

# **UCLA**

## **Contemporary Music Score Collection**

**Title**

Quintet

**Permalink**

<https://escholarship.org/uc/item/7n00q662>

**Author**

Plant, John

**Publication Date**

2020

**John Plant**

**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](http://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  
con Ped.

V1

V2

14

20 (8va)

Violin 1

Violin 2

25 *8va*

V1: Measures 25-26. Treble clef. Key signature changes between measures. Measure 25: 2/4 time, mostly eighth-note patterns. Measure 26: 3/4 time, mostly eighth-note patterns. Dynamics: *ff* at the end of measure 25, *ff* at the beginning of measure 26.

V2: Measures 25-26. Treble clef. Key signature changes between measures. Measure 25: 2/4 time, mostly eighth-note patterns. Measure 26: 3/4 time, mostly eighth-note patterns. Dynamics: *ff* at the beginning of measure 26.

25

V1: Measures 25-26. Treble clef. Key signature changes between measures. Measure 25: 2/4 time, mostly eighth-note patterns. Measure 26: 3/4 time, mostly eighth-note patterns. Dynamics: *pp* at the beginning of measure 26.

V2: Measures 25-26. Treble clef. Key signature changes between measures. Measure 25: 2/4 time, mostly eighth-note patterns. Measure 26: 3/4 time, mostly eighth-note patterns. Dynamics: *pp* at the beginning of measure 26.

Lento assai  $\text{♩} = 80$

33 *(8va)*

V1: Measures 33-34. Treble clef. Key signature changes between measures. Measure 33: 2/4 time, mostly eighth-note patterns. Measure 34: 3/4 time, mostly eighth-note patterns. Dynamics: *p* at the beginning of measure 34.

V2: Measures 33-34. Treble clef. Key signature changes between measures. Measure 33: 2/4 time, mostly eighth-note patterns. Measure 34: 3/4 time, mostly eighth-note patterns. Dynamics: *pp* at the beginning of measure 34.

33

Vla: Measures 33-34. Bass clef. Key signature changes between measures. Measure 33: 2/4 time, mostly eighth-note patterns. Measure 34: 3/4 time, mostly eighth-note patterns. Dynamics: *pppp* at the beginning of measure 34.

33

Vc: Measures 33-34. Bass clef. Key signature changes between measures. Measure 33: 2/4 time, mostly eighth-note patterns. Measure 34: 3/4 time, mostly eighth-note patterns. Dynamics: *arco* at the beginning of measure 34.

33

Vc: Measures 33-34. Bass clef. Key signature changes between measures. Measure 33: 2/4 time, mostly eighth-note patterns. Measure 34: 3/4 time, mostly eighth-note patterns. Dynamics: *arco* at the beginning of measure 34.

33

Vc: Measures 33-34. Bass clef. Key signature changes between measures. Measure 33: 2/4 time, mostly eighth-note patterns. Measure 34: 3/4 time, mostly eighth-note patterns. Dynamics: *mp* at the beginning of measure 34.

33

Vc: Measures 33-34. Bass clef. Key signature changes between measures. Measure 33: 2/4 time, mostly eighth-note patterns. Measure 34: 3/4 time, mostly eighth-note patterns. Dynamics: *pp* at the beginning of measure 34.

33

Vc: Measures 33-34. Bass clef. Key signature changes between measures. Measure 33: 2/4 time, mostly eighth-note patterns. Measure 34: 3/4 time, mostly eighth-note patterns. Dynamics: *pp* at the beginning of measure 34.

39 (8<sup>va</sup>)

V1

V2

Vla

Vc.

*p*

*pp mp*

*pp*

*mp p mf*

*pp mp*

*mp*

Quasi doppio movimento  $\text{♩} = 76$

V1

V2

Vla

Vc.

*f*

*mf*

*f*

*f*

*f*

47      **Tempo primo**  $\text{♩} = 58$

Vla       $\text{♩} = 66$

Vc.

47

Vla

Vc.

47

pizz.  
pp arco  
 $p$   
 $p$

47

$p$

$8^{\text{vb}} -$

55

Vla

Vc.

55

$pp$   $p$

$mp$

$mp$

$p$

61

V1      *mf*      *f*      3      *p*      2      *mfp mfp mfp*

V2      *mf*      3      *p*      2      *mfp mfp mfp*

Vla      *#o*      3      -      2      *mfp mfp mfp*

Vc.      *pp*      3      *mp*      2      *pp mfp mfp*

V1      *p*      3      *p*      2      *#o*

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

V1      *mfp*

V2      *pp*      sul ponticello

Vla      *mfp*      *pp*      sul ponticello

Vc.      *mfp*      *pp*      arco       $\text{♩} = 52$

65      *mfp*      *mf*

69

V1 ord. *mf* *f*

V2 ord. *p* *mp* *mf* *f* poco a poco sul ponticello

Vla ord. *p* *f*

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

69

V1 *mp*

V2

Vla

Vc.

