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Title

Quintet

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Quintet

for two violins, viola, cello, and piano

duration: 16 minutes

SKETCH FOR A PROGRAM NOTE

I. Where are you?

The opening three-note motif evokes the words Where are you? This leads to a canonic dialogue for the two violins in their highest range, suggesting overlapping memories. A stark recurring funeral waltz fragment for the piano is now heard, which will recur throughout the piece as a haunting refrain, between the more sustained, longing, lyrical, desolate sections voiced by the quintet. The long coda, embedding both the opening gesture and the waltz in its texture, suggests a kind of groping towards a luminous realm, which seems more and more evanescent.

This movement was composed as an elegy for my parents.

II. Scherzo.

Spiky, nervous, clashing pizzicati yield to a brief, impetuous burst of melody, enveloped in swirling glissandi. The movement continues to unfold in a flowing but inexorable playful, spirited and mirthful rhythmic momentum.

This movement is dedicated with great affection and admiration to Blue Engine String Quartet.

III. Twilight with birds.

The twilight is permeated with fragments of birdsong accompanying the birds' soaring, swooping flight, woven into an increasingly blissful and peaceful nocturnal atmosphere. The woodpecker has the last word.

This movement is dedicated to my late aunt Helen Quilliam, founding member of Kingston Field Naturalists. A bird sanctuary in Sydenham, Ontario bears her name.

IV. Passacaglia

The Passacaglia is based on a mode from which the notes of the C sharp minor triad (C#, E, G#) are rigorously excluded until the very end. There are 18 variations on a theme, initially stated by the cello. The listener may recognize a shy nod (or wink) in the direction of Bach (in the theme), Rachmaninoff (variation 7) and Bizet (variation 15). The forbidden notes emerge surreptitiously from the frenetic final variation.

This movement is dedicated to my muse, my beloved wife Jocelyne, who spurs me on to new explorations. The entire work can be taken as an expression of gratitude toward the dedicatees, and toward the world we live in.

- John Plant

www.johnplantmusic.com.

**The composer gratefully acknowledges the support
of Arts Nova Scotia in the composition of this work.**

I. Where are you?

in memory of my parents

Adagio ♩ = 58

Violin 1

Violin 2

Piano

pp

fp

p

con Ped.

V1

V2

fp *mp* *p* *mf* *mp*

mf *p* *fp* *mp* *p* *mf*

V1

V2

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

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

8va

V1

V2

mf *p* *mp* *mf*

mf *mp* *mp* *mf*

3 *3* *3* *3*

25 *8va*

V1

V2

ff

ff

pp

Lento assai $\text{♩} = 80$

33 *8va*

V1

V2

Vla

Vc.

p

mp

arco

sul G

mf

pppp

mp

p

mp

pp

mp

pp

mp

39 ^(8^{va}) $\flat 2$

V1 p mp

V2 pp mp p

Vla pp mp p mf mp

Vc. pp mp p mf mp

43 ^(8^{va}) $\flat 2$

Quasi doppio movimento ♩ = 76

V1 f

V2 mf f 6 6 6 6 6 6

Vla f 6 6 6 6 6 6

Vc. f 6 6 6 6 6 6

47 **Tempo primo** ♩ = 58 ♩ = 66

Vla

Vc.

47

pizz.

pp arco

p *p*

47

p

8^{vb}

8^{vb}

55

Vla

Vc.

55

pp p

pp *mp*

55

mp

61

V1 *mf* *f* *p* *mfp* *mfp* *mfp*

V2 *mf* *p* *mfp* *mfp* *mfp*

Vla *pp* *mfp* *mfp* *mfp*

Vc. *pp* *mp* *pp* *mfp* *mfp*

Pochissimo meno $\text{♩} = 52$
sul ponticello

65

V1 *mfp* *pp*

V2 *mfp* *pp* sul ponticello

Vla *mfp* *pp* sul ponticello

Vc. *mfp* *arco* *mf*

69 *ord.*

V1 *mf*

V2 *ord.*
p *mp* *mf* *f*

Vla *ord.*
p *f* *poco a poco sul ponticello*

Vc. *p* *f* *poco a poco sul ponticello*

mp

Tempo primo ♩ = 58

76

V1 *pppp*

V2 *pppp*

Vla *ppp*

Vc. *ppp* *arco* *ppp*

p *mp*

88

V1

V2

Vla

p

93

V1

V2

Vla

Vc.

pp

p

pp

pp

stringendo un poco

Più appassionato ♩ = 52

99

V1

V2

Vla

Vc.

mf *fff con massima intensità*

mf

mf *mp* *mf* *mp* *mf* *mp*

mf *ff* *f*

Lea.

