ALAN RAWSTHORNE

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 – Allegrétto
Allegro
Lento non troppo
Allegro

Duration 16¼ 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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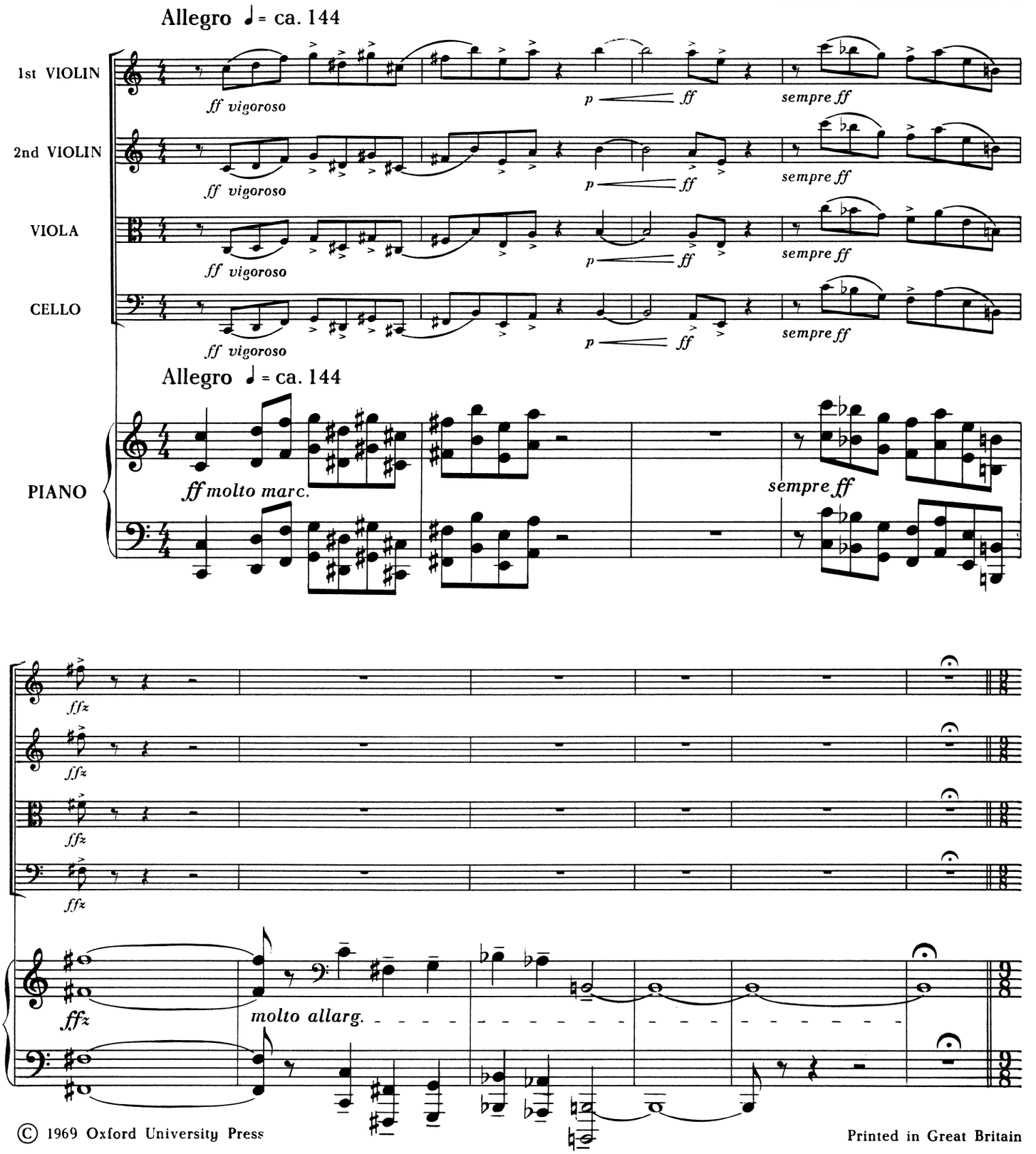
The four string parts are on sale separately.
The pianist plays from the score.