69

76

Tempo primo  $\text{♩} = 58$

76

V1 *pppp*

V2 *pppp*

Vla *ppp* arco

Vc. *ppp*

76

76

76

76

76

76

*p* *mp*

Vc.

81

**Adagio**  $\text{♩} = 46$

V1

85 arco

V2

85 arco

Vla

85

Vc.

85

mp      pppp      pppp

85

pp

7 16 5 16

7 16 5 16

7 16 5 16

7 16 5 16

7 16 5 16

7 16 5 16

Musical score for strings (V1, V2, Vla) showing measures 88-92. The score consists of four staves. V1 (top staff) has a treble clef, 5/16 time, and a key signature of one flat. It features sixteenth-note patterns with grace notes and slurs. V2 (second staff) also has a treble clef, 5/16 time, and a key signature of one flat. It includes dynamic markings *p* and sixteenth-note patterns. Vla (third staff) has a bass clef, 5/16 time, and a key signature of one flat. It shows sustained notes with grace notes and sixteenth-note patterns. The fourth staff is a bass staff with a bass clef, 5/16 time, and a key signature of one flat, grouped under a brace with the first three staves.

93

V1

V2

Vla

Vc.

93

pp

p

93

93

pp

93

93

pp

Più appassionato  $\text{♩} = 52$

V1

V2

Vla

Vc.

V1

V2

Tempo primo  $\text{♩} = 58$

V1

V2

Vla

Vc.

V1

V2

Vla

Vc.

V1

V2

111

V1

V2

Vla

Vc.

111

Vc.

111

Vc.

116 (8<sup>va</sup>)

V1

V2

Vla

Vc.

116

Vc.

116 (8<sup>va</sup>)

## II. Scherzo

*for Blue Engine String Quartet*

Vivace ♩ = 144 pizz.

V1

V2

Vla

Vc.

5

V1

V2

Vla

Vc.

9

V1      pizz.

V2      arco

Vla

Vc.

9

9

9

9

9

9

13

V1      pizz.

V2      ff      sfz

Vla

Vc.

13

13

13

13

13

13

17

V1      arco

V2

Vla

Vc.

17

17

17

17

22

V1      pizz.

V2

Vla

Vc.

22

22

22

22

VUOTA

26

V1 *f*

V2 *mf*

Vla *f*

Vc. *mf*

26

V1 arco *sfsz*

V2 arco *sfsz*

Vla arco *sfsz*

Vc. arco *sfsz*

26

29 pizz. *mp*

V1

V2 pizz. *mp*

Vla pizz. *mp*

Vc. pizz. *mp*

29

V1

V2

Vla

Vc.

32

V1

V2

Vla

Vc.

32

32

p

p

p

Più sciolto  $\text{♩} = 66$ 

35

V1

f

arco

35

V2

f

mf arco

35

Vla

f

mf

35

Vc.

(sempre pizz.)