Tempo primo ♩ = 58

Andante etereo ♩ = 66

104

V1

V2

Vla

Vc.

rit. *pp* *p* ARE

p arco YOU

p WHERE pizz.

pp

f *ppp*

Lea.

111

V1 *mp* *8va*

V2

Vla

Vc.

116 (*8va*)

V1 *mf* *pppp*

V2 *pppp*

Vla *pppp*

Vc.

116 (*8va*)

II. Scherzo

for Blue Engine String Quartet

Vivace ♩ = 144
pizz.

V1 $\frac{4+2+3}{16}$ $\frac{6}{16}$ $\frac{3+3+3}{16}$
 V2 $\frac{4+2+3}{16}$ $\frac{6}{16}$ $\frac{3+3+3}{16}$
 Vla $\frac{4+2+3}{16}$ $\frac{6}{16}$ $\frac{3+3+3}{16}$
 Vc. $\frac{4+2+3}{16}$ $\frac{6}{16}$ $\frac{3+3+3}{16}$

f *pizz.* *f* *pizz.* *f* *pizz.* *f* *pizz.* *f*

mf

V1 $\frac{3+3+3}{16}$ $\frac{5}{16}$ $\frac{4+3}{16}$
 V2 $\frac{3+3+3}{16}$ $\frac{5}{16}$ $\frac{4+3}{16}$
 Vla $\frac{3+3+3}{16}$ $\frac{5}{16}$ $\frac{4+3}{16}$
 Vc. $\frac{3+3+3}{16}$ $\frac{5}{16}$ $\frac{4+3}{16}$

mf *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

9

pizz.

arco

V1

V2

Vla

Vc.

f

f

f

4+2/16

3+3/16

2/4

3+3/16

13

pizz.

arco

V1

V2

Vla

Vc.

ff

sfz

ff

ff

ff

3+3/16

2/4

3/8

6/16

17

arco

V1

V2

Vla

Vc.

22

pizz.

VUOTA

V1

V2

Vla

Vc.

26

V1 *f* *mf* *arco* *sfz*

V2 *f* *mf* *arco* *sfz*

Vla *f* *mf* *arco* *sfz*

Vc. *f* *mf* *arco* *sfz*

29

V1 *pizz.* *mp* *f*

V2 *pizz.* *mp* *f*

Vla *pizz.* *mp* *f*

Vc. *pizz.* *mp* *f*

32

V1

V2

Vla

Vc.

p

p

p

Più sciolto ♩ = 66

35

V1

V2

Vla

Vc.

f

f

f

mf

mf

mf

f

mf

mf

arco

arco

arco

(sempre pizz.)

con Ped.

38

V1 *ff* *feroce* 12:8

V2 *ff* *feroce* 12:8

Vla *ff* *feroce* 12:8

Vc.

40

V1 *ff* 12:8

V2 *f* 11:8

Vla *f* 11:8

Vc.

20

Musical score for measures 20-21. The score is arranged in five staves: V1 (Violin I), V2 (Violin II), Vla (Viola), Vc. (Violoncello), and Piano. Measure 20 starts at rehearsal mark 42. V1 has a melodic line with a slur and a 12:8 time signature. V2 has a melodic line with a slur. Vla has a melodic line with a slur. Vc. has a melodic line with a slur. The Piano part has a bass line with a slur. The key signature is one flat (B-flat).

Musical score for measures 44-45. The score is arranged in five staves: V1 (Violin I), V2 (Violin II), Vla (Viola), Vc. (Violoncello), and Piano. Measure 44 starts at rehearsal mark 44. V1, V2, and Vla have melodic lines with slurs. Vc. has a melodic line with a slur. The Piano part has a bass line with a slur. The key signature is one flat (B-flat). The dynamic marking *mf* is present in measures 44 and 45.

