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Piano Quintet "New England"

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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

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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 (\diamond) 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."

Keane Southard

- *Back to School*, Robert Gerard Howes

$\text{♩} = 100$

Violin I

Violin II *with practice mute*

*f ma lontano
espress.
like a folk song*

Viola

Violoncello

$\text{♩} = 100$

Piano

molto rit.

Vln. I

Vln. II *port.*

Vla.

Vc.

molto rit.

Pno. *p*

8^{vb}

17 $\text{♩} = 60$

Vln. I *p* *mp* *n* *mp* *mf*

Vln. II *p* without practice mute

Vla. *p* *mp* *n* *mp* *mf*

Vc. *p* *mp* *n* *mp* *mf*

Pno.

$\text{♩} = 60$

(8)-----|

26

Vln. I *f* *p* *sf* *pp*

Vln. II *f* *p* *sf* *pp*

Vla. *f* *p* *sf* *pp*

Vc. *f* *p* *sf* *pp*

Pno. *p* *mp* *p* *mp*

Ped.

35

Vln. I

Vln. II

Vla.

Vc.

Pno.

sf *mf* *f* *n* *sf* *pp*

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

43

Vln. I

Vln. II

Vla.

Vc.

Pno.

sf *mf* *f* *n* *sf* *pp*

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

accel.

p *cresc. poco a poco* *p* *3*

p *3*

Ped.

50

Vln. I *p* *cresc. poco a poco*

Vln. II

Vla. *cresc. poco a poco*

Vc. *p* *cresc. poco a poco*

Pno. *cresc. poco a poco*

Ped. Ped.

55

Vln. I

Vln. II

Vla.

Vc.

Pno.

Ped. Ped. Ped. Ped. Ped. Ped.

♩ = 144

60

Vln. I

Vln. II

Vla.

Vc.

Pno.

ff

ff

ff

ff

ff

♩ = 144

65

Vln. I

Vln. II

Vla.

Vc.

Pno.

ff

ff

ff

ff

ff

ff

n

n

n

n

n

70

Vln. I

Vln. II

Vla.

Vc.

Pno.

75

Vln. I

Vln. II

Vla.

Vc.

Pno.

80

Vln. I

Vln. II

Vla.

Vc.

Pno.

85

Vln. I

Vln. II

Vla.

Vc.

Pno.

$\text{♩} = 60$ ($\text{♩} = 180$)

90

Vln. I

Vln. II

Vla.

Vc.

Pno.

fff

fff

fff

fff

f, like a folk song

3

$\text{♩} = 60$ ($\text{♩} = 180$)

95

Vln. I

Vln. II

Vla.

Vc.

Pno.

101

Vln. I

Vln. II

Vla.

Vc.

Pno.

107

Vln. I

Vln. II

Vla.

Vc.

Pno.

114

Vln. I

Vln. II

Vla.

Vc.

Pno.

(8).....

120

Vln. I

Vln. II

Vla.

Vc.

Pno.

mp cresc.

mp cresc.

126

Vln. I

Vln. II

Vla.

Vc.

Pno.

f

3

133

Vln. I

Vln. II

Vla.

Vc.

Pno.

f

ff

n

140

Vln. I

Vln. II

Vla.

Vc.

Pno.

ff

ff

ff

ff

147

Vln. I

Vln. II

Vla.

Vc.

Pno.

mp sub.

mp sub.

mp sub.

mp sub.

rit.

rit.

molto rit.

154 $\text{♩} = 100$

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Pno. *mp* *mp*

8va

molto rit.

Ped.

$\text{♩} = 60$

160

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Pno. *mp* *mf* *pp*

molto rit.

166 molto rit.

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Pno. *ppp* *pp* *ppp* 8^{va} | molto rit.

173 ♩. = 44

Vln. I

Vln. II

Vla.

Vc. *mf* *espress.*
like a folk song

Pno. *mp* ♩. = 44

Ped.

179

Vln. I

Vln. II

Vla.

Vc.

Pno.

185

Vln. I

Vln. II

Vla.

Vc.