QUINTET

for Piano and Strings

ALAN RAWSTHORNE



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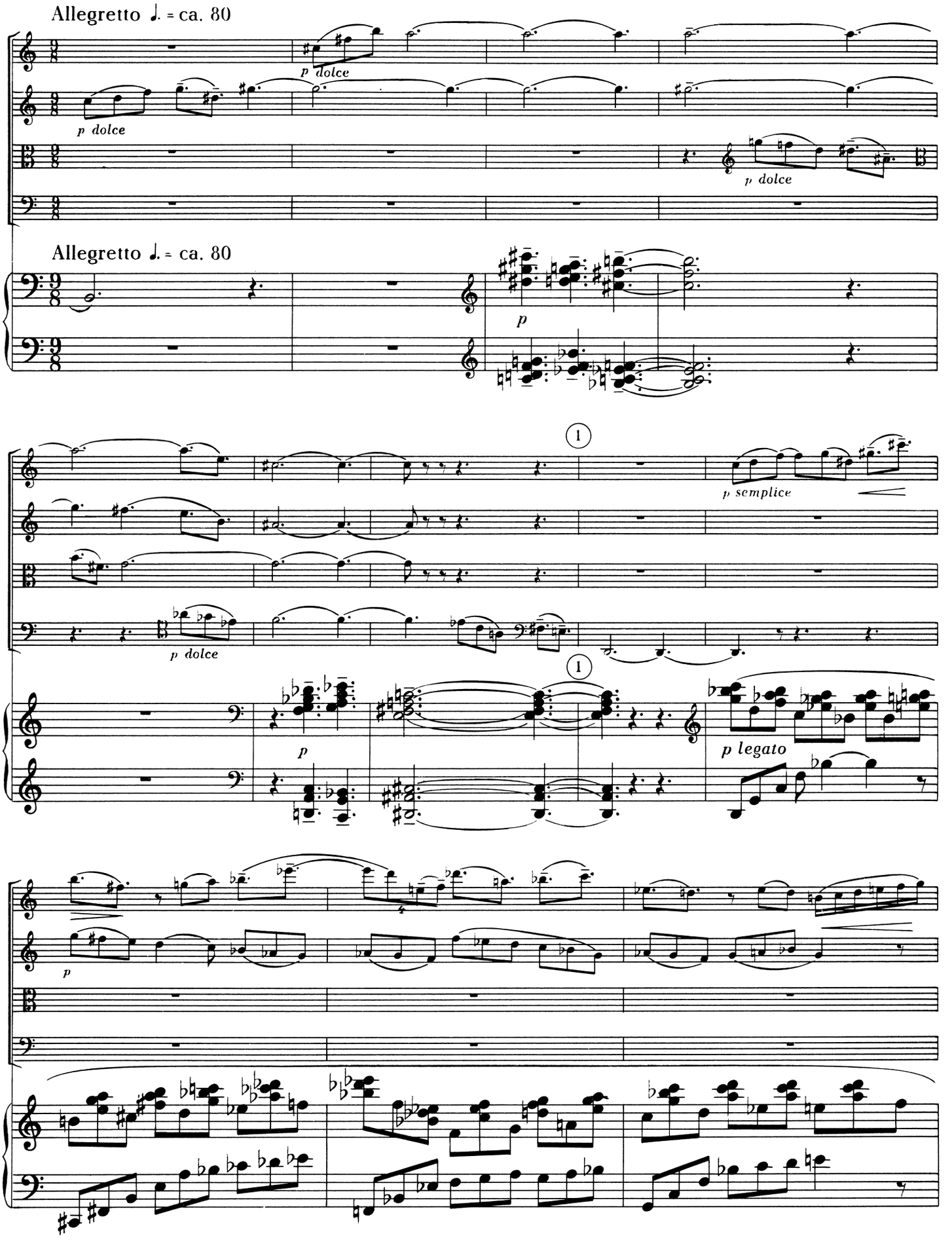
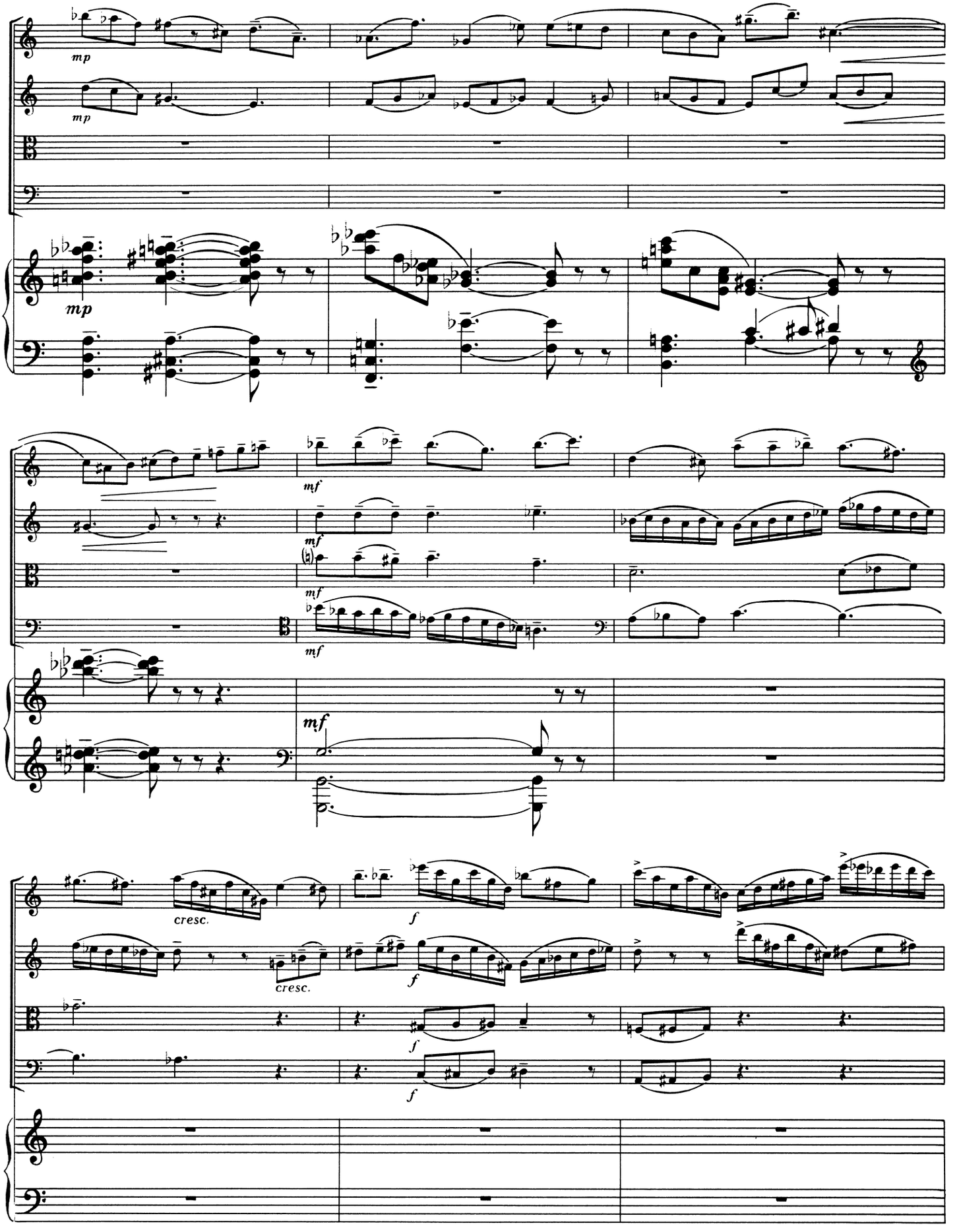
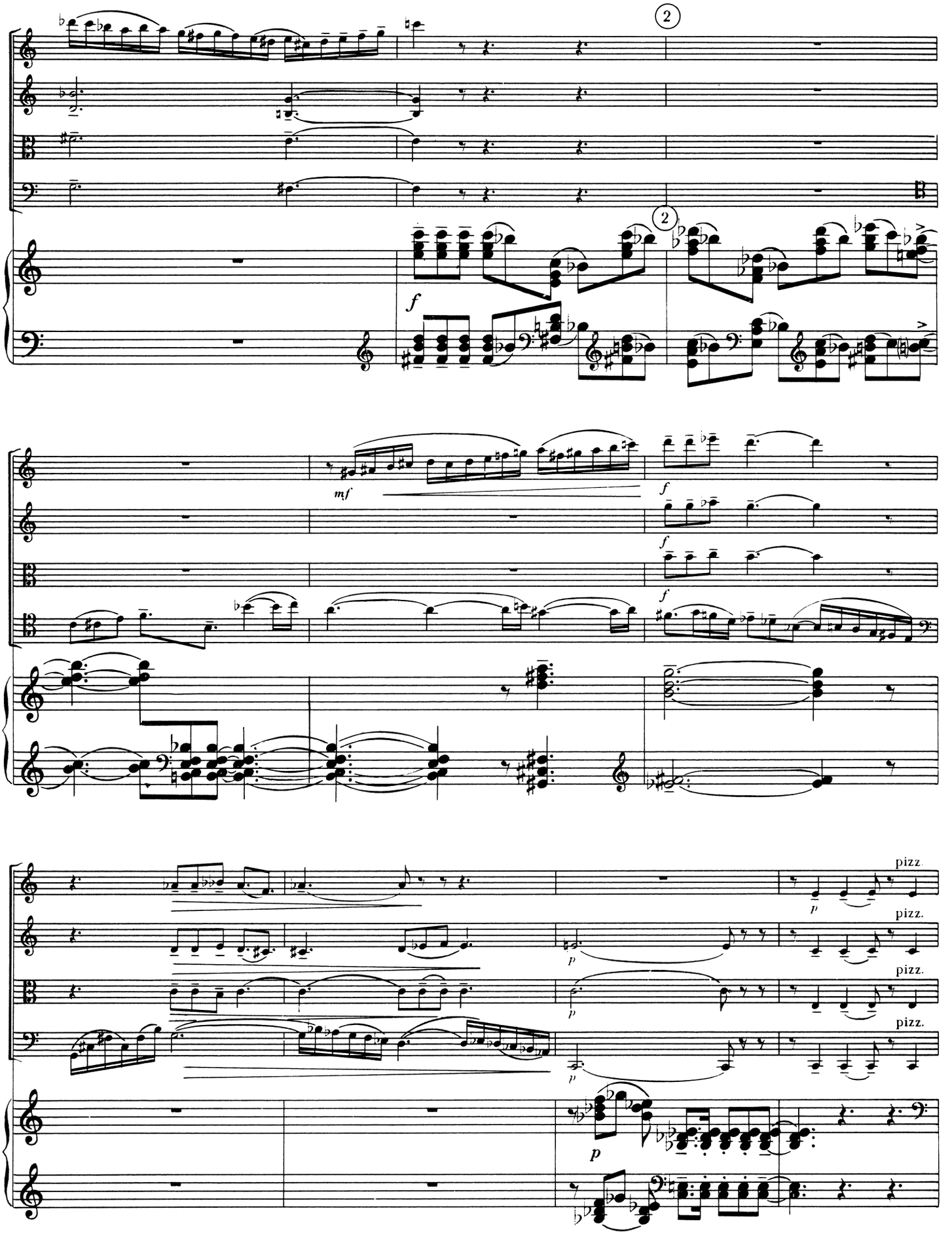
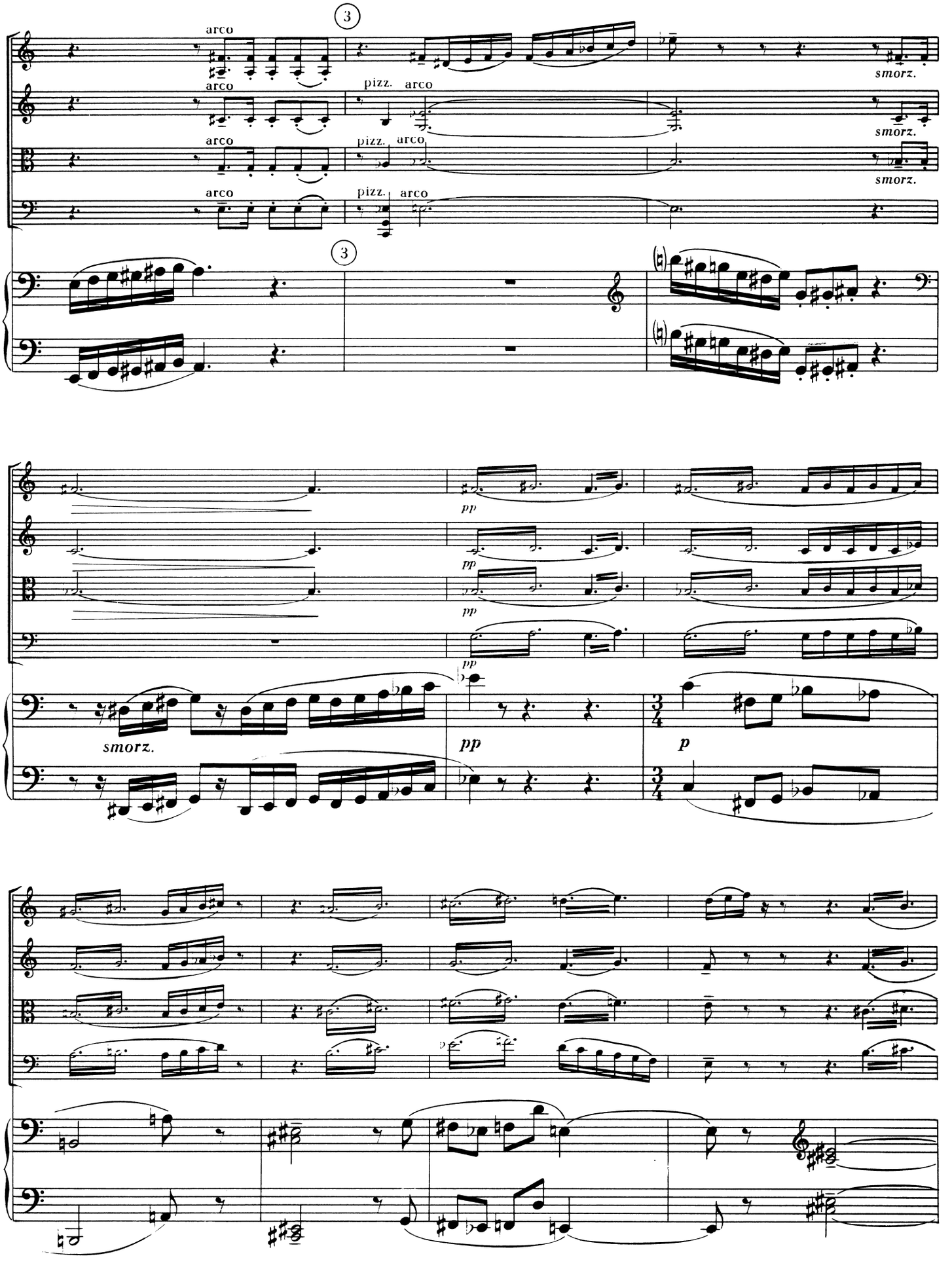
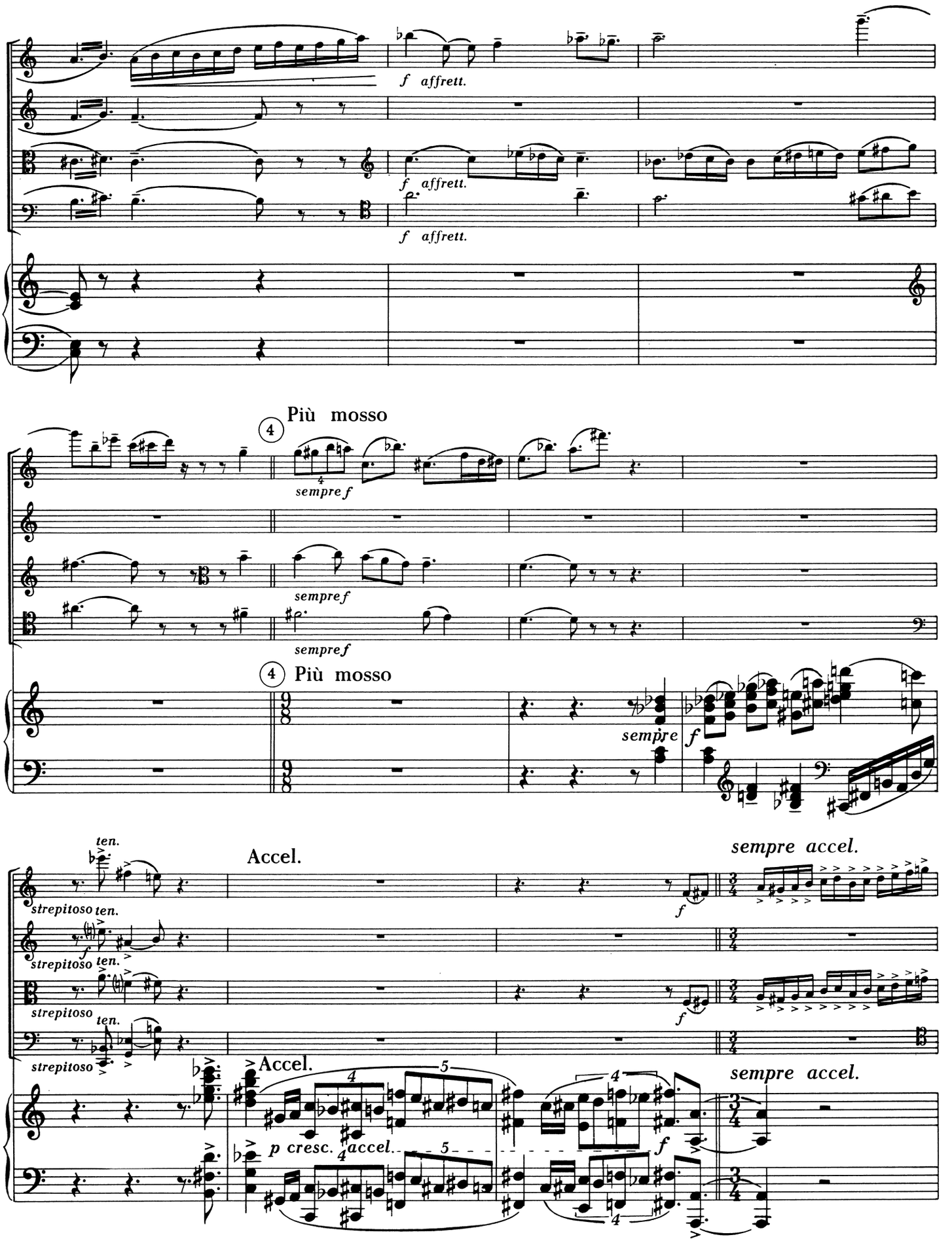
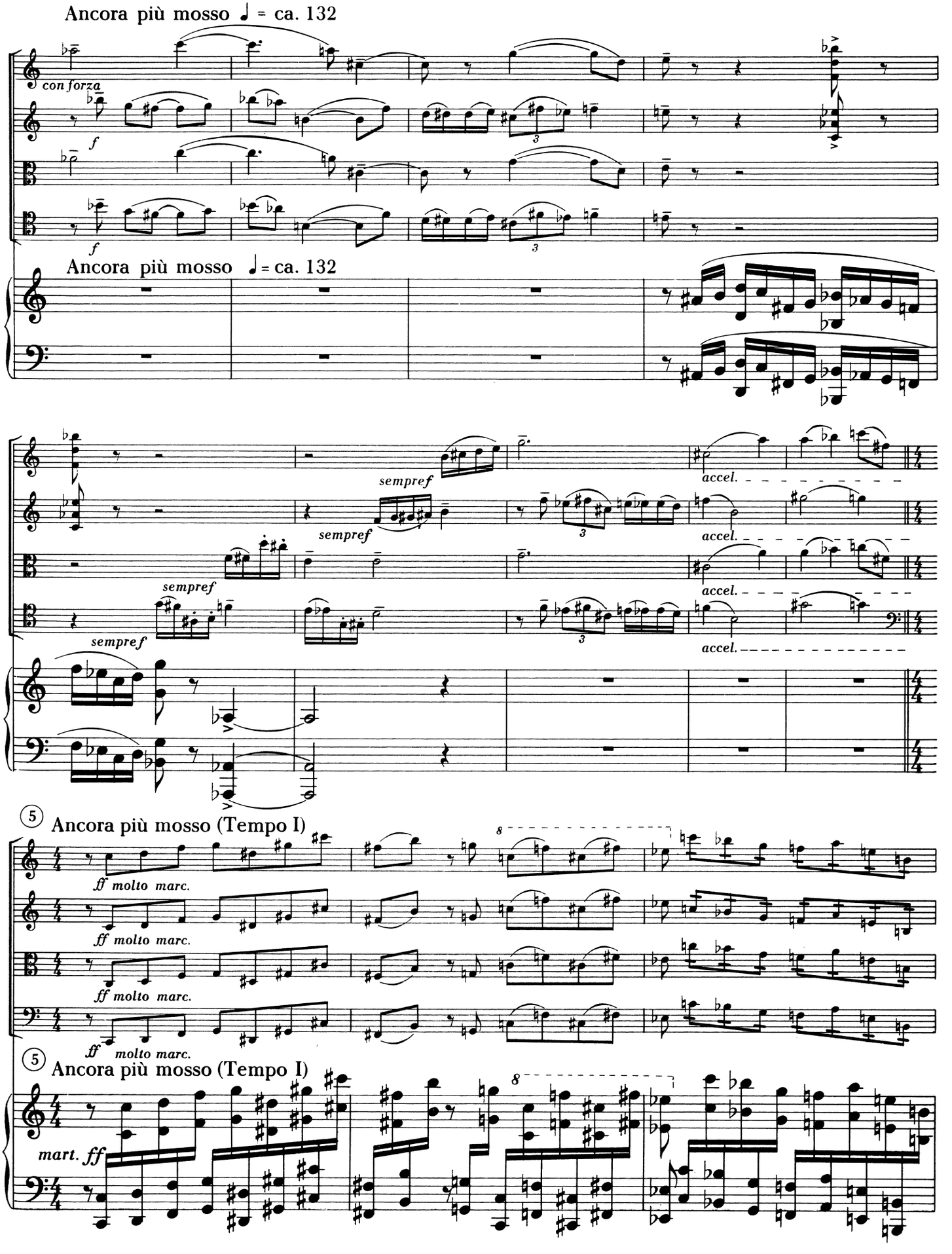