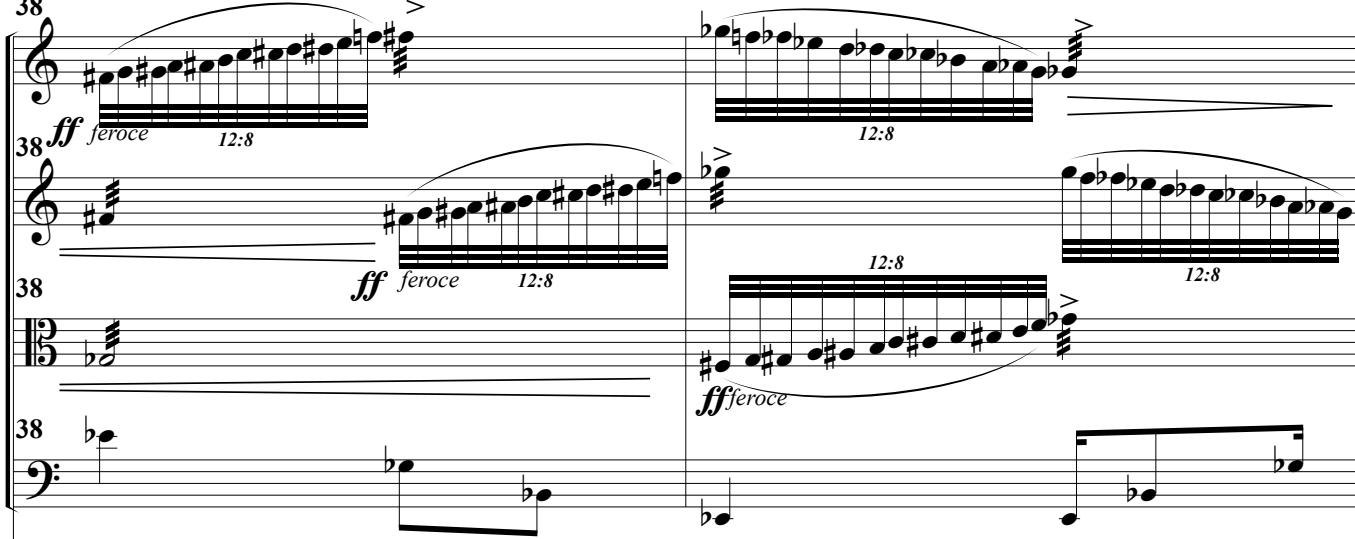
f

35

mf

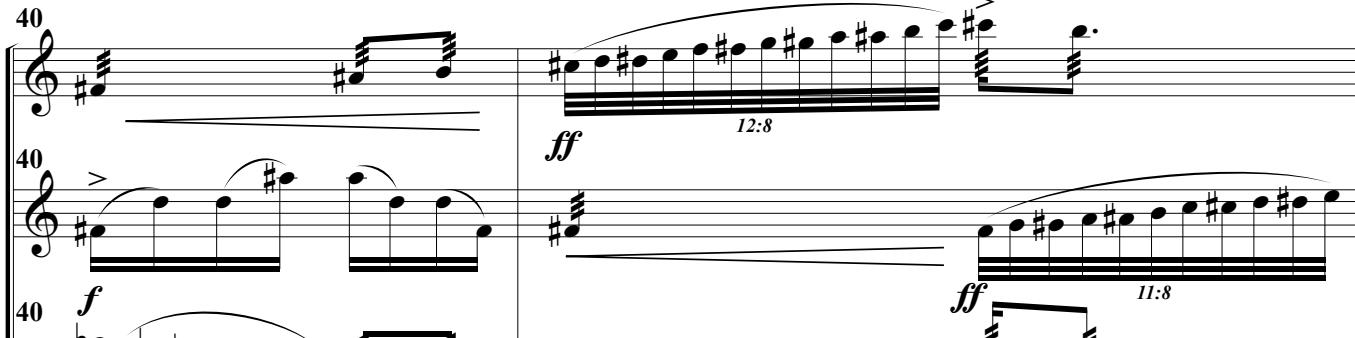
con Ped.

38

V1      

V2      

40

V1      

V2      

Vla      

20

42

V1

V2

42

Vla

42

Vc.

42

V1

V2

44

Vla

44

Vc.

*p*

*p*

44

V1

V2

44

Vla

44

Vc.

44

V1

V2

44

Vla

44

Vc.

*mf*

*mf*

*mf*

*mf*

*p*

46

V1 

V2

Vla

Vc.

46

ff 12:8

12:8

ff 12:8

46

46

46

46

46

46

p p

48

V1 

V2

Vla

Vc.

48

12:8

7:8

48

48

48

48

48

48

9

>

p

Agitato  $\text{♩} = 80$

50

V1

V2

Vla

Vc.

50

50

50

50

50

*ff*

*f*

*mf*

(senza Ped.)

53 arco

Vla

Vc.

53

53

53

*f*

*fp*

*fp*

*f*

*mp*

*p*

*mf*

57

V1. - 2 - 3 - 8 - 3 - 2 -

Vla 57 *pp* pizz. 57 *mf* 57 *mp*

Vc. - 2 - 3 - 8 - 3 - 2 -

57 *f* 57 *f* 57 *f* 57 *f*

62

V1. *p* *mf* 3 *fp* *fp* *fp* 2 *fp* *fp*

V2. 2 *mf* 3 *fp* *fp* *fp* 2 *fp* *fp*

Vla 2 - 3 - 2 - 3 - 2 -

62 *fp* *fp* *fp* 2 *fp* *fp* arco

Vc. 2 - 3 - 2 - 3 - 2 - *f*

62 *p subito* 2 - 3 - 2 -

24

V1      pizz.

V2      arco

Vla      *f*

Vc.      *pizz.*

*ff*      *fp* arco

*f*      *fp*

*pizz.*

*sffz*      *sffz*

*ff*      *f*

*ff*

8<sup>vb</sup>

70

V1

V2

Vla

Vc.