Pno.

poco rit. A tempo rit.

poco rit. A tempo rit.

♩ = 60

192

Vln. I

Vln. II

Vla.

Vc.

p *n* *f sub.* *ff*

Pno.

♩ = 60

201

Vln. I

Vln. II

Vla.

Vc.

mp *sf* *sf* *sf* *sf* *f*

mp *mf* *mp* *f*

mp *pizz.*

Pno.

208

Vln. I *mp* *f* *p* arco

Vln. II *mp* *mf* *p*

Vla. *mf* *f* *p*

Vc. *mf* *mp* arco

Pno.

216

Vln. I *mf* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Pno.

224

Vln. I *mp* *p* *p* *mp*

Vln. II *mp* *p* *p* *mp*

Vla. *mp* *p*

Vc. *p*

Pno. *mp* *mf*

Detailed description: This system of musical notation covers measures 224 through 232. It features five staves: Violin I, Violin II, Viola, Violoncello, and Piano. The key signature has one sharp (F#) and the time signature is 3/4. The Violin I and II parts play a melodic line with dynamics *mp* and *p*. The Viola and Violoncello parts provide harmonic support with dynamics *mp* and *p*. The Piano part is mostly silent until measure 230, where it enters with a *mp* dynamic, playing a chordal accompaniment that becomes *mf* in measure 232.

233

Vln. I *p* *mp* *sf*

Vln. II *p* *mp* *sf*

Vla.

Vc.

Pno. *mp* *mf* *f*

Detailed description: This system of musical notation covers measures 233 through 241. It features five staves: Violin I, Violin II, Viola, Violoncello, and Piano. The key signature has one sharp (F#) and the time signature is 3/4. The Violin I and II parts play a melodic line with dynamics *p*, *mp*, and *sf*. The Viola and Violoncello parts are silent. The Piano part continues with a chordal accompaniment, with dynamics *mp*, *mf*, and *f*.

242

Vln. I

Vln. II

Vla.

Vc.

Pno.

p mp n p mf n p cresc.

p mp n p mf n p cresc.

p mp n p mf n p cresc.

p mp n p mf n p cresc.

mp pp mp > pp

8va

251

molto stringendo

Vln. I

Vln. II

Vla.

Vc.

Pno.

molto stringendo

rit.

rit.

$\text{♩} = 60$

260

Vln. I *ff* *fff*

Vln. II *ff* *fff*

Vla. *ff* *fff*

Vc. *ff* *fff*

Pno. *ff* *fff*

269 *molto rit.* $(\text{♩} = 50)$

Vln. I *n* *p*

Vln. II *n*

Vla. *n*

Vc. *n*

Pno. *pp*

278 ♩ = 60

Vln. I

Vln. II

Vla.

Vc.

Pno. *pp*

284 Sul G

Vln. I

Vln. II

Vla.

Vc.

Pno. *p*

290 (Sul G)

Musical score for measures 290-295. The score includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature has one flat (B-flat). The tempo is marked *mp*. The score features a *Sul G* instruction for the Violin I part. The Violin I part has a melodic line with eighth and quarter notes. The Violin II part has a melodic line with eighth and quarter notes, including a *Sul G* instruction. The Viola part has a melodic line with eighth and quarter notes. The Violoncello part has a melodic line with eighth and quarter notes. The Piano part has a melodic line with eighth and quarter notes, including a *Sul G* instruction. The score includes dynamic markings *mp* and *mf*.

296

Musical score for measures 296-301. The score includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature has one flat (B-flat). The tempo is marked *mf*. The score features a *Sul G* instruction for the Violin I part. The Violin I part has a melodic line with eighth and quarter notes. The Violin II part has a melodic line with eighth and quarter notes, including a *Sul G* instruction. The Viola part has a melodic line with eighth and quarter notes. The Violoncello part has a melodic line with eighth and quarter notes. The Piano part has a melodic line with eighth and quarter notes, including a *Sul G* instruction. The score includes dynamic markings *mf* and *mp*.

302 (Sul G)

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Pno.