Allegretto ♩. = ca. 80
p dolce
p dolce
p dolce
Allegretto ♩. = ca. 80
p
1
p semplice
p dolce
1
p
p legato
p

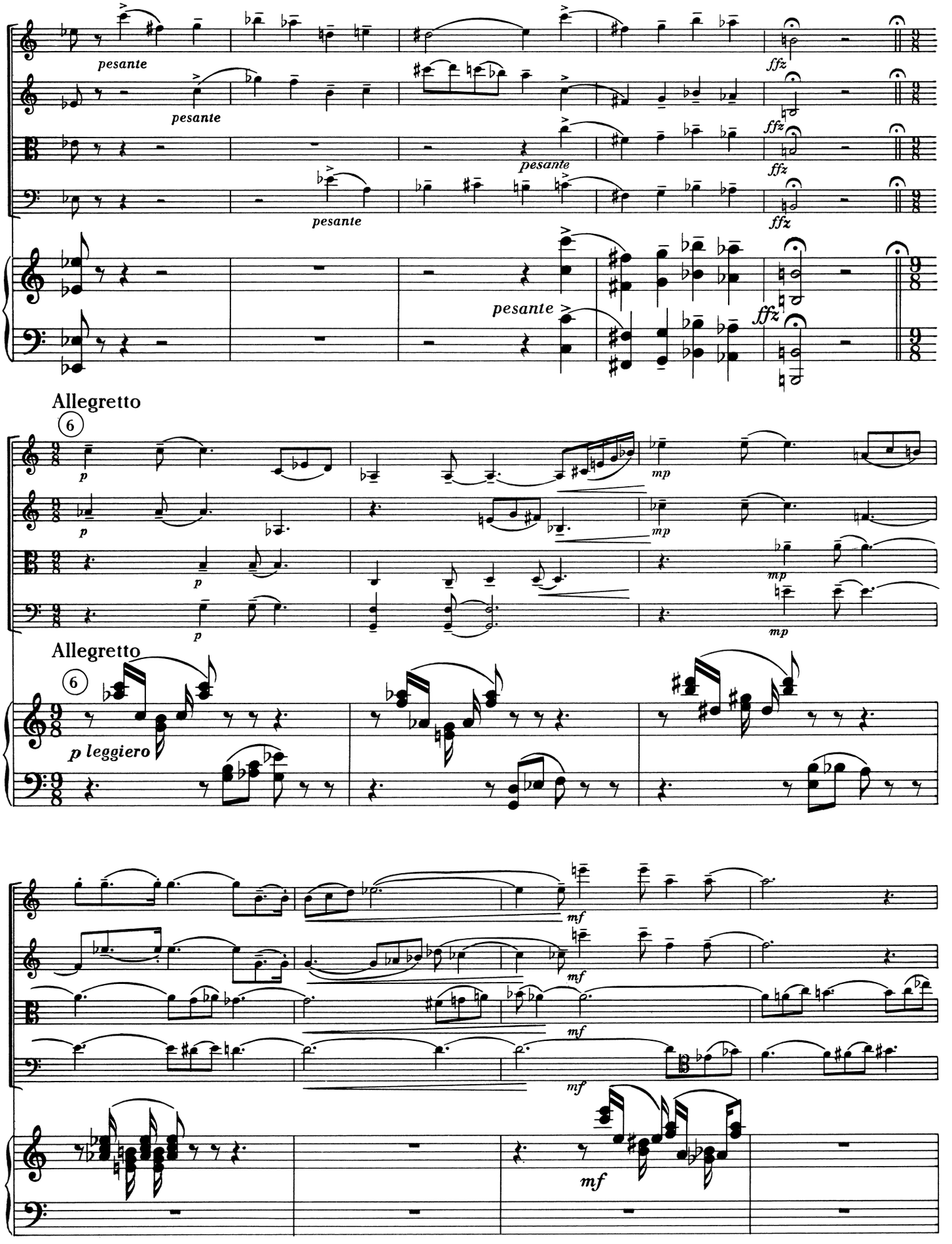

mp
mp
mp
mf
mf
mf
mf
mf
cresc.
cresc.
f
f
f
f

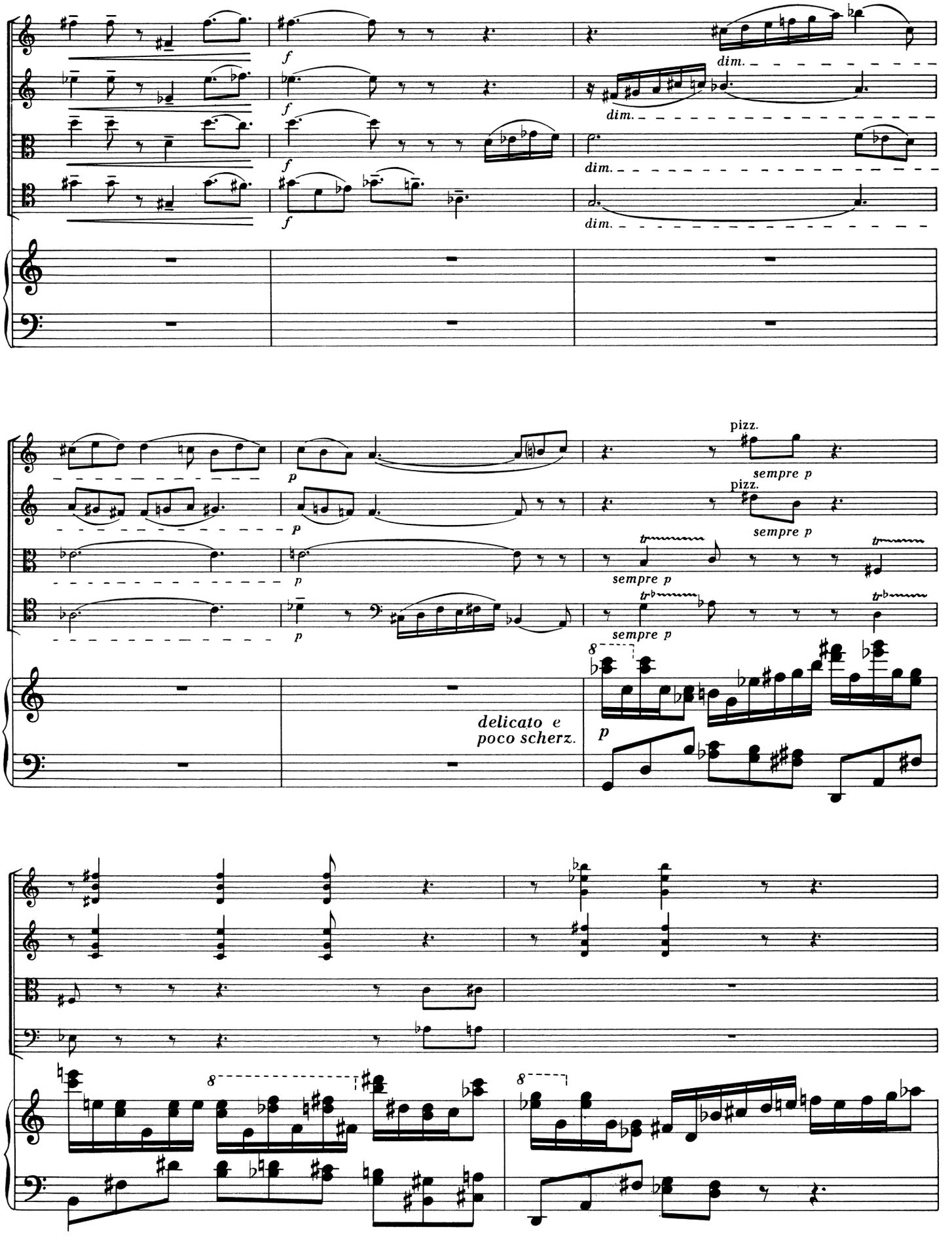

2
2
f
mf
f
f
f
pizz.
pizz.
pizz.
pizz.
p
p
p
p
p

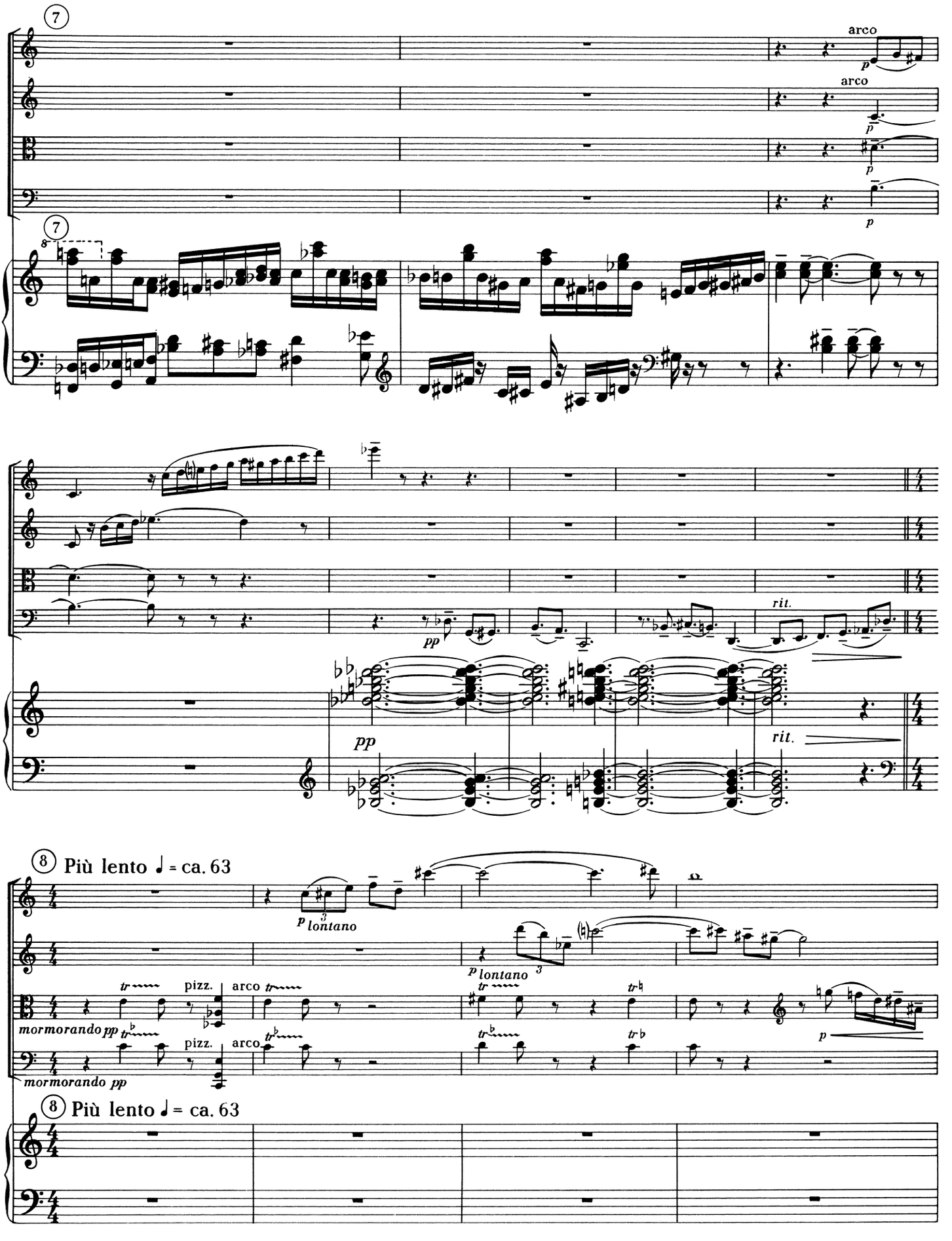

3
arco
arco
arco
arco
pizz.
arco
pizz.
arco
pizz.
arco
smorz.
smorz.
smorz.
3
pp
pp
pp
pp
smorz.
pp
3/4
p

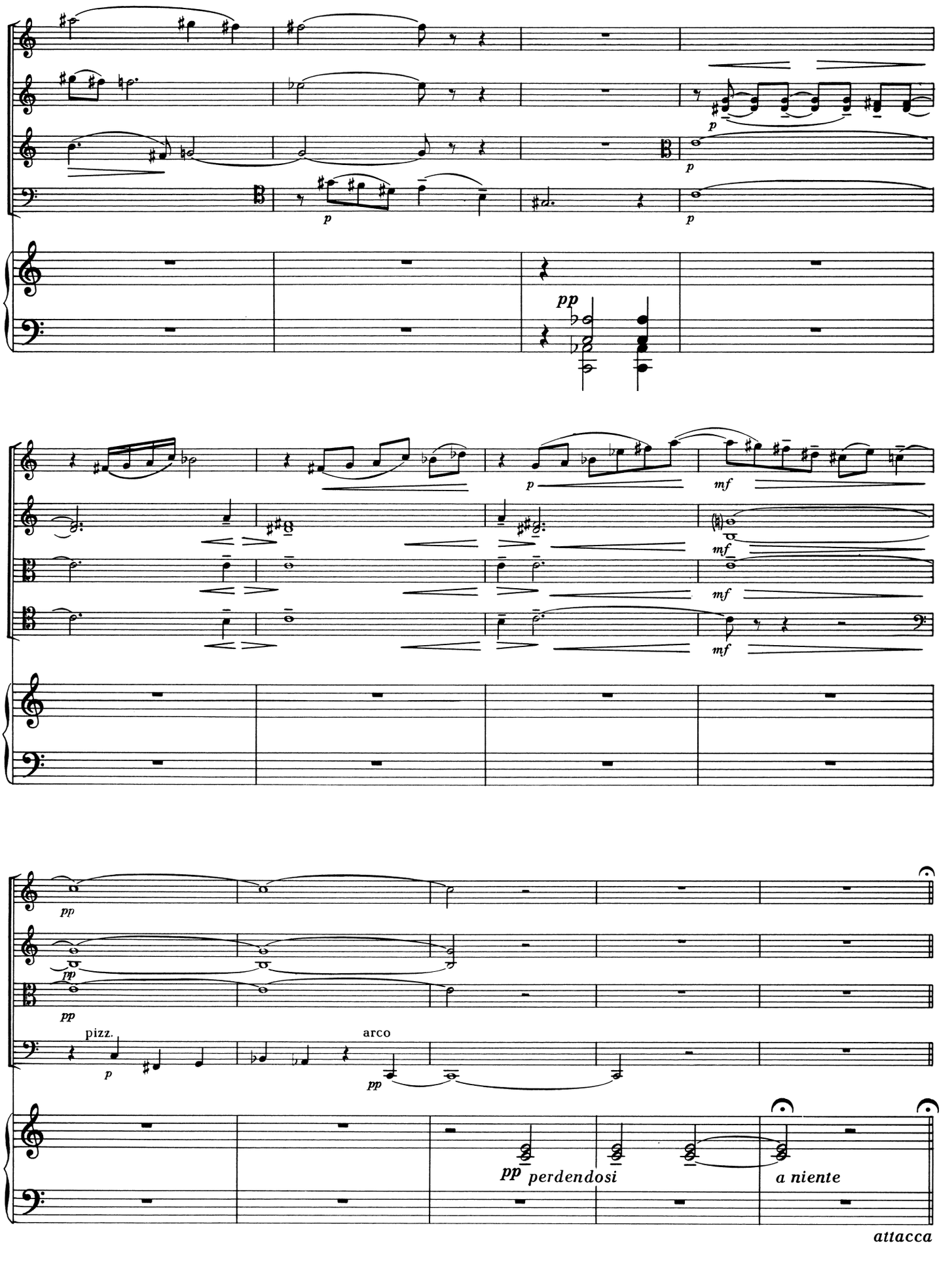

f affrett.
f affrett.
f affrett.
Più mosso
sempre f
sempre f
sempre f
Più mosso
sempre
f
ten.
strepitoso
ten.
Accel.
sempre accel.
f
strepitoso
ten.
f
strepitoso
ten.
strepitoso
ten.
Accel.
sempre accel.
p cresc.
accel.
f

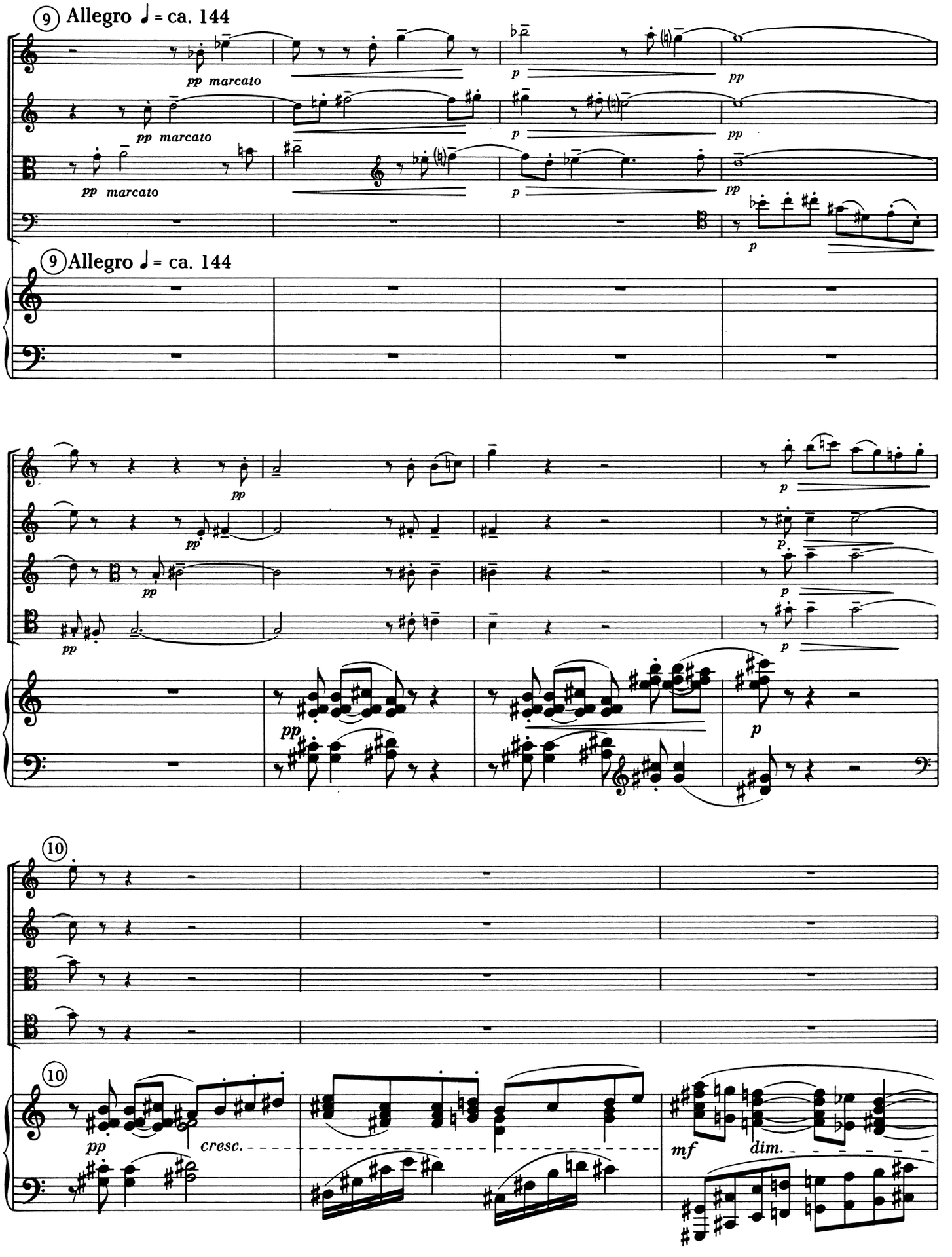

Ancora più mosso ♩ = ca. 132
con forza
f
Ancora più mosso ♩ = ca. 132
sempref
accel.
5
Ancora più mosso (Tempo I)
ff molto marc.
5
Ancora più mosso (Tempo I)
mart. ff

