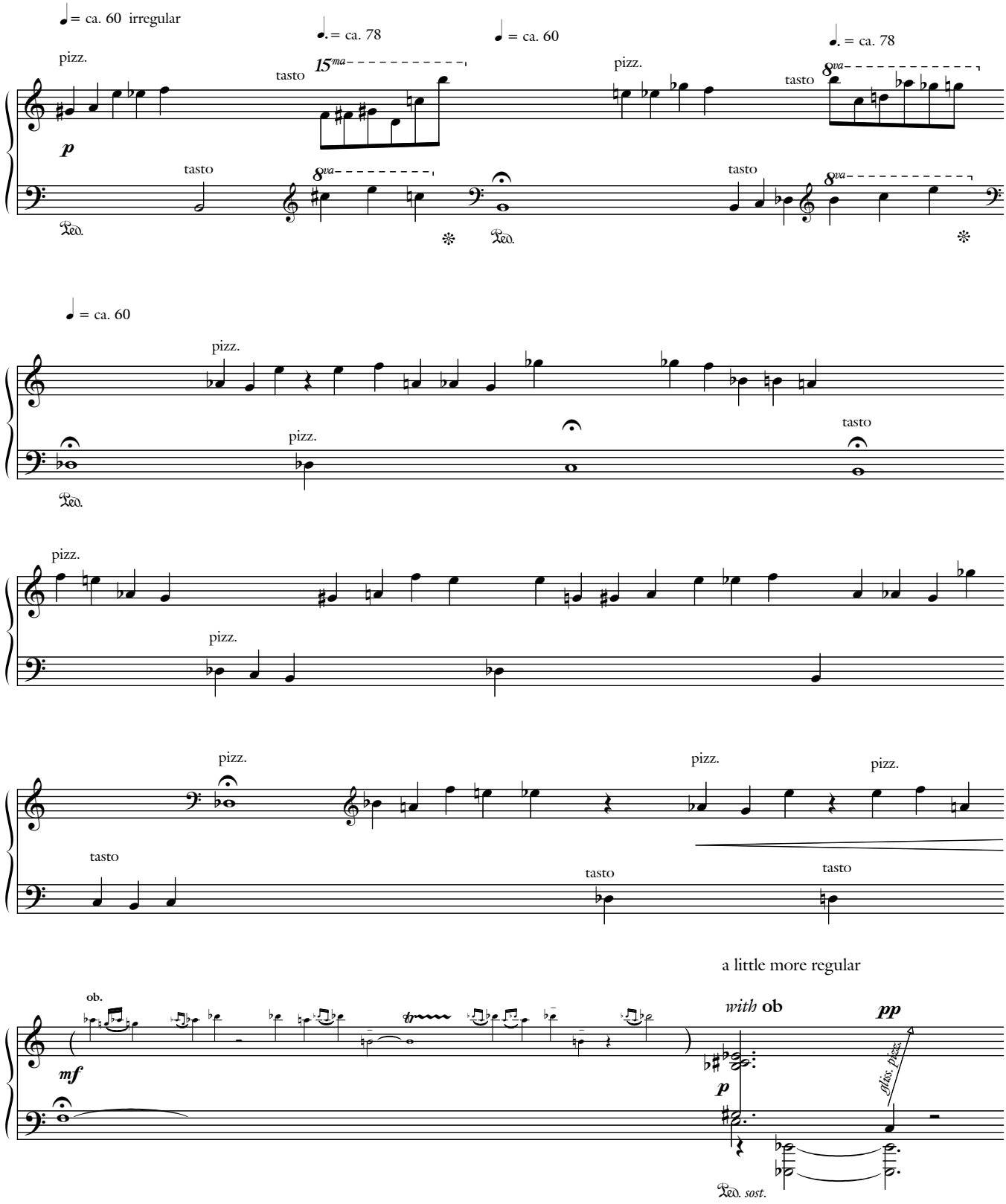
pno


f
ff
f
ff
f
ff
mf
ff
ob.
with ob
15ma
pp
8va
ob ends the movement; start the next movement after a short pause:

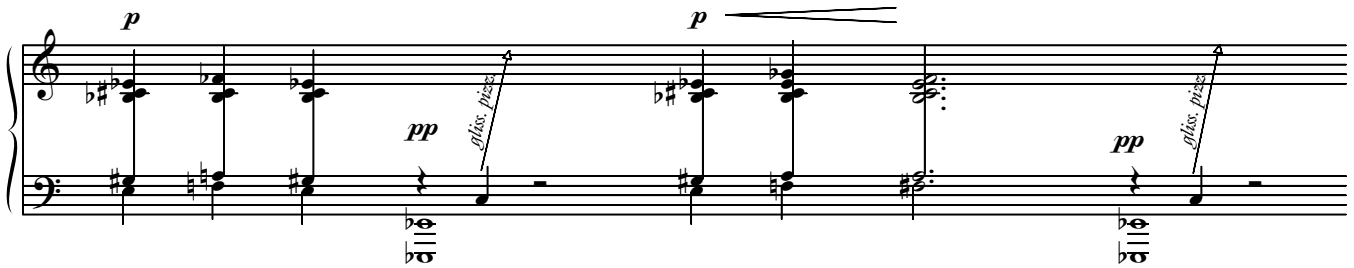
II (ob)

