John Arrigo-Nelson

Quintet for Piano and Strings

Quintet for Piano and Strings

Object 1 (ensemble) *Allegro energico*……..……..……..1

Object 2 (solo) *Liberamente*…….20

Object 2 (ensemble) *Largo luminoso*……..……..…….24

Object 3 (solo) *Brillante*……..……..……..……29

Object 3 (ensemble) *Brillante*…….……..……37

Object 4 (solo) *Cantabile*……..…..……..……..44

Object 4 (ensemble) *Cantabile*..……..……..……..……46

Object 1 (solo) *Allegro energico*…….……..……49

Performance Notes

1) Throughout the opening several measures, the *pianissimo* lines in the strings are marked with the indication *legato possibile*, while the *sfffz* notes are marked with down-bow indications. The *legato possibile* should be observed by playing as many notes as possible under one bow and by making any bow changes that may be needed as smooth as possible. Bow changes may be needed to facilitate the down-bow on each *sfffz*.

2) A dashed line preceding an indication of bow placement (*ord*., *pont*., or *tasto*) indicates to gradually move from the previous bow placement to the new one.

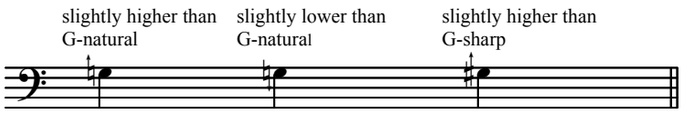
3) Trills and Tremolos

   a) Any figure in the strings marked *tr* should be executed on one string. Tremolos ( ) should all be executed as undulating tremolos, with the bow alternating between pitches on adjacent strings.

   b) Trills last for the duration of the note, regardless of how far the extends.

   c) Beginning on page 26, the trills and tremolos in the strings are marked *allargando* and *accelerando*. Here, the *beat* stays the same, while the speed of the trill/tremolo oscillation decelerates or accelerates. The *allargando* slows the speed of trill/tremolo to approximately eighth notes (indicated by eighth note in parenthesis) while the *accelerando* increases the speed to *prestissimo*.

4) Occasionally in the cello, microtones are indicated with an arrow attached to an accidental. The pitch does not need to be precise, but simply an "out of tune" note.



5) The cells beginning in the strings on page 15 specify pitch range, dynamic level, tempo and articulation. The *pianissimo* material of the opening several measures (1-25, 33-46) - non-pattern lines comprising predominantly 2nds and 3rds - should serve as a model for gesture and overall profile.

6) Polytempo

a) At measure 55, the viola and cello parts are notated to reflect approximately how the conflicting tempi align. It is not necessary for this alignment to be observed strictly, however, the viola should be finished with its line by the cello's tremolo at measure 61.

b) Beginning on page 43, the tempi in the strings begin to diverge, with the violins accelerating and the viola/cello decelerating. Beginning in measure 175 in the viola and cello, the duration of the sustained note following each gesture should be altered in order for the next event to begin approximately where indicated in the score. The violins follow this same method starting in measure 179. Dashed vertical lines with arrows indicate approximately where events are to occur. In each instance, the gesture/note to which the arrow points takes rhythmic priority.

7) Parenthetical rests in the piano indicate to stop the active trill/tremolo, but to allow the sound to ring out for the duration of the rest.

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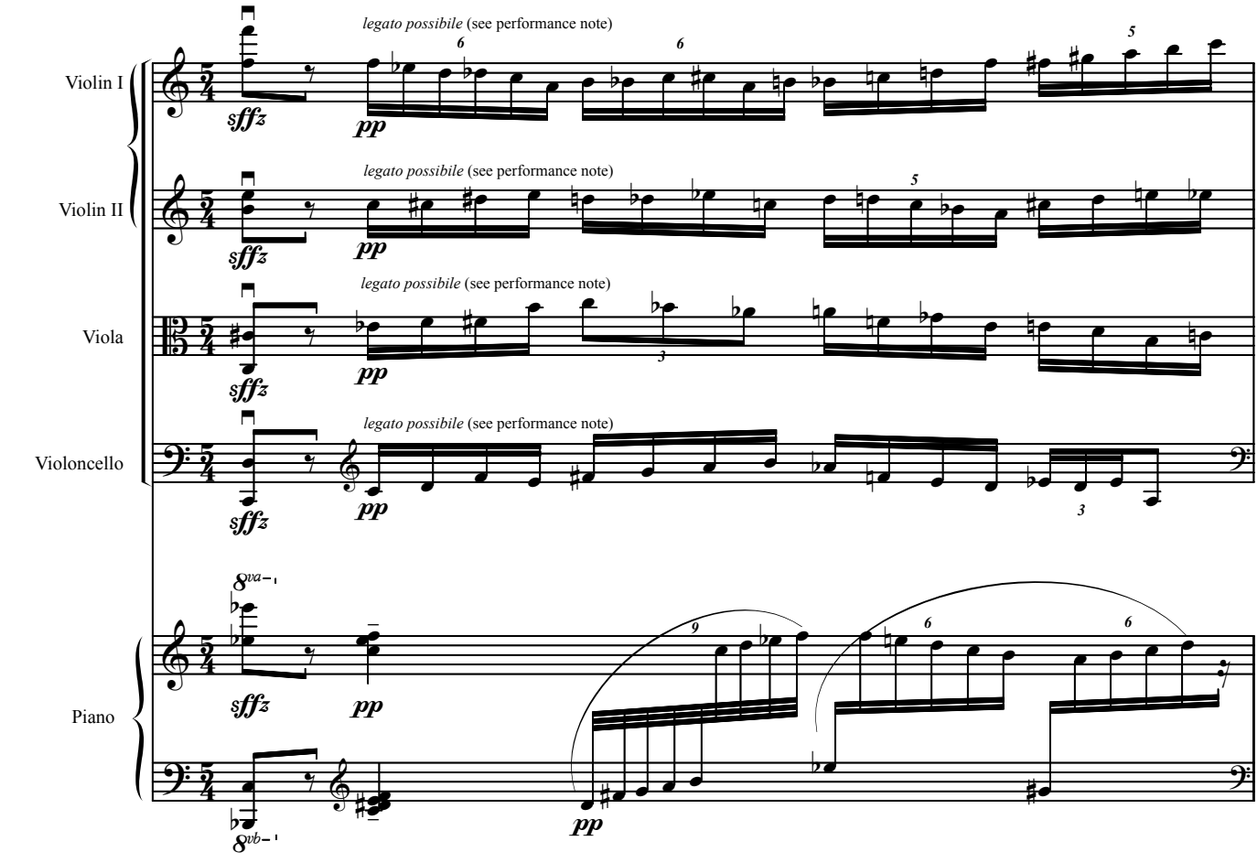
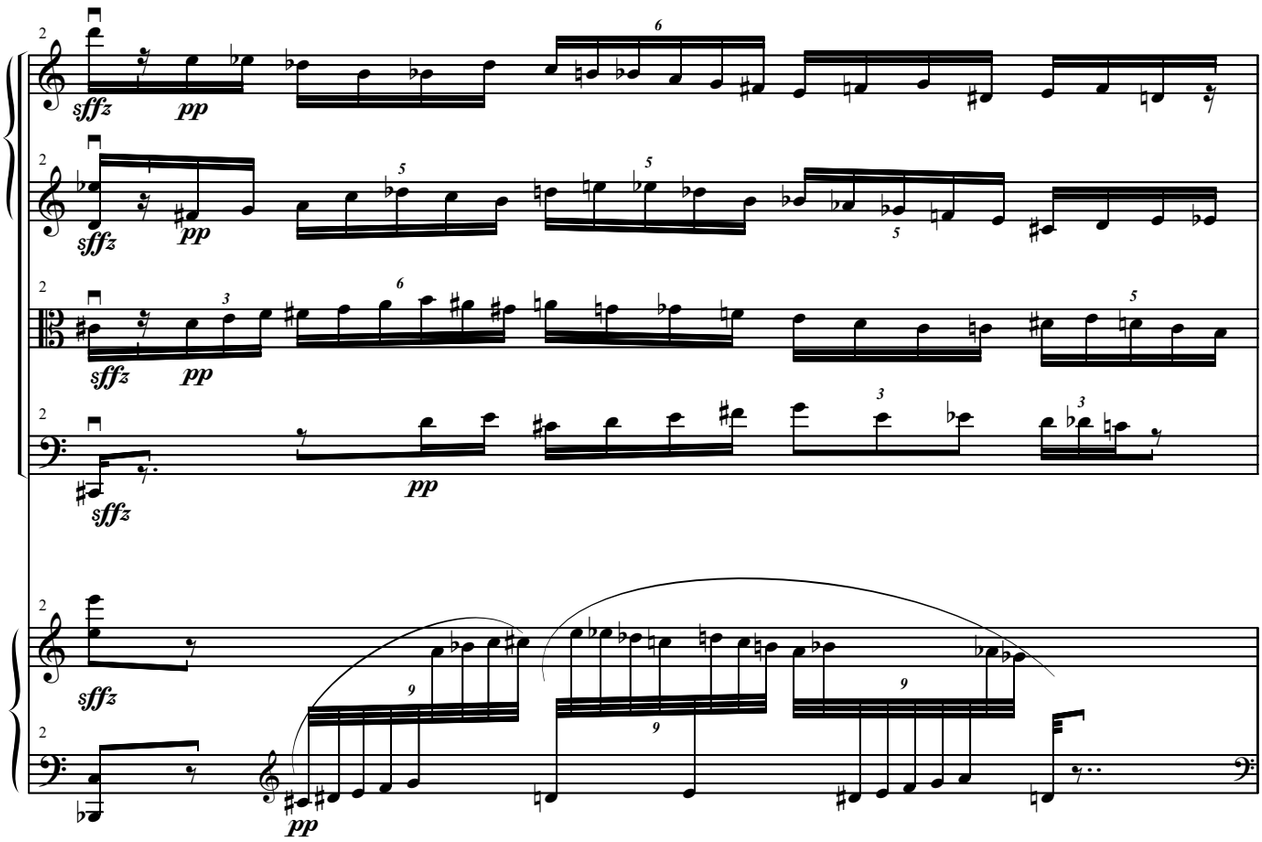
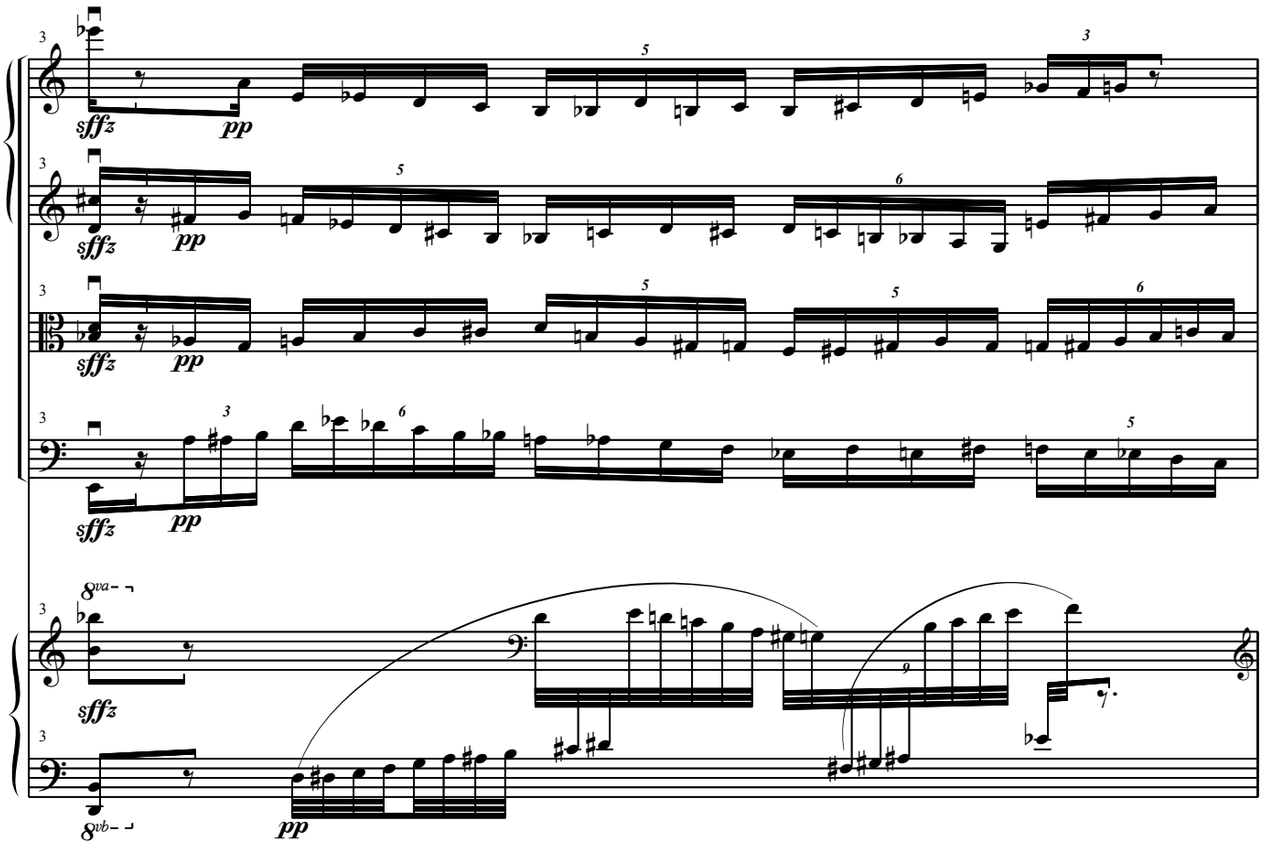
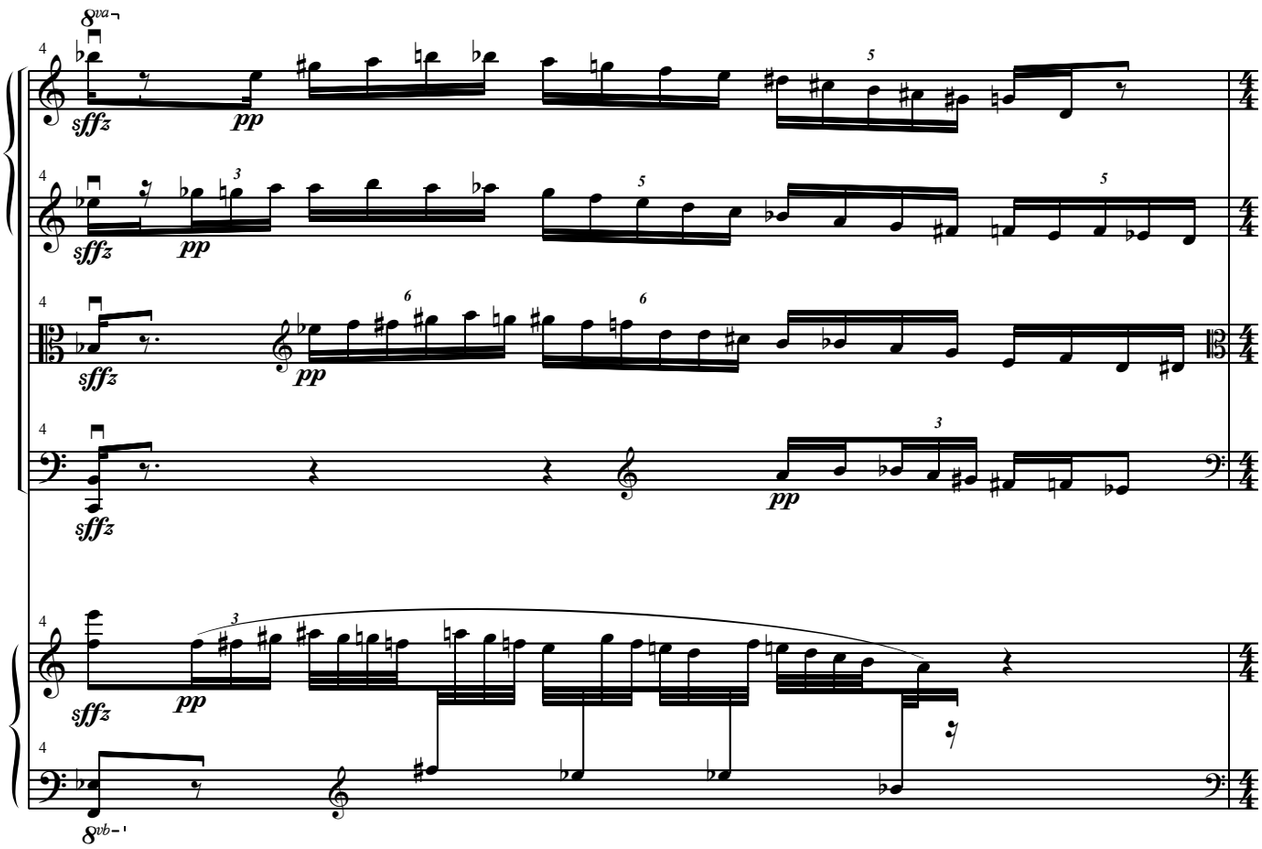
OBJECT 1 (ENSEMBLE)

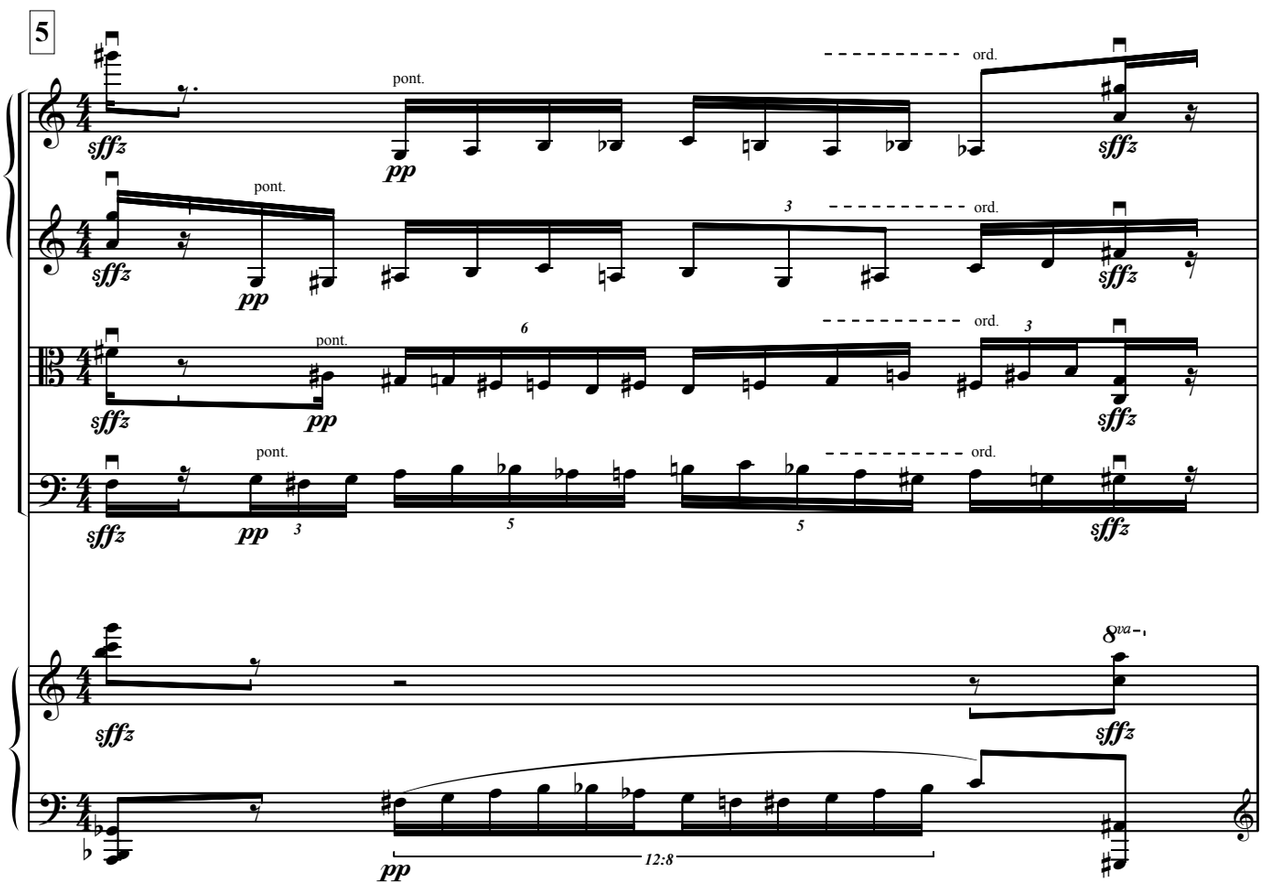
Allegro energico ♩ = 112-120

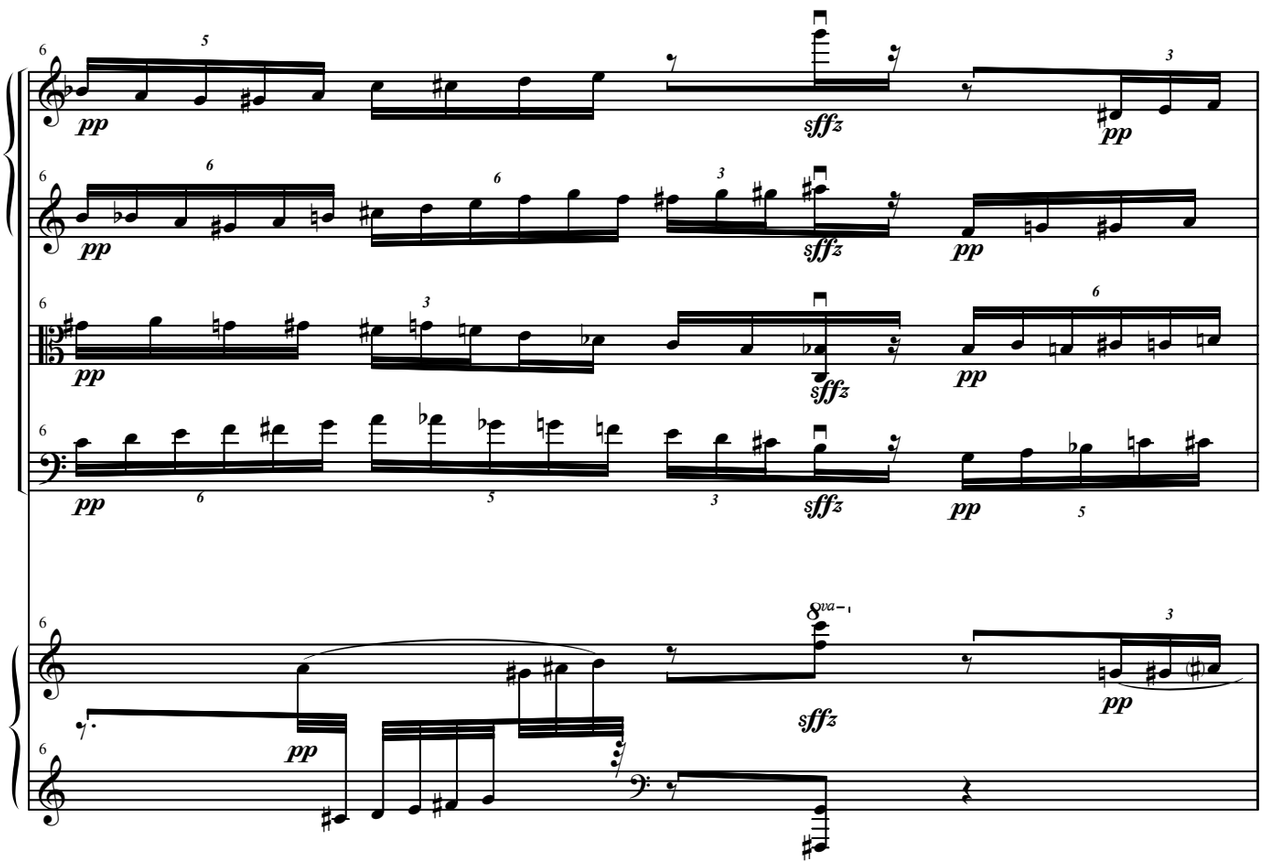


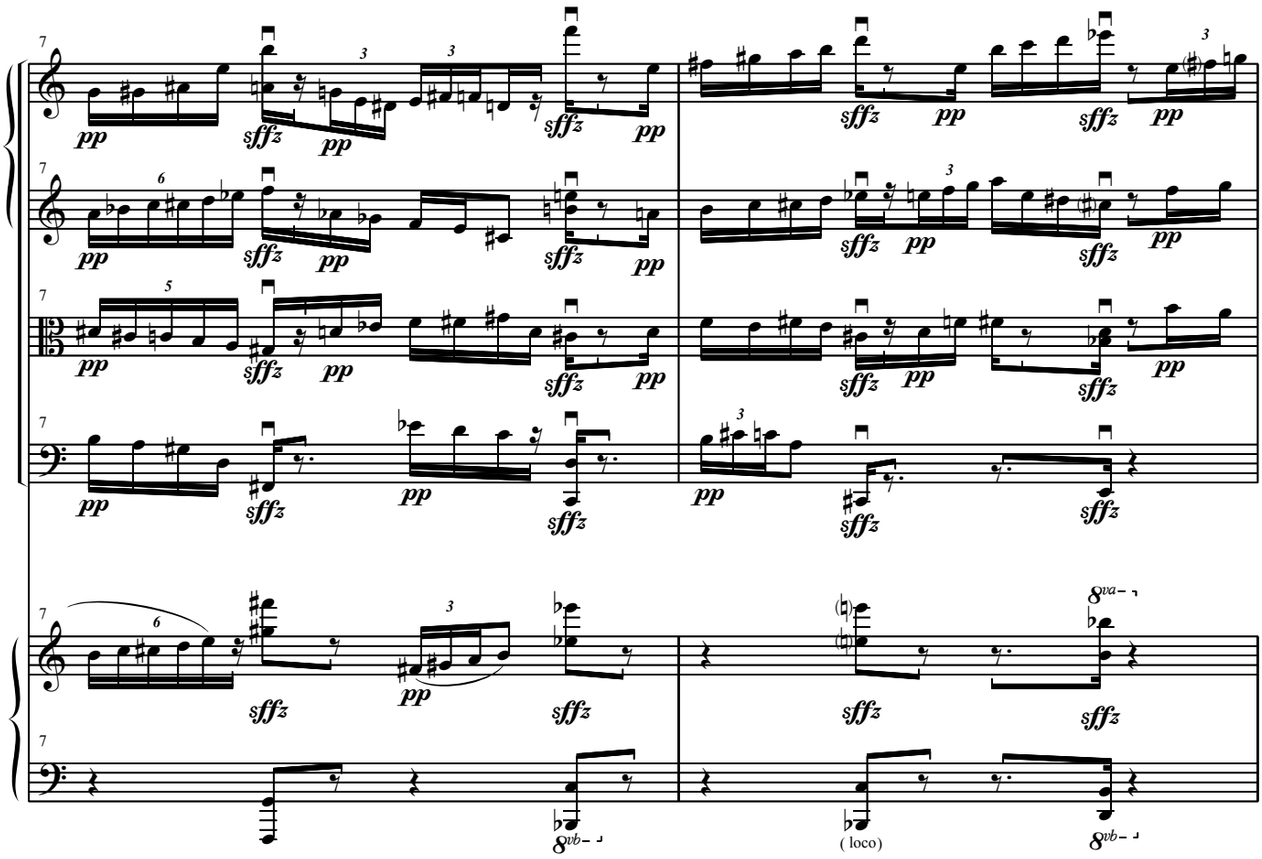


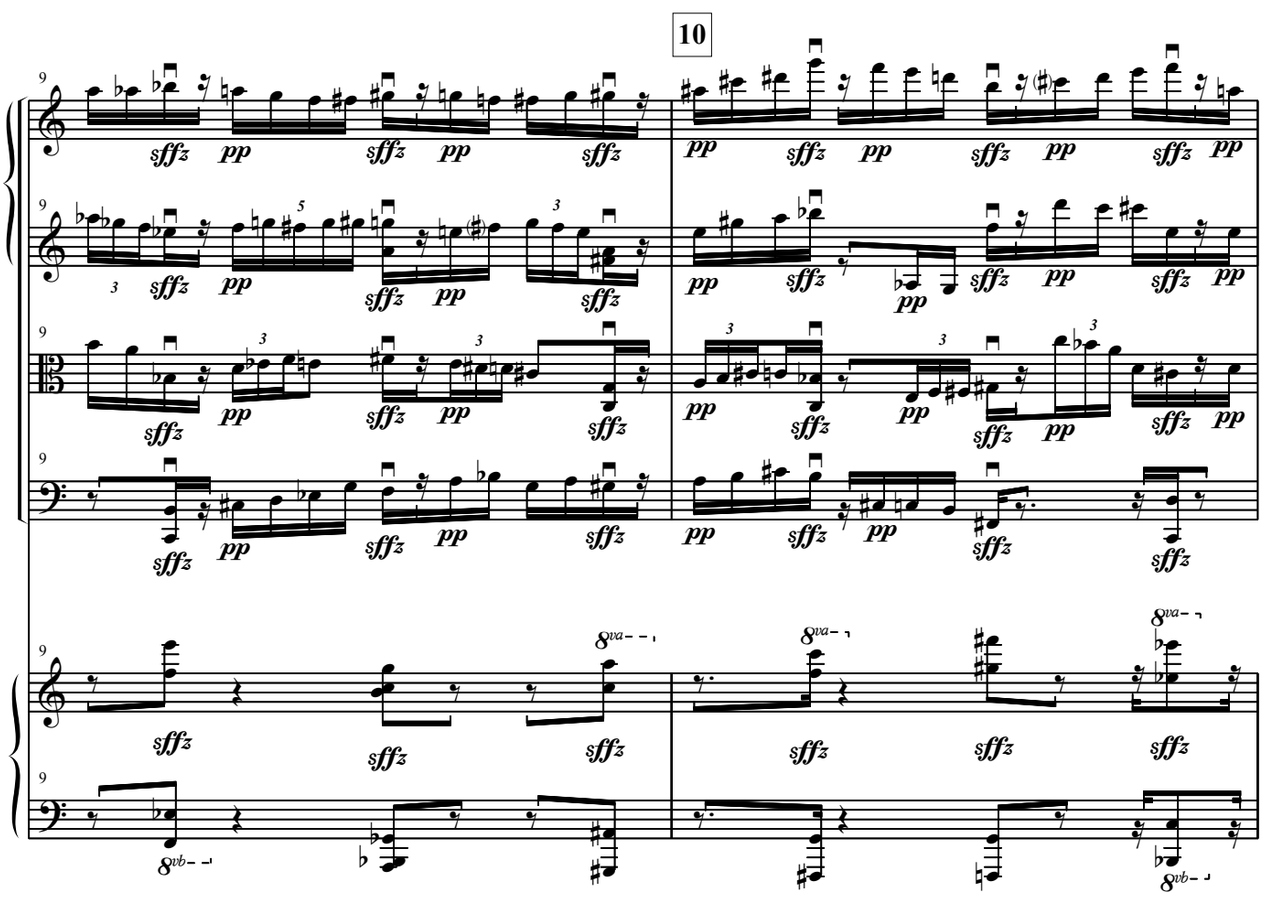

sffz
pp
8va
8vb

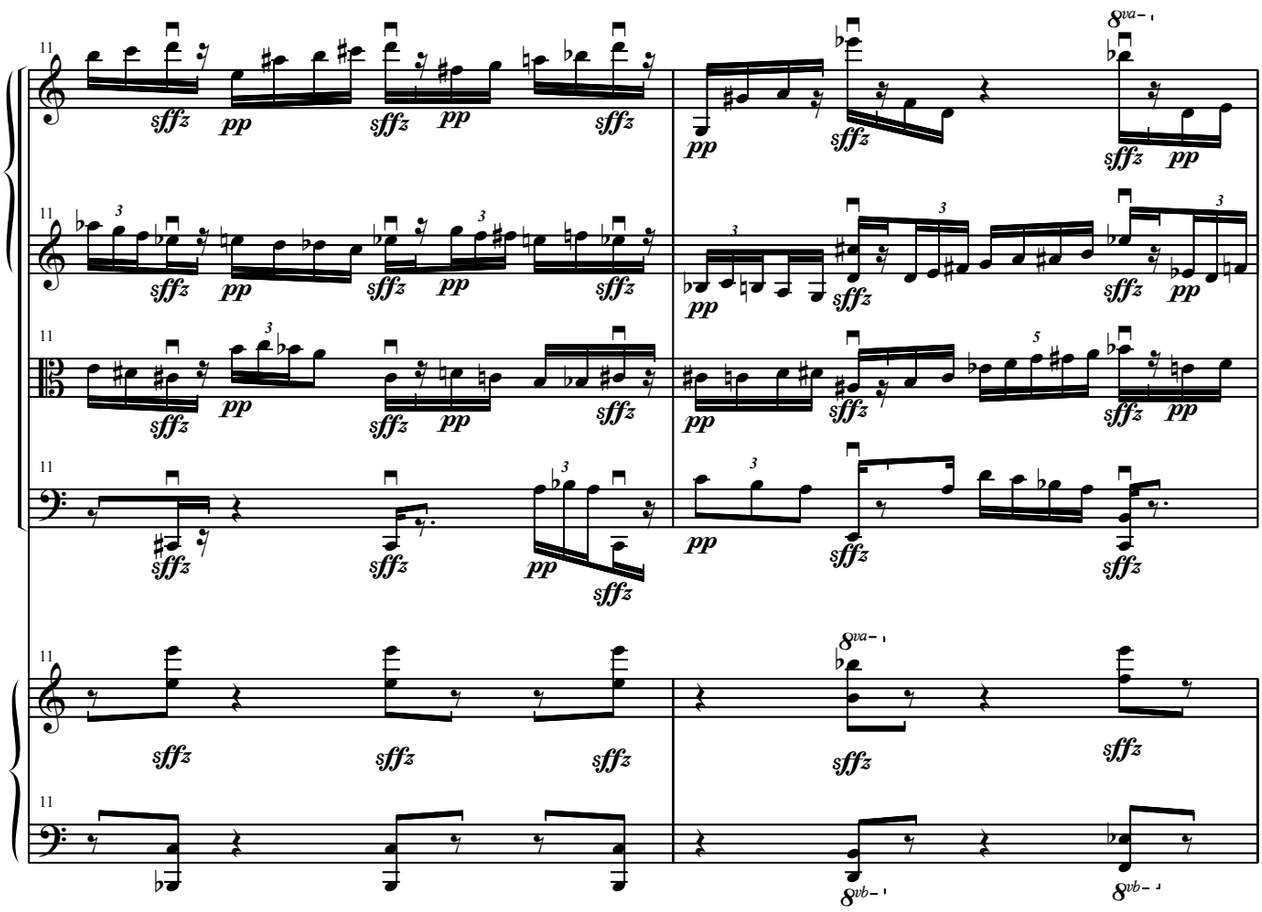

sffz
pp
8va
8vb

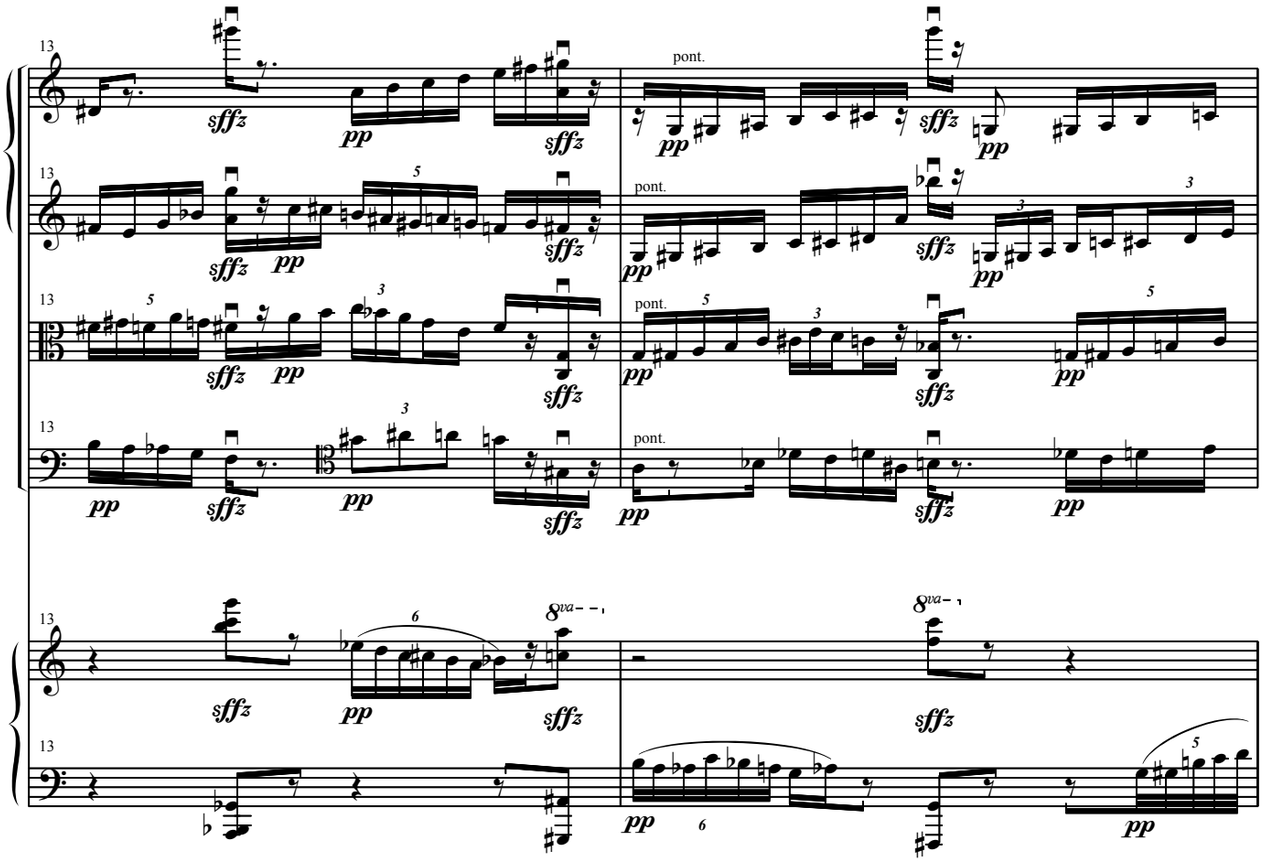

5
pont.
ord.
sffz
pp
8va
12:8

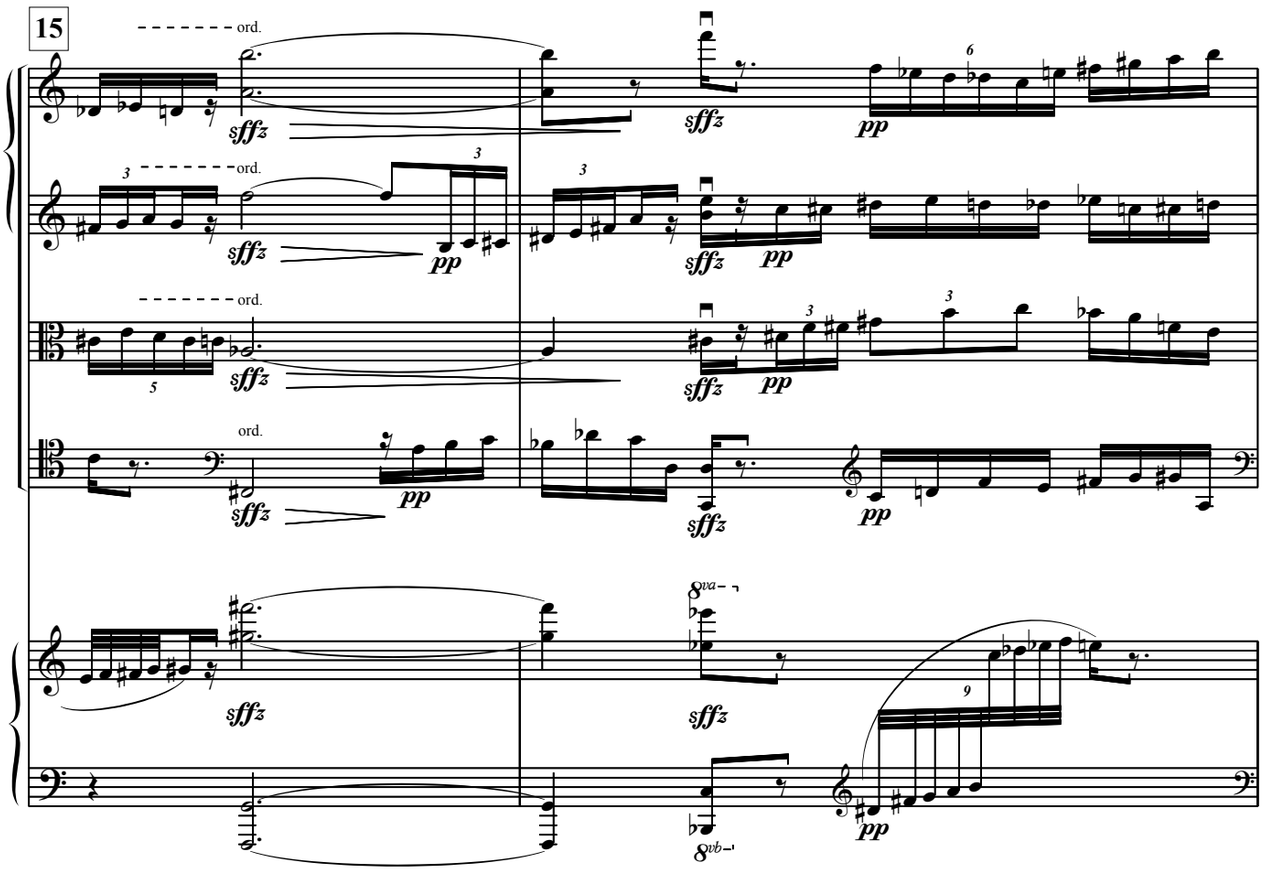

6
pp
sffz
8va

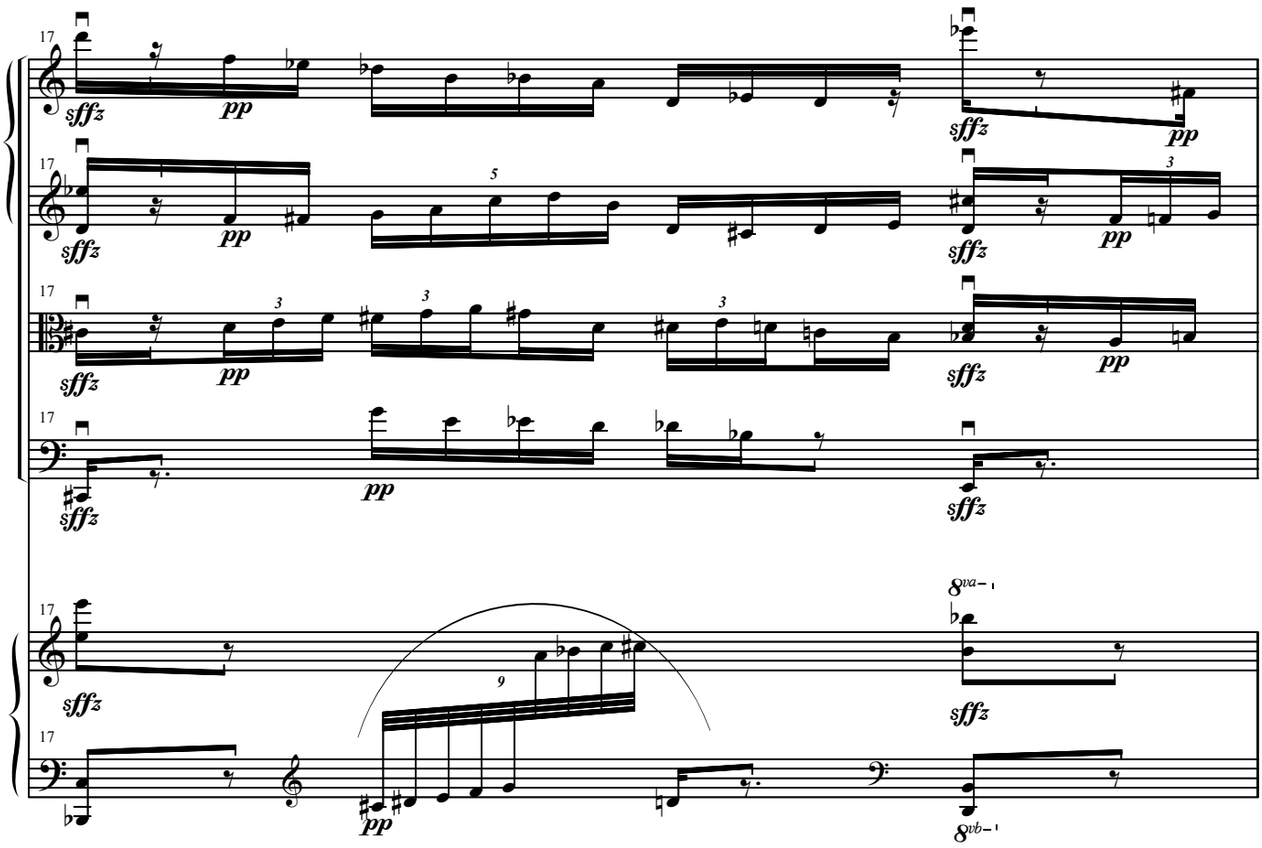

(loco)