*ff*

*fff*

*pizz.*

*sffz*

*ff*

*mf*

74

V1       $\begin{array}{c} \text{fp} \\ \text{f} \end{array}$        $\begin{array}{c} \text{fp} \\ \text{f} \end{array}$

V2       $\begin{array}{c} \text{fp} \\ \text{f} \end{array}$        $\begin{array}{c} \text{fp} \\ \text{f} \end{array}$

Vla       $\begin{array}{c} \text{arc} \\ \text{mf} \\ \text{p} \end{array}$        $\begin{array}{c} \text{arc} \\ \text{fp} \\ \text{fp} \end{array}$

Vc.       $\begin{array}{c} \text{mf} \\ \text{ff} \\ \text{fff} \\ \text{f} \end{array}$

$\left\{ \begin{array}{c} \text{fp} \\ \text{mf} \\ \text{mp} \end{array} \right.$

79

V1       $\begin{array}{c} \text{p} \\ \text{fp} \\ \text{f} \end{array}$

V2       $\begin{array}{c} \text{p} \\ \text{fp} \\ \text{f} \end{array}$

Vla       $\begin{array}{c} \text{p} \\ \text{mf} \\ \text{f} \end{array}$

Vc.       $\begin{array}{c} \text{ff} \\ \text{f} \end{array}$

$\left\{ \begin{array}{c} \text{pizz.} \\ \text{mf} \end{array} \right.$

83

V1      *fp*      *fp*

V2      *fp*      *fp*

Vla      *f*

Vc.      *ff*      *p*

83

V1      *mf*

V2      *mf*

Vla      *mf*

Vc.      *mf*

88

V1      -

V2      -

Vla      *mf*

Vc.      *mf*

88

V1      *mf*

V2      *mf*

Vla      *pizz.*

Vc.      *mf*

88

V1      *fff*

V2      *fff*

Vla      *fff*

Vc.      *fff*

92

V1      *ffp*      *ffp*      *f*

V2      *ffp*      *ffp*      *f*

Vla

Vc.

92

Vc.

92

V1      *fff*      *mf*      *f*

97

V1      *fp*      *f*

V2      *fp*      *f*

Vla

Vc.

97

Vc.

97

V1      *mp*      *p*      *ff*

102

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

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

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

Vc. *mf* *ff* *f*

102

Vc. *p* *f*

106

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

V2 *f* *mf*

Vla

Vc. *mf*

106

Vc. *mf*

110

V1

V2

110 *p*

Vla

Vc.

110

*fp* *fp* *fp* *fp*

*pizz.* *mf* *pizz.* *mf*

*fff* *fff* *mf*

115 *arco*

V1 *mf*

V2 *mf*

Vla *mp*

Vc. *mp*

115 *mf cantabile*

*fp*

*fp*

*fp*

*fp*

120

V1

*ff*

V2

*ff*

Vla

*f*

Vc.

*p*

*sfzp*

*sfzp*

*pp*

*mf*

*mf* *arcò*

*mf*

*f*

*p*

*con Ped.*

Meno mosso, ma con slancio  $\text{♩} = 72$

126

V1

*ff feroce!*

V2

*ff feroce!*

Vla

Vc.

*ff feroce!*

126

126

126

126

*12:8*

*12:8*

*12:8*

*12:8*

Musical score for strings (V1, V2, Vla, Vc.) showing measures 128 and 130.

**Measure 128:**

- V1:** Starts with a eighth note followed by sixteenth-note pairs. A dynamic *f* is indicated. Measures end with a sixteenth-note pair over a bass note.
- V2:** Starts with a eighth note followed by sixteenth-note pairs. Measures end with a sixteenth-note pair over a bass note.
- Vla:** Starts with a eighth note followed by sixteenth-note pairs. Measures end with a sixteenth-note pair over a bass note.
- Vc.:** Starts with a eighth note followed by sixteenth-note pairs. Measures end with a sixteenth-note pair over a bass note.

**Measure 130:**

- V1:** Starts with a eighth note followed by sixteenth-note pairs. Measures end with a sixteenth-note pair over a bass note.
- V2:** Starts with a eighth note followed by sixteenth-note pairs. Measures end with a sixteenth-note pair over a bass note.
- Vla:** Starts with a eighth note followed by sixteenth-note pairs. Measures end with a sixteenth-note pair over a bass note.
- Vc.:** Starts with a eighth note followed by sixteenth-note pairs. Measures end with a sixteenth-note pair over a bass note.

Tempo markings: 128 BPM for Measure 128, 130 BPM for Measure 130. Time signature changes: 12:8 in Measures 128 and 130. Dynamics: *f*, *mf*.

133

V1

V2

Vla

Vc.

133

133

133

133

133

133

12:8

*ff*

12:8

*ff*

135

V1

V2

Vla

Vc.

135

135

135

135

135

12:8

12:8

*ff*

137

V1

V2

137

Vla

137

Vc.

*mf*

*arco*

137

*mf*

*sfp*

*sfp*

140

V1

V2

140

Vla

140

Vc.