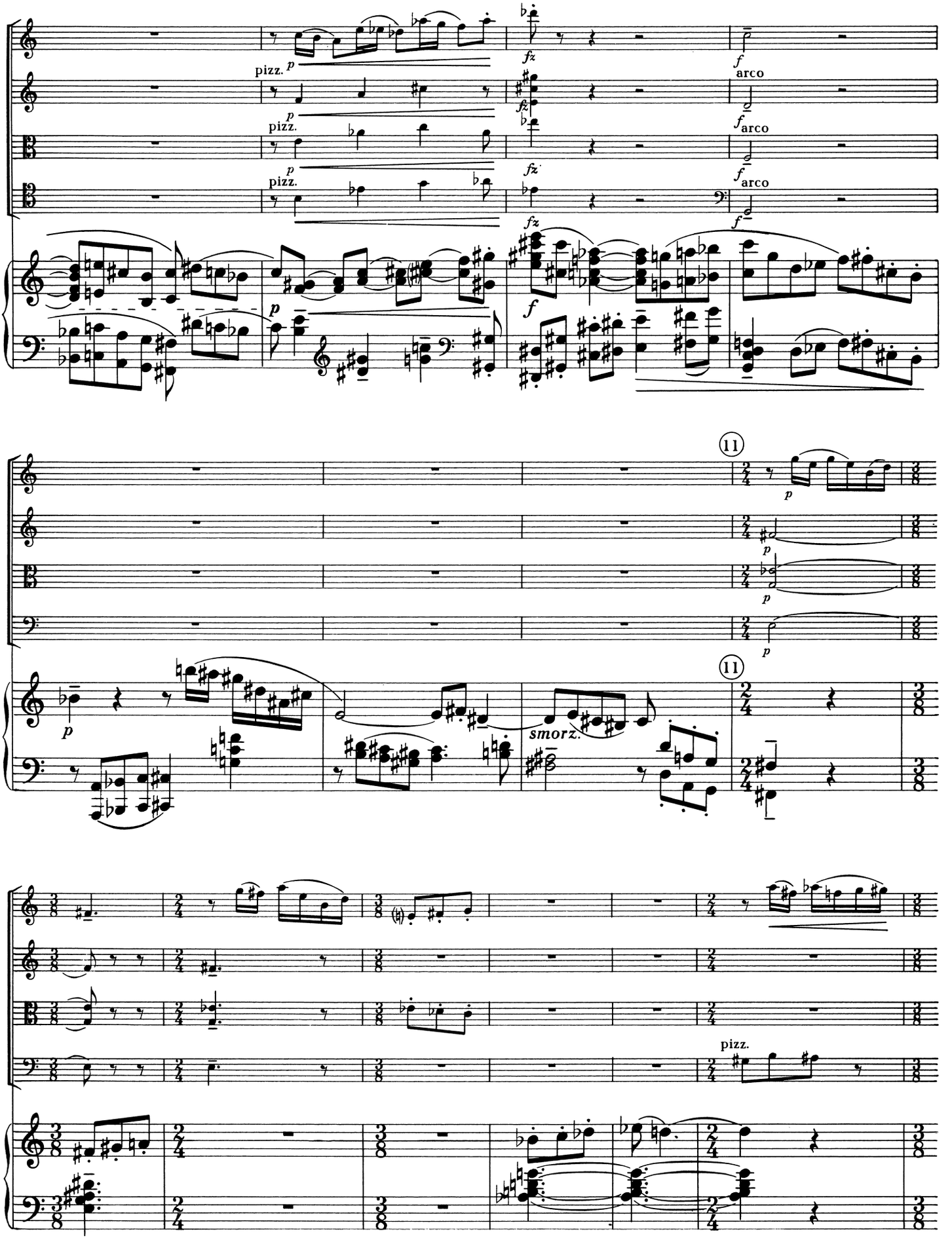

pesante
pesante
pesante
pesante
pesante
ffz
ffz
ffz
ffz
ffz
Allegretto
6
p
p
p
p
mp
mp
mp
mp
Allegretto
6
p leggiero
mf
mf
mf
mf

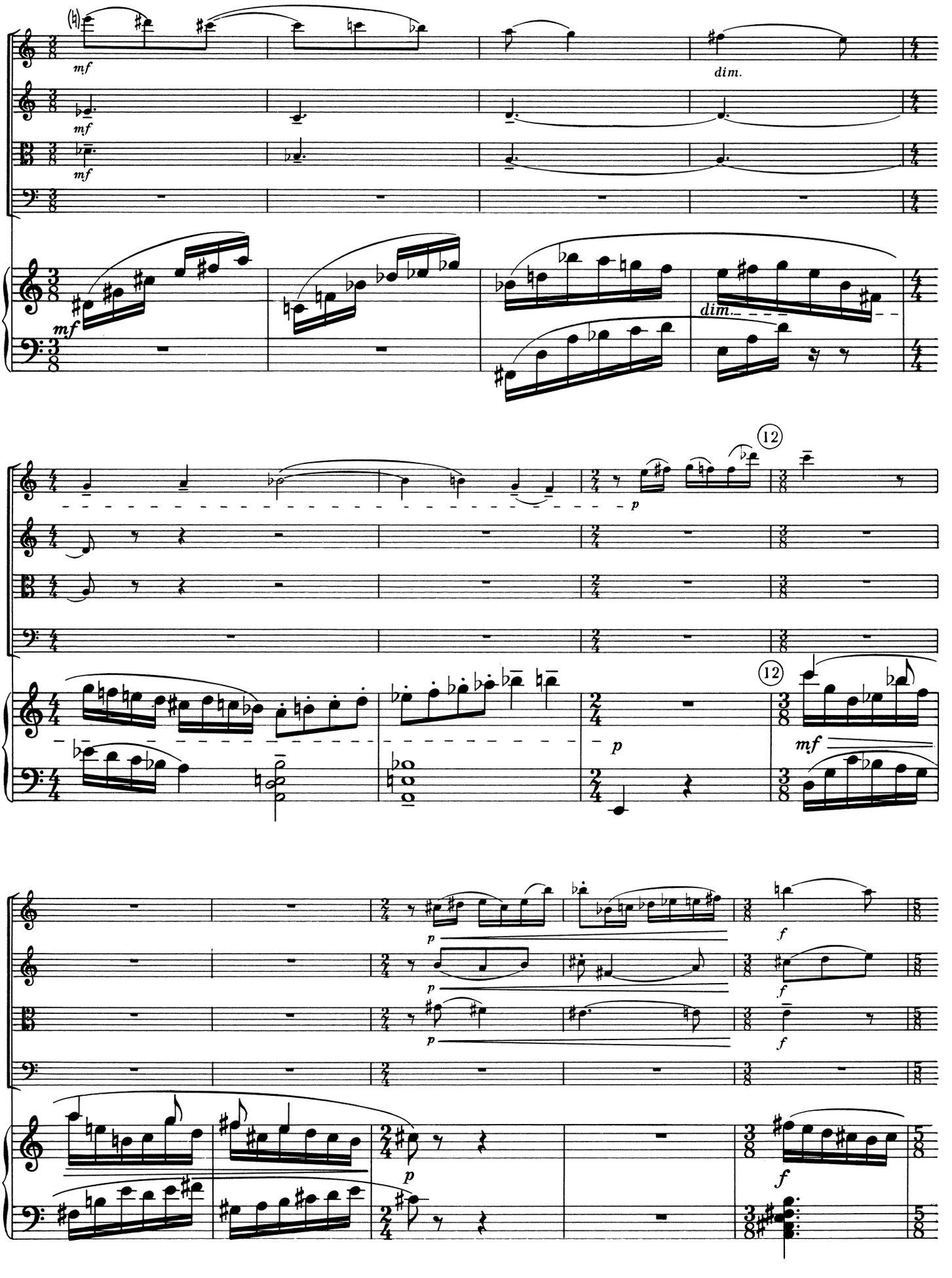

f
dim.
p
pizz.
sempre p
tr
delicato e
poco scherz.
8

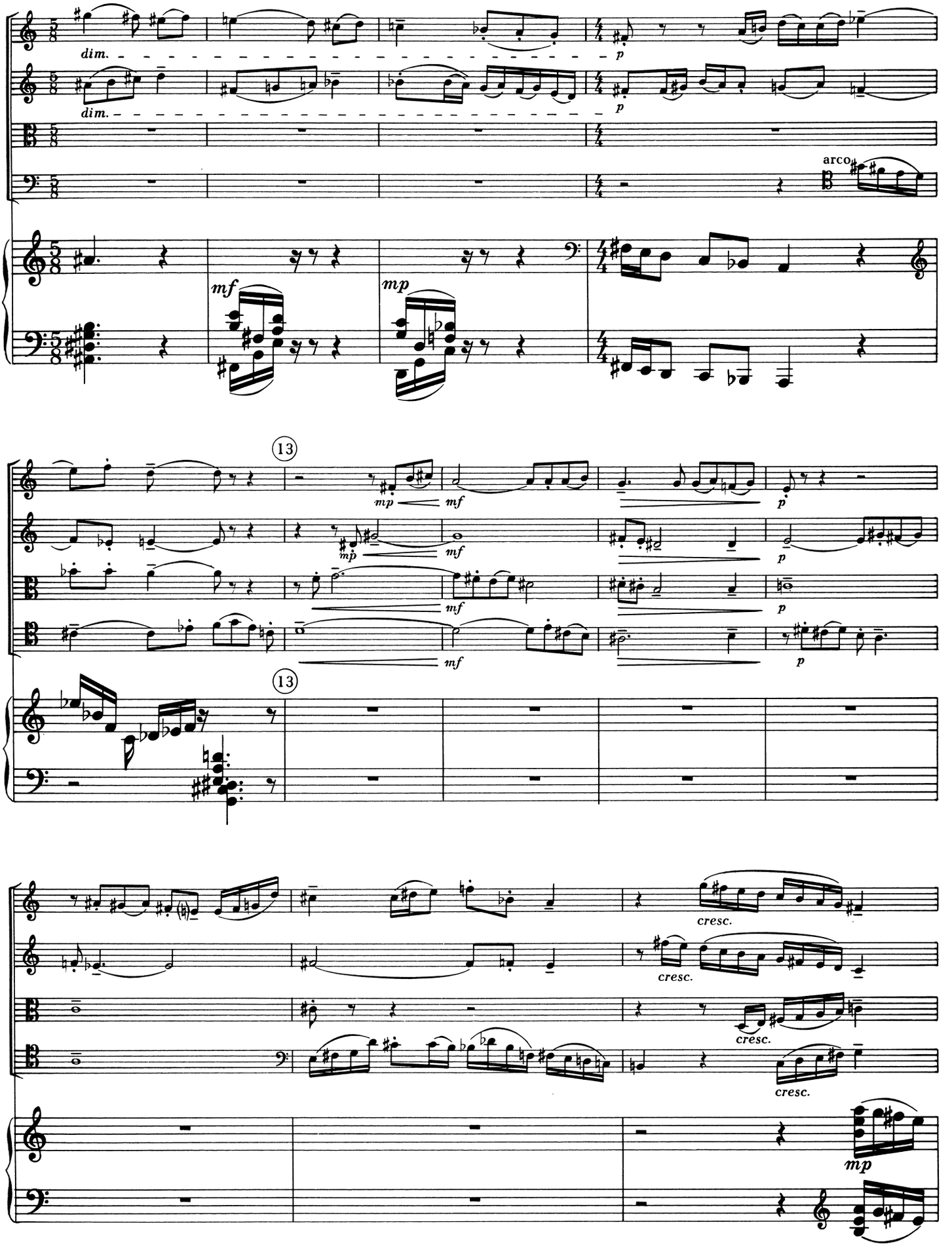

7
arco
arco
p
p
p
7
8
pp
rit.
pp
rit.
8 Più lento ♩ = ca. 63
p lontano
p lontano
tr
pizz.
arco
mormorando pp
p
8 Più lento ♩ = ca. 63

