UCLA
Contemporary Music Score Collection

Title
Piano Quintet "New England"

Permalink
https://escholarship.org/uc/item/2c12q0s0

Author
Southard, Keane

Publication Date
2020

Copyright Information
This work is made available under the terms of a Creative Commons Attribution-NonCommercial License, availalbe at https://creativecommons.org/licenses/by-nc/4.0/

eScholarship.org Powered by the California Digital Library
University of California

Keane Southard

Piano Quintet

“New England”

(2011)

(Duration: c. 22 min.)

Program Notes:

The beginning idea for my **Piano Quintet "New England"** came about in late 2008 or early 2009. It was an idea to write a large-scale three movement piano quintet that is my homage to the region I grew up in, where I lived from the age of one until I graduated from high school. When I was young, it seemed that every weekend my parents would drag us kids around to some new small town in Massachusetts, New Hampshire, or Vermont, which, as kids, we naturally thought was a drag. But going to college in a different area of the country has made me realize how ingrained "New England-ness" is in me, the small towns with a white church and a big steeple, the village green, the history and spirit of the revolution, the transcendentalist writings, protestant hymnody, etc. When I left is also when I really fell in love with the music of Charles Ives, which always strikes such a deep chord with my New England roots. It has now been six years since I have been able to witness a season other than summer in my home states, so I decided that I'd write this work as an homage to those seasons I have missed (and which I think are most distinctive and beautiful when in New England). Each movement is based on a hymn tune that I am particularly fond of and grew up singing in church. The main work on the piece was delayed, because of several other pressing projects, until the fall of 2010 and then was completed in February of 2011.

Keane Southard
2011

Keane Southard/Spindrift Pages
Email: keane.southard@hotmail.com
Website: keanesouthard.instantencore.com

Performance Instructions:

1. A portamento differs from a glissando in that a portamento is a quick slide to the next note at the end of the duration of the note, whereas a glissando is a slide from note to note at a constant velocity. A note followed by a glissando should not be held any longer than any other pitch within the glissando but should be only a starting point for the glissando.

2. Measured tremolos are indicated with a line through the stem of the note to divide the duration of note by half and double the frequency within the duration of the note. Unmeasured tremolos are indicated with three lines through the stem of the note and indicate that the performer should repeat the note as fast as possible within the duration of the note.

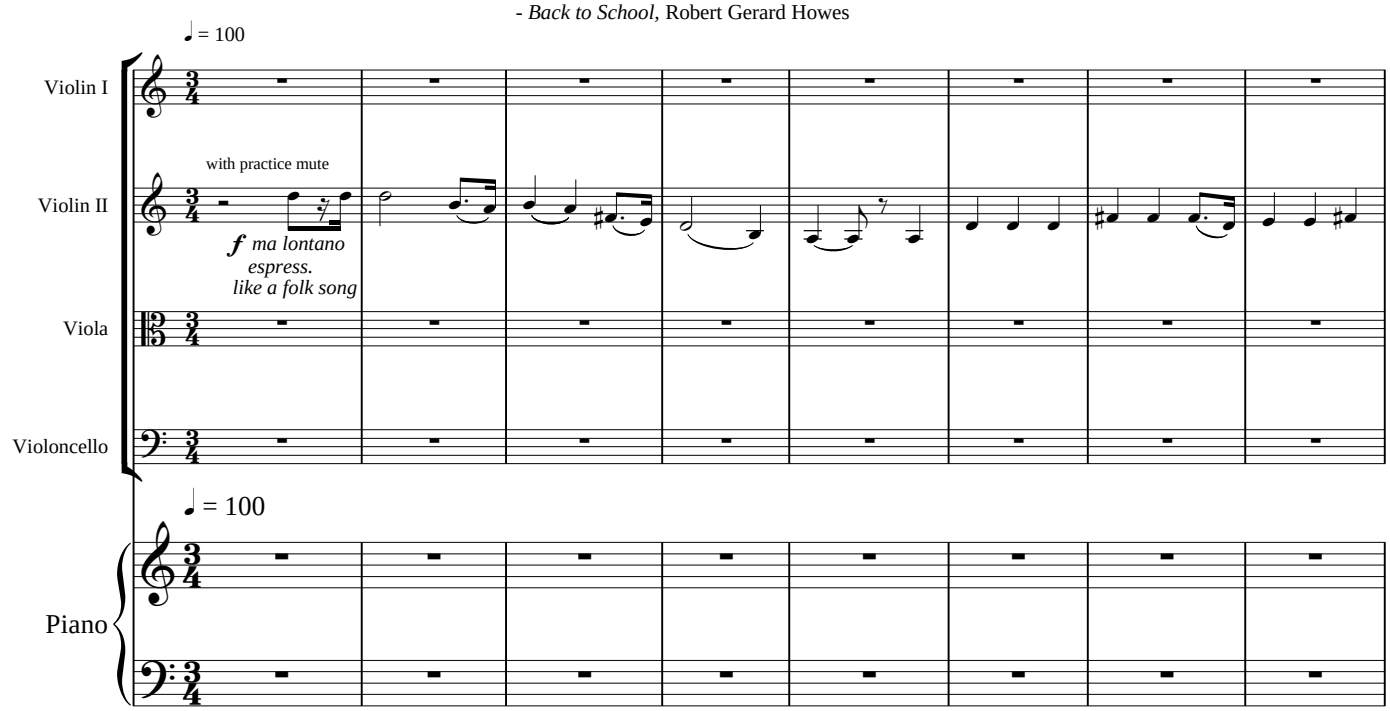
3. In general, harmonics are notated by either a diamond notehead (◇) which indicates the pitch where the finger should be placed to produce the harmonic, or by a small circle over the note intended to sound as a harmonic. For natural harmonics, both methods are used depending on context. If several different natural harmonics are used in succession, where to produce the pitch is given by the diamond notehead in order to show the easiest way to transition from harmonic to harmonic. In addition, the note intended to sound is given above the diamond notehead in parenthesis. Otherwise, natural harmonics are indicated with just the pitch to be sounded while the performer chooses how to produce the pitch. All artificial harmonics are designated with the stopped pitch as a regular notehead and the node to be touched a perfect fourth above the note with a diamond notehead. The note produced should be two octaves above the stopped pitch and is NOT notated in the score.

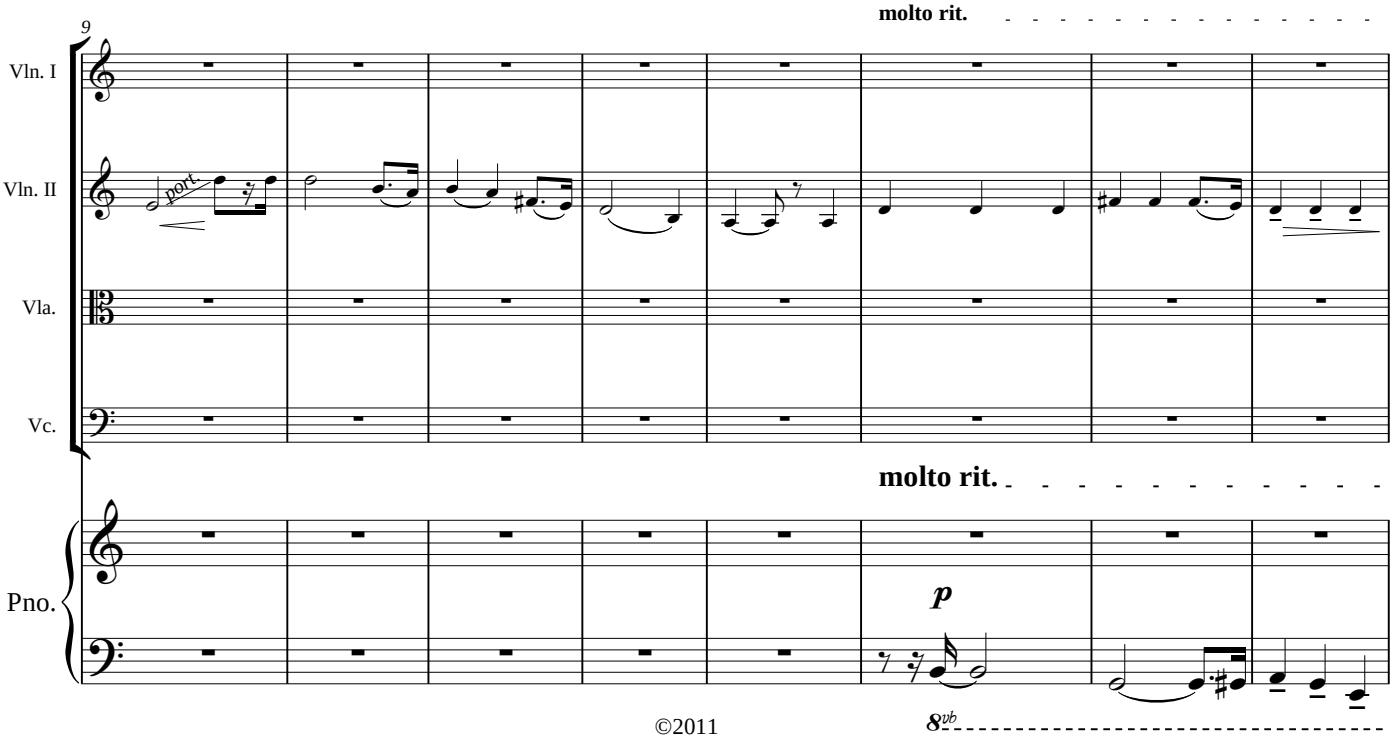
4. Unless otherwise indicated, the damper pedal should be used discreetly to allow for maximum clarity.

I. Autumn

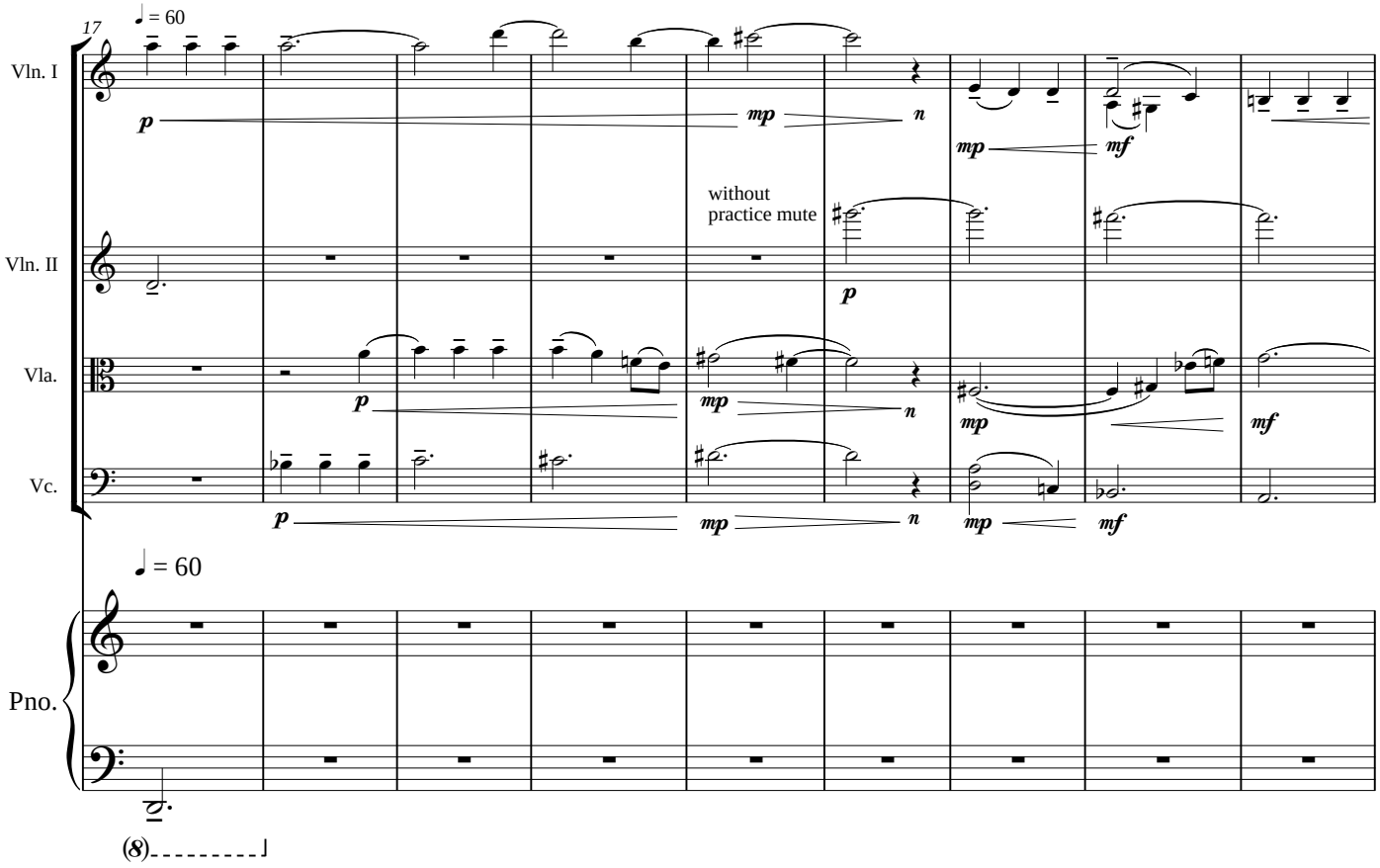
"In goldenrod fields
the first red leaves begin."
- *Back to School,* Robert Gerard Howes

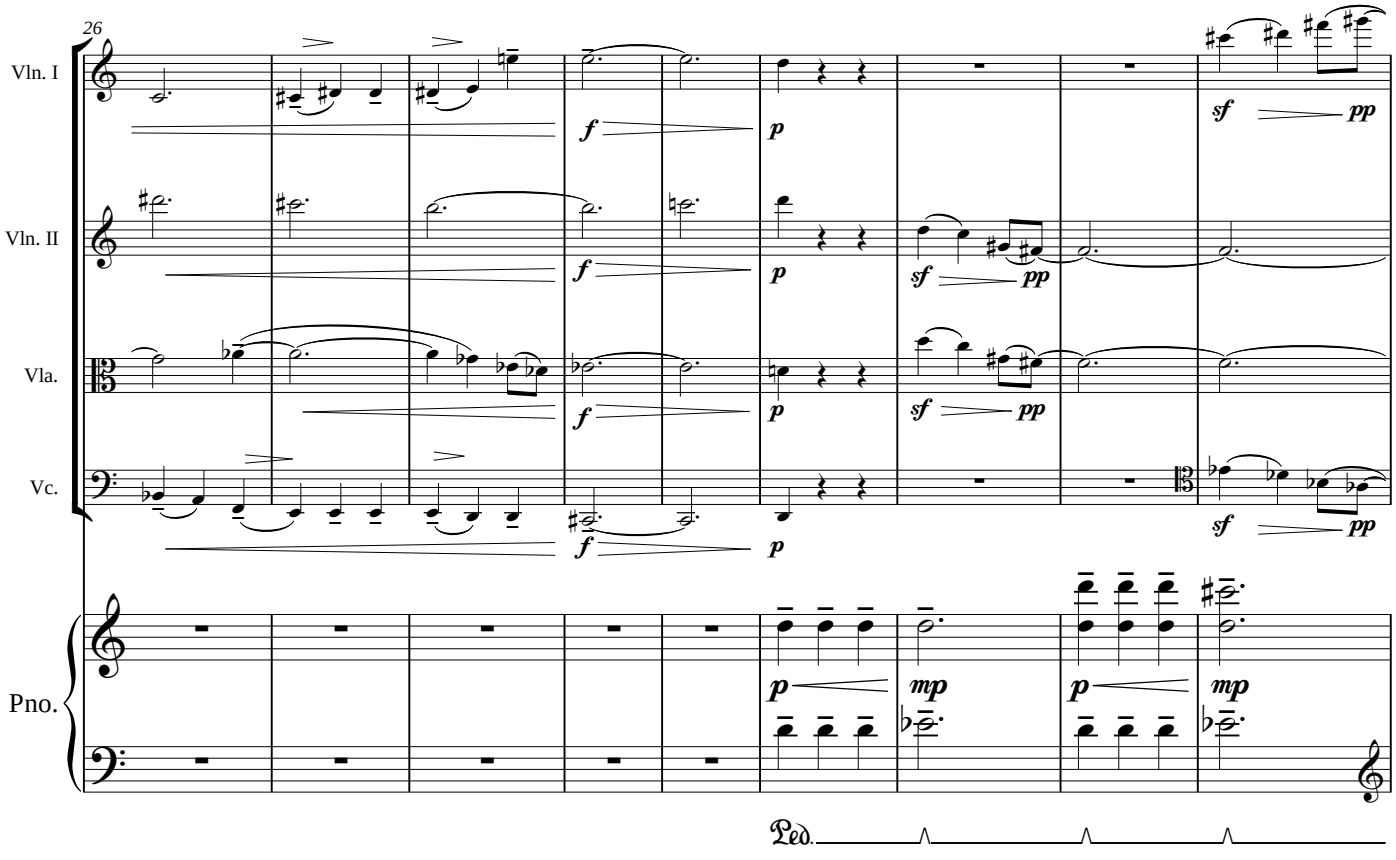
Keane Southard

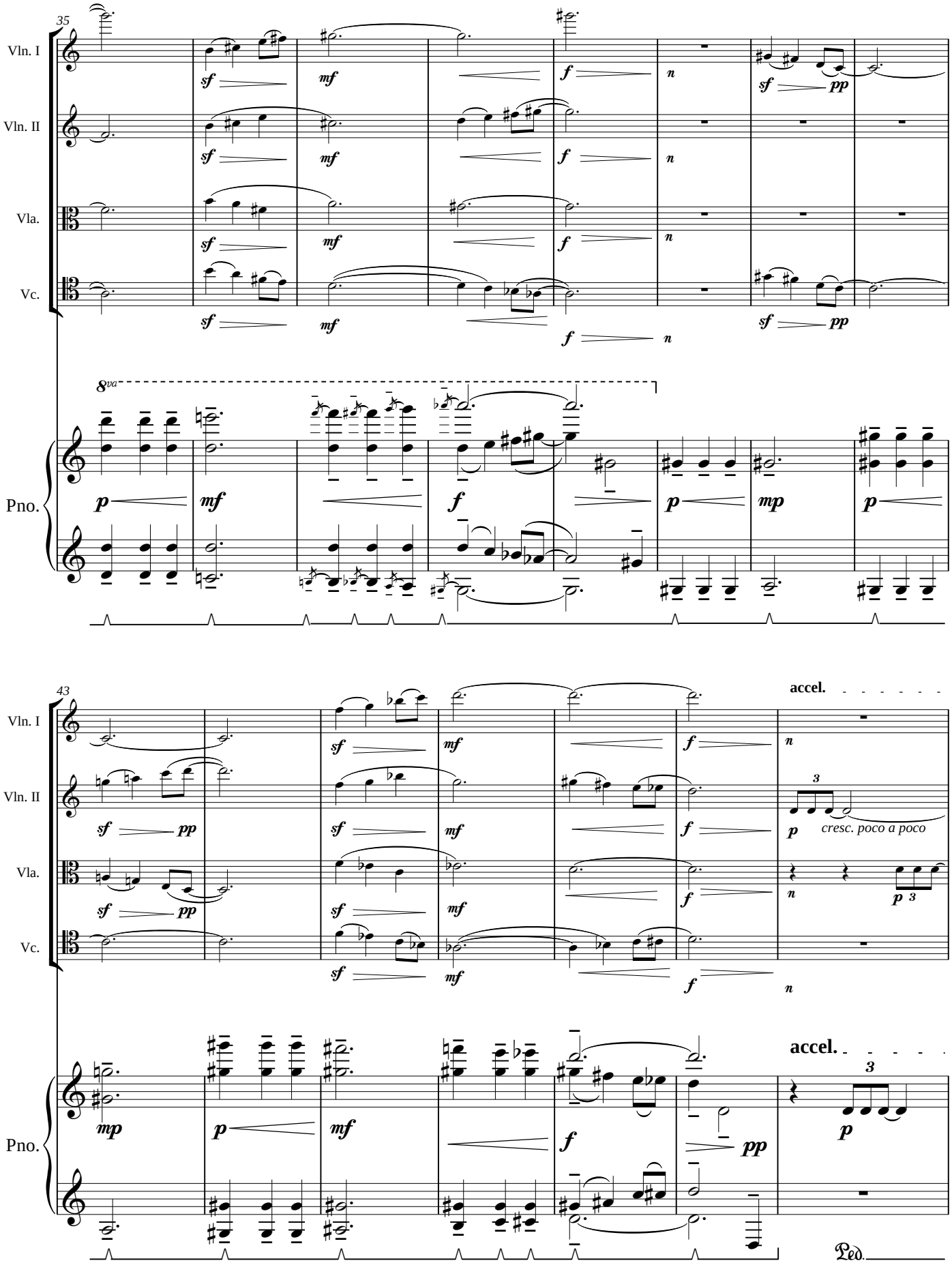


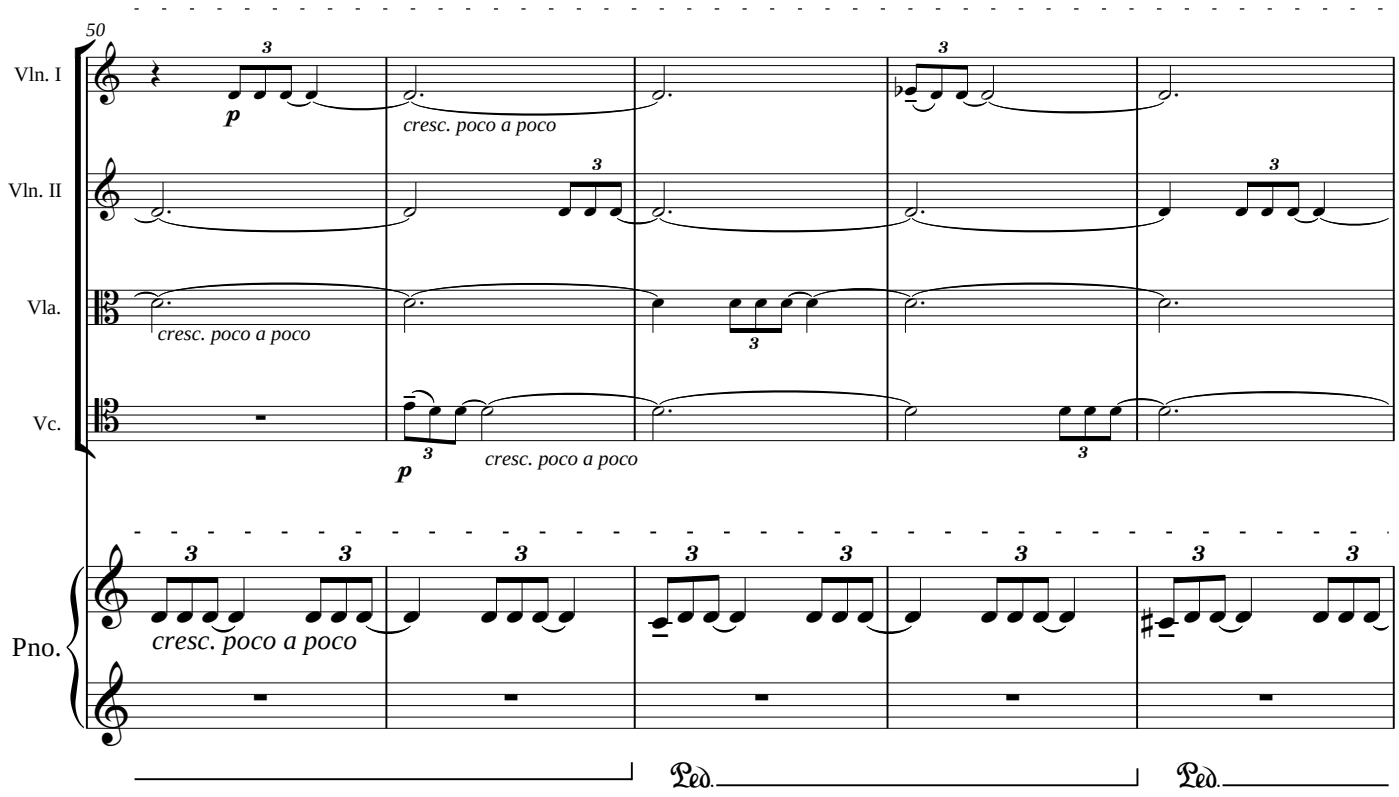


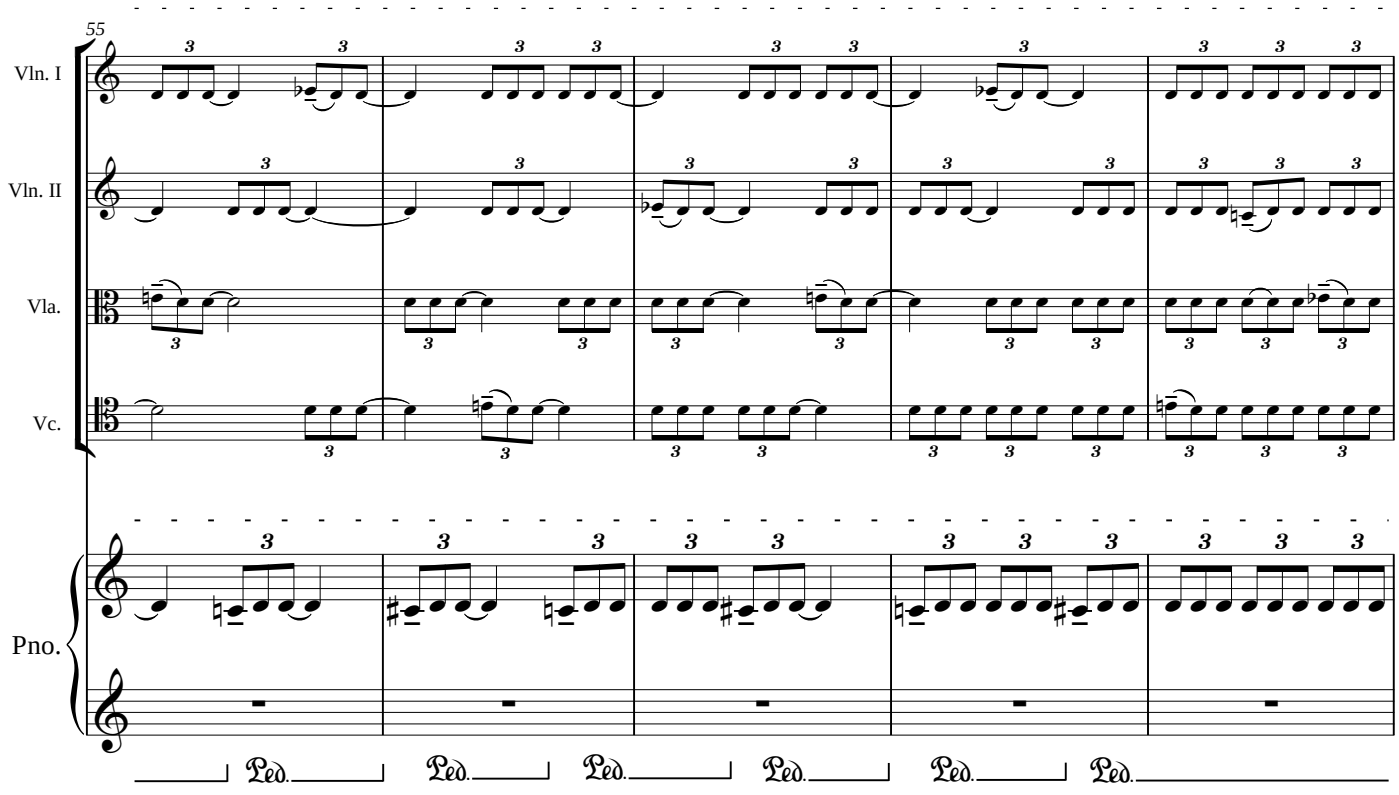
©2011

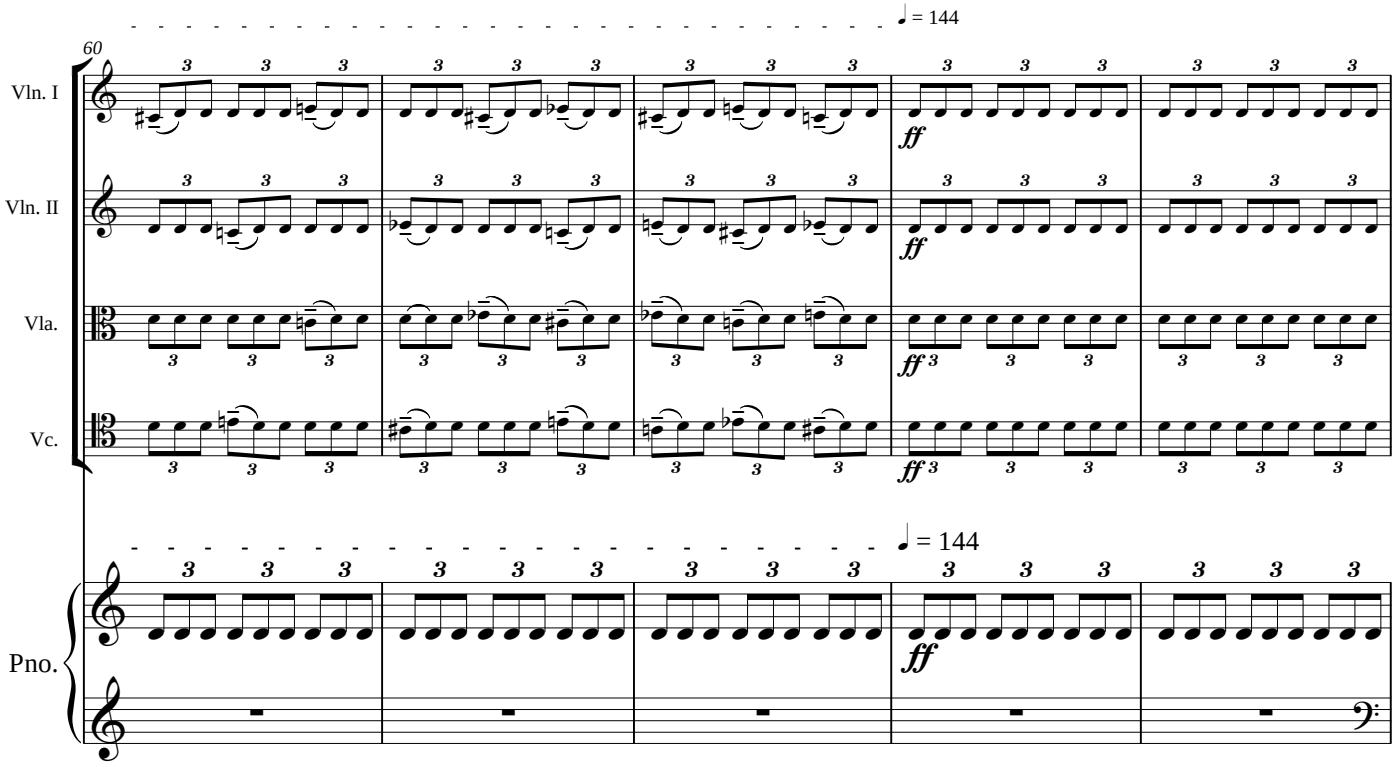

17
♩ = 60
Vln. I
Vln. II
Vla.
Vc.
Pno.
without
practice mute
p
mp
n
mf
♩ = 60
(8)

