

**ALAN
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**QUINTET
FOR PIANO
AND STRINGS**

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This work was commissioned by the Department of Music, University College, Cardiff, and was given its first performance by the University Ensemble of Cardiff on 19 March 1968. It has been recorded by the same Ensemble on PYE GFGC 14107 stereo).

Allegro – Allegretto

Allegro

Lento non troppo

Allegro

Duration 16½ minutes

Composer's Note

This piece falls into four main sections. Most of the music stems from two melodic ideas, which are stated at the opening; the first mainly in quavers, *fortissimo*, the second, mainly in weighty crotchets, *molto allargando*.

The first section then proceeds in a more leisurely fashion (*the Allegretto*), enlarging upon the first melodic idea. The music increases in intensity until a climax is reached, after which it dies away. The piano then introduces the second melodic idea in a low register, against a murmuring accompaniment in the strings. Another climax soon develops, this time involving a considerably faster tempo and a restatement of the opening bars ensues, in a more agitated mood than before. After a pause the *Allegretto* tempo returns, with its gentler character. Decorative passages for the piano lead to a reflective coda, *Più lento*, again based on the first melodic idea, and with this the first section ends.

The next section begins with a version of the first melodic idea divided among the strings. It continues with rippling figures in bars of various time-signatures until, after a build-up of tone, a rather brash tune appears. This has some family resemblance to the first idea, and it is accompanied by rattling semiquavers in the piano part. This tune is repeated in canon, and it is succeeded by quieter music constructed out of various manipulations of the first melodic idea.

The third section is slow and mostly concerned with the second idea, which here makes its first appearance in its complete form, when it is played by the viola. Some declamatory passages make a kind of middle section, after which the music resumes the more meditative aspect of the material.

The final section is really concerned with a recapitulation of the second, and after a few bars starts to treat its material by inversion. The brash tune then reasserts itself in an aggressive fashion, and the whole work ends with a loud reference to the first melodic idea.

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*The four string parts are on sale separately.
The pianist plays from the score.*

QUINTET

for Piano and Strings

ALAN RAWSTHORNE

Allegro $\text{♩} = \text{ca. } 144$

1st VIOLIN ff *vigoroso* *p* — ff *sempre ff*
2nd VIOLIN ff *vigoroso* *p* — ff *sempre ff*
VIOLA ff *vigoroso* *p* — ff *sempre ff*
CELLO ff *vigoroso* *p* — ff *sempre ff*

Allegro $\text{♩} = \text{ca. } 144$

PIANO ff *molto marc.* *sempre ff*

ffz
ffz
ffz
ffz
ffz
ffz
molto allarg.

Allegretto $\text{♩} = \text{ca. } 80$

Allegretto $\text{♩} = \text{ca. } 80$

(1)

Musical score for three staves (treble, bass, and a third staff) across four systems.

System 1: Treble staff: *mp*. Bass staff: *mp*.

System 2: Treble staff: *mp*. Bass staff: *mf*.

System 3: Treble staff: *mf*. Bass staff: *mf*.

System 4: Treble staff: *cresc.*, *f*. Bass staff: *cresc.*, *f*.

Musical score page 4, measures 1-2. The score consists of five staves. Measures 1 and 2 begin with melodic lines in the upper voices. Measure 2 features a dynamic marking *f* and a circled '2' above the bass staff.

Musical score page 4, measures 3-4. The score continues with five staves. Measures 3 and 4 show rhythmic patterns with grace notes and slurs. Measure 4 includes dynamic markings *mf*, *f*, and *f*.

Musical score page 4, measures 5-6. The score continues with five staves. Measures 5 and 6 feature sustained notes and pizzicato markings ('pizz.') at various points. Measure 6 concludes with a dynamic marking *p*.

(3)

arco
arco pizz. arco
arco pizz. arco
arco pizz. arco
smorz.
smorz.
smorz.

(3)

(b) (b)

pp
pp
pp
smorz. pp p

B

f affrett.

f affrett.

f affrett.

Più mosso

(4)

sempref

sempref

sempref

(4) **Più mosso**

sempre f

ten.

Accel.

strepitoso ten.

strepitoso ten.

strepitoso ten.

strepitoso

> Accel.

p cresc. 4 accel.. 5

sempre accel.

Ancora più mosso $\text{♩} = \text{ca. } 132$

con forza
f
1
2

Ancora più mosso $\text{♩} = \text{ca. } 132$

f
3

sempref
accel.
sempref
accel.
sempref f
accel.
accel.

⑤ Ancora più mosso (Tempo I)

ff molto marc.
ff molto marc.
ff molto marc.
ff molto marc.