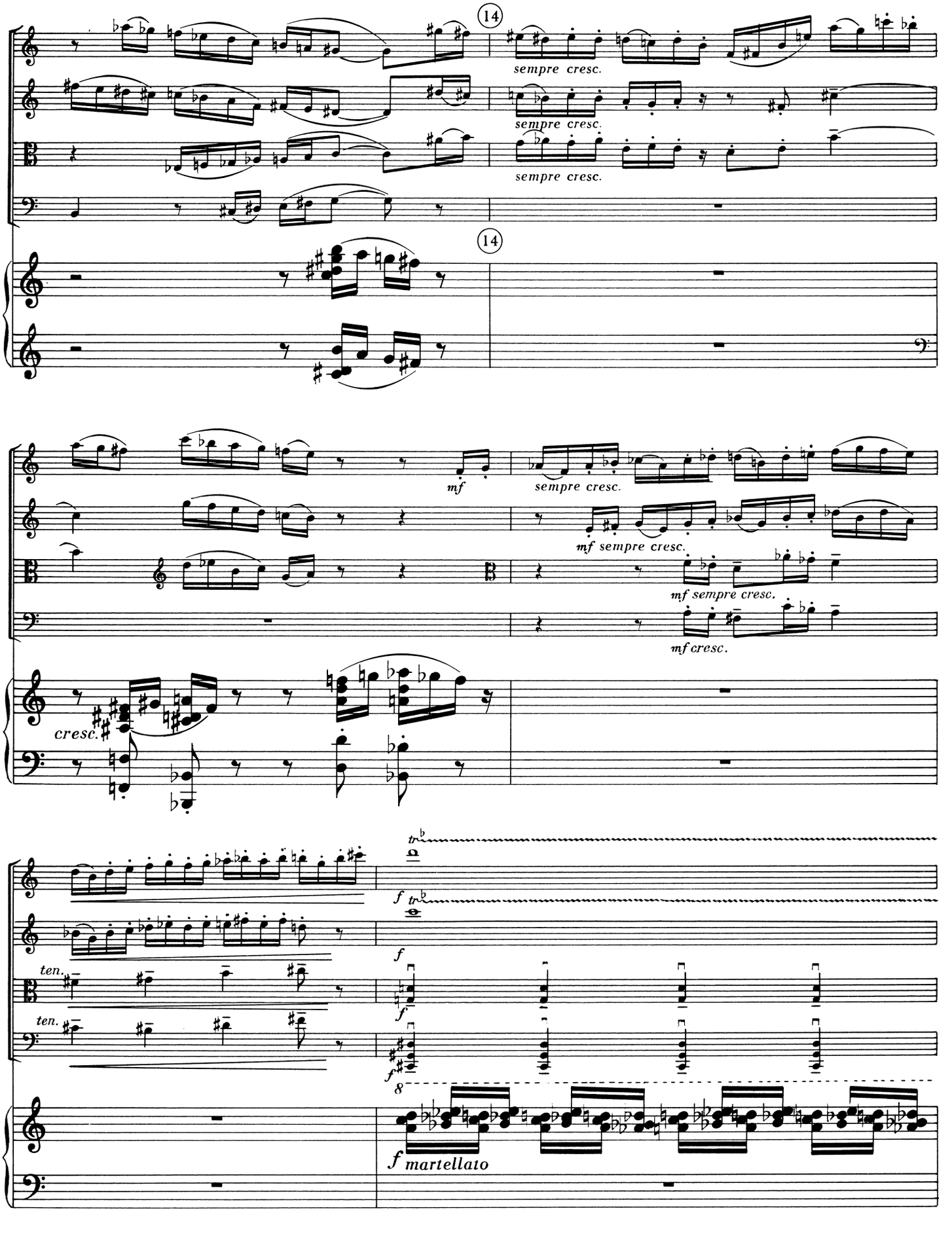

pp
p
p
p
p
mf
mf
mf
pp
pp
pp
pizz.
p
arco
pp
pp perdendosi
a niente
attacca

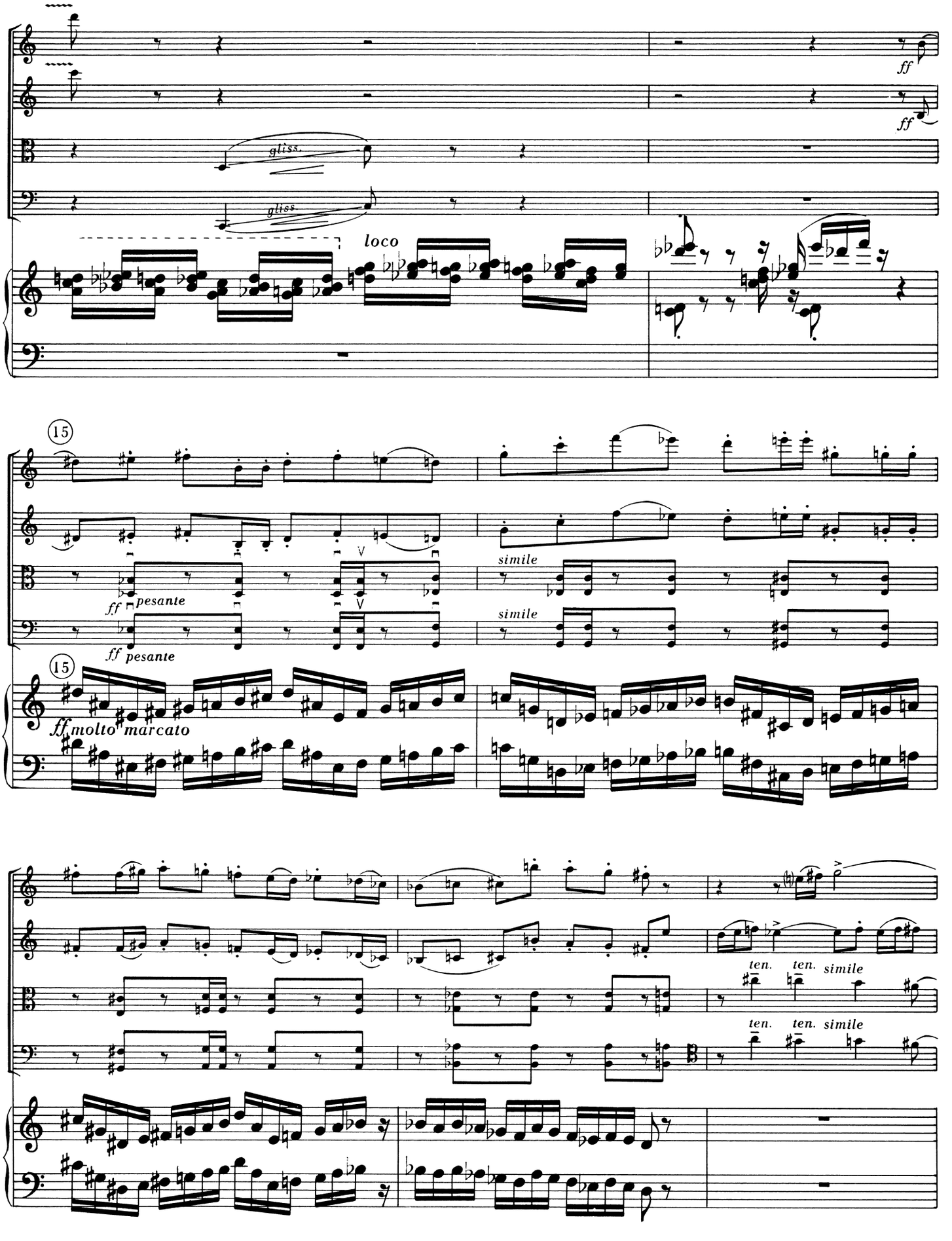

9 Allegro ♩ = ca. 144
pp marcato
p
pp
9 Allegro ♩ = ca. 144
10
10
cresc.
mf
dim.

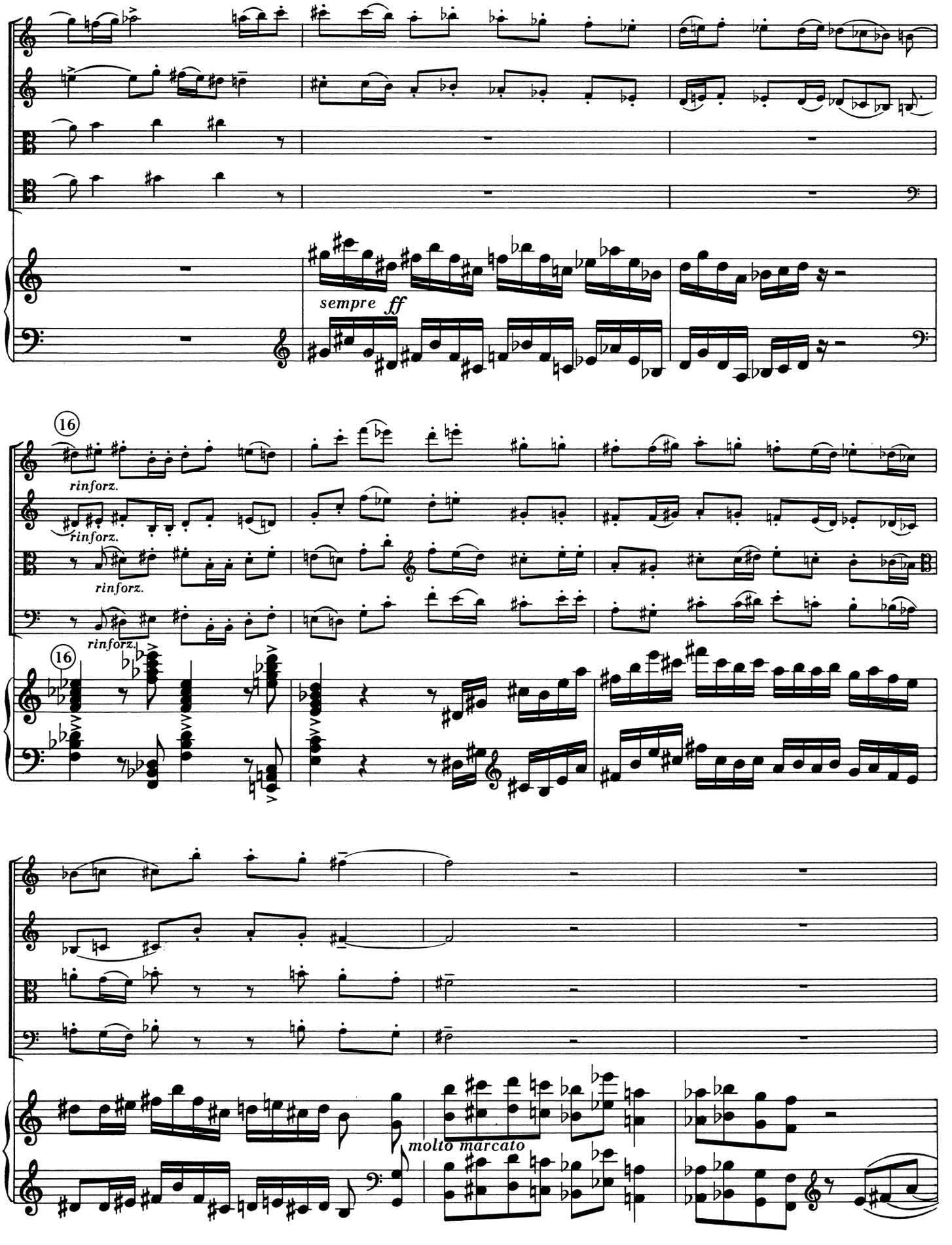

pizz.
arco
fz
smorz.
11
pizz.

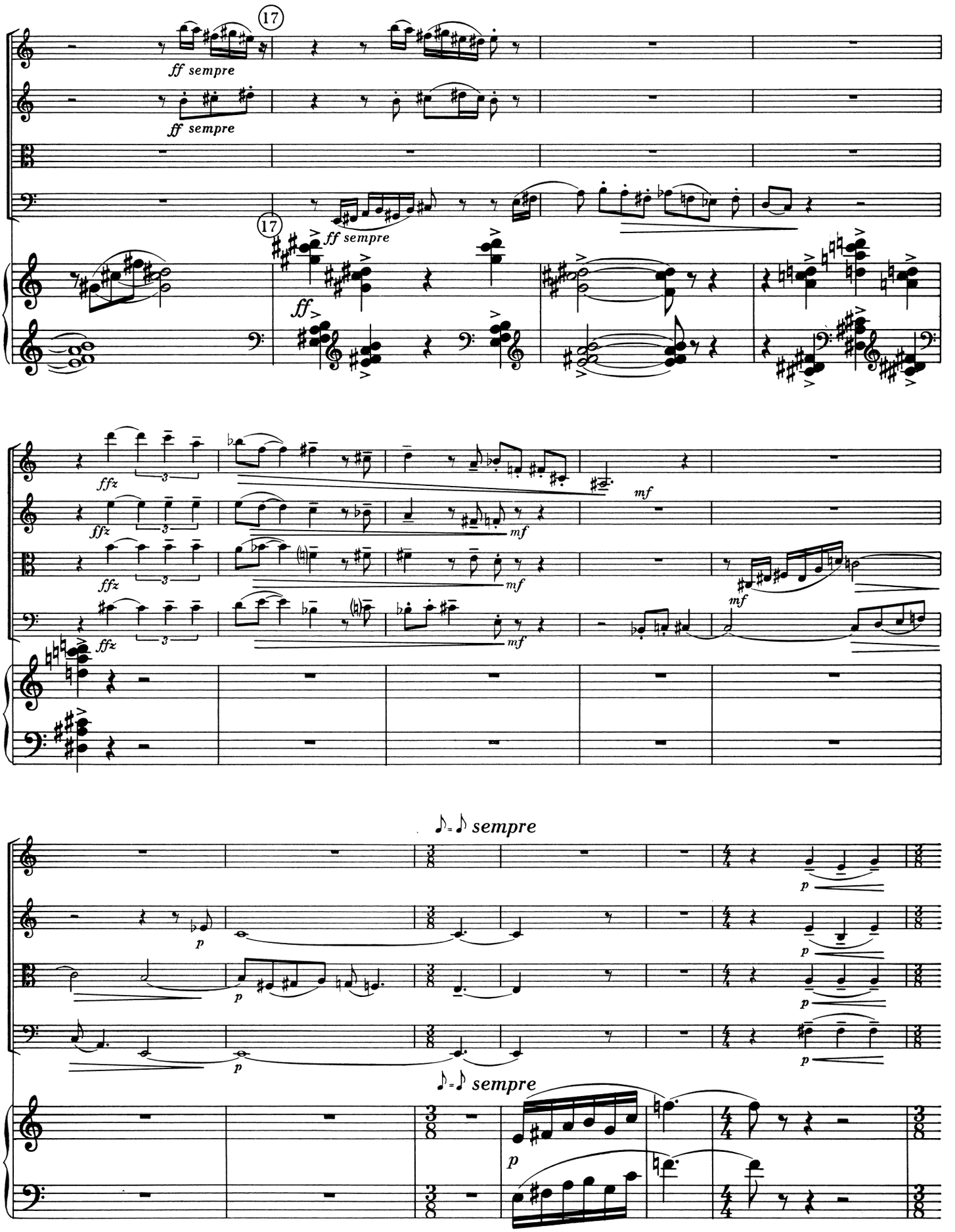

mf
dim.
12
p
mf
f

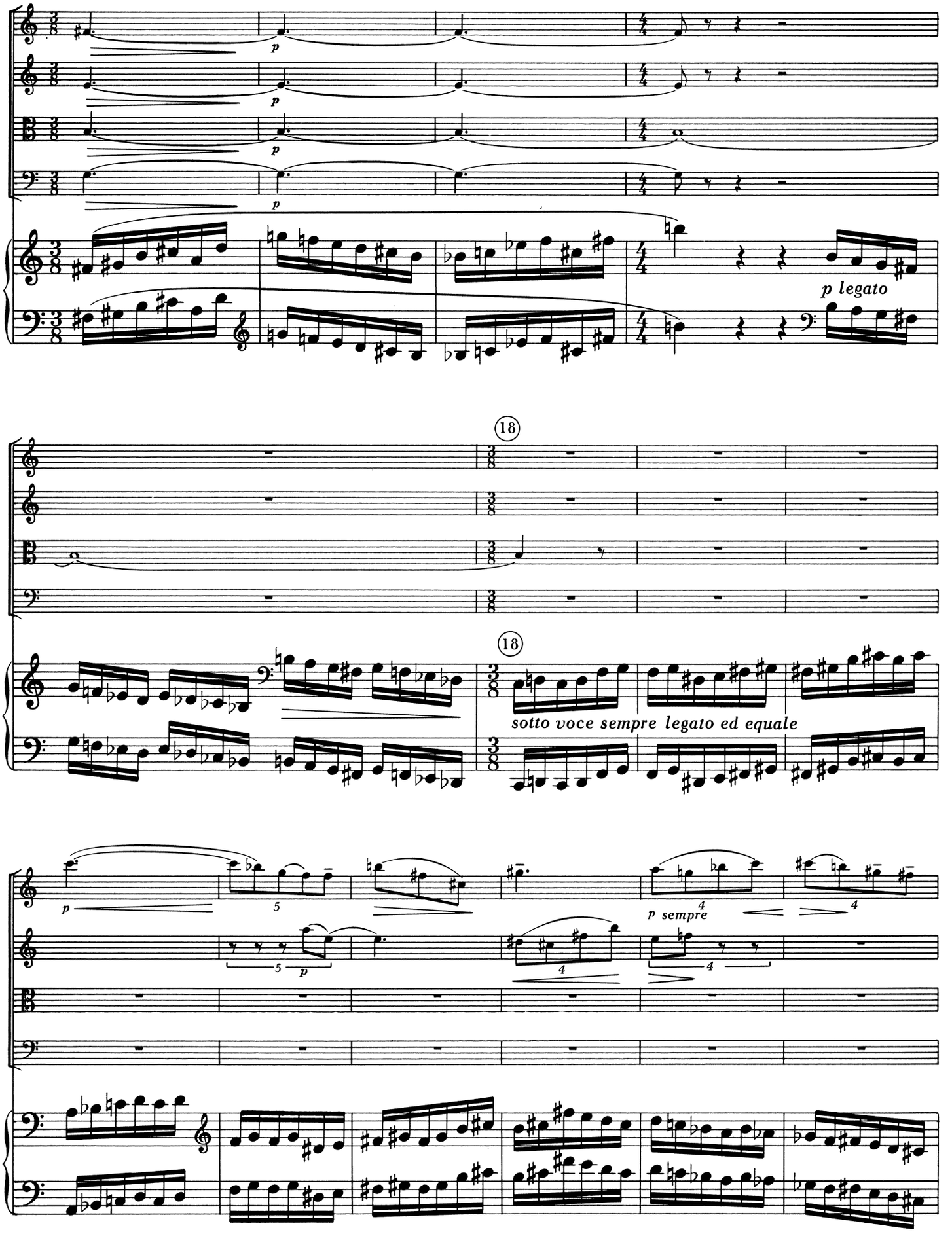

dim.
dim.
p
p
arco
mf
mp
13
mp
mf
mf
mf
p
p
p
13
cresc.
cresc.
cresc.
cresc.
mp

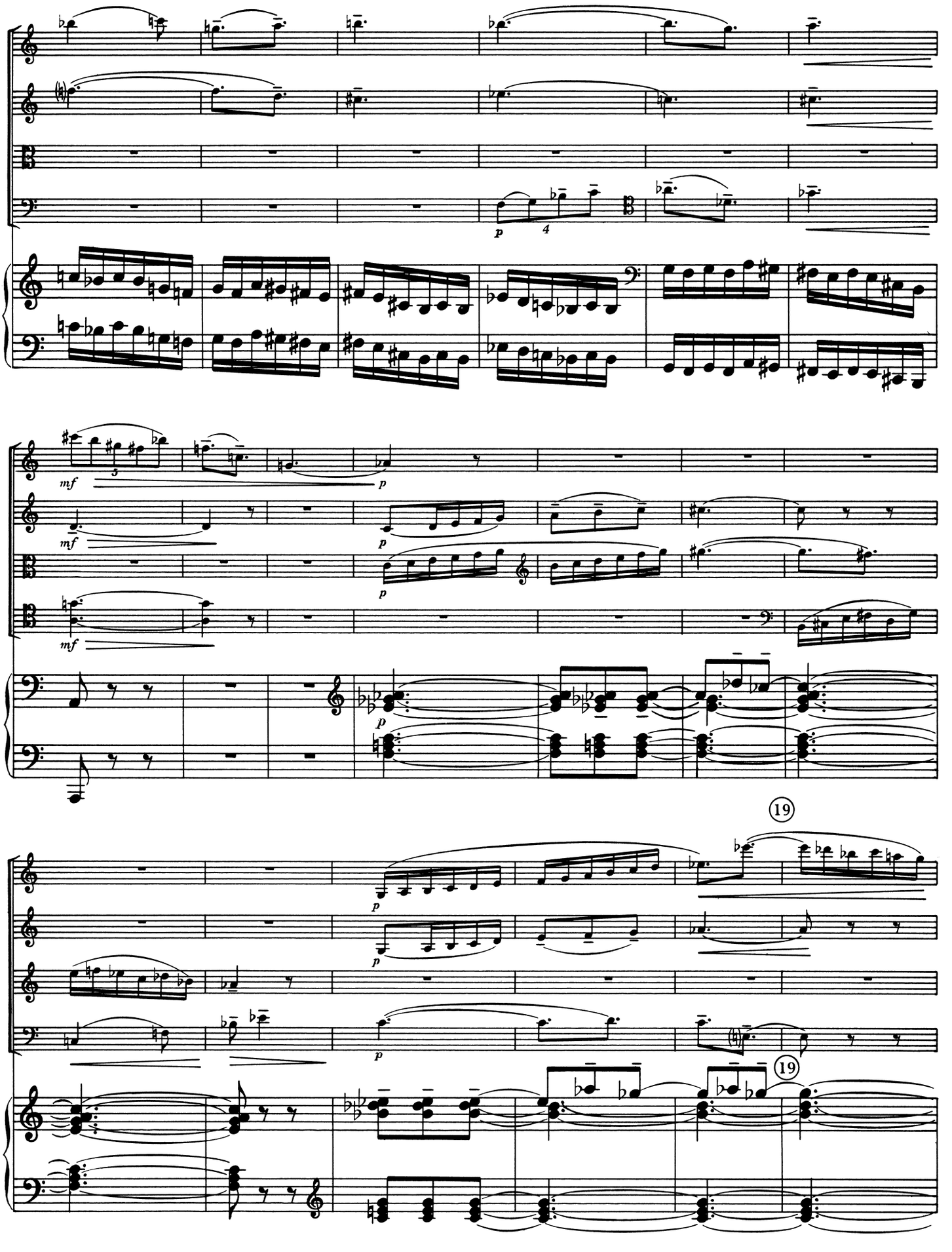

14
sempre cresc.
sempre cresc.
sempre cresc.
14
mf
sempre cresc.
mf sempre cresc.
mf sempre cresc.
mf cresc.
cresc.
tr
f
tr
f
ten.
ten.
f
f
8
f martellato