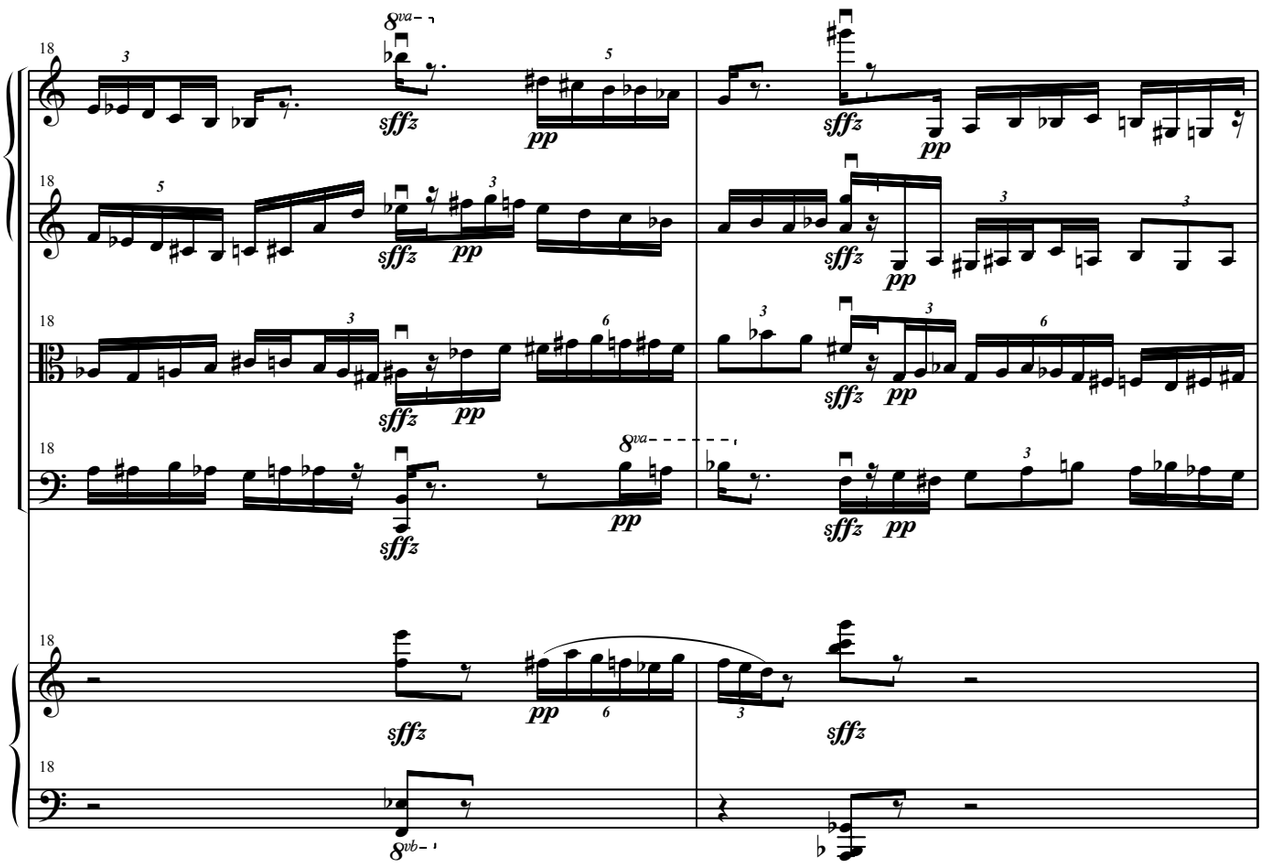

10

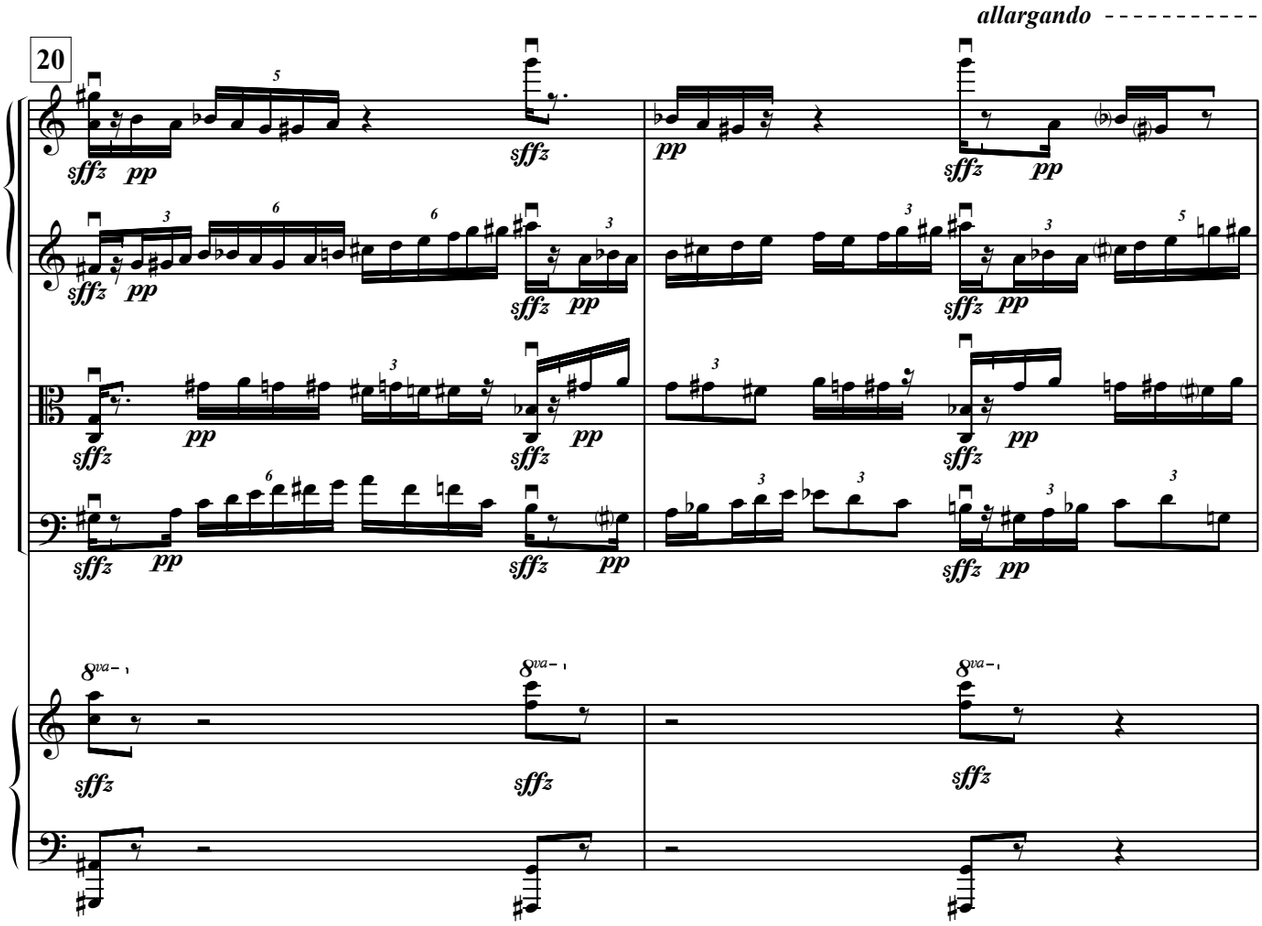

11
sffz
pp
8va
8vb

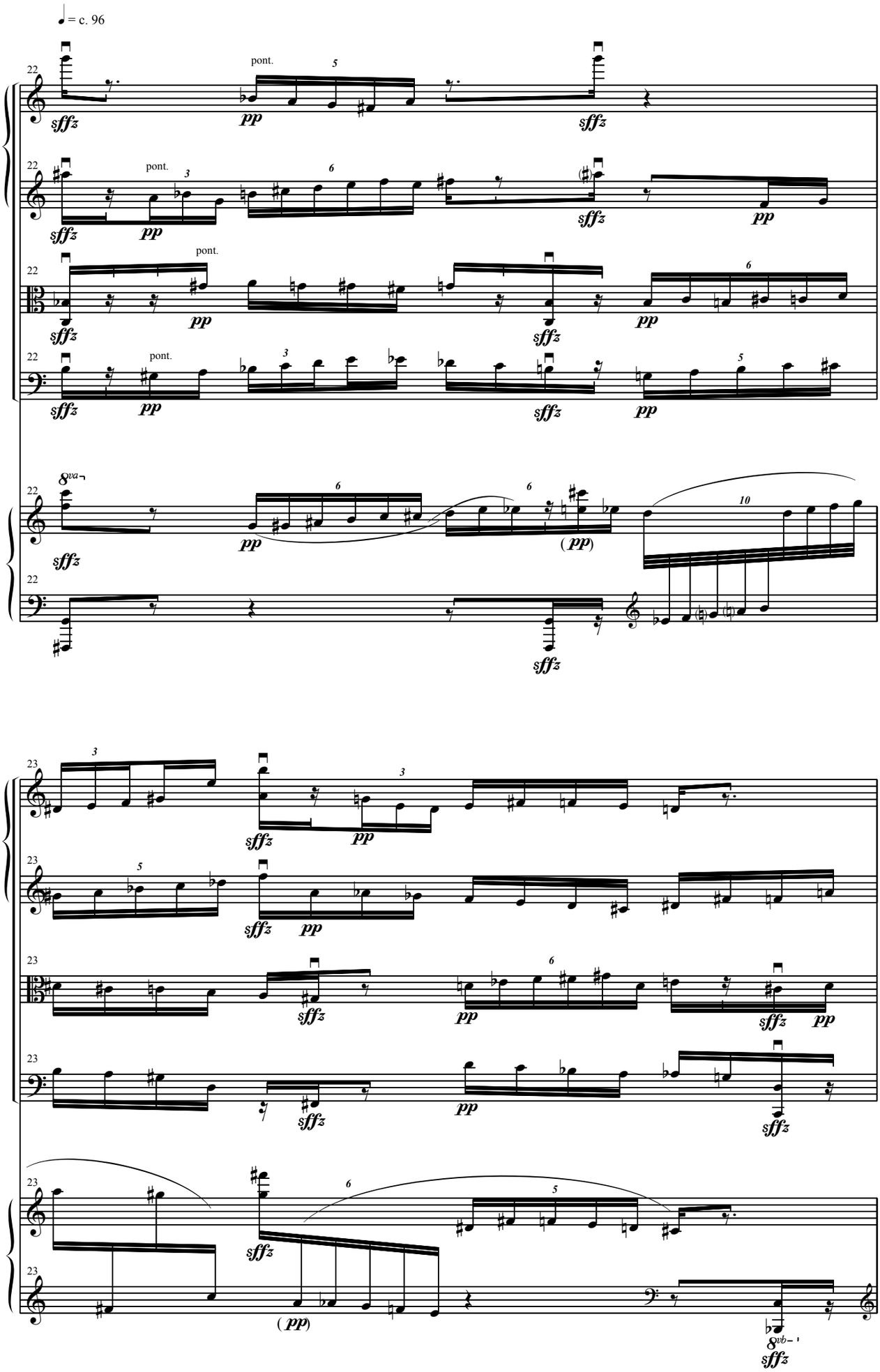

13
sffz
pp
pont.
8va

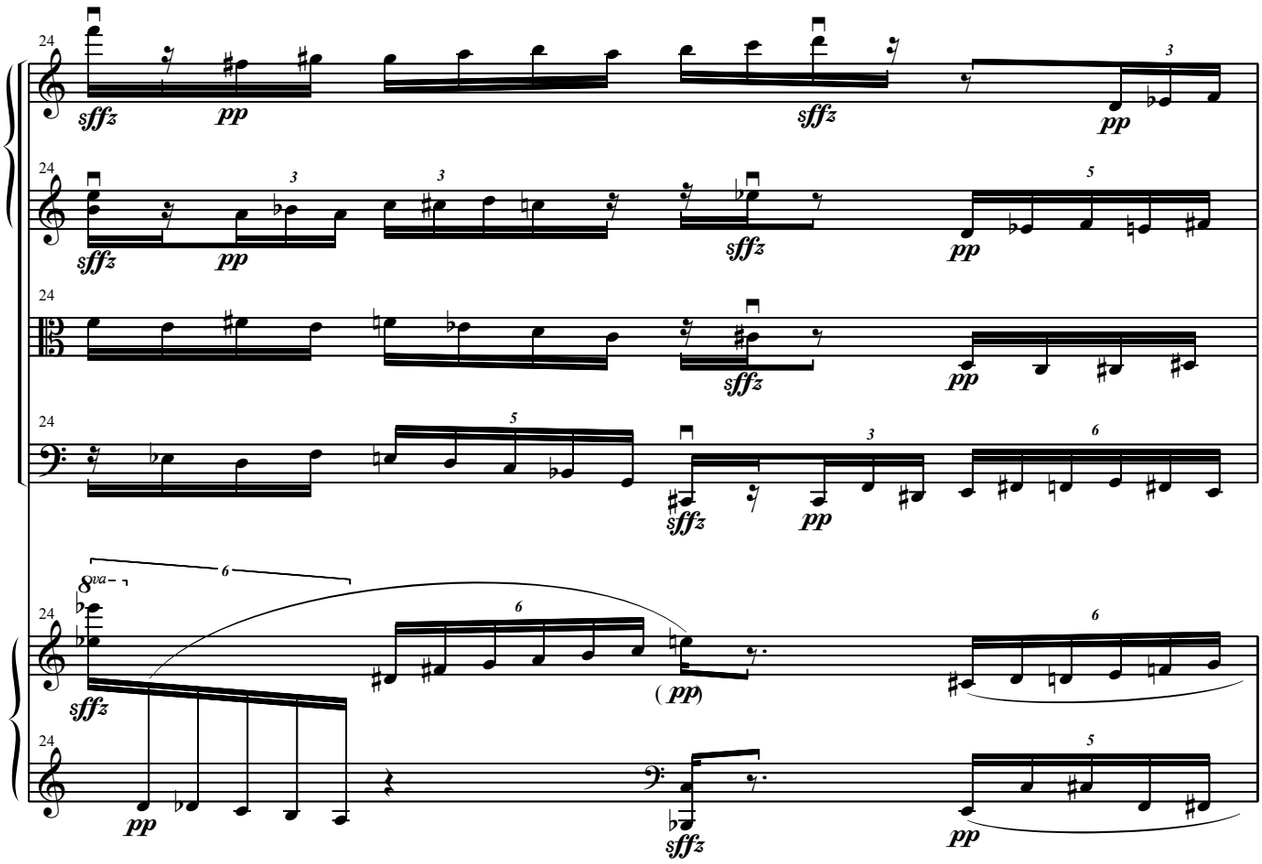

15
ord.
sffz
pp
8va
8vb

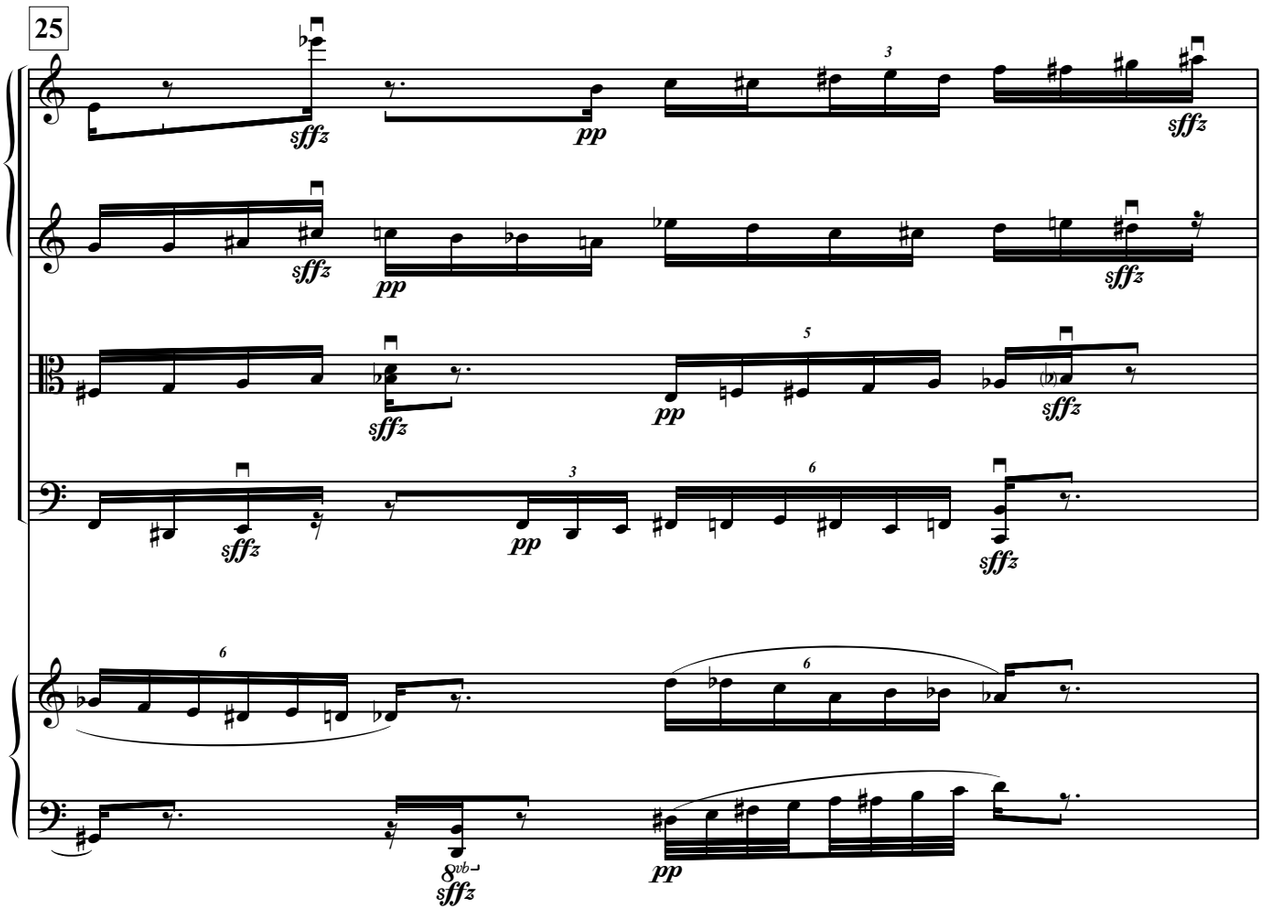

17
sffz
pp
8va
8vb

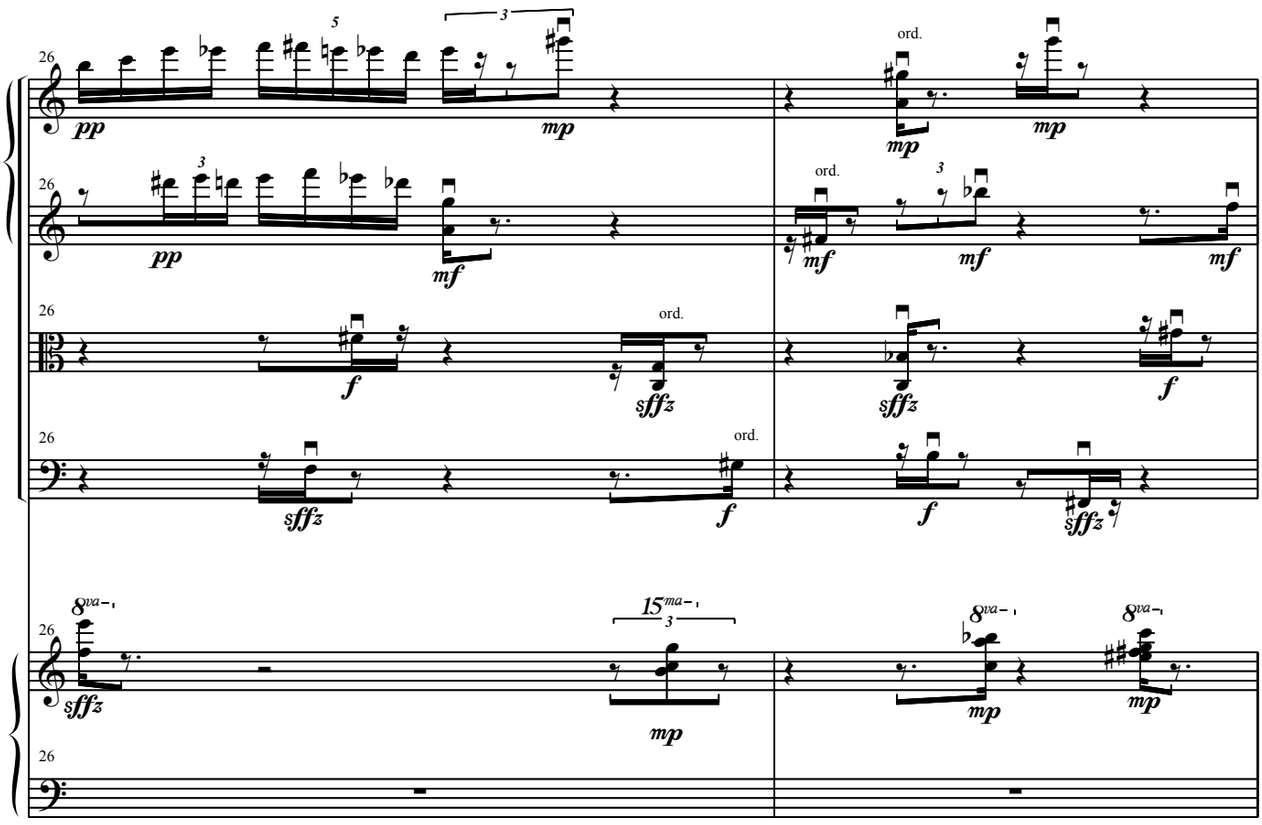

18
8va
sffz
pp
8vb

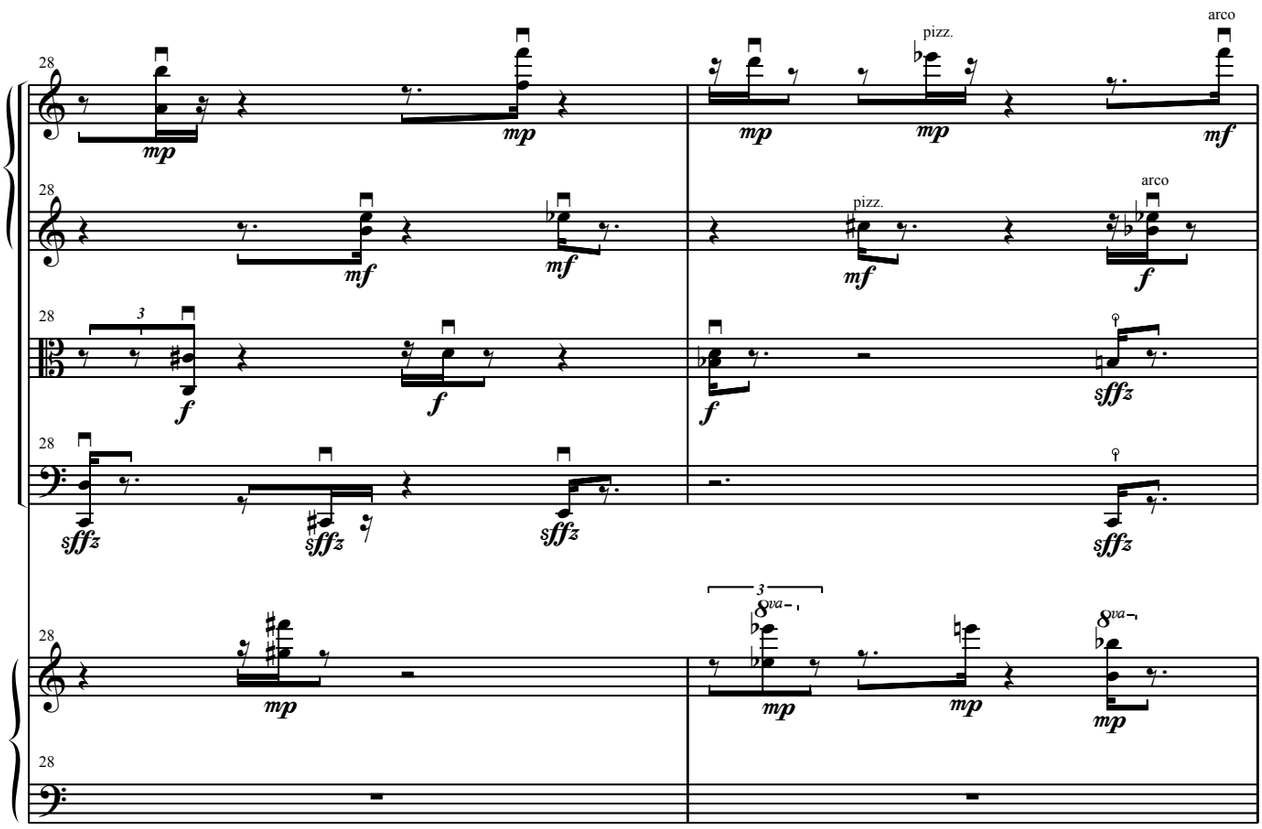

allargando
20
sffz
pp
8va

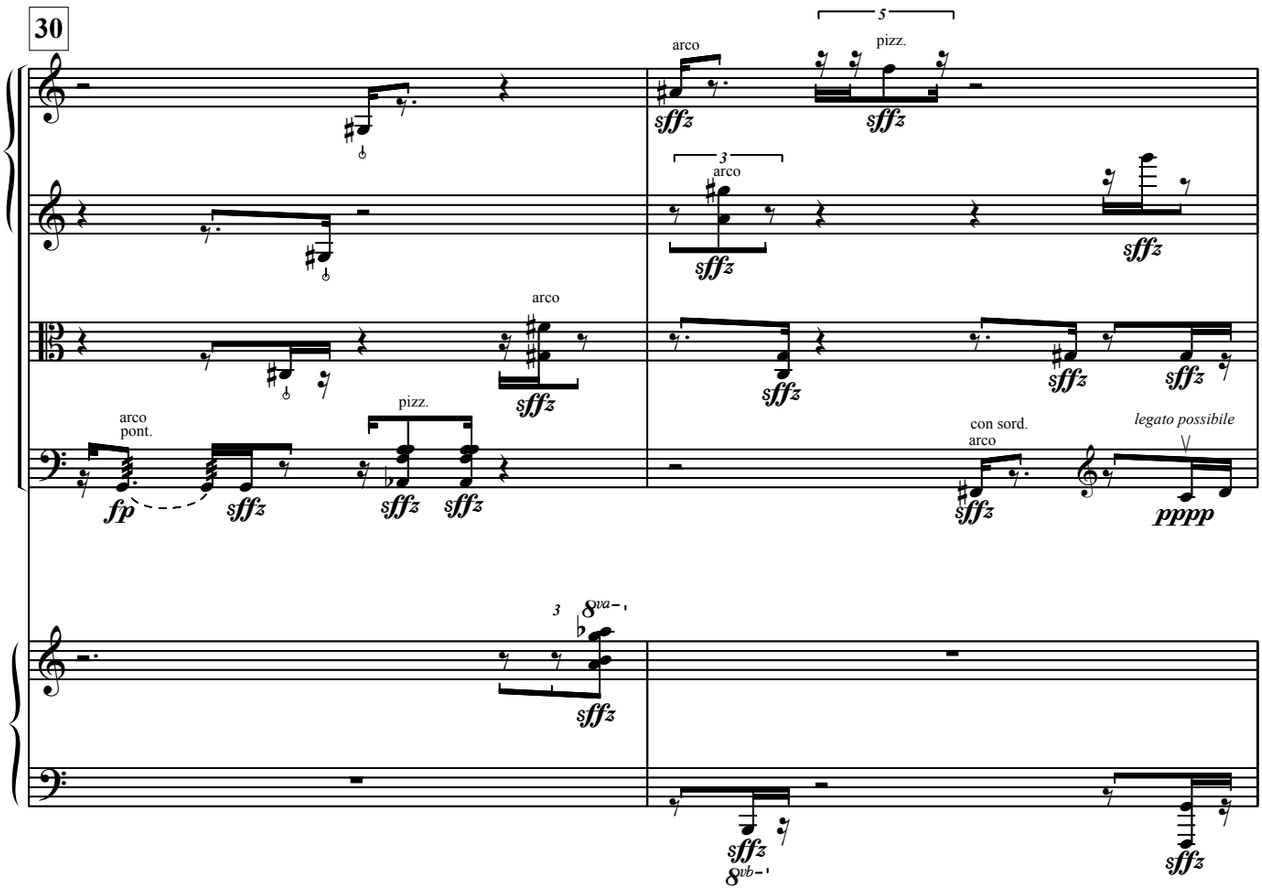

♩ = c. 96
pont.
sffz
pp
8va
(pp)
8vb

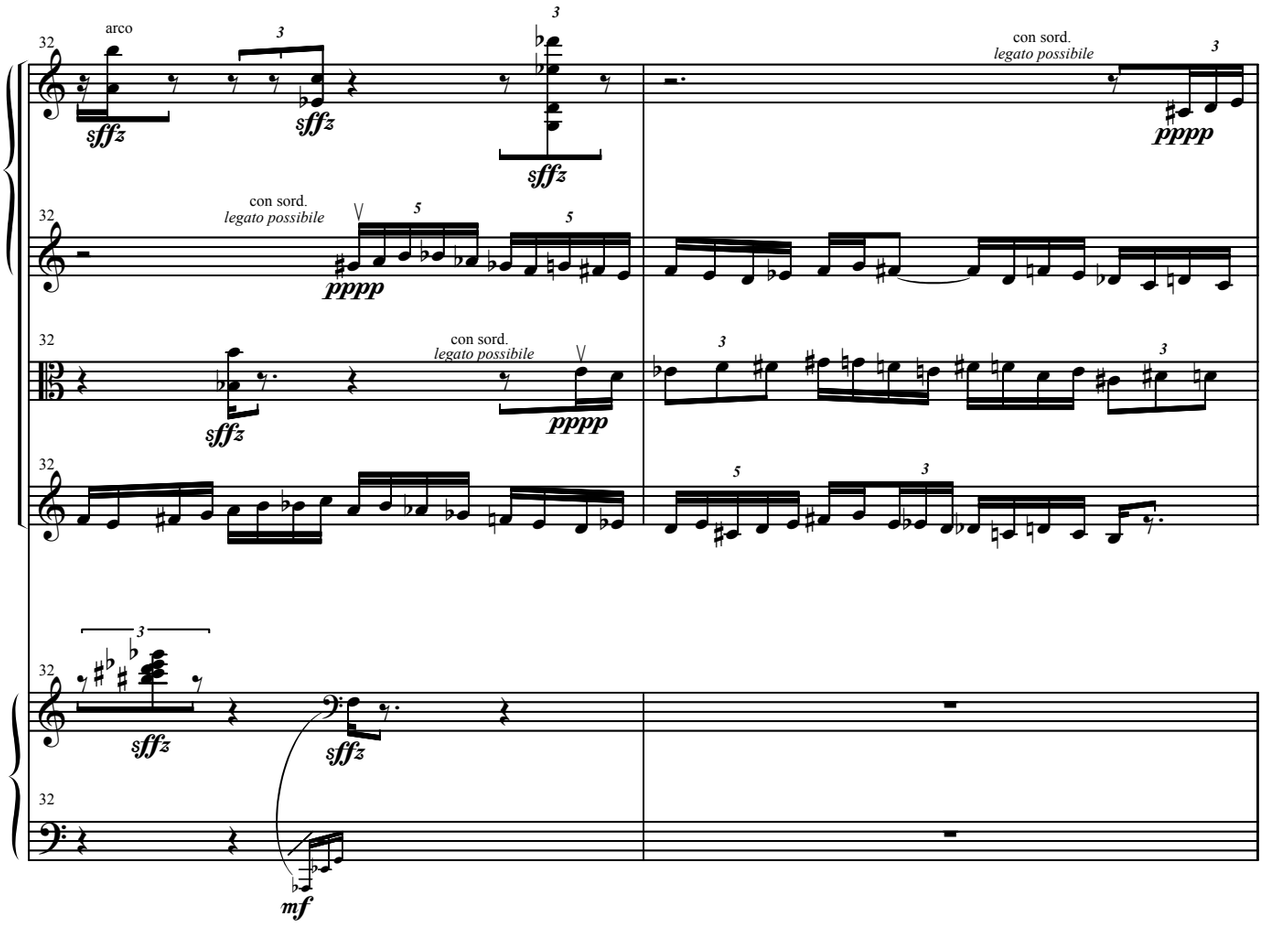

24
sffz
pp
8va
(pp)