*p*

*p*

*p*

*p*

*8va*

*fff*

*fff*

*fff*

*fff*

### III. Birds at twilight

*in memory of my aunt Helen Quilliam*

Andante misterioso  $\text{♩} = 66$

The musical score consists of four staves representing a string quartet: Violin 1 (V1), Violin 2 (V2), Viola (Vla), and Cello (Vc). The score is in 2/4 time, with key signatures changing throughout the piece. The tempo is Andante misterioso, indicated by  $\text{♩} = 66$ .

**Section 1 (Measures 1-5):** The strings play sustained notes. V1 starts with a sharp, followed by a double sharp. V2 has a sharp, followed by a double sharp. Vla has a sharp, followed by a double sharp. Vc has a sharp, followed by a double sharp. All parts play eighth-note patterns starting from measure 3. Dynamics:  $ppp$ ,  $ppp$ ,  $ppp$ ,  $ppp$ ,  $pp$ ,  $ppp$ . Articulations:  $\text{R}\ddot{\text{o}}$ ,  $\text{R}\ddot{\text{o}}$ ,  $*$ .

**Section 2 (Measures 6-10):** The strings play sustained notes. V1 starts with a sharp, followed by a double sharp. V2 has a sharp, followed by a double sharp. Vla has a sharp, followed by a double sharp. Vc has a sharp, followed by a double sharp. All parts play eighth-note patterns starting from measure 8. Dynamics:  $pp$ ,  $pp$ ,  $pp$ ,  $pizz.$ ,  $f$ . Articulations:  $\text{R}\ddot{\text{o}}$ ,  $*$ ,  $\text{R}\ddot{\text{o}}$ ,  $*$ .

**Section 3 (Measures 11-15):** The strings play sustained notes. V1 starts with a sharp, followed by a double sharp. V2 has a sharp, followed by a double sharp. Vla has a sharp, followed by a double sharp. Vc has a sharp, followed by a double sharp. All parts play eighth-note patterns starting from measure 11. Dynamics:  $pp$ ,  $pp$ ,  $pp$ ,  $pp$ ,  $pp$ . Articulations:  $\text{R}\ddot{\text{o}}$ ,  $*$ ,  $\text{R}\ddot{\text{o}}$ ,  $*$ .

Musical score for orchestra, page 9, measures 1-4.