Agitato ♩ = 80

50

V1

V2

Vla

Vc.

mp

mp

mp arco

f

ff

f

mf

(senza Ped.)

53

Vla

Vc.

f

fp

f

fp

f

mp

mf

p

arco

57

V1.

Vla

Vc.

pp

pizz.

f

mf

f

62

V1

V2

Vla

Vc.

p

mf

fp

fp

fp

fp

fp

fp

fp

arco

f

p subito

24
65

V1 *pizz.* *arco*

V2 *f* *ff* *f* *fp* *arco* *f*

Vla *f* *ff* *f* *fmp* *f*

Vc. *pizz.* *ffz* *ffz*

65 *ff* *f*

8^{vb}

70

V1 *ff*

V2 *fff* *pizz.*

Vla *ffz* *ff*

Vc. *ffz* *ff*

70 *mf*

74

V1 *fp* *f* *fp* *fp*

V2 *fp* *f* *fp* *fp*

Vla *arco* *mf* *p* *fp* *fp*

Vc. *mf* *ff* *fff* *f*

fp *mf* *mp*

79

V1 *p* *fp* *f* *fp* *fp*

V2 *p* *fp* *f* *fp* *fp*

Vla *p* *mf* *f*

Vc. *ff* *pizz.* *f*

mf

83

V1 *fp* *fp* *f* *mp*

V2 *fp* *fp* *fp* *f* *mp*

Vla *ff* *p* *mp*

Vc. *mf* *mp*

88

V1 *mf*

V2 *mf*

Vla *mf* *pizz.*

Vc. *mf*

8va *fff* *mf*

92

V1 *ffp* *ffp* *f* *ff*

V2 *ffp* *ffp* *f* *f*

Vla *f*

Vc. *fff* *mf* *f*

mp *p* *p*

97

V1 *fp* *f* *fp*

V2 *fp* *f* *fp*

Vla *ff*

Vc. *ff*

mp *p*

102

V1 *pizz.* *mf* *ff* *arco* *fp*

V2 *pizz.* *mf* *ff* *arco* *fp*

Vla *pizz.* *mf* *ff* *f*

Vc. *mf* *ff* *f*

Detailed description: This system covers measures 102 to 105. The Violin I and II parts begin with a rest, then enter with a pizzicato (pizz.) marking and a mezzo-forte (mf) dynamic. They play a rhythmic pattern of eighth notes. The Viola and Violoncello parts also enter with a pizzicato marking and mf dynamic. The Violoncello part has a flat sign (b) under the notes. The piano accompaniment starts with a piano (p) dynamic. In measure 105, all string parts transition to arco (bowed) playing. The Violin I and II parts reach fortissimo (ff) and then fortissimo-piano (fp). The Viola and Violoncello parts reach fortissimo (ff) and then forte (f). The piano accompaniment reaches forte (f).

106

V1 *f* *mf* *p* *mp*

V2 *f* *mf*

Vla *mf*

Vc. *mf*

Detailed description: This system covers measures 106 to 109. The Violin I and II parts start with a forte (f) dynamic, then move to mezzo-forte (mf) and piano (p). The Viola part starts with f and moves to mf. The Viola and Violoncello parts enter with a mezzo-forte (mf) dynamic. The piano accompaniment starts with a mezzo-forte (mf) dynamic. In measure 109, the Violin I and II parts reach mezzo-piano (mp). The piano accompaniment reaches mezzo-forte (mf).

110

V1 *pizz.*
mf

V2 *pizz.*
mf

Vla *p*
mf

Vc. *mf*

115

V1 *arco*
mf

V2 *mf*

Vla *mp*

Vc. *mp*

mf cantabile

mp

fp

Meno mosso, ma con slancio ♩ = 72

Musical score for measures 120-125. The score is for Violin I (V1), Violin II (V2), Viola (Vla), Violoncello (Vc.), and Piano. The tempo is 'Meno mosso, ma con slancio' with a quarter note equal to 72 beats. The key signature has two sharps (F# and C#).
Measures 120-125:
- V1: Starts with *ff* (fortissimo) and changes to *mf* (mezzo-forte) at measure 124.
- V2: Starts with *ff* and changes to *mf* at measure 124.
- Vla: Starts with *f* (forte) and changes to *mf* at measure 124.
- Vc.: Starts with *f* and changes to *mf* at measure 124.
- Piano: Starts with *p* (piano) and *sfp* (sforzando piano) in measures 120-121, then *pp* (pianissimo) in measure 122, and *mf* in measure 124. A 'con Ped.' (con Pedal) instruction is present at the bottom right.