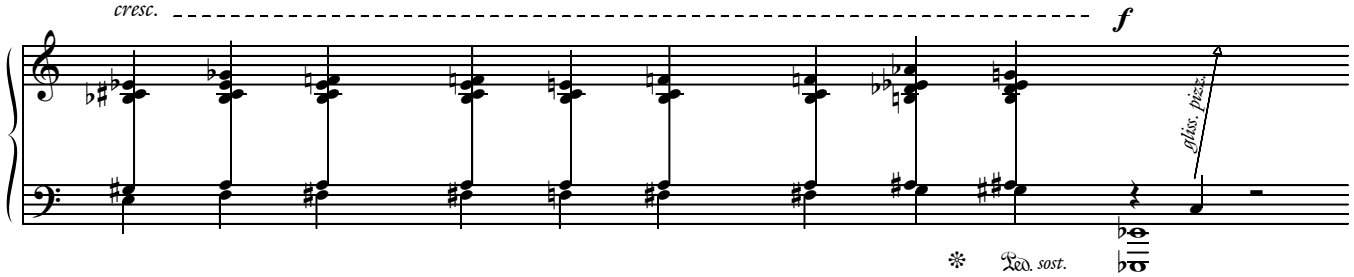

ca. 10"
♩ = ca. 78
very irregular
a little more regular
with pno
cresc.
thus ends the piece.

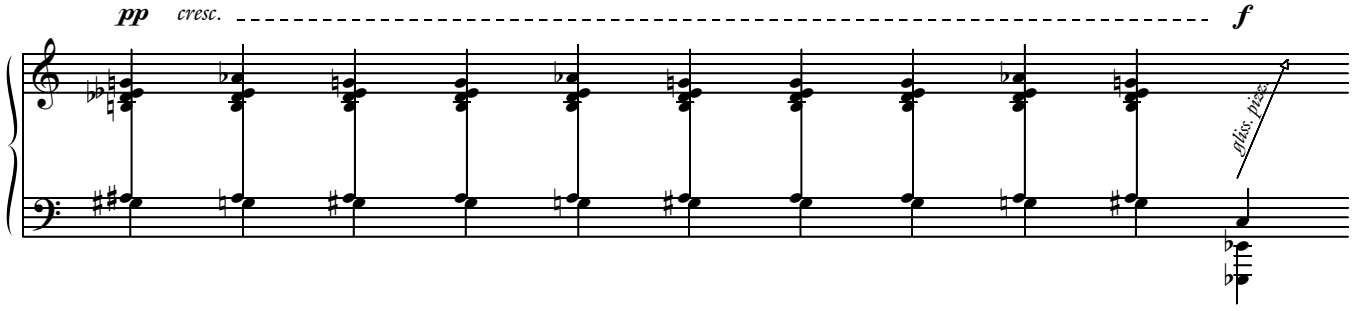
II

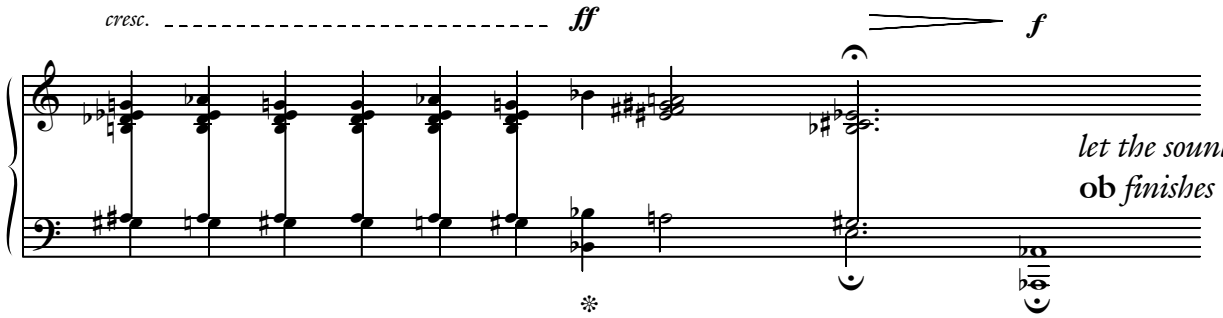

♩ = ca. 60 irregular
pizz.
p
tasto
15ma
♩. = ca. 78
♩ = ca. 60
pizz.
tasto
8va
♩. = ca. 78
Ped.
tasto
8va
Ped.
tasto
8va
♩ = ca. 60
pizz.
pizz.
tasto
Ped.
pizz.
pizz.
pizz.
pizz.
tasto
tasto
tasto
a little more regular
ob.
mf
with ob
pp
p
Ped. sost.

(pno)









let the sound fade out;
ob *finishes the piece.*