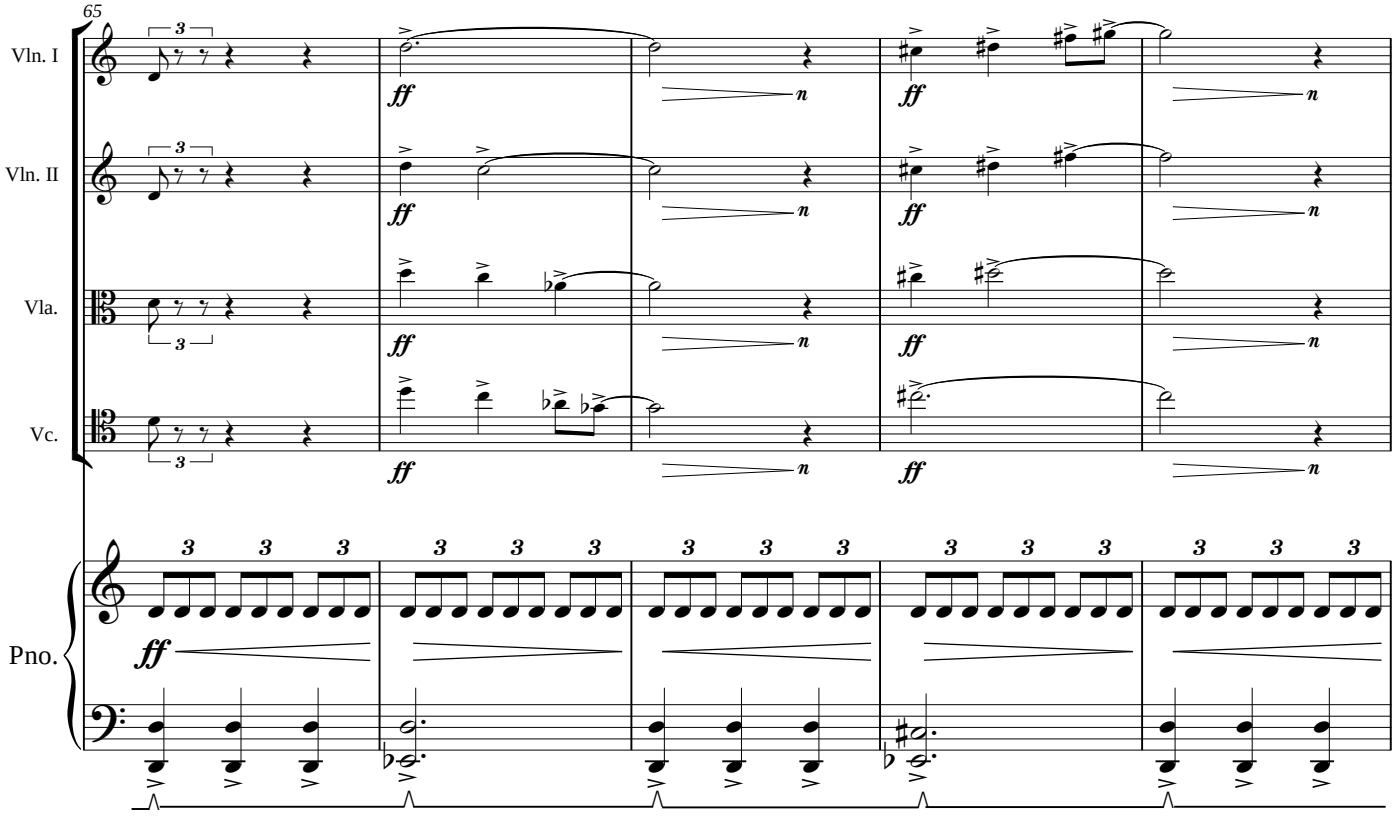

26
Vln. I
Vln. II
Vla.
Vc.
Pno.
f
p
sf
pp
mp
Ped.

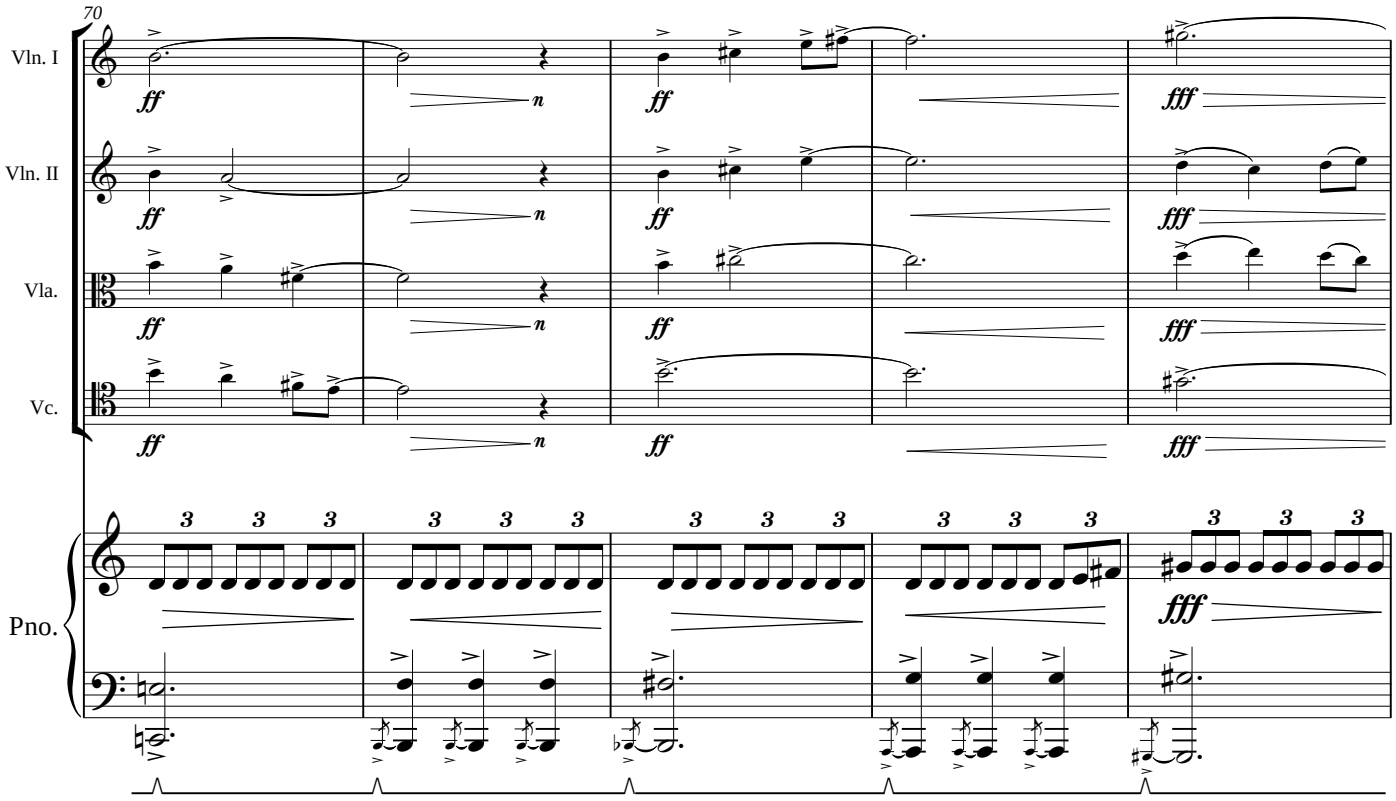

35
Vln. I
Vln. II
Vla.
Vc.
Pno.
8va
43
accel.
cresc. poco a poco
Ped.

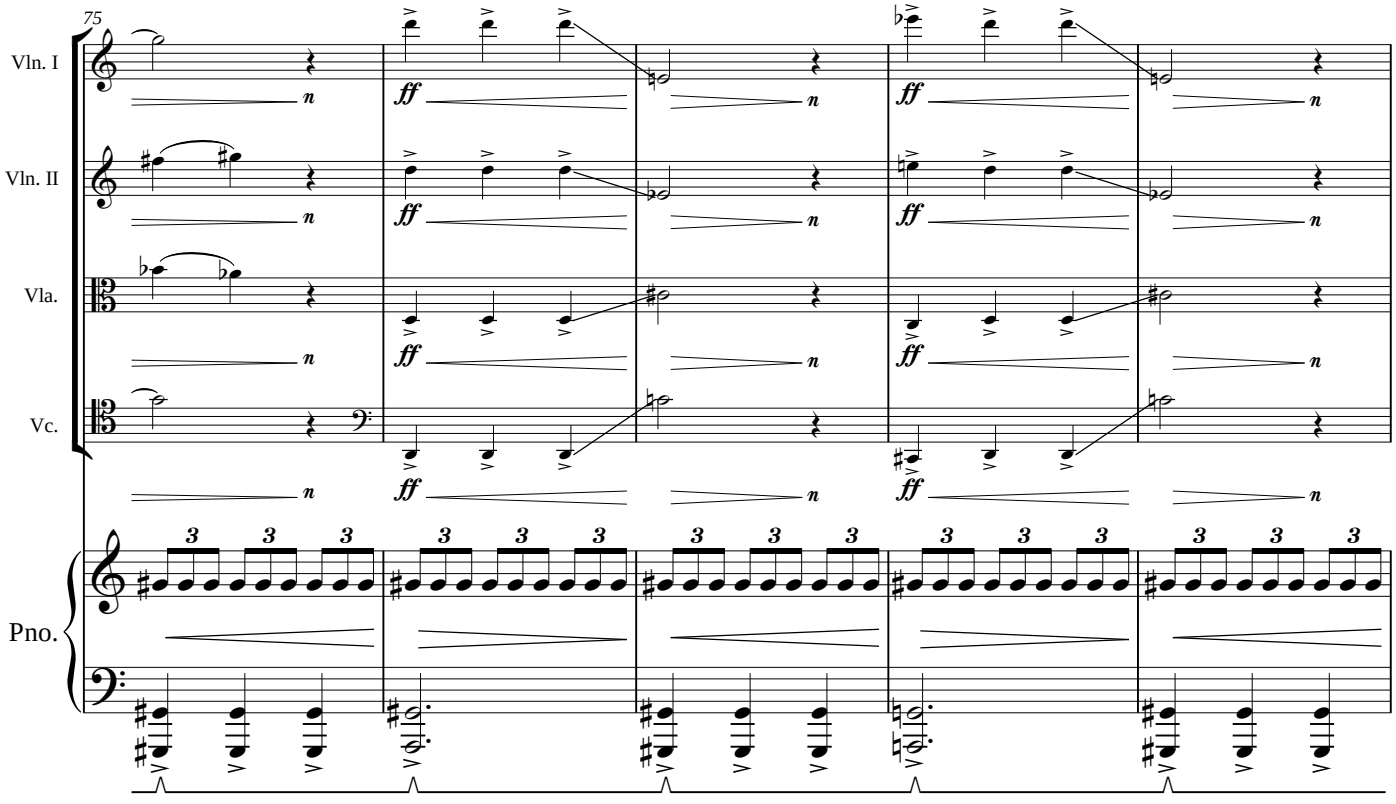

50
Vln. I
Vln. II
Vla.
Vc.
Pno.
p
cresc. poco a poco
cresc. poco a poco
p
cresc. poco a poco
cresc. poco a poco
Ped.
Ped.