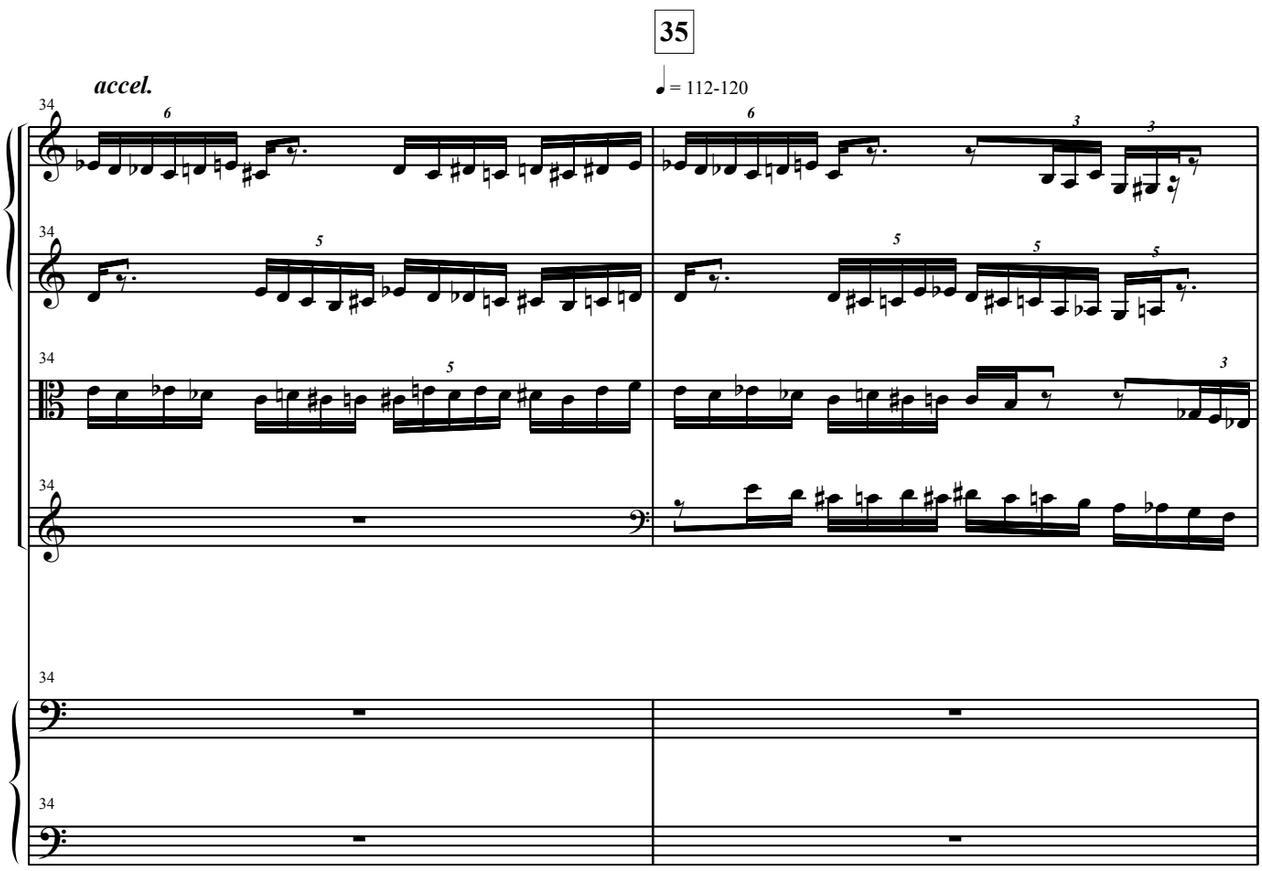

25
sffz
pp
8vb

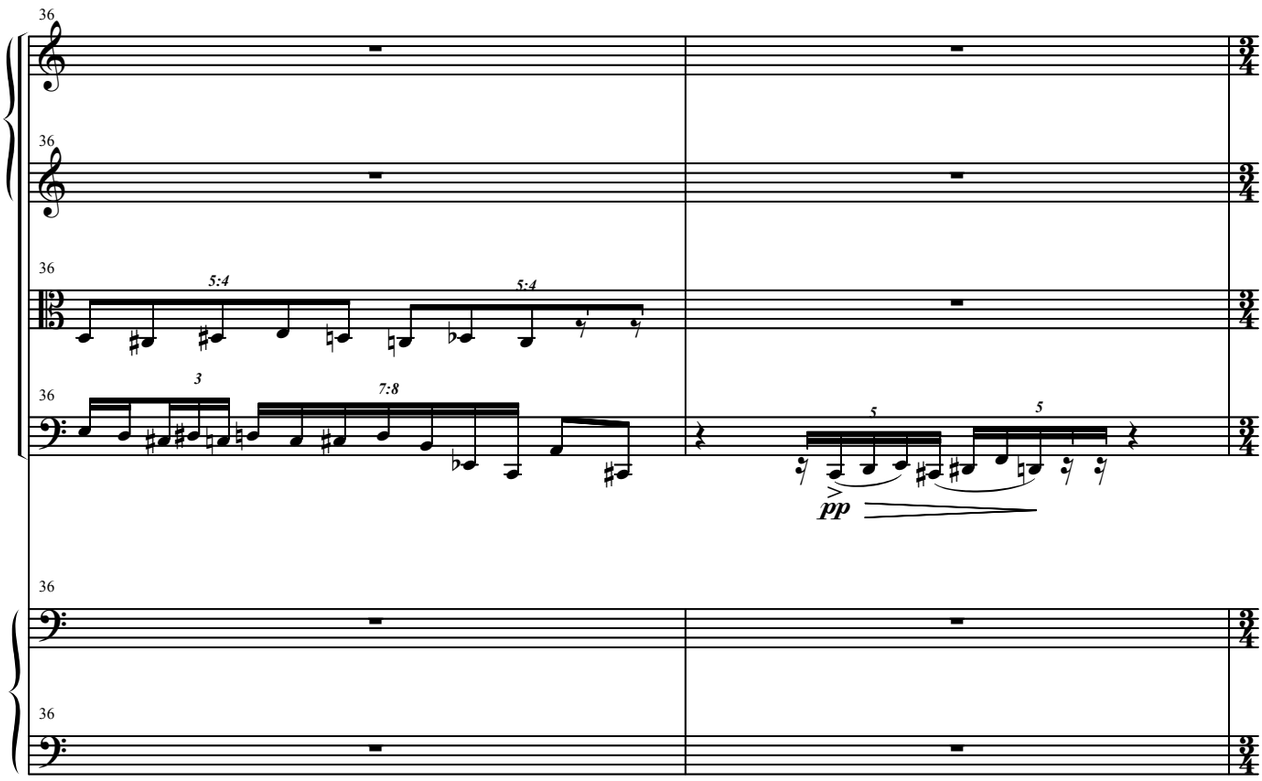

26
ord.
8va
15ma

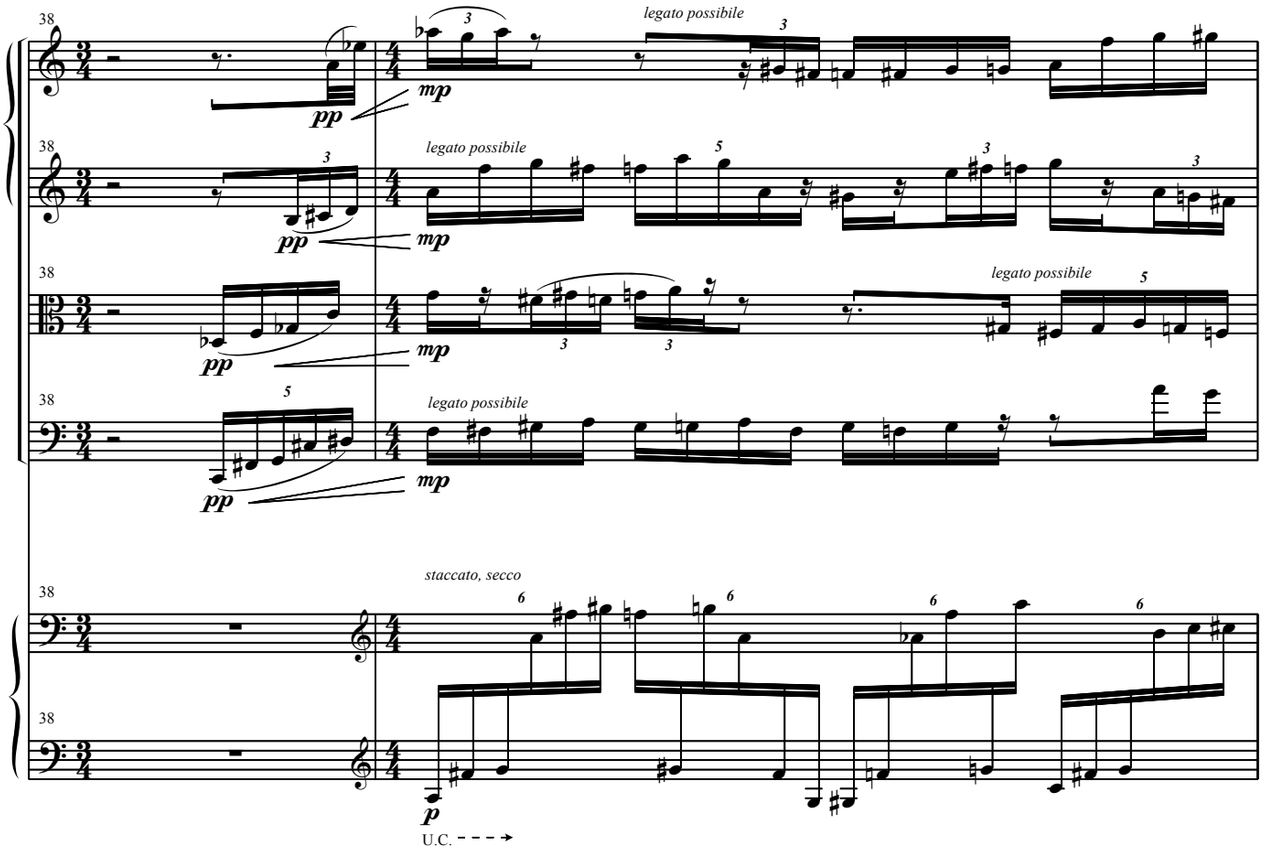

28
pizz.
arco
8va

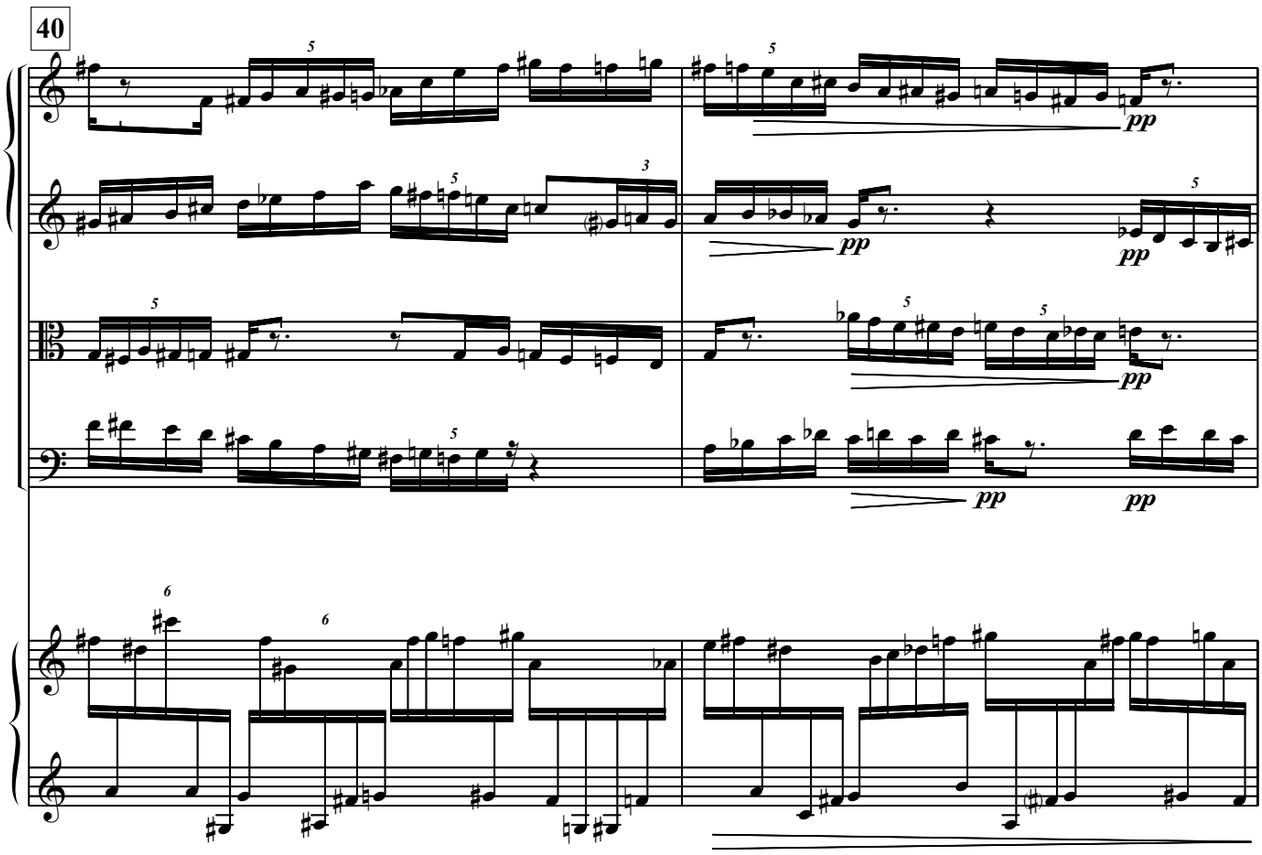

30
arco
pizz.
arco
arco
pizz.
arco
pont.
con sord.
arco
legato possibile
8va
8vb

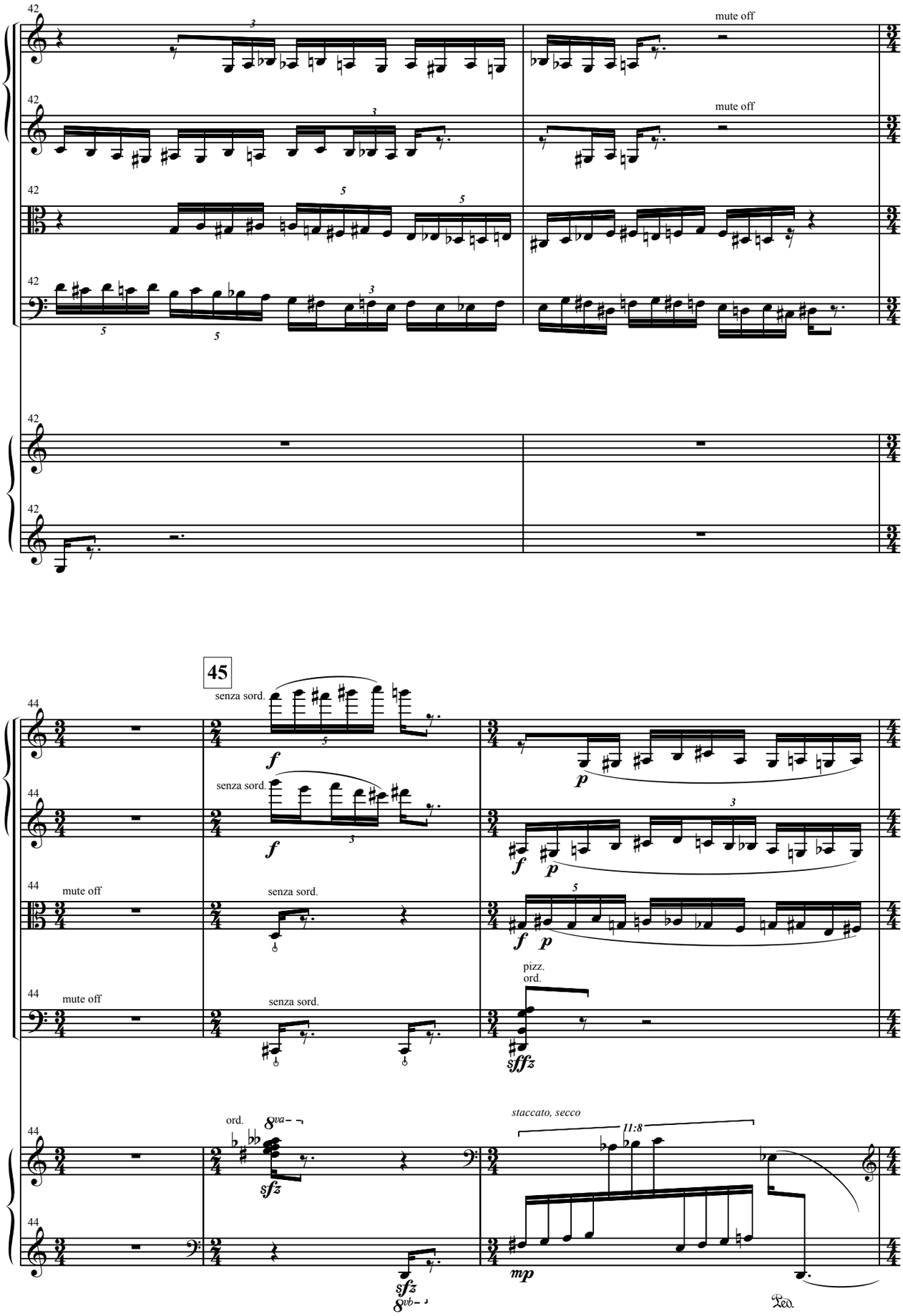

32
arco
con sord.
legato possibile
con sord.
legato possibile
con sord.
legato possibile
mf


35
accel.
= 112-120

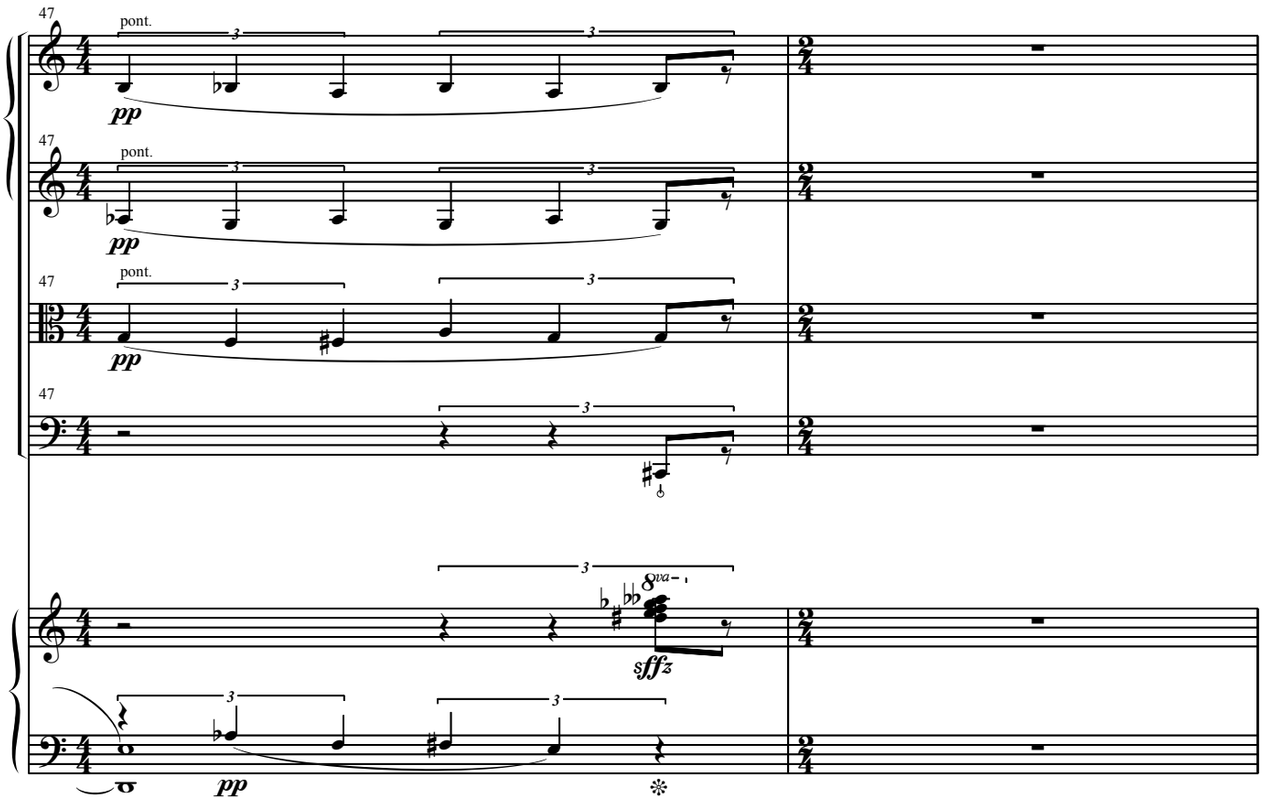

5:4
5:4
7:8
pp

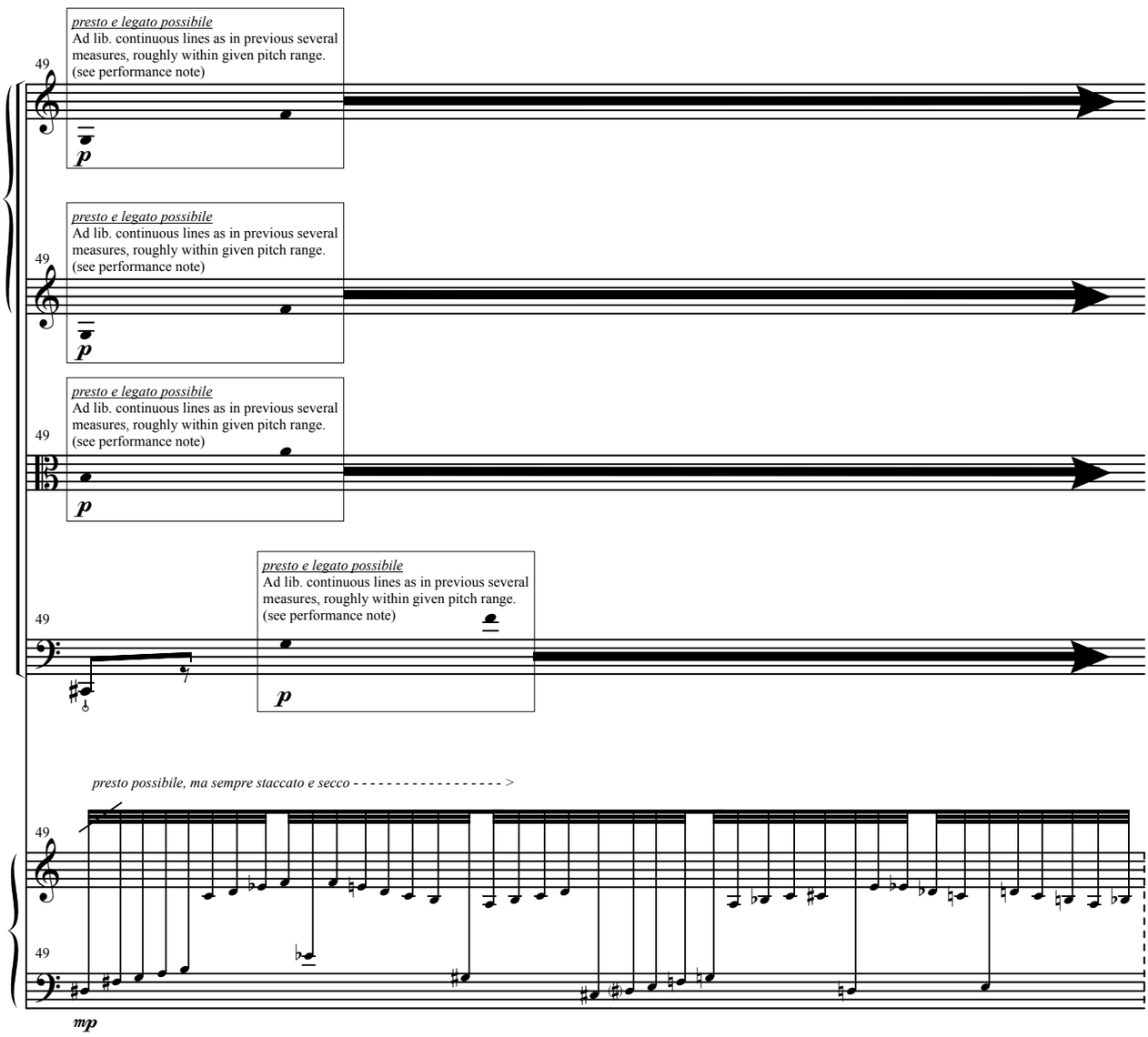

38
legato possibile
mp
pp
staccato, secco
p
U.C.


40
pp

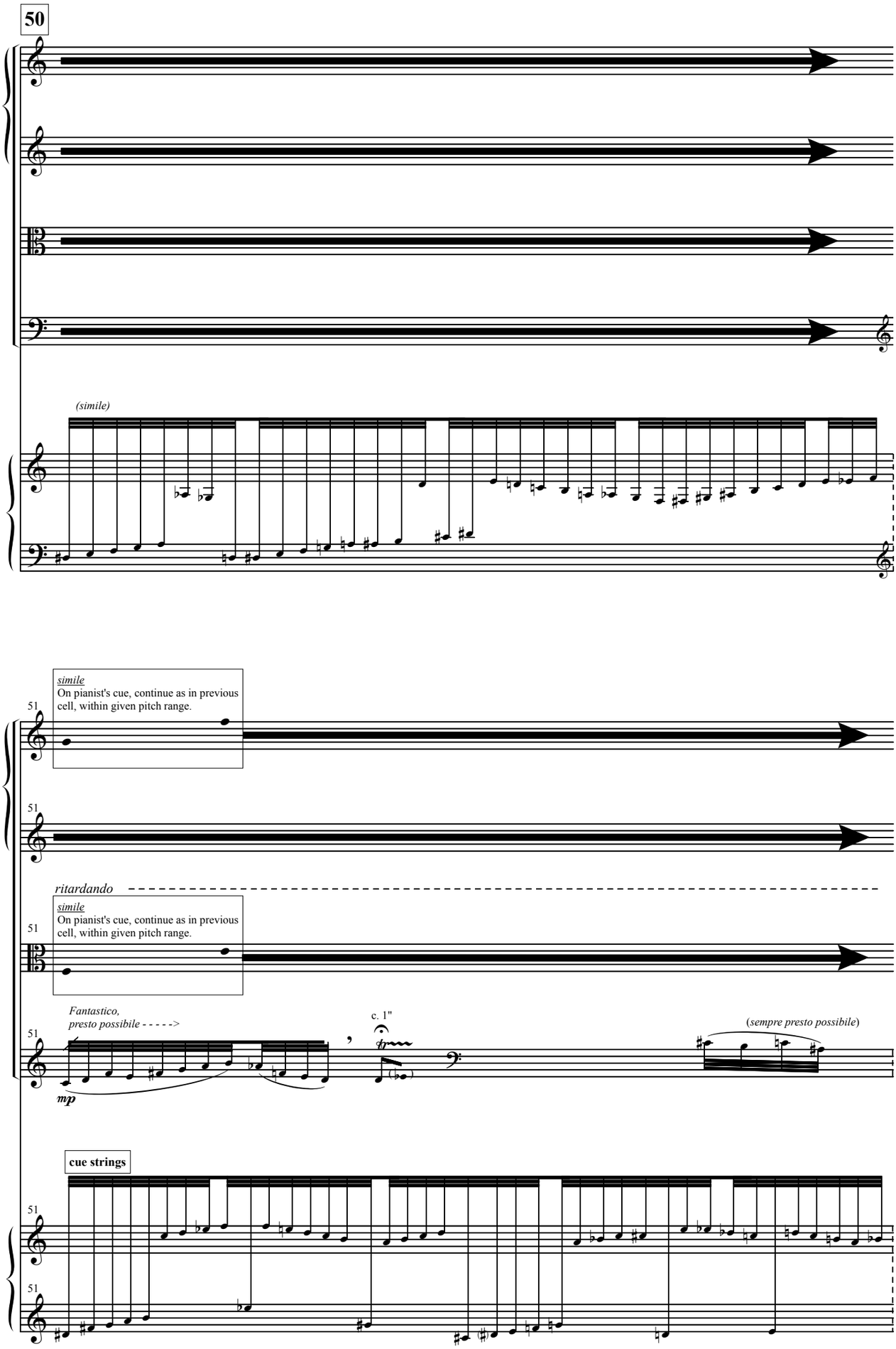

42
mute off
42
mute off
42
42
42
42

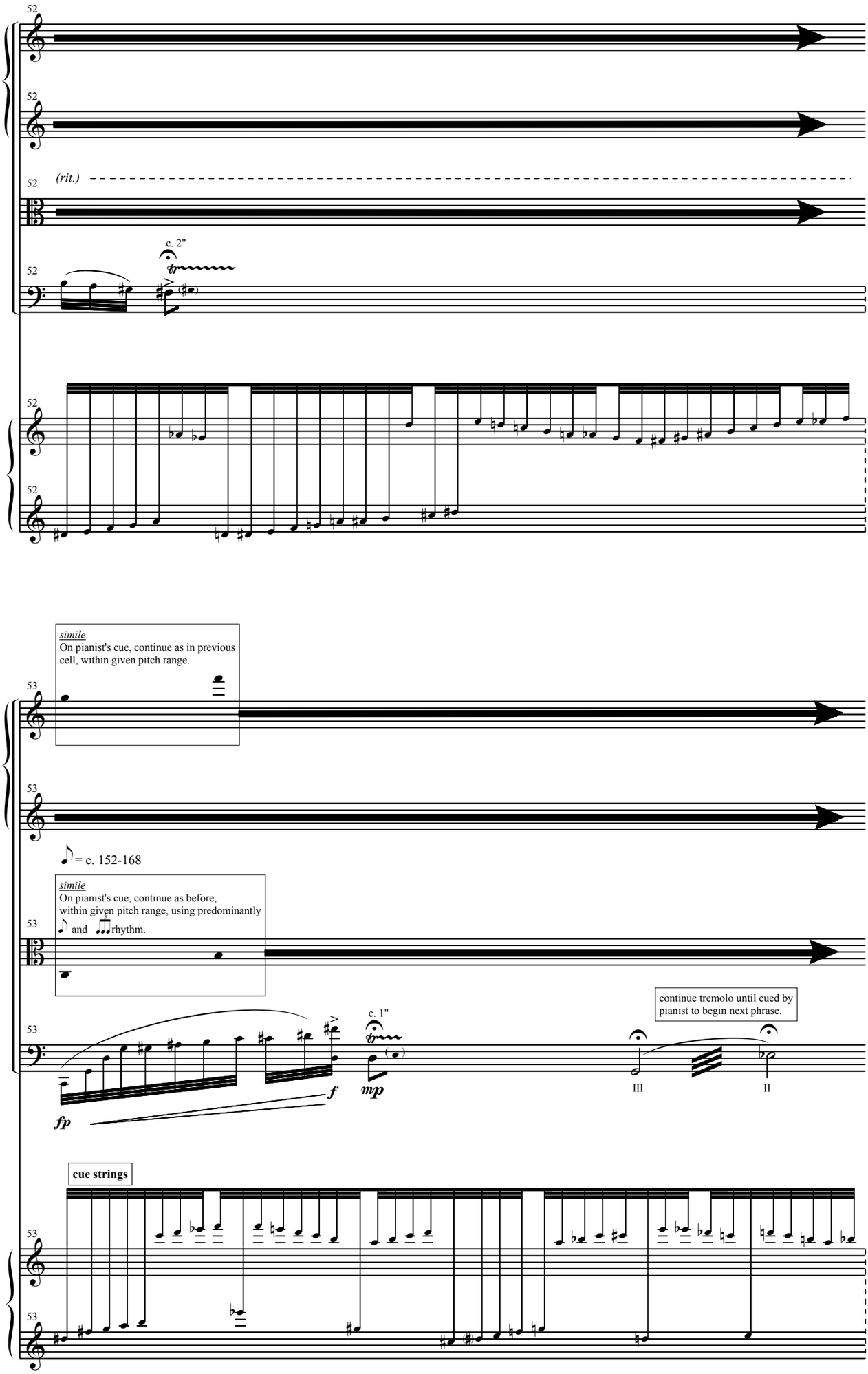
45
44
senza sord.
senza sord.
44
mute off
senza sord.
44
mute off
senza sord.
pizz.
ord.
ord.
staccato, secco
11:8
44
44

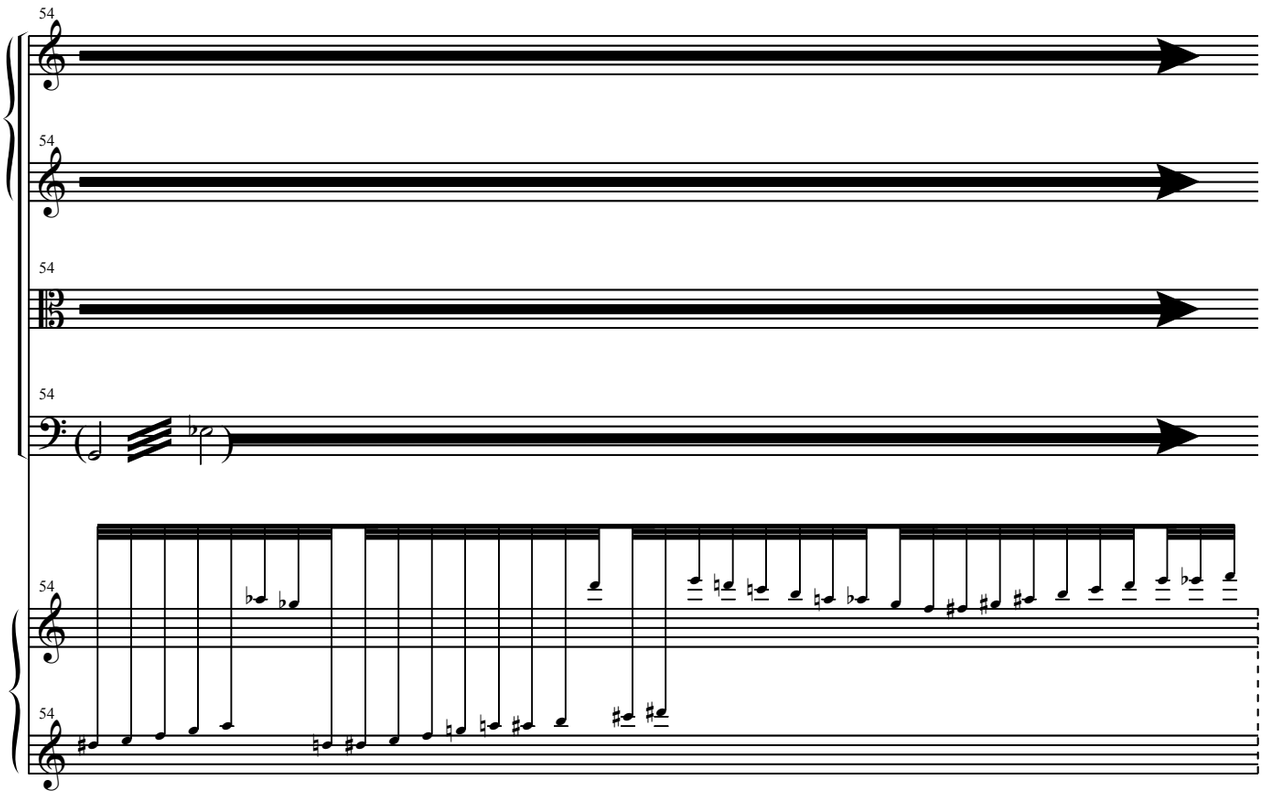

47
pont.
pp
47
pont.
pp
47
pont.
pp
47
8va
sffz
pp

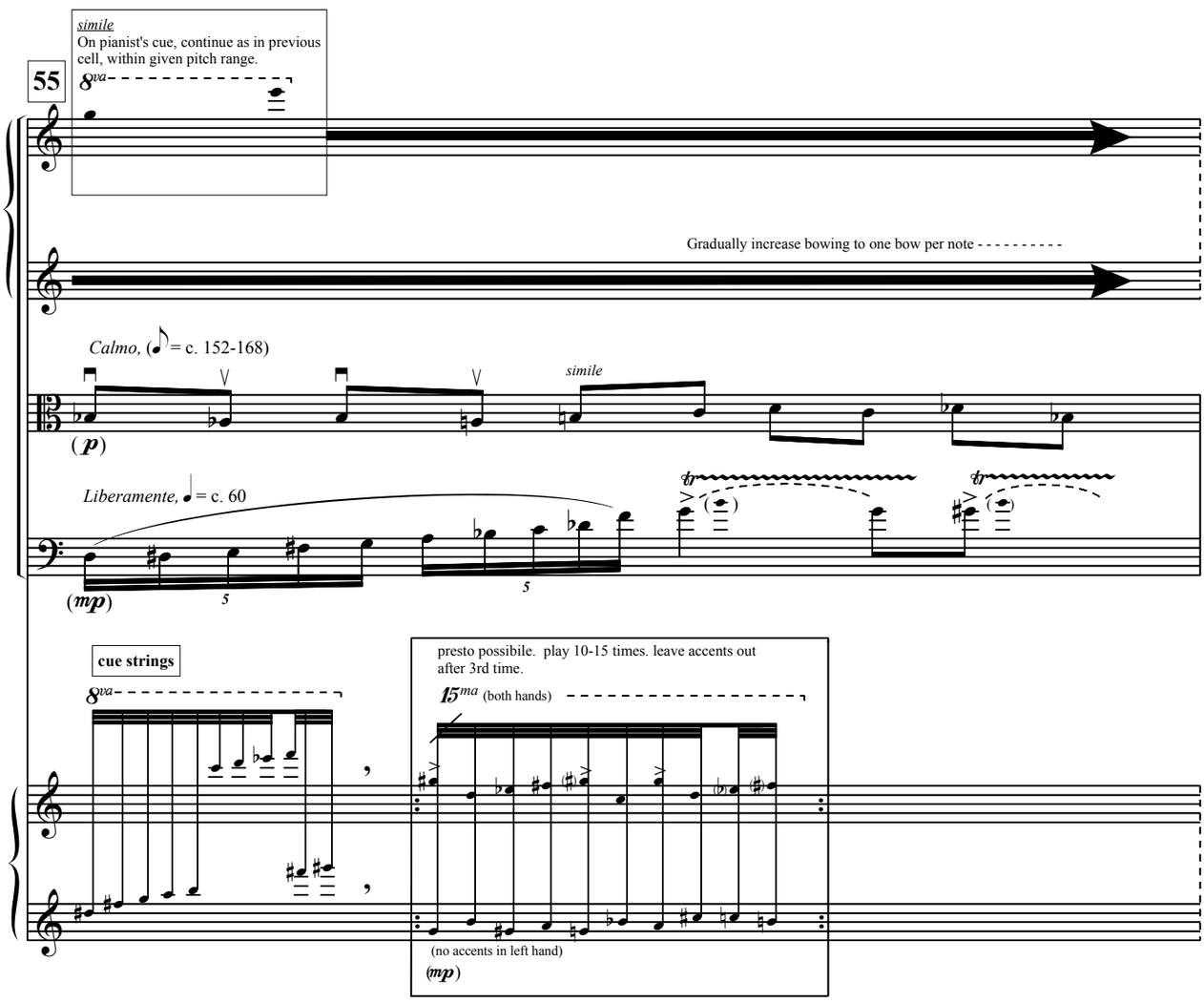

presto e legato possibile
Ad lib. continuous lines as in previous several measures, roughly within given pitch range. (see performance note)
49
p
presto e legato possibile
Ad lib. continuous lines as in previous several measures, roughly within given pitch range. (see performance note)
49
p
presto e legato possibile
Ad lib. continuous lines as in previous several measures, roughly within given pitch range. (see performance note)
49
p
presto e legato possibile
Ad lib. continuous lines as in previous several measures, roughly within given pitch range. (see performance note)
49
p

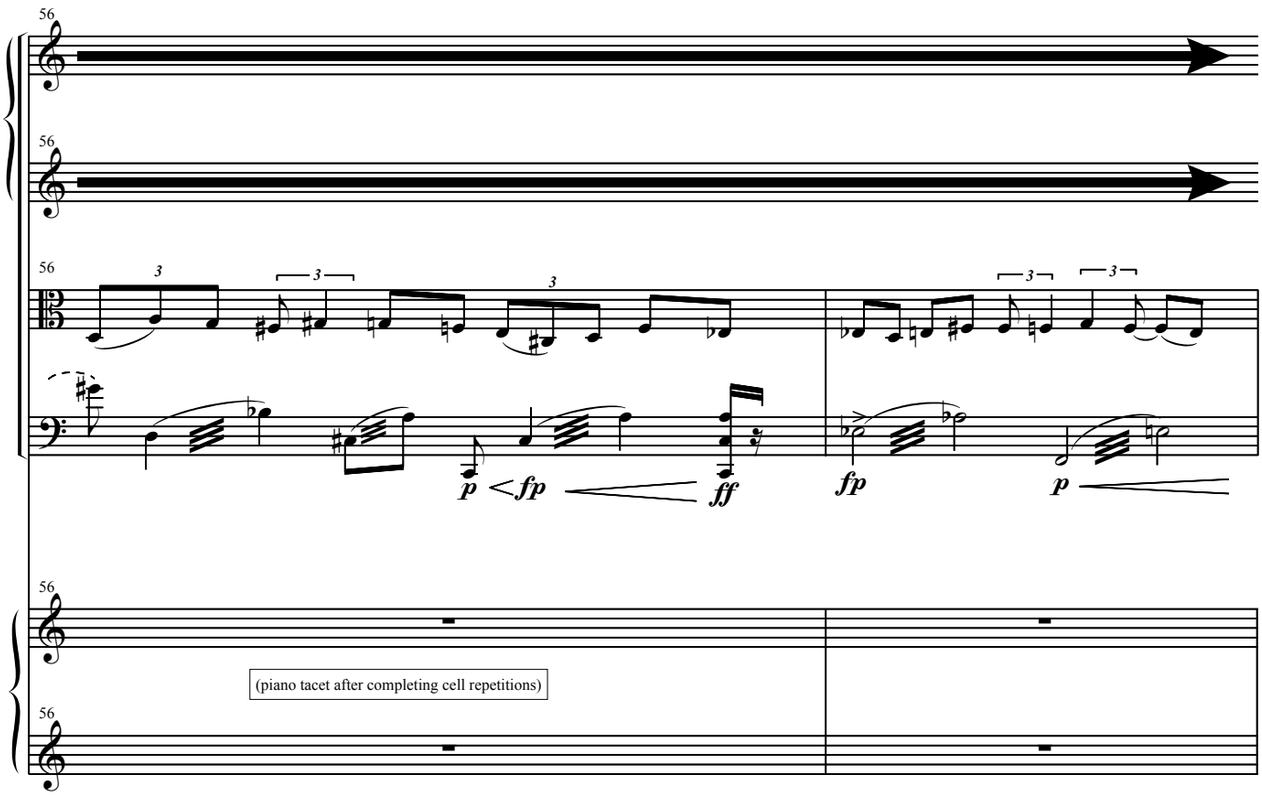
presto possibile, ma sempre staccato e secco - - - - - - - - - - - - - - - - - - >
49
49
mp