Musical score for measures 126-131. The score is for Violin I (V1), Violin II (V2), Viola (Vla), Violoncello (Vc.), and Piano. The tempo is 'Meno mosso, ma con slancio' with a quarter note equal to 72 beats. The key signature has two sharps (F# and C#).
Measures 126-131:
- V1: Features a rapid sixteenth-note passage starting at measure 126, marked *ff feroce!* (fortissimo feroce!). The tempo marking '12:8' is placed above the staff.
- V2: Features a similar rapid sixteenth-note passage starting at measure 126, marked *ff feroce!*. The tempo marking '12:8' is placed above the staff.
- Vla: Features a similar rapid sixteenth-note passage starting at measure 126, marked *ff feroce!*. The tempo marking '12:8' is placed above the staff.
- Vc.: Features a simple melodic line with a few notes.
- Piano: Features a simple accompaniment with chords and moving lines.

133

V1

V2

Vla

Vc.

ff

ff

12:8

12:8

135

V1

V2

Vla

Vc.

12:8

12:8

12:8

III. Birds at twilight

in memory of my aunt Helen Quilliam

Andante misterioso ♩ = 66

VI
V2
Vla
Vc.

ppp
ppp
ppp
ppp
pp
8va
Ped.

VI
V2
Vla
Vc.

pp
pizz.
f
8va
Ped.

9

V1 *fp* *fp* *8va-*

V2 *arco* *fp* *fp*

Vla *sul ponticello* *pp*

Vc. *pp*

p mf

pp *p*

Leo. *

12

V1 *ppp* *p* *pp mp* *8va-*

V2 *ppp* *ppp* *ppp*

Vla *ppp* *ppp* *ppp* *ord.*

Vc. *ppp* *ppp*

ppp *p*

Leo. * Leo. *

8va

16

V1

V2

Vla

Vc.

f

p

pp

pp

9

Adagio incantevole ♩ = 60

8va

19

V1

V2

Vla

Vc.

ppp

mp

pppp

pp

pppp

pppp

pp

9

Red.

22 *(8^{va})* *pp*

V1 *pp* *pizz.* *arco* 9 9

V2 *pp* *arco* *pp* 9 9

Vla *pp* 9 9

Vc. *pp* 9 9

22

24 *

V1 6 6

V2 9 10:8

Vla 6 6

Vc. 6 6

24

3 3

26

V1 *10:8* *12:8*

V2 *10:8* *10:8* *ff*

Vla *3*

Vc.

26

p *6* *6* *6* *3* *3* *3*

28

Ancora più adagio ♩ = 40

V1 *pppp* *pizz.* *pp* *ppp*

V2 *pppp* *pizz.* *pp* *ppp*

Vla *pppp* *pizz.* *p*

Vc. *pppp* *pizz.* *p*

28

ppp *mp* *pp* *pp* *ppp*

ped. ** ped.* ***

35 arco tap back of instrument with four fingers

V1 *mp* *ppp* tap back of instrument with four fingers *ppp*

V2 *ppp* tap back of instrument with four fingers *mp* *ppp*

Vla arco *ppp*

Vc. arco *ppp*

35 *ppp* *pp* *pp* *pp* *ppp*

15^{ma-5}

3 3

Red. * Red. *

40 (tap)

V1 *p* *pppp*

V2 *ppp* *pppp*

Vla *pppp*

Vc. *pp* *pppp*

40 *ppp* *pppp*

15^{ma-7:8}

3 3 5 3

Red. * Red. *

IV. Passacaglia

pour Jocelyne

Andante comodo ♩ = 66

Tema

Vc.