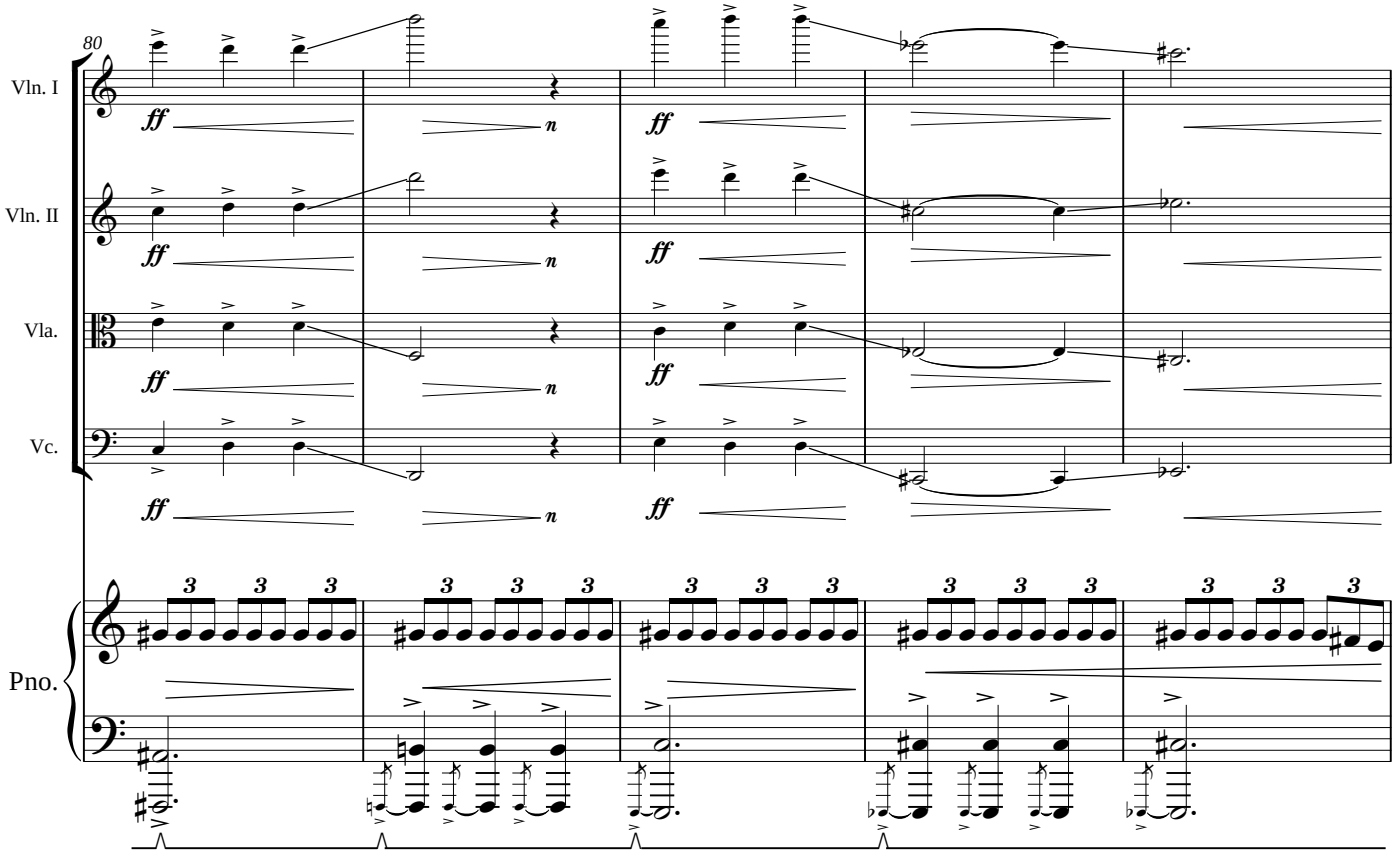

55
Vln. I
Vln. II
Vla.
Vc.
Pno.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

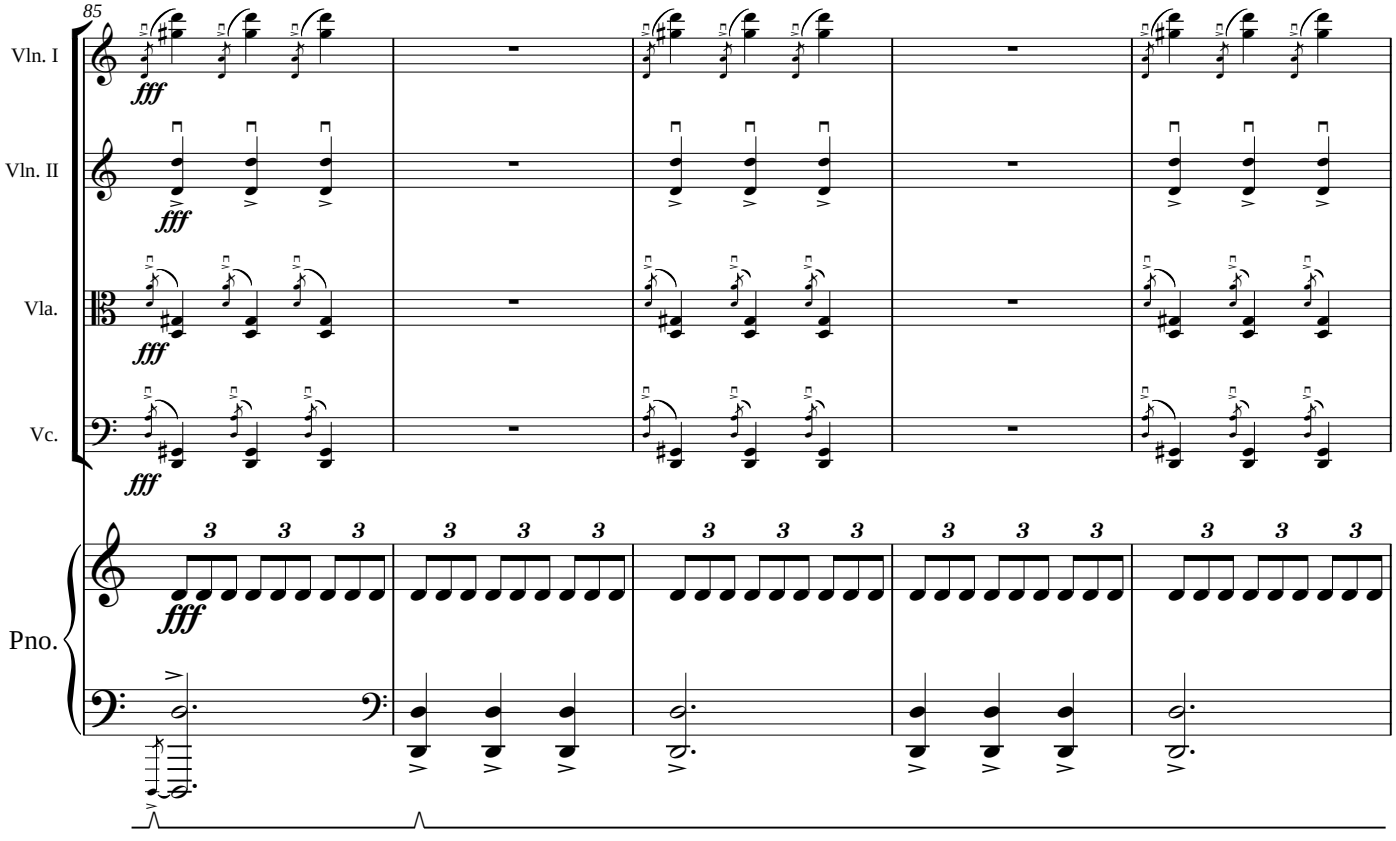

60
♩ = 144
Vln. I
Vln. II
Vla.
Vc.
Pno.
ff

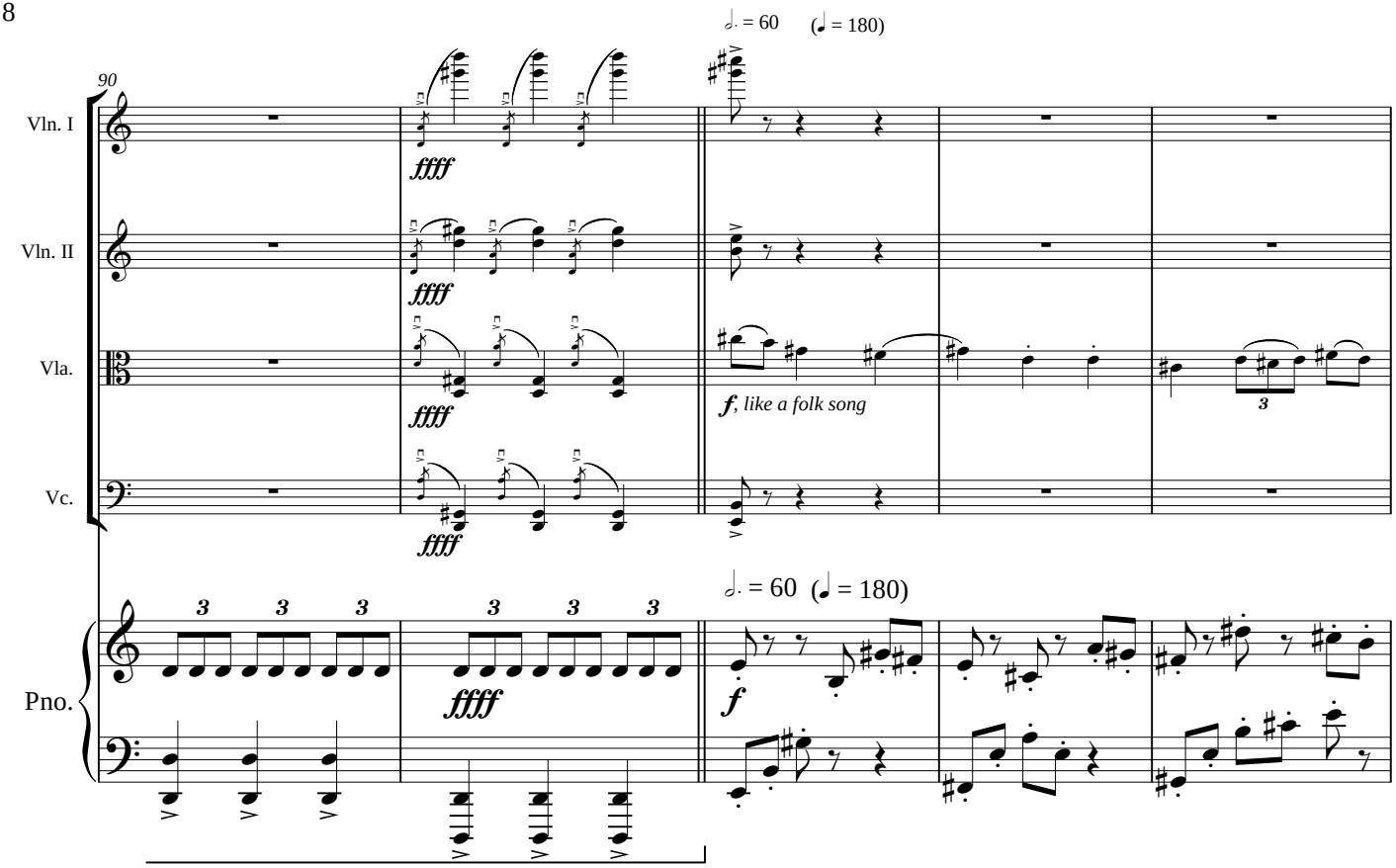

65
Vln. I
Vln. II
Vla.
Vc.
Pno.
ff
n

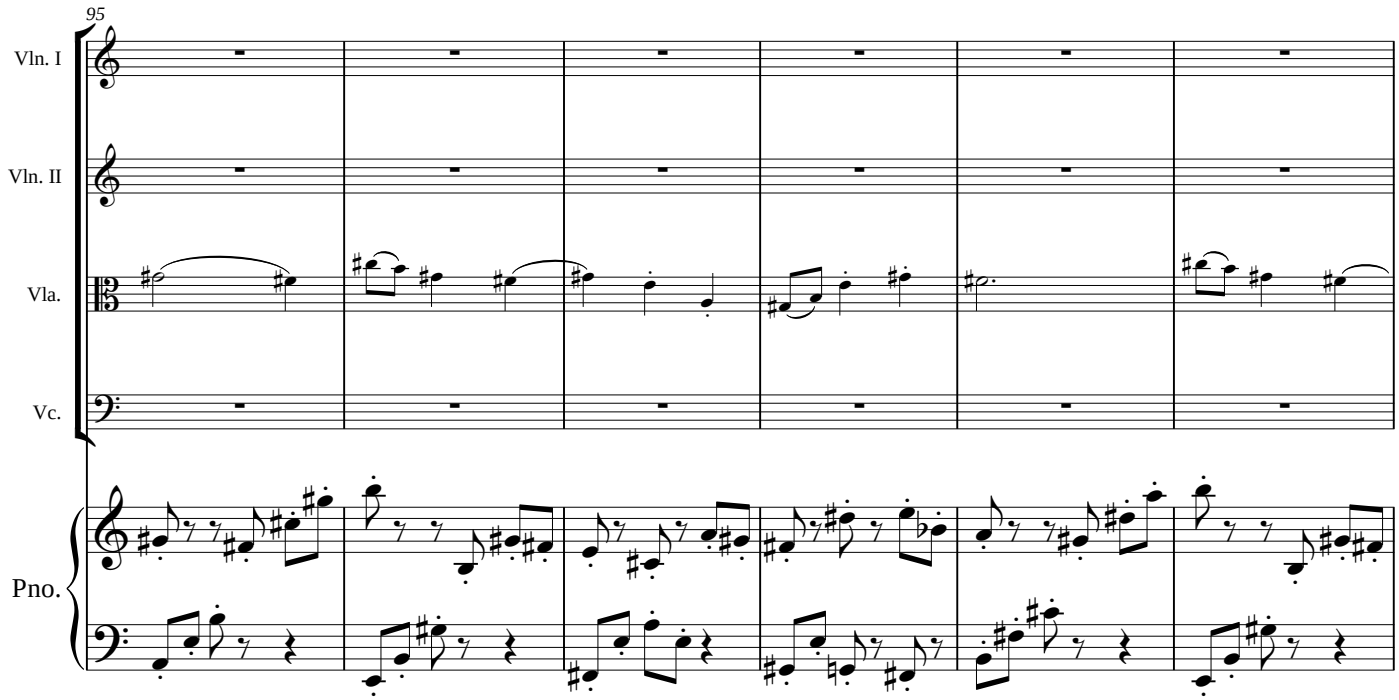

70
Vln. I
Vln. II
Vla.
Vc.
Pno.
ff
fff
n
3

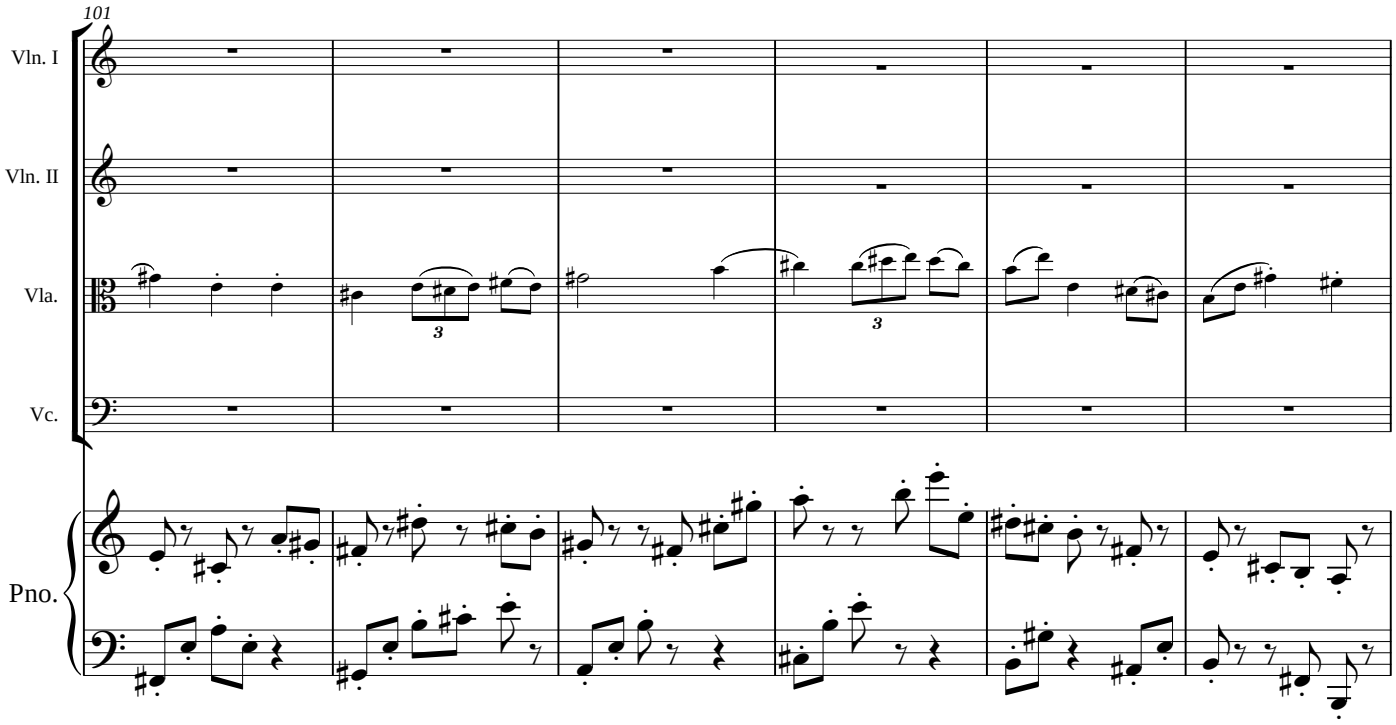

75
Vln. I
Vln. II
Vla.
Vc.
Pno.
ff
n
3

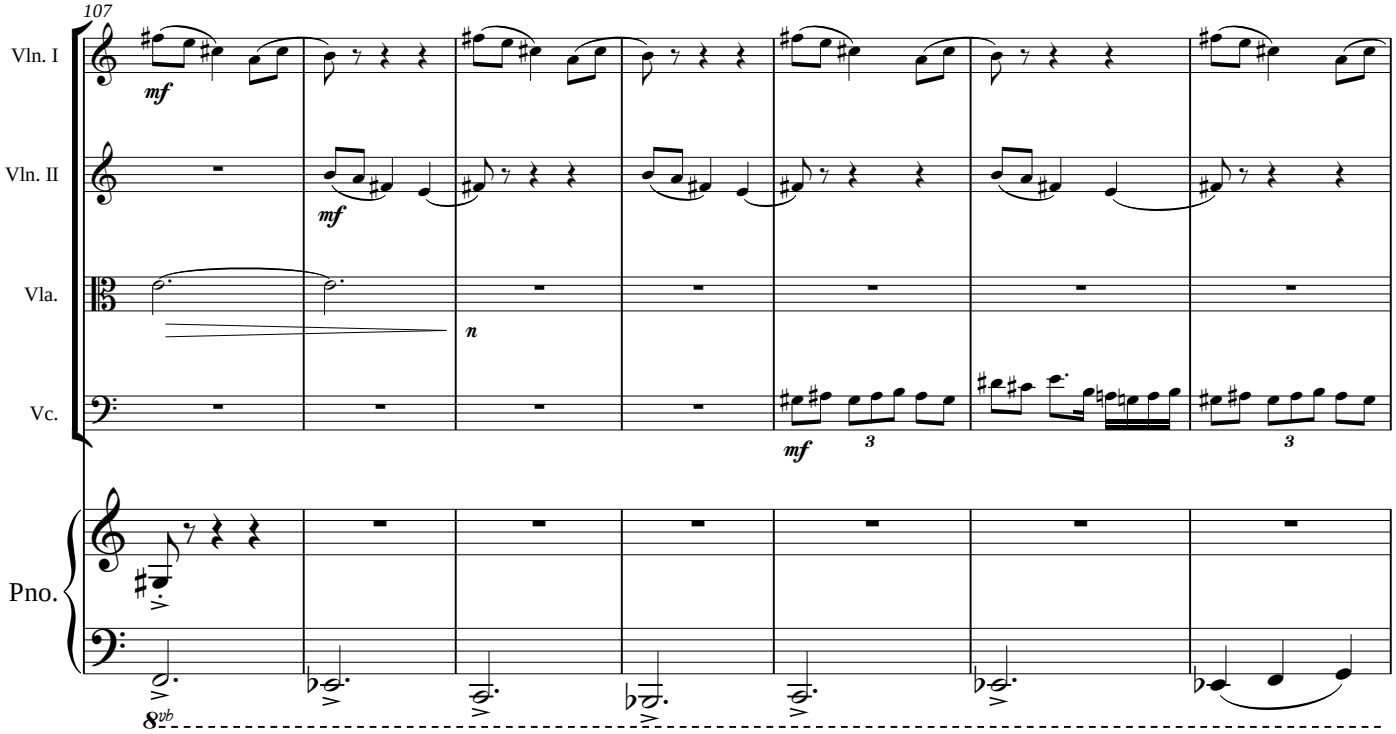

80
Vln. I
Vln. II
Vla.
Vc.
Pno.
ff
n
3

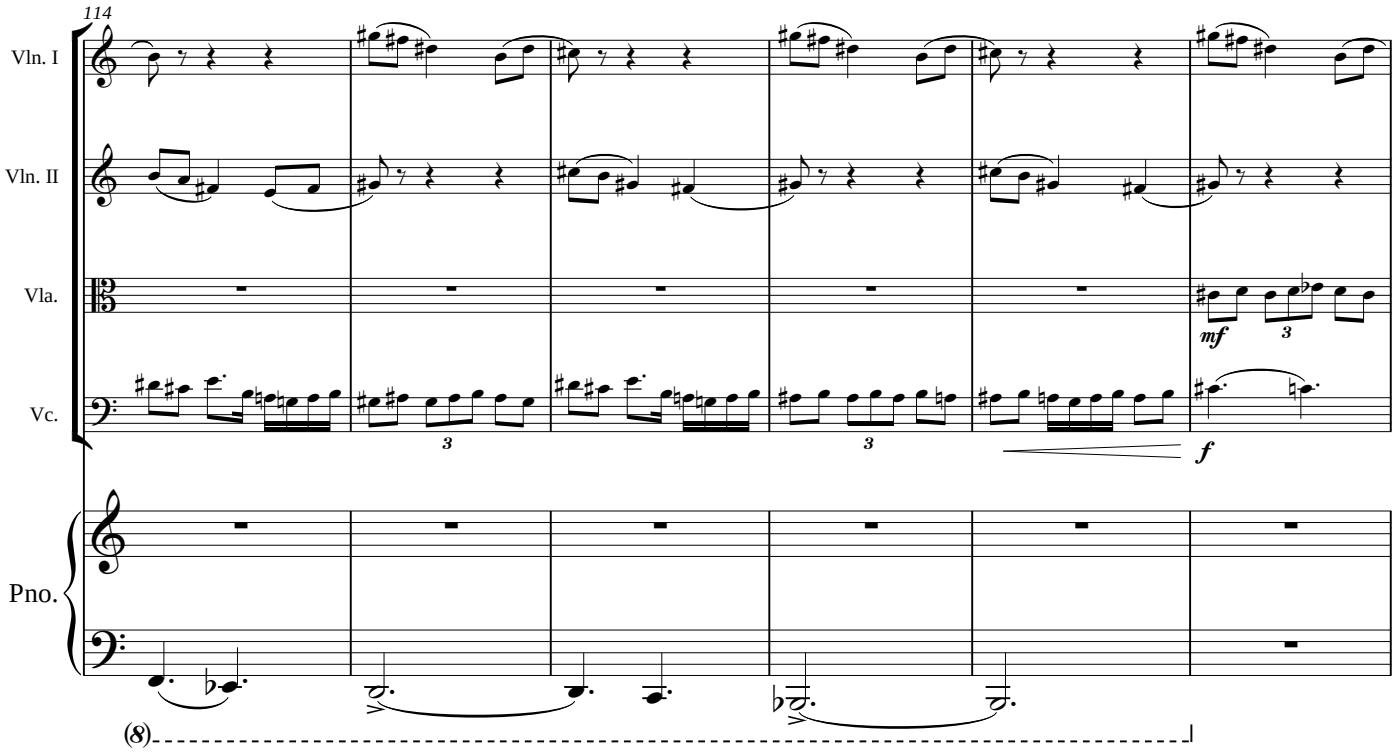

85
Vln. I
Vln. II
Vla.
Vc.
Pno.
fff
3

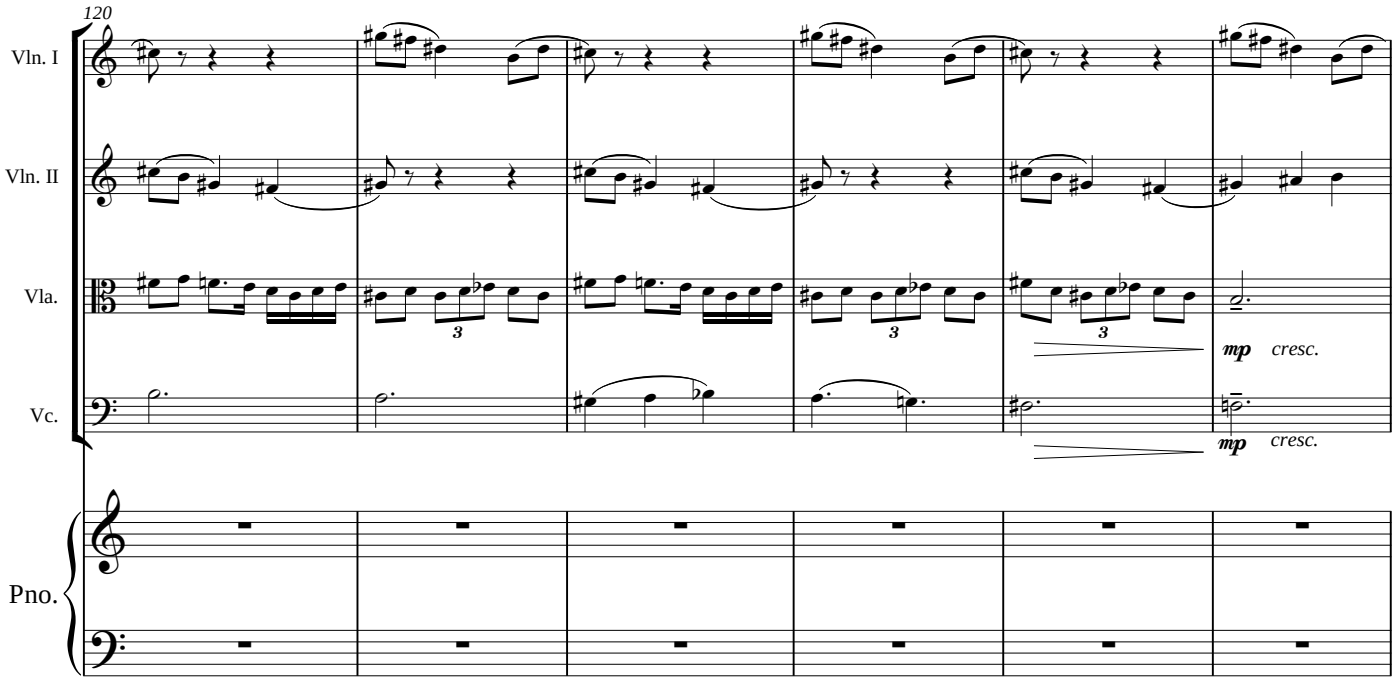

90
Vln. I
Vln. II
Vla.
Vc.
Pno.
𝅗𝅥. = 60 (♩ = 180)
ffff
f, like a folk song
f

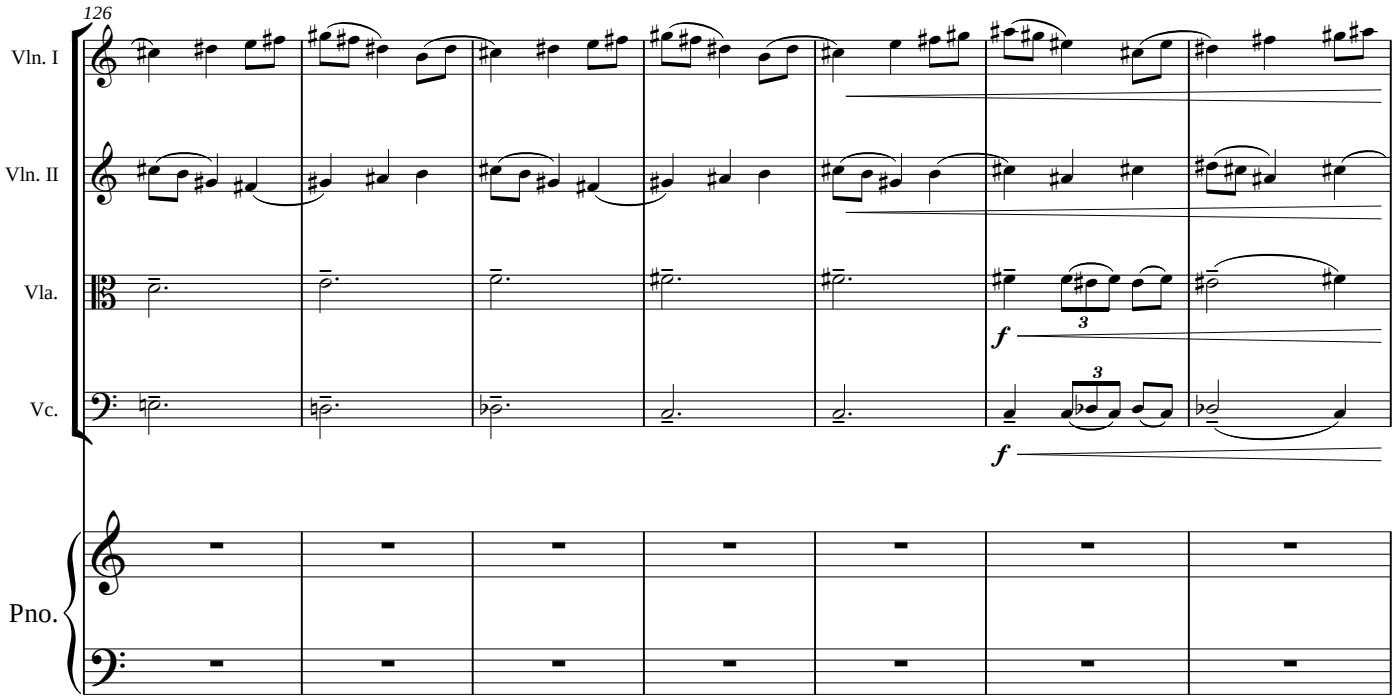

95
Vln. I
Vln. II
Vla.
Vc.
Pno.

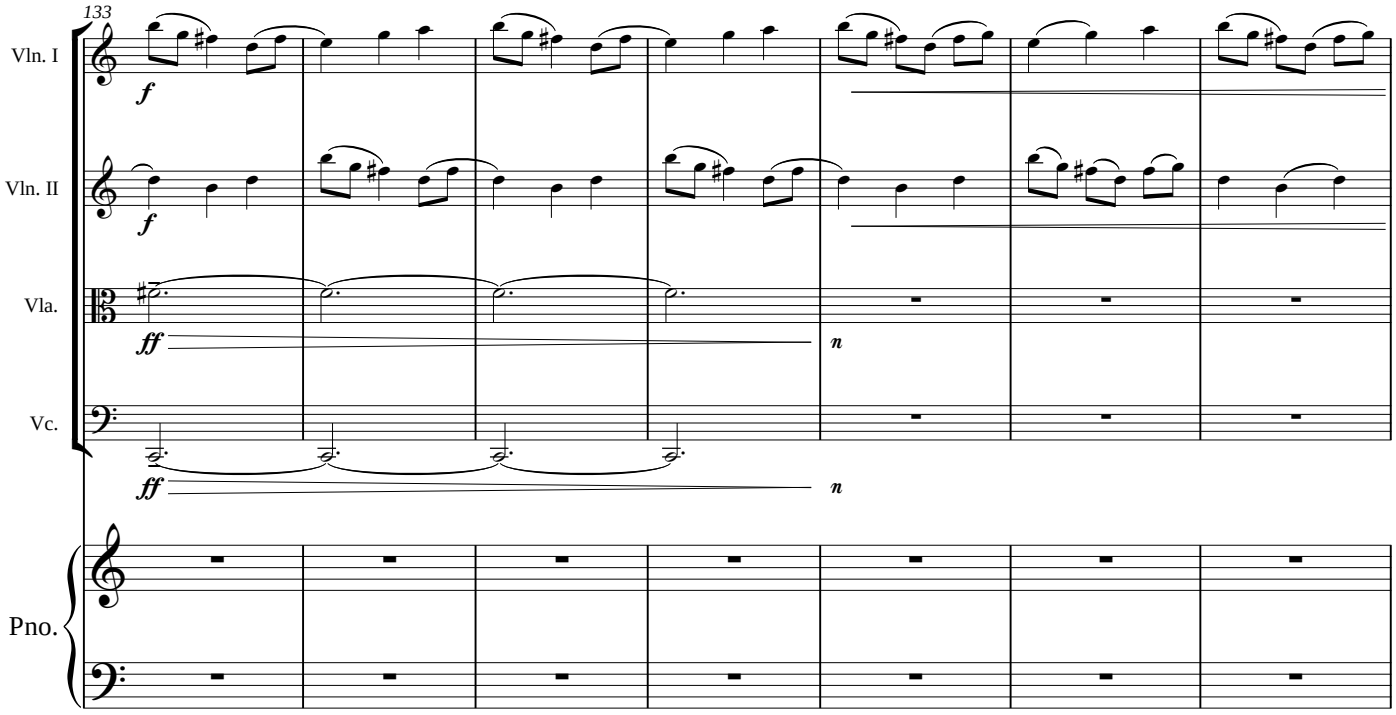

101
Vln. I
Vln. II
Vla.
Vc.
Pno.

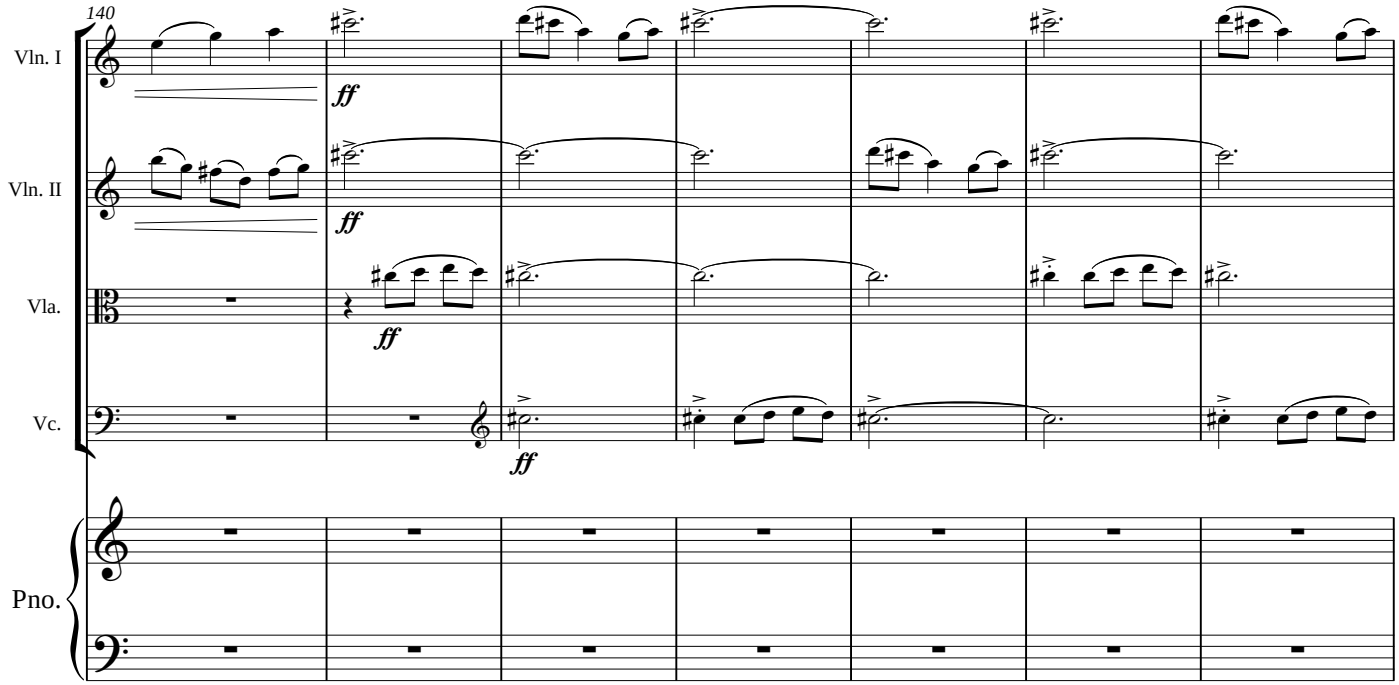

107
Vln. I
Vln. II
Vla.
Vc.
Pno.
mf
mf
mf
n
8vb

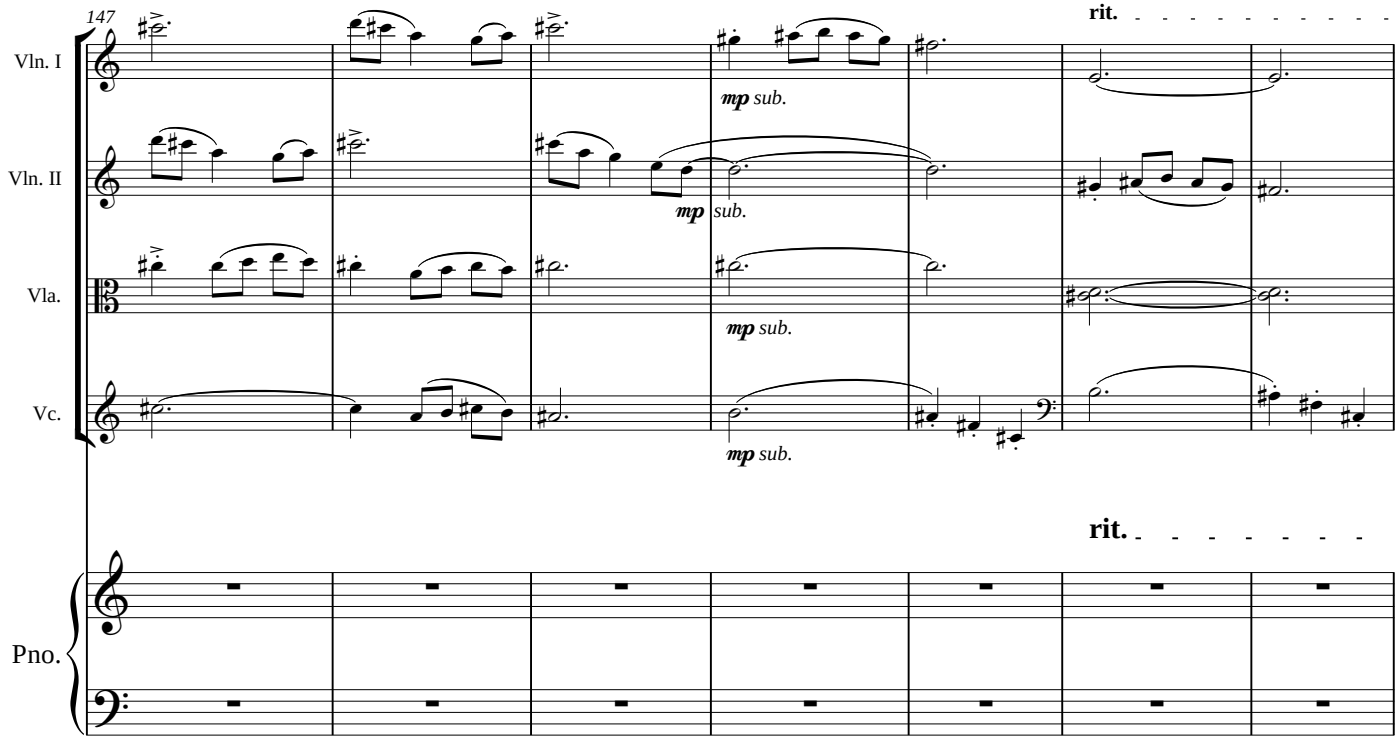

114
Vln. I
Vln. II
Vla.
Vc.
Pno.
mf
3
f
(8)

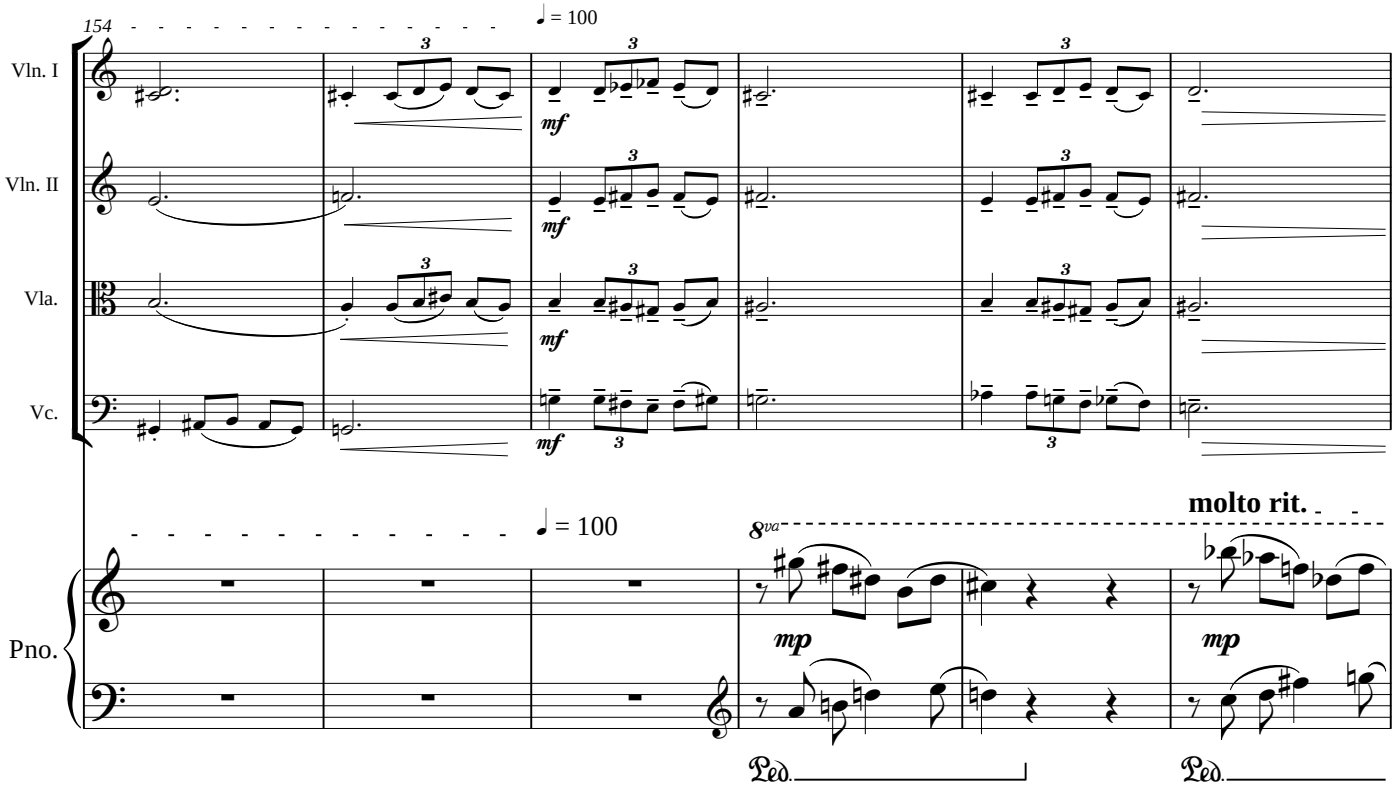

120
Vln. I
Vln. II
Vla.
Vc.
Pno.
3
mp cresc.
mp cresc.

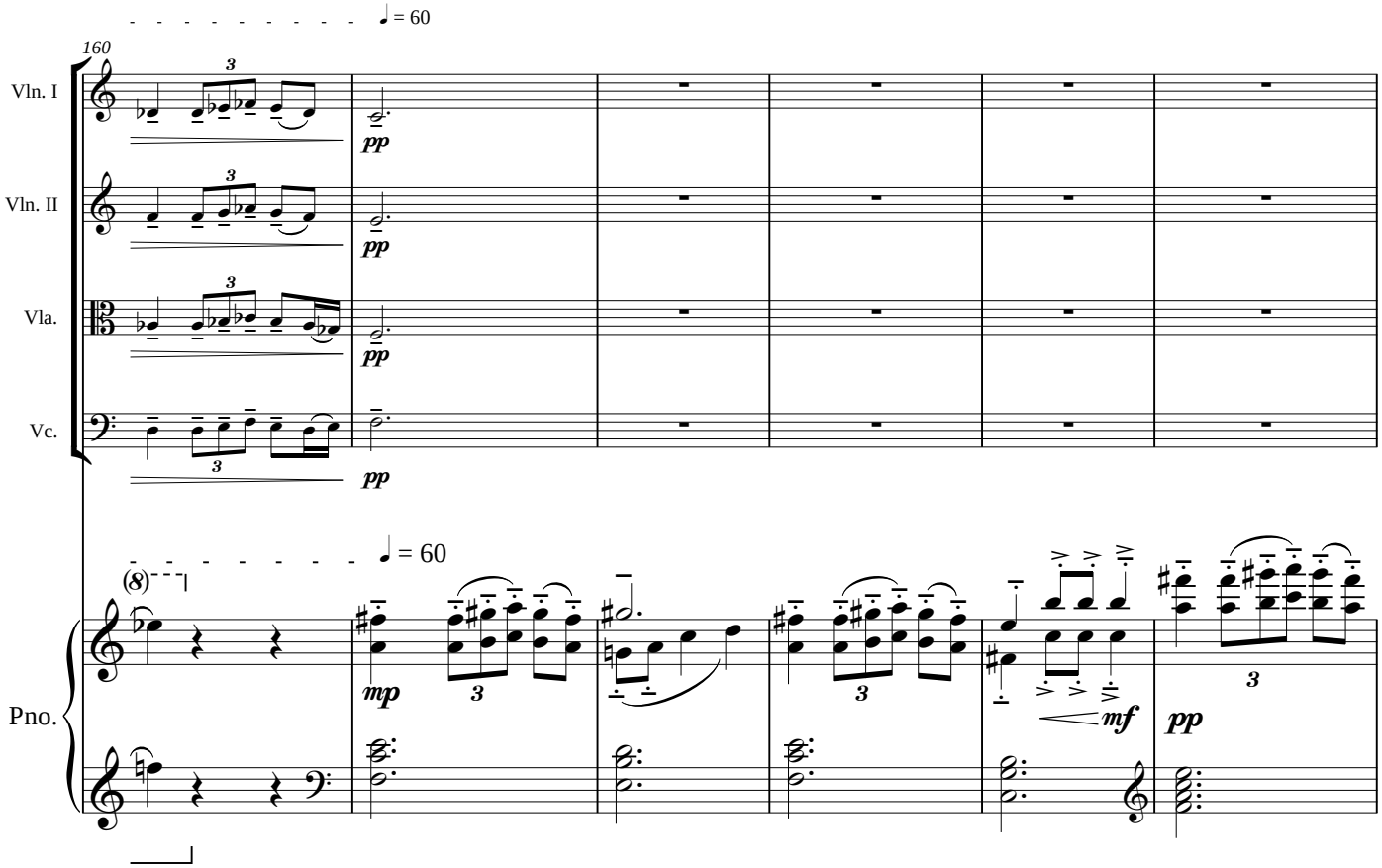

126
Vln. I
Vln. II
Vla.
Vc.
Pno.
f
3
f
3
f

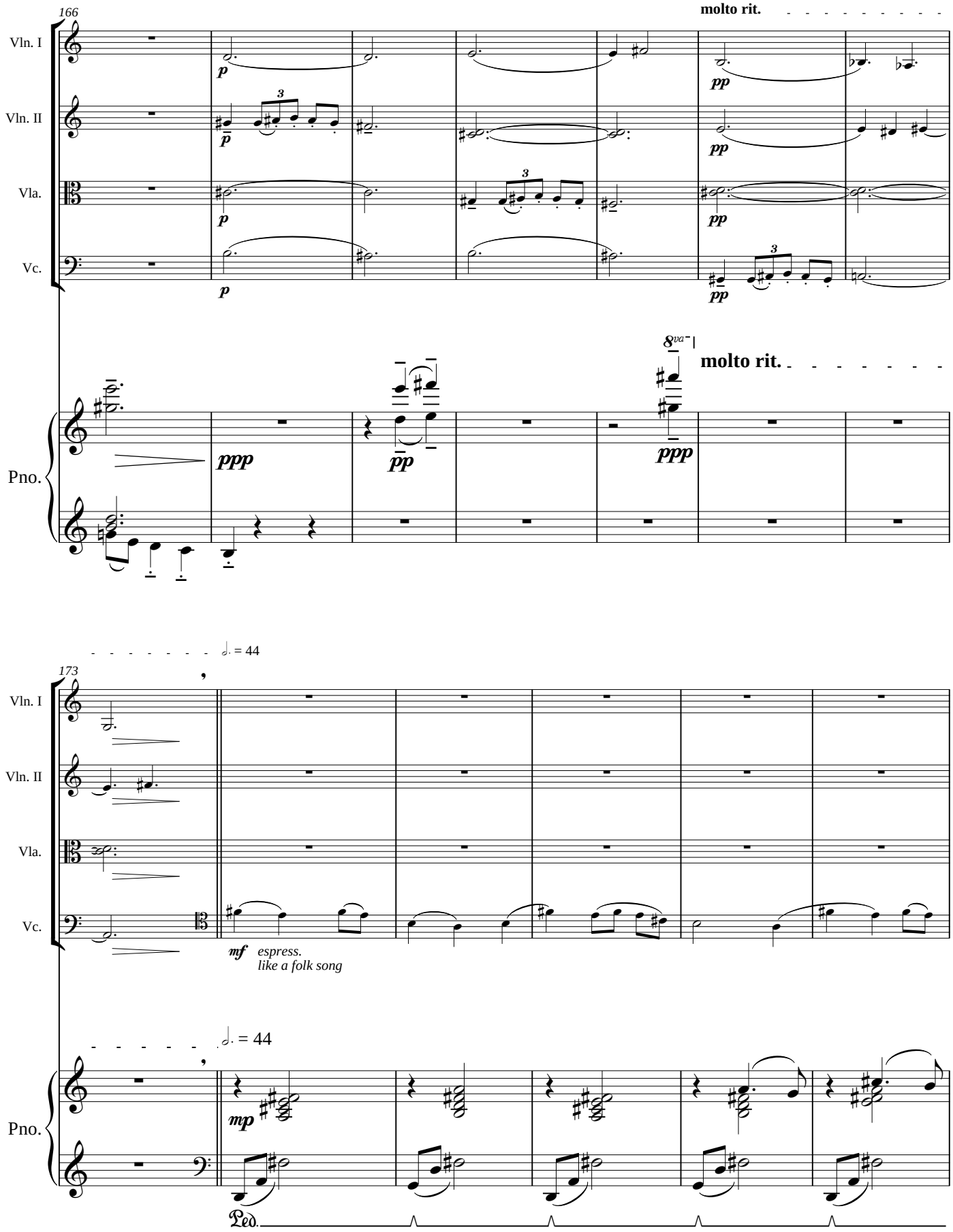

133
Vln. I
Vln. II
Vla.
Vc.
Pno.
f
f
ff
n
ff
n

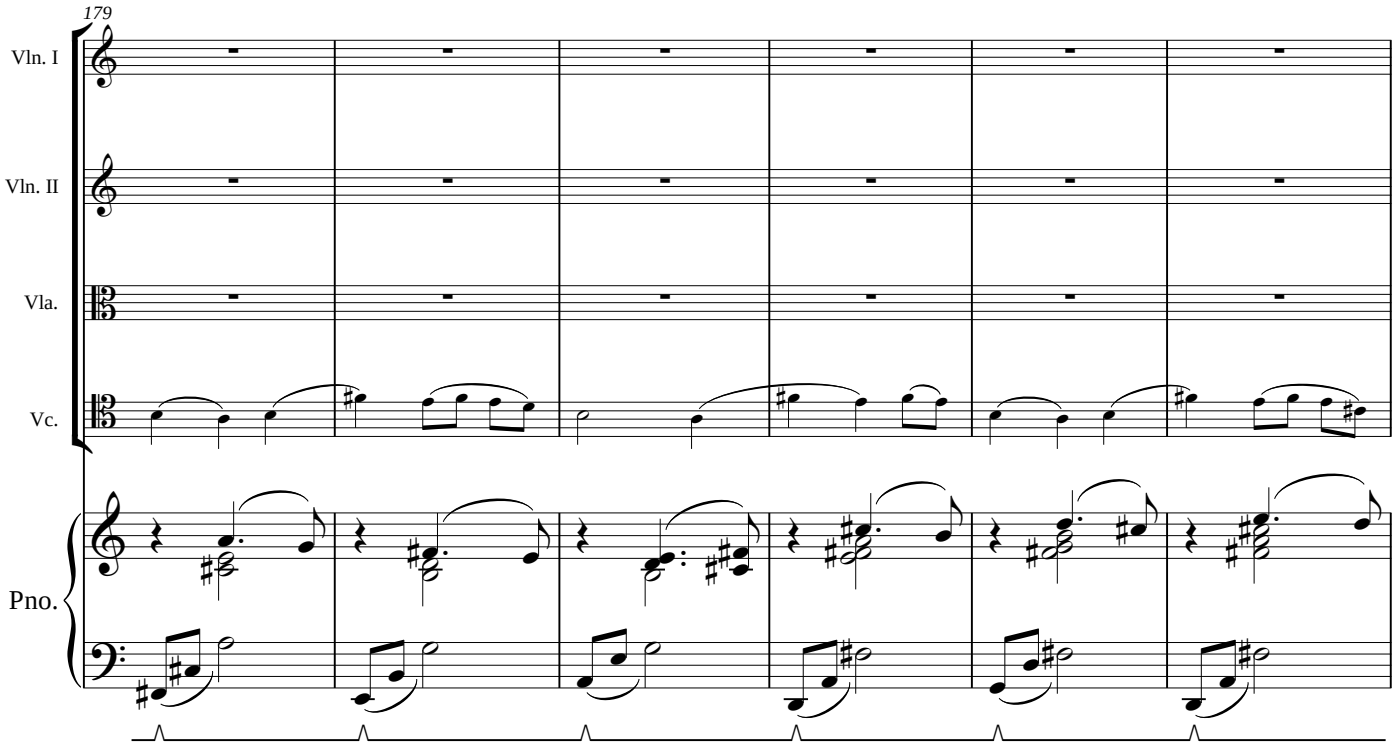

140
Vln. I
Vln. II
Vla.
Vc.
Pno.
ff

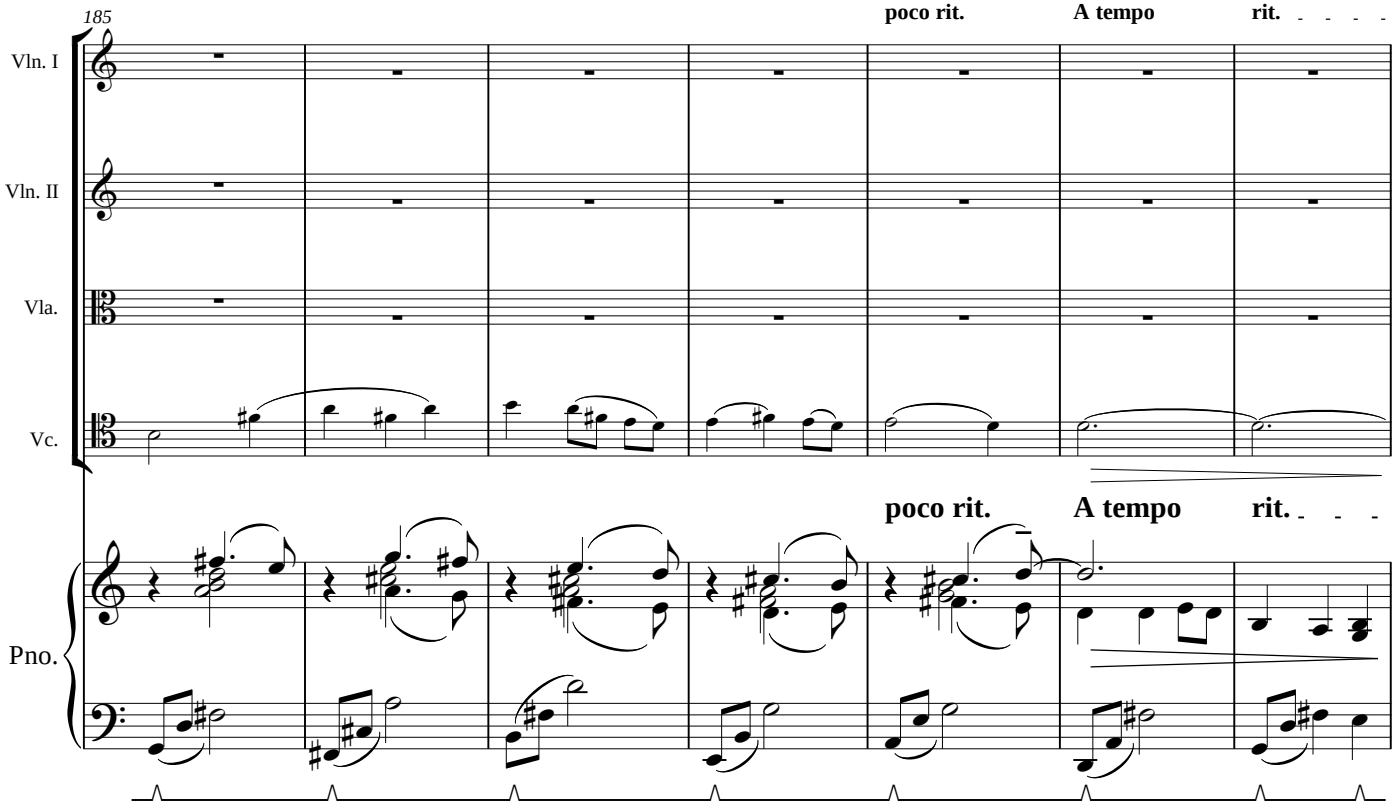

147
Vln. I
Vln. II
Vla.
Vc.
Pno.
mp sub.
rit.

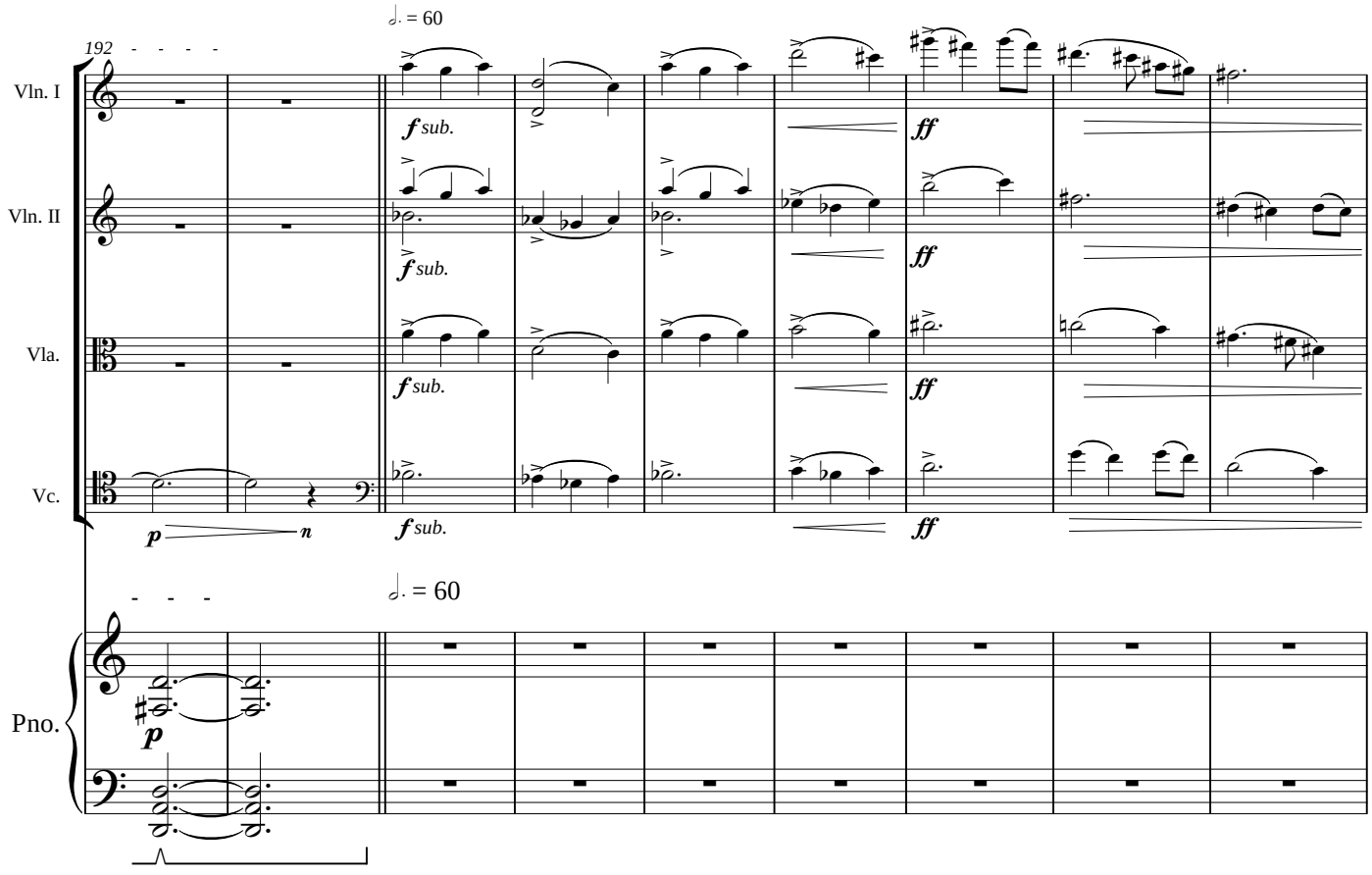

molto rit.
154
♩ = 100
Vln. I
Vln. II
Vla.
Vc.
mf
♩ = 100
molto rit.
8va
Pno.
mp
Ped.
Ped.