Detailed description: This system of musical notation covers measures 302 through 307. It features five staves: Violin I, Violin II, Viola, Violoncello, and Piano. The Violin I, II, and Viola parts are marked *mf* and contain melodic lines with various note values and slurs. The Violoncello part also has a melodic line. The Piano part is mostly silent, with some low-register accompaniment in the bass clef. A dashed line above the staves indicates the start of a section at measure 302, with the instruction '(Sul G)' written above it.

308

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Pno. *f*

Detailed description: This system of musical notation covers measures 308 through 313. It features the same five staves as the previous system. The Violin I, II, and Viola parts are now marked *f* and feature more complex melodic and harmonic textures, including slurs and dynamic markings. The Violoncello part also has a melodic line. The Piano part is more active, with a melodic line in the treble clef and accompaniment in the bass clef. A dashed line above the staves indicates the start of a section at measure 308.

312 (Sul G)

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

This musical system covers measures 312 to 314. It features five staves: Violin I, Violin II, Viola, Violoncello, and Piano. The Violin I part begins with a melodic line in measure 312, which continues through measure 314. The Violin II part provides harmonic support with sustained notes and some movement. The Viola part has a similar melodic line to the Violin I. The Violoncello part is mostly sustained notes. The Piano part has a complex texture with moving lines in both hands, including some arpeggiated figures. The key signature has one flat, and the time signature is 4/4.

315

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

8va

ff

This musical system covers measures 315 to 318. It features the same five staves as the previous system. In measure 315, the Violin I part has a melodic line. In measure 316, the Violin I part has a long rest. In measure 317, the Violin I part has a melodic line. In measure 318, the Violin I part has a melodic line. The Violin II part has sustained notes. The Viola part has sustained notes. The Violoncello part has sustained notes. The Piano part has a complex texture with moving lines in both hands, including some arpeggiated figures. The key signature has one flat, and the time signature is 4/4. The dynamic marking *ff* is present in measures 315, 317, and 318. The instruction *8va* is present above the Piano part in measure 317.

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.

8

4

rit.

332

Vln. I

Vln. II

Vla.

Vc.

Pno.

3

3

3

4

rit.

♩ = 96 Joyous, Exulting

Sul G

335

Vln. I

Vln. II

Vla.

Vc.

♩ = 96 Joyous, Exulting

Pno.

fff bring out melody

340

Vln. I

Vln. II

Vla.

Vc.

Pno.

port.

sim.

(Sul G)

rit.

(♩=40)

345

Vln. I

Vln. II

Vla.

Vc.

rit.

(♩=40)

Pno.

♩ = 60

rit.

♩ = 72

350

Vln. I

Vln. II

Vla.

Vc.

p *n* *p* *ppp* *n*

p *ppp* *n*

p *n* *p* *ppp* *n*

p *pppp* *n*

rit.

♩ = 60

♩ = 72

Pno.

p *pppp* *n*

8va

3

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."

Keane Southard

- Winter Walk, Robert Gerard Howes

♩ = 52

Violin I
mf warm
espressivo
ppp
mf

Violin II
mf warm
espressivo
ppp
mf

Viola
mf warm
espressivo
ppp
mf

Violoncello
mf warm
espressivo
ppp
mf

Piano
♩ = 52
ppp
8va

6

poco movimento *A tempo*

Vln. I
ppp
f

Vln. II
ppp
f

Vla.
ppp
f

Vc.
ppp
f

Pno.
poco movimento
A tempo
ppp
8va

12 poco movimento A tempo

Vln. I *ppp* *mf* *f* *mp*

Vln. II *ppp* *mf* *f* *mp*

Vla. *ppp* *mf* *f* *mp*

Vc. *ppp* *mf* *f* *mp*

Pno. *ppp* *pp*

8^{va} A tempo

17 poco rit. . . . A tempo

Vln. I *p* *pp* *mp*

Vln. II *p* *pp* *mp*

Vla. *p* *pp* *mp*

Vc. *p* *pp* *mp*

Pno. *p* delicate *pp*

8^{va}

24

Vln. I

Vln. II

Vla.

Vc.