**V1**: Measures 1-2. Key signature: 4 sharps. Measure 1: Eighth-note patterns. Measure 2: Eighth-note patterns.

**V2**: Measures 1-2. Key signature: 4 sharps. Measure 1: Eighth-note patterns. Measure 2: Eighth-note patterns.

**Vla**: Measures 1-2. Key signature: 4 sharps. Measure 1: Eighth-note patterns. Measure 2: Eighth-note patterns.

**Vc.**: Measures 1-2. Key signature: 4 sharps. Measure 1: Eighth-note patterns. Measure 2: Eighth-note patterns.

**Cello/Bass**: Measures 1-2. Key signature: 4 sharps. Measure 1: Eighth-note patterns. Measure 2: Eighth-note patterns.

**Measure 3:** Key signature changes to 2 sharps. **sul ponticello**. **pp**.

**Measure 4:** Key signature changes to 2 sharps. **p**, **pp**.

(8<sup>va</sup>) - -

16 V1 

16 V2 

16 Vla 

16 Vc. 

16 V1 

19 (8<sup>va</sup>) - -

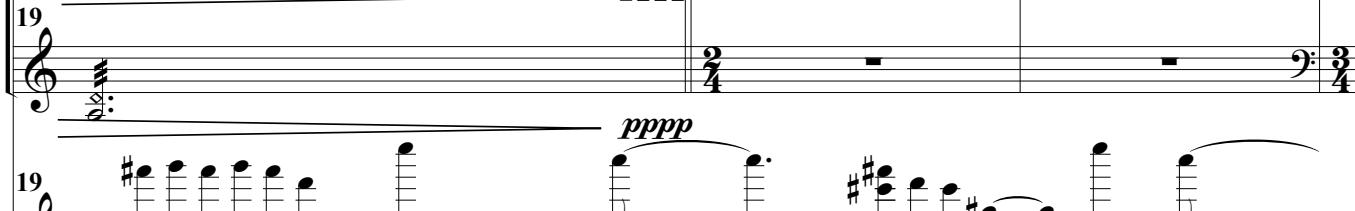
Adagio incantevole  $\text{♩} = 60$

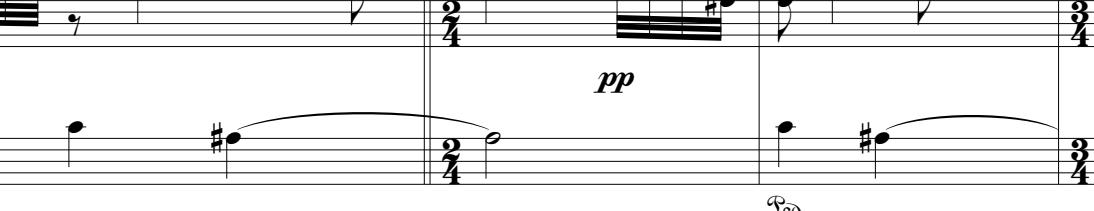
19 V1 

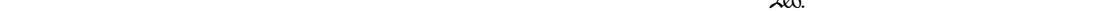
19 V2 

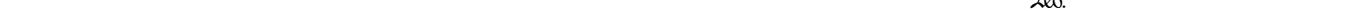
19 Vla 

19 Vc. 

19 V1 

19 V2 

19 Vla 

19 Vc. 

$\text{R} \ddot{\text{o}}$ .

V1 (8<sup>va</sup>) 22 
  
 V2 22 pizz. arco 
  
 Vla 22 pp arco 
  
 Vc. 22 pp 22 
  
  
 V1 22 
  
 V2 22 
  
 Vla 22 
  
 Vc. 22 
  
  
 V1 24 \* 
  
 V2 24 6 
  
 Vla 24 10:8 
  
 Vc. 24 
  
  
 V1 24 3 
  
 V2 24

26

V1      10:8      12:8

V2      10:8      10:8

Vla

Vc.

26

26

Ancora più adagio  $\text{♩} = 40$

28

V1      pppp      pizz. pp      pppp

V2      tr. pppp      pizz. pp      pppp

Vla      pizz. p      -      -

Vc.      pppp      pizz. p      -

28

28

28

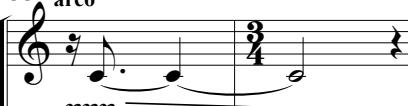
28

28

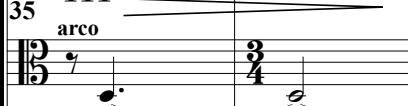
28

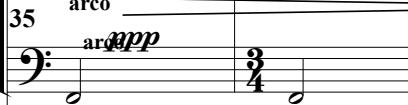
35 arco

tap back of instrument with four fingers

V1 

V2 

Vla 

Vc. 

*p*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

15<sup>ma</sup>-5 -

3 3

3 3

\* Leo.

\* Leo.



40 (tap)

V1 

V2 

Vla 

Vc. 

*pp*

*pppp*

*pppp*

*pppp*

*pp*

*pppp*

3 3

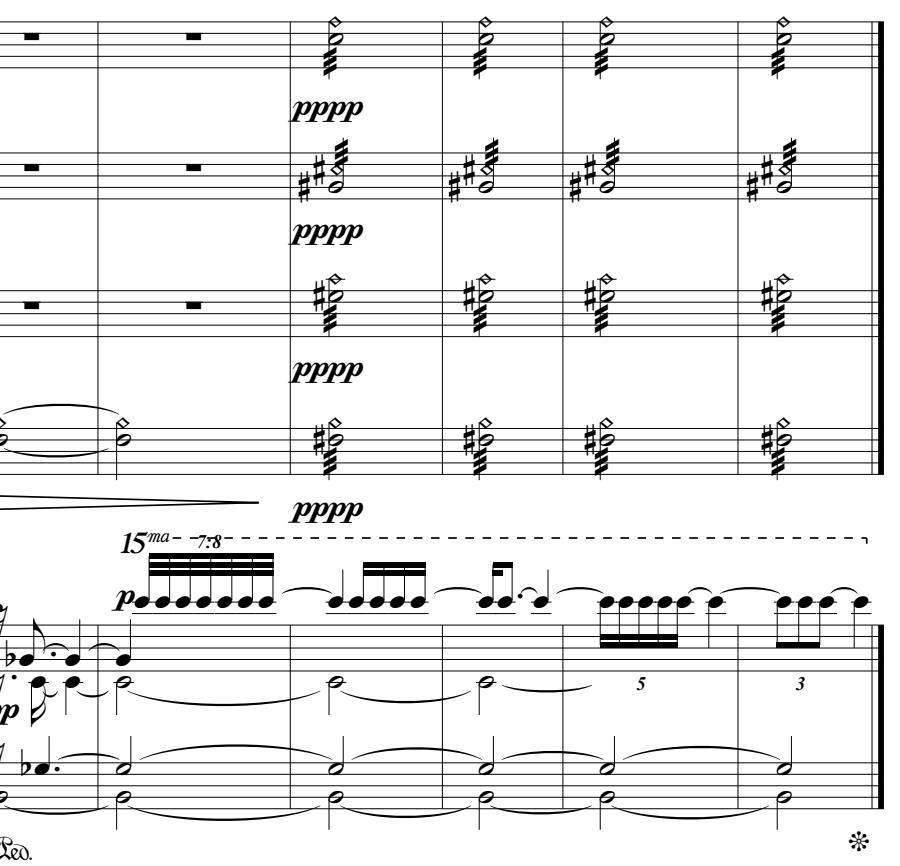
15<sup>ma</sup>-7:8

5 3

\* Leo.