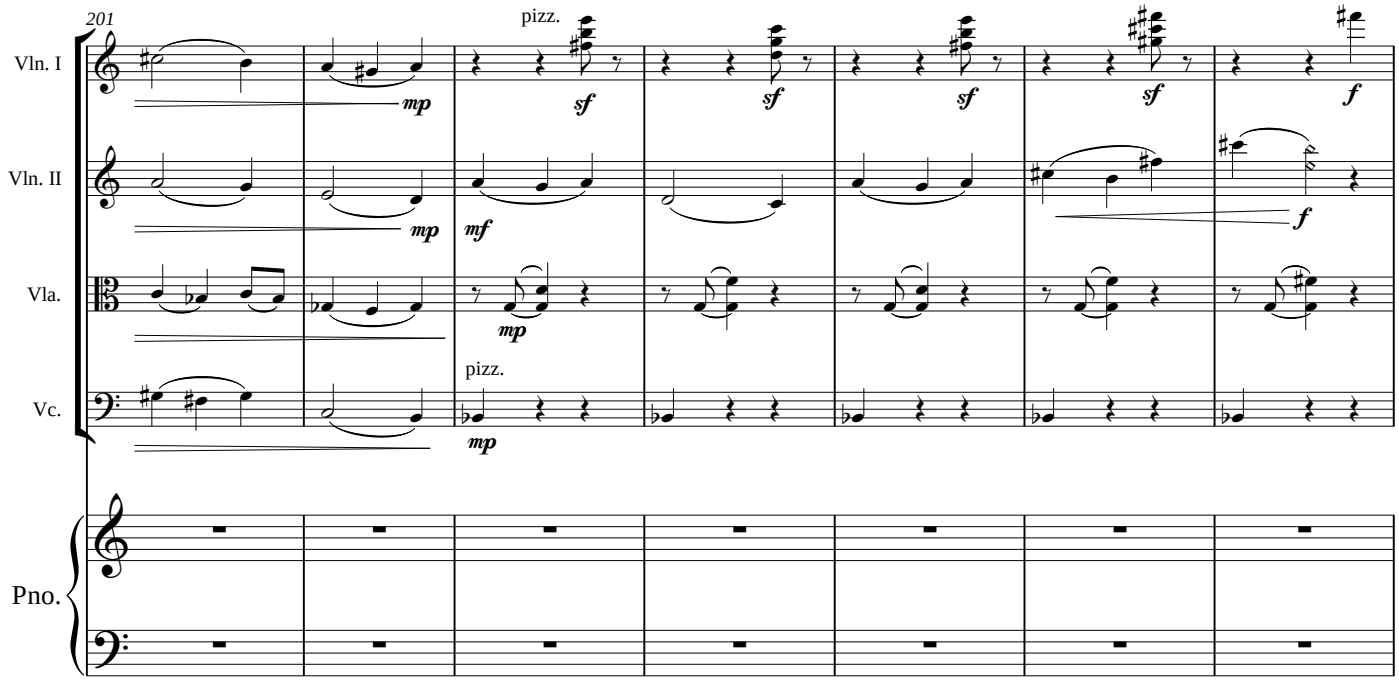

♩ = 60
160
Vln. I
Vln. II
Vla.
Vc.
pp
♩ = 60
(8)
Pno.
mp
mf
pp

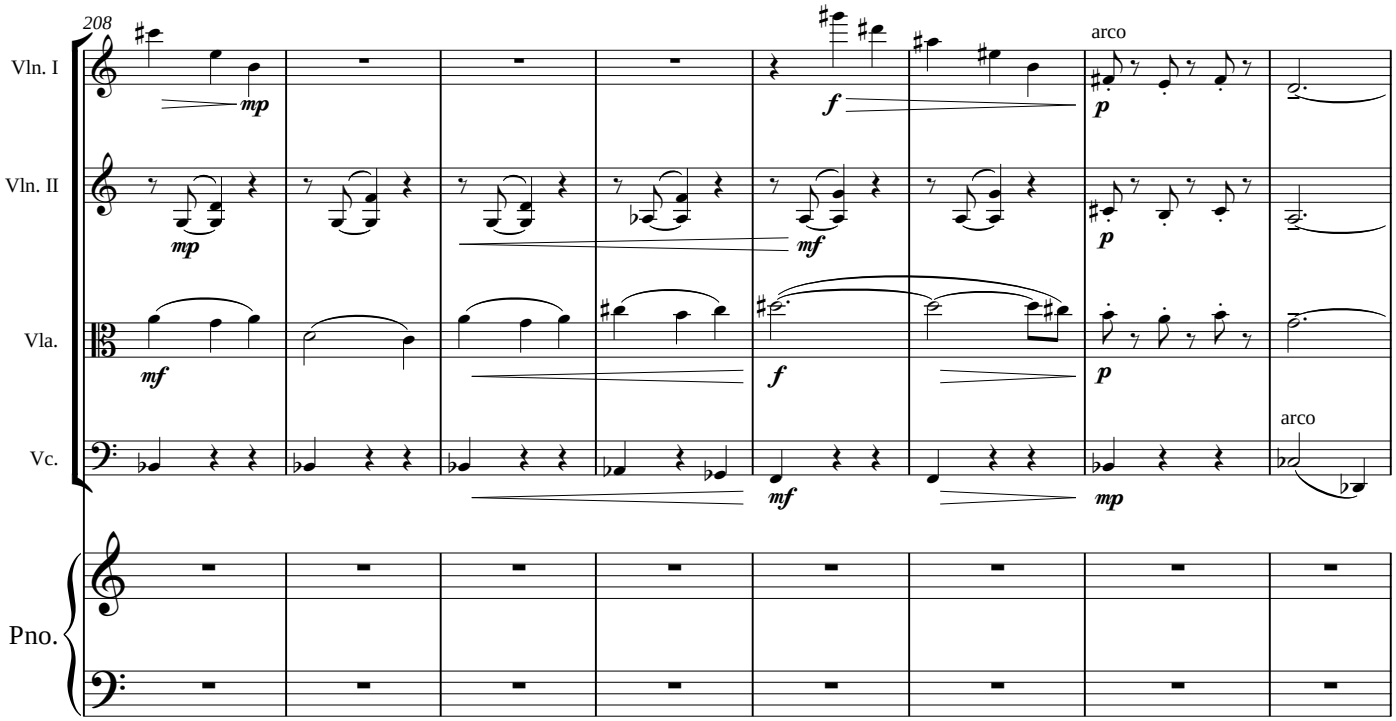

166
molto rit.
Vln. I
Vln. II
Vla.
Vc.
Pno.
p
pp
ppp
8va
molto rit.
173
♩. = 44
mf
espress.
like a folk song
mp
Ped.

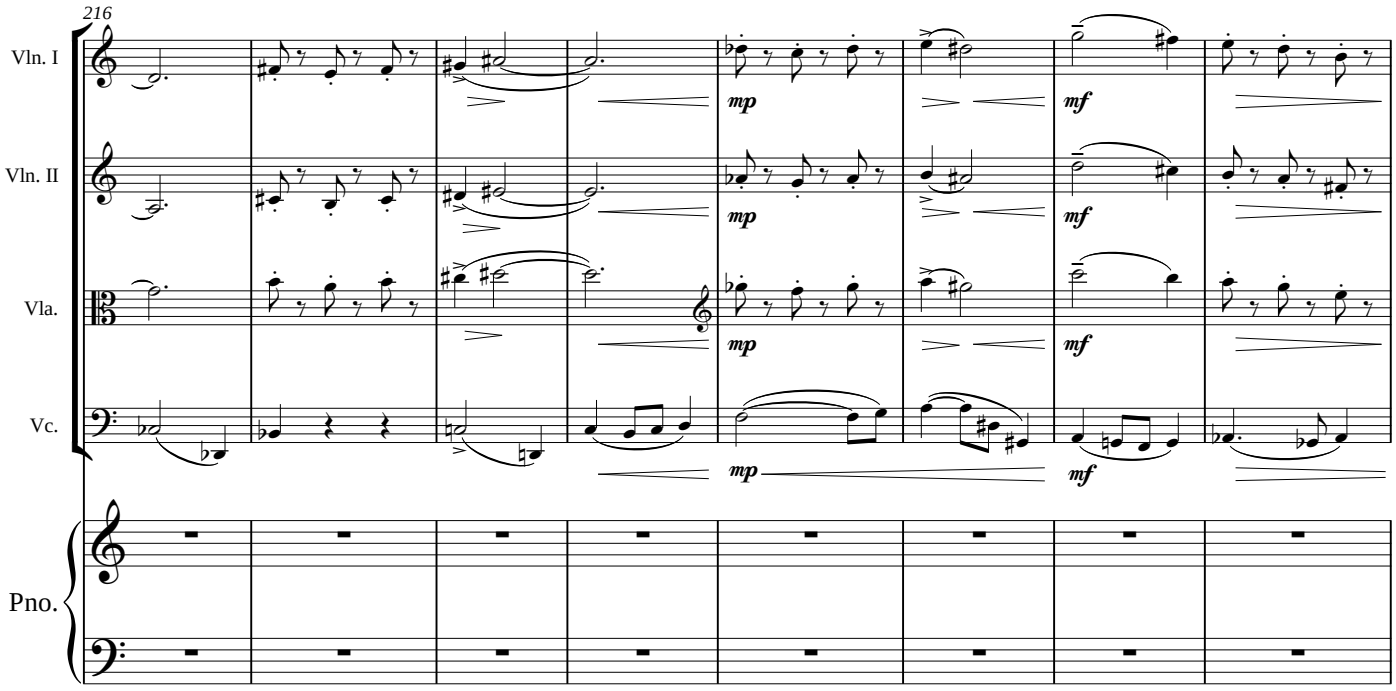

179
Vln. I
Vln. II
Vla.
Vc.
Pno.

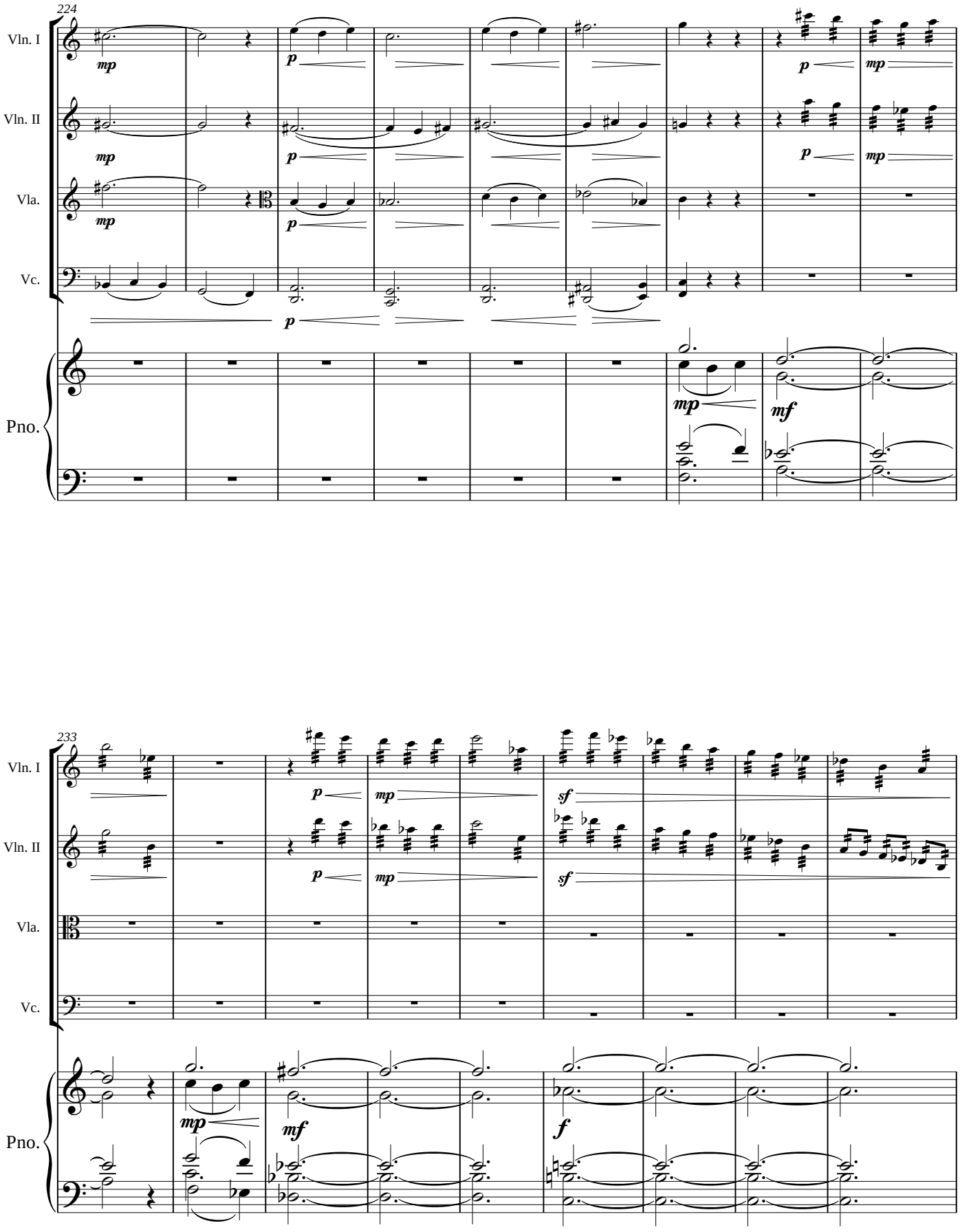

185
poco rit.
A tempo
rit.
Vln. I
Vln. II
Vla.
Vc.
poco rit.
A tempo
rit.
Pno.

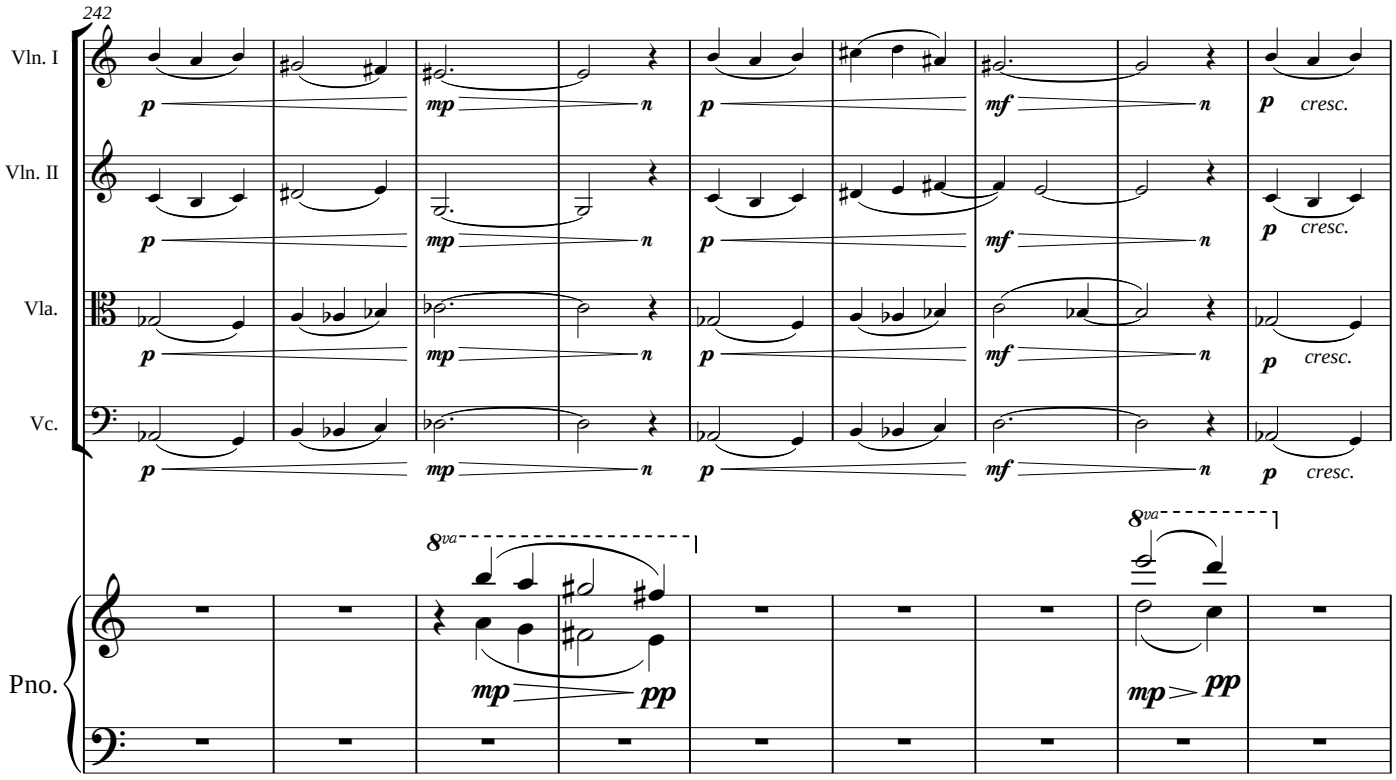

192
𝅗𝅥. = 60
Vln. I
Vln. II
Vla.
Vc.
Pno.
f sub.
ff
p
n
- - - -

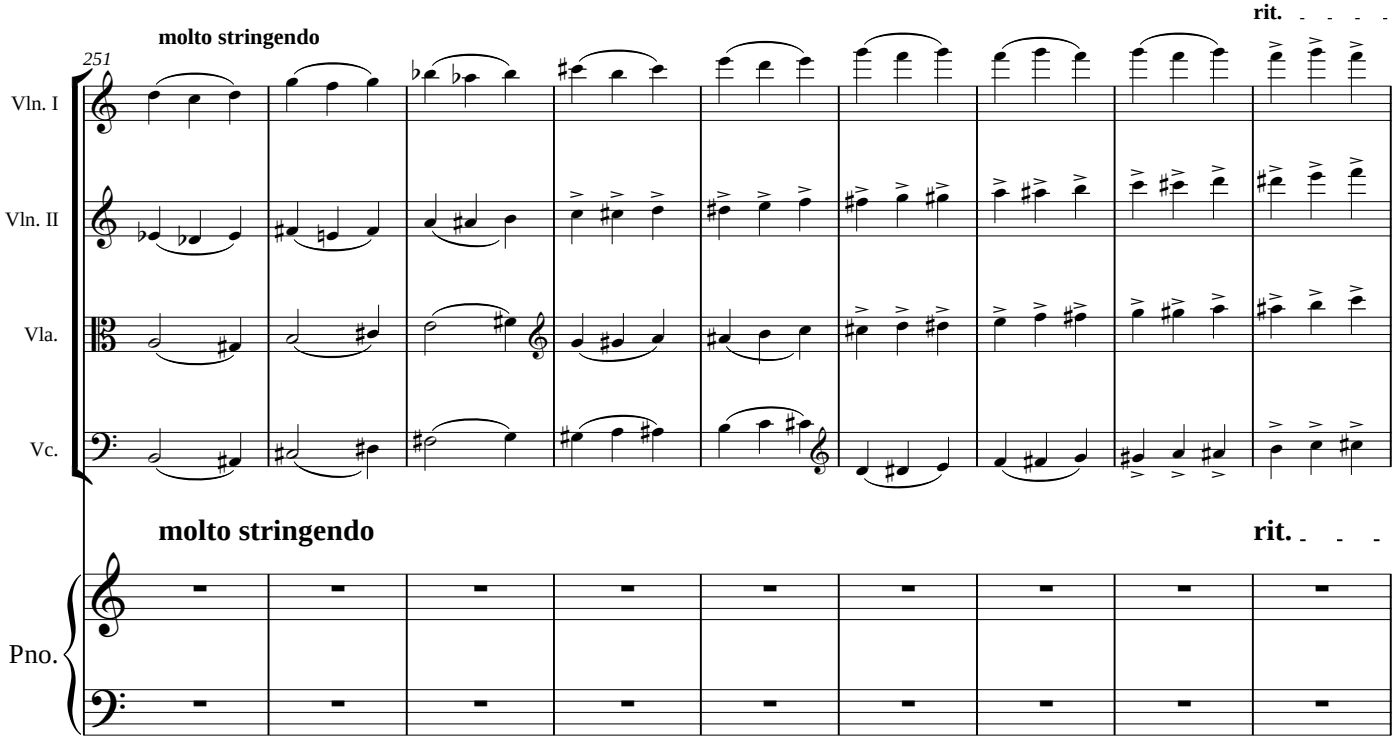

201
Vln. I
Vln. II
Vla.
Vc.
Pno.
pizz.
mp
mf
sf
f

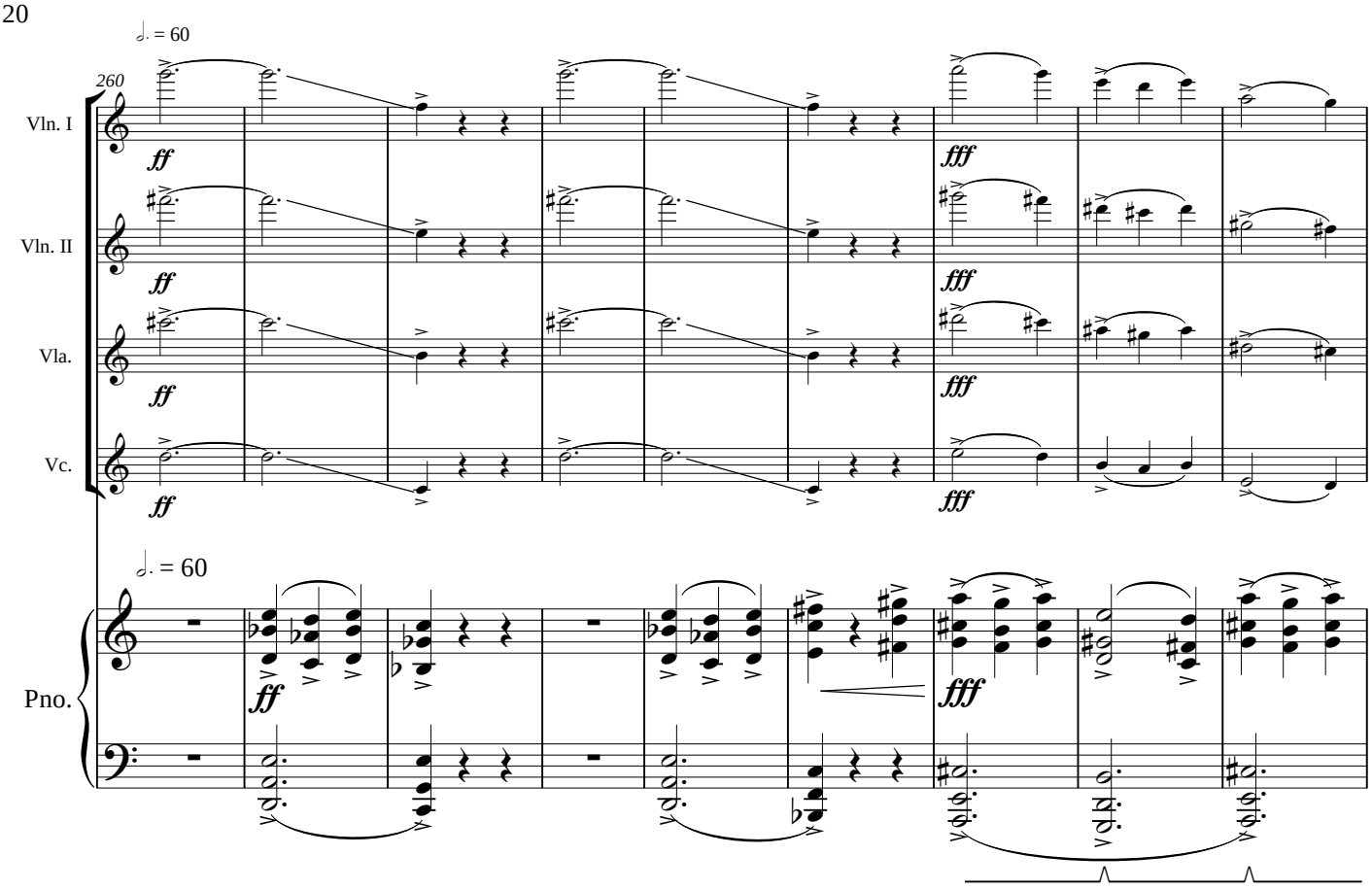

208
Vln. I
Vln. II
Vla.
Vc.
Pno.
arco
arco

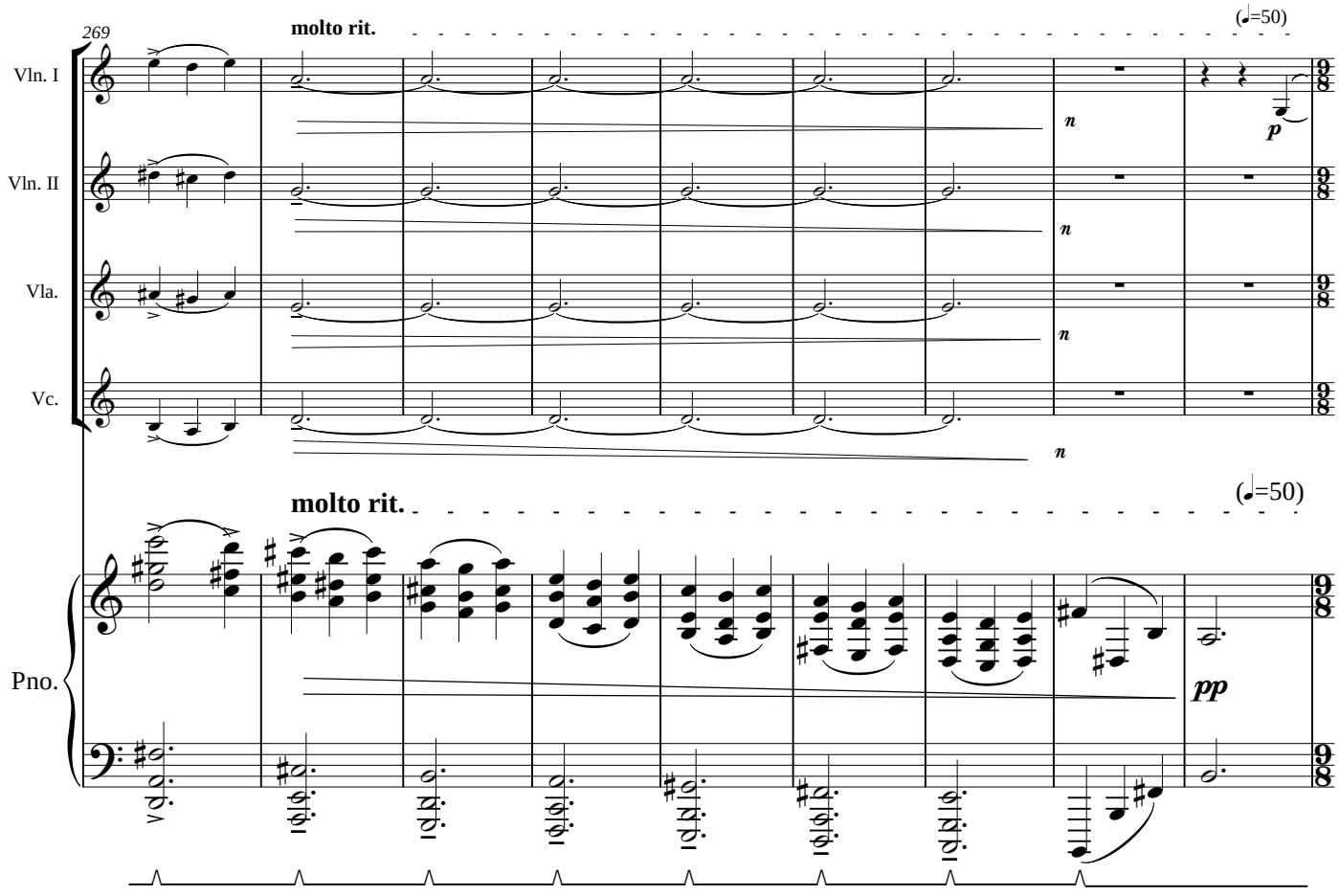

216
Vln. I
Vln. II
Vla.
Vc.
Pno.

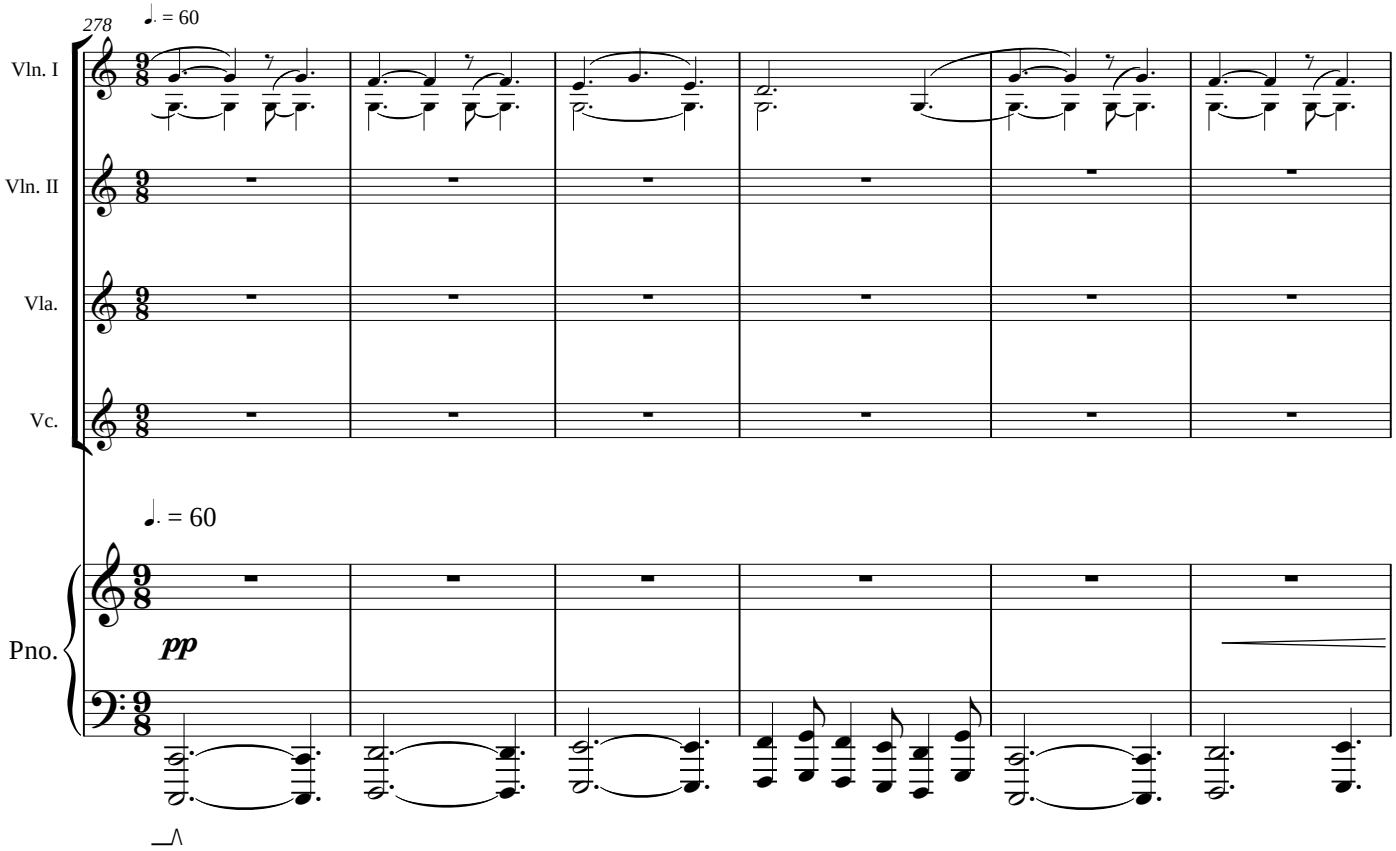

224
Vln. I
Vln. II
Vla.
Vc.
Pno.
mp
p
mf
233
sf
f

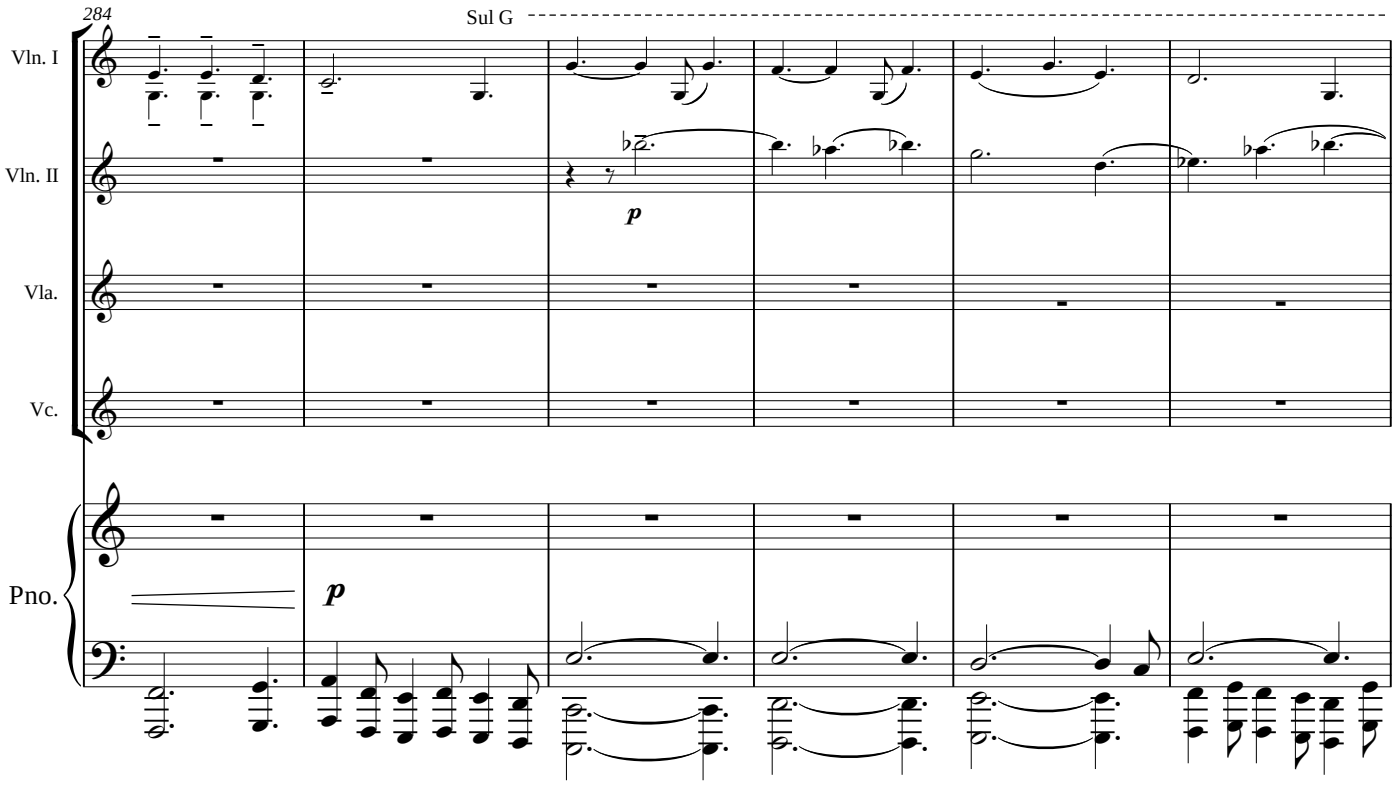

242
Vln. I
Vln. II
Vla.
Vc.
Pno.
p
mp
mf
n
cresc.
8va
pp

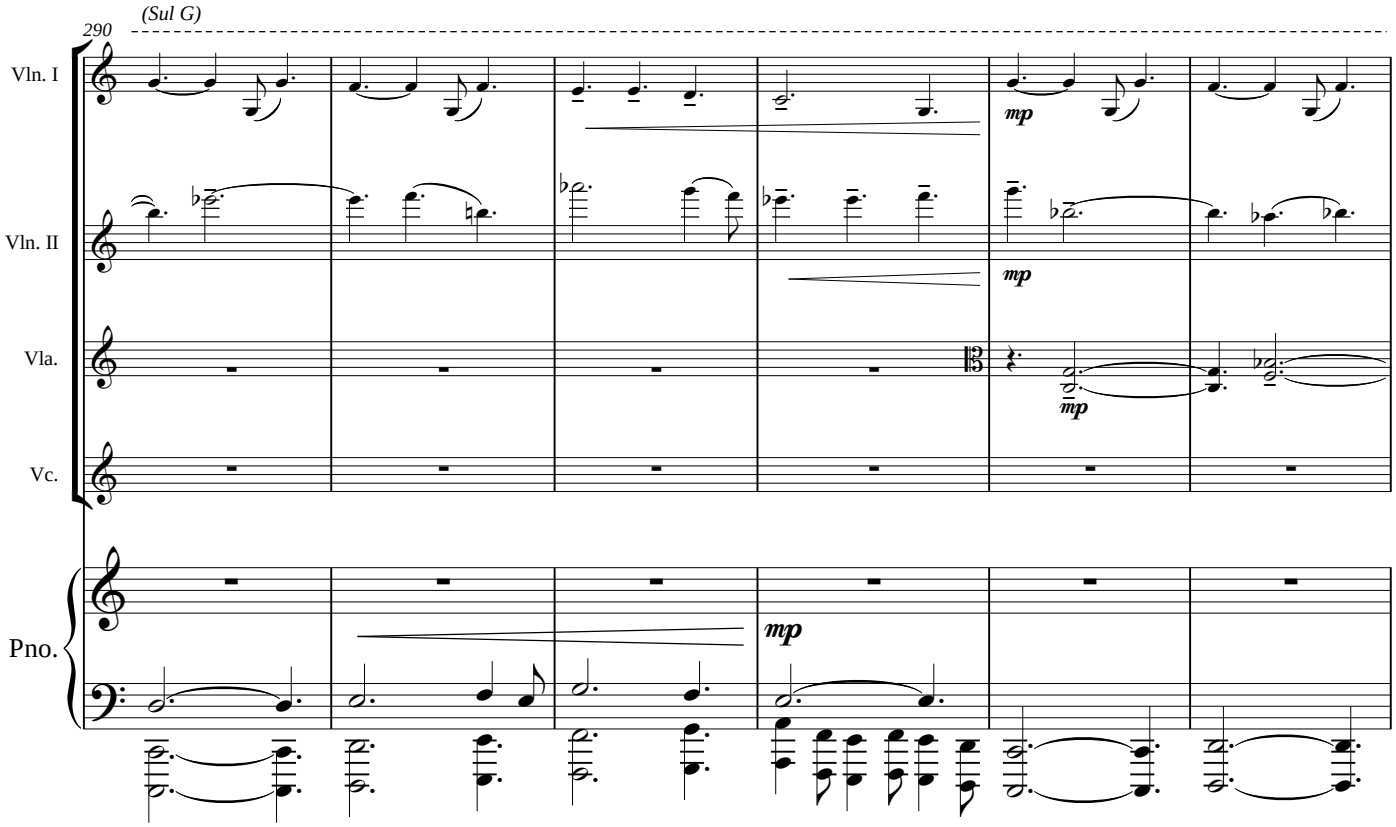

251
molto stringendo
rit.
Vln. I
Vln. II
Vla.
Vc.
Pno.