Pno.

mp delicate

gva

29

Vln. I

Vln. II

Vla.

Vc.

Pno.

(8)

34

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Pno. *mf*

(8)

39

Vln. I *poco accel.*

Vln. II

Vla.

Vc.

Pno. *poco accel.*

(8)

♩ = 69 rit. ----- ♩ = 52

45

Vln. I *ff* *mp*

Vln. II *ff* *mp*

Vla. *ff* *mp*

Vc. *ff* *mp*

Pno. *ff* *mp*

(8)

52

Vln. I

Vln. II

Vla.

Vc.

Pno.

(8)

57

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

(8) ----- 1

(begin arpeggi at the same time)

Pno. *f* *ff*

trem. at tip

8^{ve}

61

Vln. I *pppp* 5 5 5 5

Vln. II *pppp* 6 6 6 6

Vla. *pppp*

Vc. *pppp* 3 3 3 3

Pno. *mf*

(8)

Musical score for measures 63-64. The score is for a string quartet and piano. The instruments are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 3/4. Measure 63 features a first ending bracket over measures 63-64. Vln. I plays a sixteenth-note pattern with fingering 5-5-5-5. Vln. II plays a sixteenth-note pattern with fingering 6-6-6-6. Vla. plays a sixteenth-note pattern with fingering 6-6-6-6. Vc. plays a triplet of eighth notes with fingering 3-3-3. The piano part is silent in measure 63 and has a whole rest in measure 64. The key signature changes to one flat (Bb) at the start of measure 64.

(8)

Musical score for measures 65-68. The score is for a string quartet and piano. The instruments are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature is one flat (Bb) and the time signature is 3/4. Measure 65 features a first ending bracket over measures 65-68. Vln. I plays a sixteenth-note pattern with fingering 5-5-5-5. Vln. II plays a sixteenth-note pattern with fingering 6-6-6-6. Vla. plays a sixteenth-note pattern with fingering 3-3-3-3. Vc. plays a triplet of eighth notes with fingering 3-3-3. The piano part has a whole rest in measures 65-67 and a tremolo in measure 68.

molto rit.

68

Vln. I *ff* *mp*

Vln. II *ff* *mp*

Vla. *ff* *mp*

Vc. *ff* *mp*

molto rit.

Pno. *ff*

8^{vb}
Ped.

♩ = 52

with practice mute senza vibrato

71

Vln. I 10" *mf* *ma lontano* *n*

Vln. II 10" *mf* *ma lontano* *n*

Vla. 10" *mf* *ma lontano* *n*

Vc. 10" *mf* *ma lontano* *n*

♩ = 52

Pno. *fff* 10"

8^{vb}

III. Spring

"Like a bombful of rainbows
exploding in a dark sky
this is spring."

-Spring Flower Show, Robert Gerard Howes

Keane Southard

♩ = 104

Violin I

Violin II

Viola

Violoncello

Piano

ff

ff

ff

ff

ff

♩ = 104

Ped.

This block contains the first system of the musical score. It features five staves: Violin I, Violin II, Viola, Violoncello, and Piano. The tempo is marked as quarter note = 104. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The strings play a rhythmic pattern of eighth notes with accents and slurs. The piano part features a complex texture with many chords and a prominent pedal point in the bass register.

Vln. I

Vln. II

Vla.

Vc.

Pno.

This block contains the second system of the musical score, continuing the same five staves as the first system. The string parts continue with their rhythmic patterns, and the piano part maintains its complex harmonic structure. A fermata is present over the piano part in the second measure of this system.

5

Vln. I

Vln. II

Vla.

Vc.

Pno.

7

Vln. I

Vln. II

Vla.

Vc.

Pno.

molto rit. *A tempo but Swung* ♩ = ♩³

Vln. I *fff* *pizz.* *sfz*

Vln. II *fff* *pizz.* *sfz*

Vla. *fff* *pizz.* *sfz*

Vc. *fff* *pizz.* *sfz*

molto rit. *A tempo but Swung* ♩ = ♩³

Pno. *p* *mf*

Vln. I *arco* *port.* *f* *sfz* *p* *3* *3*

Vln. II

Vla.