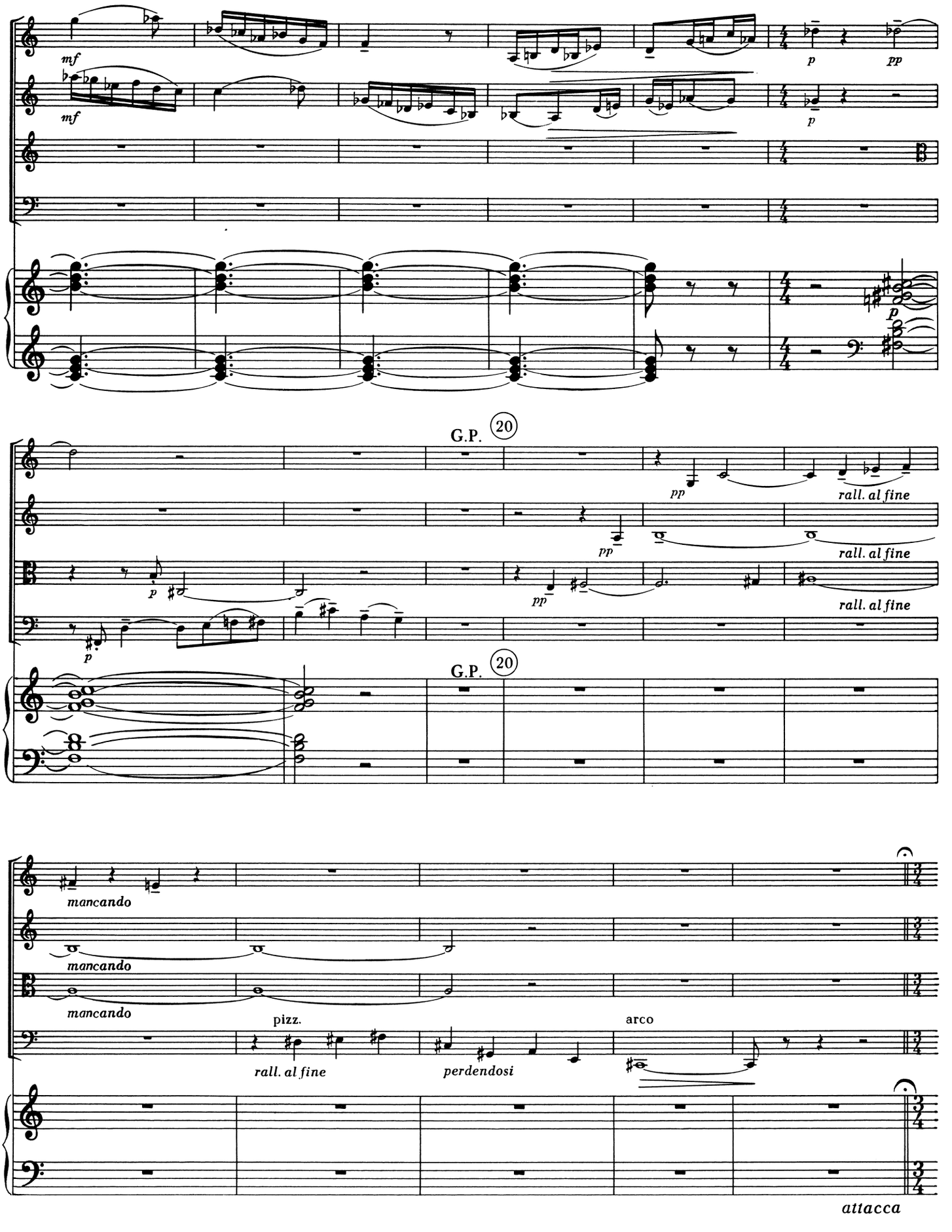

ff
ff
gliss.
gliss.
loco
15
simile
ff pesante
simile
ff pesante
15
ff molto marcato
ten. ten. simile
ten. ten. simile

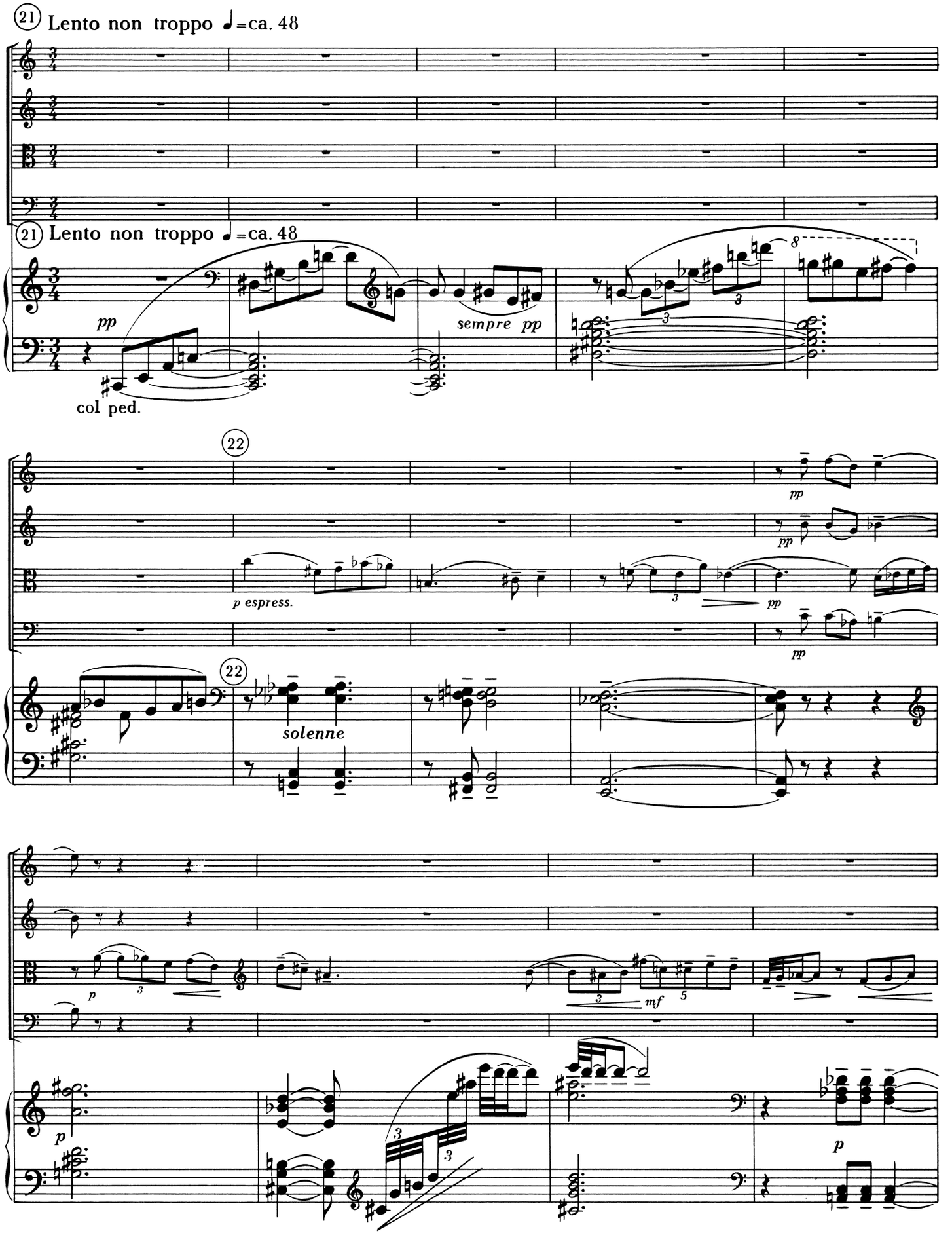

sempre ff
16
rinforz.
rinforz.
rinforz.
rinforz.
16
molto marcato

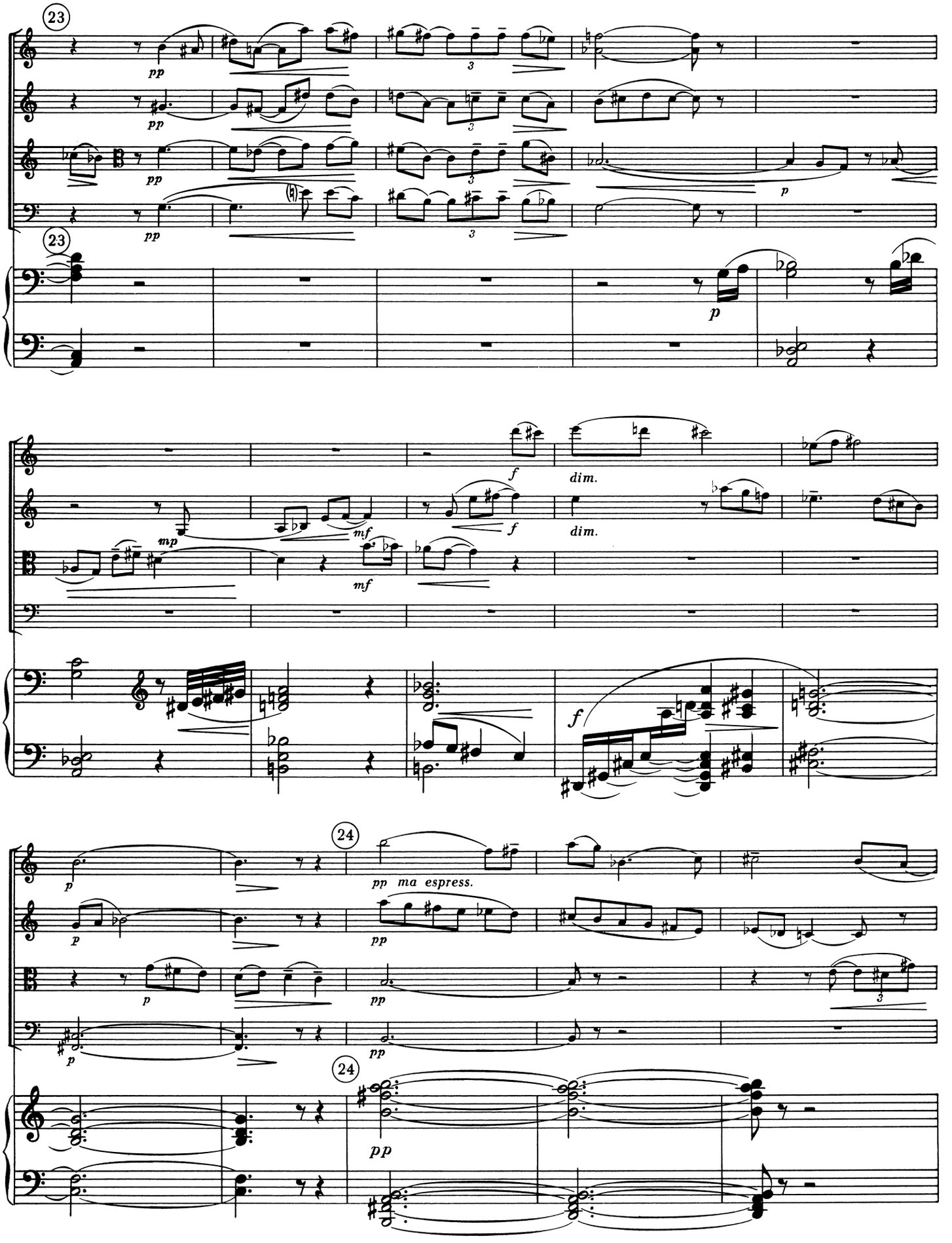

17
ff sempre
ff sempre
17
ff sempre
ff
ffz
ffz
ffz
mf
mf
mf
mf
♪ = ♪ sempre
p
p
p
p
p
♪ = ♪ sempre
p

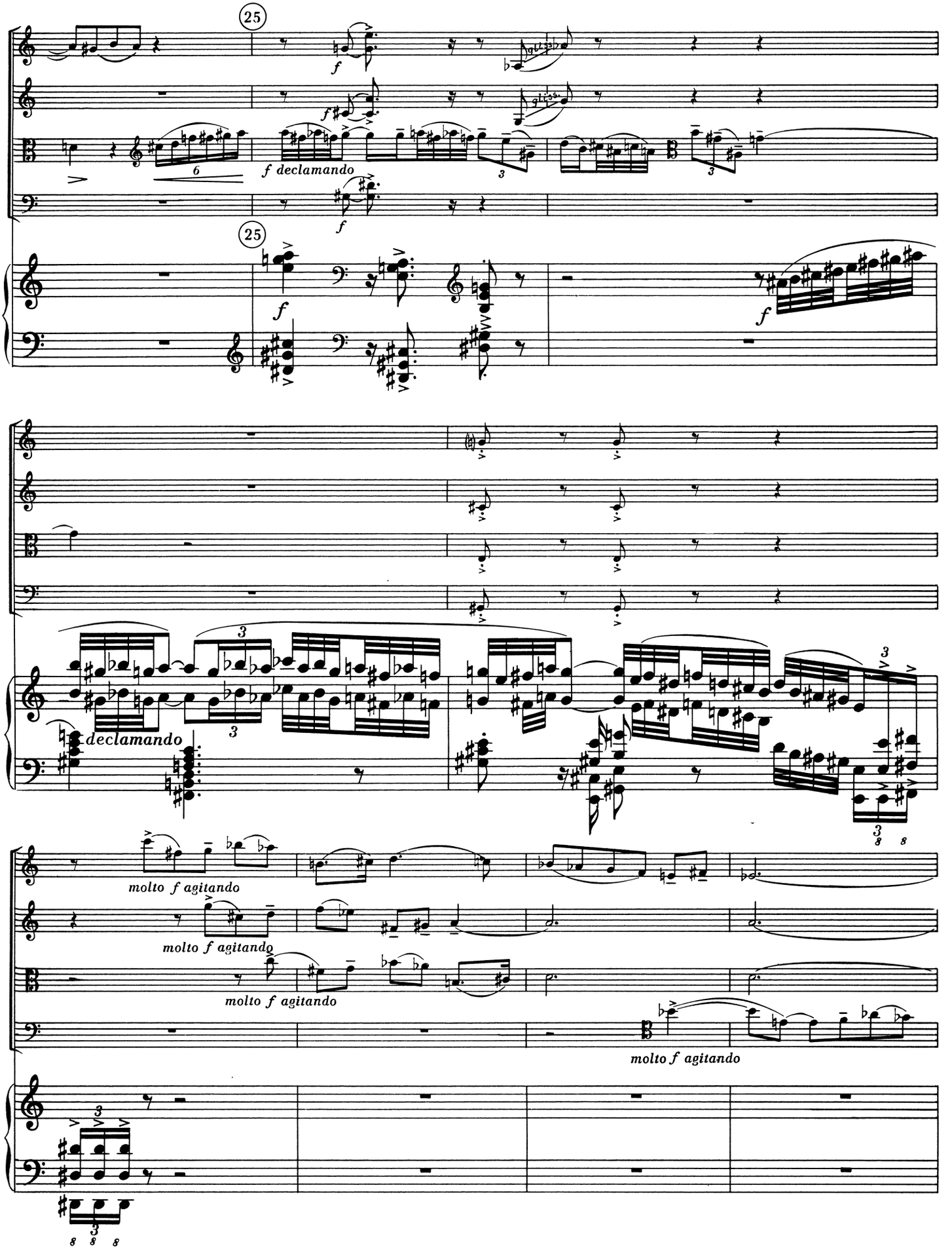

p
p
p
p
p legato
18
18
sotto voce sempre legato ed equale
p
5
p sempre
4
5
p
4
4
4