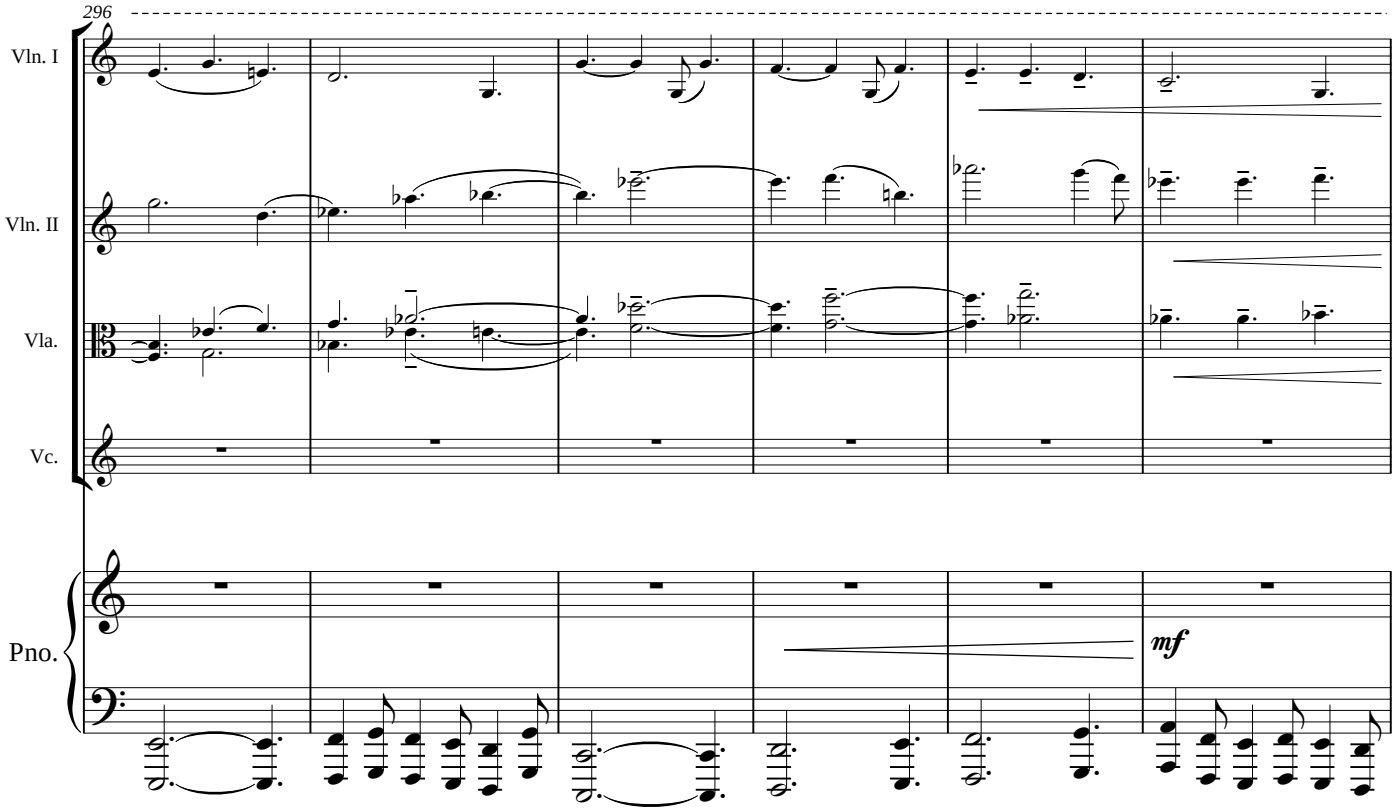

260
♩. = 60
Vln. I
Vln. II
Vla.
Vc.
Pno.
ff
fff

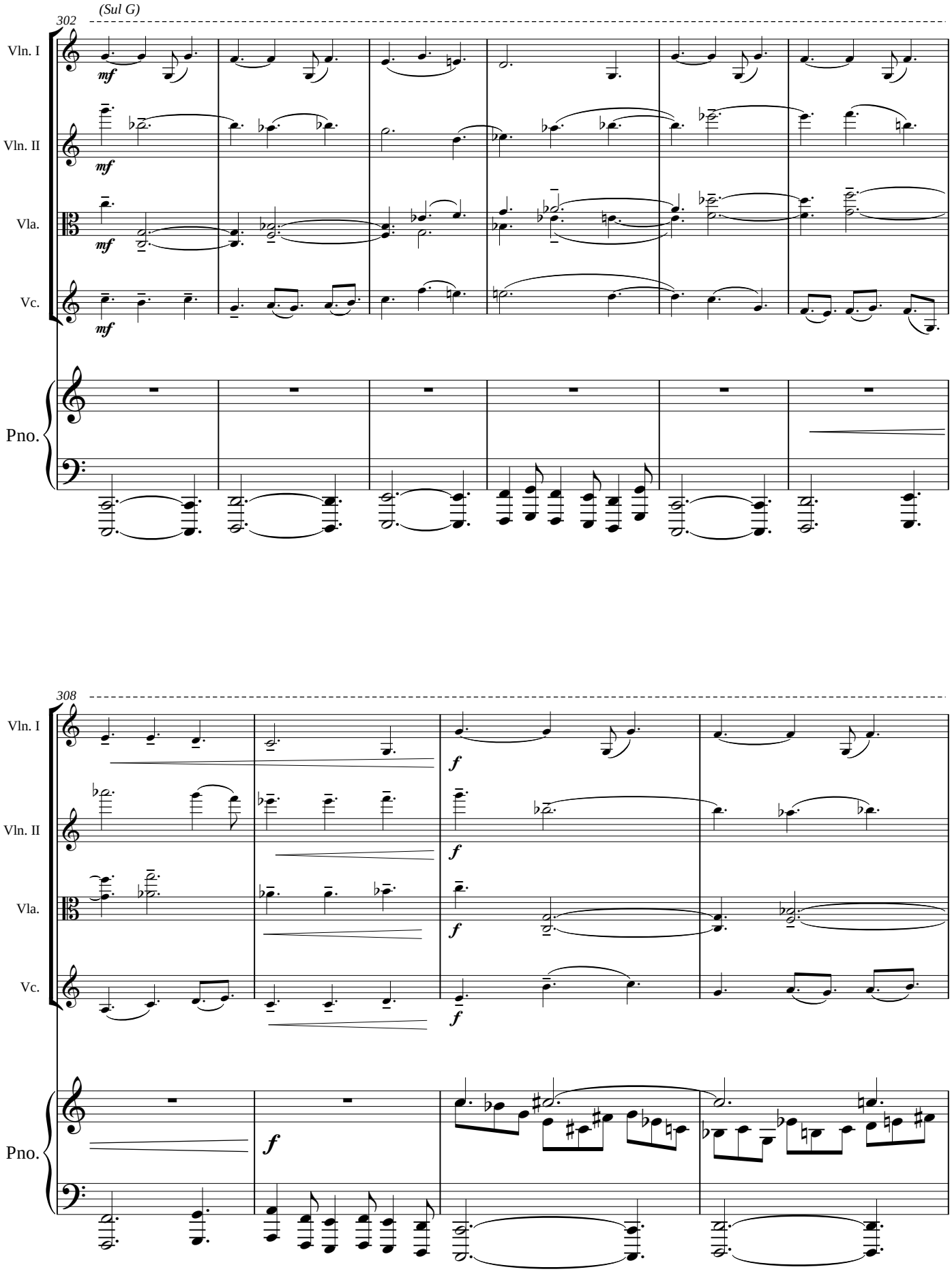

269
molto rit.
(♩=50)
Vln. I
Vln. II
Vla.
Vc.
Pno.
n
p
pp

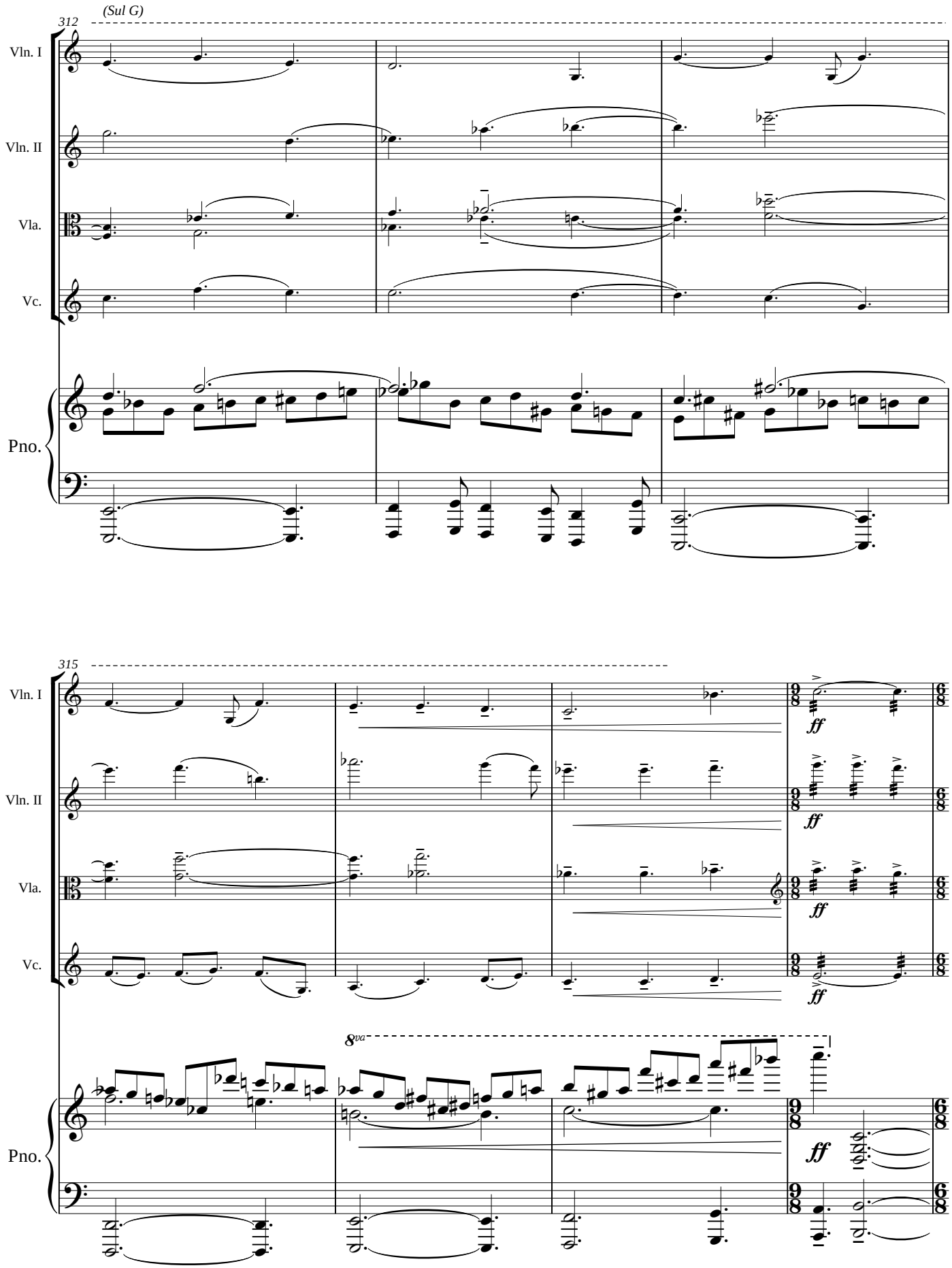

278
♩. = 60
Vln. I
Vln. II
Vla.
Vc.
♩. = 60
Pno.
pp

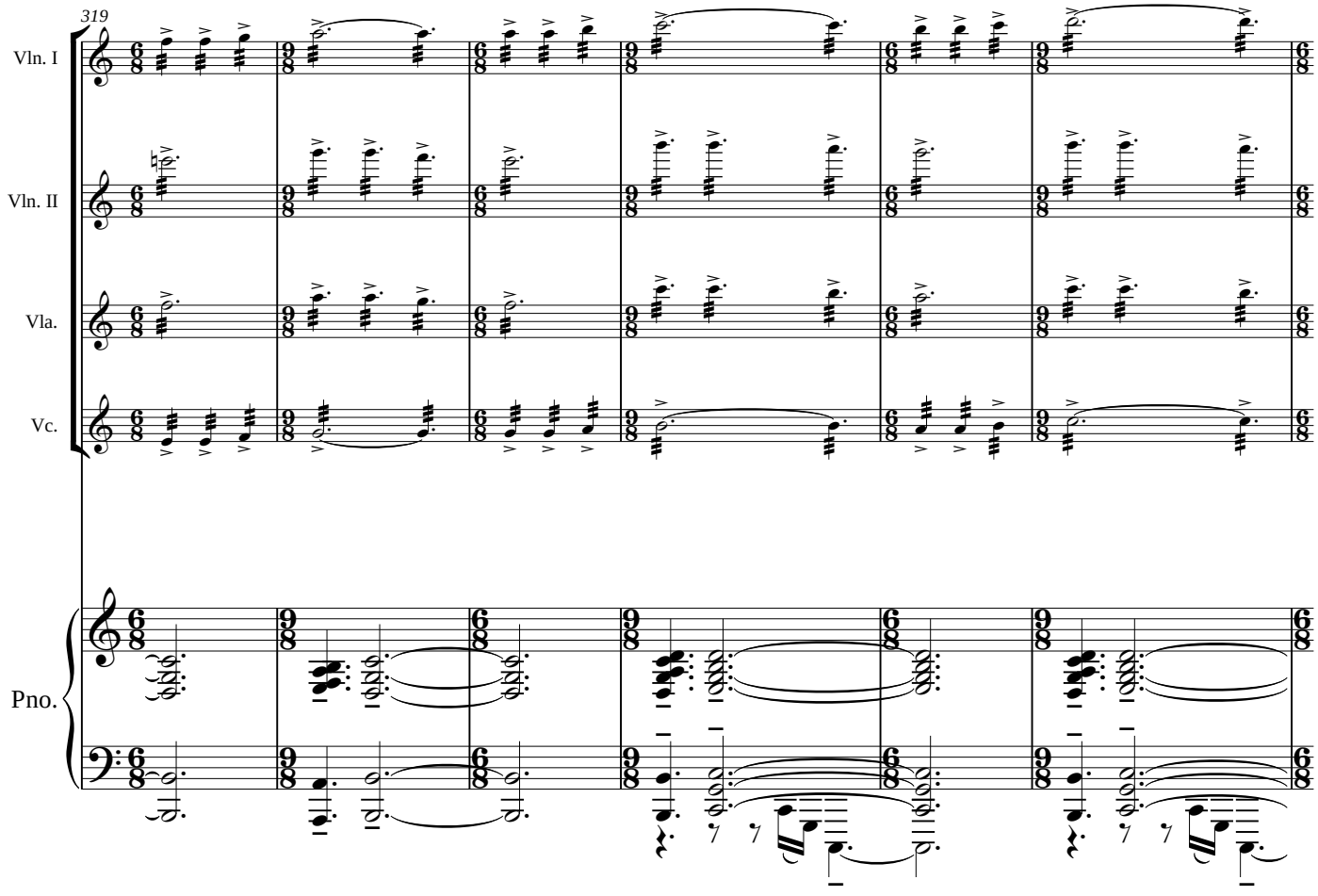

284
Sul G
Vln. I
Vln. II
Vla.
Vc.
Pno.
p
p

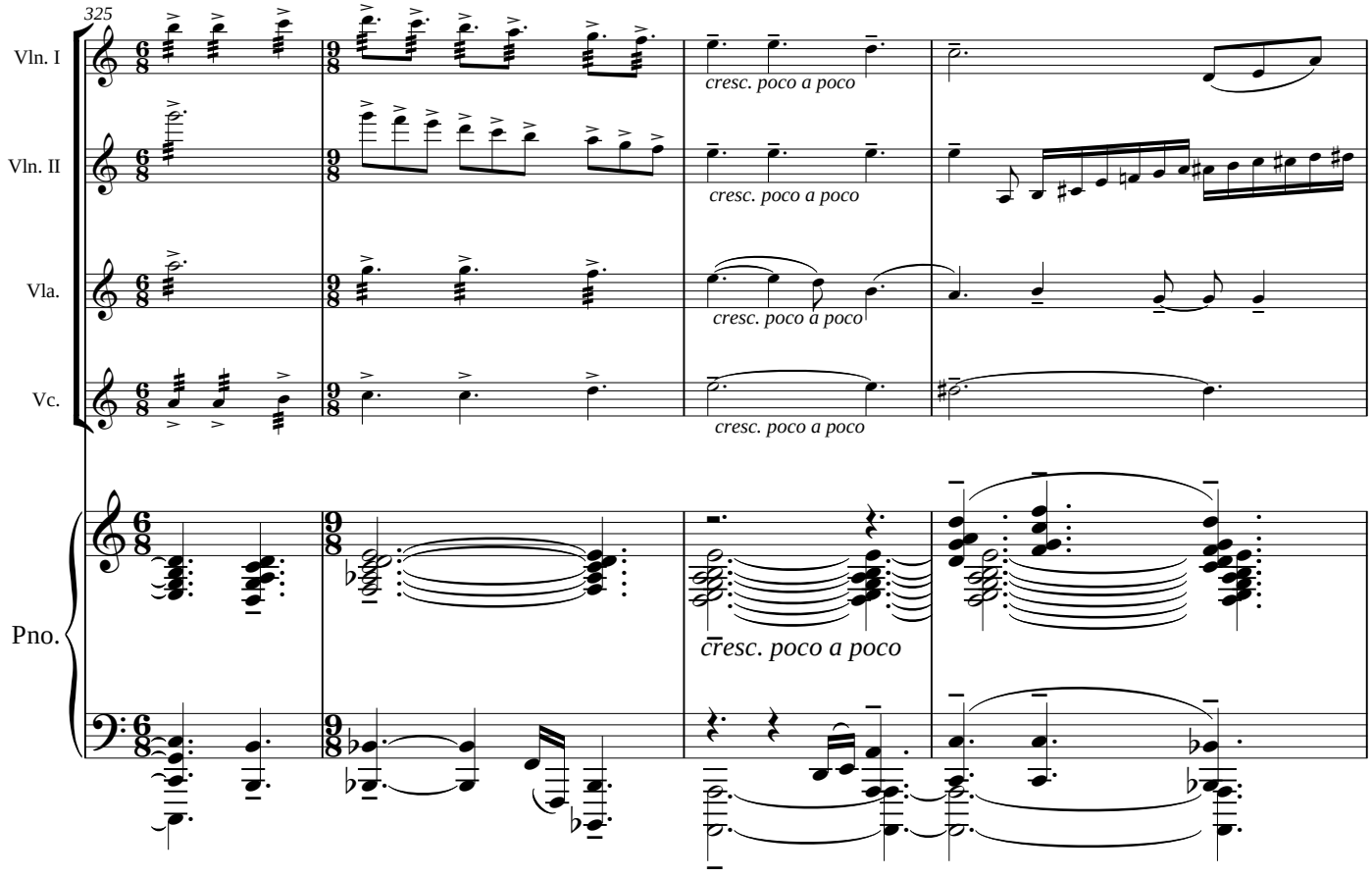

290
(Sul G)
Vln. I
Vln. II
Vla.
Vc.
Pno.
mp
mp
mp
mp

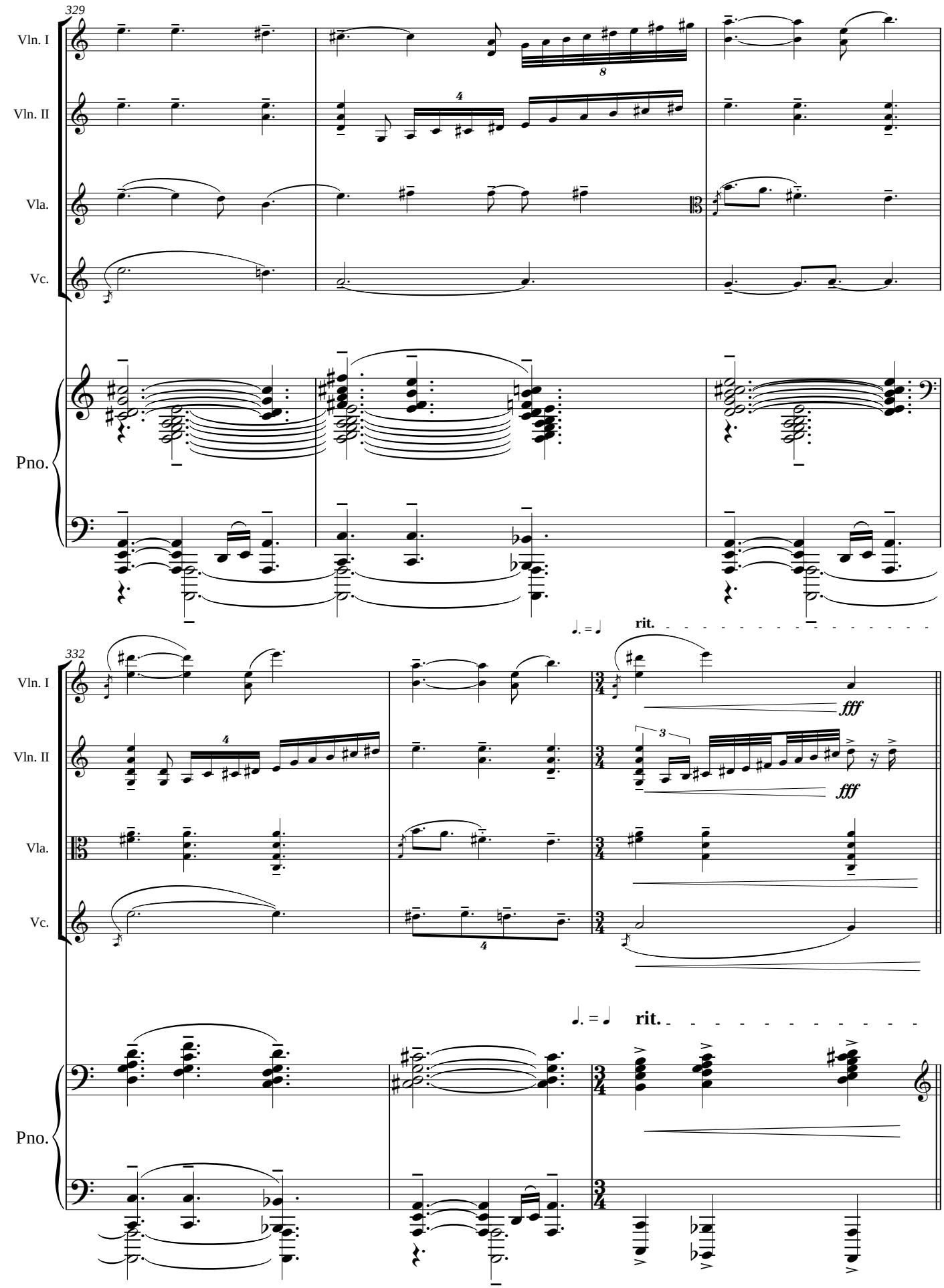

296
Vln. I
Vln. II
Vla.
Vc.
Pno.
mf


(Sul G)
302
Vln. I
Vln. II
Vla.
Vc.
Pno.
mf
308
f


312
(Sul G)
Vln. I
Vln. II
Vla.
Vc.
Pno.
315
ff
8va


319
Vln. I
Vln. II
Vla.
Vc.
Pno.


325
Vln. I
Vln. II
Vla.
Vc.
Pno.
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco


329
Vln. I
Vln. II
Vla.
Vc.
Pno.
rit.
332
fff
fff
rit.

♩ = 96 **Joyous, Exulting**

335

Sul G

Vln. I

Vln. II

Vla.

fff

Vc.

fff

♩ = 96 **Joyous, Exulting**

Pno.

fff bring out melody

340

Vln. I

port.

sim.

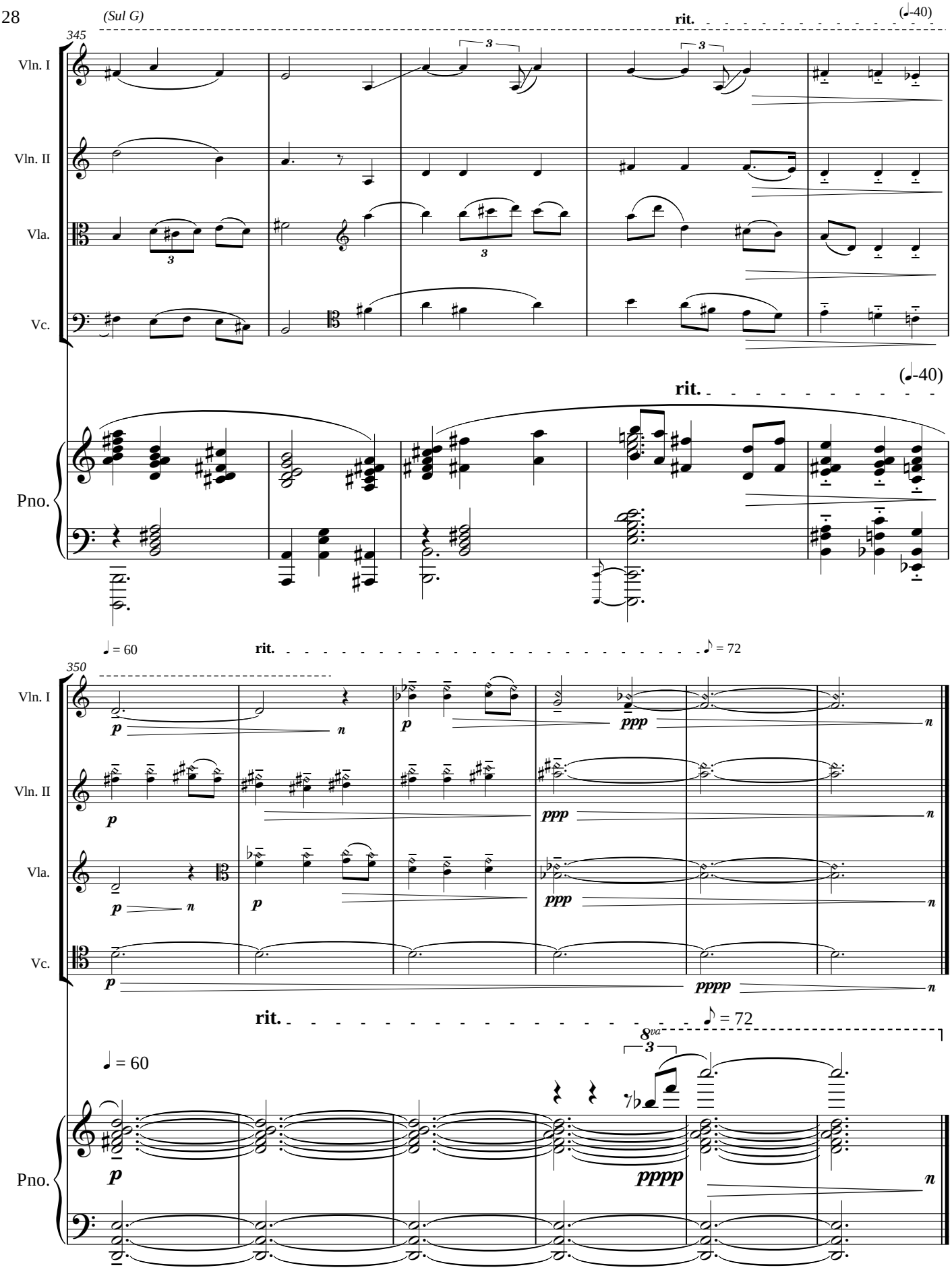
Vln. II

port.

Vla.

Vc.

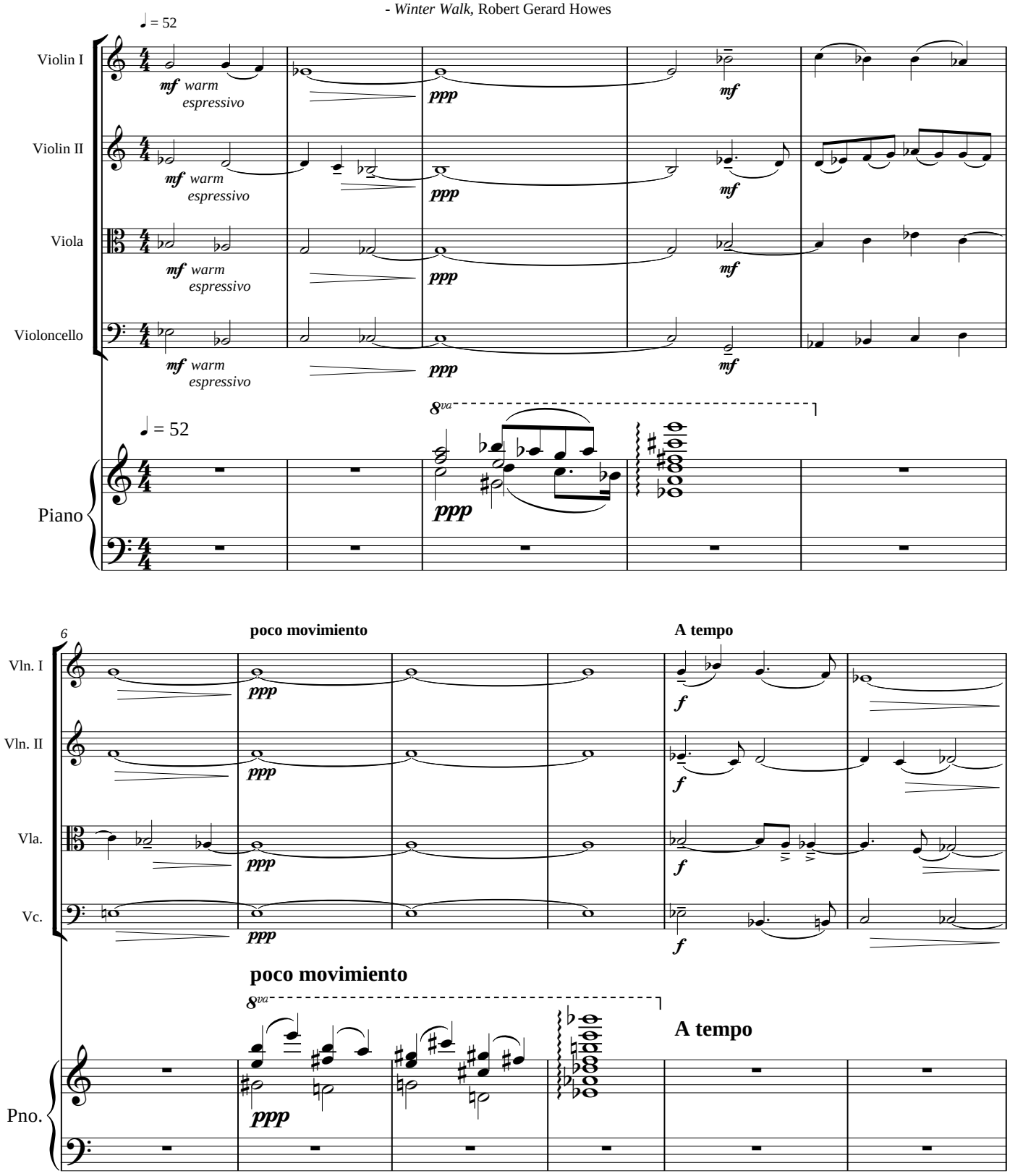
Pno.