Vc.

Pno. *f* *p* *mp* *f* *mp*

Vln. I
Vln. II
Vla.
Vc.

16
mp *f* *f* *mp*
port. *port.* *port.*
I
II

Pno.

f *mf* *mp* *p*
3 3 3 3 3
Ped. 8va

Vln. I
Vln. II
Vla.
Vc.

20
mf *f* *sfz* *sfz* *mf*
pizz. *arco simile (port.)*

Pno.

mf *mf* *f* *mp*
8va 15ma 15ma

24

Vln. I *p* *f* *fp* *f* *p* 3 3

Vln. II

Vla.

Vc.

Pno. *f* *p* *mp* *mf*

8^{va}

gliss.

28

Vln. I *f* *f* *ff* *port.* *simile*

Vln. II *ff* *port.* *simile*

Vla. *ff* *port.* *simile*

Vc. *ff* *port.* *simile*

Pno. *f* *ff* *Ped.* *8^{va}* *8^{vb}*

8^{va}

8^{vb}

rit. . . .

31

Vln. I

Vln. II

Vla.

Vc.

Pno.

8va

8vb

mp

A tempo, Straight 8ths
con sord., legato

35

Vln. I

Vln. II

Vla.

Vc.

Pno.

p

mf espress.

mp

A tempo, Straight 8ths

40

Vln. I

Vln. II

Vla.

Vc.

Pno.

f

mf

45

Vln. I

Vln. II

Vla.

Vc.

Pno.

dim. poco a poco

rit. (♩=54)

rit. (♩=54)

51 $\text{♩} = 92$

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp* *n*

$\text{♩} = 128$

p

con sord.

8^{va} $\text{♩} = 92$

Pno. *pp*

p

3

3

Ped.

56

Vln. I

Vln. II

Vla. *mf* *espress.*

Vc.

3

3

3

3

3

3

Pno.

Ped.

Detailed description: This page of a musical score contains six systems of staves. The first system (measures 51-55) features Vln. I, Vln. II, Vla., and Vc. with a tempo of 92. Vln. I and Vln. II play a melodic line starting with a *pp* dynamic. Vla. plays a low register accompaniment. Vc. plays a bass line with a *pp* dynamic and a *n* (no bow) instruction. At measure 53, the tempo changes to 128. The second system (measures 56-60) features Pno. and Ped. with a tempo of 92. The piano part has a *pp* dynamic and includes triplets in the right hand. The third system (measures 61-65) features Vln. I, Vln. II, Vla., and Vc. with a tempo of 128. Vln. I and Vc. play a tremolo accompaniment. Vla. plays a melodic line with a *mf* dynamic and *espress.* (espressivo) instruction. The fourth system (measures 66-70) features Pno. and Ped. with a tempo of 128. The piano part continues with triplets in the right hand.

59

Vln. I

Vln. II

Vla.

Vc.

Pno.

8^{va}

3

3

3

3

6

mf

p

61

Vln. I

Vln. II

Vla.

Vc.

Pno.

8^{va}

3

3

3

3

63

Vln. I

Vln. II

Vla.

Vc.

Pno.

Musical score for measures 63-64. The score is for Violin I, Violin II, Viola, Violoncello, and Piano. Measures 63-64 are shown. The key signature has two sharps (F# and C#). The time signature is 3/4. The Violin I and Violoncello parts have a tremolo in measure 63 and a melodic line in measure 64. The Viola part has a melodic line in measure 63 and a melodic line in measure 64. The Piano part has a triplet in measure 63 and a triplet in measure 64. Dynamics include *mf* and *p*.

65

Vln. I

Vln. II

Vla.

Vc.

Pno.

Musical score for measures 65-67. The score is for Violin I, Violin II, Viola, Violoncello, and Piano. Measures 65-67 are shown. The key signature has two sharps (F# and C#). The time signature is 3/4. The Violin I and Violoncello parts have a tremolo in measure 65 and a melodic line in measure 66. The Viola part has a melodic line in measure 65 and a melodic line in measure 66. The Piano part has a triplet in measure 65 and a triplet in measure 66. Dynamics include *mf* and *f*.