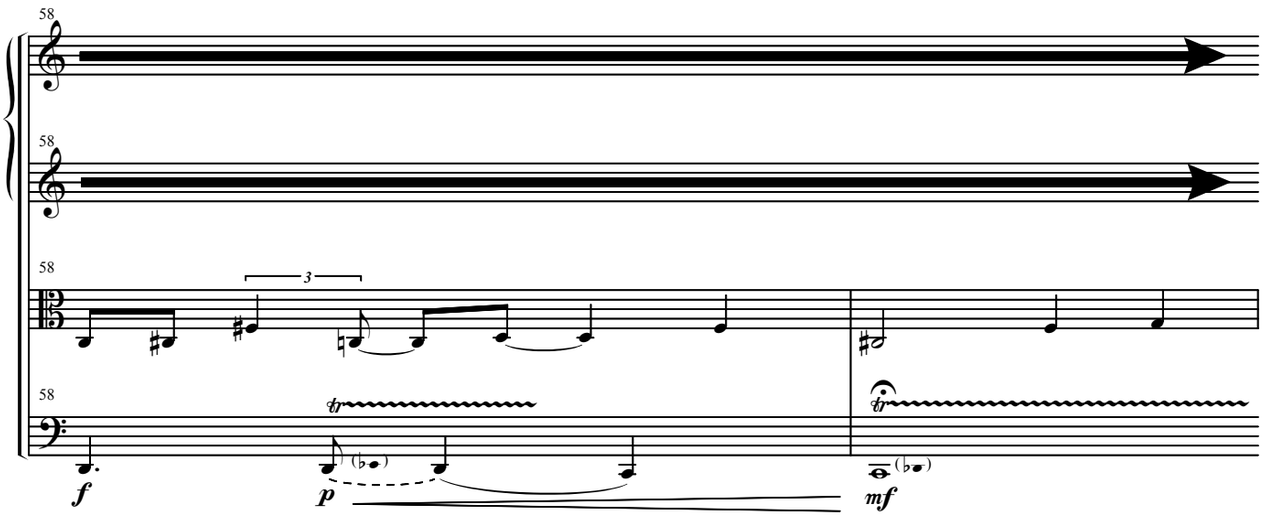

50
(simile)
simile
On pianist's cue, continue as in previous cell, within given pitch range.
51
ritardando
simile
On pianist's cue, continue as in previous cell, within given pitch range.
Fantastico,
presto possibile - - - - - >
mp
c. 1"
(sempre presto possibile)
cue strings

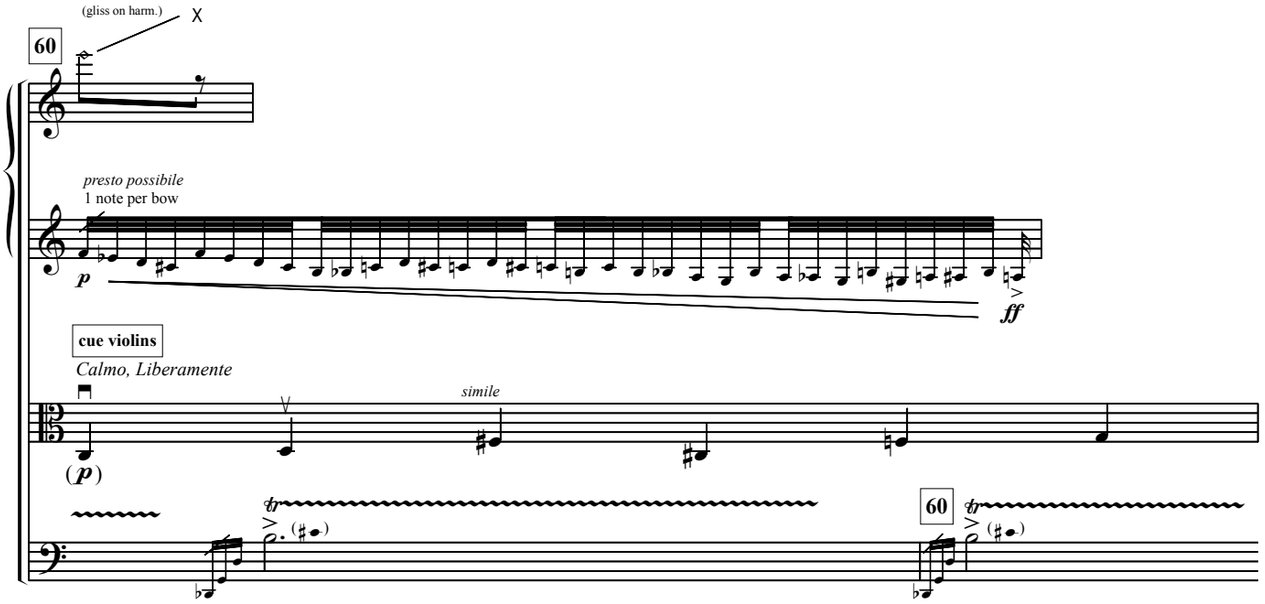

52
(rit.)
c. 2"
tr
53
simile
On pianist's cue, continue as in previous cell, within given pitch range.
= c. 152-168
simile
On pianist's cue, continue as before, within given pitch range, using predominantly and rhythm.
c. 1"
continue tremolo until cued by pianist to begin next phrase.
III
II
fp
f
mp
cue strings

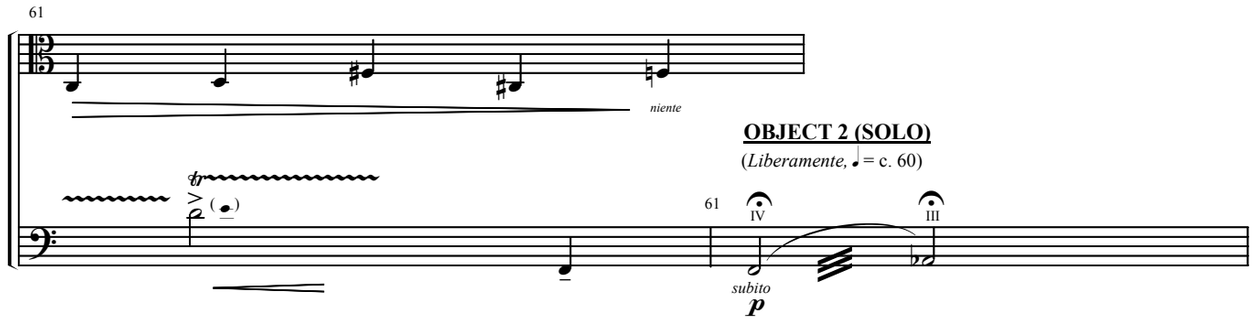

54
54
54
54
54
54


simile
On pianist's cue, continue as in previous cell, within given pitch range.
55
8va
Gradually increase bowing to one bow per note
Calmo, (♪ = c. 152-168)
simile
(p)
Liberamente, ♩ = c. 60
(mp)
5
5
cue strings
8va
presto possibile. play 10-15 times. leave accents out after 3rd time.
15ma (both hands)
(no accents in left hand)
(mp)

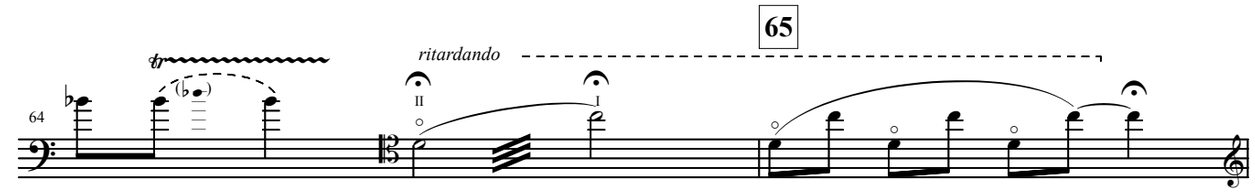

56
56
56
p
fp
ff
fp
p
56
(piano tacet after completing cell repetitions)
56

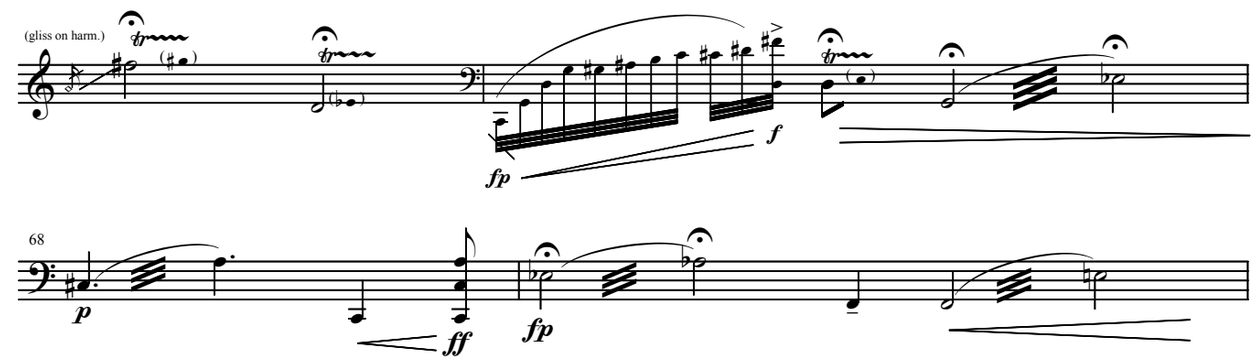

58
58
58
58
f
p
mf

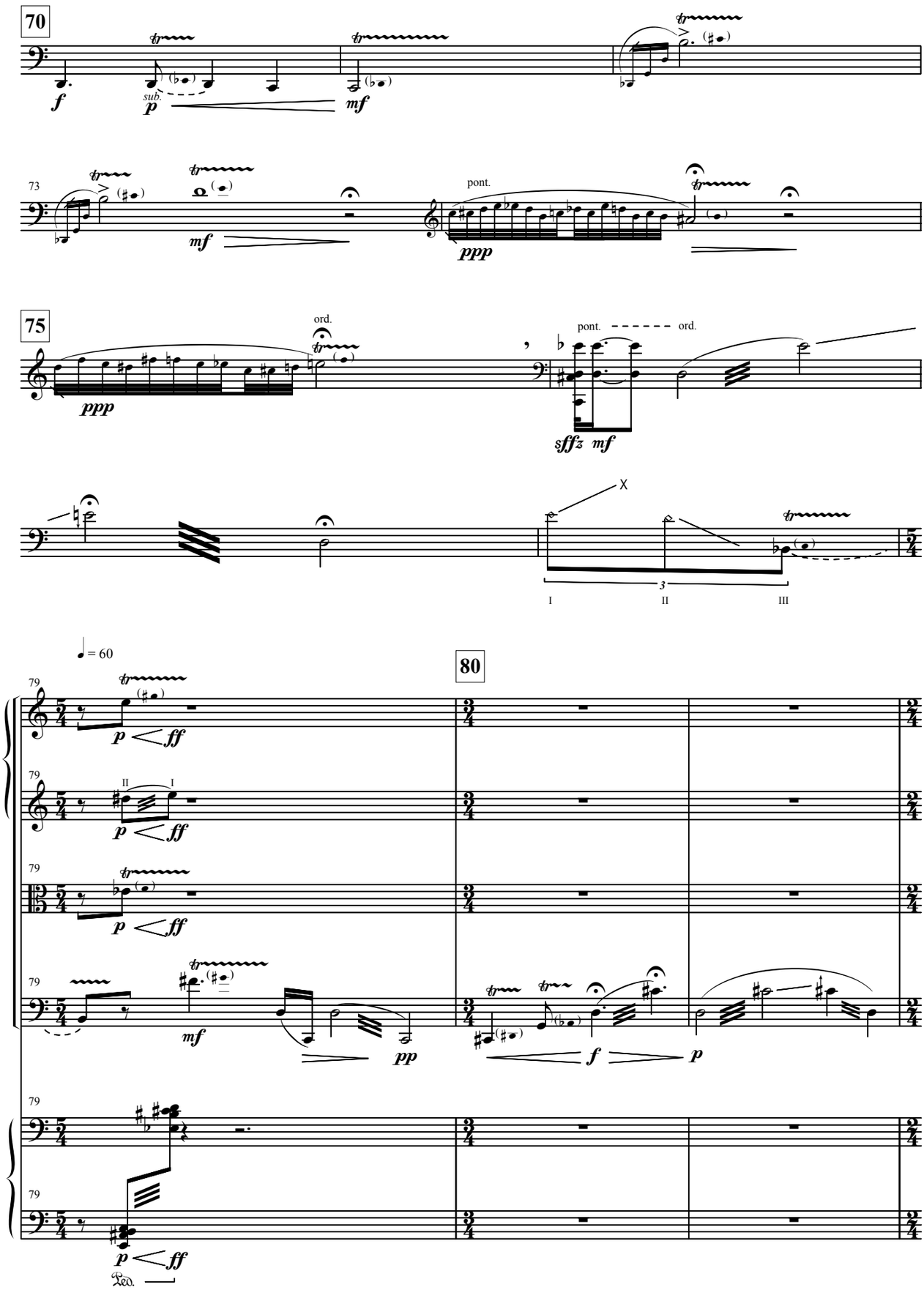

(gliss on harm.)
X
60
presto possibile
1 note per bow
p
ff
cue violins
Calmo, Liberamente
simile
(p)
60

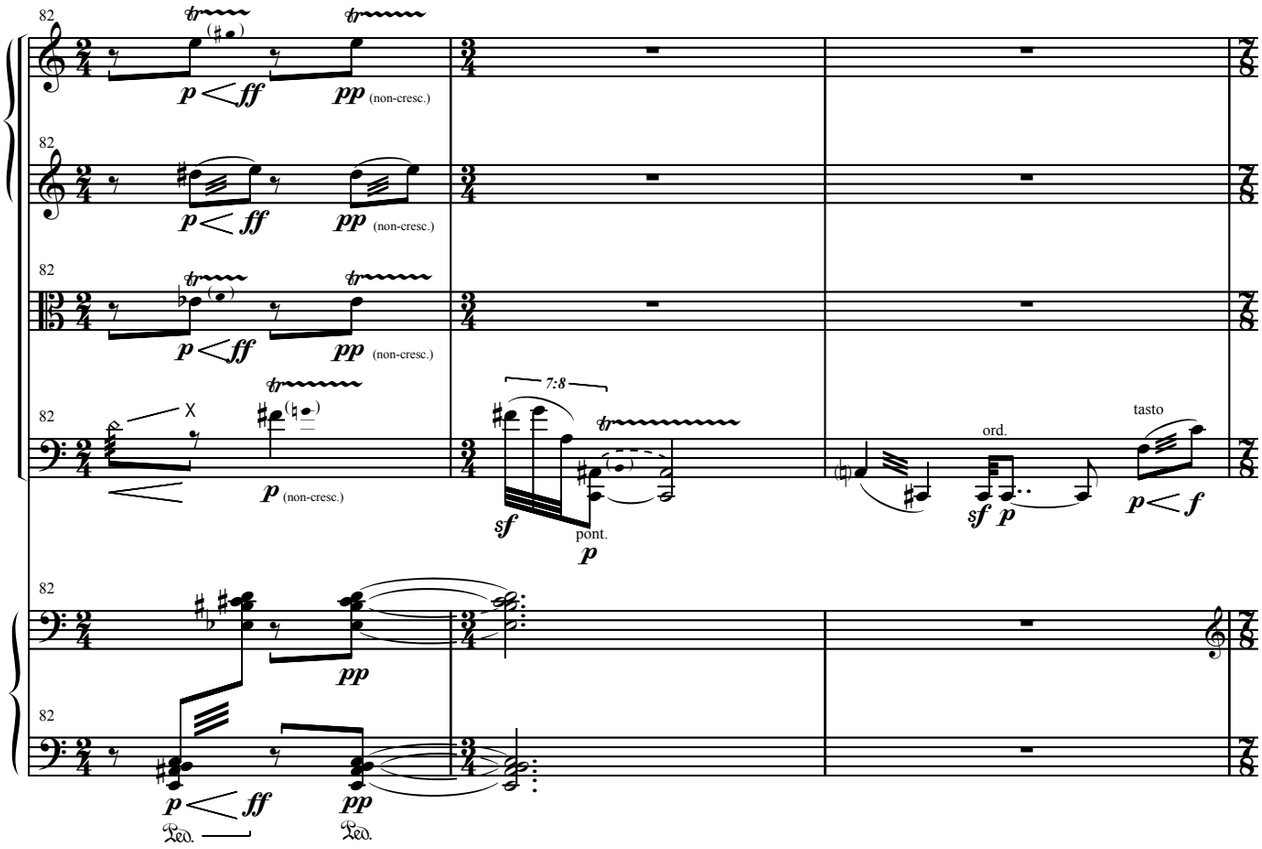

61
niente
OBJECT 2 (SOLO)
(Liberamente, ♩ = c. 60)
61
IV
III
subito
p

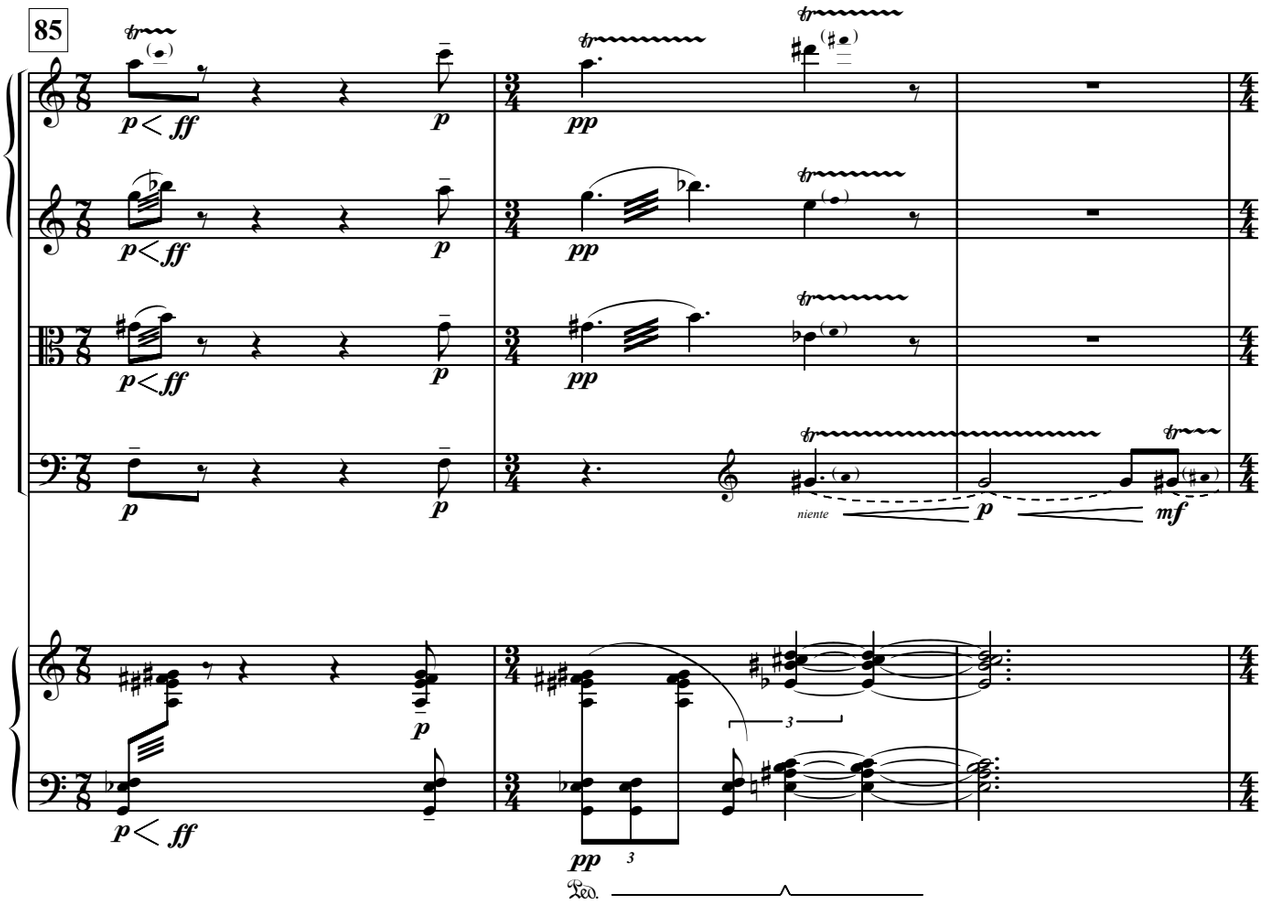
62
pont.
ord.
p
f
sub.
p
mf
sub.
p
gliss harmonics
on open A string

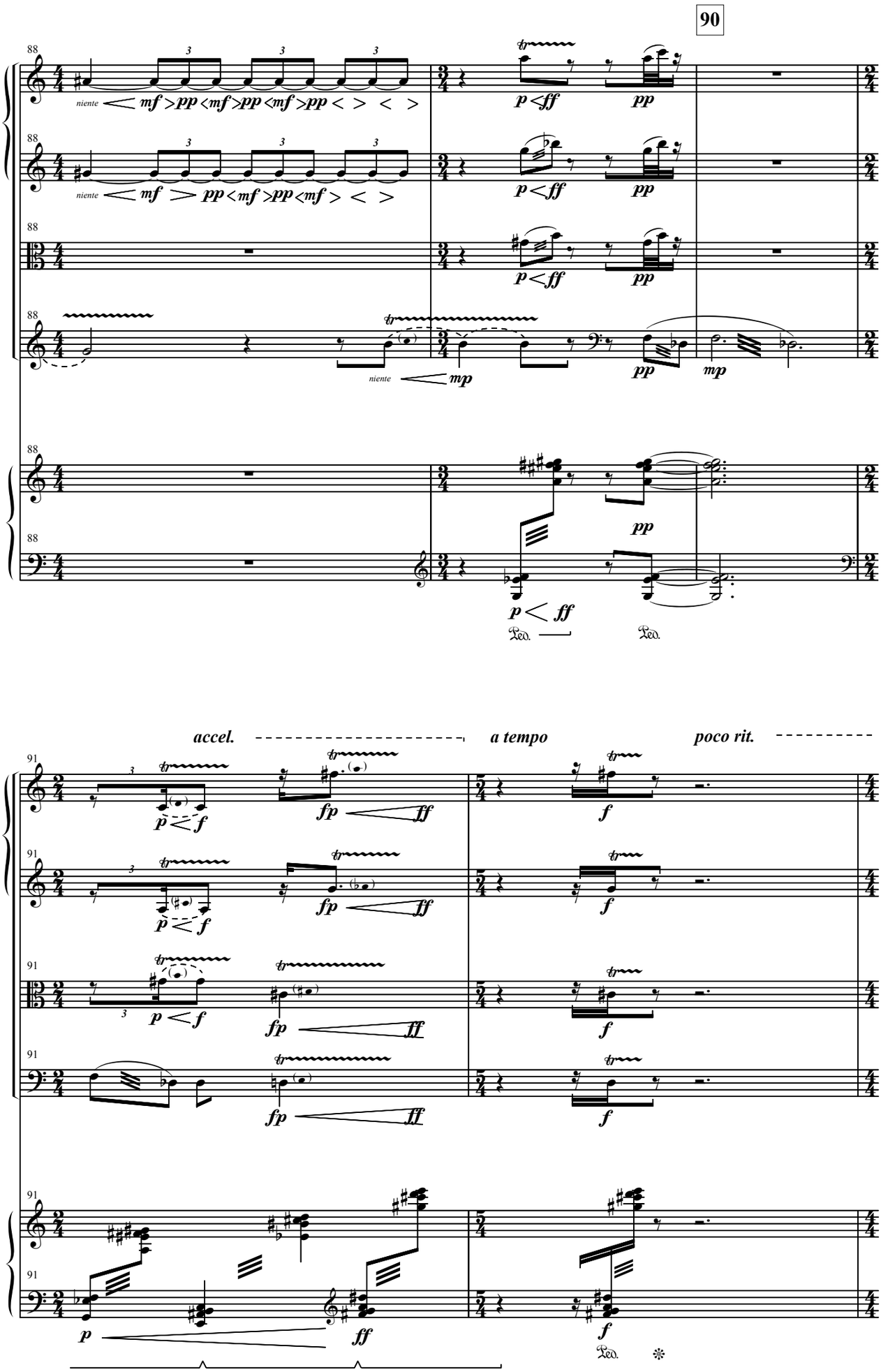

65
ritardando
64
II
I


(gliss on harm.)
f
fp
68
p
ff
fp


70
f
sub.
p
mf
73
mf
pont.
ppp
75
ord.
ppp
pont.
ord.
sffz
mf
X
3
I
II
III
♩ = 60
79
p
ff
II
I
mf
pp
80
f
p
Ped.

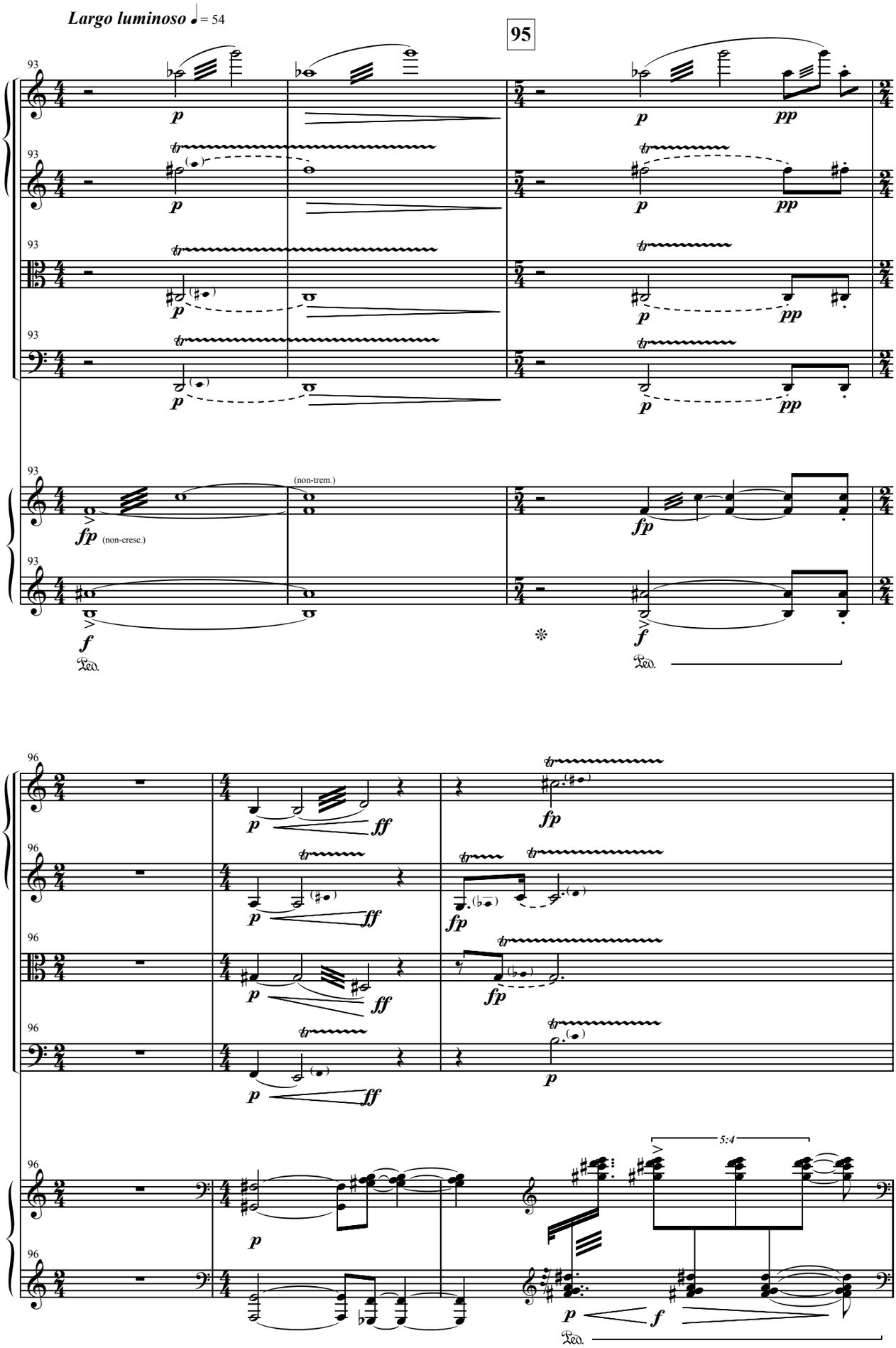

82
p < ff
pp (non-cresc.)
X
p (non-cresc.)
7:8
sf
pont.
p
ord.
sf p
tasto
p < f
Ped.

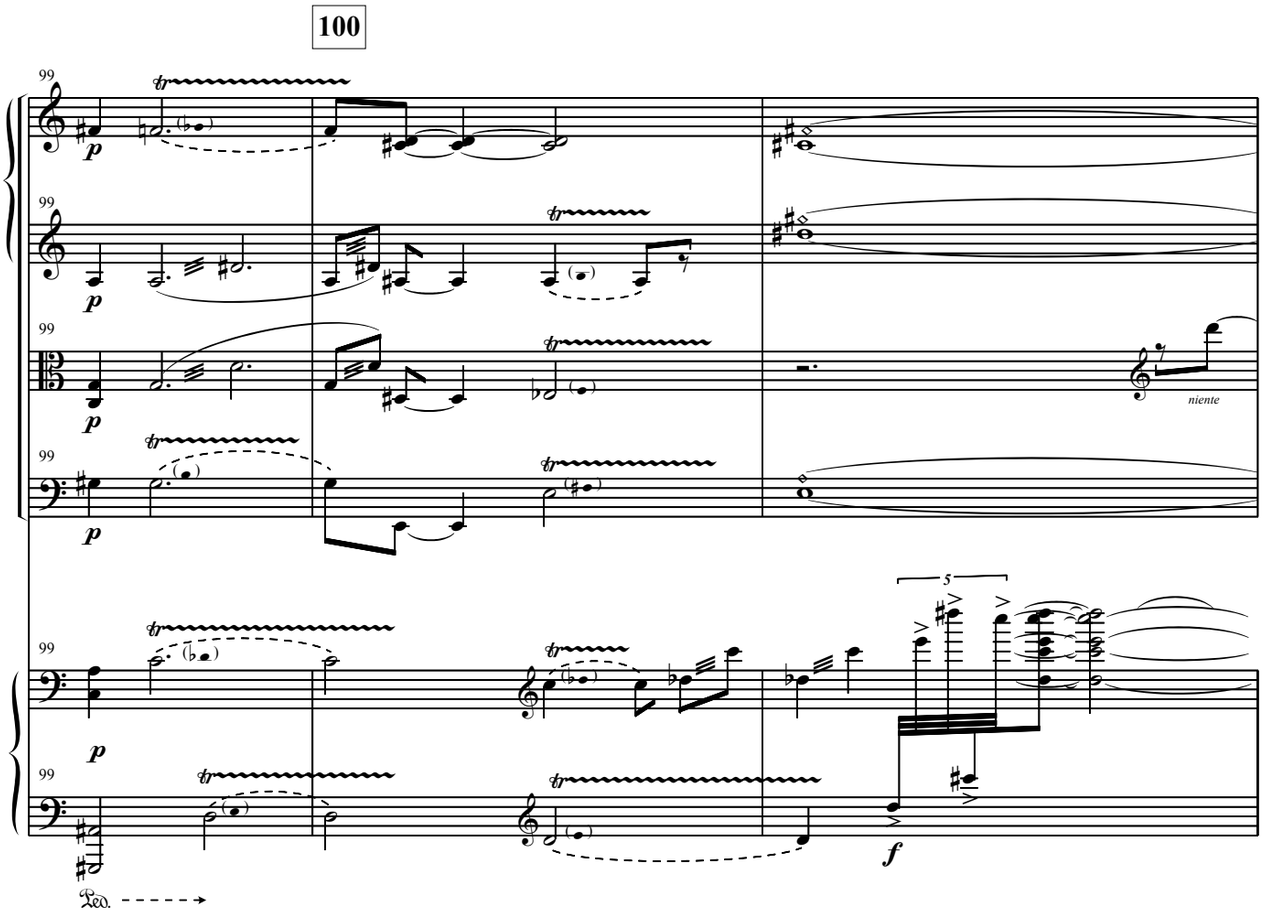

85
p < ff
p
pp
niente
mf
3
Ped.

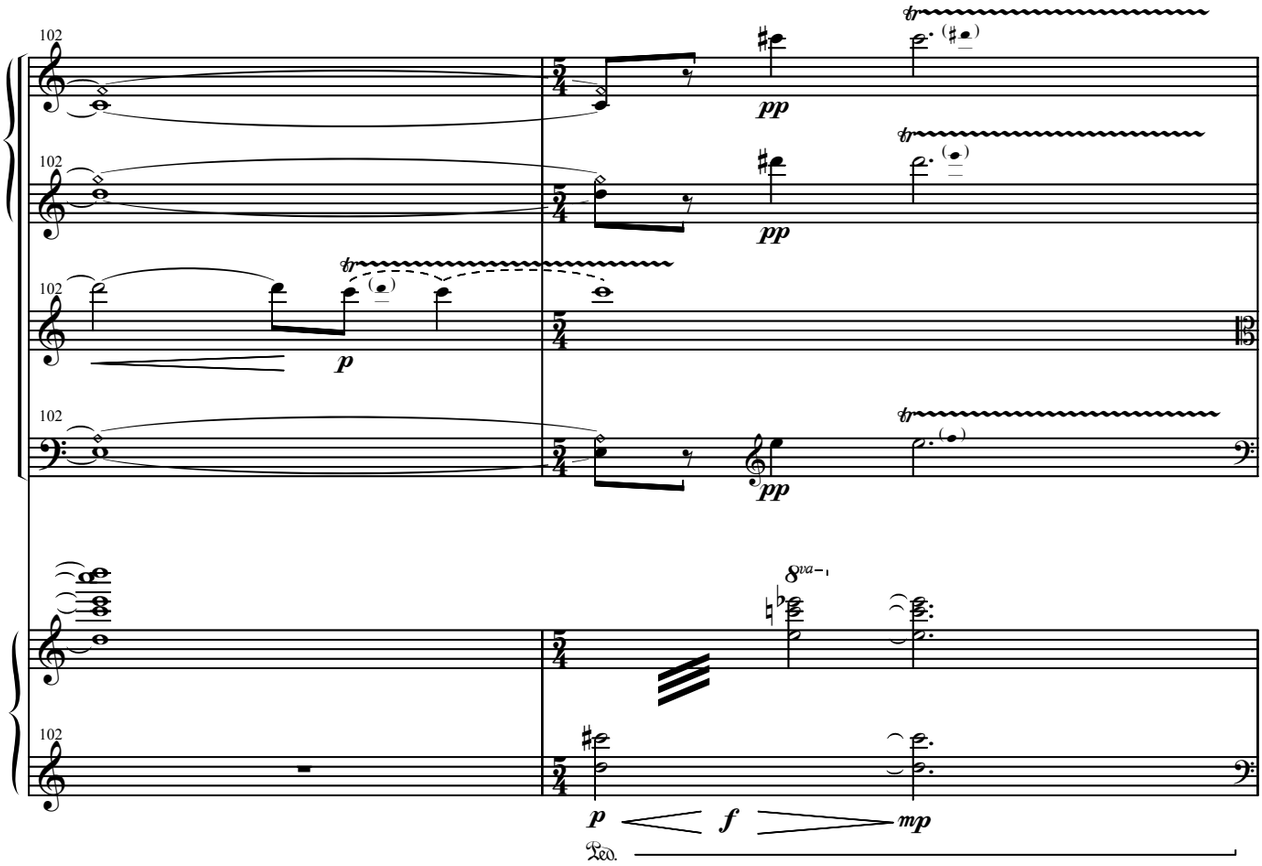

90
88
niente
mf >pp <mf >pp <mf >pp < > < >
p <ff
pp
mp
accel.
a tempo
poco rit.
91
p < f
fp
ff
Ped.