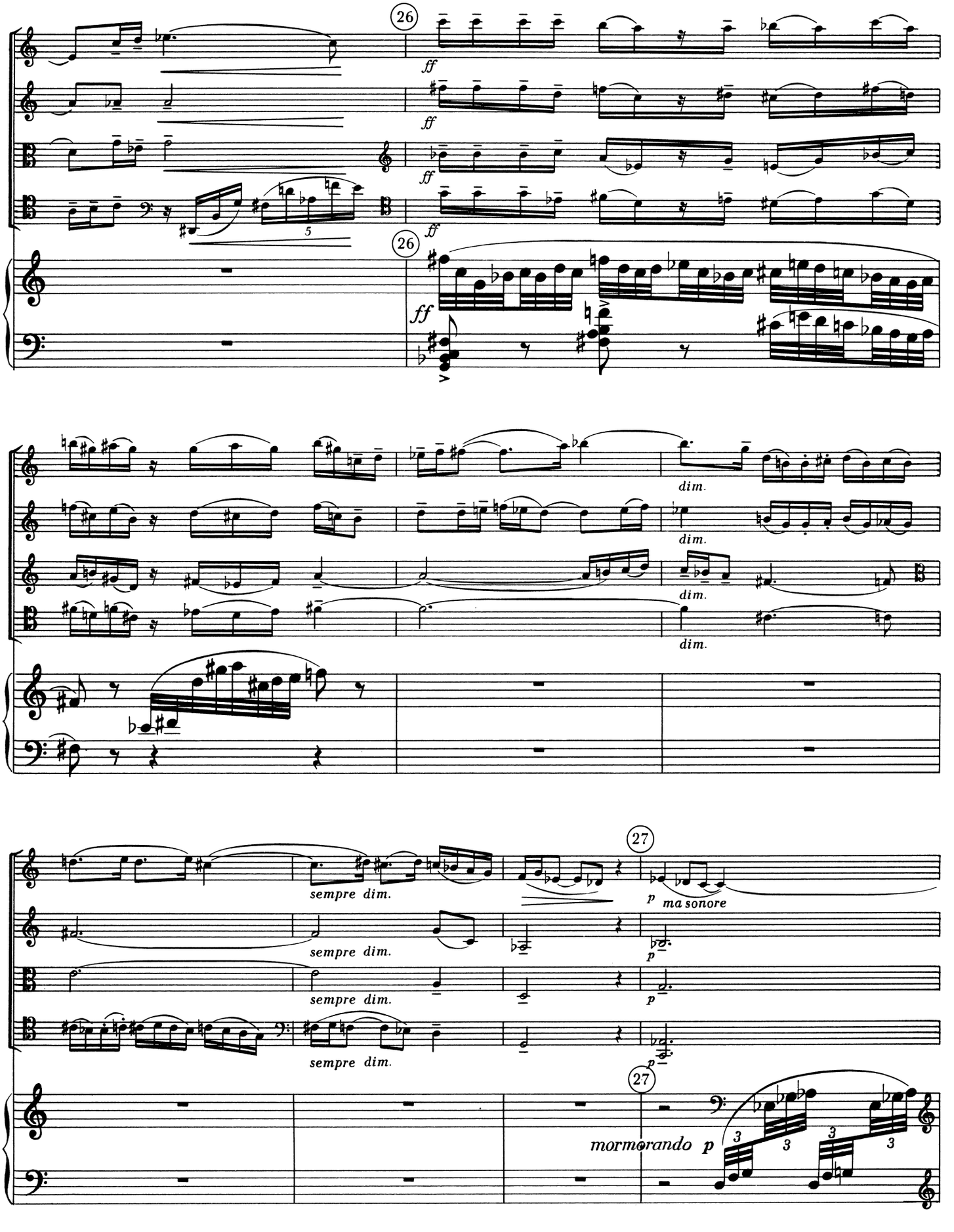

p
4
mf
5
p
mf
p
p
mf
p
19
p
p
p
19

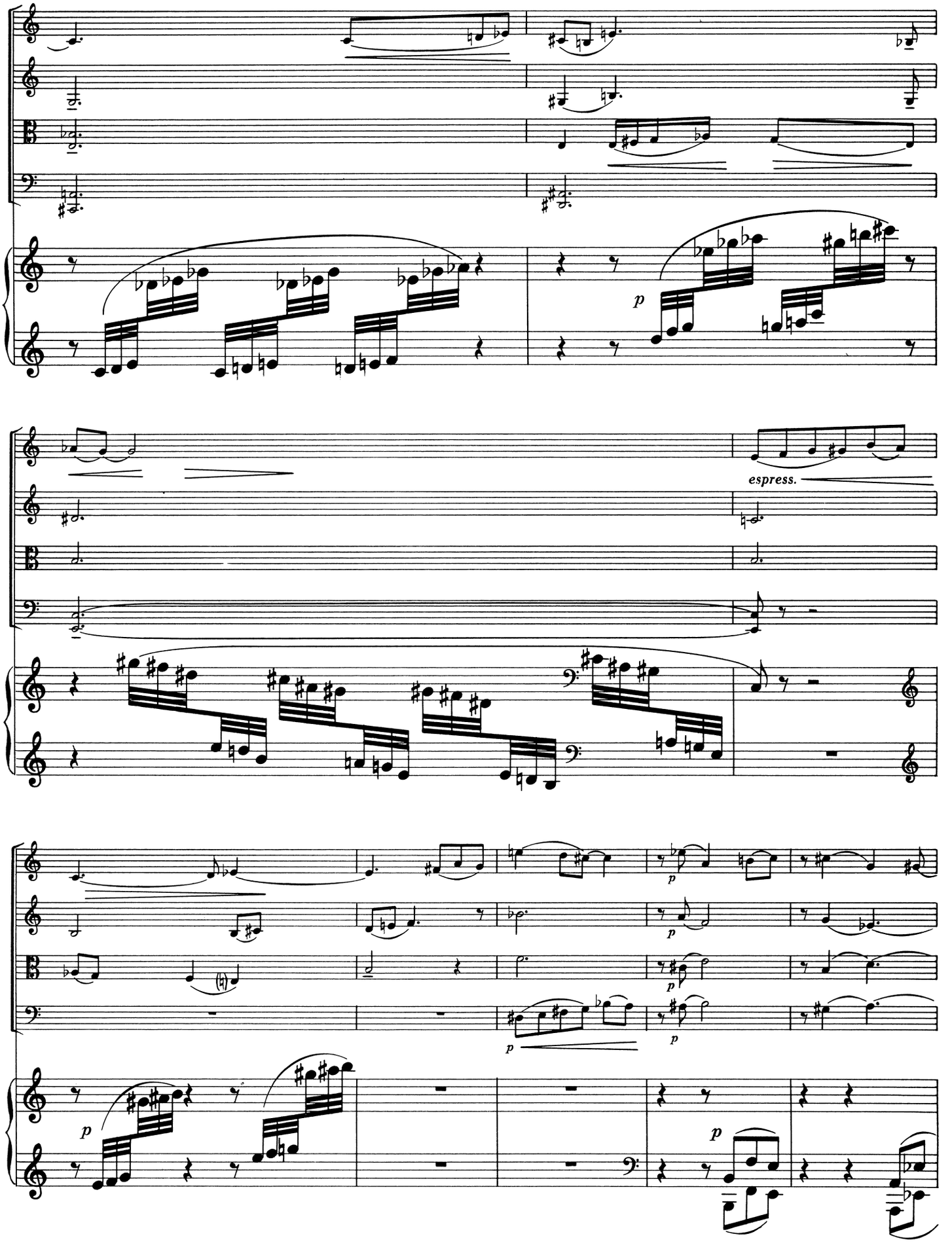

mf
mf
p
pp
p
p
G.P.
20
pp
rall. al fine
pp
rall. al fine
p
pp
rall. al fine
p
G.P.
20
mancando
mancando
mancando
pizz.
rall. al fine
perdendosi
arco
attacca

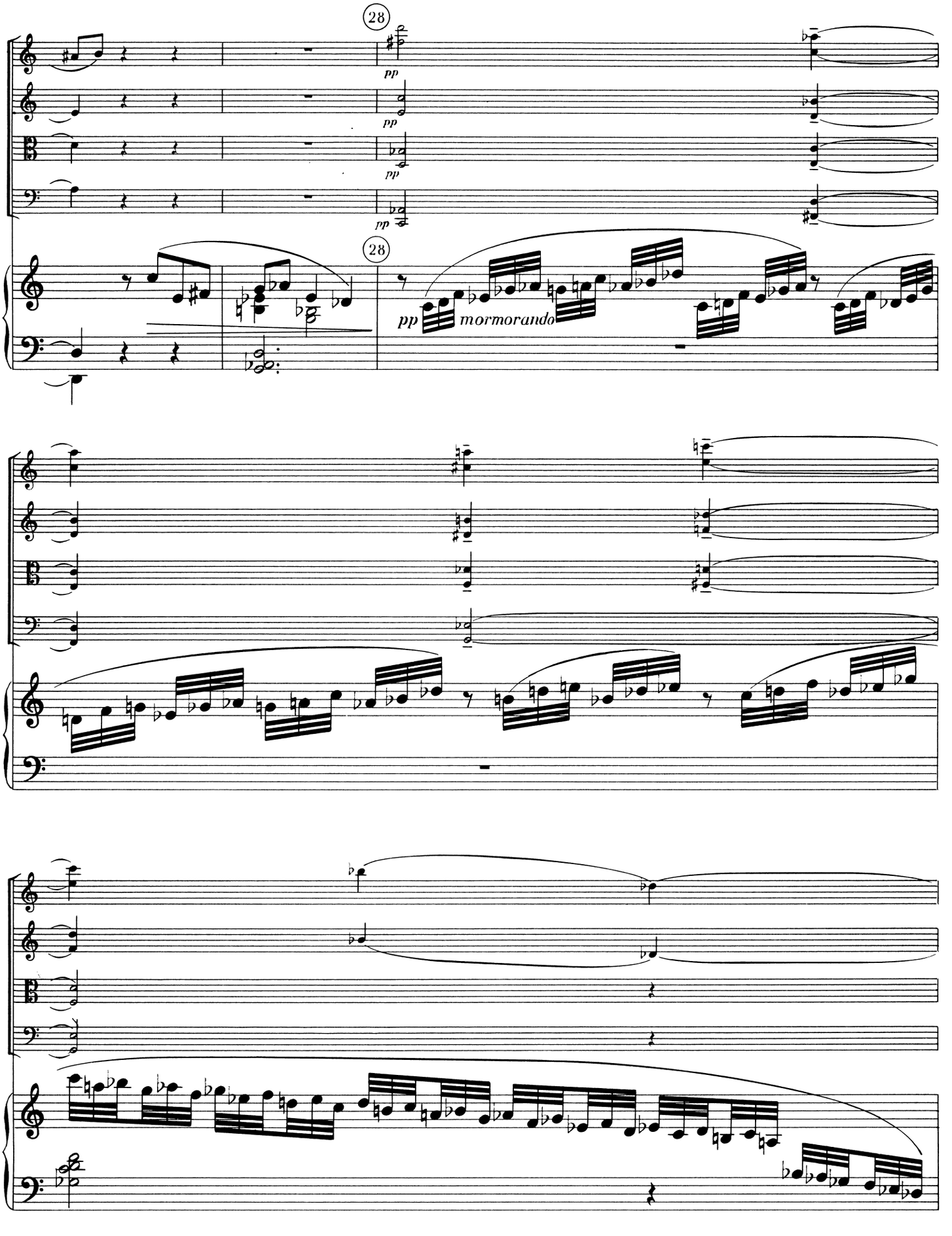

21 Lento non troppo ♩=ca. 48
21 Lento non troppo ♩=ca. 48
pp
col ped.
sempre pp
22
p espress.
pp
22
solenne
p
mf
p

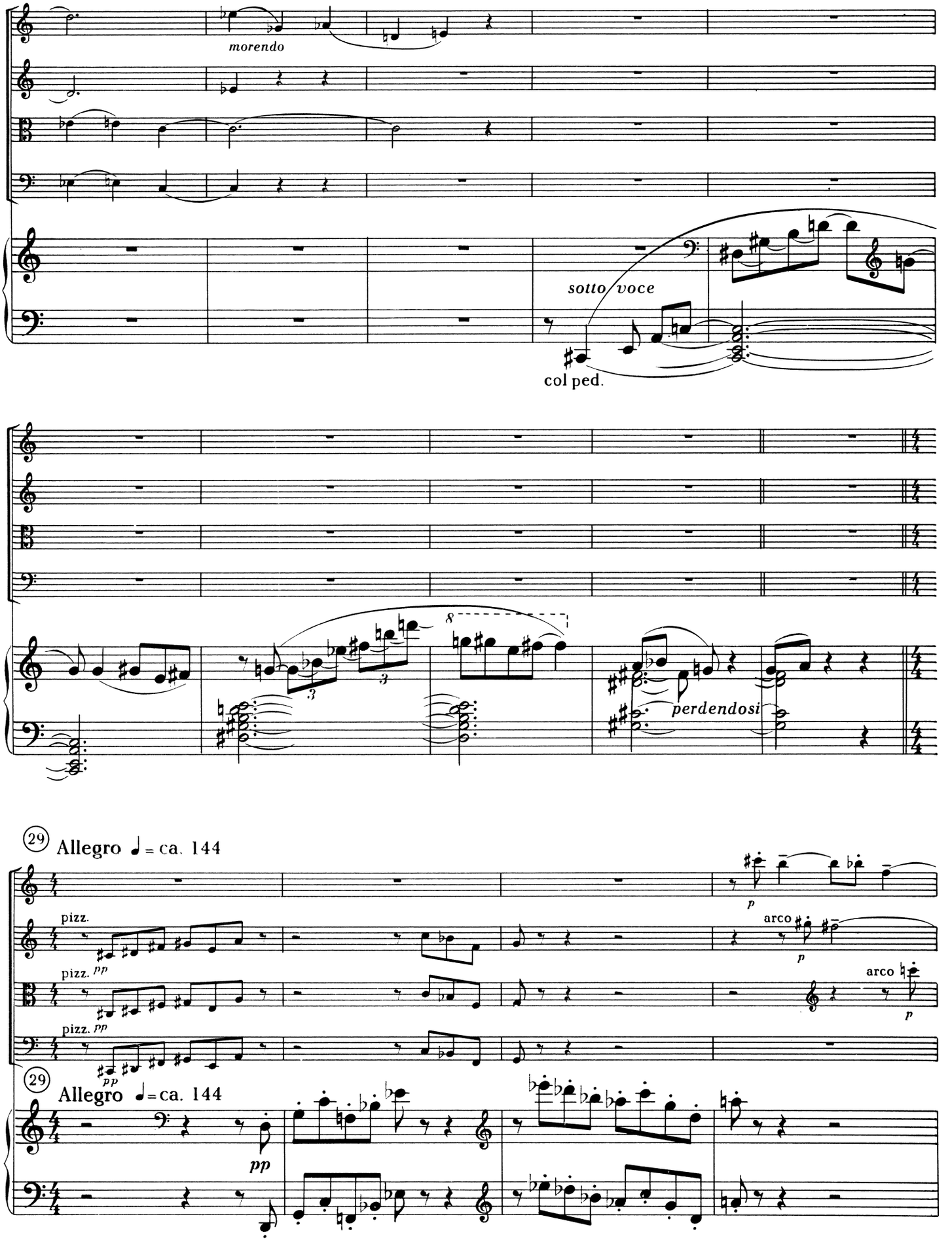

23
pp
pp
pp
pp
p
23
p
f
dim.
mp
mf
f
dim.
mf
f
p
24
pp ma espress.
p
pp
p
pp
p
pp
24
pp