The first system of the musical score is for the Violoncello (Vc.) and Piano. The Vc. part is written in bass clef with a 2/4 time signature. It begins with a melodic line marked *mp* (mezzo-piano). The piano accompaniment is in treble and bass clefs, with a 2/4 time signature. It features a harmonic accompaniment with chords and moving lines, marked *mp* and *mf* (mezzo-forte). The tempo is marked 'Andante comodo' with a quarter note equal to 66 beats per minute. The key signature has one flat (B-flat). The system includes dynamic markings *mp*, *poco*, and *mf*. The Vc. part has a slur over the first four measures, and the piano part has a slur over the first four measures. The piano part has a triplet of eighth notes in the fifth measure.

Vc.

The second system of the musical score continues the Vc. and piano parts. The Vc. part is written in bass clef with a 2/4 time signature. It begins with a melodic line marked *pochissimo dim.* (pochissimo diminuendo). The piano accompaniment is in treble and bass clefs, with a 2/4 time signature. It features a harmonic accompaniment with chords and moving lines, marked *p* (piano) and *mp* (mezzo-piano). The system includes dynamic markings *pochissimo dim.*, *p*, and *mp*. The Vc. part has a slur over the first four measures, and the piano part has a slur over the first four measures. The piano part has a triplet of eighth notes in the fifth measure.

Variation 1
Moderato ♩ = 76

13

V1 *mp* *cresc. poco a poco* 6 6 6 6

V2 *mp* *cresc. poco a poco* 3 3 3 3

Vla *mp* *cresc. poco a poco* 3 3 3 3

Vc. *mp* *pizz.* *cresc. poco a poco* 3 3 3 3

f *fff* *Red.* *

16

V1 *f* 6 6 6 6

V2 *f* 3 3 3 3

Vla *f* 3 3 3 3

Vc. *f* 3 3 3 3

con Ped. 3 8

19 *dim. poco a poco* *mp* **Var. 2**

V1 *dim. poco a poco* *mp*

V2 *dim. poco a poco* *mp* *pizz.* *ff*

Vla *dim. poco a poco* *mp*

Vc. *dim. poco a poco* *mp*

19 *dim. poco a poco* *p* *f*

24 *pizz.* *ff* *5:4* *mf*

V1 *pizz.* *ff* *5:4*

V2 *ff* *5:4* *mf*

Var. 3

30

V1 arco *8va*

V2 *fff* arco

Vla *mf*

Vc. *mf* arco

mf *f*

33

V1 *8va*

V2

Vla

Vc.

mf *mf* *mf*

VI
V2
Vla
Vc.

36 *mf* *mf* *mf*

36 *mf* *mf* *mf*

Var. 4

Andante capriccioso ♩ = 80

VI
V2
Vla
Vc.

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

39 *pizz.* *pizz.* *pizz.* *arco*

39 *fff*
red.

Var. 5
arco

46

V1

V2

Vla

Vc.

mp

arco *fp*

arco *p* *mp*

mp

pp *p*

gva. (both hands)

1 3 2 5

mp

*

51

V1

V2

Vla

Vc.

mf

p *f* *fp* *mf* *fp*

mf

f

mf

46

Var. 6

Solenne $\text{8va} = 66$

56

V1 *mp* *mp* *pp* *mp* *pp* *mp* *pp*

V2 *pp* *mp* *pp* *mp* *pp* *mp*

Vla *mp* *mp* *pp* *mp* *mp*

Vc. *p* *mp* *pp* *mp* *pp*

gliss. sul D *gliss. sul D* *gliss. sul G*

6 *6* *6* *6*

p *mp cresc. poco a poco*

59

V1 *mp* *pp* *mp* *pp* *pp*

V2 *mp* *pp* *mp* *pp* *pp*

Vla *pp* *mp* *pp*

Vc. *p* *mp* *pp* *mp*

gliss. sul G *gliss. sul G* *gliss. sul D* *gliss. sul D*

6 *6* *6* *6*

3 *3*

dim. poco a poco

61 *Con impeto* ♩ = 76

V1

V2

Vla

Vc.

mp

f

Pedal each measure

9:8

9:8

63

V1

V2

Vla

Vc.

f

9:8

9:8

9:8

9:8

65

V1

V2

Vla

Vc.