⑤ Ancora più mosso (Tempo I)

mart. ff

pesante

pesante

pesante

pesante

ffz

ffz

ffz

ffz

Allegretto

(6)

p

p

p

p

mp

mp

mp

mp

Allegretto

(6)

p leggiero

mf

mf

mf

mf

mf

f

dim.

dim.

dim.

p

pizz.

sempre p

pizz.

sempre p

p

trb.

sempre p

trb.

sempre p

8

p

delicato e poco scherz.

8

8

(7)

7

8

p

arco

p

p

rit.

pp

rit.

(8) Più lento $\text{♩} = \text{ca. } 63$

p lontano

p lontano

tr

pizz.

arco

mormorando pp

tr

pizz.

arco

tr

tr

p

(8) Più lento $\text{♩} = \text{ca. } 63$

Musical score page 11, measures 1-4. The score consists of five staves. Measures 1-3 show various melodic lines with dynamics *p* and *pp*. Measure 4 features a prominent bassoon line with dynamic *pp*.

Musical score page 11, measures 5-8. The score shows woodwind entries with dynamics *p*, *mf*, and *ff*. Measures 7-8 feature sustained notes with dynamics *ff*.

Musical score page 11, measures 9-12. The score shows sustained notes with dynamics *pp*. Measure 12 includes performance instructions *pizz.*, *arco*, *pp*, and dynamics *perdendosi*, *a niente*, *attacca*.

⑨ Allegro $\text{J} = \text{ca. } 144$

⑨ Allegro $\text{J} = \text{ca. } 144$

⑩

⑩

cresc.

mf *dim.*

pizz. *p*

fz

f arco

pizz. *p*

fz

f arco

pizz. *p*

fz

f arco

f

(11)

p

p

p

p

p

p

smorz.

(11)

pizz.

p

(1)

(12)

dim. - *p*

dim. - *p*

arcob

(13)

(13)

cresc.

cresc.

cresc.

cresc.

mp

14

sempre cresc.

sempre cresc.

sempre cresc.

14

mf *sempre cresc.*

mf sempre cresc.

mf cresc.

cresc. #

f tr b

ten.

ten.

f

f martellato

ff

ff

gliss.

gliss.

loco

(15)

ff pesante

simile

ff pesante

ff molto marcato

(15)

ten. ten. simile

ten. ten. simile

sempre ff

(16)

rinforz.

rinforz.

rinforz.

rinforz.

(16)

molto marcato

(17)

ff sempre

ff sempre

ff sempre

ffz

mf

ffz

mf

ffz

mf

ffz

mf

sempre

p

p

p

p

sempre

p

p

p

p

p

p

p legato

(18)

sotto voce sempre legato ed equale

p

5

p sempre

4

4

Musical score page 21, measures 1-18. The score consists of six staves. Measures 1-17 show various melodic and harmonic patterns with dynamic markings like forte and piano. Measure 18 begins with a dynamic of *p* (pianissimo) and a 4th time signature.

Musical score page 21, measures 19-26. The score continues with six staves. Measures 19-25 show melodic and harmonic patterns with dynamics like *mf* (mezzo-forte), *p* (pianissimo), and sforzando. Measure 26 concludes with a dynamic of *mf* (mezzo-forte).

(19)

Musical score page 21, measures 27-34. The score continues with six staves. Measures 27-33 show melodic and harmonic patterns with dynamics like *p* (pianissimo). Measure 34 concludes with a dynamic of 19 (likely referring to measure 19 of the previous section).

Musical score for strings (Violin, Viola, Cello) showing measures 18-20.

Measure 18: Violin and Viola play eighth-note patterns with grace notes. Cello rests. Dynamics: *mf*, *p*, *pp*.

Measure 19: Violin and Viola play eighth-note patterns with grace notes. Cello rests. Dynamics: *mf*, *p*.

Measure 20: Violin and Viola play sustained notes with grace notes. Cello rests. Dynamics: *p*, *pp*. Measure number 20 is circled.

Measure 21: Violin and Viola play eighth-note patterns with grace notes. Cello rests. Dynamics: *rall. al fine*.

Measure 22: Violin and Viola play eighth-note patterns with grace notes. Cello rests. Dynamics: *pp*, *rall. al fine*.

Measure 23: Violin and Viola play eighth-note patterns with grace notes. Cello rests. Dynamics: *pp*, *rall. al fine*.

Measure 24: Violin and Viola play sustained notes with grace notes. Cello rests. Dynamics: *p*.

Measure 25: Violin and Viola play sustained notes with grace notes. Cello rests. Dynamics: *pp*. Measure number 20 is circled.

Musical score for strings (Violin, Viola, Cello) showing measures 26-29.