\* Leo.

\* \* \*



## IV. Passacaglia

*pour Jocelyne*

**Andante comodo**  $\text{♩} = 66$

**Tema**

Vc.

pochissimo dim.

**7**

Vc.

**Variation 1**  
**Moderato**  $\text{♩} = 76$

13

V1      *mp*      *cresc. poco a poco*

V2      *mp*      *cresc. poco a poco*

Vla      *mp*      *cresc. poco a poco*

Vc.      *pizz.*      *cresc. poco a poco*

13      *f*      *cresc. poco a poco*

13      *fff*      *ped.*      *\**

16

V1      *mp*      *6*      *6*

V2      *mp*      *3*

Vla      *3*

Vc.      *3*

16      *f*

16      *f*

16      *f*

16      *f*

16      *con Ped.*

3      8

19

V1      *dim. poco a poco*

V2      *dim. poco a poco*

Vla      *dim. poco a poco*

Vc.

19

19

19

19

Var. 2

pizz. *ff*

*mp*

*mp*

*mp*

*mp*

*dim. poco a poco*

*pizz.*

24

V1

V2

24

24

*pizz.*

*ff*

*5:4*

*3*

*3*

*5:4*

*mf*

## Var. 3

30 *8va*  
V1 arco  
30 *fff*  
V2 arco  
30 *mf*  
Vla  
30 *mf*  
Vc. arco  
30 *mf*  
30 *mf*

33 *8va*  
V1  
33 5 5  
V2  
33 *mf*  
Vla  
33 *mf*  
Vc. 5  
33 *mf*  
33 *mf*  
33 *mf*

(8va)

36 V1

36 V2

36 Vla

36 Vc.

36

## Var. 4

Andante capriccioso  $\text{♩} = 80$ 

39 pizz. V1

39 V2

39 Vla

39 Vc.

39

pizz.

mf

pizz.

mf

pizz.

mf

arcu

pp

p

mp

p

*ff*

*ff*

*ff*

Var. 5  
arco

46

V1

V2

Vla

Vc.

46

46

46

46

*pp* *p*

*gva (both hands)*

46

1 3 2

mp

\*

51

V1

V2

Vla

Vc.

51

*p f*

*fp*

*mf*

51

*f*

51

51

*mf*

46

## Var. 6

V1      Solenne = 66  
 56 *mp* gliss. sul D      8va  
 V2      *pp* gliss. sul D      8va  
 Vla      *mp* gliss. sul D      8va  
 Vc.      *p* *cresc. poco a poco*

V1      59 gliss. sul G      8va  
 V2      *mp* gliss. sul G      8va  
 Vla      *pp* *sul D*      8va  
 Vc.      *pp* *mp* gliss. sul D      8va

V1      59 *dim. poco a poco*

**Con impeto  $\text{♩} = 76$**

61

V1

V2

Vla

Vc.

61

61

61

61

61

61

*f*

Pedal each measure

63

V1

V2

Vla

Vc.

63

63

63

63

63

63

$9:8$

$9:8$

$9:8$

>

>

>

65

V1

V2

Vla

Vc.

65

65

65

65

65

67

V1

V2

Vla

Vc.

67

67

67

67

67

**Var. 8**

70

V1

V2

Vla

Vc.

70

70

70

70

70

70

f

$\frac{3}{8}$

$\frac{2}{8}$

$\frac{4}{8}$

$\frac{3}{8}$

*ff*

\*

*ffff*

*Rédo.*

74

V1

V2

Vla

Vc.

74

74

74

74

74

74

$\frac{2}{8}$

$\frac{3}{8}$

$\frac{2}{8}$

$\frac{3}{8}$

50

Var. 9  
Con vigore  $\text{♩} = 80$

Musical score for measures 77-80. The score includes parts for V1, V2, Vla, Vc., and Bass. Measure 77 starts with a forte dynamic ( $f$ ) and a bass note. Measures 78-80 show rhythmic patterns with sixteenth-note figures and dynamics  $f\ mp$ . Measure 80 concludes with a bass line consisting of eighth-note pairs.