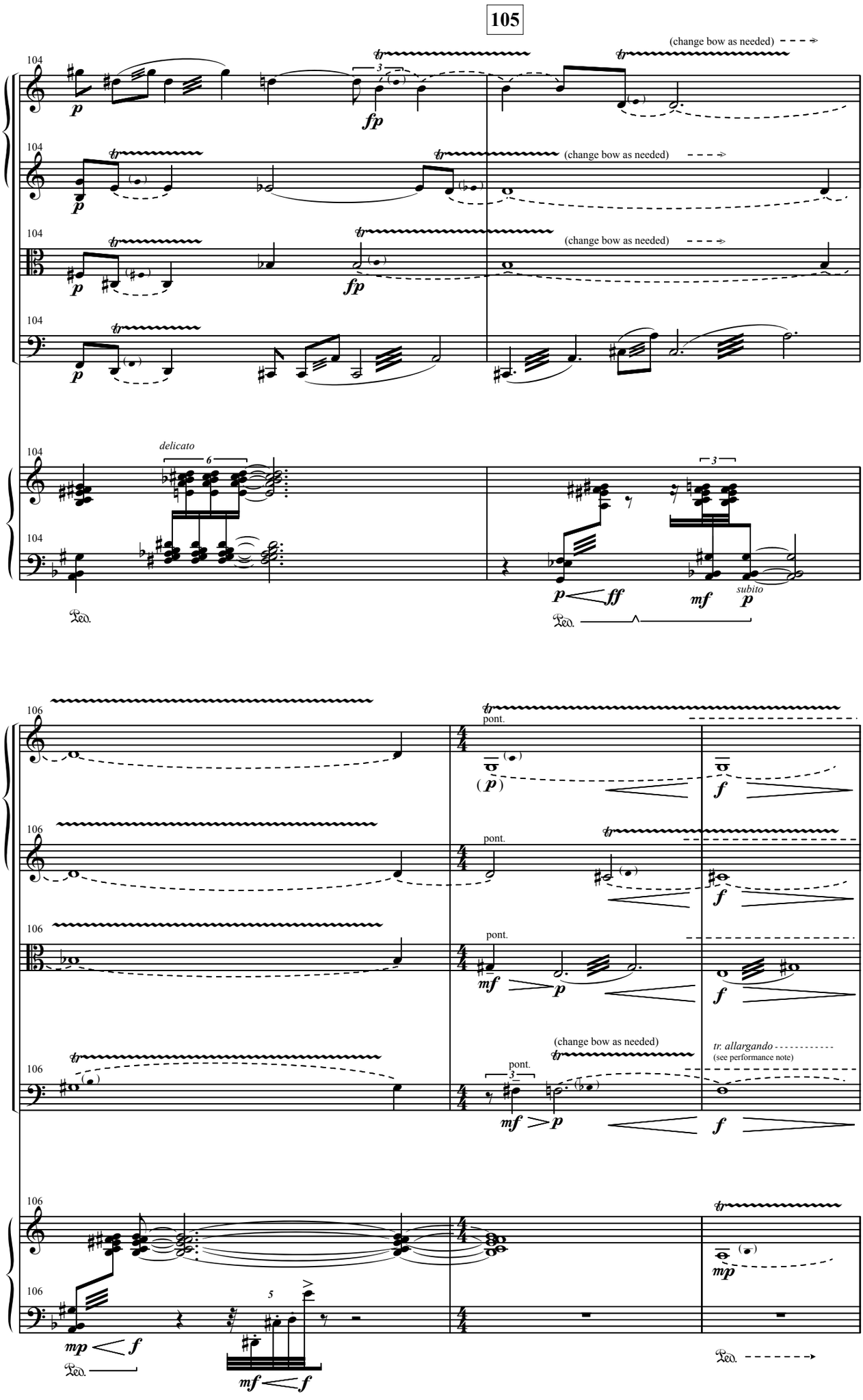
OBJECT 2 (ENSEMBLE)

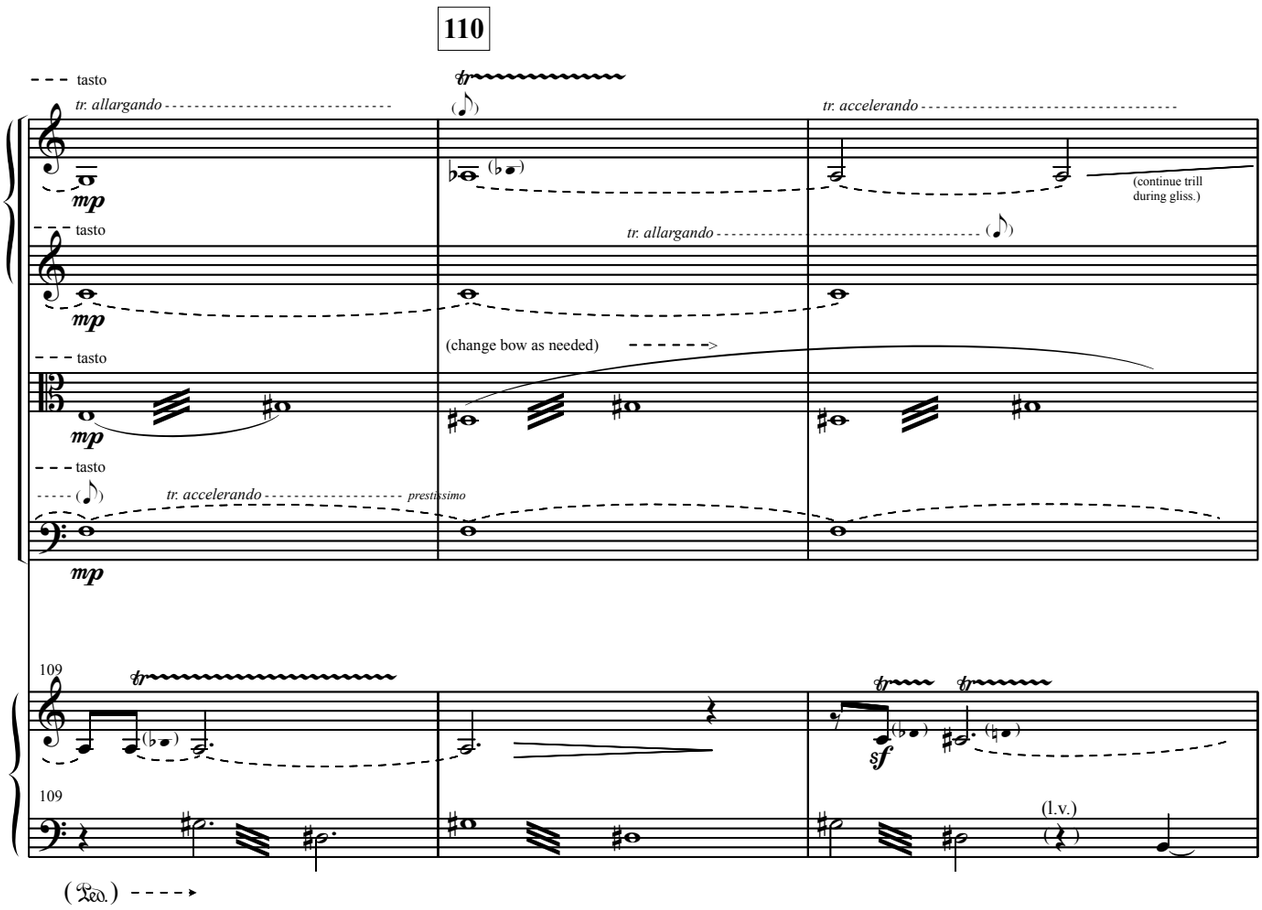
Largo luminoso ♩ = 54

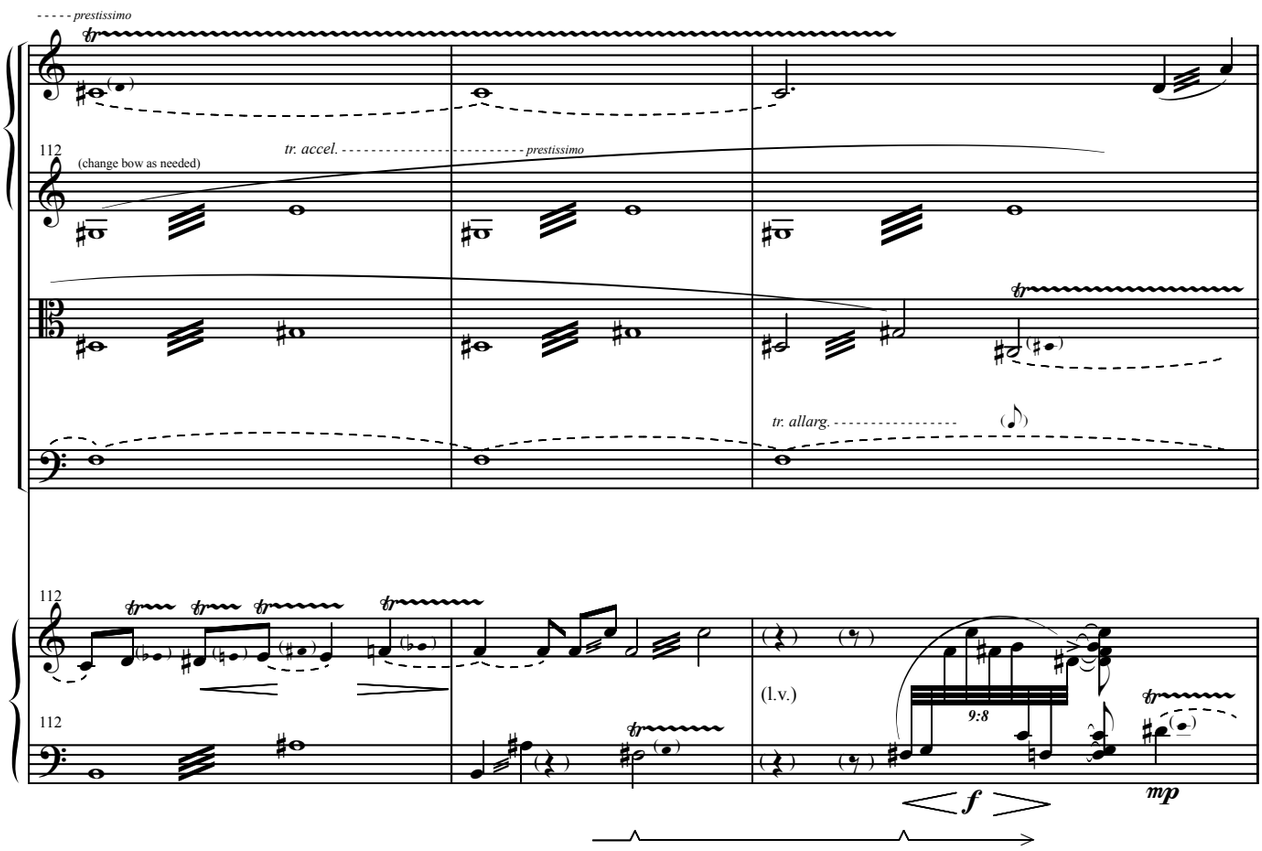


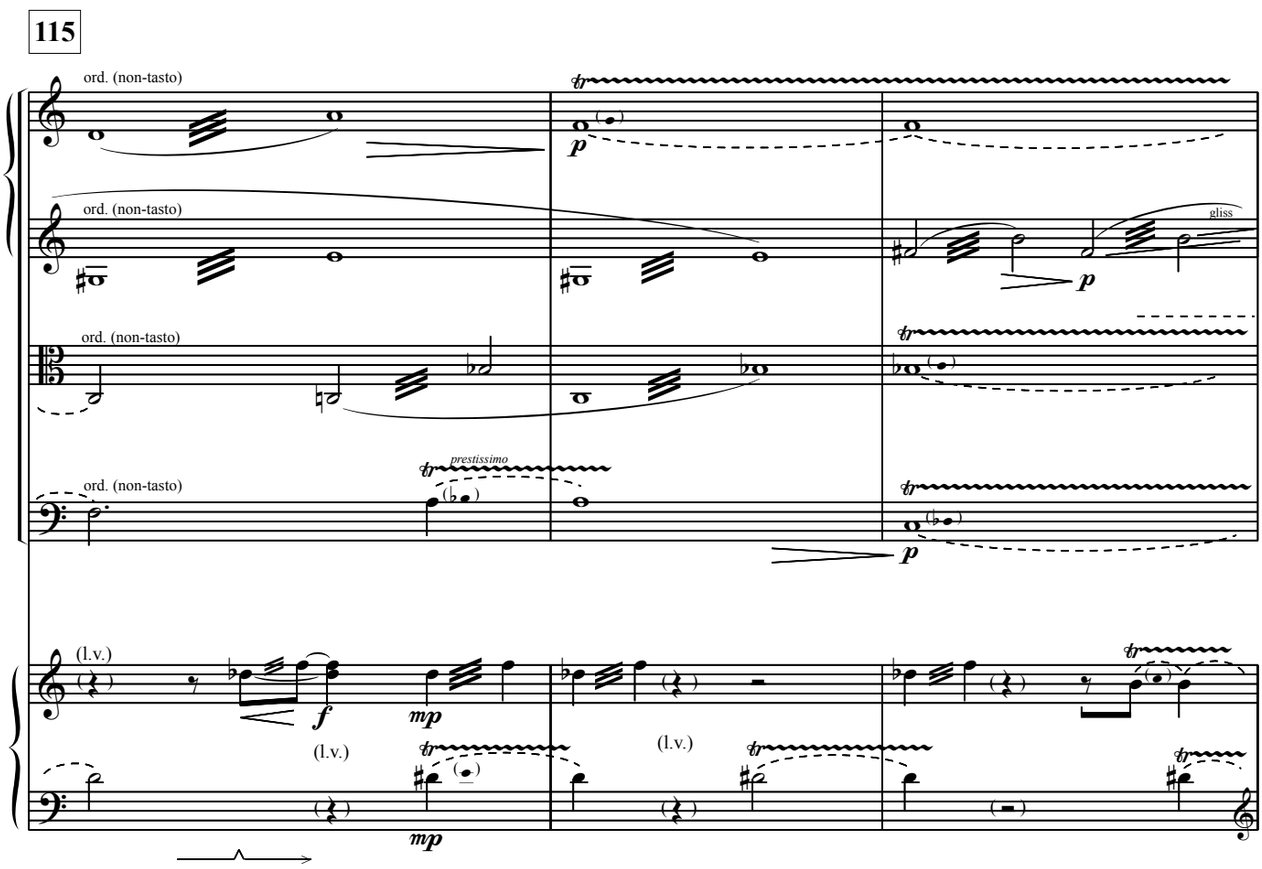

100
niente
f

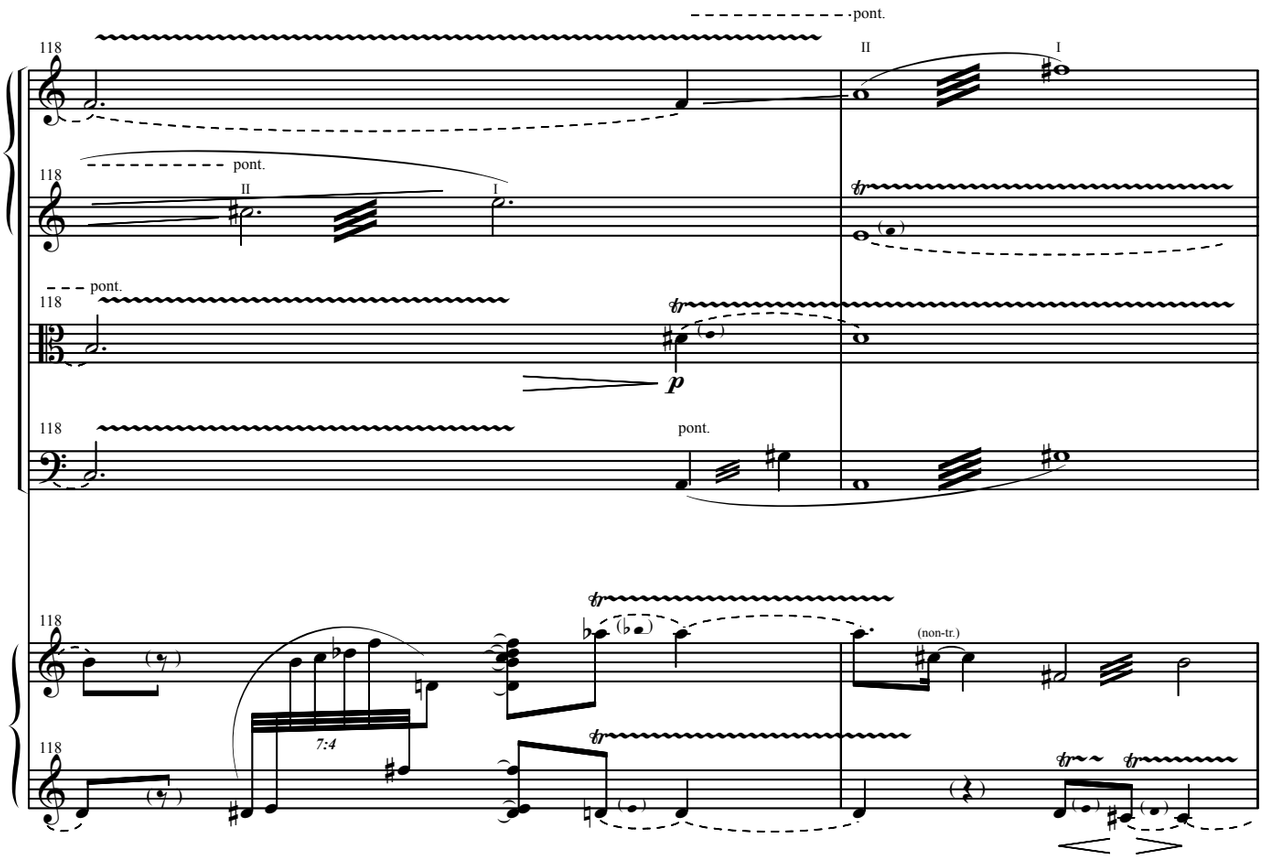

pp
p
8va
f
mp

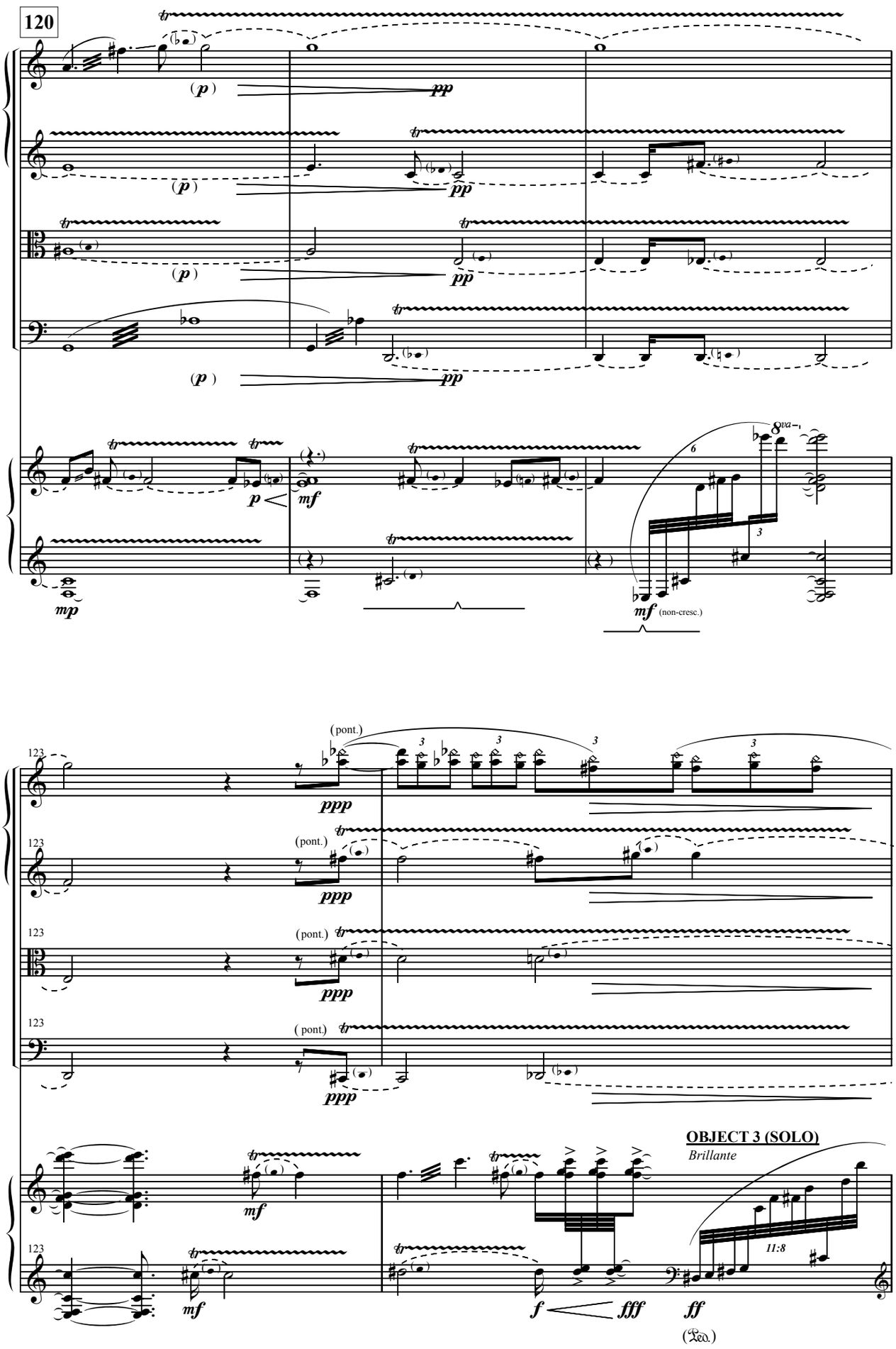

105
(change bow as needed)
delicato
pont.
(see performance note)
tr. allargando

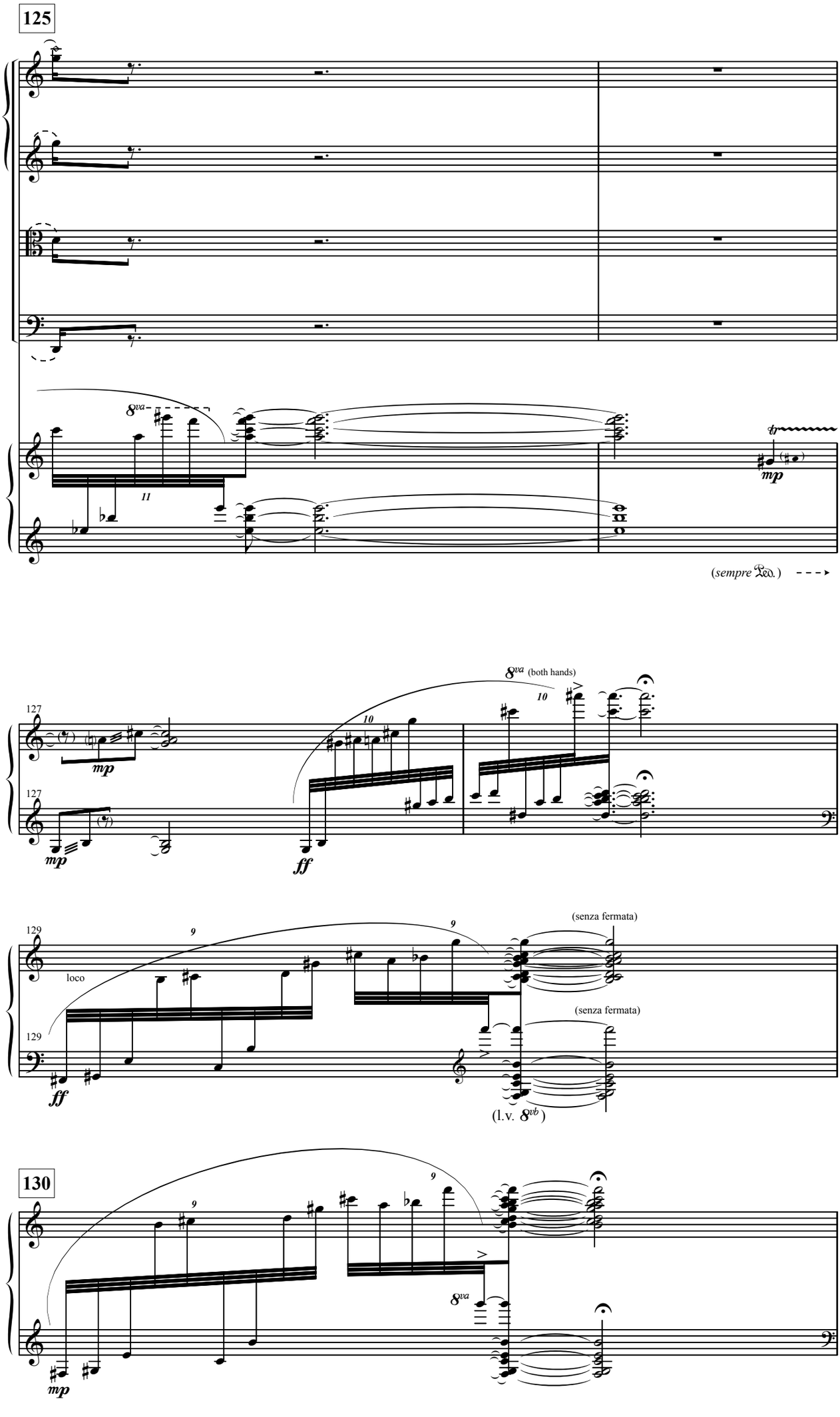

110
tasto
tr. allargando
tr. accelerando
(continue trill during gliss.)
tasto
tr. allargando
(change bow as needed)
tasto
tasto
tr. accelerando
prestissimo
mp
109
sf
(l.v.)
(Ped.)

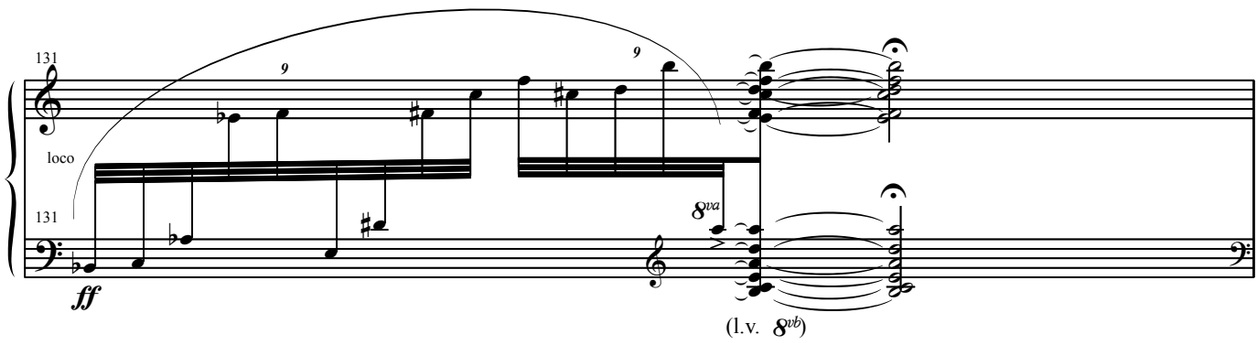

prestissimo
112
(change bow as needed)
tr. accel.
prestissimo
tr. allarg.
(l.v.)
9:8
f
mp

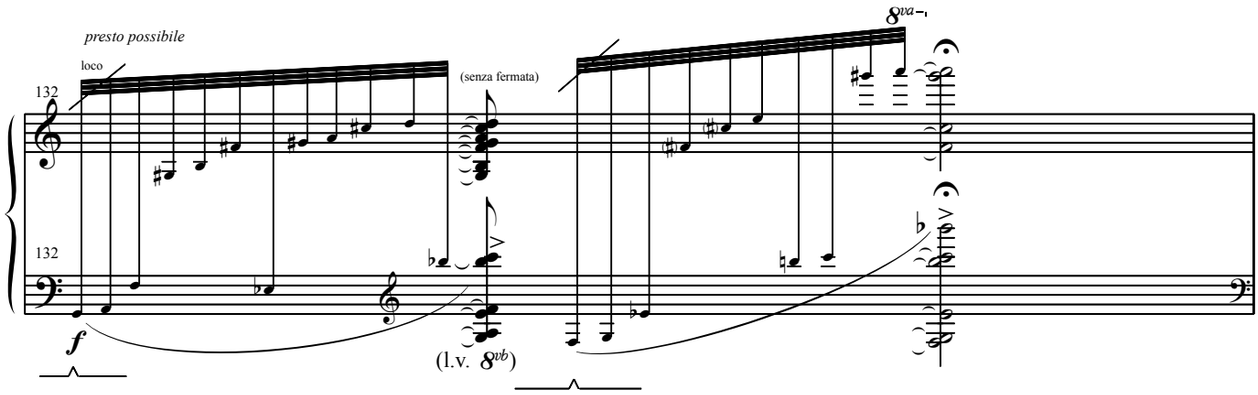

115
ord. (non-tasto)
ord. (non-tasto)
ord. (non-tasto)
ord. (non-tasto)
prestissimo
gliss
(l.v.)
(l.v.)
(l.v.)

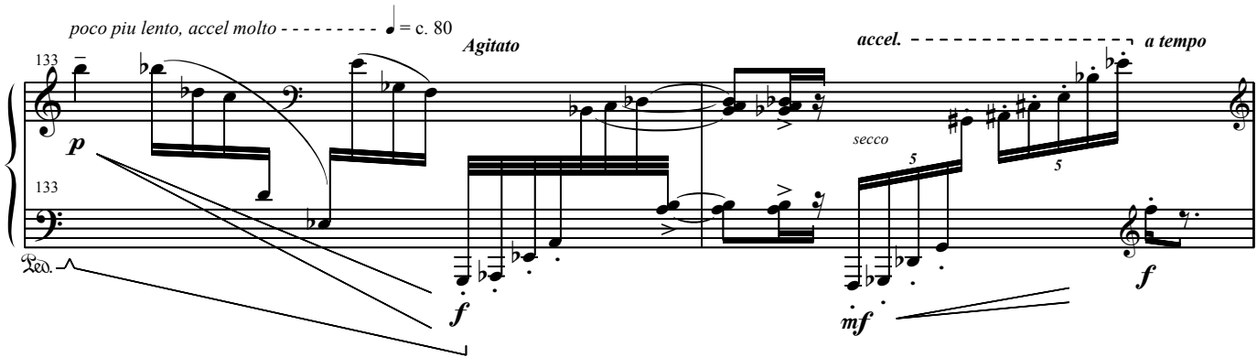

118
pont.
II
I
pont.
pont.
pont.
7:4
(non-tr.)

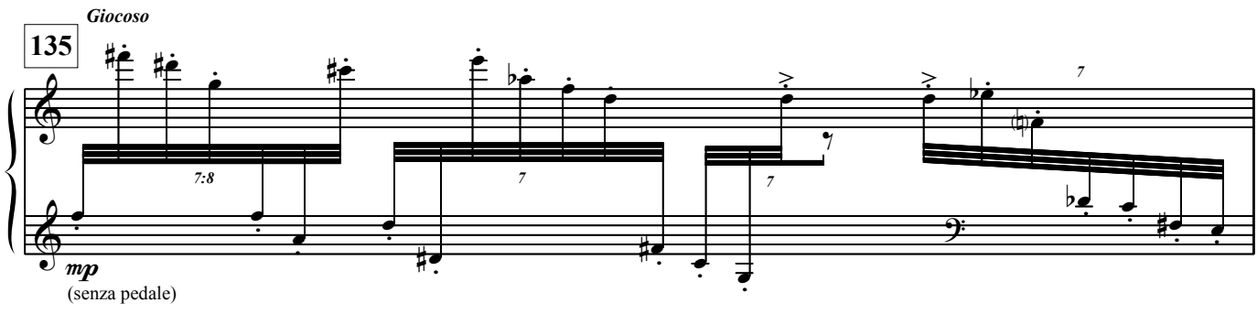

120
(p)
pp
mp
mf
p
mf (non-cresc.)
8va
(pont.)
ppp
123
mf
f
fff
ff
OBJECT 3 (SOLO)
Brillante
11:8
(Ped.)

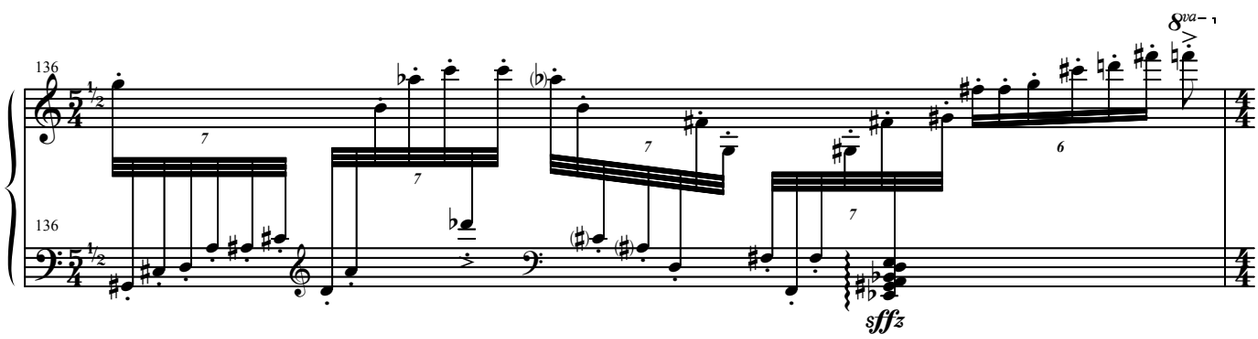

125
8va
11
tr
mp
(sempre Ped.)
8va (both hands)
10
127
mp
ff
129
loco
9
(senza fermata)
(l.v. 8vb)
130
8va

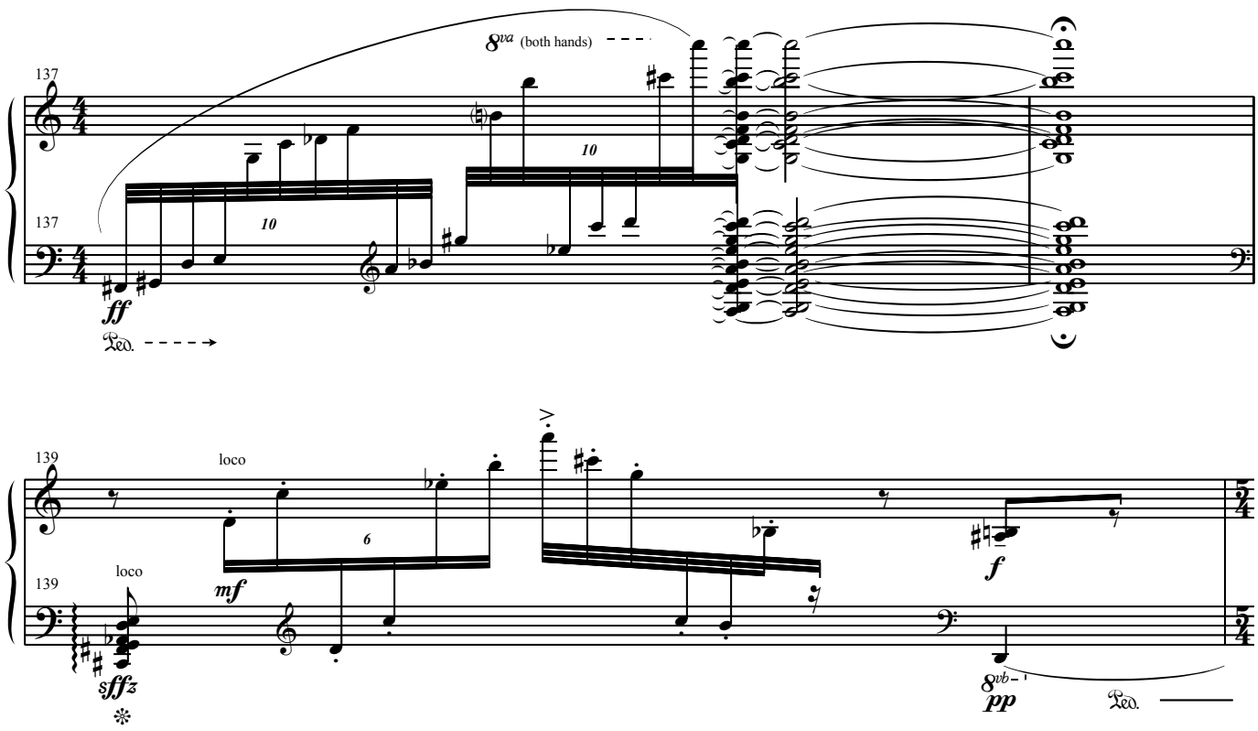

131
loco
8va
ff
(l.v. 8vb)


presto possibile
loco
(senza fermata)
8va
f
(l.v. 8vb)

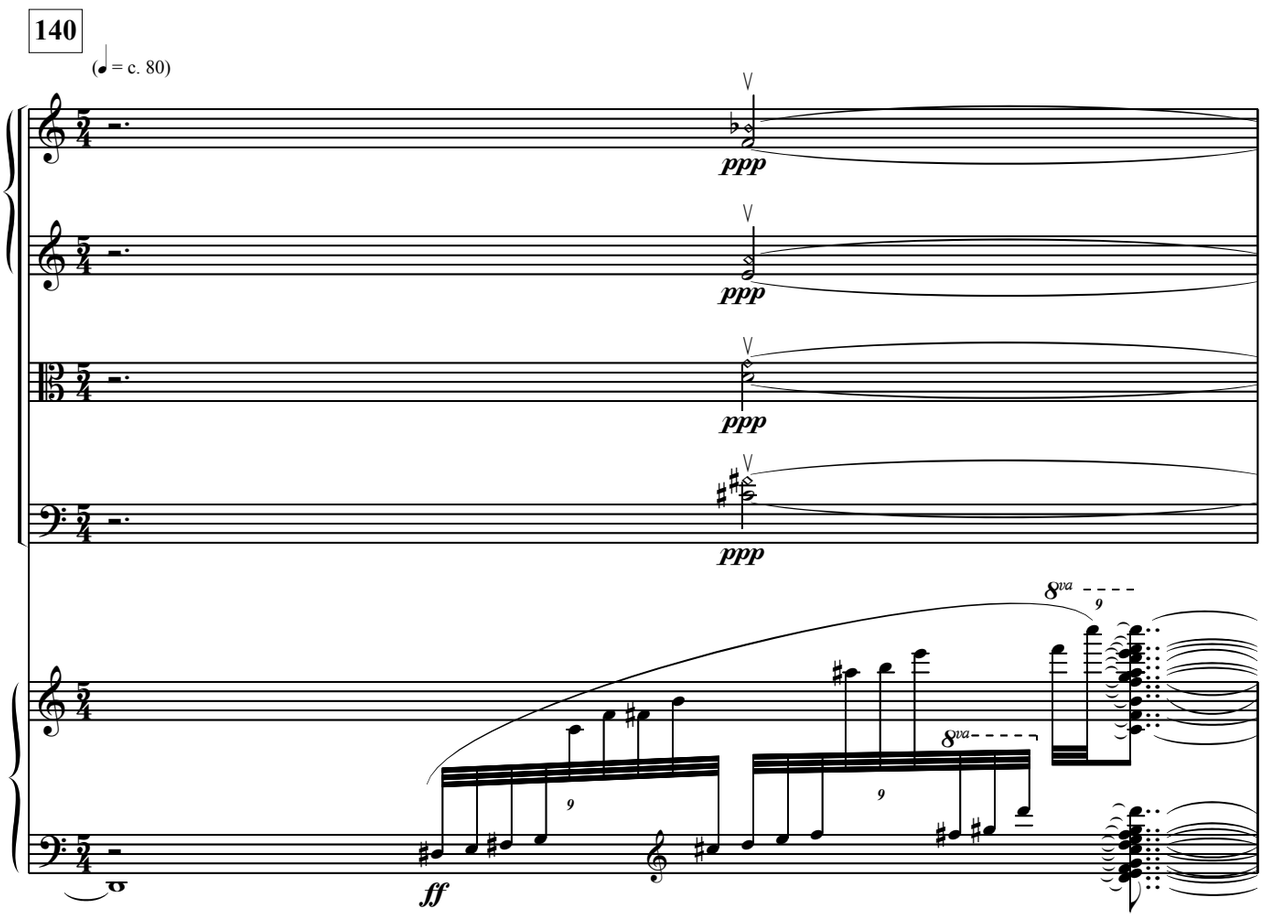

poco piu lento, accel molto
= c. 80
Agitato
accel.
a tempo
secco
p
f
mf
Ped.