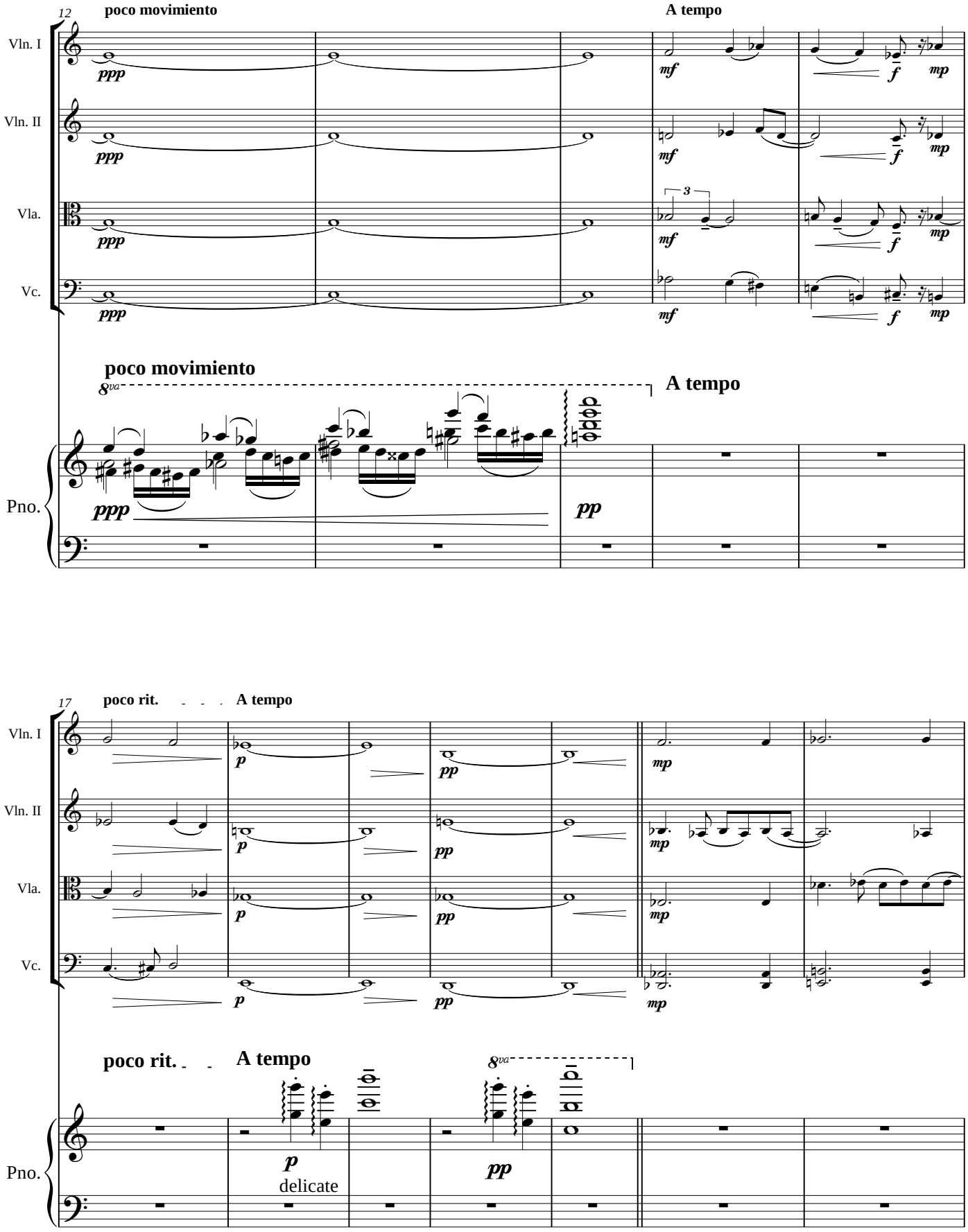

(Sul G)
rit.
(♩-40)
345
Vln. I
Vln. II
Vla.
Vc.
Pno.
(♩-40)
rit.
♩ = 60
rit.
♪ = 72
350
Vln. I
Vln. II
Vla.
Vc.
rit.
♪ = 72
8va
♩ = 60
Pno.

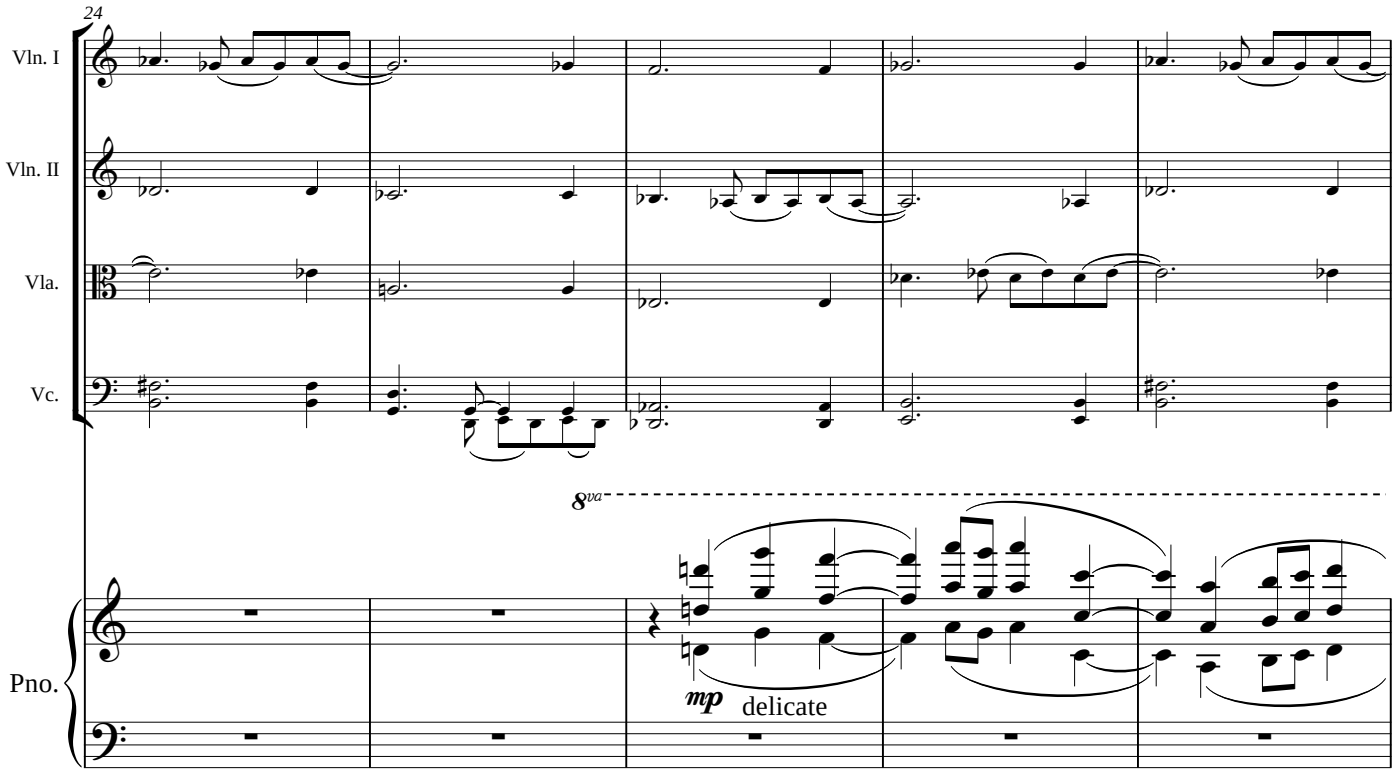
II. Winter

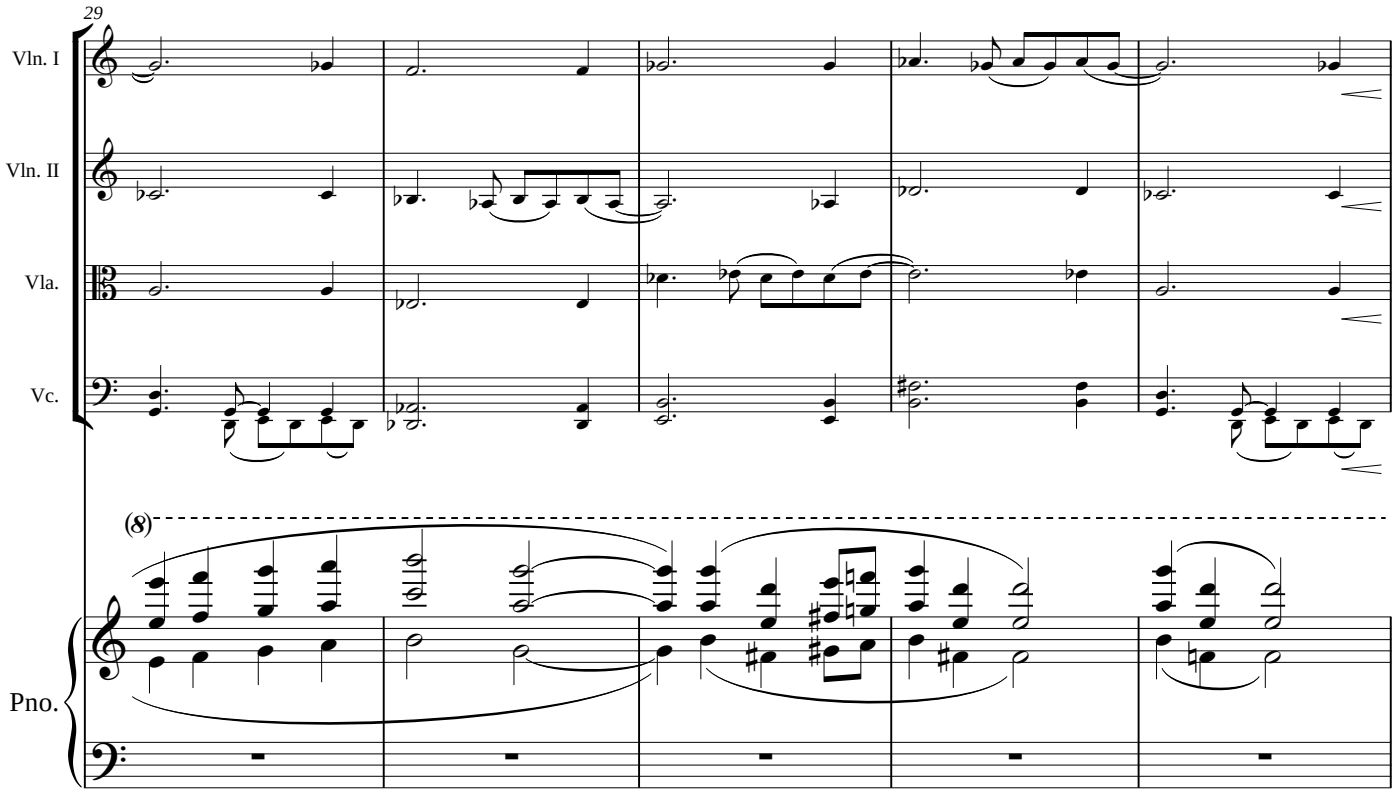
" In these silences,
in this great wood,
none but the wind walks and I.
All about us,
separate from sound,
the world speaks unspoken poetry
with black consonants
and white vowels."
- *Winter Walk,* Robert Gerard Howes

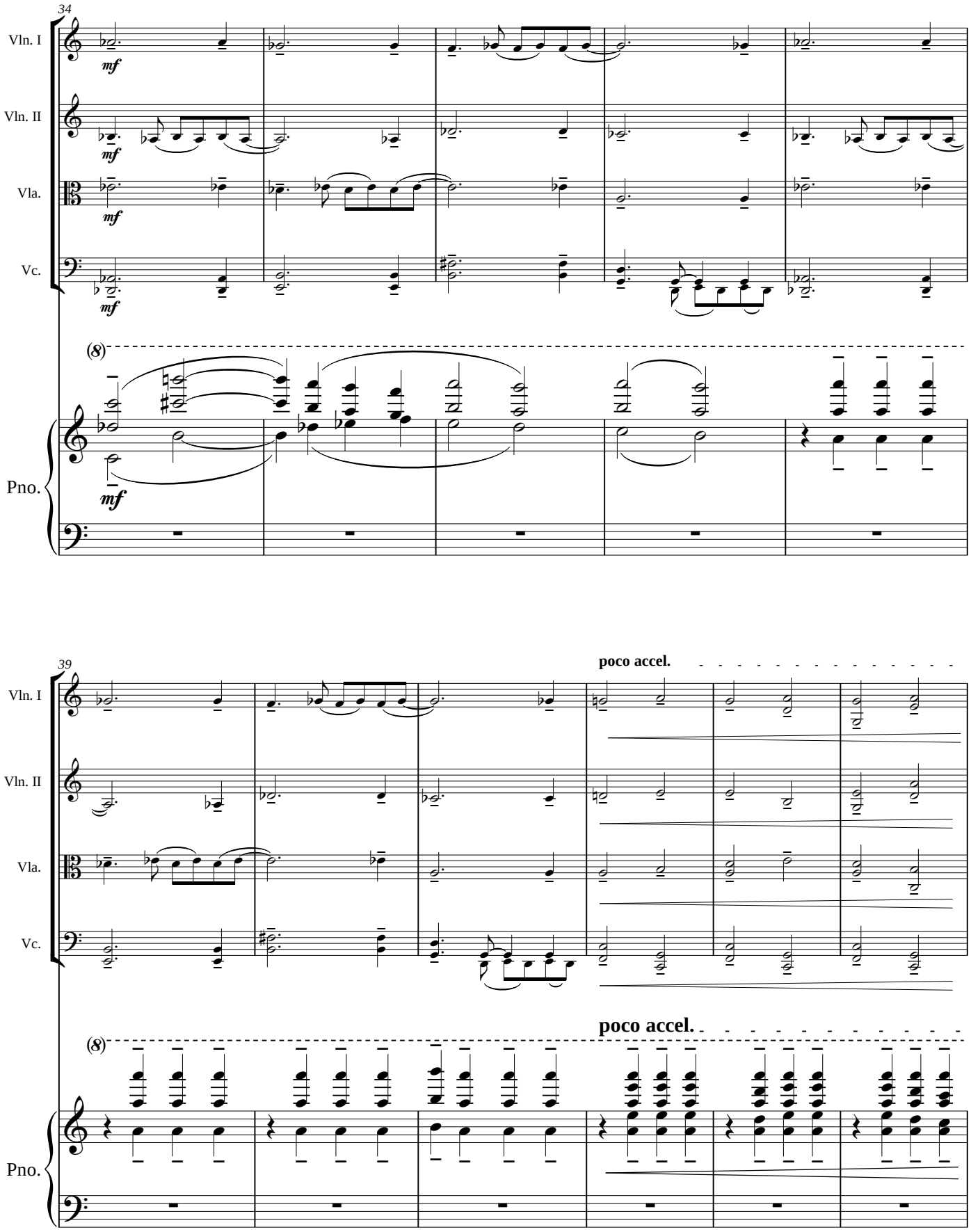
Keane Southard

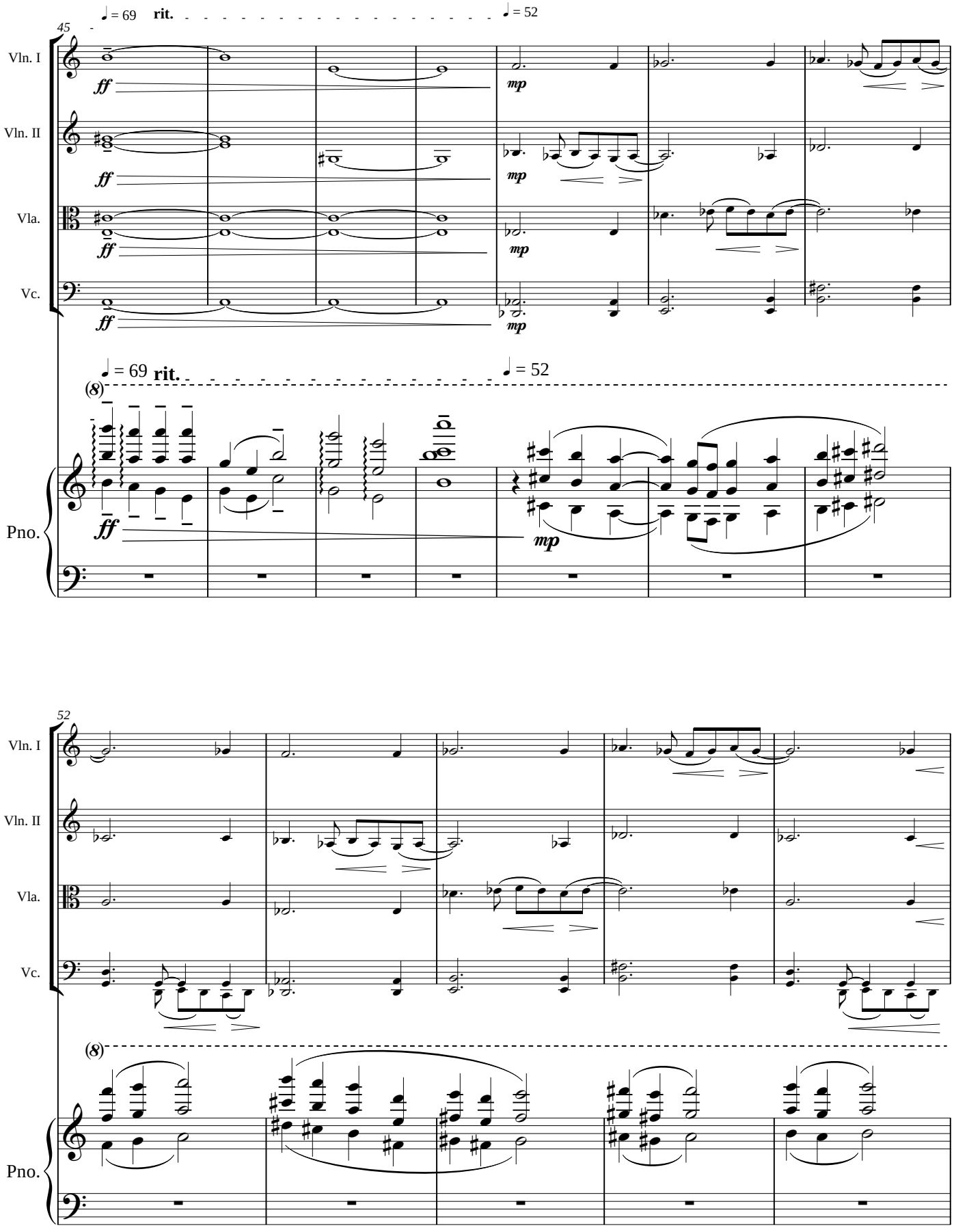


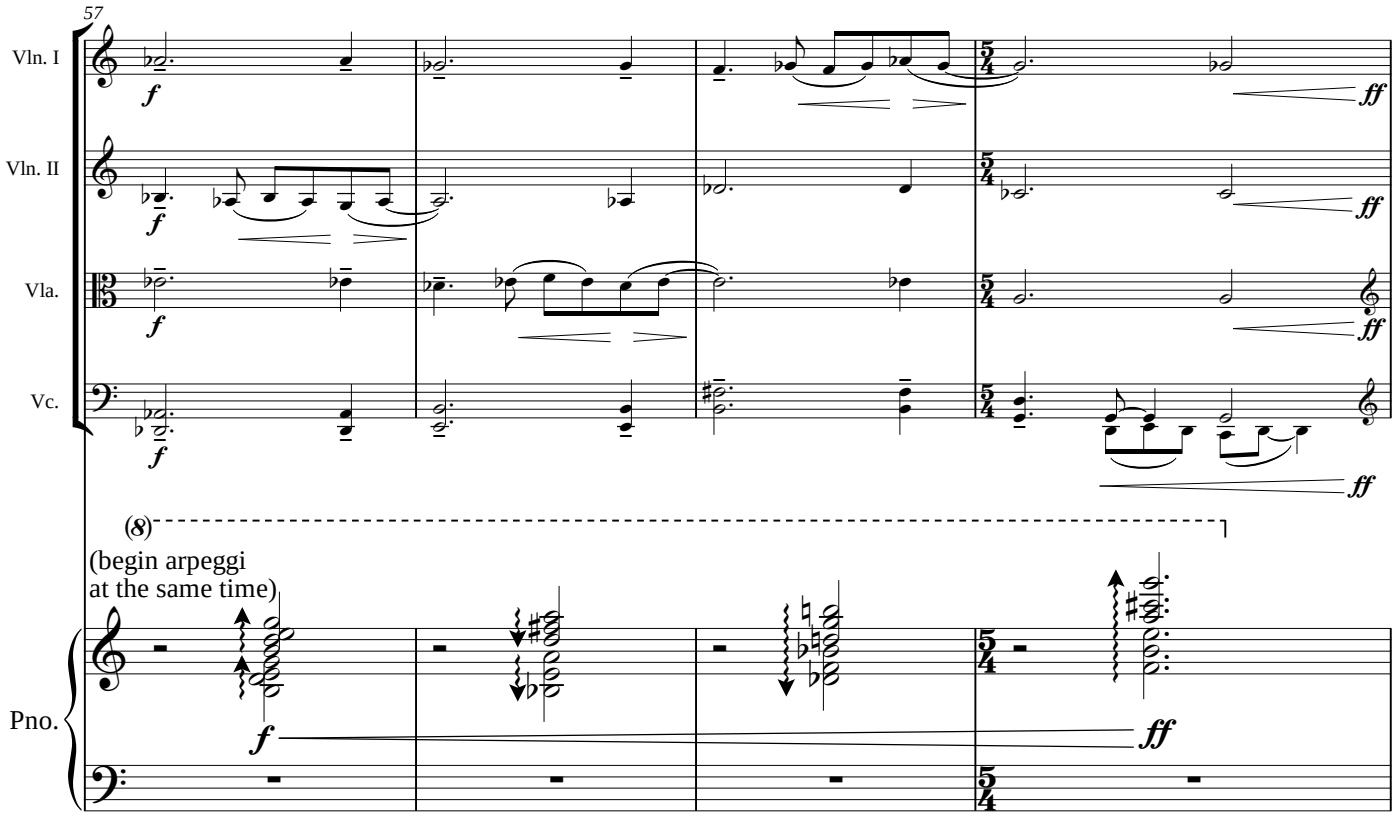

12
poco movimiento
A tempo
Vln. I
Vln. II
Vla.
Vc.
Pno.
ppp
mf
f
mp
3
8va
pp
17
poco rit.
A tempo
p
delicate


24
Vln. I
Vln. II
Vla.
Vc.
Pno.
8va
mp
delicate

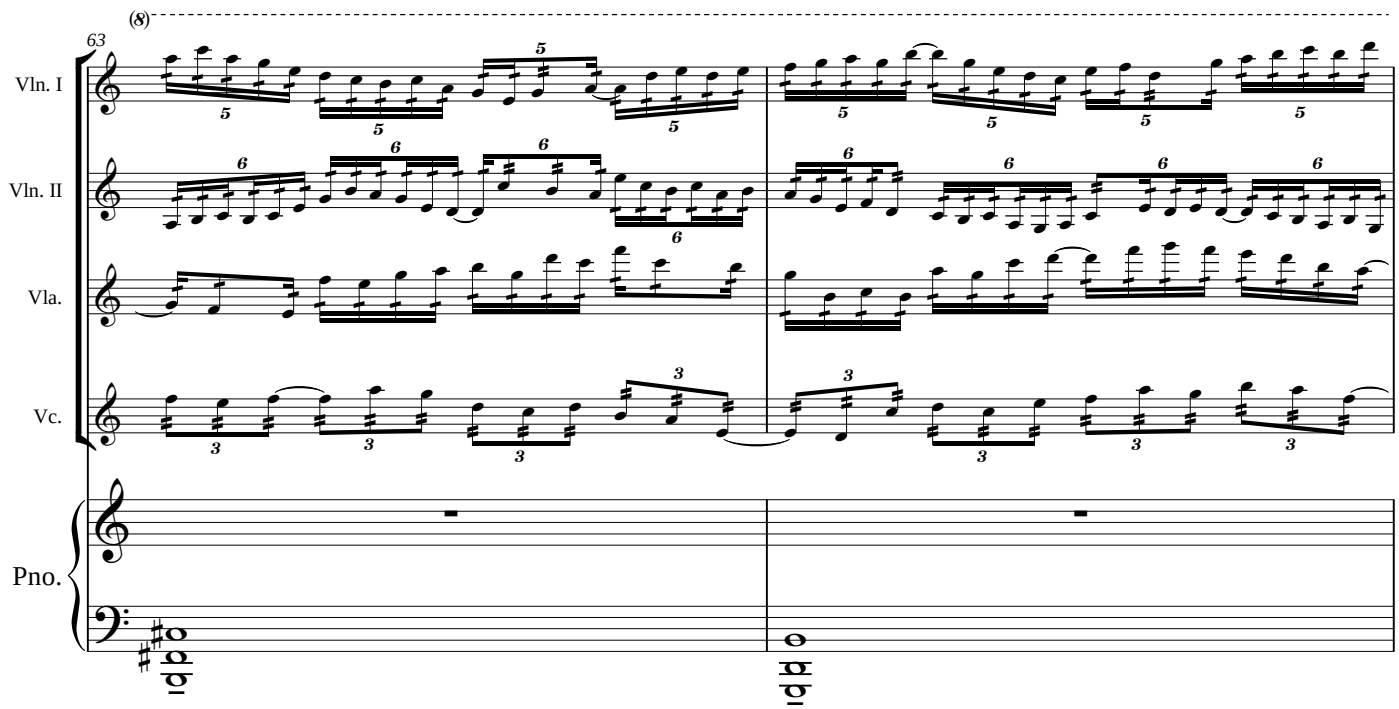

29
Vln. I
Vln. II
Vla.
Vc.
Pno.
(8)

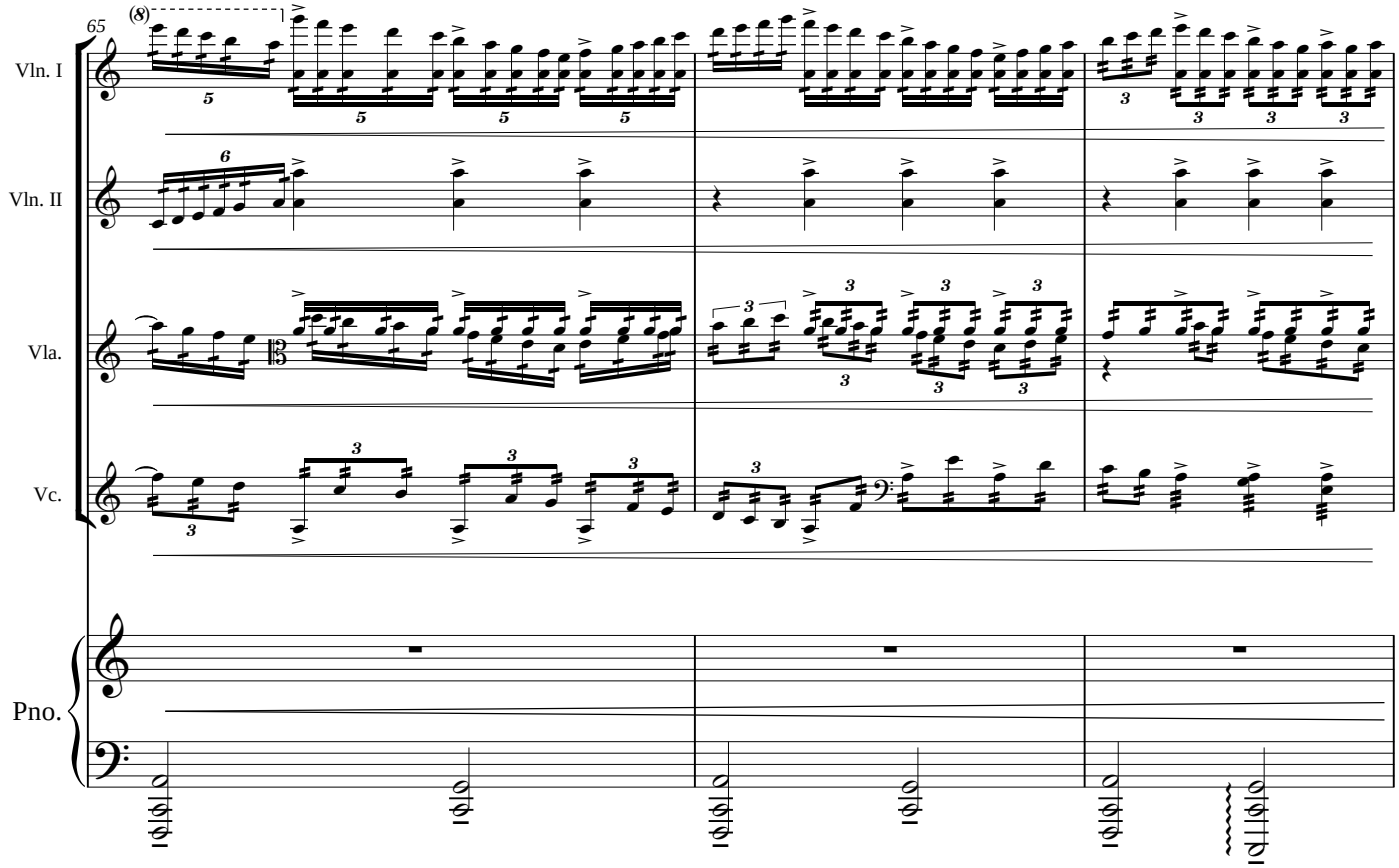

34
Vln. I
Vln. II
Vla.
Vc.
Pno.
mf
(8)
39
poco accel.

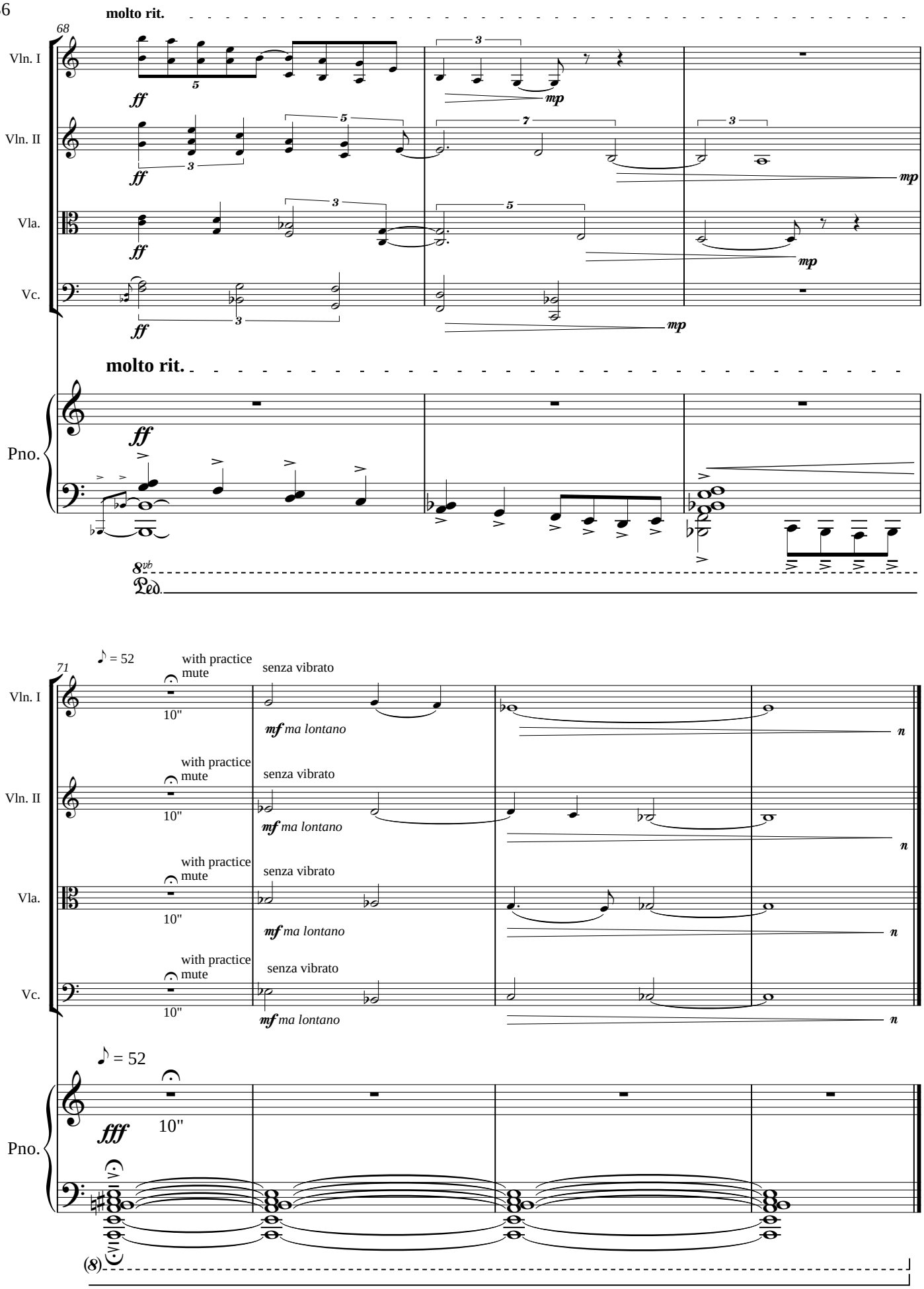

45
♩ = 69 rit.
♩ = 52
Vln. I
Vln. II
Vla.
Vc.
Pno.
ff
mp
(8)
52


57
Vln. I
Vln. II
Vla.
Vc.
Pno.
f
ff
(8)
(begin arpeggi
at the same time)

61
trem. at tip
8va
Vln. I
Vln. II
Vla.
Vc.
Pno.
pppp
mf


(8)
63
Vln. I
Vln. II
Vla.
Vc.
Pno.

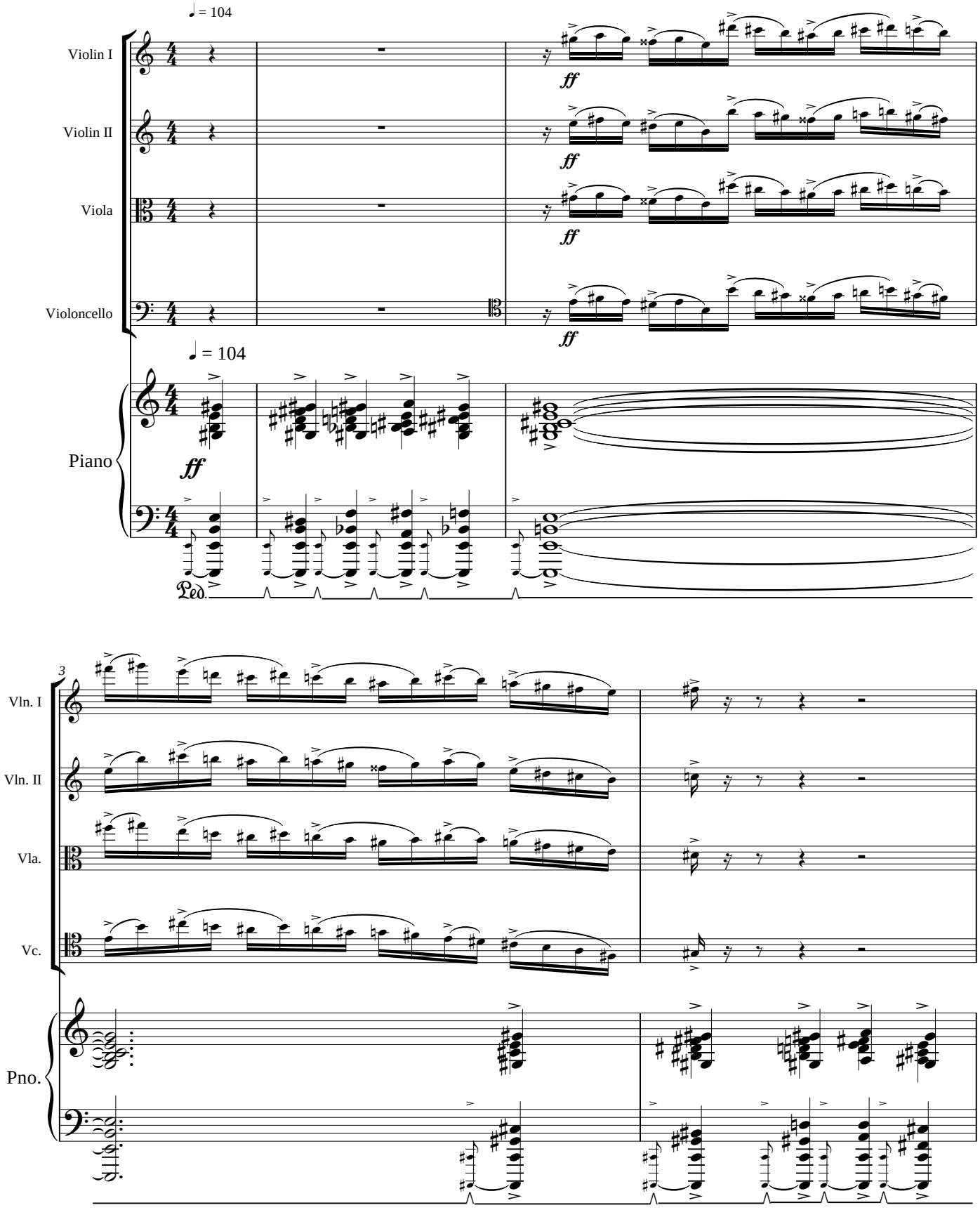

(8)
65
Vln. I
Vln. II
Vla.
Vc.
Pno.