Musical score for measures 81-84. The score includes parts for V1, V2, Vla, Vc., and Bass. Measures 81-83 feature sixteenth-note patterns with dynamics  $>f\ mp$  and  $sfz$ . Measure 84 begins with a bass line of eighth notes and transitions to a section with sixteenth-note patterns and dynamics  $m\ f$ .

Var. 10  
L'istesso tempo, ma subito serenissimo!

Musical score for Var. 10. The score consists of four staves: V1 (Violin 1), V2 (Violin 2), Vla (Viola), and Bassoon. The key signature changes between 2, 4, and 3 sharps. Measure 85 starts with a rest followed by a dynamic *ppp*. Measures 86-87 show sustained notes with dynamics *pp*. Measures 88-89 show sustained notes with dynamics *pp*. Measures 90-91 show eighth-note patterns with dynamics *ppp* and *pp*. Measures 92-93 show eighth-note patterns with dynamics *pp*.

Var. 11  
L'istesso tempo, ma furioso!

Musical score for Var. 11. The score consists of five staves: V1, V2, Vla, Vc. (Cello), and Double Bass. The key signature changes between 3 sharps, 3 flats, and 3 sharps. Measure 91 starts with eighth-note pairs with dynamics *p* and *pp*. Measures 92-93 show sustained notes with dynamics *p* and *pp*. Measures 94-95 show eighth-note pairs with dynamics *f* and *pizz.*. Measures 96-97 show eighth-note pairs with dynamics *f* and *pizz.*. Measures 98-99 show eighth-note pairs with dynamics *f* and *pizz.*. Measures 100-101 show eighth-note pairs with dynamics *ff* and *arco*. Measures 102-103 show eighth-note pairs with dynamics *ff* and *sffz*.

Allegro furente  $\text{♩} = 108$ 

Var. 12

98

V1

V2

Vla

Vc.

98

98

98

98

98

98

*f sempre*

2/4      6      6

2/4      6      6

104

## Var. 13

109

V1 pizz.

V2 pizz. *ff*

Vla *f* col legno battuto

Vc. *ff* col legno battuto

109

109

114

V1 3 3 3 3

V2 3 3 3 3

Vla 3 3 3 3

Vc. 3 3 3 3

Var. 14  
Doppio più lento  $\text{♩} = 108$

V1      118

V2      118

Vla      118

Vc.      118

118

ff      f

pizz.      p

Var. 15  
Tempo di habanera  $\text{♩} = 80$

V1      123

V2      123

Vla      123

Vc.      123

ff      ff      arco  
mf      ff      -

ff      ff      ff      arco ord.

ff      mp

V1      128

Vc.      128

133

V1

*f*

*mf*

*fp*

133

V2

133

Vc.

*mf*

139 Var. 16

V1

*fp*

*mf*

139

V2

139

Vla

*mf*

139

Vc.

*mf*

139

*mp*

146

V1      *f*

V2      *f*

Vla      *f*

Vc.      *f*

146

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

*p*      *mf*

*p*      *mf*

*p*      *mf*

*p*      *mf*

*p*      *mf*

*p*      *ff*

con Ped.

153

V1

V2

Vla

Vc.

153

153

153

153

## Var. 18

Allegro con fuoco  $\text{♩} = 120$ 

158

V1

V2

Vla

Vc.

158

158

158

158

158

161

V1

V2

Vla

Vc.

161

161

161

161

161

164

V1      V2      Vla      Vc.

*sempre tutta forza*

164      sempre tutta forza

164      sempre tutta forza

164      sempre tutta forza

164      sempre tutta forza

164

8<sup>vb</sup>

167

V1      V2      Vla      Vc.

*ppp* (enter imperceptibly)

167      *ppp* (enter imperceptibly)

167      *ppp* (enter imperceptibly)

167      *ppp* (enter imperceptibly)

167

fff      10      10      10      fff      10      10      10

8<sup>vb</sup>      8<sup>vb</sup>      8<sup>vb</sup>

Musical score page 59, system 169.

The score consists of five staves:

- V1:** Treble clef, dynamic  $\hat{e}:$
- V2:** Treble clef, dynamic  $\hat{\text{d}}:$
- Vla:** Bass clef, dynamic  $\hat{\text{b}}:$
- Vc:** Bass clef, dynamic  $\hat{\text{b}}:$
- Bass Staff:** Bass clef, dynamic  $\hat{\text{b}}:$  The staff begins with a bass clef and a  $\text{G} \text{bass}$  clef. It features two groups of sixteenth-note patterns. The first group has a tempo marking "10". The second group also has a tempo marking "10". Following these groups are three measures of rests, indicated by vertical dashes. The third measure contains a sharp symbol ( $\sharp$ ) below the staff, and the fourth measure contains an asterisk (\*) below the staff.