This system contains measures 65 and 66. It features four staves for strings (V1, V2, Vla, Vc.) and a grand staff for piano. The string parts consist of rhythmic patterns of eighth notes and sixteenth notes. The piano part features a complex texture with multiple voices, including a prominent melodic line in the right hand and a supporting bass line in the left hand. Accents (>) are placed above the piano's melodic line in measures 65 and 66. The time signature is 9:8.

67

V1

V2

Vla

Vc.

pp

pp

pp

pp

67

This system contains measures 67, 68, 69, and 70. The string parts (V1, V2, Vla, Vc.) continue with their rhythmic patterns. The piano part continues with its complex texture. In measure 67, there are accents (>) above the piano's melodic line. In measure 70, the piano part concludes with a final chord. The dynamic marking *pp* (pianissimo) is indicated at the end of each string staff in measure 70. The time signature is 9:8.

Var. 8

70

V1

V2

Vla

Vc.

ff

f

fff

Reo.

Detailed description: This system covers measures 70 to 73. The strings (V1, V2, Vla, Vc.) play a rhythmic pattern of eighth notes, starting with a forte (*ff*) dynamic. The piano part features a complex texture with sixteenth-note runs in the right hand and chords in the left hand. Dynamics range from *f* to *fff*. A *Reo.* (ritardando) marking is present at the beginning of measure 71, and an asterisk (*) is placed below the first measure. Fingering numbers (3, 2, 4, 3) and octaves (8) are indicated for the piano part.

74

V1

V2

Vla

Vc.

Detailed description: This system covers measures 74 to 77. The string parts continue with their rhythmic pattern. The piano part continues with its intricate texture, including sixteenth-note runs and chords. Dynamics are consistent with the previous system. Fingering and octave markings are present throughout the system.

Var. 9
Con vigore ♩ = 80

77

V1

V2

Vla

Vc.

81

V1

V2

Vla

Vc.

Allegro furente ♩ = 108
Var. 12

98

V1

V2

Vla

Vc.

98

98

f sempre

104

6

6

6

6

6

6

6

6

6

5

6

5

5

6

6

5

5

Var. 13

109

V1 *pizz.*

V2 *pizz. ff*

Vla *pizz. ff*

Vc. *ff*

f

col legno battuto

mf

114

V1

V2

Vla

Vc.

ff

ff

133

V1

V2

Vc.

f *mf* *fp*

mf

139

Var. 16

V1

V2

Vla

Vc.

fp *mf* *mf* *mf*

mf *mf*

mp

Var. 17
Allegretto energico $\text{♩} = 76$

146

V1 *f* *p* *mf*

V2 *f* *p* *mf*

Vla *f* *p* *mf*

Vc. *f* *p* *mf*

146

f *p* *ff*

con Ped.

153

V1

V2

Vla

Vc.

153

164

V1 *sempre tutta forza*

V2 *sempre tutta forza*

Vla *sempre tutta forza*

Vc. *sempre tutta forza*

167

V1 *ppp* (enter imperceptibly)

V2 *ppp* (enter imperceptibly)

Vla *ppp* (enter imperceptibly)

Vc. *ppp* (enter imperceptibly)

167

fff 10

fff 10

fff 10

fff 10

fff 10

fff 10

8vb

169

V1

V2

Vla

Vc.

169

169

10

10

8^{vb}

*

Detailed description: This page of a musical score contains measures 169 through 172. The top section features four staves for string instruments: Violin I (V1), Violin II (V2), Viola (Vla), and Violoncello (Vc.). Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation for measures 169 and 170 consists of long, horizontal lines with a slight upward curve, indicating sustained notes. Measures 171 and 172 show these notes as quarter notes with stems pointing upwards. The bottom section is a grand staff for piano accompaniment, consisting of two bass clefs. The left hand (lower staff) plays a melodic line with eighth notes, starting on a dashed line labeled '8^{vb}' and moving upwards. The right hand (upper staff) plays a similar melodic line, also moving upwards. Both hands have a '10' above the first two measures, indicating a ten-finger stretch. The piano part concludes with a double bar line and a fermata in measure 172. A small asterisk (*) is placed below the piano part in measure 172.