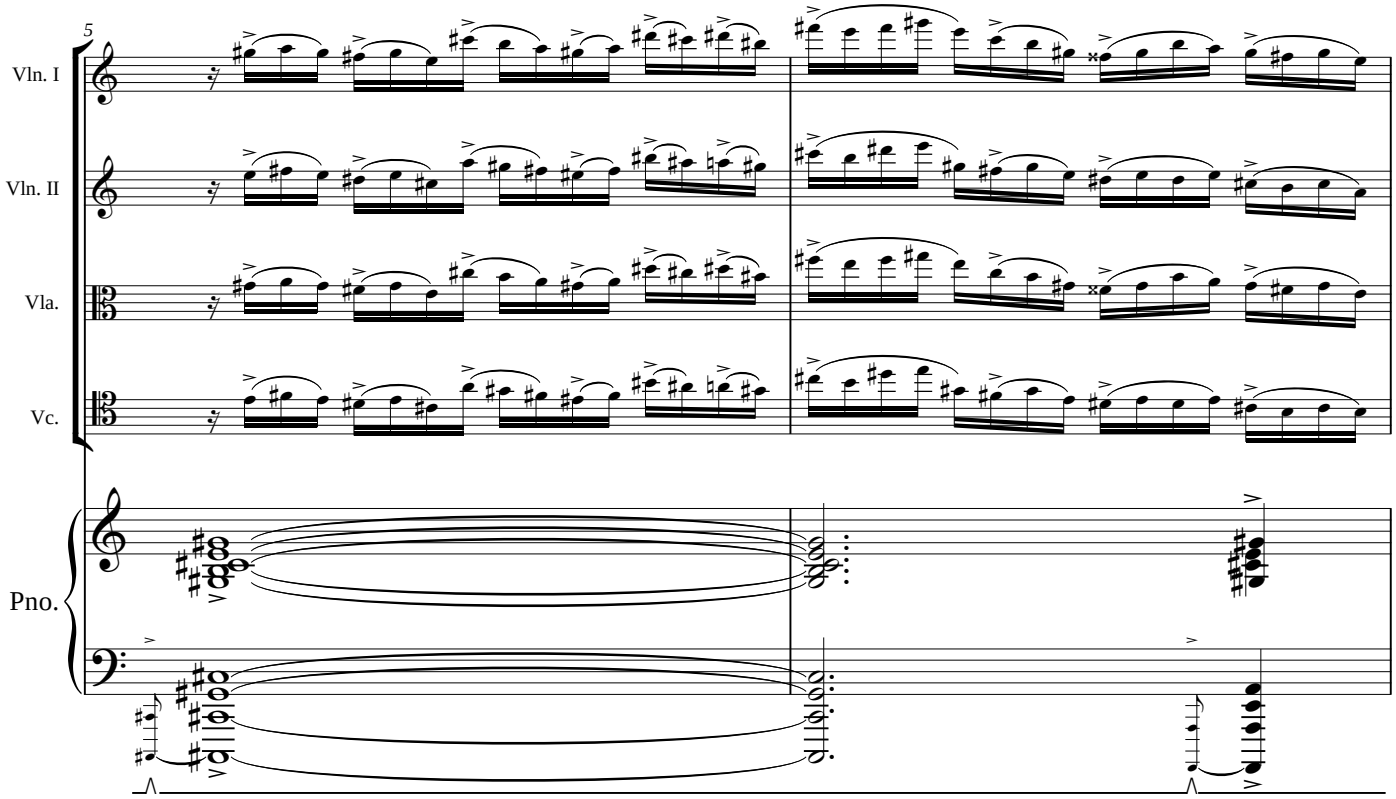

molto rit.
68
Vln. I
Vln. II
Vla.
Vc.
Pno.
ff
mp
molto rit.
8vb
Ped.
71
♪ = 52
with practice mute
10"
senza vibrato
mf ma lontano
fff

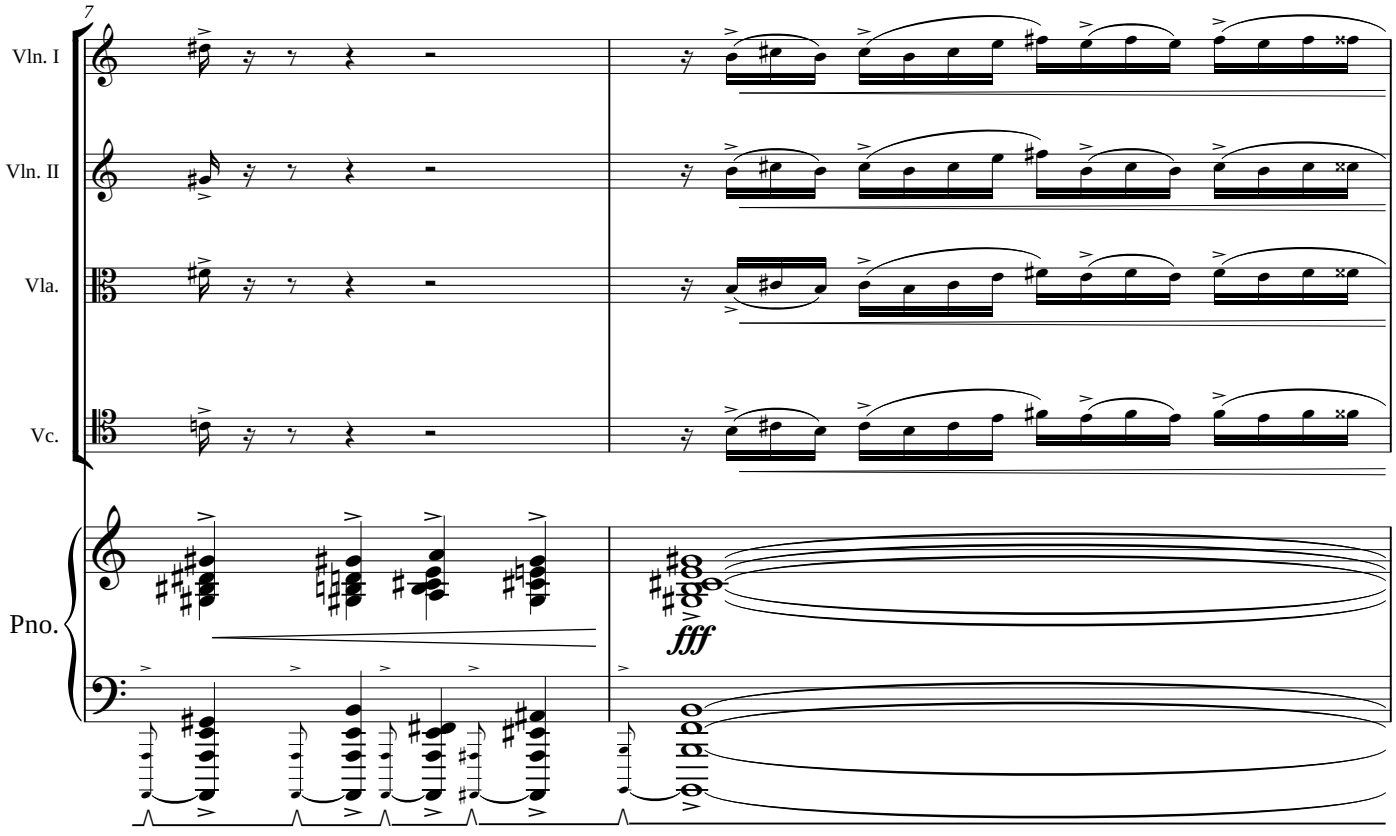
III. Spring

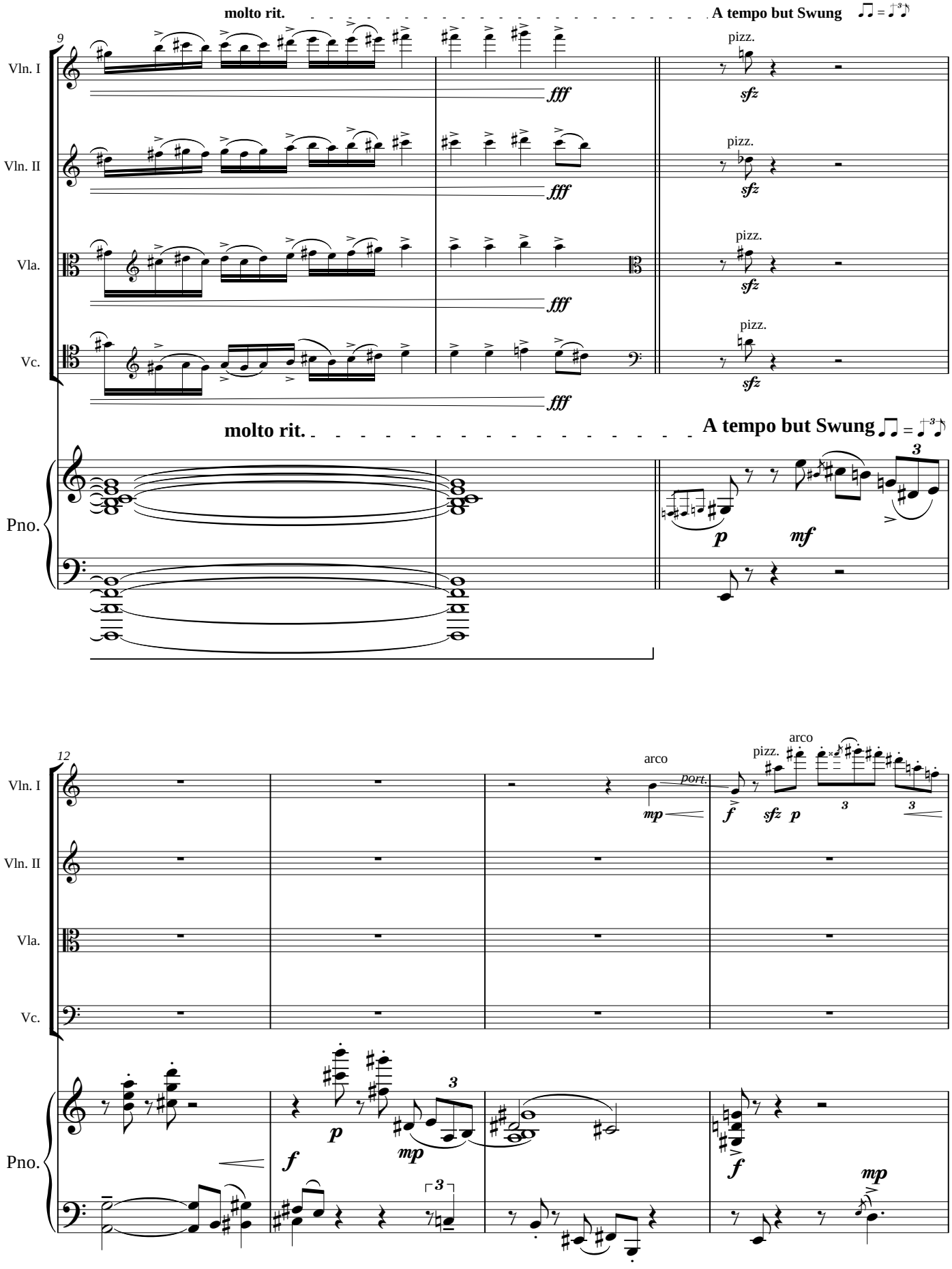
"Like a bombful of rainbows
exploding in a dark sky
this is spring."
-*Spring Flower Show*, Robert Gerard Howes

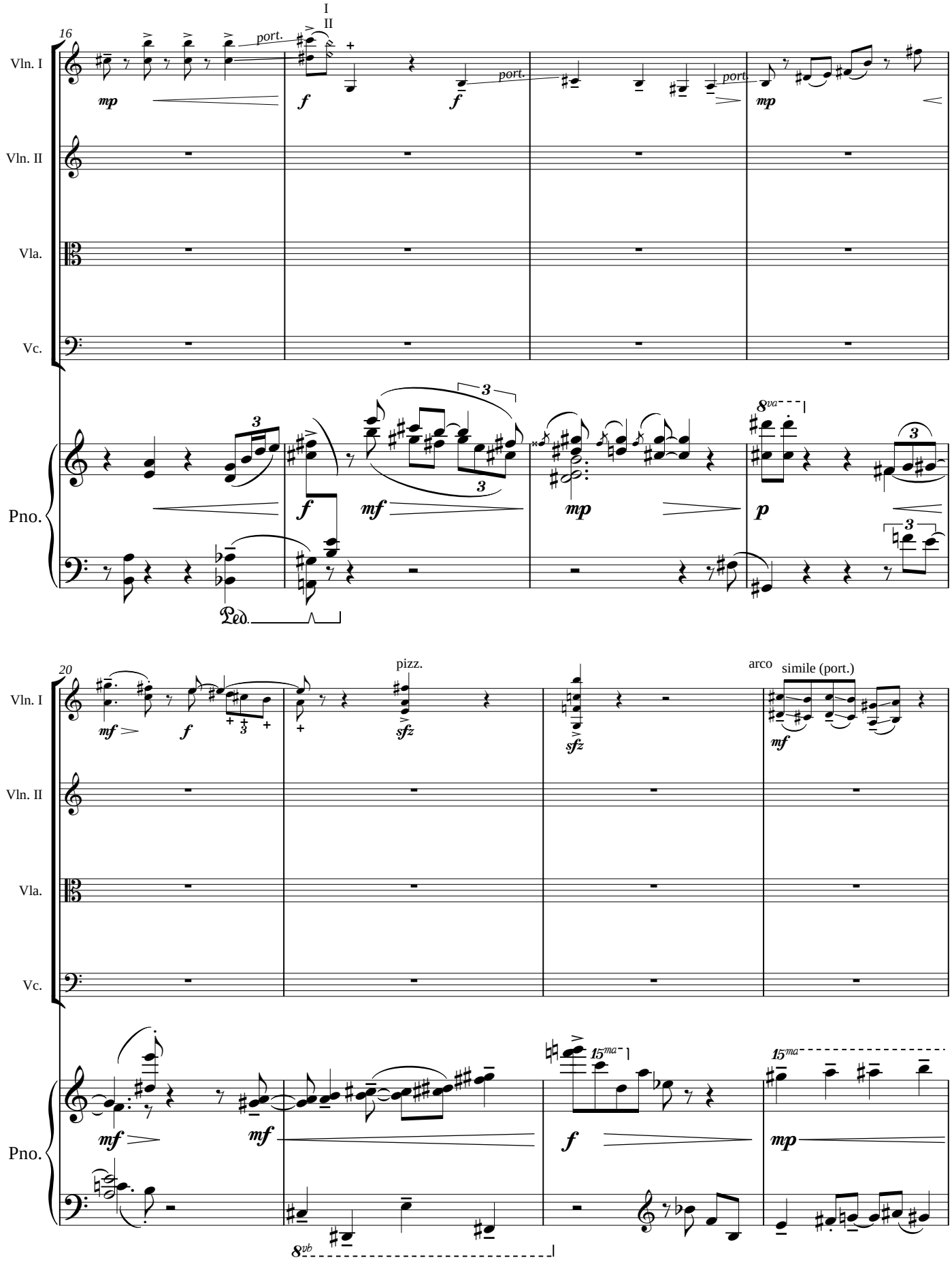
Keane Southard

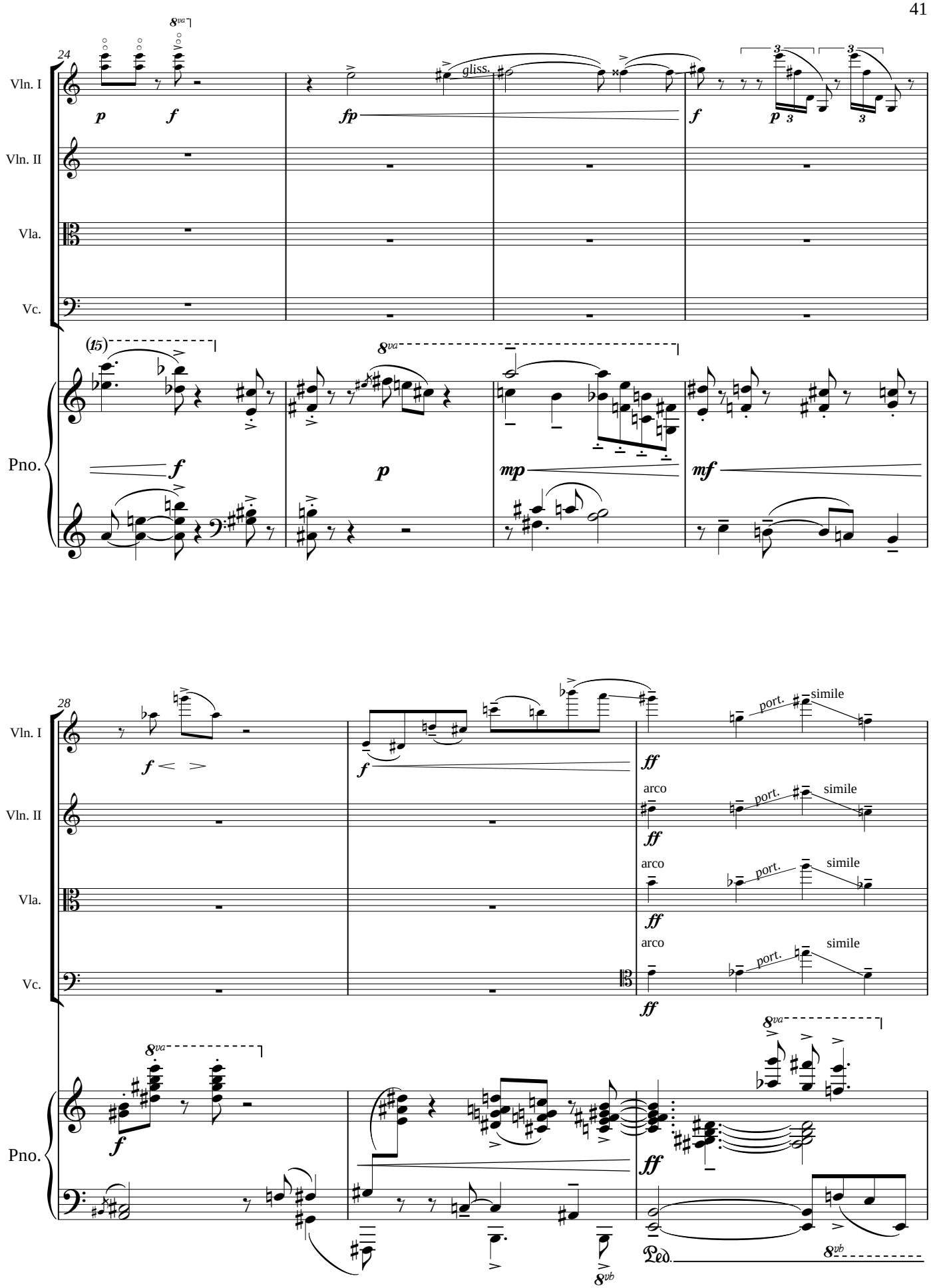


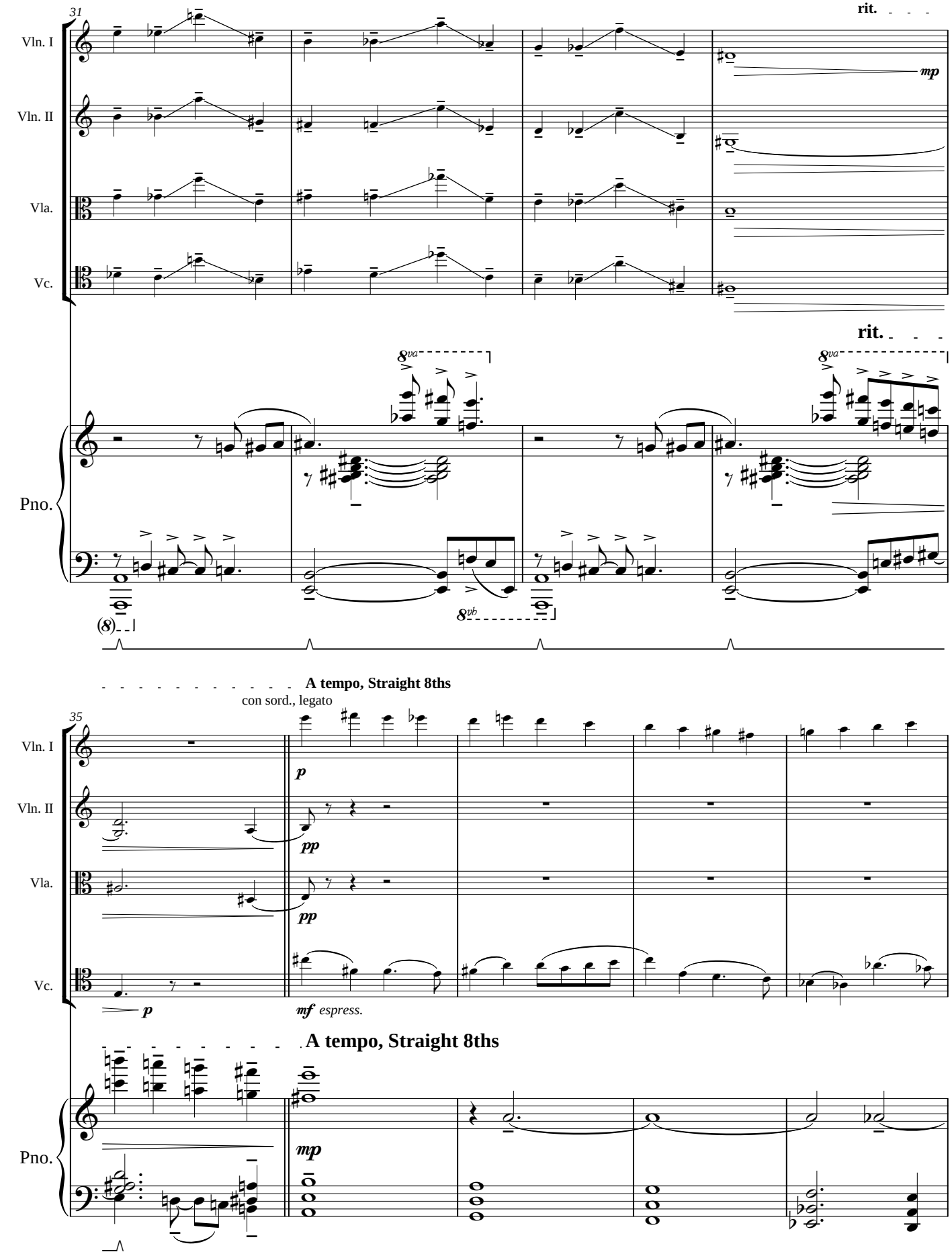

5
Vln. I
Vln. II
Vla.
Vc.
Pno.

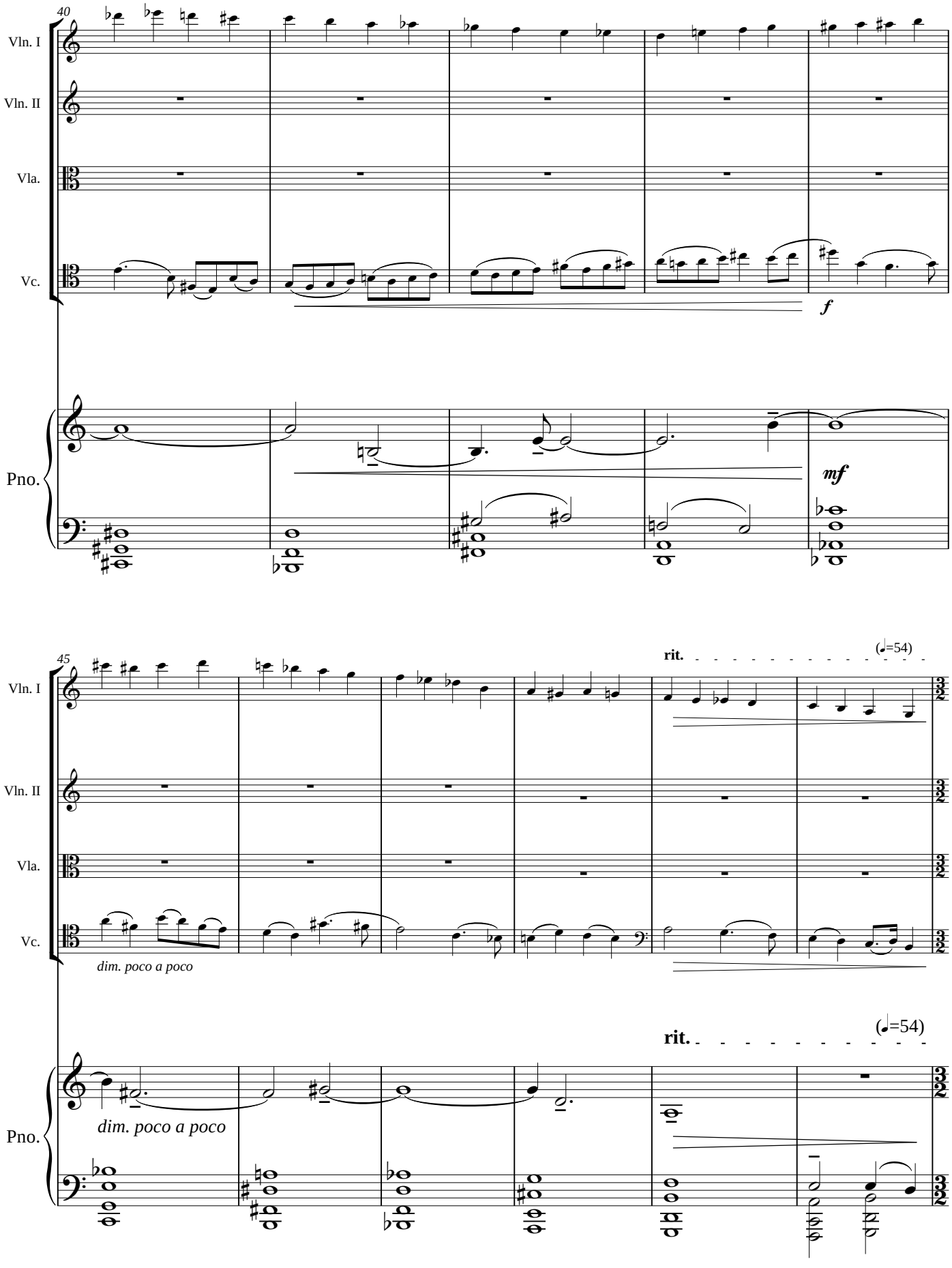

7
Vln. I
Vln. II
Vla.
Vc.
Pno.
fff

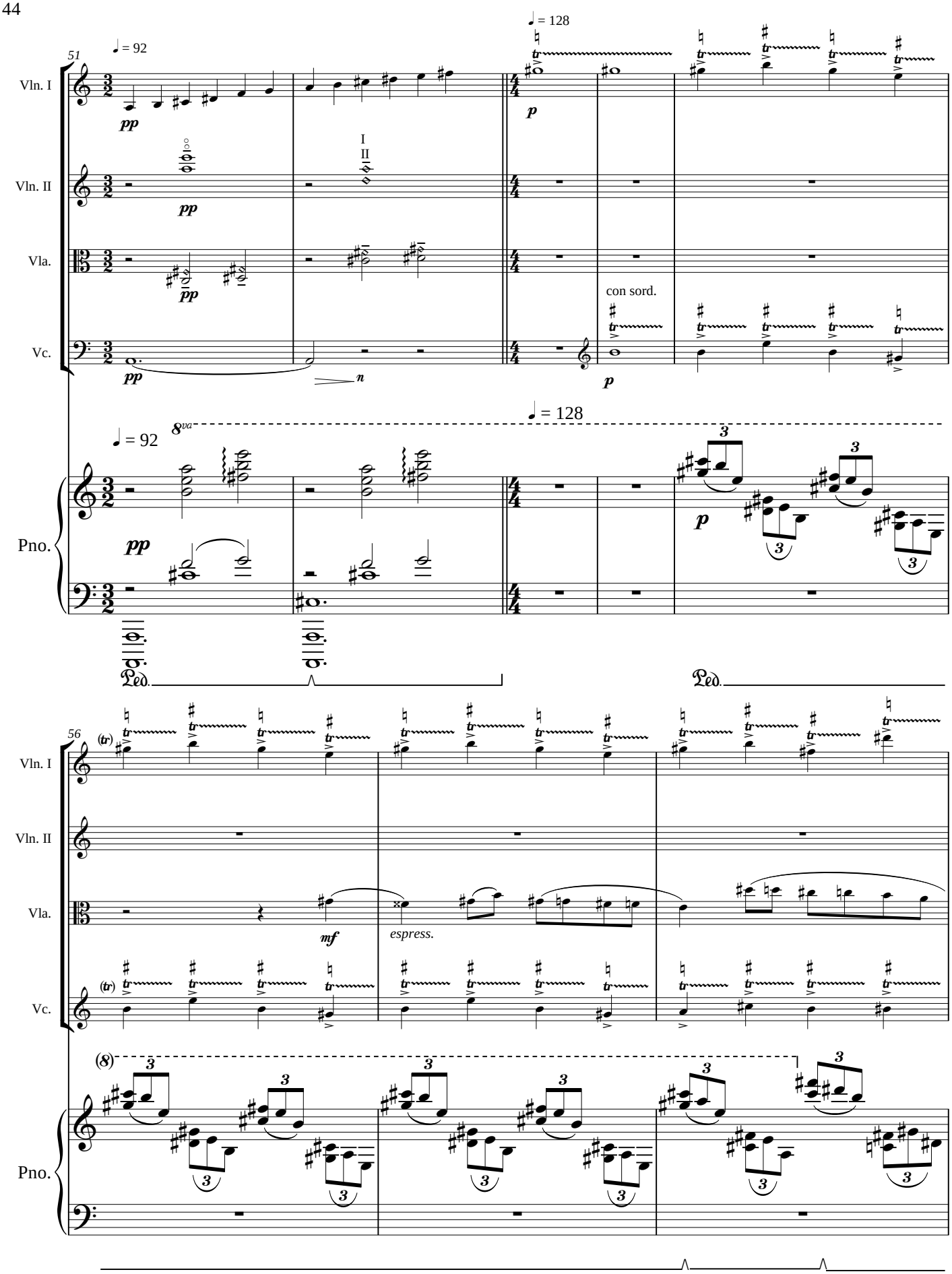

molto rit.
A tempo but Swung
9
Vln. I
Vln. II
Vla.
Vc.
Pno.
fff
sfz
pizz.
p
mf
12
arco
port.
mp
f
sfz
mp
3

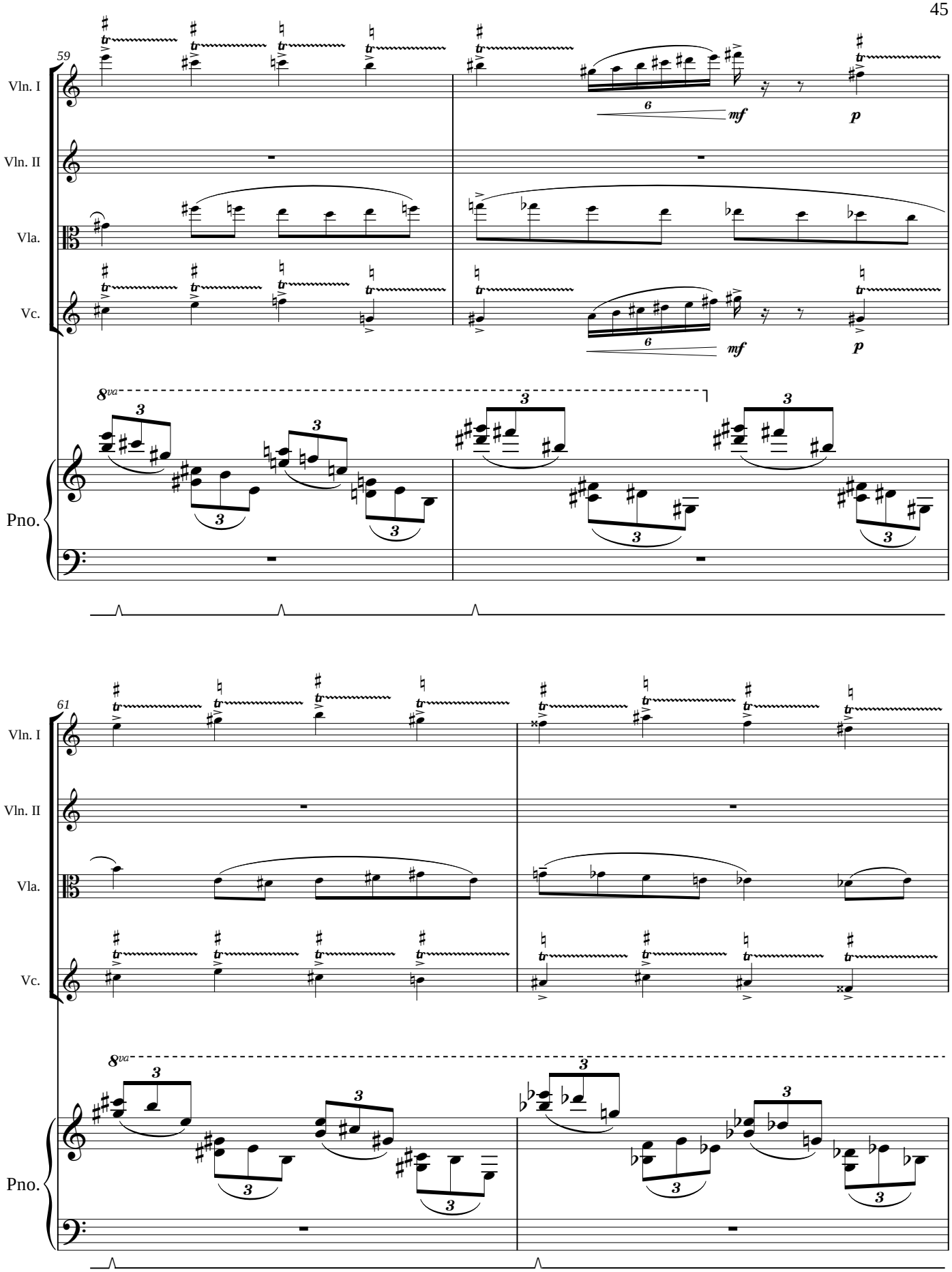

16
I
II
port.
port.
port.
Vln. I
Vln. II
Vla.
Vc.
Pno.
mp
f
f
mp
3
3
f
mf
mp
8va
p
3
3
Ped.
20
pizz.
arco
simile (port.)
mf
f
sfz
sfz
mf
Vln. I
Vln. II
Vla.
Vc.
Pno.
mf
mf
f
15ma
15ma
mp
8vb