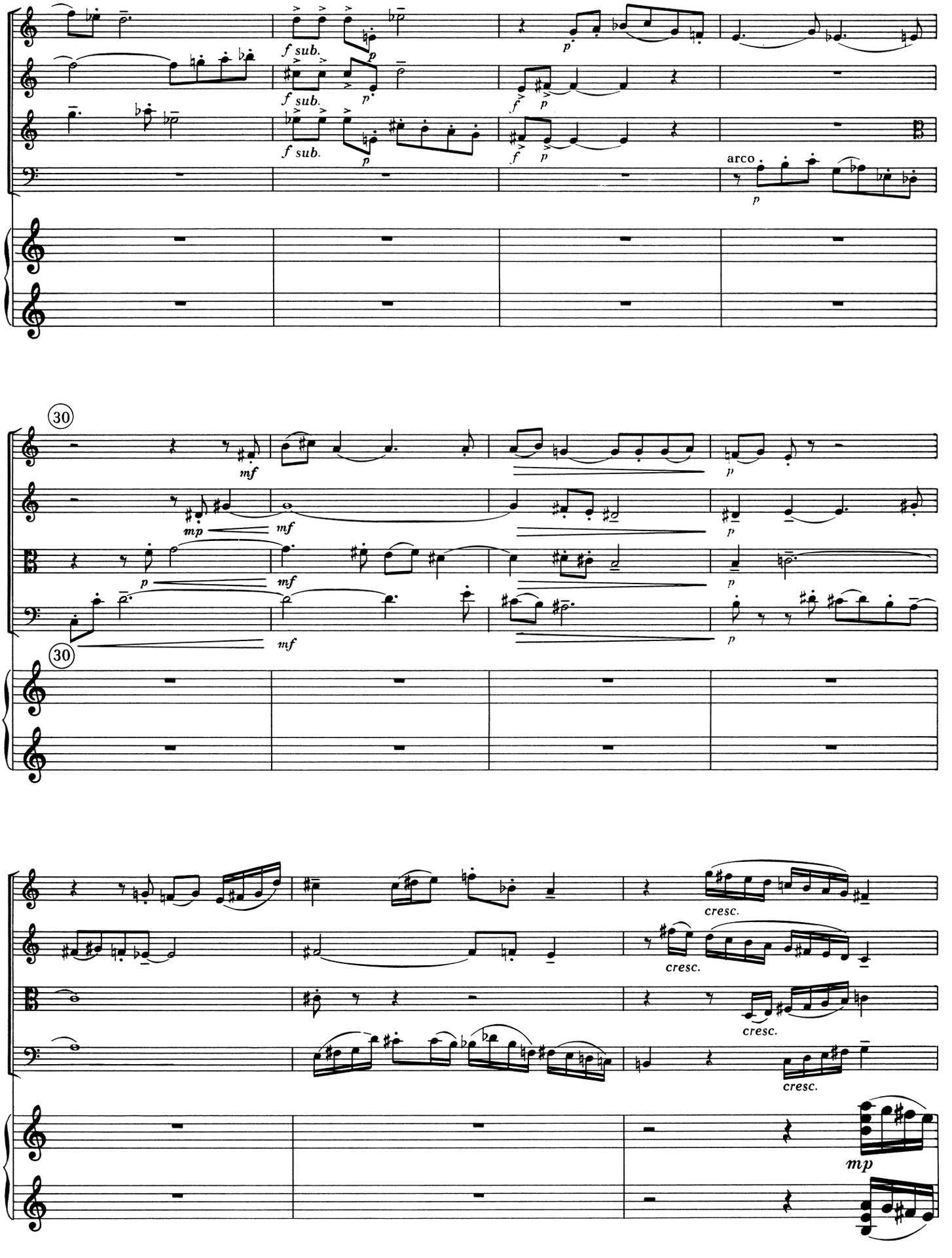

25
f
f declamando
25
f
f
declamando
molto f agitando
molto f agitando
molto f agitando
molto f agitando

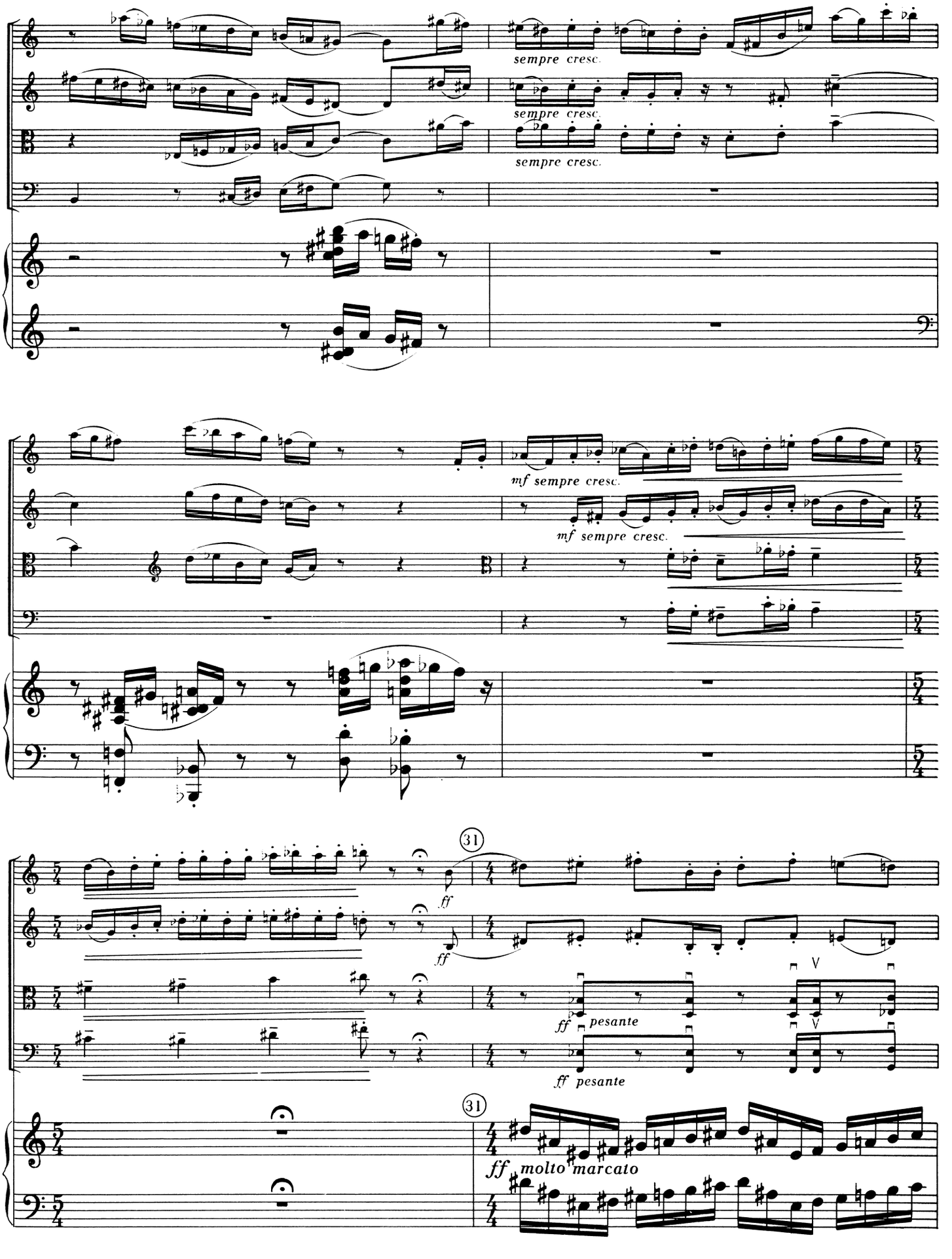

26
ff
26
ff
dim.
dim.
dim.
dim.
sempre dim.
sempre dim.
sempre dim.
sempre dim.
27
p
ma sonore
p
p
p
27
mormorando p

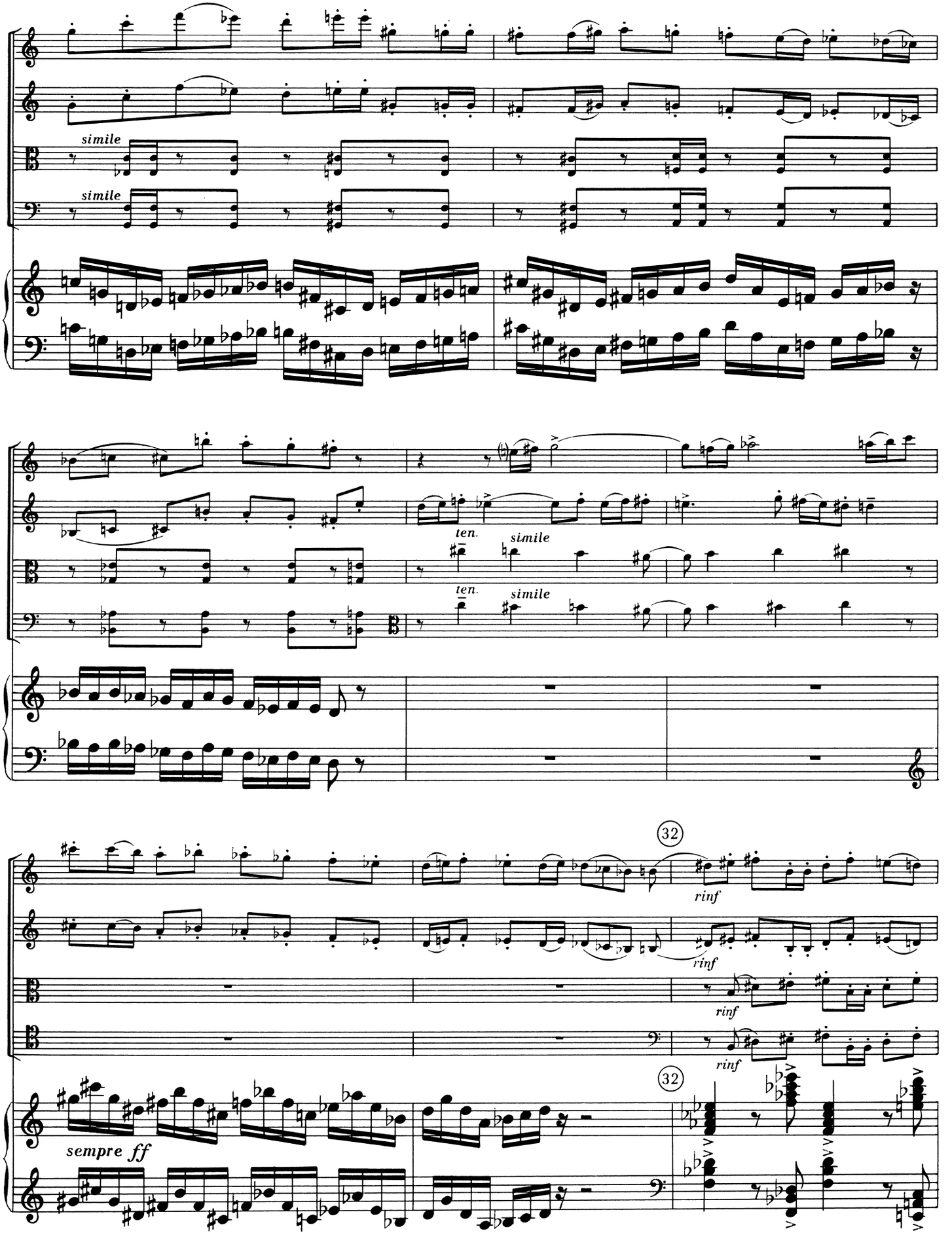

p
espress.
p
p
p
p
p

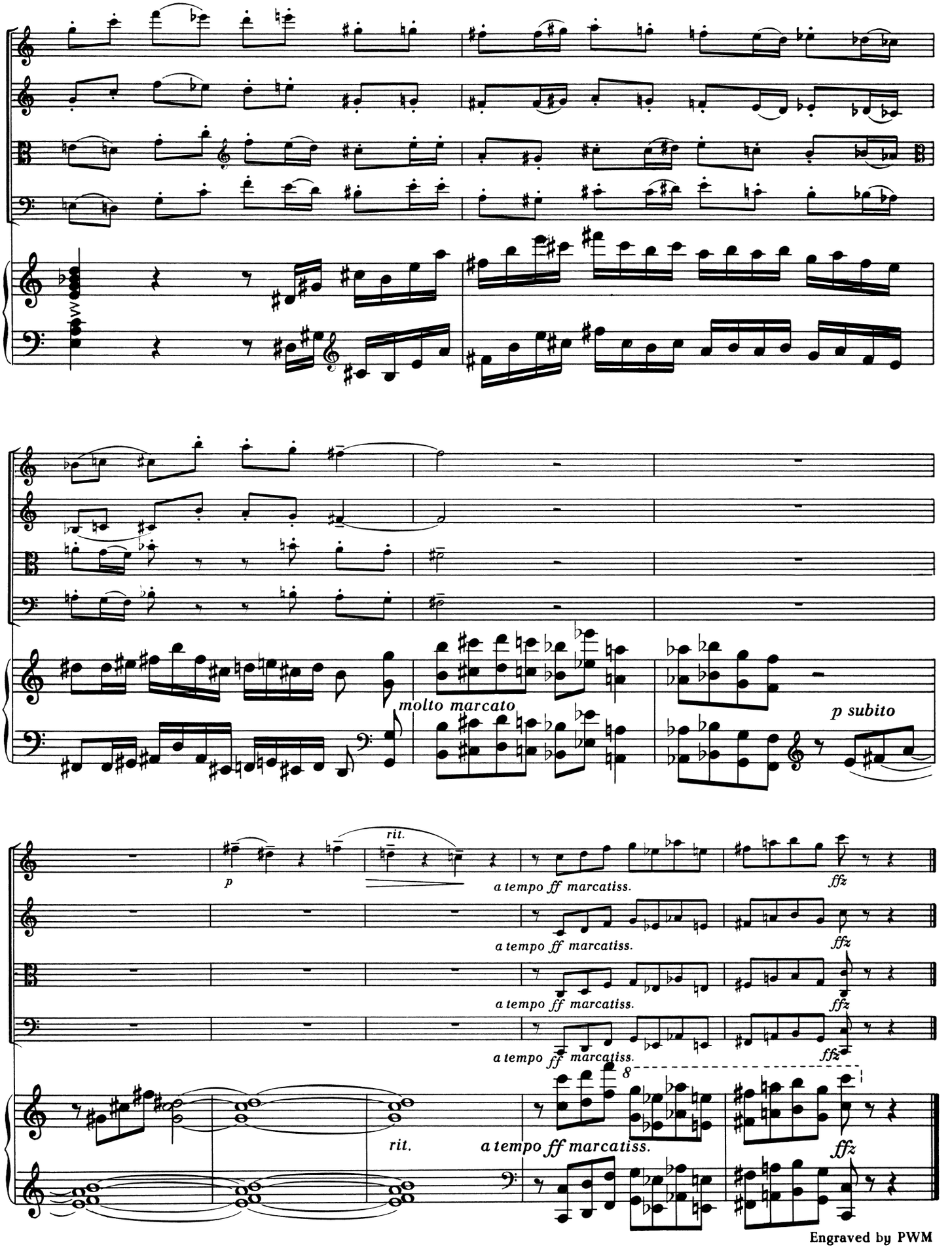

28
pp
pp
pp
pp
28
pp
mormorando


morendo
sotto voce
col ped.
perdendosi
29 Allegro ♩= ca. 144
pizz.
pizz. pp
pizz. pp
arco
arco
p
pp
29 Allegro ♩= ca. 144
pp


f sub.
p
arco
30
mf
mp
cresc.
mp


sempre cresc.
sempre cresc.
sempre cresc.
mf sempre cresc.
mf sempre cresc.
31
ff
ff
ff pesante
ff pesante
31
ff molto marcato


simile
simile
ten.
simile
ten.
simile
32
rinf
rinf
rinf
rinf
32
sempre ff



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