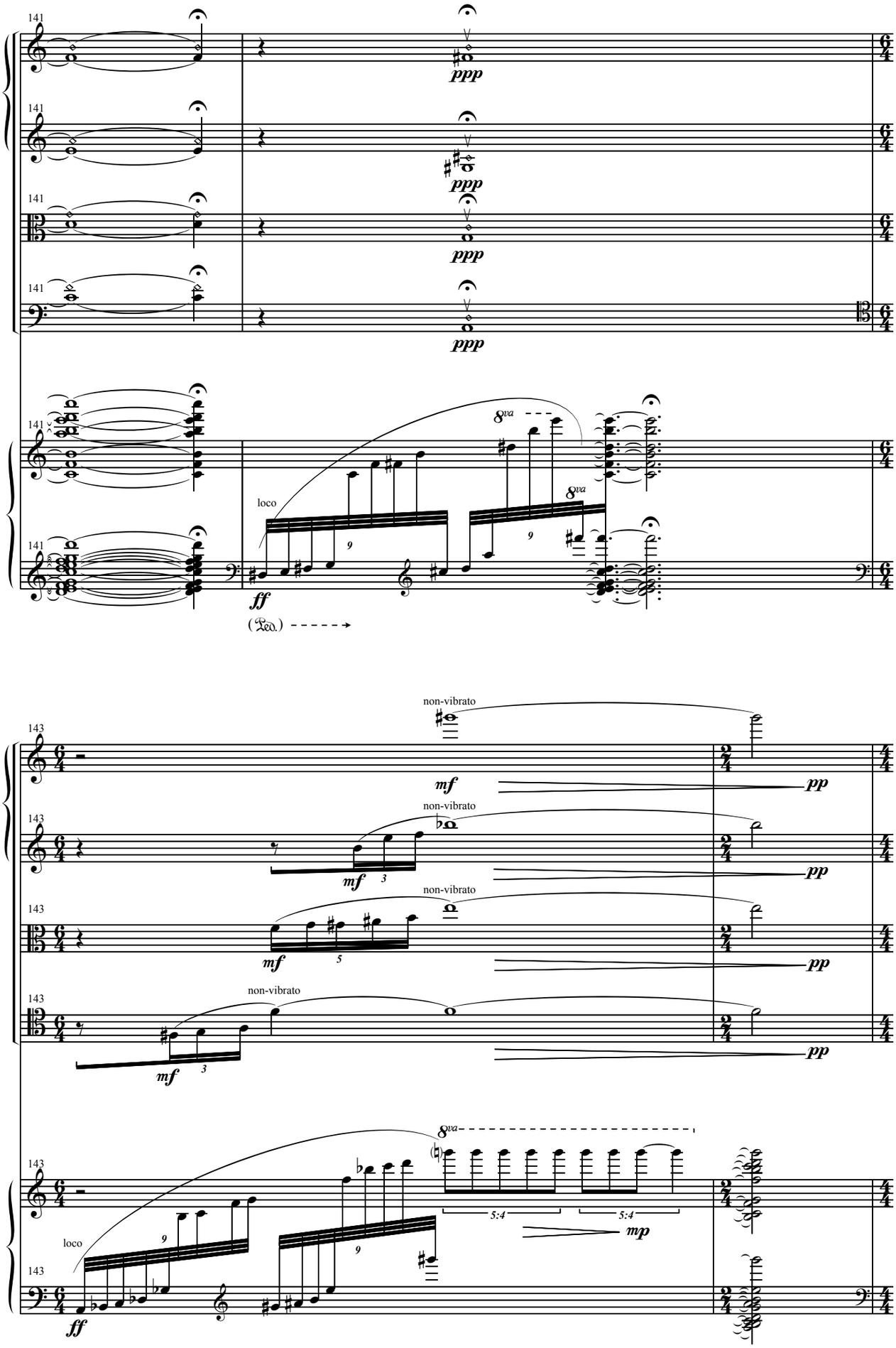

Giocoso
135
mp
(senza pedale)

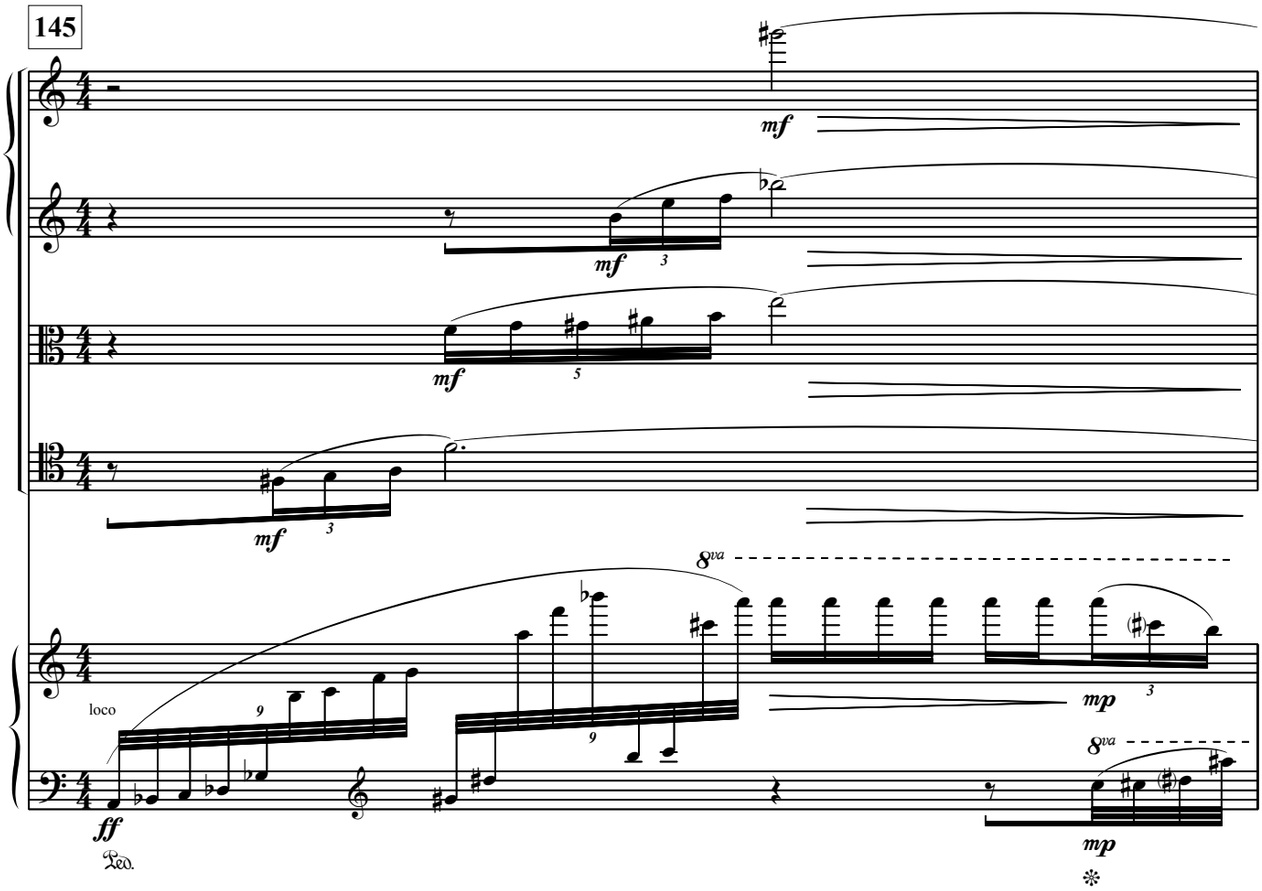

136
8va
sffz

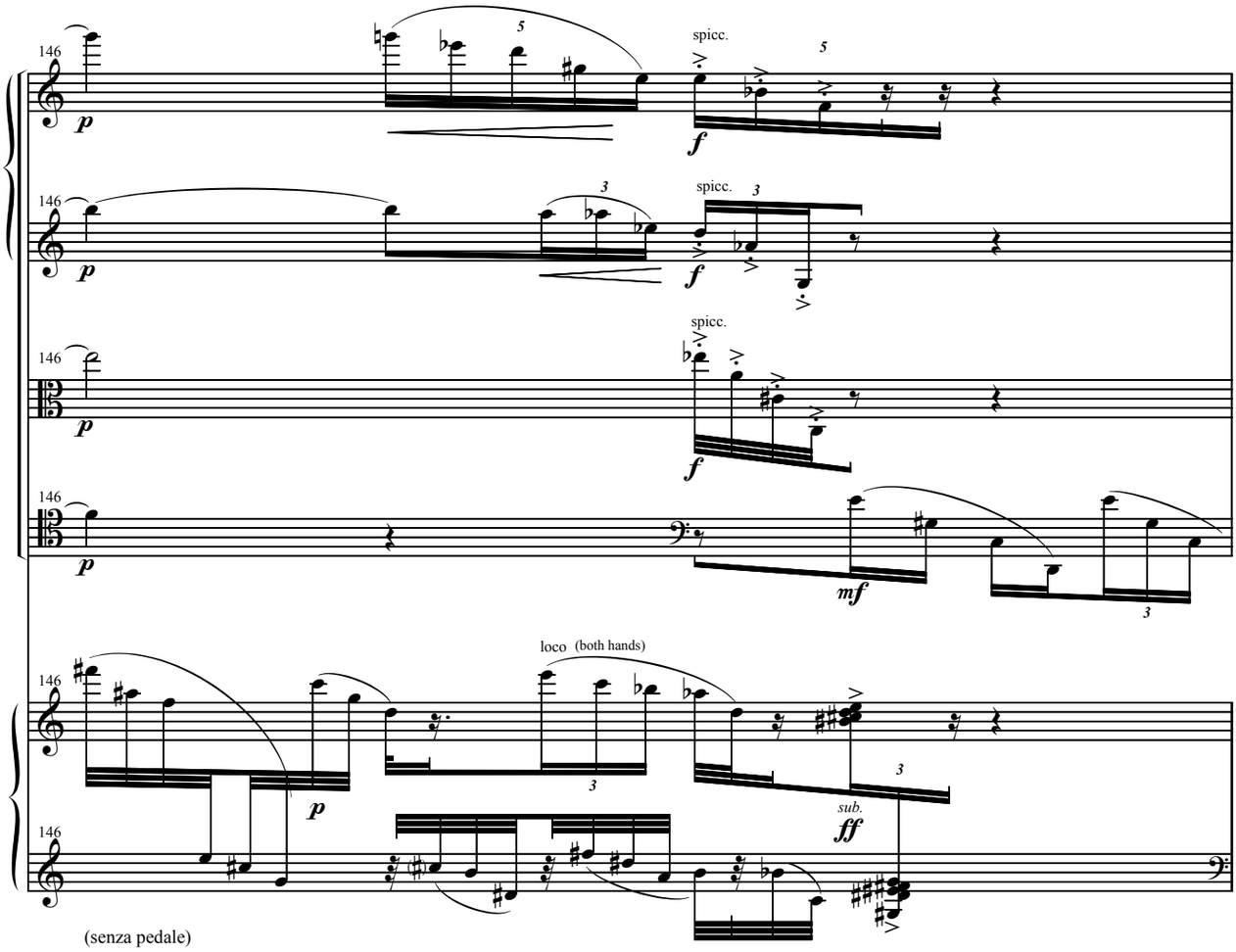

8va (both hands)
137
137
10
10
ff
Ped.

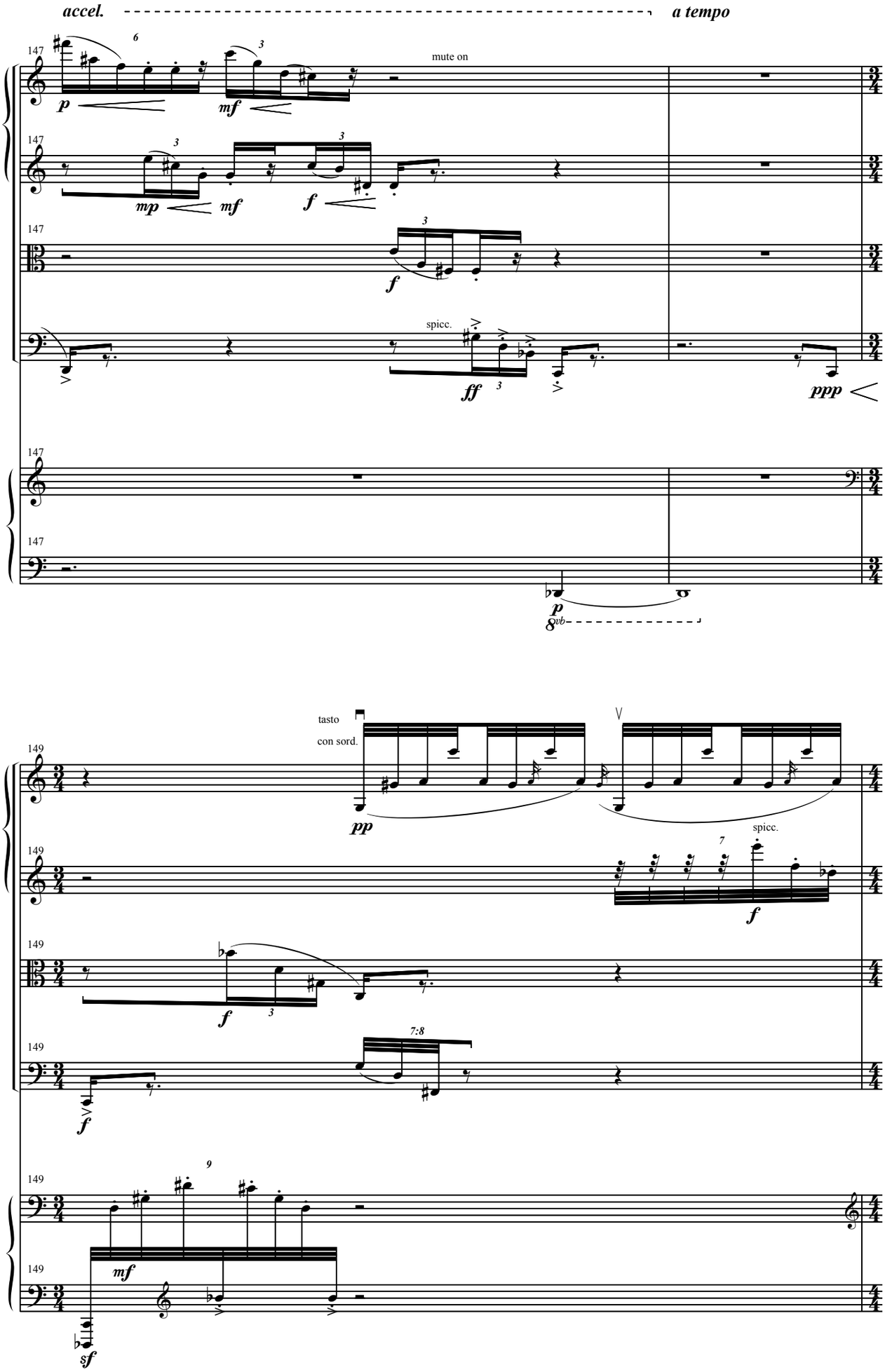
139
loco
6
mf
loco
139
sfff
f
8vb
pp
Ped.

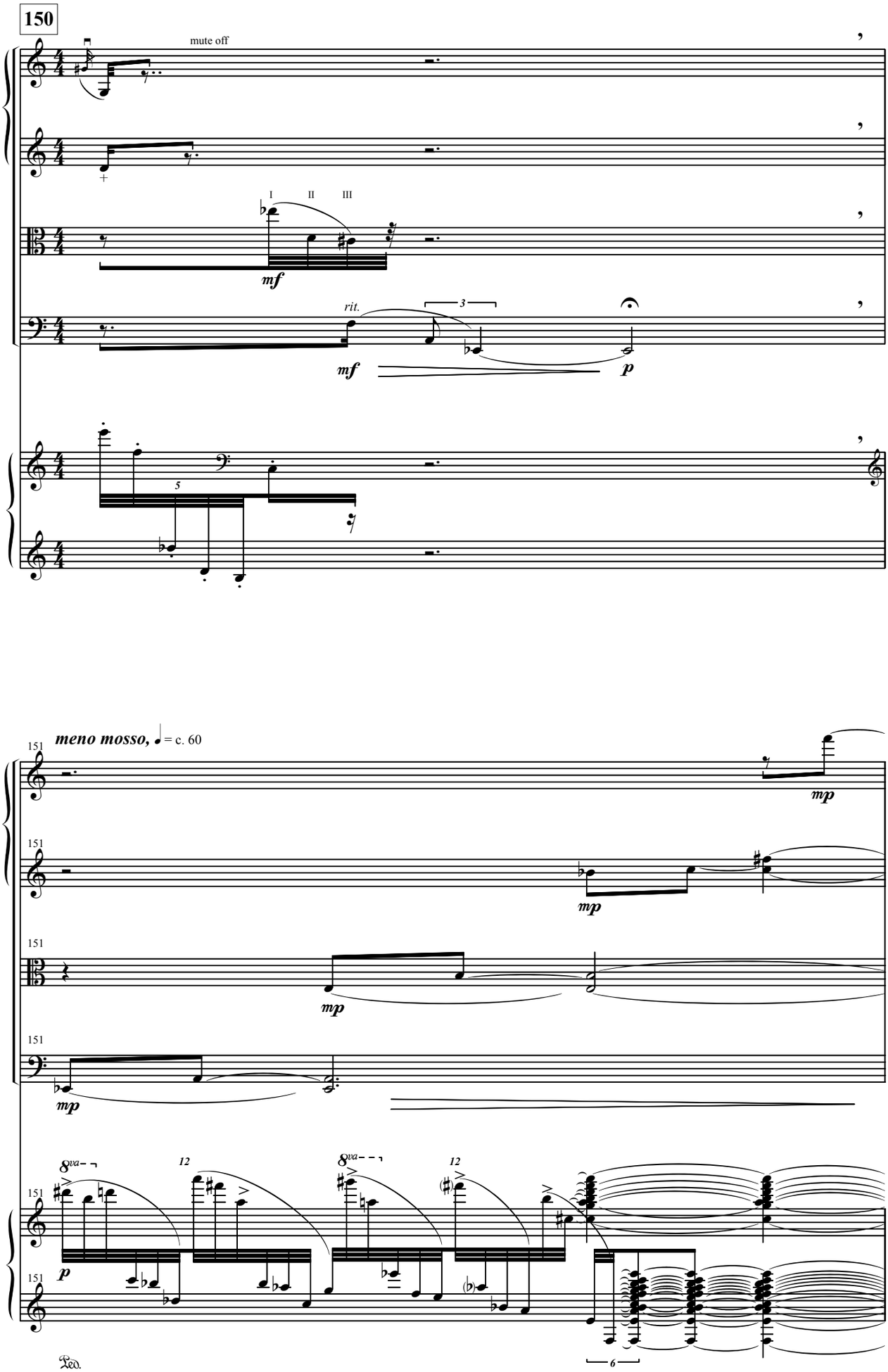

140
(♩ = c. 80)
ppp
ppp
ppp
ppp
8va
9
8va
9
9
ff

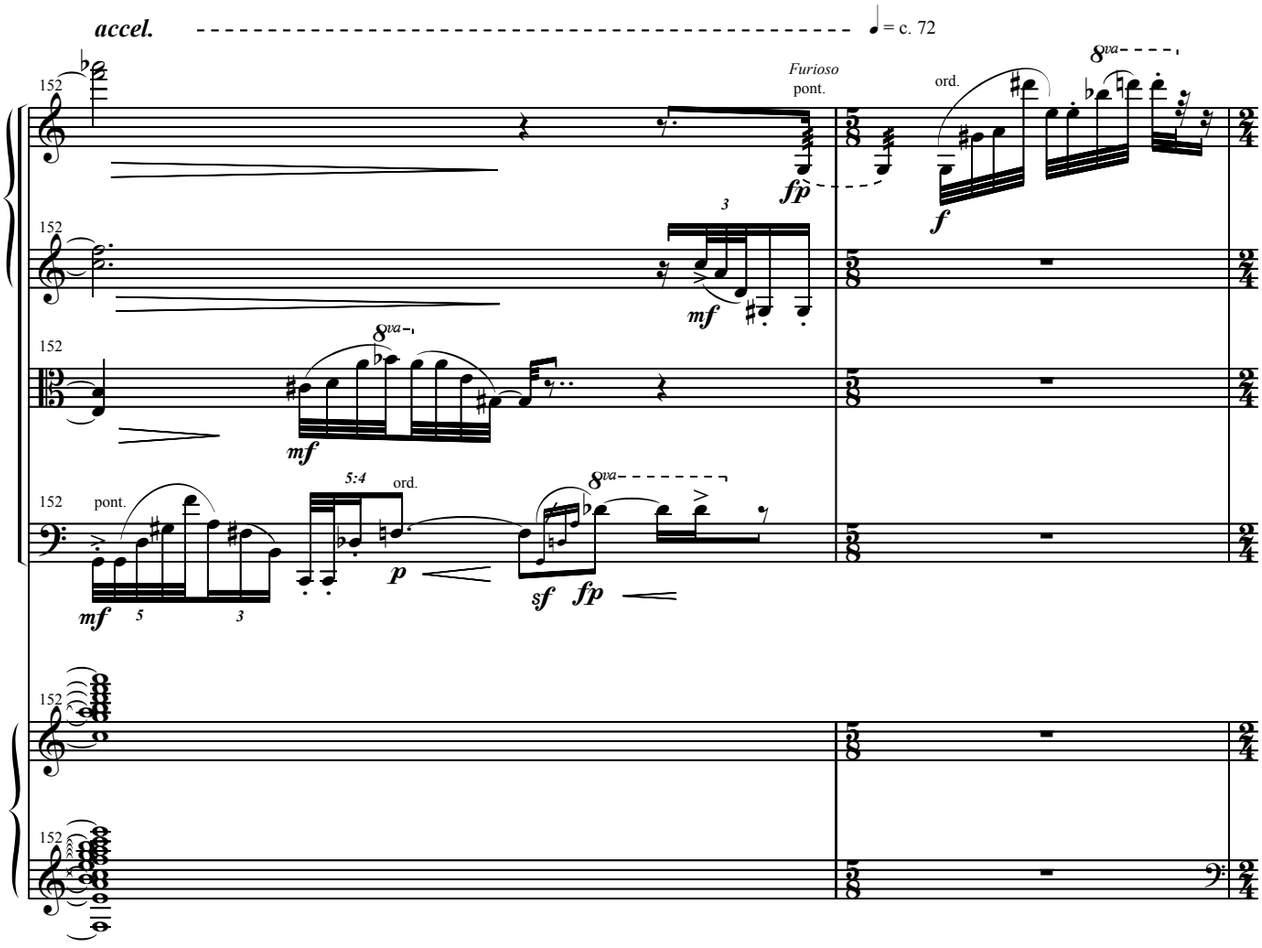

141
ppp
8va
loco
ff
(Ped.)
143
non-vibrato
mf
pp
3
5
5:4
mp

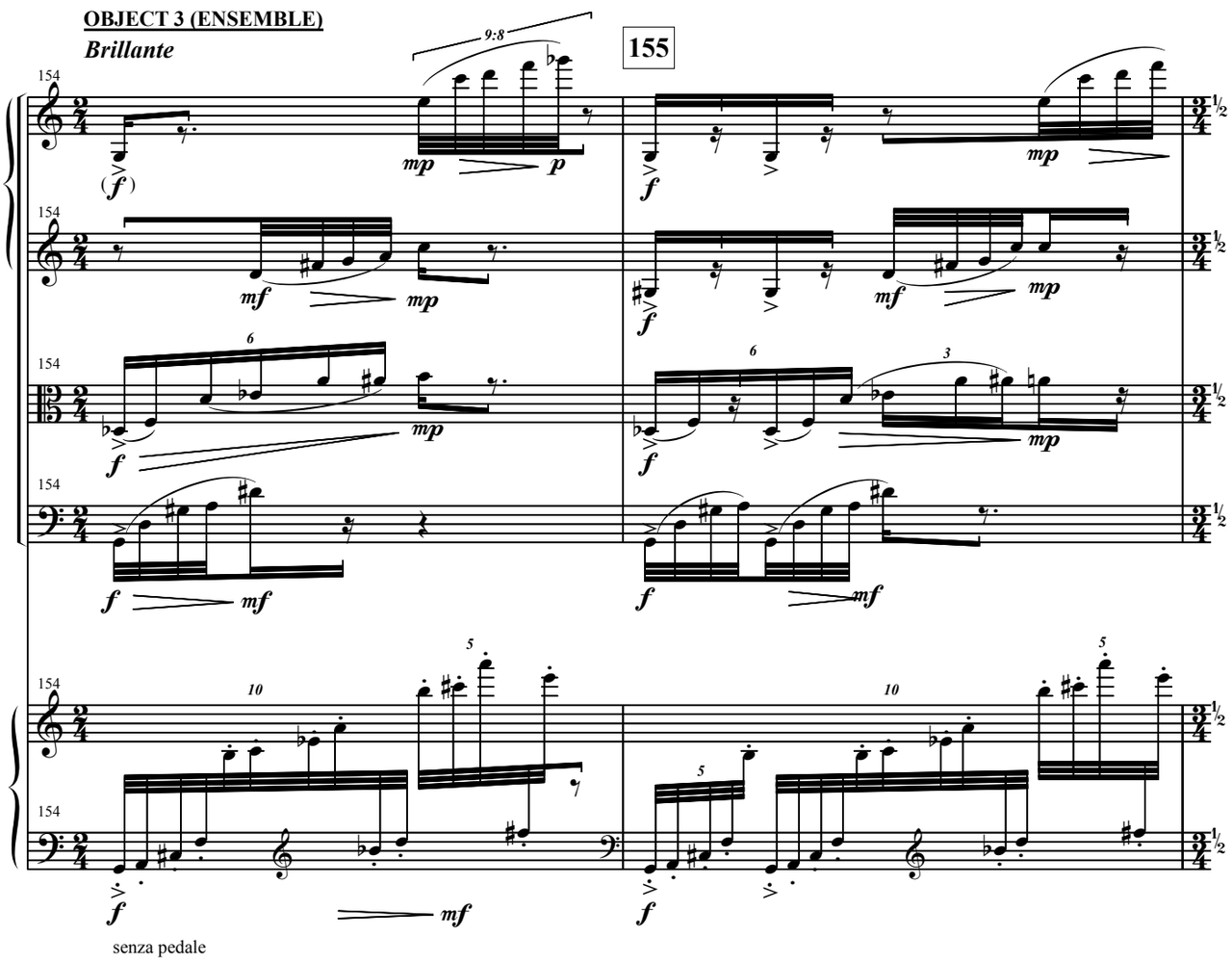

145
mf
mf
mf
mf
8va
loco
mp
8va
ff
Ped.
mp

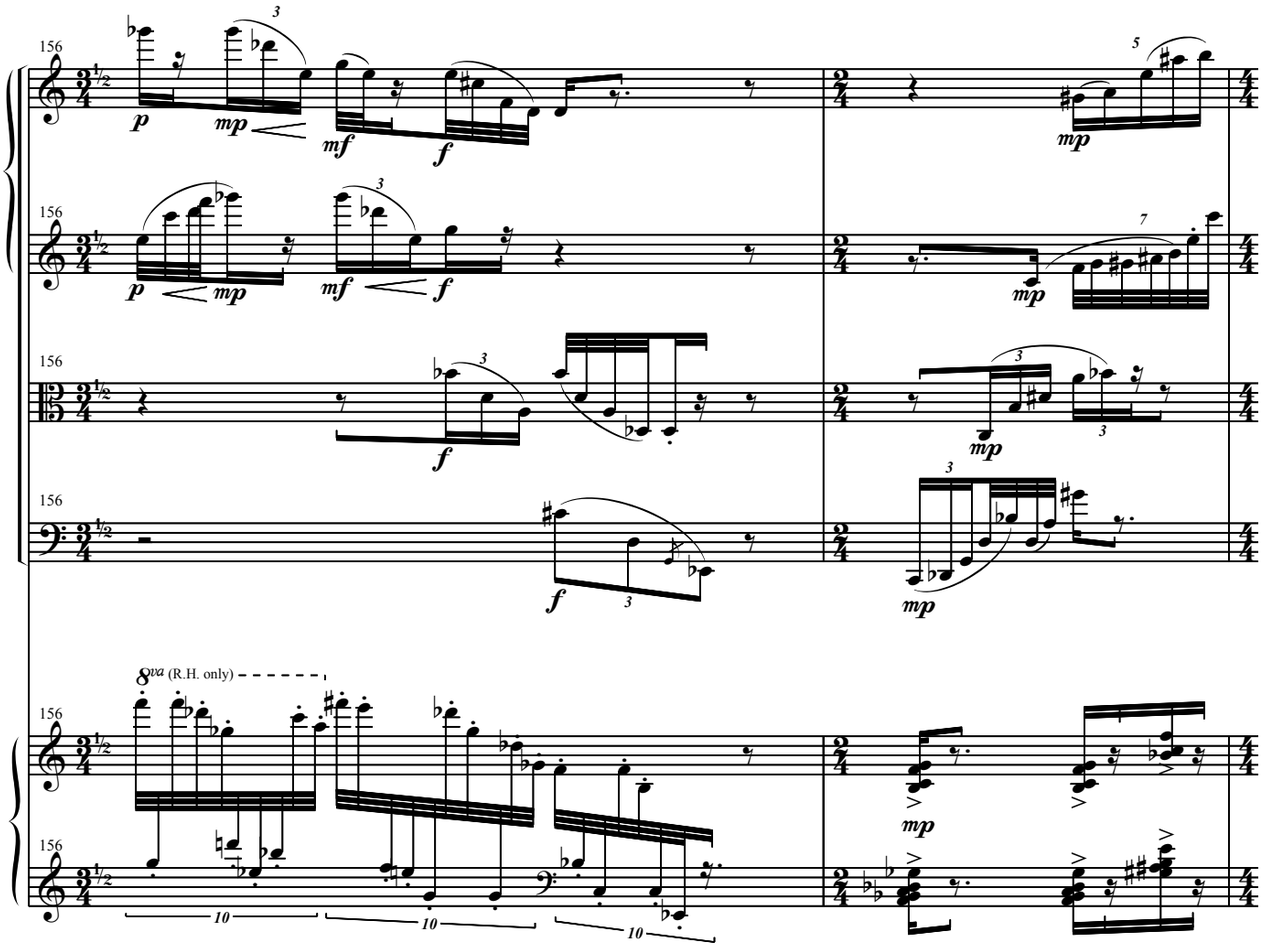

146
p
spicc.
f
spicc.
spicc.
mf
loco (both hands)
p
sub.
ff
(senza pedale)

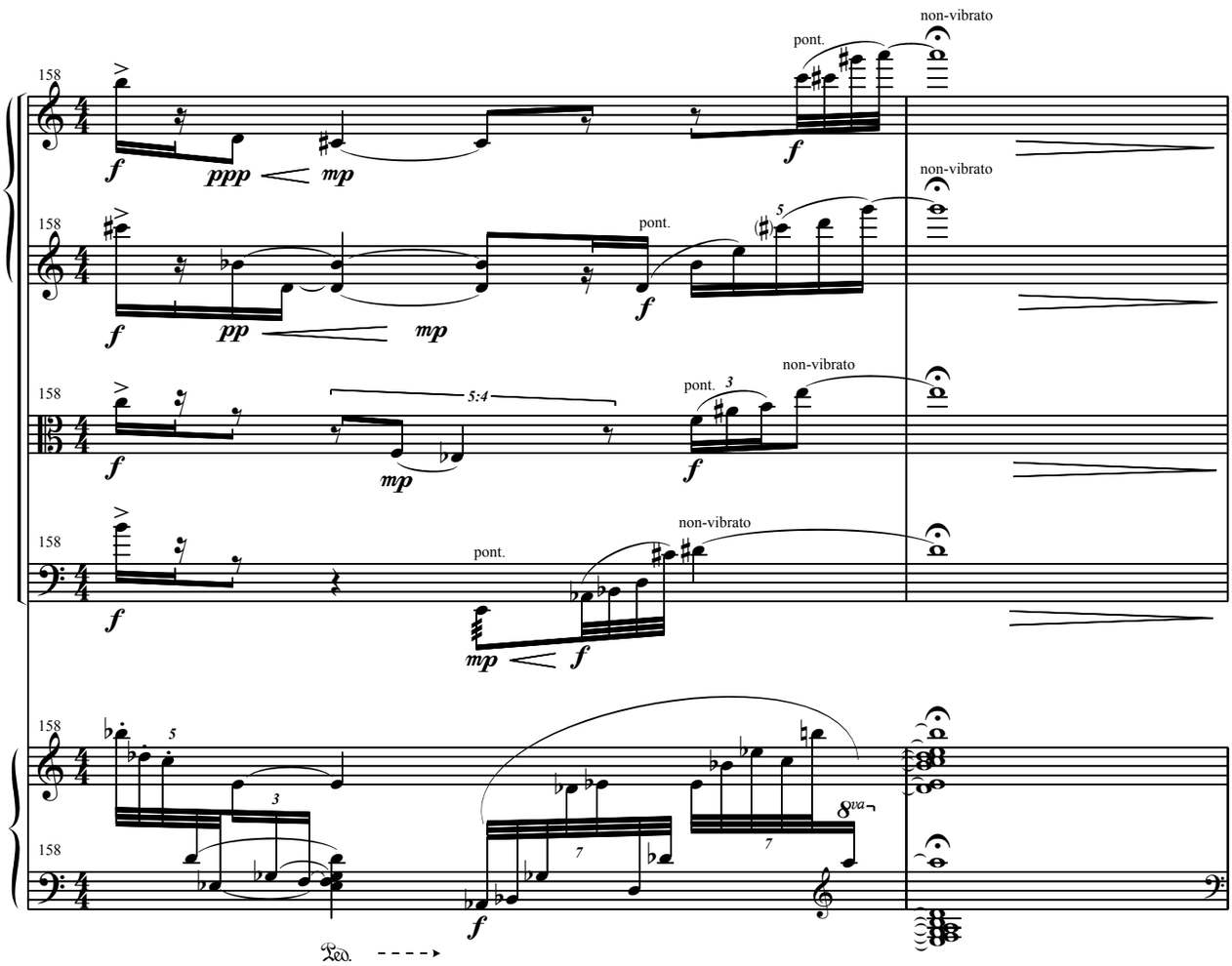

accel.
a tempo
147
mute on
spicc.
149
tasto
con sord.
spicc.

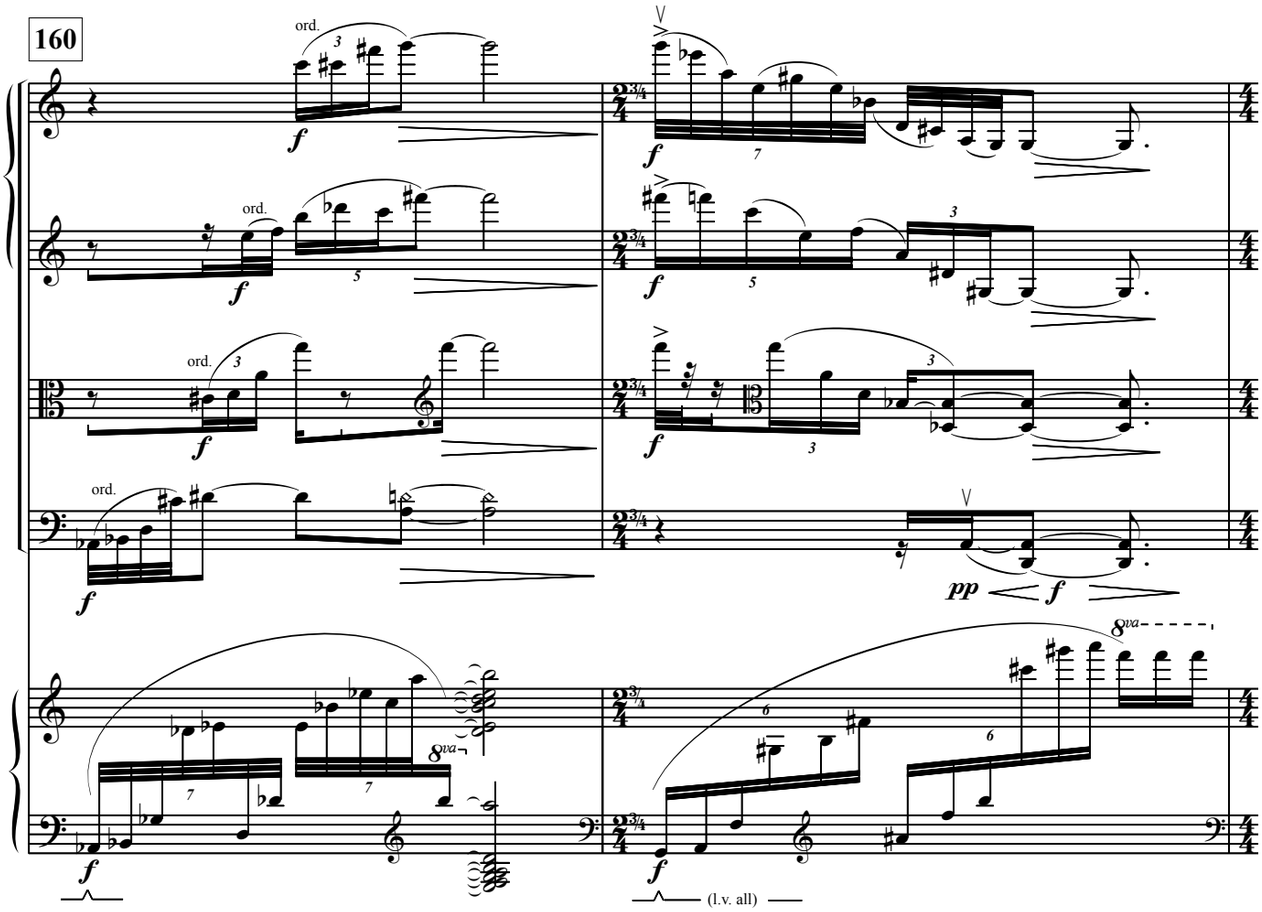

150
mute off
I
II
III
mf
rit.
3
mf
p
5
meno mosso, ♩ = c. 60
151
mp
mp
mp
mp
8va
12
8va
12
p
6
Ped.