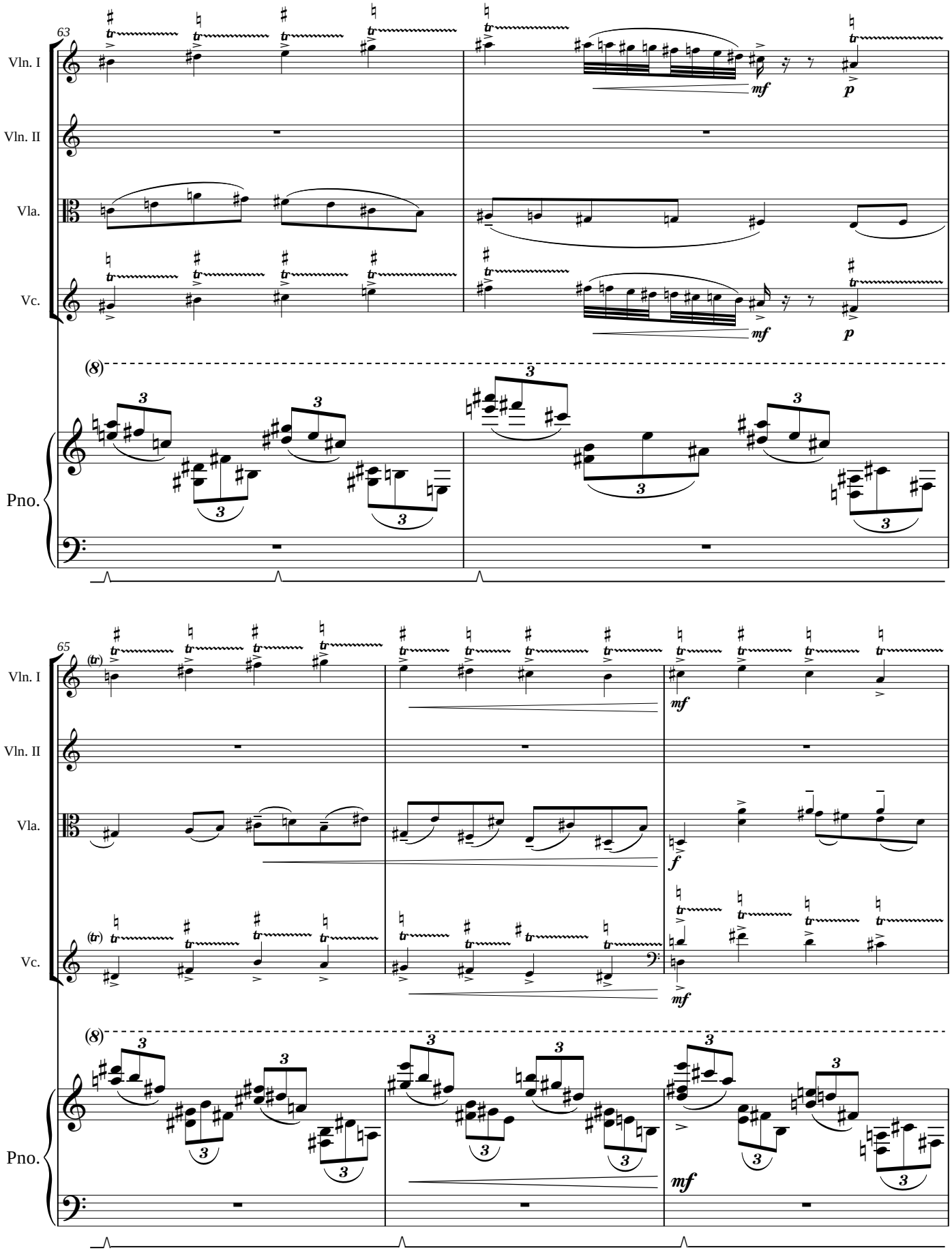

24
Vln. I
Vln. II
Vla.
Vc.
Pno.
gliss.
8va
(15)
28
port.
simile
arco
Ped.
8vb

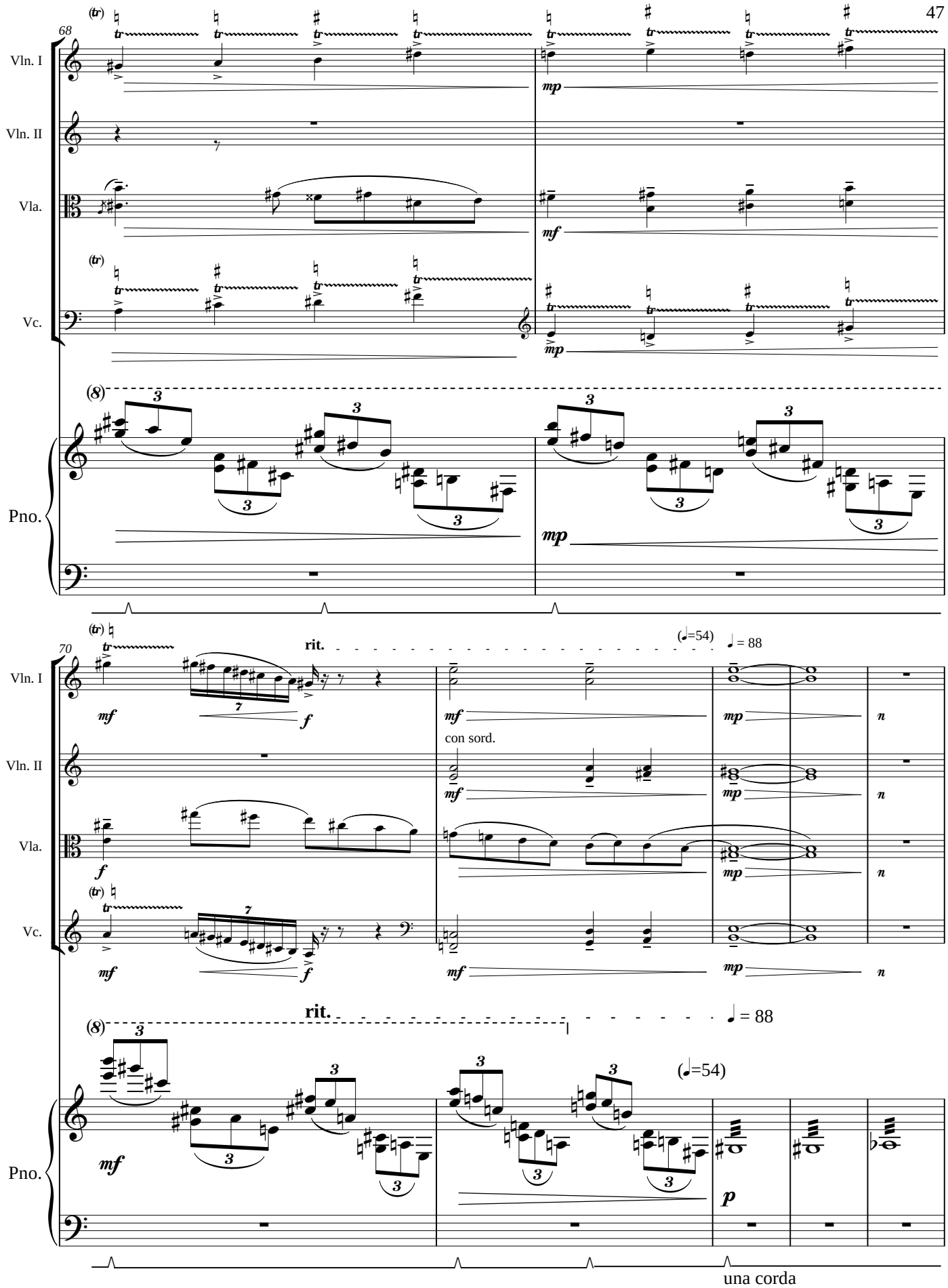

31
Vln. I
Vln. II
Vla.
Vc.
Pno.
rit.
mp
rit.
8va
8va
8vb
(8)
A tempo, Straight 8ths
con sord., legato
35
p
pp
pp
p
mf espress.
A tempo, Straight 8ths
mp

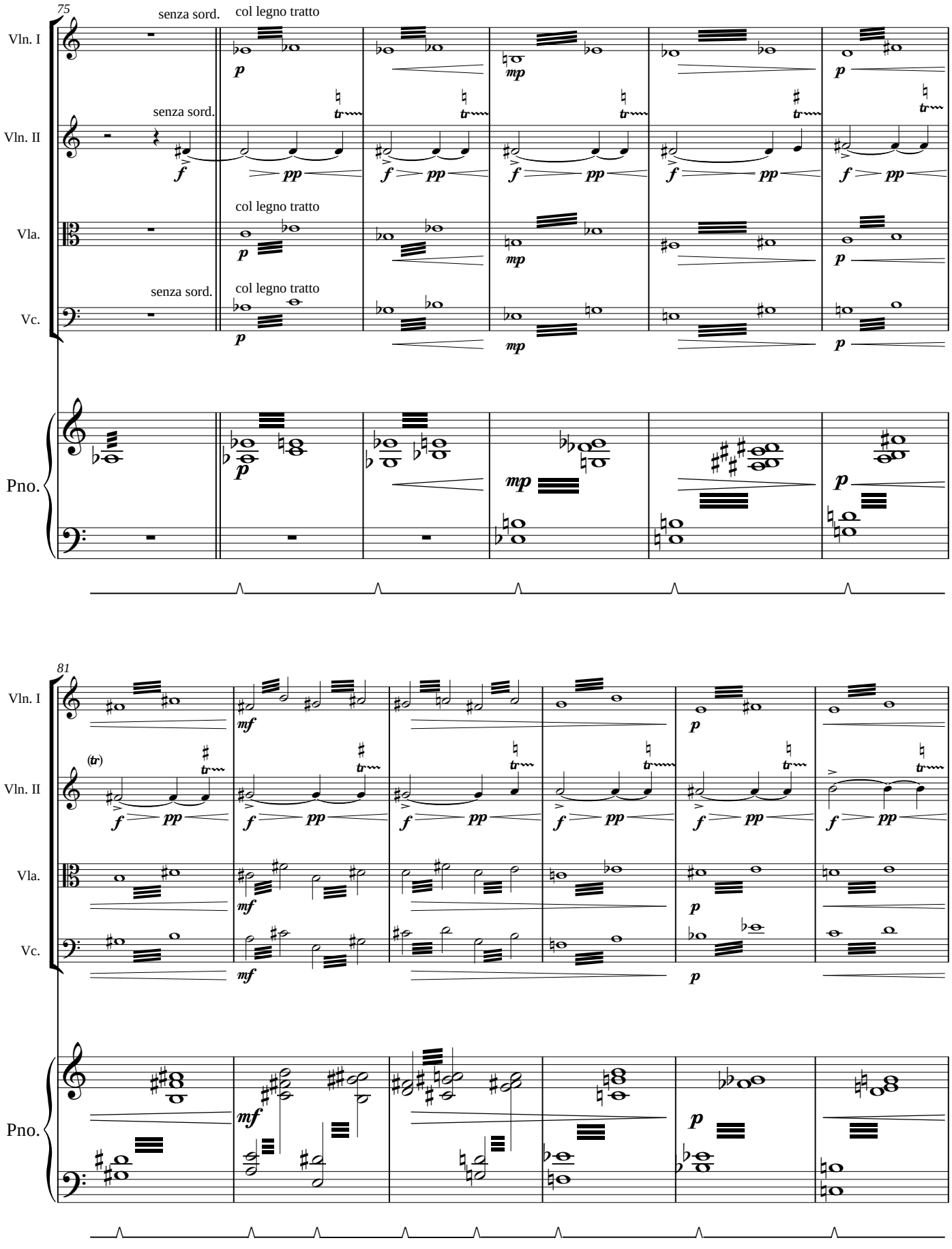

40
Vln. I
Vln. II
Vla.
Vc.
Pno.
f
mf
45
rit.
(♩=54)
dim. poco a poco
rit.
(♩=54)
dim. poco a poco

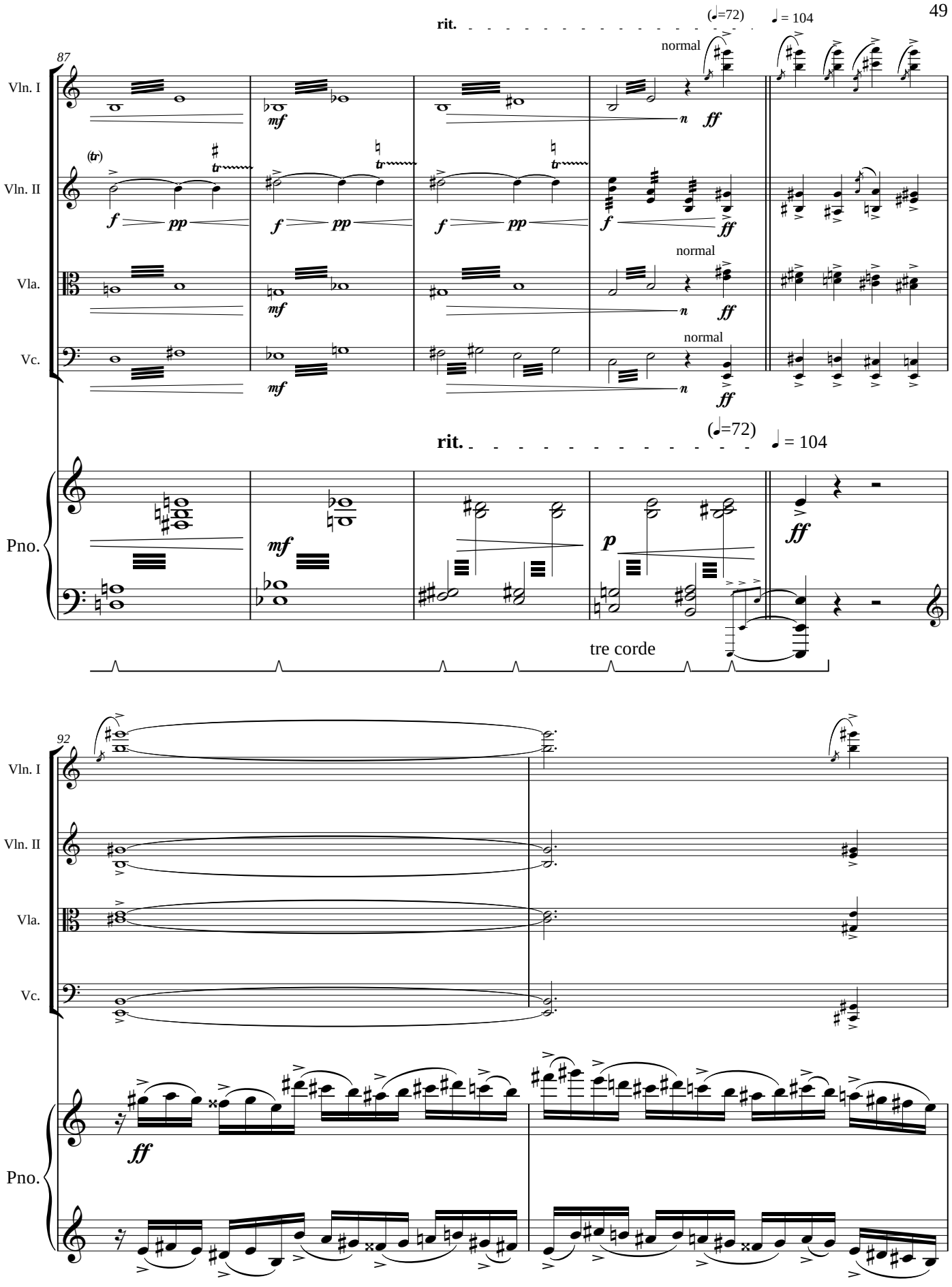

51
♩ = 92
♩ = 128
Vln. I
Vln. II
Vla.
Vc.
Pno.
pp
p
I
II
con sord.
n
8va
Ped.
56
(tr)
mf
espress.
(8)
3

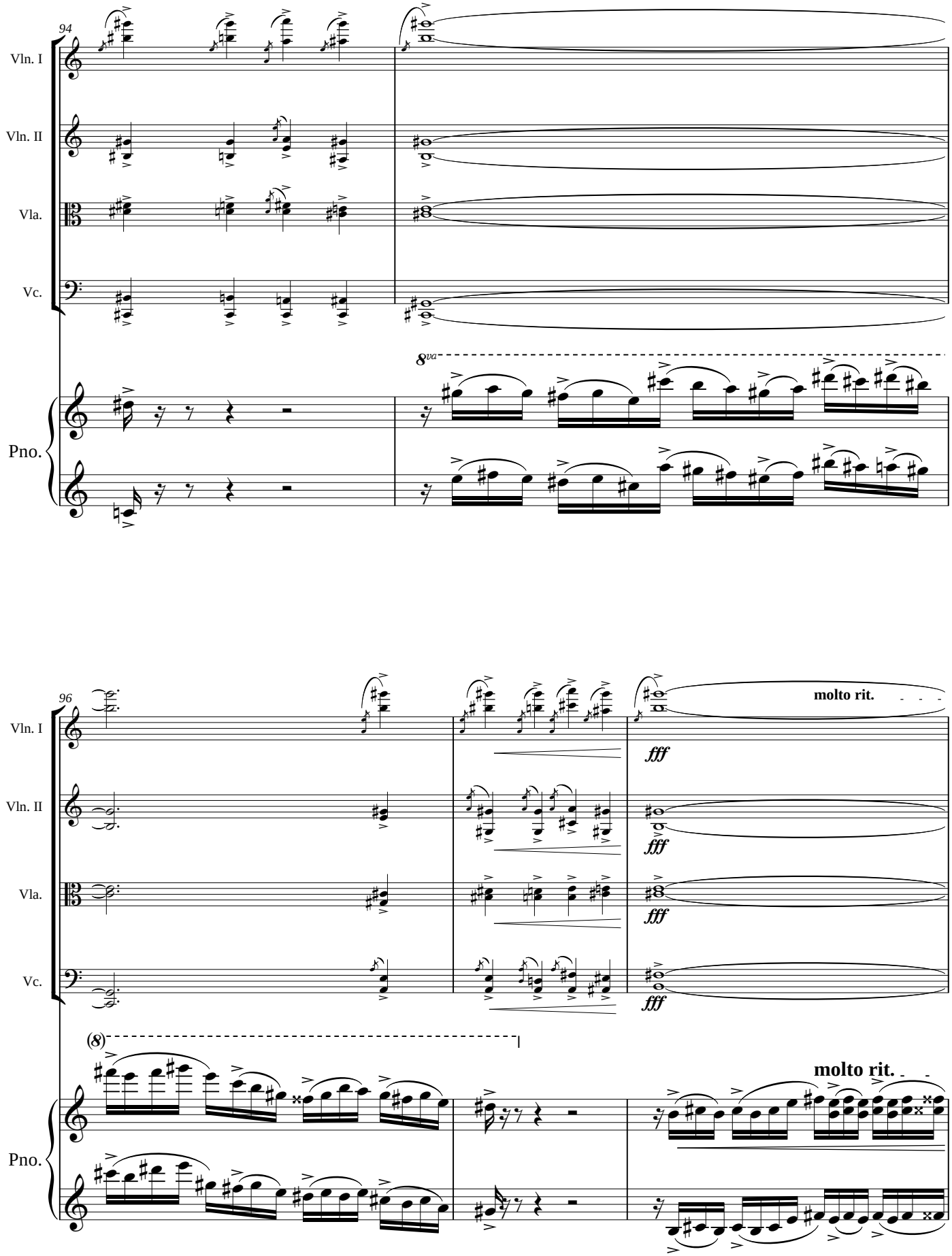

59
Vln. I
Vln. II
Vla.
Vc.
Pno.
6
mf
p
8va
3
61

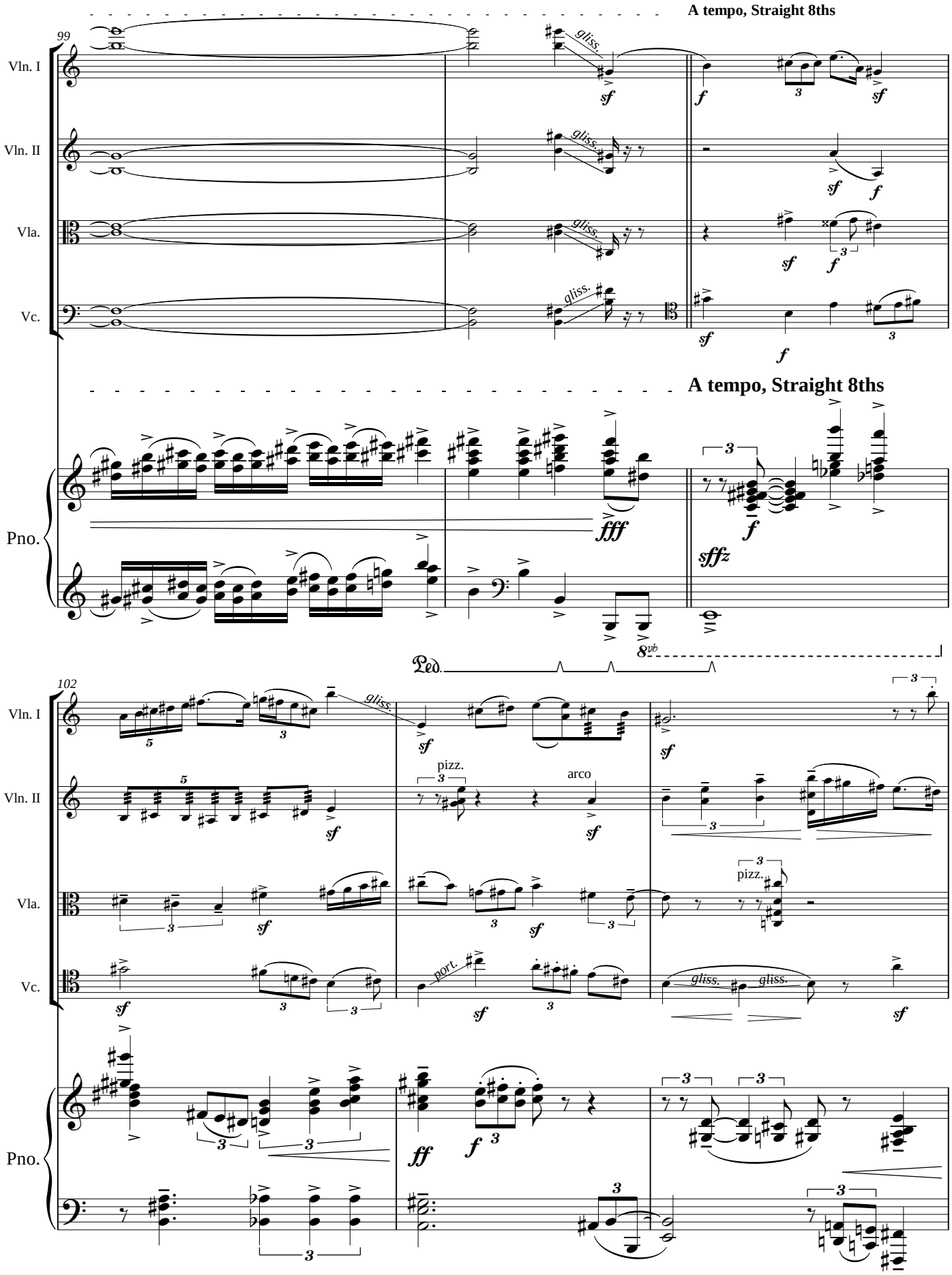

63
Vln. I
Vln. II
Vla.
Vc.
Pno.
mf
p
(8)
3
65
(tr)
f

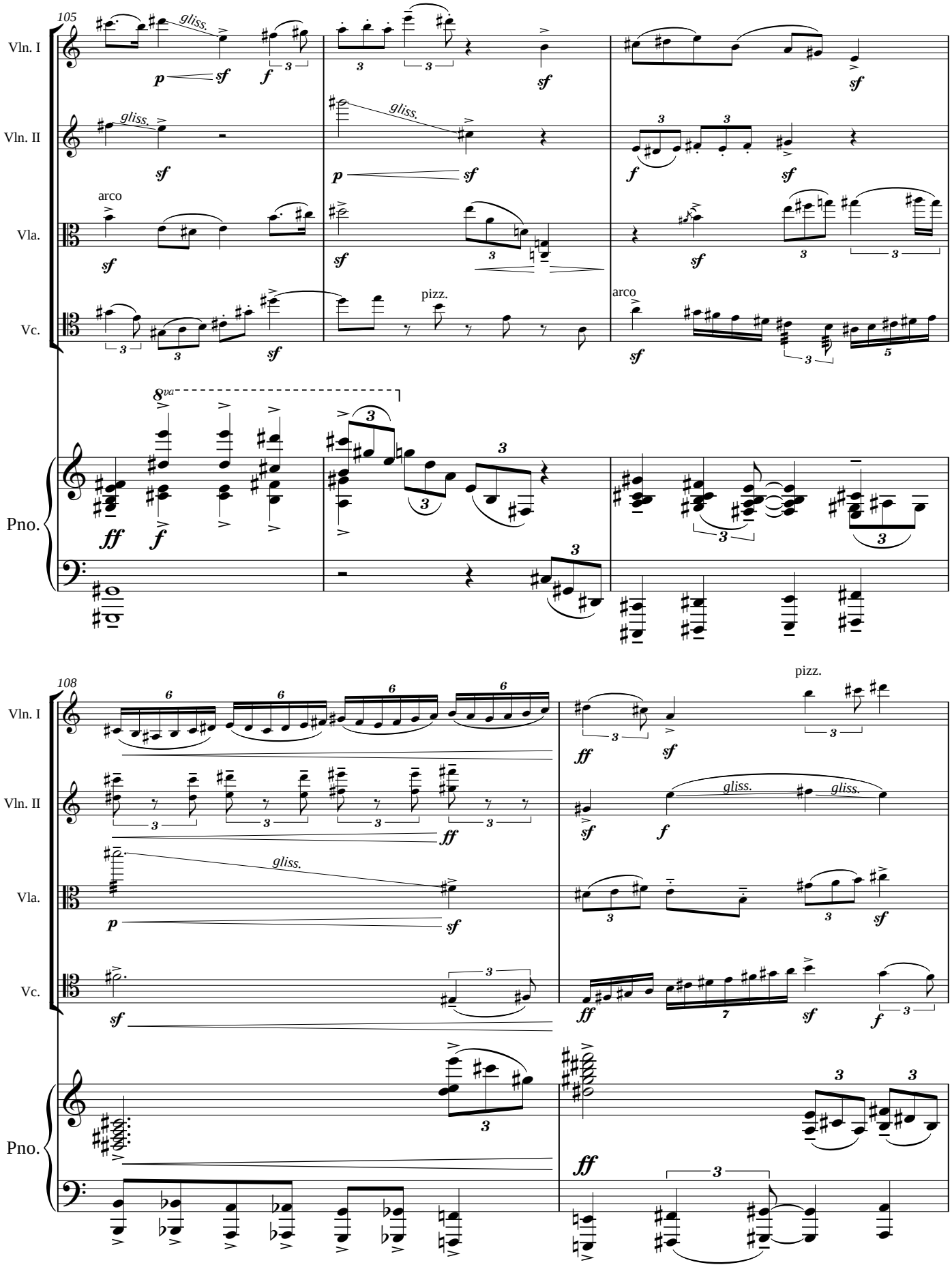

68
Vln. I
Vln. II
Vla.
Vc.
Pno.
mp
mf
(8)
70
rit.
(♩=54)
♩ = 88
con sord.
f
p
una corda

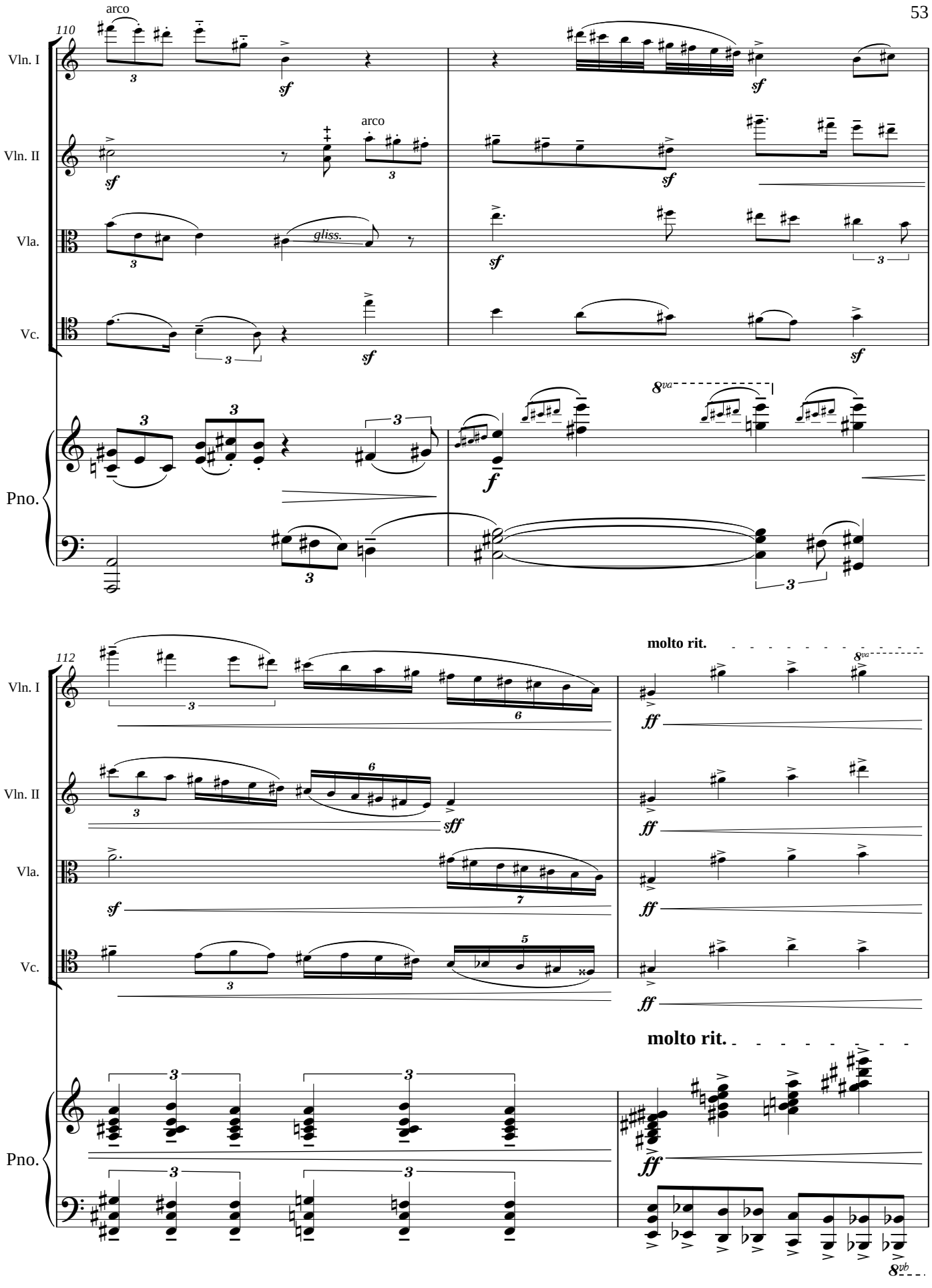

75
Vln. I
Vln. II
Vla.
Vc.
Pno.
senza sord.
col legno tratto
81
(tr)

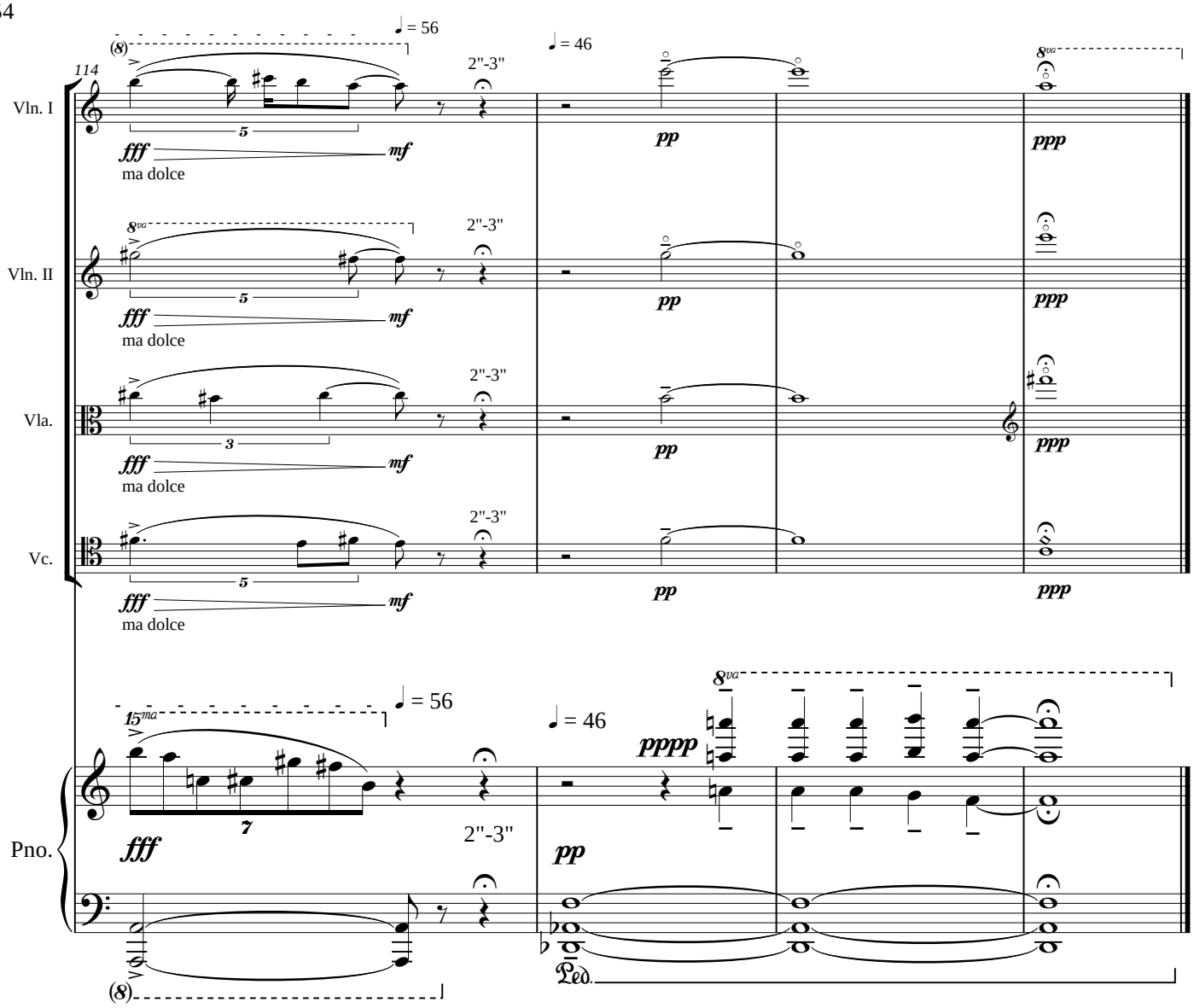

rit.
(♩=72)
♩ = 104
normal
87
Vln. I
Vln. II
Vla.
Vc.
Pno.
tre corde
92


94
Vln. I
Vln. II
Vla.
Vc.
Pno.
8va
96
molto rit.
fff
(8)
molto rit.


A tempo, Straight 8ths
99
Vln. I
Vln. II
Vla.
Vc.
gliss.
sf
f
A tempo, Straight 8ths
Pno.
fff
sffz
Ped.
8vb
102
pizz.
arco
port.
ff


105
Vln. I
Vln. II
Vla.
Vc.
Pno.
gliss.
arco
pizz.
8va
108


110
arco
Vln. I
Vln. II
arco
Vla.
gliss.
Vc.
Pno.
sf
f
8va
112
molto rit.
ff
sff
molto rit.
8vb


114
Vln. I
Vln. II
Vla.
Vc.
Pno.
♩ = 56
♩ = 46
2"-3"
fff
mf
pp
ppp
pppp
ma dolce
8va
15ma
Ped.