Measure 26: Violin and Viola play eighth-note patterns with grace notes. Cello rests. Dynamics: *mancando*.

Measure 27: Violin and Viola play eighth-note patterns with grace notes. Cello rests. Dynamics: *mancando*.

Measure 28: Violin and Viola play eighth-note patterns with grace notes. Cello rests. Dynamics: *mancando*.

Measure 29: Violin and Viola play eighth-note patterns with grace notes. Cello rests. Dynamics: *pizz.*, *rall. al fine*.

Measure 30: Violin and Viola play eighth-note patterns with grace notes. Cello rests. Dynamics: *perdendosi*.

Measure 31: Violin and Viola play eighth-note patterns with grace notes. Cello rests. Dynamics: *arco*.

Measure 32: Violin and Viola play eighth-note patterns with grace notes. Cello rests. Dynamics: *#*, *attacca*.

(21) Lento non troppo $\text{♩} = \text{ca. } 48$

(21) Lento non troppo $\text{♩} = \text{ca. } 48$

pp

sempre pp

col ped.

8

(22)

(22)

p espress.

pp

pp

soLENNE

p

mf

p

(23)

23

pp

pp

pp

p

23

pp

pp

p

(24)

p

pp ma express.

pp

p

pp

p

pp

p

pp

(25)

f

f declamando

(25)

f

declamando

molto f agitando

molto f agitando

molto f agitando

molto f agitando

f

3

8 8 8

(26)

ff

ff

ff

ff

dim.

dim.

dim.

dim.

(27)

sempre dim.

sempre dim.

sempre dim.

sempre dim.

p ma sonore

p

p

mormorando p

3 3 3

Musical score page 27, system 1. The score consists of five staves. The top three staves are in common time, while the bottom two are in 2/4 time. The key signature changes frequently, including sections with one sharp, one flat, and no sharps/flats. Measure 1 starts with a half note on the first staff. Measures 2-3 show eighth-note patterns. Measure 4 begins with a sixteenth-note pattern marked *p*. Measures 5-6 feature eighth-note patterns. Measure 7 concludes with a half note.

Musical score page 27, system 2. The score continues with five staves. Measures 1-2 show eighth-note patterns. Measure 3 begins with a sixteenth-note pattern marked *p*. Measures 4-5 feature eighth-note patterns. Measure 6 concludes with a half note.

Musical score page 27, system 3. The score continues with five staves. Measures 1-2 show eighth-note patterns. Measure 3 begins with a sixteenth-note pattern marked *p*. Measures 4-5 feature eighth-note patterns. Measure 6 concludes with a half note.

Musical score for a string quartet (Violin 1, Violin 2, Viola, Cello) across three staves. The score includes dynamic markings such as *pp* (pianissimo) and *mormorando*, and performance instructions like sustained notes and grace notes.

Staff 1: Violin 1 starts with a sixteenth-note figure. Measures 28-29 show sustained notes with grace notes. Measure 30 begins with a sixteenth-note figure followed by sustained notes with grace notes.

Staff 2: Violin 2 has sustained notes with grace notes throughout the measures shown.

Staff 3: Viola has sustained notes with grace notes throughout the measures shown.

Staff 4: Cello has sustained notes with grace notes throughout the measures shown.

morendo

sotto voce

col ped.

8

perdendosi

(29) Allegro $\text{♩} = \text{ca. } 144$

pizz.

pizz. pp

arco

arco

(29) Allegro $\text{♩} = \text{ca. } 144$

pp

30

f sub. *p*

f sub. *p*

f sub. *p*

f *p*

arco *p*

(30)

mf

mp *mf*

p *mf*

(30) *mf*

cresc.

cresc.

cresc.

cresc.

mp

sempre cresc.

sempre cresc.

sempre cresc.

mf sempre cresc.

mf sempre cresc.

(31)

ff

V

ff pesante

ff pesante

(31)

ff molto marcato

simile

ten. *simile*

ten. *simile*

(32)

rinf

rinf

rinf

(32)

sempre ff

Musical score page 33, measures 1-10. The score consists of five staves. Measures 1-9 show mostly eighth-note patterns with some sixteenth-note figures. Measure 10 begins with a bassoon solo.

Musical score page 33, measures 11-18. The bassoon continues its solo line. Measure 15 includes dynamic markings: *molto marcato* and *p subito*. Measures 17-18 show a transition with *rit.* and *ff* dynamics.

Musical score page 33, measures 19-26. The bassoon returns to a rhythmic pattern of eighth and sixteenth notes. Measures 24-25 show a transition with *rit.*, *ff*, and *ffz* dynamics.