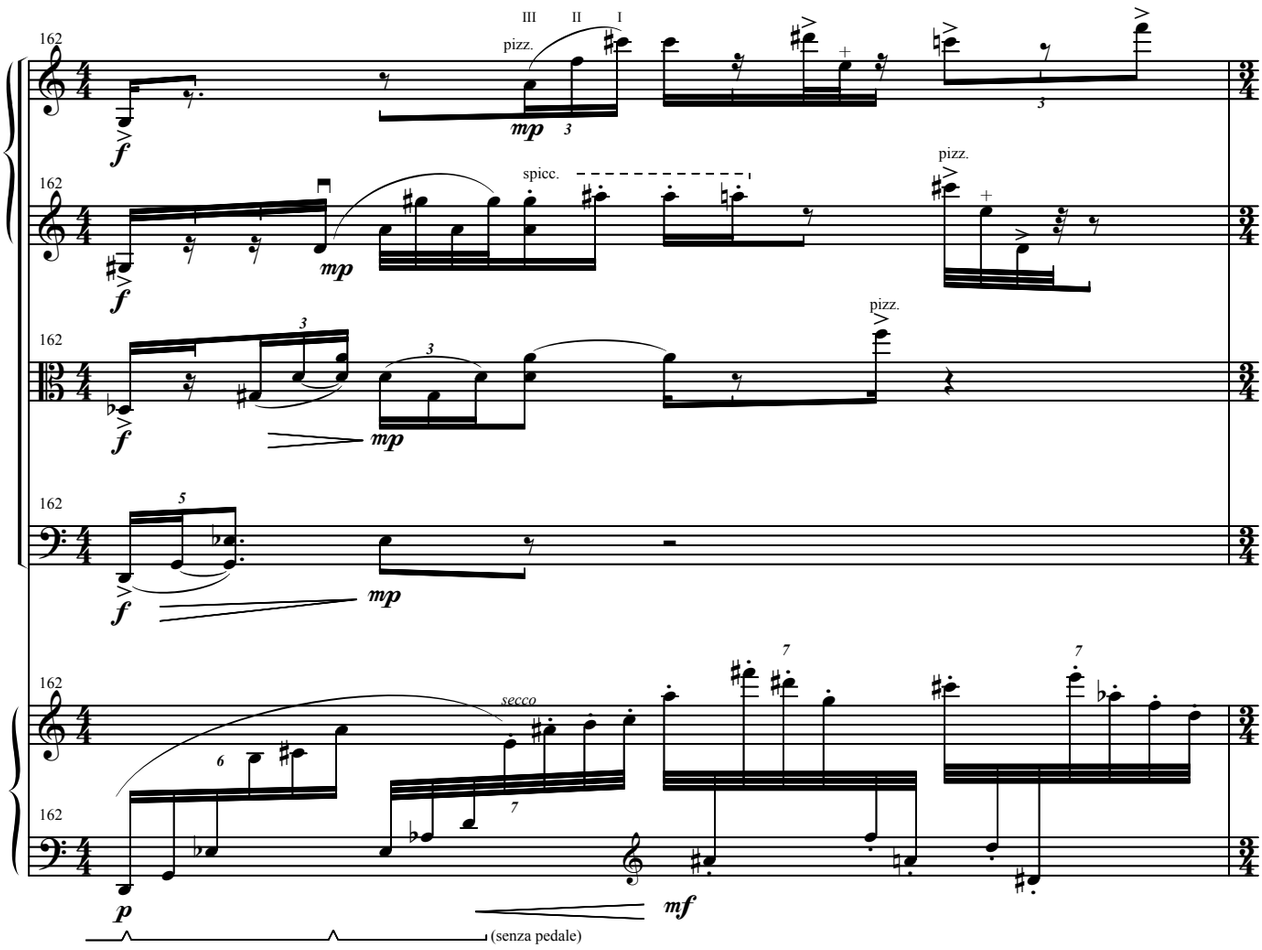

accel.
♩ = c. 72
Furioso
pont.
ord.
8va
pont.
ord.
5:4


OBJECT 3 (ENSEMBLE)
Brillante
9:8
155
senza pedale

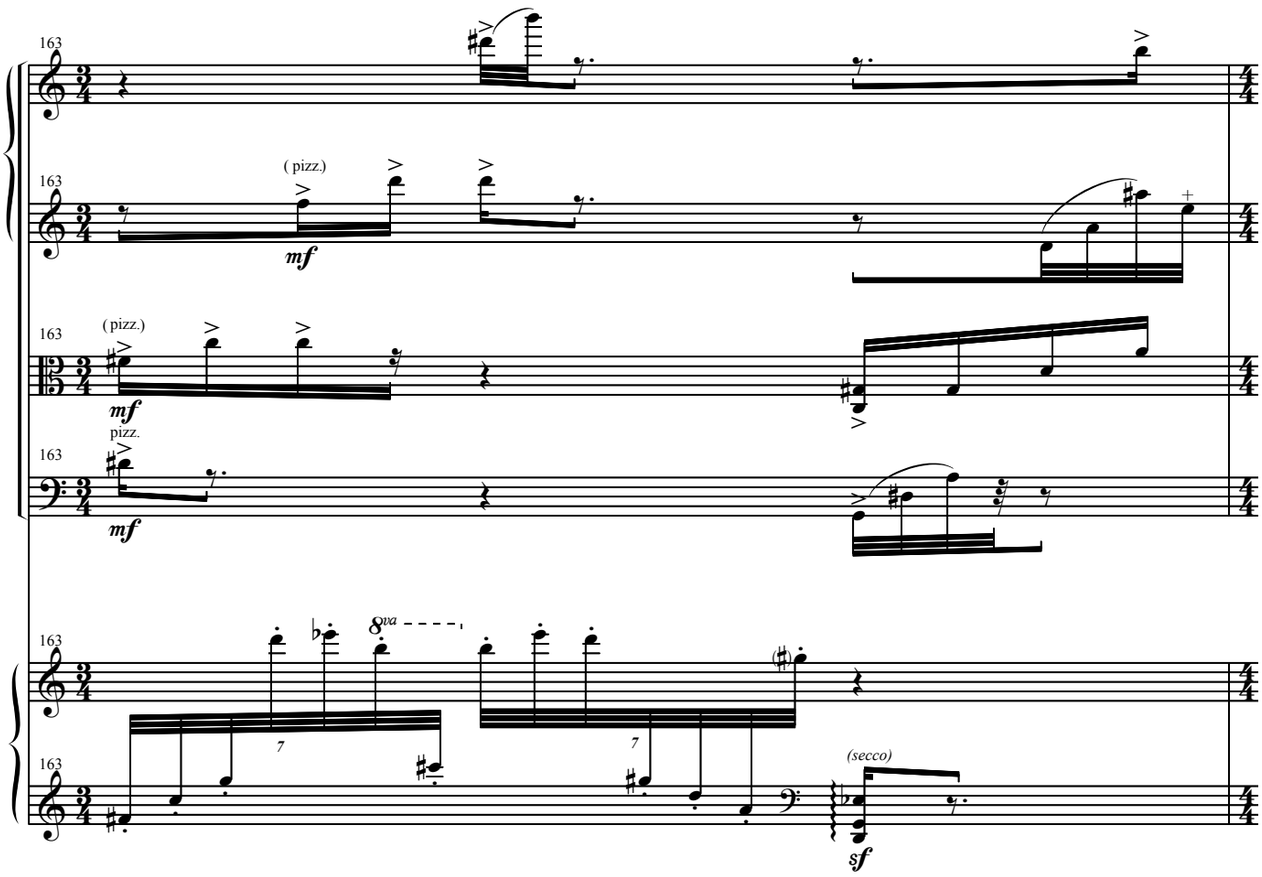

156
p
mp
mf
f
mp
8va (R.H. only)
10
10
10

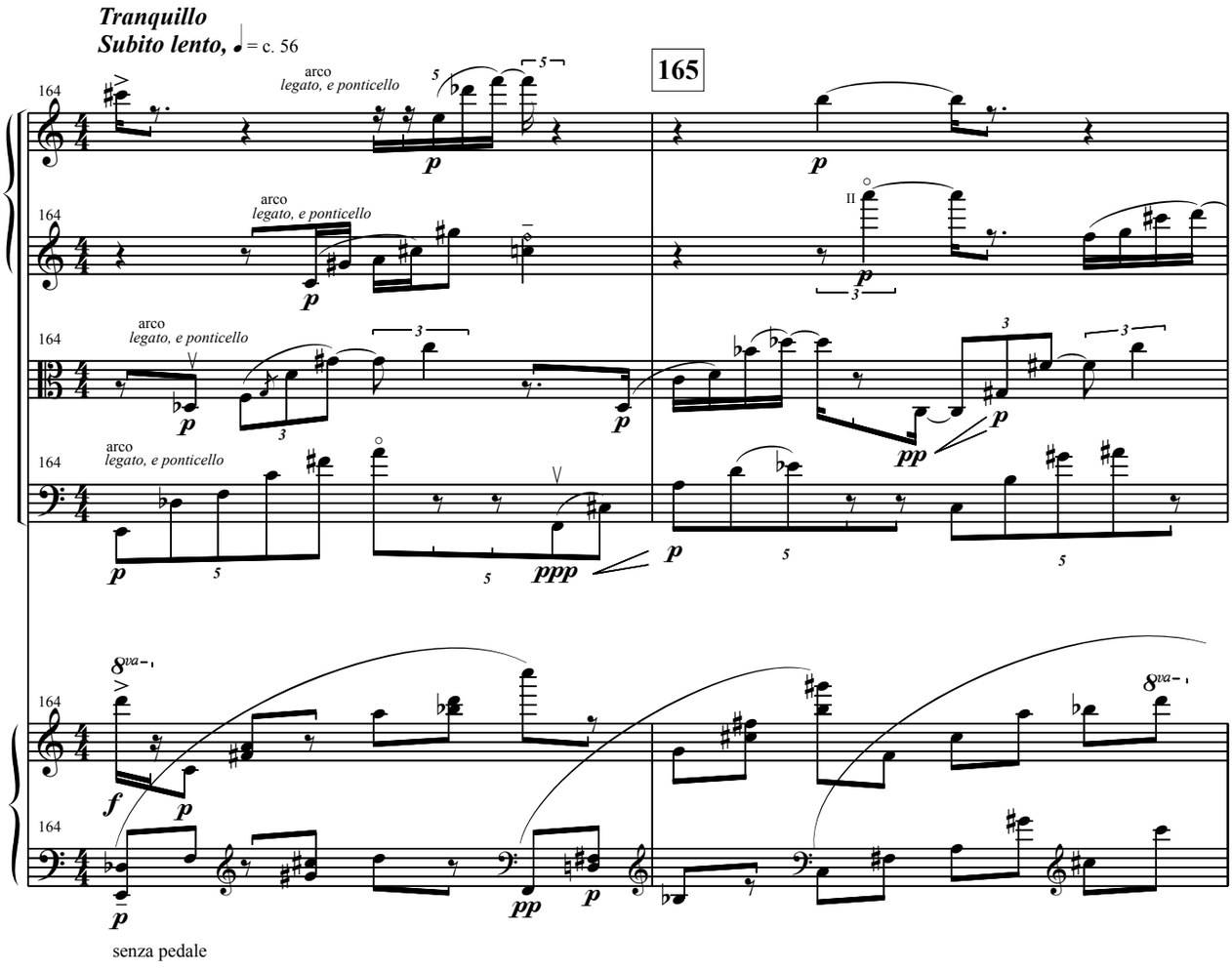

158
f
ppp
mp
pont.
non-vibrato
pp
5:4
mp
mp
8va
Ped.

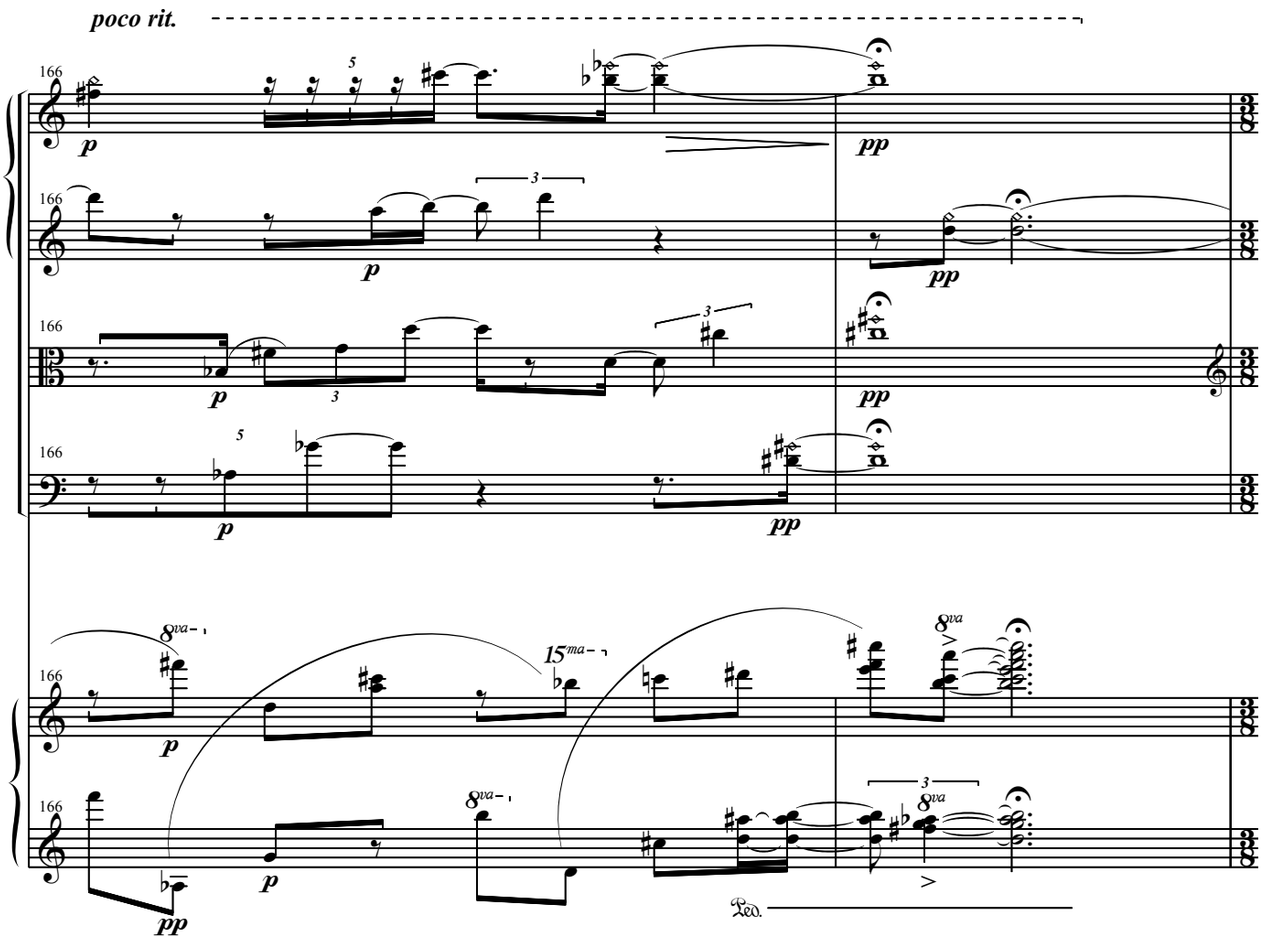


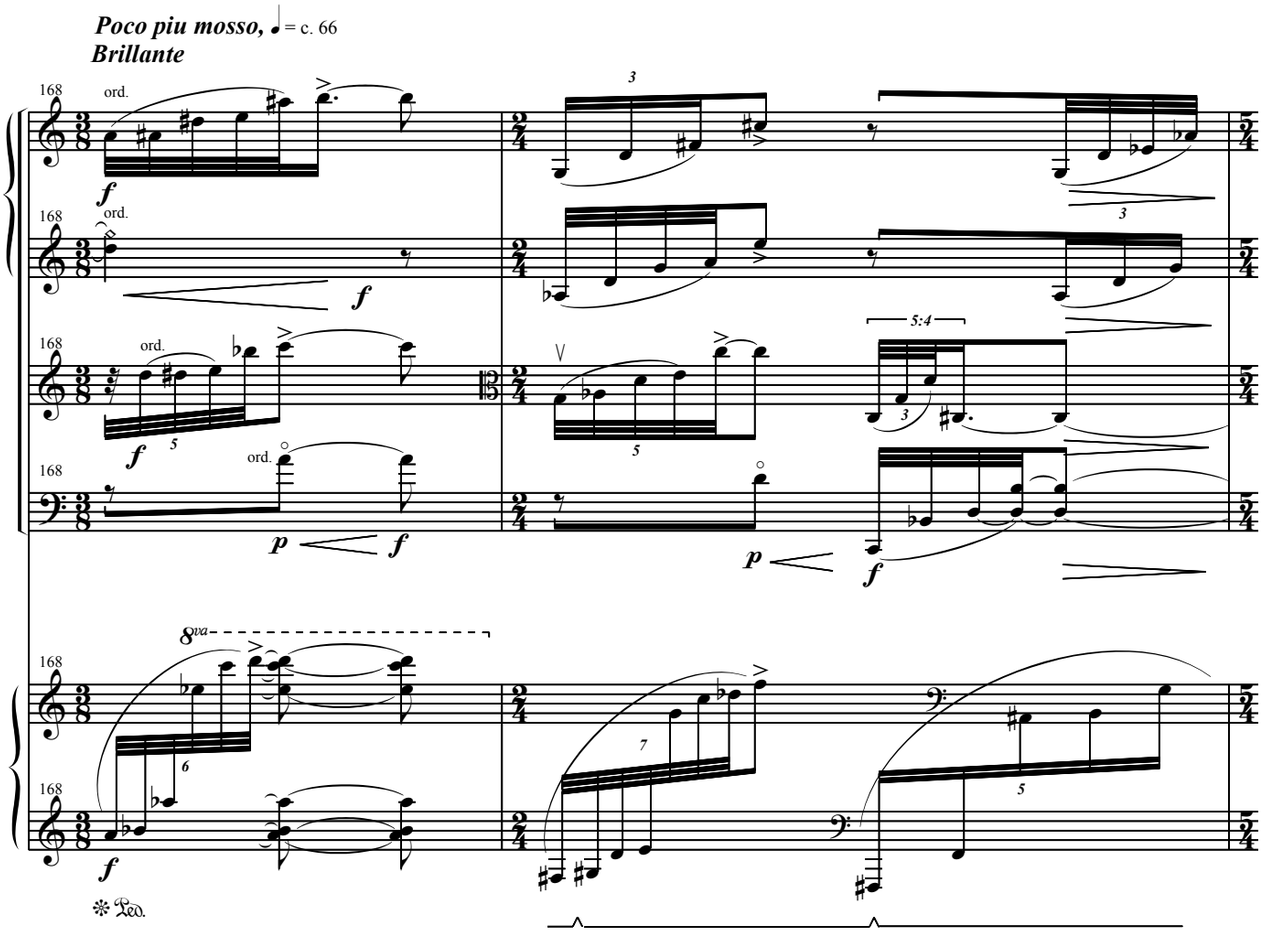


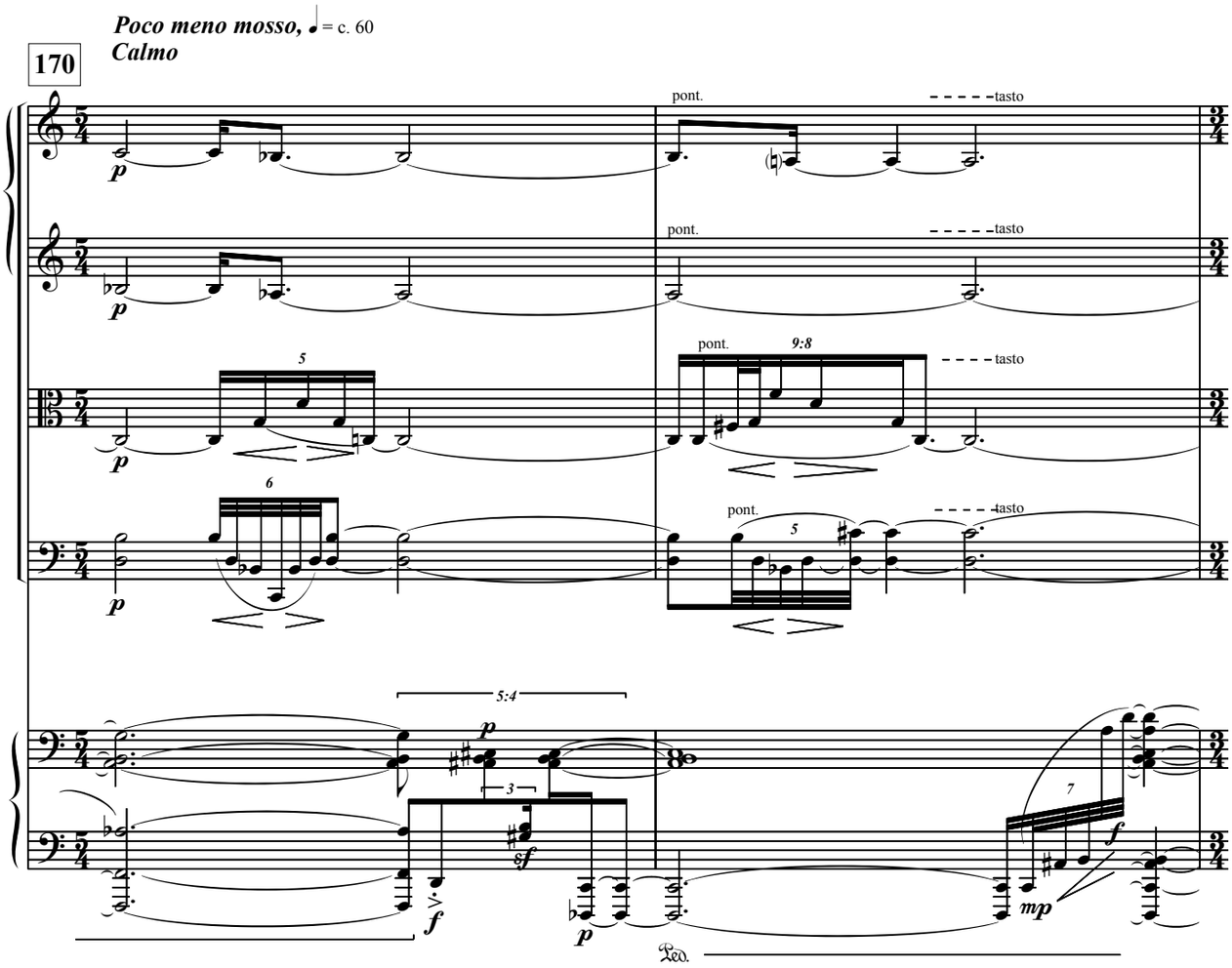
The effect here should be a gradual change from sustained notes to secco notes.

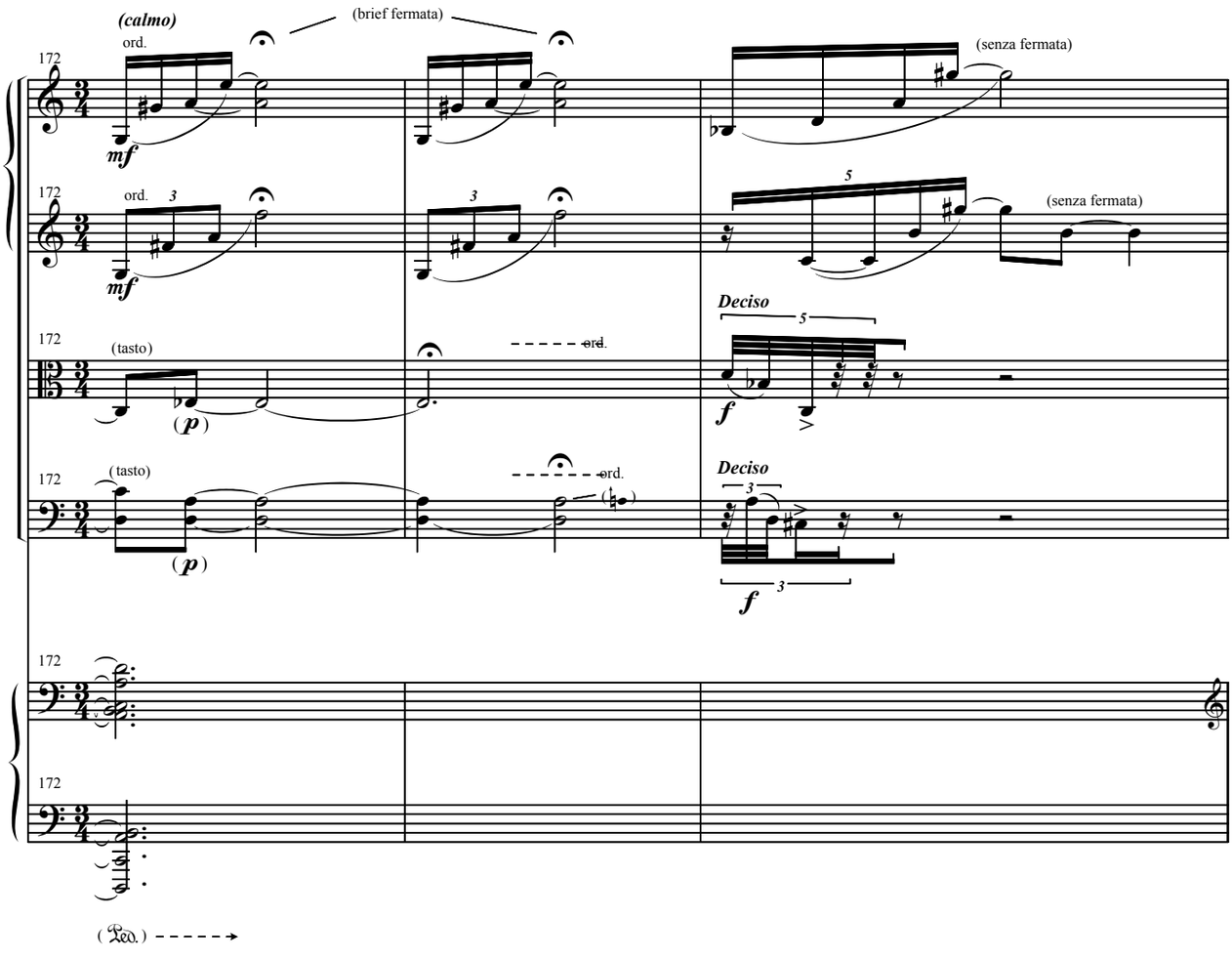

163
(pizz.)
mf
pizz.
8va
7
(secco)
sf

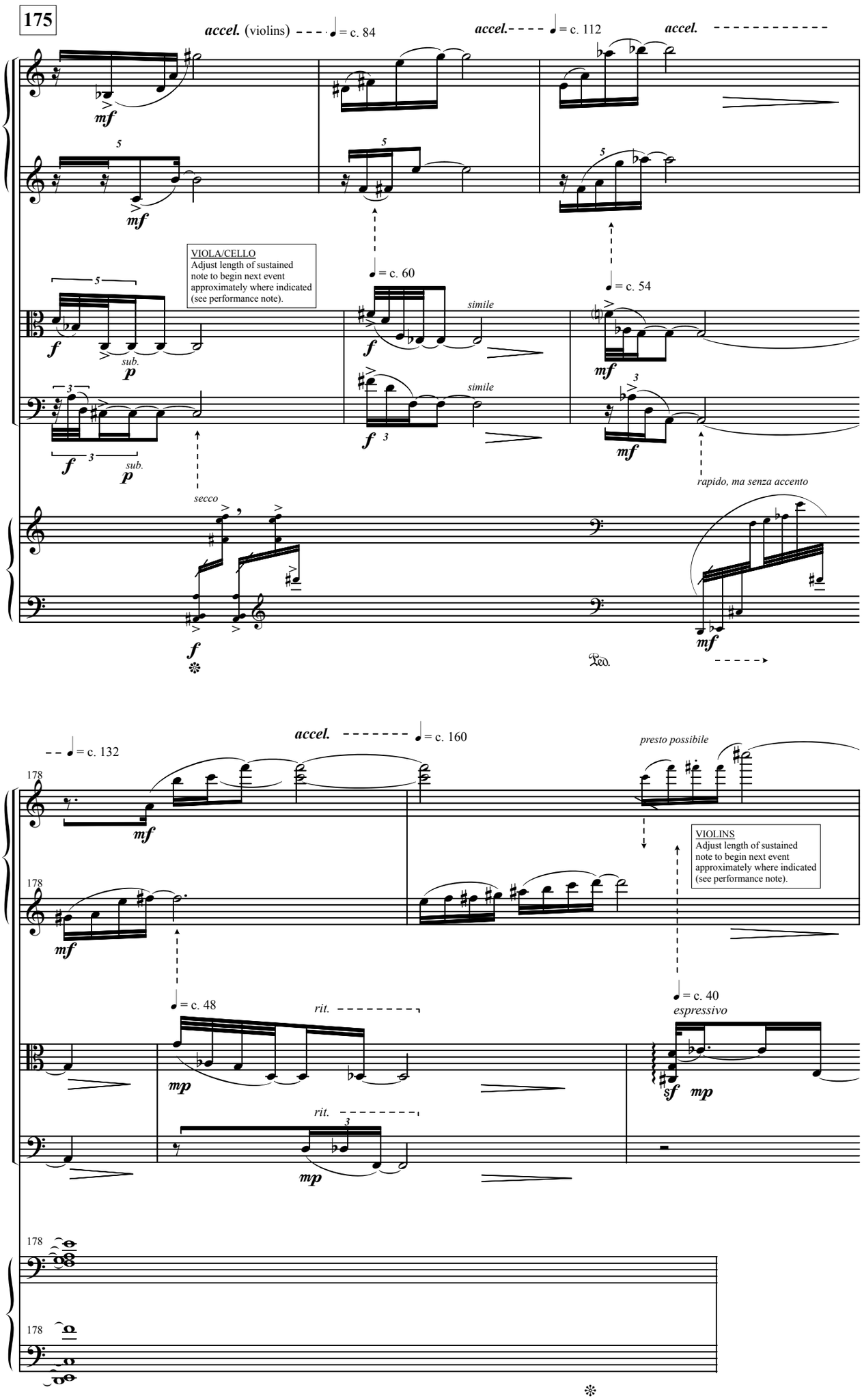

Tranquillo
Subito lento, ♩ = c. 56
165
164
arco
legato, e ponticello
II
p
pp
ppp
f
8va
senza pedale

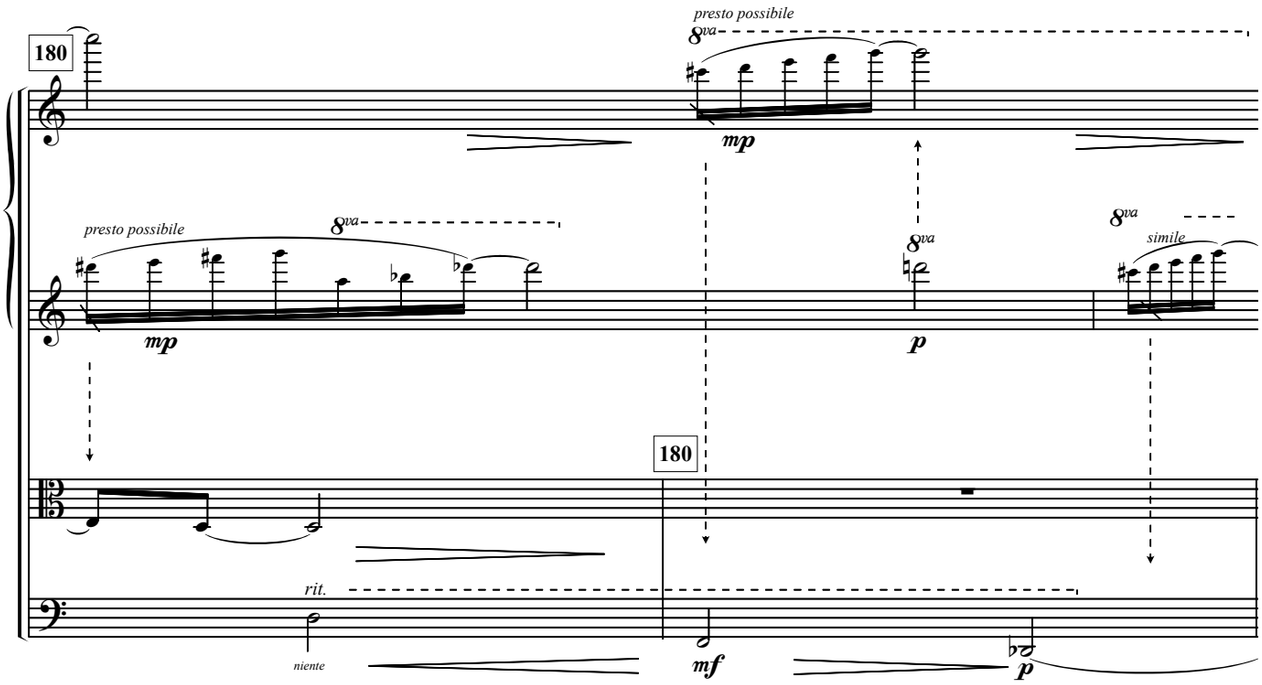

poco rit.
166
p
pp
8va
15ma
Ped.

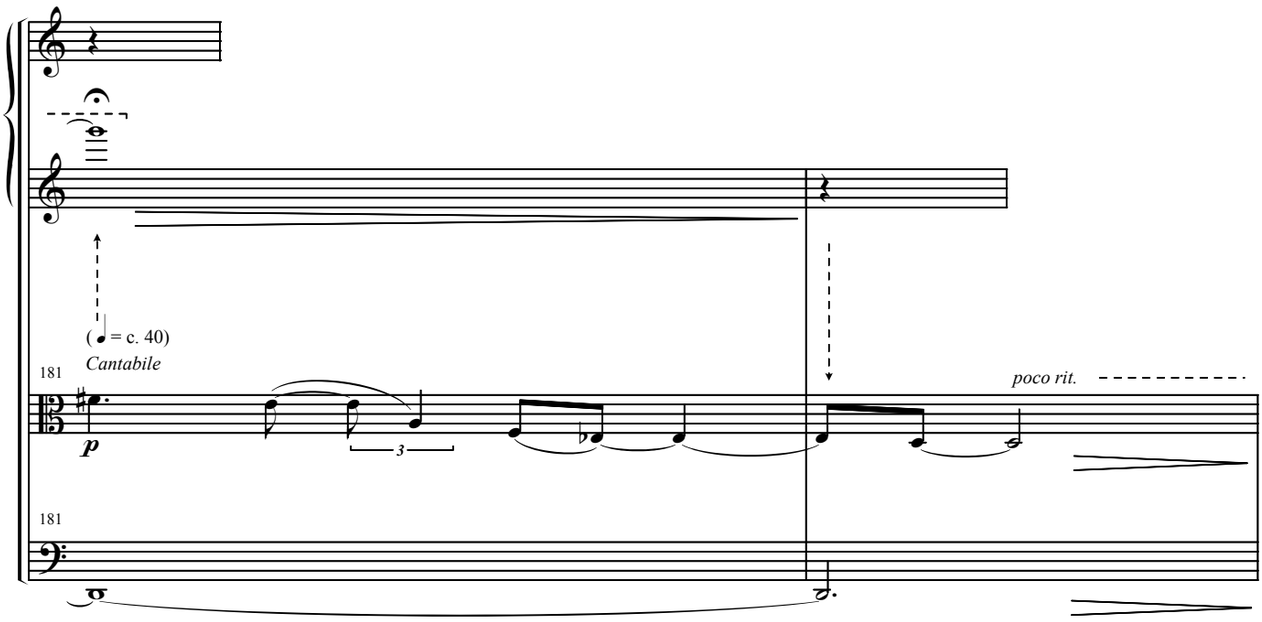

Poco piu mosso, ♩ = c. 66
Brillante
168
ord.
f
p
8va
Ped.

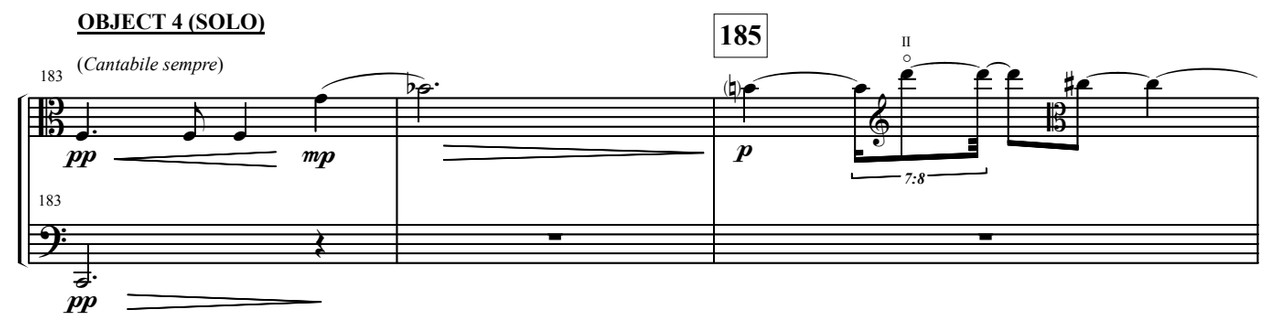

Poco meno mosso, ♩ = c. 60
Calmo
170
pont.
tasto
9:8
5:4
Ped.

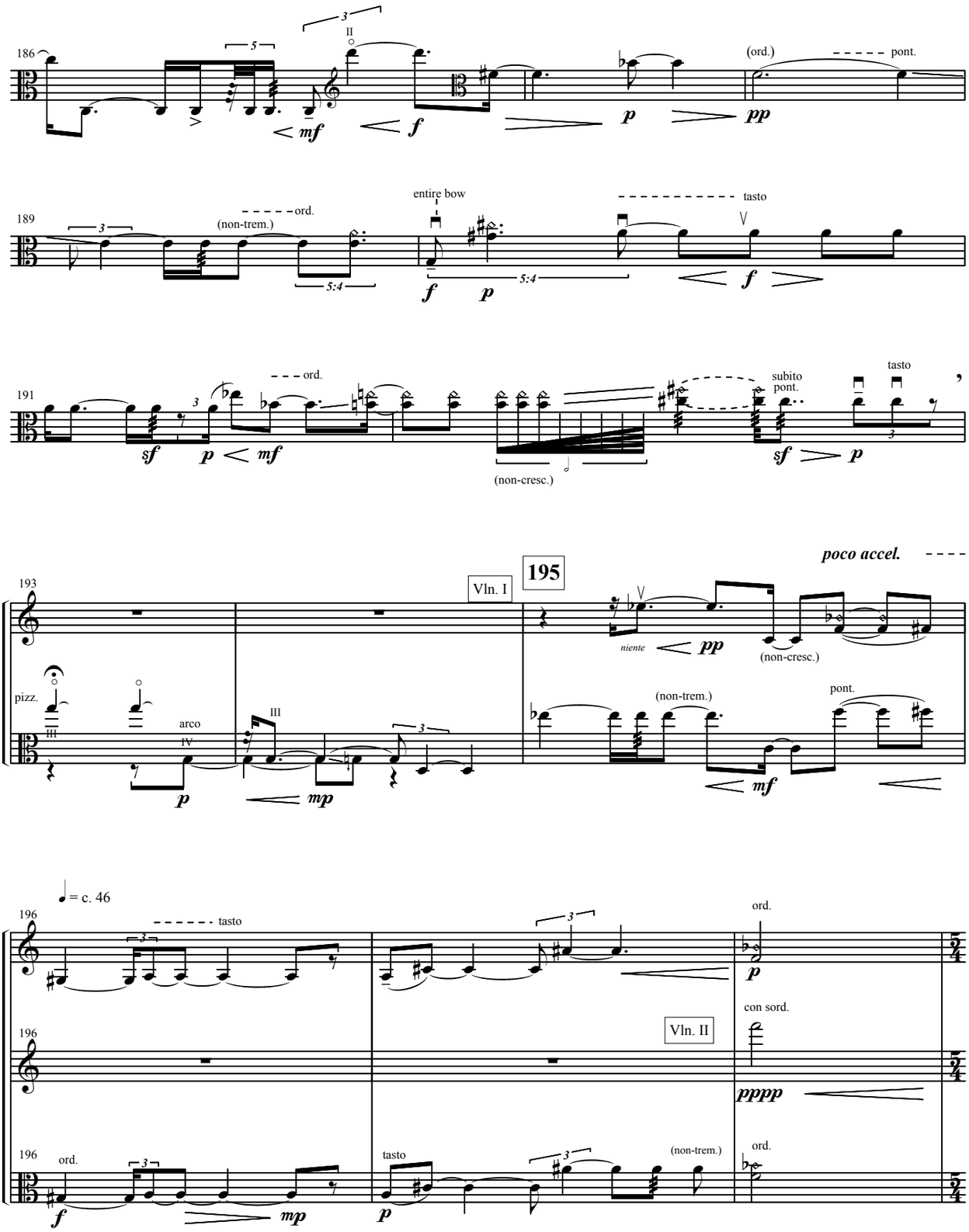

(calmo)
ord.
(brief fermata)
(senza fermata)
172
(tasto)
Deciso
Ped.

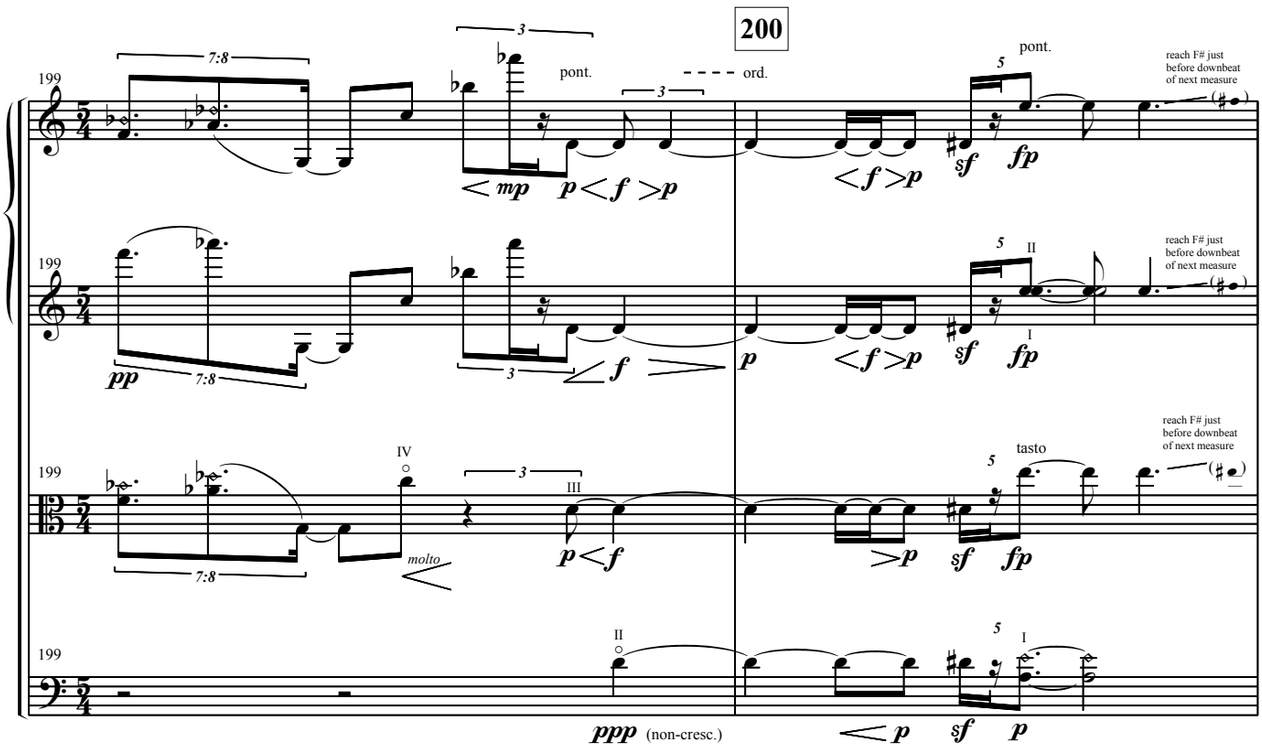

175
accel. (violins)
= c. 84
accel.
= c. 112
accel.
VIOLA/CELLO
Adjust length of sustained note to begin next event approximately where indicated (see performance note).
= c. 60
= c. 54
simile
simile
sub.
sub.
secco
rapido, ma senza accento
178
accel.
= c. 160
= c. 132
presto possibile
VIOLINS
Adjust length of sustained note to begin next event approximately where indicated (see performance note).
= c. 48
rit.
= c. 40
espressivo
rit.