68

Vln. I *mp*

Vln. II

Vla. *mf*

Vc. *mp*

Pno. *mp*

70

Vln. I *mf* *f* *mp* *n*

Vln. II *mf* *mp* *n*

Vla. *f* *mp* *n*

Vc. *mf* *f* *mf* *mp* *n*

Pno. *mf* *p*

rit. $\text{♩} = 88$

rit. $\text{♩} = 88$

$\text{♩} = 54$

$\text{♩} = 54$

una corda

75 senza sord. col legno tratto

Vln. I *p* *mp* *p*

Vln. II senza sord. *f* *pp* *f* *pp* *f* *pp* *f* *pp*

Vla. col legno tratto *p* *mp* *p*

Vc. senza sord. col legno tratto *p* *mp* *p*

Pno. *p* *mp* *p*

81

Vln. I *mf* *p*

Vln. II *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

Vla. *mf* *p*

Vc. *mf* *p*

Pno. *mf* *p*

rit. (♩=72) ♩ = 104

87

Vln. I

Vln. II

Vla.

Vc.

Pno.

tre corde

92

Vln. I

Vln. II

Vla.

Vc.

Pno.

94

Vln. I

Vln. II

Vla.

Vc.

Pno.

8^{va}

96

Vln. I

Vln. II

Vla.

Vc.

Pno.

molto rit.

molto rit.

A tempo, Straight 8ths

Vln. I
Vln. II
Vla.
Vc.

99

gliss. sf f 3 sf f 3

A tempo, Straight 8ths

Pno.

fff sfz

Ped. 8vb

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

102

gliss. sf sf sf sf sf sf

pizz. arco pizz.

ff f 3 3 3 3 3 3

This musical score page contains measures 105 through 108. The instruments are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Piano (Pno.), and an 8va part. The score is written in treble clef with a key signature of two sharps (F# and C#). Measure 105 begins with a dynamic of *p* and a *gliss.* marking. The Violin I part features a crescendo to *sf* and *f*, with triplets and accents. The Violin II part starts with *sf* and a *gliss.* marking, followed by a crescendo to *sf*. The Viola part is marked *arco* and *sf*, with triplets. The Violoncello part is marked *sf*, with triplets and a *pizz.* marking. The Piano part is marked *ff* and *f*, with triplets and an 8va part. Measure 106 continues the dynamics and markings. Measure 107 features a *gliss.* marking in the Viola part and a *pizz.* marking in the Violoncello part. Measure 108 begins with a *pizz.* marking in the Violoncello part and features sixteenth-note patterns in the Violin I part, marked with a *6* and *ff* dynamic. The score concludes with various dynamic markings and articulations across all instruments.

110

Vln. I *arco* *sf*

Vln. II *arco* *sf*

Vla. *gliss.* *sf*

Vc. *sf*

Pno. *f*

112

Vln. I *ff* *molto rit.* *8va*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Pno. *ff* *8vb*

System 1 (Measures 114-116):

- Violin I (Vln. I):** Measure 114: *fff* *ma dolce* (5 notes), *mf* (2"-3"). Measure 115: *pp*. Measure 116: *ppp*.
- Violin II (Vln. II):** Measure 114: *fff* *ma dolce* (5 notes), *mf* (2"-3"). Measure 115: *pp*. Measure 116: *ppp*.
- Viola (Vla.):** Measure 114: *fff* *ma dolce* (3 notes), *mf* (2"-3"). Measure 115: *pp*. Measure 116: *ppp*.
- Violoncello (Vc.):** Measure 114: *fff* *ma dolce* (5 notes), *mf* (2"-3"). Measure 115: *pp*. Measure 116: *ppp*.

System 2 (Measures 117-119):

- Piano (Pno.):** Measure 117: *fff* (7 notes), *pppp* (8va). Measure 118: *pp*. Measure 119: *pppp* (8va). Includes *Ped.* marking.

Tempo markings: ♩ = 56 and ♩ = 46.