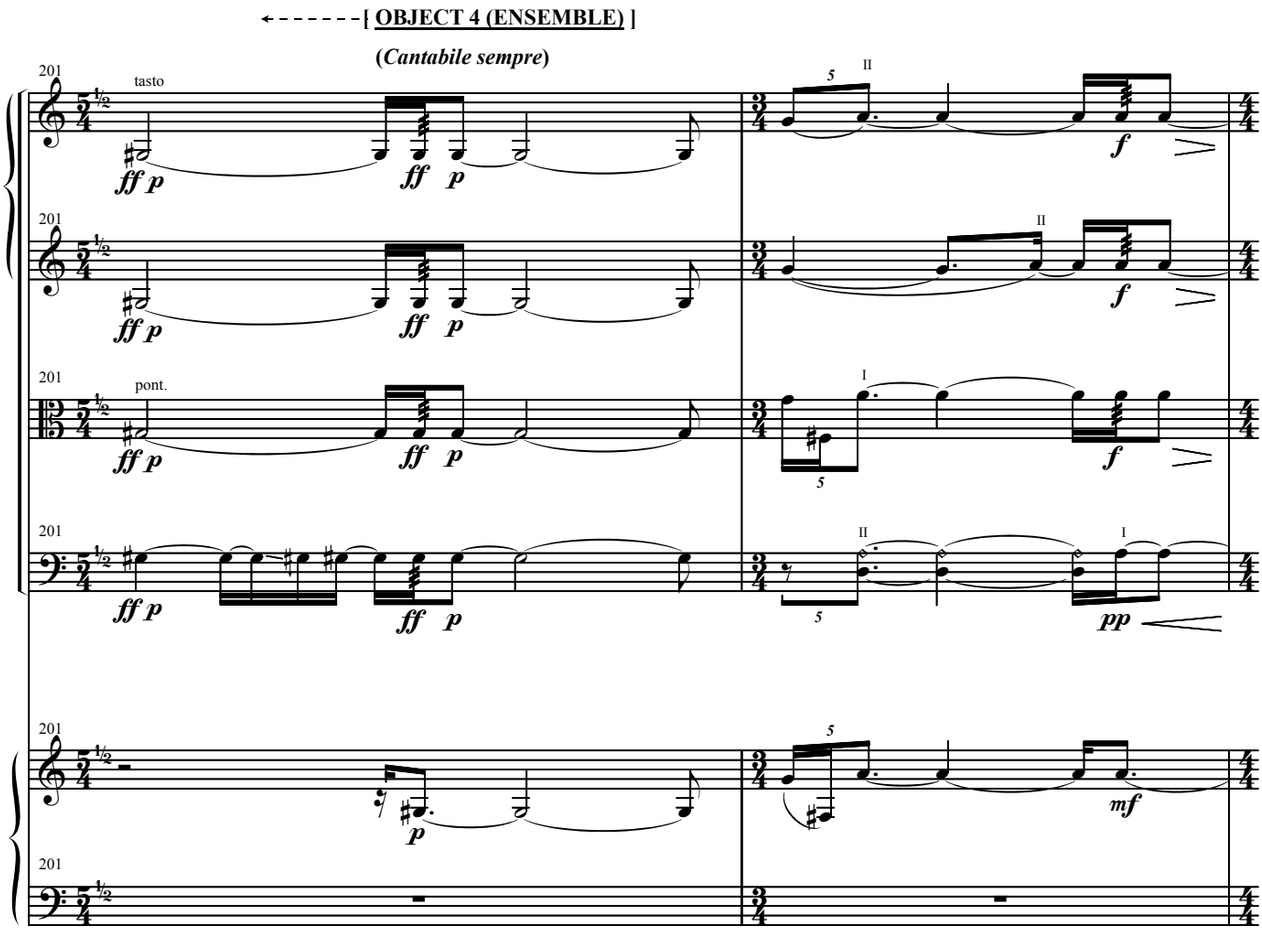

180
presto possibile
8va
mp
presto possibile
8va
mp
8va
p
8va
simile
180
rit.
niente
mf
p

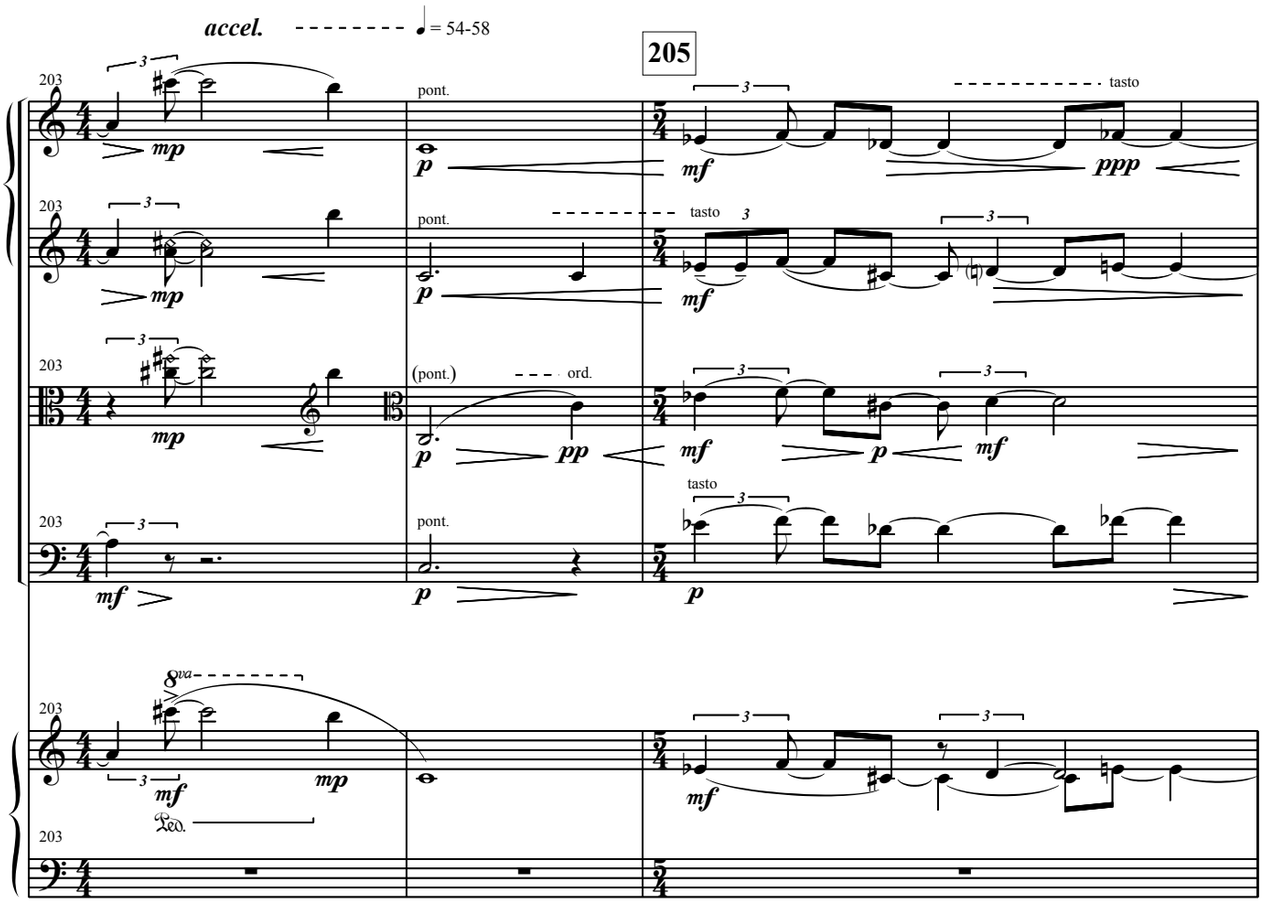

(= c. 40)
Cantabile
181
p
3
poco rit.
181

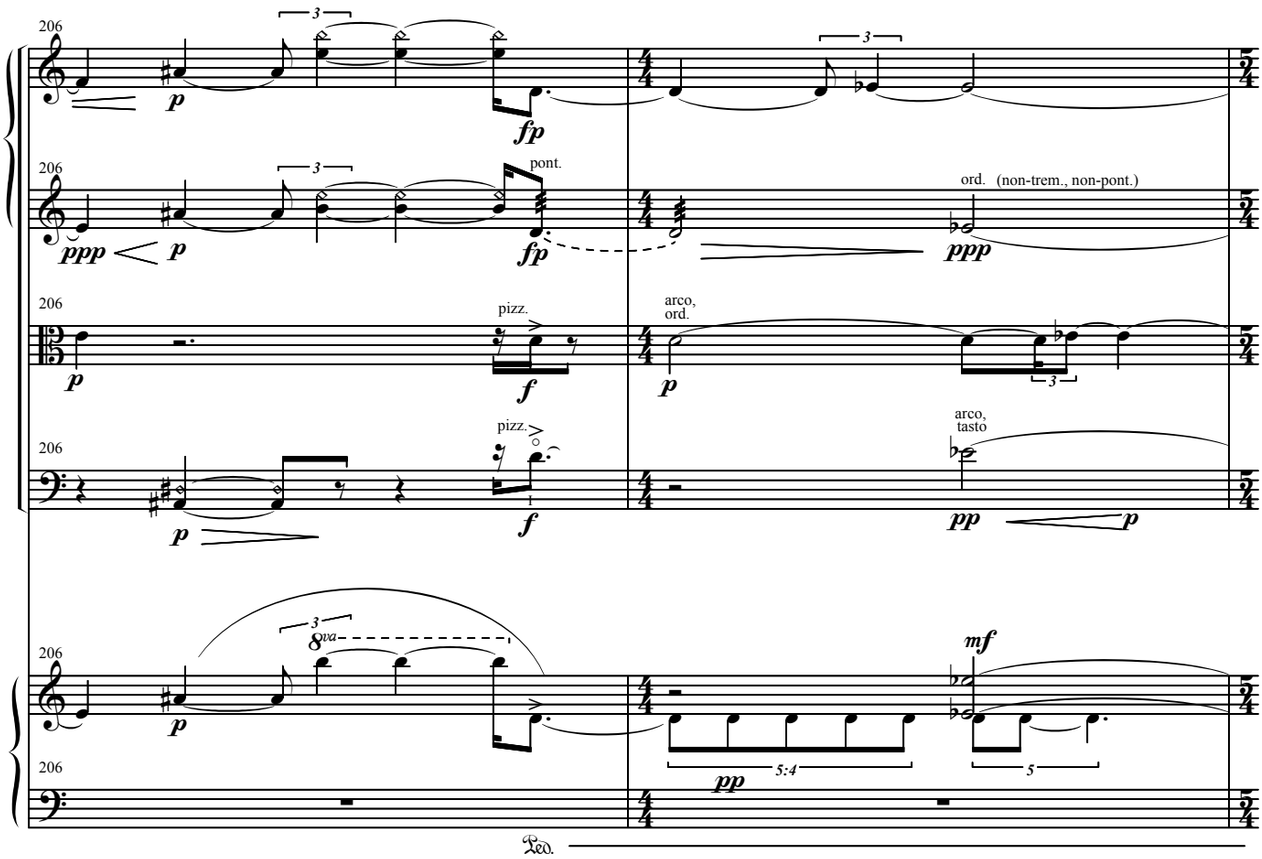

OBJECT 4 (SOLO)
(Cantabile sempre)
183
pp
mp
185
II
p
7:8
183
pp

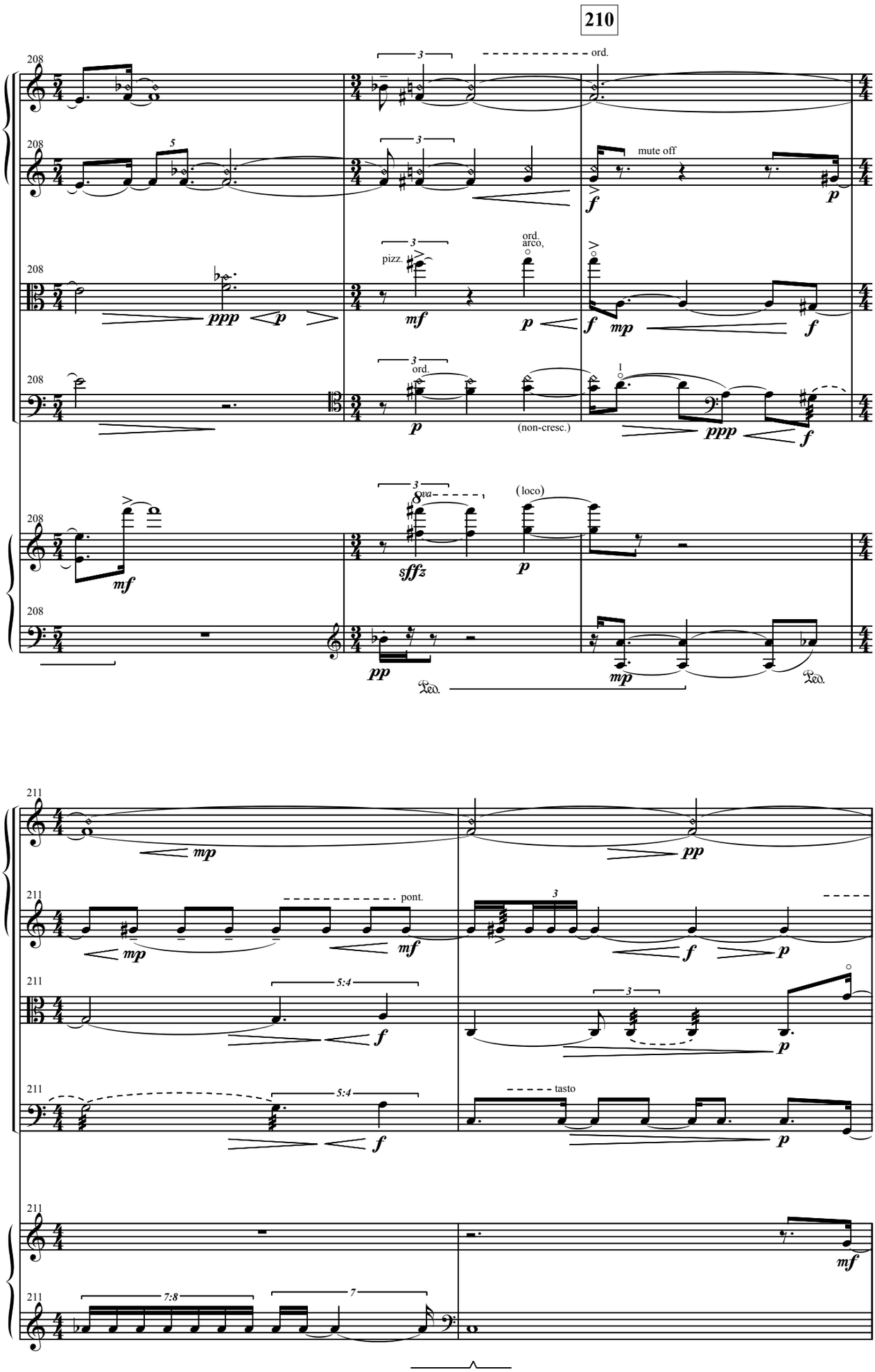

186
II
(ord.)
pont.
189
(non-trem.)
ord.
entire bow
tasto
191
ord.
subito pont.
tasto
(non-cresc.)
193
Vln. I
195
poco accel.
niente
(non-cresc.)
pizz.
arco
III
IV
(non-trem.)
pont.
196
= c. 46
tasto
ord.
con sord.
Vln. II
(non-trem.)

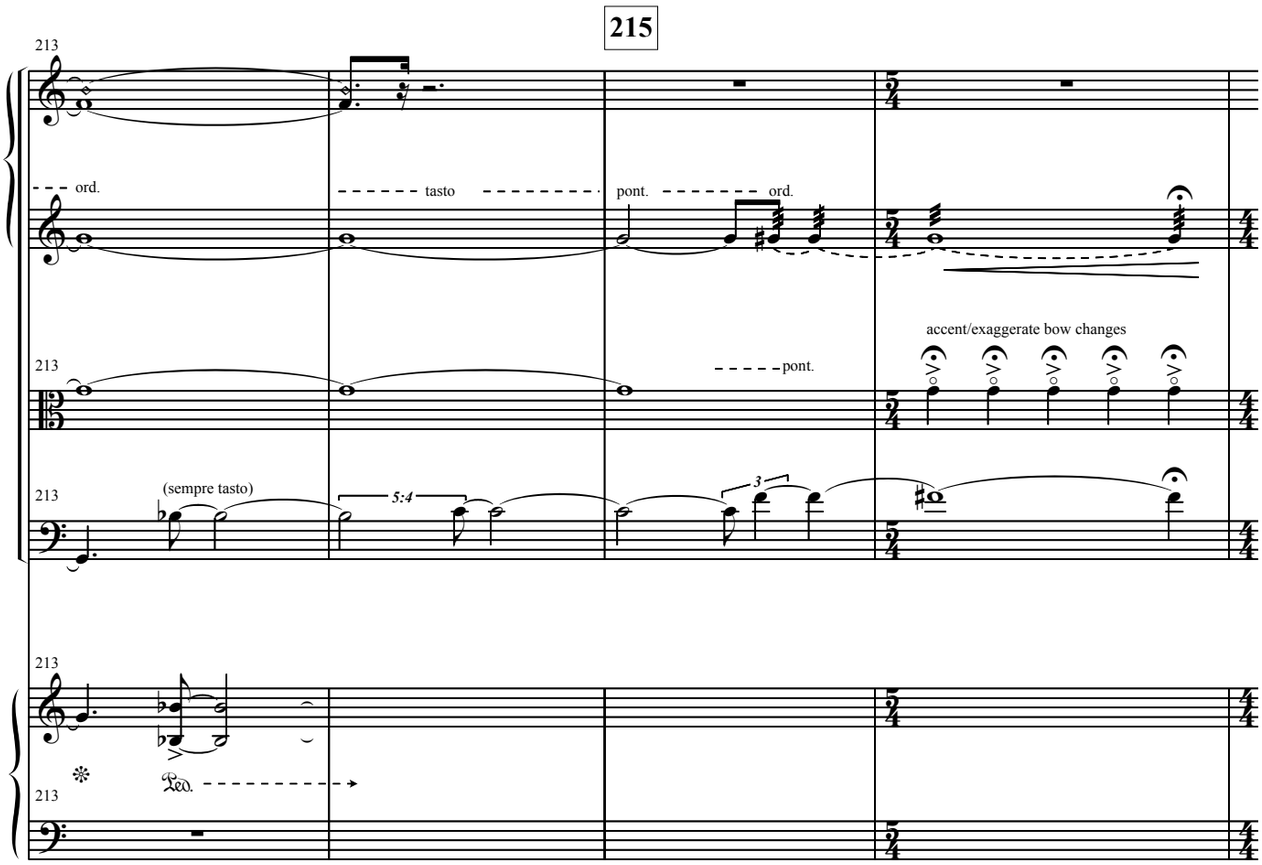

200
199
7:8
pont.
ord.
reach F# just before downbeat of next measure
tasto
molto
(non-cresc.)

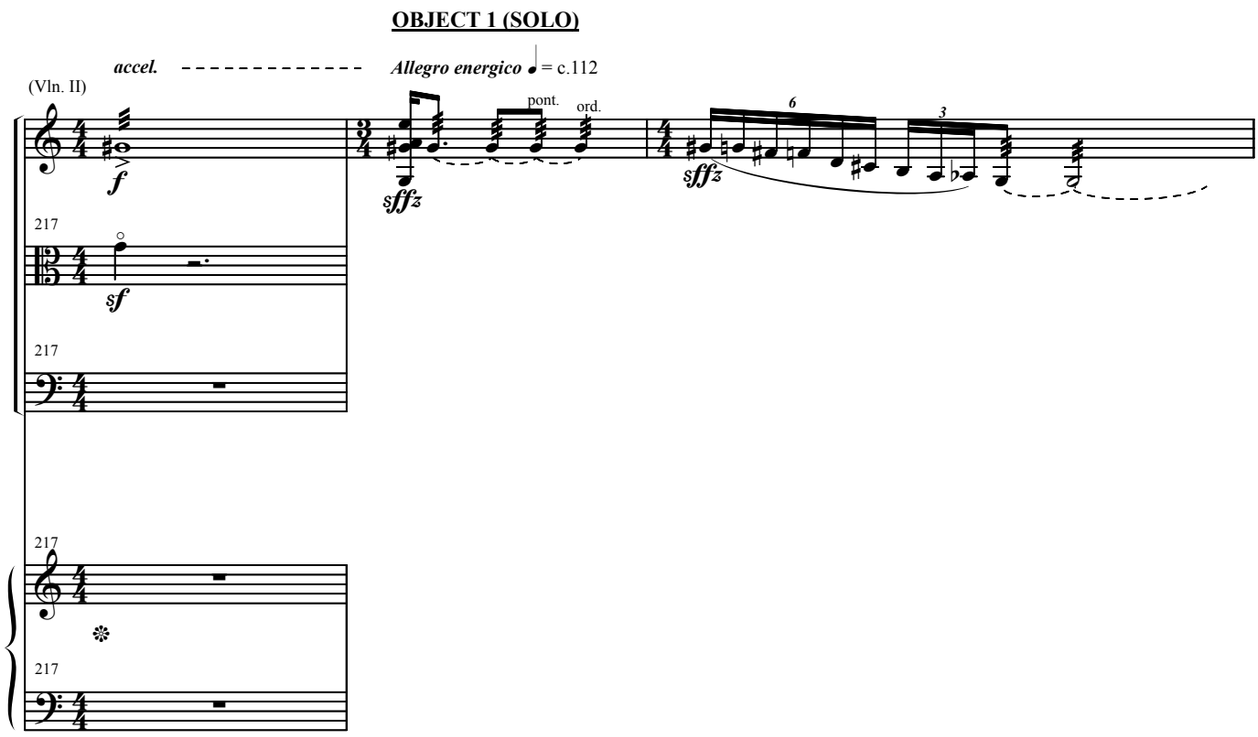

{ OBJECT 4 (ENSEMBLE) }
(Cantabile sempre)
201
tasto
pont.

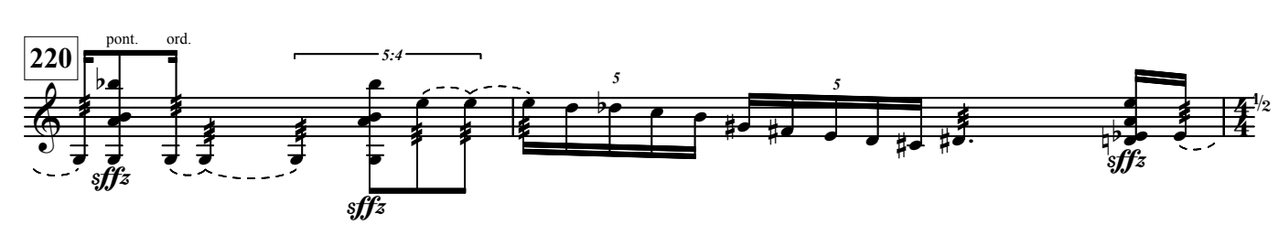

accel.
= 54-58
205
203
pont.
tasto
ord.
(pont.)
8va
Ped.

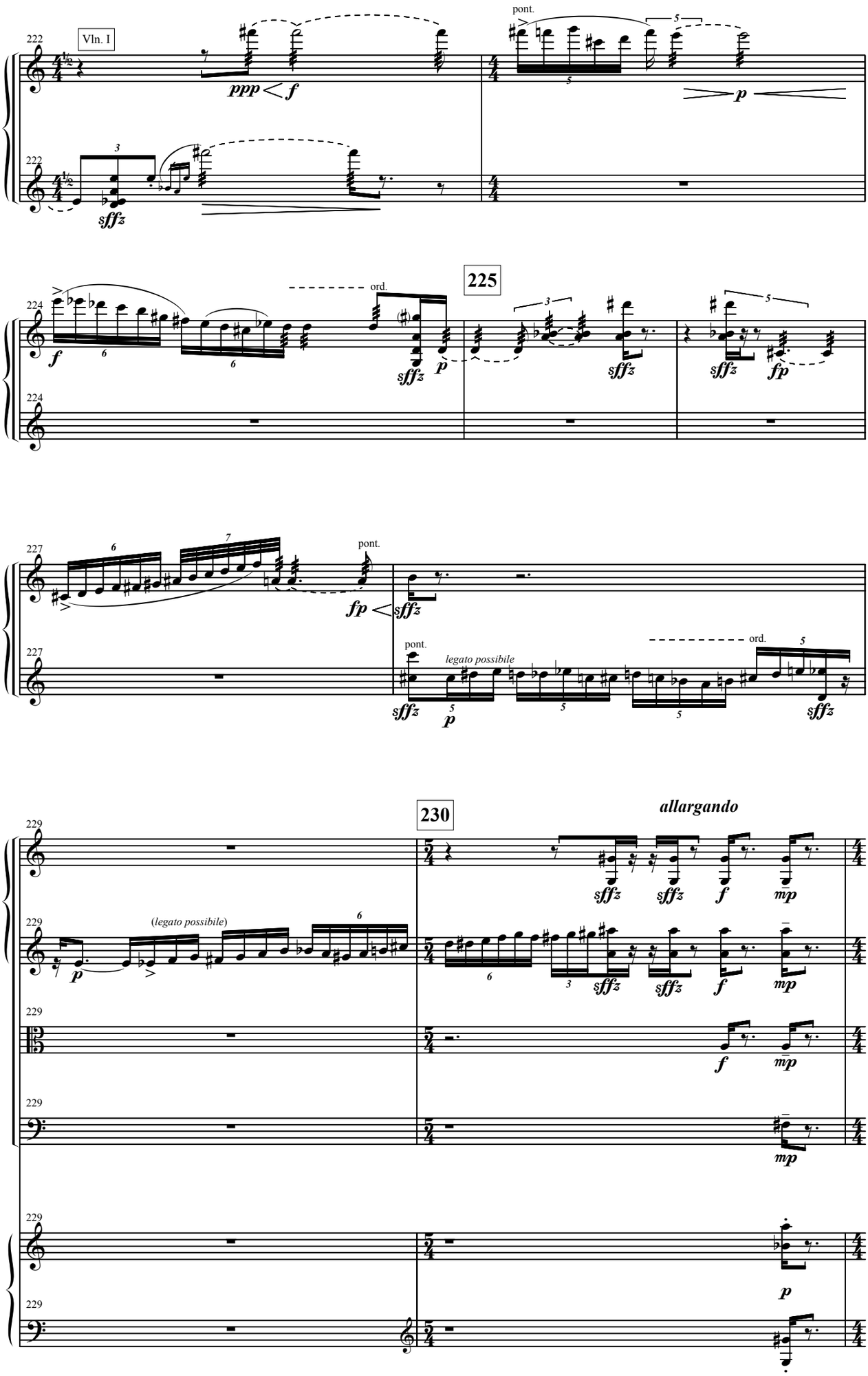

206
pont.
ord. (non-trem., non-pont.)
pizz.
arco, ord.
arco, tasto
8va
5:4
5
Ped.

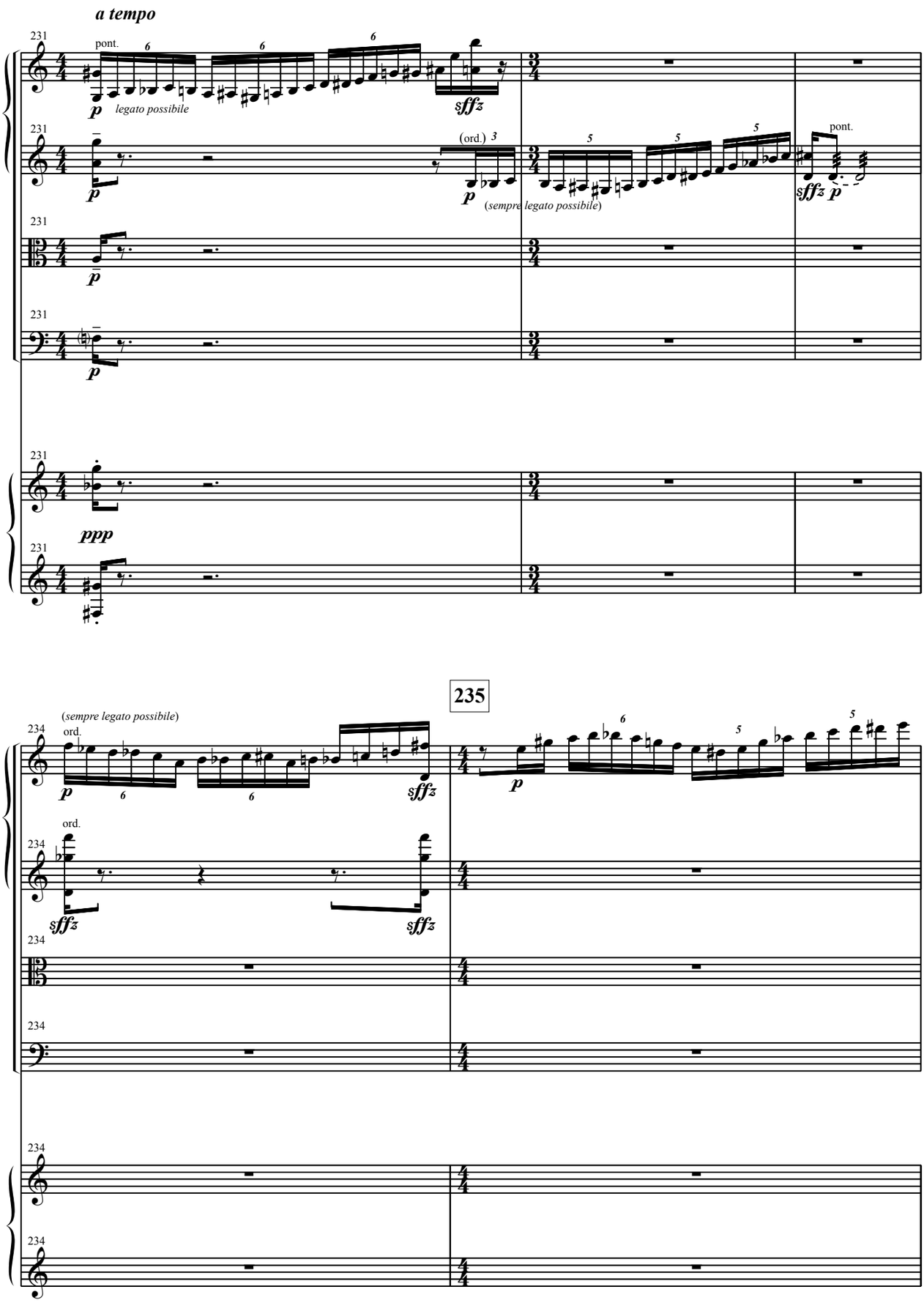

210
ord.
mute off
pizz.
ord.
arco,
(non-cresc.)
(loco)
pont.
tasto

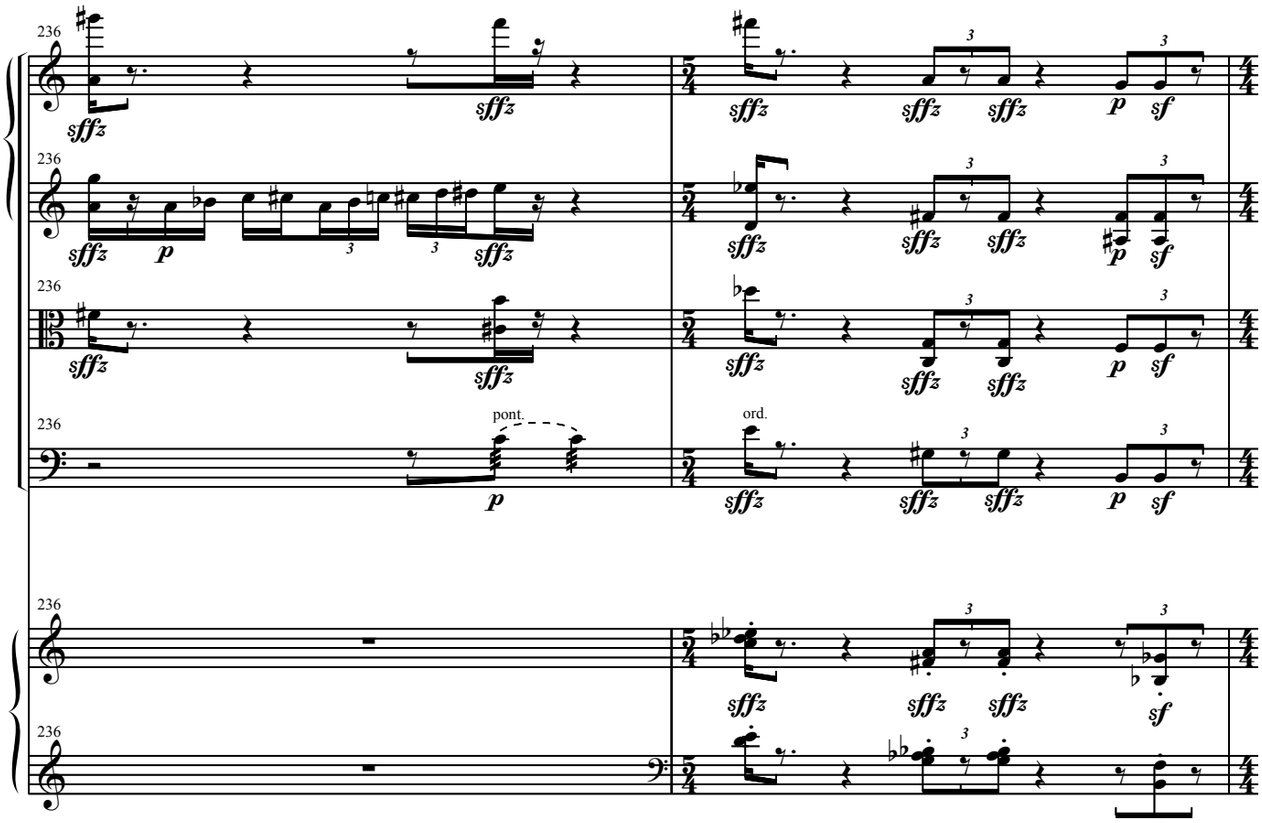

215
213
ord.
tasto
pont.
ord.
accent/exaggerate bow changes
pont.
(sempre tasto)
5:4
3

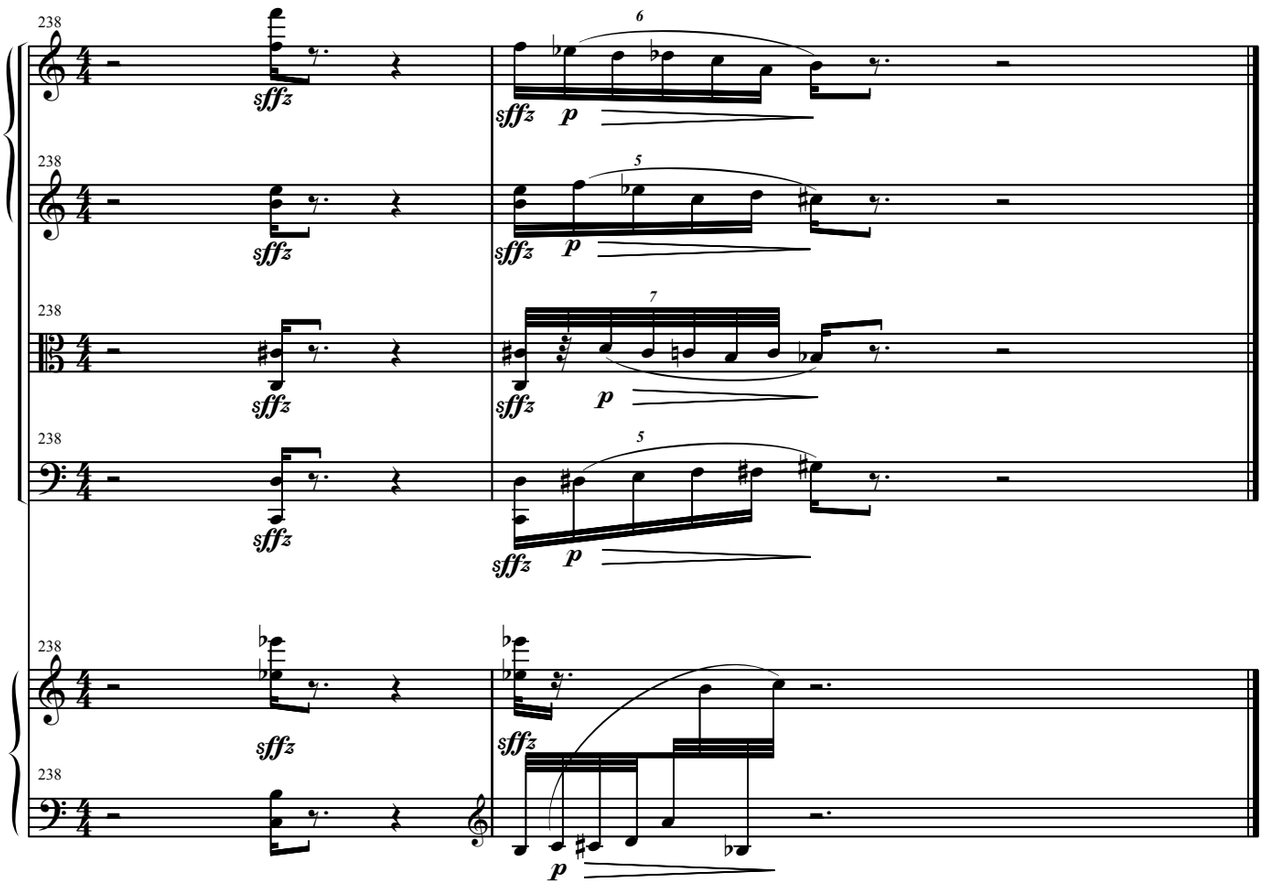

OBJECT 1 (SOLO)
accel.
Allegro energico = c.112
(Vln. II)
pont.
ord.
6
3
217


220
pont.
ord.
5:4
5
5


Vln. I
pont.
ord.
225
legato possibile
230
allargando
(legato possibile)


a tempo
231
pont.
legato possible
sffz
(ord.)
(sempre legato possible)
pont.
ppp
235
234
(sempre legato possible)
ord.


236
pont.
ord.


238